

A SIMPLE A B C for FILM EDITORS

by Bob Cogger cfe

- A** is for ANSWER PRINT, required yesterday,
or was it the day before? they really didn't say.
- B** is for BEEP, which is usually on two,
and used on bad language; with censors in view.
- C** is for CUT-AWAYS, all shot in one batch,
it's rather unfortunate, but none of them match!
- D** is for DIRECTORS, who have a lot of say,
they tell you how to cut the film, and then they go away.
- E** is for EDITOR, our hero, guide and friend,
whose talents he will tell you, really have no end.
- F** is for FINE GRAIN, my age is now in sight;
Tell me 'old timer,' do they still shoot black and white?
- G** is for GRAPHIC, a title, map or still,
all so illustrious, until you get the bill.
- H** is for HI-CON, a shortened name, you see,
more formal 'Hello, Connie;' that's for you and me.
- I** is for INTERLOCK, for screening films in sync.,
and when that doesn't happen, they sure do raise a stink.
- J** is for JUMP CUT, a 'no-no' so I'm told,
but if they are successful, you're great because you're bold.
- K** is for KINETIC, we need this with a frill,
without this basic premise, the film we shoot is still.
- L** is for LABORATORY, where all our film is done,
to mix things up and scratch the negs, it is a lot of fun.
- M** is for MOVIOLA, our faithful friend and joy,
flatbed owners disagree, they consider them a toy.
- N** is for NO PROBLEMS, "The film's a cinch for you,"
how many times have you heard that, and fallen for it too?
- O** is for OPTICALS, with wipe, split-screen, dissolve,
the problems that you hope, special effects will resolve.
- P** is for PRODUCER, a very important man,
a member of the upper crust; no bread, but lots of ham.
- Q** is for QUESTIONS, like "Why cut it short, don't stint?"
and ones that keep recurring, "Where's my ;\$*!K! answer print?"
- R** is for RELEASE PRINT, the one that goes on air,
now aren't you glad you cut it? Stop pulling out your hair!
- S** is for SYNC., and sync. or swim you must,
for out of sync., is out of work, and out of work, you're bust!
- T** is for TELEVISION, that devours films by miles,
but when you're busy feeding it, everybody smiles.
- U** is for UNIT TWO, which shoots the pick-up shots,
but I wonder why the best takes have all the run out dots?

- V** is for VIDEO, a sunset 'cross the lake,
the camera had no film in it, we'll try another take.
- W** is for WORKPRINT, you can't mistake it Meg,
the one all scratched and trodden on, when needed for dupe-neg.
- X** is for XENOMANIA, which shows in film reviews,
implying 'Made in Canada,' can't do anything but lose.
- Y** is for YOU, yourself, if only you don't falter,
by each doing the best he can, the critics views we'll alter.
- Z** is for ZOOM, which is different from dolly,
as your lesson now is through, lets have no more of this folly!

A GRIM BROTHERS HAIRY TALE

from Bob Cogger cfe

Once upon a time there lived a young man
A nice young fella by the name of Dan
He had a steady job from nine 'til five
Man, Oh! Man! Was he alive!
He lived by himself in a quiet old house
No screaming kids or nagging spouse
Not a worry or a care in the world had he
No hi-fi, radio or TV.
No magazines or papers did he read
He said he never ever felt the need
A nice quiet evening would make his day
To read a book or see a play
Weekends, of course, were just the last word
Golf or bowling or out with his bird
Not a worry or a care in the world had he
No hi-fi, radio or TV.
Now a wicked old witch was off to a coven
She was an Aunt or an Uncle or some third cousin
She left the TV set on loan
Right in the midst of our Dan's home
Poor young Dan was not aware of ads
He thought them all just passing fads
Not a worry or a care in the world had he
No hi-fi, radio, BUT a TV.
He watched that set from morn 'til night
And soon he was a sorry plight
There were ads there by the score
There would be a little break, then back with more
There were food and drinks and very fast cars
Cigarettes, gasoline and chocolate bars
Now worries and cares of the world had he
And all because of that darned TV.
Confused and unhappy, our poor Dan is
His life now seems to have lost its fizz
Our tale of woe is near its end
But there is something we must mend.
All fairy tales must end with joy
What can we do for our poor boy?
His trouble started with TV
So put him in an agency.
He's still confused, sure that is true
But happy now to confuse you
The moral of this story's end:
If you can't beat them
Join them friend!

It only seems a few days since we received the last issue of *Cinema Canada*; and yet, here it is again – deadline!

What to write about? Well, what I should really comment on is the CFE Fifth Annual Dinner, Dance and Awards which takes place on 18th November. But, of course, by the time that all the necessary work has gone into preparing, printing and delivering *Cinema Canada*, perhaps you would expect a report on what had, in fact, taken place on that date! I'm very sorry, but you're going to have to wait until January for further news on that event. I hope to have some pictures for you at that time.

One of the things that really bugs me: after every mailing of material or information to our members, we invariably get some mail returned marked 'Not known at this address' or something similar. Some time later, we often receive a communication saying, in effect, why am I not receiving anything from the CFE? Well, of course, the answer is obvious! For you who don't bother to send us a change of address card or a telephone call, don't scream if you don't get anything. We do our bit – please try to do yours.

Since Vince Hatherley wrote his letter, votes have been received from our members across the country with an almost unanimous vote in favour of the changes in the Guilds' Constitution which Vince refers to. In fact, only four votes were against. At the October general meeting in Toronto, it was further agreed that the changes would take effect on 1st January 1973. So for any Associates who now qualify under the old ruling, get in your request for status upgrading – fast!

Today, I received my new membership card at long last. Hooray! If you are fully paid up and have not received your new card yet, contact Havelock Gradidge cfe. There may be some good reason why?

As this is the last issue of *Cinema Canada* before Christmas, the National Executive Board of the Canadian Film Editors' Guild wish you all A VERY HAPPY CHRISTMAS AND AN EXTREMELY PROSPEROUS NEW YEAR!

Sincerely,
Phil Auguste cfe.

COMMENT!

by Vince Hatherley (Associate)

The CFEG general meeting at Pathe, which was held prior to the summer recess, brought to light some interesting and un-uniform points of view of people in the same industry.

On the subject of eligibility of an editor for full membership in the Guild, it became increasingly clear that many respected people in the Guild were like some of those in the industry.

For instance, Doug Leiterman, a non-CFEG member but an old-timer on the film scene, thinks that an editor should not be screen-credited until ten years of editing have been established – and fifteen years would warrant recognition of his or her skill as an editor.

On the other hand, Philip Hudsmith cfe presented the opposite view stating that a consistently proven creative editor should be permitted the privilege of full membership after, say, only two years' experience.

The debate continues amongst our members, but indications are that the result will be five years minimum steady employment as an editor. The other course for a talented editor, whose track record is under five years, would be to apply to the CFEG Executive Board for full membership.

My own feeling in this matter, is that any change of policy or qualification of an editor to full membership, should only affect new recruits to the Guild. Those who joined as affiliates or associates would therefore not be misled by changed conditions. Needless to say, current qualifications for full membership strike me as being right.



I've recently been directing an hour-long documentary for the Department of National and Historic Parks – my first major assignment as a director.

As we were flying back from the first location, my mind was flooding with questions: Did we get everything we need? ... Will the sequences cut? ... Have I picked up enough cut-aways for the editor? ... Thinking of the editor, what will his reaction to the footage be ... great! ... or pile o' crap?

At this point I was humbled by a very sobering sign beside the lavatory door: "EMERGENCY EXIT THROUGH TOILET".

by George R. Appleby cfe •

never give a silkworm an even break

Poor Silkworm ...

She doesn't have a chance
against **Colortran's**
remarkable new **Super Silk**

Super Silk is a
continuous weave
glass fiber that's as
smooth as real silk and
absolutely will not irritate
your skin like other glass
fiber diffusion
materials.

Its diffusion quality
will remind you
of real silk too.

You can put Super Silk
in front of the hottest lights
and it will not turn brown.

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