

sector, using all local i.e. provincial freelance crews. Expensive hotels would be out, unless the crews were to supplement expenses personally. Transcontinental plane rides would be at the individual's own expense (here I am referring to bringing producers or cameramen from Quebec to film in BC). All post-production and lab facilities would be handled by the private sector, where available.

The Film Board's forte is in its library and distribution system. This is where most of the effort should be concentrated. I have it on good authority that because of last year's cutbacks, the libraries have totally inadequate funds to provide the required number of prints for use. The NFB would continue to carry films (and hopefully 3/4" video-cassettes in the near future) for the CBC. I fully endorse this and hope that it will grow. The NFB research and development would be increased, with co-sponsorship from the CBC (new video techniques, cameras etc.) and film corporations such as Kodak. The NFB could use its in-house processors for research into new film stocks, equipment testing etc.

The idea of a national film school sponsored by the NFB is truly excellent except it would be based on film craft rather than the cinema theory, so loved by university academics. A graduate with the ability to get the best out of his tools is a hell of a sight more use to the industry than an intellectual critique on Bergman, or whomever.

The NFB's best work is in animation and I hope this will continue with more funds being diverted to it. We cannot afford to lose such craftsmen as McLaren to the European animation studios.

To make the most of the funds presently available, the administration and clerical staffs will have to be cut back, probably by 50 percent. The top administration could be cut by two thirds and joined with the Canadian Film Institute, sharing the same offices and personnel. Both could be united with the National Film Archives. The staff would be reduced by attrition and non-renewable contracts.

I envisage the CBC showing more NFB and independent productions, under a weekly 60 minute programme named the "Grierson Hour." Sunday evening, around 8 pm would be a good time, followed by a movie (preferably Canadian). This would comply with the "CBC commitment" to increase Canadian content to 80 percent over the next few years.

There is a large group of film societies known as the Canadian Federation

of Film Societies (CFFS), numbering some 70 members as of August 1978. The CFFS would form a very good nucleus for an "Alternative Circuit" for the exhibition of films, especially Canadian productions. I would like to see the NFB co-operate with the CFFS in setting up a "more professional" system of film exhibition, using high intensity light(Xenon Arc) portable 16mm. projectors and a "round robin" programme of feature films and shorts. Such a programme of films is offered by Pacific Cinematheque for a very reasonable cost.

The National Film Board does have a future, there is no doubt. It is greatly envied by U.S. filmmakers, who cannot understand why we bitch so much about the NFB's faults. Let us in the industry and the NFB support each other and stop fighting. Don't let politics get in the way of film production. We all have our roles to play in the industry, let's keep it that way.

R. Tarplett,  
Exec. Producer

## Errata

*We extend our apologies to Kirwan Cox who has called to our attention certain errors appearing in his article, "The Grierson Files," Cinema Canada, issue 56. The word "Pricy" was printed in place of the word "Privy" in the following sentence that appeared on page 16: "Arnold Heeney, Clerk of the Privy Council, described the Grierson he knew at this time to an American Embassy of-*

*ficial, who recorded Heeney's thoughts." On page 24 the word "never" was omitted from the sentence: "Obviously, Hoover never checked his own files before spreading Sinclair's allegations." We are sorry for any confusion this might have caused. Ed.*

# REVERB

*We received the following letters from CFA after Andrew Dowler's article, "Toronto's Super 8 Festival: Increasingly Professional," was published in Cinema Canada issue 57:*

I would like to point out that on page 22 second column "Further support from Gunther Hoos view came from TRM Labs of Toronto who gave Festival goers guided tours of their Video Transfer facilities," please be advised that it should have read CFA Labs not TRM. For your information TRM is our competition in Super 8mm, also note CFA is the only Film/Video Lab in Canada and the U.S. that can transfer Super 8mm to Broadcast quality with wetgate.

As a matter of fact since the Festival, we have been doing a lot of work for the U.S. Market, like MIT in Boston, Chevrolet in Detroit, various producers in New York City, Providence Rhode Island, and others.

Yours truly

Andre Desroches  
President

# 15th Yorkton International Film Festival

November 12-17, 1979

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