

# TORONTO FILMMAKERS' CO-OP

## Toronto Filmmakers Co-op

We've moved! As of October 1st, our offices are located on the first floor at 406 Jarvis Street, between Maitland and Carlton, right across the street from the Red Lion, down the block from the CBC, next door to Select Talent, right in the heart of things. The Canadian Filmmakers Distribution Centre, as well as Cinema Canada, share the same office space. There's even a fully equipped screening room in the basement!

Along with the new space, we have acquired a permanent, new coordinator, Sandra Gathercole. Her already proven skills will be a great boon to the sagging morale of many of the Co-op members. Plans are being made for a big general meeting soon, where Sandra will fill everybody in on what she hopes to accomplish in her new position. Increased production activity, advanced-level workshops to train crews, more political lobbying, and a new community film centre idea are in the works.

Aside from the workshops organized by Chuck Lapp (who has since moved back east to start the Atlantic Film Co-op in Halifax — see his own report elsewhere in this issue!), the other co-op event of major significance during the summer was the feature film script contest, which ended up choosing Michael Hoare's scenario to be the official co-op production for submission to the CFDC. The Ontario Arts Council is being asked to fund a re-write of the script, and Don Owen has offered to direct the project, provided we agree. Owen would work closely with Michael Hoare on the revision. Hoare's plans for a year of study in Paris, France will have to be postponed, provided money is available to

bring this feature project to the level required by the CFDC.

Owen approached the co-op about directing it, since he had read Michael's script in the early stages of the contest and liked it so much that he wanted to have a part in its making. The story concerns a hobo-type character, who, according to Owen, is "Ernie, twenty years later." The reference being to Don's 1967 feature film, *The Ernie Game*, starring Alexis Kanner as Ernie. Owen's other feature-in-the-works is *Rosedale Lady*, which he now plans to shoot next summer. The Hoare script would be shot late winter or early spring. It's working title is *Oh, Canada!*

And speaking of Canada, we had to pay \$1,500 to the Federal Government in what was considered back taxes. Our tax number, originally acquired for production of the co-op-owned film on senior citizens, was used indiscriminately afterwards by any co-op member who processed film through our office. This happened out of lack of understanding, more than anything else. It seems that the only projects for which the number is legally usable, are the ones produced and owned by the co-op, not by individuals or other companies. This tax payment put a really big dent in our budget: the money to pay it came from funds allocated for equipment and workshops. We are therefore appealing to co-op members who have used the number to contribute any amount they can, to ease the burden on the co-op. It's not that the advantage of processing film through the co-op is lost — we still have our substantial discount rate from Quinn labs and Bellevue-Pathé. It's just that from now on everybody has to pay their own taxes (unless they have tax

numbers of their own as producers). And those people who have used our number in the past, please give what you can to the co-op.

See you soon at 406 Jarvis, our new film centre in Toronto!

*Susan Sutherland*

## COME TO THE FLICKS

The evening of Friday, October 19th was a good night for Canadian films. The Toronto Arts Foundation co-sponsored the night with the Toronto Filmmakers Co-op organizing 5 1/2 hours of films at Town Hall in the St. Lawrence Centre. Admission was free and the theatre was completely full.

There was a wide range of material including drama, humour, documentary, animation, public relations and experimental. About a dozen shorts and 3 longer films were shown. It was good to see so many interested and appreciative people come out to the screening and most of them were still there at the end.

There will be more screenings like this at the St. Lawrence Centre so watch for them.

*— Tom Urquhart*

The *Come to the Flicks* night was a success not hampered by any of the following:

1. Five and a half hours straight of sitting in a seat
2. Toronto
3. Cold and gloomy rain (read: Toronto)
4. Canadian Film Awards, Watergate, Bourassa and Moog
5. Motherhood and free admissions.

arvis Street, Toronto (416) 922 5706

The evening was slightly hindered by:  
1-10. NO SMOKING signs in the theatre.

Nevertheless, almost all of the films were received enthusiastically by the impossible-to-define audience. The three long films shown were Fournier-Richardson's *Job's Garden*, Peter Rowe's *Neon Palace* and Peter Pearson's *Best Damn Fiddler from Calaboogie to Kaladar*. Some of the shorter films shown included *Recess* by Richard Stringer, *Streets* by Keith Rodan, *Dance* by David Rimmer, *Goodbye Sousa* by Tony Ianzelo, *Factories* by Kim Ondatje, and *Horseplay* by John Straiton. All in all, the evening had a wide variety of films and represented a large spectrum of Canada's film culture.

The reaction? Tremendous! A lot of the audience signed letters to the Hon. Hugh Faulkner, Secretary of State — requesting that he do something about the inaccessibility of these films. And the following random samples of tid-bit quotes were overheard in the lobby —

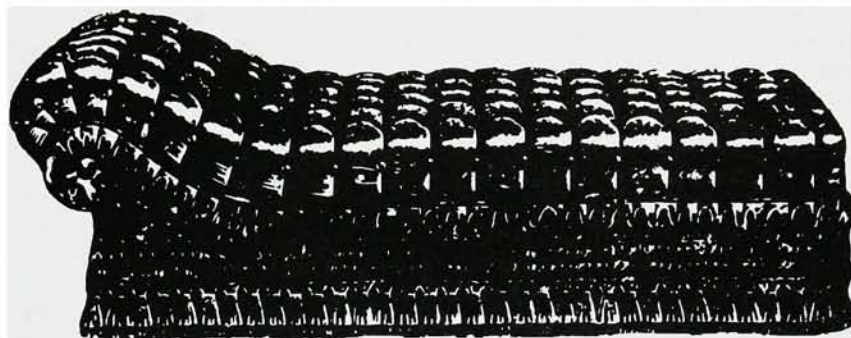
Solomon said, "The Lord in all His Glory was never Arrayed as One of These!"

Mao Tse-Tung said, "Let a thousand voices sing!"

Anonymous Ignoramus said, "Wow! I didn't even know there were that many Canadian films!"

Many in the audience clamored for more. "More!", they said. SO BE IT.

— *Infamous Ignoramus*



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