

A Message From The President;

During the past summer, the National Executive of the guild, have had their required meetings, and many topics have been discussed and implemented.

I would like to outline numerically the following information;

1. the **CFE annual dinner-dance**, (no doubt, the most popular of its kind for the film industry) will be held Saturday November 17th at the St. Lawrence Hall. Tickets are available thru any member of the guild. Last year was a sellout, and since the ballroom can only hold up to 300, it is advisable to get your tickets as early as possible.
2. the **CFE Film Editing Award**, presented in conjunction with the dinner-dance, requires that any film entered be forwarded to Haverand Productions, 3 Charles Street West, Toronto, before October 27th. George Appleby will head the selection and screening committee, and if there are any queries regarding films to be entered, I suggest you contact him. Mr. J. Lant, of the CBC TV Film Service, in Toronto, has agreed to Co-ordinate the screenings of the CBC Films that any CBC-CFE members wish to submit, and our First Vice-President, Mr. Phil Auguste, can arrange screening times for these films.
3. the **National Executive**, have agreed in principal, that the CFE should join Council of Canadian Filmmakers. By the time this issue of Cinema Canada is printed, the first general meeting of the CFE would have voted on this proposition, and had a meeting with Kirwan Cox, and Ron Kelly, who would outline to the membership, the aims, and objectives of the Guild.
4. the **Treasurer, Mr. Don Evraire** has issued notices of dues owing to date, and, it is trusted, that members have forwarded both their cheques, and cards for stamping.
5. the **Canadian Professional Film Directory** has now been forwarded to all members, and if any members have requests for further copies they should be directed to Mr. Phil Auguste.

6. **Ray Hall**, our **Regional Director** on the West Coast, (Vancouver-based) reports that editing-wise, things are very busy out near the sea and mountains. He plans to have an informal get-together with editors in the area, and implement the growth of the CFE. Ray plans to attend the CFE dinner-dance in November.

7. finally, a report from **Helen Lewis**, who was our CFE representative at the pre-selection screenings for the Canadian Film Awards. Helen reports that the films were very interesting, and choosing the nominees for the various categories was no easy job. Several of the films entered in this year's CFA, have been screened over the past months at the General Meetings, the last being "Taureau". Two of last years' CFE Award Winners are also entered, Eric Wrate's "Blackmail", and John Watson's "Thoroughbred".

*Yours truly,
Don Haig, President.*

Prologue:

My best friend (and well-known film editor) after reading my very rough notes for this report, suggested that I shouldn't have included any critique of the films I was sent to view. I thought long and hard about this and decided you might possibly be more interested in the films than what I ate and the attractive Frenchmen I met. So here it is:

"I'M HANGING IN THERE, TWISTING AND TURNING . . . for C.F.E. as their representative at the Pre-selection screenings held at the National Film Board. Probably not like being invited to the Cannes Festival because of lack of lobster and champagne but nevertheless enjoyable. Hope none of my confrères will be mad because I had such a beautiful time despite screening from 9 a.m. to midnight for three whole days. What could be more fun than criticizing the work of other editors and not having to wrestle with it. There were 92 entries - some didn't arrive in time (lazy editors behind schedule again) but will be judged later on merit. Screening time represented 80 hours more or less. We had dinner breaks, and I must say the meals in Montreal are more exotic than in Toronto. We sampled French,

Italian and Chinese dinners but I promised I wouldn't talk about food.

Father Marc Gervais was the Jury Director and a splendid choice since he probably knew more about films than anyone there. After all, he's a veteran of eight Cannes Festivals. He conducted the meeting with understanding and fairness combined with Gallic charm, keeping people out of each other's hair and not allowing too many arguments to develop. His attractive Girl Friday, Josée Clerk, kept us supplied with coffee (food again) and sustained us with her good humour.

I was supposed to be watching the editing and am happy to report none of it was bad enough to notice. I don't really care about a mike in a shot if a scene has entertainment or interest value. The poor editor is often stuck with it anyway. To my way of thinking good editing should be unobtrusive but now and then it's gratifying to recognize clever cuts that make the long-suffering editor feel he or she has saved the picture.

The National Film Board submitted enough films to keep us there until Christmas (which I understand is very nice in Montreal - more snow). In sequence with the Animation category both "Le Vent" and "Tchou Tchou" were accepted.

In the vast waste-land of TV Drama 21 were submitted, including "The Wit and Wisdom of G. Bernard Shaw," edited by Arla Saare. "The Sloane Affair", entered last year but apparently withdrawn for political reasons, is still timely, and interestingly corrupt, and it goes on a second round this year. Also "Blackmail" which, as you know, received the C.F.E. Award last year and was edited by Eric Wraite.

Frankly, the so-called Theatrical Short Films left me cold with two exceptions. "Summer in Canada" which drew applause and "Divertimento" amusing for those who enjoy something fey.

The Documentary area was more complicated with 37 entries. Thank heaven we were only the Jury, not the Judges. It was terribly difficult to choose and weed out films for the final jury. You can argue forever on what constitutes a documentary film. One person may be fascinated and the next, bored to tears. My definition of a documentary film is reality edited to inform or press a point. Perhaps some of

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these submissions should have come under the Educational or even Medical film category. Suggestions were made to more accurately define these categories next year.

The term Non-Fiction confuses me as I can't see much difference between it and Documentary except for length, but I couldn't get an argument going on this. Another thing that confused me was that Father Gervais kept calling out "poor" for all the best films and when I asked him why, he said, "I mean "pour" as opposed to "contra". Too bad my French is only menu.

The selection process was really fair in as much as we had to have a quorum of six out of ten people attending. Naturally, it would have helped if it had been possible to allot more time for discussion and screening. The budgets took care of this.

It was fun for me to see some of my old buddies from the early N.F.B. days of John Grierson. I'm happy to report that most of them are still able to ride bicycles and get around.

To quote Pauline Kael, "The best films always take one by surprise." There were 21 Feature Film submissions, and 12 were accepted. Gone are the days when sex reared its ugly head: it was standard procedure to cut to a close-up of a hand turning off a bedside lamp which created a natural fade out. Most of these Canadian features had their share of breasts, couples in bed with problems, couples in bed with no problems. Without a problem there is no movie. A lot of what passes for mood and art films now, is only our own lousy taste. So you have to be careful.

The Judges are going to have to deal with a great many Non-Fiction and Feature Films. "U-Turn" was unusual and thus accepted, as well as "La Mort d'un Bûcheron", "O.K. Laliberté", and "Taureau". Also, "Réjeanne Padovani" was unanimously accepted and is a so-called French Watergate corruption film.

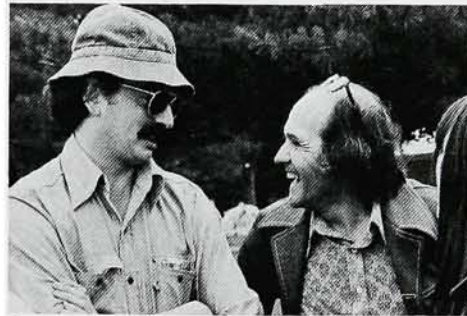
"The Pyx" will undoubtedly make pots of money, and is well acted, including Karen Black and Christopher Plummer. "Kamouraska", with Geneviève Bujold, was also selected, as was "Paperback Hero". Tony Lower has two films going for him: "Slipstream" and "Between Friends". Good luck, Tony. Dr. Lothar Klein, representing the "League of Canadian Composers," felt the music in "Between Friends" was most intriguing. "Slipstream" was a



Scene from "The Pyx"

popular entry, and if I could be a judge, I would select it for originality of story and magnificent photography by Marc Champion.

Speaking of comedies, "J'ai mon Voyage" was a riot with a most beautiful actress, Dominique Michel, who resembles a real movie star with exquisite teeth but not too toothpasty a smile.



Carrière and Marc Leaud on "O.K. Laliberté"

The other so-called comedy was "Keep it in the Family", which evidently the jury considered "too Hollywood" and if accepted would, to use a Watergate phrase, "tear the country apart", which no one wants. Anyway, it's still fun to go to the movies.

When the Judges make their final and momentous decisions, I will still stick stubbornly to my original and honest opinions

And that's the Way it Was.

Helen Lewis

Scene from "Rejeanne Padovani"



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