

do have a crisis on our hands and we must do something about it, and It Looks Pretty Bad.

Tom Shandel was next. He explained that the Manifesto was a direct result of all our pent-up frustrations. "We're writing them shorter and shorter and they're sounding more and more didactic and filled with rhetoric, because that's all that works." He himself was going to organize regionally because federally we were getting nowhere, and It Looks Pretty Bad.

Jack Darcus also emphasized West Coast and Vancouver in his speech, and said It Looks Pretty Bad.

Chalmers Adams called Canada the Big Bad Wolf's Cub, and suggested we all turn to the States for financing because It Looks Pretty Bad.

Peter Pearson recounted how he's been directing travelogues and TV series to keep working and It Looks Pretty Bad.

Don Shebib simply said, "I've paid my dues and I don't want to keep paying them over and over again every fucking year for the rest of my life", and It Looks Pretty Bad.

Denys Arcand related the history of his filmic career: "I feel like a goldfish going after breadcrumbs. When I started, all the crumbs were coming from the National Film Board, so I started swimming in that direction. Then along came the CFDC and I started swimming towards the other end of the bowl. I have no energy left for anything, except maybe putting my signature on a piece of paper, and even that's tiring. I don't know where the crumbs are coming from now . . . but I'll just keep swimming towards them."

Shebib - "Just watch out for that little worm on the end of the hook!"

That did it. Everyone in the room was finished with being ultra-serious. All formality flitted away, whereupon Kirwan Cox tried to pick the ball up again and passionately explained that the situation really was a crisis, and we must understand the idea of cultural imperative, and that "No guy becomes a filmmaker just because he wants to go to cocktail parties and pick up beautiful women. . . ." Shebib and Arcand jumped out of their seats yelling, "They don't?" and started storming out of the room now filled with laughing filmmakers.

Several people were upset at the manic depressive and becoming hysterical scene that was going down and again tried to call for order. John Wright seriously added that he has no feelings of despair concerning the future, because his next feature will be made for \$11.49 and it will make 3 million bucks, so he's not worried! The mood had obviously shifted. As Denys Arcand said, "You have to be willing to try anything!"

THE WINNIPEG FILM CO-OP

As a result of the Canadian Film Symposium II held at the University of Manitoba in early February, a group of independent Winnipeg filmmakers saw

our interests to the government and make them aware that there is interest in independent production and the expertise to carry off these films.



Leon Johnson, Neil McInnes, Len Klady, Jerry Krepakevich, Ian Elkin and Leonard Yakir at the Symposium. (Dave Dueck and Gunter Henning were also present.)

the urgency of banding together. This long overdue dialogue made it apparent to all concerned that there were certain basic advantages in direct communication with one another. There has been a tremendous lack of resources in making films in the province. This includes financial, human and technical resources available to the filmmaker.

Films of social relevance and artistic expression are not being made although there exists both the experience and talent to furnish these endeavours. Instead, the output of films consists mainly of commercial-industrial films, an area of limited appeal to those working independently.

The Winnipeg Film Co-op aims to open this area of filmmaking. Although as a group we are relatively young, the combined experience of our members is of a relatively high calibre. Among our members are people with experience in lighting, sound, camera work, as well as administration and direction. By pooling our expertise we hope to make co-op members aware of those people presently in the city who have worked in areas which may be beneficial to their films. As well, we hope to open up opportunities to people with little experience on co-op productions, who might ordinarily not have the chance or access to filmmaking equipment.

At present, our immediate aims are to seek out areas that could be helpful to our growth. We desperately require space, money and equipment. As well, there is no definite government stance on filmmaking, so we hope to vocalize

Among our members:

Leonard Yakir who currently has a CFDC low-budget grant to do a feature titled *The Mourners*. He has previously completed the documentary short, *Mainstreet Soldier*.

Ian Elkin who directed a documentary on hockey titled, *Profits and The Puck*.

Neil McInnes whose animated film, *Boardinghouse*, won an award at the Student Film Awards in Montreal.

David Cherniak who has directed a film on the NDP government in Manitoba and is developing a new film to be shot in Southern Manitoba.

Linda Houston, a Canadian actress who has appeared in *Rip-Off* and *Slipstream*.

Jansa Vesna presently working on a number of films for the Manitoba government.

Leon Johnson, an animator who has done extensive work for *Sesame Street*.

Len Klady
Chairman

ATTENTION ALL FILMMAKERS IN THE WEST!

Filmmakers from Thunder Bay, Winnipeg, Edmonton, Calgary and Regina will be collecting in Regina on April 19th and 20th. The main item on the agenda will be getting to know each other and each other's films. All film producers across the West are invited to contact Terence Marner, Buffalo Productions, 3225 Athol Street, Regina for further details.

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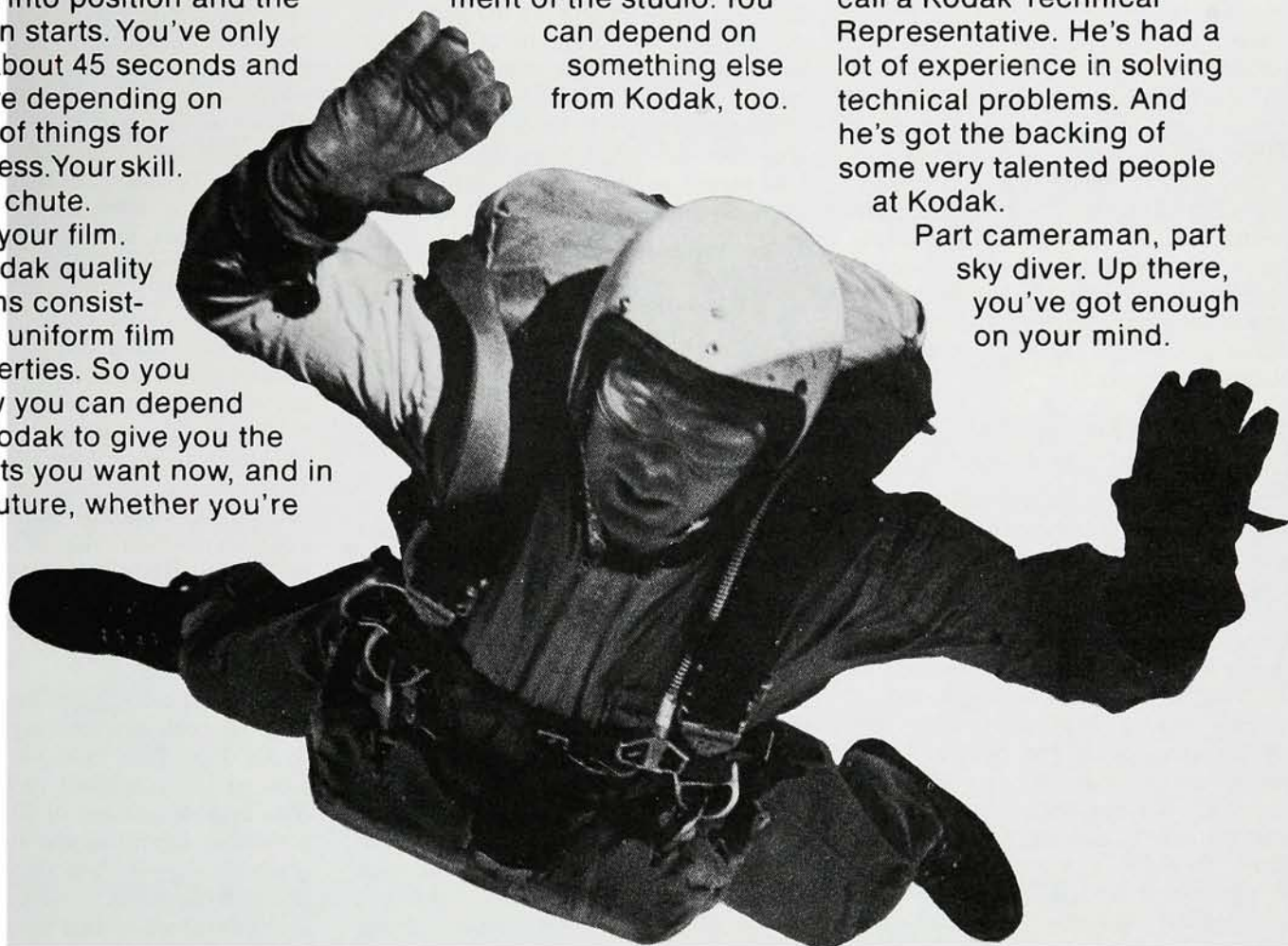
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