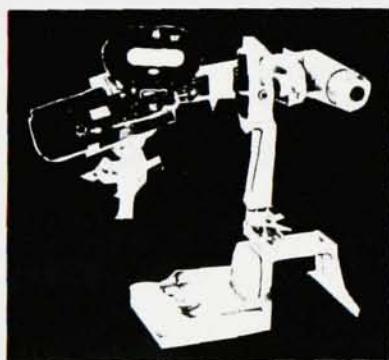


# SHOOTING IN CANADA ?

Rent from the complete rental house

## INEQUIP

Mitchell SPR & Mirror Reflex – NC Reflex  
Standard High Speed – Arriflex – 16 mm & 35 mm  
Blimps & Zooms – Worrall – O'Connor  
Dynalens – TODD – AO 35  
Studios – Dollies – Lighting & Grip Equipment  
Generators – Nagras – Cranes  
CAMERA MAINTENANCE & MACHINE SHOP



DISTRIBUTOR FOR

**TYLER CAMERA MOUNTS**

Vibrationless Mini-mount  
and Middle-mount

**O'CONNOR FLUID HEADS**

**TIFFEN FILTERS**

**TODD – AO 35**

Anamorphic lenses

**DYNALENS**

**CINEMA PRODUCTS**

Joy Stick Electric Zoom

BNC – Crystal Motor

35 mm Arri-crystal motor

**HALLIBURTON CAMERA CASES**

**CINEQUIP - Motion Picture Camera and Equipment Rentals**

41 Scollard Street, Toronto, Ontario, Canada. Tel.(416) 920-5424

1382 Main Street, North Vancouver, B.C. Tel.(604) 980-3022

# OOOPS

In a continuing effort to be all right, all the time, Cinema Canada proudly institutes its "Ooops" page, for all those erratic errata which slip in now and then.

From issue #5, our list of apologies include one to Harold Eady of Bonded International, whose name we inadvertently misspelled. Another to Sandy Solmon, for leaving off all her photo credits except one, and for that one being covered by a flap. She took all those pictures at the film awards, except one, but that's a long story.

In the "On Location: Southeast Asia" article, a photo caption incorrectly identified Peter Flemington as Des McCalmont, and the Phillipines as Borneo. *The Paper Chase* is not set in the 1940's, but has a contemporary theme. *Les Corps Célestes* is supposedly not about prostitutes, only a *madame*, and takes place in the 1930's, not in the last century.

We are especially ashamed of one error: Michel Tremblay, the country's fastest rising young playwright, was not identified as the person to the left of André Brassard, his collaborator. And his 'waitress litany' in *joual* consists of "deux Cokes! Un smoked meat fat avec des pickles, un sandwich au jambon salade mayonnaise, un ordre de toasts, un milkshake au chocolat. Deux hamburgers platters avec trois sauces pis pas de cold-slaw. . . ." and not of our feeble attempts to translate it.

The continuing flow of changes governs Michael Snow's upcoming feature film. Now its title is "Rameau's Nephew by Diderot (Thanx to Dennis Young) by Mona S. Welch." Is it still a musical comedy? Snowly knows. His participation at the Pesaro festival is discussed elsewhere in this issue.

Cinema Canada would especially like to apologize to all those concerned with the film "Anomie" for any embarrassment caused by an article printed in our second issue. We listed Peter Benison as D.O.P. of that film by mistake, based on an apparently erroneous credits-listing in the publication *New Canadian Film*.

And we also apologize to every information source which we neglect to mention, especially The Toronto Star, whose coverage of the Canadian film scene is commendable. The Star, and especially 'Eye on Entertainment' columnist Sid Adilman, serve the cause of this country's motion picture community admirably. To Mr. Adilman, special apologies for incorrectly categorizing an article of his as 'venomous.' No malice was intended, and we're sorry about the implications.

We're learning how to avoid mistakes, but it's a long road to perfection!