

"Chaplain is more than a king, he is much nearer the spirits. He is an abstraction. A king is an abstraction up to a point, but a clown is an abstraction beyond that point. He gets near to being a god. A true clown is really as far as you can go in abstracting the figure of life."

It retained much of its wartime strength, including one of Grierson's most important recruits, Norman McLaren, and it acquired excellent production facilities in Montreal's suburb, Ville de St. Laurent. It kept its self confidence, an essential, since it would never be without its enemies.

WHEN its enabling Act first passed Parliament, it was described by one critic as "that wretched bill." The wretched bill gave it a license to do practically anything which could be put on film and which would "interpret" Canada. It left the Board with the ability to change and to respond to change.

It meant that Norman McLaren, for example, could do things with film which were not authorized, nor precluded, by a book of detailed regulations on ship steering.

McLaren, an art student in the Thirties in Scotland, came first to Grierson and then to Canada, inventing then and now, techniques for creating imaginative films without cameras. The images, to put it briefly, are painted or scratched directly on the film and tied to a sound track, usually of music. In "Begone Dull Care," for example, Canadian jazz pianist Oscar Peterson plays slow blues as part of a fantasy of falling leaves and silver icicles.

Left, "Nobody Waved Goodbye"; below, Labyrinth at the Expo.

