

THE LABRADOR INSTITUTE OF MEMORIAL UNIVERSITY
& THE LABRADOR FILM FOUNDATION

present

LABRADOR/ANS ON FILM

2014-15 SEASON

SCREENING #1: THE VIEW FROM THE ISLAND

There are many ideas of Labrador, all of which are historically and geographically specific. For Cartier, apparently, it was a coastline that signified a vast tract of biblical desolation. For generations of privileged men from the American northeast, it constituted a manner of frontier, a pristine geographical imaginary. For waves of European immigrants, it represented a coastline upon which to harvest the resources of the ocean. But for all of these ideas, perhaps the most problematic – or, at the very least, those that have had the most consistent impact upon Labradorians – are those ideas that emanate from Newfoundland. It is a set of ideas that film is well positioned to capture. This month, we commence the first of what we hope to take up as an occasional series within *Labrador/ians on Film* dedicated to these complex and often changing ideas of Labrador.

Labrador (48 mins, Atlantic Films, 1963) There is, perhaps, no better place to start such a series than from the vantage point of the Smallwood Government. Produced by Atlantic Films, one of Smallwood's so-called "New Industries," *Labrador* has the look and feel of a promotional film. The voice of god narrator makes us profoundly, if not painfully, aware of the on-going modernization in all regions of Labrador. But given the period, this wide view is precisely what makes the film unique. It is, as best we can determine, the first film that actually *attempts* to profile all of Labrador and, accordingly, contains footage of both the North and South coasts that is unique for the period. Note, as well, the peculiar technique of beginning the film with a cyclorama of Labrador's various regions. Quaint as it might now seem to our eyes, the technique works to collapse space, suggesting, we think, the continuity of Labrador as a space.

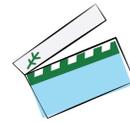
Coordinated by Morgon Mills

Curation and program notes by Mark Turner

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