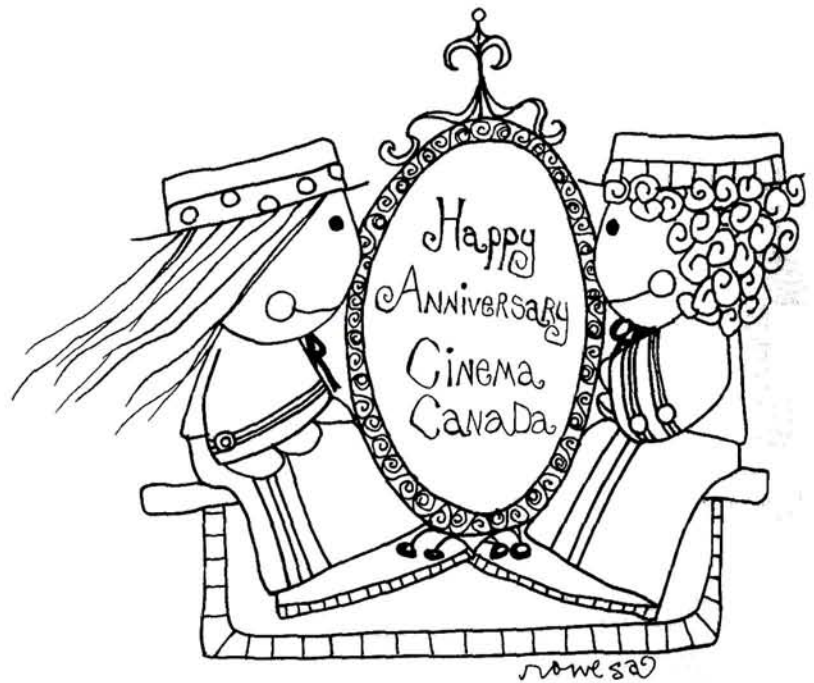


# REVERB



The Editor,  
Cinema Canada,  
6 Washington Avenue, No. 3,  
Toronto, Ontario

Dear Sir:

We would like to express our appreciation for the generous amount of space you gave to the 1973 Stratford International Film Festival, and to the time and effort devoted to the festival by Natalie Edwards. We would never take issue with Natalie's opinions about any of the films we saw, but I would like to assure her and your readers that neither myself nor Clive Denton spend time "courting distributors" to make Stratford's festival famous "by murmuring of the great North American market." Most of our films come from governments, national organisations and producers, and the matter of markets and commercial matters never arises. Those films which come from distributors do so with a willingness which also is not tied to commercial considerations, although quite naturally if a film shown at Stratford finds a larger audience elsewhere as a result of being in the festival so much the better. Natalie herself knows that we receive more films for Stratford than we can show. There were five left over last year, which subsequently we showed at the Ontario Film Theatre. This in itself testifies to the prestige of Stratford. We do not have to go courting!

We were further somewhat surprised to read David Beard's comment that we didn't "have much luck with our films" (whatever that means) and that "this year looks better." We are glad that he knows this as we don't yet know what the program will be. We share David's enjoyment over the film situation in Toronto, but find it strange that he should so easily forget to mention the work of the Ontario Film Institute and Theatre.

*Yours sincerely,*  
Gerald Pratley,  
Director,  
Ontario Film Institute.

A little publicity once in a while does have its advantages! Please put me down for a one-year subscription.

*Thank you,*  
Wendy Sommerville  
Toronto, Ontario

Dear Mr. Ibrányi-Kiss,

Our compliments to Mr. Kirshenbaum for his coverage of the exploding Super 8 sync sound scene in your Feb/March issue. There are so many developments that it is difficult to achieve a kind of balanced reporting needed by budding Super 8 filmmakers. To our knowledge, yours was the first published account of both single-system and double-system Super 8 in the same article, with an appreciation of how they will work together.

However, comprehensive reporting can only be utilized if film equipment supplies are similarly comprehensive. We are pleased to point out to your Canadian readers that our Super 8 Sound Recorder, accessory sync cassette recorders, editing equipment, etc., are all available through your Canadian Super 8 Centre, 205 Richmond St. W. in Toronto. We would appreciate your referring your Canadian readers to this address for literature and demonstration of our equipment. Thank you.

*Yours,*  
Robert O. Doyle  
Super 8 Sound  
Cambridge, Massachusetts

cc/Peter Elliott,  
Canadian Super 8 Centre

Dear Sir:

I read with great dismay Clyde Gilmour's article in the Toronto Star (February 12, 1974) concerning the financial difficulties being encountered by Cinema Canada. During the past year and a half during which I have been a subscriber I have enjoyed the magazine immensely and as a source of information on the current Canadian film scene it stands head and shoulders above any other.

Please accept the enclosed cheque to extend my personal subscription for an additional four years, and I count on hearing from you at the end of that time for a renewal.

*Sincerely,*  
James A. Bragg  
A/V & Publicity Consultant  
South Central Regional Library System  
Hamilton, Ontario

Dear Mr. Kirshenbaum:

Enjoyed reading the article you sent. I didn't realize all of you on the staff of CINEMA CANADA were so young! The magazine has such a professional look that I assume it is prepared and published by people with a great deal of experience. But, like most young people, you make up in enthusiasm and hard work what you lack in experience. And I can appreciate your problems because I, too, had to learn the book publishing business all by myself about 20 years ago when I started and I am still working alone off a kitchen table!

So, more power to you, and let me wish you the success you deserve. I will try to help in the future by paying my invoices more promptly!

*Lots-of-luck,*  
Joseph V. Mascelli  
CineGrafic Publications  
Hollywood, California

To the Staff at Cinema Canada,

Coming across Tuesday's Star, I happened to read an article pertaining to you. (An excellent article, if I might add, indeed).

May I introduce myself. I am Ron Mann, Editor of the periodical The Toronto Beaver, an underground magazine yet to be born; and filmmaker, recently winning 1st place in WNED TV's Young Filmmakers Festival. The film is currently in New York in a national contest. (A Canadian winning a States' national contest?) Anyway . . .

I am 15 and believe the Canadian movie industry mustn't die. Please send me a year's subscription.

*Thank you,*  
Ron Mann  
c/o The Toronto Beaver  
Downsview, Ontario

Hello,

Please make me a subscriber to Cinema Canada. Also, I wish you the very best of good fortune in your immediate financial shortcomings.

*Yours truly,*  
Ms. Lesley L. Fry,  
Toronto, Ontario





# Bill O'Neill can rock'n'roll for you six times faster than anyone else in North America.

Bill O'Neill—President of Mirrophonic Sound, a division of Quinn Labs—is not the hottest song and dance man on this continent!

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At Mirrophonic Sound, recorders, dubbers and projectors operate at six times synch speed. Dead time is reduced to a minimum. So are costs—and that boring sitting around waiting.

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Mirrophonic Sound's new, advanced equipment can interface directly with videotape recorders—again at fast forward and reverse speeds without losing interlock.

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**Track adjustment without stopping.** It is often necessary during a mix to shift one or more tracks in relation to the picture. The conventional method requires stoppage of the complete mix and a time-consuming, temper-fraying delay.

With Mirrophonic Sound's computerized equipment this can all be done automatically—without stopping! Without costly dead time!

**Dialogue replacement without loops.** Dialogue replacement by conventional looping systems requires the time-consuming setting up of separate picture, guide and virgin loops.

Mirrophonic Sound's automatic system is fast and computerized. The record guide dubber and projector are interlocked by computer which automatically rocks and rolls until a perfect take is accepted. At 6 times synch speed—you don't lose the rhythm of the scene.

**"This is it," says Bill O'Neill.** "Let's face it," he says, "we've got the most advanced recording systems anywhere in North America. On top of that, Mirrophonic is the only studio that has Cine Sound of London England's SFX library available in Canada. It's the most comprehensive library in the world.

"With all this—plus theatres, transfer rooms, editing rooms—we're ready to serve any sound recording needs. If you think I'm blowing my own trumpet, challenge me. Write to me or give me a call at Mirrophonic Sound or Quinn Labs. I believe we've got the answers."

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