

Letters to the EDITOR

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Dear Editor,

A perfect "10" and Olympic Gold Medal for the Summer 1996 issue of *Take One* celebrating "100 Great and Glorious Years of Canadian Cinema." Geoff Pevere's witty and insightful article, "Ghost Busting: Or Why My Canada Includes *The Terminator*," does indeed define the new reality and freshly "marks our own territory within it." The "Time Lines" and "Distinctly Canadian" top 100 listing provide clear evidence—markings in the snow, you might say—of the true range of Canada's contribution to the greatest art form of this century. 1996, the year *Take One* published "100 Great and Glorious Years of Canadian Cinema," can be added to the list of events worth celebrating.

Wayne Clarkson

Executive Director
Canadian Film Centre
Toronto

Dear Wyndham,

Just a short note to say congratulations and thank you and your staff for your most recent issue celebrating Canadian cinema and its contributors. I loved how much you covered, the choice of your photos, and your profiles. It's a wonderful resource and we're fortunate to have *Take One* in our collective midst. A salute to you!

Jan Miller

Executive Director
National Screen Institute
Edmonton

Dear Mr. Wise,

I much enjoyed your special edition "100 Great and Glorious Years of Canadian Cinema." Congratulations. You have done a thorough job of research, and it's difficult to quarrel with any of your choices for the 100 distinct Canadians who have contributed to Canadian cinema as we know it today. However, I would have been happier if you could have made it 101 and thereby included in your choice Guy Roberge. He was the Film Commissioner in the 1960s who was really responsible for convincing the federal government that it should set up the Canadian Film Development Corporation, without which we would never have gotten the show on the road. There was quite a lot of opposition to the idea at both the higher levels of the federal government and even in the National Film Board itself. His powers of persuasion overcame all obstacles over a period of four or five years of interdepartmental committees, voluminous reports on the industry, meetings with American majors, etc. He finally persuaded Judy LaMarsh to introduce the matter in cabinet. Even then, the establishment of the corporation was delayed one year after it had survived the House of Commons and Senate. I am well aware of Mr. Roberge's contribution since I worked with him during all this period. After he had left to become the Quebec representative in London, I became the first executive director of the CFDC. Of course, if he hadn't done it, someone else would have, but he was ideally situated at the NFB as Film Commissioner with an overall responsibility to advise the government on Canadian film. He was in touch with all the important Quebec directors as well as Nat Taylor, the principal lobbyist for English-language features, as you point out.



I should also like to mention that, contrary to what you say in your report for the year 1973, the CFDC was never "broke and unable to meet the challenge of creating a feature film industry." A majority of the significant films you mentioned produced from 1969 to 1979 and beyond were supported by the CFDC. In fact, *The Apprenticeship of Duddy Kravitz*, launched in Canada and massively supported by Canadian theatre audiences before it was sold in the United States, was financed by the CFDC in the year in which you say it was "broke." In my view, this picture represents the high point of our attempts to create an industry in Canada to compete with the Americans. Nowadays, we have decided to join them rather than lick them.

Michael Spencer

Chairman,
Film Finances Canada
Montreal

Dear Sir,

I have just completed reading the summer issue of *Take One*. I was very disappointed that you chose to leave out some outstanding Canadian First Nations actors. To name a few: Gordon Tootoosis, Tantoo Cardinal, Gary Farmer, Adam Beach, and the list goes on. Maybe in the future you may choose to highlight these actors.

Irene V. Tootoosis

Viscount, Sask.