





## PROJECTS IN NEGOTIATION

### MUTUAL PRODUCTIONS LTD.

(514) 526-3761  
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### 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 I - 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.**

### 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 ARTS ECHO INC.

(514) 521-4370

### EMILE NELLIGAN

Feature film on the life of the Québécois poet. Approx. budget \$1 million. Script in development with financial aid from the Institut québécois du cinéma, until March '84. **exec. p.** Aude Nantais **sc.** Denys Arcand.

### 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 **assoc. p.** Stephen Franklin **d.** Michael Anderson **sc.** Tony Sheer.

### TAPESTRY PRODUCTIONS

(416) 863-6677

### THE BLACK DONNELLYS

Four-hour miniseries scheduled to shoot in 1984. **p./sc.** Rick Butler **d.** Tony Barry **sc. cons.** Charles Israel.

### TINSEL MEDIA/ TAKE ONE, PRINT ONE

(403) 432-7861

### QUICKSILVER

Three-part mini-series scheduled to shoot Summer-Fall '84. 1880's historical drama. Locations: Northern Ontario, Alberta. **p.** Nick Bakytta, Glenn Ludlow.

## IN THE CAN

### FEATURES

#### DRAW

Feature-length western made for HBO, wrapped principal photography in late September, in Alberta. **p.c.** Astral Film Productions (514) 748-6541. For details, see Cinema Canada No. 100.

#### MARIO S'EN VA TEN GUERRE

Feature film wrapped principal photography in Montreal, late September. An NFB (Studio C)-International Cinema Corp. co-production. (514) 333-3422. **Ed.** Werner Nold. For details, see Cinema Canada No. 100.

#### LOOSE ENDS

Feature film wrapped in Toronto Sept. 17. **p.c.** Rose & Ruby Prods. (416) 961-0555. For details, see Cinema Canada No. 100.

#### OVERDRAWN

#### AT THE MEMORY BANK

TV feature licensed by PBS for American Playhouse series, wrapped Sept. 12 in Toronto. **p.c.** RSL Films Ltd. (Toronto) (416) 967-1174. For details, see Cinema Canada No. 100.

#### CABIN FEVER

Feature film wrapped in Toronto, Sept. 6. **p.c.** Summer Camp Films Ltd. (416) 362-5907. For details, see Cinema Canada No. 100.

#### GENTLE SINNERS

Two-hour TV movie based on the Valgardson novel, wrapped Sept. 7 in Manitoba. **p.c.** CBC (416) 925-3311, Ext. 4461. For details, see Cinema Canada No. 100.

## ONE-HOUR PROGRAMS

#### I LOVE A MAN IN A UNIFORM

One-hour drama, For The Record. Wrapped Sept. 6 in Toronto. **p.c.** CBC (416) 925-3311. For details, see Cinema Canada No. 100.

### ST. LOUIS

One-hour documentary, completed additional photography early Sept. in the St. Louis district of Montreal. Spring '84 release. **sc.** Gerald Wexler **p.c.** NFB-Montreal (514) 333-3422.

## TV SERIES

#### CORNET AT NIGHT

Part of six half-hour dramas based on stories from Canadian literature. Wrapped Sept. 3. **p.c.** Atlantis Films (416) 960-1503. For details, see Cinema Canada No. 100.

#### THE SENSE SHE WAS BORN WITH

Based on a story by W.P. Kinsella. Part of six

half-hours based on stories from Canadian lit. Wrapped Aug. 27. **p.c.** Atlantis Films (416) 960-1503.

### COMMUNICATIONS EN DÉVELOPPEMENT

Seven half-hour video documentaries on TV, radio, film, etc. in Africa, wrapped Oct. 11. Produced by Iain McLellan for the Canadian International Development Agency, Quebec Ministry of Communications and CF-Cable-TV for broadcast on cable and in French West Africa. **p.c.** Macbec Productions (514) 274-2601.

## PILOTS

#### FANTASIZE WITH LIZA

Half-hour pilot for 26-part dance exercise program. To be sold to independent television stations in U.S. and Canada. **exec. p.** Lorne Cezar **p./d.** Paris Maharaj **p.** Liza Guardhouse **p.c.** Intervideo Inc. (514) 761-4851.

Cinema Canada has a classified ad policy, aimed at stimulating communication within the film/video community. Insertions in the classified column will be run free of charges for individuals with subscriptions, wishing to place industry-related ads. For companies and organizations, the classified rate of \$0.70 a word applies. So, if you are looking for a job, want to buy or sell something, offer a service or share information, write to:

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## CLASSIFIED

**Wanted:** Flatbed editing machine and 16mm editing equipment. (416) 690-3384. (101)

**For rent:** Steinbeck and equipped editing room Rosebud Films (416) 487-8222 or (416) 961-1730. (101)

**Looking for film crew** to work on low, low budget feature film. If you're an aspiring cinematographer, art director, editor, sound mixer, special makeup fx person, etc., with a desire to work, write me. Objective: cult classic à la Romero, Hooper, Raimi. Write: Glenn McDonald, 512 Fourth St. East, Cornwall, Ontario K6H 2J8. (101)

**For sale:** KEM Universal, 8-plates, two pictures each 16-35mm, like new, \$36,000. Steenbeck ST6000, six plates, 16-35mm, fully equipped, \$18,000. Cinetrim Inc. (514) 631-1267. (101)

**Fully scripted short,** 5 min., chic, risqué, erotic fantasy. Not a porno. Clean fun. Kinky twist at end. Call Greg (416) 792-3160 evgs. (101)

**For rent:** 16mm 6-plate Steenbeck. Contact (416) 485-7707. (101)

**For sale:** 2-35/16mm Steenbecks, 16mm 4-plate Steenbeck and assorted editing equip. Call Soundhouse (416) 598-2630. (101)

**For sale rent:** Complete Arriflex 16SR package and Sachtler tripod. Phone Brian for details. (416) 497-6203. (101)

### SALES REP ORGANIZATION

**U.S. manufacturer is in the process of setting up a rep organization to handle direct sales of film reels, cans, cases, cores, rollers, bearings and bushings to Canadian customers. Please send history of your organization including number of employees, number of sales people, major lines handled, major customers and markets to:**  
Sales Rep Organization,  
P.O. Box 398, Outremont Station,  
Montreal, P.Q. H2V 4N3

**For sale:** 16mm Upright Moviola L20. \$1,700 or best offer. (604) 255-3008. (100)

**Props rental and design services.** Chutney and Various Inc. (416) 463-5975. (150)

**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)

**Avenue rd. & Bloor:** For lease. Over 3000 sq. ft. of furnished or unfurnished office space. 13 offices from \$350.00 to \$1500.00 per month. Board room and other facilities provided. Call (416) 922-7554. (100)

**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, perfectone 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)

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

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



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# Capital Exposure highlights Ottawa-Hull film production

OTTAWA - A two-day promotion of the Ottawa-Hull film and television production industry drew some 26 delegates from the larger U.S. and Canadian production companies to view facilities and met with National Capital region representatives.

Entitled *Capital Exposure/ Objectif Outaouais*, the promotion, held Oct. 6-7, was jointly organized by the City of Ottawa and the City of Hull, with support from the Commercial and Industrial Development Corp. of Ottawa-Carleton, the Outaouais Development Corp., the National Capital Commission and Canada's Capital Visitors and Convention Bureau. Intended as an industrial development program, *Capital Exposure* was hosted by Andre Blais, president, AV Plus Hull, and Bill Stevens, president, Crawley Films, Ottawa.

While delegates were pleased with the contacts they made, *Capital Exposure* organizers felt that the objectives of the promotion had been met: namely to create the beginnings of greater intraindustry cohesion. It remains to be seen, of course, what concrete economic results the promotion will generate. The initial objective of establishing a Film Liaison office for the region would, organizers felt, be an important step in the right direction.

*Capital Exposure* saw some important firsts: the event was the first of its kind and represented the first such combined effort between the cities of Ottawa and Hull. As well, a 162-page *Creative Services Directory*, a guide to individuals and firms in communications-related specialties, helped to identify the capital region's real potential contribution in the full range of children's, drama and variety programming.

American delegates, while enthused by the capital region, did not hesitate to voice their concern over what they considered to be the "restrictiveness" of recent CRTC regulations in Canadian television programming content. FIRA, the Foreign Investment Review Agency, was also criticized by visiting U.S. delegates.

Film and television production employs several thousand people in the National Capital Region. As the original home - and head office - of Canada's National Film Board, and headquarters of the Canadian Broadcasting Corp., the region has a long association with film and TV. Below Cinema Canada excerpts two keynote speeches; the first by the Los Angeles-based Film Canada Centre's Roland Ladouceur; the second by MP Jack Burghardt, who, as the minister of Communications' parliamentary assistant, represented Francis Fox.

Of course, Canada pursues cultural objectives as well as economic considerations with the film and television industry. No one denies the acute need to bring to the screen stories that truly reflect the Canadian ethos.

At the same time, these two facets of culture and economy are interconnected and progress in one area will ease the difficulties in the other. During 1982, unemployment and idle capacity in the Canadian film and television industry were considerably alleviated by attracting some 100 million dollars of foreign productions to be shot inside our borders ..."

**Roland Ladouceur**

## Bringing the green stuff back to Canada

"Each year, about \$3.5 billion of filmed entertainment are decided upon in Los Angeles but actual production takes place on various sites within the U.S. and throughout the world. For the first 9 months of 1983, a total of 171 motion pictures have rolled this far, of which 73, or 42% are being shot outside the U.S., according to *Daily Variety*.

The reasons producers shoot outside Hollywood vary. They need fresh locations, a chateau, a paper mill, a real ski-jump and many other things... They want more flexible attitudes from unions and guilds and immigration departments. They need lower production costs. They seek cooperation and support...

The basic reality of the film business is that capital and people keep moving from one opportunity to the next, crossing national boundaries where necessary, to ensure the viability of each new project. While there is some debate as to whether New York or Los Angeles is the most expensive place to work in the U.S., Chicago is rated third and Miami fourth by many industry insiders.

Now let's see what's available north of the border.

More and more U.S. film and TV producers are choosing Canada for their productions because of the advantages they can find here. They like our four distinctive seasons, lots of new sites, the excellent studios and the splendid technical facilities. We offer an impressive pool of producers, directors, screenwriters, actors, actresses and production crews.

Our unions, guilds and professional associates are keen to make it easy and attractive to film with us. For instance, take the recent affiliation agreement the Directors Guild of Canada has signed with the Directors Guild of America. This has been put in place specifically to facilitate shooting across the border without incurring return fire and it should prove

beneficial to producers on each side.

Now, let's consider our expertise. According to a recent study conducted by CAMPP (Canadian Association of Motion Picture Producers), a measure of real growth in the Canadian film community is the number of seasoned producers we have developed. Also of significance is the fact that many Canadian producers have co-venture expertise at the international level. This, in part, results from the co-production treaties Canada has maintained for many years with Great Britain, France, Italy, Germany and Israel.

The same applies for our directors. Canada lists at least 12 directors of international experience in the \$10 million range; another 21 have an established reputation in the \$5 million area and at least 36 directors rate likewise in the \$2 million made-for-TV features.

Other talents and crafts offer similarly solid track records. According to the CAMPP survey above, the number of experienced feature crews available in Canada has now reached 25. As for performance, our people generally receive high marks for the excellence of their skills and commitment.

Now, let's talk about the bottom line. The moment U.S. producers cross the border, the Canadian dollar stretches their location budget by some 22% thanks to the favorable rate of exchange. That means roughly that a 5-million-dollar shoot can come down to 4 million dollars. How about that, I ask my American friends?

Occasionally, I also like to remind them that we are good clients of Hollywood. For the third consecutive year, Canada is the top export market for the U.S. majors. In 1982, we paid them 100 million dollars in theatrical rentals alone, and considerably more if you include television programming. So, I suggest there's nothing wrong in returning some of that green stuff back to Canada

and keep the cameras rolling on our side to our mutual advantage.

Filmmaking is an international art form, an industry and a business. Promoting our film talents and professional services to external producers can be very rewarding as a job creation program and as a bonanza to our economy.

For the Canadian creative and craftspeople, foreign pro-

ductions shot in this country provide more occasions to hone their skills, to diversify their experience and to add significantly to their professional credits...

Of course, Canada pursues cultural objectives as well as economic considerations with the film and television industry. No one denies the acute need to bring to the screen stories that truly reflect the Canadian ethos.

## Domestic production gets top priority

"Location film production is an attractive economic activity for any city or province or state since it is labour intensive, non-polluting, and generates exciting gossip. Many American state film commissions calculate economic benefits using multipliers of 4, and even 6 to 1. It is also an attractive tourism promotion since movies reach wide audiences at home and abroad through the cinemas, and even wider ones on television.

"As I am sure you know, Canadians are voracious consumers of film and television. They demand more and get more of both than almost any nation on earth; more channels of television, more hours watched per capita; more theatre admissions per capita - at least in major centres. The movies and TV are big industries in Canada - particularly on the consumption side. A conservative estimate of the value of the Canadian theatrical market to producers in the U.S. alone amounts to some \$400,000,000 a year. This is an enormous sum by any standard, and it seems perfectly reasonable to expect that at least a small proportion of the production that earns those sums could give all those good customers a glimpse of something familiar to them. I have had this discussion frequently with Mr. Jack Valenti and the American Majors and in recent months a number of major productions have been shot in Canada. Columbia Pic-

tures, I note, has recently given Norman Jewison the go-ahead to seek properties for production in this country.

"Of course, these productions are very welcome in Canada, and we maintain - indeed many foreign producers, not just from the U.S. but from France, Britain, Germany and a host of others have agreed, that producing in Canada is good business. They are drawn by the skills and competence of Canadian production technicians and laboratories, our beautiful, fresh scenery and locations, a highly skilled pool of talent in all aspects of the business, and not least, an attractive 22% currency advantage at the present time.

"Of course, while we welcome the world to produce in Canada and believe there are excellent economic and industrial reasons to do so, the core of federal interest in the film and television industries is in domestic production. Our annual deficit in royalties to foreign artists is over \$100 million dollars. Canadian artists are gifted and capable; we feel they deserve our encouragement and support. It is to this end that we have put in place, with tax dollars which we believe to be a good investment by the people of Canada, a number of measures to stimulate the production of Canadian programming.

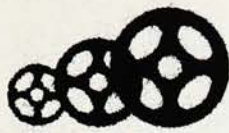
"These various measures include tax incentives, grants and loans, regulations affect-

ing Canadian broadcasters, and our new Broadcast Program Production Fund, have generated a great deal of activity in the Canadian production sector over the last decade; activity which would never otherwise have occurred and from which we are now reaping the benefits in the form of a professional community capable of producing to a world standard. *Quest for Fire, Les Plouffe, Atlantic City, Porky's, Ticket to Heaven*, and this year's *Grey Fox*, to name only a few samples.

"This fund, administered by the Canadian Film Development Corp., of \$35 million is anticipated to generate nearly \$750,000,000 in Canadian production over the next five years. That is over and above the \$60-70 million of feature and non-feature film production which has been occurring annually through the use of the Capital Cost Allowance investment incentive for film and video production. It seems reasonable to me that the city of Ottawa ought to be able to attract a respectable share of this anticipated national production activity to the city...

"I understand the city proposes to establish a liaison office for this purpose, and I am sure that the good relations that have existed between the city and the federal government in the past will extend to this new function as well..."

**Jack Burghardt, MP**



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