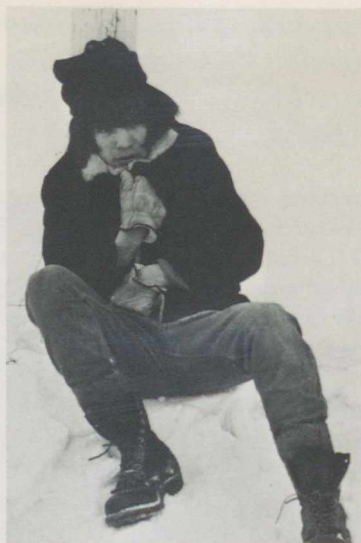


Below, "Sad Song of Yellow Skin"; right, "Cold Journey"; center, "Mon Oncle Antoine"; far right, "Where There's Smoke"; below, "Atonement"; below right, "Hot Stuff."



Don Owen, a director, went to his home town, Toronto, to do a half-hour documentary on tough teenagers wearing leather jackets. He made instead, without consulting the home office, a long feature called "Nobody Waved Goodbye" about a confused youth without a leather jacket who dropped out or tried to drop out of society. "Nobody Waved Goodbye" received moderate acclaim at home and thunderous applause abroad. The New York International Film Festival said it was the "freshest film of the year — rarely has such a sense of truth come over in a film about teenagers."

The NFB product which attracted the most attention was perhaps Labyrinth at the Expo exhibition in 1967 in Montreal. Labyrinth was housed in a windowless concrete building with five levels of balconies. In the first of three chambers the visitor saw fourteen-minute, multiple-image colour film on an up-ended Cinerama screen while looking simultaneously at a vast image projected on a flat screen lying forty feet

below. In a second chamber, first dark then aglow with starry lights, in which strange sounds came from all sides, the visitor was reflected in mirrored walls. In the third, he sat before a cruciform of five large screens and saw a series of pictures of man seeking his way in various cultures over the world.

**A**FTER EXPO the NFB came on something like hard times. Guy Roberge resigned as Board Chairman in 1966, and for sixteen months it was without a head.

Hugo McPherson, a professor, was named to the job in 1967, and when he took over, morale at NFB was very low. With his arrival new plans began to develop, including an expansion in educational TV and research into new distribution and exhibition programs. Then austerity hit and the NFB budget was frozen. Between 1969 and 1971 the NFB laid off over a hundred film makers and its English-language production fell below the 1964-65 level.

At the same troubled time, new and potent rivals appeared. CBC was producing more features than the NFB, and the Government established the Canadian Film Development Corporation to promote feature film work. (See CANADA TODAY/D'AUJOURD'HUI, VOLUME I, NUMBER THREE.) There was among many government officials a feeling that the NFB should get out of feature films altogether and devote itself to producing utility films for other agencies.

Further there was an established conflict between the NFB and CBC — the Broadcasting Corporation was required to carry sixty per cent specifically Canadian-produced material in prime time, and while it was willing to show NFB films, the NFB was unwilling that they be shown if interrupted by commercial breaks.

Sydney Newman was appointed Government Film Commissioner in August, 1970. The conflicts have not yet been fully resolved, but resolutions seem to be in the making. The NFB agreed to commercial interruptions on CBC. A detailed study

was undertaken and all of the NFB's purposes and practices were re-evaluated, some reorganization took place and plans were made. A decision was made to appeal to and excite mass audiences. The Board made a large library of films available for conversion to electronic video recording cartridges to be used on closed circuit TV sets.

The closing months of 1971 reflected the revitalization of the Board. The last five produced an outburst of productivity that made up for the first seven and the Board ended the year with one of the largest carry-in (films shot but not yet edited) in its history.

[SOME RECENT N.F.B. PRODUCTIONS]

ENGLISH LANGUAGE

[FEATURE]

*A Matter of Fat*, the true-life ordeal of a 330-pound man who starves himself to lose 150 pounds.

*Cold Journey*, a young Indian's attempt to re-