

**Unpaid in full**

I have a very difficult problem which is very new to me and at the same time very disturbing. I recently completed my first feature film entitled *A 20th Century Chocolate Cake* (as witnessed by your No. 97 issue of Cinema Canada).

The film premiered at The Monkland Theatre in Montreal June 1. Some 800 people attended that screening. It also showed there June 4 to an additional 100 people.

Ricky Friedman, who runs The Monkland Theatre, never paid a penny to me for these showings, despite our agree-

ment that I receive a percentage of the tickets sold. I am not a big distributor like Warner Brothers. I have no power to withhold a film, for example. As an independent filmmaker I am a threat to no one, therefore anyone can take advantage of me. When I asked for my money after the screenings, Ricky Friedman promised he would give me a check on June 10; he never did. Instead he followed with a fraudulent letter dated June 15 stating that he had paid my partner cash with no receipt for the screenings at The Monkland Theatre.

Truthfully, no money was exchanged. My partner received nothing. A check was supposed to be given to me. In this

business payment is due immediately after the engagement. No business is run in cash without a receipt that I know of.

Because I am registered as Chocolate Cake Film Corporation - a new corporation with more debts than assets, I might add - I cannot take action in Small Claims Court. I don't have thousands of dollars to spend on lawyers or court fees. I am owed hundreds of dollars still in the possession of Mr. R. Friedman.

Can anyone be of any assistance?

**Lois Siegel  
Montreal**

**Canadian content**

It is with much concern that the Executive of the Canadian Film Editors Guild finds it necessary to reply to the misleading article that recently appeared in the Winter/Spring 1982/1983 edition of American Cinematographer: "Her Majesty the Queen versus Howard Kunn, A.C.E." written by Howard Kunn.

We take considerable exception to any suggestion that we are other than a professional body representing reputable and responsible Canadian film editors.

We are *not* an honorary organization. The Canadian Film Editors Guild is in fact the body that represents post-production crews in English-speaking Canada and is officially recognised by the Canadian Guilds and Unions, the Government and the film community at large.

"The Class of '84" was a signatory to the CFEG contract for post-production, not I.A.T.S.E.: I.A.T.S.E. has little or no jurisdiction over editorial and post-production categories within Canada.

We would like to point out that much of the confusion, animosity and resentment arising from this matter could have been avoided had Mr. Kunn first checked with Local 776 regarding the status of this Canadian production carrying out post-production in Los Angeles. They would undoubtedly have contacted the CFEG office in Toronto on his behalf.

As in every country, the Canadian Department of Immigration has its own rules and regulations to enforce. In the interest of furthering international cooperation, we would therefore suggest that any offers of work on a Canadian production in Canada be properly researched, especially with regard to Guild and Union jurisdictions and also the question of work permits.

We shall be pleased to offer every assistance regarding any queries that may arise in this area.

**Sally Paterson cfe**  
President  
Canadian Film Editors Guild

**Nits, knocks, errors**

John Harkness' glib, obsequious opportunism has never been so evident as it is in his recent attack on Robin Wood ("The word, the flesh and the films of David Cronenberg," Cinema Canada No. 97). Harkness' use of the tragic disease AIDS to score some cheap ideological points off Wood is unconscionably insensitive and smugly self-serving; Kaposi's Sarcoma is "known as 'gay cancer'" only to bigots. If Harkness wants to knock on Wood, he'll have to learn to reach a lot higher.

**James Quandt  
Toronto**

The photographer's credit accompanying the photographs of Gilles Carle in the Interview in Cinema Canada No. 97 was inadvertently omitted and should have read: *Photos: Yves Bélanger*. Vincent Vaitiekunas wrote to clarify a few facts contained in our issue No. 98. Although he wrote a feature screenplay entitled "Lakeshore", the film has not yet been produced. Also, *Strike - Men Against Computers* was a joint effort with Larry Zolf, produced by Douglas Leiterman. Ralph C. Ellis of Manitou Productions wrote to thank us for the Alberta issue, but noted that his series *Adventures in Rainbow Country* was falsely attributed to Maxine Samuels in the article by Natalie Maclean -Ed.

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