

Notes From the Sub Dept.

O.K.! I sent you a cheque on May 4th 1976 with a request that you renew my subscription and the cheque came back, cancelled. I have it in my hand now.

When no magazines arrived I thought: the Olympics, office scandal, minor alcoholism at the circulation level, out actually watching some of the movies they're writing about or so busy filling orders that try as they may they just haven't got around to mine yet.

Imagine my delight, then, when a fat padded envelope arrived with *exact duplicates* of the issues I received via my subscription last year, specifically, No. 21 - No. 27 inclusive. Instant replay. Not so instant.

Now that my cellar is doubly full with such a vintage year, I am ready and willing to sample, not without hesitation of course (no real Canadian wants to take a risk), the latest pressing.

If you do have any of the recent issues, don't be ashamed. I'll welcome their shiny snouts poking out of my P.O. box and give them a good home.

And before the metaphors come crashing down around me, snip off their cautionary tails.

Sincerely,

Colin Browne
Saanichton, B.C.

We thank Mr. Browne for his good humor. We make a few mistakes but at least we make them generously. Ed.

Birdland

I really hate to nit-pick, but, after having my name printed in your great magazine twice in as many months, my ego has swelled to the point that I feel it is necessary to point out that I am not related to heavy lifting equipment, waterfowl, or bathroom fixtures. For the record I would hereafter like to be known as signed below. Do not feel bad about this as I sometimes wish that you were right. However I would probably never get future work under an alias as my filmmaking expertise is connected to the previously obtained monicker.

Thank you for your time and trouble. Keep up the good work.

L. Scott Crowe

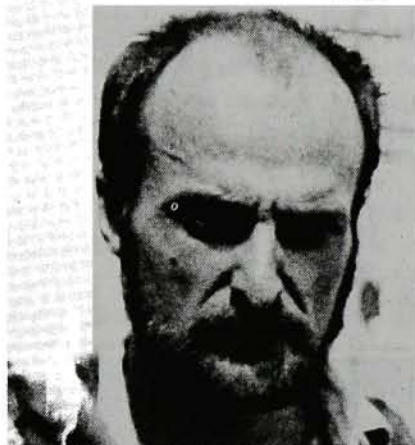
Cinema Canada No. 27 (page 6, col. 4, line 13) identifies Mr. Crowe as Scott Crane. Our apologies. - Ed.

Barbeau a Little Late

Dear Sir,

Thank you for your excellent article-interview with Art Director Francois Barbeau. Too bad it was not accompanied by a photograph of Barbeau. Is it too late to print one?

Tess Taconis
Canadian Filmmakers
Distribution Centre



François Barbeau

A Collective Effort

I must correct what I consider to be a serious error of omission in your reports on the Grierson Seminars (*Cinema Canada*, No. 29).

I stressed in the presentation of *There Goes the Neighbourhood* that the film was, from the start, the collective effort of five people and not under the directing hand of a single person. The five are, with myself, Elizabeth MacKenzie, Bruce McNiven, Joshua Nefsky, and Cynthia Withers. They must be called upon to share in the virtues of the film and, alas, to share the responsibility for the shortcomings of our modest effort.

The error might have been rectified in the "Capsules" section but, oddly, *There Goes the Neighbourhood* was mysteriously omitted from mention. Thus, to fill another gap of information, distribution inquiries for the film should be directed to the Canadian Filmmakers' Distribution Centre, 406 Jarvis Street, Toronto M4Y 2G6.

Regards,

Blaine Allan

Never Forget You

The following letter was addressed to Robert Rouveroy, c.s.c., author of the Rough Cut column in issue No. 27.

Dear Bob:

We have been catching up on back reading and have noted your article in *Cinema Canada* No.27 about the high cost of equipment as opposed to the lack of upgrading of rental rates.

We certainly agree with your argument about poor rental rates but, at the other end of the scale, we think you have forgotten possibly the most popular and reliable camera on the market today, which does not cost \$24,000. Our packages run anywhere from \$10,000 to \$14,000, depending on whether the camera is equipped with single-system sound or not, and if you think that the camera is not suitable for production, we would ask you to check with Bob Crone who has possibly put through half a million feet since obtaining his camera.

We hope you will advise your customers that they can purchase first-class equipment at reasonable prices for far less than the above-mentioned \$24,000.

Bob, no doubt you just forgot us.

Roy Ramsdale
President
Alex L. Clark Ltd.

Rouveroy replies:

Wouldn't dream of forgetting you. Problem is that few cameramen with CP16s work for CBC film services. Maurice French of the CBC stated that he thought an equitable rent would be 10 percent less than the Arri BL, in view of the price difference. But a little problem remains, however. The CP16, or the Eclair ACL for that matter, are not really suitable for indoor or studio work. They are too noisy. Now, Roy, before you blow your stack, yes I know about the Lincoln series shot on CP16. But according to American Cinematographer, they were modified, with compendiums, glass fronts and barneys. They were not portable anymore. The BL, while marginal, still wins hands down in studio quietness. So, for cameramen updating their package to work free-lance for CBC it pays to look at the CP16, especially in view of a recent upgrade in rental and other fees announced for July 5, 1976, of around 10 percent. Yes, that is 10 percent increase since 1969. Now I can afford that Caddy...

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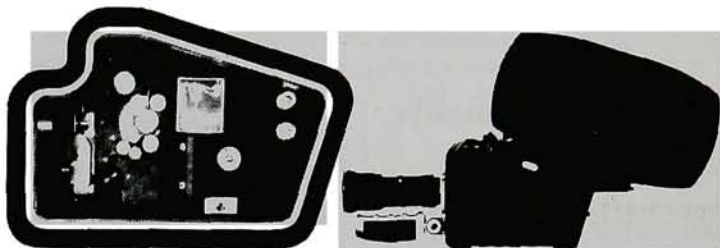
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