

REVERB

Harris Kirshenbaum,
Cinema Canada,
406 Jarvis Street,
Toronto, Ontario.

Dear Harris:

I just received CINEMA CANADA No. 16. Am writing these few words to tell you how much I enjoyed reading pages 52 and 53 – couldn't miss seeing your *excellent* writeup with my name in bill-board-size letters. What have I done to receive this treatment?

I used the word excellent (above) because you picked the "meat" out of my scrapbook and ground it up to make interesting reading. May I take this opportunity to congratulate you on your work – keep it up.

Only one mistake, and that was 1911 for Sir Wilfred Laurier's funeral – it was 1919 when I shot the funeral. I was called Toy Tash at another spot in the writeup – anyone could make that mistake hitting a "T" instead of an "R". I only hope that I will not get a Hollywood contract as a result of your write-up in CINEMA CANADA. My kindest regards to you and the gang.

Yours sincerely,
Roy Tash, C.S.C.

Dear Mr. Koller:

I am perturbed by the rather muddled "OPINION" (Sitting on the foggy edge ...) published in the recent issue of *Cinema Canada*. The view expressed therein closes by attacking employees of government, where clearly the responsibility lies with our elected Members of Parliament, their employers. Surely, it is the government itself which must provide or find the leadership in the public sector to compliment the efforts of the private sector. More than this, it is patently absurd to dismiss so easily the very good work that has been done recently in some of the government film agencies.

Sincerely,
G.C. Adams,
President,
Canadian Association
of Motion Picture Producers

Dear Á. Ibrányi-Kiss:

Here, as agreed in our phone conversation, is an effort to set right some incredibly mis-stated facts in Kirwan Cox's last piece.

"In discussing her letter with Ms. Kieran, I found that she does not disagree with my assessment of the cultural policies of the government nor does she appear to disagree with my analysis of Mr. Desjardin's performance in office".

Wrong, on several counts.

1. A hasty chat while rushing to a theatre seat does not constitute a discussion. Cox hadn't seen my letter and couldn't discuss it with me – I told him about it and reiterated its point. Its point – let me try it again, slowly – is that, yes, the government is doing a lousy job and it is a minister of the government who must be attacked because only a minister has the freedom of reply. How Cox managed to make that an agreement with his vindictive attack on Desjardins escapes me.

2. Cox has never "analyzed" Desjardin's performance. A check into both The Oxford Precise and The Oxford Etymological Dictionaries show that analysis means to dissect or to examine minutely. An attack, particularly when unsubstantiated by data, doesn't qualify.

3. Desjardins is not a "former film officer" and only ignorance or petty malice would enable any person to so describe him. He was the Director of the Film Division and is currently on a year's stay in Toronto, on a program of immersion in the other language and culture, which is offered to senior civil servants and their families. He is still attached to the Secretary of State's office (I know because I checked).

4. (I did not say that civil servants were "legally exempt". I simply pointed out that, in our parliamentary system, the civil servant proposes and the minister disposes; thus the minister takes all public responsibility. Cox's "analysis" of the civil service is riddled with generalizations and glib put-downs which make it unworthy of further answer ("the cocktail party exam", for example).

5. Cox cannot write homey little treatises on "responsible press"; access to a typewriter and the pages of a journal does not confer professionalism or responsibility. Three vital canons of responsible journalism are: get your

facts right; don't use your public power for personal vendettas; argue logically. Journalism is a profession, just like filmmaking, and Cox can preach responsible journalism when I can get my home movies distributed.

6. Your own reply mentioning Sidney Newman, also begs the point. Newman is the head of a quasi-independent agency and he sets policy. So he can be attacked and can answer. That is different, as I have now pointed out repeatedly, from the position of a civil servant.

7. I did not suggest censoring Cox and I resent a response to him being treated as a threat to your liberty. The only thing that should censor Cox is his and your desire to do a factual and responsible job.

Finally, I am dismayed at this sorry little fight. At a time when we should all be united in ridding ourselves of an incompetent, uninterested and do-nothing minister, we're squabbling among ourselves. At a time when we are still without a film policy, when Saturday Night has been allowed to fail while Time magazine dumps editorial copy, it is irresponsible for any person to divert attention from Hugh Faulkner and the government of which he is a minister.

Sincerely,
Ms. Sheila Kieran

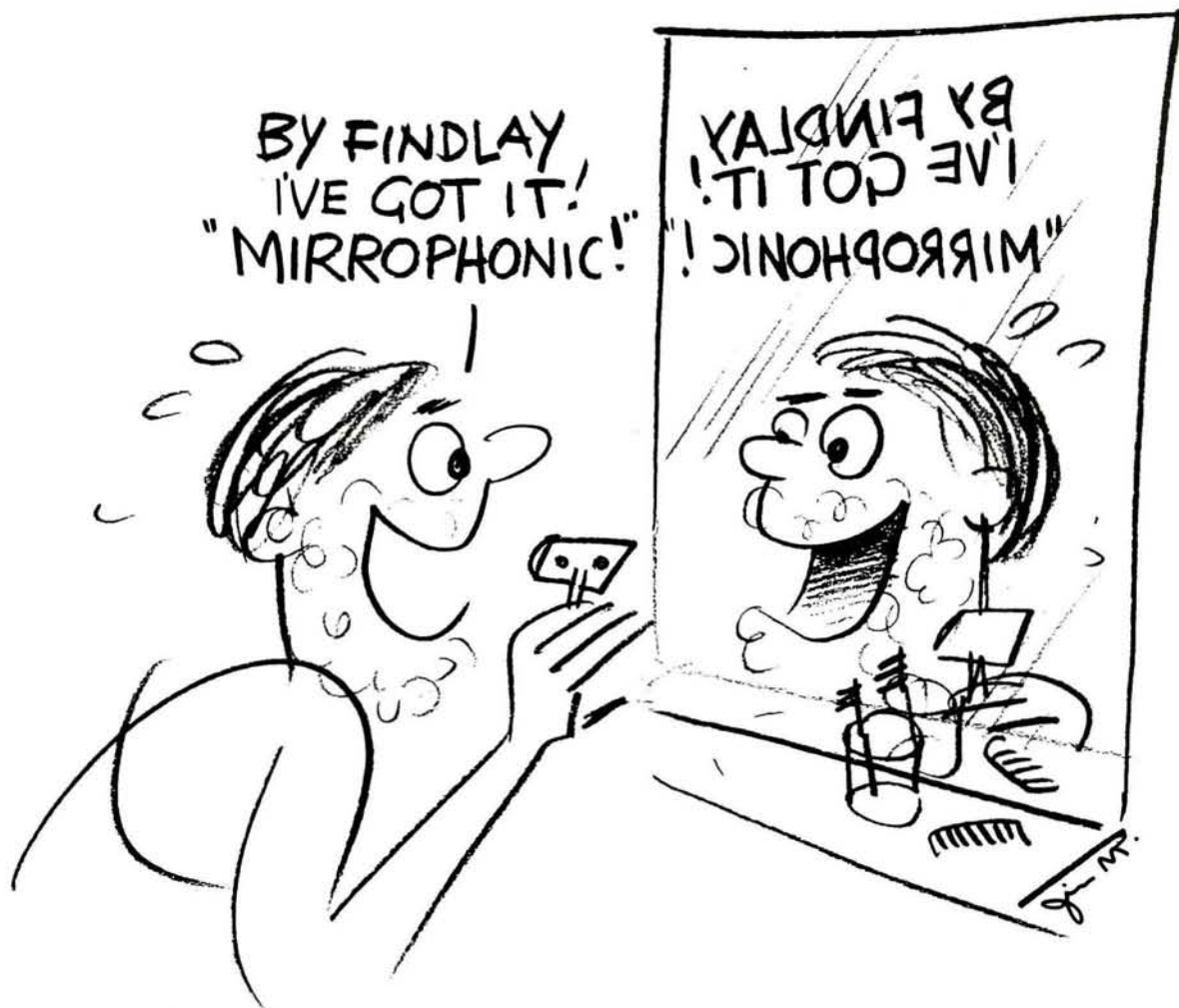
Dear Mr. Kirshenbaum:

Many thanks for the Anniversary Issue of *Cinema Canada*. I really appreciated receiving the copy and enjoyed the articles on Canadian cinema news – so much so that I should like to subscribe for one year.

I have written to our local library in Edmonton admonishing their chief for not stocking your magazine. Also, a letter to the cultural editor of the *only* newspaper in Edmonton – The Journal – so let's hope more people become aware of the job your publishing company is doing to acquaint the reading public with the activity in the area of Canadian Cinema by struggling and successful directors, producers, writers and film makers.

Thanks – your prompt reply to my letter was marvelous. You are great! Stay in there!

Sincerely,
Mary Bromfield
Spruce Grove, Alberta



We thought we'd call it Mirrophonic

But you wouldn't believe what we went through. Everyone had their pet scheme. Our bookkeeper thought that *Thirty-Day Net Sound Services* was surefire, but we convinced her that, while we have a soft spot in our hearts for prompt payment, it was no way to attract business. Quite the opposite.

Then the answer-to-a-boutique-owner's-prayer who decorated the place suggested that *Neo-Spanish Bordello Audio Illuminations* was just the ticket to appeal to a certain group. He was right, but we're not particularly interested in that group. We sent back the damask couches.

The cleaning staff came up with *Spick & Span Sound*. Closer, we admitted, but too many undesirable connotations.

For a slogan it looked as though *Snappy Sound Parlours — Thirteen Steenbecks — No Waiting* was leading the pack until someone pointed out that it did have a rather tonsorial air about it.

Acme, Eureka, Penultimate, Bonanza, Stupendous, all had their day in court, but modesty prevailed.

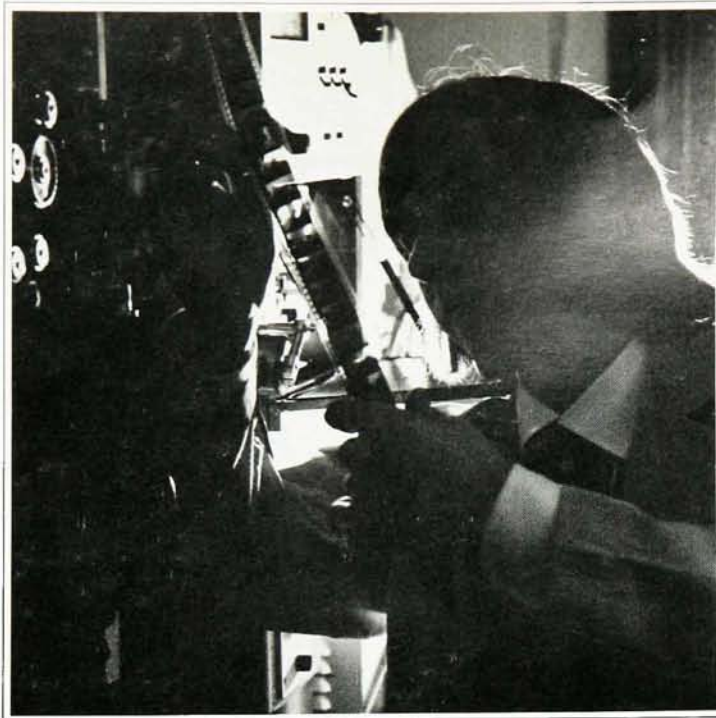
Then Bill and Ken and George and Ray and Anne and Dave got together and someone asked, "Hey, what's the absolute ultimate in faithful reproduction?". And someone answered, "A MIRROR!!!".

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