

REVERB

Sniping Back

Believe me, normally I am not the sort of person who writes to magazines about his own work but issue no 36 contained some inaccuracies concerning my film, **A Sweeter Song**, that I'd like to clear up, seeing as **Cinema Canada** does function as kind of a record book on the Canadian film industry.

In Natalie Edwards' article, "Hoping Deadly is Sweeter", there are several references which are either totally false or quite misleading. **A Sweeter Song** was not produced by Tony Kramreither as is claimed. Tony is my friend and a sweetheart but does have a tendency to take credit where it is not due. I produced the film, through my company - Labyrinth - to the point of CFDC funding, at which point John Hunter became Line Producer. At this stage, Tony joined in as Executive Producer, provided the private investment and contracted to handle the post-production business. Tony had no creative involvement in the picture from start to finish and, indeed, only showed up on the set when we were shooting a nude scene (being basically a dirty young man).

In regards to him "tackling" a \$400,000 all-Canadian comedy, he was only too happy to become involved in my \$125,000 production of **A Sweeter Song**. (Get on the ball, Natalie, you should have known it was a low-budget film.)

It is interesting to note that the final cut of the film, by myself and Billy Grey - which Stephen Chesley refers to in the same issue as one which is "tight and moves right along" - was happily approved by the same Kramreither who now agrees (with Natalie?) that "sharper cutting might tighten up the film".

I won't even bring up the lawsuit over **Deadly Harvest** but I am glad that Tony K. is building a reputation for himself on the basis of the relative success of my film.

Also, please note, for the sake of accuracy, that the credits masthead listed with the **Sweeter Song** review should include my name as co-scriptwriter with Jim Henshaw and as editor with William Grey. I am very proud of **A Sweeter Song**, as my first feature, and I want people to know who did what.

Lastly, and seeing as I'm in a bad mood anyhow, I'd like to say that I'm getting very sick of Natalie Edwards taking snipes at my picture for being "self-indulgent" or any other unflattering description. The proof is in the pudding and audiences like and enjoy **A Sweeter Song**.

Allan Eastman



Subscribe
now!

cinema
canada

Wants Retraction

In your no 36 issue there was an article about Tony Kramreither which had a number of rather glaring inaccuracies.

First of all, Mr. Kramreither, was not the producer of **Silent Friends**. His only connection to the show was his appearance as an actor. As you can well imagine, I take a very strong exception to him masquerading as producer of that show.

The action he described took place not on the Danube but a small river called the Arges.

I really wonder the kind of research your writer did on the article and how many more lies and inaccuracies she incorporated in it.

Since Tony must be well aware of the lies he told you, I demand a full retraction, in a prominent place, of the statements he made regarding the feature film **Silent Friends**. Further, I demand a statement from you as the editor explaining this most unfortunate reportage, stating that in fact it was I who wrote, directed and produced the said feature film.

I sincerely hope that you will be able to satisfy me on all counts concerned.

Paul Fritz-Németh
Producer

What a snap in the face of my critics, who've claimed for years my remarks are always too gentle and generous with Canadian films! Mr. Eastman's letter is certainly a change, and I am grateful for it. Now, at last, I get a small sense of what it is like to be among those considered to be 'real critics' who are cherished for their compliments and loathed for anything less.

C.F.D.C. lists A Sweeter Song as a Labyrinth-Burg Production, and I understand Burg to be Tony Kramreither's company, and Labyrinth to be Mr. Eastman's. Tony may have extended the line of fact well into the realms of fantasy, and made me look more than a little gullible, but at least he is Burg Productions, and Burg did produce the film with Labyrinth. Whether or not he contributed artistically, or simply financially, is another matter.

As to Mr. Fritz-Németh's letter, again concerning Hoping Deadly is Sweeter, my apologies for not connecting the electrodes before taking notes on the discussion with Mr. Kramreither. It's unfortunate, but trust is a major component in the work of any writer paid at the rate of 2¢ a word. Still, no one can afford to make mistakes, and I do sincerely apologize for mine.

Natalie Edwards

The Reader Implies

In your recent editorial "it's time to take a stand", you make reference to the production **Leopard In The Snow**. You imply that Harlequin forced the omission of the Canadian producer's name from the film's credit. In fact, the credit was omitted at my request. You should have taken the time to contact me in this regard instead of speculating incorrectly. I realize that such a move would have eliminated one of the shafts from your quiver but don't you think that the pursuit of accuracy is worth it?

I believe that the proper application of co-production treaties is vital to the future of our industry. I know as well as anyone about the benefits and failings of the U.K./Canada treaty and still believe it is worthwhile nurturing. You have every right to take an opposite point of view, but please apply the principles of responsible journalism to build an accurate argument rather than using speculation or hearsay.

Gilbert W. Taylor

President
Intercom Films Limited

Cinema Canada neither implied nor speculated. A simple statement of fact was made, no more, no less. We did state, however, that Canadian producers should be in full control of their films, be they co-productions or not.

Perhaps the pertinent question now is, why would a Canadian producer request that his name be omitted from the credits of his film? Ed.

Free Not NFB

Thank you for reviewing **Home Free** in issue number 36. There were, however, two factual errors in the review that we would like to correct.

1. **Home Free** is being distributed in Canada by the International TeleFilm Enterprises and not by the National Film Board. The NFB helped us to launch the film, but are not actually involved in the distribution.
2. The photograph used in the article that you identified as Mai Lyn Quan was really that of Yuet Ngor Lau, a 78-year-old lady, who played the grandmother in the film. Mai Lyn Quan is actually a ten-year-old girl who played one of the leads.

Two things that have happened recently with **Home Free** - CBC children's television has purchased it for a play this summer, and **Home Free** is in the finals of the American Film Festival in New York.

Sincerely yours

Glen Salzman

There is—on film. A lot of companies have very successfully used films to inform, persuade, train, motivate and sell. There are, however, companies that are not aware of all the benefits of film. They need the help of a professional. That's where you take over.

Kodak Canada Ltd. is currently running a campaign in business publications under the theme "Film is good business." It explains the

advantage to companies of using films to tell their own stories. There are many companies across Canada that are willing to spend money on films but do not know how to go about it, or who best can do the job.

Now's the time to contact them yourself and sell them on film. Get the picture?

Write us for a free "Aid to Sales Kit."

Kodak Canada Ltd., 3500 Eglinton Avenue West, Department #4, Toronto, Ontario M6M 1V3.



Film. Get the picture?



Cut it short



Ideal for those small spaces...this table is only 43" wide. Yet it's a complete 16 mm editing machine with 6-plates consisting of 2 sound and 1 picture track. This machine also offers edge or centre track heads. 12-watt amplifier and speaker. Counter in footage or minute/seconds. Or choose the model with table top extensions

for added convenience. It has motor driven rewriter for winding intermediate cuts (up to 500' approx.) and an additional sound head for 16 mm mag. film for manual operation. So when you have to cut 16 mm and you don't have a lot of space...cut it short. Choose a Steenbeck ST1900...the complete editing machine.

Kingsway Film Equipment Ltd.

821 Kipling Avenue, Toronto, Ontario
M8Z 5G8 Phone: 416-233-1101
Telex: 06-967528

2151 West 4th Avenue, Vancouver, B.C.
V6K 1N7 Phone: 604-736-8431

Warehouses in Toronto, Montreal and Vancouver Service across the country.