

C.F.E. NEWS

The CFE Award for excellence in film editing

—Eric Wrate cfe

This is the first year that the CFEG will be giving a piece of sculpture as an award for excellence in film editing. The award was designed by Maryon Kantaroff, a sculptor with a very impressive background. The piece to be given is an abstract design, in bronze, and mounted on a small marble base. It is a superb piece, that will be a pleasure to look at and an honour to own. There will be six only presented this year. Films that receive this award will be of the highest merit.

Kodak Canada Ltd. gave us the financial assistance to develop our own design, for which we again thank them.

The film industry has given a great show of support, and the following companies have each sponsored the award shown against their names:

Bellevue-Pathé Ltd. Drama Category.
Kodak Canada Ltd.

Documentary Category.
Quinn Laboratories Ltd. &
Mirrophonic Sound Services

Industrial &
Sales Promotion Category.
Alex L. Clark Ltd.

Educational Category.
Soundmix Ltd.

Sound Editing Category.
Kingsway Film Equipment Ltd.
Commercials Category.

Support has also come from many other companies, who have offered their various support in other directions, and for future additions, and for this we would like to thank MacKenzie Equipment Ltd. Medallion Film Laboratories Ltd. MS Art Services Ltd. Film Optical (who greatly assisted with one of the designs, which was developed). I'm almost frightened to mention names in case I forget somebody, because there has been so much help given.

The Committee for the Editing Awards have been working hard, enlisting the talented judgement of some of the most outstanding people in the Canadian Film Industry and we thank both the Committee and the Judges for their valuable time.

The finalist Judges are:

Feature — Drama category

Julian Roffman
Producer, presently working at the C.B.C.
Tadeusz Jaworski
Director.
Grahame Woods, CSC
Writer, Director and Cinematographer.

Documentary category

Fletcher Markle
C.B.C. Producer.
Dave Tribe
C.T.V. Production Manager.
Allen Guest
Ind. Producer, Rainbow Film Corporation Ltd.

Sales Promotion & Industrial category

Don Crawley
Manager, McGraw-Hill Films. Distribution.
Robin Chetwynd
V.P. Chetwynd Films Ltd.
Naohiko Kurita
Freelance — Cinematographer.

Sound Editing category

Clarke DaPrato
Mixer, Film House.
Joe Grimaldi
Mixer, Bellevue-Pathé Ltd.
Bill O'Neill
Mixer, Mirrophonic Sound Services Ltd.

Educational category

Gerry Potterton
Producer-Director, Potterton Films Ltd.
James Murray
C.B.C. Producer, Arts & Sciences.
Grant McLean
Formerly head of National Film Board.

Commercials category

John Bilney
Rose-Magwood Productions Ltd.
Graham Parker
Director.
Brian Linehan
Broadcaster.

In July this year while attending a meeting of the Guild's Montreal Chapter, George Appleby cfe discussed the possibility of the CFE establishing film

editing standards on a national level. His remarks attracted the attention of Robert Desrosiers, Corporate Supervisor Film Production CBC, who subsequently contacted the CFE National Executive and offered his assistance.

This month the Guild's President, Kit Hood cfe, and First Vice President, Phil Auguste cfe, met with Mr. Desrosiers and discussed the feasibility of both organizations co-operating fully in this project.

The results of their discussion are outlined in the following letter from Mr. Desrosiers.

Mr. Kit Hood c.f.e.,
President,
Canadian Film Editors Guild

Dear Kit:

Our Thursday meeting of last week was very rewarding. Both of our organizations will join forces in trying to establish editing practices on a national basis.

As discussed, the first phase will be to recommend a practice on the utilization of leaders. Gathering of information on present usage of leaders will be divided between our two organizations, with CBC looking within its own operation, NFB and laboratories in Canada. The Guild will look into the private sector; OECA and other similar groups.

We already have available SMPTE and ACL (Association of Cinema Laboratories) recommended practices.

With this as a starting point, we should be able to set our next meeting in Toronto during the SMPTE Conference, Nov. 10-15, 1974.

Sincerely,
Robert B. Desrosiers,
Corporate Supervisor,
Film Production,
Corporate Film Office.

The CFE is pleased to announce the appointment of Alan Avrith cfe, as Regional Director of the Canadian Film Editors Guild's Eastern Region.

Alan's work on behalf of the Guild has already started to have its effect and has gained some new faces from the Montreal editing fraternity.

Also, he is hoping to duplicate John Watson's success with our clearinghouse, so if any Montreal editors want to know about available work — or Producers who have jobs to offer — contact Alan at: (514) 845-2402.

Clearinghouse Report

—John Watson *cfe*

I believe I can honestly claim that the Clearinghouse has been a great success. It hasn't yet reached its full potential, but a large number of people have found temporary or full-time employment through it, and I can claim 100 per cent success record with employers who have usually had three or four top-class applicants after calling the Clearinghouse. If everyone would help spread the word to producers, directors and editors that this service does exist and does work, I would be able to help more of the out-of-workers who have listed with me.

I hope that those who have not got work from the Clearinghouse have still benefited from some advice and encouragement, and will accept that I am doing my best on their behalf. I would again urge them to keep in touch with me and not to be shy of phoning me regularly (at least once a week, even if only to leave a message. "Tell John I called. I'm still looking for work." I am naturally going to give preference to those who seem the most enthusiastic (or the most desperate!))

Perhaps some of those who have benefited from the Clearinghouse would be kind enough to write with their comments, so that it doesn't sound as though I'm making wild, unjustified claims. I would also naturally welcome some positive criticism too, and suggestions on how to improve the service.

There have been times when the service has been keeping me much busier than I would like which is a good sign and another positive sign is that many editors have said that I have saved them a lot of time through their being able to refer applicants to me.

I hope that the members agree that the Clearinghouse is one of many positive things that the Guild is doing.

As the CFE representative on the Canadian Council of Film Makers, I have been to three executive meetings and have been very impressed by the organization. Their only problem (and this is a problem shared by many organizations of its type) has been one of communicating with its members.

But I was very pleasantly surprised by the ability of an executive, which consists of people from very diverse parts of the industry, to make important decisions, and to act on them quickly and efficiently. The CCFM now appears to be the official voice of the independent Canadian film industry, as far as the Government is concerned, at a time when major reorganizations are being considered and planned in the Secretary of State's Department, in the CFDC, in the NFB, and even in the CBC. Representatives of each of these bodies have been in constant communication with members of the CCFM executive; Don MacPherson of CBC and Michael Spencer of CFDC have been to CCFM executive meetings, and Sydney Newman of NFB is expected. A major conference is planned for early next year at which independent film makers and technicians will be able to meet "the big boys" in both federal and provincial film politics. The details are still being ironed out.

How does this all affect the CFE? I have suggested to the CFE executive that we submit a brief to the CCFM (and the CCFM will welcome it) outlining the things that we would like to see happen in the film industry — whatever it may be. Now is the time to throw in your wildest schemes — it was the CCFM executive who suggested to the federal government that they consider buying Famous Players, an idea which, incredibly, is being taken seriously, and I believe it was due to their efforts that film was mentioned for the very first time in the recent Throne Speech. One member of the CFE executive has suggested as part of our brief, that the CBC should cease to be a producing agency, except in so far as it would contract out programs and provide funds and should become purely a broadcasting agency. Strangely, there was no voice of dissent on the executive, and if the membership at large approve the concept, it will be included in the brief. Other points for inclusion would be:

- a) On all films post-produced in Canada, all post-production work should be done by a Canadian.
- b) All film supported by the CFDC should have Canadian film-editing



The CFE Award designed by Maryon Kantaroff

personnel.

- c) CFDC money should be provided towards the training of people in the film industry.
- d) Editors should be eligible for a Producer's Licence, which currently enables only producers to import equipment tariff free.

If you have any suggestions related to a brief to go to the CCFM, to be included in the CCFM's policy, please contact (preferably in writing) me, or any other member of the CFE executive, and we will discuss it at the next executive meeting. Believe me, this is not just a lot of hot air. The government seriously wants to know at this time what the people in the film industry want for their industry and everything will be considered. So please let us know your views. □