

As you should all know by now, the National Executive recently appointed three Regional Directors in an attempt to obtain more local interest in the Guild. Since there seems some doubt as to the boundaries represented, perhaps I had better explain!

Ray Hall cfe was appointed West Coast Regional Director and his 'territory' comprises all of British Columbia; Gerald Wilson cfe is Prairies Regional Director representing the three Prairie provinces; Ontario will continue to be served by the National Executive and Fred Hillier cfe will represent Quebec and the Maritimes (also Ottawa).

The main reason for the appointments is so that potential and actual members have someone locally to contact to sort out any problems or obtain information from. The Regional Directors are much closer to local conditions and, hopefully, have a better understanding of what members want in their areas. As you can see from the "Eastern Echoes" report, Fred Hillier has already started things moving in Montreal. As the regions become more locally organized, it is hoped that elections will be held and Regional Boards formed.

Our eventual aim is to have all editing staff as members of the Guild so that we can truly be a national voice for all editors, as such, be much more effective than is possible now.

On 30th April last, Kodak in Toronto very kindly hosted a general meeting during which about sixty members and guests were conducted on a tour around the plant. I, for the first time, got to see a lot of film which I had never seen before; the bits that come out when the perforations are made! One of our more successful meetings, thanks to Dick Smith and the staff of Kodak who gave their time to make the evening very interesting and enjoyed by all who attended.

At the time of writing, the directory is with the printers and, I sincerely hope, copies will be available about the same time you are reading this. Then comes the job of mailing out about 600-700 copies initially - any volunteers for stamp sticking?

That's all from me, with thanks to David Adolphus cfe, Bob Cogger cfe, Fred Hillier cfe and Eric Wrate cfe for their contributions - lets have plenty more.

Sincerely,
Phil Auguste, cfe

Eastern Echoes

Having been cajoled into getting something going for the CFEG in Montreal, I suddenly became aware of all the little problems involved in setting up an operation like this; like how can I become fluent in French in thirty seconds, what does the bank need from me, (what bank?) how do I go about getting a post office box, and how many members does the CFEG hope to get???

One solution; get some French members to assist in recruiting French members!

The bank manager smiled and told me what to do. (He was very polite).

The Post Office, in its usual efficient manner, lost my letter of authorization from the CFEG whilst I was in the process of applying for a post office box. And that was only the start! Fortunately, I was able to sort it all out eventually.

Recently, the work situation being very busy in Montreal, I haven't had too much time to visit people, but in a few brief telephone calls, we have managed to get three new members and several other people seem very interested. Overall, it looks as though the Eastern Region may be quite a going concern within a short time.

Since the word has got around in Montreal and Ottawa that I have been appointed as Regional Director for the CFEG, enquiries have started to come in about the availability of GUILD editors for various assignments. If I can help to fill a vacancy or find a job for a member, I will certainly try to do so. So, keep calling!

Anyone wishing to know more about the benefits of CFEG membership, can reach me at The Group Productions, telephone (514) 487-5616 or write to: Canadian Film Editors Guild, PO Box 52, N.D.G. Post Office, Montreal 260, Quebec.

Fred Hillier cfe

Dear Phil and fellow CFE members,

Editing in 'deepest darkest Africa' is not all that different from editing in 'deepest darkest Toronto.' (All things considered, that is).

Equipment-wise, we have one 16/35 mm Prevost editing table (1 picture - 3 sound tracks); one worn-out 16 mm Moviola 2-track machine; two 16 mm Pic-synchs; several tape splicers and one

Maier-Hancock hot splicer. The Prevost, in comparison to the Steenbeck, has a number of draw-backs, although there are a couple of features with distinct advantages, namely, the very simple changeover from 16 to 35 mm and instant stop at the push of a button. What I do miss is the simple unlocking of either track or picture by pushing a switch and the sync points for marking picture and sound for cutting. However, there is some talk of replacing the Moviola with either a KEM or Steenbeck.

I have nothing against the English personally (John Kelly and Al Streeter excepted, of course) but I get the distinct feeling, whenever I work on English equipment, that they enjoy being martyrs because I find their synchronizers and rewinds poor substitute for American equipment. (I am getting to like the film 'horses').

Personnel: two assistants to be trained. The culture gap is quite remarkable really, things we take for granted, have to be taught and re-taught and checked constantly.

It's a little Toronto here at the moment, with George and Mary Gorman, Karl and Betty Groten and myself. George is assistant manager, director, writer etc.; Mary is in charge of continuity and the office; Karl is in charge of the lab and Betty is neg cutting. I'm working on ten short films for the Zambianization Committee. (How Zambians are achieving top positions in the mining industry). There are several other films in the works and in planning stages so it looks as if we're all going to be busy.

At present I'm working from 7.30 a.m. (yuk) to noon and then breaking until 1.15 for lunch; then working to 4 p.m. and Saturdays 7.30 to 11.30 a.m.

Anyway, I'm enjoying it all very much and will write again soon.

Regards,
Bob Cogger cfe

c/o Malachite Films,
PO Box 1205,
Chingola, Zambia.

The Cruellest Cut

A cutter with a tender heart,
Wielded his ugly shears,
Tearing and ripping the films apart,
His eyes all dimmed with salty tears.
"Poor soul," he said, "She may be starving,"

And moaned as her big scene he tore.
But ham was always meant for carving —
He slashed — and left her on the floor.

With so much grief, there came a time,
It happened on the morrow,
They found him cut off in his prime,
Dead and cold from just sheer sorrow.

Be warned! (I don't know who wrote it
or where it came from but Eric Wrate
cfe gave it to me — PA).

FILM COCKTAILS

Episode Two

Nancy Green is Missing

It was minus ten degrees with a strong wind blowing the snow down the hill. It felt like fifty below zero. Two of the five cameras had frozen solid and refused to run another frame. The film crew's morale was little higher than the temperature. It was six thirty in the morning and the National Ski Team was flying down the hill at two minute intervals and loving it. This was the first of four runs each taken over a period of two days.

By the time Nancy Green was ready, the third camera was frozen and the last two were sounding sticky. The countdown to Nancy Green's run was in its final seconds. "Five . . . four . . . three . . . two . . . one . . ." but perhaps we should start at the beginning.

The sports producer was a progressive man. He had to be to put on an hour and a half of television every week for less money than most have for a half hour. And we do have to compete with other stations. A researcher was hired to get information for the writer. This one was also a comedian, and he was given his big moment. He would direct the making of a one hour special feature on Nancy Green.

On location a week before (you see we start the right way) he had selected four positions for the cameras and ordered towers to be erected at each point. However, at those points the cameramen had to make a fast 180 degree pan and with the high vantage point also violently tilt down in order to follow the ski team as they passed below the tower.

A motel was booked for the entire film crew and yes, believe it or not, a film editor. The producer/director was not in Winnipeg, he was in Montreal, so the next in line of pecking order was the production assistant, who took over.

The P.A. told the film editor that he was to go on location to get whatever footage he would require to make the one hour film.

On location, however, the researcher (now acting film director) stated that the film editor was only there to acquaint himself with the location.

In television, almost anyone can be a film director. A writer, reporter, researcher, production assistant, producer, story editor, a copy clerk, and I've even seen a shipping clerk, but never a film editor. After all what would he know about film?

Finances being what they were, he hadn't been sent on a two day expense paid holiday. Therefore, he must do his best. Yes, our film editor is that same introverted weirdo you read about in episode one. With a short alcoholic snort to brace himself at five in the morning and in his Argentine riding boots, he set out to survey the slopes.

The camera crews were deposited in isolation on their icicle towers at the start, finish and two places in between. The fifth cameraman was free to trip around in the deep snow until needed. Three, two, one, no not Nancy Green, but the first man starts his run, and the first camera has frozen.

Now, here's a lesson in problem solving worthy of a battened down brain. In order to stop having passed the finish line, the skier turns one way or the other. One way he can be seen all but for one second when he passes directly under the tower. The (comedian) director acts quickly. The fifth cameraman (who for the last half hour had been living the life of a polar bear) was placed under the tower where he would duplicate the same shot in sync with the tower camera. Are you getting the picture? In the meantime, our unfriendly weirdo has been earning his money and has a list of shots required. Such dedication. However, there is no cameraman. After a bitter argument with the acting director he did get the bottom tower cameraman released for ten minutes to shoot some opening material.

The result of this monumental shoot found one hundred feet of area shots for an opening and twenty thousand feet of film of skiers coming down the hill! Yes, I forgot to mention — we did get a shot of Nancy Green and the end of her first run.

And this is the end: each of the

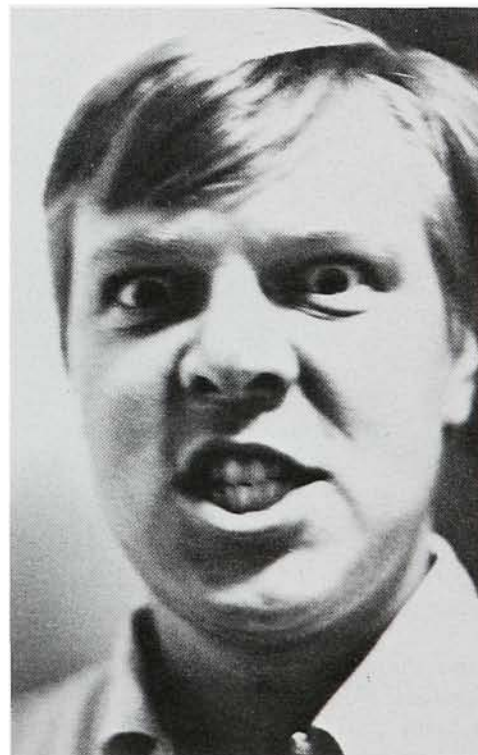
four cameras had been placed so that they covered three quarters of the run and there was no way of telling where they overlapped. The fifth camera's footage was, of course, the same as the fourth. On the second day, however, this situation was rectified. The fourth camera was placed so as to cover the entire run! The other cameras remained in their positions including camera five (chained to the Bloody Tower).

What do you say to the audience across Canada to explain why we have shots of everyone but Nancy Green in a film about Nancy Green? Right. You don't say a word. You give it to the film editor and let him worry about it.

"Roll film."

Our film editor did not need a meditation period. Having given up on Eno's, he had a long drink and edited: — after a short opening we showed skiers coming down the hill (including the mythical Nancy Green) followed by a short montage of skiers coming down the hill. This was followed by — right, more skiers coming down ending on a spectacular montage of skiers coming down the hill. And do you know what? The sports fans loved it.

— David Adolphus, cfe



TOM BERNER (*Associate*) when asked to comment on his current assignment!