



3309 Havenwood Drive  
Mississauga, Ontario L4W 2M2

## CSC Annual General Meeting

Picture a balmy May morning; clear skies, with the temperature approaching 70 degrees (sorry, 20 degrees). Cameramen pray for just such a day about 365 times a year. And here were 35 of Canada's foremost cinematographers gathered at the Bellevue Pathé studio in downtown Toronto to discuss—BUSINESS. The occasion was the annual general meeting of the Canadian Society of Cinematographers. The very group that founded this magazine years ago.

It was the end of the fiscal year—a year of considerable activity and change for the CSC. Notably the Society had embarked on a new training program, initiated a series of new awards, and designed a logo to replace the old one. It had welcome new members, new district chapters, and been seriously involved in lobbying and film policymaking with the CCFM and CFDC.

One major activity of the meeting was the election of an executive, and here there were no changes; all executive members stood for another year, and all were returned.

**President: Harry Makin CSC; Vice President: Ken Gregg CSC; Treasurer: Roy Tash CSC; Secretary: Walter Wicks CSC; Membership: Robert Bocking CSC; Education: George Balogh CSC; Public Relations: James Mercer.**

Although feature film production in Canada has decreased over the past three years, the CSC has managed to strengthen and expand its membership—now totalling 175. The Montreal and Winnipeg chapters have been reactivated since communication and funding has improved, and a new chapter, formed in St. John's Newfoundland, makes the CSC probably the first Canadian film organization to have a branch there. The aim is to eventually have an active chapter in every major Canadian centre.

It has been expressed by some members that the CSC should be wary of granting full membership too freely for fear of reducing its significance (only full members are entitled to use the CSC title). It was decided that a working cinematographer should belong to the Society for a minimum of two years to be eligible for full membership, al-

though this would be longer in most cases. To encourage members to remain active in the Society after they retire they need now pay only 25% of their respective dues. Life members still pay no dues.

Last year saw the first female cinematographer ever to be awarded CSC membership. Carol Betts is a Toronto camerawoman with an impressive list of achievements.

A commendable venture of the Society was a training course for assistant cameramen, held in Toronto during February and March. Members volunteered as instructors and Cinequip, Film House, and Cinevision provided equipment and space. The need for such a course was indicated by the 85 people who registered on the first night. It was considered a successful undertaking and will be offered next winter, although enrolment may be limited to 15 with a fee of \$25.00.

The annual craft awards which were introduced jointly by the CSC/CFE last year will be continued this year, even though the Canadian Film Awards have been resurrected. A reorganization is underway to ensure a better program for this year's presentation.

Canadian cinematographers, like film workers generally in this country, appreciate the crisis within their industry. Active participation within specific organizations like the CSC (and collectively within the CCFM) is of immediate importance if the industry is to survive and prosper. Without this collective strength the film industry is in danger of collapse and the film artist, like the whooping crane, may become an endangered species.

—Don McEachern



Box 46, Terminal A Toronto, Ontario  
M5W 1G5

## To All Editors, Cameramen, Film Producers and Directors

The Canadian Film Editors Guild annual awards presentation has become a social event not to be missed. Many Canadian companies are now involved by sponsoring awards in the various categories. These have been increased to eight this year and reorganized to include all types of films.

The categories are: Films produced primarily for theatres — over 20 mi-

minutes. Dramatic films produced primarily for television — over 20 minutes. Sales/Promotional — over 3 minutes. Sales/Promotional — under 3 minutes. Documentary/Educational — over 20 minutes. Documentary/Educational — under 20 minutes. Short subjects — 20 minutes or less. Sound editing.

Anyone may nominate a film (for outstanding editing).

To qualify for entry a film must have been completed between November 1st 1974 and September 30th 1975. The film's editor must be a CFE guild member.

The final date for entries is September 30th 1975.

Films must be sent (prepaid) to *Havelock Gradidge (Awards), Haverand Productions Ltd., 3 Charles Street West, Toronto, Ontario, M4Y 1R4.* Please enclose return instructions.

The Guild will pay return shipping charges on all entries.

There will be an entry fee of \$5.00 per film to the CFE (Awards).

The procedure for judging: A pre-selection committee for each category, made up of a Chairman and four CFE members, will screen the films in their category and select the best for screening by the eight finalist judges, (names will be announced later).

## Seminar 75

July 18-31, 1975

### At Ryerson Polytechnical Institute

SEMINAR 75 is a film editing seminar to teach both documentary and drama editing techniques in a workshop setting. It is the third seminar to be sponsored by the CFEG.

It consists of 17 three-hour sessions on evenings and weekends for a period of 13 days. 51 hours of editing practice with films, interesting speakers and tours of labs, optical houses, and sound mixing theatres.

SEMINAR 75 will provide rushes and sound transfers of either a scripted drama sequence or a free-form documentary sequence (your choice) which will be edited by you in fully-equipped cutting rooms under the watchful eye of professional editors. At the end of the seminar there will be an opportunity to screen the completed films.

REGISTRATION is limited to 25 to allow maximum communication with the teaching editors. The fee is \$35.00 and includes ownership of the finished film.

SEMINAR 75 is going to be fun, educational, informative, interesting and entertaining. But you must hurry — applications are on a first-come first-served basis.

Send your name, address and phone number together with a cheque for \$35.00 (payable to Canadian Film Editors Guild) to:

T.J. SCHOON, c/o JAYA FILM PRODUCTIONS LTD., 57 ST. NICHOLAS STREET, TORONTO M4Y 1W6

NAME: .....  
ADDRESS: .....  
PHONE: .....

I AM INTERESTED IN DRAMA . . .  
DOCUMENTARY . . .  
HURRY! NO TIME TO LOSE!  
REGISTRATION IS LIMITED TO 25

**PROPOSAL:** Upgrading of qualifications required for FULL MEMBER of the CANADIAN FILM EDITORS GUILD.

The existing requirements for becoming a FULL MEMBER are: Recognized Film and Sound Editors with at least five years professional Film Editing experience in a full time capacity. Associate members may qualify for Full membership prior to completing five years experience, providing that they are able to satisfy the Credentials Committee of their suitability for Full membership.

It is now **PROPOSED** and open to discussion, suggestions and alternate viewpoints that the requirements be as follows:

For each year that an Associate member has functioned in the position of a full time Editor, points would be allotted.

For screen time, accredited to an Associate member points would be allotted.

Films would be screened for the Credentials Committee, and each member of the Committee could allot points for each film screened. The judgment would be confined to the Editing of the film only.

To attain upgrading from Associate to Full Member it would be necessary to achieve a total of points from the three areas.

**REMEMBER — THIS IS A PROPOSAL — YOUR COMMENTS, SUGGESTIONS ETC. ARE VERY MUCH SOUGHT AFTER, PREFERABLY IN WRITING — TO: ERIC WRATE cfe, Chairman — Credentials Committee, Canadian Film Editors Guild, P.O. Box 46, Station A, Toronto, Ontario. M5W 1A2.**

*KIT HOOD cfe*



Suite 815, 22 Front Street West,  
Toronto, Ontario  
(416) 364-0122

## ON THE PRODUCTION SCENE

—CHRIS DALTON, MARTYN BURKE, JOHN ECKERT, BARBARA LAFFEY and MIKE ZENON are in pre-production on a CFDC Special Investment Programme for Magnum Productions of Toronto.—“Far Shore” is gearing for a July shoot to complete production started last summer. Joyce Wieland directing; GARY FLANAGAN will be handling the first A.D. post. Balance of crew still t.b.a.—LES KIMBER and DON GRANBERY working Universal shoot in Calgary. BOB ALTMAN hoping to go into feature production, also in the Calgary area, in August. Definite dates still to be finalized.—PETER CARTER, PETER PEARSON, DON WILDER, BRIAN WALKER, MARILYN STONEHOUSE, MIKE DOUGLAS, TONY LUCIBELLO, DON BUCHSBAUM, BILL CORCORAN, APRIL GRIECO, CHARLES BRAIVE, et al, working CBC shoots.—GERRY ARBEID and TED HOLLIDAY have been hard at work prepping “Goldenrod”; however, the start date is still tentative.—RAY ARSENAULT, BOB SCHULZ, DOUG COWAN, ANDREW HENDERSON, BILL IRISH, JACK GOODFORD, GARY LEAROYD, GEORGE MARGELLOS, et al, involved in commercial shoots.—A number of projects are in the planning stages for projected shoots this year; however, details are still to be finalized.

The Canadian Film Development Corporation has now issued its guidelines for its new Script Development Programme. Copies of the guidelines and application forms are available from the CFDC and Guild offices.

Following publication last issue of the rates for the P.M.A.D. and Trainee categories in Feature Films, Commercials, and Television Drama, a number of queries have been received re the Industrial/Documentary rate. These rates are as follows:

INDUSTRIAL/DOCUMENTARY

Unit Production Manager: \$425 weekly (5 day); \$95 daily.

1st Assistant Director: \$380 weekly (5 day); \$85 daily.

Trainee A.D.: \$100 weekly (5 day); \$35 daily.

All rates plus 5% vacation pay.

GRAHAM PARKER has now been confirmed as Chairman of the Guild's Constitution and By-Laws Committee; JOHN TRENT will represent the Guild on the CFDC Advisory Committee; DON WILDER on the Council of Canadian Filmmakers, and AL SIMMONDS on the Canadian Film Awards.

More later.

The logo for the Toronto Film Co-op features the word 'CO-OP' in a bold, sans-serif font. The 'O's are stylized with a horizontal line through them, and the 'P' has a vertical line through its center.

67 Portland St. (King & Spadina)  
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(416)366-3005

## Ribbon Cutting Ceremony

On June 6th, the Toronto Film Co-op celebrated the grand opening of our new home. The (film) ribbon was cut by Ron Evans, and this ceremony was followed by merriment and music and film screenings and celebrations spreading out into Victoria Park.

Of human interest note: it was a mere one and one-half years ago the Co-op was sharing one room in Rochdale with Cinema Canada and the Distribution Centre. Several moves later, we have our own home and are looking to a bright future.

We'll be spending the summer organizing seminars, screenings, and workshops in preparation for the September season.

The new 'quarterly' membership policy took effect as of June 1st. The membership ceiling will be 300 — as it now stands, there are over 600 members — and many overdue. We are cleaning house, so the first 300 people (either new members or presently overdue members) will be taken. So — interested people should act immediately!