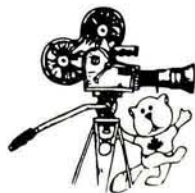


TORONTO FILM CO-OP

404 Jarvis Street, Toronto M4Y 2G6



What a fine surprise we got at the St. Lawrence Centre on Friday, October 25. The Public Affairs Department of Toronto Arts Productions got together with the Co-op and the Distribution Centre and presented *Reel Feelings*, a gala evening of All-Canadian films. It was WONDERFUL. Looked like virtually everyone in Toronto made it to the thing, people were waiting in LINE to see Canadian films! Someone CARES!

Not the PRESS, particularly, none of *them* made it (except for Cinema Canada, which was there EN MASSE!). Whata matter with those guys? They'll get their chance, however, the Co-op is planning lots more of these events, six, actually; news flashes will appear at the propitious moments.

Anyway, the programme presented October 25 was PRETTY dazzling, eighteen short films of all descriptions. For those of you who couldn't make it (perhaps you missed the last bus out of Kamloops?) or for those who were turned away — here's a list of all the MARVELOUS films you missed. You can either eat your heart out, or make sure you set up a similar evening and make sure you SEE THESE FILMS!

Life Times Nine — colour, 15 minutes, Insight Productions. An anthology of nine vignettes scripted and directed by nine young people between the ages of 11 and 16 years using professional actors and film crew. Each vignette is a commercial to sell the joys of living. Canada's 1974 Academy Award nominee. Distributed by Viking Films Ltd., Markham.

The Violin — colour, 23 minutes, Andy Welsh. A beautiful and sensitive study of the growth of a relationship between a young boy and an old man who plays the violin. Distributed by Sincinkin Productions.

Perlmutter Story — colour, 24 minutes, Paul Saltzman. An exciting, sensitive visual documentary of the former Perlmutter family bakery in Kensington market. Distributed by International Telefilm.

To A Very Old Woman — colour, 10 minutes Paul Quigley. Statement of attitude towards death — an attitude that goes beyond a merely abstract acceptance of death. Based on a poem by Irving Layton. Distributed by Universal Films.

The Examiner — colour, 13 minutes, Paul Quigley. F. Scott speaks out strongly against that educational philosophy which demands youth conformity to rigid dictates of a system

or of an individual. Distributed by Universal Films.

Lyle Leffler: The Last of the Medicine Men — colour, 24 minutes, Michael Hirsh. Lyle Leffler used to travel across the country selling Snake oil. Now, at 84, he doesn't sell Snake oil any more but he's still manufacturing Native oil and selling it for \$1.50 per miraculous bottle. Distributed by Nelvana Films.

Bleeker Street* — b&w, 25 minutes, Ross Redfern. A battle between a large development corporation and 300 people in a downtown community. The developer won. The film is a statement by the people of the community.

The Bureaucracy* — colour, 10 minutes, Al Sens. It's about an animated character's trip through a surrealistic bureaucracy.

Dull Day Demolition — colour, 15 min. Insight Productions. For years the fires of fantasy have been flickering but now at last a war of wonder is being waged! Help us light the lights of laughter and together we'll BOOT the bummers back where they BELONG. Actual action footage simulated by "Home Made Theatre", Canada's unique improvisational group. Distributed by Viking Films Ltd., Markham.

One Hand Clapping* — colour, 28 minutes, Clay Borris. "This warmly human look into the silent world of Betty-Ann Whiting takes on a particular tenderness because the director Clay Borris happens to be the brother of Betty-Ann, a deaf mute." Frank Penn, *Ottawa Citizen*.

Her Decision* — b&w, 18 minutes, Glen Salzman, Rebecca Yates. Story of a young woman surrounded by the conventions of the late 19th century and her growth to a greater self-awareness which allows her to break through the bonds of family and unfulfilled love.

Bill & John* — colour, 11 minutes, Nicholas Kendall. A sensitive and intimate portrait of two tramps living in London, England. The film was shot while Nicholas Kendall studied filmmaking at the London Film School. He followed the tramps around the city, talking with them and learning about their ways and means of living, their attitudes towards their life, and the people of London.

Kettle of Fish* — b&w, 13 min., Boon Collins. The film dramatizes a tense confrontation between two men in a neighbourhood bar in New York City. The situation reflects the alienation and isolation prevalent in today's urban society.

Thanksgiving* — colour, 5 minutes, Ken Wallace. Definitely not lyrical, this film seems to be an anthropological science fiction piece.

The film's lead is one of the most delightfully horrifying characters since James Arness played the eight foot vegetable from Mars in *The Thing*.

Ice* — colour, 3 minutes, Nicholas Kendall. An evocative impression of a frozen lake, the sounds, colours and lights that dance on the reflective surface.

R.O.M.* — b&w, 8 minutes, Jim Anderson. The Royal Ontario Museum animated by the fast moving camera and the people who don't appear in the film.

Standard Time* — colour, 8 min., Michael Snow. A waist high camera shuttles back and forth, up and down, picking up small, elegantly-lighted square effects around a living room very much like its owner: ordered but not prissy.

Base Tranquility* — colour, 7 minutes, Jim Anderson, Kieth Lock. This film, done in the fine tradition of hand painted images and sounds, deals with Western man's fetish for technology.

**Distributed by the Canadian Film-Makers Distribution Centre.*

Important

The co-op had its Annual Meeting recently, and your new (and recycled, in some cases) executives are: Jock Brandis, Pen Densham, Alan Goldstein, Ági Ibrányi-Kiss, George Csaba Koller, Patrick Lee, Keith Lock, Michele Moses, Jason Paikowsky and Marie Waisberg (with the Distribution Centre getting an observer/friendly seat). It's very important for all active members to contact these people, because the meeting also decided to make some radical changes in the Co-op concerning new directions, policies, and logistics. The basic area we're all interested in changing concerns production. The overwhelming majority of members present at the Annual Meeting agreed that we will have to move far more forcefully into production and make very drastic changes, if that is what is needed, in order to greatly increase work in this area. However, the task of working all this out and hassling over logistics etc. was left to the Executive Committee. So — if this concerns you (and if it doesn't — why did you join?) make sure you let the executives know BEFORE decisions are made. We're all hoping to hear from you and are looking forward to a much more active year ahead, to say nothing about the Annual Christmas Party. . . . □

WHY NOT ?

That's
what we said.
Why not give Cinema
Canada as a gift? Cheaper
per pound than beef and lots
more fun to digest. It's our Favorite
Canadian Film Magazine. So why not??