

# REVERB

David Beard  
Cinema Canada

Dear David,

Thank you so much for sending me a copy of the Selznick review. I can honestly say it is one of the few meaningful pieces about the book. Thanks again for your interest.

Sincerely,  
Rudy Behlmer

(In his article on the Student Film Festival, Kirwan Cox wrote: "There is supposed to be a Veronika Soul at McGill, but having seen *How The Hell Are You?* twice, I wouldn't be surprised if she were a put on." -ed.)

From: Veronika Soul  
To: Kirwan Cox  
Re: Cinema Canada #5  
Student Film Festival  
p.22

Dear Kirwan Cox. Veronika Soul is not a put on. She is for real. How the hell are you?

Sincerely,  
Veronika Soul



Photo 1

Photo 2

Photo 3

BALTIMORE CITY HEALTH DEPARTMENT  
BUREAU OF VITAL RECORDS  
ORDER NO. 6525 SEP 1 1971

BALTIMORE CITY HEALTH DEPARTMENT  
CERTIFICATE OF LIVE BIRTH Registered No. \_\_\_\_\_

PLACE OF BIRTH: Baltimore City, Maryland  
Name of hospital or institution: Bon Secours Hospital  
Mother's stay before delivery: 31 Yrs.  
Hospital or institution: LHRS in Baltimore  
Name of child: Veronika Pauline Soul  
Sex: F  
Date of birth: 10-23-44  
Time of birth: 4:45 P.M.  
Father of child: James John Soul  
Mother of child: ANITA ANDRUEA LOPATA  
Usual residence of mother: Baltimore, Maryland  
Usual residence of child: Bethlehem-Fairfield  
Usual occupation of mother: Guard  
Usual occupation of child: Student  
Other children born to mother: 1  
Other children born to father: 1  
How many other children of this mother are alive (living): 2  
How many other children were born alive but are now dead: 0  
How many children were born dead: 0

Signed: Sidney Behlmer  
Green name added: 11-28-44 by Registrar

THIS IS TO CERTIFY THAT THE ABOVE IS A TRUE COPY OF A CERTIFICATE OF BIRTH IN THE BALTIMORE CITY HEALTH DEPARTMENT, BALTIMORE, MARYLAND.

WARNING: DO NOT ACCEPT THIS CERTIFICATE FOR ANY PURPOSES UNLESS THE SIGNATURE IS AFFIXED HEREON.



The Editor  
CINEMA CANADA  
6 Washington Avenue, No.3  
Toronto, Ontario  
M5S 1L2

Dear Sir:

Permit me to congratulate you on the beginnings of what I'm sure will be Canada's leading cinema publication. I chanced on it by accident in a camera store and am delighted to submit herewith my cheque for a one-year subscription.

Even though this issue offered little information on the particular area of interest close to me - Animation - I am hoping that your magazine will ultimately deal with this area along with those of the other cinematic crafts in this country. With the exception of the National Film Board and some work at the CBC, Animation is still in its infancy (from a commercial standpoint) in Canada.

I and two colleagues are currently teaching what is now possibly the most comprehensive in-depth professional training in this medium to be offered anywhere in Canada. The programme at Sheridan college is about to enter its fifth year - each of them marking growing interest and enrollment. Several of our graduates have distinguished themselves with awards at their new places of employment.

Because of the lack of widespread studio opportunities upon graduation, it is our hope that many students who are highly creative and have a very professional approach to their filmmaking, will be able to find the necessary capital to start their own studios. However, this is an extremely difficult way to get started commercially for student-graduates, if one realizes how hard it is even for highly experienced professionals to get financial backing!

It is with interest that I read your articles concerning the union problems within the industry. But at least cinematographers, editors, lab technicians, and sound technicians all have union representation to govern and establish salaries and fringe benefits (even if the contracts are issued in the States). Animators, however, do not enjoy such "brotherhood," and the results have been disappointingly disastrous for young Canadian Animation talent.

I say 'your' because I'm one of those 'villainous' people from the U.S. hired by a Canadian college. Efforts (at that time, four years ago) to recruit Canadian animation talent to teach this medium went unanswered. Since I have been involved with these young people, I've done everything in my power to

promote them within the Canadian film industry. To be fair, I have found sympathetic ears, and on occasion, employment for these kids. But far too many small studios have taken unfair advantage over graduates starting out. Not just in salaries, but in the simple business ethics of being direct, or in normal fringe benefits. Many have ended up freelancing their talents, a route so highly competitive, that only the best can make any money at it. A few of the best are on the verge of going to the States to seek an outlet for their talent, and we are desperately trying to discourage this.

To be a bit more positive, however, we are noting signs of change as the film production scene in Canada grows. Your country has so much to offer and it now has quite a large pool of very qualified and trained talent from which to draw. It should be unnecessary to seek outlets below the border. It is my fervent hope, however, that current business practices in the area of Animation, or more precisely, the use of animation artists by producers, will be greatly improved, perhaps by a recognized Guild which could standardize salary ranges and benefits.

The Canadian film industry, particularly the work of the NFB, is held in very high esteem by my colleagues in Hollywood. My admiration goes to the unique and fresh animation work being turned out by Canadian students, reflecting a positive and colorful craft, which is growing into its own representative niche here.

My sincerest best wishes for your continued growth as a fresh and invigorating publication.

Most sincerely,  
William N. Matthews  
Animation Master  
Sheridan College  
School of Visual Arts

The American Film Institute  
Center for Advanced Film Studies

Dear Mr. Koller:

I understand from reading your editorial of October/November issue, that you are in need of some kind of government support in the continuation of publishing *Cinema Canada*, the best publication in the field.

My personal opinion is that your broad coverage of the allied industries of craft, art-form, community, industry, and business is of great value to the ever-growing industry of the films.

I strongly agree with the reasons given in your editorial stated above that the Canada Council, the Ontario Arts Council and the Local Initiatives Programme, should consider giving you sufficient financial assistance for the continuation of the publication of *Cinema Canada*.

Very Truly Yours,  
John Cassavetes

Simon Fraser University  
Centre for Communications  
and The Arts

Dear Mr. Koller:

I certainly think that *Cinema Canada* is a worthwhile publication, complementing such other publications as *Take One* and *Artscanada* that cover the area of film in Canada. Communication among people in the arts community is of critical importance if we are to develop in film and in the other arts. The communication can certainly be best served by a variety of publications serving special interest groups.

I wish you continued success in the publication of *Cinema Canada*.

Yours sincerely,  
Nini Baird  
Director

**Avis rents and leases all makes  
of fine trucks.**

**362-7761**

**AVIS**  
**RENT A CAR**

*(An historical message brought to you in the public interest by Quinn Laboratories Ltd.)*

THE BETTMANN ARCHIVE



*Hi, there!  
I'm Tom Edison,  
the friendly but  
eccentric inventor.  
I'd like to talk to  
you for a few  
minutes about  
the magical  
qualities of  
SOUND.*

You know, ever since I got to fooling around with these funny glass bubbles with curly little wires inside them, it's come over me that there's little voices down in there just waiting to be heard. Just crying out!

I got this scheme, see, where I put them on this wheel, flat like, that's going around maybe 78 revolutions

per minute, and this little bamboo needle rubs against them and WHOOPEE, we got noises!

If the goldarn things would just stop burning out on me!

But just stick with me. After all, who brought you electric light on those little wax cylinders?

*(MESSAGE)*

*If old Tom dropped in on Quinn Labs, he'd find we have one floor for sound and three floors for light and motion. That way, there's no confusion.*

*Absolutely no confusion.*

# QUINN LABS

380 Adelaide Street West/Toronto 2/368-3011

# **A PROMISE IS A PROMISE...**

**You've promised your client a screening  
now your reputation depends on a lab**

To help you keep your promises Film House recently installed

## **CONTROLLED INTERVAL SCHEDULING**

an information system that accurately predicts and constantly checks on the progress and delivery time of every order—large or small.

# **We'll help you keep your PROMISES !...**

**That's a useable promise**



Providing co-ordinated, quality control over both sound and picture for professional producers who care enough to give their clients the very finest.