



## FILMING POLITICS: COMMUNISM AND THE PORTRAYAL OF THE WORKING CLASS AT THE NATIONAL FILM BOARD OF CANADA, 1939-46

by Malek Khouri

ISBN 978-1-55238-670-5

**THIS BOOK IS AN OPEN ACCESS E-BOOK.** It is an electronic version of a book that can be purchased in physical form through any bookseller or on-line retailer, or from our distributors. Please support this open access publication by requesting that your university purchase a print copy of this book, or by purchasing a copy yourself. If you have any questions, please contact us at [ucpress@ucalgary.ca](mailto:ucpress@ucalgary.ca)

**Cover Art:** The artwork on the cover of this book is not open access and falls under traditional copyright provisions; it cannot be reproduced in any way without written permission of the artists and their agents. The cover can be displayed as a complete cover image for the purposes of publicizing this work, but the artwork cannot be extracted from the context of the cover of this specific work without breaching the artist's copyright.

**COPYRIGHT NOTICE:** This open-access work is published under a Creative Commons licence.

This means that you are free to copy, distribute, display or perform the work as long as you clearly attribute the work to its authors and publisher, that you do not use this work for any commercial gain in any form, and that you in no way alter, transform, or build on the work outside of its use in normal academic scholarship without our express permission. If you want to reuse or distribute the work, you must inform its new audience of the licence terms of this work. For more information, see details of the Creative Commons licence at: <http://creativecommons.org/licenses/by-nc-nd/3.0/>

### UNDER THE CREATIVE COMMONS LICENCE YOU **MAY**:

- read and store this document free of charge;
- distribute it for personal use free of charge;
- print sections of the work for personal use;
- read or perform parts of the work in a context where no financial transactions take place.

### UNDER THE CREATIVE COMMONS LICENCE YOU **MAY NOT**:

- gain financially from the work in any way;
- sell the work or seek monies in relation to the distribution of the work;
- use the work in any commercial activity of any kind;
- profit a third party indirectly via use or distribution of the work;
- distribute in or through a commercial body (with the exception of academic usage within educational institutions such as schools and universities);
- reproduce, distribute, or store the cover image outside of its function as a cover of this work;
- alter or build on the work outside of normal academic scholarship.



# APPENDIX

## ANNOTATED FILMOGRAPHY

This appendix includes two lists of films with direct relevance to the topic of workers in the NFB's war film period. The first list includes NFB films of the period itself, and the second includes important films from various periods and by different producers (including the NFB) with topics of direct connection with the World War II era and the role of the working class and the left within this war.

The NFB films produced between 1939 and 1946 contain material useful to the study of the depiction of the working class and labour. Considering that this book presents an analysis of the political and ideological significance of the films' depiction of the working class, I have included films that directly refer to the workers and labour as well as those that indirectly impact the topic. Among these films are those dealing with general social and economic issues, a selection of films that depict the fight against fascism in Europe during World War II, and films that deal with and assess the role of the Soviet Union and related issues of peace and international cooperation.

The films are classified chronologically under the year of production. Films within each year are then listed in alphabetical order. The name of each film's director, producer or editor is listed in brackets (some films, however, originally do not list specific names), followed by its duration (in minutes and seconds), and finally a brief annotation. Some series titles are accompanied by a brief description of specific subtitles that contain material relevant to topics listed above. The second list includes selected NFB and non-NFB films also relevant to the study of the working class and the NFB in the period between 1939 and 1946.

## 1939

*The Case of Charlie Gordon* (Stuart Legg) 16:00. Within a Maritime setting the film provides a discussion on the issues of unemployment, the Great Depression, and government social programs.

*Youth is Tomorrow* (Stuart Legg) 15:00. Training and apprenticeship of youth and the unemployed.

*Heritage* (J. Booth Scott) 17:00. Prairie farmers and the Parry Farm Rehabilitation Administration program.

## 1940

*Atlantic Patrol* (Stuart Legg) 10:00. The role of Canadian seamen in supplying ships departing from Canada's eastern ports during the early stage of the war.

*Controls for Victory* (Philip Ragan) 4:00. An animated film dealing with the shortages of civilian goods during World War II; the film also discusses how uncontrolled buying leads to inflation.

*Farmers of the Prairies* 16:00. Prairie farmers and the use of government research and irrigation programs.

*Front of Steel* (John McDougall) 18:00. Steel workers in modern warfare.

*Industrial Workers of Central Canada* (Donald Fraser) 16:00. Industrial labour and the economic prosperity in central Canada.

*News Round-Up Series*. Includes footage on the role of industrial workers and farmers in the war.

*On Guard for Thee* (Stanley Hawes) 27:00. An impressionistic kaleidoscope of the effect of World War I on the industrialization of Canada.

*Timber Front* (Frank Badgley) 21:00. Conserving Canada's forests and their vital role in reconstructive social planning.

*Toilers of the Grand Banks* (Stuart Legg) 9:00. The work of fishermen and shipyard workers on the East Coast.

*Wings of Youth* (Raymond Spottiswoode) 19:00. Canada's contribution to the construction of air fields, machines and equipment required for the Commonwealth air training scheme.

## 1941

- Battle of Brains* (Stanley Hawes) 13:00. Emphasizes the work of scientists rather than industrial production workers.
- Call for Volunteers* (Radford Crawley) 10:00. The role of Winnipeg women in supporting the war effort; emphasis is on women's "support" work for men.
- Churchill's Island* (Stuart Legg) 22:00. The interrelationship between various forces which contributed to Britain's defence including the merchant seamen and workers in factories.
- Heroes of the Atlantic* (J.D. Davidson) 15:00. Includes scenes on the role of civilian labour in producing munitions and foodstuffs.
- People of Blue Rocks* (Produced by Douglas Sinclair & Edward Buckman) 9:00. Fishermen in Nova Scotia and issues of collective community work.
- Pipeline Builders* (Paul LeBel) 22:00. The construction of the pipelines from Portland, Maine to Montreal. Produced in cooperation with the Imperial Oil Company.
- Strategy of Metals* (Raymond Spottiswoode) 19:00. The strategic significance of Canadian aluminium in building crank shafts, tanks and planes.

## 1942

- Battle of the Harvests* (Stanley Jackson) 18:00. The role of farmers in supporting the war effort.
- Empty Rooms Mean Idle Machines* (Philip Ragan) 2:00. A character named Plugger helps the war effort by renting out his spare room so that a new worker can be brought in to work an idle machine at the munitions plant.
- Ferry pilot* (Stuart Legg and Ross McLean) 19:00. Includes footage on workers in the airplanes factories.
- Fighting Ships* (Robert Edmonds) 24:00. Shipyard workers in the war.
- Five For Four* (Norman McLaren) 2:52. Animated film on the need to support the wartime savings campaign.
- Food, Weapon of Conquest* (Stuart Legg) 21:08. Includes an assessment of the role of cooperative farming in the Soviet Union and how it contributes to the country's economic success.
- Forward Commandos* (Raymond Spottiswoode) 22:00. Includes footage of resistance and the guerrilla tactics used by Soviet Union during the war.
- Geopolitik – Hitler's Plan for Empire* (Stuart Legg) 20:00. Refers to the rise of fascism in Europe and the struggle against its rise during the Spanish Civil War.

*Great Guns* (Radford Crawley) 24:00. Industrial production of steel, pulp, and ship building on the Great Lakes.

*If* (Philip Ragan) 3:00. Inflation and war industrial production.

*Inside Fighting Canada* (Jane March) 11:00. The role of workers in lumber farming, and shipyard industries. The film also includes visual reference to women farmers and truck drivers.

*Inside Fighting China* (Stuart Legg) 22:00. The role of the Popular Front in China. Emphasis on the need for unity in fighting fascism and towards achieving economic and social justice. Reference to the link between workers and other sections of society in China.

*Inside Fighting Russia* (Stuart Legg) 22:00. The role of Soviet men and women workers in building the ingredients for successfully fighting fascism.

*Keep 'em Flying* (Graham McInnes) 20:00. The aircraft industry and the vital role of workers within it.

*National Income* (Philip Ragan) 2:00. An illustration of the composition and the spending of national income.

*Northland* (Ernest Borneman) 20:00. The mining towns and camps of the North and the role of miners.

*Prices in Wartime* (Philip Ragan) 10:00. The causes and effects of inflation during wartime.

*Subcontracting for Victory* 24:00. Coordinating the effort between management, labour and government.

*Thank You Joe* 10:00. The role of workers in producing trucks and tanks.

*Voice of Action* (James Beveridge) 17:00. The importance of involving labour and farmers in CBC radio's forums and discussions on the economy.

*Women are Warriors* (Jane March) 14:00. The role of women workers in the war and beyond. Reference to the Soviet experience in incorporating women into all sections of the work force.

## 1943

*Action Stations!* (Joris Ivens) 44:00. Ivens' first film at the NFB. This wartime film depicts the struggles of the Canadian Merchant Marine as it organizes its defence against German submarines.

*Alexis Trembley: Habitant* (Jane March) 37:00. Family farming in Quebec.

*Battle is their Birthright* (Stuart Legg) 18:00. Contrasting the military obedience of Japanese and Nazi youth, with the practice of citizenship education in the Soviet Union and China.

*Before they are Six* (Gudrun Parker) 15:00. Support of working mothers and the importance of creating day nurseries.

*Bluenose Schooner* (Eduard Buchman and Douglas Sinclair) 20:00. East Coast fishery and communities' use of cooperative methods.

*Canada-Workshop of Victory* 10:00. The development of the war industry.

*Canada Communiqué No.1* 12:00. Includes reference to the role of Nova Scotia women workers in the ship-building industry.

*Canada Communiqué No.3* 12:00. Includes reference to the role of women workers in West Coast shipyards.

*Canada Communiqué No.4* 12:00. Includes reference to the essential role of coal miners.

*Canada Communiqué No.6* 12:00. Includes reference to the Gaspé fishing industry.

*Coal Face, Canada* (Robert Edmonds) 20:00. Coal miners, unions and the role of workers in building a new future for Canada.

*Curtailment of Civilian Industries* (Philip Ragan) 2:00. Animated film on the different priorities of work and production during the peace and war period.

*Coal Miners* (Alan Field) 13:30. Coal miners and their role in the war.

*Farm Front* 20:00. The need to coordinate and centralize the effort to improve farming methods to aid in the war efforts.

*The Farm Forum* 10:00. A radio program dedicated to discussing the needs and the tasks of farmers during the war.

*Film and Radio Discussion Guide* 3:00. Discussion forums that deal with post-war social and economic issues.

*The Gates of Italy* (Tom Daly and Stuart Legg) 21:00. The rise of fascism in Italy and its political manipulation of workers.

*Getting Out the Coal* 13:00. British coal industry's big cutting and loading methods.

*Grand Manan* (Robert Crowther) 10:00. Collective effort and cooperative community work in a fishing New Brunswick town.

*Handle with Care* (George L. George) 20:00. Workers in a publicly owned factory.

*He Plants for Victory* (Philip Ragan) 2:00. Animated film on the benefits of cooperative gardening and shared farming practices.

*Industrial Workers* (Ernest Borneman) 20:00. Contributions made by industrial workers of Canada and in other Allied countries.

*Labour Front* 21:00. Mobilizing of the labour force during WWII. Emphasis on workers' expectations in sharing later opportunities of peace.

*A Man and His Job* (Alistair M. Taylor) 17:00. Unemployment insurance and its benefits for Canadian workers and for the national economy.

*New Horizons* (Evelyn Cherry) 31:00. Industrial development and possibilities for post-war benefits for workers and other citizens.

*The People's Bank* (Gudrun Bjerring) 17:22. A history of the credit union movement and illustration of the steps needed to set up a credit union.

*Plowshares into Swords* 20:00. Farmers and their role in supporting the war effort.

*Prince Edward Island* (Margaret Perry) 10:00. Includes dealing with the role of the cooperative and credit union movements among farmers and fishermen.

*Proudly She Marches* (Jane March) 18:27. Women workers as temporary workers during the war.

*Thought for Food* (Stanley Jackson) 20:00. Providing soldiers and industrial workers with adequate nutrition to safeguard work performance.

*Tomorrow's World* (Raymond Spottiswoode) 20:14. Centralized economic and social planning and the involvement of workers in building a better future.

*The War for Men's Minds* (Stuart Legg) 21:07. Labour, the war, Labour-Management Committees, and building a new world based on the principles of the American and French revolutions.

*Wartime Housing* (Graham McInnis) 20:00. Dealing with the rising need to provide workers with adequate housing.

*Windbreaks on the Prairies* (Evelyn Cherry) 21:00. Farming problems in the Prairies.

*Wings on her Shoulders* (Jane March) 11:07. Emphasis on the role of working women as "supporters to men."

*Women Don Slacks and Hair Nets*. 1:00. A news clip urging women to work in the factories.

*Workers at War No.1*. 9:00. Footage on the Toronto Workers' Theatre, the role of workers on assembly lines, and workers in the Saguenay dam in Quebec.

*Workers at War No.1A*. 5:00. Footage on a fitness class for workers in Vancouver.

*Workers at War No.2*. 10:00. Nova Scotia working women.

*Workers at War No.5*. 6:00. Manufacturing in, and laying of underwater mines. Also footage on the textile production industry.

*Workers at War No.6*. 7:00. Munitions factory and women shipbuilders.

## 1944

*According to Need* (Dallas Jones) 11:00. A survey of national local stabilizing controls to ensure an efficient distribution of agricultural equipment among the Allies and the liberated countries.

*Balkan Powder Keg* (Stuart Legg) 19:00. A depiction of the role of Greek and Yugoslav left-wing resistance against fascism during World War II. The film was extremely controversial and as a result was ordered withdrawn from circulation.

*Canadian Labour Meets in Annual Conventions* 4:00. A meeting of the Canadian Trade and Labour Congress.

*Cost of Living Index* 6:00. An animated film illustrating how the Canadian consumer price index was determined during the war.

*Children First* (Evelyn Cherry) 17:00. Coordinating nutritional policies and priorities during the war.

*Coal for Canada* 9:00. Workers in the coal mines. The film shows in some detail the process of dynamiting, loading and grading the coal.

*Democracy At Work* (Stanley Hawes) 20:30. Labour-Management Committees in Britain

*Eisenhardt Discussion Preface and Trailer* (Stanley Hawes) 5:00. Fitness programs for workers as introduced in two separate films.

*Farm Plan* 6:00. Farmers are invited to meet for discussions on ways to reach new standards for war agricultural production.

*A Friend for Supper* (Graham McInnes) 10:00. An appeal for coordinating the priorities of distributing food to war allies.

*Gaspé Cod Fishermen* (Jean Palardy) 11:00. Cooperative work as an ingredient for “building democracy into the lives of a fishing community.” The only film in the period which deals with working-class issues in Quebec that is made from a Quebec filmmaker’s perspective.

*Getting the Most Out of A Film: No.5. Welcome Soldier* (Stanley Hawes) 5:00. The labour representative on the Ontario Social Security and Rehabilitation Committee chairs a discussion on the difficulties faced by veterans returning to the work force.

*Getting the Most Out of A Film: Tyneside Story* (Stanley Hawes) 8:00. Toronto workers discuss post-war employment.

*Getting the Most out of A Film: UNRRA – In the wake of the Armies* (Stanley Hawes) 3:00. Trade union representatives discuss the work of UN Relief and Rehabilitation Administration.

*Global Air Routes* (Stuart Legg) 14:45. Solidifying friendship with the Soviet Union through creating new air routes.

*Hands for the Harvests* (Stanley Jackson) 22:00. Coordinating the work in the farming Canadian hinterland and the need to incorporate the help of labour from across the country. The film presents a problematic and potentially racist view of Japanese-Canadian internees.

*Home Front* (Stanley Hawes) 11:00. The role of women in the work force.

*How Prices Could Rise* (Philip Ragan) 2:00. An animated film on the need to create a government price control system during wartime.

*Inside France* (Stuart Legg) 21:00. Economic and labour problems and their impact on weakening the resistance to fascism.

*Joe Dope Causes Inflation* (Jim MacKay) 2:00. An animated film about inflation’s effects on the economy.

*Lessons in Living* (Bill MacDonald) 23:00. A working-class community in Lantzville, British Columbia. The film depicts the community’s effort to expand their local school.

*Looking for a Job* (Nicholas Balla) 4:00. The issue of transferring of soldiers to civilian jobs.

*The New Pattern* (Stanley Hawes) 14:00. The role played by the labour-Management Production Committees in the construction industry in Britain.

*Our Northern Neighbour* (Tom Daly) 21:00. Labour, socialism, and the fight against fascism.



*Partners in Production* (Stanley Hawes) 27:30. Absorption of women into war factories and the setting up of Labour-Management Committees.

*Providing Goods for You* (Philip Ragan). 4:00. An animated film on the need to curtail the consumption and the rationing of civilian goods during the war.

*PX for Rubber* (Graham McInnes) 8:00. Workers and production in the publicly owned Polner Corporation factory in Sarnia.

*River of Canada* (Ross Pitt-Taylor) 22:00. The industrial activity along the St. Lawrence River.

*Salt from the Earth* 9:00. Mining and processing of salt in the Nova Scotia Malagash mine.

*She Speeds the Victory* (Philip Ragan). 1:00. An animated film on the need to recruit women for the work force “to free men for battlefield duty.”

*Ships and Men* (Leslie McFarlane) 18:00. Building the merchant ships, and the training of ship seamen.

*Six Slices a Day* 10:27. Coordinating the distribution and consumption of cereal products.

*Trades and Labour Congress Meets At Toronto*. 7:00. The Diamond Jubilee of the Trades and Labour Congress.

*Trans-Canada Express* (Stanley Hawes) 20:00. A historical survey of the building of the Canadian railway tracks and its role in connecting “25000 miles of Canadian territory.” The film totally ignores the contribution made by Chinese workers.

*When Asia Speaks* (Gordon Weisenborn) 19:00. Ending colonialism, and the need for world cooperation.

*When Do We Eat* 21:00. Ensuring healthy eating for workers as a measure for improving their productivity and strength.

*When the Work's All Done this Fall* 3:00. An appeal to give temporary help to wartime industries by farmers after the end of the harvesting season.

## 1945

*Atlantic Crossroads* (Tom Daly) 10:00. Newfoundland's role during WWII. The film also includes reference to the fishing industry.

*Back to Jobs* (Nicholas Balla) 9:35. The return of Canadian veterans to the civilian work force.

*Behind the Swastika: Nazi Atrocities*. 5:00. Nazi crimes and abuses are revealed by liberators.

*Building a House* (Beth Zirkan) 8:00. Labour input is equated with efficiency of production. Building a house is given as an example.

*Canadian Screen Magazine No. 6*. 10:00. Includes footage on the manufacturing of aluminium prefabricated houses for Britain.

*Canadian Screen Magazine No. 7*. 8:00. The film includes footage on retraining veterans in the building trades to help meet the housing shortage.

*Early Start* (Ernest Reid) 19:00. The organization and work of Boys and Girls Farm Clubs

*Fishing Partners* (Jean Palardy) 20:00. Scientific research in aid of cod fishermen.

*Home to the Land* (Graham McInnes) 21:00. The Veteran's Land Act provides low-cost loan for veterans to buy and operate new or existing farms.

*Main Street, Canada* (Alistair M. Taylor) 10:45. Canadians working together using such measures as rationing, salvage drives and victory gardens to alleviate the problems of food shortage and inflation.

*Price Controls and Rationing* (Philip Ragan) 10:00. An animated film about the need for price controls and rationing in the immediate post-WWII period.

*The Road to Civvy Street* (Vincent Paquette) 19:00. Various programs and services available to help veterans re-establish themselves in civilian life.

*Salute to a Victory* 10:00. Includes a tribute to the role of workers in the war.

*Soil for Tomorrow* (Lawrence Cherry) 43:00. Farmers in relation to scientific research and the Prairie Farm Rehabilitation act of 1935.

*Suffer Little Children* (Sydney Newman) 10:00. Post-war hunger in Europe and the role of international cooperation.

*This is our Canada* (Stanley Jackson) 20:00. Example of the shift away from emphasizing the role of labour. Emphasis is on Canadian unity.

*Trees that Reach the Sky* (Beth Zinkan) 9:00. The labour process transforms a tree and incorporates it into the construction of a Mosquito bomber.

*Vocational Training* 4:00. Former Canadian servicemen adapt to working life after the war.

*After Work* (Stanley Hawes) 11:00. Cooperation between management, civic groups and labour to create recreational centres for workers.

*Back to Work* (Vincent Pacquette) 13:00. Ex-servicemen and women are equipped for civilian jobs.

*Canadian Screen Magazine No. 1.* 10:00. Includes footage on vocational training for veterans.

*Canadian Screen Magazine No. 7.* 8:00. Includes footage on retraining of veterans in the building trades.

*Eyes Front* No. 28. 10:00. Addresses the issue of the rehabilitation of women who worked in the armed services during the war.

*Food: Secret of The Peace* (Stuart Legg) 11:00. Strategies to deal with causes of food shortages in Europe, and the measures taken by the Allies to solve these problems.

*Gateway to Asia* (Tom Daly) 10:00. British Columbia is becoming a vital economic location. Some emphasis on workers and social problems.

*Getting the Most Out of A Film No. 10: Now the Peace* (Stanley Hawes) 18:00. Features discussion among members of various unions in the Vancouver area. Workers express hope that the newly established United Nations will be able to reduce the threat of war and increase the security and prosperity of workers everywhere.

*Getting the Most Out of A Film No. 11: Veterans in Industry* (Fred Lasse) 8:00. A discussion film on veterans. Winnipeg Trades and Labour Council members express their opinion about reintegrating veterans into the work force.

*Getting the Most Out of A Film No. 12: Second Freedom* (Fred Lasse) 5:00. Union members discuss the creation of Canadian Unemployment and Health Insurance plans.

*Land for Pioneers* (Stanley Hawes) 5:30. Discussion about the industrial development of the Canadian North.

*Joint Labour-Management Production Committee* [Discussion Preface] 3:00

*Joint Labour-Management Production Committee* [Discussion Trailer] 3:00

*Labour Looks Ahead* (Stanley Hawes) 10:00. The role of the labour-management production committees and other official bodies such as the wartime Labour Relations Board and the International Labour Office.

*Movies for Workers* [Story with two endings and Discussion Trailer] (Stanley Hawes) 17:00. Discussion on the issue of inflation.

*The Peace Builders* (Alan Field) 11:00. Issues of international cooperation and peace.

*Reinstatement in Former Job* (Jeff Hurley) 2:00. Veterans return to the work force.

*The Three Blind Mice* (George Dunning) 5:00. Industrial factory safety rules.

*Training Industry's Army* (Vincent Pacquette). 18:00. Vocational training and helping workers expand their wartime skills.

*Trappers of the Sea* (Margaret Perry) 12:00. The lobster fishing industries in Nova Scotia. A brief reference to the cooperative movement and how co-ops are used within communities.

*Valley of the Tennessee* [Discussion Trailer] (Stanley Hawes) 7:00. A group of farmers and industrial workers discuss issues of interdependence between rural and industrial workers.

*Veterans in Industry* (Fred Lasse) 18:00. The reintegration of veterans and wartime industrial workers into new skills.

*Work and Wages* (Guy Glover) 18:00. Canadian organized labour, industry and government work together to control the war stresses through wage control, high production levels and rationing.

*Canada-World Trader* (Tom Daly) 11:00. Post-war international cooperation.

## 1946

*Canadian Screen Magazine No. 10.* 3:00. Includes footage from an annual lumbermen's picnic.

*Canadian Screen Magazine No. 11.* 7:00. Includes a speech by the labour minister in an International Labour Organization meeting.

*The Challenge of Housing* (Tom Daly) 10:00. Slum housing conditions are cited as a pretext to develop large scale housing projects. The need for labour and industry's cooperation is stressed.

*Everyman's World* (Sydney Newman) 10:00. A good example of the shift in post-war NFB films from stressing the role of labour to the focus on the role of government and government officials.

*Falls* (Don Mulholland) 4:00. Safety at the workplace.

*Farm Electrification* (Evelyn Cherry) 21:00. Manitoba's rural electrification plan is discussed. Hesitancy of farmers to adapt to new methods and new technologies is emphasized.

*Food: Secret of the Peace* [discussion Trailer] (Stanley Hawes) 5:00. A group discussion on the social and political implications of post-war starvation.

*Getting the Most Out of a Film No. 14: Work and Wages* 5:00. Workers discuss inflation and peace.

*Getting the Most Out of a Film No. 15: A Place to Live* 6:00. Discussion on housing with contributions from the United Auto Workers.

*Getting the Most Out of a Film No. 16: Ballot Boxes* 15:00. Trade unionists discuss the politics of elections and the role of labour.

*Handling* (Don Mulholland) 5:58. Safety at the workplace.

*Machines* (Don Mulholland) 6:52. Safety at the workplace.

*Organization* (Don Mulholland) 9:35. Safety at the workplace.

*Power From Shipshaw* (George Lilley) 10:00. The role of workers in building a power dam at Shipshaw, Quebec.

[Racial Unity Discussion Preface and Trailer] (Stanley Hawes) 5:00. Racial harmony and combating prejudice in the workplace.

*Rural Health* (Ernest Reid) 18:00. Manitoba health plan.

*Safe Clothing* (David Bairstow) 7:42. Safety at the workplace.

*The Safety Supervisor* (Ronald Weyman) 10:27. Coordination between management and labour to guarantee workplace safety.

*Silicosis* (Vincent Pacquette) 26:00. Ways of preventing lung disease among mine workers caused by their exposure to silicate and quartz dust.

*The Third Freedom* 24:00. Repositioning of amputee veterans in civilian jobs.

*To the Ladies* (Nicholas Balla) 10:00. The role of working women during the war. Emphasis on women returning to their "natural" role at home.

*Who is My Neighbour?* 24:00. Emphasis on the role of welfare organizations. The film advocates the coordination between these organizations under the leadership of the Canadian welfare Council.

*Workers on the Land* (Ernest Reid) 17:00. Farm labour and the need to reorganize work to provide profitable employment during winter.

# SELECTED LIST OF KEY FILMS DEALING WITH WORKING-CLASS POLITICS BETWEEN 1929 AND 1949

NFB Series Produced by William Weintaub

*The Good Bright Days: 1919–1927* (1960) 28:55. The Winnipeg General Strike, the Red Scare and the Toronto Street Car Strike.

*Sunshine and Eclipse: 1927–1934* (1960) 28:57. The Crash of '29, the deepening of the Depression and Prime Minister Bennett's response, and the rise of fascism.

*The Twilight of An Era: 1934–1939* (1960) 29:03. The Depression and the rise of fascism in Europe.

*Canada Between Two World Wars* (1962) 21:33. An overview of the period between the two world wars which incorporates important archival film and still photos.

*Bethune* (1964) 58:38. Directed by D. Brittain, J. Kemeny and G. Glover. Archival newsreel footage, interviews and other material on the famous Canadian communist doctor.

*The Best of Times, The Worst of Times* (1973) 56:50. Directed by Brian Nolan. The Depression and the Bennett years. Also some material on the birth of the C.C.F. and the role of played by the Communist Party in Canada during the Depression.

*Dreamland: A History of Early Canadian Movies 1895–1939* (1974) 85:53. Directed by Donald Brittain. A general survey of early Canadian films including the Canadian Pacific Railway material.

*The Working Class on Film* (1975, Susan Schouten) 14:08. John Grierson and his philosophy on using film as a tool for social criticism and change.

*Portrait of the Artist As An Old Lady* (1982) 27:00. Directed by Gail Singer. Paraskeva Clark, artist, communist, feminist, talks about her art and involvement with working-class cultural activities in the 1930s and 1940s.

*Grierson and Gouzenko* (1986). Directed by Martin Kinch, written by Rick Salutin, and produced and televised by the CBC, this was among the first films to document aspects of state repression, activism and cultural politics before, during and after the beginning of the Cold War in Canada.

*Imperfect Union: Canadian Labour and the Left – Part 1 – International Background – Canadian Roots* (1989) 54:30. Directed by Arthur Hammond. The early development of the Canadian labour-socialist alliance mostly in connection with the Industrial Revolution in Great Britain.

*Imperfect Union: Canadian Labour and the Left – Part 2 – Born of hard Times* (1989) 51:32. Directed by Arthur Hammond. The rise of communist influence within the labour and unemployed workers' movements in the mid-1930s, and the rivalry between the Communists and the C.C.F.

*Imperfect Union: Canadian Labour and the Left – Part 3 – Falling Apart and Getting Together* (1989) 53:19. Directed by Arthur Hammond. The period immediately following World War II and the rise of influence of the trade union movement during the war.

- A Vision in the Darkness* (1991). A major document on the labour and political activities in the early part of the twentieth century. Directed by Sophie Bissonnette, the film presents a detailed treatment of the life of labour activist, anti-fascist, communist, and feminist leader Lea Roback.
- On to Ottawa* (1992). The film is directed by Sara Diamond. It features several stories and cultural activities associated with the major events of the Great Depression, including the communist-led On-to-Ottawa Trek of the mid-1930s.
- Defying the Law* (1997). Directed by Marta Nielson-Hastings. The film depicts aspects of labour unrest towards the end of World War II. It specifically gives an account of the 1946 strike at the Steel Company of Canada plant in Hamilton.
- Rosies of the North* (1999). Directed by Kelly Saxberg. The film tells the story of the Canadian Car and Foundry in Fort Williams (now part of Thunder Bay), during World War II the site of Canada's largest aircraft plant. 3000 out of the factory's 7000 work force were women.
- Prairie Fire: The Winnipeg General Strike of 1919* (1999). Directed by Audrey Mehler, the film identifies the main stages of the strike. The film includes major collections of photographic images and interviews with historians and eyewitnesses.
- The Idealist: James Beveridge Film Guru* (2006). The film is directed by Nina Beveridge, the daughter of one of the leading directors/producers of the NFB during the war period. The director presents a personal look at James Beveridge's professional and political life and its effect on his relationships at home.





# BIBLIOGRAPHY

- Abella, Irving M. *Nationalism, Communism, and Canadian Congress of Labour, 1935–1956*. Toronto: University of Toronto Press, 1973.
- . *On Strike: Six Key Labour Struggles in Canada 1919–1949*. Toronto: James Lorimer, 1975.
- Acland, Charles. “National Dreams, International Encounters: The Formation of Canadian Film Culture in the 1930s,” *Canadian Journal of Film Studies* 1 (1994): 3–26.
- . “Mapping the Serious and the Dangerous: Film and the National Council of Education 1920–1939,” *Cinema* 6 (1995): 101–18.
- Aitken, Ian. *Film and Reform: John Grierson and the Documentary Film Movement*. New York: Routledge, 1990.
- , ed. *The Documentary Film Movement, An Anthology*. Edinburgh: Edinburgh University Press, 1998.
- Alexander, William. *Film on the Left: American Documentary Film from 1931 to 1942*. Princeton, 1981.
- Allan, Blaine. “Making *Heritage*, a Canadian government Motion Picture.” *Prairie Forum* (Spring 2004): 85–102.
- Arroyo, Jose. “John Grierson: Years of Decision.” *Cinema Canada* 169 (1989): 15–19.
- . “Bordwell Considered: Cognitivism, Colonialism and Canadian Cinematic Culture.” *CineAction* 28 (1992): 74–88.
- Avakumovic, Ivan. *The Communist Party in Canada: A History*. Toronto: McClelland and Stewart, 1975.
- Backhouse, Charles. *The Canadian Government Motion Picture Bureau: 1917–1941*. Ottawa: Canadian Film Institute, 1974.
- Bailey, Cameron. “What The Story Is: An Interview with Srinivas Krishna.” *CineAction* 28 (1992): 38–47.



- Banning, Kass. "Rhetorical Remarks Towards the Politics of Otherness." *CineAction* 16 (1989): 14–19.
- Barnouw, Erik. *Documentary: A History of the Non-Fiction Film*. New York: Oxford University Press, 1993 [1974].
- Barrowclough, Susan, ed. *Jean-Pierre Lefebvre: The Quebec Connection*. London: British Film Institute, 1982.
- Baruth-Walsh, Mary E. and G. M. Walsh. *Strike! 99 Days on the Line*. Ottawa: Penumbra Press, 1995.
- Beattie, Eleanor. *The Handbook of Canadian Film*. Toronto: Peter Martin Associates Limited, 1977.
- Beeching, William C. *Canadian Volunteers: Spain, 1936–1939*. Regina: Canadian Plains Research Center/University Regina, 1989.
- Benjamin, Walter. "The Work of Art in the Age of Mechanical Reproduction." In *Film Theory and Criticism*. Edited by Gerald Mast, M. Cohen, and L. Braudy. New York: Oxford University Press, 1992: 682–89.
- Bercuson, David. "Through the Looking-Glass of Culture: An Essay on the New Labour History and Working Culture in Recent Historical Writing." *Labour/Le Travail* 7 (Spring 1981): 95–112.
- Berton, Pierre. *Hollywood's Canada. The Americanization of Our National Image*. Toronto: McClelland and Stewart, 1975.
- Beveridge, James. *John Grierson: Film Master*. New York: Macmillan, 1978.
- Bissonnette, Lise. "Denys Arcand and 'Le confort et l'indifference.'" *Cine-Tracts* 4 (1982): 74–76.
- Bissonnette, Sophie. "Women and Political Documentary in Quebec: An interview with Sophie Bissonnette. Interview by Barbara Evans and Scott Forsyth." *CineAction* 28 (1992): 66–70.
- Blumer, Ronald. "John Grierson: I Derive My Authority from Moses." *Take One* 2:9 (1970): 17.
- Browder, Laura. *Rousing the Nation: Radical Culture in Depression America*. Amherst: University of Massachusetts Press, 1998.
- Brown, Lorne. *Breaking Down Myths of Peace and Harmony in Canadian Labour History*. Winnipeg, 1975.
- Brown, Michael, Randy Martin, Frank Rosengarten, and George Snedeker eds. *New Studies in the Politics of U.S. Communism*. New York: Monthly Review Press, 1993.
- Buchsbaum, Jonathan. S. "Left Political filmmaking in France in the 1930s." Ph.D. dissertation, NYU. Ann Arbor: University Microfilms International, 1983.
- Buck, Tim. *A National Front for Victory*, 1941.
- . *A Labour Policy for Victory*. Toronto, 1943.

- . *Canada's Choice: Unity or Chaos*. Toronto, 1944.
- Buhay, Beckie. "The Struggle for Women's Rights." *National Affairs Monthly* 5:2 (1948): 104–105.
- Burnett, Ron. "The Crisis of the Documentary and Fictional film in Quebec." *Cine-Tracts* 4 (1982): 29–35.
- Campbell, Russell. *The Cinema Strikes Back: Radical Filmmaking in the United States 1930–1942*. Ann Arbor: UMI Research Press, 1978.
- Canada. House of Commons. *Debates*. 1940–1946.
- Canada Year Book 1952–53*. Ottawa, 1953.
- Canadian Chamber of Commerce. *The Communist Threat to Canada*. Montreal, 1947.
- Carlsen, John and Jean-Michael Lacroix. *Canadian Society and Culture in Times of Economic Depression – culture et société au Canada en périodes de crise économique*. Ottawa: Association for Canadian Studies/Association des études canadiennes, 1987.
- Cavalcanti, Alberto. *Le Mouvement neo-réaliste en Angleterre. Le Role intellectuel du cinéma* ('The Neo-Realist Movement in England' in *The Intellectual Role of Cinema*). Paris: Institut international de coopération intellectuelle, 1937: 235–41.
- Cine-Tracts*. Editorial 1 (1977): 3.
- Clandfiel, David. *Canadian Film*. Toronto: Oxford University Press, 1987.
- Clarion, The*. 29 June 1937.
- . 5 February 1938.
- . 16 September 1939.
- Communist Party of Canada. *Canada's Party of Socialism: History of the Communist Party of Canada*. Toronto: Progress Books, 1982.
- Cox, Kirwan. "The Grierson Files." *Cinema Canada* 56 (1979): 16–24.
- Crowdus, Gary, ed. *The Political Companion to American Film*. Chicago: Lake View Press, 1994.
- Curran, James and Vincent Porter, eds. *British Cinema History*. London: Weidenfield and Nicolson, 1983.
- Davies, Gwendolyn. *Myth and Milieu: Atlantic Literature and Culture 1918–1939*. Fredericton: Acadiensis Press, 1993.
- Denning, Michael. *The Cultural Front: The Laboring of American Culture in the Twentieth Century*. New York: Verso, 1996.
- Department of Labour. *Labour Organization in Canada*. Ottawa, 1937.
- Dimitrov, Georgi. *The United Front against War and Fascism*. New York, 1936.
- . *The United Front*. New York: International Publishers, 1938.
- Dion, Robert. *Crimes of the Secret Police*. Montreal: Black Rose Books, 1982.

- Doherty, Thomas. *Projections of War: Hollywood, American Culture, and World War II*. New York: Columbia University Press, 1993.
- Dorland, Michael. "Thesis On Canadian Nationalism: In Memoriam George P. Grant." *CineAction* 16 (1989): 3–5.
- . *So Close to the State/s: the emergence of Canadian film policy*. Toronto: University of Toronto Press, 1998.
- Eagleton, Terry. *Literary Theory: An Introduction*. Minneapolis: University of Minnesota Press, 1983.
- Eamon, Greg. "Farmers, Phantoms and Princes. The Canadian Pacific Railway and Filmmaking from 1899–1919." *Cinemas* 6 (1995): 11–31.
- . *Image and Identity, Reflections on Canadian Film and Culture*. Toronto: Wilfrid Laurier University Press, 1989.
- Ellis, Jack C. *The Documentary Idea, a critical history of English-language documentary film and video*. New Jersey: Prentice-Hall, 1989.
- . *John Grierson, Life, Contributions, Influence*. Carbondale and Edwardsville: Southern Illinois University Press, 2000.
- Endres, Robin. Introduction. *Eight Men Speak and Other Plays*. Edited by Richard Wright and Robin Endres. Toronto: New Hogtown Press, 1976: xi–xxxvi.
- Euvrard, Michel, and Pierre Véronneau. "Direct Cinema." In *Self Portrait, Essays on the Canadian and Quebec Cinemas*. Edited by Pierre Veronneau. Ottawa: Canadian Film Institute, 1980: 78–93.
- Evans, Barbara, and Scott Forsyth. "Women and Political Documentary in Quebec, an interview with Sophie Bissonnette." *CineAction* 28 (1992): 66–70.
- Evans, Gary. "The Politics of Propaganda." *Cinema Canada* 56 (1979): 12–15.
- . *John Grierson and the National Film Board: The Politics of Wartime Propaganda*. Toronto: University of Toronto Press, 1984.
- . *In the National Interest: A Chronicle of the National Film Board of Canada from 1994 to 1989*. Toronto: University of Toronto Press, 1991.
- . *John Grierson: Trailblazer of Documentary Films*. Montreal: XYZ Publishers, 2005.
- Feldman, Seth, ed. *Take Two*. Toronto: Irwin Publishing, 1984.
- Feldman, Seth, and Joyce Nelson, eds. *Canadian Film Reader*. Toronto: Peter Martin Associates Limited, 1977.
- . "The Silent Subject in English Canadian Film." In *Words & Moving Images. Essays on Verbal and Visual Expression in Film and Television*. Edited by William C. Wees and Michael Dorland. Montreal: Mediatexte Publications, 1984.
- Femia, Joseph V. "Hegemony and Consciousness in the Thought of Antonio Gramsci." *Political Studies* 23 (1975).

- . *Gramsci's Political Thought: Hegemony, Consciousness, and the Revolutionary Process*. Oxford: Clarendon Press, 1981.
- Fetherling, Douglas, ed. *Documents in Canadian Film*. Peterborough: Broadview Press, 1988.
- Filewod, Alan. *Collective Encounters: Documentary Theatre in English Canada*. Toronto: University of Toronto Press, 1987.
- Financial Post. "Film Board Monopoly Facing Major Test." 19 November 1949: 17.
- Forsyth, Hardy. *John Grierson: A Documentary Biography*. London, 1979.
- Forsyth, Scott. "Grierson and Canadian Nationalism." *CineAction* 16 (1989): 77–79.
- . "The Failures of Nationalism and Documentary: Grierson and Gouzenko." *Canadian Journal of Film Studies* 1 (1990): 74–82.
- . "Communists, Class, and Culture." In *Working on Screen: Representations of the Working Class in Canadian Cinema*. Edited by Malek Khouri and Darrell Varga. Toronto: University of Toronto Press, 2006: 46–72.
- Frank, David. "Short Takes: The Canadian Worker on Film." *Labour/le Travail* 46 (Fall 2000): 417–37.
- Frye, Northrop. *Anatomy of Criticism: Four Essays*. Princeton, NJ: Princeton University Press, 1957.
- Gasher, Mike. "Decolonizing the Imagination: Cultural Expression as Vehicle of Self-Discovery." *Canadian Journal of Film Studies* 2–3 (1993): 95–105.
- Genovese, Michael, A. *The Political Film: An Introduction*. Neeham Heights, MA: Simon & Shuster, 1998.
- Gramsci, Antonio. *Selections from the Prison Notebooks*. Edited by Q. Hoare and G. Nowell Smith. New York: International Publishers, 1971.
- . *Selection from the Cultural Writings*. Edited by D. Forgacs and G. Nowell Smith. Cambridge: Cambridge University Press, 1984.
- Gray, C. W. *Movies for the People: The Story of the National Film Board of Canada's Unique Distribution System*. Montreal: National Film Board, 1973.
- Grierson, John. "Flaherty-Naturalism-and the Problem of English Cinema." *Artwork* 7 (Autumn 1931): 210–15.
- . "Documentary (1)," *Cinema Quarterly* 1 (Winter 1932): 67–72.
- . *Grierson on Documentary*. University of California Press, 1966.
- . *Grierson on Documentary*. Edited by Forsyth Hardy. London: Faber, 1979.
- . *Grierson on the Movies*. London: Faber, 1981.
- Hackett, Yvette. "The National Film Society of Canada, 1935–1951: Its Origins and Development." *Flashback: People and Institutions in Canadian Film History*. Montreal: Mediatext Publications, 1986: 135–165.
- Hall, Stuart. "In praise of the Particular." *Marxism Today* 31 (1987): vii.

- Handling, Piers. "Censorship and Scares." *Cinema Canada* 56 (1979): 25–30.
- . "The National Film Board of Canada: 1939–1959." *Self Portrait: Essays on the Canadian and Quebec cinemas*. Ottawa: Canadian Film Institute, 1980: 42–53
- Harcourt, Peter. *Towards a National Cinema, Movies & Mythologies*. Toronto: Canadian Broadcasting Corporation, 1977.
- . "The Canadian Nation – An Unfinished Text." *Canadian Journal of Film Studies* 2–3 (1993): 5–26.
- . "Imaginary Images: An Examination of Atom Egoyan's Films." *Film Quarterly* 3 (1995): 2–14.
- Hardy, Forsyth, ed. *Grierson On Documentary*. London: Faber & Faber, 1946.
- . *John Grierson: A Documentary Biography*. London: Faber and Faber, 1979.
- Hawes, Stanley. An interview within the Stanley Hawes Papers, ScreenSound, Canberra, Australia, Box 52 (14–15 February 1980).
- Hebdige, Dick. "From Culture to Hegemony." In *The Cultural Studies Reader*. Edited by Simon During. New York: Routledge, 1994: 357–67.
- Herf, Jeffrey. *Reactionary Modernism: Technology, Culture and Politics in Weimar and the Third Reich*. Cambridge: Cambridge University Press, 1984.
- Heron, Craig. *The Canadian Labour Movement: a brief history*. Toronto: J. Lorimer, 1996.
- Hofsess, John. *Inner View: Ten Canadian Film-Makers*. Toronto: McGraw-Hill Ryerson Limited, 1975.
- Hogenkamp, Bert. *Deadly Parallels: Film and the Left in Britain, 1929–1939*. London, 1986.
- Horn, Michiel. *The League for Social Construction: Intellectual Origins of the Democratic Left in Canada, 1930–1942*. Toronto: University of Toronto Press, 1980.
- . *The Great Depression of the 1930s in Canada*. New Brunswick: Canadian Historical Association, 1984.
- Houle, Michel. "Some Ideological and Thematic Aspects of the Quebec Cinema." In *Self Portrait: Essays on the Canadian and Quebec Cinemas*. Edited by Pierre Veronneau and Piers Handling. Ottawa: Canadian Film Institute, 1980: 159–181.
- Howard, Victor. *We were the salt of the Earth! : a narrative of the On-to-Ottawa trek and the Regina Riot*. Regina: University of Regina/Canadian Plains Research Center, 1985.
- Izod, John, Richard Kilborn, and Matthew Hibberd, eds. *From Grierson to the Docu-Soap: Breaking the Boundaries*. Luton: University of Luton Press, 2000.
- James, Rodney. *Film as a National Art: NFB of Canada and the Film Board Idea*. New York: Arno Press, 1977.
- Jameson, Fredric. "Class and Allegory in Contemporary Mass Culture: Dog Day Afternoon as a Political Film." In *Movies and Methods* (volume II). Edited by Bill Nichols. Los Angeles: University of California Press, 1985: 715–33.

- John Grierson Project, The. *John Grierson and the NFB*. Toronto: ECW Press, 1984.
- Jones, D. B. *Movies and Memoranda: An Interpretive History of the National Film Board of Canada*. Ottawa: Canadian Film Institute, 1981.
- . *The Best Butler in the Business: Tom Daly of the National Film Board of Canada*. Toronto: University of Toronto Press, 1996.
- Jones, Stephen G. *The British Labour Movement and Film, 1918–1939*. New York: Routledge & Kegan Paul, 1987.
- Kealey, Linda. *Enlisting women for the cause: women, labour, and the left in Canada, 1890–1920*. Toronto: University of Toronto Press, 1998.
- Kealey, S. Gregory. *Workers and Canadian History*. Buffalo: McGill University Press, 1995.
- Kelly, Merrill, John J. Pitney, Jr., Craig R. Smith, and Herbert E. Gooch III. *Reelpolitik. Political Ideologies in '30s and '40s Films*. Westport: Paeger, 1998.
- Kern, Robert W., ed. *Historical Dictionary of Modern Spain, 1700–1988*. New York: Greenwood, 1990.
- Khouri, Malek. "John and the Missus: Progress, Resistance, and 'Common Sense.'" *CineAction* 49 (1999): 2–11.
- Khouri, Malek and Darrell Varga, eds. *Working on Screen: Representations of the Working Class in Canadian Cinema*. Toronto: University of Toronto Press, 2006.
- Klingender, F.D. and Stuart Legg. *Money Behind the Screen*. London: Lawrence & Wishart, 1937.
- Knelman, Martin. *This is Where We Came In: The Career and Character of Canadian Film*. Toronto: McClelland and Stewart, 1977.
- Leach, Jim. "The Body Snatchers: Genre and Canadian Cinema." *Cinema Canada* (May 1987): 18–21.
- Lee, John Alan and Edward Mann. *RCMP Versus the People: inside Canada's security service*. Don Mills, Ontario: General, 1979.
- Lindsay, Shelley Stamp. "Toronto's 'Girl Workers.' The Female Body and Industrial Efficiency in Her Own Fault." *Cinemas* 6 (1995): 81–99.
- Liversedge, Ronald. *Recollections of the On-to-Ottawa Trek*. Cowichan Lake, 1963.
- Loiselle, Andre. "Novel, Play, Film: The Three Endings of Gordon Pinsent's John and the Missus." *Canadian Journal of Film Studies* 1 (1994): 67–82.
- Magder, Ted. *Canada's Hollywood: The Canadian State and Feature Films*. Toronto: University of Toronto Press, 1993.
- Mandel, Ernest. *The Meaning of the Second World War*. London: Verso, 1986.
- Matthews, Ralph. *There's No Better Place Than Here*. Toronto: Peter Martin Associates, 1976.
- May, Lary. *Screening out the Past: The Birth of Mass Culture and the Motion Picture Industry*. New York, 1980.

- McCullough, John. "Rude; or the Elision of Class in Canadian Movies." *CineAction* 49 (1999): 19–25.
- McInnes, Graham and Gene Walz. *One Man's Documentary: A Memoir of the Early Years of the National Film Board*. Toronto: University of Toronto Press, 2005.
- McKay, Ian. "Helen Creighton and the Politics of Antimodernism." In *Myth and Milieu: Atlantic Literature and Culture 1918–1939*. Edited by Gwendolyn Davies. Fredericton: Acadiensis Press, 1993: 1–16.
- . ed. *For a Working-Class Culture in Canada: a selection of Colin McKay's writings on sociology and political economy, 1897–1939*. St. John's: Canadian Committee on Labour History, 1996.
- . "For a New Kind of History: A Reconnaissance of 100 Years of Canadian Socialism." *Labour/LeTravail* 46 (Fall 2000): 69–125.
- McKay, Marjorie. *History of the National Film Board*. Unpublished and undated manuscript, NFB Archives, Montreal.
- McMillan, Robert. "Ethnology and the N.F.B.: The Laura Boulton Mysteris." *Canadian Journal of Film Studies* 1:2 (1991): 67–82.
- Morris, Lesley. T. *The Big Ford Strike*. Toronto, 1947.
- Morris, Peter. *The National Film Board of Canada: The War Years*. Ottawa: Canadian Film Institute, 1971.
- . *Embattled Shadows, A History of Canadian Cinema 1895–1939*. Kingston: McGill-Queen's University Press, 1978.
- . "Objects of History." *Cinema Canada* 56 (1979): 10–11.
- . "Re-Thinking Grierson: The Ideology of John Grierson." Speech delivered to the FSAC/AQEC Conference, Montreal, 1986.
- . "Defining a (Canadian) Art Cinema in the Sixties." *CineAction* 16 (1989): 7–13.
- . "Praxis into Process: John Grierson and the National Film Board of Canada." *Historical Journal of Film, Radio and Television* 9:3 (1989): 269–82.
- . "In Our Own Eyes: the Canonizing of Canadian Film." *Canadian Journal of Film Studies* 1 (1994): 27–44.
- Mouffe, Chantal. "Hegemony and ideology in Gramsci." In *Gramsci and Marxist Theory*. Edited by Chantal Mouffe. Boston: Routledge and Kegan Paul, 1979: 168–204.
- Muenzenberg, Willi. "Capture the Film!" *Daily Worker* (New York). 23 July 1925: 3.
- Nash, M. Teresa. "Images of Women in National Film Board of Canada Films During World War II and the Post-War Years (1939–1949)." Ph.D. Dissertation, McGill University, 1982.
- National Film Board of Canada. *Seeing Ourselves: Films for Canadian Studies*. 1979.

- Nelson, Joyce. *The Colonized Eye: Rethinking the Grierson Legend*. Toronto: Between the Lines, 1988.
- Neve, Brian. *Film and Politics in America: A Social Tradition*. New York: Routledge, 1992.
- One Big Union Bulletin. 10 March 1927.
- Ory, Pascal. *La belle illusion: culture et politique sous le signe du front populaire 1935–1938*. Paris: Plon, 1994.
- Pallister, Janis L. *The Cinema of Quebec: Masters in Their Own House*. Mississauga, Ontario: Associated University Presses, 1995.
- Parker, Douglas Scott. "Women in Communist Culture in Canada: 1932 to 1937." Masters Thesis, McGill University, 1994.
- Parsons, Brenda M. "A Dramatic Interpretation of Reality for Democratic Purposes: John Grierson's Drifters." Ph.D. Dissertation, McGill University, 1983.
- Pendakur, Manjunath. *Canadian Dreams and American Control: The Political Economy of the Canadian Film Industry*. Detroit: Wayne State University Press, 1990.
- . On the Brink. *CineAction* 28 (1992): 34–36.
- . "Ghost Busting: 100 Years of Canadian Cinema." *Take One* 12 (1996): 6–13.
- Pierson, Ruth Roach. *Canadian Women and the Second World War*. Ottawa: Canadian Historical Association, 1983.
- Piva, Michael J. *The Condition of the Working Class in Toronto, 1900–1921*. Ottawa: University of Ottawa Press, 1979.
- Pollard, Juliet. "Propaganda for Democracy: John Grierson and Adult Education During the Second World War." In *Knowledge for the People: the Struggle for Adult Learning English-speaking Canada, 1828–1973*. Edited by Michael R. Welton. 132–45. Toronto: Ontario Institute for Studies in Education, 1987.
- Purdy, Sean. *Radicals and Revolutionaries*. Toronto: University of Toronto Press, 1998.
- Radforth, Ian. "Political Prisoners: The Communist Internees." In Franca Iacovetta, Roberto Perin and Angelo Principe eds., *Enemies Within: Italian and Other Internees in Canada and Abroad*, Toronto: University of Toronto Press, 2000.
- Ramsay, Christine. "Canadian Narrative Cinema from the Margins; 'The Nation' and Masculinity in *Goin' Down The Road*." *Canadian Journal of Film Studies* 2–3 (1993): 27–49.
- Reilly, Sharon. *Robert Kell and the Art of the Winnipeg General Strike*. *Labour/Le Travail* 20 (1987): 185–92.
- Repka, William and Kathleen. *Dangerous Patriots: Canada's Unknown Prisoners of War*. Vancouver: New Star Books, 1982.
- Report of the Proceedings of the Ninth Annual Convention of British Columbia Federation of Labour. 10–13 March 1919.



- Ross, Steven J. "Beyond the Screen: History, Class, and the Movies." In *The Hidden Foundation; Cinema and the Question of Class*. Edited by David E. James and Rick Berg. Minneapolis: University of Minnesota Press, 1996: 26–55.
- . *Working-Class Hollywood: silent film and the shaping of class in America*. Princeton: Princeton University Press, 1998.
- Rotha, Paul. *Documentary Film*. Third edition. London: Faber, 1966.
- Rush, Maurice. *We Have a Glowing Dream*. Vancouver: Centre for Socialist Education, 1996.
- Ryan, Toby Gordon. *Stage Left: Canadian Workers Theatre, 1929–1940*. Toronto: Simon and Pierre, 1985.
- Ryerson, Stanley. "By Way of a Birth Certificate." *National Affairs* I (April 1944).
- Safarian, A.E. *The Canadian Economy in the Great Depression*. Toronto: McClelland and Stewart, 1970.
- Salsberg, J.B. *The War Situation and Canadian Labour*. Toronto, 1940.
- Salutin, Rick. "The NFB Red Scare." *Weekend Magazine*, 23 September 1978: 29.
- . "It Happened Here. Earlier and Worse." *Marginal Notes*. Toronto: Lester & Orpen Dennys, 1984.
- Sangster, Joan. *Dreams of Equality: women on the Canadian left, 1920–1950*. Toronto: McClelland and Stewart, 1989.
- Scher, Len. *The Un-Canadians. True Stories of the Blacklist Era*. Toronto: Lester Publishing Limited, 1992.
- Sheils, J. Evans, and B. Swankey. *Work and Wages*. Vancouver, 1977.
- Smith, Albert Edward. *All My Life*. Toronto: Progress Books, 1977.
- Stead, Peter. *Film and The Working Class*. New York: Routledge, 1991.
- Steedman, Mercedes. "The Promise: Communist Organizing in the Needle Trades, The Dressmakers Campaign, 1928 to 1937." *Labour/Le Travail* 34 (1994): 37–73.
- . *Angels of the workplace: women and the construction of gender relations in the Canadian clothing industry, 1890–1940*. Toronto: Oxford University Press, 1997.
- Steven, Peter, ed. *Jump Cut. Hollywood, Politics and Counter-cinema*. Toronto: Between the Lines, 1985.
- Stukator, Angela. "Critical Categories and the Logic of Identity." *Canadian Journal of Film Studies* 2–3 (1993): 117–28.
- Sussex, Elizabeth. *The Rise and Fall of British Documentary: The Story of the Film Movement Founded by John Grierson*. Berkeley: University of California Press, 1975.
- Sykes, A.R. "Believe Suspicion Will Kill Film Board's Bid for Independence." *Ottawa Journal*, 25 November 1949.
- "TimeLines." *Take One* 5:12 (1996): 16–54.

- Tippett, Maria. "The Writing of English-Canadian Cultural History, 1970–1985." *Canadian Historical Review* LXVII (1986): 548–61.
- . *The Making of English-Canadian Culture, 1900–1939: The External Influences*. Toronto: York University, 1987.
- . *Making Culture; English-Canadian Institutions and the Arts before the Massey Commission*. Toronto: University Press, 1990.
- Urquhart, Peter. "The Glace Bay Miners' Museum/Margaret's Museum: Adaptation and Resistance." *CineAction* 49 (1999): 12–18.
- Veronneau, Pierre, ed. *Self-portrait: essays on the Canadian and Quebec Cinema*. Ottawa: Canadian Film Institute, 1980.
- . *L'Histoire du cinéma au Québec, III. Résistance et affirmation: la production francophone à l'ONF – 1939–1946*. Montreal: Cinematheque Québécoise, 1987.
- . *L'Histoire du cinéma au Québec*. 3 vols. Montreal: Cinematheque Québécoise, 1969–88.
- Vulpe, Nicola, and Maha Albari, eds. *Sealed in Struggle. Canadian Poetry & the Spanish Civil War*. Madrid: Centre for Canadian Studies, 1995.
- Walz, Gene, ed. *Flashback. People and Institutions in Canadian Film History*. Montreal: Mediatexte Publications Inc., 1986.
- Waugh, Tom. "Action Stations! Joris Ivens and The National Film Board." In *Flashback. People and Institutions in Canadian Film History*. Montreal: Mediatexte Publication Inc., 1986.
- Watt, F.W. "Literature of Social Protest." In *Literary History of Canada: Canadian Literature in English*. Edited by Carl Klinck. Toronto: University Press, 1976: 473–89.
- Wees, William C., and Michael Dorland, eds. *Words & Moving Images. Essays on Verbal and Visual Expression in film and Television*. Montreal: Mediatexte Publications Inc., 1984.
- Weisbord, Merrily. *The Strangest Dream*. Montreal: Vehicule Press, 1994.
- Whitaker, Reginald and Gary Marcuse. *Cold War Canada: the making of a national insecurity state 1945–1957*. Toronto: University of Toronto Press, 1994.
- . "Origins of the Canadian Government's Internal Security System, 1946–52." *Canadian Historical Review* 65 (1984).
- Whynot, Chris. "The NFB and Labour, 1945–1953." *Journal of Canadian Studies* 1 (1981).
- Wilden, Anthony. "Culture and Identity: The Canadian Question, Why." *Cine-Tracts* 2 (1979): 1–22.
- Wilden, Tony. *The Imaginary Canadian: An Examination for Discovery*. Vancouver: Pulp Press, 1980.

- Willemen, Paul. "The National." In *Fields of Vision*. Edited by L. Devereaux and R. Hillman. Los Angeles: University of California Press, 1995: 21–34.
- Williams, Raymond. *The Country and the City*. London: Ghatta and Windus, 1973.
- . *Marxism and Literature*. London: Oxford University Press, 1977.
- . *Problems in Materialism and Culture: Selected Essays*. London: New Left Books, 1980.
- . *Culture*. London: Fontana, 1981.
- . *The Sociology of Culture*. New York: Schocken Books, 1982.
- . "Base and Superstructure in Marxist Cultural Theory." *New Left Review* 82 (1983): 6–33.
- Winston, Brian. *Claiming the Real, The Griersonian Documentary and its Legitimizations*. London: British Film Institute, 1995.
- Wood, Robin. "Towards A Canadian (Inter)National Cinema." *CineAction* 16 (1989): 59–63.
- The Worker*. 1 April 1922.
- . 30 May 1923.
- . 31 May 1930.
- . 28 June 1930.
- Workers' Unity League. *Constitution of the Workers' Unity League*. Montreal, 1931.
- . *Workers' Unity League: Policy – Tactics – Structure – Demands*. Toronto, 1932.
- . "Final Statement of the WUL Executive Board to those Trade Unionists Who constituted Its Membership, and Who have Now Merged within the Unions of the AFL, 18 June 1936." CPC Archives.
- Yamaguchi, Joanne. "Who is the American Cousin?" *CineAction* 16 (1989): 70–72.
- Zaritsky, Donna. *Gramsci's Theory of Hegemony*. Ph.D. dissertation, McGill University, 1982.



# NOTES

## INTRODUCTION

- 1 S. Gregory Kealey, *Workers and Canadian History* (Buffalo: McGill University Press, 1995), 104.
- 2 Ian McKay, "For a New Kind of History: A Reconnaissance of 100 Years of Canadian Socialism," *Labour/Le Travail* 46 (2000): 107.
- 3 Ibid., 96.
- 4 Ibid., 97.
- 5 Ibid., 100. McKay here is referring to a document titled *Make This Your Canada*, authored in 1943 by David Lewis and Frank Scott (both leaders in the CCF at the time).
- 6 Ibid., 103.
- 7 Ibid., 102.
- 8 Janis L. Pallister, *The Cinema of Quebec: Masters in Their Own House* (Mississauga: Associated University Presses), 25–26.
- 9 Editorial, *Cine-Tracts* 1 (1977): 3.
- 10 Steven J. Ross, "Beyond the Screen: History, Class, and the Movies," in *The Hidden Foundation: Cinema and the Question of Class*, ed. David E. James and Rick Berg (Minneapolis: University of Minnesota Press, 1996), 28.
- 11 Raymond Williams, *Marxism and Literature* (London: Oxford U.P., 1977), 140.
- 12 For a detailed assessment and consideration of Foucault's approach, particularly his concept of "governmentality," refer to Michael Dorland's *So Close to the State/s: the emergence of Canadian film policy* (Toronto: University of Toronto Press, 1998).
- 13 Antonio Gramsci, *Selections from the Prison Notebooks* (New York: International Publishers, 1971), 377.
- 14 Chantal Mouffe, "Hegemony and Ideology in Gramsci," in *Gramsci and Marxist Theory*, ed. Chantal Mouffe (Boston: Routledge and Kegan Paul, 1979): 168–204.
- 15 Gramsci, *Selections from the Prison Notebooks*, 366–67
- 16 Ibid., 367

- 17 Ibid., 377.
- 18 Terry Eagleton, *Literary Theory: An Introduction* (Minneapolis: University of Minnesota Press, 1983), 15.
- 19 Two major programs of films were made by the NFB between 1939 and 1946. The first was titled "Canada Carries On" and included sixty-two films that were primarily concerned with Canada's role in the war. The second series, entitled "World in Action," included thirty films that concentrated on international topics. Many of the other films produced by the Board contained footage recycled from these two series. This was part of a "compilation film" practice that dominated the NFB during this period, and corresponded with a model that Grierson favoured; it involved compilation footage used in conjunction with newly shot material allowing the production of larger number of films to be made more quickly and inexpensively. A huge number of films were made this way and were eventually used under numerous titles.
- 20 Michael Denning, *The Cultural Front: The Laboring of American Culture in the Twentieth Century* (New York: Verso, 1996), xx.
- 21 Scott Forsyth in *Working on Screen: Representations of the Working Class in Canadian Cinema*, ed. Malek Khouri and Darrell Varga (Toronto: University of Toronto Press, 2006).
- 22 Reginald Whitaker and Gary Marcuse, *Cold War Canada: the making of a national insecurity state 1945–1957* (Toronto: University of Toronto Press, 1994), 229.

## CHAPTER 1

- 1 *Working on Screen: Representation of the Working Class in Canadian Cinema*, ed. Malek Khouri and Darrell Varga (Toronto: University of Toronto Press, 2006) is the first book to comprehensively deal with the issue of class in Canadian cinema.
- 2 Important work in this regard has been published over the years in the journals *Labour/Le Travail*, *Journal of Canadian Studies*, *Prairie Forum*, and *Atlantis*, among others.
- 3 Robert Fothergill, "Coward, Bully or Clown," in *Canadian Film Reader*, ed. Seth Feldman and Joyce Nelson (Toronto: Peter Martin Associates, 1977), 235.
- 4 The book began as a series of CBC radio broadcasts, and mainly attempted to demonstrate the link between nationalist-inflected criticism and dominant media outlets.
- 5 Peter Harcourt, *Towards a National Cinema: Movies & Mythologies* (Toronto: Canadian Broadcasting Corporation, 1977), 5.
- 6 Ibid., 166.
- 7 Ibid., 161.
- 8 Peter Harcourt, "Politics or Paranoia," in *Documents in Canadian Film*, ed. Douglas Fetherling (Peterborough: Broadview Press, 1988), 298.
- 9 Mike Gasher, "Decolonizing the Imagination: Cultural Expression as Vehicle of Self-Discovery," *Canadian Journal of Film Studies* 2–3 (1993), 96.

- 10 Ibid., 104
- 11 Jim Leach, "Second Images: Reflections on Canadian Cinema(s) in the Seventies," in *Take Two*, ed. Seth Feldman (Toronto: Irwin Publishing, 1984), 19.
- 12 Joanne Yamaguchi, "Who is the American Cousin?" *CineAction* 16 (1989), 72.
- 13 Ibid.
- 14 Robin Wood, "Towards A Canadian (Inter)National Cinema," *CineAction* 16 (1989), 60.
- 15 John Hofsess, *Inner View: Ten Canadian Film-Makers* (Toronto: McGraw-Hill Ryerson, 1975), 68.
- 16 Ibid.
- 17 Michel Euvrard and Pierre Veronneau, "Direct Cinema," in *Self Portrait, Essays on the Canadian and Quebec Cinemas*, ed. Pierre Veronneau (Ottawa: Canadian Film Institute, 1980), 92–93.
- 18 Seth Feldman, "The Silent Subject in English-Canadian Film," in *Words & Moving Images. Essays on Verbal and Visual Expression in Film and Television*, ed. William C. Wees and Michael Dorland (Montreal: Mediatexte Publications Inc., 1984), 211.
- 19 Susan Barrowclough, ed., *Jean-Pierre Lefebvre: The Quebec Connection* (London: British Film Institute, 1982), 13.
- 20 Ibid., 23.
- 21 Euvrard and Véronneau, 87–88.
- 22 Ibid., 90.
- 23 Ibid., 90.
- 24 Piers Handling, "The National Film Board of Canada: 1939–1959," in *Self Portrait: Essays on the Canadian and Quebec cinemas* (Ottawa: Canadian Film Institute, 1980), 53.
- 25 Leach, "Second Images," 106.
- 26 Ibid.
- 27 Bruce Elder, "The Cinema We Need," in *Documents In Canadian Film*, ed. Douglas Fetherling (Peterborough: Broadview Press, 1988), 264.
- 28 See Christine Ramsay, "Canadian Narrative Cinema from the Margins; 'The Nation' and Masculinity in Goin' Down The Road," *Canadian Journal of Film Studies* 2–3 (1993), 27–49.
- 29 Joyce Nelson, *The Colonized Eye: Rethinking the Grierson Legend* (Toronto: Between the Lines, 1988), 146–49.
- 30 Stephen G. Jones, *The British Labour Movement and film, 1918–1939* (New York: Routledge & Kegan Paul, 1987), 27.
- 31 Raymond Williams, *The Sociology of Culture* (New York: Schocken Books, 1982), 12–13.
- 32 Barbara Halpern Martineau, "Before the Guerillieres: Women's Films at the NFB During World War II," in Feldman, ed., *Canadian Film Reader*, 60.

## CHAPTER 2

- 1 See Ted Magder, *Canada's Hollywood: The Canadian State and Feature Films* (Toronto: University of Toronto Press, 1993), 39.
- 2 Greg Eamon, "Farmers, Phantoms and Princes. The Canadian Pacific Railway and Filmmaking from 1899–1919," *Cinemas* 6 (1995), 14.
- 3 See Manjunath Pendakur, *Canadian Dreams and American Control: The Political Economy of the Canadian Film Industry* (Detroit: Wayne State University Press, 1990), Chapters 1 and 2.
- 4 Eamon, "Farmers, Phantoms and Princes," 14.
- 5 David Frank, "Short Takes: The Canadian Worker on Film," in *Labour/le Travail* 46 (Fall 2000), 421–22.
- 6 Peter Morris, *Embattled Shadows, A History of Canadian Cinema 1895–1939* (Kingston: McGill-Queen's University Press, 1978), 30–44.
- 7 Ibid., 30–31.
- 8 Magder, *Canada's Hollywood*, 48.
- 9 "TimeLines," *Take One*, 5:12 (1996), 20.
- 10 David Frank, "Short Takes: The Canadian Worker on Film," in *Labour/le Travail* 46 (Fall 2000), 427.
- 11 Ibid.
- 12 Morris, *Embattled Shadows*, 67–69.
- 13 Ibid., 68.
- 14 David Frank, "Short Takes: The Canadian Worker on Film." *Labour/le Travail* 46 (Fall 2000), 427.
- 15 Magder, *Canada's Hollywood*, 30.
- 16 Ibid., 30.
- 17 Shelly Stamp Lindsay, "Toronto's 'Girl Workers': The Female Body and Industrial Efficiency in Her Own Fault," *Cinemas* 6 (1995): 84.
- 18 Ibid., 96.
- 19 Ibid., 95.
- 20 Charles Backhouse quoted in David Clandfiel, *Canadian Film* (Toronto: Oxford University Press, 1987), 9.
- 21 Yvette Hackett, "The National Film Society of Canada, 1935–1951: Its Origins and Development," in *Flashback: People and Institutions in Canadian Film History* (Montreal: Mediatext Publications, 1986), 135.
- 22 Charles Acland, "National Dreams, International Encounters: The Formation of Canadian Film Culture in the 1930s," *Canadian Journal of Film Studies* 1 (1994), 4.
- 23 Ibid., 5.
- 24 Ibid., 7.

- 25 Maria Tippet, *The Making of English-Canadian Culture, 1900–1939: The External Influences* (Toronto: York University, 1987), 3.
- 26 Ian McKay, “Helen Creighton and the Politics of Antimodernism,” in *Myth and Milieu: Atlantic Literature and Culture 1918–1939*, ed. Gwendolyn Davies (Fredericton: Acadiensis Press, 1993), 5.
- 27 Ibid., 7.
- 28 Charles Acland, “Mapping the Serious and the Dangerous: Film and the National Council of Education 1920–1939,” *Cinema 6* (1995), 103.
- 29 Ibid., 107.
- 30 According to Avakumovic, “The fact that the principal strike leaders were not among the pioneers of the Communist movement [in Canada], but merely sympathetic to many of the aspirations of the Soviet regime, could be and was explained away by drawing attention to the large number of East European strikers who appeared to be the very pro-soviet.” Ivan Avakumovic, *The Communist Party in Canada: A History* (Toronto: McClelland and Stewart, 1975), 14.
- 31 Acland, “Mapping the Serious and the Dangerous,” 106–7.
- 32 Ibid., 110.
- 33 Ibid., 115.
- 34 Tippet, *The Making of English-Canadian Culture*, 15.

### CHAPTER 3

- 1 For a detailed account of the dynamics that contributed to the radicalization of the industrial working-class movement in Canada between 1917 and the 1920s in particular, see Avakumovic, *The Communist Party in Canada*, 1–53.
- 2 Ian McKay, “For a New Kind of History,” 82.
- 3 Ibid., 83.
- 4 Ibid., 87–88.
- 5 *Report of the Proceedings of the Ninth Annual Convention of British Columbia Federation of Labour* (10–13 March 1919), 24. The document can be consulted at the private library of the Communist Party of Canada in British Columbia.
- 6 *One Big Union Bulletin* (10 March 1927).
- 7 A.E. Safarian, *The Canadian Economy in the Great Depression* (Toronto, 1970), 75.
- 8 Ibid., 86.
- 9 For an excellent account of the situation in Canada during the Great Depression see Michiel Horn, *The Great Depression of the 1930s in Canada* (New Brunswick: Canadian Historical Association, 1984).
- 10 Maurice Rush, *We Have a Glowing Dream* (Vancouver: Centre for Socialist Education, 1996), 39–40.



- 11 Ibid., 40.
- 12 *The Worker* (28 June 1930).
- 13 *Constitution of The Workers' Unity League* (Montreal, 1931).
- 14 Rush, *We Have a Glowing Dream*, 16–17.
- 15 Ibid., 16–17.
- 16 These numbers were taken from the documents of the Workers Unity League itself. Nevertheless, no contradictory numbers were found in any of the sources of the two rival unions.
- 17 *The Worker* (31 May 1930).
- 18 For additional and first-hand information on the Trek movement see Victor Howard, *We were the salt of the Earth!: A narrative of the On-to-Ottawa trek and the Regina Riot* (Regina: University of Regina/Canadian Plains Research Centre, 1985).
- 19 J. Evans Sheils and B. Swankey, *Work and Wages* (Vancouver, 1977), 180, 227.
- 20 Robin Endres, Introduction, *Eight Men Speak and Other Plays*, ed. Richard Wright and Robin Endres (Toronto: New Hogtown Press, 1976), xx.
- 21 Willi Muenzenberg, "Capture the Film!" *Daily Worker* (New York, 23 July 1925), 3.
- 22 Russell Campbell, *Cinema Strikes Back: Radical Filmmaking in The United States 1930–1942* (Ann Arbor, Michigan: UMI Research Press, 1978), 124.
- 23 Ross, *Working-Class Hollywood*, 7.
- 24 Ibid., 7.
- 25 Ibid., 7.
- 26 Ibid., 9.
- 27 Campbell, *Cinema Strikes Back*, 123–25.
- 28 Gary Crowds, ed., *The Political Companion to American Film* (Chicago: Lake View Press, 1994).
- 29 Michiel Horn, *The League for Social Construction: Intellectual Origins of the Democratic Left in Canada, 1930–1942* (Toronto: University of Toronto Press, 1980), 11.
- 30 Ibid., 6, 13.
- 31 *The Worker* (1922–1923).
- 32 Communist Party of Canada, *Canada's Party of Socialism: History of the Communist Party of Canada* (Toronto: Progress Books, 1982), 29.
- 33 See the Introduction in Endres and Wright, *Eight Men Speak*.
- 34 For a concise overview of cultural activism in the 1930s check the introduction to Endres and Wright, *Eight Men Speak* and Sean Purdy, *Radicals and Revolutionaries* (Toronto: University of Toronto Press, 1998), 45–51. For explicit assessment of the role played by women in the cultural field during this period see Joan Sangster, *Dreams of Equality: women on the Canadian left, 1920–1950* (Toronto: McClelland and Stewart, 1989), 155–57.
- 35 Avakumovic, *The Communist Party in Canada*, 126–27.

- 36 Ibid., 127.
- 37 Endres, "Introduction," xxiv.
- 38 Ibid., xxiv.
- 39 Douglas Scott Parker, "Women in Communist Culture in Canada: 1932 to 1937" (masters thesis, McGill University, 1994), 34.
- 40 Ibid., 45.
- 41 Alan Filewod, *Collective Encounters: Documentary Theatre in English Canada* (Toronto: University of Toronto Press, 1987).
- 42 Albert Edward Smith, *All My Life* (Toronto: Progress Books, 1977), 165, 180.
- 43 Communist Party of Canada, *Canada's Party of Socialism*, 77–78.
- 44 This term was used by Michael Denning in his book *The Cultural Front: The Labouring of American Culture in the Twentieth Century* to indicate the evolvement of a working-class discourse in the U.S. around the same period of time.
- 45 Rush, *We Have a Glowing Dream*, 44.
- 46 Georgi Dimitrov, *The United Front* (New York: International Publishers, 1938), 31.
- 47 Georgi Dimitrov, *The United Front against War and Fascism* (New York, 1936), 8.
- 48 Canada, House of Commons, *Debates*, 1944, 94.
- 49 Rush, *We Have a Glowing Dream*, 41–42, and *Daily Clarion* 1937, 1938.
- 50 Workers Unity League, "Final Statement of the WUL Executive Board to those Trade Unionists Who constituted Its Membership, and Who have Now Merged within the Unions of the AFL," 18 June 1936, CPC Archives, 9.
- 51 Communist Party of Canada, *Canada's Party of Socialism*, 104–5. For a brief non-partisan account of the history of the labour movement in Canada see Craig Heron, *The Canadian Labour Movement: a brief history* (Toronto: J. Lorimer, 1996).
- 52 Irving M. Abella, *Nationalism, Communism, and Canadian Congress of Labour, 1935–1956* (Toronto: University of Toronto Press, 1973), v.
- 53 Mercedes Steedman, "The Promise: Communist Organizing in the Needle Trades, The Dressmakers Campaign, 1928 to 1937," *Labour/Le Travail* 34 (1994), 72.
- 54 Robert W. Kern, ed., *Historical Dictionary of Modern Spain, 1700–1988* (New York: Greenwood, 1990), 267.
- 55 Merrily Weisbord, *The Strangest Dream* (Montreal: Vehicule Press, 1994), 94.
- 56 Rush, *We Have a Glowing Dream*, 33.
- 57 Weisbord, *The Strangest Dream*, 64.
- 58 Nicola Vulpe and Maha Albari, eds., *Sealed in Struggle. Canadian Poetry & the Spanish Civil War* (Madrid: Centre for Canadian Studies, 1995), 32.
- 59 Weisbord, *The Strangest Dream*, 91.

- 60 Ibid., 91–92.
- 61 Michael J. Piva, *The Condition of the Working Class in Toronto, 1900–1921* (Ottawa: University of Ottawa Press, 1979), 17.
- 62 Among the more elaborate critical readings on the role of women during this period are Linda Kealey, *Enlisting women for the cause: women, labour, and the left in Canada, 1890–1920* (Toronto: University of Toronto Press, 1998) and Mercedes Steedman, *Angels of the workplace: women and the construction of gender relations in the Canadian clothing industry, 1890–1940* (Toronto: Oxford University Press, 1997).
- 63 Parker, “Women in Communist Culture in Canada,” 79.
- 64 Ibid., 45.
- 65 Ibid., 45.

## CHAPTER 4

- 1 Magder, *Canada’s Hollywood*, 51.
- 2 Allan Blaine, “Making Heritage, a Canadian Government Motion Picture,” *Prairie Forum* 1 (Spring 2004), 99.
- 3 D.B. Jones, *The Best Butler in the Business: Tom Daly of the National Film Board of Canada* (Toronto: University of Toronto Press, 1996), 9.
- 4 Ibid., 9.
- 5 The John Grierson Project, *John Grierson and the NFB* (Toronto: ECW Press, 1984), 104.
- 6 “Timelines,” *Take One* 5:12 (1996), 28.
- 7 See Magder, *Canada’s Hollywood*, 49–61.
- 8 John Grierson, “A Film Policy for Canada,” in *Documents in Canadian Film*, ed. Douglas Fetherling (Peterborough: Broadview Press, 1988), 55–56.
- 9 Reprinted in John Grierson, *Grierson on Documentary*, ed. Forsyth Hardy (London: Faber and Faber, 1946), 110.
- 10 Alberto Cavalcanti, *Le Mouvement neo-realiste en Angletterre. Le Role intellectuel du cinema*, (The Neo-realist Movement in England, in The Intellectual Role of Cinema) (Paris: Institut international de cooperation intellectuelle, 1937), 236.
- 11 James Beveridge, *John Grierson: Film Master* (New York: Macmillan, 1978), 44.
- 12 *The John Grierson Project*, 104.
- 13 Beveridge, *John Grierson: Film Master*, 18.
- 14 Beveridge, *John Grierson: Film Master*, 43.
- 15 Filewod, *Collective Encounters*, 14.
- 16 The British Communist *Daily Worker*, quoted in Stephen Jones, *The British Labour Movement and film*, 170.
- 17 Grierson (1966), 52.
- 18 Whitaker and Marcuse, *Cold War Canada*, 230.

- 19 Beveridge, *John Grierson: Film Master*, 238.
- 20 Gary Evans, "The Politics of Propaganda," *Cinema Canada* 56 (1979), 13.
- 21 The John Grierson Project, *John Grierson and the NFB*, 43.
- 22 Ian Aitken, ed., *The Documentary Film Movement, An Anthology* (Edinburgh: Edinburgh University Press, 1998), 27.
- 23 Beveridge, *John Grierson: Film Master*, 183.
- 24 Ibid., 182.
- 25 Ibid., 237.
- 26 Len Scher, *The Un-Canadians. True Stories of the Blacklist Era* (Toronto: Lester Publishing Limited, 1992), 89. Scher's view on how Grierson tended to hire people because of their social-activist sensibilities (rather than their production experience) is set against the standard view of some, which claims that he hired inexperienced filmmakers simply to maintain control over them.
- 27 Ibid., 92.
- 28 C.W. Gray, *Movies for the People: The Story of the National Film Board of Canada's Unique Distribution System* (Montreal: National Film Board, 1973), 14.
- 29 Ibid., 27.
- 30 Whitaker and Marcuse, *Cold War Canada*, 232.
- 31 Ibid., 232.
- 32 Evans, "The Politics of Propaganda," 14. Both Morris and Nelson contend on several occasions that when it comes to rural screenings, the NFB's own statistics were exaggerated.
- 33 Ibid., 14.
- 34 Aitken, *The Documentary Film Movement*, 28.
- 35 Ibid., 29.
- 36 The John Grierson Project, *John Grierson and the NFB*, 35.
- 37 Ibid., 35.
- 38 Evans, "The Politics of Propaganda," 14.
- 39 Gray, *Movies for the People*, 50–52.
- 40 The John Grierson Project, *John Grierson and the NFB*, 35.
- 41 Rush, *We Have a Glowing Dream*, 55.
- 42 Scher, *The Un-Canadians*, 85.
- 43 Ernst Borneman, "Documentary Films: World War II," in Feldman, ed., *Canadian Film Reader*, 58.
- 44 Buchanan quoted in Beveridge, *John Grierson: Film Master*, 151.
- 45 Evans, "The Politics of Propaganda," 14.
- 46 Ibid., 14.
- 47 Magder, *Canada's Hollywood*, 59–61.

- 48 Evans, "The Politics of Propaganda," 14–15.
- 49 Waugh, 37–38.
- 50 Martineau, "Before the Guerillieres," 58–67.
- 51 Ibid., 58–67.
- 52 Raymond Williams, "Base and Superstructure in Marxist Cultural Theory," *New Left Review* 82 (1983), 8–9.

## CHAPTER 5

- 1 Allan, "Making *Heritage*," 86.
- 2 Ibid., 99.
- 3 Workers' Unity League, *Constitution*.
- 4 Ross, *Working-Class Hollywood*, 8.
- 5 Malek Khouri, "John and the Missus: Progress, Resistance, and 'Common Sense,'" *CineAction* 49 (1999), 2–11, and Peter Urquhart, "The Glace Bay Miners' Museum/Margaret's Museum: Adaptation and Resistance," *CineAction* 49 (1999), 12–18.
- 6 Rush, *We Have a Glowing Dream*, 48.
- 7 Ibid., 48.
- 8 *The Clarion*, 16 September 1939.
- 9 J.B. Salsberg, *The War Situation and Canadian Labour* (Toronto, 1940), 6–8.
- 10 Scott Forsyth, "Communists, Class, and Culture in Canada" in *Working on Screen: Representations of the Working Class in Canadian Cinema*, ed. Malek Khouri and Darrell Varga (Toronto: University of Toronto Press, 2006), 59–60.
- 11 For more information on the CPC and the treaty between the Soviet Union and Nazi Germany and issues of inter-imperialist, colonialist, anti-colonialist, anti-capitalist and anti-fascist dimensions of the war see Ernest Mandel, *The Meaning of the Second World War* (London: Verso, 1986). Of particular interest regarding the repression of Communists after the Stalin-Hitler Pact see Ian Radforth, "Political Prisoners: The Communist Internees," in Franca Iacovetta, Roberto Perin and Angelo Principe, eds., *Enemies Within: Italian and Other Internees in Canada and Abroad* (Toronto: University of Toronto Press, 2000), 194–223.
- 12 Communist Party of Canada, *Canada's Party of Socialism*, 136–41.
- 13 Rush, *We Have a Glowing Dream*, 53.
- 14 Nielsen was not officially a member of the Communist Party. Her election to the Parliament on 26 March 1940 was on a "Unity" ticket. Nielsen was originally prominent in the local CCF organization in the rural riding of North Battleford in Saskatchewan. The local itself was dissolved because Neilsen eventually chose to run on the pro-communist "Unity" ticket. Yet the

support for Nielsen “included Social Crediters, CCFers as well as those who had sympathized with the CPC.” Avakumovic, *The Communist Party of Canada*, 144–45.

15 Ibid., 145.

16 For an excellent discussion on the dynamics of using war-machine images as “high art” and its implications for early twentieth-century politics see Walter Benjamin’s seminal essay: “The Work of Art in the Age of Mechanical Reproduction,” in *Film Theory and Criticism*, ed. Gerald Mast, M. Cohen, and L. Braudy (New York: Oxford University Press, 1992), 682–89.

## CHAPTER 6

1 Communist Party of Canada, *Canada’s Party of Socialism*, 141.

2 Canada, House of Commons, *Debates*, 1944, 2770.

3 Peter Morris, *The National Film Board of Canada: The War Years* (Ottawa: Canadian Film Institute, 1971), 1.

4 Evans, “The Politics of Propaganda,” 13.

5 Rush, *We Have a Glowing Dream*, 48.

6 Jack C. Ellis, *John Grierson, Life, Contributions, Influence* (Carbondale and Edwardsville: Southern Illinois University Press, 2000), 154.

7 Evans, “The Politics of Propaganda,” 13.

8 Trotskyists generally rejected the notion of Popular Front alliances, and favoured a more militant and clearly recognizable socialist program. Trotskyists also rejected the notion of alliance with the west, and considered the war itself as basically an inter-imperialist war in which both its initiators in the west were bent on destroying the worker’s state in Russia.

9 Whitaker and Marcuse, *Cold War Canada*, 230–31.

10 Ibid., 230–31.

11 Tim Buck, *A National Front for Victory* (1941), 9–13.

12 Tim Buck, *A Labour Policy for Victory* (1943), 3

13 Canada, House of Commons, *Debates*, 1942, 467

14 Ellis, *John Grierson, Life, Contributions, Influence*, 154.

15 Canada, House of Commons, *Debates*, 1942, 466.

16 Canada, House of Commons, *Debates*, 1941, 1698.

17 Martineau, “Before the Guerillieres,” 62.

18 Ibid., 63.

19 Piers Handling, “Censorship and Scares,” *Cinema Canada* 56 (1979), 27.

20 *Rebel Girls* was made for Media Resources at Capilano College by producer T.J. Roberts.

- 10 Aitken, *The Documentary Film Movement*, 27.
- 11 Applebaum quoted in Aitken, *The Documentary Film Movement*, 27.
- 12 Aitken, *The Documentary Film Movement*, 28.
- 13 Ibid., 29.
- 14 Beveridge, *John Grierson Film Master*, 29.
- 15 Brian Winston, *Claiming the Real, The Griersonian Documentary and its Legitimations* (London: British Film Institute, 1995), 99.
- 16 Grierson, John, "Putting Punch in a Picture," *Motion Picture News* (27 November 1926) as quoted in Aitken, *The Documentary Film Movement*, 69.
- 17 Ibid., 69
- 18 Ibid., 69–70.
- 19 Ellis, *John Grierson, Life, Contributions, Influence*, 204.
- 20 Euvrard and Véronneau, "Direct Cinema," 92–93.
- 21 1970s NFB program *Challenge for Change* stressed the use of film as a tool for discussing issues of social justice.
- 22 Feldman, "The Silent Subject in English-Canadian Film," 211.
- 23 See Erik Barnouw, *Documentary: A History of the Non-fiction Film* (New York: Oxford University Press, 1993), 240.
- 24 Ellis, *John Grierson, Life, Contributions, Influence*, 27.
- 25 Beveridge, *John Grierson Film Master*, 43.
- 26 Aitken, *Film and Reform*, 75, 77.
- 27 Ibid., 76.
- 28 Ibid., 76.
- 29 Beveridge, *John Grierson: Film Master*, 237.
- 30 Winston, *Claiming the Real*, 166.
- 31 Rotha quoted in Winston, *Claiming the Real*, 166.
- 32 Grierson quoted in Winston, *Claiming the Real*, 166.
- 33 For various versions of Grierson's theorizations of "reality" in connection with the role of film and propaganda, see Forsyth Hardy, ed., *Grierson On Documentary* (London: Faber & Faber, 1946), 237–48.
- 34 Ellis, *John Grierson, Life, Contributions, Influence*, 153.
- 35 Ibid., 153–54.
- 36 From Denning, *The Cultural Front*, 118–19.
- 37 Ibid., 120.
- 38 Ibid., 122.
- 39 Anstey cited in Ellis, *John Grierson, Life, Contributions, Influence*, 154.
- 40 Ellis, *John Grierson, Life, Contributions, Influence*, 155.

- 41 For details on both *Cine-Liberte* and *L'Equipe*, see Jonathan S. Buchsbaum, "Left Political Filmmaking in France in the 1930s," Ph.D. dissertation, NYU (Ann Arbor: University Microfilms International, 1983), *passim* and Pascal Ory, *La belle illusion: culture et politique sous le signe du front populaire 1935–1938* (Paris: Plon, 1994), Chapter 8.
- 42 Hawes quoted by Ian Lockerbie, "Grierson in Canada: The peak of his creative career?" in *From Grierson to the Docu-Soap: Breaking the Boundaries*, ed. John Izod, Richard Kilborn and Matthew Hibberd (Luton: University of Luton Press, 2000), 26.
- 43 Filewod, *Collective Encounters*, 14.
- 44 Grierson, *Grierson on Documentary*, 13.
- 45 Stanley Hawes interview, 14–15 February 1980, Stanley Hawes Papers, ScreenSound, Canberra, Australia, Box 52.

## CHAPTER 9

- 1 Kealey, *Workers and Canadian History*, 436.
- 2 For an elaborate account of the development of the labour strike movement in Canada during this period, see Kealey, *Workers and Canadian History*, 345–411.
- 3 Ibid., 345–411.
- 4 Mary E. Baruth-Walsh and G. M. Walsh, *Strike! 99 Days on the Line* (Ottawa: Penumbra Press, 1995), 29–30.
- 5 Kealey, *Workers and Canadian History*, 437.
- 6 Ibid., 436.
- 7 Rush, *We Have a Glowing Dream*, 55–56.
- 8 Communist Party of Canada, *Canada's Party of Socialism*, 145–46.
- 9 McKay, "For a New Kind of History," 96. McKay's ground-breaking article presents a unique and a detailed re-assessment of continuities, parallels and divergences between the CPC and CCF views during this period.
- 10 Ibid., 100. McKay is quoting here a document called *Make This Your Canada*, authored in 1943 by David Lewis and Frank Scott (both leaders in the CCF at the time).
- 11 Ibid.
- 12 Magder, *Canada's Hollywood*, 60.
- 13 Kirwan Cox, "The Grierson Files," *Cinema Canada* 56 (1979), 17.
- 14 Ibid., 19.
- 15 Magder, *Canada's Hollywood*, 59.
- 16 More than 800,000 files were kept by the RCMP on "suspect" Canadians up to the time of the McDonald Commission in the late 1970s. For more details consult Robert Dion, *Crimes of the Secret Police* (Montreal: Black Rose Books, 1982) or John Alan Lee and Edward Mann, *RCMP Versus the People: inside Canada's security service* (Don Mills, Ontario: General, 1979).



- 17 Dick Hebdige, "From Culture to Hegemony," in *The Cultural Studies Reader*, ed. Simon During (New York: Routledge, 1994), 367.
- 18 Beckie Buhay, "The Struggle for Women's Rights," *National Affairs Monthly* 5:2 (1948), 102.
- 19 Canada, House of Commons, *Debates*, 1943, 146.
- 20 For an excellent and detailed account of events related to the Cold War in Canada including a discussion of the NFB and Grierson see Whitaker and Marcuse, *Cold War Canada*.
- 21 Magder, *Canada's Hollywood*, 60.
- 22 Scher, *The Un-Canadians*, 8–9.
- 23 *Canada Year Book 1952–53* (Ottawa, 1953), 734.
- 24 Communist Party of Canada, *Canada's Party of Socialism*, 154–68.
- 25 Canada, House of Commons, *Debates*, 1945, 839
- 26 Weisbord, *The Strangest Dream*, 188–89.
- 27 *Ibid.*, 188.
- 28 For further discussion of the Cold War and the NFB see also Scott Forsyth, "The Failures of Nationalism and Documentary: Grierson and Gouzenko," *Canadian Journal of Film Studies* 1 (1990), 74–82.
- 29 Canadian Chamber of Commerce, *The Communist Threat to Canada* (Montreal, 1947), 5.
- 30 "Film Board Monopoly Facing Major Test," *Financial Post*, 19 November 1949, 17.
- 31 Scher, *The Un-Canadians*, 91.
- 32 *Ottawa Citizen*, 4 February 1950.
- 33 Whitaker and Marcuse, *Cold War Canada*, 255.
- 34 Handling, "The National Film Board of Canada," 48.
- 35 Scher, *The Un-Canadians*, 12.
- 36 Rick Salutin, "The NFB Red Scare," *Weekend Magazine*, 23 September 1978, 29.
- 37 A. R. Sykes, "Believe Suspicion Will Kill Film Board's Bid for Independence," *Ottawa Journal*, 25 November 1949.
- 38 Salutin, "The NFB Red Scare," 21.
- 39 Magder, *Canada's Hollywood*, 81.
- 40 Peter Morris, "After Grierson: The National Film Board 1945–1953," in Feldman, *Take Two*, 190.
- 41 *Ibid.*, 190.
- 42 Whitaker and Marcuse, *Cold War Canada*, 232.
- 43 *Ibid.*, 233.
- 44 Piers Handling, quoted in Whitaker and Marcuse, *Cold War Canada*, 243.
- 45 Salutin, "The NFB Red Scare," 21.
- 46 *Ibid.*, 21.
- 47 Clandfield, *Canadian Film*, 19.

- 48 Aitken, *The Documentary Film Movement*, 31.
- 49 Ibid., 31.
- 50 D.B. Jones, *The Best Butler in the Business: Tom Daly of the National Film Board of Canada* (Toronto: University of Toronto Press, 1996), 27.
- 51 Raymond Williams, *Culture* (London: Fontana, 1981), 85–86.
- 52 Tom Waugh, “Action Stations! Joris Ivens and The National Film Board,” *Flashback. People and Institutions in Canadian Film History* (Montreal: Mediatexte Publication Inc., 1986), 59.





## CHAPTER 7

- 1 While these films never used the terms “corporate” or “corporation,” references to “private interests” clearly implicated the capitalist mode of production particularly as it relates to big industries.
- 2 Canada, House of Commons, *Debates*, 1944, 96.
- 3 See Nelson, *The Colonized Eye*.
- 4 Canada, House of Commons, *Debates*, 1942, 463.
- 5 Beveridge, *John Grierson: Film Master*, 151.
- 6 *Ibid.*, 151.
- 7 See Abella, *Nationalism, Communism, and Canadian Congress of Labour, 1935-1956*.
- 8 *Ibid.*
- 9 Canada, House of Commons, *Debates*, 1944, 97.
- 10 Tim Buck, *Canada's Choice: Unity or Chaos* (Toronto, 1944), 23–24.
- 11 Evans, “The Politics of Propaganda,” 14.
- 12 Buck, *Canada's Choice*, 14–15.
- 13 Canada, House of Commons, *Debates*, 1945, 99.
- 14 Canada, House of Commons, *Debates*, 1945, 99.
- 15 Buck, *Canada's Choice*.
- 16 Canada, House of Commons, *Debates*, 1944, 2769
- 17 Canada, House of Commons, *Debates*, 1945, 100.
- 18 Canada, House of Commons, *Debates*, 1945, 100.
- 19 Canada, House of Commons, *Debates*, 1942, 465.

## CHAPTER 8

- 1 Whitaker and Marcuse, *Cold War Canada*, 231.
- 2 Ellis, *John Grierson, Life, Contributions, Influence*, 37.
- 3 *Ibid.*, 37.
- 4 Grierson cited in Ellis, *John Grierson, Life, Contributions, Influence*, 38.
- 5 John Grierson, “Flaherty-Naturalism-and the Problem of English Cinema,” *Artwork* 7 (Autumn 1931), 210–15.
- 6 For a sense of what Grierson’s documentary influence instigated within debates on documentary cinema, see Ian Aitken, *Film and Reform: John Grierson and the Documentary Film Movement* (New York: Routledge, 1990), 5–15.
- 7 John Grierson, “Documentary (1),” *Cinema Quarterly* 1 (Winter 1932), 67–72.
- 8 Grierson from the article “The Documentary Idea 1942,” cited in Ellis, *John Grierson, Life, Contributions, Influence*, 203.
- 9 Aitken, *Film and Reform*, 7.



# INDEX

## A

Abella, Irving M., 74–75, 257n52, 261n7  
*According to Need*, 164, 230  
Acland, Charles, 38, 48–49, 50, 254n22, 255n28  
*Action Stations*, 93, 125, 228  
Adamson, Agar, 197–198  
*Alexis Trembley, Habitant*, 8, 228  
*After Work*, 146, 233  
Aitken, Ian, 179, 259n22, 259n34, 262n6, 263n26, 266n48  
Alan, John, 264n16  
Albari, Maha, 257n58  
All Canadian Congress of Labour (ACCL), 61, 74  
Allan, Blaine, 109, 258n2, 360n1  
*Always Ready* (magazine), 67  
*American Graffiti*, 26  
Andres, Robin, 256n20  
*A Nous la Liberté*, 190  
American Federation of Labor, 64  
Anstey, Edgar, 190, 263n39  
Applebaum, Louis, 92, 94, 180, 263n11  
Aragon, Louis, 76  
Arcand, Denys, 21  
Artists' Group, 78  
*Atlantic Crossroads*, 232  
*Atlantic Patrol*, 105, 225  
Avakumovic, Ivan, 67, 255n30, 256n35

## B

*Back-Breaking Leaf, The*, 30  
Backhouse, Charles, 254n20  
*Back to Jobs*, 161, 232  
*Back to Work*, 203, 233  
Badgley, Frank, 84, 226  
Baird, Irene, 80, 94  
Bairstow, David, 208, 235

*Balkan Powder Keg*, 128–29, 210, 230  
Balla, Nicholas, 160, 161, 207, 231, 232, 235  
Banff School of Fine Arts, 48  
Barnouw, Erik, 263n23  
Barthes, Roland, 24  
Barrowclough, Susan, 29, 253n39  
*Battle is their Birthright*, 126, 156, 228  
*Battle of the Harvests*, 136, 156, 226  
*Battleship Potemkin, The*, 90, 175, 186  
*Battle of Brains*, 116, 227  
Baruth-Walsh, Mary E., 264n4  
Beatty, Sir Edward, 50  
*Before they are Six*, 138, 145, 228  
*Behind the Swastika: Nazi Atrocities*, 126, 232  
Benjamin, Walter, 261n16  
Bennett, R.B., 28, 43, 60, 62, 69, 101, 108, 109, 235  
*Berlin: Symphony of a Great City*, 175  
*Best of Times, The Worst of Times, The*, 236  
*Bethune*, 236  
Bethune, Norman, 79, 189  
Beveridge, James, 21, 92  
    on anti-communist campaign in the NFB,  
        212, 220, 258n11, 259n23, 261n5, 263n14,  
        263n25  
    and Compilation Film model, 182  
    and Discussion Trailers, 156  
    and *Fight for Liberty*, 115  
    and *Inside Fighting Russia*, 181  
    and *Land for Pioneers*, 170  
    and *Voice of Action*, 157, 228  
*Bid It Up Sucker*, 145  
Bissonnette, Sophie, 21  
Bjerring, Gudrun, 155, 229  
*Bluenose Schooner*, 121, 228  
Blum, Leon, 190

Booth Scott, J., 109, 226  
 Borneman, Ernest, 132, 133, 228, 229, 259n43  
 Bourke-White, Margaret, 189  
 Boyer, Raymond, 78  
 Brecht, Bertolt, 90  
 Breton, Andre, 76  
 British Columbia Federation of Labour, 57  
 British Documentary Film Movement, 174–76  
 Buchanan, Donald, 96, 99, 131, 228, 156, 259n44  
 Buchsbaum, Jonathan S., 264n41  
 Buck, Tim, 69, 261n11, 262n10  
 Buckman, Edward, 111, 131, 227  
 Buhay, Beckie, 79, 206, 265n18  
*Building a House*, 147, 183, 206, 232  
 Bulbulian, Maurice, 21  
 Buller, Annie, 79  
 Bunuel, Luis, 76  
*By Their Own Strength*, 94

## C

Caldwell, Erskine, 189  
*Call for Volunteers*, 116, 227  
 Campbell, Russell, 256n22  
*Canada Between Two World Wars*, 236  
*Canada Carries On*, 112, 115, 120, 188, 190, 191  
*Canada Communiqué Series*, 23, 138, 229  
*Canada-Workshop of Victory*, 228  
*Canada-World Trader*, 234  
 Canadian Association for Adult Education, 48, 50  
 Canadian Association of Scientific Workers, 78  
 Canadian Authors' Association, 48  
 Canadian Broadcasting Corporation (CBC), 48, 157–58  
 Canadian Chamber of Commerce (CCC), 211  
 Canadian Congress of Labour, 95  
 Canadian Government Motion Picture Bureau (CGMPB)  
   and depiction of the war, 114–15  
   and early Canadian film, 47  
   and early NFB films, 62  
   and government policies, 45  
   and Ontario Motion Picture Bureau, 41  
   and transfer of power to the NFB, 83–86, 100, 105, 106, 119  
 Canadian Historical Association, 48  
 Canadian Labour Defence League, 67  
*Canadian Labour Meets in Annual Conventions*, 157, 230

Canadian Pacific Railway (CPR), 41–44  
*Canadian Screen Magazine*, 166, 199, 232, 233, 234  
 Canadian Socialist League, 56  
 Carle, Gilles, 7  
 Carter, Peter, 24  
*Case of Charlie Gordon, The*, 62, 107, 108, 110, 183, 184, 226  
 Cavalcanti, Alberto, 76, 89, 175, 179, 258n10  
 Cecil-Smith, E., 68, 70  
 Chamberlain, Neville, 112, 123  
*Challenge for Change*, 29, 185  
*Challenge of Housing, The*, 206, 235  
*Champ libre* (journal), 21  
 Chants Populaires, 7  
*Chatelaine* (magazine), 80  
 Cherry, Evelyn Spice, 21, 92  
   and anti-communist campaign in the NFB, 218, 220  
   and *Children First*, 148  
   and Compilation Film model, 160  
   and *Farm Electrification*, 205, 235  
   and *New Horizons*, 167, 229  
   pre-NFB films, 94  
   and *Windbreaks on the Prairies*, 230  
 Cherry, Lawrence, 94, 180, 205, 213, 233  
 Chiasson, Rodrigue, 92  
*Children First*, 148, 230  
 Churchill, Winston, 85, 128  
*Churchill's Island*, 117, 177, 183, 227  
*Cinema Cinema*, 7  
 Cinéma Vérité, 185  
*Cine-Tracts* (journal), 8  
 Civil Liberties Union, 78  
 Clair, Rene, 190  
 Clandfield, David, 265n47  
 Clark, Paraskeva, 69, 80  
*Clarte* (Newspaper), 77  
 Claxton, Brooke, 215  
*Coalface*, 89  
*Coal Face, Canada*, 75, 133–34, 156, 1678, 184, 229  
*Coal for Canada*, 134, 187, 231  
*Coal Miners*, 131, 229  
 Cocteau, Jean, 76  
 Colle, Bea, 79  
 Committee to Aid Spanish Democracy, 78  
 Communist International (CI), 63, 72, 73  
 Communist-Labour Total War Committees (CLTWC), 97, 129–30

*Controls for Victory*, 226  
 Co-operative Commonwealth Federation (CCF),  
     6, 38, 62, 71, 196, 213  
 Corbin, Jeanne, 79  
*Corvette Port Arthur*, 93  
*Cost of Living Index*, 230  
 Cox, Kirwan, 198, 264n13  
 Crawley, Radford, 116, 227  
 Crowdus, Gary, 256n28  
 Crowther, Robert, 229  
*Curtailment of Civilian Industries*, 169, 229  
 Custance, Florence, 79

## D

Dagan, Sam, 68  
 Daladier, Edouard, 112, 123  
 Daly, Tom, 21  
     and *Atlantic Crossroads*, 232  
     and British documentary, 92  
     and *Canada-World Trader*, 234  
     and *Gateway to Asia*, 164, 233  
     and Joyce Nelson's view on the early NFB,  
         36–37  
     and *Our Northern Neighbour*, 124–25, 164, 231  
     and *The Challenge of Housing*, 206, 221  
     and *The Gates of Italy*, 229  
 Dand, Charles, 89  
*Dangerous Hours*, 44–45  
 Dansereau, Fernand, 29  
 Davidson, J.D., 92, 227  
*Defying the Law*, 237  
 Deleuze, Gilles, 12  
*Democracy At Work*, 151, 231  
 Denning, Michael, 190, 252n20, 263n36  
 Dick, Ronald, 170  
 Dimitrov, Georgi, 72, 257n46  
 Dion, Robert, 264n16  
 Dorland, Michael, 251n12  
 Dos Passos, John, 76  
 Douglas, Tommy, 197  
 Dovzhenko, Alexander, 93, 175, 186  
*Dreamland*, 236  
*Drifters*, 90, 111, 186  
 Duckworth, Martin, 21  
 Dunning, George, 234

## E

Eagleton, Terry, 252n18  
 Eamon, Greg, 254n2  
*Early Start*, 233  
*Earth*, 175  
 Edmonds, Robert, 75, 132, 133, 168, 184, 227, 229  
*Eight Men Speak* (Play), 69–70  
 Eisenstein, Sergei, 65, 93, 175, 182, 186  
*Eisenhardt Discussion Preface and Trailer*, 231  
 Elder, Bruce, 31, 253n27  
 Ellis, Jack, 34, 174–75, 188, 261n6, 262n2, 263n19  
 Empire Marketing Board Film Unit, 174  
*Empty Rooms Mean Idle Machines*, 227  
*End of St. Petersburg, The*, 175  
 Endres, Robin, 256n20  
*Enthusiasm*, 187  
 Euvrard, Michel, 28–30, 185, 253n17, 263n20  
 Evans, Gary, 30, 34, 101, 162, 173, 259n20,  
     259n32, 261n4, 262n11  
 Evans, Sheils, 256n19  
*Everyman's World*, 203, 235  
*Eyes Front Series*, 233

## F

*Falls*, 235  
*Farm Electrification*, 205, 235  
*Farm Front*, 136, 229  
*Farm Plan*, 157, 231  
*Farmer's Forum, The*, 136, 170, 229  
*Farmers of the Prairies*, 109, 226  
 Federated Women's Institute of Canada, 48  
 Federation of Canadian Artists, 78  
 Feldman, Seth, 29, 34, 185, 263n22  
*Ferry Pilot*, 132, 227  
 Field, Alan, 131, 164, 229, 234  
*Fight for Liberty*, 115  
*Fighting Ships*, 132, 227  
 Filewood, Alan, 257n41, 258n15, 264n43  
*Film and Radio Discussion Guide*, 229  
*Financial Post, The* (newspaper), 211  
*Fishing Partners*, 205, 233  
*Five for Four*, 227  
 Flaherty, Robert, 90, 93, 175, 179, 186, 191  
*Food: Secret of the Peace*, 136, 165–66, 233, 235  
*Food, Weapon of Conquest*, 171, 190, 227  
 Ford Motor Company, 64, 194  
 Forsyth, Scott, 22, 113, 252n21, 260n10, 265n28  
*Forward Commandos*, 125–26, 156, 227  
 Fothergill, Robert, 23–25, 252n3



Foucault, Michel, 10  
 Frank, David, 254n5  
 Fraser, Donald, 108, 226  
*Freedom Speaks Programme*, 214  
*Friend for Supper*, A, 231  
 Friends of Soviet Russia, 79  
 Friends of the Mackenzie-Papineau Battalion, 79  
*Front of Steel*, 116, 226  
 Frontier Films, 65

## G

Gallant, Mavis, 94  
 Gasher, Mike, 25, 252n8  
*Gaspé Cod Fishermen*, 7, 154, 231  
*Gates of Italy, The*, 127, 184, 229  
*Gateway to Asia*, 164, 233  
 General Post Office Film Unit, 174  
*Geopolitik – Hitler's Plan for Empire*, 122–23, 227  
 George, George L., 138, 229  
*Getting Out the Coal*, 133, 229  
*Getting the Most Out of A Film* series, 156, 200, 231, 235  
*Global Air Routes*, 164, 231  
 Glover, Guy, 94, 152, 165, 180, 234  
*Goin' Down the Road*, 27, 28, 30, 111  
*Good Bright Days, The: 1919–1927*, 236  
 Gould, Margaret, 80  
 Gramsci, Antonio, 10–12, 55, 71, 149, 218, 220, 251n13,15  
*Grand Manan*, 153, 229  
 Granite, Maurice, 67  
 Gray, C.W., 259n28  
*Great Guns*, 132, 177, 228  
*Great Shadow, The*, 44, 47  
 Greene, Lorne, 116, 123, 125, 174  
 Grierson, John, 3, 7, 19  
   and cinematic interpretation of 'reality,' 191–92  
   and the Cold War, 193, 198–99, 209, 211, 213, 215, 216, 219, 258n8, 262n4, 263n32  
   and *Drifters*, 111  
   and early Soviet cinema, 186  
   and establishment of the NFB, 83–95  
   and fight against fascism, 129  
   in film studies literature, 33–37  
   and Legg, 106  
   and NFB goals, 99–101, 112  
   and post-war goals, 132, 162, 156, 173  
   and tradition of British documentary, 174–83

*Grierson and Gouzenko*, 211, 236  
 Groulx, Gilles, 21  
 Group Theatre, 65  
 Gouzenko, Igor, 193, 199, 209, 211, 213

## H

Hackett, Yvette, 254n21  
 Hammid, Alexander, 157  
*Handle with Care*, 138, 229  
*Handling*, 235  
 Handling, Piers, 30, 34, 253n24, 261n19, 265n34  
*Hands for the Harvest*, 170, 231  
*Hanging Garden, The*, 211  
 Harcourt, Peter, 23–26, 28, 31, 252nn5, 8  
 Hardy, Forsyth, 33, 258n9, 263n33  
 Haushofer, Karl, 122  
 Hawes, Stanley, 21, 92  
   and *After Work*, 146, 233  
   and *Battle of Brains*, 116, 227  
   and *Canada Carries On* series, 188, 191  
   and *Democracy At Work*, 151, 231  
   and *Eisenhardt Discussion Preface and Trailer*, 231  
   and *Fight for Liberty*, 115  
   and *Getting the Most Out of Film: Now the Peace*, 233  
   and *Getting the Most Out of Film: Tyneside Story*, 231  
   and *Getting the Most Out of Film: Welcome Soldier*, 231  
   and Grierson, 192  
   and *Home Front*, 137, 231  
   and *Labour Looks Ahead*, 151, 167, 234  
   and *Land for Pioneers*, 234  
   and *Movies for Workers*, 234, 264n42  
   and *The New Pattern*, 151, 231  
   and *Now the Peace*, 157  
   and *On Guard for Thee*, 226  
   and *Partners in Production*, 151, 152, 232  
   and *Racial Unity Discussion Preface and Trailer*, 200, 235  
   and *Trans-Canada Express*, 232  
   and *Tyneside Story*, 157  
   and UNRRA – *In the Wake of the Armies*, 157, 180  
*Heart of Spain*, 189  
 Hebdige, Dick, 201, 265n17  
 Hellman, Lillian, 76, 93  
 Hemingway, Ernest, 76

*He Plants for Victory*, 154–55, 229  
*Her Own Fault*, 45–47, 51  
*Heritage*, 109, 226  
*Heroes of the Atlantic*, 227  
Hitler, Adolf, 85, 112, 115, 117, 119, 121, 122–23, 129  
Hofsess, John, 27–28, 253n15  
*Home Front*, 137, 231  
*Home to the Land*, 151, 233  
Hoover, J. Edgar, 198  
Horn, Michiel, 65–66, 80, 255n9, 256n29  
Howard, Victor, 256n18  
Howe, C.D., 216  
*How Prices Rise*, 144, 231  
Hurley, Jeff, 160, 234  
Hurwitz, Leo, 189

I  
*Idealist, The*, 237  
*If*, 144, 228  
*Imperfect Union Series*, 236  
*In the Shadow of the Pole*, 47  
*Industrial Britain*, 89  
Industrial Union of Needle Trades, 79  
*Industrial Workers*, 132, 177, 229  
*Industrial Workers of Central Canada*, 108, 177, 226  
Industrial Workers of the World, 56  
*Inside Fighting Canada*, 138, 139–40, 228  
*Inside Fighting China*, 126–27, 228  
*Inside France*, 127–28, 231  
*Inside Fighting Russia*  
    and the Cold War, 210, 215, 228  
    and role of women in the war, 140  
    and struggle against fascism, 123–24, 125  
    as part of the Discussion Films, 156  
    as part of the Compilation Film Model, 181, 189  
Irwin, W. Arthur, 212, 213  
Ivens, Joris, 93–94, 125, 180, 186, 189, 228  
Izod, John, 34

J  
Jackson, Stanley, 146, 161, 170, 202, 231, 233  
*Joe Dope Helps Cause Inflation*, 145, 231  
John Grierson Project, The, 258n5, 259n36  
*John and the Missus*, 111  
*Joint Labour-Management Production Committee*, 234

Jones, D.B., 33, 164, 230, 258n3, 266n50  
Jones, Stephen G., 253n 30

## K

Kavanagh, Jack, 57  
Kealey, Gregory, 5, 195, 251n1, 264n1  
Kealey, Linda, 258n61  
*Keep 'em Flying*, 132, 228  
Kennedy, Leo, 80  
Kern, Robert W., 257n54  
Khouri, Malek, 22, 260n5  
King, Allan, 21  
King, William Lyon Mackenzie  
    and *Balkan Powder Keg*, 128–29  
    and Communist Party of Canada, 120  
    and NFB policy, 101–2, 109  
    and On-to-Ottawa Trek, 62  
    post-war policies, 203, 214–15  
    and Wartime Labour Relations Regulations, 194  
    and women's rights, 206  
Kilborn, Richard, 34  
Kline, Herbert, 189  
Klingender, F.D., 93  
Knights of Labour, 65  
Knoles, Harley, 44  
Koestler, Arthur, 76  
Korvin, Charles, 189

## L

*Labour Defender, The* (magazine), 67  
*Labour Front*, 167, 229  
*Labour Looks Ahead*, 151–52, 167–68, 233  
Labour-Management Committees (LMC), 36, 131, 143, 149–52, 153, 167  
Lamothe, Arthur, 21, 29  
*Land for Pioneers*, 170, 234  
Lasse, Fred, 151, 157, 160, 233, 234  
*La Vie est à nous*, 190  
Lawson, William, 80  
Leach, Jim (James), 25–26, 30, 253n11  
League Against Fascism and War, 76, 78  
LeBel, Paul, 227  
Legg, Stuart, 21  
    and *Atlantic Patrol*, 115, 226  
    and *Balkan Powder Keg*, 128–29, 230  
    and *Battle is their Birthright*, 228  
    and *Churchill's Island*, 117, 227  
    and the Cold War, 198, 220

and Compilation Film Model, 182  
 and *Ferry Pilot*, 132, 227  
 and fight against fascism, 129  
 and *Food: The Secret of the Peace*, 136, 165, 227, 233  
 and *Food: Weapon of Conquest*, 171  
 and *Geopolitik – Hitler's Plan for Empire*, 122–23, 227  
 and *Global Air Routes*, 164, 231  
 and Grierson, 92–93  
 and *Inside Fighting China*, 126–27, 228  
 and *Inside Fighting Russia*, 140, 181, 228  
 and *Inside France*, 231  
 and *March of Time*, 189  
 and *Now the Peace*, 166  
 and post-war period, 162  
 stylistic approach, 190  
 and *The Case of Charlie Brown*, 106–7, 108, 110, 226  
 and *The War for Men's Minds*, 131–32, 230  
 and *The World in Action* series, 188  
 and *This is Blitz*, 126  
 and *Toilers of the Grand Bank*, 111, 178, 226  
 and *Youth is Tomorrow*, 106–7, 226  
 and *Zero Hour*, 126  
 Lenin, Vladimir, 57, 63, 90, 91, 123  
*Lessons in Living*, 154, 231  
*Lest We Forget*, 47  
 Lewis, David, 196  
 Lilley, George, 235  
 Lincoln, Abraham, 131  
 Lindsay, Shelley Stamp, 45–47, 254n17  
 Linton, Frida, 209, 213  
 Livesay, Dorothy, 68, 80  
 Living Newspaper, The, 65  
 London Workers' Film Society (LWFS), 90  
 Longfellow, Brenda, 22  
*Looking for a Job*, 160, 231  
 Lord, Susan, 22  
 Lucas, George, 26

## M

MacDonald, Bill, 154, 231  
*Machines*, 235  
*Maclean's* (magazine), 212  
 MacKay, Jim, 145, 231  
 Mackenzie-Papineau Battalion (MPB), 68, 77  
 MacLeod, A.A., 73  
 Magder, Ted, 38, 45, 209–10, 254n1, 258n1, 259n47, 264n12, 265n39

*Main Street, Canada*, 204, 233  
 Malraux, Andre, 76  
*Man and His Job*, A, 145, 169, 229  
 Mandel, Ernest, 260n11  
 Mann, Edward, 264n16  
*Man with a Movie Camera*, 187  
 March, Jane, 8, 21  
   and Alexis Termbley, *Habitant*, 228  
   and feminist criticism, 38  
   and *Inside Fighting Canada*, 138, 139–40, 228  
   and *Proudly She Marches*, 137  
   and *Women are Warriors*, 102–3, 138–39, 178, 181, 228  
*March of Time*, 189, 190  
 Marchessault, Janine, 22  
 Marcuse, Gary, 96, 128, 173, 212, 215–16, 252n22, 258n18, 259n30, 261n9, 262n1, 265n20, 265n33  
*Margaret's Museum*, 211  
 Marriott, Anne, 80  
 Martineau, Barbara Halpern, 37–38, 138, 253n32, 260n50  
 Marx, Karl, 9, 17, 91, 135, 168  
*Masses* (journal), 68  
 Matthew-Kline, Yvonne, 22  
 McCullough, John, 22  
 McDougall, John, 116, 226  
 McEwen, Tom, 69  
 McFarlane, Leslie, 132, 232  
 McInnes, Graham, 33  
   and *A Friend for Supper*, 148  
   and *Home to the Land*, 233  
   and *Keep 'em Flying*, 132  
   and *PX for Rubber*, 134, 231  
   and *Wartime Housing*, 147  
   and *Welcome Soldier*, 161  
 McKay, Ian, 6–7, 49–50, 36, 196–97, 251n2, 255n26, 264n9  
 McKay, Marjorie, 94, 211–12  
 McLaren, Norman, 7, 92, 220, 227  
 McLean, Ross, 132, 212, 216, 227  
 McLuhan, Marshall, 99–100  
 Mechanics Institute, 65  
 Metz, Christian, 12  
*Moana*, 175  
 Moch, Fracois, 190  
 Mock, Jules, 190  
*Mon Oncle Antoine*, 28  
 Moore, Jocelyn, 80  
 Morris, Peter, 17, 33, 34

and assessment of post-war NFB, 215, 217  
 and documentary voice-over, 221–22, 254n6,  
 261n3, 265n40  
 and re-assessing Grierson, 35  
 and *The Great Shadow*, 44  
 Mouffe, Chantal, 251n14  
*Movies for Workers*, 234  
 Muenzenberg, Willi, 63–64, 256n21  
 Mulholland, Don, 209, 234, 235  
 Mussolini, Benito, 112, 127, 184  
*My American Cousin*, 26

## N

*Nanook of the North*, 175  
 Nash, M. Teresa, 35  
 National Association of Manufacturers, 64  
 National Child Labour Committee, 64  
 National Council of Education, 48, 50–51, 74,  
 101  
 National Film Society of Canada, 48, 50, 101  
*National Income*, 228  
 Nelson, Helen, 68  
 Nelson, Joyce, 17, 34, 35–37, 88, 173, 220, 253n29,  
 261n3  
 Neve, Brian, 65  
*New Frontier* (journal), 80–81  
*New Horizons*, 94, 167, 229  
*New Pattern, The*, 151, 231  
 New Theatre Group, 78  
 Newman, Sydney, 136, 165, 203, 233, 234  
*News Round-Up Series*, 116, 226  
 Ney, Fred J., 50–51  
 Niblo, Fred, 44  
 Nielsen, Dorise W., 79  
   on agricultural policy, 135, 170  
   and election to House of Commons, 114  
   on labour-management cooperation, 150  
   on relations with the Soviet Union, 165  
   on role of women, 206–7, 260n14  
   on struggle against fascism, 120  
*Night Mail*, 89  
 Nisnevitz, Abraham, 67  
 Nold, Werner, 7  
*Northland*, 133, 228  
*Now the Peace*, 157, 166, 233

## O

Olsen, Jack, 200  
*On Guard for Thee*, 115, 226  
 Ontario Motion Picture Bureau (OMPB), 41, 43  
 Ontario Provincial Board of Health, 45–46  
 Ontario Censor Board, 140  
*On to Ottawa*, 237  
*Organization*, 209, 235  
 Orwell, George, 76  
*Our Northern Neighbour*, 124–25, 164, 231  
*Our Russian Ally*, 123–24, 181  
*Our Russian Front*, 189  
*Ottawa Citizen, The* (newspaper), 212

## P

Page, P.K., 94  
 Palardy, Jean, 7, 154, 205, 231, 232  
 Pallister, Janis L., 251n8  
 Palmer, Brian, 80  
*Paperback Hero*, 24, 25, 27, 28  
 Paquette, Vincent, 170, 202, 203, 209, 233, 234,  
 235  
 Parent, Madeleine, 79  
 Parker, Dorothy, 76  
 Parker, Douglas Scott, 68–69, 80, 257n39, 258n63  
 Parker, Gudrun, 138, 145, 228  
*Partners in Production*, 151, 152, 232  
*Paul Tomkowicz*, 30  
*Peace Builders, The*, 164–65, 234  
 Pearson, Peter, 24, 25  
 Pendakur, Manjunath, 38, 254n3  
*People of Blue Rocks*, 111, 227  
*People's Bank, The*, 155, 156, 229  
 Perry, Margaret, 153, 170, 229, 234  
 Picasso, Pablo, 76  
*Pipeline Builders*, 227  
 Piscator, Irwin, 90, 191  
 Pitt-Taylor, Ross, 232  
 Piva, Michael J., 258n61  
 Pivert, Marceau, 190  
*Ploughshares into Swords*, 136, 229  
*Portrait of the Artist as an Old Lady*, 236  
 Power, Tyrone, 44  
*Power From Shipshaw*, 235  
*Prairie Fire*, 236  
*Price Controls and Rationing*, 204, 233  
*Prices in Wartime*, 144, 169, 228  
*Prince Edward Island*, 153–54, 230  
 Progressive Arts Clubs (PAC), 66–68

*Proudly She Marches*, 137, 230  
*Providing Goods for You*, 232  
 Pudovkin, Vsevolod, V.I., 65, 93, 175, 186  
 Purdy, Sean, 256n34  
*PX for Rubber*, 134, 232

## R

*Racial Unity Discussion Preface and Trailer, A*,  
 200, 235  
 Radforth, Ian, 260n11  
 Radio League, 48  
 Ragan, Philip  
   and *Controls for Victory*, 226  
   and *Curtailement of Civilian Industries*, 229  
   and *Empty Rooms Mean Idle Machines*, 227  
   and *He Plants for Victory*, 154  
   and *How Prices Could Rise*, 231  
   and *If*, 144  
   and *Price Controls and Rationing*, 204, 233  
   and *Prices in Wartime*, 144, 169, 228  
   and *She Speeds the Victory*, 137, 232  
 Ralston, James, 136  
 Ramsey, Christine, 32, 253n28  
 Rands, Doris, 98  
 Ray, Man, 76  
*Rebel Girls*, 140  
 Red Dancers, The, 65  
 Renoir, Jean, 12, 76, 190  
 Reid, Ernest, 208, 232, 235  
*Reinstatement in Former Job*, 160, 234  
*Rien que les heures*, 175  
 Rivera, Diego, 76  
*River of Canada*, 232  
*Road to Civvy Street, The*, 202, 233  
 Robak, Lea, 79  
 Roberts, T.J., 140, 261n20  
 Robertson, Norma, 128  
 Roosevelt, Franklin D., 128  
 Rose, Fred  
   arrest of, 209, 217  
   on communism and democracy, 73  
   on housing, 146–47  
   on international peace, 163  
   and post-war economic policy, 160  
   and workers in the post-war era, 166, 167, 210  
*Rosies of the North*, 237  
 Ross, Steven, 9, 64–65, 110, 251n10, 256n23,  
 260n4  
 Rotha, Paul, 182, 187, 263n31

*Rowdyman, The*, 24, 27, 28  
*Rural Health*, 235  
 Rush, Maurice, 60–61, 255n10, 256n14, 257n45,  
 259n41, 260n6, 260n13, 261n5, 264n7  
 Ruttmann, Walter, 175, 179  
 Ryan, Oscar, 68, 70  
 Ryerson, Stanley, 68

## S

Safarian, A.E., 58–59, 255n7  
*Safe Clothing*, 208, 235  
*Safety Supervisor, The*, 208, 235  
*Salt From the Earth*, 135, 187, 232  
*Salute to Valour*, 47  
*Salute to a Victory*, 202, 233  
 Salutin, Rick, 211, 213, 217, 265n36  
 Salsberg, J.B., 73, 260n9  
 Sangster, Joan, 256n34  
 Scher, Len, 210, 211–13, 259n26, 265n22, 265n31  
*School Lunches*, 148  
 Scott, Frank, 196  
 Scott, William, 189  
*Second Freedom*, 157, 234  
 Security for the People's Health, 78  
 Shebib, Don, 27, 30  
*She Speeds the Victory*, 137, 232  
*Ships and Men*, 132, 232  
*Silicosis*, 209, 235  
 Sinclair, Douglas, 111, 131, 227  
 Sise, Hazen, 94  
*Six Slices a Day*, 148, 232  
*Small Fry*, 200  
 Social Democratic Party, 56  
 Socialist Party of Canada, 56  
*Soil for Tomorrow*, 205, 233  
 Smith, Albert Edward, 257n42  
*Spanish Earth*, 93  
 Spender, Stephen, 76  
*Sports in the USSR*, 146  
 Spottiswoode, Raymond, 21, 92  
   and *Forward Commandos*, 125  
   and *Strategy of Metals*, 116, 227  
   and *Tomorrow's World*, 169, 220  
   and *Wings of Youth*, 115–16, 226  
 Stanislavsky, Konstantin, 65  
 Steedman, Mercedes, 75, 257n53, 258n62  
 Stalin, Joseph, 121, 125  
*Storm Over Asia*, 175  
*Story of Wartime Controls*, 144

*Story of Wartime Shortage*, 144

*Story with Two Endings*, 157

Strasberg, Lee, 156

*Strategy of Metals*, 116, 227

Strene, Louis, 44

*Subcontracting for Victory*, 169, 228

*Suffer Little Children*, 136, 165, 233

*Sunshine and Eclipse (1927–1934)*, 236

Swanky, Bill, 256n19

Sykes, A.R., 265n37

## T

Tallent, Stephen, 175

*Target Berlin*, 132

Taylor, Alistair M., 145, 169, 204, 229, 232

Taylor, Fred, 78

Taylor, Richard, 68

*Thank You Joe*, 131, 228

Theodore, Florence, 79

*Thinning Industry's Army*, 234

*Third Freedom, The*, 200, 235

*This is Blitz*, 126

*This is Our Canada*, 202, 233

*Thought for Food*, 146, 230

*Three Blind Mice, The*, 234

*Timber Front*, 226

*Time* (magazine), 190

Tippett, Maria, 49, 51–52, 255n25

*Toilers of the Grand Banks*, 111, 178, 226

*Tomorrow's World*, 169, 230

Toronto Theatre of Action, 114

*To the Ladies*, 207, 235

Trades and Labour Congress (TLC), 61, 74, 97

*Trades and Labour Congress Meets In Toronto*, 232

*Training Industry's Army*, 170

*Trans-Canada Express*, 133, 232

*Trappers of the Sea*, 153, 234

*Trees that Reach the Sky*, 133, 233

Trotsky, Leon, 58, 90, 125

Tse-Tung, Mao, 91

Turin, Victor, 175

*Turksib*, 175

*Twilight of An Era: 1934–1939*, 236

*Tyneside Story*, 157, 231

## U

Ukrainian Farmer Labour Temples, 114

UNRRA – *In the Wake of the Armies*, 157, 165, 231

Union of Auto Workers (UAW), 194–95

Union of Needle Trades Workers (IUNTW), 75

Urquhart, Peter, 260n5

## V

*Valley of the Tennessee*, 157, 234

Varga, Darrell, 22

Véronneau, Pierre, 7, 28–30, 34, 185, 253n17, 263n20

Vertov, Dziga, 65, 187

*Veterans in Industry*, 160, 234

*Vision in the Darkness*, A, 237

*Vocational Training*, 208, 233

*Voice of Action*, 157–58, 228

Volunteer Projection Services, 95

Vulpe, Nicola, 257n58

## W

Walsh, Bill, 210

Walz, Gene, 33

*War for Men's Minds, The*, 131–32, 230

*Wartime Housing*, 147, 230

Wartime Information Board, 97

*Wasp Wings*, 204

Watts, Jean (Jim), 80

Waugh, Thomas, 22, 102, 224, 260n49, 266n52

*Wedding in White*, 28

Weintraub, William, 235

Weisbord, Merrily, 77, 211, 257n55, 265n26

Weisenborn, Gordon, 232

*Welcome Soldier*, 161, 231

Western Federation Miners, 56

Weyman, Ronald, 208, 235

*What Makes It Grow?*, 148

*When Asia Speaks*, 232

*When Do We Eat?*, 146, 232

*When the Work's All Done this Fall*, 170, 232

*When Work is Done*, 146

Whitaker, Reginald, 96, 128, 173, 212, 215–16, 252n22, 258n18, 259n30, 262n1, 265n20, 265n33

White, J.F., 80

*Who is My Neighbour*, 199, 235

Williams, Raymond, 9, 15, 37, 103, 223, 251n11, 253n31, 260n52, 266n51

Wilson, Sandy, 26

*Windbreaks on the Prairies*, 230

*Wings of Youth*, 115–16, 226

*Wings on her Shoulders*, 137, 230

Winston, Brian, 34, 263n15, 263n30

*Women are Warriors*, 102–3, 138–39, 178, 181, 228  
*Women Don Slacks and Hair Nets*, 230  
 Women's Political Union, 64  
 Wood, Robin, 22, 27, 253n14  
*Work and Wages*, 152, 234  
*Worker, The* (newspaper), 56, 67  
*Workers at War Series*, 134, 170, 230  
 Workers' Education Association, 48, 97  
 Workers' Film and Photo League, The, 65  
 Workers' International Relief Organization  
     (WIR), 63–64, 65, 66  
 Workers' Laboratory Theatre, 65  
 Workers' Unity League (WUL), 59–61, 69, 74–75,  
     79, 110  
*Workers on the Land*, 208, 235  
*Working Class on Film, The*, 236  
*World in Action, The*, 120, 122, 127, 181, 188, 190,  
     198  
 Wright, Basil, 86, 182, 220  
 Wright, Richard, 256n20

## Y

Yamaguchi, Joanne, 26, 253n12  
 Yanovsky, Avrom, 68  
 Yiddish Artef, The, 65  
*You Have Seen Their Faces*, 189  
*Youth is Tomorrow*, 62, 107, 183, 184, 226

## Z

*Zero Hour*, 126  
 Zinkan, Beth, 133, 147, 232, 233







## CINEMAS OFF CENTRE SERIES

Malek Khouri, general editor

The Cinemas Off Centre series highlights bodies of cinematic work that, for various reasons, have been ignored, marginalized, overlooked, and/or obscured within traditional and dominant canons of film and cinema studies. The series presents cutting edge research that provokes and inspires new explorations of past, present, and emerging cinematic trends by individuals and groups of filmmakers from around the world.

**Filming Politics: Communism and the Portrayal of the Working Class at the National Film Board of Canada, 1939–46** by Malek Khouri • No. 1







The National Film Board of Canada (NFB) was created in 1939 to produce, distribute, and promote Canadian cinema both domestically and abroad. During the early years of the NFB, its creative output was largely informed by the turbulent political and social climate the world was facing. World War II, Communism, unemployment, the role of labour unions, and working conditions were all subjects featured by the NFB during the period from 1939 to 1946.

In *Filming Politics*, author Malek Khouri explores the work of the NFB during this period and argues that the political discourse of the films produced by this institution offered a counter-hegemonic portrayal of working class people and presented them as agents of social change. These films also saw an organic link between Canadian struggles for social progress, in the war against fascism and for peace, and those promoted at the time by the Soviet Union. Khouri also analyzes the various social, institutional, and political elements that contributed to the formation of the NFB's discourse.

*Filming Politics* brings to light a number of films from the early years of the NFB, most of which have long been forgotten. Khouri presents a thorough reading of these films and the historical context within which they were produced and viewed. As such he proposes a radically new outlook on the films from how they have been appropriated in previous studies on Canadian cinema.

**MALEK KHOURI** is an associate professor of film in the Faculty of Communication and Culture at the University of Calgary. He is co-editor of *Working on Screen: Representations of the Working Class in Canadian Cinema* (2006), and author of the forthcoming book *Liberation and Identity: The Arab National Project in Youssef Chahine's Cinema*.

www.uofcpress.com  
978-1-55238-199-1