

C.S.C. ASSIGNMENTS

TORONTO

ED DE FAY — worked on a film titled **Action Sudan** — including animation camerawork over still photo materials and interviews in Toronto and Geneva. This film was just released. He's now off for 6 weeks of shooting in Zambia, Kenya, the Congo, Zaire and possibly Ethiopia. He will be shooting several films for Berkeley Studios with producer Des McCalmond and director Peter Flemington.

REGINALD MORRIS CSC — completed commercials for Noranda Mines, TDF and Complete Film Service and is currently involved in shooting **Black Christmas** for August Film Productions Ltd.

D.M. OSTRIKER — completed Rex Brimfield's **Love at First Sight** — a film which was shown at Cannes; and Westminster Films' **Trigger** series for the Addiction Research Foundation. Currently doing Dominion commercials and **Family Album**, a pilot for Educational TV, as well as a public relations film for the Anglican Church; his future includes more commercials for Dominion as well as work for the Ontario Ministry of Education. (All the work listed above is as Director of Photography.)

KENNETH POST CSC — has been producing/directing/shooting for Bell Telephone, shooting **Shape Up** spots for OECA, commercials for Pillsbury and Kuper Productions, a cosmetic series for Medical Science at the University of Toronto, promos for Camp Associates and an arctic shoot for John Sibert.

M. JACKSON SAMUELS CSC — was Director of Photography on a "pool of Lestoil commercials" for Pluperfect Advertising and colour and lighting director on taped commercials for Noxzema starring Rich Little. He is currently camera operator on **Swiss Family Robinson** — the TV series being shot at Kleinburg Studios.

VICTOR SARIN — recently completed two 30-minute shows on location in New York for the **Persona** series on Mable Mercer and Mary McCarthy. He's currently filming on location in Europe, Egypt, Kenya and Brazil for 3 one-hour shows on population and food, and will be leaving shortly for Russia, India, Bangladesh, Eastern Europe and London for completion of these shows

which are scheduled to appear on CBC television in September.

FRANK VALERT — has finished teaching and evaluating his students at the Film Department of Conestoga College in Kitchener on Camera Techniques and Practice, and will soon start shooting a half-hour documentary on **Summer Festivals** for CBC.

DON WILDER CSC — recently finished shooting commercials, a Bell Canada theatrical short, and a TV Special for Readers' Digest with Potterton Productions. He is currently working as director/cameraman on an Air Canada advertising Special with more commercials slated for future shoots.

MONTREAL

JAMES GRATTAN — shot **Witness to Yesterday** for Global TV, Canadian Life Insurance Association, Statement Syndication, CNR Press Conference and Air Canada Silver Broom World News Coverage. He is currently working on **Behind the Broom in Berne** — a PR film for Air Canada; 2 half-hour films in English and French for B.P. Avant Guare '74, and a Lacrosse Feature for CBS Sports. His upcoming assignments include more work on **Witness to Yesterday**, a half-hour film on town planners, footage for an industrial film on STOL planes and commercials for Sutton Place.

The two C.S.C. meetings in the past two months have been action-packed what with the current move by Kodak to eliminate the Colour Negative stock 7254 and 5254 (same film in 16 and 35mm) and immediately replace it with

a new stock 7247 and 5247. This material has required laboratories to purchase new machinery and to devote many man-hours to test runs. As the developer is held at some 125 degrees F, the emulsion gets very soft during that stage of processing. Any dirt in the bath or interference with the operation of the film through the machine will cause the worst to happen. At the April meeting at Film House, reels of the new stock were presented by Kodak in 16 and 35. It was hard to be sure of the stock as the material was prepared in Rochester, and there was obviously work lacking in the prints.

Several of the lab managers registered complaints about the stock, especially that CRI material was not yet available and that shooting was forced to go to this material anyhow. Some of the members were upset about whether there would be sufficient supplies of the old stock to finish projects that were already underway on 54. Final result was that supplies were held for these productions. It would be impossible to stop shooting on these shows for a period of time to allow for tests of the new stock, but that turned out to be unnecessary.

The conflict was settled at the May Annual General Meeting at Pathé Recording Studios. New tests by Don Wilder and Ken Gregg showed the material to be much higher in resolution and much lower in grain. Tests also showed that it was superior in contrast (i.e. lower) especially when compared to 42. Kodak representative Ted Litwyn made note of the fact that Kodak is working on a low-contrast print stock to fill the demands of the Canadian



The new executive for this year is:

President	Harry Makin CSC	Membership	
Vice-President	Ken Gregg CSC	& Nominations	Robert Bocking CSC
Treasurer	Roy Tash CSC	Education	George Balogh CSC
Secretary	Walter Wicks CSC	Public Relations	Jim Mercer

market. It seems there is no demand for such a stock in the U.S. but C.S.C. members seem to feel it is essential. There was some surprise registered that the "great yellow father" was being so responsive to their request.

New full C.S.C. memberships went to George Thompson, George Balogh, Marc Champion, Brian Holmes, Ted Parks, Tony Ianuziolo, Willy Wilfreds, and Peter Gerretsen. Affiliates promoted to Associates were: Matt Tunero, Robert Rouveroy, and Kurt Weber.

Outgoing president Chris Slagter read Bob Brooks' report on the advisory committee to the CFDC, where it was suggested that Canadians and landed immigrants *only* be allowed to work as crew on CFDC-funded features. In particular, reference was made to Brian West's work on *The Apprenticeship of Duddy Kravitz*. A letter in that regard was answered by Michael Spencer, explaining that an exception was made in this case because shooting was already underway when personal problems forced Mike Lente to leave the shoot, and director Kotcheff had worked with West on previous productions. In order not to 'endanger' the production, Kotcheff's request to bring in West was complied with.

Another item which sparked considerable interest was tabled by Sammy Jackson, regarding the television commercials by a major electronic manufacturer saying that more Canadian cameramen (both electronic and film) use their sets than any other make. Investigation by Sammy showed that the commercial was made in New York and the cameramen in it were, in fact, not Canadians. Not only that, but only three of the 35 professional Canadian cameramen in the room could remember having been contacted. For interest, a poll was taken showing that of some 30 colour TV sets owned by the group, only 5 were made by the manufacturer in question, and only one was the advertised model. Contacts with the manufacturer and the advertising agency (one of the very largest) resulted only in threats of a lawsuit if the question were carried on. Attempts to have this situation rectified will continue.

Bob Crone reported on just what did happen behind the scenes at last year's Canadian Film Awards and said he didn't think the future of those ceremonies looked too good. The C.S.C. is planning to hold its own awards cere-

mony in conjunction with the C.F.E. event in the fall. Awards for editing will be made by the C.F.E. and awards for cinematography by the C.S.C., which seems to be the most logical way anyhow.

Once again the point was presented that film schools are not turning out people qualified to work in any function on a professional 35mm shoot, and the C.S.C. has promised to set up a training course for camera assistants.

At the April meeting, Mike Lente CSC made a presentation of his new 3-perforation pulldown system for 35mm, which will be particularly applicable to low budget films being shot for both theatrical and TV release. Response from CSC members was most favourable especially since the first advantage of the system is a 25 per cent reduction in footage and laboratory costs. (See *Technical News* for a full report on the system in this issue.)

Congratulations!



Left to Right: Kinnic Jensen - Celia Merkur - Jordan Hale - Melissa Franklin - Paul Shapiro - Andrew File - Marilyn Becker - Robi Blumenstein - Insert: Ricky Clark.

Bellevue Pathé congratulates these nine talented Canadian youngsters, ages 11 to 16, who created the film "LIFE TIMES NINE", which has been nominated for an ACADEMY AWARD (short subject, live action category.)

We also wish to congratulate INSIGHT PRODUCTIONS for their foresight and ingenuity in producing this film and to the ONTARIO ARTS COUNCIL for its financial support of this project.

Bellevue Pathé is extremely pleased to have played its part by supplying post production, laboratory and sound services.

WIN OR LOSE KIDS, ALL CANADA IS PROUD OF YOU.



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