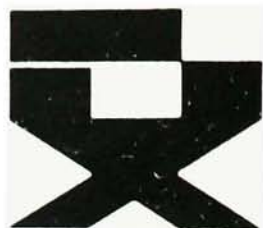


DIRECTORS GUILD OF CANADA



Suite 815, 22 Front St. W., Toronto 116 Ontario (416) 364-0122

Dear Members:

After an incredibly hectic summer and a slow October, production is picking up again. **FAR SHORE** being produced by Chalmers Adams of Clearwater is in pro-production with Joyce Wieland set to handle the director chores. **MARILYN STONEHOUSE** has been set as Production Manager with **TONY LUCIBELLO** and **BILL CORCORAN** handling the A.D. posts. Start date is mid-November. — Quadrant Films of Toronto is also geared for a November 18th start date on a feature entitled **IT SEEMED LIKE A GOOD IDEA AT THE TIME**. **JOHN TRENT** has been set as director; **LIZ BUTTERFIELD** the production manager, with **JOHN ECKERT** and **PETE O'BRIAN** handling the A.D. roles. **SAM JEPHCOTT** is working with Liz as assistant p.m., with **ED MODDY** the trainee. — **KOSYGIN IS COMING!** scheduled to roll in B.C. mid-November. B.C. office crewing. — **SCOTT MAITLAND** on location with **THE LONG HARD RIDE** in Spain 'til the end of December. — **GARY FLANAGAN** working a four-episode special with Maxine Samuels out of CBC. — **PETER CARTER**, **PHIL MCPHEDRAN** working Anthology — **KEITH O'LEARY** back from a 15 day shoot in Newfoundland, now directing commercials for Dominion — **RAY ARSENAULT**, **BOB SCHULZ**, **COLIN SMITH**, **DON WILDER**, **BILL IRISH**, **IAN MCDUGALL**, **GARY LEAROYD**, **BOB HALBGEBAUER**, et al involved in commercial shoots. More later.

ON THE AGENCY SCENE — Goodis Goldberg Soren has picked up the Canadian account for Ramada Inns. MacLaren Advertising of Toronto has picked up the Gestetner account. The Bic Pen account has been acquired by Media Buying of Toronto — formerly with Hayhurst. F.H. Hayhurst is agency of record on the \$7 million account of

Colgate-Palmolive. — **ROD BROOK** has been appointed the associate creative director at Needham, Harper and Steers, Toronto. — **H.M. TURNER Jr.** succeeds G.G. Sinclair as president of MacLaren Advertising. Sinclair becomes Chief Executive Officer and Chairman. — **DOUGLAS BOND** has been named vice-president, account supervisor, of Norman Craig Kummel.

The Interim Report of the Select Committee on Economic and Cultural Na-

tionalism — Advertising and the Advertising Industry — has now been released by the Ontario Provincial Government and its recommendations, if implemented, could produce sweeping changes in the advertising industry. The report's recommendations are too sweeping to go into in depth here; however, we would recommend that all those persons engaged in this area obtain a copy of this report. A summary report will be mailed to members. □

A lot can happen before you get it in the can

Your casting is perfect, your cameraman the best around, all is ready to shoot . . . then your lead breaks his leg *or* your film stock is faulty *or* the weather turns bad *or* the lab messes up *and* you're in trouble . . . But that's the film game, isn't it? It is, unless you play it smart and protect yourself

in a professional manner with insurance. It's not expensive but it is important and it gives you peace of mind because you can insure against the bad things that can happen before (or after) you get it in the can.

Let's discuss it.

Arthur Winkler, CLU

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The cameras: You get to choose from five rugged camera bodies designed for hand held or tripod use. With either three-lens turret or bayonet mount, with spring motor or electric drive, with 100' to 400' film capacity, for silent filming or sync sound with sync pulse generator or crystal. And that's just the beginning.

Consider features like: automatic threading, flickerless reflex viewing and focusing with complete depth of field control, a filter slot behind the lens, single-frame counter, unlimited film rewind, variable speeds for accelerated and slowmotion filming, single frame filming, variable shutter with automatic control possibility, registration claw for total accuracy in picture steadiness even when films are blown up to 35mm.

The lenses: With the Bolex system, you can choose from 7 fixed focal length lenses, ranging all the way from 10mm super wide angle to long 150mm telephoto. And they all have built in macro focusing, automatic depth of field scales and diaphragm presetting so you can step down the aperture without taking your eye off the reflex finder. You can choose a lens as fast as f/1.1, or one that can focus down to one inch without accessories.

The system offers you seven zoom lenses with zoom ranges from 5:1 to 10:1. One of those is the Vario Switar 100 POE-4 with built-in power zoom, automatic light measuring through the lens, focusing as close as four feet and picture sharpness equal to any good fixed focal length lens.

The works: You can extend your basic equipment almost indefinitely with a wide range of accessories.

For instance: if you choose a spring-wound camera, you can automate easily with any one of three auxiliary motor drives, for time-lapse or animation, for variable speed shooting or for filming with sync pulse generator or crystal. The system offers you tripod; monopod; camera grips; blimps; an automatic fading device; cable releases; matte boxes (complete with masks); an underwater housing; attachable exposure meter; 400' magazine; closeup lenses; extension tubes; optical magnetic sound projector.

It's quite a list. But that isn't all. The full story of Bolex's whole shooting match fills a 22 page book. Which we'll be happy to send you. Just write. You'll get a very professional response.

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