

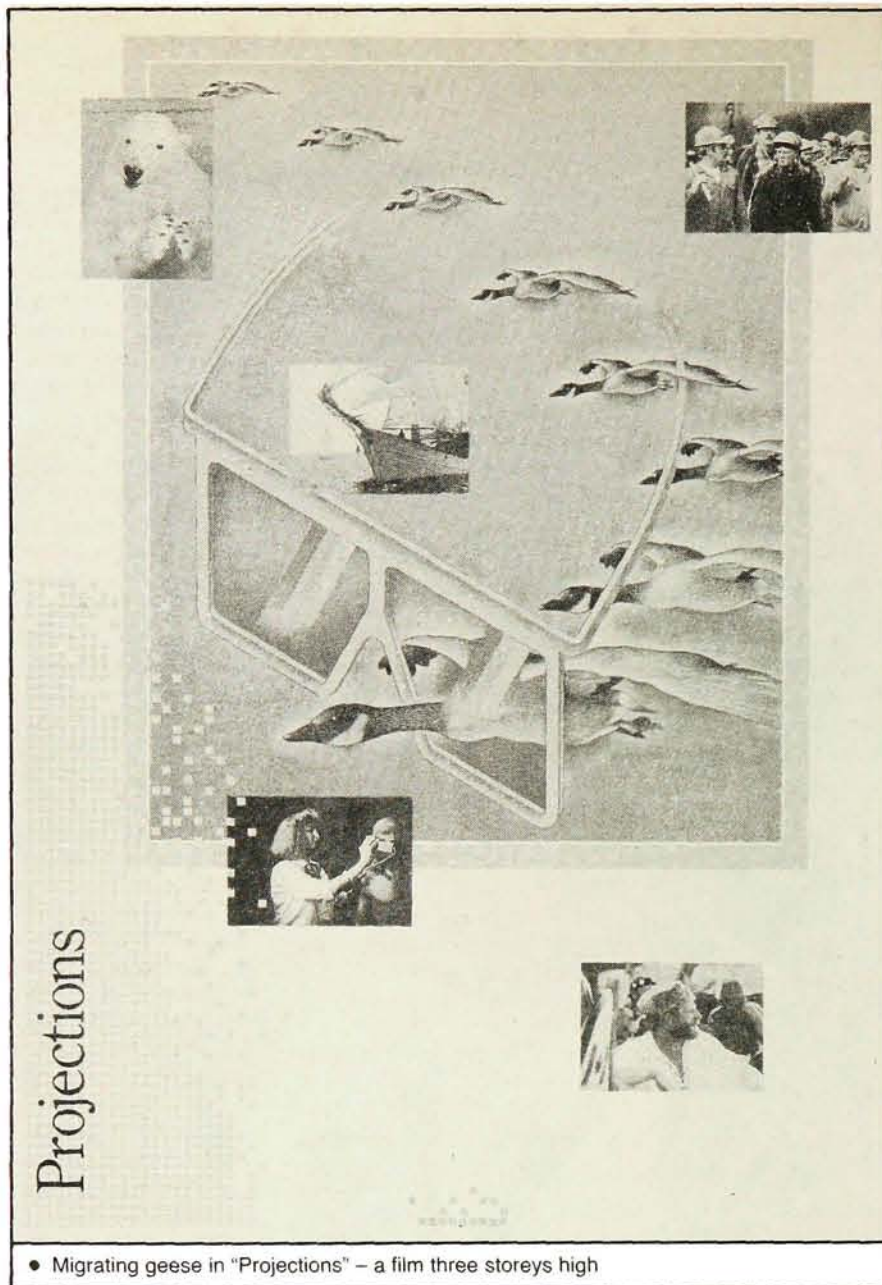
# The Big Picture Strikes Again

The Ontario Expo film appears to have been designed as an integrated wrap-up for the three-stage Ontario Pavilion tour. The tour areas are individually designated as "Inspirations," dealing primarily with the technology of transportation, "Reflections," a trip through 5,000 years of Ontario history (5,000 years?), and "Projections," described in the brochure as "The Big Picture: a film three storeys high."

100 minutes of film have been, through use of split-screen effects, condensed into a twenty minute staccato recapitulation of the previous two exhibits.

Multi-screen images present a catalogue of transportation, industry, tourism, archeology, sports fishing, forestry and silviculture, skiing, swimming, ballet, hang-gliders, ship-launching, river-rafting, country fairs, Mounties, Niagara Falls, hot air balloons, livestock, wildlife, sculpture, and skyscrapers. All this, plus 3-D "treated" archival stills, historical re-enactments, and a frog race contest flash across the screen with an alacrity usually reserved for soft-drink commercials and Sesame Street grammar lessons.

There is no story-line, and, mercifully, no narration. However, the music, which can be heard in better elevators across Canada, does its job. There is a lyric message, wooing viewers to reflect upon this rich tapestry of Ontario life and to perceive harbingers of that province's bright future. (Reflections, Inspirations and Projections...get it?)



Projections

• Migrating geese in "Projections" - a film three storeys high

For the greater part of this 20-minute onslaught, the effect is rather like that of a well-photographed, but unsorted,

holiday slide-show projected by an amphetamine addict.

BUT...the shot of the geese migrating,

allowed to run its full, graceful length, is unforgettable. The train, picking its way down snowy tracks, silent, hauntingly lovely, and the roller coaster, presented with such refreshing beauty of angle and form, demonstrate an equally refreshing absence of the vicarious physical thrills usually associated with 3D big screen presentations.

AND...the audience members, who had waited patiently in the two-hour lineup prerequisite for entry into most of the Expo pavilions, enjoyed themselves audibly and visibly. They laughed and gasped at the 3-D effects and some amusing editing connections. The little boy seated next to me wanted to stay and see the geese again. So did I.

Expo is loaded with big screen movies. Most of these are predictable tourism ads, committee-steered and government controlled. When Expo closes in October, and the pavilions disband, there will be a lot of expensive high-tech screening facilities and production tools scattered across the country. It will be interesting to see if, from the ashes of Expo, a more intelligent and innovative use of this cinematic technology will arise.

Haida Paul •

**ONTARIO PAVILION EXPO 86** d./p./des. David Mackay d.o.p. Ludek Bogner ed. Peter Dale sp. efx. James F Liles ASC cam. 2nd unit Mark Mackay manager Lynne M. Foster prod. man. Karl Konnry prod. asst. Trevor Haws, Judy Mackay sd. cons. Barry O Gordon asst. cam. Steven Andersen, Michael Givens 2nd asst. cam. Nicholas Hay digital sd. efx Christopher Leech lights Brian Savage. Douglas Marshall grip Robert Cochrane prod. asst. Peter Robertson negs. Brian Ralph lab. MGM Laboratories, Medallion Laboratories tech. coord. Scott McCrorie music Christopher Dedrick vocals Christopher Dedrick, Sandy Dedrick, Stephanie Dedrick, Dianne Forsyth musicians Adele Armin, Paul Armin, Richard Armin, Michael Francis, Erica Goodman, Fuyiko Imagishi, Brian Leonard, Robert Mann, Robert McLaren, Ray Parker, Lou Pomanti, Tom Szczesniak sd. efx. ed. Fred Brennan assoc. sd. efx. ed. Mance James sd. rec. Manta Sound Company sd. asst. Rich Starks, Mark Baldi tech. cons. Andy Condon.

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