

TORONTO FILMMAKERS' CO-OP

406 Jarvis Street, Toronto



We're still here, that fine old, government supported, non-profit organization, providing information about film festivals, communication between filmmakers leading sometimes to jobs, education in all aspects of film production, facilities and services to independent filmmakers in Canada, and, you know, in short, being here at 406 Jarvis Street.

In line with the expansion and improvement of our activities, we've been casting around looking for money for a production fund, so that we could start initiating films of our own, allowing young filmmakers the opportunity for experience in the field and a crack at the business. Proceeds from the films would go back into the production fund, permitting self-sufficiency to the operation . . . Great idea, eh?

We're still offering our members screening facilities, including the elusive weekly screenings on Some Sundays, showing both members' films and independents', and talking up a storm afterwards; as with the EQUALLY ELUSIVE seminars (formerly featuring Françoise Picard from the N.F.B., Ted Rouse of the C.F.D.C., etc.). These will be continuing in the glamorous style to which we are accustomed.

Working professionals from all the technical ends of film production will be beginning a new series of workshops late in October, teaching an unprecedentedly fantastic array of subjects.

Bill Boyle, our co-ordinator, zoomed to Ottawa in August to talk about our equipment status. We were hoping to acquire lots of production equipment, like camera and Nagra, which we can lend to our super-members and rent cheaply to our other members.

At the office, we keep files on international film festivals, technical information, catalogues of processing and stock prices, film magazines and periodicals, and news clippings from the major Canadian newspapers concerning NEWS BREAKS in the Industry. We have lists of independent filmmakers and technicians — soundmen/women, camera operators, etc. This service permits us to improve communication amongst filmmakers, it provides jobs, and like that.

Using a computer, we can keep this information current and accurate, as well as develop some idea of the areas of film content which lack documentation, and how films could meet the needs of the educational resource or the artistic market.

We're participating in the planning of the Canadian Film Festival at the St. Lawrence Centre this fall. We like getting involved in that sort of thing.

We also host a half-hour programme on Rogers Cable called *Filmography*, which broadcasts interviews with media professionals, film clips, and so on. Quite well received, it appears.

Anyway, off we go then to production, seems like the next step. See the news as it breaks in our fabulous bi-monthly (circulation SIX HUNDRED) newspaper RUSHES, which will have all the other details.

Among the Films in Progress Around the Co-op:



Antheos (God Inside), Marie Waisberg and Michele Moses. Colour, 16mm, 1/2 to 1 hour, about enthusiasm.

Rameau's Nephew, Michael Snow. Colour, 16mm, presently 7 1/2 hours — a mammoth production. Michael has gone away for a while and was unavailable for an interview.

Exercise for Psyche, Suzanna Plowright. Colour, 16mm, 15 minutes. Doris Huestis Speirs (one of the Group of Seven intimates) who, now near eighty years old, remains an amazing woman with great faith and energy.

Canadada, Jim Anderson. Colour/sound, 16mm, 1-2 hours. The film is about Canada, about tearing things apart that

are together and putting together what is apart; about hockey cards, stone wheat thin boxes, postcards, snapshots, flashcubes, poeeye flipbooks, colours and more colours — landscapes of this great land — noise — about noise I love noise — the noise you hear when you begin at a point, listen then stop at a point — well, all that music in between, about words — meaning of works — mysterious lost meant to be found again meanings of words — and all that — ha! It's about not seeing and then maybe seeing but then again back to not seeing — it is the point in between — it is not the *not seeing* and not the *seeing*, but that little thing in between. It is about the infinite possibilities — possibilities of seeing other — well, all that — about having happy thoughts in accepting the world as being chaotic, imperfect, and going other than how you want it to go.

Go Lightly, Ellis Roddick and Susan Clarke. Colour, 16mm, 26 minutes, narration and music sound. Backpacking instruction for novices. Care and conservation of the environment linked with care and preservation of the hiker. It's ready for distribution in August — they hope to have a pamphlet to go with the film for schools.

Not to mention all the people with films in progress — so we will mention a few: Bill Boyle, Patrick Loubert, Michael Hirsh, Don Owen, Iain Ewing, Peter Rowe, Sylvia Spring, Joyce Weiland, Deborah Peaker, Philip Jackson, Don McEachern, Keith Lock, Eugene Buia, George C. Koller, Frederik Manter, Joost Brender à Brandis, and many more known and unknown to the world. More on those when we know more about them. . . .

Get a Loada This

The Toronto Filmmakers Co-op is establishing a library of Canadian Feature Film Scripts. All scripts must be in completed form, but may or may not have already been produced. If you have such a script and would consider having a copy included please contact: Don McEachern, c/o TFC, 406 Jarvis Street, Toronto M4Y 2G6. □