



Graham McInnes wrote *One Man's Documentary* in the mid-1960s, just as the four published memoirs of his youth were gaining international attention. He died in 1970 before he could find a publisher for the manuscript. Four years later his widow Joan deposited it with the National Film Board of Canada (NFB) archives, where it has languished ever since, known to only a handful of NFB insiders, some enterprising academics, and a few lucky researchers. The existence of the manuscript was revealed to me by Gudrun Bjerring Parker (who appears in it) as I was questioning her about Margaret Ann Bjornson (who also appears in it) and other Winnipeggers who worked at the Board in the 1940s. Once I found and read it, I was immediately impressed, feeling that it was not only a valuable document, providing important historical details that need to be widely circulated, but also that it was a great story, vividly recounted by a writer at the top of his form.

The manuscript was not in its final form when McInnes died. He was still in the process of making some final revisions. On many pages of the typed manuscript, words were pencilled in above the lines or in the margins. In several cases extra paragraphs were added in inserts between the original pages. Elsewhere, paragraphs and even entire pages were crossed out. In 1975, Tom Daly, a long-time producer at the Board and an early colleague of McInnes, read the manuscript and commented on it in a

manner similar to the way he made notes on many NFB films. His three pages of typed questions, corrections, and annotations were also in the NFB archives.

Using the avuncular Daly as my guide, I have made the necessary corrections—and some additional ones. Where McInnes inserted changes, I made those changes. I have also deleted the paragraphs, sentences, or words that he wished to excise—but not entirely. Most of these deletions were made by McInnes because they interfered with the flow of the story. In a couple of cases people disappeared who, from the vantage point of 2004, I felt should be returned to the narrative. In the Notes section at the end of the manuscript, I have provided information about some of the people and films McInnes mentions. I have also modernized some spelling and punctuation quirks. I hope Graham McInnes would approve of my editing decisions.

I have also taken the liberty of including a long, mock-heroic poem titled “The Grete Film Borde Fyre” just before the prose account in the “Fire Alarm” chapter. This poem was discovered in the NFB archives (with the help of Bernard Lutz) separate from the manuscript for *One Man's Documentary*. Although it appeared as a broadsheet with Olde Englishe calligraphy, a fancy margin, and several photographic illustrations of the fire, it was unsigned. A note from Tom Daly indicates that “The Grete Film Borde Fyre” was written by Graham McInnes.

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Gene Walz
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