

LABYRINTHE - ONF

SÉRIE 'THÈME' VOLUME 7



Roger La Roche





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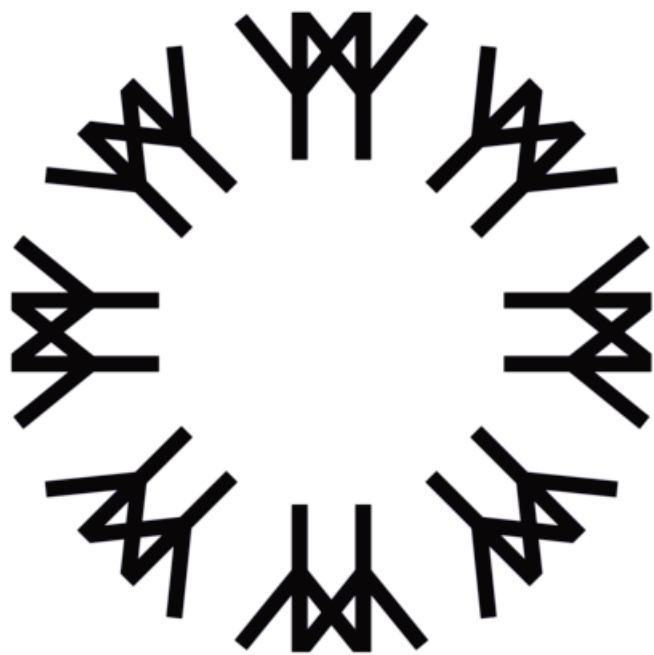
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VOLUME 7 - LE LABYRINTHE



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LE THÈME

* Jamais encore le besoin de fraternité n'a été aussi grand; jamais encore l'homme n'a été aussi subordonné à son milieu; jamais n'a-t-il réalisé tant de progrès en si peu de temps. L'Expo 67, il fallait qu'elle ait lieu.

Rompant avec le concept habituel des expositions mondiales, l'Expo 67, avec son thème « Terre des Hommes », présente deux innovations. Plutôt qu'un exposé statique des réalisations humaines, elle sera l'image dynamique de l'homme en pleine action et de l'indomptable énergie qu'il déploie pour s'adapter à son milieu ou pour le modifier. D'autre part, plutôt qu'un assemblage de présentations disparates, l'Expo 67 est conçue comme une immense fresque composée d'éléments étroitement liés, formant un ensemble homogène.

Ces innovations sont la conséquence naturelle des conditions de vie de notre époque. Ce n'est pas par hasard qu'elles illustrent le nouvel état de l'homme actuel – véritable « citoyen du monde » sur qui influent les événements les plus lointains. Les hommes ont réussi déjà d'énormes réalisations... et ils aimeraient s'en réjouir tous ensemble. Les hommes ont de grandes aspirations... et ils désirent les partager tous ensemble. La suppression des distances a permis aux hommes de comprendre à quel point ils dépendent les uns des autres et a fait naître en eux un désir de rapprochement. L'obstacle de la langue a cessé d'exister. Tout comme la musique, l'esprit s'exprime en une langue universelle.

Tel un feu qu'on attise, l'esprit créateur de l'homme va réagir à l'appel de l'Expo 67 lancé à travers le Monde. Si l'on réfléchit au concept qu'il représente, le thème « Terre des Hommes » peut s'exprimer de multiples et sensationnelles façons, tant est vaste le champ des entreprises humaines. L'homme vit en société... mais il lui faut s'isoler pour réfléchir. L'homme est un réalisateur pratique... mais aussi un visionnaire obstiné. L'homme cherche, crée, produit... inlassablement.

* Texte officiel de présentation du thème - CCEU 1965

ndamentalement, la personne humaine est demeurée la même dans tous les pays du monde et à quelque époque que ce soit mais l'homme lui-même se modifie constamment – dans la mesure où, avec l'expérience acquise, il modifie son milieu et selon la façon dont il réagit à ses changements.

Terre des Hommes décrit un mouvement ininterrompu... la continue réévaluation que l'homme fait de ses rapports avec l'homme lui-même et avec le reste du monde. L'Expo 67 n'est rien moins que l'interprétation pleine et entière de cette situation dans toute sa grandeur et dans toute sa beauté.

Le Thème de l'Expo '67 s'inspire de l'œuvre d'Antoine de Saint-Exupéry "Terre des Hommes". "Être homme", dit-il, "c'est sentir, en posant sa pierre, que l'on contribue à construire le monde."

Le Thème a été choisi par un groupe de savants et de scientifiques à Montebello au printemps de 1963 dans le but d'analyser, de comprendre et d'exposer l'attitude de l'Homme face à son entourage, à ses réalisations dans les domaines de la culture, de la science et de la pensée. Il s'agit donc d'interpréter et d'exprimer, par différents moyens et techniques, l'histoire de l'Homme, ses aspirations, ses idées et ses réalisations. L'homme, de par le monde, s'est révélé un être complexe depuis tous les temps. Il ne fait aucun doute que l'entourage naturel où il vit, les traditions et la structure sociale de son milieu, les apports de son histoire, de sa religion et de sa technique sont autant de facteurs qui contribuent à influencer sa nature déjà compliquée et à orienter ses réalisations en vue de ses aspirations. Là se trouvent les prémisses qui gouvernent sa conduite et ses activités dans un monde toujours changeant.

Ces changements continuels nécessitent une reprise de contact constante avec lui-même, la réalité qui l'entoure et avec son Univers. Ainsi, l'être humain s'adapte au monde- il améliore son milieu à mesure que ses arts, métiers et techniques se développent. C'est la source même de son évolution matérielle et spirituelle.

Par son besoin inné de connaître, de comprendre et par son instinct de survivre, l'Homme explore sans cesse. Par introspection, il arrive à une meilleure compréhension de lui-même, de ses frères et, dans ses relations avec eux, parvient à une communion inter-sociale et internationale dans les domaines des arts, de la science et de la pensée.

Les idées mènent à la recherche, la recherche conduit à la découverte, la découverte amène les changements. Les changements nécessitent chez lui une nouvelle attitude, une adaptation de son comportement dans son milieu immédiat, l'homme dans la Cité. Cette vie de communauté, continuellement influencée par les apports scientifiques dans les domaines de la biologie, de la science médicale, de la technologie, des sciences sociales et autres, devient son théâtre d'expression. C'est le point de rencontre, le carrefour, le forum, le "melting pot" de ses idées, de ses activités multiples.

C'est l'expression empirique et transcendante de son cadre cellulaire social et national vers la grande famille de l'Homme. · Voilà le but; les idées, les moyens, les expressions sont multiples mais tous convergent vers: "Terre des Hommes"



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Le concept de l'Exposition englobe trois sujets principaux dont chacun se prête à une multitude d'interprétations :

L'HOMME CHERCHE

Les ramifications possibles de ce sujet sont illimitées... comme le sont les propres ressources de l'homme. Ce sujet englobe tous les aspects du progrès scientifiques depuis que l'homme a commencé d'observer la nature d'un œil à la fois admiratif et inquiet.

L'homme cherche à comprendre son corps et son esprit et tout ce qui l'entoure. L'homme cherche aussi toujours à tirer meilleur parti des ressources naturelles dont il dispose. L'homme a progressé lentement. Il s'est d'abord borné à ramasser ce qui pouvait servir à sa nourriture. Il s'est ensuite livré à la chasse et à l'agriculture puis il a entrepris d'améliorer et de transformer les matières de la nature pour les adapter à son usage, devenant ainsi l'Homme qui produit. Et voici qu'avec une stupéfiante soudaineté, le rythme du progrès s'est précipité.

En l'espace d'une vie humaine, on ne compte plus les merveilles que la Science a réalisées : découvertes technologiques, produits synthétiques, machines qui multiplient les possibilités du corps et du cerveau humains. La productivité de l'homme apparaît alors comme une force motrice, comme l'un des facteurs influents de son perpétuel « état évolutif ».

À mesure que les produits de l'activité de l'homme transforment son mode de vie, les limites du monde où il vit reculent. Il y eut d'abord la famille primitive, puis la tribu, puis l'état-cité et la nation et enfin le monde complexe de notre époque, rétréci par la rapidité des communications, soudainement conscient du besoin vital de coopération sous le signe de l'interdépendance.

L'HOMME CRÉE

Tout en cherchant – et en modifiant le milieu où il vit – pour sa subsistance, l'homme découvre qu'il existe bien des choses qui échappent à son influence. Il découvre des merveilles qui frappent son imagination... des merveilles qu'il éprouve le besoin irrésistible de transmettre à d'autres hommes en les fixant par l'image, le chant ou le récit.

À partir des représentations primitives de la vie dont il orne les parois de sa caverne, puis des chants mystiques autour d'un feu et des récits colportés par les bardes, l'art progresse et se diversifie selon le milieu où il se développe. À l'époque moderne, chaque art influence les autres et l'influence des arts s'universalise de plus en plus, si diversifiés ou si expérimentaux qu'ils soient.

L'HOMME DANS LA CITÉ

C'est dans l'agglomération urbaine que l'homme trouve l'application du principe de l'interdépendance et que l'idée abstraite de « fraternité » prend pour lui un sens concret. Les problèmes du citadin sont essentiellement les mêmes dans le monde entier : partout la civilisation tend vers les grandes concentrations urbaines.

Dans le cadre de ce sujet sera représentée la façon dont l'homme utilise les sciences sociales et les arts pour s'adapter à l'existence en commun. Ses méthodes – et ses objectifs – varient selon les pays, sous l'influence de la langue, de la religion, du concept de la justice et de la structure familiale. Mais quelque forme que prennent les aspirations de l'homme, elles tendront toujours vers le même but : réaliser des conditions d'existence meilleures pour lui et pour les êtres qui lui sont chers et obtenir la possibilité pour chacun de réaliser ses propres aspirations.

Cette vision thématique s'est articulée en sous-thèmes spécifiques et réparties dans les trois secteurs d'exposition (Cité du Havre, Île Ste-Hélène et Île Notre-Dame). Voici les intentions des concepteurs, tel que décrit en 1965 :

L'Homme interroge l'Univers

Le besoin inné de l'Homme de chercher et découvrir depuis son enfance jusqu'à sa maturité, et ce, depuis tous les temps, le pousse à analyser son entourage. Sa curiosité sur son propre sort le dirige vers l'introspection, puis vers le monde et son univers.

L'Homme, la terre et l'espace

Ce pavillon démontre les caractéristiques physiques de son milieu immédiat : l'écorce terrestre, son manteau, son noyau et les régions atmosphériques. Les exhibits de ce sous-thème répondront à plusieurs questions, par exemple - Quelles ont été les causes de la formation géologique de sa planète? Quelles ressources naturelles peut-il y trouver? Quelles sont les causes des variations de climat et de température? Est-ce que tous ces facteurs influent sur sa pensée dans ses recherches ou dans ses communications? Comment l'Homme peut-il modifier son univers pour en tirer meilleur profit?

L'espace qui a mystifié l'Homme jusqu'à nos jours, et qui est la source même de son énergie, affecte sa vie quotidienne. L'énergie solaire qui transmet la vie aux plantes et subséquemment aux animaux sert aussi de nos jours à activer les satellites artificiels projetés par l'Homme en outre-atmosphère, réalisations qui prolongent ses moyens de communication et qui l'amèneront à la conquête de l'inconnu de son univers spatial.



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L'Homme et les Océans

Occupant la majeure partie du globe, les Océans ont été pour l'Homme un défi continu en ce qu'ils furent d'abord un empêchement à ses explorations et un élément à surmonter dans le développement de ses moyens de transport. C'est en utilisant les océans que l'Homme a élargi les limites de ses connaissances et accru ses moyens économiques. Il en a aussi obtenu sa nourriture et tiré certaines ressources naturelles. Comment l'Homme peut-il bénéficier davantage de cette source potentielle d'aliments, de produits chimiques, d'énergie et de ce moyen de transport.

L'Homme et les régions polaires

Les Régions Polaires représentent pour l'Homme moderne la dernière frontière terrestre à conquérir. Quel effet produisent l'Arctique et l'Antarctique sur l'Homme qui habite les zones tempérées et tropicales? Comment l'Homme peut-il s'adapter aux conditions de ces régions ou les modifier de façon à pouvoir y vivre et les explorer utilement? Quelles sont les ressources disponibles? Comment peut-on les extraire? Comment peut-il se transporter soit en surface ou par voies sous-marines? Quel effet la pénétration de l'Homme des autres régions produit-il chez les indigènes et leur culture?

L'Homme et la Vie

À mesure que l'Homme prend connaissance de son milieu, les secrets de la Vie le fascinent. Il en vient à en découvrir la composante première: La Cellule Humaine qui, chez l'Homme et les animaux, diffère de celle du règne végétal. Quelle est la nature de cette cellule? Comment se comporte-t-elle, comment parvient-elle à créer des tissus et des organes aux fonctions spécialisées et différenciées, analogues à celles qui existent dans la société des Hommes? Quel rôle les micro-organismes jouent-ils par rapport à l'Homme et à son milieu? Comment les traits et les caractéristiques inhérents à l'Homme se transmettent-ils de génération en génération?

Comment l'Homme assimile-t-il son milieu? Son système de communication interne diffère-t-il de celui des autres formes de vie? Comment son comportement résulte-t-il du fonctionnement physiologique de son cerveau, de ses sens particuliers et des facultés d'emmagasinage de son intelligence? Dans le comportement ordonné de son entité physiologique, quel est la cause du désordre et de l'inconduite de certaines cellules "anarchiques" comme dans le cas du cancer? Le même phénomène s'observe-t-il dans la vie des plantes, des arbres et des autres animaux, poissons ou reptiles.

L'Homme et la Santé

Grâce à une perception et une connaissance plus approfondie de lui-même et de son milieu, l'Homme est devenu conscient de sa santé. C'est le facteur primordial qui définit son utilité fonctionnelle et sa joie de vivre. La recherche continue des causes de maladie tant congénitales qu'acquises, ainsi que la recherche des moyens de prévention et de guérison, préoccupent le corps médical et toutes les disciplines connexes. La répercussion sur l'Homme et sa communauté en est considérable en ce sens que le mauvais état de santé d'un membre de la communauté peut toucher un large secteur de la population. Quelles mesures préventives et compensatrices possédons-nous pour faire échec à ces phénomènes? Que dire de l'usage des grands organes de diffusion comme médium d'éducation hygiénique et sanitaire?

L'Homme à l'œuvre

L'Homme à l'œuvre c'est le chapitre de la science et de la technique au service de l'Homme. L'Univers est constitué de matière et d'énergie réparties dans un ordre donné. L'Homme a saisi le sens des lois qui régissent cet univers et il cherche maintenant à en faire l'application pour satisfaire ses besoins: ces besoins fondamentaux et universels dépassent les facteurs temps, espace, vont même au-delà des considérations géographiques ou politiques.

Ce récit est raconté en trois épisodes. Le premier est consacré aux "Ressources de l'Homme". Tout ce qui constitue l'Univers est composé de matière et d'énergie. Impossible de transformer l'Énergie sans transformer la matière ou inversement. On peut donc conclure que le progrès matériel de l'homme dépend des moyens dont il dispose pour maîtriser les cycles irréversibles de ces deux éléments : matière et énergie.

Ainsi l'homme puise à même son univers physique la matière qu'il transforme soit en énergie soit pour satisfaire à ses besoins. Il doit sans cesse alimenter ce pouvoir énergétique en découvrant de nouvelles sources d'énergie pour répondre aux exigences d'une société de plus en plus complexe. Moulins à vent, piles solaires ou turbines géantes, il met toutes ses facultés d'invention en œuvre pour soutirer du soleil ou du vent l'énergie nécessaire à ses fins. Depuis les piles microscopiques, aux énormes engins à vapeur, il invente les systèmes les plus complexes pour obtenir l'énergie que certaines réactions chimiques naturelles ou orientées peuvent lui procurer. Il utilisera cette énergie pour transformer les matières en combustibles ou en matériaux de base qui entreront éventuellement dans la fabrication d'articles divers destinés à l'usage du consommateur.



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La transformation de la matière permettra le développement de matériaux divers doués des propriétés physiques requises pour usage particulier. Ainsi l'homme réalise des alliages de métaux, des matériaux plastiques, des tissus synthétiques et grâce à l'apport de la technologie universelle il arrive à perfectionner ses matériaux pour rencontrer les exigences de ses recherches et la réalisation de ses inventions. Ainsi, matière et énergie après transformation serviront à réaliser entre autres les moyens de transport et communications, sources de richesse inouïe pour l'homme.

Pour peu qu'on s'y arrête, on constate combien l'accroissement de la population mondiale a tendance à se concentrer dans les secteurs géographiques où les ressources d'énergie sont à peine exploitées; l'énergie est consommée loin des sources qui l'alimentent; il en est de même pour la matière qui doit franchir nombre de frontières, depuis son lieu d'origine, jusqu'au point de consommation. Incontestablement, toutes les ressources sont à la portée de l'homme mais encore faut-il que celui-ci apprenne à les utiliser à bonne fin.

Un second chapitre intitulé "Le Progrès" présentera un bilan du progrès de l'humanité. Tout progrès entraîne un changement. Le phénomène est irréversible et nous rappelle le principe du mouvement perpétuel: l'homme invente, découvre et crée de nouvelles machines; ces découvertes techniques en retour deviennent indispensables, s'imposent à la communauté humaine et obligent l'homme à modifier son entourage immédiat.

Ainsi les machines inventées par l'homme serviront à "bâtir le monde". L'homme est conditionné par son désir d'inventer des appareils mécaniques et une fois ceux-ci mis au point ils deviennent essentiels à l'entourage immédiat de l'homme. Ce cycle "d'invention-adaptation-ré-invention . . ." oblige l'homme à se dépasser lui-même. À l'origine les communautés humaines utilisaient les matériaux à l'état brut ou naturel. La découverte de l'énergie a eu comme conséquence la révolution industrielle.

Les progrès techniques ont peu à peu débouché sur l'ère de la production massive et voilà que la société contemporaine découvre l'époque de l'automatisation avec tout ce que cela comporte de réalisations merveilleuses; cerveaux électroniques, ordinateurs, usines automatisées, etc. L'Homme à l'œuvre, créateur, n'a plus qu'un rôle de surveillant.

Mais là encore, il lui est impossible de se soustraire à un monde qu'il s'est lui-même fabriqué. L'homme doit accepter cette nouvelle forme de condition humaine. L'automatisation n'implique pas diminution de travail mais bien plutôt, changement de travail. L'automatisation peut être un présage d'abondance matérielle et ce, sur un plan universel. L'homme contemporain toutefois doit demeurer en alerte, être réceptif et constamment à l'affût des découvertes nouvelles pour ensuite les appliquer au progrès de son entourage.

"L'Apprenti-sorcier" est l'épisode final de "l'Homme à l'œuvre". Ici les présentations feront étalage de tout le caravansérail de la technique moderne. Les plus brillantes réalisations seront exposées: moyens de transport permettant de franchir des distances considérables en un temps record-matériaux et sources d'énergie en abondance. L'homme est ici présenté maîtrisant l'Univers. Mais dans une présentation connexe, celle d'un univers chaotique, désordonné, infernal, (embouteillage de la circulation, automatisation, population dense et agitée, guerre, tumulte) l'homme apparaîtra impuissant, dépassé par ses propres réalisations. Mais heureusement tout n'est pas perdu, l'homme apprend à se méfier de son propre génie.

Peu à peu il arrivera à conquérir la technologie qu'il soumettra une fois de plus à ses besoins actuels; cette technologie mâtée, comprise, il l'utilisera pour explorer le cosmos et percevoir l'invisible: ce seront les satellites largués dans l'espace; les microscopes électroniques capables de sonder l'infiniment petit qui lui révéleront tous les secrets de la biologie ou de la cellule humaine; ce seront les rayons infrarouges, et le radar qui lui permettront de percer les ténèbres.

En plus, les moyens techniques qui auront révolutionné le champ des communications, fournira à l'homme un flot d'informations si considérables qu'il aura peine à les assimiler. Cette abondance d'informations est caractéristique du siècle. Mais l'homme pourra palier à ce désordre subit. Les cerveaux électroniques lui tiendront lieu de mémoire, capables d'assimiler pour lui renseignements, données scientifiques et informations en provenance de tous les coins du globe. Il est désormais possible pour l'homme de communiquer avec les machines; les cerveaux électroniques sont devenus autant de prolongements de ses propres facultés mentales. L'humanité sera-t-elle donc asservie à cette mécanique moderne?

Nous croyons qu'en quittant le pavillon de l'Homme à l'œuvre le visiteur gardera une vision beaucoup plus optimiste de l'humanité future. Fasciné, il aura saisi combien sensationnelle sera la communauté humaine de l'an 2000. L'homme de demain atteint presque des proportions de surhomme à condition qu'il sache exploiter à fond la vitesse, l'efficacité et la précision de ses machines non-intelligentes et apprendre à les utiliser comme palliatif à la lenteur, l'indolence et la distraction d'un homme par ailleurs incroyablement intelligent.

IMAGES DE L'HOMME

L'Homme a toujours cherché à transposer visuellement ses idées, ses pensées et sa conception de l'Univers en employant ses talents et les matériaux à sa disposition. Dans ses efforts pour recréer une expression particulière de sa pensée, capturer et retenir un instant mémorable ou augmenter son contentement, en embellissant les objets qui l'entourent, l'Homme a fait appel à différents moyens. Conseillé par les membres du Comité Consultatif des Beaux-Arts, la Direction de l'Expo '67 a choisi la peinture, la photographie, la sculpture et l'esthétique industrielle comme moyens additionnels pour compléter l'interprétation du thème "Terre des Hommes".

La Galerie d'Art présentera dans son musée, sur la Jetée Mackay, une exposition internationale de plus de 150 chefs-d'œuvre représentant la conception humaine du monde depuis les cultures primitives

jusqu'à la période contemporaine en passant par les civilisations anciennes, le début de l'ère chrétienne, les périodes gothiques et de la Renaissance. Ces chefs-d'œuvre ont été choisis et classés en quatre catégories:

L'Homme et son Image

L'Homme Seul

Les Travaux et les Jeux

L'Homme et l'Amour

L'Homme et son Univers

L'Homme dans la cité

L'Homme et ses conflits

L'Homme et la nature

L'Homme et sa Création

L'Homme et ses œuvres

L'Homme et son idéal

L'Homme et l'Infini

L'Homme visionnaire

L'Homme à la recherche de Dieu

L'imagination créatrice de l'Homme exprimant son Univers par la Sculpture sera illustrée au moyen de 50 œuvres d'art choisie sur le plan international et exécutées par les plus grands sculpteurs contemporains. On les disposera sur les pelouses et les pentes boisées de l'Île Sainte-Hélène. Le troisième moyen d'expression esthétique donnera lieu à une exposition dans le cadre du thème l'Homme interroge l'Univers. Il s'agit d'une collection internationale de photos d'art choisies pour leur intérêt et leur valeur universelle en ce qu'elles décrivent l'exubérance créatrice de la vie et de la vitalité de l'Homme face aux complexités du monde moderne. On y mettra l'accent sur l'Homme, son milieu et sur le sentiment de son appartenance à la vaste communauté humaine et sur de nombreux aspects de la condition humaine actuelle.

Dans le cadre du Thème l'Homme à l'œuvre, on exposera cent exemples remarquables de réalisations d'esthétique industrielle en provenance de quelque vingt-cinq pays. Les objets souligneront les étroites associations qui existent entre les talents créateurs de l'homme et son souci d'esthétique visuelle pour les objets d'usage journalier. Le choix sera axé sur le côté pratique de l'esthétique adapté à l'usage quotidien, à la maison, au bureau, dans les sports, les divertissements et les transports.

L'HOMME DANS LA CITÉ

La famille demeure la cellule fondamentale de la communauté humaine. Dans le monde actuel la famille reste le centre de la communauté: patelin, village, cité ou "mégapolis". L'enclave humaine de la famille, rouage qui fait partie du tout, est constamment consciente de ses problèmes de nourriture, d'abri, de survivance, etc. et doit s'adapter aux conditions d'un milieu qui comprend également d'autres familles, d'autres rouages. L'évolution de l'Homme qui cherche, travaille, crée et qui se développe en collectivité concerne toutes les grandes familles humaines sur la "Terre des Hommes".

Le sous-thème l'Homme et la Communauté étroitement rattaché à celui de l'Homme et la Santé résumera en quelque sorte les composantes du Thème en ce qui concerne son comportement face à son milieu, ses nouveaux concepts de vie communautaire, ses valeurs et ses aspirations humaines et les occasions qui s'offrent à la grande famille humaine de progresser dans la "recherche du bonheur".

Malgré les différences de langue, de religion, de vie de famille, il est possible d'établir entre les peuples une unité et une harmonie qui nous permettent de concert ou individuellement d'instaurer un monde meilleur.

LE LABYRINTHE

Certains de ces aspects, surtout ceux qui concernent le développement et les aspirations métaphysiques de l'Homme, seront illustrés dans le Labyrinthe. Chaque séquence ou chapitre, utilisant de nouvelles techniques cinématographiques, présentera une vue d'ensemble de la civilisation humaine: naissance, enfance, jeunesse confiante, labyrinthe, conflits, renaissance et célébration. Toutes ces phases tentent de démontrer l'impulsion naturelle de l'Homme "à poser sa pierre pour contribuer à bâtir le monde".

On prévoit un Palais des Sciences pouvant recevoir quelque quatre cent auditeurs. On y présentera un programme spécial de conférences ou causeries données par des lauréats du prix Nobel ou par d'autres conférenciers, tels que: éminents savants, médecins, philosophes, hommes d'État et personnalités de renom dans le domaine des arts et d'autres disciplines. On présentera des films d'ordre documentaire dans les domaines scientifiques, culturels et techniques. Le programme sera planifié de façon à coïncider avec l'intérêt culturel et intellectuel des congressistes qui se rassembleront à Montréal ou dans les environs au cours de l'Expo.

L'HOMME ET L'ALIMENTATION

L'homme primitif, soucieux de se procurer la nourriture, le vêtement et l'abri nécessaires pour lui et sa famille, arriva à découvrir que la culture des céréales et des plantes, ainsi que l'élevage des animaux, contribuaient à améliorer son sort. Ce fut là non seulement le début de l'agriculture, mais aussi la naissance de la civilisation car, en produisant plus que le nécessaire pour lui-même, il pouvait ainsi échanger ses surplus contre les articles fabriqués par les artisans. Ces derniers, libérés de la tâche de s'approvisionner, purent dévouer tout leur temps à leurs métiers respectifs. Le système d'échange de travail pour des provisions fut le précurseur du troc qui engendra le commerce et donna naissance à l'économie qui fournit l'essor au développement des grandes civilisations.

Jusqu'à l'avènement de la révolution industrielle, l'économie de la plupart des pays était basée sur la production agricole. L'agriculture aujourd'hui est étroitement rattachée au développement scientifique et technologique des pays et des civilisations. Dans certaines parties du monde, l'agriculture a progressé par les méthodes modernes, telles que la fertilisation des sols, la mécanisation agricole, l'irrigation des terrains arides, le croisement des plantes et des animaux, au point où la culture fermière sera bientôt automatisée. Par ailleurs, certaines régions du globe en sont encore à ne cultiver que quelques céréales de base qui poussent dans des sols épuisés et où les seules formes de labeur restent l'être humain. Cette situation apporte, d'une part, des surplus de provisions et, d'autre part, une carence de nourriture grandement aggravée par une population toujours croissante.

L'homme moderne, conscient du sort de ses semblables dans les pays attardés sur le plan technique, essaie de trouver les solutions aux problèmes de sous-alimentation. Comment l'homme pourra-t-il arriver à nourrir les populations de plus en plus nombreuses? Comment peut-il améliorer ses méthodes de culture de façon à répondre aux besoins toujours croissants? Ces problèmes et leurs conséquences seront étudiés et analysés dans l'Homme et l'alimentation et les solutions pratiques possibles y seront démontrées.

TU DEVRAIS FAIRE QUELQUE CHOSE LA DESSUS



VISA

« Il était trois heures de l'après-midi. Mon chef de service est entré dans la salle, s'est approché de mon bureau, m'a offert une cigarette. Un ennui, ai-je pensé aussitôt. « Je viens d'aller visiter le Labyrinthe ». « Ah oui. C'est le truc de l'ONF, ça? ». « Hum... Hum... C'est sensationnel. Tu devrais faire quelque chose là-dessus ».

« Peut-être... »

Ennuagé, je suis rentré chez moi. Et j'ai fouillé dans un dictionnaire de mythologie grecque. (...) Convaincu qu'on a toujours tort de vouloir expliquer les mythes, je me suis rendu au Labyrinthe, dans la Cité du Havre. Une heure plus tard, je suis revenu voir mon chef de service.

« Je viens d'aller visiter le Labyrinthe ». « Oui. Et puis? » « Mais c'est sensationnel. Il faut que j'écrive quelque chose la dessus » (...)

Écrire quelque chose! Oui. Mais quoi? Si ce n'est que j'ai vécu, en une heure, une des expériences les plus fascinantes et angoissantes qui soient. »

Pierre Olivier (journaliste à La Presse)





Cinquante ans plus tard, les spécialistes du cinéma, les historiens de l'art ou encore les simples passionnés se posent toujours la même question : le Labyrinthe, en 1967, était-ce vraiment une révolution cinématographique ou tout simplement une expérience sympathique, mais sans plus? Le public de l'Expo 67, lui, a longtemps répondu à cette question en faisant du Labyrinthe un des pavillons fétiche des visiteurs; ceux-ci acceptant même de faire la ligne trois ou quatre heures (jusqu'à cinq les jours de grandes affluences) pour pouvoir y accéder et, malgré cela, retournant en ligne pour refaire l'expérience. C'est sans contredit un succès de foule, mais les concepteurs ont-ils réussi ce qu'il recherchait au départ? La réponse ne peut pas être un simple oui ou non...

On a longtemps parlé d'une expérience unique de cinéma immersif, mais ce serait réducteur de se limiter à cette description de l'expérience du Labyrinthe. Les concepteurs ont aussi mentionné un cheminement initiatique... d'où le thème du labyrinthe, emprunté à la légende de Thésée et du Minotaure... Et si c'était beaucoup plus que cela?

Il faut se rappeler que l'Expo 67 se tient alors que nous sommes plongés (du moins les jeunes occidentaux) dans une crise existentielle formidable qui aura des répercussions pendant une décennie. L'arrivée de drogue dite « initiatique » (LSD, Peyotl, Datura, etc.) et un refus d'accepter la conception du monde tel que le proposait les adultes, survivant de la 2^e guerre mondiale et de la crise économique des années trente, a favorisée une recherche presque constante du « Moi », de l'individu, justement de « l'Homme » de cette Terre des Hommes que l'on exposait à grand renfort de démonstrations culturelles, sociologiques et scientifiques au milieu du St-Laurent. Le cheminement initiatique proposé par les concepteurs du Labyrinthe se devait, en fait, d'être l'illustration de celui des jeunes de l'époque.

Jacques Attali écrira : "Personnellement, le symbole que j'associe le plus volontiers au temps est le labyrinthe. À cause de la complication de son plan, des difficultés de son parcours, il me semble qu'il représente

bien l'être humain en train de cheminer. On ne peut pas dire qu'on chemine d'un point à un autre, car la ligne droite ne rend pas du tout l'idée d'un cheminement dans le temps. On chemine plutôt d'une façon sinueuse : quand on va quelque part, on recule, on revient, on va d'un côté et si ce n'est pas là, on va de l'autre côté, etc. Aller ailleurs, se déplacer, toujours à la recherche de quelque chose qui doit être le centre du labyrinthe..."¹

Était-ce ce que recherchaient les concepteurs du Labyrinthe? Pour le savoir, il faut refaire avec eux le cheminement qui les a conduits à la création de l'expérience audiovisuelle de 1967.

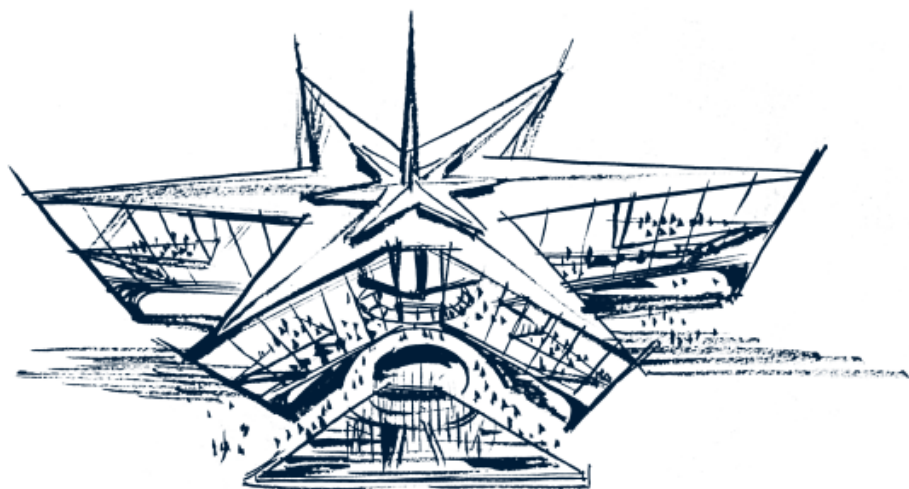
AVANT TOUT, S'IMPLIQUER

Dès décembre 1962, la direction de l'Office National du Film (ONF) entend bien s'impliquer dans les festivités du Centenaire de la Confédération très conscient du rôle important que l'Office devrait jouer dans le cadre des festivités pancanadiennes de 1967. Parmi les suggestions de Roman Kroitor et Jacques Godbout, initiateur de cette réflexion, avec Don Brittain, on mentionne une utilisation importante du format 70mm, d'une présentation multiécran ainsi que d'un « Road Show ». Mais on est encore loin de pouvoir définir ce que sera la contribution de l'ONF à l'Expo 67.

Après quelques consultations du personnel des différentes unités de l'ONF, Roman Kroitor ainsi que Hugh O'Connor propose une réflexion sur ce que sera la vision du monde des visiteurs de 1967. Constatant les énormes progrès dans l'exploration spatiale, tout autant du côté soviétique qu'américain ainsi que la vitesse des découvertes au niveau des sciences biologiques, ils posent trois questions :

Qui suis-je ?
Je viens d'où?
Où vais-je?

Ils mentionneront que : « Nous ne pouvons pas répondre à ces questions directement ou scientifiquement, mais si on en tient compte, nous pourrions certainement concevoir une exposition qui serait une œuvre d'art en soi ». Pour bien illustrer cette démarche, ils proposent un pavillon dont la forme même serait symbolique. « Imaginez un tétraèdre ouvert – une pyramide à trois côtés dont le dessus serait supprimé, offrant ainsi un lieu d'exposition tout en hauteur avec l'ajout de trois extensions partant de la base, offrant ainsi trois autres lieux d'expositions, reprenant la forme d'une étoile ».

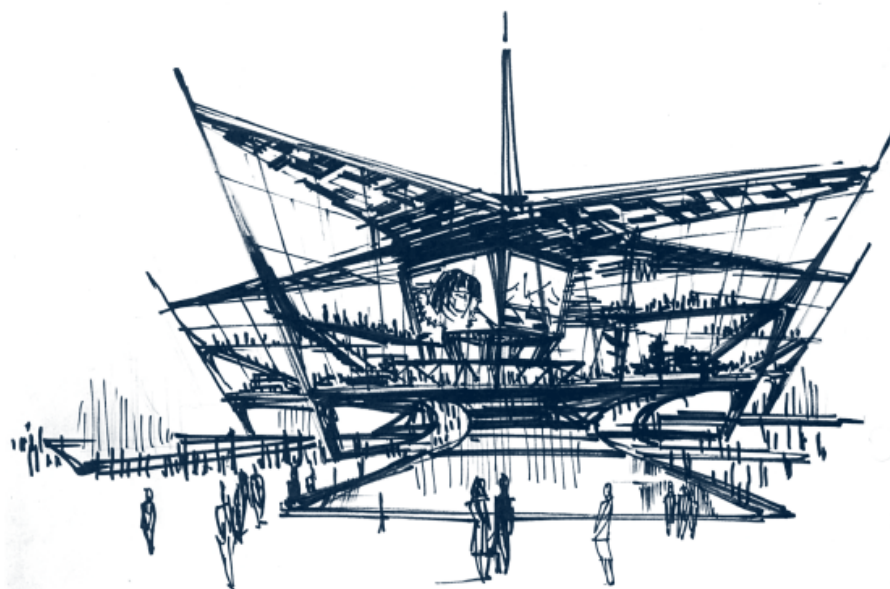


Chacune de ces « branches » porterait sur un thème spécifique :

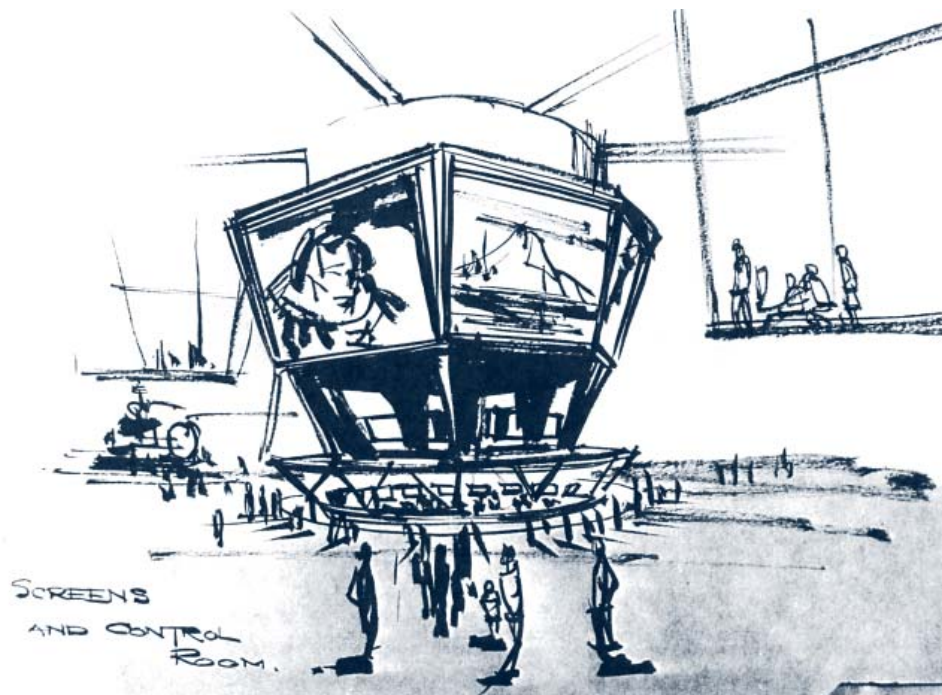
- La Race de l'Homme (Homo Sapiens)
- Le regroupement social de l'Homme (le Canada comme modèle)
- L'Homme dans la société.

Le visiteur pourrait pénétrer dans le pavillon par n'importe laquelle des trois « branches » de l'étoile. Il se rendrait pas la suite à un des cinémas du pavillon par un corridor où on exposerait des photos en lien avec la

thématique. Puis, il passerait à une autre branche de l'étoile et à un autre cinéma pour ensuite terminer sa visite du pavillon par le visionnement d'un film qui ferait en quelque sorte la synthèse des trois autres, en ramenant l'Homme à son individualité. Ce film serait projeté sur un cube, suspendu au centre du tétraèdre. Ce cube symboliserait la fondation sur laquelle « l'Homme » construit son futur...



Le bâtiment proposé se présenterait effectivement sous la forme d'une étoile, dont les lignes auraient été adoucies par l'ajout d'escaliers et de passerelles ouvertes. Les trois entrées du pavillon ne se rencontreraient jamais, forçant ainsi le visiteur à se rendre vers le haut de la structure et assister au visionnement effectué sur le cube. L'édifice serait construit d'acier et de verre. De plus, ce cheminement imposé permettrait au visiteur d'avoir un ensemble de perspective tout autant sur la structure que sur les photos exposées un peu partout, proposant ainsi une multitude d'associations visuelles et affectives. Les concepteurs mentionnent que ce design offrait une flexibilité financière importante puisque peu importe l'échelle du bâtiment, il serait facile d'adapter le contenu aux contraintes financières ou physiques du pavillon.

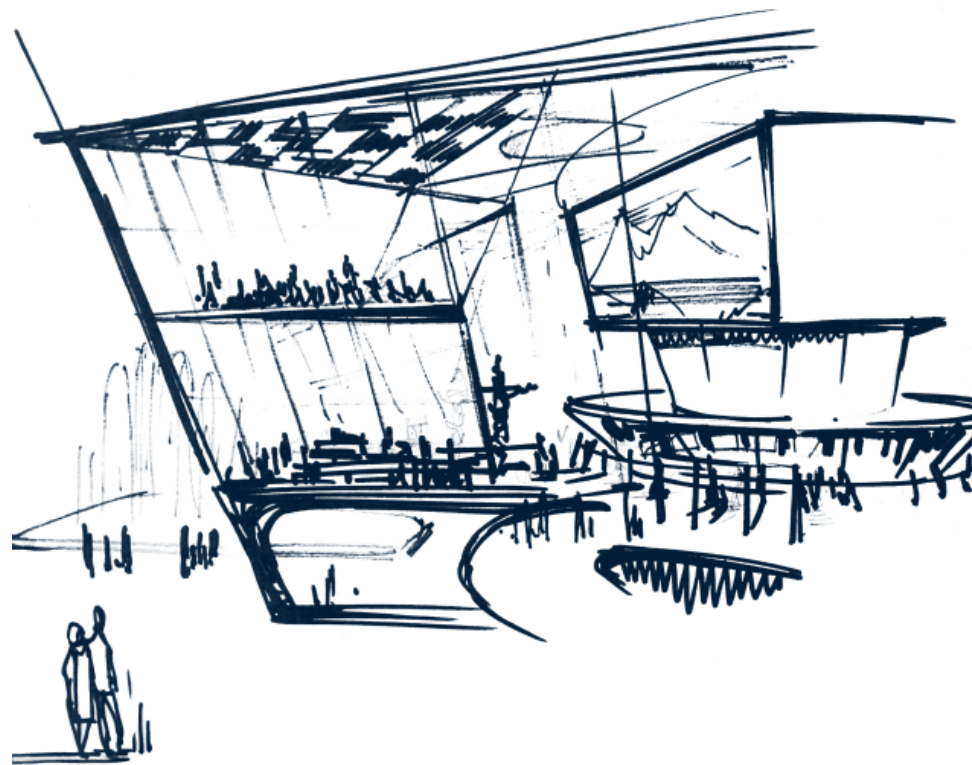


L'idée semble avoir été bien reçue au départ, mais ce projet sera écarté pour quelque temps, car la Commission des expositions du gouvernement canadien, en mars 1963, fait appel à l'ONF pour développer du contenu audiovisuel pour le pavillon du Gouvernement du Canada ainsi que pour des présentations pancanadiennes, entre autres via le Train de la Confédération.

Par contre, l'idée d'une expérience cinématographique immersive circule déjà auprès des membres de la Compagnie de l'Exposition et on semble retenir un thème proposé par Tom Daly, Roman Kroitor et Hugh O'Connor : la légende du Minotaure et de son labyrinthe. Le but recherché par les commissaires de l'Expo est de créer un lieu, une expérience cinématographique qui pourrait symboliser le thème de « Terre des Hommes ».

Pendant ce temps, Kroitor étudie les contraintes techniques imposées par le « cube » qui serait central à sa proposition de structure pour le pavillon de l'ONF. Plusieurs difficultés semblent avoir ralenti l'enthousiasme pour cette approche, et le temps nécessaire pour bien développer ce nouveau concept n'était pas vraiment disponible.

De plus, l'idée de recréer physiquement un labyrinthe dans le cadre du pavillon de l'ONF a fait son petit chemin... La première proposition pour le pavillon de l'ONF est abandonnée et l'on recentre la conception du nouvel édifice en fonction du concept même du labyrinthe et de l'idée de faire faire un cheminement initiatique aux visiteurs.



Pour faciliter le développement du concept du labyrinthe, Tom Daly, de l'ONF, fit appel, au printemps 1964, à Northrop Frye, un des grands théoriciens de la littérature alors directeur du Victoria College de Toronto ainsi qu'à Fernand Cadieux, un sociologue très reconnu dans le milieu universitaire. Une rencontre dans un hôtel de St-Jovite avec Roman Kroitor, Collin Low, Hugh O'connor et quelques autres personnes a été organisée afin de « brainstormer » sur le sujet. Le compte-rendu de cette rencontre est fascinant et nous permet de mieux comprendre le développement de la pensée qui a guidé par la suite Kroitor et ses associés dans la conception du Labyrinthe.

Le concept de base, qui consiste à faire cheminer le visiteur par une série de « chambres » a été adopté dès le départ et c'est en tenant compte de cette approche que la discussion s'est poursuivie. Mais combien de chambres et surtout, comment va coûter chacune de ces salles cinématographiques? La réponse à cette question va évoluer tout au long du projet, jusqu'à ce que finalement, on se limite à trois chambres, dont deux seulement seraient des cinémas.

Originellement, on proposa sept chambres, chacune reprenant un sous-thème du cheminement de l'Homme :

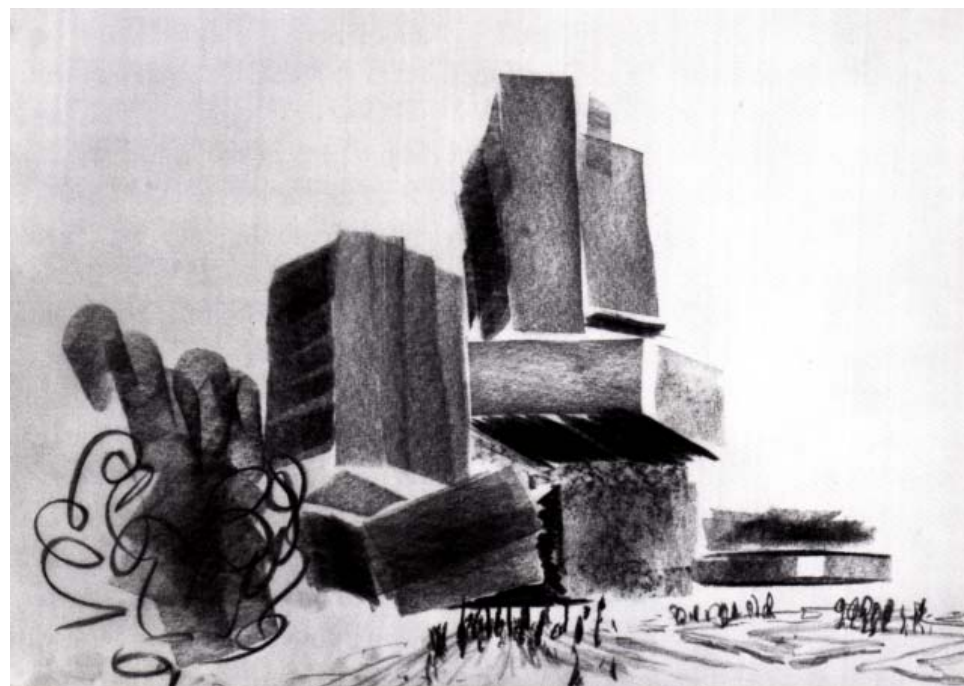
1. La maison de l'Homme (sa planète)
2. La jeunesse de l'Homme
3. L'Arbre de la connaissance
4. La richesse de l'imagination de l'Homme
5. Le héros et son combat contre le Minotaure
6. La mort et la renaissance de l'Homme
7. La célébration de la vie

Mais un rapide calcul du temps nécessaire pour que le visiteur puisse traverser ses 7 chambres démontra les limites de cette proposition : en comptant 12 minutes par chambre (incluant 3 minutes pour le déplacement) on arrive à un total de 84 minutes – totalement irréalistes

pour une présentation du type recherché lors d'une exposition. Idéalement, il ne faudrait absolument pas dépasser une heure.

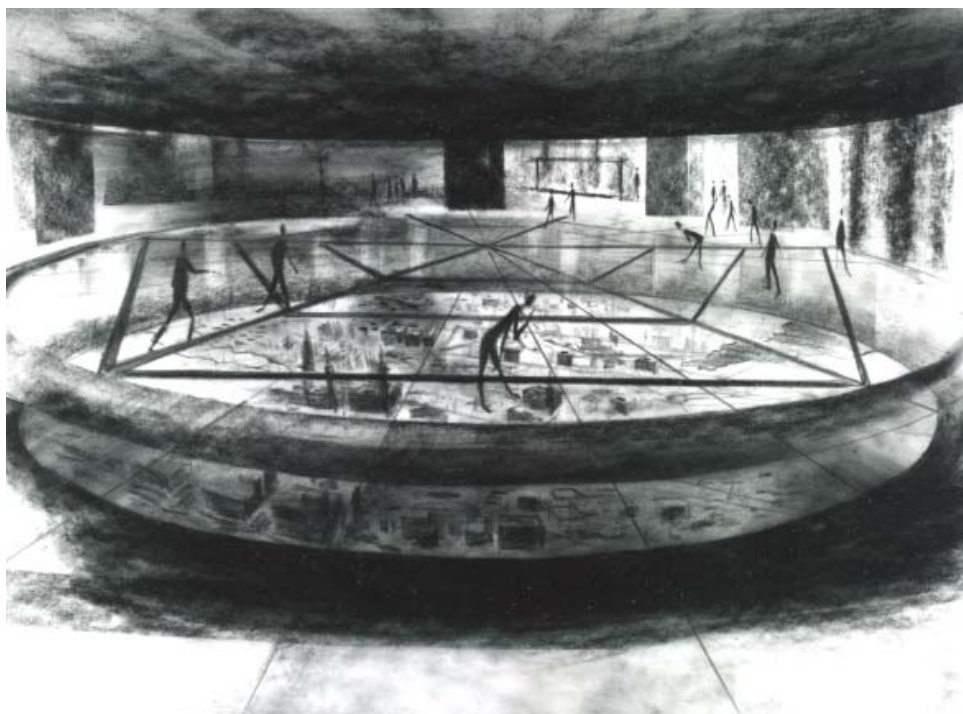
La discussion porta aussi sur le type de présentation – écrans simples, multiécrans, etc. L'exposition de New York venait alors d'ouvrir ses portes et déjà on commençait à parler de l'expérience cinématographique offerte à la Foire, en particulier de certaines projections multiécrans, dont le film de Francis Thompson et Alexander Hammid présenté au pavillon de Johnson Wax - « To be Alive », film qui allait se mériter un oscar en 1966 (et qui fut présenté au cinéma du pavillon sur les Nations-Unis à l'Expo 67). On décida alors d'avoir une approche variée, selon les chambres.

UNE PREMIÈRE VISION DU LABYRINTHE - FÉVRIER 1964



© ONF - Esquisses de Colin Low – proposition pour le Labyrinthe

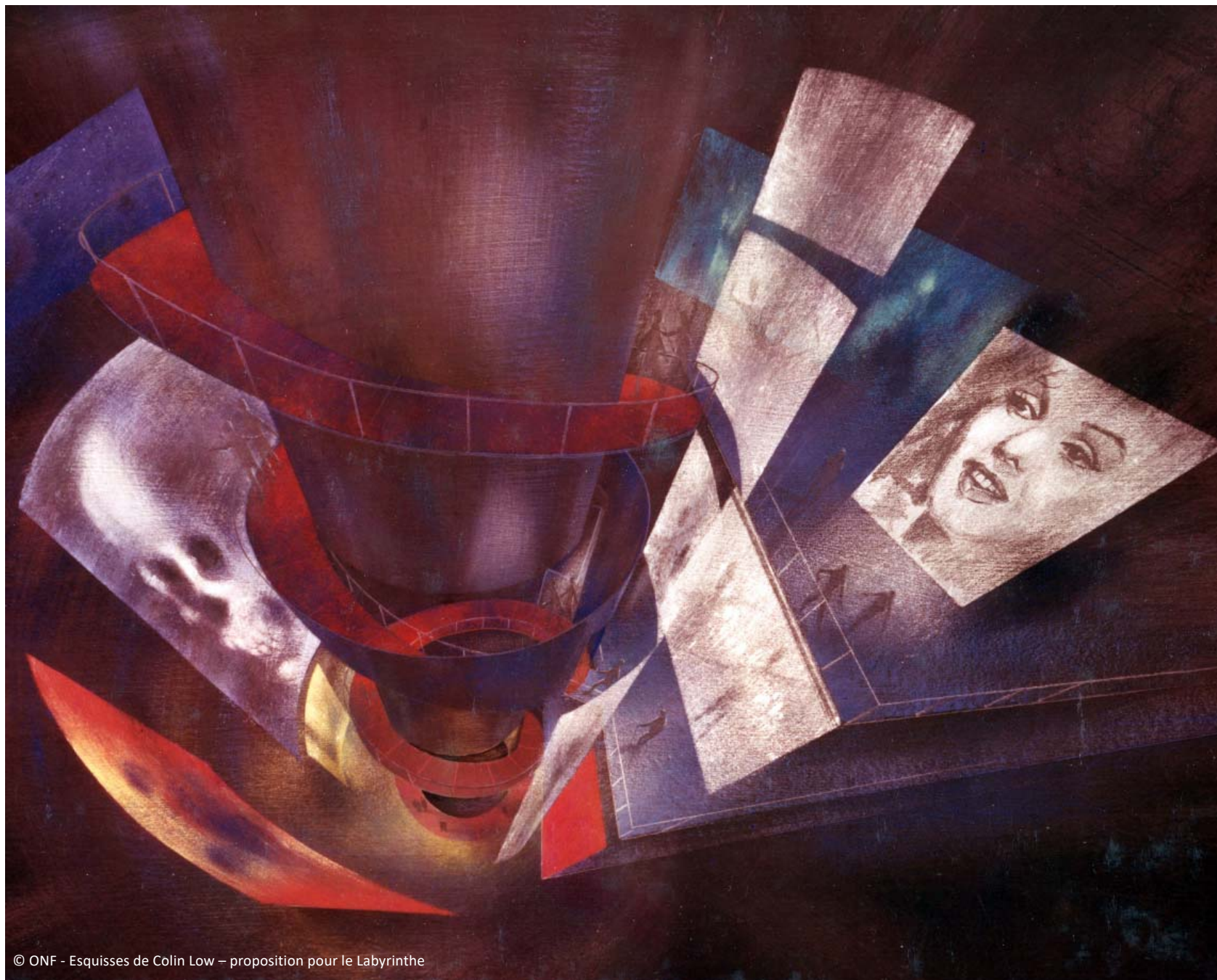
Dès qu'il devenait évident que le premier concept présenté par Kroitor ne serait pas retenu, on développa une nouvelle version du Labyrinthe, en spécifiant cette fois-ci que le thème, le type de projection et l'architecture du pavillon étaient tous interreliés. Colin Low fit une première esquisse de ce que pourrait être l'édifice abritant le labyrinthe ainsi que son contenu.



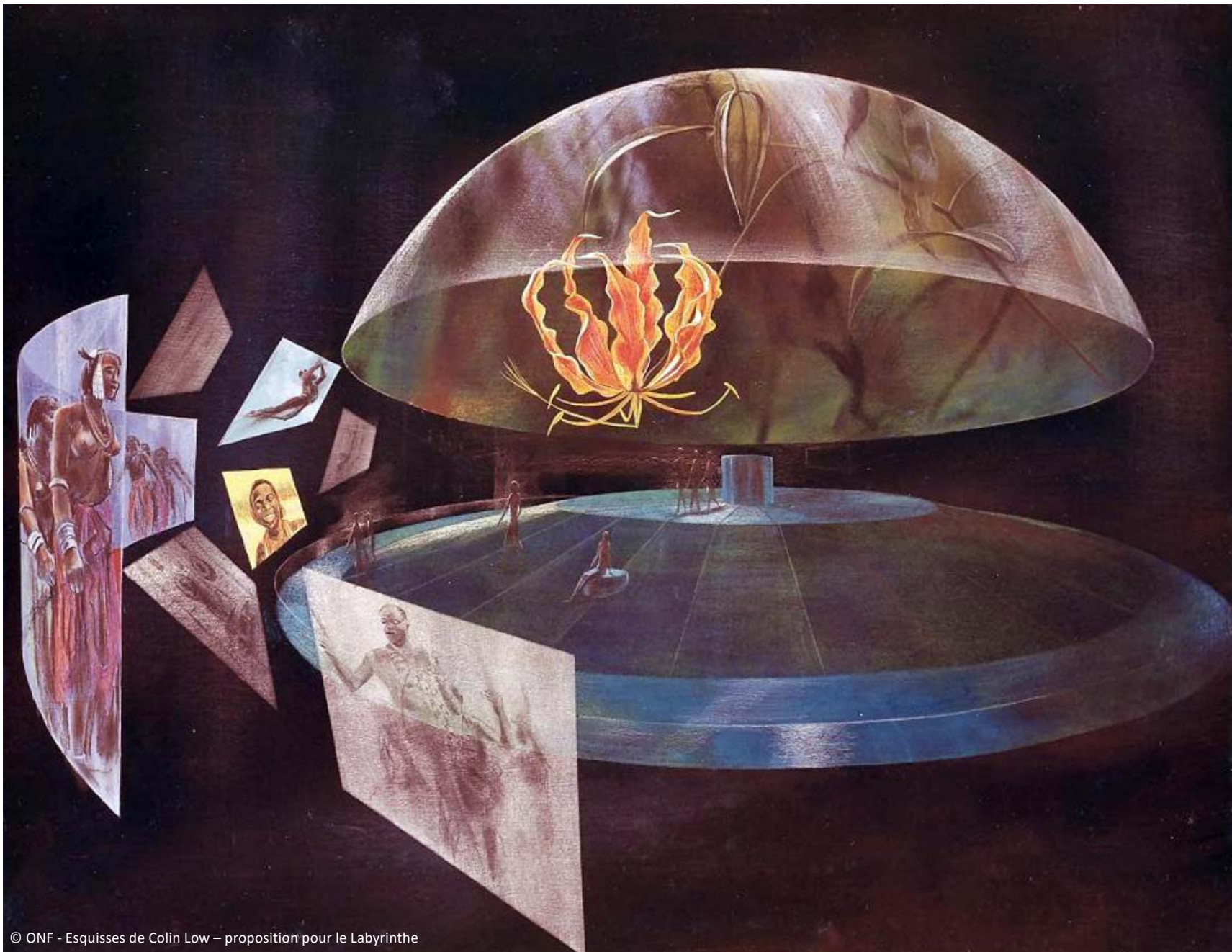
© ONF - Esquisses de Colin Low – proposition pour le Labyrinthe



© ONF - Esquisses de Colin Low – proposition pour le Labyrinthe



© ONF - Esquisses de Colin Low – proposition pour le Labyrinthe



© ONF - Esquisses de Colin Low – proposition pour le Labyrinthe

UN PREMIER PROJET ARCHITECTURAL

De sept chambres, on passa à quatre. C'est ce concept qui fera l'objet des premiers plans architecturaux du pavillon. Celui-ci, conçu par le bureau d'architecte Bland, Lemoyne & Shine était en fait quatre structures, chacune abritant une salle de cinéma unique, et reliée entre elles. Un véritable labyrinthe végétal occupait le centre du pavillon, à l'arrière d'une façade reliant deux des salles.



© Archives Canada – Maquette première version

On avait pensé à une structure plus légère au départ faite essentiellement d'acier, mais rapidement les limites financières imposées à l'architecte amenèrent celui-ci à privilégier un bâtiment en béton armé, sans fenêtre, dans la lignée de l'architecture brutale (brutalisme) de la période, comme la Place Bonaventure.

La première chambre devait être équipée de trois écrans panoramiques : un situé verticalement sur un mur, un autre au plafond et un troisième écran au niveau du sol. Les visiteurs se retrouvaient sur quatre étages et debout face aux écrans. Puis, ceux-ci se dirigeaient vers la deuxième

chambre qui était en fait un labyrinthe comportant trois écrans ainsi que trois immenses prismes faits de miroirs. Par la suite, le visiteur se dirigea vers la troisième chambre où l'attendait deux ensembles de sièges, sous la forme de mezzanines suspendues face à trois écrans montés une au-dessus des autres. Puis, finalement, la dernière chambre permettait aux visiteurs de s'asseoir pour une projection sur cinq écrans cruciformes et une projection dans un dôme, situé au plafond de la salle. Le tout devait durer environ une heure, en comptant 15 minutes par chambre, incluant les déplacements. On prévoyait que les salles pourraient accueillir environ 500 personnes à la fois.

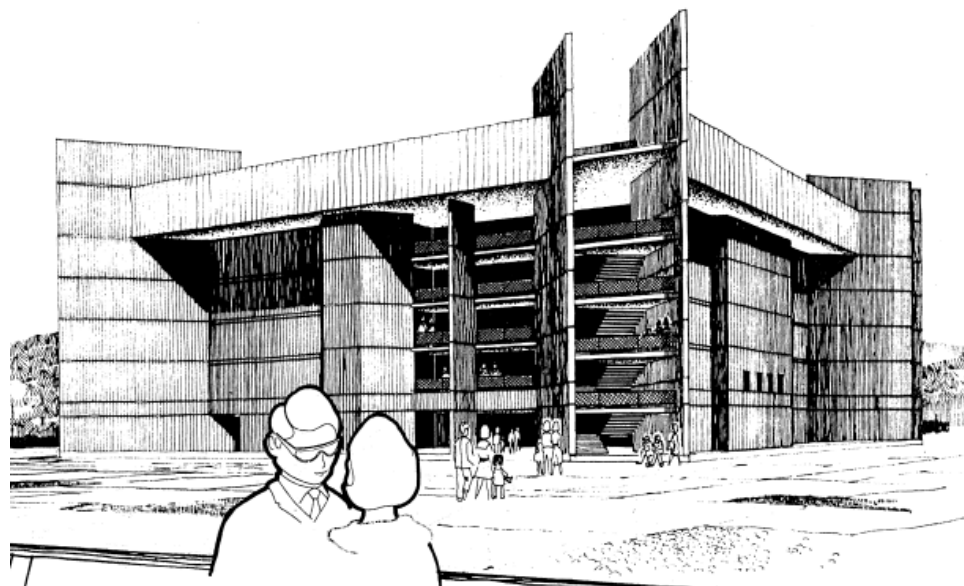


© Archives Canada – Présentation des maquettes des concepts de projection

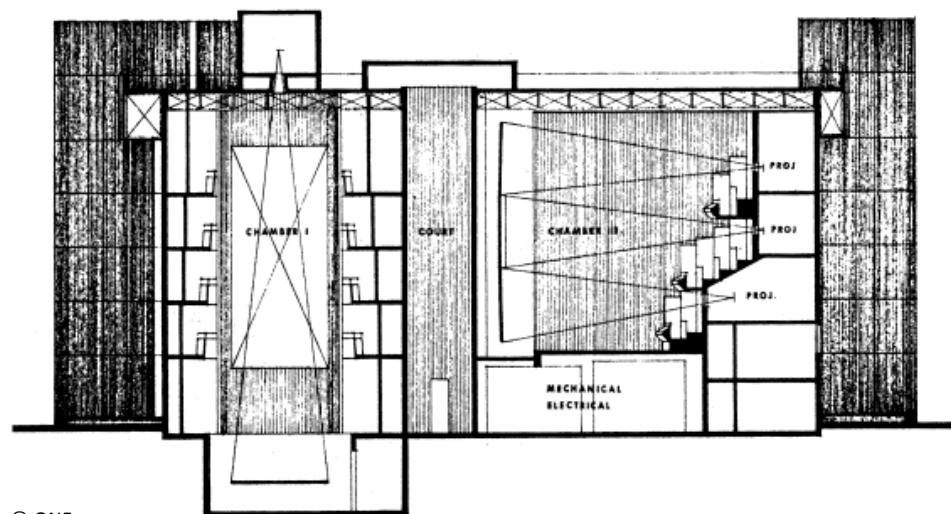


© Archives Canada – Présentation des maquettes des concepts de projection

L'équipe de réalisations travailla plusieurs mois avec cette hypothèse, mais les coûts d'un tel édifice, ainsi que la réalité d'avoir quatre productions cinématographiques simultanées forcèrent l'équipe à revoir le concept. La deuxième version proposa plutôt trois chambres, éliminant la 3^e chambre prévue originalement ainsi que les écrans au plafond des salles un et trois. On réduisit aussi le nombre de spectateurs à 240 par chambre. Au fil des mois, le temps vint à manquer et les écrans cinématographiques prévus pour la chambre deux – le labyrinthe – furent remplacés par des milliers de petites lumières clignotantes – on garda cependant les prismes. C'est cette configuration qui fut construite dans un temps record. Entre temps, la Compagnie de l'Exposition décida de bâtir le pavillon à la Cité du Havre, tout près du complexe Habitat 67 et des pavillons de l'Homme dans la Cité et de l'Homme et la Santé.



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UN CHEMINEMENT INITIATIQUE?

C'est ce qui avait été prévu du moins, mais ce ne fut pas totalement réussi – on pourrait même dire que cet aspect du concept fut un échec. Mais suivons le spectateur, en 1967, pour bien comprendre comment on espérait lui faire vivre cette expérience « initiatique » :

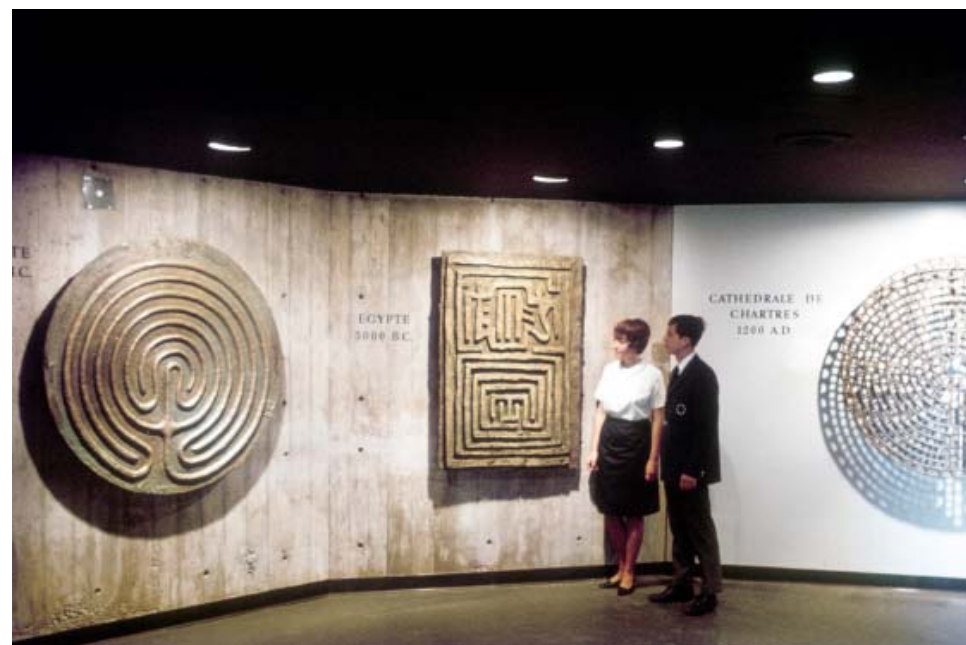
Après une « légère » attente de quelques heures, le visiteur entre finalement dans le pavillon. Un édifice de cinq étages, sans fenêtre et surtout très imposant. Immédiatement, on lui estampe son passeport – le visa « Labyrinthe » étant très recherché, à cause des files d'attente justement. On le brandissait comme le symbole d'une victoire...



Il passe ensuite dans l'antichambre de la première salle. Au plafond noir et au plancher gris, on a rajouté sur les murs des pièces représentant quelques anciens labyrinthes, célèbre dans l'histoire, mais avant tout, c'est une

représentation en métal du labyrinthe qu'est le pavillon qui capte l'attention. Sur un mur, une inscription : « Le mythe du labyrinthe a été utilisé par les hommes depuis les temps préhistoriques pour symboliser son passage dans le monde ». Le visiteur, lui, continue son passage par un corridor étroit puis passe devant un immense assemblage fait d'un crâne humain et de corne de buffle - une sculpture (de Colin Low) représentant le Minotaure. Dépendant de l'humeur du visiteur, il rit, s'épouvante ou demeure impassible avec sa première rencontre de la bête.

Finalement, il aboutit dans une grande salle, austère, toujours sombre et illuminée par des luminaires jaunes. Puis, par groupe de 40, il accède à un ascenseur qui le mènera à la salle d'attente d'un des quatre niveaux de la première chambre. Sur un des murs, on peut lire : « Dans les labyrinthes des légendes, le héros, après plusieurs aventures, trouve la bête et le tue, retournant triomphant au sein du monde ».



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Une dizaine de minutes plus tard, il pénètre enfin dans la première chambre, n'en pouvant plus d'attendre. Il entend alors la première phrase de la présentation : « Voici que le héros se présente aux portes du labyrinthe - Le héros c'est vous et vous traversez les corridors de votre propre vie – Tâchez de rire un peu, ne pleurez pas trop et surtout n'ayez pas peur - Car c'est notre personnage principal - Il a le trac , il cherche son texte - Le temps est venu pour des jeux plus rigoureux - Il faut

contraindre, bâtir, conquérir, car votre vocation est de changer ce monde que vous habitez - Un jour ou l'autre il faudra faire face à l'inévitable, à l'inacceptable - Si nos chemins vous ont semblé tourmentés, si le trajet vous a quelque peu bousculé, mille excuses."

À première vue, la salle est déconcertante : quatre galeries en forme d'ellipse entourent deux immenses écrans panoramiques – un placé en hauteur sur un mur et un autre au sol, formant la lettre « L ». On demeure debout, appuyé sur une rampe. Dépendant de la hauteur de la galerie dans laquelle se retrouve notre visiteur, on sent immédiatement un léger vertige. Tout devient noir et une voie (féminine en français et masculine en anglais) raconte que « Nous commençons avec le monde qui attend son héros ». Quelques secondes de noir puis l'écran s'illumine et nous révèle la rencontre de deux trains, dont un qui passe dans un tunnel puis, après un vol d'hélicoptère plongeant vers la mer et les falaises qui la borde, l'écran vertical prend vie et c'est une forêt qui s'affiche.

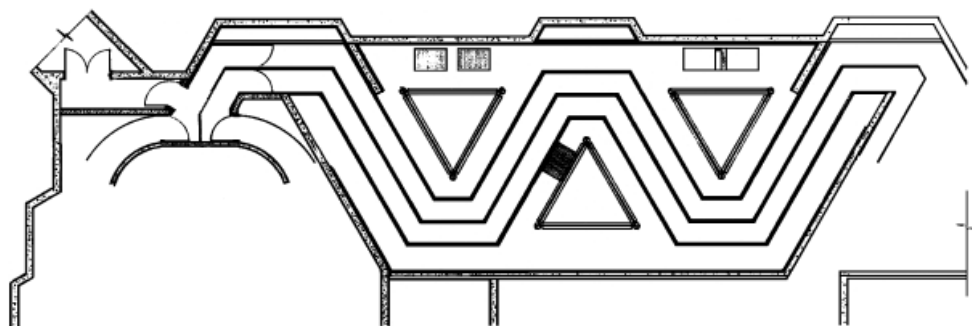


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Dix-huit minutes plus tard, nous laissant sur une photo d'un sans-abri, debout, appuyé sur un poteau et sur un dernier commentaire : « Notre grande aventure semble s'être terminée plutôt mal. Le milieu environnant est en colère et hostile. Mais le cheminement n'est qu'à moitié effectué et le labyrinthe a de multiples corridors ». On le laisse sur une dernière image, représentant un échangeur routier puis les lumières reviennent. Les portes s'ouvrent et le visiteur passe dans la chambre 2, plongée dans la noirceur. Quelques secondes après la fermeture des portes, une myriade de petites lumières s'allument, se reflétant dans des prismes de miroirs et créant un effet de profondeur sans fin. Le voilà qui se retrouve au sein même d'un labyrinthe, isolé malgré la foule. Il circule lentement vers la troisième chambre. Graduellement, il se voit dans les miroirs puis perçoit finalement les autres visiteurs.

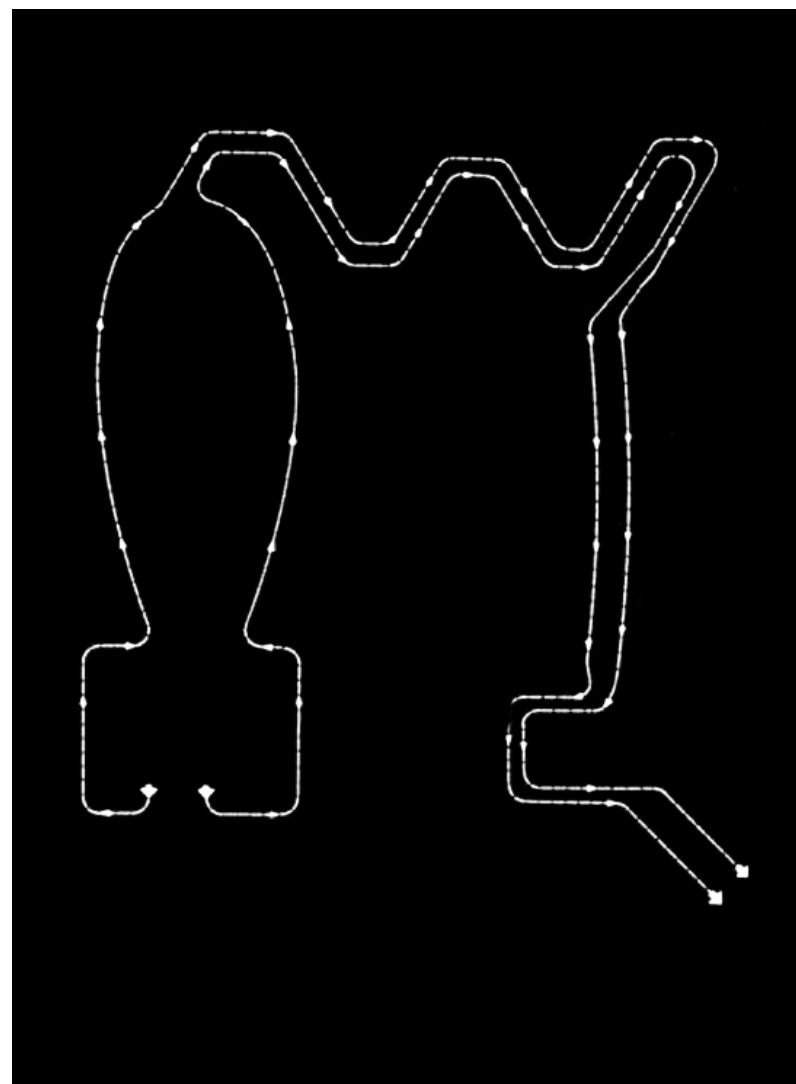


La deuxième chambre et son labyrinthe

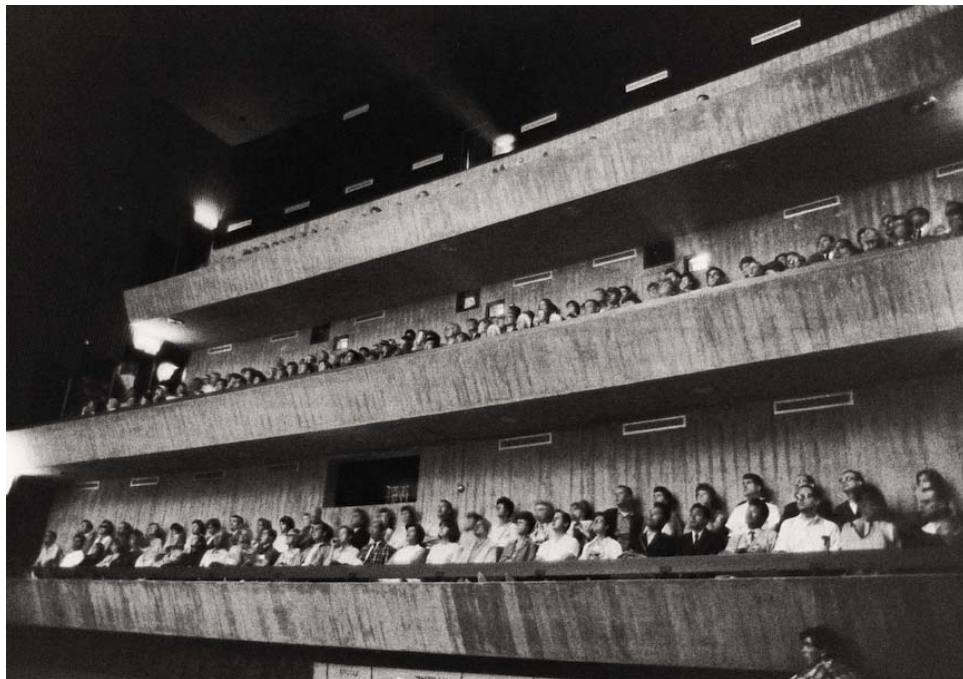
Et toujours cette voix qui lui raconte qu'« à ce point-ci, impossible de reculer, car le monde est sous l'emprise du Minotaure et si vous en avez l'idée pour le combattre, il vous faudra fouiller l'ombre des prochains corridors où il se cache - Que le courage ne vous fasse pas défaut. »

Mais malheureusement, bien que la trame musicale contribue de façon très efficace à créer une ambiance, la magie ne s'opère pas. La fatigue occasionnée par les longues files d'attente et les 18 minutes debout dans la première chambre ne permette pas au visiteur de se laisser emporter par les effets de ce labyrinthe et il n'a en tête que d'arriver

rapidement à la troisième chambre. Il devra patienter encore quelques minutes avant d'y pénétrer et, oh! Soulagement. Cette fois-ci il pourra assister au spectacle confortablement assis, face à un ensemble de cinq écrans cruciformes.



© U McGill – Cheminement du visiteur entre les trois salles



© ONF – 3^e salle

Et toujours cette voix qui le met en garde : « Vous voilà face à face avec votre ennemi, le reconnaître c'est commencer à le vaincre - Vous vous êtes cru au-delà de l'épreuve, mais la plus grande épreuve était encore à venir - Ne peut-on que se perdre dans les couloirs du temps ou bien y a-t-il un espoir d'y vivre sa vie? La musique d'Eldon Rathburn, relativement conventionnelle, mais imaginative, est ici très efficace. Les images se succèdent comme une chorégraphie illustrant la trame sonore. Le visiteur est enchanté par ce qu'il voit – les images sont d'une telle beauté, presque parfaite.

On rit, on est frappé de stupeur, on regarde religieusement toutes les écrans, en suivant les indices sonores qui nous portent à regarder un écran plus qu'un autre. Ici, l'effet est complet et notre visiteur en oublie

sa fatigue. Sa patience est récompensée et, lorsqu'il quittera le pavillon, vingt minutes plus tard, il sera non seulement satisfait, mais conquis par l'expérience... une expérience qu'il ne pourra probablement pas expliquer à sa juste valeur. Et il se demandera s'il aurait encore une fois la patience nécessaire pour répéter l'expérience... plusieurs le feront!





LE CINÉMA IMMERSIF ET LES EXPOS

Bien que très présent lors de l'Expo 67, les expériences de cinéma immersif multiécrans ou de type « Cinérama », ne sont pas nouvelles. En fait, il faut remonter aux premiers balbutiements du cinéma pour retracer la volonté de faire du film une expérience immersive unique pour les visiteurs. Voici quelques-unes de ces expériences, remontant de l'Exposition de Chicago, en 1893 à l'Expo de Montréal, en 1967. Bien sûr, ce genre d'expérimentation ne s'est pas arrêtée en 1967 et continue toujours d'être une partie importante des Expositions universelles et internationales modernes.

Chicago 1893

Bien que nous ne puissions pas catégoriser l'expérience du Britannique Edward Muybridge comme une présentation immersive, il est intéressant de noter que ce fut la toute première utilisation d'un projecteur. En 1878, il filma un cheval au galop. Ces images furent par la suite découpées et assemblées sur un disque. On plaçait ce disque face à un projecteur. Une salle de cinéma (la première au monde) avait été spécialement aménagée lors de l'Expo de Chicago. Le système se nommait « Zoopraxiscope ». Cinq « films » étaient ainsi projetés au grand plaisir des visiteurs : « The Galloping Horse », « Horse racing », « Waltzing couple », « Children playing at the frog jumping » et « Buffalos ». Mais il faudra attendre l'Exposition de 1900, à Paris pour voir véritablement un film.



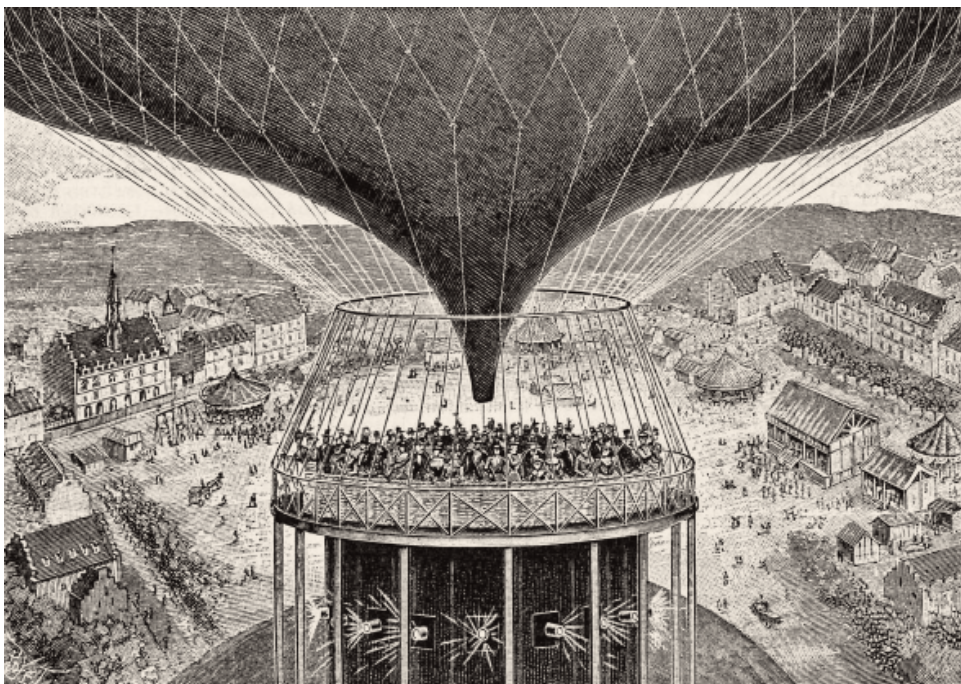
Paris 1900 – Les Frères Lumières

À l'intérieur du Palais des Machines, les frères Lumières avaient fait installer au centre un écran de 21m par 18m. Le projecteur était situé à environ 200 m de l'écran. Plusieurs petits films d'environ une minute chacun furent projetés, et des diapositives complétaient le spectacle. De jour, afin d'augmenter la luminosité de l'écran, on la submergeait dans l'eau. Le projecteur nécessitait une lumière de 150 arcs.

Durant l'Exposition, les frères Lumières tournèrent quatre films en 72mm. Mais malheureusement, les projecteurs pour ce grand format ne furent pas prêts à temps et ne purent être présentés aux visiteurs. Les titres sont : « Inauguration de l'exposition universelle », « la tour Eiffel », « Le pont d'Iéna » et « Les danses espagnoles ».

Paris 1900 – Cinéorama

Ce procédé, conçu par Raoul Grimont Sanson, un Français, utilisait dix projecteurs de 70mm. Il s'agit d'une projection sur 360 degrés. Les films furent tournés à partir de montgolfière (en noir et blanc puis colorisé à la main). Chacun des écrans plats mesurait 9m par 9m et la salle de cinéma se trouvait au Pavillon Kammerzell (un restaurant). La salle était de forme décagonale et les spectateurs étaient installés dans un ballon, situé au-dessus des projecteurs. Mais tout indique que cette expérience cinématographique unique n'a pas été présentée ou sinon seulement pendant quelques jours, car l'extrême chaleur dégagée par les projecteurs posait un risque réel d'incendie, en plus de placer les spectateurs dans une situation inconfortable. Les caméras existent toujours; elles se trouvent au Musée des Arts et Métiers, à Paris.



Le Cinéorama

Chicago 1933 – Spectaculum

Procédé développé par George Kirke Spoor et John Began, le système "Natural Vision" utilisait du film de 63.5mm. La bande sonore se retrouvait sur une bobine séparée de 35mm (procédé Photophone). Le film (Niagara Falls) qui était présenté dans une salle de 1250 places, nommé « Spectaculum », avait été tourné en 1926 en noir et blanc. Il était projeté sur un écran de 20m par 13m.

C'est aussi à cette exposition que l'on présentait au pavillon Ford « Rhapsody in Steel » de Walt Disney - le premier film mélangeant le cinéma d'animation avec de vrais acteurs.

Paris 1937 – Prélude au Cinémascope

Pour le Palais des Lumières, la Compagnie Parisienne de Distribution Électrique commanda au professeur Henri Chrétien deux films : « Phénomènes Électriques » – un film d'animation de six minutes de Paul Grimault et « Panorama au fil de l'Eau » - un film de onze minutes de Jean Tedesco. Les films étaient projetés dans une salle ayant un écran de 60m par 10m et avaient été tournés en format 35 mm (2 caméras synchronisées) et projetés via trois projecteur Simplex synchronisés (celui du centre étant réservé à la bande sonore). Ce procédé est sensiblement celui utilisé pour le Cinéma.

New York 1939 - Vitarama

Bien qu'il fût préparé pour le pavillon Chevron de l'Exposition de 1939, la projection fut annulée à la dernière minute. Cependant, on reprendra le procédé pour l'Exposition internationale des Chemins de fer de Chicago (1948-49) au pavillon Vitarama. Tourné à l'aide de 11 caméras 16mm, le film était présenté sur un écran semi-sphérique composé de 6 écrans courbes au centre et de cinq écrans au niveau supérieur.

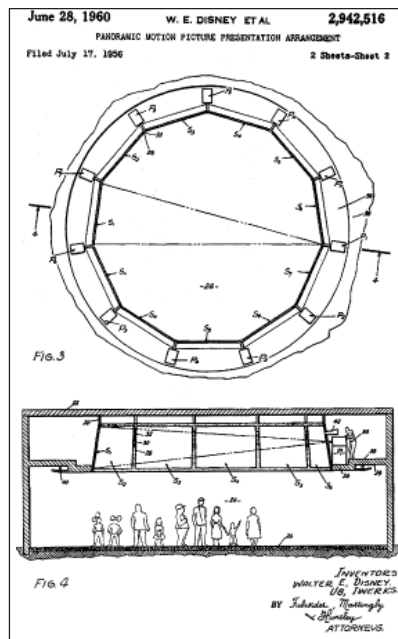
Le système avait été utilisé auparavant, sous une forme simplifiée de 5 caméras et projecteurs pour l'entraînement des pilotes de l'Air Force en 1941.



Bruxelles 1958 - Circarama

Présenté pour la première fois hors des États-Unis, le procédé Circarama avait été développé par les Studios Disney pour Disneyland, en Californie. Par contre, le film qui était présenté à Bruxelles – « America the Beautiful » (18 minutes) avait été tourné spécifiquement pour cette exposition.

Utilisant 11 cameras (16mm) et projeté à l'aide de 11 projecteurs sur 11 écrans couvrant 360°, le procédé fut repris par la suite à plusieurs reprises par les Studios Disney, entre autres pour le pavillon du téléphone à l'Expo 67 – mais avec un système à neuf-écrans et une pellicule de format 35mm.



Brevet de Walt Disney pour le Circarama

Bruxelles 1958 - Cinerama

Deux films étaient présentés au Cinérama de l'Exposition belge: « This is Cinerama » (en version courte – 55 minutes) et « The Seven Wonders of the World » (version intégrale – 2 heures). Ce procédé utilisait deux projecteurs de 35mm synchronisés afin de donner une image rectangulaire de grande superficie (un équivalent du 70mm). L'écran mesurait 26m par 10m avec une courbe de 146 degrés. Le film « This is Cinerama » avait été présenté auparavant à la foire de Damas, en Syrie, en 1954.

Bruxelles 1958 - Kinopanorama

Cinéma situé dans le pavillon soviétique, la technologie utilisée était une copie améliorée du cinérama – trois projecteurs 35mm (Kinap KPP-1) synchronisés avec une trame sonore de 9 pistes (incluant une pour le plafond). L'écran de 24m par 9m avait une courbe de 145 degrés. Le documentaire « Magic Mirror », de Leonid Kristi & Victor Komissarievsky et qui y était présenté en continu se méritait le prix du meilleur film de l'Exposition. Après la fermeture de l'Exposition, le matériel de projection fut transporté à Paris pour le nouveau cinéma Kinopanorama.



Bruxelles 1958 - Aviorama

Projection multiécrans, ce procédé de Luigi A. Moretti est très semblable à ce que les concepteurs du Labyrinthe eussent prévu pour la première salle : trois écrans, un situé à plat sur le mur et deux écrans courbes – un au plafond et l'autre au sol. Les caméras étaient montées verticalement une sur l'autre. Le film était essentiellement des prises de vues aériennes, mais l'effet d'immersion était total.

Bruxelles 1958 - Panrama



Procédé de Philippe Jaulmes utilisant une lentille "fish-eye" et un système de projection sur un écran hémisphérique de 12m de diamètre. Tourné en 16mm, ce film en noir et blanc était en fait une démonstration des possibilités

de ce système. Par la suite Jaulmes utilisa le format 35mm et la couleur pour améliorer le procédé. On le retrouvera au pavillon de la France lors de l'Expo 67.

Bruxelles 1958 - Polyekran

Première utilisation du procédé « Polyekran » (plusieurs écrans) qui connaîtra un succès immense lors de l'Expo 67 au pavillon de la Tchécoslovaquie. Créée par Joseph Svoboda, Emil et Alfred Radok, la version de l'Exposition de Bruxelles



consistait en huit écrans de format et grandeur différents et consistait en une présentation de films (en noir et blanc) et de diapositives. Les écrans étaient suspendus par des câbles à des positions différentes. En tout, sept projecteurs 16mm et huit projecteurs à diapositives étaient utilisés. La synchronisation était effectuée sur une bande magnétique.

Seattle 1962 - Spacearium

Projeté sur un dôme de 21m, ce procédé nommé Cinérama 360 consistait en un projecteur 70mm muni d'une lentille « fish-eye » (et d'une caméra munie d'une lentille du même genre), semblable au procédé Panrama. La projection couvrait 360 degrés horizontalement et 160 degrés verticalement. Plus de 6,000 représentations eurent lieu lors des deux années de la Foire de New York.

Seattle 1962 - Pavillon des États-Unis

« The House of Science » (13 minutes), un film de Charles et Ray Eames projeté sur six écrans (3 sur 3) au cinéma du pavillon, fut un des grands succès cinématographiques de New York – non pas tant pour le contenu du film, mais par son mode de présentation multiécran. Six projecteurs (ratio 1.37:1) 35 mm étaient utilisés.



New York 1964/65 – Moon Dome / Pavillon du transport

Succès du Moon Dome, « To the Moon and Beyond » (15 minutes) est un film 70mm de format Cinerama 360, projeté sur un dôme de 27m de diamètre (360 degrés horizontalement et 160 degrés verticalement). Ce procédé prendra le nom de « Cinerama Spacearium » (cinéma 180) et sera projeté par la suite plusieurs autres foires et expositions américaines sous le nom de « Cosmos: The Universe of Loren Eiseley »

New York 1964/65 – Pavillon S.C. Johnson

« To be Alive » (18 minutes) – Le film le plus apprécié de la Foire de New York, fut produit par Alexander Hammid et Francis Thompson pour le théâtre Golden Rondelle du pavillon. Oscarisé en 1966, le film, présenté sur trois écrans de 5m par 4m (avec un espace de 300mm entre chaque écran), sera repris en format 70mm (un seul écran) et présenté au pavillon sur les Nations-Unies à Montréal, en 1967. Les deux cinéastes seront consultés à maintes reprises par les concepteurs du labyrinthe.

New York 1964/65 – Pavillon Billy Graham

Produit selon le procédé Todd-AO 70mm, le film « Man in the Fifth Dimension », produit par Dick Ross, était projeté sur un écran de 33m par 15m. Ce film est un documentaire Évangéliste qui fut très apprécié lors de sa présentation.

New York 1964/65 – Pavillon New York Port Authority

Utilisant 10 projecteurs 16mm suspendus au plafond, le film « From Every Horizon » (12 minutes) est l'œuvre de Fred A. Niles. Projeté sur 360 degrés dans une salle de 18m de diamètre, le film fut tourné avec 10 caméras Arriflex.

New York 1964/65 – Pavillon Eastman Kodak – Circular Tower Theatre

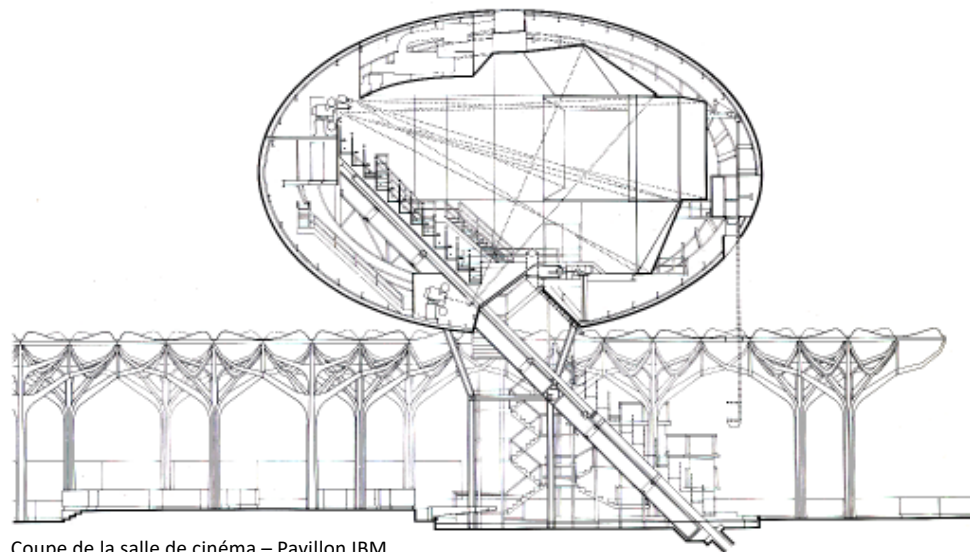
Projeté sur deux écrans – un pour un film de format 35mm et l'autre de 70mm, la production « The Searching Eye » (22 minutes) utilisait deux projecteurs Norelco synchronisés : le format 35 montrant un jeune garçon explorant le monde et le deuxième en 70mm présentait ce qu'il voyait. Le film est une production d'Elaine et Saul Bass.

New York 1964/65 – Pavillon de l'État de New York

Un autre film 360 était présenté au Theaterama du pavillon: « Around New York » (15 minutes). Projeté sur un écran de 24m par 6m, le système utilisait 6 projecteurs Norelco.

New York 1964/65 – Pavillon IBM

Autre réalisation de Charles et Ray Eames. « Think » (30 minutes - 16mm) était présenté dans un cinéma sur 14 écrans.



Coupe de la salle de cinéma – Pavillon IBM

New York 1964/65 – Pavillon Bell System

« The Ride of Communications, from Drumbeat to Telstar » (15 minutes)
Utilisant 65 projecteurs Norelco (16mm), les spectateurs circulaient dans des fauteuils mobiles entre les écrans. Les films, d'une durée de 6 à 15 secondes étaient présentés en boucle. Ce n'est pas à proprement dit un film immersif, mais plutôt une expérience visuelle qui est aujourd'hui encore utilisée par plusieurs parcs d'attractions comme Disney ou Universal Studio.



© A.T. & T. Photo Archives – Les fauteuils mobiles

Montréal 1967

Bien que très présent lors de la Foire de New York, le cinéma immersif – multiécrans et 70mm, connu son apogée lors de l'Expo 67. En plus du Labyrinthe, plusieurs autres présentations sont dignes de mention :

« Canada 67 » (22 minutes) – Pavillon du téléphone

« A Place to Stand » (18 minutes) – Pavillon de l'Ontario

« Panrama » – Pavillon de la France

« The Wonder of Photography » (8 minutes) – Pavillon Kodak

« A Time to Play » (20 minutes) – Pavillon des États-Unis

« We Are Young » (18 minutes) – Pavillon CP - Cominco

« The Creation of the World of Man » (11 minutes) – Pavillon de la Tchécoslovaquie

« The Earth is Man's Home » (18 minutes) – Pavillon l'Homme, la Planète et l'Espace

« Polar Life » (18 minutes) – Pavillon l'Homme et les régions polaires

« Motion » (14 minutes) – Pavillon du Canadien National

« Origins and History of Canada » (22 minutes) – Pavillon du Canada

Note: pour plus de détails sur l'expérience cinématographique de l'Expo 67 voir la fiche: « Le cinéma à l'Expo »

LES FILMS

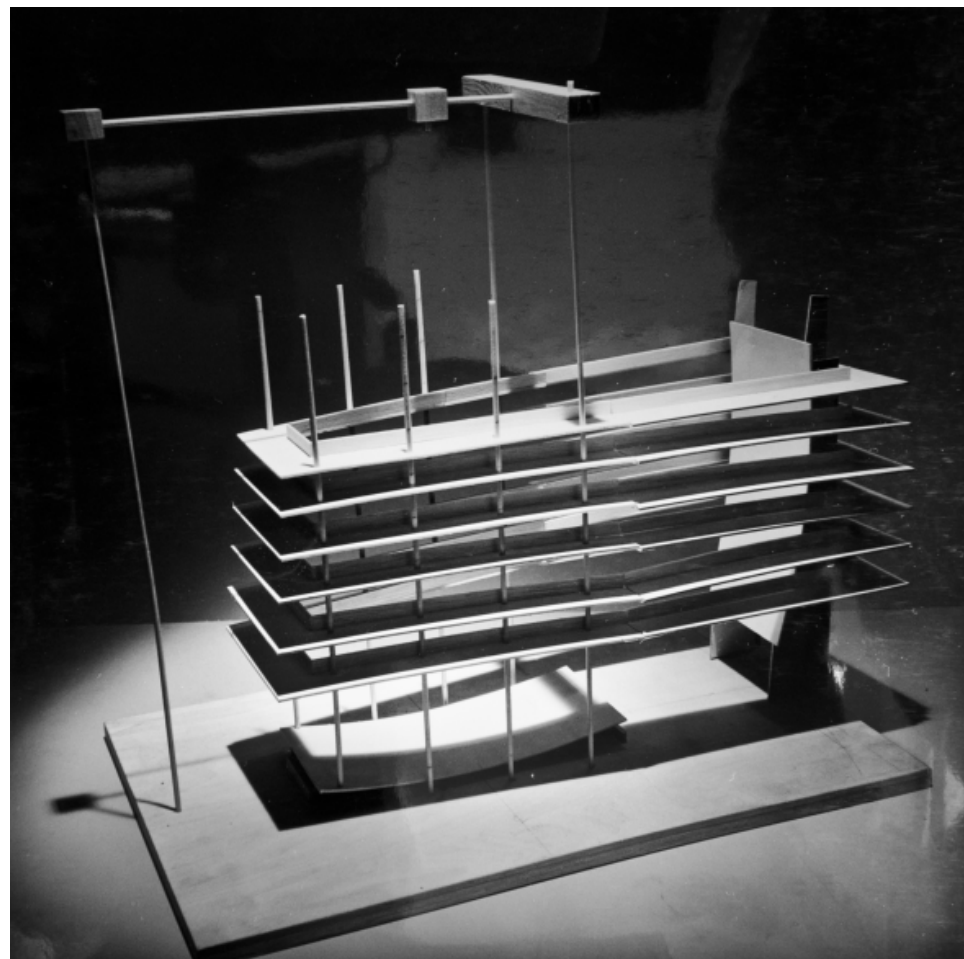
FILM SALLE 1

Le film présenté sur deux écrans dans la première salle se voulait une mise en scène qui, en quelque sorte, mettrait la table afin que le visiteur puisse faire son propre cheminement à l'intérieur du labyrinthe. Il traitait de la naissance et de l'adolescence de l'Homme. Ce qui est particulier de ce film, c'est qu'il est fait d'images qui sont souvent statiques ou dont le mouvement est exprimé plus par la musique que par le film lui-même. Il possède par contre une qualité visuelle hors pair. Deux scènes sont particulièrement bien réussies dans ce film : les extraits du groupe Lovin' Spoonful ainsi que la scène où une jeune fille laisse tomber des morceaux de pain que des poissons capturent sur l'écran du bas. Et c'est justement une des faiblesses du film que cet écran placé au sol, car dans la majorité des scènes, il ne contribue que très légèrement à l'histoire.



La salle avait été conçue pour occasionner un certain vertige au spectateur afin d'améliorer les effets immersifs du film. Par contre, dépendant où le visiteur se situait, la vision et les effets se trouvaient fortement diminués, en particulier pour ceux situés au premier des quatre niveaux.

Malheureusement, le film est aujourd'hui introuvable. Il nous reste cependant le découpage scène par scène qui nous permet de nous faire une idée du déroulement du film, mais pas de sa qualité...



Données techniques :

Nombre et format d'écrans : 2 écrans (1 horizontal, au sol et 1 vertical sur un mur) - 37 pieds 5 pouces par 18 pieds 6 pouces

Type de projecteurs : JJ3 Century Projector Co. (Lampe au zénon)

Sonorisation : Westrax Dubber (modifié par l'ONF de mono à 6 pistes)
Haut-parleurs: Altec A4 – 2 à Situés à l'arrière de l'écran vertical et 112 haut- parleurs de 8 pouces dans les balcons

DÉCOUPAGE DU FILM - SALLE 1

No	Audio	Écran vertical (mur)	Écran horizontal (sol)
0	« We begin with the world waiting for the Hero »		
1			Rencontre de train – Train traverse un tunnel
2			Un hélicoptère plonge vers la mer en passant par-dessus une falaise
3		Lacs et forêts	
4		Gratte-Ciel	Gratte-Ciel
5		Pollution atmosphérique	Pollution atmosphérique
6			Match de football en soirée
7		Central Park à New York	
8		Scories de fonderie en feu	
9	« The Hero. He comes in two sexes, four colors, and thinks in the future tense »	Bébés et leurs parents	Bébés et leur parent
10		Une petite fille dans une chaloupe lance des morceaux de pain aux poissons	Un morceau de pain tombe à l'eau et est avalé par un poisson
11		Un jeune garçon descendant une colline, avec des chèvres et jouant de la flûte	
12		Jeune aborigène fabricant un avion jouet avec des roseaux	
13		Jeune garçon descendant d'un échafaudage	Jeune garçon descendant d'un échafaudage
14			Place Ville Marie vue d'un hélicoptère
15	Musique des « Loving Spoonful »	Couple sur un scooter sur la plage	
16	Musique des « Loving Spoonful »	Jeune gens nageant et plongeant dans les vagues	
17	Musique des « Loving Spoonful »	Plongée sous-marine	Plongée sous-marine
18	Musique des « Loving Spoonful »	Têtes de gens dans l'eau, au gré des vagues	
19	Musique des « Loving Spoonful »	Groupe « Loving Spoonful »	
20	Musique des « Loving Spoonful »	Acteurs bizarres jouant une scène de bataille	
21	Musique des « Loving Spoonful »	Groupe « Loving Spoonful »	
22	Musique des « Loving Spoonful »		Explosion vue de haut
23	Musique des « Loving Spoonful »	Chutes et couples en voyage de noces	Chutes et couples en voyage de noces
24	Musique des « Loving Spoonful »	Danseurs et percussionnistes « Angak »	

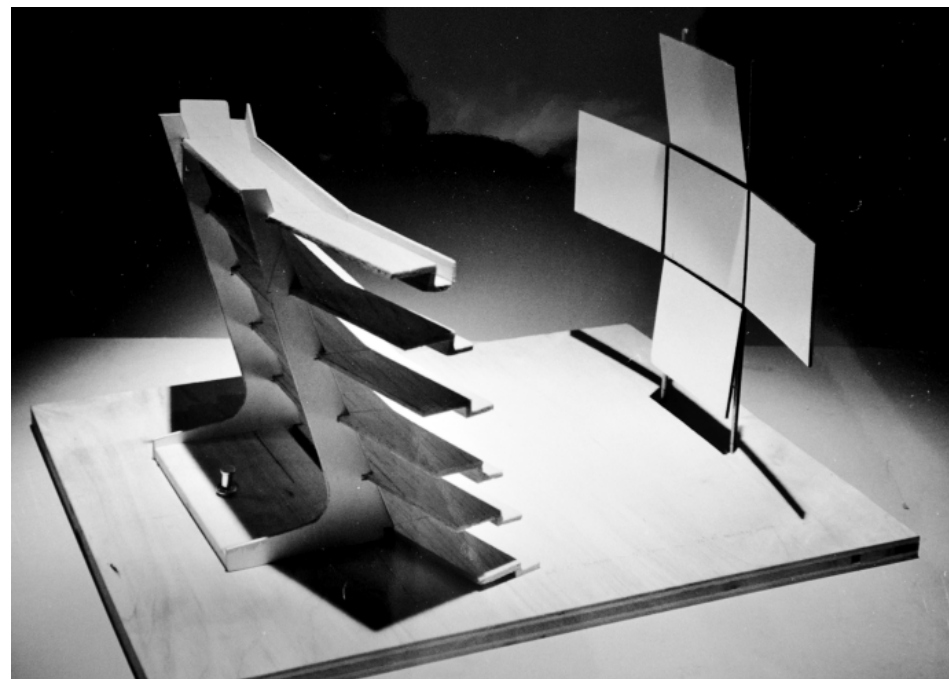
No	Audio	Écran vertical (mur)	Écran horizontal (sol)
25	Musique des « Loving Spoonful »	Groupe « Loving Spoonful »	
26		Travailleurs de la construction sur de hauts échafaudages	Travailleurs de la construction sur de hauts échafaudages
27	« You're no longer just a splendid animal at play and if all things are not possible, you're not prepared to admit it »	Femmes dans un studio d'exercices avec appareils	Femmes dans un studio d'exercices avec appareils
28		Grand tracteur avançant	
29		Fusée de la Nasa sur une unité de traction	
30		Base de lancement de fusée et fusée de nuit	Base de lancement de fusée et fusée de nuit
31			Animation représentant la lune et les planètes
32		Pont – vue de nuit	Pont – vue de nuit
33		Acrobates sur un trapèze	Acrobates sur un trapèze
34		Accident avec Police	
35		Parade d'artistes de cirque	
36	« One day you are confronted by your mortality, but, peculiar creature that you are, you do not chose to accept it »	Piste de course d'Indianapolis 500 avec chars de course et pilotes	
37		Boxeurs	
38		Fusion entre les boxeurs et la course d'Indy 500	
39		Effeulleuse dans une boîte de nuit – homme regardant la fille et consommant une boisson	
40			Étoiles traversant l'espace à haute vitesse
41		Hyde Parc, à Londres – « Speaker's Corner »	
42		Manifestation violente d'étudiants dans les rues	
43		Gens jouant au Pinball	
44		Homme (sans abri) debout sur le coin d'une rue	
45	« Our great adventure seems to have ended rather badly. The surroundings are angry and unfriendly. But the journey is only half over, and the labyrinth has many corridors »	Gratte-ciel vue de haut	
46			Échangeur routier
47			

FILM SALLE 3

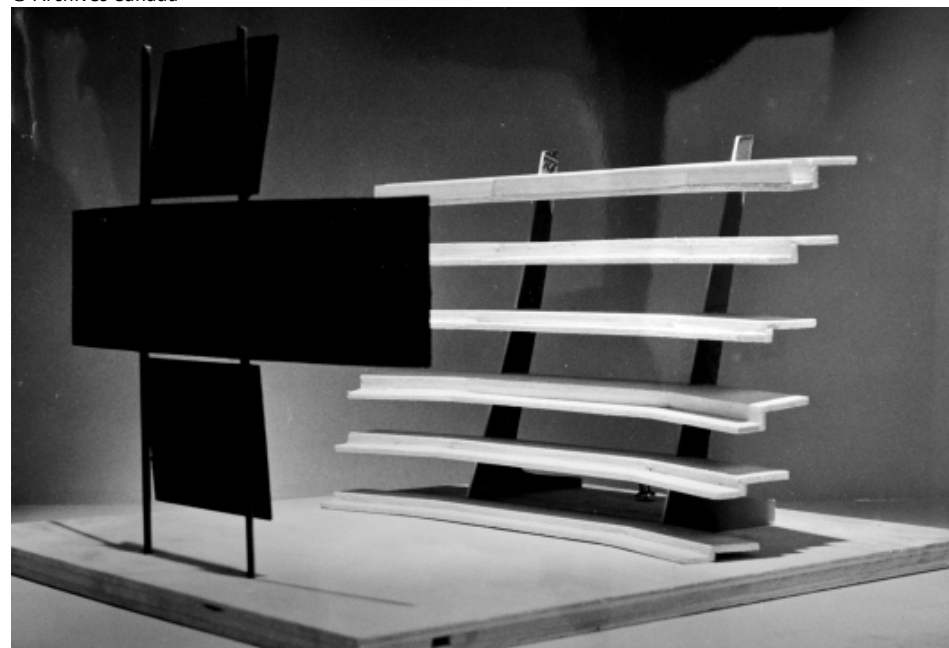
Lorsque Roman Kroitor s'implique dans le projet du Labyrinthe, il vient tout juste de produire un spectacle immersif multiécrans pour l'Exposition Canadienne Nationale (CNE) de Toronto (été 1963) – spectacle qui fut très apprécié. C'était une projection circulaire, sur 13 écrans. Cependant il ne s'agissait pas de nouveaux matériels, mais plutôt d'un assemblage de films d'archives effectués sous la supervision de Gordon Sparkling. Quoiqu'il en soit, il était évident que le développement d'une approche immersive s'intégrait bien dans ce genre de situation. Rien d'étonnant alors que l'approche préconisée par Kroitor fut celle d'une expérience immersive totale pour les visiteurs de l'Expo 67.

Comme on a vu auparavant, le cheminement vers le concept final fut assez long et laborieux, malgré les délais presque irréalistes qu'imposait l'aménagement de l'Exposition. Il faut prendre en compte que Montréal avait deux ans de moins que normalement prévu, à cause du retrait tardif de Moscou. Ces délais se répercutaient évidemment sur les exposants. Après quelques essais, le Labyrinthe devint réalité au courant de l'année 1964. Cependant le projet avançait, mais pas le financement. On évaluait à environ \$4 millions pour construire l'édifice et produire les films et l'ONF n'avait pas ce genre de somme disponible. On essaya tant bien que mal d'intéresser l'industrie privée, mais, celle-ci déjà sursollicitée, ne répondit pas aux demandes répétées des concepteurs.

Cependant Pierre Dupuy et son équipe qui travaillait sur l'élaboration du thème de l'Expo (Terre des Hommes) voyaient d'un bon œil non seulement la participation de l'ONF, mais aussi le concept même du Labyrinthe qui est en fait une allégorie du cheminement de l'Homme de la naissance à l'adulte. Finalement, c'est la Compagnie de l'Exposition qui défrayera les coûts pour le pavillon, tout comme pour la majorité des autres pavillons thématiques (sauf Habitat 67, financé par la SCHL).



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Kroitor associe à son projet deux cinéastes/producteurs de prestige de l'ONF : Hugh O'Connor (avec qui il effectua le projet de l'exposition CNE) et Colin Low, qui devint de fait le grand responsable des éléments visuels du pavillon, incluant tout le travail avec les architectes sur la conception de l'édifice ainsi que Tom Daly, responsable de l'Unité « B » de l'ONF, en charge de produire le matériel pour l'Expo 67, mais aussi un monteur de films exceptionnel qui fit le montage final du film de la chambre 3.



© ONF

Après avoir décidé le format de la présentation pour la chambre 3 – cinq écrans cruciformes, il fallait maintenant trouver l'équipement nécessaire pour produire le matériel cinématographique. Or ce matériel n'existait pas; il fallut donc concevoir un support à caméra permettant de monter cinq caméras arriflex et de les synchroniser. De plus, ce système devait pouvoir être utilisé tout autant dans un avion, un hélicoptère, une automobile ou un canot... Et pour effectuer le montage final du film, les tables de montage ne pouvaient fonctionner simultanément avec cinq pellicules – là aussi, il

a fallu construire une table « maison » spécifiquement faite pour ce type de montage. Sauf que cette table de montage ne fonctionna pas comme prévu et les cinq films durent être montés de façon plus traditionnelle .

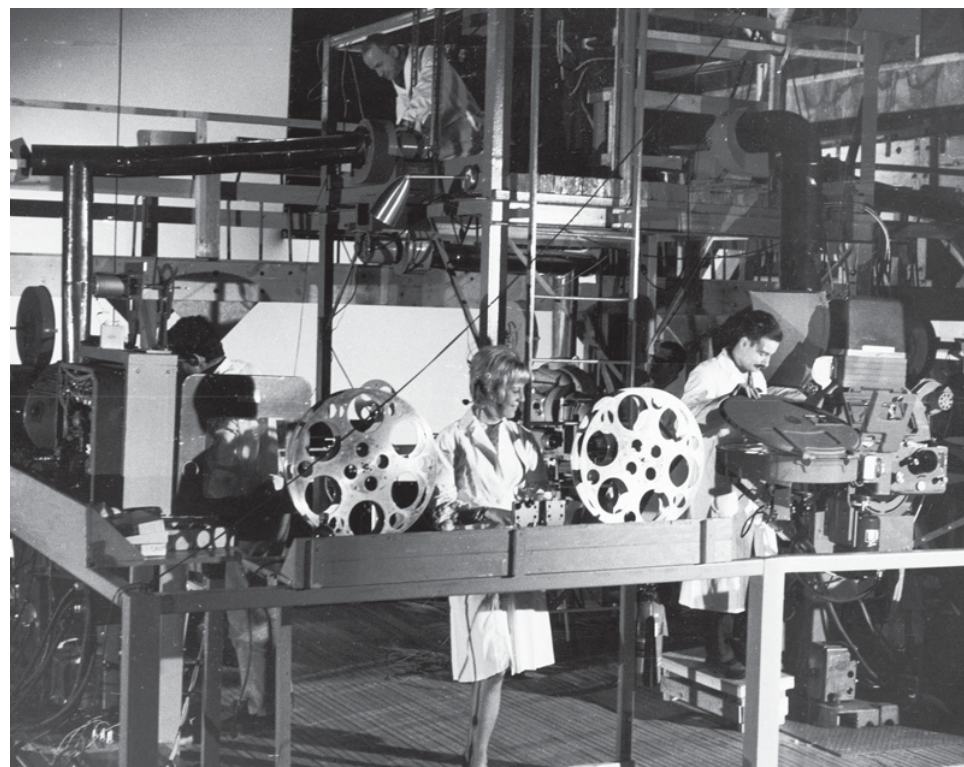


© Archives Canada - Le support sur-mesure avec les cinq caméras Arriflex

Maintenant que l'équipement était disponible, il s'agissait maintenant d'organiser les missions cinématographiques dans une dizaine de pays. Sauf que plusieurs de ces pays étaient en conflit ou étaient récalcitrants à accueillir des cinéastes. Ce fut le cas par exemple lorsque l'équipe se rendit à Crète pour filmer un baptême orthodoxe. Il devait se rendre dans la même région où l'on avait, quelque temps auparavant, filmé *Zorba le Grec*. Or, *Zorba* ne présentait pas nécessairement les Grecs d'une façon très positive et les citoyens commencèrent par refuser toute participation au film. Ce ne fut qu'après de longues négociations que l'équipe put convaincre les résidents des intentions « honorables » de l'ONF. Ce qui compliqua le tout était le fait qu'à la demande de Kroitor, les parents de l'enfant devaient retarder le baptême, car l'équipe n'était pas en mesure de filmer la cérémonie au moment où eux le désiraient. Malgré tout, la scène du baptême est un des moments forts du film.



© ONF – Salle de projection temporaire chez Canadair



© ONF – Salle de projection temporaire chez Canadair

Un autre moment exceptionnel du film fut l'enterrement de Sir Winston Churchill. Filmées avec beaucoup de respect et de sobriété, ces images captées plus par chance que par respect du scénario sont très représentatives de la période. Avec le décès de Churchill, l'avant dernier des grands acteurs politiques de la Seconde Guerre mondiale s'éteignait. On assistait symboliquement à la fin d'un monde pour annoncer celui, plus tumultueux, mais tellement riche d'expérience, de la jeunesse des années 1960. C'est d'ailleurs un problème avec la majorité des critiques du film qui n'a pas vu le *Labyrinthe* et qui ne se fie qu'à la version IMAX de 1972. Leurs analyses sont souvent hors contexte des symboles des années 1960 et donc ne sont absolument pas représentatives de ce que le *Labyrinthe* signifiait, en 1967.

ON S'INSTALLE CHEZ CANADAIR

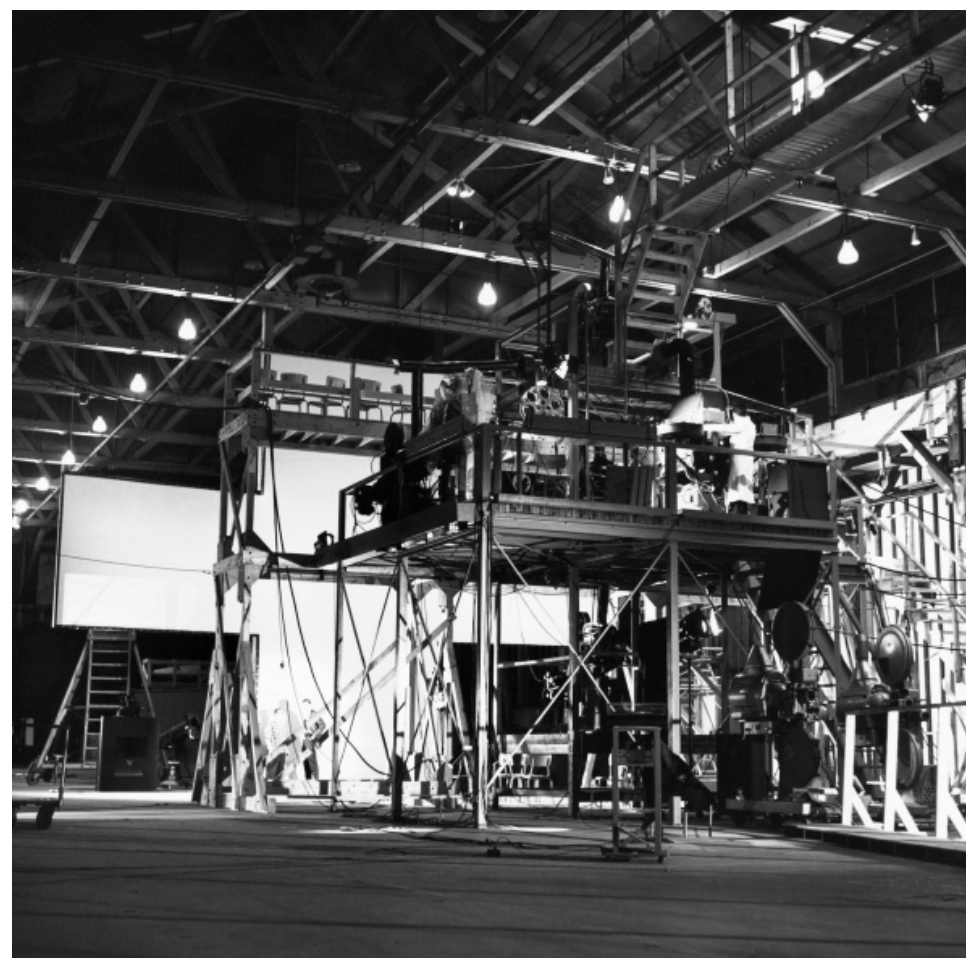


© ONF – Salle de projection temporaire chez Canadair

Malgré tout, les tournages se sont en général bien passés. Il restait cependant un problème de taille : le montage du film. En dehors des difficultés spécifiques liées au travail des monteurs, il n'en demeure pas moins que le manque de temps ne permettait pas aux producteurs et cinéastes d'expérimenter à fond les procédés. Il fallait tout de même être en mesure d'éliminer le maximum de problèmes, qu'il soit technique ou artistique. Pour ce faire, l'équipe allait s'installer dans un ancien hangar de Canadair, hangar qui était abandonné depuis la fin de la 2^e guerre.

On construisit à l'échelle une série de plateformes pour loger les projecteurs ainsi qu'un support pouvant accueillir les cinq écrans. Cette solution avait aussi l'avantage de permettre d'ajuster la sonorisation.

L'équipe de l'ONF passa plusieurs mois dans ce hangar, ajustant et corrigeant l'équipement, mais aussi le montage du film. De nombreux ajustements furent nécessaires, mais au bout du compte, le résultat était plus que satisfaisant et lorsque le Labyrinthe ouvrit ses portes, en avril 1967, tout ce qui pouvait être corrigé et ajusté le fut.



© ONF – Salle de projection temporaire chez Canadair



© ONF – Salle de projection temporaire chez Canadair



© ONF

“L’essence même du labyrinthe est de circonscrire dans le plus petit espace possible l’enchevêtrement le plus complexe de sentiers et de retarder ainsi l’arrivée du voyageur au centre qu’il veut atteindre. Le labyrinthe fait place à l’idée d’épreuves, de difficultés rencontrées dans le cheminement. C’est aussi une figuration des épreuves initiatiques discriminatoires préalables au cheminement vers le centre caché.”

Jacques Attali - Op Cit

SYNOPSIS

« Vous voilà face à face avec votre ennemi, le reconnaître c'est commencer à le vaincre. Vous vous êtes cru au-delà de l'épreuve mais la plus grande épreuve était encore à venir - Ne peut-on que ce perdre dans les couloirs du temps ou bien y a-t-il un espoir d'y vivre sa vie? »

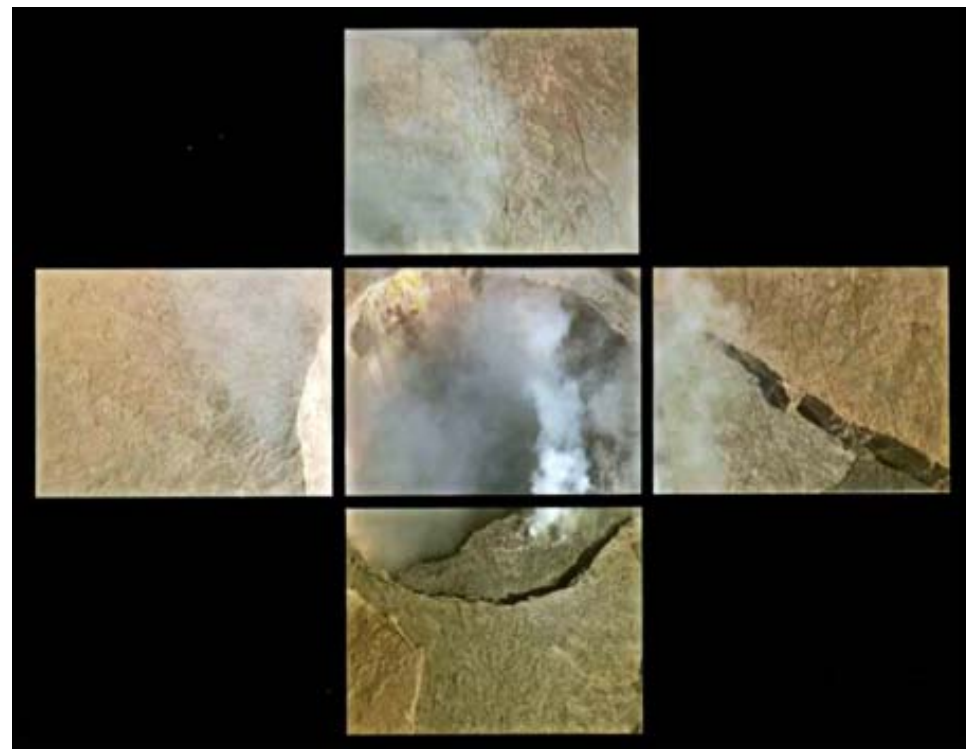


Le film débute par des processions : d'une section du grand magasin moscovite Gun, les caméras du Labyrinthe conduisent le spectateur en Éthiopie et, de là, dans le désert aride où une caravane de chameaux chemine à travers le sable. Ceux-ci semblent totalement indifférents au cadavre de l'un des leurs qui se dessèche sur le sable tout près d'eux.

Soudain, c'est Montréal l'hiver, à vol d'oiseau au-dessus de la rue Dorchester, la caméra plonge sur une caravane d'employés de bureau. C'est la fin de la journée. Ils avancent péniblement dans la tempête de neige.



Puis, c'est l'image d'un cercueil qu'on enterre dans le sol gelé du cimetière Mont-Royal pour passer au cimetière de Manhattan, avec, au fond, les silhouettes des gratte-ciels – cité des morts et cité des vivants - tandis que des clochards fatigués, assis dans l'ombre d'une ruelle, attendent on ne sait quel destin.



Laissant les morts (physiquement ou socialement), nous survolons le cratère d'un volcan éthiopien pour passer, lentement, aux fidèles qui se baignent et prient dans le Gange, grand fleuve de l'Inde pour se rendre dans l'épaisse jungle éthiopienne, la nuit.



À bord d'une pirogue primitive, deux indigènes glissent sur une rivière sombre, à la lueur d'une torche. Ils aperçoivent leur proie : un énorme crocodile émergeant à demi de l'eau trouble. Un coup de lance et la bête est tué. Le parallèle est maintenant établi.

Le narrateur explique : « *la plus difficile de toutes les recherches est celle qu'on doit faire en soi-même. C'est là que se tapit le monstre qui obstrue la voie vers les autres hommes. Dominez-le et vous pourrez enfin vous unir au monde* » .



Quittant la terreur de la jungle, le film suit un train qui traverse les montagnes de Grèce. C'est la paix d'une campagne rocailleuse rompue seulement par le fracas des eaux scintillantes qui se brisent sur ses contours. Un peu plus loin, sur les collines crétoises tout aussi paisibles, un berger garde son troupeau. Des enfants rivalisent entre eux, face à la caméra, pour pouvoir figurer dans le film.

De l'Europe, le spectateur est ramené à Montréal. Danseur de ballet improvisé, un agent de la circulation s'évertue dans la chaleur d'un après-midi d'été. Le rythme de ses mouvements est conditionné par celui du trafic automobile incessant ou est-ce l'inverse?



À Moscou, sans doute avec plus d'élégance, de jeunes danseurs de ballet de l'école du Bolchoï s'exercent pour leur début. Également avec grâce, Popov, un bouffon, exécute son numéro sur une corde raide pour la plus grande joie des spectateurs enthousiastes du cirque de Moscou.



D'un aperçu sur l'entraînement des cosmonautes russes en passant par le décollage d'une fusée Saturne au Cap Kennedy, le film fait pénétrer le spectateur dans l'âge de la conquête de l'Espace pour le ramener ensuite en Éthiopie où les danseurs s'exécutent sous des rythmes millénaires.



Petit détour en Crète pour assister au baptême Grec-Orthodoxe d'un enfant. « *Le cercle de la vie recommence, sans fin. Juste au moment où vous croyez tout avoir, il vous glisse entre les mains* » .



Joyeux sont les visages de ceux qui assistent, au port d'Athènes, au départ de leurs parents ou amis, mais aussi d'une grande tristesse pour certains.



Et ce sont d'autres visages désolés que montre la caméra passant sur la Tamise et s'arrêtant sur la péniche qui transporte la dépouille de Sir Winston Churchill.



Puis c'est la paix près d'un ancien temple cambodgien (Angkor Vat) enfoui sous une végétation luxuriante. Des visages sculptés il y a plus de neuf siècles nous contemplent avec sérénité; « Cette dernière salle est-elle vide ou est-elle remplie des formes et des sons de la terre? – Aurons-nous le courage de recommencer le cycle à nouveau? » Un moine est en contemplation dans un jardin japonais... dans une vieille ferme de l'Alberta, le temps semble s'être arrêté.

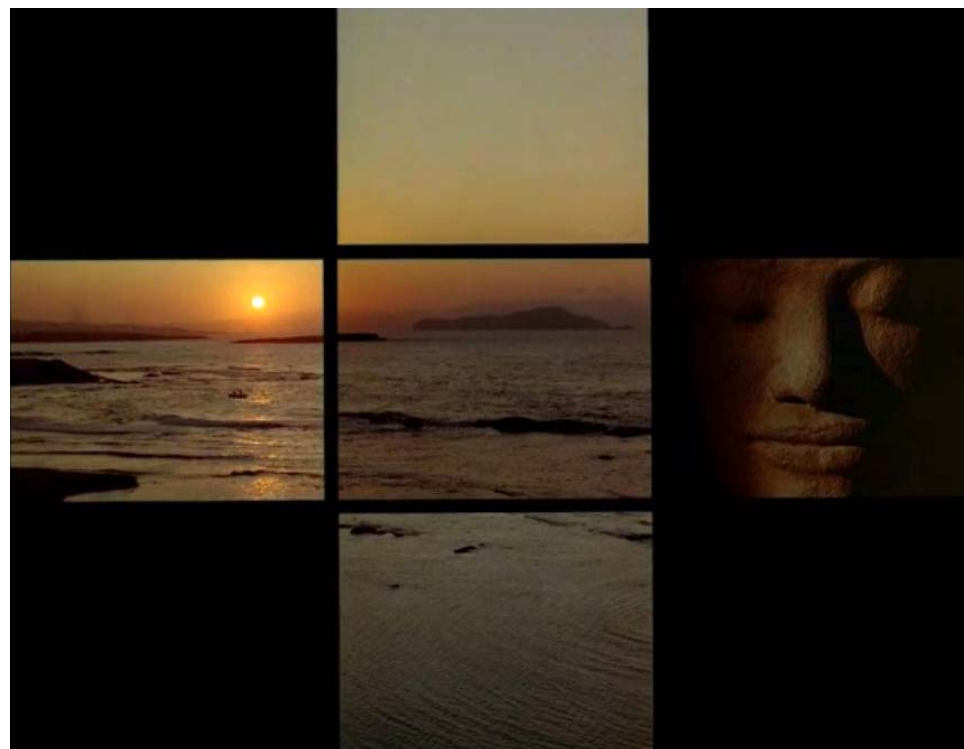


Et c'est le renouveau, un enfant naît; les visages redeviennent heureux.



Des chevaux sauvages célèbrent cette naissance par une course effrénée dans les champs. Des Manitobains s'amuse au spectacle d'une ronde d'antiques machines à vapeur; on célèbre le cycle fertile de la terre.

Puis doucement, on passe de la Crète à un petit village d'Éthiopie pour finalement retrouver la sérénité de la campagne grecque. Et le film se termine sur des rivages où une mer calme ondoie au rythme de ses vagues.





In many countries there is a cherished story that, even in this life, the soul can conquer death and be reborn

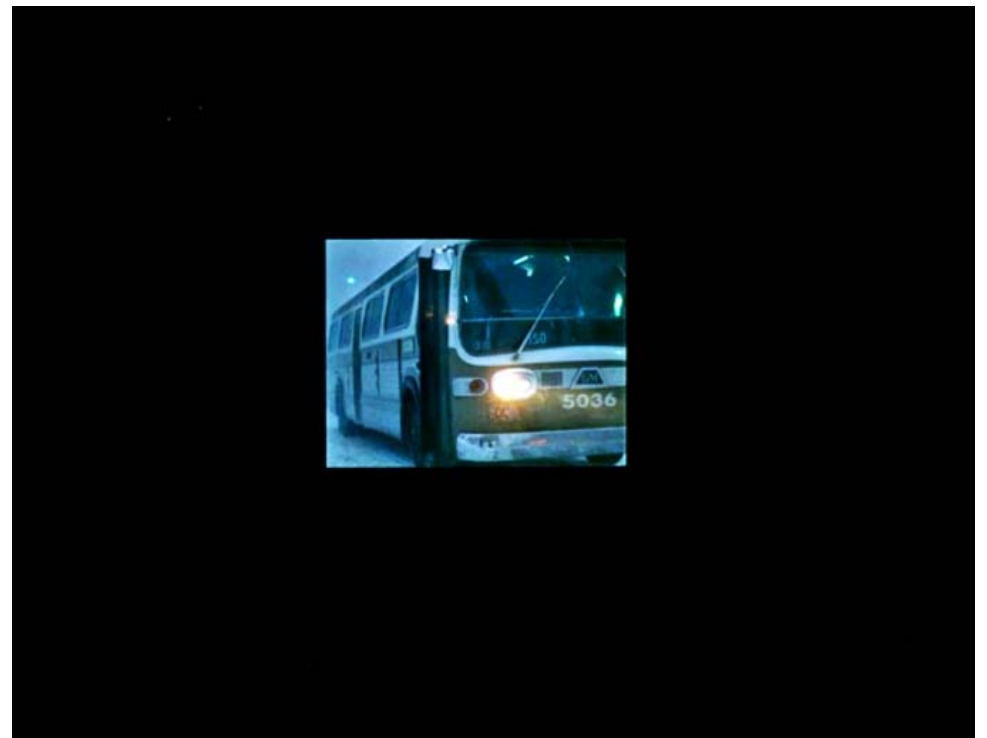


In the ancient Greek myth the Hero Theseus, to free himself from the implacable Labyrinth, had to slay the monster Minotaur.

Each of us lives in a personal labyrinth. What if us could be the 'monster'? And what in us could overcome it?































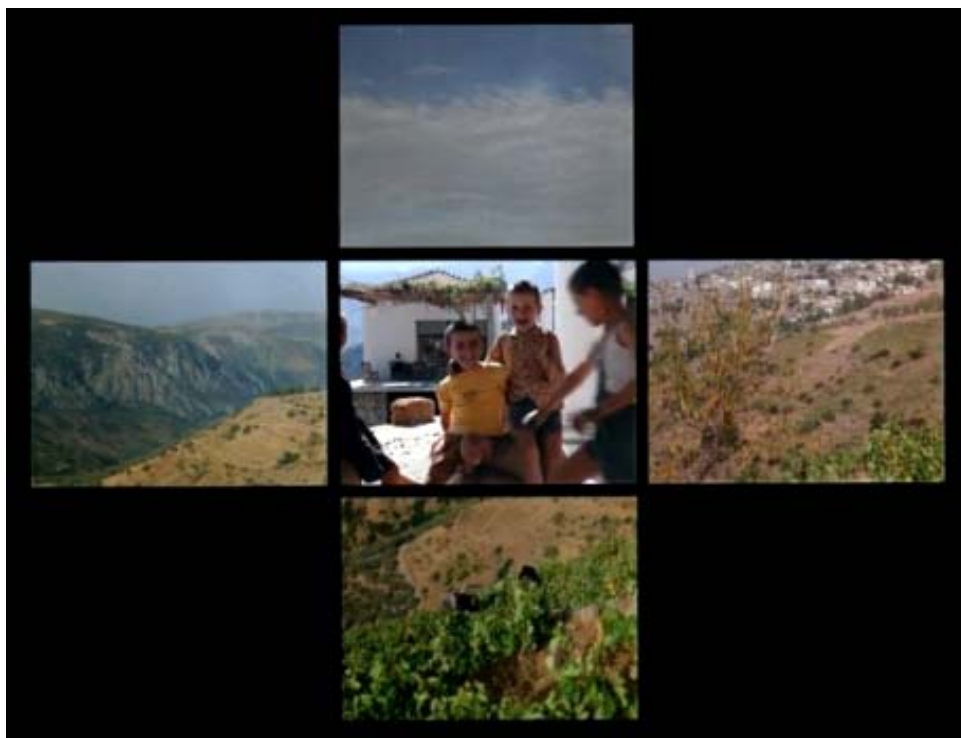






















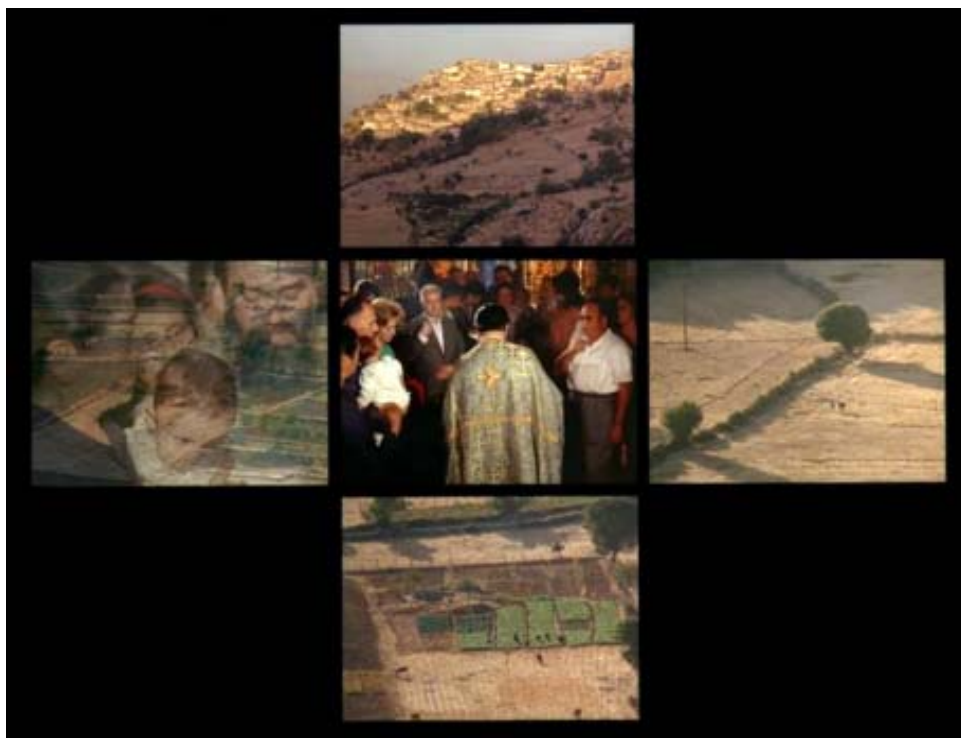
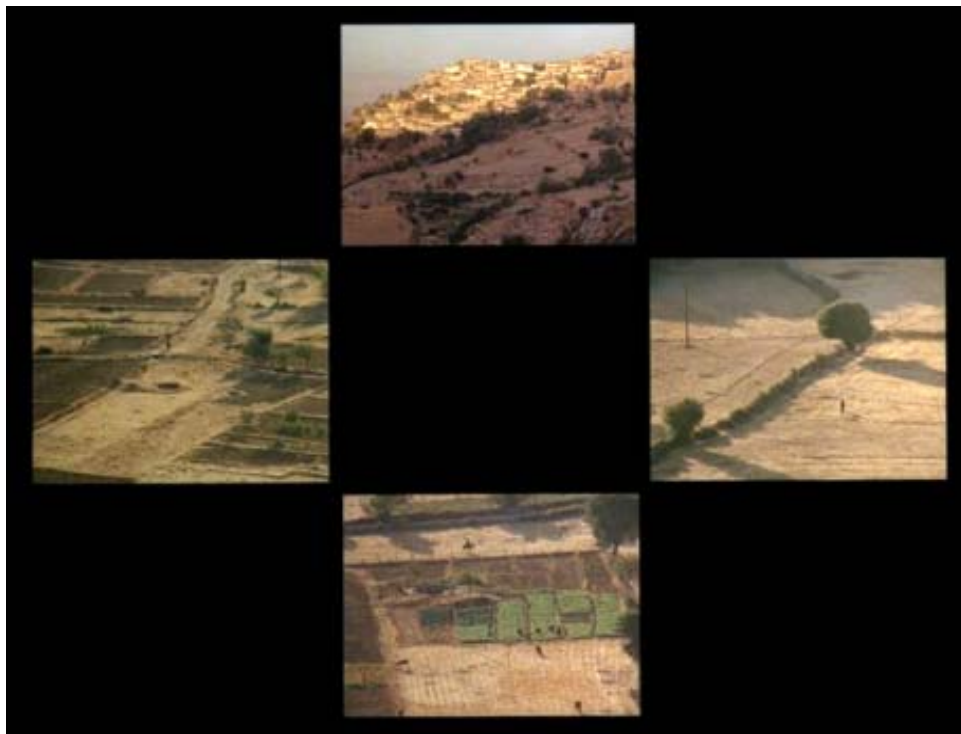


















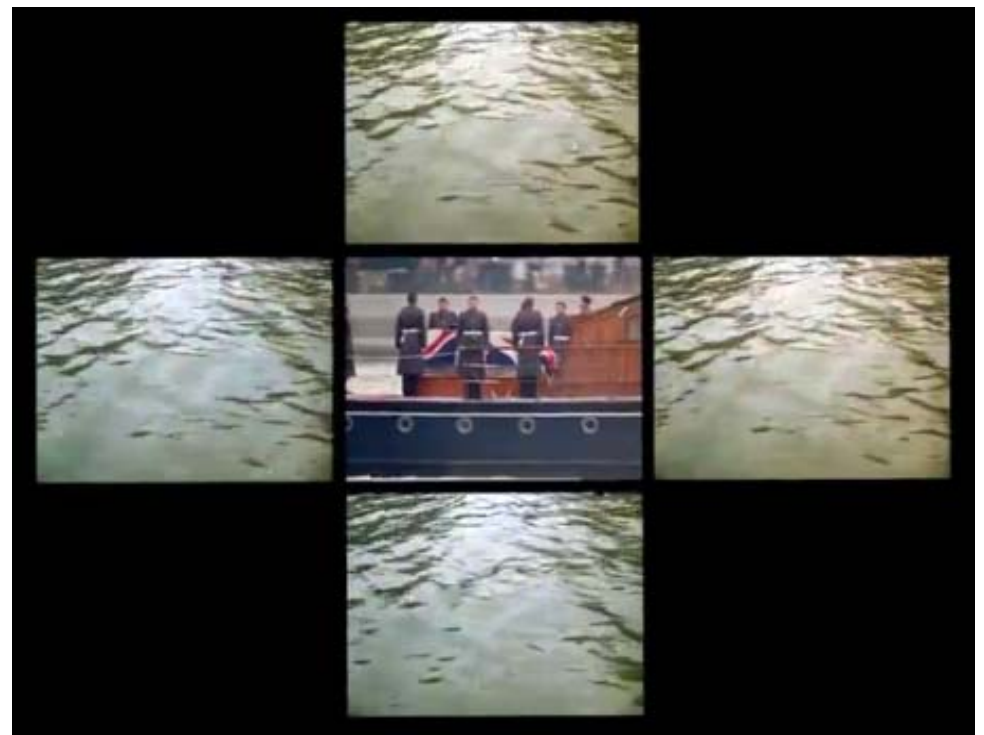
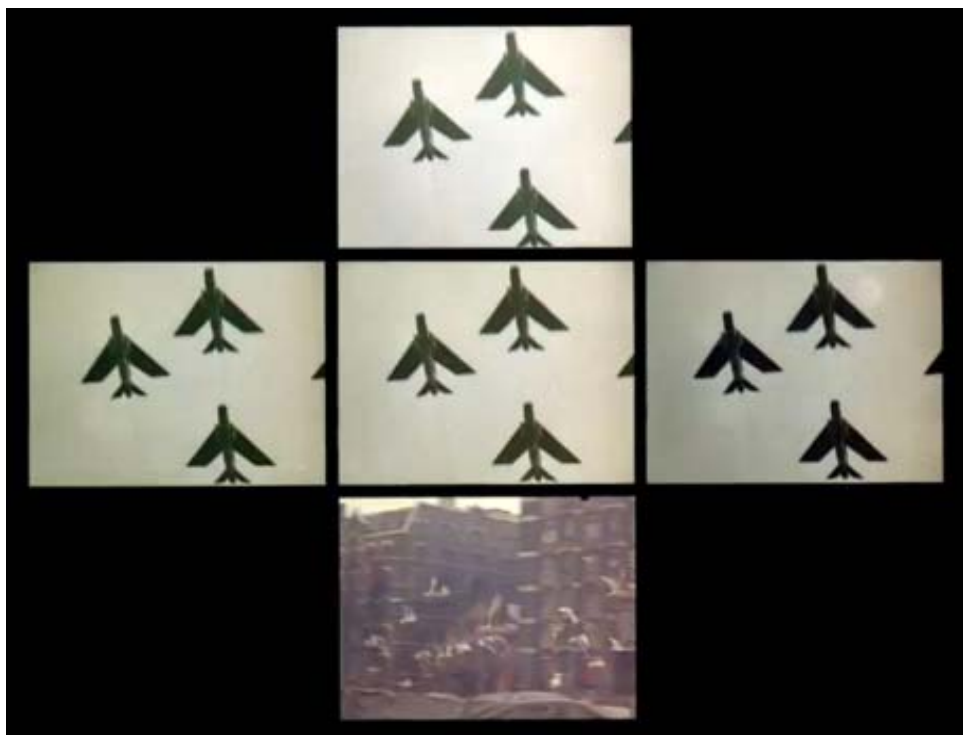
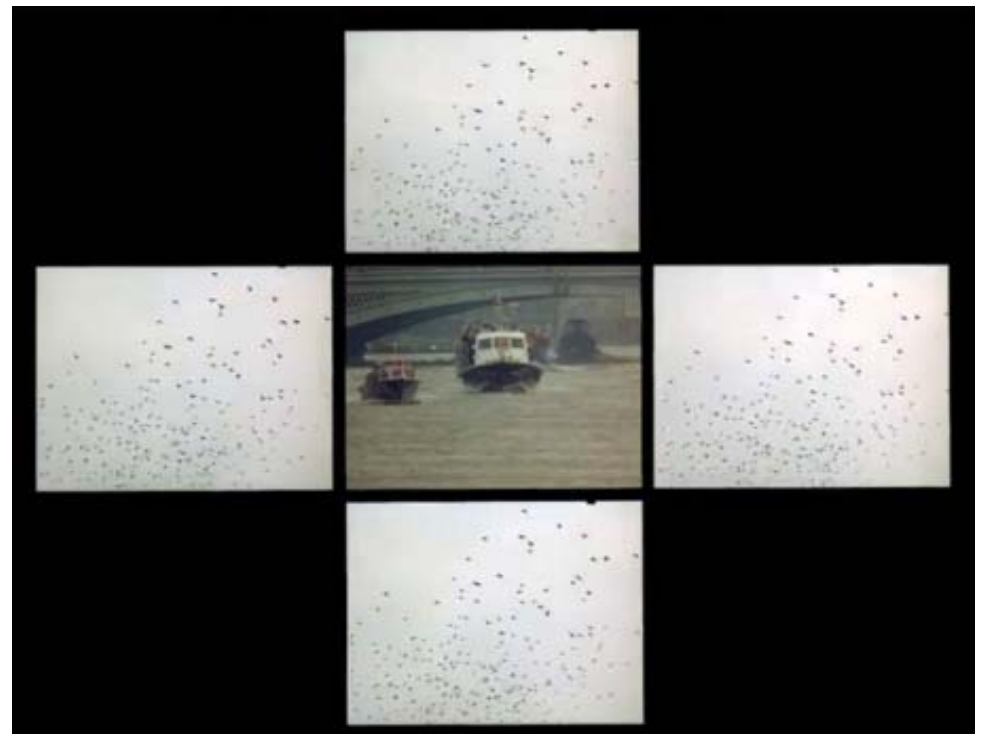






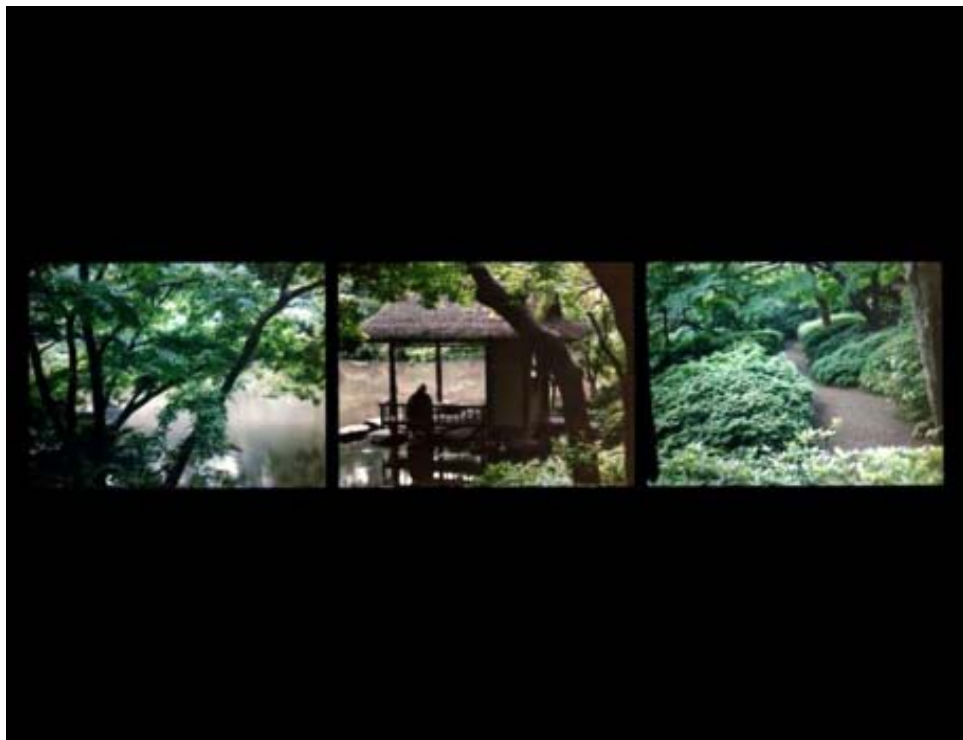






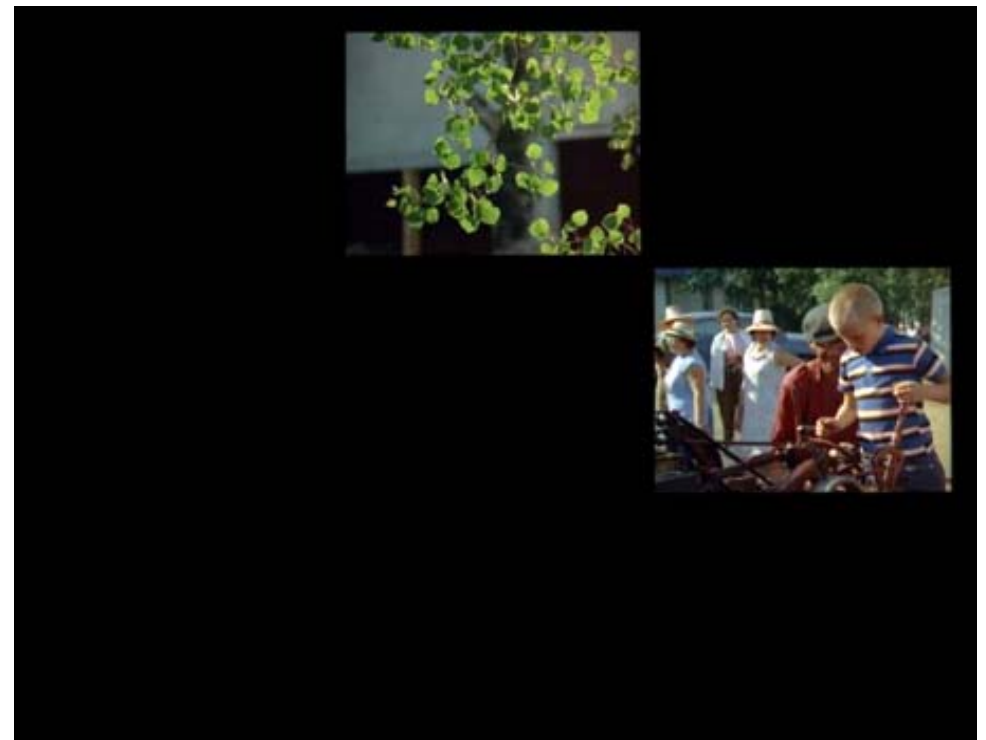






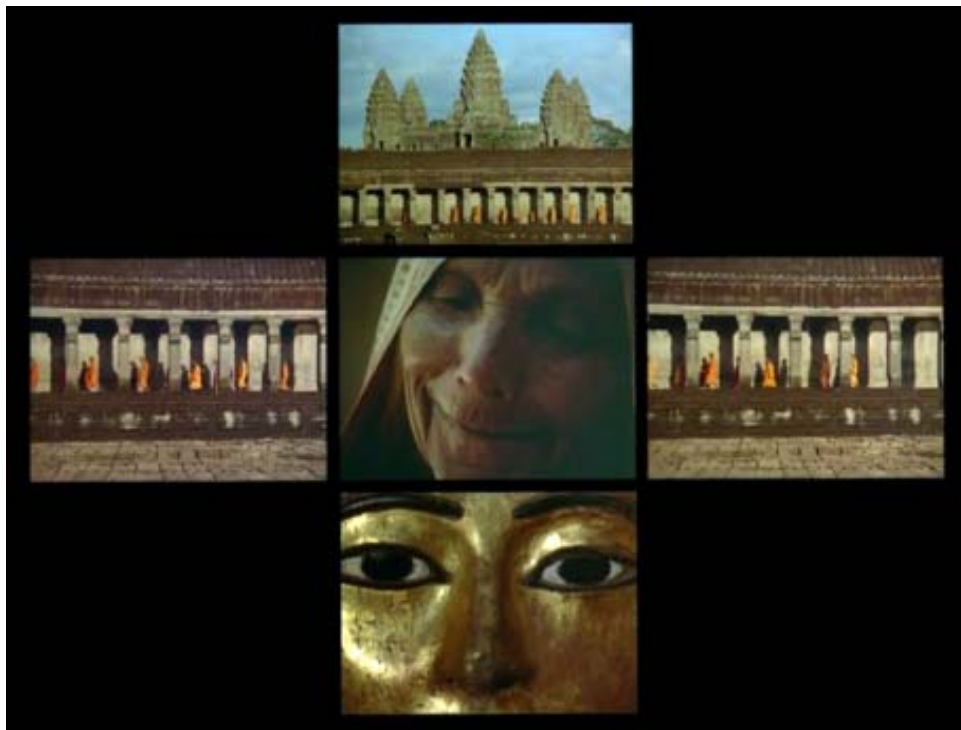














ELDON RATHBURN



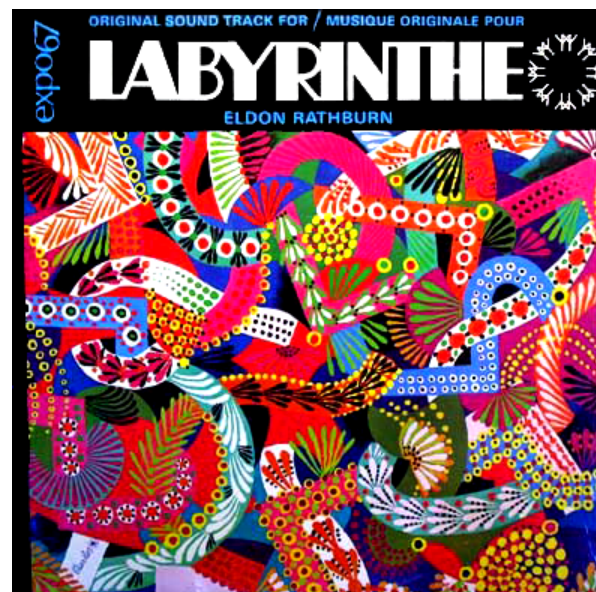
Compositeur, pianiste, organiste et professeur de musique, Eldon Rathburn est né à Queenstown, au N.-B., le 21 avril 1916, et est décédé à Ottawa le 30 août 2008.

Il étudie le piano dans sa jeunesse et joue également dans l'orchestre de Don Messer. En 1963, il obtient une bourse de la Société canadienne de droits d'exécution (CPRS) pour ses compositions *Silhouette* (1936) et *To a Wandering Cloud* (1938). Il étudiera l'orgue au Toronto Conservatory of Music.

Il se joint à l'ONF à Ottawa à titre de compositeur attitré et enseignera la technique de composition de musique de film à l'Université d'Ottawa

En plus de ses nombreuses œuvres pour concert, il a à son actif, 185 partitions de films - surtout des courts métrages pour l'ONF dont *Dans le labyrinthe* (1967, fantaisie pour multiécran) et *Momentum* (1992) pour l'Expo 92 à Séville, en Espagne.

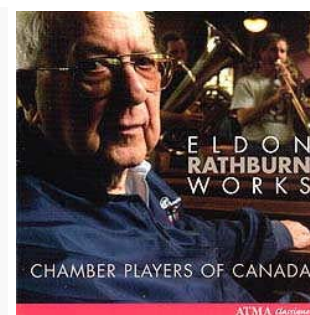
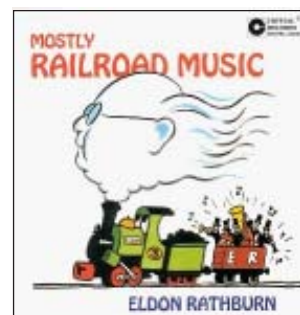
En 1995, Eldon Rathburn fait l'objet d'un documentaire de l'ONF intitulé *They Shoot... He Scores*, et il devient membre de l'Ordre du Canada en 1999.



Birth (3:10)
City faces (2:05)
Tranquility (1:45)
The Minotaur (2:55)
The wind in my hand (3:10)
Confident youth (2:05)
Into the Labyrinth (2:55)
Out of the Labyrinth (5:50)
Farewell to a hero (3:20)
Celebration (2:35)
Thresherman's reunion (2:20)

Disque vinyle 12 po : analogue, 33 1/3 rpm, stereo
Orchestre sous la direction de Louis Applebaum

Quelques CD de Rathburn



"IN THE LABYRINTH" 1968, 1969,...

Au début de 1968, alors que la ville de Montréal prend possession de la majeure partie du site de l'Expo 67 (la Cité du Havre est un terrain fédéral et cette section du site tombe sous la responsabilité de la Société canadienne d'hypothèques et de logement), la question est de savoir ce qui adviendra du Labyrinthe. Selon les termes de l'entente avec le gouvernement fédéral, la Cité du Havre ne fait pas partie de Terre des Hommes (TDH), l'exposition permanente qui a suivi l'Expo 67 et les pavillons situés dans ce secteur ne pourront pas être utilisés par la Ville à cette fin.

Sauf que certains de ceux-ci ont connu beaucoup de succès, entre autres Habitat 67 (qui recevra ses premiers locataires permanents en 1968), les pavillons thématiques de l'Homme et la Cité ainsi que l'Homme et la Santé (dont certains éléments seront réutilisés pour Terre des Hommes) ainsi que le Musée d'art qui recevra le Musée d'art contemporain. Mais pour le Labyrinthe, c'est plus compliqué, car les films et l'édifice sont intégrés. De plus, Jean Drapeau veut absolument maintenir le Labyrinthe comme un élément de Terre des Hommes et la direction de l'ONF est d'accord.

Mais bien qu'elle soit d'accord et même ravi de pouvoir représenter l'expérience Labyrinthe à Terre des Hommes, l'ONF n'a pas le budget nécessaire au maintien du pavillon. Avec l'autorisation du gouvernement fédéral, on élabore un scénario qui permettrait aux visiteurs de revoir les films du Labyrinthe, mais ils devront payer un droit d'entrée spécifique puisque le pavillon ne serait pas inclus dans le passeport de 1968 et ça, Jean Drapeau est tout à fait en désaccord.

Malgré d'intenses négociations avec la SCHL, l'ONF et le gouvernement fédéral, les efforts de réouverture n'aboutiront pas – le pavillon demeura vide et l'équipement sera vendu... On venait de perdre une occasion

unique de transformer le pavillon en un centre de cinéma expérimental qui aurait été utile tout autant à l'ONF qu'aux producteurs et réalisateurs qui voulaient innover dans le domaine du cinéma immersif... Et surtout, on risquait de voir disparaître le savoir-faire acquis pour le Labyrinthe, un savoir-faire qui coûta tout de même plus de \$4 millions.

En 1969, l'administration de Terre des Hommes proposa une nouvelle fois de présenter les films du Labyrinthe, mais cette fois, dans un cinéma existant : la salle de l'ancien pavillon CP-Cominco, situé sur l'île Notre-Dame. Sauf que seul le deuxième film y serait présenté puisque la configuration pour la projection des deux films était totalement différente. Les droits du film et les coûts d'adaptation de la salle seraient financés à même les budgets de TDH. Les projecteurs étaient en nombre suffisant – en 1967, on utilisait 6 projecteurs pour six écrans, cette fois-ci, il en fallait cinq. Par contre la salle ne permettait pas d'utiliser les écrans d'origines, car ils étaient trop grands, on adapta les écrans selon les possibilités de la salle, mais en perdant ainsi une grande part de l'effet immersif.

Cette nouvelle présentation du film connut un certain succès, mais c'est plus la curiosité des visiteurs qui permit un achalandage assez régulier – bien que le film demeura intéressant, on venait de perdre les effets immersifs qui, en quelque sorte, cautionnaient le film. On ne répéta pas l'expérience par la suite, surtout que pour la saison 1969 de TDH, c'est un autre film de l'ONF qui connût un immense succès : « l'Homme Multiplié » (de Georges Dufaux et Claude Godbout), présenté en 70mm dans le cinéma de l'ancien pavillon du Canadien National.

On oublia en quelque sorte les films du Labyrinthe jusqu'au début des années 1970.

Fort de son succès à l'Expo 67 et voulant avoir les coudées franches pour le développement du cinéma immersif, Roman Kroitor s'associa à Graeme Ferguson et Robert Keer, les réalisateurs du film « La Vie Polaire » (présenté en 1967 au pavillon l'Homme et les régions polaires) pour développer un nouveau concept cinématographique immersif : IMAX. Utilisant une technologie basée sur le film 70mm, Kroitor quitta l'ONF pour fonder avec Ferguson et Keer la « Multiscreen Corporation » rebaptisée « Imax System Corporation » par la suite. Rapidement, Kroitor, ainsi que Colin Low, furent approché par le cinéaste japonais Kon Ichikawa qui venait de décrocher le contrat pour un film à être présenté dans le pavillon du groupe Fuji. Cette opportunité va permettre le développement rapide de la nouvelle entreprise (et fournir du travail à un grand nombre de techniciens de l'ONF).

Todd-AO
70mm



35mm



IMAX



Comparaison des différents formats de pellicules

Colin Low préconisait l'utilisation du film 70mm sur trois écrans. Cette approche sur écrans multiples fut rapidement mise de côté suite au développement de la technologie IMAX qui permettait une projection en triptyque, mais avec un seul écran et une seule pellicule. En achetant les droits d'un système de projection 35mm à boucle déroulante sans perforation développée par l'Australien Ron Jones et adapté pour le format 70mm, la compagnie Multiscreen Corp. avait maintenant la technologie nécessaire pour produire et présentée le premier film IMAX, en 1970 : « Tiger Child », scénarisé par Colin Low et coréalisé par Donald Britain, Roman Kroitor et Kon Ichikawa. Le film était présenté dans un pavillon gonflable, œuvre de l'architecte Yutaka Morata.



Pavillon FUJI - Osaka 1970

Tiger Child connut un grand succès avec plus de 30,000 spectateurs par jour tout au long des six mois de l'Exposition. Mais bien que le premier film IMAX fût un succès, le développement de ce format n'allait pas de soi, car en plus de la nouvelle technologie associée à la projection, ce nouveau format filmique demandait une salle de conception nouvelle. Les concepteurs n'eurent pas à attendre très longtemps : la ville de Toronto avait décidé de bâtir un centre de divertissement situé dans le lac Ontario, juste au sud du parc des expositions « Canadian National Exhibition » : Ontario Place. Au centre du développement de ce complexe, on y construit la « Cinesphère », le premier cinéma spécialement conçu pour le format IMAX. À l'ouverture du cinéma, en 1971, on y présenta un film de Graeme Ferguson « North of Superior » et pour la saison 1972, on approcha l'ONF pour y présenter les films du Labyrinthe.



© Raysonho – Cinesphère – Ontario Place

À l'origine, on devait convertir les deux films présentés en 1967, mais les coûts et les délais ne permirent que l'adaptation du deuxième film « In The Labyrinthe », dans sa version anglophone seulement. On perdit malheureusement la trace du premier film par la suite – il demeure introuvable encore aujourd'hui. On adapta la projection sur cinq écrans pour en faire une projection sur un seul écran, mais en grand format. C'est cette version qui circule aujourd'hui et qui est disponible sur le site de l'ONF, mais il faut oublier complètement l'effet immersif du film qui était pourtant à la base de sa conception.

C'est d'ailleurs un problème pour les spécialistes qui étudient et critiquent aujourd'hui le film, car ils n'ont que la copie IMAX comme référence et il en ressort des évaluations qui ne sont absolument pas conformes à ce que l'expérience cinématographique représentait en 1967. Seul un visiteur ayant vu le film dans la salle du Labyrinthe à l'Expo 67 peut réellement saisir ce que le film voulait transmettre au spectateur...

Aujourd'hui, la technologie IMAX est chose courante et plusieurs films commerciaux sont transcrits dans ce format. Malheureusement, peu de salles IMAX sont de type « Omnimax », développé à l'origine pour le planétarium de San Diego, perdant ainsi une partie importante de l'effet immersif tant recherché par Kroitor et Ferguson.

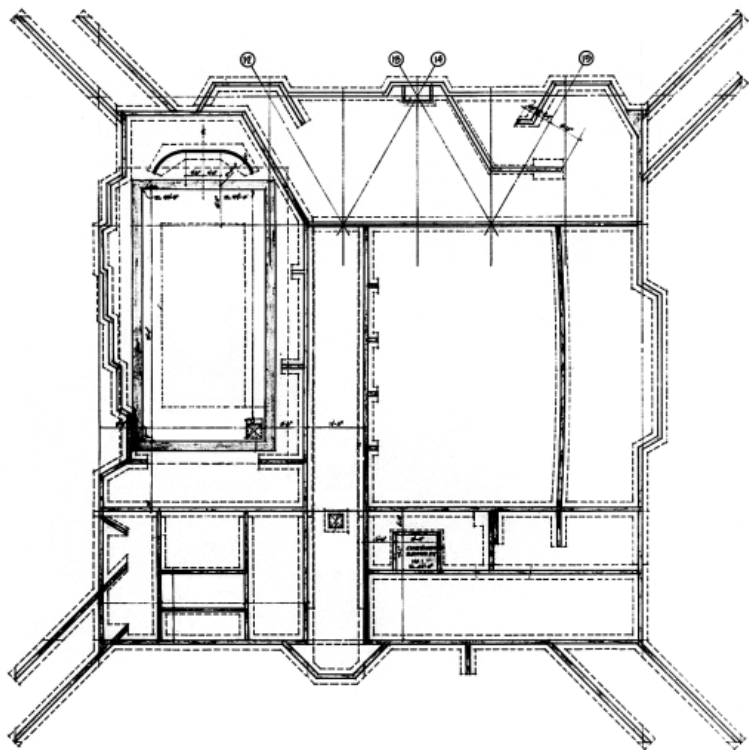
Terre des Hommes

Dès 1968, le pavillon est abandonné. On le vide de ses équipements et de son mobilier pour ensuite le convertir en auberge de jeunesse, sous la gestion de Jeunesse Canada Monde. Plusieurs fenêtres furent alors intégrées dans la façade de l'ancien pavillon, le défigurant ainsi de façon permanente. Mais bien que la SCHL, propriétaire de l'édifice, retrouve ainsi une source de revenus, son mandat était de développer la Cité du Havre pour en faire un lieu de résidence. Quelques années après la conversion en auberge de jeunesse, la SCHL permet la démolition de l'édifice afin de construire un complexe immobilier de luxe, connu sous le nom de Tropicque Nord. Il n'y eut pas vraiment d'opposition lorsque le projet fut rendu public, abandonnant à son sort une des sections historiques de l'Expo 67.



Par contre, l'Office National du Film demeura un partenaire important de Terre des Hommes, présentant régulièrement des films à divers endroits sur le site. En 1979, l'ONF fête ses quarante ans sur l'île Ste-Hélène en occupant, entre autres, l'ancien pavillon thématique *l'Homme, la Planète et l'Espace*.





PLANS

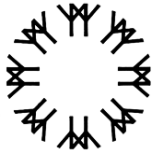
MONTREAL 1967

ONF / LABYRINTHE

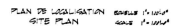
Blanc/LeMoyne/Edwards/Shine

Architectes

Exposition Universelle
et International
Montréal 1967
Universal and International
Exhibition
Montréal 1967



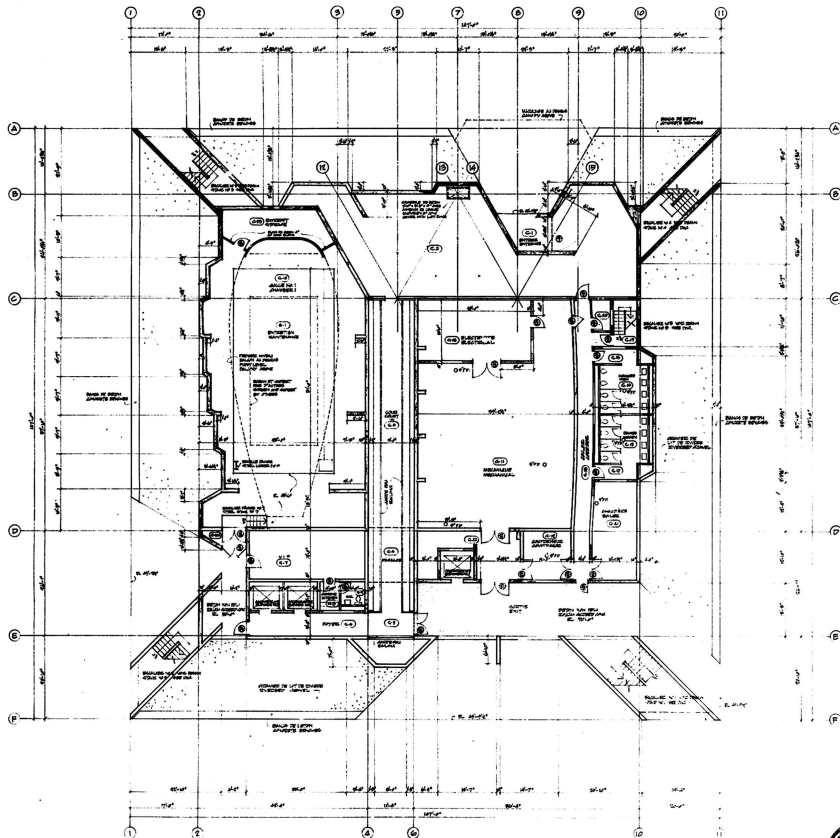
DSG 2-12A-1-1 Plan de localisation
DSG 2-12-2-1 Plan du sous-sol
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DSG 2-12-2-3 Coupe du bâtiment No. 1
DSG 2-12-2-4 Plan du premeir niveau
DSG 2-12-2-6 Plan du troisième niveau
DSG 2-12-2-9 Facades Est & Ouest
DSG 2-12-2-12 Facade du bâtiment No. 2
DSG 2-12-2-17 Plan de la salle No. 1
DSG 2-12-2-18 Détails du dédale
DSG 2-12-2-19 Ligne de vision de la salle 3
DSG 2-12-2-25 Escalier No. 1 principal
DSG 2-12-3-1 Plan de foundation
DSG 2-12B-3-2 Plan de rez-de-chaussée
DSG 2-12B-3-3 Plan du premier niveau
DSG 2-12B-3-4 Plan du deuxième niveau
DSG 2-12B-3-4C Plan du deuxième niveau
DSG 2-12B-4-7 Plan du 4e niveau
DSG 2-12B-5-10 Plan du 3e - éclairage
DSG 2-12B-5-11 Plan du 4e - éclairage



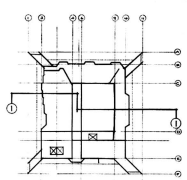
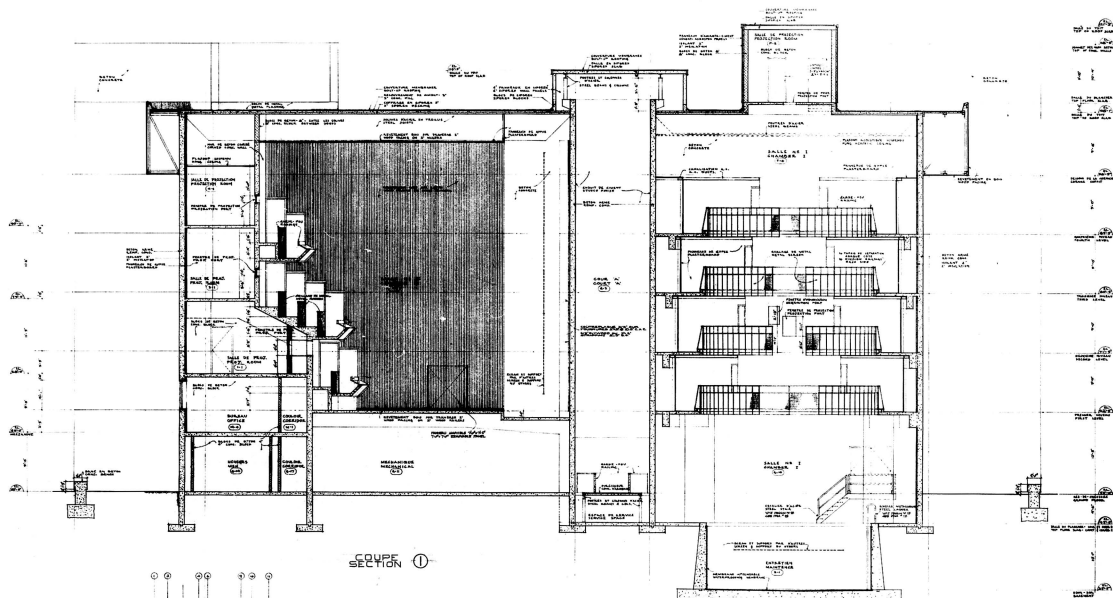
Bland/LeMoyné/Edwards/Shine R. R. Nicolet & Associates N. J. Pappos & Associates			Architect Structural Acoustical, Mechanical, Electrical
Compagnie Canadienne de l'Exposition Universelle de 1967 Canadian Corporation for the 1967 World Exhibition			
LABYRINTHE - MACKAY PIER			
PLAN DE LOCALISATION			
		Date	1 October 1965
		No Dossier	2-12A-1-1



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R. R. Nicolet & Associates		Structural	
N. J. Pappas & Associates		Acoustical, Mechanical, Electrical	
Compagnie Canadienne de l'Exposition Universelle de 1967			
Canadian Corporation for the 1967 World Exhibition			
LABYRINTHE - MACKAY PIER			
PLAN DU SOUS-SOL - BASEMENT PLAN			
		Date	19 Sept. 1965
		No Dossier	2-12-21



Bland/LeMayne/Edwards/Shine R. R. Nicolet & Associates N. J. Pappas & Associates				Architect Structural Acoustical, Mechanical, Electrical	
Compagnie Canadienne de l'Exposition Universelle de 1967 Canadian Corporation for the 1967 World Exhibition					
LABYRINTHE - MACKAY PIER					
PLAN DU REZ-DE-CHAUSSEE - GROUND FLOOR PLAN					
				Date	15 Sept 65
				No Dossier	2-12-2-2

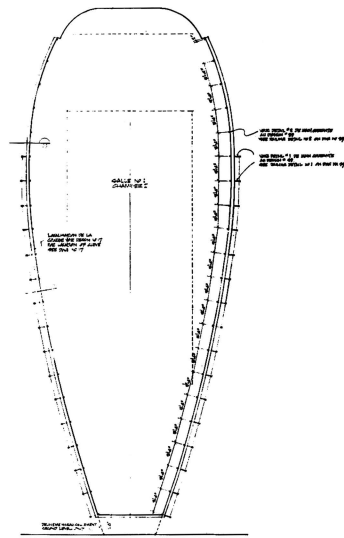


COUPE SECTION 1

NOTE: 1. ALL DIMENSIONS ARE IN METERS UNLESS OTHERWISE SPECIFIED.
2. ALL DIMENSIONS ARE TO FACE UNLESS OTHERWISE SPECIFIED.
3. ALL DIMENSIONS ARE TO CENTERLINE UNLESS OTHERWISE SPECIFIED.



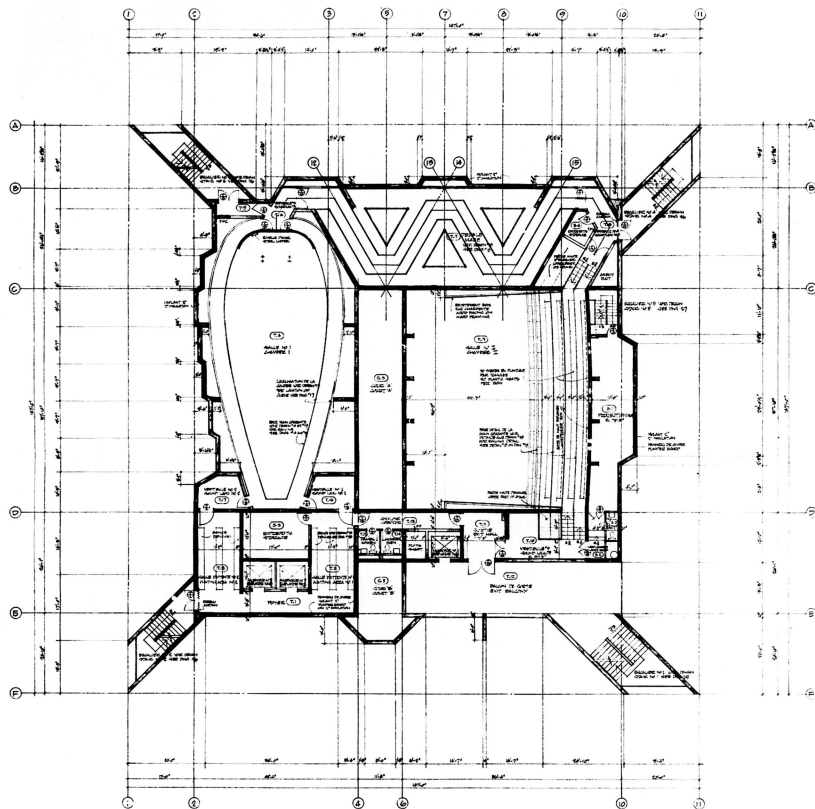
Bland/LeMayne/Edwards/Shine		Architects	
R. R. Nicolet & Associates		Structural	
N. J. Pappas & Associates		Acoustical, Mechanical, Electrical	
Compagnie Canadienne de l'Exposition Universelle de 1967			
Canadian Corporation for the 1967 World Exhibition			
LABYRINTHE - MACKAY PIER			
COUPE DU BATIMENT No 1 - BUILDING SECTION No 1			
		Date	1 October 1965
		Revised	2-12-2-3



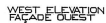
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CHANGES : 00000000 - FIVE STAR QUARTER LEVEL



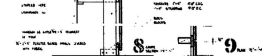
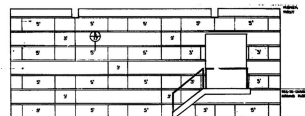
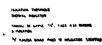
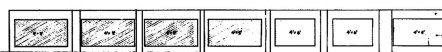
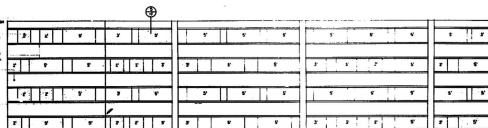
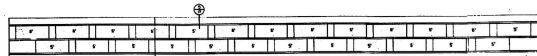
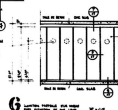
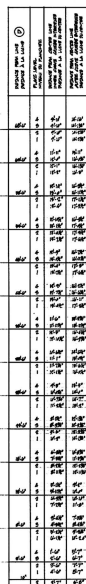
	Bland/LaMoyné/Edwards/Shine R. R. Nicolet & Associates N. J. Pappas & Associates	Architect Structural Acoustical, Mechanical, Electrical
Compagnie Canadienne de l'Exposition Universelle de 1967 Canadian Corporation for the 1967 World Exhibition		
LABYRINTHE - MACKAY PIER PLAN DU PREMIER NIVEAU - FIRST LEVEL PLAN		
		Date: 1 October 1965 No Dossier: 2-12-24



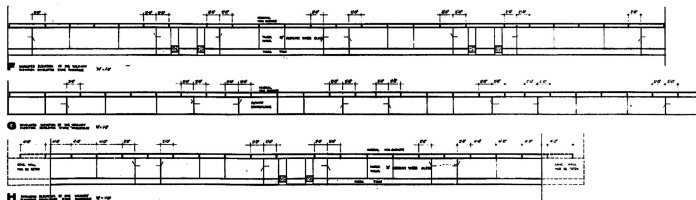
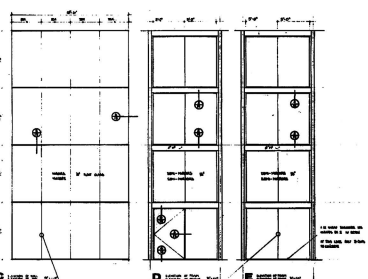
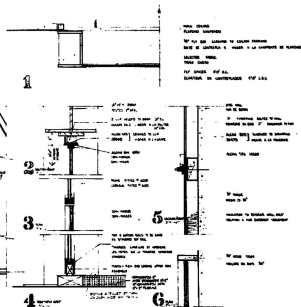
Bland/LeMayne/Edwards/Shine		Architects	
R. R. Nicolet & Associates		Structural	
N. J. Pappas & Associates		Acoustical, Mechanical, Electrical	
Compagnie Canadienne de l'Exposition Universelle de 1967			
Canadian Corporation for the 1967 World Exhibition			
LABYRINTHE - MACKAY PIER			
PLAN DU TROISIEME NIVEAU - THIRD LEVEL PLAN			
		Date 1 October 1965	
		No Dossier 2-12-2-6	



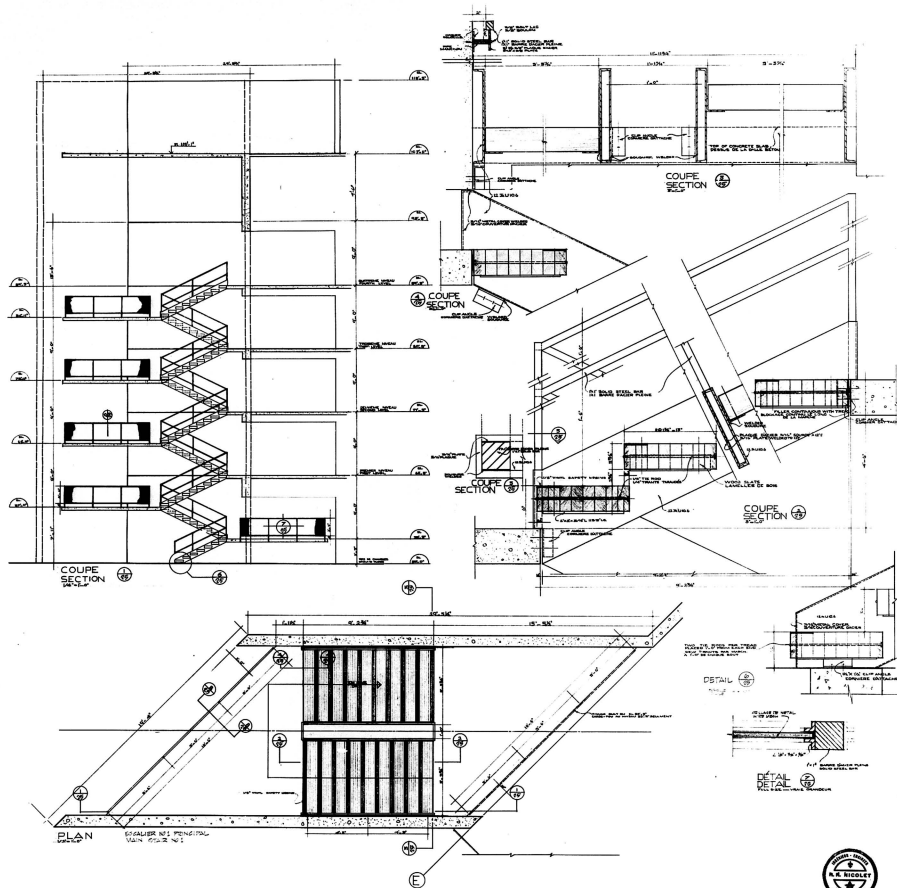
		Bland/LeMoyné/Edwards/Shine R. R. Nicolet & Associates N. J. Pappos & Associates	Architect Structural Acoustical, Mechanical, Electrical	
Compagnie Canadienne de l'Exposition Universelle de 1967 Canadian Corporation for the 1967 World Exhibition				
LABYRINTHE - MACKAY PIER <i>Facades Est & Ouest - East & West elevations</i>				
			Date: 1 October 1965	
			No Dossier	
			2-12-2-9	



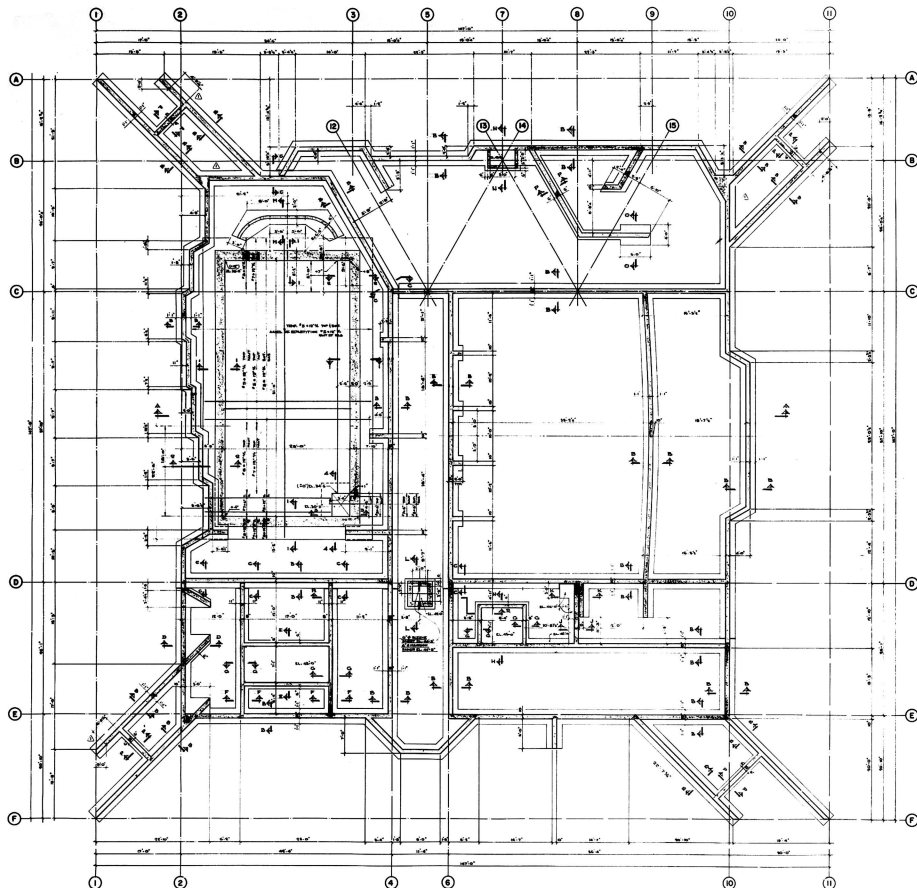
	Bland/LeMoine/Edwards/Shine R. R. Nicolet & Associates N. J. Pappas & Associates	Architect Structural Acoustical, Mechanical, Electrical
Compagnie Canadienne de l'Exposition Universelle de 1967 Canadian Corporation for the 1967 World Exhibition		
LABYRINTHE - MACKAY PIER		
PLAN DE LA GALLE NO. 1 - GUMBER 1 PLAN		
		Date 1 October 1965
		No Dossier 2-12-2-17



Blond/LeMoyné/Edwards/Shine								Architects	
R. Nicolet & Associates								Structural	
N. J. Pappas & Associates								Acoustical, Mechanical, Electrical	
Compagnie Canadienne de l'Exposition Universelle de 1967 Canadian Corporation for the 1967 World Exhibition									
LABYRINTHE - MACKAY PIER									
DÉTAILS DU DÉDALE - MAZE DETAILS									
								Date:	1 October 1965
								No. Dossier:	Z-12-Z-18'



Bland/LeMayne/Edwards/Shine		Architects
R. R. Nicolet & Associates		Structural
N. J. Pappas & Associates		Acoustical, Mechanical, Electrical
Compagnie Canadienne de l'Exposition Universelle de 1967		
Canadian Corporation for the 1967 World Exhibition		
LABYRINTHE - MACKAY PIER		
ESCALIER No. 1 PRINCIPAL - MAIN STAIR No. 1		
Date		1 October 1965
No Dossier		2-12-2-25



MATERIALS

CONCRETE: CLASS B (2800 PSI MINIMUM)
CLASS A (3000 PSI MINIMUM) FOR JOINTS
AND REINFORCING
STEEL: A305, HOT ROLLED
REINFORCING: A305, HOT ROLLED

NOTES

1. SEE SECTION 1-1 FOR ALL DIMENSIONS
2. SEE SECTION 2-2 FOR ALL DIMENSIONS
3. SEE SECTION 3-3 FOR ALL DIMENSIONS
4. SEE SECTION 4-4 FOR ALL DIMENSIONS
5. SEE SECTION 5-5 FOR ALL DIMENSIONS
6. SEE SECTION 6-6 FOR ALL DIMENSIONS

DETAILS

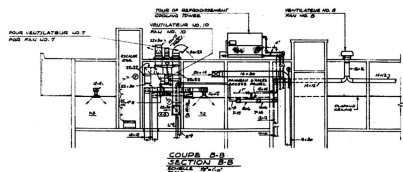
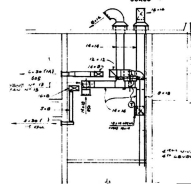
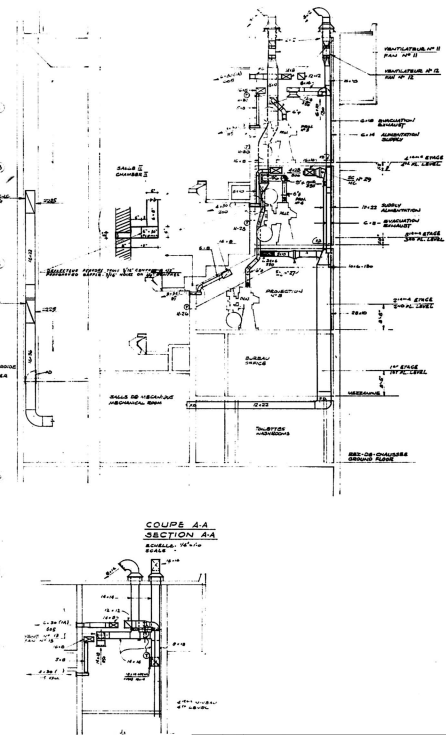
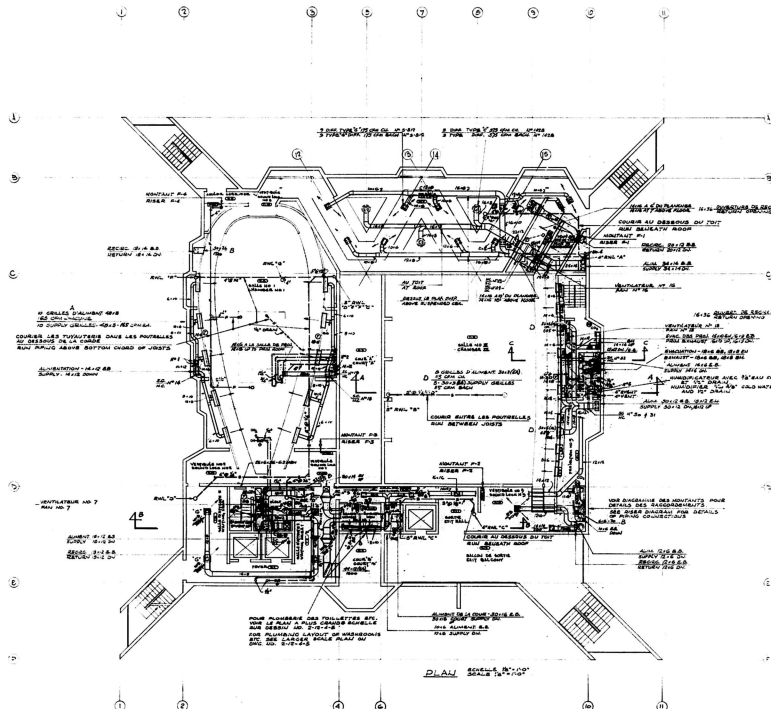
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DETAIL 2: FOUNDATION WALL (SEE SECTION 2-2)
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DETAIL 4: FOUNDATION WALL (SEE SECTION 4-4)
DETAIL 5: FOUNDATION WALL (SEE SECTION 5-5)
DETAIL 6: FOUNDATION WALL (SEE SECTION 6-6)

DETAILS

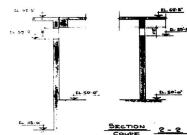
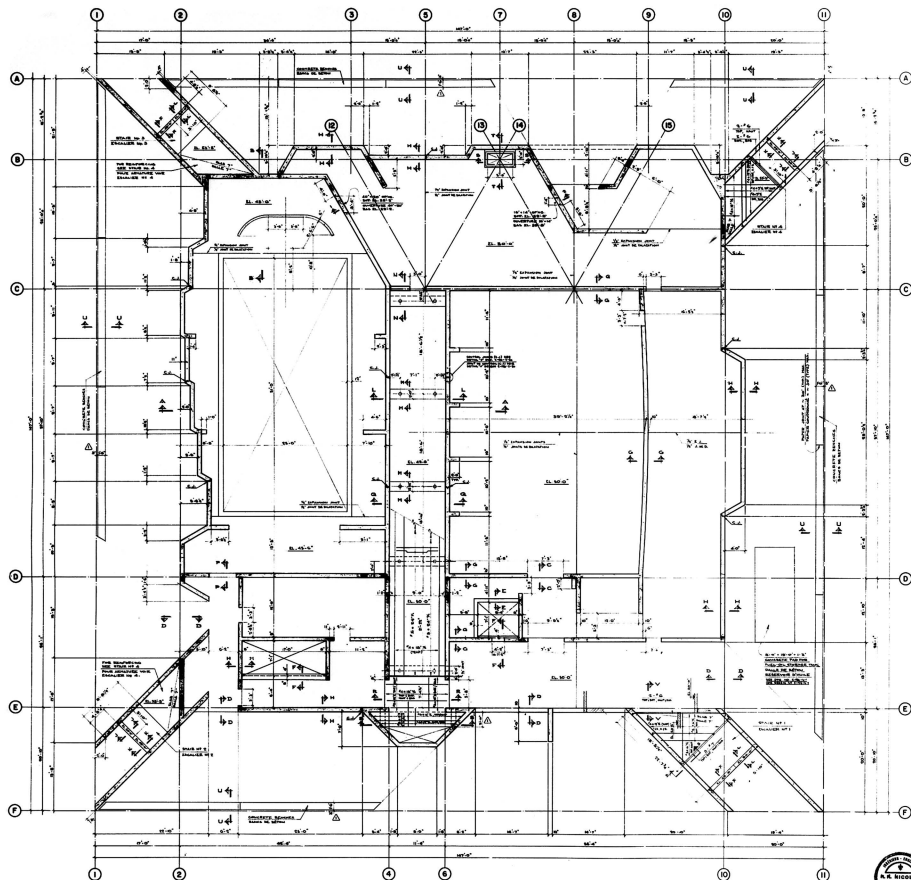
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2. FOUNDATION WALL (SEE SECTION 2-2)
3. FOUNDATION WALL (SEE SECTION 3-3)
4. FOUNDATION WALL (SEE SECTION 4-4)
5. FOUNDATION WALL (SEE SECTION 5-5)
6. FOUNDATION WALL (SEE SECTION 6-6)



Bland/LeMayne/Edwards/Shine		Architect
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N. J. Pappas & Associates		Acoustical, Mechanical, Electrical
Compagnie Canadienne de l'Exposition Universelle de 1967		
Canadian Corporation for the 1967 World Exhibition		
LABYRINTHE - MACKAY PIER		
PLAN OF FOUNDATION - FOUNDATION PLAN		
Date		15 Sept 1965
No Dossier		2-12-3-1



Bland/LeMayne/Edwards/Shine		Architects
R. R. Nicolet & Associates		Structural
N. J. Pappas & Associates		Acoustical, Mechanical, Electrical
Compagnie Canadienne de l'Exposition Universelle de 1967		
Canadian Corporation for the 1967 World Exhibition		
LABYRINTHE - MACKAY PIER		
PLAN DU 4 ^e NIVEAU ET SECTIONS - 4th LEVEL PLAN & SECTIONS		
Date		1 October 1966
No Dossier		2-12-4-7



SECTIONAL 1-1
Scale: 1/4" = 1'-0"
Date: 10/1/66

LEGEND:
SEE LISTED PLAN FOR PLAN

STRUCTURE:
CONCRETE: 12" x 12" (12" x 12" x 12") FOR WALLS AND BEAMS
STEEL: 4" x 4" x 4" FOR WALLS AND BEAMS
WOOD: 4" x 4" x 4" FOR WALLS AND BEAMS
FLOORING: 4" x 4" x 4" FOR WALLS AND BEAMS

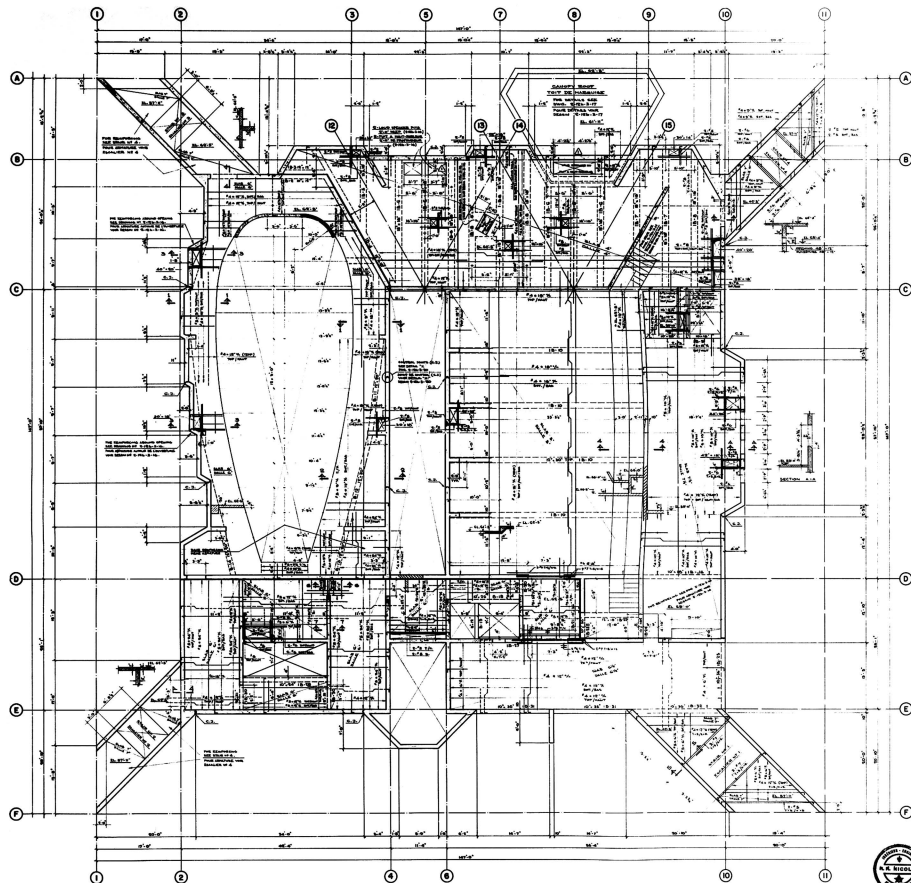
NOTES:
FOR DETAIL AND DETAILS SEE SEE SEE SEE SEE SEE SEE SEE

CONCRETE:
SEE SEE SEE SEE SEE SEE SEE SEE

STEEL:
SEE SEE SEE SEE SEE SEE SEE SEE
WOOD:
SEE SEE SEE SEE SEE SEE SEE SEE
FLOORING:
SEE SEE SEE SEE SEE SEE SEE SEE

NOTES:
FOR DETAIL AND DETAILS SEE SEE SEE SEE SEE SEE SEE SEE

Bland/LeMayne/Edwards/Shine R. R. Nicolet & Associates N. J. Pappas & Associates				Architect Structural Acoustical, Mechanical, Electrical	
Compagnie Canadienne de l'Exposition Universelle de 1967 Canadian Corporation for the 1967 World Exhibition					
LABYRINTHE - MACKAY PIER					
PLAN DE REZ-DE-CHAUSSEE - GROUND FLOOR PLAN					
				Date: 1 October 1965 No Dossier: 2-12B-3-2	



LEGEND:
LINE LINES ALLOW THE PLAN

NOTES:
1. ALL DIMENSIONS ARE IN FEET AND INCHES.
2. ALL DIMENSIONS ARE TO FACE UNLESS OTHERWISE NOTED.
3. ALL DIMENSIONS ARE TO FACE UNLESS OTHERWISE NOTED.

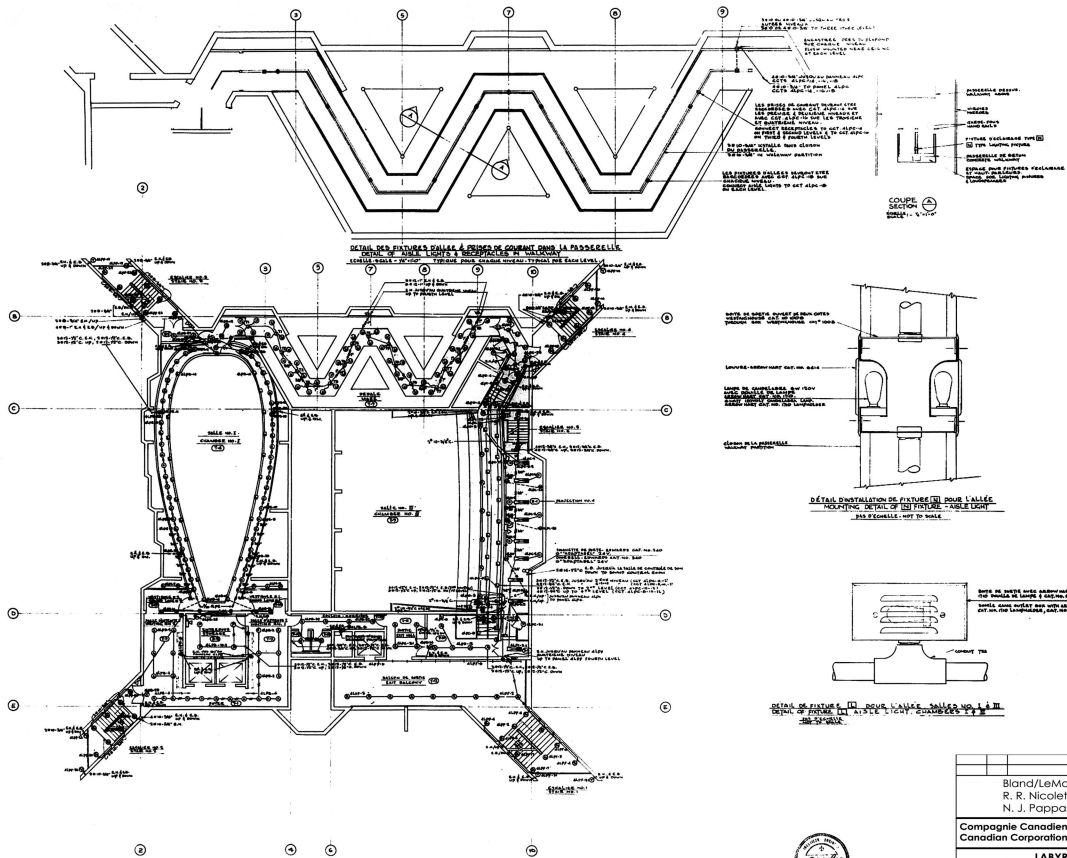
REMARKS:
1. ALL DIMENSIONS ARE IN FEET AND INCHES.
2. ALL DIMENSIONS ARE TO FACE UNLESS OTHERWISE NOTED.

GENERAL:
1. ALL DIMENSIONS ARE IN FEET AND INCHES.
2. ALL DIMENSIONS ARE TO FACE UNLESS OTHERWISE NOTED.

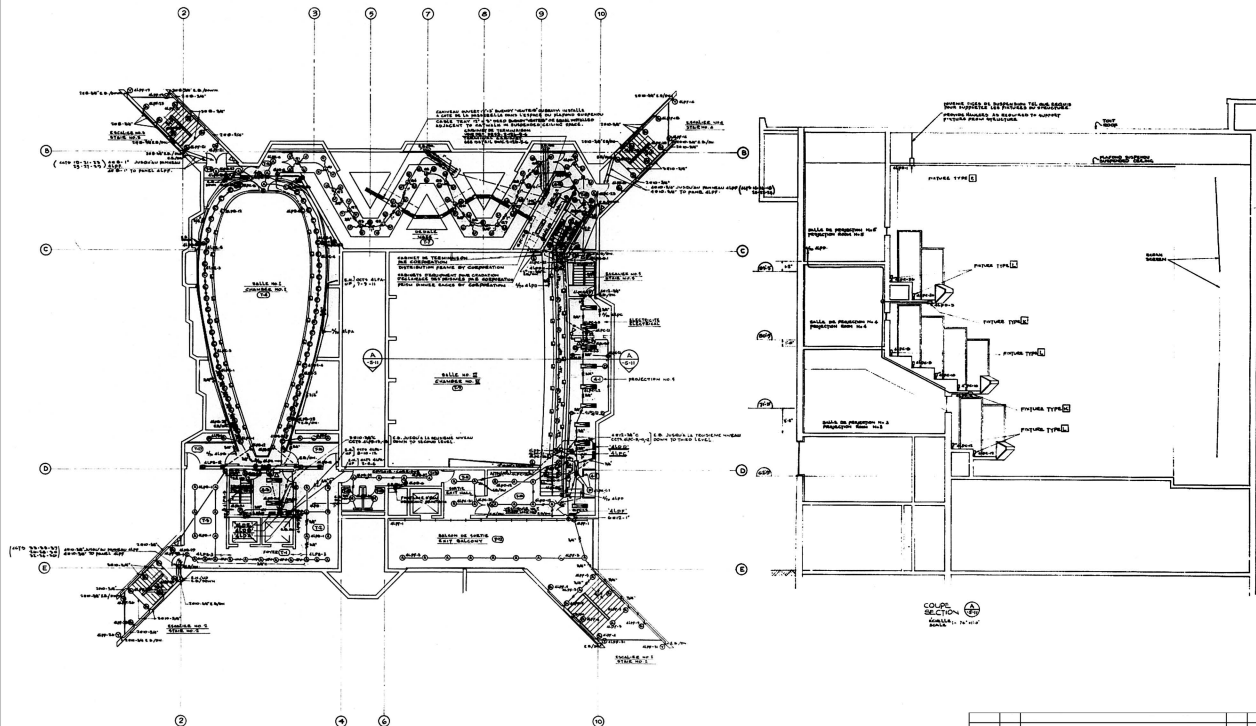
DETAILS:
1. ALL DIMENSIONS ARE IN FEET AND INCHES.
2. ALL DIMENSIONS ARE TO FACE UNLESS OTHERWISE NOTED.



Bland/LeMoyné/Edwards/Shine				Architects	
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N. J. Pappas & Associates				Acoustical, Mechanical, Electrical	
Compagnie Canadienne de l'Exposition Universelle de 1967					
Canadian Corporation for the 1967 World Exhibition					
LABYRINTHE - MACKAY PIER					
PLAN DU PREMIER NIVEAU - FIRST LEVEL PLAN					
				Date 1 October 1965	
				No Dossier 2-12B-3-3	



Bland/LeMayne/Edwards/Shine				Architects	
R. R. Nicolet & Associates				Structural	
N. J. Pappas & Associates				Acoustical, Mechanical, Electrical	
Compagnie Canadienne de l'Exposition Universelle de 1967					
Canadian Corporation for the 1967 World Exhibition					
LABYRINTHE - MACKAY PIER					
PLAN DU 3 ^e NIVEAU / ECLAIRAGE - THIRD LEVEL PLAN / LIGHTING					
				Date	1 October 1965
				No Dossier	2-12B-5-10



Bland/LeMayne/Edwards/Shine		Architects	
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N. J. Pappas & Associates		Acoustical, Mechanical, Electrical	
Compagnie Canadienne de l'Exposition Universelle de 1967			
Canadian Corporation for the 1967 World Exhibition			
LABYRINTHE - MACKAY PIER			
PLAN DU 4 ^e NIVEAU / ÉCLAIRAGE - FOURTH LEVEL PLAN / LIGHTING			
		Date	1 October 1966
		Map Dossier	2-12B-5-II



REVUE DE PRESSE

THE GLOBE AND MAIL * FILM BOARD'S DISPLAY AT CNE IS ENGROSSING

16 août 1963 – No item at the Canadian National Exhibition, it seems to me, will top the National Film Board's display for timely interest. The NFB has taken over the Art Gallery Building and is featuring a multi-screen display entitled 60 years in 6 Minutes. A semi-circular screen is used to project 13 different images so that a spectator can stand before it and choose for himself the items he wishes to see. The effect is, at first, highly confusing, like watching 13 television sets, but once you have oriented yourself you can stand and watch individual items.

A hardy soul like myself, can linger for an hour and see all the scenes which have been compiled by Gordon Sparling, a veteran of 40 years in the film business. Mr. Sparling has a keen eye for the trivia and the significance of the past 60 years or more. We have, for instance, some hazy but absorbing scenes of the Klondike Gold Rush. We have taken our highway and superhighways so much for granted that it seems surprising that the first paved highway in Canada linked Toronto and Hamilton in 1912. The funeral of Sir Wilfrid Laurier in Ottawa in 1910, views of Canadians in two world wars, and some wild scenes of the VE-Day celebration in 1945 in Moncton, Montreal, Ottawa, Toronto, Winnipeg and Vancouver, pass in quick review.

The shy, fresh-faced Prince of Whales is shown during his tour of Canada in 1919. The circus-like glare of publicity shines on the Dione quintuplets. A spirited 1915 parade demanding prohibition in Ontario is followed by an equally spirited exhibition of thirsty citizens in revelry when the province is declared wet in 1927. A young Mary Pickford is seen, in 1922, receiving the acclaim of Torontonians in one of her visits home. The contrast with the aged Mary, on her recent visit, will strike many. The flood in Winnipeg in 1950 and the 1962 truckers strike in Montreal have the note of melodrama. The fleeting triumphs of Barbara Ann Scott and Buzz Beurling are recorded.

All in all, an engrossing exhibition, although, as I say, it has its confusing side. The NFB has decorated the Art Gallery Building to look like an old-time movie house. Inside, in addition to the multiscreen, are two more theatres. One gives a continuous show of various National Film Board productions, and a smaller auditorium will cater to those who make a special request for any National Film Board films. They will be obtained as quickly as possible, and many of them can be viewed in the language of a number of countries. There is also an impressive array of awards won by the Film Board, including two Oscars. It all makes an impressive exhibit, and one that should attract large crowds. **FRANK MORRIS**

The Gazette LABYRINTH NEEDS SPONSOR

07 mai 1964 – "This portion of the World's Fair is brought by the manufactures of..." It may not happen exactly this way, but Expo officials yesterday revealed they were looking for a "sponsor" for at least one major exhibit – a National Film Board project called Labyrinth.

Labyrinth, a large-scale combination of film showings linked with architectural forms, was revealed along with tentative plans for its financing yesterday to a group of Montreal and Toronto businessmen here for a one-day information session with World's Fair officials. The day included a visit to Ile Ste Helene site, a question-and-answer period with a five-man panel of Expo officials at NFB headquarters on Cote de Liesse Rd., and a showing of a pilot project of the impressive Labyrinth exhibit. The officials also promised the group they would take action within three weeks on licensing regulations to allow the use of Expo '67 symbol on commercial products as a means of promoting the Fair.

Just before the showing of the Labyrinth preview, one official told the group that Labyrinth was a project "in which Expo is interested enough to make money available before we reach the point of no return in planning for it". But, he said, there was no allocation for it in the Expo budget or in NFB resources, so the World's Fair was looking for a sponsor.

At least 100 businessmen attended the session, many from Toronto. They saw a preview of the Labyrinth film technique which uses up to four screens showing different aspects of one general experience – for example a close-up of a brain operation on two screens, with micro-slides of basic life forms in the blood stream on another, while a fourth is a shot of a star clusters deep in outer space. Somehow they all focus emotionally and the impact is tremendous. There were scale models of the architectural forms in which viewers will watch the various stages of the production. The reason for the title Labyrinth is obvious: Viewers will enter the complex to watch screenings beside, above and below them. Or possibly on a concave dome from conventional seats.

ROGER BIRD

Toronto Daily Star AN AMBITIOUS PLAN FOR EXPO '67

25 juin 1964 – Quietly, with a typical minimum of fanfare, the National Film Board has launched a remarkable and ambitious project for the World's Fair here in 1967. To date, all that Expo conjures up for its cross-Canada image is a vague riddle of rows, resignations, and intra-mural wranglings. The Film Board project for the fair will occupy some of the NFB's top men full-time for the next three years, cost an unprecedented \$4,250,000, and is one of the first positive steps in the fair's plan.

The working title is "Labyrinth"; the theme is based on the Minotaur legend of antiquity; the display will be contained in four chambers and will combine the multi-screen process with architecture; and the whole is the brainchild of Roman Kroitor, 38.

What has the Minotaur legend of antiquity, with Theseus, the maze, and a fantastic beast that was half-bull, half-man, to say for the super-moderns of 1967? Kroitor, a top NFB filmmaker for 13 years ("Universe", "City of Gold", "Lonely Boy"), answers: "The pattern for the whole experience comes from the life-journeys of legendary heroes, only in this case, the hero will be mankind, and the adventure, the discovery of our planet". A dynamic, slight, quiet man with an air of being permanently tousled Kroitor looks for a moment sheepish. "One must be careful", he murmurs, "not to sound too abstruse. But our main hope is that once having seen it, people will never be the same again – something like a tribe's initiation rites. 'Holy smoke, so THAT'S what it's all about!' is the aim we're making for".

The multi-screen process is far from new (it goes back at least 40 years, and the NFB itself has for the last two shown documentaries at Toronto's CNE using anything up to 13 screens at the same time), but it has never been widely used, if only because of the obvious expense. "One gets so used to a single screen", says Kroitor, "that it's a shock to find with the multi-screen technique that there are so many different dimensions to explore. Areas of the mind get exercised that have never been exercised before". The four chamber of the exhibit will be housed in one building, each chamber being able to handle 500 at a time. Each stage, or chamber, will take about 15 minutes, or just over an hour from start to finish for the whole display.

Chamber One will be three-sided, and the audience will stand on five tiers. It will have three screens: One on the floor, one on the floor, one on the ceiling, one ahead. The one ahead will show an introductory three-minute film outlining the aim of all that follows. "Then bang! Everything starts happening on all three screens at once... dropping out into space above, below, ahead – like Cinerama's roller-coaster ride, only 20,000 times more so. Suitably shocked out of the world of popcorn, hamburgers, and 25-cent coffee, the 1967 fairgoers moves to Chamber Two: 500-seat theatre with three conventional vertical screens. This is the chamber, Kroitor explains, of Confident Youth, of man flexing his physical and mental powers; a theatre and film to illustrate the power of the rational mind. From there through a corridor – the Kroitor team's designer Colin Low intends to keep the pressure up in the corridors, if only by suitably atmospheric music - to Chamber Three, at the moment called The Flying Labyrinth. For five to eight minutes, the 500 members of the audience will wander inextricably into a very real maze. Explains Kroitor: "Maybe we'll have a plate-glass floor, with suitable images underneath. The doors will clang shut behind everyone, thus inducing a certain psychological nervousness. Not panic, you understand".

"Then, suddenly, just as 1967's young are on the point of tears and their elders are wondering why they came without the tranquilizers, the walls will lift up – and there, looking a little dazed and defensively foolish, will be the 500, seeing each other as a community, perhaps, for the first time since they came in. "The object here", says Kroitor, "is to show that the world's negative aspects are created by man's own nature, that the Minotaur is inside each of us, that what we must first combat are not so much the exterior evils – though they exist – as our own deficiencies".

Chamber Four is the one Kroitor finds hardest to explain. This chamber will have five screens, plus a dome on to which images will also be projected. Object: To illustrate Realization and Rebirth Now. Mood: Upbeat. Kroitor: "In terms of image, it will be the facing of death: The ego calls it dying, though it's not dying at all, it's the joyful discovering at the last what we really are. The



Suite...

danger is that people may think we're trying to get at some religious point, life after death, and so on. We must make it plain that it has nothing to do with that: It's an attempt to restore a sense of community in a fragmenting world and to show that the things that unite us are infinitely more worthwhile than those that divide us".

Plainly, it is as hard an exhibit to describe now as it will be after one has seen it three years hence. But at the board, where there were many early doubters, it is generating an almost tangible excitement. It has the merit of a splendidly imaginative idea, and whatever the result, it should be memorable. Behind is the Kroitor team numbers some six half-time, 12 full time, prime among them being Colin Low, in charge of the exhibit's design; Hugh O'Connor (responsible for the board's last two multi-screen exhibitions at the CNE), in charge of general services and field work; Wolf Koenig, who worked with Kroitor on "City of Gold" and "Lonely Boy", in charge of animation; Tom Daly, who has edited perhaps 90 per cent of the NFB's English prize-winning pictures in the last decade and will be "Labyrinth's" supervising editor; and a decidedly non-NFB man, Dr. Northrop Frye, head of the U. of T.'s Victoria college, and this project's spiritual godfather and story-line consultant. In addition Kroitor will be enlisting the aid of Francis Thompson and Alexander Hamid, two New Yorkers who are the acknowledged North-American experts in multi-screen technique.

The \$4,250,000 price-tag makes it easily the most expensive movie operation ever undertaken in Canada. It is, of course, more than a movie; and while multi-screen work is not new, it has never before been approached on this scale, never before been combined, for total effect, with architecture. "In terms of size of the project", says Kroitor, "the sum's peanuts. The same thing in New York would cost \$15 million". Broken down, the budget – from the taxpayer via the government through Expo '67 – reads like this: \$965,000 for the building, roughly \$1,000,000 each for the equipment and operations, and \$1,250,000 for the actual filming, which will be made all over the world.

DAVID COBB

THE GLOBE AND MAIL LABYRINTH, BLEND OF MANY FILM TECHNIQUES, EXHIBIT THAT HAS EVERYTHING BUT MONEY

10 mai 1964 – A combination of advanced motion-picture techniques may be used to create one of the most striking exhibits at the Montreal World's Fair, but not unless an outside sponsor agrees to finance it. Pierre de Bellefeuille, chairman of a recent briefing session for 54 businessmen at the fair site, refers to the proposed exhibit, called Labyrinth, in a transcript of the proceeding released by MacLaren Advertising Co. Ltd., which organized the briefing.

Mr. de Bellefeuille said the fair corporation gave the National Film Board enough money to enable the NFB's Roman Kroitor to start on the project. But there is no provision in the fair's budget and none in that of the NFB to complete Labyrinth, and fair officials are looking for an angel, possibly a Canadian company. Mr. de Bellefeuille does not describe the exhibit in the transcript of the session, which was closed to the press; he refers only to a demonstration.

However, in an interview March 23 with the Montreal Gazette, this description was given by O.C.S. Robertson, a retired Royal Canadian Navy officer who is deputy administrator of theme pavilions: "A series of chambers or spaces, each with appropriate film technique, for example Cyclorama, Cinerama, Cinemascope, Polyecran, will be arranged into an elaborate architectural whole. The audience will move through this structure, from chamber to chamber, experiencing simultaneously both a complex film and a building, interwoven in such a manner that the total impression becomes a single experience". The Gazette makes no mention of financial difficulty on the project.

The Montreal Star FANTASTIC THEATRE PROJECT PLANNED BY NFB FOR EXPO

28 août 1964 – Most film makers only make a movie. The National Film Board, however, working for Expo 67, is already deep in a project to design not only a special film on the story of man, but a special theatre to show it in. Described as “a marriage of architecture and film” and budgeted at \$4,250,000, “Labyrinth” is the most ambitious film project ever attempted in Canada. Some of the NFB’s top filmmakers will spend the next three years on it and some distinguished consultants have been secured for it, like Dr. Northrop Frye, of the University of Toronto, who will act as story consultant, and filmmaker Francis Thompson of New York, whose three-screen film for Johnson Was Company has been the sleeper hit of the New York Fair.

The procedure for viewing the 30 to 40-minute film sounds like a progressive supper – where the diners are served appetizers by the first hostess, main course by the second and dessert by a third. The audience will move 500 to 700 at a time, through three different chambers of the theatre, and at one point will be surrounded by reflected images on all sides. At another point, they will gaze down from ramps on a huge screen 40 feet below and if the film makers achieve the effect they are after, will feel “not vertigo, exactly, but still a sensation so strong they will want to grip the handrails”. When all chambers are filled, the theatre will hold 1,500 to 2,000 people. Estimates are that Labyrinth will show to nearly 5,000,000 in six months. The Expo administration leans strongly towards free admission.

The Labyrinth theme, as developed by Dr. Frye and the film makers, is patterned on the Minotaur legend of antiquity, about a monster, half bull, half man, confined to the Cretan labyrinth of King Minos. The Minotaur devoured a yearly tribute of Athenian youths and maidens until Theseus, volunteering as one of the young men, slew him and released the city. Stone labyrinth actually existed in antiquity and expressed for the ancient peoples every man’s search for the clarification of his own life. On one level, the film makers say, they symbolized the “Labyrinth of man’s own mind”. Relating this idea directly to the Expo theme, Man and His World, the film makers point out that as the hero, Theseus, picked his way through the Labyrinth, so Man, the hero of this film, has adventured in discovering the planet earth, from caveman days through Greek and Roman times and the Renaissance, into the modern world of the future in space. Producer Roman Kroitor says the aim is that “having once seen the film, people will never be quite the same again – the reaction we’re after is “Holy smoke, so that’s what it’s all about!”

Film to illustrate this theme will be shot around the world by half a dozen cameramen, starting in January. There will be no name stars; the hero is Man. Commenting on the project as a “marriage of architecture and film”, Labyrinth’s designer, Colin Low, explains that in the first chamber, viewer will be elevated to a staging area 40 feet above the ground, where they will watch the first part of the film on two screens, one on the ground far below and the second on a 60-foot screen in front of them, displaying 70 millimetre images in super Panavision. (The large theatrical screens today are only from 35 to 40 feet”) Physical innovations such as the floor screen make it obvious, Mr. Low says, why the theatre must be designed to fit the film. In this first chamber, there will be an introductory sequence on the screen ahead and then “Bang! Everything starts happening on both screens at once – like Cinerama’s roller coaster ride, only a thousand times more so. Suddenly far below you, the world; suddenly far above you, the surface of the sea”. Roman Kroitor has said that “the problem will be to tone it down, so people won’t have heart attacks

For viewers who worry about being sufficiently aware of what’s showing on one screen, let alone on a multiplicity of screens, Colin Low has reassuring words: “You can’t watch too many images – but you can watch more than people think. If it’s used well, the multi-screen technique is very powerful.” Up ahead in chamber two, there is further reason for building the theatre to fit the film. Here the film will play on five screens at once, each screen the standard 20 by 30-foot size. The theatre will have to accommodate a screen five times larger than in conventional theatres. While the multiscreen process is not new – the Czechs introduced it, at the Brussels Fair in 1958 and the NFB has experimented with it at two Canadian National Exhibitions – this is most probably the most elaborate use of it to date.

From chamber two the audience will progress by ramp into a third chamber – the labyrinth, where a system of reflecting mirrors will give them the sensation of being totally surrounded by images on ceiling, walls and perhaps plate glass floors. It is planned that “the doors will clang shut behind everyone, inducing a trapped feeling and some psychological nervousness”. As they visualize chamber three, “just when people are wondering why they came without tranquilizers, the walls will lift and there, looking a little dazed, will be the audience, seeing each other as a community, perhaps from the first time since they came in”. In each chamber theory line and the angle of shooting will be coordinated to produce specific sensations. For



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example, in the first chamber, in which the audience looks down from a great height on the screen in the floor, the story will begin with a plunge towards earth at the speed of light. The film would be shot from above, to emphasize the sensation of zooming down through the galaxies from vast heights.

There are two words which explain what is being attempted here: kinesthetic effects – the sensation of bodily movement and tensions, known as muscle sense. In other words, the filmmakers want your body to participate in this film as well as your mind. To help shove you in the right direction, they will also experiment architecturally. As anyone who has sat off-centre in Cinerama knows, the position of your seat in relation to the screen is an important factor in whether you feel you are on that roller coaster or not. And where your seat is located is determined by architectural design. The architects as well as the film makers will contribute to these “stronger kinesthetic affects”, by designing viewing areas in which 500 people at one time have “excellent” positions. Mr. Low explains: “Five hundred people can’t have ideal seats. There is only one ideal seat in a theatre, strictly speaking. But there can be excellent seats, unlike those in the conventional theatre where the majority of the audience is either too far to one side (at which point they see the film with distortion); too close (grain); or too far back (like watching television).

Labyrinth is a joint Expo-NFB project but sponsorship from private industry will be welcomed, according to officials of both organizations. None yet has a clear idea of the exterior form of the theatre, except that it will be irregularly-shaped to accommodate the irregularly-placed and sized screens inside. Although an architectural firm has already been hired to work with the Labyrinth project, the design of the chambers and their screens is still in the experimental stage in rented space in plant two of Canadair, last used as wartime assembly line. The film makers are tinkering in a vast hangar amid mothballed sections of dismantled planes with La Traviata swelling through the empty reaches as they test sound equipment. Canadair officials who have been given a tour of inspection are reported “fascinated”. Plane making was never like this.

The “core” team, which will be greatly augmented as time goes on, now consists, in addition to Roman Kroitor and Colin Low, of Hugh O’Connor, responsible for the NFB’s last two multiscreen exhibitions at the CNE; the NFB production manager Desmond Dew; and Jim Macaulay, an all-around engineering draftsman, designer and cameraman. Mackay Pier has been mentioned as a possible site but there is no firm decision yet.

DUSTY VINEBERG

THE GLOBE AND MAIL * CANADIAN MOVIE MEN FIND GREECE IDEAL

28 août 1965 – ATHENS – Disregarding the riots and the spectre of civil war, Canadian moviemakers are pouring into Greece to make new movies. “Greece is the ideal country for movies. Beside beauty it offers cheap labor and lower production costs. We also get wonderful cooperation from the people”, says Herb Taylor of Toronto, who has been in Greece for nearly a month shooting (without being shot) a new movie. Mr. Taylor is a leading cameraman working with producer Ernest Reid, of Montreal, who has currently established his headquarters in Athens. Assistant producer is Nicholas Moraitis, also of Montreal.

Using Greek artists and Greek backgrounds, the Canadians have shot scenes all over southern Greece, including such famous site as Olympia, Sunion, Delphi and the picturesque island of Hydra. Although the title of the new Canadian movie in Greece has not been decided, it will probably be *How To Pick A Girl*. It depicts the adventures and experience of four sailors whose ship has docked for a few days in Piraeus harbor (romanticized beyond recognition in *Never on Sunday*). “We are hardly aware there is trouble in the country. It has been peaceful and quiet wherever we went. The language barrier also makes us immune to Greek politics”, Mr. Taylor said in Athens.

A group of Canadian Film Board are also expected to arrive in Athens shortly. They are planning to shoot a documentary film on Greek daily life which will be part of a broader documentary movie comparing the lives of people in various countries. The NFB group will be under producer Roman Kroitor, with Colin Low and Hugh O’Connor as his directors. Walter Lassaly, Michel Thomas D’Hostie and Doug Bradley are the cameramen with Ted Haley as sound recordist. John Piey, Gilles Blais and Peter Hartmann are also coming to Greece as technicians. David Hughes, the manager, was in Greece recently, contacting local movie people and preparing the group’s itinerary. Many of the documentary’s scenes will be shot on the wild and rugged island of Crete, including an Orthodox baptism in a village near the city of Canea. The village is apparently quite excited over the arrival of the Canadians and the parents of the boy were quite agreeable to postponing the baptism until the Canadians arrive. It was feared that the Cretans would not readily cooperate with the Canadians. People in Crete have become sensitive to movie-makers visiting their island ever since *Zorba the Greek* was produced. Most Cretans deeply resent the movie, complaining that it only depicted their worst traits, many of which were imaginary. The visit of David Hughes to Crete allayed their fears, and the islanders now are willing to cooperate with the Canadian project.

IAN VORRES

THE GLOBE AND MAIL AT EXPO, A FILM BONANZA

25 septembre 1965 – The greatest show on earth in 1967 is going to come in color film and on screens shaped like crosses, circles and hexagons. It's even going to come out of the floor.

Canada's film industry is going to play a major role in Montreal's Expo 67 – the World's Fair – with a dazzling display of versatility. Some people in the industry are frightened there will be too much film used. An Expo spokesman says perhaps as much as 35% of all displays will use film. An educated guess as the cost of filming came from Budge Crawley of Crawley films: "The federal and provincial governments, plus commercial sponsors, will probably spend \$20,000,000. "Then, I think next year a lot of sponsors and organizations will commission films to screen at Expo and be used for other individual uses later. It's impossible to guess how much foreign exhibitors will spend on film". Most of the spectacular films will be useless after Expo because there won't be a movie-theatre in the country equipped to show them.

Talk to a producer about his film and you're likely to get a lot of vague answers – not always because he is being evasive, but because he doesn't really know what is how will be like until the last frame has been edited. And the shooting has hardly started on the lavish, incredibly complex film ideas visitors will see in Montreal, in 1967. But the planning is almost over, the contracts are being let and it is now possible, for the first time, to form an idea of what film is in store. It will be basically like the New York World's Fair. Not as ostentatious, perhaps more spectacular from a film point of view, and hopefully better done. "Quality, rather than quantity", s one producer put it. The trend is to use wide screens, odd-shaped screens and multiple screens.

The standard has been set by the Johnson's Wax film at the New York fair, three screen in a line, and everyone agrees that the National Film Board is likely to lead the way in Montreal with a pavilion called the labyrinth. "The standard at Expo no doubt will be extraordinarily high, coming on the heels of New York and knowing we all have to compete with the NFB". There is great competition among producers and much secrecy, but everyone seems to know what the opposition is doing, and, in any case, most are pretty well committed by now

Martin and others knew most of the details of the Labyrinth Pavilion, later confirmed with the NFB. One NFB theatre will have five screens, each 32 ft. wide and 16ft deep (in the form of a cross). The screens will dwarf the audience of about 300. A

spokesman gave an example of how the screens would be used: "You might have a graveyard at the bottom, a wrecked plane on the left; bodies lying over barbed wire in the centre, a small child walking aimlessly down a road on the right and planes flying away in the top screens. "Seen all together, in one moment, you can give the whole pattern of the horror of war". The other film in Labyrinth will also be shown in a big theatre with a small audience. There'll be a long vertical screen on one wall and another on the floor. The audience will be in balconies on each side. The theatre, called Chamber One", will be able to take people on spectacular plane jaunts over cities and wasteland.

Expo's theme is Man and His World, and this theme will be worked out by a scatter of pavilions built and run by the Expo Corporation. The budget is another of those official secrets, but its size can be gauged by the budget of Dimensions Inc. in Toronto, which has contracted to set up Man and the Ocean, one of four sections, in the pavilion "Man the Explorer". "We have a total budget of \$1,200,000" says Dean Charters, one of the Dimensions men working on the film section of the show. "The building is another \$2,000,000. "We are going to have divers in a tank about 30 ft. wide and probably shaped like a flattened hexagon. With lightning effect, and a rear screen projector synchronised to the action, we'll be able to show what it's like to go down to 400 ft." A crew will go to Tahiti, the Caribbean and the Mediterranean to shoot the underwater sequences.

Film people have been touring the world for new ideas for Expo, trying to top one another with wild methods that will work, will look spectacular and won't be too expensive. Expo's budgets are tiny compared with the New York fair. For example, the General Motors exhibit alone, I was told, cost \$60,000,000, and the Johnson Wax film cost undisclosed millions to make.

One leading idea man has been Ross McLean, the former CBC producer, who says he's called a halt to what was developing into a full-time career as pavilion adviser. He is working with Crawley Films on the Canadian National Railways pavilion, which he calls exciting and remarkable, and of course, still secret. Observers went to Switzerland, Japan, and the United States to study techniques. One reject was called a cinetarium – "which sounds sinister to me" says McLean. It was an umbrella-type screen, which gave the feeling of outdoor rides. "But it was very limiting, a kind of one-joke film. Once you've seen it, it doesn't build".



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McLean is skeptical about “gimmickry, gadgetry, and multiplicity of screens, which don’t necessarily make a bad film good. Some of the finest films I’ve ever seen have not been spectacles. They’ve been ordinary black and white features”. One technique which does fascinate him, and several other producers I spoke to, is the imaginative combination of films with live actors into an integrated whole. In the wider sphere, McLean sees Expo as a test of ingenuity: “The talent and resources of film-makers are being pushed to the limit at the moment. Canadian documentary makers are fiercely proud of their world reputation. They do have skills not possessed too abundantly anywhere else – even in the USA”.

Budge Crawley’s wife, Judy, says the CNR film probably will be multi-image on a screen that will be huge compared with the size of the audience, confirming a trend among Expo filmmakers. Mrs. Crawley has been associated with her husband advising the Expo Corporation on films. She gave some details of the federal pavilion. It will be like a giant carousel. The audience – about 2,500 – will sit on a revolving rim, which will turn and stop, showing in turn six different theatres where Canada’ history will unfold in five 4 ½ minute films. The sixth segment will be where the audience gets on and off. The federal project has been a completely bi-cultural affair. “It been very interesting, letting each producer express his own sense of humor” she said. “This is the first time Crawley Films has worked extensively with independent French producers. A lot will come of it, I think”.

Another interesting use of film, though not new, will be in the Bell Telephone Company pavilion, says Budge Crawley. The circorama all-round projection used by Walt Disney will show such Canadian standbys as the guards on parliament Hill and the Quebec Winter Carnival. “The Expo corporation pavilion on Man and the Polar regions will also use the carousel principle – twenty screens, and the audience is moved all the time, seeing three or four screens at a time. Ontario’s pavilion will give a walkthrough experience which will take about 20 minutes, and will make a great use of films. One highlight may be a multi-screen stop-over, that sounds in technique like a steal from the Johnson’s Wax film which everyone talks about, but which won’t apparently, be seen at Expo.

The rivalry is keen, the shooting is on in earnest, the techniques are almost new – and Expo 67 promises to bring multi-screen and multi-million dollar bonanzas to film buffs and filmmakers alike.

BRUCE LAWSON

THE GLOBE AND MAIL ✶ CANADIAN FILM TEAM IN CRETE

09 octobre 1965 – Athens – Canada’s top documentary film makers have finished shooting in Greece scenes for the Labyrinth, a movie symbolizing Expo 67’s theme of Man and His World. The 45-minute, documentary shows a sequence of life in various countries, stressing everywhere the struggle of man to realize his potential as an individual and as a member of society. The movie will be shown at Expo in a specially constructed building symbolizing the labyrinth. Since the legend of the labyrinth and the Minotaur originated in Crete, most of the section involving life in Greece was shot on this rugged island in the Aegean Sea.

“In fact, Greece gets the lion’s share in the entire movie. We shot scenes in Crete from every conceivable angle, from donkeys, from rooftops, from boats, from beaches, mountains and streets”, said Roman Kroitor, producer of Labyrinth. His Canadian team, mostly members of the National Film Board, also filmed the baptism of a young Cretan boy in a village near Candia. More than 500 Cretans attended the colorful festivities which were followed by a panigiri, a fiesta of drinking and dancing in which the Canadians participated. Director of photography for the team is Walter Lassally, who won an Oscar for his photography in the movie Zorba the Greek, also shot on Crete. Mr. Lassally, who speaks Greek fluently, has filmed an average of one movie a year in Greece since 1955.

Besides Crete, Mr. Kroitor and his team filmed scenery at ancient Delphi and emotional scenes when an immigration ship left Piraeus for Australia. “We saw here human scenes reminiscent of an ancient Greek drama. Some of our men had difficulty keeping their eyes dry themselves”, Mr. Kroitor said. Members of the Canadian team spoke enthusiastically of Greece and the reception they were given everywhere by the public and the authorities. “A most hospitable and beautiful country; I am certainly coming back”, Doug Bradley, a coordinator for the group said.

The Canadian film makers go next to Ethiopia to shoot scenes of a religious festival at Addis Ababa, where about 15,000 persons will participate in the presence of Emperor Haile Selassie. Because of the war in India, the group had to change its itinerary, by going to Ethiopia from, Athens. “We were worried we would not be able to go to India and Nepal to shoot scenes of the monsoon, but I guess we will be flying there anyway”, Mr. Kroitor said. “If we meet everywhere with the success and cooperation we had in Greece, things will be ideal indeed”, he added.

IAN VORRES

The Gazette CINEMA BREAKTHROUGH?

12 octobre 1965 – It's advance-billed as another world and though the wraps are not yet off officially, enough is known about Labyrinth to suggest that it could prove a highlight of Expo '67. As one high Expo official put it, "It sounds so frighteningly dramatic that I sometimes wonder if it will not be too much for the old or the weak-hearted".

In its most recent booklet, Expo says Labyrinth will "present blending functional architecture with the latest techniques of the cinema medium". Labyrinth is to be a three-chamber pavilion on Mackay Pier – two theatres connected by a mirrored maze, representing man's journey through the Labyrinth of the age, through the world and through his own mind. Huge screens in Chamber One – five of them – will be in the form of a cross and will make midgets of the audience. One source connected with the project – it is being created by Canada's prizewinning National Film Board – has given this example of how the screens would be used: "You might have a graveyard at the bottom, a wrecked plane on the left, bodies lying over barbed wire in the centre, a small child walking aimlessly down a road on the right and planes flying away in the top screen. "Seen all together, in one moment you can give the whole pattern of the horror of war".

In Chamber two, the word is that there will be a long vertical screen on one wall and another on the floor. The audience will be on balconies on each side. The project is described as unique and revolutionary and its cost is in the area of \$4,500,000. It began on NFB's drawing boards and now has reached the mock-up stage in a Canadair hangar on Bois Franc Rd. Like many other Expo attractions, Labyrinth will be free and it's estimated about 1,000 people will go through it each hour. Each of the three chambers is expected to be limited to about 250 persons. Even before the visitor enters the theatre, he will be specially conditioned for what is to follow in a high-ceilinged corridor with special lighting effects and specially-composed music.

It isn't only Labyrinth, however, which is shooting for a breakthrough in film techniques. Other projects in the talk or design stage call for screens shaped like circles and hexagons. For Canadian pavilions alone, one educated guess is that some \$20,000,000 will be spent on film. The rumor is that the pavilions of Canada, the Canadian National Railways, various thematic pavilions, the telephone industry and others also are planning major film offerings that will prove a bonanza to film buffs and film-makers alike.

BILL BANTEY

BOXOFFICE FILM PAVILION TO BE EXPO '67 CENTERPIECE

01 novembre 1965 – The motion picture industry pavilion, planned for the Expo World's Fair to be held here – the centenary of Canada's Confederation – is expected to be one of the highlights of Expo '67. The cinema pavilion, to be known as "The Labyrinth" is advance-billed as "another world", although the wraps have not officially been taken off. Enough is known about Labyrinth to suggest that it will be a bonanza for the film fan.

One Expo official said, "It sounds so frighteningly dramatic that I wonder if it will not be too much for the old or the weak-hearted". A recent report of Expo said Labyrinth will present "an experience, blending functional architecture with the latest techniques of the cinema medium". Labyrinth will be a three-chamber pavilion on the Mackay Pier, representing man's journey through the Labyrinth of the ages, the world and his own mind.

Five huge screens in chamber one will be in the form of a cross. This chamber is being created by Canada's prize-winning National Film Board which has its main operations in Montreal. In chamber two, there will be a long vertical screen on one wall and another on the floor. The audience will observe from balconies on each side. The project is described as unique and revolutionary and the cost is approximately \$4,500,000. Like many Expo attractions, admittance to Labyrinth will be free. It is estimated that 1,000 people will enter the pavilion each hour. Each chamber is limited to approximately 250 spectators. The corridor is high-ceilinged with special lighting effects and specially-composed music to condition the visitor for the interior chambers.

Not only Labyrinth is shooting for a breakthrough in film techniques. Other projects called for screens shaped like circles and hexagons. For Canadian pavilions alone, it is estimated that \$20 million will be spent on films. The Canadian government national railways, telephone industry and various thematic and other pavilions are planning major film offerings which will prove a bonanza to film buffs and filmmakers alike.

MONTRÉAL · MATIN
L'EXPO ABRITERA UN FASCINANT LABYRINTHE

03 janvier 1967 – Parmi les nombreux pavillons créés spécialement pour illustrer les divers aspects du thème Terre des Hommes de l'Expo '67, le Labyrinthe est peut-être le plus curieux et le plus impressionnant. Chose certaine, en tout cas, il est l'un des projets cinématographiques les plus ambitieux jamais réalisés au Canada.

Le projet a de nombreuses affinités avec les célèbres labyrinthes de l'antiquité dont l'histoire et la littérature anciennes font mention et, en particulier avec celui de l'île de Crète, un vaste édifice composé de chambres et de galeries entrecroisées dont on ne pouvait sortir qu'à force de perspicacité. Situé dans la Cité du Havre, à proximité du Pavillon de l'Homme dans la Cité, le Labyrinthe occupe une surface carrée d'environ 120 pieds de côté (37 mètres). C'est un édifice d'apparence massive de 65 pieds (20 mètres) de hauteur, entièrement fait de béton précontraint laissé à l'état brut, sans aucune fenêtre, et flanqué, à chacun de ses angles, d'une cage d'escalier qui se projette vers l'extérieur en diagonale.

Édifice fonctionnel s'il en est, le Labyrinthe est le résultat d'un mariage complet entre l'art architectural et l'art cinématographique. Pendant près de deux ans, l'architecte Harry Vandelman de la firme Bland, Lemoyne, Edward et Shine, a travaillé en collaboration très étroite avec l'équipe des cinéastes chargés de la conception du projet pour réaliser les plans du Labyrinthe. Et il semble bien que ce soit la première fois qu'une construction d'aussi grande envergure ait été réalisée pour servir à de nouveaux procédés cinématographiques. Dans la plus grande des salles du Labyrinthe, qui est de forme elliptique et entouré de balcon à chacun de ses quatre étages, deux appareils projettent simultanément ou successivement des images, l'une sur un écran panoramique vertical, l'autre, sur un écran panoramique horizontal situé au niveau du sol. Ainsi, les spectateurs appuyés sur les rampes des balcons, auront l'impression de participer ou même vivre les scènes présentées, puisque sons et images doivent contribuer à recréer un véritable milieu ambiant.

L'autre salle se distingue surtout par ses cinq écrans, disposés en forme de croix, et sur lesquels on projettera en même temps cinq images différentes. Le procédé permet entre autres de contraster des scènes, de montrer simultanément les divers aspects d'un même sujet, ou bien encore de souligner la diversité des visions possibles. On devine que le but visé ici est de sortir le spectateur de son univers étroit et familier pour le mettre en face d'un monde en plusieurs dimensions, monde dont il sait l'existence bien sûr, mais qu'il arrive difficilement à saisir dans la diversité le plus souvent.

LA PRESSE
LE LABYRINTHE : UNE DOUBLE SYMBOLIQUE

16 avril 1967 – Il s'élève à la Cité du Havre et présente aux visiteurs ses multiples façades de béton précontraint. Inspiré de la légende grecque, le Labyrinthe développe une double symbolique : comme les labyrinthes et l'Antiquité, il raconte l'histoire du labyrinthe de la pensée de l'homme et du défi individuel qui lui est lancé; il est également l'expression de l'aspiration de toute l'humanité à la clarification du mystère de la vie et de sa destinée.

Conçu comme le résultat d'un mariage entre l'architecture et le cinéma, ce pavillon thématique dont on a très peu parlé au cours de sa réalisation comprend trois salles dont deux servent à des projections et la troisième à représenter à l'aide de miroirs et d'effets sonores le combat entre l'homme et la bête, c'est à dire entre l'individu et ses mauvais penchants ou ses déficiences personnelles. La traversée du Labyrinthe prend environ de 75 à 90 minutes. Le spectacle comme tel dure près de quarante-cinq minutes. Chaque théâtre peut contenir jusqu'à 240 personnes et deux salles d'attente permettront à 430 autres personnes de circuler en même temps dans l'édifice. La réalisation de ce pavillon dont le coût est estimé à \$4,250,000 a été confiée à l'Office National du Film qui a délégué trois de ses meilleurs cinéastes à l'élaboration du projet. Roman Kroitor, Collin Low et Hugh O'Connor se sont mis à la tâche dès 1964, recrutant architectes, ingénieurs et cinéastes pour le mener à bien. Pendant plusieurs mois, des cinéastes parcoururent le monde pour recueillir les images qui forment la trame de l'histoire racontée dans le Labyrinthe. L'histoire de Thésée qui, après s'être risqué à pénétrer dans le labyrinthe, parvint à terrasser le Minotaure et qui revint à la lumière du jour guidé par le fil d'Ariane constitue pour les constructeurs du pavillon le thème même auquel ils ont puisé et qui leur fournit les éléments fondamentaux de l'aventure humaine. L'une des salles a justement pour but de faire revivre aux visiteurs cette lutte qui demeure celle du héros moderne.

Dans la première salle de projection où ils seront ensuite dirigés après avoir emprunté un ascenseur, ils accéderont à un immense amphithéâtre formé de balcons et ouvert en son centre sur deux écrans de 70mm, disposés en perpendiculaire, le premier vertical et le second horizontal, au niveau du sol. Cette disposition permettra des effets d'une grande beauté et les spectateurs, appuyés sur des rampes, de part et d'autre de l'ouverture, pourront en juger. Dans la première salle, cinq écrans ont été disposés en croix et permettent une gamme infini de possibilités d'images. Ces écrans sont de taille moyenne. Notons enfin que tout le dédale par où circulent les visiteurs est décoré de façon à créer une ambiance particulière. Dès la première salle d'attente, il se crée une atmosphère qui incite le visiteur à devenir réceptif. Trente-deux guides l'aident à faire le voyage. Précisons que l'entrée est gratuite.

LUC PERRAULT

The Toronto Telegram IT'S LABYRINTH, "BY FAR THE MOST AMBITIOUS ENTERPRISE IN CANADIAN FILM HISTORY"

22 avril 1967 – Mind-expanding is not too fanciful a word to describe the scope and excitement of Labyrinth, the three-ring circus of sight and sounds created for Expo 67 by the National Film Board of Canada. But is a Total Environment conceived and executed with discipline and controlled imagination, not a chaotic "Happening" or a contrived simulation of an LSD trip.

It cost \$4,420,000 and took three years to put together, and the public will be seeing it – free of charge – as soon as Canada's great six-month Universal and International Exposition opens next week. Man and His World is the underlying Expo motif of this fascinating 46-minute show, housed in a \$1,500,000, five-storey concrete building in Cité du Havre, a short walk from Expo's main entrance.

Labyrinth is one of the 10 Theme Pavilions, the others of which deal with such concepts as Man the Provider, Man and His Health, and Man in the Community. As the official Expo guidebook somewhat grandiloquently declares, each pavilion in its own way "relates its presentation to the over-all concept of Man and his ideological, cultural and scientific relationship to his environment". More succinctly, the guidebook in its catalogue of sub-themes defines Labyrinth as "a pavilion of functional architecture designed for presentation of a new film concept",

By far the most ambitious enterprise in Canadian film history, it will take its viewers through three consecutive chambers in an imposing windowless theatre intended to recreate, in contemporary terms, the labyrinth of legend which contained the secret of life. Chamber One and Three offer films – on dazzling new screens unlike anything found in conventional movie theatres – representing the cream of footage taken by NFB crews in 10 countries and exploring visually and aurally the universal joys and thrills of human existence. Chamber Two, dark and cavernous, is a vast maze – the Labyrinth itself. Visitors threading narrow walkways will have their imaginations prodded by glinting lights and mirrors, dimly reflecting their own startled faces into infinity and by a psychedelic soundtrack heralding the arrival and departure of the Monster that dwells within every man.

Listed alphabetically, these are the 10 countries in which NFB cameras filmed the hundreds of miles of color footage which later had to be laboriously edited down for Expo 67: Cambodia, Canada, Crete, England, Ethiopia, Greece, India, Japan, Soviet Union, and the United States. Tons of cumbersome especially designed equipment had to be lugged around the world.

A crocodile-hunt on the banks of an African river is one of the excitements on the Labyrinth screens – and so is a monumentally calm Montreal traffic cop, gracefully and humorously coping with a rush-hour traffic whirlwind. When a knocked-out boxer sprawls on his back in a fight which was the real thing, not fiction, we first watch him topple on a tall narrow screen over our heads. Then we gaze down like gods from our standing-room balcony at a similar screen 40 feet below and examine the boxer's prostate form, piteous in defeat. I've seen hundreds of similar moments in prize-ring movies in ordinary theatre, but never anything to approach the impact and realism of this stunning sequence in Labyrinth. Visceral and sensual, rather than intellectual are most of the stimulations offered on these unconventional screens.

An Ethiopian volcano fills the sky with lava and terror. An immense close-up of a crying baby personifies the beginnings of life. A nightclub stripper indolently peels down to her G-string, watched by an elegant playboy whose drooling is almost audible as the camera cruises past. A Bowery derelict scratches himself in a grubby doorway: a hollow man who doesn't know or care what time it is. Wild decibels of near-music are unleashed by a rock-and-roll combo. Backstage at the Bolshoi Ballet in Moscow, a solemnly lovely little girl is instructed in dancing by a patient teacher. A majestic tree in Cambodia, perhaps 1,000 years old and still fertile, preens itself in the admiring sunshine. But we are shown, in a fine high long-shot that lingers handsomely in the mind's eye a few moments of the historic funeral of Sir Winston Churchill, a man who knew all about war and courage. A Japanese street-riot speaks eloquently of the violence simmering beneath the surface of big-city urbanism in the mid-1960s.

The Labyrinth pavilion has square exterior of 147 feet by 147 feet and a height of 70 feet – or, if you like, 80 feet from the building's tip to the bottom of the lower screen. Each of the three connected chambers can hold 240 persons, a total of 720 going through the theatre at any given moment. The whole cycle begins anew every 20 minutes and at an unhurried pace it takes you just under an hour to get in and out of the building.

The first thing you see is designer Colin Low's 500-pound Styrofoam and fibre glass plastic sculpture of the Minster of the Maze. This is a fearsome but somehow beautiful staring head, half-bull and half-man, inspired by the Minotaur of Greek legend which had to be appeased with annual feats of living humans until the fearless Theseus penetrated its lair and slew it with his enchanted sword. "At the centre of the Labyrinth", says a simple inscription, "there is a legendary beast". Elsewhere we are





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told: "The myth of the Labyrinth has been used by man since prehistoric times to symbolize his journey through the world". The two screens in Chamber One are CinemaScope-shaped with dimension of 37 feet by 16, but they are long and narrow rather than panoramic. The kaleidoscopic images are flung at them by two big 71mm projectors. There is a lot to watch, and at times you must make split second choices when different scenes are shown – sometimes linked in mood, sometimes merely adding to the rich diversity of subjects covered in the footage.

The day I went through at a pre-opening, not-quite-ready demonstration, one sequence of two shots in particular drew a gasp of pleasure from the spectators. In the upper screen, a small Japanese girl playfully tosses a petal into a stream. In the lower screen 40 feet below, we see the petal hit the water and cause a blossoming circle of ripples. Beautiful!

The eerie maze in Chamber Two did not impress me quite as much as I had expected it to do. Obviously, however, many other grown-ups in the group found it delicious and I'm betting it will be a surefire spellbinder for children – and not too terrifying for the small ones. In the murky and echoing twilight of the Monster's lair, you'll discover three huge prisms each containing 400 dim and spooky lights, endlessly reflected by 350 hanging mirrors. The effect is like that of a vast, evil cathedral – and I couldn't help thinking that the room would make a perfectly marvelous setting for the "chase" climax of an Alfred Hitchcock suspense thriller. Still, the maze with its bizarre atmosphere and its ominous soundtrack need not be taken seriously, unless you're in the mood for it. Labyrinth in its adjoining two chambers offers plenty of other nourishments for eyes and ears alike.

In Chambers One and Two you stand and keep moving around. In Chamber Three, the climax of the cycle, you sit at last and watch five screens (each 14 feet by 10) mounted together in a cross or cruciform pattern, 42 feet wide and 30 feet high at its greatest measurements. Sometimes each of the five screens has its own movie, unrelated to the others. Sometimes the entire area is monopolized by a single engulfing shot. Hollywood director John Frankheimer recently employed a similar technique in his car racing spectacular, *Grand Prix*, but the impact is more concentrated and explosive in Labyrinth. Included is a really gorgeous shot of a Cape Kennedy unmanned rocket blasting off from a self-made sea of flame and turbulence; and this at once leads arrestingly into a shot of thousands of primitive Africans in a tribal religious danse I remember too, a haunting close-up of one black face, sweating and fear-stained, gazing just over my right shoulder at some nameless horror.

Sparseness and verbal restraint are the uncommon merits of the show's spoken commentaries, written and voiced on the soundtrack by Donald G. Brittain in English and Claude Jutra in French. Each has his own say; neither is a translation of the other, though they take the same general approach. The music, composed by the NFB's Eldon Rathburn and conducted by Louis Applebaum at the helm of a substantial orchestra, contains many a deeply expressive moment. It deserves to be sampled on a commercial LP recording – which, I am told, is already a strong possibility.

The story-line for this massive exhibit was originated by Roman Kroitor, 39, a native of Yorton, Sask., chief producer of Labyrinth and long one of NFB's most distinguished creative executives. It evolved in conferences with Fernand Cadieux, Montreal sociologist, and Dr. Northrup Frye, dean of Victoria College in Toronto. Other consultants included Wolf Koenig, Francis Thompson, A. Bram Appel, Dr. Thomas A. Monti, Jean-Paul Pothier, and the NFB's Thomas C. Daly, who later was to fulfil the vital functions of film-editor for Chamber Three and supervising editor for the whole production. The footage for Chamber One was edited by Eric Boyd-Perkins. Labyrinth was actually created by producer Kroitor in daily collaboration with designer Colin Low, 40, who was born in Cardston, Alta., and director Hugh O'Connor, 42, a Scotsman who was a Rolls-Royce design engineer before he moved to Canada in 1947. All three men have done brilliant things for NFB, and their careers now are climaxed at Expo '67.

The show has far too many official credits for publication in a non-technical journal but I mustn't omit a vote-of-thanks to its eight valiant cameraman (Michel Thomas-d'Hoste, Walter Lassalle, Gilles Gasson, Robert Humble, George Dufaux, George Stambouloupoulos, V.V. Dombrovsky, Alex O. Krasnov) and the four assistants (Douglas Bradley, Peter Hartmann, Gilles Blais, David Devolpi) who toiled with them.

For a special and unexpected reason, I must also mention a burly Englishman of 55 named Desmond Dew, a Canadian since 1950, who has worked as project manager on Labyrinth since its inception. In the British film industry he used to be soundman for Arthur Rank... and one of the pictures he worked on was Oliver's wartime Shakespearean masterpiece, *Henry V*. Des dew, in other words, was the hitherto unjustly unheralded craftsman who was responsible for creating and recording that mighty and spine-tingling THWUNG GGGG, the sound of 2,000 English longbow simultaneously releasing 2,000 arrows against the French at Agincourt – surely one of the most unforgettable moments in the history of the screen. "Real arrows wouldn't





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give us the sound we needed”, Dew told me, grinning nostalgically. “But I’m a fisherman and I suddenly remembered something. I fixed up a flyrod with a lure at the end and got a fellow to whistle it in a circle around his head faster and faster, with our microphones open. We made 20 tracks out of that and then mixed them all together. THWUNGGGGG!!! Nothing to it”. With men like *that* on the team, how can Labyrinth lose?

CLYDE GILMOUR

Toronto Daily Star LABYRINTH

25 avril 1967 – Labyrinth, the building full-of-movies arranged by the National Film Board at Expo ’67, is at once an exhilarating and a disappointing event. It is exhilarating because it is easily the finest exhibition film in my experience. It is disappointing because it never manages to rise above the exhibition level and become a work of art.

Roman Kroitor spent \$4,200,000 and three years arranging Labyrinth. He invented new techniques of filming and screening. He sent camera crews around the world. The result is a three-part sequence. In chamber one you watch two enormous screens, one on a wall and one stretched along the floor. The action is carefully synchronized, so that when a boxer is knocked out on the wall, you see him fall on the floor. In chamber two you go through a maze in darkness lit by hundreds of small sparkling lights. There are mirrors all around, so that - as a, electronic tape fill your ears – you have the experience of existing in timeless, spaceless infinity. In chamber three you sit down and watch a film that appears simultaneously on five screens.

There are great moments in Labyrinth. I’ll never forget the passage in which an African kills a crocodile; or the multi-screen color film of Churchill’s funeral. But these moments remain moments. They never come together into a permanent, important work of art. What is intended and advertised is a journey through a man’s life, symbolized by the Labyrinth; a journey in which watch man must find his way through his own maze and kill his own beast. This never works on anything deeper than the conversational level. What starts out to be a supreme artistic experience ends as merely a stunning example of documentary cinema.

ROBERT FULFORD

The Montreal Star EXPO’S LABYRINTH TOPS THEM ALL

24 avril 1967 – Remember the old Hollywood come-on of about a decade ago – “Movies are better than ever?” Well, you haven’t been to a movie until you visited the “Labyrinth” pavilion at Expo.

One of the most easily accessible pavilions at Expo (it is just a few minutes’ walk beyond the Place d’Accueil main entrance), the Labyrinth has been described as “giving a new perspective” on “Man and His World” the general theme of the Montreal World Fair. Judging from the reaction of newsmen touring the pavilion during a press preview Saturday, this may well be the understatement of Expo’s entire advance publicity.

Labyrinth – which describes the journey of man through the labyrinth of life – was born in early 1964 in an old airplane hangar at the Canadair plant in St. Laurent, as an offspring of the national Film Board. But though Labyrinth was being conceived in that hangar, its nourishment and development was taking root all over the world – on the crocodile-infested rivers of Africa, behind the scenes of Moscow’s Bolshoi Ballet, on St. Catherine street in Montreal, in the hills of Greece, during the funeral of Sir Winston Churchill, at the Indianapolis Speedway’s famous “500”.

The project itself bears a resemblance to the ancient labyrinths which were complicated buildings with intricate winding passages leading to a central place where, according to myth and legend, the hidden secret of the edifice would be found. Since these ancient labyrinths, with all their dark and tortuous passages, were meant to symbolize life itself, to enter into them was to embark on both an adventure and a search. In Expo’s Labyrinth, the message is essentially the same, but presented in different media.

Rising five storeys, the concrete windowless pavilion Labyrinth is the first constructed in modern times. Its story line was evolved by Fernand Cadieux, a Montréal sociologist, Sr. Northrop Frye, the literary critic who is dean of Victoria College, Toronto, and Roman Kroitor, the project director of the Labyrinth. Visitors do not remain seated as they do in conventional theatres, but move from chamber to chamber. There is the gigantic vertical screen; there is a huge screen for projection on the floor (a sensational experience when viewed from the fifth floor). In another part of the building, the visitor may watch simultaneously on five screens.

MONTRÉAL · MATIN LABYRINTHE

27 avril 1967 – Parmi les nombreux pavillons créés spécialement pour illustrer les divers aspects du thème « Terre des Hommes » de l'Expo 67, le Labyrinthe est peut-être le plus curieux et le plus impressionnant. Chose certaine, en tout cas, il est l'un des projets cinématographiques les plus ambitieux jamais réalisés au Canada.

Le projet a de nombreuses affinités avec les célèbres labyrinthes de l'antiquité dont l'histoire et la littérature anciennes font mention, et en particulier avec celui de l'île de Crète, un vaste édifice composé de chambres et de galeries entrecroisées dont on ne pouvait sortir qu'à force de perspicacité. Selon la légende, le roi Minos l'avait fait construire par l'architecte Dédale pour y enfermer le Minotaure, un monstre mi-homme mi-bête, qui réclamait périodiquement son tribut de chair humaine. La mythologie a fait de cette énigme de pierre l'image de la quête, le symbole de l'existence compliquée et obscure dans laquelle tout homme s'embarque dès sa naissance comme dans un voyage, avec l'espoir de déboucher un jour en pleine lumière, c'est-à-dire d'atteindre à l'épanouissement total de lui-même. Il n'est donc pas impossible de sortir du labyrinthe mais il s'agit de l'aborder avec patience, car le salut ne peut s'offrir qu'au prix d'un très long combat. Et plus le voyage est difficile, plus les obstacles sont nombreux et ardu, plus le voyageur se transforme au cours de cette initiative itinérante et mieux il découvre sa vérité.

Le scénario du Labyrinthe de l'Expo a été établi par une équipe formée de Fernand Cadieux, sociologue de Montréal, du docteur Northrup Frye, doyen du collège Victoria de Toronto et de Roman Kroitor, producteur à l'ONF. Il retrace, en des termes contemporains, la légende antique du héros qui réussit à vaincre en combat le Minotaure et sort du labyrinthe couvert de gloire. Pour tous les visiteurs, ce sera donc l'occasion de revivre, l'espace d'un moment, la prodigieuse aventure humaine, celle du héros moderne – trop souvent méconnu hélas! Cette histoire, on peut dire que c'est celle de l'homme, de tous les hommes qui, indépendamment de leur couleur et de leurs croyances, partagent les mêmes joies et les mêmes peines au cours du voyage à travers ce que l'on a appelé le labyrinthe de la vie. De la naissance, à travers l'enfance, l'adolescence, la jeunesse et jusqu'à l'âge adulte, l'homme ne cesse de chercher la voie qui lui permettrait de sortir de ce qui, par moment, lui apparaît comme une impasse. Il cherche une voie, la sienne, qui le conduirait enfin au plein épanouissement. Mais comme cette quête à travers mille détours est longue et ardue, il désespère souvent, abandonne parfois et s'en prend au monde qu'il accuse d'être responsable de ses échecs.

Ce que les créateurs du Labyrinthe ont voulu montrer, c'est que les aspects négatifs du monde ne sont, la plupart du temps, que des créations de notre nature, c'est-à-dire que le Minotaure se trouve à l'intérieur de nous et non pas à l'extérieur, et que c'est contre nos déficiences personnelles que nous devons lutter, avant tout. Et pour que cette vérité ne reste étrangère à personne, ils ont choisi de la dire avec des moyens qui fassent impression sur l'individu, l'affectent et le captivent au point qu'il se reconnaisse enfin à travers le héros imaginaire, qu'on appelle Ulysse, Thésée ou Télémaque.

Dans la plus grande des salles du Labyrinthe, qui est de forme elliptique et entourée d'un balcon à chacun de ses quatre étages, deux appareils projettent simultanément ou successivement des images, l'une sur un écran panoramique vertical, l'autre sur un écran panoramique horizontal situé au niveau du sol. Ainsi, les spectateurs appuyés sur les rampes des balcons, ont l'impression de vivre les scènes présentées, puisque sons et images contribuent à recréer un véritable milieu ambiant. L'autre salle se distingue surtout par ses cinq écrans, disposés en forme de croix, et sur lesquels on projette en même temps cinq images différentes. Le procédé permet entre autres de contraster des scènes, de montrer simultanément les divers aspects d'un même sujet, ou bien encore de souligner la diversité des visions possibles. On devine que le but visé ici est de sortir le spectateur de son univers étroit et familier pour le mettre en face d'un monde en plusieurs dimensions, monde dont il sait l'existence bien sûr, mais qu'il arrive difficilement à saisir dans sa diversité le plus souvent.

Situé dans la Cité du Havre, à proximité du Pavillon de « L'Homme dans la Cité », le Labyrinthe occupe une surface carrée d'environ 120 pieds de côté. C'est un édifice d'apparence massive de 65 pieds de hauteur, entièrement fait de béton précontraint laissé à l'état brut, sans aucune fenêtre, et flanqué à chacun de ses angles, d'une cage d'escalier qui se projette vers l'extérieur, en diagonale. Ainsi que l'ont voulu ses créateurs, le bâtiment est imposant, d'aspect sévère et dépouillé. Conforme en sorte à l'image que l'on se fait d'un lieu où se pratiquent les mystères. Édifice fonctionnel s'il en est, le Labyrinthe est le résultat d'un mariage complet entre l'art architectural et l'art cinématographique. Et il semble bien que ce soit la première fois qu'une construction d'aussi grande envergure ait été réalisée pour servir à de nouveaux procédés cinématographiques.

The Montreal Star THE BEAST DEFEATED

28 avril 1967 – In the mythology of man, few legends have had more enduring attraction than that of the Labyrinth – the triumph of man over beast and his discovery of himself. The same legend has served as the inspiration for a one-hour feature by the national Film Board which aims to be one of the singular achievements of Expo.

The original myth is the simple story of a man who slays a beast. In its contemporary version, the NFB presents a complex experiment which relies on architecture to heighten the sensations of sight and sound and carry through the labyrinth theme. That is, the Labyrinth building itself was designed to enhance the film-and-sound experience. In the legend, the beast was the Minotaur – half man, half bull. His domain was a labyrinth, an intricate construction of corridors and blind alleys from which there was only one exit. The Minotaur lived in peace, but it was a peace guaranteed only by the sacrifice of a number of maidens and young men to appease the monster, who devoured them. The triumph over the Minotaur came when Theseus mastered the mystery of the labyrinth and killed the beast.

The story of the legend itself is not carried into the NFB production except in symbolic snatches of film. The hero remains a man – man of every race and color, of high and low degree, as he was seen by the Labyrinth crews which filmed in Canada, the U.S., Libya, Greece, Ethiopia, India, Cambodia, Japan, and the Soviet Union. But it is the visitor who gets into the maze – a five storey, windowless and concrete theatre through which the visitor is led in his quest of man.

To get to the first chamber, the visitor passes through a series of passageways and the Soaring Great Hall, where the effect of the architecture is heightened by Japanese love music from below and a counterpoint of brass from the ceiling high above. In the first chamber, spectators stand on four balconies at different levels along the walls of the elliptical theatre. Projectors are trained on a high vertical screen on the end of the elliptical walls and on the lower screen complement and sometimes supplant those on the main vertical screen. Man is seen and heard here in many forms and in many activities – building and flying pass skyscrapers, screaming around the track at Indianapolis in a brilliant

flash of color, rising slowly into space, rioting in Japan, peering into a smoking volcano, being pummeled into unconsciousness. The film techniques themselves are exhilarating, and most spectators will find they grip the balcony railing during the more spectacular overhead shots on the screen below.

The second chamber is a continuation of the disturbing effects of the maze. It is a confusion of mirrors and sound, and thousands of tiny colored lights winking in discordant patterns. The spectator then proceeds to the third chamber, where he watches the final stage of the Labyrinth voyage on five screens arranged in the pattern of a cruciform. All five screens are used at times, sometimes only one or two. From a five-screen panorama, there are sudden switches to the single centre screen whit on or more playing a dazzling counterpoint. The cruciform screen forced the NFB team to develop a special five camera rig. This later required perfect synchronization of the five projectors in the theatre.

The beast, that is the literal beast in this Labyrinth is a crocodile which Ethiopian tribesmen killed during a hunt at night on the Borro river. The brilliant filming of this hunt culminates in the wild thrashing of the speared animal in the centre screen, while four African death masks frame the kill on the other screens. The remainder of the film is the stages of man from every region of the world, from birth, through youth and adventure, and onto poverty and old age and death. Colin Low, who created Labyrinth with Roman Kroitor and Hugh O'Connor, views the film and its environment primarily as an experiment for both filmmakers and their audience.

For film-makers, it is the exploration of screens in various patterns and on various planes. For the audience, it is a variation from the habitual pattern of passive viewing of film. The architecture also helps toward this greater involvement, breaking the habitual passivity by forcing people to move from chamber to chamber and making them “more conscious of themselves”. The real test for Labyrinth will come. Low feels, only when the Expo crowds begin arriving at the NFB theatre. Expo’s planners calculate that 1,000,000 people will see the film. “That’s a million. They will be the ones who judge it eventually. And by then we should know ourselves whether it works”.

THE GLOBE AND MAIL THE NATIONAL FILM BOARD: FILM-MAKING WITHOUT A FUSS

29 avril 1967 – Possibly the most imaginative and meaningful use of film on the whole Expo site is in Labyrinth, the theme pavilion, prepared by the National Film Board. The allegorical journey of man's soul through the Labyrinth of his own mind is explored in three chambers. It is in the kind of topic that could be plodding and academic, *to be endured rather than enjoyed*.

But the NFB has done what it was expected to do – the unexpected. It has invented a unique psychedelic experience on film, invented techniques of filming and projecting new shapes of screens and theatres in which to show it. It has come up with a swirl of film images that translate paper logic to something so sensuous it simply can't be described. Labyrinth is in a sense what Expo is all about – Man and His World – but in a sense it is also what the NFB is all about. Labyrinth represents many of the things Canadians associate with the NFB: high professional competence; experimentation; imagination; independence. And although it was only just opened to public view, it is like the NFB's other achievements – already in the past yet on the threshold of a future that may be radically different.

When the NFB was formed in 1939 to operate under the National Film Act with John Grierson as founding commissioner, perhaps nobody except Grierson had any idea it would grow the way it has. The Second World War gave the NFB an impetus through training and propaganda films, and by the time Grierson left after the war he had established the backbone of film philosophy which has persisted to this day. That philosophy, of independence of techniques, of a sense of purpose, has built a unique structure that seems to stubbornly resist political and bureaucratic interference. The result has been the growth of the biggest Government film unit in the Western World, a complex of studios, laboratories and equipment worth millions of dollars, all under one roof on a 12-acre site in suburban Montreal.

Nobody can say just why the NFB has developed its narrow mandate in the way it has. Even some of the people inside the NFB are amazed at the freedom they seem to have carved out for themselves. The CBC which enjoys more legal independence has been known to look on the NFB with envy: sometimes NB producers wonder why the CBC is so timid. "No subject is taboo – unless you wanted to make a film about overthrowing the government" says Marcel Martin,

director of French production. "Our people probably have the greatest freedom a film-maker can find in any production house". Why? It's a question film-makers from all over the world, on both sides of the ideological curtain, ask when they visit. An NFB executive might look at the questioner with wide-eyed innocence and profess to be puzzled.

Perhaps that is the secret: the NFB has a tough, united group of front men, subtle infighters and careful politicians, all dedicated to making movies the way they want to make them, all too skillful to ever allow the kind of destructive public controversy that a year ago drew attention to every weakness in the CBC during the crisis over This Hour Has Seven Days. Julian Biggs, chief of English production, perhaps put his finger on the principle that allows NFB film-makers to say what they want without inviting trouble. "If the right technique isn't used", he says, "even we, with our relative freedom, couldn't get away with it. Technique is carefully selected.

The hard-hitting TV film about poverty, *The Things I Cannot Change*, (to be shown on CBC-TV May 3) was made with the approval of Prime Minister Lester Pearson, with complete freedom, and shows government agencies in an unfavorable light. There is no commentary. The entire film employs the cinema vérité technique with actuality sound. "By selecting cinema vérité, people can assume an implied criticism," Biggs says smiling. "Where you are going to unpalatable facts, we say 'this is what you look like man. Do you like the look of yourself?'"

There is a widespread feeling inside the NFB that liberalism, criticism of the status quo, concern for humanity, and other sentiment that could be broadly labelled Left Wing are the lifeblood of the institution. "What other reason is there for us to exist" one director asks. They see themselves as crusaders and innovators. If the NFB was to revert to a strictly-controlled maker of safe films about safe subject, the creative people probably would be gone in a matter of week. "We have a reputation of being pretty irascible when people interfere", says Grant McLean who has been acting Government Film Commissioner for a year. McLean is a pioneering cameraman with a blunt manner. "Normally", he says, "People don't interfere". McLean and those under him are civil servants.



Suite...

The fact that they can make such statements for publication indicates their affirmation of freedom is not simply a hollow cast.

Guy Coté, second in charge of French production, is a strong upholder of NFB independence and he has his own explanation: "It comes as a bit of a shock to some people that Canadian society is mature enough to maintain in Government a number of artists whose function is to question. I think a mature society must accept this as a normal function". Coté sees the heritage of Grierson (what Biggs calls the "laying of the right egg") as a "sense of purpose in our films, a social engagement in producers and directors. They are making films for a reason – not out of sheer whimsy, but because they care very much".

The egg that Grierson laid in 1929, the National Film Act, amended in 1952, is much the same in intent today. The key, section nine, outlines the purposes of the NFB: to be agent of the Federal Government in all Government film-making, distribution, negotiation and research and most important of all to produce and promote "films designed to interpret Canada to Canadians and to other nations". The NFB always interpreted this in the widest terms, and considers it gives it the power to decide how much it will spend on animated film, how much on documentaries, how much on full-length dramatic feature films such as *The Drylanders* and *Nobody waved Goodbye*. For 28 years this week, that interpretation of the mandate has been successfully defended.

In 1952, when television began in Canada, McLean says there were "cries of doom" in the NFB. What would happen to theatre distribution? Would all the thousands of prints of NFB movies scattered across Canada and round the world become obsolete? Would the CBC take over the NFB role? What happened was that the NFB, after a period in which the glamor of TV sapped some of the creative talents, came on stronger than ever. "There was a move towards documentary drama, and TV accelerated this" says McLean. And of course the NFB began making films designed first to be shown on TV before being released for theatres, community shows and overseas distribution. It was during this period that Coté joined the NFB. "TV was a terrific experience. It was marvelous", he says. "It was the primary reason why the board diversified its style of film-making and developed its cinema vérité techniques. Suddenly, from monthly 10-minute shorts, we had half an hour a week. We had to triple out output".

There is much more to the NFB story: for example, the board spends about \$11,000,000 a year; about \$56,500,000 in Government grants; another \$3,500,000 in contracts to governments; the rest in sales to TV stations in Canada and abroad and in commercial cinema distribution. It makes about 100 films a year, not counting weekly newsreel, strips of still pictures for educational purposes, 80 millimetre special teaching films and still picture publicity. It has about 2,500 films available. The NFB employs nearly 900 persons on staff or contract. It has 50 film crews and about 150 persons just working on film distribution.

The future?

Roland Ladouceur, assistant commissioner, says the NFB is at the crossroads faced with a wide range of choices and not able to take them all up. Unless it expands enormously, which it does not believe it should do, it must limit its interests. Which way should it go? Should it become as one director suggested a fermentor of revolution by enlarging its activity in angry social documentary such as *The Thing I Cannot Change*? Or should it vacate the field if and when the Government sets up its \$10,000,000 film development corporation to finance private Canadian feature producers? Or should it go heavily into education, aiming at education TV, at university-slanted documentaries and special audio-visual material.

"A number of these things are coming to a crux at this moment" says Ladouceur. "We have not established priorities and we are just marking time. A decision is overdue". Ladouceur says the delay has been caused because for a year the Government has hesitated in naming a new film commissioner (although the word is that Hugo McPherson, of the University of Western Ontario is about to be named). "The board", he says, "has not had anyone who could chair these soul-searching discussions". Most of the top people in the NFB agree that there will be a drastic change of image in the next five years. The vital decisions will be up to the three-government appointed and five non-Government members of the board and the as-yet-unnamed commissioner. If they go along with the mood of their employees, the NFB probably will lessen its emphasis on overseas audiences and try to become a social, and even political, force at home.

BRUCE LAWSON

The Gazette LABYRINTH – SOMETHING YOU’LL WANT TO SEE AT LEAST ONCE

04 mai 1967 – Labyrinth is one of the most pretentiously touted pieces of entertainment ever assembled. It has been described as “a journey through a passageway” of the ages, of the world and of the mind”. It also had other, even more awesome labels stuck to it. Whatever you do, don’t let these stickers put you off. Labyrinth is one of the most enjoyable films you’ll ever experience. For all its supposed pretensions, it is fine entertainment. A group of under 12’s who went through at the same time I did were delighted by the pictures and were almost beside themselves in their enthusiasm.

The first theatre you come into has the audience standing against the walls of the auditorium in rows, one on top of the other. If you have ever seen films of a prison in which the inmates are made to stand outside their celldoors while heads are counted, you get an idea of the placement. At one end of the theatre is a long vertical screen. About four blocks high. At the bottom of the well formed by the balconies is another screen. The length of the floor. The images flashed on the two screens are synchronized so that as you look forward you see what is ahead, and has you look down you see what is below.

This is particularly effective in scenes shot over cities where the plane from which the pictures were shot was flying between building or chimney top. In the other theatre you are seated in balconies facing the screens in the form of a cross on the wall opposite you. Sometimes the five screens add up to one picture, sometimes one, or another will break away to show something else. Sometimes there are three or four different things being shown at the same time. Now all of these devices are innovations in film technique. New and exciting innovations for other filmmakers to goggle at. But the most important thing about these films is that after a very short while you take these techniques for granted and just enjoy the pictures for their own sake. An there can be no higher praise for the people who made both sets of pictures. You forget about the cameras, the screens, the seams, having to look up and down or sideways. You just enjoy yourself.

The pictures are connected with a thin tread. They are part of a theme pavilion and so there is an idea behind them. But don’t worry about ideas. They may come to you as you watch or they may not. The more ideas you bring to the two theatres the more you will be stimulated to think about what you have seen. But most important. You will not be pressured into thinking. No one rushes on waving a flag that says, “Idea Here”. The films are for people young at heart from 6 to 96. They are a delightful diversion and stimulate you without prodding. Take the trouble to wait in line. It

will be worth it. You will probably want to see it again – there is so much, that it is impossible to take it all in the first time round anyway. **JACOB SISKIND**

The Gazette LABYRINTH: THE SHAPE OF THE FUTURE IN FILMS?

28 avril 1967 – Labyrinth, the National Film Board’s experiment in new film techniques at Expo ’67, seems a promise of things to come in the motion picture industry. Labyrinth is described as “probably the most ambitious project in Canadian film history”.

Howard Junker, an authority writing on experimental film in Esquire magazine, forecast the “nest spectacular revelation” in film techniques would be at Expo, adding that the film spectacles “threaten to be so overpowering they may announce once and for all the death of monovision and the ascendancy of the environment film, the multi-screen movie and the art-mix”. What the Labyrinth does is provide in dramatic fashion one answer to a problem confronting many of today’s most important film-makers. In their quest for “total involvement” in film, directors of the Antonioni and Fellini ilk may be pushing monovision, with its physical separation of audience and film, to the limit of endurance or ability to allow such involvement.

The Antonioni school requires that the audience project himself onto the screen and become part of the action or thoughts being presented. The more complicated these are, the more difficult for the audience to overcome the physical separation from film and involve itself. What often happens is that the movie-goer leaves a theatre knowing full well he experienced something but can’t for the life of him explain or understand what it was. Labyrinth, in its marriage of architecture and film, appears to have the answer. One look at this massive five-storey concrete structure jutting into the skyline of Cité du Havre should be enough to convince anyone of that. Its interior and exterior were meant to become an integral part of the story, a sympathetic backdrop that makes the film’s opinions, ideas and emotions more easily understood. The project was started by the National Film Board in 1964 under a commission from Expo.

The storyline, developed by Montreal Sociologist Fernand Cadieux, Dr. Northrup Frye, Dean of Toronto’s Victoria College and Roman Kroitor, the NFB’s project director, is re-telling in contemporary terms of the ancient legend in which a hero penetrated a labyrinth, slew a dangerous beast within and returned in glory. Figuratively, it is the story of man, irrespective of color or creed, and the common joys and sorrows he encounters in his journey through the Labyrinth of life. **PETER DIOME**

The Montreal Star WHETHER 'BORE' OR BONANZA, 7,000 SEE 'LABYRINTH' A DAY

05 mai 1967 – Roman Kroiter, presiding genius of “Labyrinth”, the National Film Board’s \$4,240,000 movie for Expo ’67, once said the ideal viewer would be an average Joe who’d never heard of the project. There had been too much talk about the ambitious scope and high cost of the 45-minute show, about the special camera rigs and screens, about the film crew which roamed the world for a year.

There had been too much speculation about the maze threaded by viewers on their way from the first to the final film chamber, and about the fears that people might faint from intense sensations of height and dizziness created by special film effects. All the advance words had built expectation to such a pitch that no film could measure up. It turns out that he was right. I have spoken to no one who followed the project since its inception three years ago who has anything like unqualified enthusiasm for it. But Labyrinth has been running at capacity since opening night, playing to more than 7,000 people a day, with queues half-way around the building sometimes.

And audiences have reacted as the overwhelming images on the screen suggest, coughing at smoke, gasping at height, laughing with delight at surprise effects. Said one guide: ‘People are liking it. They’re not yelling and screaming and saying, “Let’s go and see the next thing”. “They’re reflecting”. That’s one opinion. Another was forthcoming from a writer who has probably read every inch of type ever written about the project: “Isn’t this the most colossal bore!”, she said. “And to think they’ve spent \$4,000,000.!” My own reaction is somewhere between the two. I was not wholly satisfied, but I am not writing “Labyrinth” off.

The myth of the Labyrinth, the audience is told, has been used by man since prehistoric times to symbolize his journey through the world. At the centre of the Labyrinth there is a legendary beast and the Labyrinth of legend, the hero after many adventures found his way to the beast and destroyed it and returned triumphant to the world. This experience was to have been recreated for us in the Labyrinthian building, complete with maze. Having treaded the maze as well as looked at the film, having presumably looked into ourselves, where the modern beasts are lodged, and having been vomited out again onto a veranda overlooking the fair and the river, we were to have felt that we too had returned triumphant to the world after a journey which is the common lot, but which each man travels alone.

But it doesn’t quite come off. No effort has been spared to create a mood long before the audience enters the first film chamber. Sculptor Art Price’s handsome bronze Labyrinthian plaques, specially composed music, dramatic lighting and at one point a high-ceiling corridor which calls forth ancestral memories of awesome vaulted places, all work hard. However, these effects do not manage to convey the feeling that this is a maze, not a movie. And the mood is dissipated by an elevator ride to a waiting room which although it is comfortable and tastefully appointed, creates another atmospheric break. Finally, into the first chamber – and another long pause as the rest of the audience shuffles into place in the four galleries which ring the room.

The cinematic effects – the use of two enormous screens on wall and floor in the first chamber – are simple breathtaking. To coin a phrase, you are there. And on the wall screen, you watch a steel worker straddling scaffolding 40 storeys high. Simultaneously, you look down on the floor screen below and get a paralysing sense of the drop. The human predicaments are all suggested here. There’s birth at the Jeanne d’Arc hospital in Montréal, death in Dorval, riots in Japan, traffic in New York, honeymooners in Niagara Falls, dancers in Ethiopia and rocket at Cape Kennedy.

From this chamber the viewer is funnelled into a maze, a darkened, mirrored chamber where pinpricks of colored light suggest he has ventured amid infinities of exploding stars. He is supposed to feel alone and lonely, facing the monster without and within, The American beside me said cheerily to her husband: “Let’s go confront the beast!” The final chamber, with its five screens, is the most successful. It conveys a moving sense of the family of man, of the possibilities of winning through to peace. People left in a hushed mood. “Oh, c’est belle,” breathed a girl nearby. It leaves you aching to see it again, which may be why so many viewers have braved the Labyrinth more than once.

DUSTY VINEBERG



Staff Photo by Allan Gershman
HOLLY AND THE BEAST: The Labyrinth of legend housed a beast in its innermost depths. Eight-year-old Holly Scott, of Rapid City, Mich., inspects the Expo counterpart.

LA PRESSE LA VOIE ROYALE DU CINÉMA TOTAL À L'EXPO

13 mai 1967 - Une exposition universelle a ceci d'emballant qu'elle permet de voir ce qui se fait d'audacieux et d'inédit dans tous les domaines de la production artistique. A l'Exposition universelle de Paris en 1900, les spectateurs ébahis avaient vu les premières séances de cinéma parlant, devançant de vingt-huit ans l'histoire du cinéma. A cette époque, on avait eu recours à un procédé très artisanal qui consistait dans le fonctionnement simultané d'une audition phonographique synchronisée avec la projection d'un film. L'effet recherché était pourtant atteint et, si l'on songe que le septième art avait alors à peine cinq ans, on peut s'imaginer un peu quelle était la réaction du public.

A Montréal, l'Expo fait au cinéma une place prépondérante. Il sert à toutes les sauces. Il n'y a pratiquement pas de pavillon qui, sous une forme ou une autre, ne fasse appel à des projections de toutes sortes, depuis les banales diapositives jusqu'à l'utilisation du polyécran, de la réverbération, de la stéréophonie, etc. C'est la voie royale du cinéma total. Il convient d'examiner la place du cinéma à l'Expo en se basant sur les deux préoccupations essentielles des cinéastes : le contenu des films et les moyens techniques. Il n'est pas de bon ton de dissocier le fond et la forme, mais trop souvent malheureusement les films qu'on peut voir à l'Expo me paraissent intéressants soit parce qu'ils développent d'une façon adéquate le thème "Terre des hommes", soit qu'ils témoignent d'une conception tout à fait originale dans le domaine de la technique cinématographique.

La France semble avoir décidé de mener de front ces deux batailles. Son pavillon dissimule deux joyaux qui passent souvent inaperçus aux yeux des visiteurs : le cinéma du rez-de-lagune et le Panorama. Le premier allie la fraîcheur de la lagune à l'intimité que peut procurer une salle en rond. Le second représente le plus récent procédé cinématographique mis au point par un architecte français et destiné à reproduire les conditions de vision de l'œil humain. Le cinéma du rez-de-lagune tire son nom de l'immense fontaine lumineuse placée au centre du pavillon français en son niveau inférieur. Ce cinéma de poche peut accueillir une centaine de cinéphiles. On y donne chaque jour plusieurs représentations. Comme il convient, ce sont les frères Lumière qui ont droit aux premiers hommages.

La Cinémathèque française y organise une rétrospective du cinéma français. Henri Langlois est venu lui-même à Montréal pour mettre au point les derniers détails d'organisation. Malheureusement le pavillon connaît actuellement des difficultés dans l'acheminement des films et ceux qu'on présente en attendant trahissent l'esprit de la rétrospective. On espère d'ici peu régler ce problème et présenter un long métrage différent chaque jour. Les heures des projections : 11 h, 30, 14 h. 30 et 18 h. 30.

Au premier étage, perdu parmi une quantité impressionnante d'exhibits choisis dans tous les secteurs de la technique, se dresse le Panorama, véritable prototype du cinéma total, précurseur du cinéma de demain. Son inventeur, Philippe Jaulmes, a déjà expliqué en quoi consiste sa conception dans un livre publié en 1964, et intitulé "Cinéma temps et espace". Le principe du Panorama avait déjà été présenté à l'Exposition universelle de Bruxelles en 1958. Une demi-calotte sphérique Ce principe revient à ceci : Il ne peut y avoir de cinéma total sans la possibilité d'occuper et d'intéresser la totalité du champ du regard, c'est-à-dire approximativement une demi-calotte sphérique dont l'œil serait le centre. Ce besoin aurait déjà permis l'éclosion de procédés tels que le Cinemascope, le Cinéma (datant de 1927 et dû à Abel Gance, l'inventeur de la Polyvision), le Circorama qui date de 1896 avec Grimoire Samson, de même que le ToddAO, tous des procédés qui ont été commercialisés.

"Mais ces procédés, écrit Philippe Jaulmes, ne sont jamais que des compromis, puisqu'il ne s'agit en fait que d'écrans traditionnels élargis ou agrandis (...) Le Panorama est un procédé de prise de vues et de projection cinématographiques qui vise à obtenir une image projetée à l'intérieur d'une calotte hémisphérique, disposée de façon à occuper la totalité du champ visuel des spectateurs. Ceux-ci seront donc coiffés par une coupole-écran qui les entourera totalement. Sous cette coupole notre désir est de remettre "l'œil en liberté". Avec ce procédé, l'architecte français prétend pouvoir transformer les coordonnées de temps et d'espace que le cinéma a développées jusqu'ici. Le Panorama procure au spectateur une sensation toute nouvelle parce qu'il reproduit fidèlement la perspective et l'espace, en même temps que la profondeur de champ totale (qui permet une netteté égale de zéro à l'infini).



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Il ne s'agit pas seulement d'une sensation de relief mais de réalisme de l'image. Par ailleurs, le procédé entraîne des conséquences sur la technique et l'esthétique du ciné- ma. En ce qui concerne l'esthétique, disons que le Panorama permet d'éliminer en partie le montage. Celui-ci est habituellement utilisé pour reconstituer l'espace. Il devient en partie inutile puisque l'espace est en demi- totalité devant nos yeux. Par contre, l'image, cette image du champ total, doit rester devant nous un temps relativement plus long, comme le fait remarquer Jaulmes, si nous voulons que notre œil en prenne conscience. Il devra en effet procéder par palpitations successives. C'est en cela qu'on peut parler d'œil en liberté. D'autres changements interviennent au niveau du cadrage et du rythme entraînant une modification complète du "poids de nos sensations". Le film en Panorama présenté au pavillon français a pour sujet l'usine marémotrice de la Rance.

Pourtant, si j'avais une palme à décerner pour la participation d'un pays à l'Expo, me basant sur ce que j'ai vu jusqu'à présent, je la décernerais à la Tchécoslovaquie, pays qui a su le mieux mettre la technique au service de l'homme et qui a fait preuve d'une imagination créatrice débordante en ce qui concerne le cinéma. Prenons d'abord la Laterna Magika, une invention d'Alfred Radok combinant l'utilisation d'écrans multiples avec le théâtre et la danse. Un théâtre spécial a été amé- nagé pour ce spectacle, situé à la Ronde tout près de la Spirale, cette tour qui se dresse dans les environs du Gyrotron.

Le théâtre comprend une scène de dimensions modestes. Au fond de cette scène, un écran couvrant complètement le mur. De part et d'autre de la scène, deux petits écrans viennent compléter. L'idée est de faire intervenir sur scène et dans le film des comédiens interprétant une action et dont l'apparition sur scène, la disparition et la réapparition sur l'écran ont pour effet d'entraîner des situations comiques tout à fait inattendues. Le spectacle de la Laterna Magika est aussi réglé qu'un numéro d'équilibristes. Un geste posé par un comédien sur scène entraîne immédiatement un effet sur l'écran et vice versa. Les interprètes donnent leur numéro avec une rigueur mathématique, une virtuosité de grands artistes et en même temps avec une nonchalance apparente qui nous laisse croire que leurs gestes acquièrent accidentellement un effet comique. Les deux écrans secondaires ne sont utilisés que de façon épisodique.

Dans l'ensemble, le spectacle permet de développer une forme de comique originale mais nous laisse sur notre appétit. La forme est nouvelle mais le contenu émerge à peine du comique cinématographique traditionnel. Encore plus intéressant m'apparaît le Kino-Automat présenté dans le cinéma du pavillon tchèque. Il s'agit, nous dit-on, d'une forme nouvelle de divertissement spectaculaire qui permet un contact plus étroit entre les spectateurs et l'écran ou la scène. La disposition rappelle celle de la Laterna Magika : écran au fond de la scène, deux petits écrans latéraux et intervention de comédiens en chair et en os. Le spectateur guide l'action

Le principe du Kino-Automat repose sur la possibilité de fournir des variations dans le déroulement d'une histoire imaginaire. Le film présenté est en effet divisé en chapitres ou sections, chacun pouvant se développer de deux façons suivant la décision du public. Dans ce but, le comédien qui joue dans le film et une comédienne qui sert de guide viennent interrompre à plusieurs reprises le fil de l'histoire afin de donner aux spectateurs l'occasion d'intervenir et de faire leur choix entre deux possibilités. Le film, qui est interrompu cinq fois, présente au public le choix entre 32 variations. Chaque variation est obtenue à l'aide d'un système de suffrage dans lequel la décision de la majorité l'emporte.

Les 127 sièges du cinéma sont munis de deux boulons — l'un de couleur verte. L'autre rouge — qui permettent à chaque spectateur de faire un choix à chaque interruption de l'action sur l'écran. Les votes sont enregistrés par un ordinateur qui fournit en quelques secondes le résultat de l'élection sur les écrans parallèles. Après chaque élection, le film se poursuit selon le scénario déterminé par les spectateurs. "Un homme et son monde", tel est le titre de ce film, raconte l'histoire de M. Novak, un homme simple qui se voit confronté avec des problèmes qui le dépassent et qui nécessitent l'assistance du public pour être résolus. Peu importe le choix que vous posez, nous prévient le programme, l'histoire incontestablement arrive toujours au même but. Ce fatalisme, reflet, nous explique-t-on, de ce qui se passe réellement dans la vie dans une société moderne, me semble plutôt au contraire un artifice du "gars des vues".

On pourrait discuter très longuement sur cette conception déterministe qui nie en quelque sorte la liberté humaine. Mais comme toute discussion stérile, elle



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ne nous mènerait nulle part. On pourra parler de propagande. Je la trouve pour ma part, si propagande il y a, très bien faite. Mieux faite en tout cas que celle de pays soi-disant libres qui nous irritent le crâne avec leurs films tout imprégnés de fatuité et qui empestent le néo-colonialisme. J'en ai vu à l'Expo Un autre spectacle digne d'intérêt au pavillon tchèque : "Creatio mundi", cette mosaïque animée faite de la juxtaposition de diapositives qui apparaissent et disparaissent sur des dizaines d'écrans de verre. Conçu par un metteur en scène au Théâtre National de Prague, M. Svoboda, "Creatio Mundi" raconte l'évolution de l'homme, sa confrontation avec la machine. On voit une roue se transformer en fleur, la matière amorphe se changer en machines complexes, le tout aux accents d'une musique sublime. De plus, toute la mosaïque qui se transforme continuellement dans le temps jouit d'une capacité de mouvement dans l'espace : chaque élément de la mosaïque peut avancer ou reculer d'un ou deux pieds. Ainsi une locomotive semble tout à coup s'avancer vers nous donnant un relief étonnant à ce tableau mouvant.

Très différent, le Labyrinthe de l'ONF situe dans la Cité du Havre tente de renouer avec les mythologies antiques tout en donnant de l'homme du XXe siècle une image adéquate. Édifice conçu en fonction d'un thème unique, le Labyrinthe vaut, une visite. Ici la technique reste au service d'une certaine conception généreuse de l'homme. Mais il n'est pas dit qu'on n'ait pas cherché à épater. Les lieux écrans placés en équerre, le premier verticalement et le second horizontalement, n'ont pas seulement de gigantesque leur format (faisant appel au 70 mm.) mais aussi l'idée qu'on se fait de l'homme qu'elles nous présentent. L'homme moderne, perdu dans le dédale de l'action, de la vie et de la pensée nous apparaît tel qu'il est et tel qu'il doit se faire.

J'admire l'économie qui a présidé au choix des images et l'utilisation qu'on a su faire de deux écrans qui s'opposent à deux plans différents et qui parviennent, chose étonnante, à se compléter. La dernière salle où cinq écrans disposés en croix combinent leurs images par addition ou juxtaposition réussit, encore davantage à nous épater. Tour à tour polyécran ou cinérama, cette salle scrute le drame humain et nous livre des images fascinantes.

Il existe nombre d'autres spectacles à voir à l'Expo rattachés de près ou de loin au cinéma. Ainsi au pavillon cubain, on peut voir des films en boucles, des courts

métrages, tournés par l'Institut cubain du cinéma. Ils sont projetés sur les murs de ce pavillon et on peut les regarder tout en circulant ou bien en allant s'asseoir au 2e étage sur des chaises pivotantes. Évidemment l'endroit n'est pas très propice pour le cinéma mais il ne manque pas de couleurs. Il faut faire aussi une visite de temps à autre au Cinéma de Minuit que le pavillon de la Jeunesse présente tous les soirs à partir de minuit évidemment Heure de couche-tard, cette période élimine les spectateurs non intéressés mais prive en même temps beaucoup de cinéphiles de films valables. Un festival du rire on particulier qui a inauguré l'Expo comportait plusieurs titres qu'on a rarement l'occasion de présenter dans nos salles et même à la Ciné-mathèque. L'entrée du cinéma est gratuite comme dans ceux des pavillons nationaux.

Parmi les autres tentatives de cinéma total, la plus prétentieuse est sûrement celle du pavillon du Bell Téléphone où on peut voir un film projeté sur neuf écrans disposés en rond tout le tour de la salle circulaire. Produit par Walt Disney et réalisé par une équipe de Toronto, le film nous fait faire une visite des principaux lieux touristiques du Canada depuis le Parlement d'Ottawa jusqu'au Roché Percé en Gaspésie. On a l'impression en voyant ce film d'être noyé d'images, de se déplacer en même temps que le paysage se déplace ou de monter lorsqu'on filme la Place Ville-Marie alors que les caméras s'élèvent d'étage en étage. Quadrature du cercle par excellence, ce film réussit ce tour de force de donner l'illusion de voir une surface circulaire (l'écran) prendre l'apparence d'une surface carrée. Pour le reste, il vaut mieux s'acheter des cartes postales.

Le film du pavillon du Canadien National (sur large écran et en Panavision) de même que celui du Canadien Pacifique-Cominco utilisent les mêmes techniques du large écran et du style documentaire. Quant au Kaléidoscope, seul le troisième écran m'a paru intéressant. Tous manquent d'originalité. Ce tour d'horizon n'est sans doute pas complet. J'ai évité de parler des pavillons thématiques qui utilisent abondamment les techniques cinématographiques. De plus, je n'ai pas encore visité tous les pavillons nationaux et j'ai sans doute oublié de parler des cinémas installés dans certains d'entre eux. Quoi qu'il en soit, l'important n'est pas tant de tout voir mais de rechercher parmi tout ce qui nous est offert les tentatives qui apportent du neuf et qui contribuent à faire évoluer le cinéma.

The New York Times EXPO 67 PUTS YOU IN THE PICTURE

14 mai 1967 – If you want to see what motion pictures will probably look 10 or 15 years from now – what the aspect of this audio-visual medium will likely be by 1984 – go to Expo 67, the new world’s fair in Montreal, and scout around among the scores of pavilions that are using films to get their messages across. Here you will see the real advances in the stretching of the cinema device that were only elementary forecast at the Brussels, Seattle and New York fairs, and have now reached a point where they confront us with the need for a new name for the device.

For obviously motion pictures are but one of the several elements in the compounds of stimuli that make for the total experience of an outstanding Expo show – and I don’t mean simply those stunt things that simulate a weightless ride through space or pretend to whirl you around the polar regions on a carousel. Motion pictures are basic to the structure of an assault upon the senses, of course, and the bulk of information transmitted is still conveyed in varying mobile images. But so many other elements are now employed to condition the mind – or the psyche, and even the libido – to a state of involvement and response that it is as primitive to use the term motion pictures for this assemblage of obvious and subtle stimuli as it is to use the term gasoline buggy for the automobile.

Sound is, of course, a major element, as it long as been – but sound of an ever more complex and sophisticated sort; sound that bears no direct relation to the images seen, oftentimes, and that may even take over entirely the sensory authority of a scene. The number of screens and the pattern of their arrangement is an element, too, since everything now is tending to the split and multiple screens. Ancillary stimulations, such as intrufts of abstract images or plays upon the optic nerve with patterns of darkness pierced with lights, are occasional new elements. And the nature of the architectural surround is becoming more and more a factor in the compound of this nameless medium.

Obviously the purpose of this massing of stimuli and this multiplication of sensations is to get the viewer more involved – to put him more in the picture and compel him to use more of his mind and feel more a part of the experience than he does in front of the single image screen. The monotony of television viewing on that tiny rectangle of glass and even of looking at current movies on giant but unamazing screens is an emotional depressant that is tacitly recognized

by the people producing there presentations. So they grab you and rouse you with surprise.

Far and away the most ambitious and successful of the multi-element shows at Expo 67 is a major thematic display put together by the National Film Board of Canada and titled “Labyrinth”. This is, indeed, the most ingenious and complete construction of an audio-visual experience that has ever been done, and that includes the complicated constructions of the United States and the IBM pavilions at the New York World’s Fair. For this one includes a five-storey building architecturally designed and built just to contain and give significance to a complex, sophisticated show that is probably as sobering and surprising as any ever put on at a fair. Inside this fortress-like building, which gives an impression of a somewhat forbidding, mystifying and impregnable citadel, is presented a show which draws the viewer into the suggested illusion of being a symbolic assailant of a modern Minotaur, the maze being like graphic confusions of civilization and the Minotaur being man’s own natural doubts and fears.

It is in three parts or phases, the first one being a 14-minute motion picture display shown on two giant rectangular panels, one on the floor and the other rising 45 feet up one end of a deep oblong-shaped well inside the building. In this phase, the message is that man inhabits an ugly, uncomfortable and challenging world. The second phase passes the viewer into a dark chamber that is filled with thousands of tiny lights flashing and being reflected infinitely on the mirror-lined walls, with eerie music and sounds echo strangely through the seeming void. The purpose of this experiment is to get the viewer to commune with himself, to have the illusion of being alone in the infinite. (This I find the least successful phase or experiment of the show, since one doesn’t precisely feel alone or infinite in a darkened corridor crowded with giggling and wise-cracking kids.)

The third phase is the most impressive, it being a motion picture display on a huge pattern of five screens in the shape of a cross. In the most awesome and exciting combination of images, the viewer is shown again the terrors of one sort and another that beset man in this world – the elements, death itself, wild creatures – but it concludes with serene inducements to sober contemplation and the seeking of confidence and comfort within oneself. Clearly, a show such as



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Labyrinth would not be practical or appropriate to general commercial presentation any more than would the seeming flight through space put on in the Russian pavilion or the one called "Kaleidoscope", which is a complex of myriad reflections in mirror-lined chambers, put on in the Man and Color pavilion. But it signifies the kind of expansion of cinematic communication techniques that is possible and, indeed, awaiting the adaptations of inventive artist in the next decade.

More in the reach of immediate utilization for commercial purposes are the techniques that Francis Thompson and Alexander Hammid have put to work in their 20-minute show for the Canadian Pacific-Cominco pavilion called "We Are Young!" It is a lively but also questioning contemplation of the dilemmas of youth in the modern world, projected on a pattern of six large rectangular screens. As they did in their three-panel show for the Johnson Wax pavilion at the New York Fair, called "To Be Alive", they use this pattern of rectangles to contain one large or as many as six separate images, either concentrating one thought in all the panels or juxtaposing simultaneous ideas. The technique is so exciting that I wonder it hasn't already been used in regular motion picture presentations (as it was to a limited extent by John Frankenheimer in his "Grand Prix").

There as so many other surprises and excitements in the use of audio-visual communication at Expo 67. The Czechoslovak pavilion has, for instance, a witty show called Kino-Automat, which combine live actors with projected film to get the audience in seeming to select, by signalling choices at intervals, which way the plot of the picture is to go. And it has an amazing mechanism which amounts to a mosaic of 112 slides-projecting cubes that are controlled to display combinations or representational and fanciful images. It is startling to see how inventive the Czechs are in their displays and how utterly unimaginative and routine is the one film show at the United States pavilion, a simple three panel show illustrating various games children play. It was done by Art Kane, a still photographer, who has not previously made a motion film. Let us hope this is not significant of a lack of interest among our artists in this country.

BOSLEY CROWTHER

LA PRESSE LE LABYRINTHE! MAIS C'EST SENSATIONNEL!

14 juin 1967 – Il était trois heures de l'après-midi. Mon chef de service est entré dans la salle, s'est approché de mon bureau, m'a offert une cigarette. Un ennui, ai-je pensé aussitôt. Trop tard. Il avait déjà engagé la conversation : « Je viens d'aller visiter le Labyrinthe ». « Ah oui. C'est le truc de l'ONF, ça? ». « Hum... Hum... C'est sensationnel. Tu devrais faire quelque chose là-dessus » « Peut-être... »

Ennuyé, je suis rentré chez moi. Et j'ai fouillé dans un dictionnaire de mythologie grecque. Labyrinthe, Thésée, Minotaure : monstre moitié taureau, moitié homme. Les Athéniens devaient lui sacrifier sept jeunes garçons et autant de jeunes filles tous les sept ans. Il fut tué par Thésée qui, grâce au fil que lui avait donné Ariane, put retrouver son chemin et sortir sain et sauf du Labyrinthe. Convaincu qu'on a toujours tort de vouloir expliquer les mythes, je me suis rendu au Labyrinthe, dans la Cité du Havre. Une heure plus tard, je suis revenu voir mon chef de service. « Je viens d'aller visiter le Labyrinthe » « Oui. Et puis? » « Mais c'est sensationnel. Il faut que j'écrive quelque chose la dessus ».

Phrase imprudente s'il en fut. Je m'en rend clairement compte aujourd'hui.

Écrire quelque chose! Oui. Mais quoi? Si ce n'est que j'ai vécu, en une heure, une des expériences les plus fascinantes et angoissantes qui soient. Imaginez un peu. Je me suis vu, MOI. Un moi impersonnel dont je ne pouvais me dissocier et sur lequel j'avais pourtant perdu tout contrôle. Je me suis vu refaire tout le trajet de l'existence humaine, tour à tour vainqueur et vaincu par des forces qu'il m'était, qu'il m'est encore impossible de nommer et qui sont complémentaires comme l'amour et la mort.

Fascinante partie où le bonheur avoisine toujours le désespoir; où l'homme – Thésée, comme l'a baptisé le mythe – ne réussit à vaincre le Minotaure que pour découvrir un autre Minotaure, qu'il ose à peine reconnaître puisqu'il s'agit de lui-même, et dont les tentations successives ne sont que les facettes interchangeables d'un même destin qui tient à l'inévitable de la mort. Étrange leçon de choses dans un monde qui étouffe, faute de pouvoir identifier ses mythes... et pour laquelle il faut remercier l'Office national du film qui a réussi là un prodige technique (jeu d'un écran vertical et d'un écran horizontal dans la première salle, de cinq écrans disposés en croix dans la troisième) et de merveilleuses images. De celles qui ne me quitteront plus.

PIERRE OLIVIER

LA PRESSE LE LABYRINTHE DE L'EXPO, CINÉMA DE L'AVENIR

01 juillet 1967 – « L'expérience audio-visuelle la plus ingénieuse et la plus complète qui ait jamais été menée... » Le critique Bosley Crowther, du New York Times, n'a pas ménagé les superlatifs dans ses commentaires sur l'aventure « Labyrinthe ». « ...A complex, sophisticated show that is probably as sobering and surprising as any ever put on at a fair », a-t-il encore écrit.

Le critique du Times n'est d'ailleurs pas le seul à avoir sorti son vocabulaire des grandes occasions à propos du Labyrinthe. Clyde Gilmour, du « Toronto Telegram », pour n'en citer qu'un autre, a dit de cette réalisation qu'elle constitue, et de loin, l'événement le plus grandiose de l'histoire de la cinématographie canadienne (« by far the most ambitious enterprise in Canadian film history ») et l'un des aspects les plus fascinants de notre fantastique Terre des Hommes (« One of the most fascinating facets of a fantastic World's Fair »).

Ce Labyrinthe qui a fait pousser des oh! Et des ah! À ces messieurs très sérieux que sont les critiques du « Time » et du « Telegram » - et, avec eux, à quelque 450,000 visiteurs depuis le 28 avril dernier, a été conçu et réalisé par une équipe de l'Office national du film et constitue l'une des attractions les plus fascinantes (il faut bien reprendre le mot) de l'Expo '67. Il s'agit essentiellement d'un film et d'un édifice construits l'un pour l'autre, vivant l'un de l'autre et se complétant mutuellement dans une relation qui rappelle celle du mollusque et de sa coquille.

Synthèse donc du cinéma et de l'architecture. Mais synthèse ordonnée à provoquer chez l'homme-spectateur une prise de conscience de sa propre réalité, à lui administrer un traitement choc, à le faire plonger profondément en lui-même et à le faire s'y retrouver comme devant une glace. En ce sens, le Labyrinthe tient bien plus de la science psychanalytique que du cinéma, de l'architecture ou de la musique. Ces techniques audio-visuelles n'y sont employées que comme moyen. On ne saurait donc pas, comme l'a voulu faire Gérard Bonnot dans « l'Express », le définir uniquement comme un « hymne ambulateur, sonore et visuel à cette entreprise que les moyens d'expression modernes donnent sur le cerveau humain ».

Toute l'entreprise s'inspire fortement des célèbres labyrinthes de l'antiquité (Crète, Égypte, Lemnos et Italie) et, en particulier, de celui de l'île de Crète. Celui-ci, selon les historiens, était aux galeries et aux couloirs si nombreux qu'on ne pouvait

sortir. Il avait été construit par l'architecte grec Dédale, à la demande du roi crétois Minos qui voulait y renfermer le fils de Pasiphaé, sa femme. Ce fils, Minotaure, était un monstre à moitié homme, moitié taureau – il exigeait chaque année un tribut de sept jeunes garçons et de sept jeunes filles. Craignant que Dédale ne révélât le secret du Labyrinthe, Minos l'y fit enfermer avec son fils Icare. Dédale inventa alors un appareil volant qui devait coûter la vie à Icare. Plus tard, Thésée, un des jeunes Athéniens condamnés à être dévoré par le monstre, tua la bête grâce à l'aide de la fille de Minos, Ariane, qui l'avait guidé dans le Labyrinthe avec un fil – d'où l'expression « fil d'Ariane ».

Les créateurs du Labyrinthe de l'Expo ont vu dans cette légende le symbole de l'existence tourmentée de l'homme, de ce voyage long et ardu qu'il entreprend dès sa naissance avec l'espoir de déboucher un jour en pleine lumière, c'est-à-dire d'atteindre à son plein épanouissement. Selon eux, il n'est pas impossible de sortir du Labyrinthe, mais on doit, pour ce faire, l'aborder avec patience et détermination, car la victoire ne surviendra qu'au prix d'un long combat. Et plus le voyage sera difficile, plus les obstacles seront nombreux et ardu, plus le voyageur se transformera en cours de route et mieux il découvrira la vérité qui lui est propre.

Partant de cette conception, les auteurs du scénario – Roman Kroitor, cinéaste Montréalais, attaché à l'ONF, Fernand Cadieux, sociologue montréalais, et le Dr Northrup Frye, doyen du Victoria College de Toronto – ont voulu retracer en termes contemporains la légende antique du héros qui parvient à vaincre le Minotaure et qui sort du Labyrinthe couvert de gloire. Et ce héros moderne, bien sûr, c'est l'homme. L'homme, l'homme de tous les jours, celui qui se coupe en se rasant le matin, qui rive des boulons et qui rêve du Mexique, l'homme qui visite l'Expo et qui va voir le Labyrinthe parce qu'on lui a dit « c'est bon » mais qui ne sait pas qu'il y va voir l'histoire de sa vie. L'homme qui se fait en quatre couleurs et en deux sexes, comme dit le narrateur. C'est vous, C'est votre belle-mère. C'est moi aussi, j'espère. Disons que pour les besoins de la cause, que c'est vous.

Vous arrivez dans la Cité du Havre. On vous a dit « c'est bon » mais c'est tout ce que vous connaissez du Labyrinthe. Vous croyez aller à « un bon spectacle ordinaire



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». Vous voici donc, avec votre sac de popcorn et le nez au vent. Situé à quelques centaines de pieds de la Place d'accueil, le Labyrinthe se présente sous la forme d'une forteresse sans fenêtre et à façades multiples d'une hauteur de 70 pieds et d'environ 1467 pieds de côté – mesure au pif. Entièrement fabriqué de béton précontraint laissé à l'état brut, il est flanqué, à chacun de ses angles, d'une cage d'escalier de projetant à la diagonale vers l'extérieur. Le bâtiment lui-même possède quelque chose d'incantatoire et correspond à l'idée qu'on se fait d'un lieu où se pratiquent les mystères. Mais vous n'êtes pas homme à avoir peur et vous entrez d'un pas décidé – après avoir fait la queue un certain temps. Votre démarche à l'intérieur de l'édifice s'effectuera en trois phases principales : les deux salles de projection et la salle « sons et lumières ».

Mais pour le moment, vous vous trouvez dans une petite pièce bien confortable en compagnie d'une trentaine d'autres Expovores tout aussi insoucians que vous de ce qui les attend – et qui, eux aussi, ont apporté leur popcorn. C'est la salle de conditionnement. Vous vous relaxez en écoutant d'une oreille discrète les effluves de cette étrange musique électronique distillée par d'invisibles haut-parleurs. Si vous n'êtes pas trop occupé à écouter les conversations intimes de vos voisins, vous commencerez peut-être à vous poser des questions. À moins que vous ne tentiez de sortir mentalement de ce Labyrinthe miniature pendu au mur dans lequel vous vous êtes engagé tout aussi mentalement. La pièce dans laquelle vous faites antichambre à sept jumelles où, à votre insu, une couple de centaines d'autres curieux attendent eux aussi leur tour de se lancer à la recherche du monstre.

On vous fait enfin passer dans la première salle de projection. C'est la plus vaste des salles du Labyrinthe. De forme elliptique, elle ne ressemble en rien à celle des cinémas traditionnels. Ses parois, très hautes, sont pourvues à chacun de ses quatre étages de longs balcons étroits. Deux écrans panoramiques de 16 pieds par 37, l'un vertical, sur le mur du bout de la salle, l'autre couché sur le sol entre les rangées de balcons, produisent un effet kinésique fort marqué. Vous trouvez vous-même sur l'un de ses balcons, comme tout le monde. Et comme tout le monde, vous vous accoudez à la rampe. « Tâchez de rire un peu, ne pleurez pas trop, et surtout, n'ayez pas peur ! » vous conseille tout à coup une voix venue de nulle part. Des gens ricanent nerveusement. On s'attend à voir apparaître Frankenstein. Le narrateur reviendra à quelques reprises seulement au cours de la séance.

Et la magie commence.

L'écran horizontal s'anime. Très bas au-dessous de vous, un train ultra-moderne lancé à toute vitesse s'engouffre dans des tunnels, bondit au-dessus de précipices. Impression de vertige. Vous venez de vous embarquer pour le drôle de voyage. Vous survolez New York à très basse altitude. Votre impression de vertige s'accroît. Les longs doigts des gratte-ciel chatouillent le ventre de l'avion. Dans un éclair de génie, vous comprenez tout : le Labyrinthe, c'est la grande ville, la ville monstrueuse. Mais il y a là du métal en fusion, l'enfer, c'est effrayant. Un bébé naît. Il a l'air stupide, mais vous supposez que les femmes le trouvent attendrissant. « Ça, c'est notre personnage principal, dit la voix. Il a le trac. Il cherche son texte. » Le bébé, c'est vous. C'est vrai qu'il a des airs de famille.

C'est beau, en effet. Pour une fois les femmes ont raison. Des étoiles bleues, des rouges, des jaunes, des vertes, des étoiles partout, en haut, en bas, l'infini étoilé, vous voilà cosmonautes, le cosmonaute d'à côté vous marche sur les pieds, il y a les bruits de la forêt dans la musique de Dieu-le-Père qui est ici dans les cieux, les étoiles dansent au son de la musique, si les enfants pouvaient donc cesser de chialer ! Mais la voix vous dit que vous vous en allez combattre le Minotaure et vous trouvez cela un peu ridicule. Car il s'est passé quelque chose depuis tout à l'heure. Vous étiez venu au spectacle et vous étiez prêt à accepter les règles du jeu. Mais on vous a présenté des images de vous-mêmes, et cela n'est plus un jeu, vous vous dites maintenant qu'on n'a plus le droit de jouer avec ça, que c'est trop sérieux, qu'il n'y a pas de farces à faire avec la vie.

Cette deuxième partie du Labyrinthe, de l'aveu même de ses créateurs – et du mien – est sans doute le moins réussie des trois. L'artiste, semble-t-il, s'est laissé dépasser par la technique, il a coupé son fil conducteur, son propre fil d'Ariane, il a fabriqué quelque chose de beau, bien sûr, mais au prix de l'unité de la progression dramatique. « Nous avons voulu créer un rêve électronique... » expliquera le metteur en scène Roman Kroitor, selon qui il ne faut pas chercher à identifier ce rêve à une réalité connue. « Les gens veulent malheureusement toujours attacher des noms à tout. Nous vivons dans une culture verbale. Pourquoi toujours vouloir tout nommer ? » Je lui demanderai s'il a voulu remplacer une injection de LSD. « Pourquoi toujours vouloir tout nommer ? » répétera-t-il.



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La troisième salle. Cette fois, vous pouvez vous asseoir. Cinq appareils projettent simultanément des images animées sur cinq écrans verticaux de 14 pieds par 10 disposés en forme de croix. C'est le monde en cinq dimensions, les différentes facettes d'une même réalité, le jeu des contrastes. Il s'agit de vous faire sortir de votre univers étroit et familier, de vous enlever vos œillères, si vous permettez.

Il y a la caravane de chameaux qui traversent le désert, le nez en l'air comme vous tout à l'heure, et qui ne voient pas le cadavre de leur copain qui est en train de pourrir au soleil. Il y a les Montréalais qui courent au travail, et qui ne voient pas le fossoyeur jeter sa pelletée de terre sur la tombe du macchabée leur frère. Il y a la beauté même de ce cimetière de Côte-des-Neiges qui s'endort dans le soleil couchant, à l'ombre de l'université où fleurissent les espoirs de nos futures élites. Il y a le robineux qui cuve son malheur et son alcool à friction sur le seuil d'un taudis – et tout autour la grandiose poésie de la nature.

Il y a l'effroi, le terrible effroi viscéral du chasseur africain qui, de sa pirogue instable, lance sa sagaie dans la carapace d'un alligator qui s'ébroue et rugit furieusement – pendant qu'un oiseau s'envole et que les masques ricanent hideusement. C'est le climax, l'instant suprême, l'orgasme de la mort. Et vous voilà, femme autrefois belle, devant son miroir qui dit tout. « Vous voilà face à face avec votre ennemi, murmure la voix, Le reconnaître, c'est commencer à le vaincre ». Le Minotaure est là. Vous avez trouvé la bête en vous. Vous étiez belle et vous ne l'êtes plus? « So what! L'évolution de l'homme n'est jamais finie aussi longtemps qu'il avance, dira Roman Kroitor. Mais s'il s'arrête, s'il regrette, il est court-circuité... »

Des vieillards dans un train sereins, heureux, ou du moins, résignés. La grandeur et la force de la nature. Des paysans qui jouent aux cartes. « Il n'y a pas qu'une façon d'être heureux, dira encore Kroitor. Autrement, comment pourrait-on être heureux quand il y a le Vietnam? » Une rue très achalandée de Montréal. Les voitures passent en trombe à quelques puces du policier qui dirige la circulation comme un joyeux pantin, monument de clame et d'humour. Une jeune Russe enseigne patiemment le ballet à des petites filles. Natacha, Natacha... La joie du travail bien fait.

Tout va bien. La fusée spatiale prend un bon départ, le coureur à pied va gagner, les artistes du cirque s'amuse, un enfant naît, ça recommence. Mais il y a encore

des départs, des déchirements, des mouchoirs qui volent, les funérailles du héros. « Progression et régression des êtres et des choses, expliquera Kroitor, c'est normal, c'est le cycle ». L'immuable est pourtant là. Un arbre millénaire. La sagesse des vieillards qui ont percé le secret et qui sèchent au soleil en dodelinant de la tête, tout en sachant bien que le vent fraîchira tout à l'heure. Les joies simples. Les chevaux sauvages qui courent, la fleur qui éclot, le cowboy qui pousse sa ritournelle, la mère qui allaite son enfant, la statue hindoue qui ne rit ni ne pleure, c'est fini, sortez, aimez-vous les uns les autres, ne faites pas la guerre, Monsieur le Président.

Roman Kroitor est là qui s'explique. Il a 39 ans, les cheveux longs, une moustache tombante, le verbe rare, 15 ans d'expérience à l'ONF. Il vient de la Saskatchewan, il n'aime pas la guerre lui non plus, sa cravate est tordue par le milieu, il ne doit pas la dénouer complètement quand il l'enlève pour se coucher ou se laver le cou. « Notre scénario était très vague au début. Il tenait tout entier dans une page. Nous voulions faire une expérience. » Je pense tout à coup que Kroitor va m'en vouloir parce que je l'ai mis en vedette, un peu. « Le Labyrinthe, qu'il m'avait dit, c'est un travail d'équipe. Mes camarades Colin Low et Hugh O'Connor, producteurs à l'ONF, ont travaillé avec moi à sa conception et sans des hommes comme les techniciens Desmond Dew et Creighton Douglas, l'architecte Harry Vandelman et le compositeur Eldon Rathburn, le Labyrinthe n'existerait sans doute pas aujourd'hui.

Mais c'est lui, Kroitor, qui dirigeait l'opération. « Nous avions une idée de ce que nous voulions faire, le thème. Nous avons présenté l'idée à l'Expo, qui l'a acceptée au début de 1964. Ce thème, c'est justement la découverte de soi grâce au mariage des techniques audio-visuelles, l'appréhension de l'individu par l'individu à partir de signes sensibles. Nous voulions faire marcher l'auditoire, dans tous les sens du mot, le faire participer physiquement, psychologiquement et mentalement à notre recherche. C'est ce mouvement du spectateur qui définit notre progression et la justifie. D'image en image, l'amener à une vision nouvelle de lui-même ».

ANDRÉ BELLIVEAU

TIME CINEMA: MAGIC IN MONTREAL: THE FILMS OF EXPO

07 juillet 1967 - Expo 67 is Celluloid City. In nearly every pavilion of Montreal's spectacularly successful world exhibition—more than 18 million visitors so far—the viewer is the ultimate target of a projector. Sometimes film flutters futuristically above or beneath him; sometimes images lurk and flicker all around him, caroming off walls, whirring on blocks and prisms, on hexagons and cruciforms. Sometimes movies are even mounted on a plain old rectangular screen—but everywhere there is film, film, film unreeling.

Inevitably, many of Expo's 3,000 movies are straightforward sales-promotion pitches, done with all the imagination of a headache-pill TV commercial. Russia and Israel, for example, may be a spectrum apart at the U.N., but at Expo, their threadbare cinema techniques are interchangeable. Israel pats itself on the back with its customary miracle-in-the-Negev approach. Russia shows a stupefying selection of dreary movies, including shorts featuring capering comrades at a Black Sea resort and bears playing ice hockey, which look like rejects from a FitzPatrick travelogue of the '30s. To make matters worse, some of the films come equipped with booming Russian sound tracks—but no subtitles.

Games Children Play. By contrast, the U.S. pavilion's A Time to Play, commissioned by the USIA, demonstrates a promising new technique and talent. Employing three screens simultaneously, Director Art Kane offers a portrait of the games children play. With the vision of a painter, he observes a group of kids as they run exuberantly, following the leader who jumps from screen to screen. He also explores the varied geometric patterns of hopscotch courts, and shows a group of boys fighting each other on a pyramid-like peak to be come. "King of the Hill." Kane's wittiest photography shows a contest of shadow tag seen from above. The children's heads are tiny, their shadows elongated and spidery, as the boy who is "it" proceeds to stamp them out, one by one. As his black sneaker hovers over the shadows, it seems like some malevolent predator, creating the mixed sense of excitement and dread that attends children at play.

The multiple-screen technique is a favorite of Expo's moviemakers. Great Britain's most important film, produced by James Archibald and directed by Donald Levy, is also shown on three screens, although here the trio frequently function independently. Only five minutes long, the movie attempts to portray the history of energy—first bursting from the sun, gradually disciplined and controlled by man. In fact, the film is little more than a series of violent images: arrows, acrobats, whirling lathes and ballet dancers, a time-lapse sunset, atomic explosions, water droplets in slow motion. Assaulted by three simultaneous images, the viewer is forced to become his own editor, selecting and retaining sense impressions as best he can—and emerging with a visual sense of energy that still remains unharnessed.

The Ontario pavilion subdivides its screen into as many as 15 geometric oblongs and squares, like a Mondrian painting, then shatters it into shards of indeterminate shapes that sometimes cooperate, sometimes compete with each other. As a portrait of a province, the film is less than full length; the footage of sailboats, jets and forests all but disappears beneath the glittering surface of the show's broken-screen technique.

Most film makers have used Expo's theme—"Man and His World"—to sanctify a marriage of convenience between formidable technique and flaccid story. But at the Labyrinth pavilion the theme is handled by Canada's prize winning National Film Board with solemnity and skill. In the vaulted chambers of a windowless, five-story building, the viewer follows a restatement of the Greek myth of Theseus, who entered a labyrinth on the island of Crete to slay the monstrous Minotaur. In the pavilion the labyrinth is evoked by a series of eerie corridors and chambers, including one auditorium where audiences peer down from galleries on a swimming pool-sized screen. At the same time, an oblong screen, 38 ft. high, confronts them at eye level. Sometimes Labyrinth uses the two screens to show off: a girl on the far screen throws a bit of bread away; it lands with a splash on the shimmering pond of the bottom screen. Most often it is employed to generate vertigo, as when a trapeze artist dangles above a crowd, or when two men have a highball-to-highball confrontation with a swiveling stripper.



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Another chamber shows five screens arranged in the shape of a cross. In the most effective sequence, an African hunter peers out at the jungle, spear in hand, searching the waters for a crocodile. Around him the night seethes ominously. When at last he kills his quarry, the screens abruptly fill with white-eyed death masks that seem, for once, as terrifying to the viewer as they must be to the native. Labyrinth's narration is sometimes painfully portentous: "The hardest place to look is inside yourself, but that is where you will find the beast. . ." But for the most part it is a sonic boon, admirably understating Labyrinth's stunning visual display.

Some pavilions strive solely for immediate effect. In the style of the ancient sorcerers, the Kaleidoscope pavilion does it all with mirrors. To the accompaniment of mind-bending, discothèque-loud cacophony, reflections of colors burst and bleed like paint blended in a mixer; flowers open in the sun, firecrackers explode, seagulls turn red against a green sky. A violent visual funhouse, Kaleidoscope is the medium, the message and the massage. It is probably as near as most viewers will get to a psychedelic trip; for most, it will be close enough for discomfort.

Planting the viewer firmly in the center of a vast circular auditorium, the Telephone Association pavilion shows him a 360° screen, then surrounds him with the sea, puts him in the middle of a hockey game, the Mounties on parade, Montreal's skyline, and a hundred other spectacular Canadian sights. The exhibit's faults are derived from its virtues. Except for the African chameleon, there are few living creatures who can see in back of their heads; in theory, a film in the round is a dazzling Disney process, but at any given moment, 180° of it are wasted.

Man Loves Factory. Although Canadian, British and U.S. films make strong showings at Expo, Czechoslovakia again emerges as Expo's, and possibly the world's, most formidable new film maker. Its most ambitious efforts are two multiple-projector movies, cumbrously named Polyvision and Diapolyecran. Polyvision discards the idea of a screen, projects its images against a score of whirling spools, globes and spheroids. Again the form outstrips the content: what delights the eye is just another Iron Curtain version of the old love story

of man and factory, uniting to turn out ingots, pencils and marzipan. Diapolyecran is a 32-ft. by 20-ft. mosaic composed of 112 huge cubes, each equipped with its own interior slide projector. Wittily presenting a pageant of primitive mammals, insects and Neanderthals, it moves on to show modern man dwarfed by the machines he has produced. Appropriately, every movement of Diapolyecran has been programmed by computer.

Without question, one of the most popular features of Expo is Czechoslovakia's Kino-Automat, which is as much an audience-participation show as is a happening. At the film, each member of the audience functions as a separate Caesar, deciding electronically which way the Tongue-in-Czech story should progress (TIME, May 5). The film itself is little more than an oddball triangle carried to a screwball extreme, but Director Josef Svoboda demonstrates his flair for Sennett-style comedy in a rousing custard-pie and fire-engine finale.

Stronger on imagination than realization, Expo's films offer the viewer the exploratory delight of watching a new kind of cinema in the process of being born. Much like the Fauves and Cubists of painting, Expo's directors and cameramen at their best seem to have found a new way of interpreting and reproducing the imagery of life. Much of the expertise has been expended on trompe-l'oeil techniques that clearly have no place in the commercial film of today, or even tomorrow. Yet such visual delights as Labyrinth and Kane's three-screened children suggest that cinema—the most typical of 20th century arts—has just begun to explore its boundaries and possibilities.

10 juillet 1967 – One of the first things that strike the Expo visitor is the widespread and imaginative use of film. The techniques and the architectural environments that are in use suggest that the film-makers are now in the process of making a radical break-through in film conception and it is a further credit to Expo that it has provided the stage and the occasion for some revolutionary pioneering which may leave an important mark on the cinema.

Canada has two – and probably more – outstanding contributions. The film in the Ontario pavilion, with its multi-screen images, is an effervescent production which has drawn many favorable comments. And one of the sleeping successes of the fair is unquestionably the National Film Board's Labyrinth. There are continual line-ups for this pavilion and the prospect of one and a half hour waits do not seem to deter the crowd. Moreover, Labyrinth is attracting considerable outside interest. For example, two major U.S. periodicals, Time and the Saturday Review discussed Labyrinth last week, the latter at considerable length.

In her article in the Saturday Review, Margaret Weiss makes this point: "What makes the NFB project so noteworthy, however, is not its metaphysical implications, intricate production techniques, technical innovations, its architectural structure or the heroic architectonics of the story line. Rather, it is the fact that such an exceptional production has been created by a government information agency – one that functions in countless area at home and abroad on a Parliamentary appropriation of about \$6,000,000".

This is a significant point. The National Film Board over the years has earned a considerable reputation, as some of its personnel like Norman McLaren. Perhaps because Canada has no domestic film industry of consequence, the National Film Board has had to accept an unusual responsibility for a government agency. Far from being a propaganda arm of the government or an organ designed mainly to present Canada to the world, it has had to assume a major creative and training function. This it has done with success and if a vigorous native film industry is to emerge under the influence of the Government's new subsidization program, it will be on the foundations that the National Film Board has laid.

Labyrinth is the NFB's most ambitious and spectacular endeavour yet. One purpose of Expo '67 is to show Canada to the world and presumably we would like to be regarded as a free and liberal democracy. But if anything has succeeded in truly demonstrating our democratic nature beyond all that platitudes about free speech, free enterprise, freedom of opportunity and parliamentary representation – it is the eloquent testimony of such endeavours as Labyrinth and the acerbic little pavilion of the Canadian Indians.

The Montreal Star LABYRINTH'S SOUND

29 juillet 1967 – The Canadian Association of Broadcasters, in conjunction with CAPAC (Composers Authors and Publishers Association) have now put on the market a recording of the music from Expo's Labyrinth sound-track; the work of the veteran film composer, Eldon Rathburn. It is a most effective and skilful score, some of it employing the electronic sounds that have been such an important feature in the Expo pavilions. It is beautifully played and recorded under Louis Applebaum's careful direction.

How well it functions as an adjunct to the Labyrinth films I cannot say, because I have not yet managed to find the time for that queue. At the same time, a good deal of it strikes me as just a touch old-fashioned in comparison with some of the extra-ordinary sound-tracks to be heard on the site. Otto Joachim's work for the Canadian pavilion, for instance, or Serge Garant's music for the Polar Regions. The Rathburn score relates more closely to the expertly commercial soundtrack in the Ontario pavilion – one of the films I enjoyed most, mind you, but as a straight selling job for the province. Whether this is the sort of thing that was needed for something as universal or abstract as the Labyrinth production, I cannot say.

ERIC McLEAN

The New York Times EXPO 67 AND THE EXPLODING SYNTAX OF CINEMA

20 août 1967 – There are so many motion pictures being shown in so many ways at Expo 67 that the two-or-three-day visitor there cannot hope to begin to see all of them or even make a decent comprehensive scan. Three or four of the major attraction – the Canadian National Film Board’s stunning “Labyrinth”, let us say, and maybe the Telephone Association’s circular “Canada 67” and the Czechoslovak pavilion’s highly popular Kinoautomat – are all about that any swiftly moving, average sightseer can reasonably expect to catch, considering the amount of time wasted just waiting on line to get in.

And, indeed, the conglomeration of cinema shown at the Montreal fair is so extensive and complicated that, unless one is pretty schooled in the more advanced techniques of motion pictures and in the concepts of mixed media, the more that one sees on one short visit, the more confused one is likely to be. The general impression of most people I have talked to after their visit is the “Labyrinth” and “Canada 67” and Kinoautomat forecast the movies of tomorrow – that these are the leading indicators of the advance in cinema techniques. While a wealth of ingenuity is evident in these shows, and the most extensive and profound concentration of the theme of Expo 67 is certainly communicated by “Labyrinth”, these are very special exhibits. They are sorts that are suitable only for showing at large fairs or as novelty entertainments in a few metropolitan facilities or amusement parks.

“Labyrinth” is unique. It is as special to Expo 67 as the Eiffel Tower was to the Paris Exposition of 1889. It combines a complex audio-visual communication within an architectural surround that pervades one with an awesome four-dimensional comprehension of the oppression and challenge to man’s spirit presented by our contemporary world. And it is hoped the Canadians will preserve it right there on the Expo site, and continue to operate it until its message has been rendered obsolete by the consummation of man’s loftiest desires. Then it may be maintained as a museum. As for “Canada 67”, it is a duplication of scenic cinema-in-the-round such as was displayed at the New York State pavilion of our World’s Fair and has been a feature of Disneyland for several years. And Kinoautomat is just a clever, amusing and entertaining device that combines motion picture and live action in a manner that Lanterna Magika has been doing successfully in Prague since it was introduced at the

Brussels World’s Fair. Both are delightful entertainments, but limited as to practicality and dramatic scope.

They, like so many of the specially constructed devices at the Montreal fair, such as the Soviet pavilion’s spaceride, presented in its flying-saucer-shaped Cosmos Cinema Hall, or the Man the Explorer pavilion’s carousel theater which shows a passing documentary of polar life, or the Man and His Health pavilion’s Meditheatre, which offers live-action simulations of medical operations combined with filmed supplementary information on adjacent screens, are evidence of what may be done with motion pictures in specialty shows at expositions and such. They are not mainstream manifestations of the expanding syntax of cinema – excepting the third and final section of that amazing “Labyrinth”.

Prototypical of cinema of the future as I feel sure it will be seen in theatres of conventional construction and in areas of revolutionary mixed-media design, are such displays of large-screen multi-image movies as that in the Ontario pavilion, called “A Place To Stand”, or the eye-catching, mind-drenching combination of mirrors, cubes, globes and other image-bearing surfaces called Polyvision to be seen in the Czech pavilion.

Chris Chapman’s 18-minute comprehension of life and industrial activity in the Province of Ontario employs virtually every cinematic fluctuation and fragmentation of images that is conceivable on one large screen. With what the ingenious director calls a “variable picture” technique, he fills one huge screen in a stadium-type auditorium with a veritable cascade of magnificent color pictures in single shots and multiple groups. A single image of a speeding car or a tractor within a small frame will suddenly pan across the whole large frame. An automobile seen in the distance will abruptly turn directly towards the viewers and race forward with such acceleration that it seemingly plunges in one huge image out of the screen.

These, of course are improvisations of photography and editing that are not essentially dissimilar to some that were tried away back in early silent films.



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But the greatly expanded opportunities offered by the large, curving screen and the much greater sophistication that modern filmmakers have in juxtaposing images to generate creative concepts in the mind make their utilization a new excitement for our day. I can easily anticipate an increasing number of theatrical films coming along in a year or two that will have in them many of the techniques shown in Mr. Chapman's film.

His is not alone in this area. I wrote several weeks ago, when Expo opened, about the multi-image film, "We Are Young" prepared by Francis Thompson and Alexander Hamid for the Canadian Pacific-Cominco pavilion, and the similar idea picture, "Motion" photographed by Robert Gaffney for the Canadian National pavilion. These bear attentive study by anyone interested in film. Likewise the Czech Polyvision, conceived by Josef Svoboda, who also did the tricking 'screen mosaic' shown in the Czech pavilion is an excitingly original way of showing motion pictures in areas where there will be "walkthrough" audiences susceptible to visual information.

What Expo 67 shows us in manifold way is that motion images in architectural arrangements are as likely in our future structures as air. It presents us, indeed, with an explosion of conventional and unconventional cinema, of sorts that will no doubt be improved on and rendered more complex in future years. What this may do to man's imagination and to his nervous system, I cannot say. But it's worth profound contemplation up there on the edge of Montreal.

BOSLEY CROWTHER

LA PRESSE LES NEW-YORKAIS VEULENT VOIR LES FILMS DU LABYRINTHE

13 septembre 1967 - Le magazine newyorkais McCall's a fait parvenir à la direction de l'Expo une note suggérant que tous les films montrés dans les divers pavillons de l'Expo soient projetés à New York, après l'Expo. McCall's insiste surtout sur le spectacle du Labyrinthe, dont la réputation s'est rapidement répandue outre-frontière. "Vous serait-il possible de le présenter à New York", demande le magazine. "Certainement", a répondu l'Expo. Vous n'avez qu'à construire un édifice de \$4,000,000 pour en faire la projection.

The Montreal Star LABYRINTH MAY BE PERMANENT FEATURE

03 octobre 1967 - With Labyrinth still be around after Expo is done? The question is still being discussed, but the answer could be yes. If so, the National Film Board's contribution to Expo's theme pavilions may reopen next summer, so that more people can experience the unique filmic presentation.

The relatively small capacity of the bulky pavilion on Cité du Havre means only 7,200 person can see the show daily, even at full capacity. Which works out a total of 1,332,000 for the duration of the fair - a small proportion of the between 45 and 50 million expected to attend Expo itself. And so popular has Labyrinth been that thousands of people have waited for hours to see it, even as much as four or five hours. In the morning, when the gates open, the pavilion area has often been the scene of unseemly quarreling and physical aggressiveness, as early-comers vie for places in line to find that Expo employees and others with special passes have gotten there before them.

What will eventually happen to Labyrinth depends on the final plans for what is to happen on the Expo site. Expo officials are saying they don't know what Labyrinth's future will be. But as yet, no one had definitely announced that it will close down forever after Oct. 29. And those negotiating for a longer life for the pavilion are still holding their breaths in hope this week.

Another plan - that of a so-called Pied Piper march away into town from Expo on the afternoon of the final day, and the accompanying early closing of the site - is also still up in the year. One Expo security official says, however, that prevention of vandalism on the site or other forms of "souvenir hunting" is the major problem facing his department during the final days. "It'll be Hallowe'en weekend and we also have experience of other world fairs to go by" he says. The possibility of pavilions and other Expo property being damaged by a final-day outbreak was the main reason for the proposed, but not accepted yet, plan.

Film Quarterly

EXPO 67: A MULTIPLE VISION

01 octobre 1967 - Vol. 21, No. 1 – Going to Expo '67 to see film was like going on a binge, for film was everywhere, unreeling at a furious rate. Expo was a fair of film. The most modest pavilion had a 16mm projector grinding out a brave little documentary, while the grander national and theme pavilions featured multi-million dollar shows which explored the latest optical technology - not motion pictures, certainly nothing which could be called a "movie," but multiple-dimension films, multi-screen, multi-image, multi-media light and sound experiences culminating in the most ambitious architectural-film relationship of all, Labyrinth. Film at Expo was a dazzling vision, a display of technological expertise which left me wondering where next? what more? as I went from fabulous show to show, much more impressed by media than by any message.

At Expo form was first. Film came on two screens, on three, five, six, nine in a circle, 112 moving screen-cubes, a 70mm frame broken into innumerable screen shapes, screens mirrored to infinity, a water screen, a dome screen, one plain old square screen for the USSR. In some pavilions show titles reflected the struggle to identify these forms: Circle-Vision, Polyvision, Kinoautomat, Diapolyecran, Kaleidoscope. And as there was format at Man and the Polar Regions a wall screens rotated around the audience; in Cine-Carousel the audience rotated around five screening areas. Format gimmicks can be dismissed because they don't affect perception. Cine-Carousel (Canadian Pavilion) was a neat way to keep an audience moving while holding it captive before five dull films on Canadian history. Man and the Polar Regions (at Man the Explorer, an Expo Theme Pavilion) was an interesting documentary on polar exploration and contemporary life (even Eskimos dance rock-'n-roll), but its semicircular crawl, left to right, only aroused curiosity: why is it moving? what for? (Unless the movement was a pun, say, on the Arctic Circle. During the first screenings the temperature inside the theater dropped to freezing, which was one sure way to involve an audience.)

Other forms were designed to be spectacular, an optical amusement park. For joy-riding there was Canada '67 in Circle-Vision 360" (Telephone Pavilion) - an all-around picture with the viewer in the middle. Look front, look to either side, look over your shoulder, you see a scene much as if you're in a round glass observation car. When that "car" took off full speed ahead, zooming over Canada land and sea, zipping around street corners, flying, dipping down for a view of the

Canadian Rockies or Niagara Falls, it was lots of fun, double Cinerama and better, since no matter where a viewer stands in relation to a 360° image his peripheral vision is involved, contributing to stereoptic effects. Everyone got his share of the ride which ended with the Canadian National Anthem.

Or for a trip without propaganda, there was Kaleidoscope, an optical mirror show designed to initiate the viewer into the mysteries of color. There, as you moved from chamber to chamber, sound and light effects became more extreme, images and electronic tracks became more and more abstract, sometimes colliding, more often going their separate ways, until in the last chamber, mirrored walls, floor and ceiling, flashing, whirring incandescent lights, balls of fire and psychedelic explosions were prodded by increased decibels of sound into kaleidoscope symmetry. As one woman said about the mysteries revealed, "What won't they think of next?" But where form was creatively explored, where film was a multiple vision, multi-images projected onto multi-screens, the advance of the medium was dazzling to behold.

The medium itself is not new - some of the earliest film-makers thought of projecting simultaneous images onto more than one screen to form a composite film. About forty years ago Abel Gance used three screens in his little-known Napoleon. And Francis Thompson made multi-screen films for years before the grand success of To Be Alive at the 1965 New York World's Fair. Similarly, some of the first intermedia shows were put on by Dadaists in the twenties. But Expo provided film-makers with the opportunity (money, prestigious presentation, and so on) to work on a large scale, developing some aspect of the Expo theme, "Man and His World."

At Expo, one saw the technological advances in optics, electronics, computer programming, and film production that allow explorations the first experimenters only dreamed of; and, significantly, one saw a huge, ready, and responsive audience. At any world exposition the public is out to be awed by glimpses of the future, especially ready to greet innovation with that tolerant and complacent "What won't they think of next." Continual change and innovation are expected today as technological advance is often confused with human progress. In addition,



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the public is long inured to the special narrative devices of film, such as the full screen close-ups that once sent people hooting and jeering out of theaters, their sense of reality offended. Today that precious sense of visual reality can be dislocated, suspended, dispensed with altogether-abstractions are common-or people will respond to multiple realities, to multiple projection, even if their reaction to the simultaneous in-flow of many images and sensations defies verbalization.

They like it. Crowds lined up for hours to see *We Are Young!* on six screens. Daily, 7,500 people go through Labyrinth and according to a Montreal Star survey, many enjoy it enough to get back in line and go through again. (Labyrinth will be on view during 1968). One explanation for this general positive response is that the simultaneity of the multi-image, multi-screen medium is engrossing, intriguing. It involves a viewer in depth. He has to stretch imaginatively, to juggle and resolve impressions on multiple levels, conscious, unconscious, intellectual, emotional. Viewing is a challenge. Of course, people vary in their ability and willingness to take in and process simultaneous film images. During any ordinary activity we simultaneously encounter many different stimuli, but our response is selective. We are aware that life is simultaneous, that at any given moment a vast number of experiences and events occur, but we are physically limited. However, the multi-image, multi-screen medium, more than any other, allows a viewer to range and react individually while he participates and is deeply involved.

The medium is extremely flexible. A cluster of screens can be used as one screen, or each screen can be used individually, or screens can be used in various combinations. Screens can be flat, or curved to help create depth illusions. Images, too, can be single or multiple-one synchronized image over all screens, or isolated on any one screen while black leader is projected onto the other screens. Images can be different on every screen, or repeated on several screens, identically or from different angles, or related as a part to a whole (a close-up with a long shot), or compared, contrasted, opposed. The flexibility of composition is enormous.

A film-maker using the medium has been compared to a conductor of an orchestra who can achieve different harmonic and solo effects. These effects must be combined, at length, into a work. In other words, a multi-image, multi-screen film forms in two dimensions: linearly, in time, like conventional monovision,

and across the screens, in space, as a mosaic. And, if I may follow McLuhan's idiom, the mosaic is very cool. Mosaic simultaneity also presents a great challenge to the film-maker. It's difficult enough to make a good film in monovision, using a linear sequence of images. Consider, then, that when two images are simultaneously projected, they are perceived as two images plus their combination - a third entity which they form. As the number of images rises the number of combinations, of different entities, rapidly multiplies. Add color-change screen relationships which change image relationships-two screens, three, five, six-mosaic content gets more difficult to control.

Sometimes, of course, content is not a factor. For instance, at a recent USCO show in New York, the order and spatial relationships of images were flexible; it didn't matter how long you stayed with one set of light and sound effects or another; there was no intelligible content, but an over-all atmosphere to absorb. Shows of this sort are totally sensational. They can be programmed soothing or stimulating, and when the viewer has been soothed or stimulated, that is that: a pleasant experience. But if in addition to sensation, mood, atmosphere, a film-maker wants to communicate an intelligible idea, to tell a story or to illustrate a theme, he is up against the challenge that the simultaneous images which express his theme may truly multiply and, in combination, create other or additional themes. The mosaic may say more, or it may babble.

One solution is to keep it simple, and at Expo the three-screen film at the beautiful bubble USA Pavilion was simple. Called *A Time to Play*, the 20-minute film directed by Art Kane showed some of the games children play. The subject is familiar and nothing particular was said about it or about the pretty, racially mixed children at play. One game just followed another with individual screens often used to show different children enjoying the same activity - say, three different girls jumping rope or using different hopscotch patterns. Sometimes the three screens were used as one curving wide screen to show a gang of boys playing follow-the-leader or tug-of-war, or a long view of boys playing king-of-the-mountain was combined with close-ups: of their struggle. Simple - even rather predictable. The most interesting sequence was a game of tag photographed from above in late afternoon sun so that the shadows cast by the players ran in repeated patterns; but here, unfortunately, the background music was over-wrought, pretentious.



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Somehow, too, I got the impression that *A Time to Play* should be advertising something, perhaps milk. It had that glossy commercial quality.

There were more interesting explorations of multi-screen to be seen at Expo-for instance, *We Are Young*. 22 minutes, produced by Francis Thompson and Alexander Hammid for the Canadian National Pacific-Cominco Pavilion. Script by Donald Britain and Alex Pelletier. Music by David Amram. The statistics are impressive: the cluster of six curved screens, three lower and three upper, combined to a total rectangular screen area of about 3,000 square feet-that's almost seven times the size of an average theater screen, almost twice the size of a Cinerama screen. Six Zeiss-Ikon 70mm water-cooled projectors, modified to 35mm, ran off 10,000 synchronized feet of brilliantly sharp color film 24 times a day in a 12-sided auditorium (a dodecagon) holding 600 people - that's about 14,000 viewers a day. The 22-minute film had a cast of about 450 young Canadians, nonprofessional actors; it took about nine months to shoot, another five to edit down from 100,000 feet, and cost? Enough statistics.

We Are Young! was speed, exuberance, vitality. It took off at about a hundred miles an hour and raced through some pretty dazzling optical shocks before literally calling Stop! almost as if the film-makers, Alexander Hammid and Francis Thompson, were saying "Look what we can do if we want to:" A motorcycle comes on fast and furious and suddenly we are on the cycle, on six screens speeding six center road lines into an infinite funnel - the bottom lines race up, the top lines race down; the illusion aims to swallow us; that's the extra comment six screens made on speed. Or there's a multiple frenzy of rock dancing in mirror repetition, washed with colored light, printed negative, flicking to positive, screen to screen six different gangs rocking far, rolling close. In an instant we got the summary of several dazed journeys through a discotheque.

But Stop! Begin again in panorama: a toddler at the beach; two youngsters on a horse-over the six screens that are almost twice Cinerama, skiing into the ice-blue heart of the Canadian Rockies, beautiful photography, every scene a picture postcard, then traveling over the broad dry plain of an Indian Reservation, a pair of boys in a jeep racing a pair of boys on horse-back. And suddenly, full panorama, it's the jeep-wheel view of the race, careening, bounding over the dry brown fields, once, cut to the boys, twice, cut, and the third time, when it's a familiar ride, plunge to the brink of a canyon. The audience screamed. Thompson and Hammid could wow us widescreen too.

One knows that if they had wanted to they could have gone on, gone on, effect upon effect, hustling us through sensations, letting us react through a multiple blast of color and motion to images which are intuitively absorbed but stored in familiar categories like splendid land-scape, or children having fun, speed, yes and energy, yes that's youth: we are young. Yes. But all familiar. Thus after reaction comes reduction. Those spectacular effects gloss over, they become interchangeable or become "disposables," entertaining while they last, then everyone cries, Next! Fortunately, before that, Thompson and Hammid cried, Stop. *We Are Young!* settled down with two young girls come to the big city to make their way. It followed their sobering introduction to adult life, and, while their tale in parts was awfully cute, one did begin to see some exploration of the brilliant narrative possibilities of multi-screen language. For instance, in one scene, a center lower screen image of a girl examining a typewriter was surrounded by five giant close-ups of her hunt-and-peck typing. This was an immediate representation of what in mono-vision would require a few seconds of film to portray with a cut from long shot to close-up. Monovision would also follow a normal time sequence to reveal content: first (long shot), she is perplexed by the typewriter; then (close-up) she is inept using it. But in multi-screen "first" and "then," meeting and use, occur simultaneously. In addition, repeat compositions are pleasing. Viewers have no trouble distinguishing different time and parts of an action while simultaneously absorbing them as a composite "event." We work on both levels easily and so quickly we are hardly conscious of it.

But if, instead of related parts of an action, different events are juxtaposed, the presentation of content becomes cubistic. Then we work on many more complex levels. Then the language of multi-screen moves into symbol and metaphor. It is to single-screen as poetry is to prose. In my estimation, *We Are Young!* only reached this poetic level in one short black-and-white sequence where the two young heroines, dismayed by the monotony of office work, turned to TV for relief only to see a newsreel of much grimmer aspects of adult life, responsibility for poverty and war, ignorance and destitution, the atomic bomb. Here, each screen presented a different event occurring in a different time and/or location, and while these events retained their separate "life," they also merged into a greater entity-a report of contemporary history, a composite provoking many emotions and responses, some conscious, some unconscious, part of which could be verbally reported, more which remained private and intuitive. In this sequence both film-maker and





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viewer “thought” in multi-screen; that is, a multi-dimension idea took multi-dimension rendition; content fit form.

Perhaps the progress of *We Are Young!* from simple young pleasure to complex adult sobriety (leavened with lots and lots of optimism) required a similar progression in narrative technique, but to my recollection Thompson and Hamid were more inventive in *To Be Alive*. In *To Be Alive* multiple images were often used for their symbolic connections and poetic contingencies, particularly on an interracial, intergeographical basis. Perhaps the predominantly white middle-class North American experience of *We Are Young!* was an inherent limitation, as, I suspect, the very simplicity of *A Time to Play* made it mediocre, a three-screen presentation of a single-screen idea. Using three screens the idea is stretched and detailed; we look more attentively at children playing games; but that could have happened by skillful cutting, dissolves, and montage effects on a single screen. Obviously this will occur again and again as multiple forms are used more and more by technical virtuosos who can't think in multiple dimension or who don't have an idea that requires multiple-form presentation.

At *Labyrinth*, however, one can see what sophistication and intelligence can accomplish, for *Labyrinth*, the most ambitious film project to date, ranges wide in content and screen relationships, across age, race, geography, history, philosophy, in an integrated structure. About 45 minutes, produced for Expo '67 by Roman Kroitor, Colin Low, Hugh O'Connor of the National Film Board of Canada as a special theme pavilion. Supervising editor: Thomas C. Daly. Sound: Edward T. Haley. Music: Eldon Rathburn. Architects: Bland, Lemoyne, Edwards & Shine. In the Greek myth, the hero Theseus descended into the Labyrinth to find and kill the Minotaur, a legendary beast, half-bull, half-man, who yearly demanded the sacrifice of beautiful maidens and youths. The hero needed great courage to find his way to the heart of the maze and kill the beast, and he needed help, a guideline to follow, to find his way out again. At Expo this myth is rephrased in modern terms. The new *Labyrinth* is a concrete fortress five stories high which the viewer enters, moving through dim, intimate corridors which prepare him, first to find the hero, then to find the beast which lives inside, then to return, triumphant, to the world. To find the hero, he enters a tear-drop-shaped auditorium, four tiers high. He stands with 250 other viewers on both sides of a 38-foot wall screen, which fills the wide end of the tear-drop, and peers over a railing, below center, at a 38-foot floor screen. There, the hero, who comes in “two sexes, four colors,

and thinks the future tense,” is born. There, in two brilliant color films whose images relate or contrast in different perspective, the hero develops to a vital peak of energy and confidence at which point he learns there is a beast.

It is amazing to see-in fact, the experience of viewing a huge wall with a huge floor screen is itself so unusual that only the second time around did I truly appreciate the images. It is also wondrous to hear-three large speakers behind each screen and about eight hundred smaller speakers around the viewing tiers yield a large round stereophonic sound. And it must have been a devil to produce, for, in order to structure the relationship of images in this unusual relationship of screens, and to balance the sound for all tiers, the producers had to work by trial and error with a wooden mock-up two thirds the size of the oddly shaped auditorium. (To get the peak effect of these screens it's best to stand on the second or third tier center; there, one quickly alternates vertical wall and horizontal floor viewing. The screens are not adjacent because of the problem of “spill”-light from one washing out the image on the other.)

The obvious advantage of a floor screen is that it allows the most realistic presentation of overhead and aerial views. Wall projection of these views requires an adjustment of perception to create the illusion; usually, thus, we are given clues to expect to see “down” next shot when, say, someone leans out a window. In combination with a wall screen, the floor screen gives the added dimension of simultaneous depth perspectives. For instance, on the wall screen one sees the view from an open elevator going up; meanwhile, on the floor screen, the view descends. This approximates the sensation of being on an open elevator; that is, it simulates literal space. Similarly, flying over the molten outpour of steel mills at night, one looks straight ahead, wall screen, and down at the fiery metal passing below, floor screen. In a striking show-off effect, a Japanese child, wall screen, throws a bit of bread to fishes; it lands, plunk, in the water, floor screen.

But far more interesting dimensions are created when the perspectives do not so obviously relate, when they only seem related. In a simple instance, some boys, wall screen, climb the scaffold of a building under construction. At the same time the floor screen supplies a dizzy view of the street and buildings below. It takes a moment to realize that although the boys are climbing high, the view below is very much higher, taken from an airplane. The perspectives are seen connectively-



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literal space is replaced by believable film space-but the exaggeration of the aerial view on the floor screen also simulates the fear and vertigo which is a subjective response to heights. Here, one and one make three. A wall and a floor screen can also be used for humorous juxtapositions. In one sequence showing the struggle of a fat woman to reduce with exercising machines, we look down at her determined sweating face, and vertically, to the side, at a giant close-up of a rolling ICBM rocket tread-ouch, we say and laugh, putting the two together.

The first stage of Labyrinth progresses from the birth of the hero, Man, through the exploratory years of his youth as a member of different races in different lands. A good part of the exuberance and vitality of these years is conveyed through familiar images-motorcycles, dancing, young people diving, swimming, leaping, running - but some unusual images which are unrelated in specific content emotionally refresh and reinforce the familiar stuff. This unit begins and ends with a rock band, and throughout intercut scenes and sounds of teenagers on motorcycles or battling the ocean surf, the rock music persists; it counterpoints the surf which rolls below on the floor screen and oddly, yet correctly, it integrates scenes from the shooting of a samurai movie in Japan. The unit connects as energy, speed, and struggle, the conquering attitude of youth which explodes into professional sports: auto racing and boxing. In this new unit images sometimes relate: long and close shots of the slugging boxing match are shown conventionally, wall screen, and from the top down, floor screen. But soon the images become more powerful symbols of survival; these sports move more and more into a revelation of man's struggle to succeed and conquer even, as a voice over the scene of an accident comments, to refuse the fact of his mortality.

A fine illustration of this belligerent struggle is the combination of the auto race roaring by, all screen, with the boxer, floor screen, pummeled unconscious. A more poetic rendering of man's urge to exceed his limits, even to conquer nature, is an aerialist sequence where the breathtaking feats of a beautiful young man and woman which have filled both screens are in climax juxtaposed with looming vistas of outer space. But to this peak comes the cold wind of maturity, when the hero must recognize that there are many battles which will be lost and many struggles which will yield mediocre returns - a disillusion which the creators of Labyrinth illustrate with images of derelicts, the Tokyo student riots, the hypnotic time-destruction of gambling and drunkenness, and one of the uglier spawns of technological progress, the concrete octopus of a freeway interchange. The hero

has confidently and exuberantly battled his way to... What? As each viewer names the What he names the beast of his labyrinth, for this is a modernized myth and perhaps the modern Minotaur is meaninglessness.

In an interview, Roman Kroitor, head of the Labyrinth production team, discussed another, quite subtle reason for selecting a wall with a floor screen for this stage of the reconstructed myth. The separation of the screens which forces the viewer to look alternately from side to floor, plus the relatively narrow image on each screen, fits with a stage in human development where the view of life is "blinkered" - seen only in terms of self. Similarly, the widescreen relationship used in the third and last stage of Labyrinth refers to the widening of man's view as he learns that the world contains more than his isolated self-locked inside private experience. Between these stages is a transitional passage which functions abstractly, perhaps to give the disillusioned hero-viewer time to meditate and to gain hope. Viewers enter an M-shaped chamber formed by three semi-mirrored prisms that house hundreds of tiny lights winking on and off, reflections against a black infinity. Some people, describing their reaction to this experience, say they felt weightless; some say, serene, suspended between worlds - a reaction particularly possible in the earlier moments when the lights move in their own pattern against a primitive pattern of sound (jungle noises, hyenas, drums) into abstract electronic sound. The lights are controlled by a magnetic track running parallel to the sound track that is heard. At a few points these tracks converge and then the effect becomes gimmicky as the lights leap to the rhythms of background music.

In the third stage, seated in a wide shallow auditorium, we see the resolution of the myth on an unconventional cross of five screens-another structure of relationships which had to be worked out by trial and error. As chief editor Tom Daly described it, some patterns of images refused to work on five screens - demanded three, vertical or horizontal. Other patterns which seemed possible in Daly's specially constructed five-headed moviola turned out in enlargement to contain elements which worked against the desired composite. The bands of black between screens were another factor to consider in forming compositions, whereas these bands don't interfere with the perception of an over-all image (filmed by a special rig of five Arriflex cameras). Nevertheless, the five-screen



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cross was selected for reference to the tree of life (no theological connection) and because the shape allowed tremendous flexibility of composition, including asymmetric patterns.

In order to guide the viewer on his five-screen journey, Tom Daly developed some “rules” for editing. For instance, he found he could direct attention from screen to screen by the order in which material appeared. Thus, multiple views of Hindus performing absolutions in the Ganges are simultaneously perceived as facets of the same event, until the arrival of something new claims the viewer’s attention. If four screens retain their image while one screen changes, we look at the change (this holds true for all multi-screen arrangements). In another example, the serene face of a Japanese man, center screen, is surrounded by four reflections of trees on the pond by which he meditates. His face is replaced by another reflection; then the reflection to the right is replaced by the face of an old Greek woman.

As we follow these substitutions, adding the woman to our original impression of serenity and meditation, content expands racially, sexually, geographically. Meanwhile, the images on three screens have stayed constant for a long period of time, a factor which had to be considered during filming to make sure there would be sufficient footage to work with. In another sequence, Daly used the gestures of a Montreal policeman to work out a visual fugue in which a theme is repeated and starts fugue in which a theme is repeated and starts over again in different places. As the policeman points go that way, the audience looks that way, and there he reappears, looking the same. His arrival on the various screens in time governs the fugue effect.

When there are five different images on the five screens the audience is free to look about in any order. Then Daly found that to be absorbed, these images had to be kept on screen for a longer time than compositions using repeating images, or “echo” images, such as four different masks around a center shot of a crocodile hunt. From this brief synopsis of editing rules and discoveries we can see the continual attention paid to the viewer-to prevent his optical indigestion and to present material as a narrative flow that he could understand. Both Roman Kroitor and Tom Daly emphasized that the astounding effects of multi-screen should not be used simply to astound, that the form should have a worthy content, that content should need the form.

Thus, in the last stage of Labyrinth, the hero finds and conquers the beast. His battle occurs in a world of severe geographical contrasts which is often inhospitable: over five screens we see a desert into which, center screen, a film of a Montreal bus plowing through a blizzard is introduced. It is a world where man’s loftiest productions are implicitly contradicted: over five screens the sunset skyline of New York City appears between the tombstones of a cemetery as another row of tombstones and is replaced in parts by the defeated faces of derelicts. Man can absolve despair in religious ritual (scenes of Hindus in the Ganges, Buddhist monks); or he can look inside: “That is where you will find the beast.” The battle with the beast is primitively dramatized through a long episode in which an anxious and wary native hunter paddles down a jungle river at night and kills a crocodile. It is more subtly implied as a middle-class white woman, no longer young, confronts herself in a mirror. With the beast recognized and conquered man can begin again, reborn and welcomed through the ritual of baptism into a worldwide human community.

Yet, with initiation one must accept ultimate separation: birth includes death. In sequence we see departure, the separation of a weeping Greek family as some of the members emigrate; next we see a more final separation, the state funeral of Churchill presented as a succession of subdued and somber patterns. Then the cycle expands geographically and historically to the death of a civilization: the ruins of Angkor-Wat. Against this cycle of time is a montage which invokes the awesome range of a world simultaneously inhabited by men of twenty-first century science and men of stone-age ideology.

The future and the past are simultaneously present. We see one man, a Russian astronaut, trained, then launched by rocket, while other men, in Ethiopia, dance out tribal patterns which have persisted for centuries. In the montage composition, the astronaut appears at the center of individual scenes of him in training, running, being spun around, and so on. The scientific ritual culminates with the launching of the rocket which rises vertically, screen to screen, and is gradually replaced by scenes of the ritual dance in Ethiopia. The separate sound tracks blend and interact. The image of the rocket soaring into space remains on the top vertical screen as a group view of the tribal dancers fills the center, complemented by individual portraits of the dancers on side and bottom screens.



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A viewer simultaneously absorbs contrasts in time and location, race, culture, history, psychology, facts of group and individual action; yet that very simultaneity unifies these contrasts and shows them to be paradoxical. The different events connect on the level of human energy, new and old sources to be tapped. They connect as rhythm and ritual. This sequence and montage development is by far the most sophisticated and poetic use of the multi-screen language that I have seen.

It also illustrates an important difference between the multi-vision media and monovision, for I suspect that in monovision the same images, even closely intercut, would mainly communicate contrast. It is the multi-screen presentation that forces us to see contrast and to go beyond, to make those paradoxical connections, perhaps because we can absorb contrasts-even contradictions - one after the other without distress, but when they are presented simultaneously we tend to correlate; we seek a common denominator; our instinct is for order.

Hopefully, it is valid, for the conclusion of Labyrinth is a celebration of these connections of energy, ritual, rhythm, the cycle of birth and death. Connections are made between the remnants of beauty in the ruins of civilizations and the faces of old people, as all screens are bathed in golden light. The end of the cycle is as precious as the beginning. The final affirmative images of Labyrinth are predominantly rural, filmed in Greece, Asia, and Africa, and I was told that this is so because it was there that the desired images could be found. Truly, such images might be difficult to gather in countries like ours where one more often sees old people still battling life in raw young "blinker" terms, measuring themselves by youthful standards in a society where the young (supposedly) don't trust anyone over thirty, where youth is a commodity. Here people don't age, they get obsolete.

Nevertheless, the conclusion of Labyrinth must be regarded as philosophical and hopeful, not descriptive. It's a conclusion which heavily emphasizes human similarity by omitting almost all reference to the "hows" and "whys" which produce vital difference. The extreme divergence of man's values-the varieties of creation and destruction, art and war - are also omitted. To a large extent, the conclusion is a vision of one world/ one tribe. In the old myths one Theseus, one St. George, slew the beast. His action was unique. He was a hero and a savior. In the simultaneous wide world of an electronic Labyrinth every man is a hero. The

conquest of the beast is a conquest of perspective and the return in triumph is indicated by the central image of a newborn infant surrounded by smiling faces, all races, young and old. If, on reflection, conquest seems too easy, triumph too neat, the setting nostalgic, in experience the conclusion is deeply moving. Labyrinth ends with a display of human happiness. On every screen images of joy and well-being combine into a powerful affirmation of the beauty of life to which a viewer must respond. In multi-screen the emotional force of film is dynamically advanced.

I think that one experience with multi-vision is enough to convince a viewer that he has encountered the future form of many films, and if there were any questions about the commercial feasibility of the medium-about cost (Labyrinth, building and films, took three years to produce and cost about \$4,500,000), and the need for special equipment-another show at Expo gave a technological answer: Ontario, A Place to Stand, an ever-changing geometry of screen shapes, all the mosaic simultaneity of multi-screen printed onto a single 70mm film requiring only one projector. Ontario was another dazzling sight. Using the one 70mm film and applying computer programming to split-screen printing techniques (it was done in Hollywood, I'm told), director Christopher Chapman turned a banal 16-minute travelogue into a tour de force of rapidly changing screen size and shape, multiple scenes of the province, life and events - everything going on at once, as it actually does. Commerce, industry, entertainment, government, people at work, at play-in Ontario a cross-section of activities in parallel time appeared on squares (four squares, eight, six squares), on circles and rectangles, large and small, squares, circles, rectangles in swiftly changing combinations. Scenes of foresting and ballet dancing alternated on four narrow rectangles; six squares showing six different harvesting machines at work were combined with a circle showing a smiling child.

Sometimes the unbroken expanse of 70mm film was used across the 65' wide screen; sometimes the image was reduced to 16mm size, isolated, or framed into six TV sets all playing the same ice-hockey game. Yes, simultaneous action and high-speed screen geometry almost made the subject matter interesting-almost. Ontario stayed a dazzling example of technique. Image size, screen shape, combinations, compositions, seemed limitless, a matter of choice, aesthetics, and above all, correct computer programming - for that's the editing secret. Split-screen printing has been used for years, in newsreels, trailers, in those telephone



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scenes which show both speakers, in, for specific example, the montage of Kennedy speeches in *Years of Lightning, Day of Drums*, in some of the spectacular auto-race scenes in *Grand Prix*, but Ontario showed the tremendous advance of the process as it includes and surpasses the simultaneous effects possible with any fixed number of screens. It may be a practical advance.

A 35mm multi-image film could be shown anywhere. It may be an intimation of newer film forms, perhaps another medium, as technology gallops on. You could go through films at Expo dazzled by technology alone, and two shows at the impressive Czech Pavilion were in fact devoted to technology, Polyvision and Diapolyecran. Perhaps that is why they were entirely successful. At the Polyvision slide and film show scenes of bread and rolls in mass production, chairs, pencils, autos being manufactured, fit perfectly with the automated cycles of a rolling spinning screen factory, cubes, balls, spools, expanded by mirrors and lots of flashing lights. It's the best industrial display I've seen.

Diapolyecran was a more poetic paean to technology, presenting an optical narration, *The Creation of the World*, on a wall of 112 moving screen-cubes, each of which housed two slide projectors. A flow of beautiful images in color and black and white, drawings and photographs, approached, receded and simultaneously developed two cycles: the evolution of raw materials into manufactured objects, and the evolution of life from single-cell up to man and woman, Adam and Eve. Thus, industry acquired geohistorical glory and man emerged surrounded by his artifacts as if to say, yes, life is progress, industry is progress, progress yields comfort, comfort yields happiness, which is what Adam and Eve had in Eden - yes, the industrial state must be Paradise. But the images were beautiful. And surely such a statement fits a device which used about 240 miles of circuitry to control 224 projectors and 15,000 slides flipping every fifth of a second.

Both Polyvision and Diapolyecran were invented by Josef Svoboda, a Czech stage designer, and his profession may indicate how the further expansion of film forms requires a mixture of arts. On the simplest level of mixture were the shows at Expo which combined film with live actors: Meditheatre, Kinoautomat and Laterna Magika (which I unfortunately didn't see). Meditheatre (at Man and His Health, a Theme Pavilion) showed very explicit films of medical "miracles," a kidney "wash," a brain exploration, while actors pantomimed the films and added highly technical

narration. It was awesome to watch a surgeon probe a convulsively beating heart and find the precise place to put a plastic patch - it also made many people faint. The effect was quite theatrical. At Kinoautomat (Czech Pavilion) an actor on stage asked the audience to make decisions for him, the actor on screen, trapped in a rather dull sex farce: wife versus inexplicable other woman. At crucial intervals the film stopped, the audience pushed buttons to vote should he or shouldn't he, and the film moved on, programmed for the next of 32 possible plot complications. Neither Meditheatre nor Kinoautomat were interesting as art mixtures.

One exploited the mystique of science, the other an electronic game for its effects. (I'm told that at Laterna Magika the mix of actors on stage and screen is quick and delightful and does add dimension to the medium.) A more skillful and potentially fruitful mixture is to be seen at Labyrinth, where architecture and film begin to merge, where auditorium, screen size and placement, sound and image are designed interact kinetically and reinforce idea - a "blinkered" position for a "blinkered" attitude, a wide expanse for a widened perspective. In this sense, Labyrinth illustrates the trend towards film as a total experience, the medium as an environment. Will there be room in this environment for the word?

All over Expo - from the temples of propaganda, proud national displays, to the theme pavilions in praise of international man - I was struck by the absence of the word. Hardly a sign. Rarely a bit of printed explanation. And in film after film: lots of carefully edited sound and music, but no dialogue (except in Kinoautomat); very little verbal commentary and of that, almost nothing said which was not obviously shown. No use of language as an adjunct to vision, to supply an innuendo, a connotation, an allusion, a subtle interpretation worth a thousand pictures - not even at Labyrinth which is highly literary. Perhaps that is why many displays seemed interchangeable, praise redundant, and technology far ahead of content. Although, if we are to believe the prophets of communication, words may be outmoded. As the language of multi-vision is further stretched and shaped by master artists - a Renoir, an Antonioni of multi-image or multi-screen-it may create its own poetry and drama. It may have much to say.

JUDITH SHATNOFF



BEYOND THE FRAME: CINEMATIC LESSONS FROM EXPO AND WORLD'S FAIRS

Avril 1968 – “War”, says a character in Dick Lester’s “How I Won the War” has brought about some remarkable advances in surgery”. It would seem to require an equivalent upheaval at periodic intervals to advance the technology of film.

Little of the inertia has anything to do with what is technically possible at any given moment. Much of it is an emotional clinging to the financially tried and true, to ‘giving the public what it wants’ – which is another way of saying ‘Don’t give them what they haven’t asked for in case we can’t get the money back’. Money is certainly a dampening influence in the hands of people who treat film as so much cut-to length merchandise although, paradoxically, never has so much real money been spent on so few films as today. The trouble is, the money is being splashed on conventional production values, on puffing more hot air into familiar balloons: “Camelot” is reputed to have cost 15 million dollars and every frame bears witness to it. Movies may be bigger than ever, but are they any better? More to the point, how often are they different?

In one believes that at least one acceptable aim of film might be to approximate the experience of human vision and perception, then it becomes retrospectively hard to understand what quite so much of the fuss was about. Certainly it took money and faith to give the movie a voice and the cosmetic of color, but both of these were reasonable additions to be striving for since we don’t happen to live in a mute, monochrome world.

The relatively ready acceptance of CinemaScope, after the initial forebodings, probably owed a lot to its basically familiar nature. It was the same thing only bigger and – in the right hands – better, and it was the starting point for the majority of today’s ‘wide-screen’ processes. Such technical changes have taken place since the early 1950s have been by way of refinements, change of degree rather than kind. The 70 mm. process, for instance, with its larger negative, provides better definition, and this time there is none of the squeezing required by CinemaScope’s anamorphic lens. To date, the adoption of 70 mm. has been relatively restricted, not so much by the cost of shooting as by the investment in installing projection equipment in cinemas. It takes a big budget, ‘hard ticket’ film like a “Sound of Music” or a “Dr. Zhivago” to make that investment sufficiently gilt-edged to be risked.

So we are faced in the commercial cinema today with a storyline which is by definition, what it has always been. Technical innovation plays second feature to giving the public what it has proved it wants, by predicting the future exclusively in terms of the past. Only the gift-wrapping is changed to protect the infringement of copyright. In only two situations can one detect people who seem to be consciously defying this practice. In one of them the film-makers have plenty of money and deadlines – in the other cases they have neither. Paradoxically, these two groups of people operate in the most public and most private areas of film-making today.

If you want to be big, you can hardly get much bigger or more public than a World’s Fair. During the ‘run’ of the Fair you have a captive audience of millions literally waiting to be amused and amazed. In that mood they’ll look grateful at anything that moves, and quite often they have to. The surprising thing is how often this sort of international fair or exposition provides the setting for the kind of innovation and invention that the commercial cinema chooses to ignore. Many of the exhibits may be side-shows that would not survive transplantation to a more critical context. None the less, the fact remains that they often throw up imaginative hints which as studiously ignored by the studios.

Perhaps the most impressive film exhibit at the 1964-65 New York World’s Fair was the one in the IBM pavilion. It was a film called “Think”, the work of Charles and Ray Eames. This was just one of a series of multi-screen films which the Eames had produced up to that time, each suited to a particular environment. In this case they were given an egg-shaped theatre sixty feet of the ground. The audiences were placed in a ‘people wall’ of tiered seats and hydraulically lifted up into the theatre, were they were faced with a battery of seventeen different-sized screens and a live commentator who linked the action. As we’ve seen, there was nothing particularly new even then about multiple projections, but in “Think” the Eames brothers gave it point – and the point was perception.

Expo 67, as far as some fifty million visitors were concerned, took the same case and proved it to the hilt. Not only was film used in quantity – someone calculated that to see every one of the audio-visual shows would have taken up the whole six months of the fair’s run – it was there in rare quality too. The ‘Newsweek’ critic



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though the best films were “light-years ahead of anything being shown anywhere else in the world”. “Instead of telling tedious tales with a single picture on a single screen while the audience sits numbly still, they tell feelings and moods by hurling whole splattersful of pictures on floors, ceilings, whirling globes, plastic cubes and multiple screens in multiple shapes and sizes while the audience moves through mysterious magic chambers. After this, your friendly neighbourhood theatre is a dinky mausoleum for the pointless preservation of decaying movie relics”.

It was easy enough to fall under the Expo influence of film as environment; not so easy to want to relate it all to practicalities. Like the Eames IBM ‘Think’, some of the film were staggering party pieces tied to a particular architectural setting; though, arguably, no more than Cinerama. Even so, one wonders how wrong that is in the light of the emotional impact of an exhibit like the National Film Board of Canada’s ‘Labyrinth’.

‘Labyrinth’ was a remarkable audio-visual entertainment tailored to an architectural surround, a real use of film as environment, Ignoring the rather pretentious theme of ‘the essential story of Man’ – apparently a must for every exposition film – the real purpose of the combined ‘experiences’ which made up ‘Labyrinth’ would seem to have been to clear the mind for the assault and battery of impressions that Expo was about to deliver. The film BLITZKRIEG came in two of the three connected theatres. To begin with, the audience found itself groups around a series of balconies, reminiscent of ‘Riot in Cell Block 11”, watching a short film on two 38 x 20-foot screens – like Cinerama turned on end. One screen was set into the floor of the building and the other rose at right angles at one end. From the beginning the viewer’s eye was disoriented and from that point it never really has a chance. He was used like the ball in a tennis match as the action switched from screen to screen.

Sometimes the two screens were used simply to extend space, as an acrobat summersaulted right across them both. Sometimes we were presented with cause and effect. A man smiled down from one screen at the new-born child on the screen below; a child threw a piece of bread which was snapped by a fish on the second screen. We might be shown the identical event from different points of view. As we soared godlike above chimneys, we also flitted birdlike between them. The name of the game was disorientation and it was beautifully played. This first part of ‘Labyrinth’ changed the texture of film space and particularly of film time. At different moments it managed to expand space and to condense the time it

takes to convey information. It also showed very clearly a basic difference in the grammar of multi-vision as opposed to monovision. Two images juxtaposed in the sequential editing pattern of monovision will almost invariably “read” as a contrast. Overlapped in multiple projections, the contrast point is still made, but the viewer can also draw secondary conclusions, sense paradox where it exists.

The next “experience” of ‘Labyrinth’ came in the third and final chamber, an orthodox auditorium with five screens arranged in the shape of a cross – man’s search throughout the world’s cultures for the answer to life – was of less significance than the technical virtuosity involved in the endlessly flowing series of images which grouped and splintered on the five screens. Sometimes the images were all of a kind, then one would change to a different mood and that change proceeded, either slowly or suddenly, to affect the rest. Or else the action of a sequence would begin in isolation on a single screen and spread out from there when it needed dramatic height or breadth to do so – perhaps to show the speed of chase or the beauty of landscape. But invariably the screen would fragment again seconds later, leaving the mind to find its focus.

It is interesting that the people who were most worried by Expo’s mixed-media, multi-screen jamboree were the intellectuals. John Duncan complained to Marshall McLuhan on a BBC-TV interview that since he physically couldn’t take in all he was shown at one of these presentations, they must be counted as failures because he was ‘expected’ to be able to grasp it all. Not so, McLuhan corrected him gently: “What they are offering you is an environmental image, not a story line... In the environment you automatically miss 99 per cent of all that’s there at any one time... our powers of perception don’t include environments.” If the message of the mixed-media was environmental stimulation, it undoubtedly came across to its audiences, proving once again that today’s audiences – thanks to the amount of sheer ‘film’ they absorb daily, mainly from television – can take things in their stride which filmgoers a generation ago would have registered as gibberish.

Multiple imagery was the order of the day. At the Canadian Pacific-Cominco Pavilion, Francis Thompson and Alexander Hammid took a six-panel screen for their 20-minute film, “We are Young”, which tried to express what a frenetic, complex, confusing, eager thing it is to be young at this moment in time. Their total screen space was seven times that of an orthodox cinema, twice that of Cinerama.



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Sometimes, as in 'Labyrinth', they bombarded us with all the screens at once, before darkening, say, half the screen area to concentrate on a more reflective image. Most of the time, you found yourself consciously looking at one image but "aware" of what was going on in the periphery of the screen. As McLuhan says, you can't see it all but you can take it with you. The experience of many Expo films was not purely an immediate one, but a sifting and sorting process that took place hours or even days later.

Although multiple screen projection is not new, the technical perfection of matching images was and so, too, was the sensitivity and selectivity in deliberately restricting the area of screen space being used to achieve a particular result. Art Kane showed this in his "A Time to Play", a 20-minute, 3-screen essay on children's games, sponsored by Polaroid for the US pavilion. At one moment a single screen isolated the boy who is King of the Castle in lonely splendor. Then the other two screens came to life with hordes of children racing up the hill to challenge him. Another scene that sticks in the mind was the game of shadow tag, in which the camera used the three screens to trick the viewer's eye, until it became impossible to tell which were the children and which were the shadows. Here, as so often at Expo, you felt you were seeing something which was only possible because of the technical accomplishment of the film process: the visual idea 'needed' three screens – it wasn't simply stretched to fit.

Clearly many of these Expo exhibits are not directly translatable to the commercial cinema we are used to, although the case may not be as clear-cut as some will make it sound. But what about cinema as we are not used to it. Is it not at least possible that what we were really watching at Expo was the opening up of possibilities for what we might call 'applied' cinema and the use of film in fields like education? Is it too fanciful to imagine tomorrow's school or university equipped with a mixed-media auditorium? If we are indeed growing up a 'cooler', more involved generation, what better way to learn about the Battle of Hasting than to be there? What better way for business to tackle the complex problem of consumer research than by some form of Kino-Automat?

But if all this remains projective and speculative, there was one film at Expo which showed what is possible and commercially practical right now. Christopher Chapman's "A Place to Stand", at the Ontario Pavilion, did not hurl its images across a multitude of screens. Certainly if diffused and repeatedly multiplied reality, but

it did all on a single 70 mm. frame. Which means that this remarkable film could be shown today in any cinema which can project "The Sound of Music".

Pictures were the whole point of the fair for many people. Pictures-within-pictures-upon-pictures. Pictures without words and without logical sequence, but pictures which conveyed a lot and made people "feel" without consciously thinking. Expo laid bare a few basic facts about perception. If one picture at its simplest level suggests one specific fact, then two or three seen together, and often in changing relationship to each other, just evoke a complex of ideas over and above the simple sum of the parts. And since we learn at a level below the conscious, this kaleidoscopic attack of thoughts, sounds and impressions is able to insinuate ideas we might block and question at a rational level. I say this merely as a supposition on the nature of the learning process – nothing to do with any possible propaganda content.

If one wants to find the experience of Expo irrelevant for present purposes, I suppose the easiest thing to say is that the budgets were prohibitively high to be duplicated minute for minute in terms of commercial cinema. This is probably only partially true; we don't know the budgets of many Expo movies, though 'Labyrinth' cost \$4,500,000 including the building. What is true is that Expo films were usually made for the nearest thing we can presently summon up to enlightened patrons: the money was found and there was no need to show a profit on any individual film. This is not true at all of the second groups of filmmakers, who are conducting parallel experiments in what films can be made to convey.

BARRY DAY

LA PRESSE LE LABYRINTHE N'A PAS ÉTÉ LOUÉ POUR \$1

31 mai 1968 - Un porte-parole de la Société centrale d'hypothèques et de logement a nié hier qu'un groupe de financiers de Montréal ait loué pour un dollar le Labyrinthe pour l'exploiter. M. J.-J. Tanguay, gérant du bureau d'administration de la SCHL, a précisé que celle-ci a consenti une option de 15 jours, avec échéance le 17 juin, à M. Charles G. O'Neil, conseiller en mise en marché. Cette option, a précisé M. J. Tanguay, a pour but de permettre à M. O'Neil de trouver un commanditaire pour exploiter le Labyrinthe. "Si le projet échoue, a-t-il ajouté, la SCHL demeure ouverte à toute suggestion sérieuse concernant le Labyrinthe."



FILMS AT EXPO—A RETROSPECT

Vol. 21, No. 1 (1969) - Expo '67 and its sequel, Expo '68, the highly praised and record-breaking Canadian Centennial Exhibition, is worth analysis by film-makers, students, and teachers because films were Expo. Expo publicity claimed that at least 5,000 films were shown at Expo '67; and film-makers were quoted as saying, "Expo will change film making more than any other event in history."

Almost every pavilion included at least one film of some kind. Some pavilions had up to 300 films; and the 5,000 films were of a wide variety of types and made in a wide range of styles. A dozen or so films were Expo spectacles, made for a specialized type of presentation, such as multiple screens, and could not exist outside their pavilion. Another group of films was more conventional in presentation, including, for example, multiple images on a single screen, but, again, they were specially made for Expo. A third group included small or large collections of all types of films not made for Expo, although accepted for exhibition there. For most countries, this included selected films already available through that country's embassy; although some countries brought feature films and showed them in their pavilions or in downtown Montreal theatres. The greatest numbers of films at Expo were rear-projection loops from thirty seconds to five minutes in length. Little screens were seen all over the place, operating continuously in almost every pavilion. The last group of films was shown at the Montreal Film Festival held in August 1967.

This article is not a review of all 5,000 films! Instead, it concentrates on the few films specially made for Expo, because that is where the publicity and the public were concentrated. Expo '67, with its theme, "Man and His World," drew 50,306,648 admissions, totalling about 16,000,000 different people. It was jammed; some lines were for two hour waits. Outside the weather was either hot sun or a driving line squall roaring down the St. Lawrence valley. A frequently overheard comment was that it was the crowds, not the films or exhibits which made people more aware of their fellow men. So it was the steadily moving line which was most appreciated by Expo visitors, both outside and inside the pavilions.

Films, however, cannot be easily seen in a steadily-moving line situation, people need to sit down or at least stand up and lean on a railing to pause a moment. So when films were decided on as part of the pavilion, they created immense problems of traffic flow and design. In some pavilions, planners tried to regulate the traffic flow by escalator or guards, moving the public along at a rate coordinated with the

length of the film showing. In other pavilions, the waiting line passed by exhibits designed to prepare them for the film they were about to see. In fact, many pavilion planners used the New York World's Fair as a testing ground, carefully avoiding mistakes they found there.

Curiously enough, the most successful films at Expo were not the main exhibits at their pavilion, but only part of a larger exhibit. Regulating the movement of people was a minor problem compared to the task of producing the major film presentations for Expo. These films had to be broad enough in scope for an international fair; universal in message; and skillful in the use of the medium. If a film could pioneer some novel projection system, so much the better, but technical problems increased proportionately. If the film-maker used more than one camera, for example, technical problems continue through the editing and projection phases. Getting a good shot with one camera is an accomplishment, but when there are nine cameras it is a triumph! In addition, Expo films had all the standard film problems: there was a deadline; there was a sponsor to please; there was the need to be original and creative; there was a budget.

So, of the dozen or more Expo films, most either multiple-image or multiple-screen, it is not at all surprising that there were only five that were really successful. Because the odds against success under such conditions are so fantastically high, five is a good record. Some of the films were very close to success, some were amazingly bad, but most were in that broad and forgettable middle. Time after time, when the screens were dark after the films were over, one felt: so what? The big presentation remained a big presentation, like seeing the crown jewels. Many of these failures were the result of an over-emphasis on the spectacular nature of the presentation, neglecting the filmic qualities. It became obvious that the film-maker had mastered the difficult art of photographing, editing and projecting seven pictures at once. But the content of these images was not up to the standard of even a mediocre travelogue. The film-makers also carefully chose safe, inoffensive stereotyped images, and if you're unappreciative of such stereotypes on a normal screen, try looking at them on three screens!

It was as though some film-makers didn't know what to do with the creative task assigned them and they bobbled it in anxiety about how many projectors they could



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have running at once. Rare was the film-maker who was able to master both the technical problems and the creative problems of his particular film. Such films were worth the whole trip; the others, hollow experiences. The successful films at Expo '67 were those that used their novel multiple screen or multiple image facilities with caution and invention.

The single greatest film at Expo was one titled Settlement and Conflict; one of five four-minute films on the history of Canada shown in the revolving theater at the Canadian Pavilion. Michel Brault made this perfect two-screen color film. The screen on the left was vertical in format, and the screen on the right was in the cinemascope horizontal aspect ratio. Brault's was the second film in the series, and dealt with the period of early settlement. On the left screen, a colonial farmer is tilling his field. Hearing a shot, he goes off to investigate. After a trek through the woods, he sits by a tree to rest. Another shot, and he slumps over, dead. On the right-hand screen are scenes of colonial settlers who come by ship and then wagon to new lands. In their struggle to possess the land, they find enemies in nature, in the Indians, and in other Europeans. Through it all, partly concealed by forest leaves is the sad face of an Indian girl who watches silently as her people's land is taken over. Amid the spectacular presentations of Expo, Brault managed a haunting, human, enchanting film. Rather than going up and out to universal images, Brault focussed down to a specific group of people, a specific farmer, a specific face. His shots were beautiful, capturing casual details to evoke an image of colonial days that is hard to forget; like the awkwardly-plowed back-lit field in rich-earth hues on the vertical screen. Warmth and humanity were rare enough at Expo, but this film had a full share.

Two other films in the revolving theater were very good, but not up to Brau It's film. They were the first and third films in the series of five. The first, by Grant Crabtree, was titled Exploration. On a single wide screen, the camera is the eye of the early explorer, looking with amazement at the wild and beautiful land that was Canada before settlement. Narration, in French and English taken from the explorers' journals, described the primitive lands. No people in this film; just the coastline, heaving seas, wheeling gulls and virgin forests. The other film, officially titled Confederation, was shown on three screens. It was a color animation film made by George Dunning who called it Canada Is My Piano. The French and British in Canada are still arguing about Confederation (which is what Expo was celebrating, after all) and Dunning brought rare humor to this sensitive subject. It could be because he lives in London and has decent perspective on the Canadian infighting. The plot is

about three piano players who come from different European countries and so each play their own tunes. After considerable effort and a very funny moment when they take a look at the larger and fiercer U.S. soldiers fighting each other in the Civil War, the Canadians are finally able to all play the same truly Canadian tune.

Dunning's film covered the subject, gave everyone a gentle razzing, and set the first two films off as more lyrical and beautiful. The fourth and fifth films in the revolving theater were unsuccessful and boring compared to the first three, but then no one can have five straight winners. Agricultural And Industrial Growth by Donald Carter was an uninteresting series of still photographs from Canadian archives, and the fifth film, Canada Today by Claude Fournier, merely showed the people in the streets, in close-up. It lacked imagination and stuck to stereotypes.

An example of the technical problems found in Expo pavilions, these five films were shown in the middle of a revolving theater which was divided into six compartments. The audience was seated in five of the six compartments, watching the five films in turn. The sixth compartment was for entry and exit. Every five minutes the theater turned, bringing each compartment in front of the next screen. On one of these little circular trips, someone in another compartment decided to exit during the turning cycle. The exit doors had an interlock, so the theater stopped, with the turn not yet complete. The result was that those sitting on one side of the dividing wall saw the next film, while those sitting on the other side saw the same film again. Fortunately, on the next turn the theater was back in cycle. Later information revealed that this happened occasionally and the revolving theater sometimes took a whole day to get back in cycle.

Another wildly successful Expo film was shown at the Ontario Pavilion. It climaxed a fine-looking open pavilion and was the best multiple image film at Expo, presented in the best designed auditorium. The auditorium was designed so that the incoming audience could see the outgoing audience and gauge its speed thereby, while when the film was over the outgoing audience knew where the exits were. So the auditorium could be filled and emptied very rapidly with very little help from the guides. The film, an eighteen-minute color production titled, A Place To Stand used one screen and multiple images. Christopher Chapman who made this film deserves some sort of award. It is a portrait of the province of Ontario, moved along very rapidly, avoided most of the cliché shots of other films and was enhanced by a rousing theme on the sound track.



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The multiple-image technique set a standard that will be hard to meet for many years. Chapman used from one to fifteen images on the giant screen at any given moment, even using small images which pan back and forth on the screen, each new variation being nicely matched with the subject matter without becoming gimmicky or excessive. One of the nicest single sequences used five vertical frames over the entire screen. At first only one vertical frame was used, showing a couple in folk costume dancing in a large panelled hall; then one by one, four vertical shots of back-lit woods and lake appeared, cut in time to the music. The shots were of the same scene, but the composition of each was slightly different. It was a lovely moment. This was multiple images at its most thoughtful and skillful, enlarging the emotional meaning of film by creative manipulation, not wallowing in a technical morass. This type of film is difficult to make, and a description of the production shows how easily it could have become a fiasco: Once the technique had been chosen, it was a case of imagining the effect, discovering the way to shoot for this new format, and working the entire film out on specially devised editing charts. It was understood from the beginning that because of the shortage in time there would be no opportunity to make changes in the film once it returned from the complex optical work. This was a very sobering thought since almost all the rhythms which are so essential to the pace of any film had to be finalized on paper rather than on the film itself.

The production was begun by three people in the fall of 1965. The shooting was completed by July 15, 1966, except for an additional 75,000 feet shot by other cameramen. This work was done on a seven-day basis throughout. A total of 200,000 feet of 35mm film was out of which the Ontario Pavilion film presentation was to come. Four months after the commencement of editing, the last of the editing charts was completed and shipped to Film Effects where the optical work had to be done. This technique was as new to them as it was to us? on the scale we were doing it. On March 4, 1967, the last of the film returned from its optical work. This was the first time the edited film could be seen. Two days later it was returned for final optical revisions and color printing by Technicolor.⁽¹⁾ If those were the conditions under which Chris Chapman had to work, other film-makers must have had equally difficult problems and it seems remarkable that any were even finished in time.

The third most successful Expo film was in one of the theme pavilions, "Man the Explorer," sub-theme "Man, His Planets and Space." The film was Earth Is Man's Home by Nick and Ann Chaparos. It was eleven minutes long, in color and black and white, multiple image format. The single vertical screen was like a cinemascope

screen turned on its side, resulting in a combination of images ranging from three normally-proportioned frames one above the other to one very high and narrow frame. Although this film used a great amount of stock footage, and black and white stills, it was successful because of the use to which these images were put, and because the film skillfully contrasted abundance and scarcity. Abundance was symbolized in the color shots in motion, scarcity was represented by the black and white stills.

It is interesting to contrast the use of the vertical screen in Earth Is Man's Home with a similar installation in another theme pavilion, Labyrinth. Although both used identical formats; a Cinemascope screen on its side, the first chamber of Labyrinth and Earth Is Man's Home had quite different effects. In Labyrinth, one got the impression that the beautiful shots of a city couldn't really be a city and that no city existed beyond the edge of the screen. In Earth Is Man's Home, a film with the same compositional problem, the subject matter was so chosen that one was sure it continued for miles past the edge of the screen. The difference is that in Labyrinth, the composition of the shots was so pictorially perfect that one's eye was led into the shots, while in Earth Is Man's Home, the composition was more suitable for the theme and one's eye was led outside the shot by foreground, background and side details.

In an informal interview, Nick and Ann Chaparos told how they made Earth Is Man's Home. The original contract for the whole sub-theme came to the University of Waterloo's Institute of Design and the Chaparos were involved with the pavilion from the very beginning. They were on the problem-solving team that went to the New York's World's Fair as members of the general public, and used the fair as a laboratory to perfect their own ideas and find new ones. On the team were economists, designers, planners, architects, engineers, and time-and-motion study experts. The pavilion was designed to have a film length of which was to be regulated by the volume and rate of the flow of people through the pavilion. It was to be eleven minutes, shown at staggered intervals in three identical theatres each seating about one hundred and fifty people. The original reason for a vertical screen was to have the three images represent Above the Earth, On the Earth and Below the Earth, but that idea was abandoned as the film progressed. They didn't want the film to be sentimental. They wanted it to be factual yet to involve the audience emotionally.



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When so many people are going through so fast, you have to grab them with something.

The Chaparos didn't want the film to be a science film; they knew better than that. They wanted specific images, and because of the budget they knew they had to get the images from stock libraries, so they started clipping photographs. The script was developed by talking the whole thing over. Eventually they started to see the film in their heads, and later they got it down on paper. There is no narration. The Chaparos went on location, principally to South America because they could find all of the earth's basic climates close together there. Besides stock photographs and their own footage, they also used special footage from Russia and other countries. They rough-edited the film on a table in a three-path sync block, finally moving to a three-head Moviola as the Chaparos went through a two-hour rough cut, a half-hour fine cut, and a complete re-think. "We originally wanted to make sure we were using the verticality aesthetically," they said, "but then we decided that the aesthetics have to come from the content. So we went through and cut out everything we didn't love."

Finally they borrowed the Labyrinth screen and projection system to show the film to the Expo Committee which had to pass on it, and later were able to jury-rig some equipment for interlock editing room screening and the final cut. More than any other film at Expo, Earth Is Man's Home put man in his proper perspective. Along with his marvelous accomplishments, Man was also pictured as responsible for some pretty sad failures, starvation, disease and misery. The film was not just a tour-de-force or a catalog of what the new multiple-image format can do. It involved an audience emotionally and used technique to heighten this emotion. It made its points by contrast and by using the multiple images creatively.

Another successful film presentation was Kaleidoscope. This pavilion was sponsored by several chemical companies who were thoughtful enough to minimize displaying their names. Though on film, Kaleidoscope was mostly abstract visuals, the pavilion was created by industrial designer Morley Markson who was also the film-maker. The pavilion was another under the over-all direction of the Institute of Design, University of Waterloo. Inside the pavilion were three mirrored rooms, each showing one four-minute color film. After each film, the audience walked into the next room. The rooms had different shapes with different configurations of mirrors, each giving a different reflection of the images on the screen. It was almost exactly like being inside a kaleidoscope. The sound was electronic music, not specifically tied to the images. The presentation began very realistically with stars, birds, and flowers,

merging then with swirling paint and other less identifiable natural objects, then to abstract colors. It was a new experience, a light show, a sound show for the family, without mind-shattering elements. It was a simple experience with no message; just reflected images to which one brought one's own concept of beauty. It was short, it was impressive, it was a treat.

The only other really worthwhile film exhibit at Expo was from Czechoslovakia. The Kino-Automat and the other Czech films were so crowded that even the press card couldn't open the door, and they were not seen by this writer. But the Czech Laterna Magika was seen. It was in the amusement section, not at the Czech pavilion. This show was a pleasure after all the serious Expo films about Man and Life. It was just good entertainment. Laterna Magika featured a combination of live and filmed actors in such a way that an actor on stage goes off stage and then appears on film. The actors on stage work directly with the actors on film. Laterna Magika was created by Josef Svoboda and Alfred Radok. Svoboda is a well-known theatrical genius who has invented many mechanical devices for the stage?moving screens, endless stage belts, projected scenery, lights behind screens and other half-magic devices.

Nothing like Laterna Magika had ever been seen in this hemisphere before. It was pure comedy, the combination of live and film was never obtrusive, and it was used in just the right way. One had the feeling of the screen being almost another character to be harassed, such as when someone in the film squirts water at the audience. A live actor turns to the audience to show that he had been squirted by the filmed water! The show ended with an amazing roller-skate tour of Prague. Prague itself sped by very fast, past the live actor who was skating through the city dodging filmed cars and filmed people. Sometimes he was on the screen dodging filmed cars, but while on the stage, he stood on a moving belt which whipped him from side to side thus amplifying the sensation of danger. The whole thing was projected at slightly fast motion, to give an awesome feeling of exciting comedy. It got to the point where you didn't care how they achieved all those tricks, they were all just wonderful.

Some of the unsuccessful films at Expo were exasperating because they almost made the grade. The most lavish, thoughtful and spectacular unsuccessful film at Expo was Labyrinth. This was produced by a crack team from the National Film Board of Canada, led by Roman Kroiter, Colin Low, Hugh O'Conner and Tom Daly. This group, or most of them, have been responsible for so many perfect hours of film before



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this that one hesitates to criticize this work. Labyrinth consisted of three chambers into which the audience walks in turn. Films were in the first and third chamber, and the whole pavilion was an egotistical tour-de-force with profound statements about the beast to be found in the labyrinth, but the beast is really found inside the human being.

The first chamber combined a very high, narrow vertical screen, on one end, with a screen of the same size on the floor. Viewers stood and leaned on a railing, looking either down at the floor or up at the vertical screen. If you have a screen on the floor, and one on the wall, it would seem logical to have overhead shots on the floor screen only, but Labyrinth switched back and forth, for some reason. Although the shots were meticulously photographed, the subjects seemed miniature, unreal, and limited by the edge of the screen. A sensation of great height was sometimes conveyed, but without real purpose, and the shots were almost meaningless, drawing attention to themselves as shots rather than to the total content of the film. Several shots were excruciatingly beautiful, again drawing attention to individual images. There was a feeling of overdone-ness, typified by a sequence where a little girl on the vertical screen threw a stone into the water of the floor screen. This chamber was most disappointing, and the second chamber, filled with blinking lights, didn't relieve the feeling.

Only in the third chamber, where the film was shown on five screens arranged in a cruciform, did any sense of good film-making return. Here, the screens were used very imaginatively: sometimes all five, sometimes three vertically or three horizontally, sometimes just two. The old Film Board magic started to return, but there was still the feeling of pretention, of a conscious effort to use the perfectly-photographed shot rather than the shot with content and meaning. In the past the Film Board has come up with great films based on solid work in the editing room as well as fine camera work, but Labyrinth gave the impression of being self-conscious and merely assembled, not edited.

The many other films at Expo, most of minimal interest, were all trying desperately to say something profound about Man, but when a committee orders something profound about man, it usually gets something trivial. The most trivial film at Expo was at the Canadian National [a railroad] pavilion, and was called Motion. Directed by Vince Vaitiekunas for Crawley Films, this fourteen-minute color film was a monument to cliché shots like "The Newborn Baby," "The Young Girl on a Swing,"

"The City From Helicopter," "The Computer Lights Blinking," and The "Rocket Blasting Off."

The film Polar Life, in the "Man the Explorer" pavilion, with its sub-theme "Man and the Polar Regions," had Graeme Ferguson as its chief film-maker in a team that included Shirley Clarke. In this pavilion there was also a circular, rotating theater with the audience sitting in one wedge facing the rim as the theater slowly turned. The screens were mounted on the outside wall so that they were revealed slowly in turn, sometimes two, sometimes three screens coming into view. This presentation seemed to be a jazzed-up version of a fairly interesting documentary film, the rotation adding nothing at all to the understanding or appreciation of the film. "Man in The Community" had a nice cartoon by John and Faith Hubley called Urbanissimo, dealing with a farmer and his relationship to the city.

Films at the British pavilion are worth detailed description. The main film in the pavilion, Sources and Uses of Power, by Don Guy, was about motion, rather than power and was shown in a small theater for a stand-up audience. In the next room there were more than sixty rear-screen loop films scattered about, mixed with exhibits. They were all of different lengths, and were not synchronized, so one either glanced at a few or took more than an hour seeing everything carefully. As a result of the pressure of people entering behind the viewer, and the desire to see other pavilions before the day was over, most of these films were wasted, unseen and unappreciated.

France had one of the most ambitious film presentations of any national pavilion. There was one three-screen film, a film in a large sphere called Panrama, Scopitone loops, documentary films, and a real cinematheque where more than 250 films illustrated the history of the French cinema with full-length examples. If one had the time to come every day, he could get a complete exposure to the greatest French films; a wonderful idea but hardly suited to a two-week vacation. The three-screen presentation called City of Paris was ruined by ambient light and the six or so continuous documentaries were very badly scratched, had bad color and very dull content. Even Panrama, which surrounded the viewer with picture, was poor. It was very grainy, with focus problems on the edges. There was a hole in the middle of the screen and the color was again poor quality. The sphere was tiny and one had to stand against a railing and look up at the screen. With a better film (not about



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power plants) and a few changes, it could have been an interesting total-environment experience on a limited scale.

The French pavilion wasn't the only one with bad color or other technical defects in the film presentations. In many other pavilions ambient light ruined the presentation except at night; bad color, bad sound or bad focus predominated, and there were many faulty architectural designs resulting in poor air circulation, and bad traffic flow. The Christian pavilion took the prize in these matters, ruining an otherwise interesting film, *The Eighth Day* by Charles Gagnon. The Quebec pavilion was one of the most engaging, with beautiful exhibits, and a considerable number of loop films. Its one big film, *Water*, suffered from ambient light problems, as did most of the loops. *Water* was a walk-in, walk-out loop film projected onto a big cinemascope screen with multiple images by Henri Michaud. But it was an awkward, seemingly unfinished experiment in what could and couldn't be done by this technique; the same that Chris Chapman handled so well with *A Place To Stand*. The film was a very superficial treatment of water, with many long shots, cut-in zooms, pans, lines zipping across the screen dividing parts and generally confusing, rather than illuminating, the subject. But the films were offset by the beautiful sound effects which permeated the whole Quebec pavilion. They were created by composer Gilles Tremblay as a blend of natural and industrial sounds which washed over the spectator as he walked through the pavilion linking the several sections together in a natural and casual way.

The United States pavilion, a huge Buckminster Fuller dome, had a three-screen color film by Art Kane, a still photographer. The film, *A Time To Play* was one of those cute films that are full of a great deal of nothing. Fashion-model children are seen playing Kane's fashionable idea of children's games on too-green grass and in too-clean woods. It was too, too fashionable and pretty; even the titles were too pretty and took up too much time. The film was sterile, lifeless, full of things but devoid of content. Surely the United States has more able film-makers than can be found in the ranks of still photographers: maybe someone with guts and something worth saying.

Another unsuccessful film was the Francis Thompson-Alexander Hammid film, *We Are Young*, shown at the Canadian Pacific-Cominco pavilion. This was a twenty-minute color six-screen presentation, but one of the screens was blank; probably mechanical projector failure. Alas, Thompson-Hamid were competing with their own *To Be Alive*, hit of the New York World's Fair which was also showing at Expo in

the UN Pavilion. Another problem was that the six screens seemed strangely lopsided; the three lower screens were nicely proportioned, but the three upper screens were much too narrow and overlapped the lower screens in a curious way. One got the odd sensation of peering out a pilot's cockpit on a jetliner, the size of the windows dictated by some requirement of the slipstream. The film was about young people of all types, and the world that they live in or have made for themselves. "Kids are doing all right" said *We Are Young*, but the film was hardly worth the fuss. Imagining the sixth screen to be working (it was in the upper left corner) and guessing what might be on it, it still seemed that there were too many senseless six-screen shots. After all, six is a bother if you know what to do with three, and more than once Thompson and Hammid didn't seem to know what to do with the three screens at the top; they didn't add that much. But they tried very hard with what they had, and made the film of short sequences, rather than randomly shot individual shots, and the same actors were seen in a continuity of action. *We Are Young* came very close to succeeding as a good film on a difficult subject, but it was handicapped by an awkward screen configuration.

One of the worst examples of film technique, in fact the biggest artistic failure of Expo, was put on by the telephone company and Walt Disney, at the Telephone pavilion. It only mentioned Walt Disney three times, in case you forgot, and it was the Circle-Vision 360° film titled *Canada '67*. With differing English and French narration, which was maddening, it was one of those old, tired travelogues. But in this case, instead of seeing one old tired screen, the audience was treated to nine old tired screens in a circle. And, as usual, not too many people, just all that trite and usual old scenery of Canada, more beautifully photographed and better presented a hundred times before. It was almost as though once they got the nine cameras working together, they just used whatever was shot, rather than thinking about what ought to be shot and how it would fit into a total film. As one wise person said on the way out, "They always show Canada east to west, why not the other way round for a change?"

There are, of course, different philosophies about big exhibits like Expo '67. Some say anything goes: the bigger variety the better, others want more content and less showmanship. The films fell into three main physical categories. First, the loop film, rear-projected, which you stand and watch in a lighted or partly lighted room. Second, the longer film, possibly using multiple image or multiple screen, but you still stand



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and watch it, where the room illumination was lower. Third, the sit-down film up to half an hour in length shown in a big auditorium. All these films have a place at fairs and expositions, but each has a different purpose. Some of the films showed that some film-makers failed to think out their purpose very clearly, emphasizing merely the spectacular gimmick. Others failed to coordinate film structure with architects and designers.

The rear-projection loop is a graphic display. A minute is too long. It should be fast, specific and precise. The term single concept, often used in connection with loop films in education, has even more meaning in walk-through exhibits where the point of the exhibit must be grasped at a single glance. Maybe shouldn't be loop films at all. Maybe they should be still photographs. The essence of still photography is to convey a meaning instantly, while the essence of film is to control the time element in an experience where individual frames are sometimes meaningless. This retrospect does not include any analysis of the voluminous use of projected slides at Expo, but in some cases, notably at the Czech pavilion in an exhibit of industry, hundreds of slides were used. They all went by very fast, and were able, in some cases, to convey an effective sense of motion. In many cases where loop films were used, slides would have been much better. The stand-up films could also be considered similar to the loop films. The length of the individual shot in the stand-up films was much shorter, on the average, than length of shot in the sit-down films, and the shorter the shot, the less chance for motion to register and the more it becomes a still photograph. Some of the walk-through films might have been more enjoyable had they been slide shows, and it is quite possible that moving film images are unnecessary and even useless unless used in a film which one has to sit down and attend for a period of time longer than two or three minutes.

Sit-down films present an entirely different problem. When viewers can sit down, they are immobilized and the film must have a definite ending, to get them on their feet again. This immediately suggests that such films should have a beginning as well, and this leads to a structure, rather than the single-concept, simple presentation. It is with a sit-down audience in a great international fair, that the pavilion designers, including the film-maker, have their greatest problems. In this situation they can start to say something important, if they want to, and that brings in a whole range of creative problems, some quite traditional, others almost without precedent.

The use of multiple screens or multiple images on one large screen can be either a gimmick or a valid creative potential. Too many Expo films used these techniques as

gimmicks, relying on an ability to photograph, edit and project images in multiples, ignoring the opportunity to be creative, imaginative, and ingenious with the new tool. Many film-makers lacked control over their multiple system. There could be many reasons for this, not the least of which is that they never had any control over any film, regardless of the technical problems they all had to face.

A notable feature of Expo was that almost all the film-makers represented were Canadians. That Canadians made more of a film success of Expo than was made at the New York World Fair is a very nice little kudo for the whole country. Much of the success must be due to the National Film Board's past efforts as a standard-setter and patron of the film in a very real sense. Even those film-makers who never worked for the Film Board had a high level of quality with which to compete. Expo brought out a lot of the best, which is good, and it was a very full film experience. But Expo also brought out some of the worst which is to be expected, but a little sad. Expo will not change the future of film more than any other event in history. To expect that it will is like saying the Chicago Fair of 1897 changed history because some Edison Kinetoscopes were on display there. Expo was merely an exhibit of film technology as it existed in 1967, and also some film gimmicks as they appeared in 1967. A gimmick has a history of being forgotten by history.

Multiple screen film presentations are not on the way out, though; they will be around for a long time. Starting with the Brussels fair in 1958, multiple screen films have been shot, edited and projected with great success, their technology is well-established and they have all but passed out of the stage of beginning experimentation. Multiple image films are also technically possible and in both types, high creative quality can be achieved. Multiple images on a single screen are much more interesting to watch than the multiple screen films because of the greater variety of compositional problems and solutions which they present. Present financing makes it impossible to build multiple screen theaters anywhere but at fair grounds where millions of people will visit; but multiple image theaters already exist in big cities in the form of first-run houses equipped with 70mm projectors. A Place To Stand was designed to be shown in those theaters as well as in the pavilion at Expo. If the knowledge gained at Expo is used in making multiple image features, they could be wonderful, but it would be more realistic to expect a period of consolidation, with more experimentation in multiple image films, some initial failures, and a first good feature not sooner than fifteen or twenty years from now. By then, though, some even better ideas might be in the ascendancy.

AUSTIN F. LAMONT



MULTIPLE IMAGE TECHNIQUES

Janvier 1969 (Vol. 21, No. 1) – The multiple image medium is used to refer to images usually projected by motion picture and slide projectors on one or more screens, a technique becoming more prevalent in recent years. Colin Low, associated with the Labyrinth production at Expo '67 observed that a village street painting by Brueghel, the 16th and 17th century painter, was a kind of multi-image. The same is true for the earlier painter Bosch, who, according to Low, “combined shreds of the unconscious to synthesize his multi-image nightmares.” Low feels that since artists mold images to conform to some inner vision or impulse, that multi-image is common in painting. In 1900 Grimoin-Sanson used ten projectors using 70mm film to project onto a 360° screen. Edwin S. Porter used a vignette scene imposed into the corner of the main scene in 1903; D. W. Griffith and others also used the vignette. According to Kenneth McGowan, *Del Riccio*, in 1919, built the world's largest screen at a Methodist summer conference in Columbus, Ohio; in 1925 he developed the Magnascope in which the shape of the screen changed as the image enlarged. This process was used in 1948 in *Portrait of Jeanne*.

In 1927 Murnau put two screens side by side to show different aspects of vacation time simultaneously. The same year Abel Gance used three large screens for his *Napoleon*. Regarding this film, Macgowan observes that it was too much for the audiences of the day: they were mystified. They were asked to do a kind of peripheral thinking. In the movie theater, “speed is of the essence, and the hurrying film allows little time for reflection.” Macgowan likens the experience to an American audience being asked to watch a subtitled film with two or three adjacent titles. But today's audiences seem to be more adept at accomplishing this sort of task. Richard Fleischer, writing about *The Boston Strangler*, which he directed, noted that “viewers in the audience may feel that they are just on the verge of missing something, which is fine, but the total effect on the audience is wonderful.” The audience works harder, but generally reacts favorably to the experience as a whole. Examples of more recent feature films utilizing a form of multiple images are *It's Always Fair Weather* (1955), *Funny Face* (1957) and *Wonderful To Be Young* (1962). Others will be discussed later.

Multiple images are often, but not exclusively, associated with large and wide formats, but this concept is not new either. In 1890 Ernst Abbe and Carl Zeiss perfected the anamorphic lens which Chretien built into a World War I tank periscope. Later he perfected it for motion pictures (1927), and it reappeared as CinemaScope in 1953, which introduced the wide-screen to Hollywood. Other processes followed. The *Thomas Crown Affair*, directed by Norman Jewison used multiple images in several sequences. Jewison was enthusiastic about it. Citing certain advantages as used in this film he noted: (1) it can show inter relationships of characters; (2) it can dramatize the convergence of characters from different directions. Because the audience is adaptable and can view and retain five or six or more images, it functions to compress material. Richard Fleischer observes that multiple image techniques should not be used for “informational” purposes, but rather to create a mood or atmosphere. In *The Boston Strangler* he found that he could (1) show many events simultaneously, (2) show the fragmented personality of the strangler, (3) enhance the anticipation and suspense of the audience. Ralph Nelson used multiple image techniques in *Charly* and calls it “a new advance in story-telling. It can be used to good effect in collapsing story points and in generating excitement.”

He notes that the audience itself can do the cutting (among images on the screen). These directors found that a different approach is necessary in making the multiple image sequences, and they also feel that there are limitations to their use. Fleischer feels that when the technique is used for cinematic flair rather than story-telling that it becomes self conscious and flashy. Jewison observed that the audience is “pulled out of the proscenium”, an undesirable effect which he hopes familiarity with the technique by the audience will overcome. All three of these directors were obviously influenced by Expo '67. The trail-blazing multiple image film *To Be Alive*, made by Francis Thompson and Alexander Hammid was shown at the New York Worlds Fair, and again at Expo '67 in the United Nations pavilion. This team also produced *We Are Young* for the Pacific Cominco exhibit at Expo '67 and *US at HemisFair '68*.



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Thompson observes that, "the multi-screen movie is only a way station en route to the ultimate communications medium." He feels that multiple images will be used more and more, and that a very large screen is usually most effective. Ideas can be presented simultaneously for comparison. He emphasizes using the technique as a story-telling element, rather than as a visual stunt: "We've been trying to use the expanding screen to communicate ideas more clearly and vividly." Simultaneous images are, in effect, a simultaneous montage. Thompson foresees the theater developing into a form in which the audience is surrounded by images and is plunged into the scene; into "a whole new space created by the film-maker.... This could be the most powerful communications medium ... ever devised, but it would have to be used with enormous care." Ideally, it would give the film-maker a frameless, infinitely flexible, infinitely controllable medium to work with. Simultaneity and time-development could be shown all at once, or broken up into any number of images.

In this regard, Jud Yalkut referred to the Walter Gropius "Total Theater" design, and Moholy-Nagy's Theater gestalten concept for "reproduction of thought." Yalkut relates this to the "intermedia" concept. Returning to the present state of the art, Thompson feels that the technique has enormous possibilities in the normal single-screen feature film. Referring to *We Are Young* he points out that coordination is important because so many images play against each other. "Thus we felt it important to develop sequential vignettes and not just deal in great montages. Flow, continuity and more or less realistic time sequences seem to be required in this instance to really hold the audience. The vignettes were also a relief, a moment of rest... ." Thompson emphasizes that much is to be learned not only about the future possibilities but about the practical aspect of actually making a multiple image film, in which experience and intuitive trial and error are important.

Christopher Chapman's *A Place To Stand*, at Expo '67 has been called the most arresting film there. Newsweek's Joseph Morgenstern wrote that to watch it was like learning to read entire sentences instead of individual words, a statement more or less applicable to all multiple image presentations. Colin Low wrote in the *Journal of the S.M.P.T.E.* about the making of the Labyrinth presentation at Expo '67, in which he collaborated with Roman Kroiter and Hugh

O'Connor. Low recalls Eisenstein's "dynamic square" and feels that multi-screen is a step toward a technology providing a completely flexible size, fidelity, ease of "programming" and composition. He allows that novelty and surprise are still factors with multi-screens, but he cites additional advantages: (1) flexibility in changing composition, (2) simultaneous representation of events at different times or in different locations, different time segments of the same event, or the same event from different positions, (3) enrichment of the image by juxtaposition of several elements of the same event or location, (4) the possibility of a kind of visual metaphor or simile, (5) representation of events converging into one event, or one event fragmented into several images. In this listing, Low has restated the advantages mentioned by the other directors discussed, and has added some others.

Low considers simultaneity the most important single quality. A group of impressions may be a more effective stimulus in triggering forgotten memories, and he likens the assault on the viewer to that of poetry. Roman Kroiter observes that multi-screen is to single-screen as poetry is to prose. Low feels that emotional impact is greatest when two strongly opposing lines of mood, action or story are perceived; two mutually reinforcing lines also have a powerful effect. There are few rules to fall back on in actually making such a production: "In Labyrinth" he comments, "we were continually surprised at the failure of certain pre-planned material to 'cut'. ... It is easy in multi-screen to produce optical indigestion. . . . The chief advice one can give ... is to be prepared to work by trial and error."

By this statement Low has also summed up the feelings of the other directors discussed. Low makes one more point in considering the directional quality of multi-channel sound important in helping to prevent confusion among images. Provided certain technical advances are made, he sees the possibility for widespread use of multi-image in story films, documentaries and in educational films. The multiple image productions discussed are not the only recent efforts. As examples, at HemisFair '68, in addition to US, Ford utilized a 360° screen, sculptured in relief; the Texas pavilion utilized rear-projection onto a large multi-faceted dome.



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An experimental study testing recognition learning under multiple channel testing conditions may have only oblique relevance to multiple images, but it does suggest the importance of research in the area of multiple images and channels. In this study, Hartman found that in the test presentations, under some conditions, multiple channel presentations were more effective in producing learning than single channels. But interference can occur between channels, and in the experiment the pictorial channel, probably because of its greater “difficulty”, suffered less than the accompanying verbal channel. Studies in the area of multiple images might clarify answers to the key question of their real value, which would then affect the manner in which they would be utilized, and the direction in which they might develop. Two films utilizing multiple image techniques, which the writer personally viewed in neighborhood theaters (with standard screens) were *The Boston Strangler*, and *A Place To Stand*.

My reaction agreed with that mentioned by Fleischer: I had the feeling that I might miss something, because of the pace; but I was generally favorably impressed. Since I had not viewed comparable examples of the technique before, novelty was a factor in my reaction. Of the two films, *A Place To Stand* impressed me most. The images changed so rapidly that I was, indeed, left with an impression rather than with much additional information. My assessment of the technique’s value at the time lay more in the fact that once getting “into the swing” of it, I had a choice of which image on which to concentrate. My viewing behavior was more active, if more exhausting. Sources consulted indicate positive feelings, among practitioners, regarding multiple image techniques. They all basically agree on the theoretical advantages of multiple images. They note that in production, one is indeed faced with a complex situation, but aside from some general rules, trial and error seems the best advice for facing it. Most sources are optimistic about the future usefulness of multiple images, and some envisage it as a step towards a much more profound, all-encompassing and effective form of communication. It may be said that the response of the audience has also generally been enthusiastic. But a definitive answer to the key question “the real value of multiple image techniques” is yet to come. **ANDREAS J. RABE**

The Montreal Star LABYRINTH FILM BACK

06 juin 1969 – Would you believe Labyrinth is returning to the Expo site? Well, not actually Labyrinth as it was known to millions of visitors who lined up for almost the entire six-months outside the grim, fortress-like structure on Cité du Havre, but more like a token taste of what was described as a breakthrough in film technology.

According to the Man and His World communicators (being my own new pretension for press agents or public relations people), Labyrinth will be presented at Expo’s Encore at the former CPR-Cominco pavilion in the form of the third and most shattering of the three films of the original presentation. If you recall, that was the film seen in the theatre after an exposure to an attack of sights and sounds which could well serve as an accompaniment for Dante’s inferno.

As I remember, this National Film Board picture screened in cruciform has the rather fatalistic touch of Man’s return to, and reliance on his most basic drives in the fight for survival. It wasn’t exactly Rebecca Of Sunnybrook Farm stuff, nor was Doris Day anywhere to be seen in those scenes of jungle violence, but since it was a “breakthrough”, I suppose it has a greatness which I didn’t quite discover at the time. (Incidentally, what ever happens to those “breakthroughs” once they’ve broken through? This was practically going to revolutionize film making, remember?) I’m just curious, and maybe a little yellow about the film’s impact outside the specially-designed structure that was Labyrinth.

CHARLES LAZARUS

LA PRESSE RETOUR D'UN GRAND SPECTACLE: LE LABYRINTHE

06 juin 1969 - A la fin de l'Expo 67, le Labyrinthe, le plus grand chef-d'œuvre audio-visuel de l'exposition, cessait de faire partie de Terre des Hommes et les visiteurs de l'an dernier devaient à maintes reprises en déplorer l'absence. Qu'ils se consolent, ils ont, cette année, un mini-labyrinthe, aménagé dans l'aile de l'ancien pavillon Cominco adjacente à ce qu'est, cette année, le pavillon de la Tchécoslovaquie, dans l'île Notre-Dame. Grâce à la collaboration de l'Office national du film qui a prêté son film à l'Office du film du Québec qui l'a, à son tour, refilé à la ville de Montréal, Terre des Hommes est en mesure de présenter la partie capitale du Labyrinthe, celle montée dans la salle III, en 1967, sur une disposition cruciforme d'écrans.

Pour permettre au spectateur de plonger au cœur du Labyrinthe, un court préambule filmé de moins d'une minute rappelle les thèmes de "l'Homme, le héros" et du "Dédale" et l'amène ainsi au moment où l'expérience est portée à son comble : le visiteur arrive avec le monstre de sa personnalité à demi réalisée: ce monstre personnel étant symbolisé à l'écran par un crocodile poursuivi et tué par des chasseurs d'une tribu d'Éthiopie. Tournée en Afrique, au Cambodge, en Russie, aux États-Unis, en Grèce, au Canada et ailleurs, cette histoire est celle de l'homme, de tous les hommes qui, indépendamment de leurs couleurs et de leurs croyances, partagent les mêmes joies et les mêmes peines au cours du voyage dans ce labyrinthe qu'est la vie. Le procédé comporte quantité de difficultés artistiques et techniques.

La disposition cruciforme des cinq écrans demande une parfaite synchronisation des caméras, des projecteurs et de l'équipement de montage. Dans une alternance de brèves séquences de vie et de mort, d'actes prosaïques ou dramatiques (ce claquement sec d'un cosmonaute refermant son casque alors que défilent les images rieuses du Cirque de Moscou), de paysages glissant lentement au fil des existences sous la pérennité d'insondables masques, les cinq écrans clignotent d'une présence humaine nue, dense, palpable. C'est, dans l'espace d'un moment, toute l'aventure de l'homme de tous les pays.



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The Daily Press ONTARIO PLACE GETS SPECIAL FILM

12 mai 1972 – (PC) – The National Film Board has announced that its production Labyrinth, which gained international fame at Expo '67, will be presented in a new format this summer at Ontario Place in Toronto. The 1972 version of Labyrinth edited down to 20 minutes, has been filmed in the new IMAX format and will be shown on a screen six storeys high and 80 feet wide. The IMAX system, which allows huge yet clear images, was developed for use at Expo '70 in Osaka by Multiscreen Corp. of Canada. The film, which symbolizes man's journey through life, will be presented in the 800-seat cinesphere at Ontario Place, the entertainment and exhibition centre located on three man-made islands in Lake Ontario.

The Montreal Star FILM CALLED MULTIPLE MAN

18 juillet 1969 – They keep telling me not to compare Expo's Encore with Expo's Original and Lord, how I really try. I know it's just not the same and can't be for all kinds of reason impossible to remember, and this is nothing more than another of the mayor's "Roman Circuses"; and besides, if Jean Drapeau succeeds in getting the Olympics for 1976, will he insist on staging the city's own non-official Olympics in 1977, '78 *et seq*? I know all these things, yet...

It was around 90 degrees yesterday afternoon on the Expo Island when I passed under the Express station on Ile Notre Dame, on my way to the former Canadian National Pavilion which was one of the highlights of my Expo experience, particularly because of a warm, wonderful film called "Motion". My mission was to view the unveiling of a new effort by the National Film Board called "Multiple Man" which will be seen for the rest of this season in the former CNR structure. But more later about the film which, incidentally, can turn out to be the "sleeper" of this year's extravaganza.

In any event, there I was walking across the plaza towards "Multiple Man" when without warning and despite my resistance *déjà vu* struck: No, this couldn't be Expo '67 again, but somehow there was the feeling it had all been seen before: People strolling, sitting, sunning; big people carrying little people; tall people looking over the heads of short people. The canal waters sparkled, and the flowers and foliage blended into a superb spectrum. And above it all came cheerful, bouncing music of Slavic favor: A few yards away, a huge crowd was gathered around the Bulgarian Pavilion which once belonged to Cuba, and there on a platform, were native folklorists singing, dancing and the audience clapping to tempo. I knew this couldn't be Expo '67, but...

MULTIPLE MAN: In show business, a "sleeper" is known as a film or stage production which sneaks into town quietly while all the experts are slumbering away, and turns out to be one of the smash hit of the season. Such a fortunate fate is very probable, even likely, for the National Film Boards "Multiple Man". Once the word gets around, the lineups will surely start, just as they did (there I go again) at Expo '67 for the almost classic "A Place to Stand" film in the Ontario Pavilion, "Canada 67" at the Telephone Pavilion and even the NFB's own Labyrinth. By all measure, "Multiple Man" is a worthy successor to the CNR's "Motion", and while it would be foolish to see as many queuing up as did for Expo '67 films, in ratio the latest National Film Board film can enjoy a similar popularity.

I think "Multiple Man" will become one of the smash attractions at Man and His World for three reasons: First, it is a film which, in fact, uses the great exhibition of 1967 as the framework for its theme which is in effect Man and His World. Second, because the National Film Board has chosen the Expo setting as the locale for showing it to the mass of viewers, whose level of sophistication has indeed risen dramatically since and because of Expo '67, with its many film breakthroughs.

Third, the pride in the National Film Board which, once again demonstrates that it stands practically alone as a publicly-subsidised institution ready to pioneer and experiment with such stunning products as "Multiple Man". In short, if "Multiple Man" does nothing else, it will prove once again, as was proved with Expo '67, that Canadian talent and ingenuity and the Canadian inferiority complex simply have no business trying to live with each other. **CHARLES LAZARUS**

Port Hope Evening Guide "LABYRINTH" AT CINESPHERE

24 mai 1972 – A new bigger-than-ever version of the highly acclaimed Exo 67 film "Labyrinth" will soon fill the six-storeys-high screen at Ontario Place's Cinesphere, as part of the theatre's summer program. "Labyrinth '72", as this IMAX-size cruciform film will now be called, will offer a new viewing experience to millions of Ontario Place visitors, whether or not they saw its smaller-screen version at Expo '67. The film – actually a combination of Labyrinth's Chambers One and Three – portrays man's journey through life, as symbolized by the Labyrinth. It was photographed by the National Film Board of Canada in 10 countries around the world, including Canada, Cambodia, Crete, England, Japan, the Soviet Union and the United States.

"Labyrinth '72" was produced by Roman Kroitor, with designer Colin Low and director Hugh O'Connor. Kroitor later teamed with Graeme Ferguson to produce the award-winning IMAX blockbuster, "North of Superior" which will also be featured at the Cinesphere this summer. The Chamber One segment projects long, narrow kaleidoscopic images sometimes linked in mood, sometimes adding to the rich diversity of the subjects covered in the footage. In the Chamber Three portion, the audience watches five screen areas in a cruciform pattern that fills the huge Cinesphere screen's 60 x 80-foot area. "Labyrinth '72" was made available by the National Film Board for Ontario Place showing the enlarged IMAX process.

Hugh O'Connor

MONTRÉAL · MATIN

**LE RÉALISATEUR DU FILM DU LABYRINTHE
A ÉTÉ ASSASSINÉ**

22 septembre 1967 – Whitesburgh, Kentucky (UPI) – Le réalisateur Hugh O'Connor, 46 de Montréal, connu internationalement pour son film à plans multiples réalisé spécialement pour le Labyrinthe de l'Expo, a été assassiné hier, par un propriétaire terrien près de Whitesburgh, au Kentucky, pendant qu'il tournait un film documentaire sur les Apalaches. Le meurtrier serait un dénommé Hobart Ison, un forestier à la retraite et propriétaire foncier de Letcher, dans le Kentucky. Les policiers ont déclaré qu'Ison se tenait encore debout sur le corps de sa victime lorsqu'ils sont arrivés sur les lieux. L'Assassin brandissait un revolver de calibre .38 avec lequel il aurait fait feu sur O'Connor. On s'explique encore mal les raisons de ce crime. Les adjoints d'O'Connor, qui travaillaient avec lui à la réalisation du film, ont révélé qu'ils avaient demandé et obtenu la permission de filmer quelques fermes de la région. Hugh O'Connor était marié et vivait à Montréal depuis de nombreuses années. Il faisait partie de l'Office National du Film.



AMERICAN ANTHROPOLOGIST

STRANGER WITH A CAMERA BY ELIZABETH BARRET

01 septembre 2001 - On a September day in 1967, Hugh O'Connor, prominent Canadian documentary filmmaker, was shot and killed by Hobart Ison at Jeremiah, in Letcher County, Kentucky. O'Connor had come to eastern Kentucky to shoot footage for an exhibition film called *US*, featuring people from all walks of life and focused on the failure of the American dream. The film was to include footage of places where people were being exploited and, in this case, coal miners and their families living in rental houses in eastern Kentucky. Pausing to take advantage of a convenient roadside photo opportunity, O'Connor asked permission and began photographing Mason Eldredge, a coal miner who had just gotten off work and was sitting on his porch with his baby. O'Connor was soon confronted by Ison, who owned several rental houses, including the one that Eldredge occupied. As O'Connor was dragging his equipment away, Ison fatally shot him.

Filmmaker Elizabeth Barret, long associated with Letcher County's Appalshop Film Studios and a native of the area, is a neighbor, wife, and mother with a camera who carefully explores this tragic event that occurred over thirty years ago. Barret says, "These are the mountains I come from in eastern Kentucky. The killing that happened here had a lasting effect on the lives of everyone who lived through it, and now that includes me." While the events of that fateful September day are well known, Barret asks why it happened: "I wanted to explore this incident that reflects a dark side of where I live." Barret probes the clashing perspectives at the root of this tragic encounter between Hobart Ison with his gun and Hugh O'Connor with his camera, the reasons behind Ison's rage, and the community's assessment of Ison's culpability. In so doing, she explores the manipulation and exploitation of media images of poor people, "the difference between how people see their own place and how others represent that," and issues surrounding authorial voice - "who does get to tell a community's story, and what are the storyteller's responsibilities."

In probing the story of a murder, Barret carefully documents the events of the 1960s in Appalachia, where mechanization of the coal mines, pit closings, and strip mining impoverished the people and despoiled the land. In 1962 local lawyer Harry Caudill published *Night Comes to the Cumberlands*, which

brought national and international media attention to the coalfields of eastern Kentucky, the center of America's poverty belt, and contributed to President Johnson's declaration of the War on Poverty. Footage from the BBC documentary on Caudill, *The Crusader* (1967), provides a vivid portrait of the exploitation by the coal corporations of the people and land of central Appalachia. The eastern Kentucky coalfield communities were inundated with people taking pictures of the creeks, the houses, and the people as portrayed through footage from documentaries including *The Captive* (National Council of Churches, 1964); *All's Right* (Canadian Broadcasting Corporation, 1967); *The Poverty Tours* (U.S. Naval Office of Information, 1966), featuring LBJ and Lady Bird on eastern Kentucky porches, flanked by mountain children and hoards of reporters; the CBS News Special with Charles Kuralt, *Christmas in Appalachia* (1964); and *Appalachia: Rich Lands, Poor People* (NET, 1968). Yet not everyone in eastern Kentucky was poor. Born in Hazard, Kentucky, in 1951, Barret was living with her middle-class family in the county seat town a few miles away from scenes now familiar from the variety of documentaries.

Around the time of O'Connor's murder, Barret was a candidate for homecoming queen at the county seat high school. Her home movies of her family's home life contrast with the stark poverty images of the documentary films. There were others whose stories were not told in the documentaries, the local elites and also those who worked in the mines and did not lose their jobs. Even Mason Eldredge, object of O'Connor's lens and witness to the shooting, who recalls, "It had to be murder.., had to be," was comfortable with his work and his ability to support his family. *Stranger with a Camera* weaves together archival footage, eyewitness accounts, and interviews with local residents, O'Connor's daughter and colleagues, Ison's attorney and relatives, and author Calvin Trillin to tell the community's and the outsiders' stories.

People who knew Hobart Ison provide a glimpse of his family's long history in the community and passion for ownership of property, a history made more complex by the romantic tragedy of Ison's thwarted love. Community slights and insults built to a rage in the person of Hobart Ison, a rather solitary and



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temperamental man who is remembered as one who loved to hunt, fish, travel, and send postcards to relatives back home. Ison was clearly agitated by film images that focused on the degradation of poverty and, as owner of a number of shabby rental houses, thought the filmmakers poised before his houses wanted to make him look bad as well. Ison's story introduces the complex relationship between filming for social action and the potential for social embarrassment.

Barret reveals that the media treatment of deprivation and poverty ignored the community culture and raises questions about whether filmmakers were mining the imagery or filming for social change. Locals were threatened by the media, whom they felt blamed them for the conditions over which they had no control and insulted their communities by focusing on deprivation and the suffering of children without probing the lives of real people. Tom and Pat Gish, longtime editors of the local activist newspaper, *The Mountain Eagle*, provide a wiser balance between exploitation of images and activism on behalf of social justice that they have tried to maintain while accounting for the long local tradition of labor organizing and resistance. Pat Gish notes that *The Mountain Eagle* avoided running photographs of local poor people so as not to embarrass them before their neighbors. Yet, in the balance, she asks what choices nonlocal filmmakers, or even VISTA volunteers who arrived to help, had. Tom Gish argues that the media had an "obligation to come in and show what decades of abuse of land and people can do... and we needed the help of the nation."

Scenes from earlier days reconstruct a time of red baiting, as Ann Caudill recalls that the local government had a vested interest in keeping things the way they were. In contrast, Ison's lawyer and friends recall widespread local sympathy for Ison. Barret concludes that social status within the community influences the way we see the places we live. New York writer Calvin Trillin, reading from his 1969 article in the *New Yorker*, provides narrative of the shooting and the trial, also recalled by Richard Black, cameraman with Hugh O'Connor that day, who returned to Kentucky to confront his memories and presumably bring closure on that horrific event. O'Connor's daughter Ann O'Connor McGoey poignantly describes her father's extensive international

work focused on families in which he demonstrated particular sensitivity to complex human feelings, was easily embraced by his subjects, and was an advocate for oppressed peoples. He was interested in the "common experience of the human race in different parts of the world"; he was a "storyteller who had instant rapport with people," whether in Nepal, India, or the United States.

Barret artfully uses the five-screen five-projector film style that O'Connor pioneered for the 1967 Montreal EXPO (National Film Board of Canada in *Labyrinthe*, which inspired the creation of IMAX). The video begins and ends with archival and contemporary faces of Appalachian people—on both sides of a camera—with a well-conceived musical accompaniment throughout. *Stranger with a Camera* is a film about the consequences of filmmaking. Colin Low, of the National Film Board of Canada, notes that "a camera is like a gun ... it's threatening ... it's invasive ... it's exploitive ... and it is not always true." Filmmaker Barret provides the medium to interrogate, without laying blame on the filmmaker who unwittingly tread on Ison's property and feelings or the community that rationalized his murder, the media itself and its "relationship to public knowledge and private dignity." In doing so, the video is a story about both the intrusion of cameras and the importance of cameras in our lives. The murder is an effective vehicle for exploring questions of media representation that resonate with anthropologists, filmmakers, and others who seek to tell other people's stories, wherever they focus their attention.

PATRICIA BEAVER

THE GLOBE AND MAIL PIECE OF HISTORY DRAWS NEW BLOOD

07 mai 2005 - In 1967, Montreal filmmaker Hugh O'Connor was shot dead in eastern Kentucky by a landowner incensed over media portrayals of impoverished Appalachia. In 2003, a housekeeper in the same region mistakenly shot and killed a teenager in a family dispute over a house fire. A macabre coincidence ties the otherwise unrelated homicides together: Both victims were killed with the same weapon — a 1904 .38-calibre Smith & Wesson revolver.

Even more bizarre is why the gun was available for use in the second killing. It had been taken out of a bank safe-deposit box after more than 30 years, in hopes it might be used in *Stranger With a Camera*, a documentary film about Mr. O'Connor's death. "What are the odds of that?" Elizabeth Barret, the film's director, said of the gun's reappearance. "Not in my wildest dreams would I think that gun would be back in circulation. And for it to be used again . . . it's more than I can fathom."

In the 2003 case, 46-year-old housekeeper Kathy Walters-Williams shot and killed 19-year-old Forrester Caudill in Jeremiah, Ky. Court sources say Mrs. Walters-Williams testified she had mistaken him for his cousin, whose son she accused of setting fire to her house. She was found guilty of voluntary manslaughter on April 22 by a county circuit court in nearby Whitesburg, Ky. Sentencing is set for Monday. She found the gun in the home of her employer, Begie (Moose) Breeding, the adopted nephew of Mr. O'Connor's killer, who came into possession of the weapon after his uncle was jailed for manslaughter. He had tried to sell the weapon to Ms. Barret and failed to return it to his safe-deposit box after she declined the offer.

"It's almost like the saga of the murder of O'Connor is continuing," said Ms. Barret, a middle-class native of Appalachia who grew up 65 kilometres from Jeremiah, where the killings took place. The tale began in Montreal in 1967, when Mr. O'Connor took a break from the National Film Board of Canada after scoring a triumph with *In the Labyrinth*, a multimedia film and precursor to the Imax, which premiered at Expo 67 in Montreal. That same year, he headed south to make a U.S. government-commissioned film about extreme poverty in the Appalachians. At the time, residents of eastern Kentucky were increasingly annoyed at seeing their region used as an example of the failure of the American dream.

Driving down the twisting back roads late on a September afternoon after finishing the day's filming, Mr. O'Connor and his crew spotted a grime-covered coal miner sitting in front of a rental shack with a child on his lap. Mr. O'Connor hopped out and asked permission to film them. As they were wrapping up, the miner's landlord, Hobart Ison, drove up and began screaming at them to leave. Mr. O'Connor headed for the car, raising his hands to indicate that he and the crew were leaving. But without warning, Mr. Ison fired a bullet into Mr. O'Connor's chest. The Canadian looked down at the wound and uttered his last words: "Why'd you have to do that?"

Mr. Ison pleaded guilty to manslaughter and was sentenced to 10 years. He was paroled a year later. The local sheriff gave the gun to Mr. Breeding and his family. He took it to the bank box, where it remained until 1999, when he got the idea of peddling it to Ms. Barret. "I wish a thousand times that I had sold it," Mr. Breeding said. A filmmaker with Appalshop, a Whitesburg-based educational centre that produces original films, Ms. Barret said the crew instead used a gun of the same model to record gunshots. She said she never had a chance to see the actual 1904 weapon. The documentary, which premiered at the 2000 Sundance Film Festival, explores the relationship between films that promote social justice and those who are portrayed in them.

Mr. Breeding said that when she turned down his offer, he kept the gun in his house, concealing it with a sofa cushion or under a bed. On the Sunday after Thanksgiving in 2003, Mr. Breeding had just taken his medication and felt exhausted. "So I went to my room and locked my doors," he said. That was when Mrs. Walters-Williams took off with his gun and killed the teenager at a sawmill down the road, he said.

