

CSC ASSIGNMENTS

AUSTRALIA

CHRISTOPHER FRYMAN — shot ROAD SAFETY series in Australia for Grahame Jennings as a tender from the Australian Commonwealth Film Unit; did freelance work in Sydney; and staff work for Australian Broadcasting Commission. He's currently director/cameraman for **BISNIS BELONG TURIS** for the Papua New Guinea Tourist Board; and writer/director/cameraman for **A WORLD EMERGING** for South Pacific Breweries. Upcoming assignments include being director/cameraman for **UNTITLED FILM** for Trans Australia Airlines.

CALGARY

GERRY MOIR — finished shooting **SPRING FASHIONS** for the Bay, and a Toyota commercial. Currently working on various commercials for Woodward's Stores. Upcoming assignments include other commercials.

EDMONTON

D.C. RANSON — is currently working on **PORTRAIT OF A PIPELINE** for Banister Construction and **BIG LITTLE VACATIONS** for Pacific Western Airlines.

LONDON, ENGLAND

LOUIS WOLFERS — is working as head of camera department of the National Film School in Beaconsfield, Buckinghamshire. Most recent assignments were **BORN TO BE SMALL** for ATV; a film on heart surgery and 'blue babies' for World Wide Pictures of London sponsored by Beechams International.

MONTREAL

WALLY GENTLEMAN, C.S.C. — recently completed post-production for International Nickel called **NEW CITY NORTH**. His current work includes scripting and storyboarding of a feature film. A future assignment is location shooting in Iran.

J.P. GRATTAN — completed **WORLD CUP CURLING** in Germany, worked for Air Canada, ABC, CBS, CTV; and finished a new industrial film on pulp mills. Currently working for ABC and CBS on News Assignments — **CHINA PING-**

PONG TEAM and **NIXON IN CANADA**. Various commercials, NHL playoffs, ABC and CBS News assignments belong to his future work.

ARNOLD E. HAGUE — was director of photography on two 16mm films — **CN 71** and **STEAM**. Planning the photography for **CN 72** will be his next assignment.

KARL LUDVIK — finished wide-screen shooting on 16mm (equipment for filming and screening available in Canada and eventually in the USA). He is doing research on make-up for 7252, 7242, and 7254 on differences and problems. An upcoming assignment is transferring from video-tape to film.

RON WEGODA — most recent assignments were a film for UPITN Sports called **AIR CUSHION DIVING**, and for CBC News the films **LABOR VIOLENCE** and **SEPT ISLES**. His current work includes a film about the Chinese Ping-Pong Team also for UPITN and CBC News. Upcoming assignments include a documentary for UPITN about Nixon's visit to Ottawa.

TORONTO

LANCE CARLSON — shot and directed two documentaries in Cuba and is now working on the **ARGO ALL TERRAIN VEHICLE** for ATV.

EDMOND DE FAY — flew to Tokyo and Manila recently to begin shooting two CBC/Religious Television Associates co-productions for the **MAN ALIVE** series. A third half/hour co-production focuses on Canadian surgeon/missionary Dr. McClure, who is in Borneo working on a public health project at the request of the Malaysian government. Ed's Far Eastern shooting trip is also an experiment for him: for the first time he is using the new Bolex 16 Pro camera. The producer on the shoot is Des McCalmont, and director/writer/researcher is Peter Flemington. From Indonesia, they fly to Geneva to film additional segments of the stories at World Council of Churches headquarters. Ed will report on the camera's performance and trip highlights in our next issue.



WILLIAM DUNN — was cameraman/director on **BEAUTY BUSINESS IN CANADA** and worked on **TRANQUILITY BASE**, a 16mm Eastmancolor short subject. Current assignments include **HISTORY OF BEARDS** for Gillette as cameraman/director, and shooting a short subject on location at Sand Dunes of Picton, Ontario.

CHRISTOPHER P. FRYMAN — finished the filming of **ROAD SAFETY**, and two children's films for the Commonwealth Film Unit in Australia. He is currently working on **NEW GUINEA**, a 16mm film for the Papua New Guinea Tourist Board. His next project will be **RAINFOREST** for the Tourist Board.

EDWARD B. HIGGINSON — made an hour-long documentary for the Tuesday night CBC show, called **IT'S THE WINNING THAT COUNTS** directed by Graham Woods. He will do several more Tuesday night shows for CBC.

HARRY MAKIN C.S.C. — is working on **IMAGES OF CANADA** which is a series about the early history of Canada, a CBC production narrated by George Robertson.

REGINALD H. MORRIS C.S.C. — did commercials for **HELLMANN'S MAYONNAISE**, **ELECTROHOME T.V.**, and **CANADIAN REHABILITATION COUNCIL**.

DAVID M. OSTRICKER — was D.O.P. on the Public Service announcement **THE ONTARIO WOLF BOUNTY** and also the commercial for the **HOME SHOW**. Current assignments include a commercial for Textile Industries, and **WYNDHAM PANTS** for Shunka Productions. Upcoming work will be as D.O.P. on a commercial for **CNA ASSURANCE**, also for Shunka.

KENNETH E. POST C.S.C. — completed **PEOPLE IN OIL** for Imperial Oil which was shot coast to coast across Canada. He is presently shooting **INSIDE/OUT** series for O.E.C.A.

HERB TAYLOR C.S.C. — has just joined Crawley Films as producer in their Toronto office. Currently, he is shooting material for the Metro Toronto Regional Conservation Authority.

VANCOUVER

KELLY DUNCAN — recently completed television commercials for Castle Wines, B.C. Telephone, and Squeak Clean. He is presently working on a thirty-minute sales promotion film for Roman Meal Bread called **BREAD ON THE TABLE**.

NORMAN KEZIERE — current assignments include a 16mm color travel film on Vancouver Island called **ISLAND EDEN**.

WINNIPEG

JACK HARREVELD — finished a half-hour color production, **L.F.A.** total hip

replacement. Currently, he is filming the placing of the aortic valve, a 20-minute color film. Upcoming assignments include a 15-minute color film on suction.

CINEMA CANADA sincerely apologizes to **John W. Seale, CSC** of Victoria, British Columbia for listing him under the alias of **John V. Senk** in our last issue. This illustrates a problem we have with the **C.S.C. Assignment** sheets: sometimes signatures are hard to decipher! Since we cannot know every cinematographer's name (we are learning them quickly!) may we ask that next time the **C.S.C.** membership fill out the assignment forms and **PLEASE PRINT YOUR FULL NAME** in addition to your signature! We sincerely thank each and every one who sent in the forms for the first two issues, and would like to urge all Canadian cameramen to keep us posted about assignments in the future!

Cont'd from page 39

The argument of censorship is entirely fatuous. It has never been suggested that a quota be applied in the form of affirmative discrimination i.e. artificially protecting Canadian films by banning all foreign material: the best of our cinema has long been, and will perhaps continue to be, European imports. Rather a quota is suggested as a measure with a ceiling of 50 per cent as a built in safeguard which will insert some common sense into the total imbalance of our present situation.

Indeed if any charge of censorship can be laid it is on the doorstep of our present system, which operates on an unacknowledged quota for imported films. Member of Parliament, **M. Rose**, in questioning the **CFDC** before the Commons Committee on Broadcasting, alleged that: "They (the chains) have a quota in effect which says . . . 90 per cent of . . . films in our theatres are going to be produced outside Canada, and that we will allow occasionally one or two of yours. If that is not a quota I do not know what it is. So if they have got a quota, then we need a quota . . . all these things to develop a Canadian identity and then we let the bars down to all kinds of cultural imperialism in the form of probably the most direct, if we believe what **McLuhan** has to say — it is not the written tradition, but the oral and visual impact is far greater . . . I think it is self-defeating and inane."

The idea that a quota would bankrupt theatres is firmly planted in the minds of the exhibitors and distributors. It is, as **Mr. Taylor** and **Mr. Blumson** demon-

strate, based on the belief that no one would want to see a Canadian film; therefore no one would pay a theatre admission to see one; therefore any theatre showing one would quickly go bankrupt. An interesting hypothesis, far removed as it is from the demonstrable fact.

The confusion is simply explained if you stop to consider what would happen if Canadian films began to take a significant amount of screening time. The theatres would probably continue their normal profit and loss situation. However, part of the profits would have to be paid outside the closed circuit of foreign control to the Canadian films. There would doubtless be less profit for the companies involved: but that is not the same thing as less profit generally. Their profit loss would be Canadian profit gain which is long overdue: film is still the biggest drawing entertainment in the country but under the present system there is neither profit nor benefit in that fact for Canada.

The United States has had its finger on too many of Canada's cultural jugulars for too long. It has produced a dangerous apathy and part of the job of Canadian films is to break that dependency on another culture. Film, as Canada's other arts, has now to insist upon a reasonable autonomy.

A quota is not politically dicey in the present climate of national retrieval. Imposing it is going to jeopardize nothing more serious than the commercial profit of foreign owned companies and a system

SUBSCRIBE NOW TO CINEMA CANADA!!

\$5.00 A YEAR \$6.50 IN U.S.
IN CANADA & OTHER COUNTRIES

(please print)

NAME.....

ADDRESS.....

CITY.....PROV.....

SEND CHEQUE OR MONEY ORDER
TO:

CINEMA CANADA,
72 ISABELLA ST., No.8,
TORONTO 5, ONTARIO

SUPPORT CINEMA CANADA!

which is operating to the detriment of our filmmakers, audiences, culture and economy. It's a priority which should not be open to question.

The Federal Government took a major and innovative step when it established the **CFDC**. Whatever its failings, that organization has salvaged the possibility of a film industry and made it a reality. In that retrieval was the real challenge. Having done that Government cannot, in conscience, fail to follow through on its intention with use of the largest lever — legislation — to guarantee the industry's survival, and its nationality. To achieve it we are going to have to make films which are Canadian. It is not coincidence that the best films we have made in Canada, and the ones which were noticed outside — the films of the **NFB**; the features **Mon Oncle Antoine**, **Goin' Down the Road**; the best of the **Quebec Films** — have been unmistakably rooted in their own country.

So were the films of **Sweden**, **Italy**, **France**, of **Bergman**, **Godard**, **Fellini**.

Canada's real filmmakers have something to say to us, and they are equipped to say it well enough for the box office, as well as the critics. Through them Canada has a chance to build something unique with its own identity and impact. Perhaps she won't but the resources of the country — the production funds, the facilities, and a reasonable percentage of the theatre bookings, must be utilized primarily for them, not for a branch plant industry.

We are also going to have to control the forums for the exhibition of our films, and have confidence in our own maturity to fill those forums with Canadian audiences and artists.



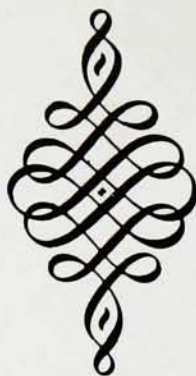
"We weren't looking for awards

... but as soon as we saw the rushes, we all felt we had a winner... and as it turned out, we were right... I worked harder on that film than any I've ever shot... maybe it's because I had more freedom... the director trusted my judgment and used me as his eyes and sounding board... we pored over movies and stills for months, looking for that flat, shallow effect in the images... I used special lenses to capture the same kind of visual texture on film... and we took no

chances with film quality, either... we used the total Eastman Color System throughout—from first negs to final release prints... and this included Eastman's technical help whenever we needed it... and it really paid off—not only at the festivals, but at the box office... and that's what it's all about..."

Motion Picture &
Education Markets,
Kodak Canada Ltd.,
3500 Eglinton Ave. W.,
Toronto 15, Ont.





RESULTS OF IMPORTANT SURVEY JUST IN!

An exhausted survey among the owner and president of Quinn Laboratories, Mr. Findlay J. Quinn respectively, has just been digested by the computers, wheezing, hissing and zapockating.

The key question in sub-section 18C, namely #319 a, b, c, & d, ran as follows:

"What, in your unprejudiced opinion, is the overwhelming causative factor in the unprecedented success of your film laboratory; (a) because your people care more, (b) that your technological advances, both (b1) chemical and (b2) mechanical, have revolutionized film processing, (c) that your (c1) size and (c2) ultra-modern procedures have resulted in (c3) faster, (c4) more accurate customer servicing, and that, (d) if given half a chance, you will do even better?"

In a firm, clear and unequivocal gurgle, the computer printed out Mr. Quinn's retort:

"I like your style!"

QUINN LABS

380 Adelaide Street West/Toronto 2/368-3011