

REVERB

Second to None

After reading Issue No. 41 of **Cinema Canada**, specifically the interview with Mr. Ousama Rawi, I would suggest that if Mr. Mark Irwin wishes to pursue a career in journalistic writing he should at least attempt to report facts rather than what he believes to have taken place.

I refer to the statement regarding the lack of confidence in Canadian labs by Ossie Morris "during the shooting of **Equus**".

Mr. Morris did indeed voice this opinion at a CSC gathering to which he had been invited to speak, but his remarks were based on a visual observation while touring several labs in Canada prior to the shoot and before one inch of test film had been passed through any of them. He subsequently chose Film House as his service lab after viewing the excellent quality of his camera tests and the whole production was completed to his satisfaction.

The attached letter from Ossie is testimony to this fact and as contributors to your publication, we at Film House request that it be published verbatim to set the record straight.

It should be obvious to everyone that your magazine is read by visiting producers as well as the home market, and that any derogatory remarks relating to the profession can have an adverse effect on all attempts to build a feature industry in Canada.

In my opinion, based on thirty years of experience, the calibre of technicians at Film House and other major Canadian laboratories is second to none, and given the opportunity they can compete favorably with any others in the world.

W.H. Hambley
Laboratory Manager
Film House
Toronto

*Doug MacDonald, Esq.,
President.
Film House.
22 Front Street West, Toronto, Ontario,*

As you know, principal photography on this picture was completed both under schedule and budget.

I will not recall in this letter all that went on before we started shooting. Let the history books tell that - it will make most interesting reading!

However, I would like to put on record before I leave this country, the fact that I quite positively made the right decision to have your company take care of our processing and 'front end' printing.

The quality of the work that you have produced for us during our very happy stay here has been beyond my wildest dreams. I know I speak for Sidney Lumet, Colin Brewer and Tony Walton as well, when I say that we could not have been more pleased.

*I cannot close this letter without mentioning the name of Dave Herrington. In my view he is a top world class technician and I cannot praise his contribution too highly. He really 'cared' about **Equus**, working very long hours, and the results he produced are quite outstanding.*

Finally, I would like you to thank all those 'backroom' boys, many of whom work during the night. Without them, a laboratory cannot operate properly. In my book they were all terrific.

Oswald Morris

With regard to the views expressed by both Ossie Morris and Bill Hambley in reference to the quality and craftsmanship of Film House and its service, I can only say that I am in total agreement with both gentlemen. The inference that Mr. Morris was dissatisfied with Canadian labs "during" the production of **Equus** was based on his remarks at a CSC meeting, held very early in the shooting schedule. At that time, the feature I was shooting, **Starship Invasions**, was also being processed at Film House and I was personally very happy with the footage. Fortunately, as it turned out, Mr. Morris shared my enthusiasm and I am as thankful as he is for the excellent results produced by Film House.

I believe that most Canadian cameramen and producers are proud of the way their work is handled by Canadian labs and we all are honored that Mr. Morris' "wildest dreams" had been surpassed right here in Toronto. Our hopes are that he will return and more producers will join him.

I end in agreement: Canadian labs and Canadian technicians can compete favorably with any others in the world.

Yours truly,
Mark Irwin
Ovation Films
Toronto

Misrepresentation

A letter by Kirwan Cox under the title "Inalienable Right to Sell Out" in a recent issue of **Cinema Canada** makes an erroneous reference to the PTN Pay Television Network Limited proposal for a Canadian pay television system.

Considering the dialogue and research applied to pay television by the Council of Canadian Filmmakers, I am indeed surprised that one of the architects of the CCFM Pay TV "plan" misrepresents the PTN proposal.

Mr. Cox dismisses the 15 per cent of gross revenue levy suggested by Madame Sauvé as being inadequate, and says that PTN "raised the ante" to 25 per cent.

In fact, PTN adopted the 15 per cent of gross revenue levy (which would amount to approximately \$80 million over five years), and furthermore, undertook to air at least 25 per cent Canadian content in the first year of operation.

If Mr. Cox reviewed the PTN proposal, I think even he might agree that additional revenues to the Canadian film production industry in the amount of approximately \$15 million per year (on an unlevered basis), and a firm commitment in the first year to devote 25 per cent of the Pay TV channel's time to Canadian content represents a real potential stimulus for the Canadian film production industry.

Colin D. Watson
President
Pay Television Network Limited
Toronto

My letter was written from my memory of the Pay Television Network position presented at the Pay-TV hearings. Naturally, I don't want to misrepresent anyone, so I checked the transcript which included the following exchange:

'Mr. Johnson (CRTC counsel): ... but your indication is that 15% of the gross would go into Canadian production.

Can I assume that if you run into problems you will come back to the Commission... and you would ask for relief on that point?

Mr. Watson: ... I'm sure we'll find ourselves in coming back to the Commission and finding that the Commission can move the figure up from 15% to 25% because we've been more successful than we thought we were going to be.

I guess it cuts both ways.

Mr. Johnson: Yes, but let's be gloomy for a moment though and assume it's bad, and you come back and say you've got to cut it back from 15% to 2% for a couple of years. How would you expect this Commission to react?

Or is that not a fair question?

Mr. Watson: Maybe I'm optimistic, and I don't expect that to happen.

You know, we were very mindful of the experiences of many broadcasting companies in their appearances before this Commission and the promises that were made...

We tried to be extremely conservative.

Mr. Johnson: Right. But I'm suggesting the Commission would have limited power to enforce a 15%, and we might get down the road a couple years in this kind of system, and I think you'd concede that the Commission would be more or less tied to your success.

Mr. Watson: I don't know how to respond. I mean, I find the whole thing so hypothetical, I really do...

Due to a faulty memory, I must apologize to Colin for prematurely anticipating PTN's increase in its Canadian production fund to 25%.

Kirwan Cox
Toronto

Politics at Play?

Just returned from seeing **Who Has Seen The Wind** and I must share my feeling of pride, after leaving the theatre, to have been associated in some small way with the industry which produced a film with such high production values. At the same time, I must also express some dismay that this film was snubbed by the jury at the recent Canadian Film Awards. Had it Truffaut's or Jutra's name on it and were it burdened by sub-titles, I firmly believe that the international critics would have rushed to praise it, and that the CFA would have lavished a number of prizes on it. As it is, **Mon Oncle Antoine**, dealing with the same period in Quebec, took 8 awards, and **400 Blows** has been heralded as a classic film about a kid growing up. Allan King will just have to wait until we wake up from our fascination with foreign language films, and duly recognize **Who Has Seen The Wind** for the achievement that it is.

I am aware that more sophisticated movies-goers will find faults with the adaptation of W.O. Mitchell's work for the screen, but not having read the book and never having been to the Prairies, I am grateful for the wonderful glimpses into small town life, on par with Jutra's insightful masterpiece, **Antoine**. What surprises me most is that King, having been steeped in the documentary tradition, can turn around and direct a drama that can compare with the best of Hollywood, for a fraction of the cost. The superb cast must share the honors, especially the youngsters, and Richard Leiterman's cinematography surely deserves some sort of an award. Maybe I'm naive, but could **J.A. Martin photographe** be that much better than **Wind** to have cornered that many awards, or are politics at play at the CFA?

George Csaba Koller
Toronto, Ont.

Adores Adorée

I have, since 1968, been researching the life and career of the late silent motion picture actress Renée Adorée (1898-1933), who appeared on the stage in Australia, London, and New York prior to her film career in America (ca. 1916-1919).

I would appreciate correspondence with any of your readers who may have information/personal recollections regarding Renée that they would be willing to share with me. Perhaps one of them could tell me what became of her mother (Victorine Lamarr Adorée) and brother (name unknown) who lived in London (Brixton?), England at the time of her death in California (October 5, 1933); or what became of Adorée's sister Mira who, as Mira La Fonte, appeared in theatrical productions in Mexico City during the 1930's.

Thank you for your assistance.

Very truly yours,
Randy B. Cohen
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