

# ORGANISATIONS

**IMPORTANT:** Due to restrictions/limitations and other sordid facts of life (see Editorial), we have been forced to cut the section of the magazine on Film Organizations drastically for this issue. However, we would like to reassure our readers that Issue No. 19 will again include a comprehensive section on organizations. (Apologies to all, but bear with us, please.) Ed.

## CSC

### Stan Clinton CSC receives Life Membership

Stan Clinton CSC was the first film cameraman to work for the C.B.C. in 1952. In his years with the Corporation, he was instrumental in raising the quality of film from primarily news-reel work to the level of producing award-winning documentaries and dramas. Stan has trained many assistant cameramen – some of whom are today Directors of Photography. He always drew the most challenging assignments and always turned in the superb quality he was known for throughout the years – right up to his last day on the job.

Born and educated in Scotland,

Stan received his film training by apprenticing himself to a Director of Photography for two years without pay or expenses. He worked for years in London making features, documentaries, staff-training films, promotional and advertising films for public and private distribution. Most of these films were made with a very good 3-colour system. Among his documentaries was an hour-long history of radio and television detailing the components and construction of a set right up to the blowing of the cathode ray tube and including a programme on the finished set.

However, the Second World War interrupted the development of television, and Stan worked with the Crown Film Unit, mostly on training films for Black Africans. After the War, he became a Director of Marleybone Studios which produced features as well as the Dick Barton series.

In 1951, Stan came to Canada with the intention of starting a film production company with a friend. This did not come about because of distribution problems, the almost immovable privileges of existing producers, and because film production in Canada was a dead-end street at the time.

So, he joined the C.B.C. in 1952 where he continued working until May of 1974, when he got on sickleave. Stan retired on December 31, 1974. He has been active in the CSC for

years, held the office of President longer than anyone else (three consecutive years), and his fellow colleagues decided to award him a Life Membership in recognition of his considerable contribution to the art of Cinematography in Canada.

### Carol Betts joins CSC

Carol Betts recently became the first female member of the Canadian Society of Cinematographers. Both the Society (170 male members) and Ms. Betts were equally overjoyed, and sincerely hope that her membership will be the start of a fast-growing movement on the part of women taking more and more active roles in cinematography. (See Issue No. 16 for an article on Carol Betts).

## CCFM

### CCFM in Winnipeg

The most important developments and recent activities of the Council are reported in the "Film News" section of this issue in the article on the Canadian Film Symposium III held in Winnipeg last month. Please refer to those pages for this information.

## DGC

Roy Tash, Harry Makin, Stan Clinton and Walter Wicks



### Dear Members:

We had an excellent turnout at the General Meeting on the 12th of February, and are proceeding on a number of fronts.

– Negotiations are underway with the Canadian Association of Motion Picture Producers re their becoming signatories, as a body, to the Guild basic agreement.

– The Trainee Assistant Director Course is now underway with tours of industry facilities and workshops being done this month. The intensive seminars planned will be finalized within the next few weeks.

– The Guild has been making representations to Governments on a num-



ber of levels concerning matters of vital interest to our members and details will be mailed as soon as the current mail strike ends.

*Cinema Canada* is going to press with a smaller edition this month and all organizations have been asked to confine their comments to a short paragraph — hence the brevity. (The Editorial outlines the difficulties the magazine is encountering in obtaining funds for continued publication.) Please contact the local office of the Guild for all other information.

## CFEG CFE

### CFEG elects new Executive

On February 10th the Canadian Film Editors Guild elected its 1975 National Executive. They are:

|                      |                    |
|----------------------|--------------------|
| Kit Hood, CFE        | President          |
| Phil Auguste, CFE    | 1st Vice-President |
| John Watson, CFE     | 2nd Vice-President |
| Annette Tilden, CFE  | Secretary          |
| John Gaisford, CFE   | Treasurer          |
| Dave Nisbet, CFE     | at large           |
| Hans Van Velsen, CFE | at large           |
| Pete Mugford, AFF    | Representative     |
| Bill Purchase, ASS   | Representative     |



### TFC in Saskatchewan

Co-op co-ordinator Bill Boyle, together with Founding Member and Past Co-ordinator Sandra Gathercole, recently organized a Canadian Film Festival in Saskatoon for the purpose of giving Saskatchewan people the opportunity to see Canadian films. (Never before has this been done, folks!)

The Festival was a complete success with approximately 3,000 people attending during three days featuring 35 hours' of Canadian features, historical films, independent shorts, etc.

*Who were those masked film-pushers and what can the Canadian Parent do to save his/her child from The Growing Menace of Canajun Fillums?* (Details in next issue).

## SFM



The Society of Film Makers has presented to the advisory group of the CFDC a definitive direction and has initiated positive recommendations to correct matters deficient over a period of years that materially affect the incidence of Canadian film making.

The Society is pressing strongly for the adoption of these measures through the advisory group; a group in which the SFM have had permanent representation since their insistence on having the CFDC form such a group as permitted under the Corporation mandate. Since this took place in the early 60's, it is the limited definition of this mandate we intend to rectify in the 70's to the benefit of all Canadian film makers.

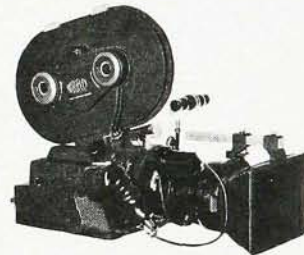
— Peter Adamakos, SFM

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