

ORGANISATIONS

SFM

Society of Film Makers

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The Annual General Meeting of the Society of Film Makers will be held on Tuesday October 21st at 7:30 P.M. in the Disada Productions Theatre at 232 St. Jacques Street West (St. James Street West) in Montreal.

The meeting will hear reports and minutes, and the report of the outgoing President, Peter Adamakos. A new President and Executive will be elected with ballots currently in the mail to members across Canada. The Executive will be selected from members in chapters in Vancouver, Regina, Toronto, Montreal, Ottawa.

As seen in the last issue of **Cinema Canada**, the Society of Film Makers has denounced most vigorously the paltry crumbs spread by the Secretary of State. In other recent actions, the Society has applauded the freezing of Treasury Board funds to the Canadian Film Development Corporation's investment programme until the CFDC acquits itself before the Treasury Board, the Parliamentary Committee on Broadcasting Films and Assistance to the arts, and the Canadian film industry to the satisfaction of the industry, which we feel has never been done adequately. Following the demand by the SFM for an immediate Advisory Group meeting, such a meeting resulted in a few shaky steps in the right direction, after an eight-year attempt.

The forceful stands taken by the Society of Film Makers regarding the Secretary of State's announcement and the Treasury Board directive resulted in an exchange of views and publicity about industry problems in the French-language press and radio of Montreal, and in the English press elsewhere, and in Montreal.

The Society of Film Makers protested the signing of the recent Anglo-Canadian co-production agreement in telegrams to the British unions, explaining that this agreement was being rammed through without proper input from the Canadian filmmakers. Be-

sides being replete with impractical clauses, the agreement was not given to the industry for consideration. The signing of the Agreement in England, did, no doubt, provide the government with a seductive press release demonstrating its supposed assistance to the Canadian film industry.

As a new season is about to begin for the Society, we again invite memberships from Canadian professional filmmakers. At the present time the Society is considering Associate Member status for film students as we feel they must become aware as early as possible of the industry's practical and political problems as well as learning how to focus cameras. This constitutional amendment will be accepted or rejected by the membership on the current elections ballot.

Peter Adamakos

CSC

Canadian Society of Cinematographers

22 Front St. West
Toronto, Ontario

John Ivor Morrison C.S.C., 1933-1975

Sadly, **Cinema Canada** has received word that John Ivor Morrison, C.S.C. died on May 29th of this year at the age of 42. At the time of his death, Mr. Morrison was manager of the photographic department at CFCN television in Calgary. He is survived by his wife Barbara, and three children, ages 5, 3, and 13 months.

Born in England, Mr. Morrison began a photographic career with the **Clipper Line**, eventually becoming chief photographer on the **Stella Polaris**, a Swedish cruise ship. After several years of such travel, he returned to England and worked for a time as a fashion photographer for **Vogue magazine**.

Leaving England for sunnier shores, Mr. Morrison next signed on with the **Cape Times**, in Cape Town, South Africa as news photographer, often writing his own stories to accompany his photos.

Called back to England because of illness in the family, Mr. Morrison worked as a cinematographer for the

BBC before deciding to pull up stakes for Canada. He arrived here in December of 1963, and went to work in television in Swift Current, Saskatchewan. From Swift Current he went to Vancouver, where he worked on feature films, including **The Trap**, starring Rita Tushingham, and made on location in the B.C. wilderness. While in Vancouver, John made a film of his own, titled **Boy in the Park**, which was shown on national television.

Soon after, he was hired by Canawest Master Films and sent to Calgary, from which base he traveled to the Arctic to film a French seismic expedition, and filmed around Alberta for the Alberta Wheat Pool and the Alberta Government, among others. A change of management at Canawest led to the laying off of eight of their nine cameramen, and being single, John was one of them. Freelance work for CBC in Edmonton followed, including the filming of many of their television news reports.

While on a visit to his eldest sister in New Zealand, Mr. Morrison spotted an ad for a cinematographer with the New Zealand Film Unit, and decided to apply. Hired on, he worked with them on a number of films, including **Wild September Snow**, **The Ride of 480**, **Ambulance**, and **Paper Boys**. He made many films for the Tourist & Publicity Department of the Government, of which the Film Unit is a part, travelling a great deal in the process. Some of his shots were included in the film sent by New Zealand to the Osaka World's Fair.

A feeling of isolation from the rest of the world eventually caused the Morrison's to return to Canada, where Mr. Morrison took up his position at CFCN. He was the sole cinematographer in the photographic department there, and made all their television commercials plus the occasional documentary. He covered the Stampede yearly for CFCN's nightly hour-long show, and also filmed any outstanding events which occurred in the city, such as the Alberta Summer Games. Last year, he completed a film for the Canadian Dental Association, which was shown across the country.

Cinema Canada joins the Canadian Society of Cinematographers in extending its sympathies to Mrs. Morrison.