

# REVERB

## Behind the Camera II

Surprised was I, reading your last issue, to discover that I had become an author. For this I thank you. The article fairly reflects the content of the telephone interview from which it was extracted. It also, I fear, does violence to the Queen's English bordering on assault and battery. Had I written the article, I would hope to have expressed myself more articulately.

Moreover, I would have been inclined to further develop the ideas in the last section, this in an attempt to generate from the specifics of **Outrageous** principles of a more all-encompassing nature.

For example, legendary are the cameramen who are unhappy about the appearance of their work in the final release prints. Must cameramen, as many do, relinquish all rights to the control of the quality of the final release prints? Have they no grounds upon which to object should the quality be inferior? I would have argued that there are at least three possibilities, depending upon the position of the cameraman.

If the cameraman enters a strictly employer/employee relationship in which he is reasonably compensated for his efforts in shooting the film, and no agreement was made concerning the supervision of the timing of the release prints or blowup, then his rights, if any, are minimal and the producer can feel justified in taking unilateral action.

But what if the cameraman enters into a film knowing that he will receive far less than average professional pay, the hours will be much longer than the normal long hours, indeed working conditions shall, in general, be considerably more difficult, and that this, in fact, is the only way in which the film can even conceivably be completed given the budget? It could be argued - fairly, I believe - that the balance between what is considered full and adequate compensation and what is actually received is an investment, financial in nature among other things, by the crafts person in the given picture. It is a risk taken not dissimilar to that made by the financial investor.

Is it not, then, reasonable to expect that the crafts person, too, not just the investor, is entitled to a return? I believe so, the return in this case being not money but a reasonable product which the crafts person can display with pride and which might promote future work. In this situation it would seem to me that the crafts person has some rights, not necessarily total or unilateral, to participate in those decisions that might adversely affect his return.

A third possibility is where the cameraman negotiates in advance of shooting for the actual right to approve or disapprove all final release prints. Ozzie Morris in a talk last year to the C.S.C. indicated that

this was how he attempts to handle the problem.

The success of **Outrageous** has given rise to much conversation that the future of filmmaking in Canada may rest, at least in part, with lower budget features. Low budget features invite and insist upon many and very large compromises from all concerned, producers, directors, writers, actors and the crafts people. If the future does hold this to be a means out of our economic dilemma, what becomes of vital importance is, not compromise or the avoidance of it but, the way in which fair, intelligent and effective compromises can be achieved. To that end I feel this can be more gracefully accomplished by people who have a firm concept of just what rights they have and how these rights interact and co-mingle with the rights of the others involved.

The occasion of an article on **Outrageous** allows me, with thanks to **Cinema Canada**, to voice my concerns with regard to the complex, thorny problems of creating a more viable, internationally competitive, Canadian film industry.

On a personal note, I wish to thank all those involved with the production of **Outrageous** for a valuable experience.

With this my article would have ended.

James B. Kelly, CSC

Mountain Giraffe Films In Motion, Ltd.

*The article, "Seen from Behind the Camera" by Jim Kelly in our last issue, was written from a taped informal telephone interview initiated by us. It was given by Mr. Kelly with the understanding that his comments were to be incorporated into a broad article. We felt his ideas were interesting enough to stand alone.*

*Henk Van der Kolk has advised Mr. Kelly that the budget for **Outrageous** exceeds \$200,000.*

*The CFDC has advised **Cinema Canada** that the production budget for **Outrageous** was \$165,000. Ed.*

## C.A. Corrections

I have just read my article which was published in issue No 38-39 of **Cinema Canada**, and would like to make two points of clarification.

First, my reference to passing title on January 2nd should be extended to refer to any year-end, and only applies if the seller has a year-end which is different from that of the buyer.

Second, my reference to "now-obsolete equipment" in the section on capital losses

should read "non-depreciable capital assets".

This should help clear up any confusion surrounding these points, for which I apologize.

Kindest regards,

Nel Smith, C.A.

## Avenged

I have only now seen your brief item reporting on my association as producer of the early episodes of *The New Avengers*.

You are correct in noting that I did reassign casting responsibilities although, in truth, no formal arrangement had previously been made, but you wrongly suggest that I set about firing directors. I set about hiring directors, among them the very Peter Pearson whom you say I dismissed. Two directors were already committed to the series when I arrived. Both have remained to direct one or more episodes.

It is true that Peter Pearson left the assignment, but this came about amicably when he asked permission to accept an enticing offer that would overlap the weeks of his work with us. In the sincere hope that we could get him back for a later episode, I agreed.

Ross McLean

Toronto

## Covert Lists

Would appreciate an article sometime on our various activities in animation here in "Turkey town".

In checking locally, I discover you no longer have a correspondent here.

If you are having trouble locating coherent dependable people, I could supply you with a carefully acquired list which I amassed through much danger to my person following exceedingly covert research and assuming many false disguises.

This list can be yours for the asking provided you can say very quickly or even say at all five times:

"Canada does not end at the third post hole west of Bathurst Street".

There's something in the drinking water back there which causes a speech impairment for those trying to say that sentence.

The only cure is to move west.

It would be nice to see more mention of animation and film activities out here but you have the printing presses there in Berlin - oops! And we poor slob at the western front will just have to fight the unknown fight.

Pacific Cinematheque informs me you are not interested in "Commercial Animation", which on pressing further they



defined as any animation which is sponsored.

From that Junior High idiotic comment I can see the difficulty you must be having locating urbane and lucid reportage from this city.

I assure you there are filmmakers here actively engaged in putting together films people can enjoy with interest, and not just the artsie folk scrounging via grantsmanship to do self-indulgent boring bits to project in the basement for a few of their "insy-group".

From remarks such as that, you can see why I have been looking to C.C. for a lucid *unbased* cinematic insight to all film activities across this land, and how absurd it is to depend on the local self-styled film intelligencia.

I do hope you locate a reliable B.C. writer and if you cannot, then let me know and I will send my covert list of coherent critters along to you in a plain unwrapped battered postman's cap, etc.

Naturally, it would be nice to see an article about our animation activities at Norm Drew Productions Ltd. but make sure you locate a writer who does not keep his ink in two bottles labeled: *Commercial* and *Aesthetic*.

That kind of misinformation we don't need.

**Norm Drew**  
**President Director**  
**IGE-Norm Drew Productions Ltd.**

### Staff Shortage

In your Issue No 40, page 10, you state that **Yeti Bigfoot** was filming in 'Toronto and the North'. I would like to correct a couple of mistakes in the article and urge your staff to check out the facts before going to press.

Fact No. 1: It was not an Italian-Canadian co-production and therefore, the Department of the Secretary of State was in no way involved in this project.

Fact No. 2: Your spelling of 'Stefano' was spelled: 'Stefani'.

Fact No. 3: Also, you quote Duane Howard as being the publicist. The undersigned has never been, and probably never will be, a publicist, all things being perfect. The undersigned was the Line Producer for this production and was in charge of the Canadian portion of the shoot only in conjunction with Stefano Films and Cinecitta Studios, Rome.

Fact No. 4: For your information, Frank Kramer is the anglicized name of Gianfranco Parolini, which he uses when shooting outside of Italy in English-speaking countries. In this production Mr. Parolini performed the duties of Director.

Thank you for your attention to this matter and you might be interested to know that we completed principal photography in Canada three and a half days ahead of schedule, and a commensurate number of dollars under budget.

In addition, I would have been delighted to speak with the writer and given him the correct facts if he had been interested to call me.

Yours truly,  
**Duane Howard**  
**Toronto**

*Alas. Cinema Canada has no journalists on staff, and hence the under-researched articles sometimes. We thank Mr. Howard for his corrections, extend our excuses for the errors, and urge subscribers and advertisers into the holiday spirit so that we might hire a full-time staffer. Ed.*

### Conflicting Interests?

I feel it is time you stopped wasting space in your magazine with phrases that Jack Gray uses in issue no. 38-39 under the heading "Glacial Movements". I am referring to the all too common use of remarks such as "what will best serve the public interest" and "work to ensure that this public interest is properly and effectively served" (p. 37).

Instead of being so redundant issue after issue, is it not time to find out exactly where the "public interest" does lie? Or is the Council of Canadian Filmmakers too afraid that the "public interest" might not align with the "CCFM interest"?

This task could be accomplished quite easily by sending out questionnaires to a

majority of households throughout Canada and asking the public what kind of programming they want; are they willing to see investments into further Canadian programming or are they happy with U.S.-style programming? The answer to the last question might indicate that instead of wasting money on more Canadian programming, which the public might not want, the money could be invested in a nationwide education program showing the public the trouble Canadian production (television and movies) is having competing against American infiltration of our media.

Instead of threatening them with change that they might not see the need for, you (we) could show them why change is needed for our cultural preservation. Then, instead of fighting against the average Canadian viewer, our countrymen, you (we) could work with them demanding change be brought about.

I realize that a questionnaire of the type I suggest and an education program such as I envision might cost a lot of money. However, I feel it will be worth it because for once, we might end up working with one another as Canadians bound by one goal instead of several different factions working against one another.

**Mark Trevis**  
**Vancouver**

P.S. If people want regional programming, then let them have it, instead of promoting false national unity. Let people grow, think and feel as they wish, not as "we" tell them to.

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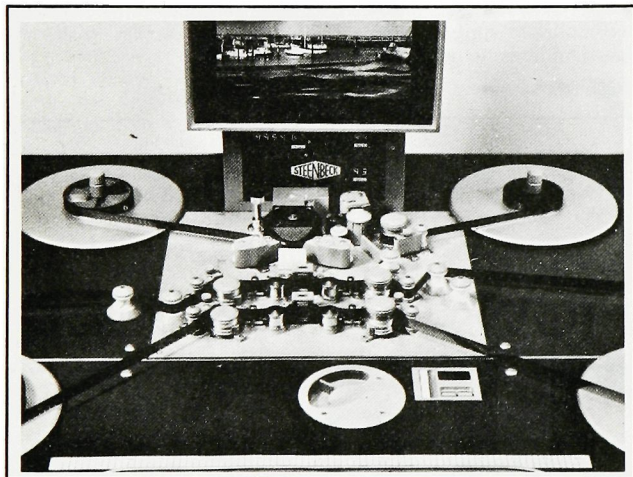
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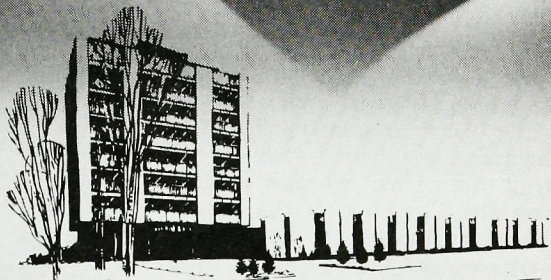
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