

REVERB

Let's do our homework

Marie Anne, as reviewed in issue No. 49-50 by Bill Beard, (whoever he may be), is a typical example of what happens when the cameraman is not present at the timing of the answer print.

Bill Beard is also a typical example of a critic who has absolutely no knowledge of the technical aspects of film making. It may come as a surprise to him to know that the "second-hand Barry Lyndon firelight amber" is something introduced entirely by the lab and nothing at all to do with the lighting by the cameraman. Nevertheless, although the execution of the effect was rather inconsistent, this is one area where I thought the lab was on the right track. When Bill Beard made his sarcastic comparison, he probably also didn't realise that John Alcott, who photographed Barry Lyndon, was at one time my assistant, and the probability is that some of the good things I have done in life have rubbed off on him. Let's face it, John did win an Academy Award for Barry Lyndon.

As regards the bright high key exteriors "as if lit for television," most people connected with the technical side of filmmaking would understand that it was a question of the print being timed too light. The autumn tints and the "look" I'd struggled so hard to achieve, were almost entirely lost. Dawn and dusk scenes, which Bill Beard probably never knew existed, were printed so light as to look like normal day. Most of the night shots were also too light. Your cover picture of Marie Anne on issue No. 48 is nearer than anything that appeared in the film. In fact, that whole sequence looked as though it were bathed in sunshine, although supposedly lit by candles. I guarantee, had I been present at the timing, Marie Anne would have been up there amongst the other nominations.

One can hardly blame the timer for these infractions, since he'd probably never seen a script, and his in-

formation would be second or third-hand. One can, however, blame Bill Beard for not "doing his homework."

To sum up, I would like to reiterate George Kaczender's sentiments that

unless a critic is equipped to criticize he should shut up... and more's the pity that Cinema Canada sees fit to use his material.

Reginald H. Morris, C.S.C.

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