

# REVIEWS

## William Graham's Harry Tracy

When a good film is made, you can see why it was made just by looking at it – a sense of urgency, of compulsion that separates the best movies from the run of the mill. One can look at a film like *Thief* or *Ordinary People* and see what makes it different from agent productions like *The Main Event* or the James Bond movies. You can hear it when David Cronenberg talks about starting to write one film and then having it turn into something else as it is being written. You can see it even in a misshapen monstrosity like *Heaven's Gate*: Cimino should never have made that film, but he had to.

The problem with most of the tax-shelter movies produced in this country is that they were not put together by people with any real feel for the cinema, or even with any particular love of the cinema. With rare exceptions, the films produced under the shelter lack urgency, immediacy, or reason for existence.

One can justify the cheap horror movies and the food-fight comedies by saying that there was, at some point, an indication of box-office potency in these disreputable genres. But how does one justify an international caper movie like *Hot Touch*, a disaster movie like *City on Fire*, a big-buck melodrama like *Your Ticket is no Longer Valid*, three films which represent the absolute nadir of this country's film industry?

While *Harry Tracy* is better made than the above-named films, one has to wonder exactly what attracted producer Ron Cohen to this dull, ordinary, structurally flawed Western. It is hard to imagine that he thought it could make money, because not a single straight western has turned a profit since the very early '70s. Indeed, Andrew Sarris, in a recent issue of "Film Comment", attributed the failure of *Heaven's Gate* to the fact that it was a Western. While people were willing to tolerate Cimino's meandering obscurantism in a war movie, which was perceived as serious by definition, they were not willing to make the same concessions to a Western, which was by definition trivial.

The Western has been transmuted in recent years into space movies like *Star Wars*, urban thrillers like *Death Wish* and *Dirty Harry*, and into futurist slash-and-burn pictures like George Miller's *Mad Max* movies.

The cowboy and Indian iconography seems to have lost its meaning, with the result that none of the Westerns of recent years, be they good (*The Long Riders*, *Cattle Annie and Little Britches*), indifferent (*Barbarosa*, *Tom Horn*) or awful (*Heaven's Gate*), has connected in any meaningful way with that mythical beast, the mass audience, which seems to come out once a season for one or two movies.

Which brings us again to *Harry Tracy*, directed by William Graham, an American TV-movie maker, from a script by David Lee Henry, with Bruce Dern, Helen Shaver, Michael C. Gwynne and Gordon Lightfoot.



● Bruce Dern as Harry Tracy, with Helen Shaver at his side, aims for that mythical beast, the mass audience, and misses

Harry Tracy is the last member of The Wild Bunch in this putatively biographical drama, and at the beginning of the film, he is captured in the snows of Colorado by his nemesis, U.S. Marshall Morrie Nathan. At his capture, he meets briefly the girl of his dreams, Catherine Tuttle, and, despite the fact that he is on his way to prison in Utah, the two become mutually obsessed.

Harry escapes and meets an artist, David Merrill, who came west to paint the great outlaws only to find that there were none left – except Harry. Merrill decides he wants to ride and rob with Tracy, and since Tracy is loaded with mythical self-consciousness, he knows that he needs a sidekick.

Harry and Merrill go off to Oregon to meet the dream girl, but through an act of stupidity so immense that the mind reels, they are captured and sent to prison.

Since it would not be much of a picture if they were to spend most of its running time in prison, they escape; Harry grabs his dream girl and off they go into the wilderness with a huge posse, led by Nathan, hot on their heels.

The ending is the expected one, with Harry going down, the last romantic outlaw crushed beneath the hobnailed boots of repressive, mechanized, modern society.

The biggest problem here is the screenplay. It does nothing that is not ordinary, predictable, and clichéd. All the moves are plotted so far in advance that one can chart the narrative's trajectory from the first five minutes. It is obvious that no one ever got the script in shape, or someone would have noticed that it could at least be tightened up by fifteen minutes just by removing a sequence so out of place one wonders who was asleep during the editing. Most of the shots go on far too long, and the ends could easily have been trimmed.

Towards the end of the film, Harry and his girl are on the run from, as

described by one character, the biggest manhunt in the history of the state. Do they behave in an intelligent manner, steal a couple of horses and run like hell for Canada, Idaho, or even California? No. They decide to go sailing. It is hard to decide who has less sense, the producers or the characters.

The slack editing creates a second problem. This might have been expected, because however one feels about last year's *Genies*, Ron Wisman's award for cutting *Ticket to Heaven* was the least deserved, and the cutting is no better in *Harry Tracy*.

Among the performances, Bruce Dern delivers a solid, intensely low-key performance in the title role, giving a screwball twist to lines like "No one calls me Harry except my Mama, and she's in Indiana." Michael Gwynne, as Tracy's scruffy partner, is extremely good, bringing a jagged paranoia to the artist-turned-outlaw who does not like prison one little bit.

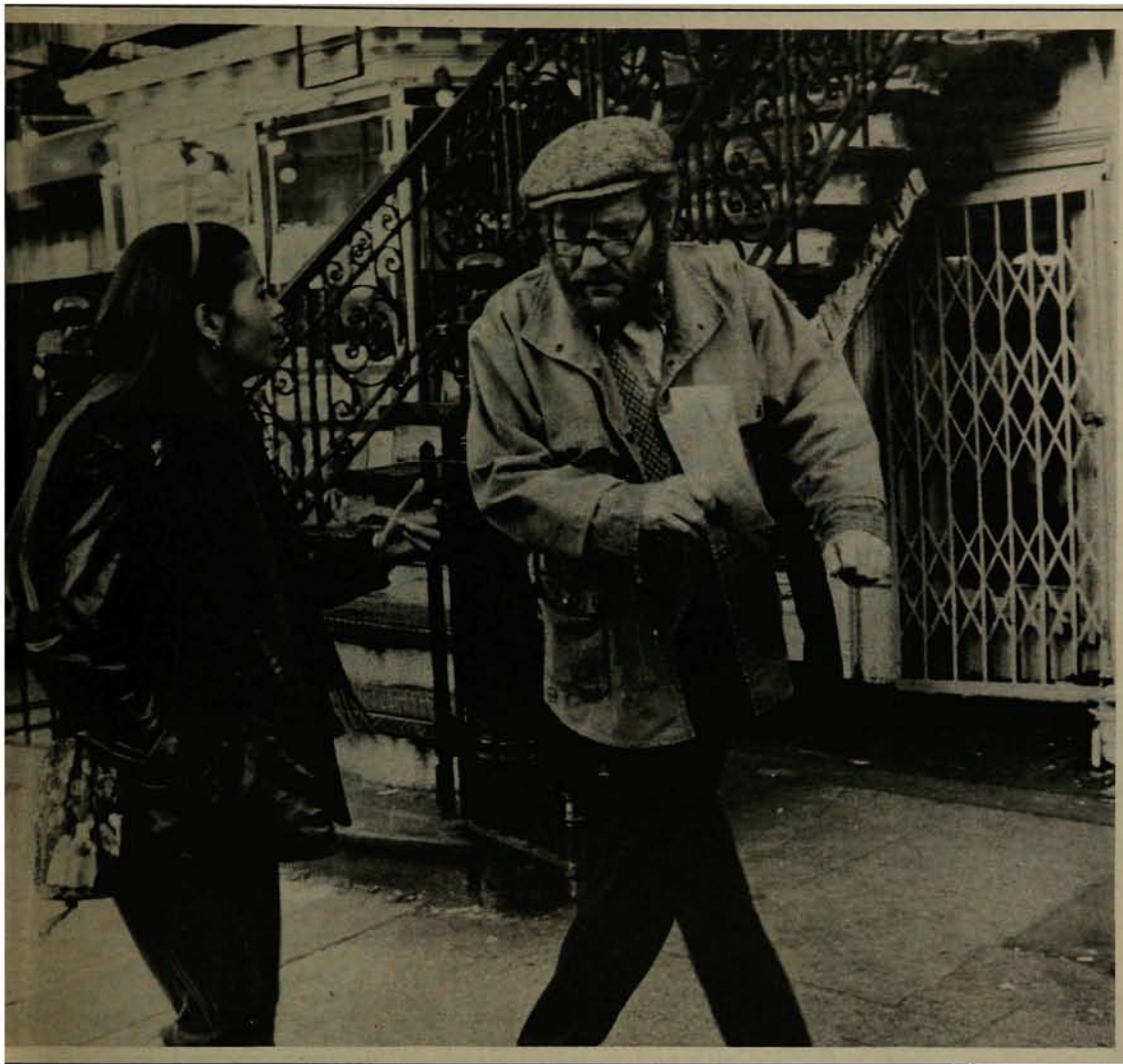
Gordon Lightfoot in his movie debut as Harry's nemesis, acts in a manner as stolid and lumpy as his music suggests he would – whenever he is on screen, images recur of Rick Moranis' Valiumed-out impression of Lightfoot singing "Every song ever written". Helen Shaver is wasted yet again in a nothing role. (It is hard to tell what Canadian producers have against Shaver, but if you want to see her do a good job, you have to go to her short-lived TV series, *United States*, or to her recent appearances on *Hill Street Blues*.) In *Harry Tracy*, she seems to have been turned loose on the set without a single instruction or comment on her performance.

Yet *Harry Tracy* is essentially well-made – there are no embarrassing continuity screwups, no horrendously bad performances, and the technical credits, with the exception of the editing, are quite good. But it is an empty pretty package, never achieving the beauty that Allen Daviau's cinematography

aspires to, above all because beauty is a product of function. The cinematography of *The Grey Fox* is extremely beautiful because it is being used to set nature and technology side by side for comparison, and it also contrasts the grubby motivations of half the characters with the serene, uncaring natural world. *Harry Tracy* is never more than pretty – and in desperate need of recutting.

John Harkness ●

**HARRY TRACY** d. William A. Graham p. Ronald I. Cohen sc. David Lee Henry co-p. Alan Simmonds assoc. p. Patricia Johnson exec. p. Sid & Marty Krofft, Albert Tenzer d.o.p. Allen Daviau p. man. Bob Gray p. des. Karen Bromley 1st. asst. d. Scott Maitland 2nd. asst. d. Bruce Moriarty 3rd. asst. d. David Rose cont. Christine Wilson cam. op. Rod Parkhurst focus puller Theo Egsleder art d. Michael Bolton asst. art d. David Davis, Graeme Murray unit man. Keith Large loc. man. Gordon Mark. Hagan Beggs set. dec. Jacques Bradette, David Jaquest const. man. Kenny Chang prop master Douglas Madison, Frank Parker cost. des. Olga Dimitrov ward. mistress Veronica Plewman Dern's dresser Mark O'Hara make-up Linda Brown, Linda Gill hairstylists Malcolm Tanner, Susan Boyd ed. Ron Wisman 2nd. asst. ed. Michael Smith 3rd. asst. ed. Richard Martin ed. mix. Rod Haykin boom Omero Pataracchia sp. efx. co-ord. Lee Routley stunt co-ord. Walter Scott gaffer Hal Trussell key grip David Humphreys dolly grip John Scott best boy grip Ben Rusi electric Ron Williams best boy elect. Ken Hemphill genney op. Tim Atkins p. controller Jak King asst. account. Susan King cast. Claire Walker cast. asst. Lynne Carrow p. sec. Trudy Work p. co-ord. Cathy Howard p. asst. John Graham, Tom Braidwood, Carol Maitland asst. to p. Deborah Thomas acts. sec. Lorraine Baird transport. captain Jake Callihoo driver captain Bob Bowe Dern's driver John Cocks wrangler ramrod John D. Scott stills John Shannon unit pub. Julia Frittaion l.p. Bruce Dern, Helen Shaver, Michael C. Gwynne, Gordon Lightfoot, Jacques Hubert, Daphne Goldrick, Lynne Kolber, Alec Willows, Frank C. Turner, Fred Diehl, Charles Siegel, Jack Ackroyd, Susie Payne, Richard MacBride, Kerry Salisbury, Jim Roberts, Tom Braidwood, Jim Defelice, Dennis Robertson, Joe Dodds, Jim Sparkman, Jak King, Conrad Fitzgerald, Ed Hong-Louie, Peter Manning, Harvey M. Miller, Walter Scott, John A. Scott, Lou Patterson, Mike Tyree, Marty Corsberg, p.c. Ronald Cohen prod. running time: 107 min. colour dist. Astral films.



● There's no dignity from George Segal and no scope for Irene Cara when the neighbours get together

## Max Fischer's The Man From 5A

This is not going to be another *cri de coeur* about the follies of the Canadian film production system. It is accepted as a given that the various professional persons whom producer Claude Leger got to put up the money for *The Man in 5A* – not quite enough money, as regular readers will recall – were purely mercenary in their motivation. What is at issue is why Max Fischer has chosen to follow up *The Lucky Star* with this picture, an embarrassment of high degree.

Laird Koenig's 1978 novel, "The Neighbor", upon which this film is based, has been used before. Louis Malle's *Atlantic City* also started here, but John Guare jettisoned Koenig's plot to such a degree that it was credited as an original rather than an adapted screenplay. Fischer and his co-writer Leila Basen have adhered to the novel with very little deviation, which, as shall be seen, only proves how wise Guare was to depart from it.

Jimmy Skinner (George Segal) is the title character, a retired theatrical prop man who lives alone with his white dog

Moon – inherited from someone else – on the fifth floor of a Greenwich Village apartment house. Jimmy is embittered and angry at everyone and everything – the crumbling city, the mailman who hasn't delivered his social security cheque, the surly, suspicious neighbors, and most of all the four "goddamn kids and their goddamn music" who live across the hall.

Jane Gans (Irene Cara), her boyfriend Michael Moran (Clark Johnson), their partner Susan (Barbara Cook) and Clifford (Nicholas Campbell), their hustling, would-be manager, are celebrating the minor success of their band. There's an undercurrent of menace, as Clifford and Michael have just had a major fight, and both Susan and Clifford are high on PCP. When Jimmy's dog, attracted by the smell of steaks on the grill, happens to wander in, Clifford casually feeds him some of the Angel Dust. A few minutes later, the frenzied Moon attacks Jimmy and drops dead.

Pushed to the edge, Jimmy confronts the mocking Clifford, and in the ensuing struggle knifes him. Jimmy cleans up all traces of his involvement, including the dead dog, and Michael is later arrested for the murder. Jane determines to find the real killer, and is led into a cat and mouse relationship with Jimmy, who is suddenly rich from the money he took off Clifford's body.

What we have here is a typical pulp thriller in the manner of Cornell Woolrich, full of rather unlikeable amoral

characters. That in itself is not the primary reason that the film does not work. Nor can Max Fischer and Leila Basen take the blame alone.

Laird Koenig's work has never translated well into film. *The Children Are Watching*, a potentially intriguing tale of the effects of television violence, was made in France in 1978 as a minor Alain Delon vehicle. *The Little Girl Who Lives Down The Lane*, filmed in Canada and released in 1977, was so unimaginatively directed that only Jodie Foster's acting (perhaps the best of her teen years) made it worthwhile. Koenig's own scripts for *Bloodline* and *Inchon* are major disasters.

Fischer, however, has to be held responsible for the flat, uninspired look of the film. The director has no feel for the atmosphere of New York City, and the fact that most of it was shot in Montreal is no excuse. Nor does he try to give any explanation as to the obvious inconsistencies in the story. Why, for example, if Jimmy is so totally poor, is he living in that apartment in that part of town? And, if he was, in his day, "the best prop man on Broadway", why has he no pension from any of the theatre unions?

Fischer must also take the blame for the reprehensible casting of George Segal, replacing the originally slated Peter O'Toole, in the role of Jimmy. Aside from the fact that Segal is much too young, with the result that he is made up as if he just got off a tour of

*Fiddler on the Roof*, he has no feel for the role, the kind of dignity and hidden ruthlessness that Burt Lancaster showed in his treatment of the character. Ideally, Jimmy called for someone like George Burns or Burgess Meredith, an actor who could project the dejection and anger of the neglected elderly. Segal doesn't seem to care.

It was perhaps natural, after having played ambitious young singers in *Sparkle* and *Fame*, that Irene Cara would be interested in the role of Jane. But Fischer gives her nothing to do. There is no chemistry between her and Segal, and Art Phillips' anemic songs offer her no scope for her talents. What there is has been badly edited, and much of Clark Johnson's part as Michael, including a big ballad number with Cara, has been left on the floor. Incredibly, a duet between Cara and the tin-eared Segal is included with excruciating effect. Nicholas Campbell received a Genie nomination for his slimy Clifford, for no discernable reason.

In the last analysis, *The Man in 5A* fails because Max Fischer, unlike Louis Malle in *Atlantic City*, really seems to have no interest in the story of the characters that he is able to communicate. What sympathy the audience might have for Jimmy is destroyed by Segal's sleepy performance, and Irene Cara's character is not developed enough to compensate. The struggle the filmmakers had to make the film, which must be acknowledged, just doesn't seem worth it. And nothing is more disheartening than that.

J. Louis Costabile ●

**THE MAN IN 5A** d. Max Fischer d. asst. Suzanne Fischer 1st a.d. Pierre Magny sc. Leila Basen, Max Fischer cont. Marie La Haye p. man. Francine Forest compt. Micheline Bonin p. sec. Jacqueline Wanner art d. Anne Pritchard art dept. coord. Barbara Shrier d.o.p. François Protat sd. Patrick Rousseau cost. des. François Laplante make-up Marie-Angèle Protat hair Gaetan Noisieux  
**NEW YORK CREW 2nd a.d.** Roger Pugliese trainee Ann Egbert intern. Richard Schlessinger p. man. Pete Runfola asst. to p. Diane Foti p. coord. Sarah Carson art. d. Misha Petrow set dec. Daniel Von Blomberg prop master John K. Wright cam. op. Don Sweeney 1st asst. cam. Don Biller sd. mix. Michael Tromer key grip Edwin Quinn grip Tom Gilligan. William Kerwick gaffer Richard Quilan elec. Ray Fortune. Charles Meere, Francis Brady. Mike Proscia Jr. generator Vincent Brady cost. des. Edna Hart. Ruth Morley (consult.) ward. superv. Jennifer Nichols ward. asst. Eddie Brenner make-up Joe Cranzano hair Phil Lito transp. capt. Harry Leavey drivers James Sweeney. William Buckman Sr., Chester Malinowski prod. asst. Alan Steinfeld  
**MONTREAL CREW 2nd a.d.** Marie Therberge 3rd a.d. Martha Laing unit ma. Michelle St-Arnaud cast. dir. Arden Rysphan art design Charles Dunlop art dept. adm. Tina Boden prod. asst. Roger Dufresne set dec. Serge Bureau asst. dec. Denis Hamel const. Harold Trasher. Normand Sarrazin head carp. Bruce Jackson. Claude Simard sp. efx. John Meighen props master Jacques Chamberland props Vincent Fournier 1st asst. cam. Yves Drapeau 2nd asst. cam. Michel Girard boom Thierry Hoffman key grip Serge Grenier stills Takashi Seida ward. Louise Jobin ward. dresser Diane Paquet prod. asst. Michele Forest. Christian Bernard p.r. Monique Mallet-Leger (514) 288-6251 p. Claude Leger p. asst. Anne Burke p.c. Neighbour Films Inc. (1981). L.p. George Segal, Irene Cara, Nicholas Campbell, Clark Johnson, Barbara Cook, Joyce Gordon, Andy Martin Thomson, Laura Harrington, Bob Lawrence, Terry Hellis, Peter Wise, Emidio R. Michetti, Antonia Ray, Charlotte Jones, Matt Craven, Arleigh Peterson, Tony Sherwood, Chris Russo, Joel Kramer, Polly Magaro, George Harris, George E. Zeeman, Ernesto Gasco, Evan Hollister Mirand, Norris Domingue, Pierre Lalonde, Irene Kessler, Gloria Irizarry, Roland Nicheri, Johnny O'Neil, John Aichinger, Steven Lanke, Paul Bedard, Jose Santos, Michael Dymia, Frank Antonson, Harold Holden, Jean Thivierge, Ingrid Vandewater, Evere Ferguson, Robert Spivak, Kevin Brownie, David Samain, Francis Lamer, Ada Fuoco, Charles Manuel, Marty Star, Ben Lawson, Christine Reamus, Deepak Mandand, Jacqueline Williams, Robert Jezek, Lynn Griffith. Colour 35mm, dist. Citadel running time : 90 mins.



● Lisa Langlois as a pink-haired gun moll in Mark Lester's *Class of 1984*, a film that raises the sword of anarchy only to fall upon it

## Mark Lester's **The Class of 1984**

Filmed in Toronto in 1981, Mark Lester's *The Class of 1984* was released in the U.S. in '82, and has just received its Canadian release. It is easy to see why this exploitation action picture has taken so long to get a release; for whatever its virtues as cinema, it is virtually unmarketable.

The story is of a dedicated young teacher who arrives at Lincoln High (actually Toronto's Central Tech) to find it under a reign of terror by a gang of young punks. Driven beyond endurance by their assorted outrages, he finally decides to fight fire with fire, suggesting a remake of *The Blackboard Jungle* but with Charles Bronson in the Glenn Ford role. Unfortunately, the marketing of the film features the punk villains in full regalia under the logo "We are the future," — exactly the sort of campaign designed to drive away the adults who might be drawn to the sort of social problem film that *Class of 1984* pretends to be, while drawing in a punk crowd repelled by the way their own kind are portrayed as larcenous, destructive murderers, dope dealers and pimps. Having raised the sword of anarchy, *Class of 1984* promptly falls on it.

The picture was directed by American Mark Lester, a man with one of the more strangely cultish careers in the contemporary cinema. Best known for *Steel Arena* and *Truck Stop Women* (an impossibly lurid film about a group of

women, led by the late Claudia Jennings, who run a diner as a cover for prostitution, then must fight the encroachment of the Mafia. I am not making this up). Lester attempted to move into the mainstream with his one major studio film, *Roller Boogie*, for UA. An awesomely stupid movie mounted on the pudgy thighs of Linda Blair which was actually worse than William Levey's *Skatetown, U.S.A.* The Canadian industry was dumb enough to star Blair in *Wild Horse Hank*, but at least didn't put her in short skirts. People who think that the critic's life is one long film festival should spend a couple of months seeing everything that opens. It would be an illuminating and depressing experience.

*Roller Boogie* failed to aid Lester in crossing over to the mainstream and alienated those fans who enjoyed his claustrophobically violent earlier efforts.

*Class of 1984* returns Lester to his earlier territory, with extremely mixed results. The final half-hour of the picture, when Perry King as the teacher turns the tables on the baby-faced psychotics, and the orchestration of the film's violent denouement rises to a bloody crescendo, with five deaths presented in quite novel ways and with a striking use of the possibilities provided by a modern high-school, is weird and fascinating.

These final scenes are the only time Perry King is especially convincing, because King is an actor with such very strange eyes that there is always something slightly demonic about him (cf. *The Possession of Joel Delaney*). Thus in the film's relentlessly flat dialogue scenes, the audience is always waiting for him to level the joint.

There is some very good acting in the film, particularly from Roddy McDowall as a biology teacher who flips out and

decides to teach his class at gun point; Stefan Arngim as Drugstore, the most convincingly criminal of the punk gang; and Timothy Van Patten as the head of the gang, in a thoroughly authentic portrait of a very bright psychopath. Someone — either Van Patten or the picture's writers — have done a thorough job of research on the symptomology of the classic psychopath, and Van Patten gives evidence of being by far the most talented of his sprawling family of actors.

Yet *Class of 1984* falls down on the very themes it proclaims. According to a title card, there are thousands of acts of violence committed every year in American schools, and the setting-up of Lincoln High as a hotbed of violence is quite thorough. Students are forced to pass through a metal detector, halls are covered with graffiti, and teachers sidle nervously through corridors, as if expecting to feel the bite of the blade every time they turn a corner. Yet the manifestation of undergraduate delinquency at Lincoln High suggests that it is a few bad apples committing all the crime.

While the anarchy is supposed to be pandemic, it is just as localized as it has always been in teen problem movies. The only time a filmmaker has been able to display a state of non-stop chaos in a high school was in Renee Daalder's overly intellectualized *Massacre at Central High*, which neatly eliminated all adult authority figures to present continuous anarchy as a social system.

Unfortunately, the makers of *Class of 1984* seem at odds over what the movie is about. On the one hand is director Mark Lester, whose attitude seems that of the character in his 1977 film, *Stunts*, who when told it was time for a real movie scene, said "Fuck dialogue, let's blow something up!!" On the other

hand is producer Arthur Kent, brother of Peter Kent, and, when I was at Carleton University, the fair-haired boy of the School of Journalism. Kent, with his background in journalism, no doubt wanted to make a serious film about the problem of violence in the schools.

There are also writers Tom Holland, the black wit who scripted *Psycho II*, who seems responsible for Roddy McDowall threatening to kill his students, and John Saxton, creator of the *Ilsa* series, whose main contribution seems to be turning the delicious Lisa Langlois into a pink-haired gun moll. But the basic creative tension between Kent and Lester seems to have turned the film into an exercise in creative schizophrenia, with the socially important dialogue scenes losing out to Lester's delight in destruction.

John Harkness ●

**CLASS OF 1984** d. Mark Lester exec. p. Mark Lester, Merrie Lynn Ross p. Arthur Kent sc. Mark Lester, John Saxton, Tom Holland story Tom Holland d.o.p. Albert Dunk music Lalo Schiffrin line p. Marilyn Stonehouse loc. man. Barbara Kelly 1st. a.d. Tony Lucibello 2nd. a.d. Libby Bowden 3rd. a.d. Lee Knippelberg p. asst. David Hart, Simon Clary cont. Pattie Robertson p. coord. Angela Heald ad. rec. Peter Shewchuk boom Herb Heritage art. d. Jeff Holmes hd. make-up Ken Brooke make-up artist Patricia Green hair Albert Paradis, James Keeler wardrobe Lynne Mackay, Nadia Ongaro ward. asst. Gail Filman gaffer Chris Holmes best boy Tony Eldridge rigging gaffer Paul Bolton electric Ronnie Chegwidin gen. op. Herb Reischl key grip Ronnie Gillham best boy Glen Goodchild grip John Davidson Jr., James B. Wood ed. Howard Kunin 1st. ed. asst. Tim Eaton 2nd. ed. asst. Gary Gegan stills Shin Sugino stunt co-ord. Terry Leonard, Bobby Hannah sp. eff. Colin Chilvers p.c. Guerrilla High Prod. Ltd. English Cda. dist.: Citadel Films 35mm/colour running time: 97 min. l.p. Perry King, Merrie Lynn Ross, Roddy McDowall, Timothy Van Patten, Stefan Arngim, Michael Fox, Keith Knight, Lisa Langlois, Neil Clifford, Erin Flannery, David Gardner.

Peter Rowe & Corinne Farago's

## Micronesia : The Winds of Change

A few seconds into this film and you know you're in for an hour not quite like anything you've seen before. That's because Micronesia is not quite like any place you can imagine. Picture thatched native huts and a giant replica of Ronald McDonald. Or the traditional bare-breasted woman of the tropical islands, carrying a ghetto-blaster. Or inhabitants of a seemingly paradisiacal locale who suffer radiation burns and sickness from fall-out. You begin to get the feel of this documentary of a most unusual place.

Micronesia is a collection of 2000 islands centered in the Pacific Ocean between Australia, Japan and Hawaii. Its history is one of colonization: by Spain, Germany, Japan, and most recently, by the United States. Because of its strategic location, Micronesia was the site of many of World War II's most ferocious battles. In Operation Hailstone, the Japanese navy was ravaged just off the island of Truk, with more than 60 Imperial ships sunk by the Allied forces. Today Truk Lagoon is an eerie underwater graveyard for this fleet, a place where divers come to witness the untouched remains.

Soon after the war, the United States began pouring hundreds of millions of American dollars into the Micronesian islands, contractual and moral retribution for its military and nuclear presence. The result has been that today Micronesia is largely a welfare society, dependent on the American presence for food stamps, alcohol, and all the trappings of a southern California life-style.

While some Micronesians still squat on dirt floors, the men wearing loin cloths, the women in grass skirts, many others now watch "Laverne & Shirley" and "Charlie's Angels" on colour TV sets in their huts. The filmmakers have captured the visual extremes of this society, where the process of cultural colonization mixes space-age technology with shell-age tradition. While the inhabitants seem to hunger for, or at least accept, much of Yankee culture and the economic effects of the American presence, they are subject to the gross underside of that presence: nuclear radiation. Since 1946, 66 atomic and hydrogen bombs have been detonated in the Marshall atolls of Micronesia. As well, the lagoons are target sites for ICBMs fired from Vandenberg Air Force Base in California. The effects of the atomic blasts which began on the Bikini atoll have proven far more serious than was ever imagined: brain tumors, radiation burns, fall-out sickness.

"There are hundreds of stories to tell about Micronesia," says director Peter Rowe, "but we had only an hour." *Micronesia: The Winds of Change* focusses on those aspects of the locale which best give us a feel for its incredible diversity and the ironies of its situation. World War II footage from the National Archives in Washington and the De-

partment of Defence in Canada is visually fascinating in its own right, and shows us the pounding these islands took because of their strategic location. In a way, this material is an appropriate metaphor for everything else we see in the film: a society ravaged by colonization.

We also see some resistance to the U.S. invasion, especially on the island of Yap where inhabitants foster their traditional ways and continue growing their own excellent food crops, staving off welfare, food stamps and the supermarket. As well, there is some growing resistance to the nuclear operations on the islands.

Given the incredible social-political problems of Micronesia, it's understandable that the filmmakers provide us with some moments of visual/emotional relief. This usually takes the form of underwater sequences; for example, we see celebrated cinematographer Al Giddings at work filming the sunken fleet in Truk Lagoon. At another point in the documentary, there are shots of traditional fishermen spearing their prey. The languid feel of such scenes is somehow soothing in the midst of the challenging and ironic visuals shot on land.

*Micronesia: The Winds of Change* was filmed on the islands of Yap, Palau, Guam, Truk and Saipan. The filmmakers convey the sense that there is much more to be learned about, and from, Micronesia—and that this documentary, though generally fast-paced and filled with information, is merely the beginning of discovery. What I perhaps admire most about the film is its sensitivity to the people and their situation. Even though the film is filled with the ironic, there is never a sense that the filmmakers are ridiculing or being patronizing to their subject. Rather, it is as though they sympathize with and can understand the plight of Micronesians, having come from a country that also experiences, to

a lesser degree, the effects of U.S. imperialism. The film has won the Special Jury Prize at the Houston International Film Festival. It deserves widespread viewing and praise.

Joyce Nelson ●

### MICRONESIA : THE WINDS OF CHANGE

d. Peter Rowe, Corinne Farago p. Corinne Farago narr. Lorne Greene sc. Victor Paddy ed. Christopher Hutton d.o.p. Peter Rowe music Chris Hutton, Charlie Burton & Murray McLauchlan sd. Corinne Farago sd. ed. Christopher & Cathy Hutton sd. mix Tony Van Den Akker colour Chris Hinton, Medallion Film Labs exec. p. Gerald M. Soloway p.c./dist. Rosebud Films Ltd. running time 50 min. 16mm colour.

Paul Jay's

## Here's To The Cowboy

Snapshots Motion Pictures has been making a name for itself in sports documentaries. The latest work by filmmaking team Joan Hutton and Paul Jay is *Here's to the Cowboy*, an intimate portrait of life on the Canadian professional rodeo circuit. It's a terrific film, very earthy and colourful, humorous and poignant, with undisguised affection for rodeo sports and the cowboys themselves.

Filmed at big and small rodeos in Alberta, including the Calgary and the Ponoka stampedes, *Here's to the Cowboy* shows us both the glittering hoopla and the gritty hard work involved in being a rodeo rider. Like the cowboys themselves, who are devoted to "keeping a real tradition alive," the style of this film is pleasantly instructive. We learn what's

involved in the judging and the participation in events like calf roping, steer wrestling, riding a bucking bronc, riding a mean bull. The finer points of technique are explained, along with plenty of examples. By taking us close in on the action and giving us an insider's perspective, the film conveys the attractiveness of the rodeo profession, which clearly lies not in the money but in the way of life.

In order to more personalize the subject, *Here's to the Cowboy* is loosely structured around the figure of Tom Eriekson, a young cowboy up-and-coming on the professional circuit. We see him compete in various events, truck around from one small town to another on the circuit (what the cowboys call "goin' down the road"), and in one interesting scene he meets with his hero, Tommy Bews. The two riders, one seasoned and the other youthful, sit in Bews' living room, sharing a bottle of whiskey and talking. There is a nice feel to this moment, and when we later see the older man riding a bucking bronc and tipping his hat to the appreciative crowd, the gesture has a subtle poignancy, as though the old order is making way for the new within the continuity of a tradition.

Everything about this film is geared to creating the textures and flavour of the rodeo milieu. *Here's to the Cowboy* does what documentaries do best: it immerses us in a way of life sensually. The physicality of this film is extraordinary. It is achieved partly through an exacting attention to visual detail, so that we see heightened colours and textures that appeal to our sense of touch—rainwater on the bright yellow slickers worn by the cowboys, the splashes in the mud of the arena as cowboys and animals struggle, the flash of silver belt buckles (prizes for events) in close-up in the sun. And the camerawork is always right in the thick of things, not at all distant or playing it safe. You get the sense that these filmmakers like to really be involved in what they're shooting. This makes all the difference in the resulting feel of the film, especially the slow-motion shots of various rodeo events. As a viewer, you will find yourself reacting physically, with a kind of sympathetic gut reaction to the strenuous manoeuvres involved in rodeo sports.

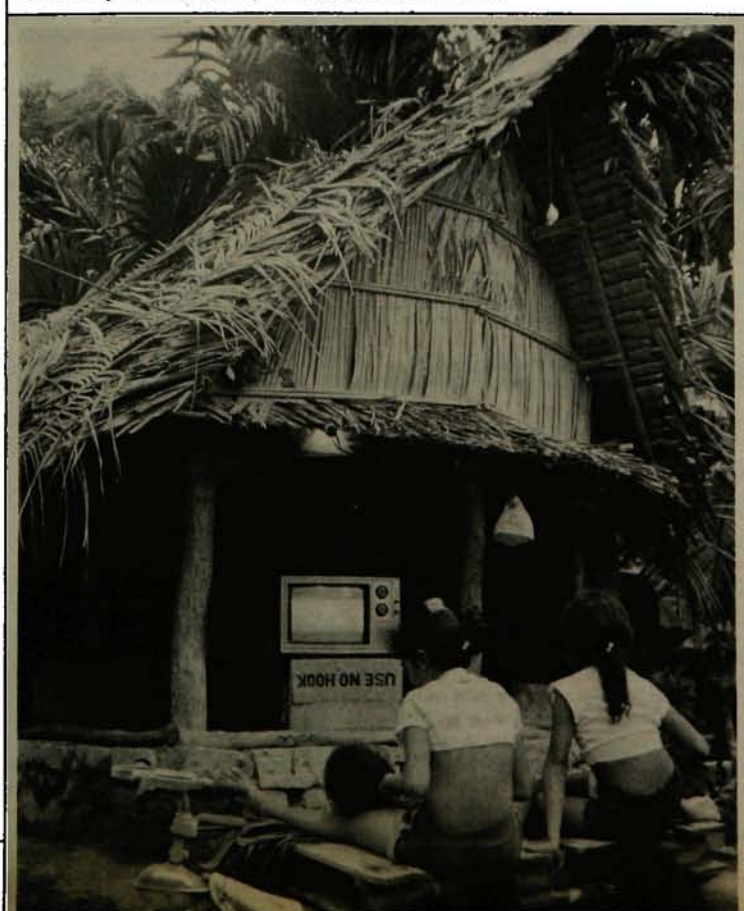
The original country & western music by Ivan Daines and Larry Barkemeyer is perfect for underscoring moments of humour or pain and for creating atmosphere. The voice-over narration is written and delivered in a folksy "down-home" style that rings sincere.

Contrary to what might be expected, there are no clichés or sentimentalities in this film. *Here's to the Cowboy* is filled with delightful surprises, fresh angles on an interesting subject, and straight-forward respect for the life-style. The film is generating lots of interest. It has already been shown on CBC's sports anthology—"Sportsworld"—and been sold to London Weekend Television. This film is definitely a winner.

Joyce Nelson ●

**HERE'S TO THE COWBOY** p. Joan Hutton, Paul Jay d. Paul Jay ed. Paul Jay, Van Moore cam. Joan Hutton, Paul Jay sc. Paul Jay, Joan Hutton sd. Glen Gauthier narr. Jim Bearden mixer George Novotny cam. asst. Doug Craik mus. Ivan Daines, Larry Barkemeyer 16mm, colour 48 minutes. 1982 p.c. Snapshots Motion Pictures, 67 Strathcona Ave. Toronto (416) 461-3089

● Watching "Laverne & Shirley" in Micronesia's global village

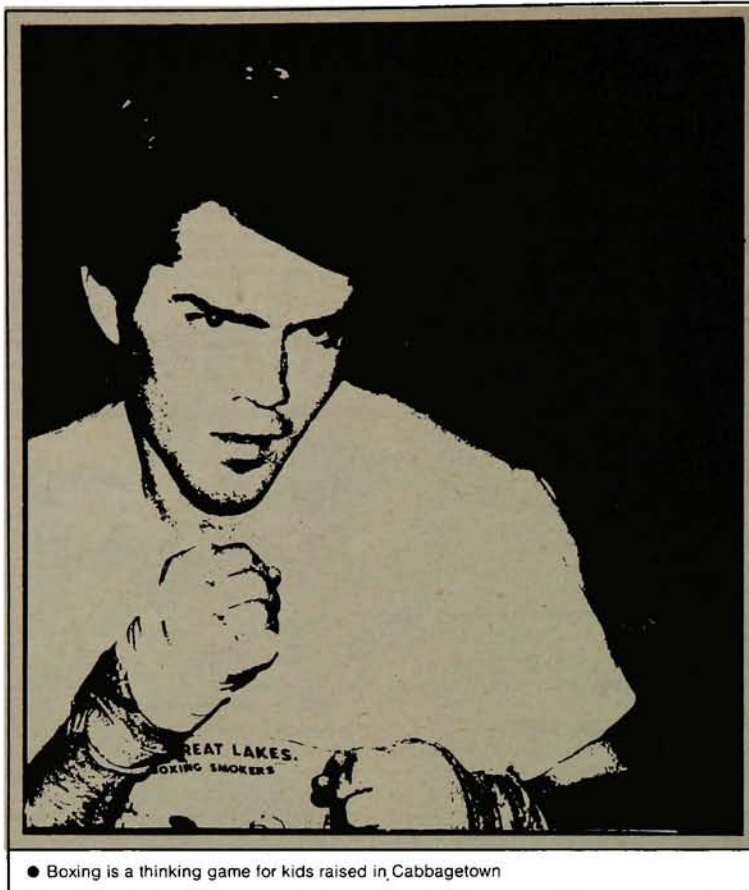


## Burl Glenroy's The Cabbagetown Kid

This well-made documentary opens on a vulnerable moment: a good-looking young man is talking about the bones in his nose - what's been broken, what hasn't. He is Shawn O'Sullivan, light middle-weight champion of the World Amateur Boxing Association, a teenager from the Cabbagetown area of Toronto. *The Cabbagetown Kid* is about his training and his devotion to his sport, culminating in his three-round bout with Cuban boxer Armanda Martinez for the World Cup in late 1981.

For viewers like me, who have a basic revulsion to boxing, this film is an explanation of the sport's character-building aspects. We learn that, for many teenage boys, boxing is a way to stay out of trouble and learn to feel good about themselves. Says O'Sullivan, indicating the warehouse surroundings in which he works out, young boxers "leave here happy and tired." We learn that boxing "is an art," "a thinking game." "Stamina, strength, agility and speed - boxing has them all," is what we're told. According to Michael O'Sullivan, Shawn's father, "A boxer has confidence; he's not a bully." Obviously, the filmmakers are aware that many people do not understand this sport. They stress its discipline and hard training.

The centerpiece for the film is the grueling World Cup Final match between O'Sullivan and Martinez fought in Montreal on November 18, 1981. The fight



● Boxing is a thinking game for kids raised in Cabbagetown

was filmed in a two-camera setup (covering shots and medium-shots) and is included in its entirety in *The Cabbagetown Kid*. Consisting of three 3-minute rounds, the fight is nicely placed in the structure of the film. It comes after we

have grown to like Shawn O'Sullivan and admire his intense workouts with coach Ken Hamilton and trainer Peter Wylie. Also, we have gradually been prepared for the match through sparring sequences that lead up to it. This seems

an important point because the Martinez-O'Sullivan fight for the 1981 World Cup is an extremely vicious match, in the sense that both fighters hold nothing back and give their all to win. During the breaks between rounds, we are with O'Sullivan in his corner, hearing the advice from his coach and seeing the toll this incredible bout is taking on the young fighter. The filmmakers have captured all the intensity of the fight and wisely show it in its entirety, thereby honoring the nuances of the sport, the prowess of both fighters, and underscoring the hard-won victory of O'Sullivan.

Ironically, this fight section contains the only moment of physical tenderness that we see in the film. Having just "beaten the crap" out of one another (to put it bluntly), Martinez and O'Sullivan embrace with what is clearly sincere affection. It is a stunning moment in the film, one that suggests they have endured something together which has taken them beyond competition. As a non-verbal moment, it says more about boxing than all the preceding rhetoric combined.

*The Cabbagetown Kid*, though only 36 minutes long, has depth and subtlety, quietly including minor themes of working-class pride, communal solidarity, a father-son relationship, growing up Irish, even growing up male. It is a well-crafted production.

Joyce Nelson ●

**THE CABBAGETOWN KID** d. Burl Glenroy p. Wendy Loten, Alan Gibb, Bruce Annis cam. Burl Glenroy, Leo Zourdoumis, Pierre Paledeau ed. Bruce Annis, Alan Gibb asst. ed. Olivia Rehmer ed. Michel Charron, Michel Gabereau narr. Henry Ramer re-rec. Marvin Bernstein graphics Jeanne Gray 16mm, colour, 36 mins., 1982 p.c. Film Images, 2 College Street, Suite 304, Toronto, Ont. (416) 928-9687.

## MINI REVIEWS

*Short films covered in the mini-review*  
*Short films covered in the mini-reviews*  
for this issue are not from a distribution year students in the Film Department, York University, Toronto.

The annual offering from the York students is always a mixed bag. But this year was a distinct disappointment - an aura of safeness and respectability pervading. The ideas and issues were there, but how ordinarily presented! Where's the crass dash and flair, the wildness and wackiness of student work? Everything so predictable, so derivative, so... nothing. Oh, *Daria Stermac*, where are you?!

### BREAK AND ENTER

A slight comedy/drama about a cat burglar and his accomplice, during which an interminable and tortuous set of events lurch forward. Something about the fellow's wife expecting a "kitten burglar", and his attempt to reform by attending a training session for vacuum-cleaner salesmen and yes, there's a chase sequence too.

A poor script and uninspired acting, coupled with feeble attempts at fast-moving, slapstick comedy, all contribute to a depressing experience.

d./sc. Michael Blouin cam. Manse James ed. Richard Taylor l.p.: Kim Dunn (Allen Dillon), Jane Schoettle (Julie Dillon), Howard Rock (Mrs. Needles), Trixie (Libby Lenny), Mr. & Mrs. McMillan (Julie's parents), Anne Skeats (Mrs. Fefner) 18 mins. 16mm.

### RUNAWAY

A gritty, black & white documentary about young runaways on the Yonge Street "Strip" in Toronto.

Members of the Juvenile Task Force of Metro Toronto Police stroll the sidewalks in street clothes. The roving camera records encounters with kids, mostly using their own words. "The streets are rough", and survival is a constant nightmare - "I lived in a car for six months".

Influenced by TV, and with a derivative style, but nevertheless quite promising.

d. Marshal Golden cam. Ian Scott ed. John DeCorso mus. Richard Underhill. 16 mins. B&W. 16mm.

### A CHOICE OF HOME

A sentimental, muddled tale of a grandmother living in her little rural house in Quebec. After a fall in the kitchen, her single-parent daughter brings her to the city apartment to convalesce. The grandmother is alone a lot and feels useless. The teenage granddaughter "explains" to her mother that "Mémère" would be happier with familiar surroundings and people she knows, and gives information about agencies who will counsel them.

Filled with every conceivable cliché, saddled with simplistic French and English dialogue which is an insult to both cultures, and ending with all three trimming the Christmas tree... enough!

d./sc. Ruth Taylor cam. Robert Pearson ed. Kelly King mus. John Heberman l.p. Elizabeth Chester (Mémère), Katya Ladan (Louise), Adrienne Duncan (Diane), Nathan Kieot (Robert), Kenneth Taylor (The Doctor) 20 mins. 16mm.

### ONE TO ONE

A documentary about participation apartments in Toronto, where housing and special care is provided for physically handicapped adults.

Several tenants speak to the joy of finally being almost self-sufficient. A girl says, surprisingly, that there's not much interaction or socializing with other tenants. The staff aides talk of support services and the blurring of lines as they go about their work in people's homes.

An example of people-content triumphing over a prosaic approach to filmmaking.

d. Douglas McCullough cam. Arthur Reinstein ed. Donna Powell 16 mins. 16mm.

### UNION MADE

A docu-drama focussing on sexual harassment in the workplace - in this case, a strip joint, where the new uniform for waitresses is a skimpy red bathing suit.

What could have been a sharp, up-to-the-minute, little vignette, is bogged down by a confused script without a clear thought-line. And the acting by a

number of professionals is truly awful, but since there's no directorial credit, perhaps they can't be castigated.

sc. Andrea Youngman & Robert Levine cam. Joel Guthro ed. Mary Canty. 15 mins. 16mm. l.p.: Robin Leslie Mann (Susan), Matsu Anderson (Laurie), Paul Klugman (Hewitt), John Cavall (Potter), and others.

### PATERNITY BLUES

A little bit of fiction featuring a horrendous young nagging girl driving into the country with her man. She goes on and on about having a baby, while the lusty lad indulges in fantasies of nubile hitchhikers holding up cards imprinted with one word, "Sex."

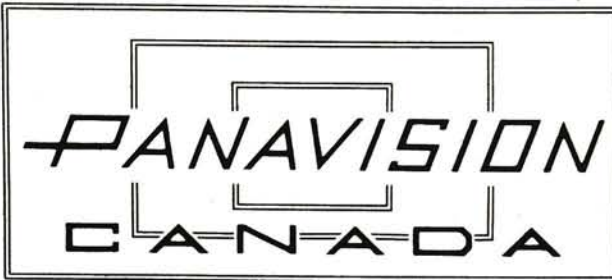
Escaping another baby barrage the next morning, the young man walks off alone. He encounters a little old man reclining on a lounge chair, who gives him advice. Then there's some contemplation of murder, and a dream trial in heaven.

The film hangs together quite a bit in its storyline, and attempts some effects in a small way. However, the plot and dialogue need a lot of polishing. Rumour has it that CBC-TV picked *Paternity Blues* up.

d./sc. John Podolak cam. Bill Bannerman ed. Michelle Gnutzman mus. Mark Promane & Anthony Vanderburgh. 17 mins. 16mm. l.p.: Scott Dickson (Mike), Audrey Adams (Katie), Guy Sanvido (Old Man), Debbie Hancock (Woman), and others.

Pat Thompson ●

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### Vancouver:

43 West, 6th Avenue, V5Y 1K2 (604) 873-3901

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# PRODUCTION GUIDE

by Del Mehes and Michael Dorland

The following is a list of films in production (actually before the cameras) and in negotiation in Canada. Needless to say, the films which are still in the project stage are subject to changes. A third category, *In Pre-production*, will be used to indicate films which are in active pre-production, having set a date for the beginning of principal photography and being engaged in casting and crewing. Films are listed by the name of the company which initiated the project, or with which the project is popularly associated. This is not necessarily the name of the production company. Where the two companies are different, the name of the production company, if known, is also given. In instances where a producer has asked us not to list a project, or to withhold certain credits due to ongoing negotiations, we have respected his request.

Please telephone additions and up-dates information to:  
Cinema Canada (416) 596-6829 or (514) 272-5354.

## Film credit abbreviations

d. director **asst.** d. assistant director **sc.** script **adapt.** adaptation **dial.** dialogue **ph./dop.** photography **sp. ph. efx.** special photographic effects **ed.** editor **sup. ed.** supervising editor **sd.** sound **sd. ed.** sound editor **sd. rec.** sound recording **p. des.** production designer **art. d.** art director **set dec.** set decorator **m.** music **cost.** costumes **l.p.** leading players **exec. p.** executive producer **p.** producer **assoc. p.** associate producer **line p.** line producer **p. sup.** production supervisor **p. man.** production manager **p. c.** production company **dist.** distributor **An asterisk (\*)** following the film's title indicates financial participation by the Canadian Film Development Corporation.

## ON LOCATION

### ABC-TV

(416) 977-5023

#### COUGAR

ABC movie of the week began shooting Aug. 3 for 17 days in Port Perry and Kleinburg Studios. **p.** Diana Kerew **exec. in charge of prod.** Sharon Sawyer **d.** Steven Foreman **sc.** Steven Foreman, based on novel "An American Ghost" by Chester Aaron **l.p.** Matthew Vipond. **Kim Houser.**

### ASTRAL FILM PRODUCTIONS

(514) 748-6541

#### DRAW

Feature-length Western made for HBO about the last stand of two aging gun-fighters began principal photography Aug. 18 in Fort Edmonton Park, Alberta, for six weeks. **exec. p.** Harold Greenberg **Stuart Rekart p.** Ron Cohen **d.** Stephen Stern **l.p.** Kirk Douglas, James Coburn.

### ATLANTIS FILMS

(416) 960-1503

#### CANLIT SERIES

Shooting began July 17 and will continue to October. Six 1 1/2 hr. dramas based on stories from Canadian literature. Pre-sold to CBC. Two other projects TBA.

#### A CORONET AT NIGHT

**d.** Bruce Pittman **sc.** Joe Wiesenfeld, based on a story by Sinclair Ross **l.p.** R.H. Thomson. **Marilyn Lightstone.**

#### THE SENSE

#### SHE WAS BORN WITH

**d.** Peter Shatalov **sc.** Robert Duncan based on a story by W.P. Kinsella **l.p.** August Schellenberg, Joanna Schellenberg.

### CBC

(416) 925-3311

#### I LOVE A MAN IN A UNIFORM

For The Record: Shooting Aug. 16-Sept. 6. One-hour drama in Toronto. **exec. p.** Sig Gerber **p.** Alan Burke **d.** Don McBreaarty **sc.** John Frizzell **d.o.p.** Ed Long.

#### GENTLE SINNERS

Shooting July 30-Sept. 7 in Manitoba, 2-hour TV special. **exec. p.** Peter Kelly **d.** Eric Till **d.o.p.** Ken Gregg **sc.** Ed Thomson, based on a novel by W.D. Valgardson. **l.p.** Christopher Earle, Charlene Seniuk, Ed McNamara, Todd Stewart, Jackie Burroughs, Kenneth Pogue.

#### SEEING THINGS

Eight one-hour series. Fifth episode, as yet untitled, shooting Sept. 8-21, written by Sheldon Chad. **p. c.** CBC T.V. Drama Dept. **assoc. p.** Martin Wiener, Duncan Lamb, George McGowan **ex. p.** Robert Allan **p.** Louis Del Grande and David Barlow **d.** George McCowan **d.o.p.** Nikos Evdemon **p. des.** Dan Yarhi **music** Philip Schreibman **ed.** Vincent Kent **sd. ed.** Kevin Townshend **publicity** David McCaughna.

### CITY-TV

(416) 367-5757

#### TORONTO TRILOGY

Three half-hour dramas for telecast on City TV in conjunction with Toronto's Sesquicentennial. All three shows will be shot in Toronto during July and August. Sponsor: Knobhill Farms Ltd. **p. c.** City TV **p.** Mario Azzopardi, Marcia Martin **exec. p.** Moses Znaimer **d.** Mario Azzopardi.

#### BETWEEN NEIGHBOURS

**sc.** Bruce Mohun **l.p.** R.H. Thomson, Harvey Atkins.

#### STREETWISE

**sc.** Denis Eberts.

#### THE GOLDEN PROMISE

**sc.** Brian Tremblay.

### FRANK COLE FILMS

(613) 523-0355

#### A DEATH

A theatrical feature drama about being a man. Locations: a room, and the Sahara Desert. Five week shooting began Aug. 22. May 1984 release. **d./sc./exec. p.** Frank Cole **asst. d.** Richard Taylor **p.** Robert Paese **assoc. p.** Bernice Kaye **d.o.p.** Carlos Ferrand **asst. cam.** Marc Poirier **anim. cam.** Stosh Jessionka **sd.** Elie Abdel-Ahad **mus.** David Irving **mixer** Daniel Pellerin **d.** Jacques Couillard **art d.** Elie Abdel-Ahad **video cont.** Lea Deschamps **creative cons.** Anne Miquet **cost.** Mailin Boppe **props** Anne Milligan, Francis Miquet **make-up** Kate Butler **promotion** Bill White **l.p.** Richard Taylor, Venetia Butler.

### CONSERVATION PROD./DON CARMODY PROD.

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#### FRED C. DOBBS

#### GOES TO HOLLYWOOD

One hour comedy pre-sold to Global TV. Shooting in Aug. in Toronto. Already shot one week in May in L.A. **exec. p.** Don Carmody **p./d.** Jim Hanley **assoc. p.** Conrad Beaubien, Oriana Bielawski **sc.** Jim Hanley, Michael Magee **l.p.** Michael Magee.

#### STRANGE BUT TRUE

Shooting began June 13 in Toronto, 24 half-hour dramas based on true stories. Locations include, in and around Toronto, London-England. Air date Sept. 11, 1983 on Global. **p. c.** Hanley-Carmody co-production in assoc. with Global Television Network and TV5 in Great Britain. **exec. p.** Don Carmody, James Gatward **p./d.** Jim Hanley **co-prod.** Oriana Bielawski, Conrad Beaubien **creative consultant** Alan Landsburg **art d.** Nigel Hutchins **p. man.** Jane Beaubien **d.o.p.** David Fisher **1st ad.** Frank McNulty **tech. d.** Cliff Lopes **sd. red.** Robert Jim lighting **d.** David Willetts **asst. p. man.** Frances Handelman **ed.** Christopher Castelyn **casting** Lucinda Sill **world-wide dist. rights:** Alan Landsburg Productions **series host** Barry Morse **l.p.** Marilyn Lightstone, Michael Ironside, James Douglas, Jackie Burroughs, Sean McCann, Harvey Sokoloff, Ken Pogue, Alfie Scopp, Maury Chaykin, David Calderisi, Nick Nichols.

### INTERNATIONAL CINEMA CORPORATION

(514) 284-9354

#### LE CRIME

#### D'OVIDE PLOUFFE

Feature film and television mini-series based on the novel by Roger Lemelin shooting mid-July to mid-October throughout Quebec. Canadian co-producers: ICC, in assoc. with the National Film Board, Alcan, Radio-Canada/CBC. French co-producers: Antenne 2/ Films A2, Filmax. With financial participation from L'Institut quebecois du cinema, CFDC, S.O.D.I.C.C., Cinemas Unis, Superchannel Ontario and Superchannel Alberta. **exec. p.** John Kemeny & Denis Heroux **co-p.** Gabriel Boustani **p. c.** Cine-Plouffe (II) Inc. **p.** Justine Heroux **p. man.** Micheline Garant **p. sec.** Dominique Houle **unit. man.** Josette Perrotta **loc. man.** Francois Sylvestre **2nd unit man.** Madeleine Rozon **NFB coord.** Ashley Murray **asst. NFB coord.** Denise Beaudoin **acct.** Rejane Boudreau **asst. acct.** Barbara Pecs, Francine Lagace **recept./typist** Linda Ek Dahl **d. e.** Gilles Carle **d. (feature)** Denys Arcand **1st a.d.** Jacques W. Benoit **2nd a.d.** Monique Maranda **3rd**

**a.d.** Martha Laing **cont.** Johanne Prent **d.o.p.** Francois Protat **1st asst. cam.** Yves Drapeau **2nd asst. cam.** Michel Bernier **stills** Piroshka Mihalka **framer** Jean-Pierre Lachapelle **boom** Normand Mercier **sd.** Claude Hazanavicius, Michel Guiffan, Marc Conil **ed. (series)** Pierre Bernier, Werner Nold **ed. (feature)** Monique Fortier **art d.** Jocelyn Joly **asst. art d.** Raymond Dupuis **art dept. coord.** Barbara Shrier **prop master** Ronald Fauteux **props** Jean Labrecque **ensemble dec.** Jean-Baptiste Tard **on-set props** Patrice Bengle **asst. on-set props** Ian Lavoie **painters** Sylvie Lacerte, Claire Alary **head make-up** Marie-Angèle Protat **asst. make-up** Blanche Pierrehumbert **head hair** Gaëtan Noisieux **cost. des.** Nicole Pelletier **asst. cost.** Lise Pinet **dresser** Sylvie Rochon **wardrobe** Laurie Drew **ward. dresser** Louise Gagné **chief elec.** Don Saari **elec.** Chuck Hughes, John Lewin **l.p.** Anne Letourneau, Gabriel Arcand, Jean Carmet, Véronique Jannot, Denise Filiatrault, Donald Pilon, Pierre Curzi, Juliette Huot, Serge Dupire, Louis Laparé, Doris Lussier, Michel Côté, Dominique Michel, Daniel Ouimet.

#### THE BLOOD OF OTHERS

Shooting began July 20 in Paris for 18 weeks on this political drama based on the novel by Simone de Beauvoir **p. c.** Cine-Simone (Cdn), Filmax (France), Antenne 2/Films A2 (France). **d.** Claude Chabrol **p.** Denis Heroux and John Kemeny **co-p.** Gabriel Boustani **exec. p.** Lamar Card **d.o.p.** Richard Ciupka **p. des.** François Comtet **cost. des.** Pierre Cadot **p. man.** Jacques Bourdon **sd. rec.** Patrick Rousseau **ed.** Yves Langlois **1st a.d.** Michel Dupuy **l.p.** Jodie Foster, Michael Ontkean, Kate Reid, Lambert Wilson, Stephane Audran, Alexandra Stewart, Christine Laurent, Jean-Pierre Aumont.

### NATIONAL FILM BOARD - MONTREAL

(514) 333-3422

#### DARK LULLABIES

A two-part documentary about the effects of the Holocaust on the children of the survivors and the children of the perpetrators, shooting in Israel, Germany, Montreal, New York, Chicago - Fall 1983. **p. c.** NFB - Montreal **p.** Edward Letorain/Irene Lilienheim Angelico/Abbey Neidik **exec. p.** Kathleen Shannon **d.** Bonnie Sherr Klein/Irene Lilienheim Angelico/Abbey Neidik **dist.** NFB release date Summer 1984.

### NATIONAL FILM BOARD - EDMONTON

(514) 333-3422

#### LONG LANCE

One hour docu-drama about an American black who, in order to escape his country's racist policies of the 1920s, masqueraded as Canadian Indian hero Long Lance. Shooting in progress in Alberta. **p. c.** NFB - Northwest Studio - Edmonton **p.** Jerry Krepakevich **exec. p.** Tom Radford **d.** Bernard Dichek **dist.** NFB release date March 1984.

### NATIONAL FILM BOARD (514) 333-3091

#### MARIO

#### S'EN VA-T-EN GUERRE

From the novel "La sablière" by Claude Jasmin, this feature film about a boy's imaginary world began shooting July 18 in the Îles-de-la-Madeleine, until end August. NFB co-production, with Inter-

national Cinema Corp. Budget: \$1.6 million. **exec. p.** Jacques Bodet **co-p.** Denis Heroux **p.** Hélène Verrier **p. man.** Lorraine Richard **loc. man.** Ginette Guillard **unit man.** Louis-Philippe Rochon **d.** Jean Beaudin **sc.** Arlette Dion, Jean Beaudin, Jacques Paris **1st a.d.** Michel Gauthier **2nd a.d.** Louise Chantraine, Phil Comeau **cont.** Monique Champagne **art d.** Denis Boucher **props** Charles Bernier **asst. props** Dino Bomato **sp. efx.** Gary Zeller, Louis Craig **cost. des.** François Laplante **dresser** Marianne Carter **make-up** Brigitte McCaughy **d.o.p.** Pierre Mignot **1st asst. cam.** Jean Lépine **2nd asst. cam.** Christiane Guernon **stills** Attila Dory **gaffer** Roger Martin **best boy** Guy Cousineau **key grip** Yvon Boudrias **grip** Jean-Pierre Lamarche **sd.** Richard Besse **boom** Esther Auger **ed.** Werner Nold **asst. dresser** Nicole Chicoine **p. sec.** Nicole Hilaireguy **unit pub.** Mireille Kermoyan **l.p.** Nathalie Chalifoux, Normand Petermann, Francis Reddy.

### NATIONAL FILM BOARD - MONTREAL

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#### MORGENTALER

One hour docu-drama about Dr. Henry Morgentaler and Canada's justice system shooting July-August in Montreal and surroundings. **p. c.** NFB - Montreal/NFB/CBC co-production **p.** Adam Symansky **exec. p.** Robert Verrall **d.** Paul Cowan **dist.** NFB release date March 1984.

### NATIONAL FILM BOARD (514) 333-3422

#### ST. LOUIS

One-hour documentary, began shooting March 1983; additional shooting scheduled for August 1983 in the St. Louis district of Montreal. Spring '84 release. **p. c.** NFB - Montreal **p.** Marina Canell **exec. p.** Barrie Howells **d.** Derek May **unit pub.** Patricia Billing **dist.** NFB release date Spring 1984.

### SUMMER CAMP FILMS LTD.

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#### CABIN FEVER

Feature film began shooting Aug. 3 to Sept. 6 in Beaverton and Toronto Ontario. **U.S. dist.** Millennium (Roger Corman) **p. c.** Summer Camp Films Ltd. **p.** Maurice Smith **d.** Miklos Lente **1st ad.** Sandy Peter Saunders **2nd ad.** Camilla Frieberg **p. man.** Colin Brunton **d.o.p.** Fred Guthe **ed.** Marcus Manton **art d.** Sandy Kybartos **cost. des.** Nancy Kaye **make-up** Vera Jordache **gaffer** Jack Brandis **key grip** David Zimmerman **prod. coord.** Mike Dolgy **sd.** Noise Boys Inc. **sp. efx.** Derek Howard **casting** Lucinda Sill **l.p.** Connie Krome, Mike MacDonald, Wally Wodchis, Jason Sarokin, Ruddy Hall, Andrew Perking, Kim Brooks, Tony Mason, Ralph Benmergy, Milan Cheylov.

### TAPESTRY PRODUCTIONS (416) 863-6677

MAGGIE AND PIERRE Taping began Aug. 8 at Global Studios in Toronto for 1 week. 90 min. TV drama for First Choice. **p.** Rick Butler **d.** Martin Lavut **sc.** Linda Griffiths, Paul Thompson **l.p.** Linda Griffiths.

## ON LOCATION

### WILDFIRE FILMS

(416) 222-4541

#### WILDFIRE: THE LIFE OF TOM LONGBOAT

One hour TV drama began July 5, 1983 for 40 days in Toronto, Hamilton & Kitchener. Telecast on CBC, May 1984.

## IN PRE-PRODUCTION

### CANAMEDIA PROD. LTD.

16 Servington Cres. Toronto

#### EXOTIC DANCING - THE INSIDE STORY

One-hour documentary for pay and network TV. Summer '83 shoot. p./d. Les Harris res. Linda McCabe.

### CANAMERICA FILM CORPORATION

(604) 738-9095

#### TALES OF THE MOUSE HOCKEY LEAGUE

One-hour animation special for pay-TV, co-produced with Marmelade Animation Ltd. Shooting in Vancouver. Budget: \$1.5 mln. exec. p. Ralph Martin d. Malcolm Collett voices Bobby Orr, Denis Potvin, Richard Brodeur, Kenny Linsman.

### CINELASER

4060 BOUL. ST-LAURENT, MONTREAL

#### DEAF TO THE CITY

Low-budget theatrical film based on the Marie-Claire Blais novel, scheduled to shoot for five weeks in Montreal as of late August, one additional week in Arizona and San Francisco. Privately-financed, with distribution through Les Films René Malo and French television. Fall '83 release. p. Bernard Ferro p. sec. Edith Plourde unit man. Linda Leduc p. man. Louis Goyer loc. man. Renée Rousseau p. sec. Brigitte Bouchard d. A. Mazouz 1st a.d. Silvan Alexander 2nd a.d. Michel Vilani cont. André Gaumont d.o.p. Philippe Lavalette 1st asst. cam. Paul Gravel 2nd asst. cam. Robert Michon stills Lyne Charlebois sd. Marcel Fraser boom. Jean-Guy Bergeron sd. ed. Claude Langlois ed. Hélène Girard asst. ed. Hervé Kerlann sd. ed. Claude Langlois art d. Michel Marsolais asst. art d. Lynn Trout prop master Réjean Harvey props Claude Paré painter-dec. Fabien Tremblay painter Marc Lemieux asst. painter Sylvain Simard head make-up Louise Mignault asst. make-up Cécile Rigault hair. Alain Thiboutout dresser France Gauvreau, Jacynthe Vézina gaffer Yves Charbonneau best boy Jean Courteau key grip François Dupéré grip Michel Périard acct. Clément Pedneault p. asst. Richard Leveillé l.p. Macali Noël, François Pratte, Luce Guilbeault, Mitch Martin, Jacques Godin, France Chevette, Yves Corbeil, Catherine Colvey, Riva Spier, Alpha Boucher, Jacques Lussier, Emilio Zinno, Nathalie Breuer, Sylvie Melancon, Christine Landry, Peter Blackwood, André Lacoste, Robert Higden, Harry Hill, Len Watt, Margarita Stocker, Irene Kessler, Mark Walker, Terry Coday, Jacques Dufour, Don Bedard.

### CORVIDEOM LTD.

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### BAGATELLES

A 90-min. drama scheduled for begin shooting in the Ottawa Valley in September '83. p. Alan White sc. Patrick Granleese d. Stewart Dudley.

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(709) 753-6121

### CROSSPOINTS

A 60 min. drama for TV scheduled to begin shooting August, 22, in Newfoundland. p. Francine Fleming Paul Pope p.c. Nfld. Independent Filmmakers Co-op. Ltd. d. Francine Fleming sc. Francine Fleming p. man. Tony Duarte.

## LES PRODUCTIONS VIDÉOFILMS LTÉE

(514) 844-8611

### UN AMOUR DE QUARTIER

13 half-hours, in co-production with Radio-Canada and French television. To shoot in summer '83. p. Robert Ménard.

### MAURICE

#### "ROCKET" RICHARD

Casting across Canada for lead role as of early June for this two-hour film and 4-hour miniseries. p./d. Robert Ménard.

## LES PRODUCTIONS DE LA CHOUETTE

(514) 288-5719

### TEENAGERS - LES JEUNES

One-hour drama in French and English co-production NFB/ONF slated for Sept. '83. Co-exec. p. Franco Battista, Bob Verrall co-p. Tom Berry, Dennis Sawyer sc. Tom Berry, Christiane Duchesne d. Marc F. Voizard.

## LES PRODUCTIONS PIERRE LAMY

(514) 521-1984

### LE SILENCE

#### ET LE CONFORT

Pre-production begins Aug. 8 on this feature-length drama, scheduled to begin shooting Sept. 19 in Montreal. Budget: \$1.2 million. d. Claude Jutra p. man. Lorraine Duhamel.

## RSL FILMS LIMITED (TORONTO)

(416) 967-1174

### OVERDRAWN AT THE MEMORY BANK

Shooting Aug. 20 to Sept. 12 at Magder Studios and Toronto locations. Two-hr. TV feature licensed by PBS for American Playhouse Series. exec. p. Stephen Roth p. Robert Lantos d. Douglas Williams prod. man. Gerry Arbeid asst. prod. man. Jeff King prod. co-ord. Alison Dyer accountant Norma Rose 1st a.d. Mac Braden loc. man. Duane Howard art d. Carol Spier asst. art d. Dan Davis art dept. trainee Louise Doyle driver Ethan Rill asst. p. Jo-Anne Bates casting Liz Ramos asst. casting Merri Toth d.o.p. Barry Berg Thorston talent co-ord. Louise Casselman ward. des. Delphine White set dec. Elinor Rose Galbraith post p. sup. Jennifer Black unit pub. Linda Shapiro Public Relations l.p. Raul Julia.

Production sponsored by Labatt's Brewery. p./d./sc. David Tucker d.o.p. Leo Zourdoumis sd. Daniel Latour cam. asst. Rita Johnson lighting Marijan Klimmert a.d. Joe Kertes p. man. Susan Phillips sc. adapted from a book by Bruce Kidd tech. consultant Bruce Kidd l.p. Terry Harford, Allan Royal, Fern Henry-Pearsons, Irving Layton.

## EAGLE FILMS (CANADA) INC.

(416) 534-7711

### OUT OF WEDLOCK

Comedy feature begins shooting late summer in Toronto for five weeks. Budget \$450,000. Developed with the assistance of the CFDC. p. Gaopal Goel exec. p. Janesh Dayal d. Harvey Frost sc. Ken Gass l.p. Saul Rubinek, Katé Lynch, Dixie Seattle.

## FILMLINE PRODUCTIONS INC.

(514) 288-5888

### FUN PARK

Prepping has started on this low-budget, serious teen film, scheduled to begin shooting Sept. 10 in Montreal for five weeks. Budget: \$1.5 mln. d. Rafal Zielinski.

## FOUR NINE FILM PRODUCTIONS LTD.

(403) 291-0410

(403) 266-7482

### JOHN WARE'S COW COUNTRY

A two-hour movie for pay television based on book by Grant McEwan. Scheduled to commence shooting in Alberta in 1984 with budget of \$3 mln. With the assistance of the Alberta Motion Picture Development Corporation, the CFDC and First Choice Canadian Communications. p. Maxine Samuels assoc. p. Les Kimber.

## LAURON PRODUCTIONS LTD.

(416) 967-6503

### THE DISABILITY MYTH

#### PART II: Education

### THE DISABILITY MYTH

#### PART III: Transportation

Two one-hour documentaries for TV. exec. p. William Johnston, Ronald Lillie p./d. Alan Aylward d.o.p. Nick Stiliadis ed. Harvey Zlataratis asst. cam. John Dowcett sd. Dan Latour.

### THE BILL KOCH STORY

Ninety-minute documentary TV special for U.S. TV, in association with SPI Vermont. exec. p. William Johnston, Ronald Lillie d. Ira Levy d.o.p. Peter Williamson asst. cam. Robert MacDonald.

## MARMALADE ANIMATION LTD.

(604) 689-3123

### CALICO CAT

Shooting five half-hour children's animated TV specials for pay-TV, home video and broadcast TV. Location: Vancouver. Budget: \$2.5 mln. with financing from the Alberta Motion Picture Development Corp, Canamerica, and First Choice pick-up. exec. p. Ralph Martin d. Malcolm Collett p. sup. Yvonne Jackson mus. Bill Skolnik animators Steve Rabatich, Norm Roen, Norm Drew, Al Sens, Hugh Foulds.

## PROJECTS IN NEGOTIATION

### ACPAV

(514) 849-1381

### AU PRES DE MA BLONDE

Script in development, to be shot in 1983. sc. Gilles Noël p. Marc Daigle.

### LA FEMME DE L'HÔTEL

Theatrical feature film, to shoot in October '83 in Montreal. Budget: \$500,000 p. Bernadette Payeur sc. Lea Pool, Michel Langlois d. Leo Pool.

## ARC CINEMA CO. LTD.

(604) 669-9111

### LAST LAUGH

Horror feature with stand-up comedy to be shot in Vancouver. p.c. Arc Cinema Development Co. Ltd. exec. p. Peter Devaney.

## CANAMEDIA PROD. LTD.

16 Servington Cres., Toronto, Ontario

### THE COMET HUNTER

Movie for television, 90 min. Scheduled for spring 1983 in Ontario. p. Les Harris sc. Glenn Norman

### ROCK'N'ROLL

Musical on film and tape for pay-TV, 96 min., scheduled for early 1983. p. Les Harris sc. and mus. John Gray.

### THE BOXTY CHRONICLES

Cdn.-Brit. co-production p. Les Harris sc. Jamie Brown.

## CANAMERICA FILM CORPORATION

(604) 738-9095

### OLDER

Made for TV film from a story by Nyuma Shats, to shoot in Alberta and Vancouver, summer-fall '83. Approx. budget: \$750,000 sc. Graham Crowell.

### INTERLOCK

Thriller shooting summer '83 at various B.C. locations. Budget: \$1.5 mln. sc. Tom Braidwood, Stephen E. Miller, from their original script.

### COCAINE BLUES

Theatrical feature film, shooting in B.C. and South America, summer '84. sc. Peter Bryant from an original story by Ralph Martin.

### THE STOCK EXCHANGERS

sc. Michael Singh.

## CINEFORT INC.

(514) 288-3350

### A LIFE'S WORK

Six 12-minute films for children about work to be shot in various locations across Canada. p. Mary Armstrong.

### HEADING HOME

A 60-minute drama about the situation of thousands of women who take garment work into their homes. To be shot in Montreal. p. Mary Armstrong.

## DIMENSIONS 2000 PROD. CANADA LTD.

c/o 569 Sheppard Ave. W. Ste. 410 Downsview, Ontario M3H 2R8

### DEATH MOVES

Two-hour action drama for theatrical release and subsequent pay-TV. Shooting planned for summer 1983 in Toronto, Vancouver. Budget \$2.5 million. Union shoot. p./sc. Alan Rose.

## DON McMILLAN PRODUCTIONS

(416) 921-1056

### TWICE AROUND THE BLOCK

90 min. feature drama for television scheduled for fall shoot in Toronto with \$500,000 approx. budget. p.c. Don McMillan Prod. exec. p. Cedric Henry p. Don McMillan d. Carey Connor sc. Steven Bradmen.

## F.A. INTERNATIONAL

654-4462

### THROUGH THE EYES OF THE PERFORMER

A three part television pilot to shot in England and Canada. Scheduled shooting TBA. It's an in-depth look into the lives of some of the greatest rock musicians. exec. p. Peter Bobras p. Walter Giacomini.

### VIRGINIA; THE LOST LEGACY

Feature to begin shooting in September 1982 based on an important archeological discovery. exec. p. Peter Bobras p. Walter Giacomini. For further information call Peter (416) 654-4462.

## FAIRCREST FILMS LTD.

(613) 745-2236

### THE STRANGE ONE\*

Special effects photography has begun. Location filming in Toronto, Ireland, Scotland on a budget of \$4 million. p.c. Faircrest Films Ltd. p. Budge Crawley sc. adapted from a novel by Fred Bosworth, "The Strange One" d.o.p. Robert Ryan ph. Robert Ryan, Patrick Carey sp. efx ph. Patrick Carey, Robert Ryan

## FILMLINE PRODUCTIONS INC.

(514) 288-5888

### AMERICAN TWIST

Low-budget theatrical feature on contemporary morals. p.c. Film Associates sc. Douglas Bowie, based on an idea by Pieter Kroonenburg d. Doug Jackson.

### FAT MAN, TAILOR, SOLDIER, SPY

Theatrical feature film on the terrorist kidnapping of U.S. General James Dozier, for Fall '83. Financing from First Choice, Home Box Office. co-p. Robert Cooper Productions, Toronto, in assoc. with First Choice Canadian. Based on Jonathan Beaty's Time Magazine article. sc. cons. Beaty sc. Jay Teitel.

### BIG BEAR

Shooting in Alberta on 6 x 1-hour series scheduled for February, '84, with backing from CBC, CFDC and the Alberta Film Development Corp. Licensed by CBC. Based on the novel by Rudy Wiebe sc. cons. Wiebe sc. Peter White, Jamie Brown exec. p. Michael Spencer p. David Patterson, Pieter Kroonenburg

### GREENPEACE III

Theatrical feature film, budgeted at \$10 million, on the 1973-74 Greenpeace protests against French nuclear testing in S. Pacific. Under development with Superchannel. Scheduled for winter '83-84 on location in New Zealand.

A series of four films based on Dick Francis horse-set mysteries, each budgeted at \$2.5 million, under development for Showtime. Scheduled for '84.



## LES FILMS VISION 4 INC.

(514) 866-9341

### LES CADAVRES DU PLACARD

Budgeted at \$1.2 million, a suspense thriller to be shot end-'83. **sc.** Monique Messier **d.** Jean-Claude Lord.

### POUVOIR INTIME

Script under development on this \$1 million police thriller, slated for early '84. **p.** Monique Messier **sc.** Yves Simoneau, Pierre Curzi **d.** Yves Simoneau.

## INTERPOLATOR FILMS

33 Granby St., Toronto, Ontario M5B 1H8

### THE INTERPOLATOR

Shooting scheduled for fall 1983. Feature to be shot in Toronto. **exec. p.** Donald Wayne **line p.** Phillip Hudsmith **sc.** Donald Wayne **d.** (not confirmed).

## LIGHTSHOW

### COMMUNICATIONS INC.

(phone no. unavailable)

### NIGHT SCREAMS

Horror feature scheduled for Oct. 1983 in Toronto. **Budget:** \$500,000. **Dist.:** Citadel Films. **p.c.** Lightshow Communications Inc. **p.** Michael Bochner, Gerard Ciccoritti **d.** Gerard Ciccoritti **sc.** Michael Bockner, Gerard Ciccoritti, Elena Palozzi, Dan Rose **d.o.p.** Robert Bergmann.

## KORICAN COMMUNICATIONS

(416) 532-0265

### MOLLY

Project in development. **p.** Michael Korican **sc.** Bob Ryan adapted from book by Charles Perkins.

### GOOD-BYE, PAPA

Project in research. **p./sc.** Michael Korican.

### THE MISFORMER

Project in development. **p.** Michael Korican **sc.** Erik Knudsen.

## KRIZSAN FILM PRODUCTIONS

(902) 425-6939

### MIDDLE OF NOWHERE

Made-for-TV movie. Script in development. Shooting scheduled for August, 1983. **p.** Corinne Lange **d.** Les Krizsan.

## INSIGHT PRODUCTIONS

(416) 596-8118

### COMEDY JAM

One-hour comedy special series scheduled for fall shoot. **p.** John Brunton **casting director** Pamela Roberts.

## LAURON PRODUCTIONS LTD.

(416) 967-6503

### ONE LAST SUMMER

Feature to begin July '84. **exec. p.** William

Johnston, Ronald Lillie **d.** William Johnston **sc.** Jay Tietel.

### THE NOTE

Made for TV movie to begin shooting December '83 in Gaspé and Boston. **exec. p.** William Johnston, Ronald Lillie **sc.** Peter Blow.

### GETTING OUT

Feature to begin shooting spring '84. **exec. p.** Johnston & Lillie **p.** Alan Aylward.

### THE DISABILITY MYTH

**PART IV: Family & Education**  
One-hour documentary special. **exec. p.** Johnston & Lillie **p./d.** Aylward.

## MANITOU PRODUCTIONS LTD.

(416) 924-2186

### GO BOY

Shooting schedule TBA. **exec. p.** Ralph C. Ellis **p.** William Davidson **sc.** Davidson, based on autobiography by Roger Caron **consult.** Roger Caron.

### DON'T HIT THE PANIC BUTTON

Scheduled for 1983. **exec. p.** Ralph C. Ellis **p.** William Davidson **sc.** William Davidson and Martin Lager, based on a story by Lager.

## MUTUAL PRODUCTIONS LTD.

(514) 526-3761  
(213) 274-5251

### A NEW DAVID

**CRONENBERG FILM (no title)**  
Scheduled for Fall '83. **exec. p.** Pierre David **Productions p.** Pierre David **assoc. p.** Denise Dinovi **sc. d.** David Cronenberg.

### THE PRACTICE

Project under development. **p.** Pierre David **assoc. p.** Denise Dinovi.

## NATIONAL FILM BOARD (Prairie Studio)

(204) 949-3161

### 1919! - THE WINNIPEG GENERAL STRIKE

A feature-length drama with documentary elements shooting in late fall. **exec. p.** Jan D'Arcy **p./d.** Derek Mazur, Bob Lower **sc.** Lower.

## NELVANA LTD.

(416) 863-0091

### MR. MICROCHIPS

A 13-half-hour TV series, pre-sold to C. Channel.

## PHOENIX PICTURES

(604) 688-7858

### CHANNEL ONE

Feature film in development. Budget and location TBA. **exec. p.** David H. Brady **exec. assoc.** David Gregson **sc.** Steven Alix **asst. p.** Elaine Fleming.

## LES PRODUCTIONS SDA LTÉE

(514) 937-3525

### HIT AND RUN \*

To begin principal photography in Montreal on a \$5 million budget. **p.** Nicole M. Boisvert **p. man.** Lyse Lafontaine **d.** Robin Spry **sc.** Douglas Bowie, Arthur Fuller, Spry, based on the book by Tom Alderman.

### MON PÈRE, MON AMOUR (working title)

Feature to be shot in Montreal with a budget of \$1.5M approximately. **p.** Nicole Boisvert **sc.** Roger Fournier.

## LES PRODUCTIONS VIDÉOFILMS LTÉE

(514) 844-8611

### UN AMOUR DE QUARTIER

Script in development for 13 half-hours, in co-production with Radio-Canada and French television. To shoot in October '83. **p.** Robert Ménard.

### MAURICE "ROCKET" RICHARD

Casting across Canada for lead role for this two-hour film and 4-hour miniseries to shoot in '84. **p./d.** Robert Ménard.

## RIVERCOURT PRODUCTIONS LTD.

(416) 363-4444

### BODY COUNT

Feature length drama shooting dates T.B.A. with a budget of \$2.7M. **p.** Paul Burford **d.** Michael Anderson **sc.** Tony Sheer.

## RTV COMMUNICATIONS

(416) 365-0733

### LEE HARVEY OSWALD

Production to begin spring 1983. Live theatre productions of the play by Michael Hastings, tape will be shot for pay-TV. Principal casting in January. **exec. p.** Robert Chorney, Tony Grillo, Victor Tovey **d.** Jon Michaelson.

### JINGLES

Half-hour sitcom pilot. Script in development. **exec. p.** Robert Chorney, Tony Grillo, Victor Tovey.

## SEAGULL PRODUCTIONS

(514) 932-7868

### CALIFORNIA CHABLIS

In Vancouver with a \$3.5 million budget. **p.** James Shavick **sc.** Steven Manners **cast.** Casablanca.

## STANDARD/TAPESTRY PRODUCTIONS

(416) 863-6677  
(613) 224-1313

Tapestry Prod. in association with Standard Broadcasting developing Canadian plays for television. Creative Consultant: Don Harron.

### THE SUN NEVER SETS

By Paddy Crean **p.** Gary McKeehan **d.** John Hirsch **exec. p.** Bryn Matthews.

## TGO RECORDS & FILMWORKS LTD.

(514) 844-0844

### BEAU GESTE IN CONCERT

Concert film, shooting early September in Montreal. **exec. p.** Tony Green **p.** Peter Serapiglia.

## UMBARA BROTHERS FILMS

(416) 723-8493

### SOJOURN

Adventure comedy set in Canada and Indonesia. To be distributed throughout the Asian market by P.T. Parkit Films. **Budget:** \$1.4 million. **p.** Christopher Heard (Produced in assoc. with Umbara Brothers Films) **d.** Danu Umbara **sc.** Christopher Heard & Melanie Umbara **lp.** Christopher Heard.

# IN THE CAN

## FEATURES

### COOK AND PEARY - THE RACE TO THE POLE

Made for CBS television movie, wrapped July 22 after four weeks in Montreal, 1.5 weeks in Greenland. Oct. '83 air-date. **p.c.** Filmline Productions Inc., Montreal (514) 288-5888, and Robert Halmi Productions Inc., New York. For details, see Cinema Canada No. 98.

### THE HOTEL NEW HAMPSHIRE

Feature film based on John Irving's novel, wrapped after seven weeks in Montreal and Tadoussac. **p.c.** Woodfall Productions (514) 931-9134, and Filmline Productions Inc. (514) 288-5888. For details, see Cinema Canada No. 98.

### LOUISIANA

Canada-France co-produced feature and 6 x 1-hour TV series, wrapped in Paris Aug. 5 after a 90-day shoot in Louisiana and France. **p.c.** Ciné-Louisiana, an International Cinema Corp. company (514) 284-9354. For details, see Cinema Canada No. 98.

### ANNÉES DE RÊVE ET DE RÉVOLTE

The continuation of Jean-Claude Labrecque's *Les Vautours* (1975), wrapped the week of July 25 in Quebec City. **p.c.** Les Films Vision 4 Inc. (514) 866-9341. For details see Cinema Canada No. 98.

### WHAT IS TO BE DONE

Feature length drama/comedy, taped May '83 in Toronto, from the Tarragon Theatre play with original cast. **p.c.** Gabor Apor & Co. (416) 923-9228. **p./exec. p.** Gabor Apor **d.** George McCowen **art. d.** Leon Major **sc.** Mavis Gallant **lp.** Margot Dionne, Donna Goodhand, Rod Beattie, Patricia Carroll Brown, Jack Messinger.

### WAITING FOR THE PARADE

90 min. adaptation of the play by John Murrell, taped on location at the McManus Studio in London, Ontario July 22 to Aug. 1. CBC presale. **Budget:** \$500,000. **p.c.** Primedia Production Ltd. (416) 361-0306, from The Grand Theatre Company's production of *Waiting For The Parade*. **p.** Richard Nielsen **d.** Robin Phillips **d.o.p.** Barry Berghorsen **art. d.** Franco de Cotiis **ed.** Bruce Nyznik **stills** Shin Sugino **choreography** Jeff Hyslop **make-up** Michelle Burke **publicist** Leonard McHardy **lp.** Donna Goodhand, Martha Henry, Sheila McCarthy, Carole Shelley and Susan Wright.

### MEET ME AT THE OCCIDENTAL

Ninety-minute documentary anthropological study of the urban native Canadian whose traditional culture and lifestyle is being dramatically altered by the stresses of city life **p.c.** NFB Winni-

peg (514) 333-3422 **p.** Andreas Poulsson/ Michael Scott **exec. p.** Jan d'Arcy **d.** Norma Bailey **dist.** NFB **release date** September 1983.

### POLICE ACADEMY

Comedy feature wrapped in Toronto mid July after an 8-week shoot. **p.c.** Police Academy Inc. (416) 252-9341. For details, see Cinema Canada No. 98.

### QUEBEC/CANADA 1995

90 min. video drama for TV shooting in Toronto, May 16-29. **p.c.** Primedia Prod. Ltd. (416) 361-0306, in assoc. with First Choice and CTV. **p.** Richard Nielsen **d.** John McGreevy **sc.** Richard Nielsen **p. man.** Marilyn Stonehouse **unit man.** Rick Watts **1st a.d.** Bill Corcoran **3rd a.d.** Debbie Beers **p. coord.** Deborah Zwicker **p. asst.** Joanna Caslon **art. d.** Franco de Cotiis **lighting d.** Peter Edwards **cam. op.** Barry Berghorsen **s.d.** Bryan Day **props.** Ken Coontz **ward.** Sharon Purdy **make-up** Paul Richmond **p. acct.** Penny Royce **hair** Maureen Mestan **cont.** Mimi Wolch **tech. p.** Jim Campbell **video op.** Clive Davis **casting** Deirdre Bowen **unit pub.** Linda Shapiro **lp.** John Neville, Jackie Burroughs, Martha Henry, Kenneth Welsh, Albert Millaire, Louise Marleau, Gary Reinecke, Jack Messinger, with sp. appearance by Moses Znaimer.

### BLACKLIGHT

Feature TV drama for CBC, wrapped May 26 after five weeks in Toronto, final wrap June 1 in Las Vegas. **p.c.** Blacklight 542519 Ont. Ltd. (416) 977-5029. **exec. p.** Joseph Cates, Bruce Raymond **p.** John M. Eckert **d.** Marc Daniels **p. man.** David Coatsworth **asst. to p./d.** Alice Ferrier **p. co-ord.** Philippa King **p. acct.** Heather McIntosh **asst. acct.** Susan McKibbin **office runner** Jesse Cohoon **1st a.d.** Tony Lucibello **2nd a.d.** Richard Flower **3rd a.d.** Louise Casselman **t.a.d./set p.a.** Andreas Blackwell **cont.** Nancy Eagles **d.o.p.** Mark Irwin **1st cam. asst.** Carl Harvey **2nd cam. asst.** Richard Meldazy **cam. trainee** Brian Gedge **key grip** Carlo Campana **grip** Ian Taylor, Don Payne **gaffer** Scotty Allen **best boy** Dave Willetts **electric** Sandy Carroll **sd. mix.** Doug Ganton **boom** Jack Buchanan **art. d.** Karen Bromley **1st asst. art. d.** Dave Davis **trainee art. d.** Cindy Zak **set dec.** Elinor Galbraith, Enrico Campana **prop master** Don Miloyevich **asst. props.** Greg Pelchet **ward. master** Arthur Rowsell **ward. asst.** Maureen Gurney **make-up** Shonagh Jabour **hair** Jenny Arbour **const. man.** Joe Curtin **hd. carpenter** Kirk Cheney **carpenter** Myles Roth **labour** David Lloyd **scenic artist** Nick Kosonic **painter** Harry Pavelson **driver captain** David Chud **drivers** Izidore Masallam, Alex Dawes, Allan Zweig **casting** Deirdre Bowen **extra cast.** Peter Lavender **ed.** Ron Wisman **1st asst. ed.** Roberta Kipp **2nd asst. ed.** Mari Rutka **sd. ed.** Alban Streeter **asst. sd. ed.** Hayden Streeter **lp.** Brooke Adams, Samantha Langevin.

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## IN THE CAN

**Lesleh Donaldson, Ron James, Joseph Kelly, Benny D'Onofrio, Isabelle Mejias, Brenda Woods, Glenn Milligan, Greg Kozak, Sandra Ciccone, Albert Gentile, Susan Roman, Nick Kilbertus, David Gardner, Angela Fusco, Rocco Magnatta, Elizabeth Cinello, Renato Marulli, Patricia Hamilton, Ron White, Barbara Gordon, Michael Reynolds, Lorne Cossette, Marcia Diamond, William Lynn, Jim Chad, Liberace, and the Blacklight Performers:** Valerie Buhagiar, Dave Mouti, Paul Pawluk, Darlene Arsenault, Debbie Lim, Debbie Rossen.

### JOY

Canada-France co-production feature film, began Feb. 7, wrapped week of Apr. 18. **Canadian p.c.** Movie Corp. IX Inc., a subsidiary of RSL Films Ltd., Montreal (514) 931-7155. For details, see Cinema Canada No. 96.

### BALCONVILLE

Taping of the David Fennario play for C Channel and CBC, in Ottawa at CJOH-TV, completed May 23. **p.c.** Standard/Tapestry Productions (416) 863-6677/(613) 224-1313.

### ICEMAN

Wrapped May 21, after shooting since Feb. 21 in Vancouver, Stewart B.C. and Churchill Falls, Man. Not a Canadian film. **p.c.** Huron Productions (604) 926-7491. For details see Cinema Canada No. 96.

### A CASE OF LIBEL

Taping of 90 min. drama wrapped Apr. 28 at Toronto's Showline Studios. **p.c.** Nederlander Bros. Television and Film Productions (416) 446-5311.

## ONE-HOUR PROGRAMS

### STORYTELLING

Sixty-minute performance film on the art of storytelling, wrapped June 30. **p.c.** Atlantis Films/Kay Armatage Prods., (416) 960-1503.

### THE MAKING OF STRANGE BREW

One-hour comedy special **p.** Devine Video Works (416) 921-8431 **exec. p.** MGM, Louis Silverstein & Jack Grossberg **p./d./sc.** David Devine **assoc. p.** Richard Mozer **d.o.p.** John Grierson.

### WARDAIR

One-hour documentary profile of charter airline operator Max Ward and the state of the tourist industry. **p.c.** National Film Board - Montreal, (514) 333-3433. For details, see Cinema Canada No. 98.

### SINGING :

**A JOY IN ANY LANGUAGE.** One-hour documentary featuring Maureen Forrester and Claude Corbeil on a cultural exchange tour to China, where they conducted workshops and gave concerts. **p.c.** NFB - Montreal, (514) 333-3433 **p.** Tom Daly **exec. p.** Barrie Howells **d.** Malca Gillson **d.o.p.** Tony Ianzelo, **c.s.c.** **dist.** NFB **release date** July 1983 **C.B.C. Network telecast** September 1983.

### OVERTIME

One-hour documentary filmed in Toronto. The Toronto Old timers' hockey team is the vehicle through which this film examines men at midlife. **p.c.** National Film Board - Montreal (514) 333-3422 **p.** Barrie Howells **exec. p.** Barrie Howells **d.** Marrin Canell, William Weintranb **dist.** NFB **release date** Fall '83.

### SLIM OBSESSION

60 min. drama For The Record wrapped May 6 in Toronto. To be aired in '83-'84 season. **p.c.** CBC-For The Record (416) 925-3311. **p.** Bonita Siegel. For details see Cinema Canada No. 96.

### ABORTION

One-hour documentary shot in Canada, U.S., Latin America and Japan. **p.c.** National Film Board of Canada (Ontario Regional Prod. Centre) (416) 369-3012. **exec. p.** John Spotton, Kathleen Shannon.

### P-1

60 min. drama For The Record shot May 25-June 8, to be aired '83-'84 season. **p.c.** CBC - For The Record (416) 925-3311 **exec. p.** Sig Gerber **p.** Alan Burke **d.** Rene Bonniere **sc.** Barry Wexler **d.o.p.** Ed Long **ed.** Gord McLelland.

### SOMETHING TO CELEBRATE

One-hour documentary about golden agers who are still living their lives to the fullest. July '83 release. **p.c.** NFB/CBC co-production - Montreal (514) 333-3422 **exec. p.** Adam Symansky **d.** Donald Brittain **unit pub.** Patricia Billing **dist.** NFB **release date** July 1983.

### OVERTIME

Toronto Old Timers Hockey Team is the vehicle through which this one-hour documentary examines men at mid life. Fall '83 release. **p.c.** NFB - Montreal (514) 333-3422 **p.** Barrie Howells **exec. p.** Barrie Howells **d.** Marrin Canell/William Weintraub **dist.** NFB.

### WARDAIR

A one-hour documentary profile of charter airline owner Max Ward and the tourist industry, shot in Toronto, Barbados and Hawaii. Fall '83 release. **p.c.** NFB - Montreal (514) 333-3422 **p.** Mark Zannis **exec. p.** Barrie Howells **d.** William Canning **dist.** NFB.

### SINGING A JOY IN ANY LANGUAGE

One hour featuring Maureen Forrester and Claude Corbeil's cultural trip to China to conduct opera workshops and give concerts. **p.c.** NFB - Montreal (514) 333-3422. **p.** Tom Daly **exec. p.** Barrie Howells **d.** Malca Gillson **d.o.p.** Tony Ianzelo, **c.s.c.** **unit pub.** Patricia Billing **dist.** NFB **release date** July 1983.

### CAPTIVE MINDS : HYPNOSIS AND BEYOND

One-hour documentary exploring various forms of mind control, from simple hypnosis, to far-reaching mind control techniques. July '83 release. **p.c.** NFB - Headquarters studio (514) 333-3422 **exec. p.** Adam Symansky **d.** Pierre Lasry **unit pub.** Patricia Billing **dist.** NFB.

## TV SERIES

### VANDERBERG

Six part mini-series wrapped July 15 in Toronto, Calgary. **p.c.** CBC (416) 925-3311. For details, see Cinema Canada No. 98.

### SEEING THINGS

Fourth episode out of eight, wrapped July. **p.c.** CBC (416) 925-3311. For details, see Cinema Canada No. 98.

### AMATEUR NATURALIST

Thirteen half-hour programs, wrapped July. **p.c.** Primedia Productions Inc. (416) 361-0306. For details, see Cinema Canada No. 98.

### CANLIT SERIES

Two half-hour dramas in a series of six : **AN OUNCE OF CURE** Wrapped in July. **d.** Don McBrearty **sc.** John Frizzell, based on a story by Alice Munro **lp.** Martha Cronyn, Catherine Burns.

### HOME FROM FAR

**d.** Bruce Pittman **sc.** Joe Wiesenfeld, based on a story by Jean Little. **lp.** Fiona Macgillivray, Simon Craig, Diana Barrington, David Main **p.c.** Atlantis Films (416) 960-1503.

### STRAY CATS

Ninety-minute concert film. Pre-sold to First Choice. One of 14-part series. **p.c.** Concert Productions International and Devine Video Works (416) 921-8431. **exec. p.** Michael Cohl, Dusty Cohl, Bill Ballard, Stephen Howard **p./d./sc.** David Devine **co-p./ed.** Rik Morden **assoc. p.** Michael Mozer.

### CHRIS DE BURGH

Two-hour concert film. Second in 14-part series. **p.c.** Concert Prods. International & Devine Video Works (416) 960-1503.

## CLASSIFIED

**Under-employed actor** seeks additional work as extra and minor role or what have you. Legitimate. For picture and resume phone David (416) 481-2085. (99)

**Wanted:** Press kits or stills of Canadian feature films or Canadian actors. Contact Raymond Naud, 15635 98 Ave., Surrey B.C. (604) 584-7005 (99)

**For sale:** Canon Scoopic 16MS with case, 2-batteries, battery charger, filters, Bolex tripod, spider, 1-Maier Hancock hot splicer, 2-moviola re-winds, 2-Neumade re-winds and split reels. Jean-Paul (416) 487-6155/961-0499. (99)

**Wanted:** Editing Bench Equipment. (902) 566-1677. (99)

**Story treatment:** available for development. Piscean/Odyssey. Adventure mystery docu-drama. Call Greg (416) 745-6533 days/792-3160 evgs. (99)

**Used 16mm camera systems for sale:** 1) C.P. 16RA (REFLEX) \$8500. Includes: camera body, sound head, three mags, Canon 12-120 macro zoom, rubber shade, battery, battery charger, case. 2) C.P. 16RA (REFLEX) \$7500. Includes: Camera body, sound head, two mags, Canon 12-120, macro zoom, rubber shade, battery, battery charger, 3) ECLAIR N.P.

**R. \$6500.** Includes: Camera body, perfection motor (crystal, var. speed), Kinoptik viewfinder, 12-120, Angenieux (Cameflex), rubber shade, two mags, battery, charger, camera Barney, case. Lorne Lapham Sales, 2010 Berkley Avenue, North Vancouver, B.C. V7H 1Z5. Phone (604) 929-1312. (99)

**For sale - Drive-in speakers & Cords \$5.50 ea./junction boxes \$4.50 ea.** For more info call (604) 682-1848. Excellent condition. (99)

**For sale - Simplex XL-projectors and R.C.A. 9030 or Simplex SH-1000-Soundheads-Solar cells.** For

more info call (604) 682-1848 days. (99)

**Attention:** Forming activists' documentary film collective. Need committed directors, journalists, lay people. Striving for highest production values. Write: Box 335, Stn. A, Willowdale, Ont. M2N 5S9 (99)

**For rent:** 16mm single or double headed Steenbecks. 16 or 35mm Moviolas. Will ship anywhere. Also sound transfer facilities at very competitive rates. Contact Sunrise Films Ltd. (416) 968-0636. (100)

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# BOX OFFICE

## GROSS SESS

TITLE origin - language - distributor	Date of release	Number of weeks	JUNE 4		JUNE 11		JUNE 18		JUNE 25		CUMULATED GROSSES
			Number of cities/screens	GROSS	Number of cities/screens	GROSS	Number of cities/screens	GROSS	Number of cities/screens	GROSS	
<b>NATIONAL OVERVIEW</b>											
ALL IN GOOD TASTE canada - english - pan canadian	5/20	5	1/1	2,300	1/1	1,900	3/3	5,200	2/3	4,500	16,900
BLUE THUNDER usa - english & french - columbia	5/13	6	6/23	209,556	6/19	135,424	6/22	99,348	6/19	71,588	1,180,023
BREATHLESS usa - english - orion pictures	5/13	6	6/21	169,450	6/25	126,403	6/12	52,171	6/12	40,915	924,680
CLASS OF '84 usa - english - roke international	6/3	3	-/-	-	3/10	47,500	3/8	32,600	2/4	19,800	99,900
2 HEURES MOINS QUART AVANT JESUS-CHRIST france - french - films mutuels & films rené malo	6/17	1	-/-	-	-/-	-	-/-	-	1/8	67,470	67,470
EVIL DEAD usa - english - ciné 360 & cinema 90	5/27	4	1/10	54,252	1/4	9,083	1/2	17,692	1/2	10,432	91,459
FLASHDANCE usa - english - paramount	4/15	10	6/26	242,166	6/26	225,638	6/20	150,082	6/22	151,171	1,854,668
GANDHI united kingdom & india - eng. & fr. - columbia	12/17	27	6/15	84,012	6/13	69,926	6/13	45,276	6/10	40,403	3,923,447
THE GREY FOX canada - english - united artists	3/25	12	2/4	16,232	4/5	15,081	3/3	5,363	-/-	-	365,424
THE HUNGER usa - english - united artists	4/29	8	6/7	35,994	6/10	27,687	5/6	12,565	2/3	6,400	496,489
LA TRAVIATA usa - italian with eng. & fr. sub - universal	5/6	7	2/3	31,541	2/3	26,136	2/3	16,750	2/3	14,678	157,285
LOCAL HERO united kingdom - english - warner brothers	3/4	16	5/7	27,907	5/7	23,720	3/5	14,980	3/5	15,938	538,887
THE MAN WITH TWO BRAINS usa - english - warner brothers	6/3	3	-/-	-	6/23	228,862	6/23	116,918	6/13	71,662	417,442
MARIA CHAPDELAINE canada - french - astral films	4/29	8	1/2	24,574	1/2	15,904	1/2	8,585	1/1	4,603	238,202
MONTY PYTHON'S THE MEANING OF LIFE united kingdom - english - universal	4/1	12	6/9	36,540	6/6	25,135	5/5	12,528	3/3	8,526	1,130,699
MY TUTOR usa - english - citadel & crown international	5/20	5	4/14	44,358	2/2	3,300	3/3	9,065	1/11	22,268	161,641
THE OUTSIDERS usa - english - warner brothers	3/25	13	6/10	26,249	6/7	14,626	3/3	4,279	3/3	4,883	1,522,784
OCTOPUSSY united kingdom - english - united artists	6/10	2	-/-	-	-/-	-	6/38	701,144	6/37	608,371	1,309,515
PSYCHO II usa - english - universal	6/3	3	-/-	-	6/28	327,272	6/29	190,501	6/30	151,621	669,394
LE RETOUR DE MARTIN GUERRE france - french - les films mutuels	2/4	19	1/1	3,713	1/1	3,226	1/1	2,192	-/-	-	212,407
RETURN OF THE JEDI (STAR WARS III) usa - english & french - 20th century fox	5/25	5	6/13	1,009,865	6/12	846,138	6/15	645,220	6/16	743,100	3,742,559
SOPHIE'S CHOICE usa - english & french - universal	12/10	28	6/8	41,929	5/5	26,847	5/5	17,382	4/5	11,371	1,708,560
SPACE HUNTER in 3-D usa - english - columbia	5/20	5	6/30	205,202	6/27	117,274	6/17	45,123	6/10	22,486	740,114
STILL SMOKIN' usa - english - paramount	5/6	7	6/12	83,522	5/9	39,993	3/7	17,409	1/1	2,927	351,339
SUPERMAN III usa - english - warner brothers	6/17	1	-/-	-	-/-	-	-/-	-	6/31	476,899	476,899
THE TERRY FOX STORY canada - english & french - astral films	5/27	4	6/47	177,693	6/29	91,970	5/10	27,270	3/4	5,265	302,198
TOOTSIE usa - english & french - columbia	12/17	27	6/21	109,862	6/20	89,463	6/17	56,072	6/18	55,812	8,384,508
TRADING PLACES usa - english - paramount	6/10	2	-/-	-	-/-	-	5/32	319,382	6/33	319,637	639,019
WAR GAMES usa - english - mgm/united artists	6/3	3	-/-	-	6/23	407,892	6/20	305,932	6/23	340,689	1,054,513

The figures in the NATIONAL OVERVIEW are the box-office grosses, compiled from individual theatres of the four major chains in Canada (Famous Players, Odeon Theatres, Landmark and Cineplex) in the six major Canadian cities: Montreal, Toronto, Winnipeg, Edmon-

ton, Calgary and Vancouver. Figures are given separately for each week in the time-framed covered, and the accumulated gross is given from the date of release to the last week in the current chart. CURRENT GROSSES are given, when available, on Canadian films (or others if

not presented in one of the four major chains). Slots marked -/- indicate the film did not play during that week.

# TRADE FORUM '83

## NEW MONEY, NEW METHODS

**Monday, September 12, 1983**

<b>Inside HBO</b> 9:30-11:30am	Developments in U.S. pay services, feature film financing, joint ventures, Premiere films. Special guest: Michael Fuchs, President, Home Box Office Entertainment.
<b>Opening Luncheon</b> noon-2:30pm	Hosted by the Honourable Frank Miller, Minister of the Ontario Ministry of Industry and Trade. Sutton Place Hotel, 955 Bay Street — By Invitation Only.
<b>Perspectives on Canadian Pay-TV</b> 3:00-4:00pm	An assessment by producers, critics and analysts of Pay-TV: past experiences and future options.
<b>Challenges of Specialty Markets</b> 4:00-5:30pm	Producing and financing for specialty services and audiences: issues and insights. Special guests: Christie Hefner, President, Playboy Enterprises; Jim Jimirro, President, The Disney Channel; Ken Papagan, Vice-President Creative Services & Production, Oak Media.

Trade Forum '83 is administered by the Academy of Canadian Cinema.

Schedule may be subject to change. Additional topics and guests to be confirmed shortly. A final schedule will be available September 1st. For more information please call the TRADE FORUM office — (416) 967-1958.

**Tuesday, September 13, 1983**

<b>Delegates Breakfast</b> 9:00-10:00am	Empress Room, Park Plaza Hotel.
<b>Government Initiatives</b> 10:00-10:45am	Directions for government film policies, tax regulations, funds and content definitions. Special guest: Edward Prévost, Chairman, Canadian Film Development Corporation.
<b>The Broadcast Fund</b> 11:00-12:30pm	The operations, strategies and role of the Canadian Film Development Corporation's Broadcast Fund. Special guest: Peter Pearson, Director, Broadcast Fund, CFDC.
<b>The Broadcast Fund and the Airwaves</b> 1:30-3:00pm	Implications of the Fund to financing and programming on conventional television. CBC, Global, and City-TV respond.
<b>The Broadcast Fund and Pay-TV</b> 3:00-4:00pm	Implications of the Fund to financing and programming on Pay-TV. First Choice and Superchannel speak up.
<b>International Television</b> 4:00-5:30pm	The co-production alternative: new dollars and new markets. Special guests: Richard Price, Richard Price Productions (England); Denis Héroux, Producer, International Cinema Corporation; Jean Rouilly, Director of Co-productions, Société Antenne II, (France).

**Wednesday, September 14, 1983**

<b>Bill 109: An Alternate Model</b> 9:30-10:30am	An overview of Quebec's new film laws and their impact on Québec and beyond its borders.
<b>International Partnerships</b> 10:30am-noon	An investigation of the financial and creative resources provided by theatrical co-production deals. Special guests: André Lamy, Executive Director, CFDC; Robert Lantos, Producer, RSL Films Ltd.; Jean Luc de Fait, UGC (France); Jake Eberts, Goldcrest Films & Television Ltd. (England).
<b>Inside the Majors</b> 1:30-3:00pm	New money, new technology, new markets: implications for theatrical production.
<b>Closing the Deals</b> 3:00-4:30pm	The Challenge of the 80's: Mixing and matching financial, creative, technical and entrepreneurial resources for low and high budget productions. Special guests: Andrew Lane, Wayne Crawford, Producers, "Valley Girls", Tri-Star Pictures.
<b>Closing Reception</b> 5:00-6:30pm	Hosted by the City of Toronto. By invitation only.

The TRADE FORUM is an annual industry conference designed to bring together Canadian and international film professionals to discuss the business of film and to examine key issues facing the industry today.

TRADE FORUM '83 examines "New Money, New Methods" — alternative sources of financing in the 80's and the implications of government funding programs.

The reality of budgets, the new financing provided by Pay television, the Broadcast Fund, the potential of international co-production agreements and the complexities of making deals to satisfy a wide range of funding sources, will all be discussed by international experts.

**NEW MONEY, NEW METHODS — the realities of financing in the 80's. BE SURE YOU'RE THERE!**

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Tuesday, Sept. 13, 1983	\$80	\$100
Wednesday, Sept. 14, 1983	\$80	\$100

\* Special Rate — Canadian Association Members

	Before Aug. 31	After Aug. 31
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Tuesday, Sept. 13, 1983	\$55	\$70
Wednesday, Sept. 14, 1983	\$55	\$70

\* Note: If you are an accredited member of a Canadian Film Trade Union, Guild or Association, you qualify for these special discount prices. Please complete the following:

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