

CANADA'S BEST!

That's saying a lot, but to film makers it automatically means... Bellevue Pathé. It just goes to show that good news really does travel fast in an industry where you have to produce — or else. •

And that's a cue to quality, because that's the one imperative we demand of ourselves. We set higher standards for ourselves than even the most discriminating client. We have the technical skills in our people and we have the technical facilities in our equipment. Put them both together and the results make friends out of clients.

And that's a cue to quality, too, like: Paramount - 20th Century-Fox - Columbia - Warner Bros. - United Artists - MCA Universal - Cinepix - Potterton - Agincourt - Quadrant.

Our circle of friends and clients continues to grow.

A FEW OF OUR RECENT ORIGINAL PRODUCTIONS ARE:

- THE APPRENTICESHIP OF DUDDY KRAVITZ
- CHILD UNDER LEAF
- DAY IN THE COUNTRY
- NEPTUNE FACTOR
- WEDDING IN WHITE
- LIES MY FATHER TOLD ME
- ALIEN THUNDER
- PAPER BACK HERO
- BETWEEN FRIENDS

CANADA'S LARGEST FILM LABORATORY AND SOUND FILM ORGANIZATION



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REVERB

Yakir mourns

Re: film review of *The Mourning Suit*, C.C. no. 21

I have been cheated.

I am releasing my film shortly in a form which was not seen by Stephen Chesley. But still the readers of *Cinema Canada* will relate to it in a form described by Stephen Chesley.

I have been promised by your past editors that when the film is finished it would be reviewed. I guess you just couldn't wait, or maybe you do not feel it is worth waiting for the filmmaker to finish their work before you put your claws into it.

Leonard Yakir

Blind in one eye...

I have just read the July/August issue of *Cinema Canada* and particularly Mr. Rouveroy's Rough Cut section where he comments on *Murder on the Orient Express* and the cameraman who photographed that fine film, Mr. Geoffrey Unsworth.

Mr. Rouveroy goes so far as to suggest how Mr. Unsworth got his name on an epic that looks as though it were shot through a bottle, and that he (Mr. Rouveroy) was painfully aware of the zig-zagging camerawork in the film. Mr. Rouveroy also has the cheek to speculate on a fantasy dialogue between Mr. Unsworth and the film's director. Surely, Mr. Rouveroy must be aware that Mr. Unsworth is among the top six British lighting cameramen and in the same artistry as Mr. Freddie Young and Mr. Ossie Morris. Furthermore, Mr. Unsworth's recent credits include *2001 Space Odyssey* and *Cabaret*, for which he won the Academy Award.

Perhaps the screening conditions were not completely ideal at the time Mr. Rouveroy went to see *Murder on the Orient Express*, but having seen this same film some months before at a West End cinema in London, I can guarantee to Mr. Rouveroy that the film was *not* shot through a bottle and that Mr. Unsworth's lensing looked absolutely brilliant.

Finally, I suggest that Mr. Rouveroy pay a visit to his optician before his second screening of *Murder on the Orient Express* in order not to be confused between the quality of his glasses and those of Mr. Unsworth's!

Nicholas Allen-Woolfe

Erratum

In "Sunrise Goes East", published in *Cinema Canada* no. 21, Paul Saltzman's film company was mistakenly called Sunrise Productions (p. 31). Saltzman's Toronto based company is rightly called Sunrise Films Limited. Our apologies.