

abroad for markets. Your columnist was involved in an effort to bring Atlantic area films to Britain, travelling there several times to push local productions. The effort was surprisingly successful with films from this area being shown at festivals, included in film society programs and special sc-

reenings, and a number of film distribution and broadcast deals with both the BBC, and Channel 4 being signed. It sometimes seems that people in other countries are more interested in seeing regional and local-issue films than other Canadians are.

The most recent chapter in the chaotic history of distribu-

tion is the recent formation of the Canadian Filmmakers Distribution Atlantic (CFDA), a sister organization to the CFMDC and the CFDW. In 1983 the Canada Council cut funding for the distribution section of AFSCOOP. Other co-ops were clamouring for distribution monies citing the AFSCOOP precedent. Finding him-

self without a job, Distribution Co-ordinator Jim MacSwain, approached the Canada Council to sound out their interest in a regional distribution centre and found there was support. The ball started rolling and the result, three years later, is the CFDA.

On its board of directors are representatives of AFSCOOP,

NIFCO, the New Brunswick Filmmakers Co-Op and the Island Media Arts Co-Op from P.E.I. (Ciné Marévie, the Edmundston-based Acadian Co-Op has chosen to stay out of the organization preferring to find distribution arrangements in Quebec) and a search for a full time staff person is currently underway. There are already some 76 titles which will be distributed and the list is growing daily. While primarily created to distribute the more "non-commercial" works of co-ops and independents, the CFDA will undertake to distribute any work produced in the area which is submitted to it and thus it hopes to become a truly regional distribution house. Both Doomsday Studios, and the Centre For Art Tapes have agreed to let the CFDA distribute their productions.

Although film and video here will undoubtedly continue to be distributed in a variety of ways, the presence of the CFDA may be able to smooth some of the confusion out of the process.

## Winnipeg filmmakers

WINNIPEG - The Winnipeg Film Group and the Winnipeg Video Pool are now settling into their new downtown offices at 304 - 100 Arthur Street.

The Film Group was formerly ensconced in an old brick house several blocks away, and used the NFB theatre for their Cinematheque screenings. Now they have a theatre which seats 110, a small screening and meeting room, a large main office space, a library-production office, an 1100 sq. ft. studio/workshop, three editing rooms and an animation room and lounge, spread out over three floors of the Heritage Building.

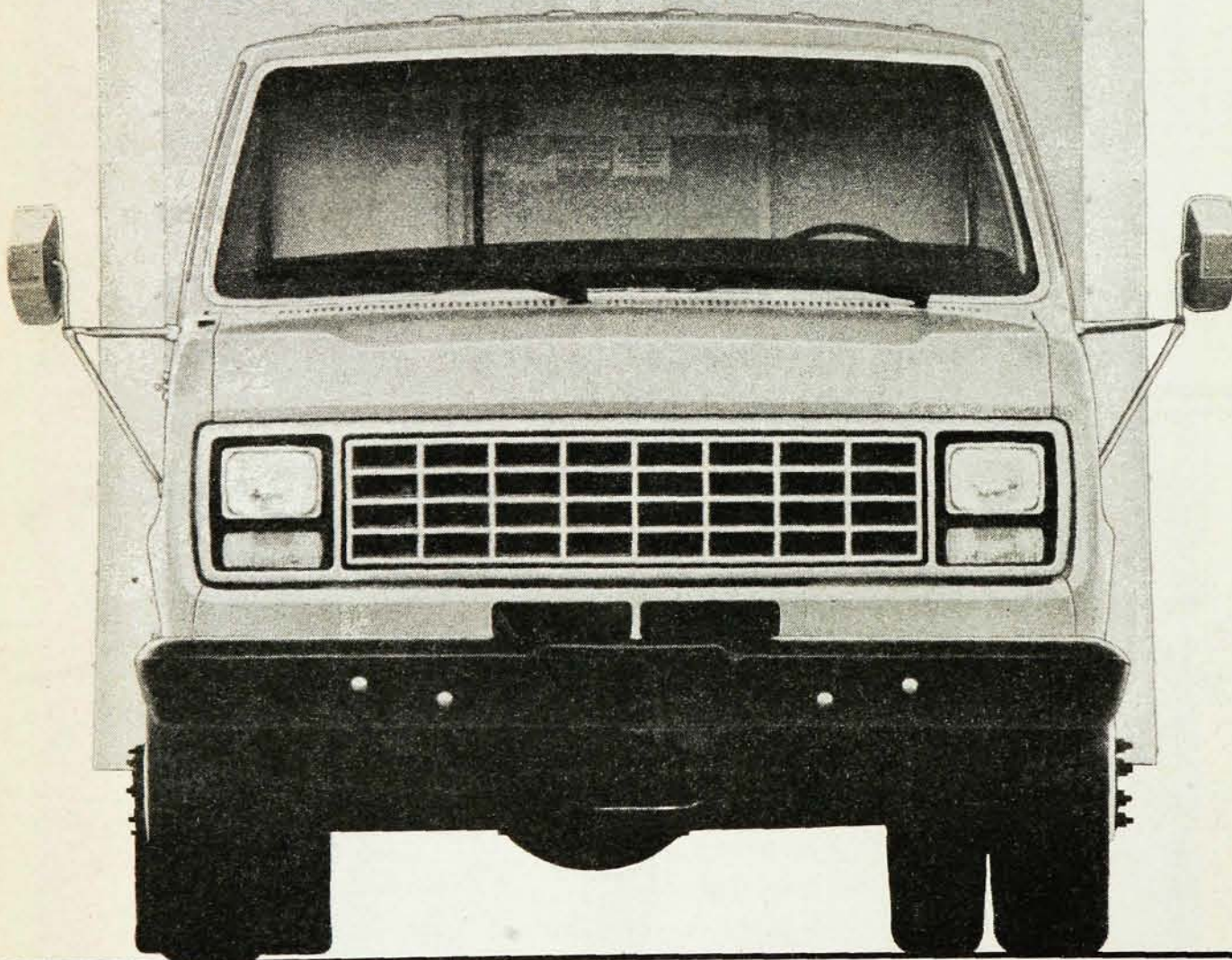
The Video Pool has office space, a library, an editing room and a small studio for sound recording interspersed on the same floors. Both organizations felt that, as sister arts, it would be convenient to have interlocking office space.

The new building was renovated as part of a Winnipeg Core Area Revitalization Program which is supported by all three levels of government. The building as a whole is called Artspace, and is home for 18 major visual and literary arts groups in the city. The building, an old stone structure with high ceilings and Belgian glass windows, houses production, display and administrative space, as well as four galleries, a cinema, workshop areas and a restaurant.

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