Reconstructing Expo 67 Films
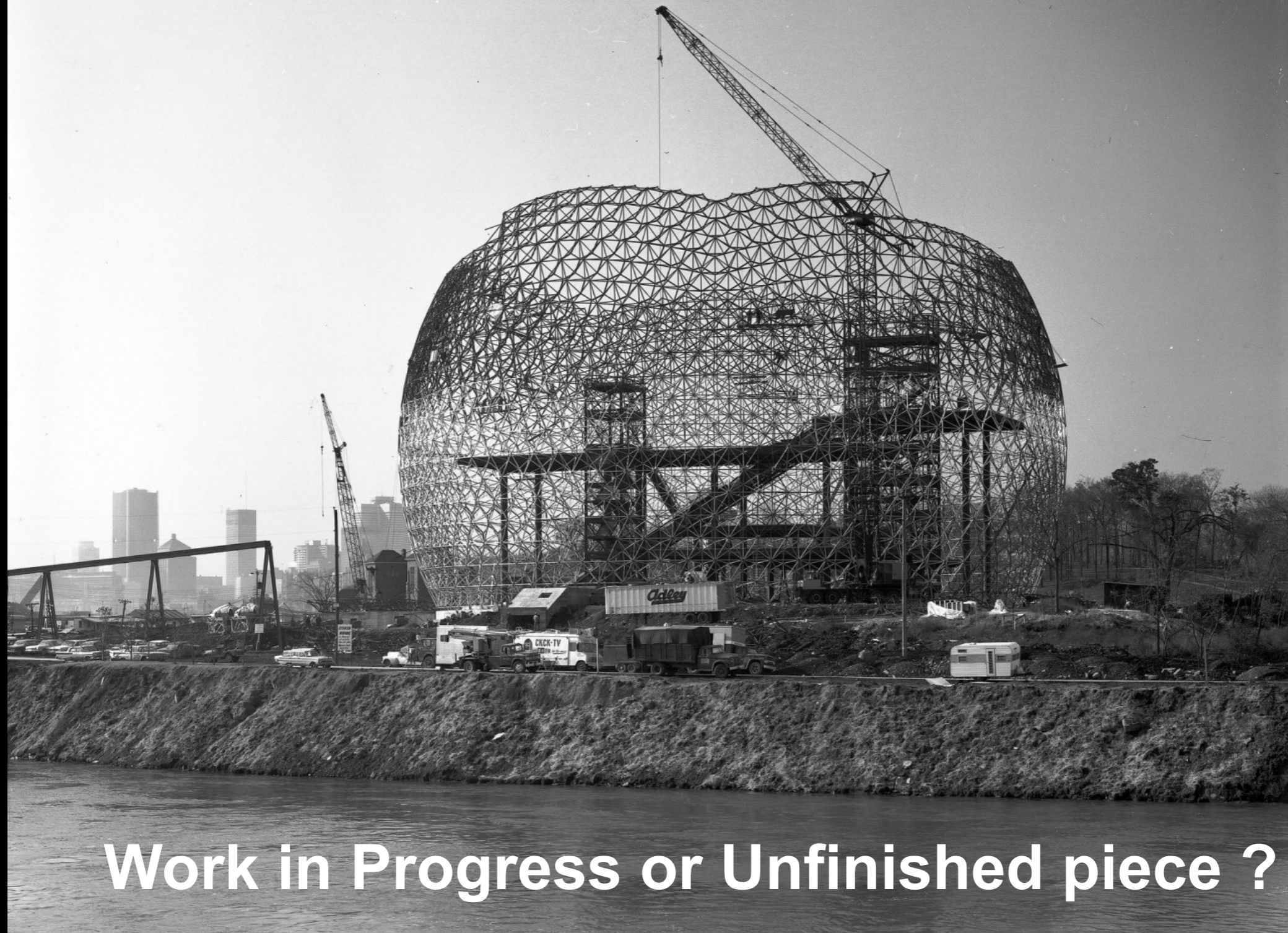
Work in Progress or Unfinished piece ?

Stéphanie Côté, Cinémathèque québécoise   AMIA, New Orleans, 2017

cinéma
cinémathèque
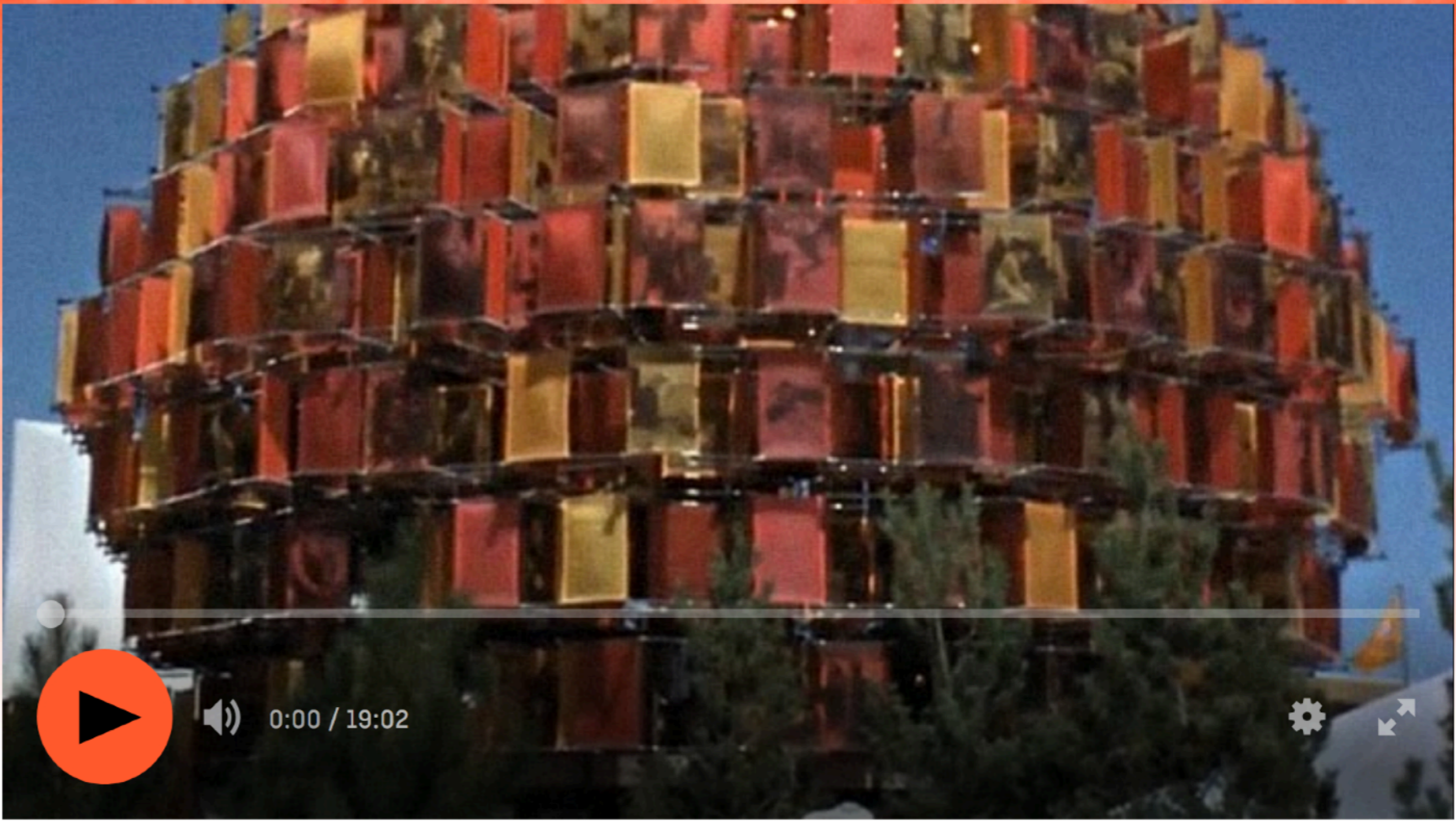thèque qc
qc

fiaf

Founded in 1963

Collections:
310 000 reels and tapes
36 000 posters
805 000 photographs
2 000 early film devices
and equipment
21 000 scripts
67 000 books
6 000 periodicals
10 000 access VHS et DVD
136 000 press kits

NFB
ONF

SEARCH

FILMS

DOCUMENTARY

ANIMATION

INTERACTIVE

EDUCATION

SIGN IN

0:00 / 19:02

The Canadian Pavilion, Expo 67

Marc Beaudet

1967 | 19 min

AVAILABLE ON DVD

Photo: Henri Rémillard, CC BY-NC-ND 2.0, https://creativecommons.org/licenses/by-nc-nd/2.0/

1963

Prime Minister Lester B. Pearson, Quebec Premier Jean Lesage and Montreal Mayor Jean Drapeau at the **official opening of construction work for Expo 67**
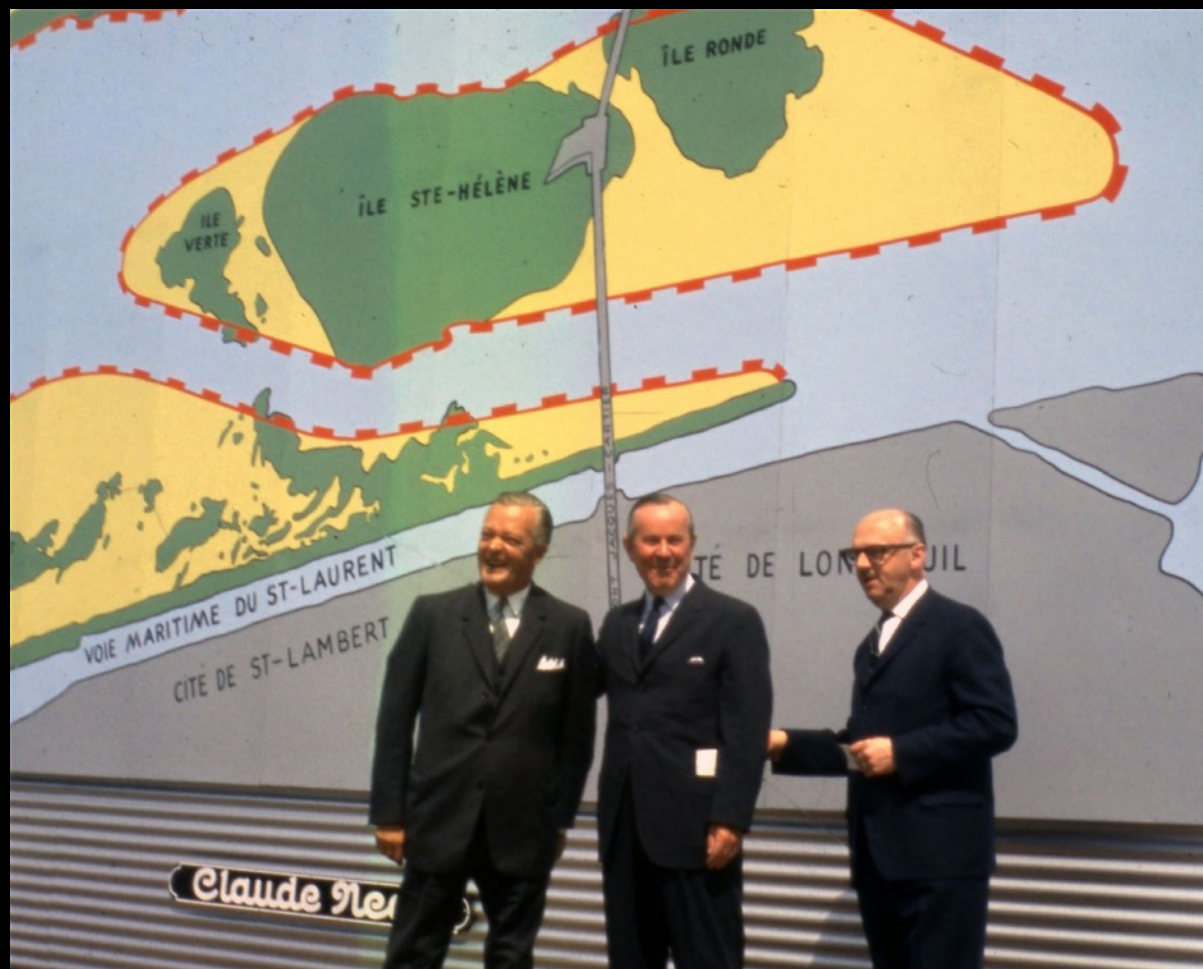
August 12th, 1963

Aerial view of Expo 67 construction site

September 25th, 1963

1963

Photo: Marcel Houle / Archives de la Ville de Montréal

© Archives Canada

1967

62 participating nations

90 pavilions

50 millions visitors

2015

© Ludovic Carpentier

1967

© Iaro

25 000 lost children

13 000 lost **adults**

**5 000 films
shown**

2017

© Stéphanie Côté

City of Montreal audiovisual material deposited at the Cinémathèque

3 500 reels

Material came as a whole (all mixed up) and contains films from:

- **Expo 67** (1967)
- Man and His World (1968-1984)
- Preparation for the 1976 Olympic Games
- City of Montreal's own AV archives

1 000 pages of **incomplete** inventory

250 pages of cross-references

ceilings
floors
walls
mirrors
rocks
moving cubes
spinning objects
cruciforms
globe
loom

55 pavilions
using film

free from the
convention of the
single screen
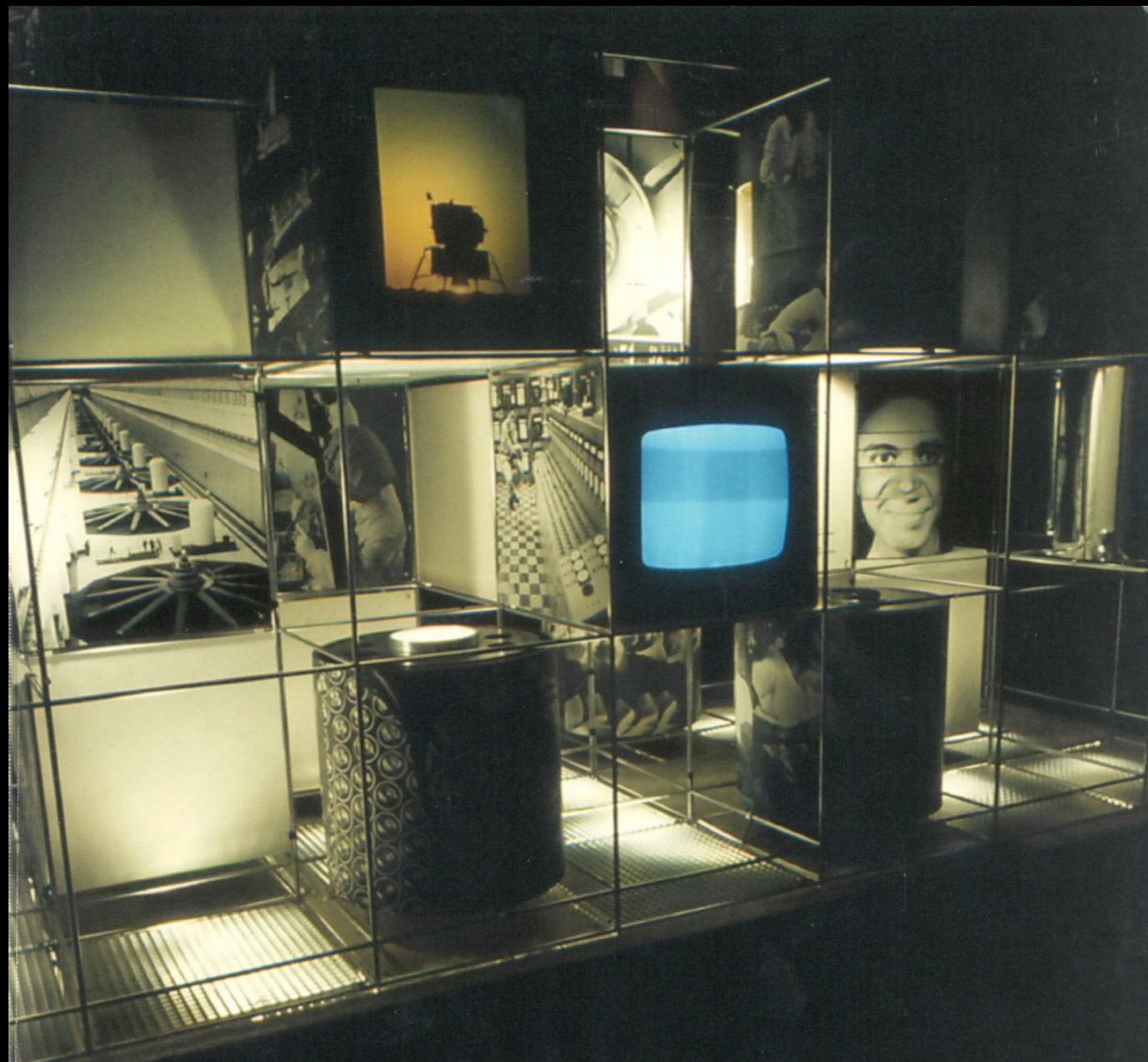
CINEMAexpo67

REIMAGINING CINEMA

Film at Expo 67

Edited by Monika Kin Gagnon and Janine Marchessault
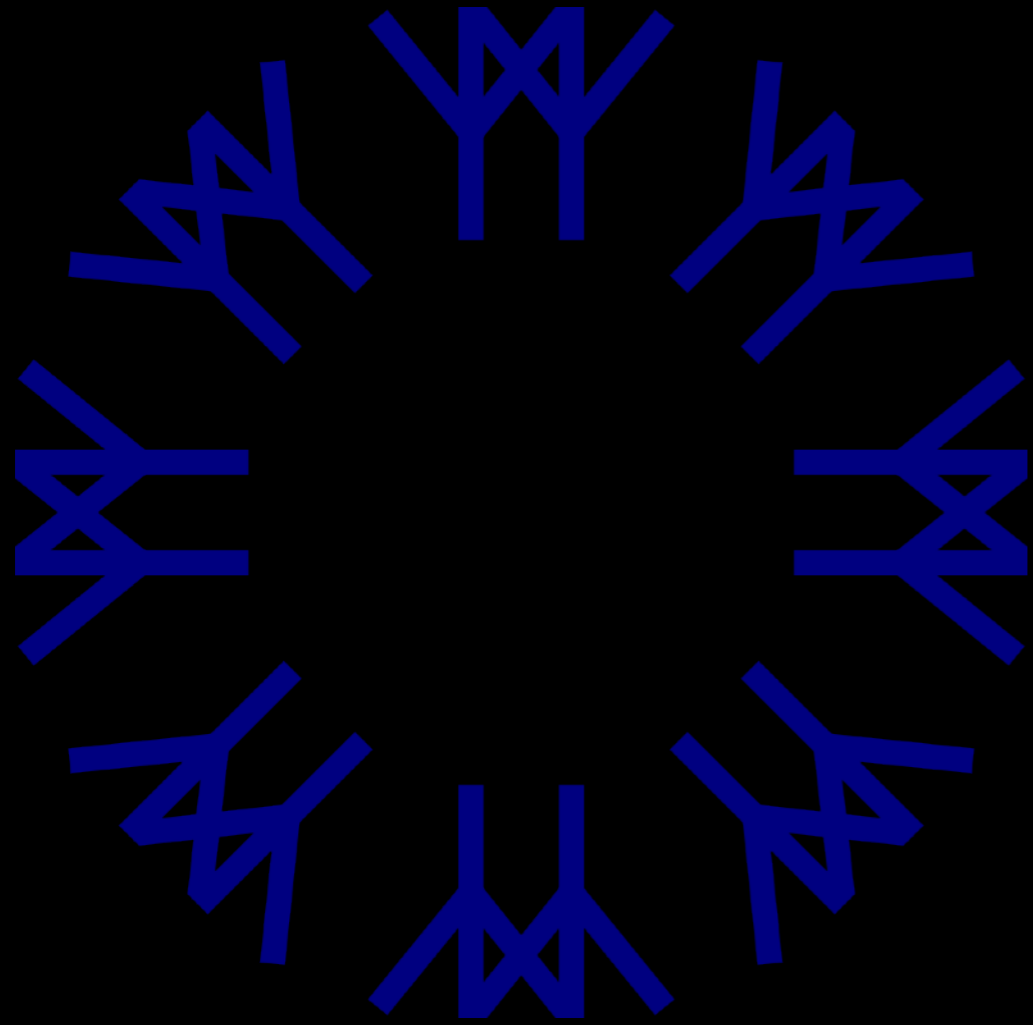
Expo 67 logo
"friendship around the world"

Share
experience

Reconstruction

Event based
unconventional presentations

Man The Explorer Pavilion (on the left)

Ideal Project

- Director alive (and well), with his son (also filmmaker) helping out
- **Lots** of documentation
- Very good source material
- Excellent technical collaboration and support from the NFB
- Way ahead of the 50th celebrations fever

Polar Life, dir. Graeme Ferguson (1967) - an 11-screen film presented in 35mm before a rotating audience (turntable style)

- Reconstructed and restored version for one projector (excerpt) -

Other collaborations between the Cinémathèque and CINEMAexpo67

- **Le Mouvement / Motion**, dir. Vince Vaitikunas (1967), presented in 70mm at the Canadian National Pavilion

- **La Terre, Patrie de l'Homme / Earth Is Man's Home**, dir. Ann and Nick Chaparos (1967), presented vertically in 70mm at the Man the Explorer Pavilion

- **L'Homme et la Couleur / Man in Color**, dir. Morley Markson (1967), presented in 35mm on mirrors at the Kaleidoscope Pavilion

- **Conflit / Settlement and Conflict**, dir. Michel Brault (1967), presented in 35mm on 2 screens in the second room of the revolving theater at the Canadian Pavilion

Earth Is Man's Home
dir. Ann and Nick Chaparos
(1967)
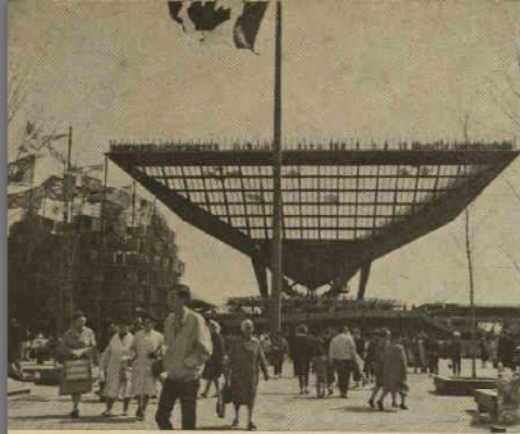Vertical 70mm
(excerpt)

Man in Color, dir. Morley Markson (1967)
presented in 35mm on mirrors at the Kaleidoscope Pavilion

- Digitization of a 35mm reel no mirrors involved (excerpt) -

Revolving Theatre / Ciné-Carrousel
Canadian Pavilion / Pavillon du Canada

CANADA PAVILION

CAROUSEL THEATRE

The audience sits in a merry-go-round turntable which moves through six chambers where single and multiple screens present a filmic panorama of Canada's colorful history

A huge inverted pyramid—the *Katimavik*—dominates the 11 acres of the Canadian Pavilion. It takes its name from the Eskimo word for "gathering place." Inside this imposing structure, EXPO 67's host country, Canada, indicates in its centennial year that it, too, is tuned in to modern film processes.

Part of the exhibit "100 Years in Canada" consists of a drum-shaped rotating theatre partitioned into six segments. The audience, after moving into the first segment, is whirled around through the other five which contain multiscreen motion pictures corresponding to five periods in Canadian history. The 170 people in the carousel spend 4½-minutes in each segment and then another ½-minute being spun on to the next part of the show. The cinematic experience crisply and humorously tells the story of Canada's 100 years of Confederation.

The film presentation, titled: "Origins And History Of Canada" and produced by Crawley Films Limited of Ottawa, breaks down into five segments, each of which is shown in its own separate theatre portion of the unified structure. The segments are as follows:

> THEATRE 1—*Exploration*
> THEATRE 2—*Conflict and Settlement*
> THEATRE 3—*Confederation*
> THEATRE 4—*Industrial Expansion and the Opening of the West*
> THEATRE 5—*Canada Today*

The audience is seated on a giant turntable 140 feet in diameter, which revolves through a loading and unloading area and five theatres. Each film is 4½ minutes long plus 45 seconds of suitable transition footage shown while the ride advances to the next theatre.

Two of the theatres have single screens, two are three-screen presentations, and one is two-screen—a total of 10 projectors running with continu-ous 5¼ minute loops and all synchronized with "Selsyn" interlock motors.

The main control console situation in Projection Booth No. 1 was designed by Rod Sparks, Crawley Films' Chief Engineer, and Zeiss-Ikon.

Ten seconds before the end of each show, metal patches on the film in the 10 projectors activate a warning bell in the loading and unloading area, and at the same time flash 10 lights on the console. This is a visual check of the threading procedure during the start-up each day. At the end of the show a metal patch on the opposite side of the film activates a relay to start the ride

through another segment. Various indicator lights alert the operator to any malfunctioning of the projectors. If the film breaks, the buckle or roller switches, which are situated above and below the film gate, take the projector out of the interlock system, close the dowser, stop the projector, and flash a warning light at the console. As soon as the projector is repaired, the running projectors are brought to a halt at the end of one of the cycles and the repaired projector introduced into the interlock system and all machines restarted. This procedure normally takes between 5 and 10 seconds. ∎

INTERIOR DIAGRAM OF SIX-CHAMBERED REVOLVING THEATRE
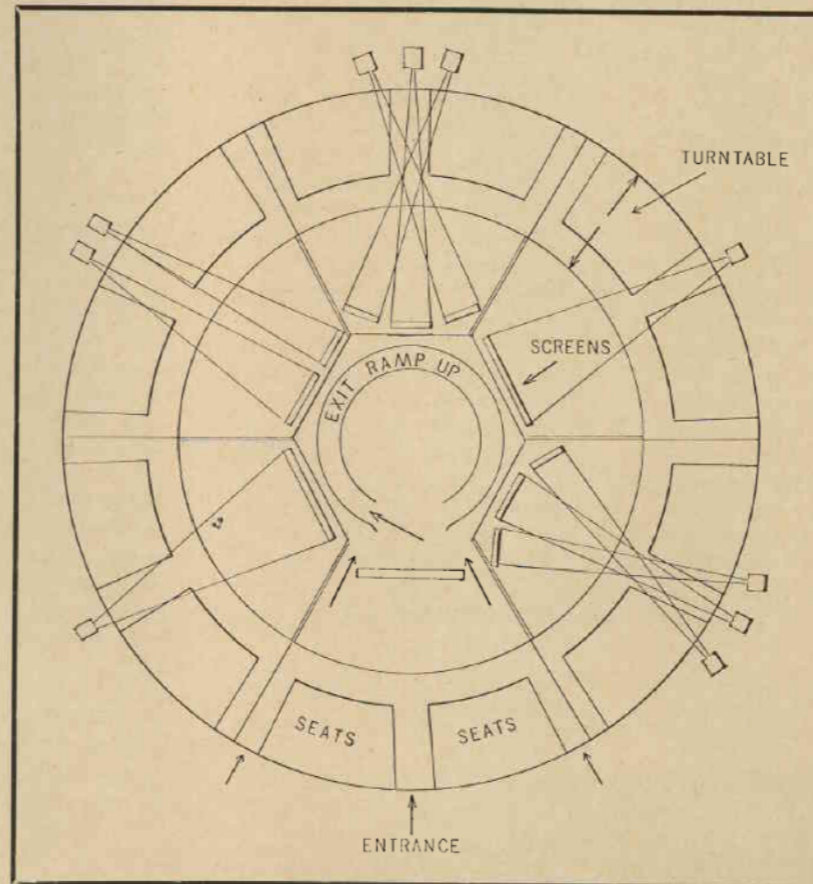
Conflit, dir. Michel Brault (1967), a 2-screen film
presented in 35mm before a rotating audience (donut style)

- Reconstructed version for one projector (excerpt) - Vertical screen on the left -

Not Ideal Project

- Director passed away

- Not much documentation

- Used prints as source material

- No outside technical support

- Right into the 50th celebrations fever

Michel Brault (left) with producers Bulge and Judith Crawley

Presse

KATIMAVIK

No. 2

PROGRESS REPORT · RAPPORT PROGRESSIF
CANADIAN GOVERNMENT PAVILION EXPO 67 · PAVILLON DU GOUVERNEMENT CANADIEN EXPO 67

IMAGES VIVANTES DE L'ESSOR DU CANADA

Un consortium de trois sociétés cinématographiques canadiennes, réunies sous l'égide de l'Office national du film, a commencé la production d'une série exclusive de films et dessins animés qui seront projetés à la section de l'Édification du Canada, au Pavillon canadien.

Les trois sociétés sont Les Films Claude Fournier, Ltée de Montréal, Omega Productions Inc. de Montréal et Crawley Films Limited d'Ottawa. M. F. R. Crawley d'Ottawa remplira les fonctions de réalisateur exécutif de toute la représentation et Mme Judith Crawley celles de coordonnatrice du scénario.

Les films seront projetés sur de larges et multiples écrans placés dans chacune des cinq salles du cinéma genre carrousel du Pavillon. Chaque spectacle durera 4½ minutes pour former un tour complet de 22½ minutes. L'ensemble éclairera les visiteurs sur l'histoire du Canada et ce sera pour eux l'occasion de profiter d'une formule originale de projection cinématographique.

Afin de varier les styles à mesure que les spectacles font le tour des cinq salles, on a choisi un réalisateur pour chaque production. Voici un résumé de ce que les cinq sections comprendront:

L'exploration
1re Salle / grand écran, film de 35mm en couleur

La photographie et le montage seront l'oeuvre de M. Christopher Chapman; caméraman et directeur de production de Toronto, bien connu pour la sensibilité avec laquelle il traite les paysages et les objets de la nature de même que pour l'art avec lequel il meut sa caméra.

Il visitera les lieux parcourus par les explorateurs pour saisir les divers aspects de la côte, l'agitation des fleuves et rivières et l'état sauvage des lieux comme les ont vus les premiers explorateurs. Rien n'indiquera la présence de vie humaine ou de colonisation jusqu'à la dernière séquence sur le rocher d'où Mackenzie a vu pour la première fois le Pacifique.

La narration sera formée des propres paroles des explorateurs citées dans la langue qu'ils ont eux-mêmes em-

Travaillant au scénario du film de la salle Deux du Carroussel, Conflits et colonisation, on voit de g. à d., maquettes en main, M. Michel Brault, M. Budge Crawley et Mme Judith Crawley.

ployée. Elles nous feront connaître leurs espoirs et leurs craintes et nous décriront certaines des terres nouvelles qu'ils ont découvertes.

La traduction du français à l'anglais et vice versa sera diffusée en sourdine sur une autre bande sonore que l'on entendra grâce aux hauts-parleurs placés sur les murs latéraux de la salle.

Conflits et colonisation
Salle Deux / 2 écrans pour films en couleur

La direction et la photographie seront confiées à M. Michel Brault, caméraman de Montréal qui a acquis une renommée internationale grâce à son film "Pour la suite du monde".

Il y aura deux écrans dans cette salle; sur un écran vertical à droite nous pourrons voir la silhouette d'un homme, le colon; à gauche un écran horizontal disposé avec art nous montrera des scènes représentant les principales luttes de la période de la colonisation.

(à suivre page 2)

LE KATIMAVIK, une immense pyramide renversée, sera au centre de l'ensemble du pavillon canadien et en sera vraiment l'élément spectaculaire. En esquimau Katimavik signifie "lieu de rencontre" ou "forum". Donc ce Katimavik sera un lieu de rencontre pour ceux et celles qui désireront acquérir une meilleure compréhension de la Terre des Hommes.

Difficulties

- Multiple titles

- Technical problems on the source

- Screens size and position

- Synchronisation

- Duration

And no first hand documentation to sort out tons of contradictory information

Multiple screens = Multiple titles

No title and no credits on the prints

Pavillon du Canada, Canadian Pavilion, Canada Pavilion, Katimavik, Carrousel du Canada…

Carrousel, Revolving Theatre, Ciné-Carrousel, Origins And History Of Canada

Conflit, Conflict, Conflict and Settlement, Settlement and Conflict, Historique du Canada, Conflit et Établissement, Colonisation et Conflit, Conflit et Peuplement, Conflits et colonisation…

Technical problem with the source ?
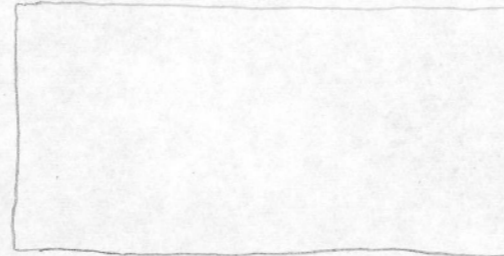
Technical problem with the source ?

Vertical screen !

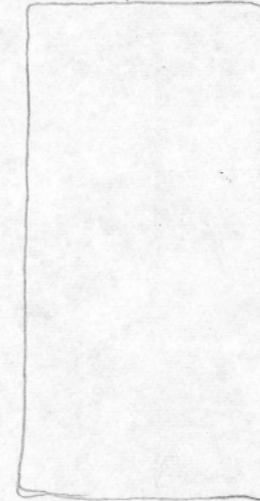## PAVILLON CANADIEN

Elément no 2 - "conflit et peuplement"

A   B

Attendu que l'élément no 2 doit faire usage de deux (2) écrans, que le thème doit être "conflit et peuplement", le traitement suivant est proposé par Michel Brault.

Deux (2) écrans scope dont un (1) vertical (B) et l'autre horizontal (A) dont les proportions et leurs situations relatives seront selon la règle d'or ou modulor. (voir LeCorbusier)

ECRAN B - Sur cet écran serait projeté un plan unique d'un seul jet qui décrirait les $4\frac{1}{2}$ dernières minutes de la vie d'un homme (un long "travelling" de $4\frac{1}{2}$').

Peut-être un simple soldat dans une armée quelconque dans une bataille de l'histoire du pays.

Peut-être un paysan labourant, sentant tout à coup le danger, allant chercher un fusil, soudain foudroyé par une seule balle.

Peut-être un homme luttant contre le froid.

L'écran vertical permet de suivre un homme debout, de l'isoler et de ne sentir son environnement que par la zone restreinte de l'écran qui l'entoure. Il s'agit de coller aux dernières minutes de vie de celui qui aurait très bien pu ne pas mourir mais dont la mort est une des nombreuses étapes anonymes sur lesquelles un pays s'édifie.

(2 screens, vertical and horizontal)   (color)

As we pass the dividing wall we see a montage of trees and sky, and gradually we become aware of children's voices. Through distant trees we see a group of Indians, and some of the children playing among tall fireweed run close to the camera.

On the left screen we see a settler ploughing a sloping field.   He hears a distant gunshot and, leaving the plough, he picks up his musket at the edge of the clearing, and throughout the rest of this 4½ minute show he walks through the forest towards the sound of the gun.

On the right hand screen we see a flowing montage of shots depicting the early days of settlement and conflict:

- the "filles de Roi" sailing up the St. Lawrence; girls of family and breeding who were sent to Canada by the King of France to become the wives of French settlers. . .

- fur traders from Britain examining beaver skins with Indian trappers. . .

- glimpses of scouting, proclamations and battles in the wars between the French and the English. . .

- signs of an American attack on the British colonies. . .

- the expulsion of the Acadians from Nova Scotia, and

- the arrival of the United Empire Loyalists in Upper Canada.

Scattered through these major events we see vignettes of children playing, horsemen galloping, lovers, and families at the tranquil tasks of pioneer farming. We hear the sounds of nature with occasional snatches of early folk music.

Finally, on the left hand screen, our settler who has been following the sound of the gunshot comes to the edge of the forest and, laying down his musket, sits down with his back against a tree. A shot rings out and he slumps to the ground, symbol of the involvement and death of simple, innocent people in the wars between nations. The right screen picks up the theme and focuses on a soldier in French colonial uniform. Into focus behind him comes a city of skyscrapers, a bronze statue of an Indian, and the camera tilts to a sunset sky.

As the carousel turns, the transition scenes of trees and sky appear again.

Undated document

McGill University/Donald Theall study papers

Conflit, dir. Michel Brault (1967), a 2-screen film
presented in 35mm before a rotating audience (donut style)

-Reconstructed version for one projector (excerpt)-
Vertical screen on the right - Horizontal screen higher

Préambule

Next steps

- See if the negatives stayed at the NFB after they produced *Préambule*.

- Interview the editor : Werner Nold

- Dig further in the City of Montreal paper archives

- Work on restauration of image and sound to remove dust and dust artifacts (unless originals are found at NFB)

Further down the road

- There are still films to be found

- How many ?

- Which ones ?

Collaborative Project ?
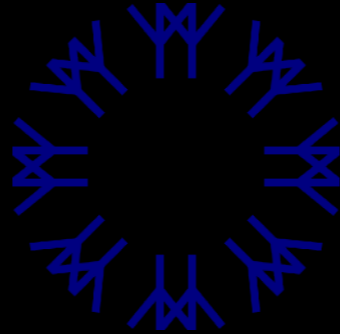
- Create a **shared** database to track existing material and documentation

- Cinémathèque québécoise, Library and Archives Canada, National Film Board of Canada, film crews, researchers and witnesses of the era

Michel Brault in 1970
© Bruno Massenet /
Collection Cinémathèque québécoise

Le son des Français d'Amérique
INSCRIBED IN THE UNESCO
MEMORY OF THE WORLD REGISTER

Montréal, 31October 2017 – The **Cinémathèque québécoise** and the **Canadian Commission for UNESCO** take pride in announcing that the documentary series *Le son des Français d'Amérique* is now listed on **UNESCO's international Memory of the World Register.** This honour underscores the international interest and outstanding universal value of documentary heritage.

The series of films made by **Michel Brault and André Gladu** has been added to the list of Canadian inscriptions in the register, which already includes the Fonds Séminaire de Québec 1623-1800, the Archives of the Hudson Bay Company, the discovery of insulin and Norman McLaren's film *Neighbours.*

The Cinémathèque québécoise, which is preserving the *Le son des Français d'Amérique* series, produced by Nanouk Films, would like to take advantage of its inscription in the register to speed up the digitization of the series in order to make it more accessible. According to **Marcel Jean**, the Executive Director of the Cinémathèque, "This wonderful news underscores the importance of documentaries like these for our collective memory. It is also yet another affirmation of the outstanding quality of the archives preserved at the Cinémathèque québécoise, and their heritage status."

According to **Christina Cameron**, the President of the Canadian Commission for UNESCO, "This documentary series vividly demonstrates the importance of the role played by the arts, language and traditions in the shaping of our societies, and starkly illustrates the need to preserve them for the researchers of today and future generations."

Between 1974 and 1980, André Gladu and Michel Brault directed the major series *Le son des Français d'Amérique*, 27 30-minute films documenting the traditional music practices of American Francophone communities. The style, generally known as direct cinema, is based on a close relationship between the filmmakers and the people being filmed in action in their own environment. In an enlightening article about the series, André Gladu, the creator behind the series, explained it as follows: "We also believed that it was more important to allow people to express themselves about how and why they make music. They themselves explained how they learned and passed on this music rather than get caught up in theories put forward by specialists about the origins of
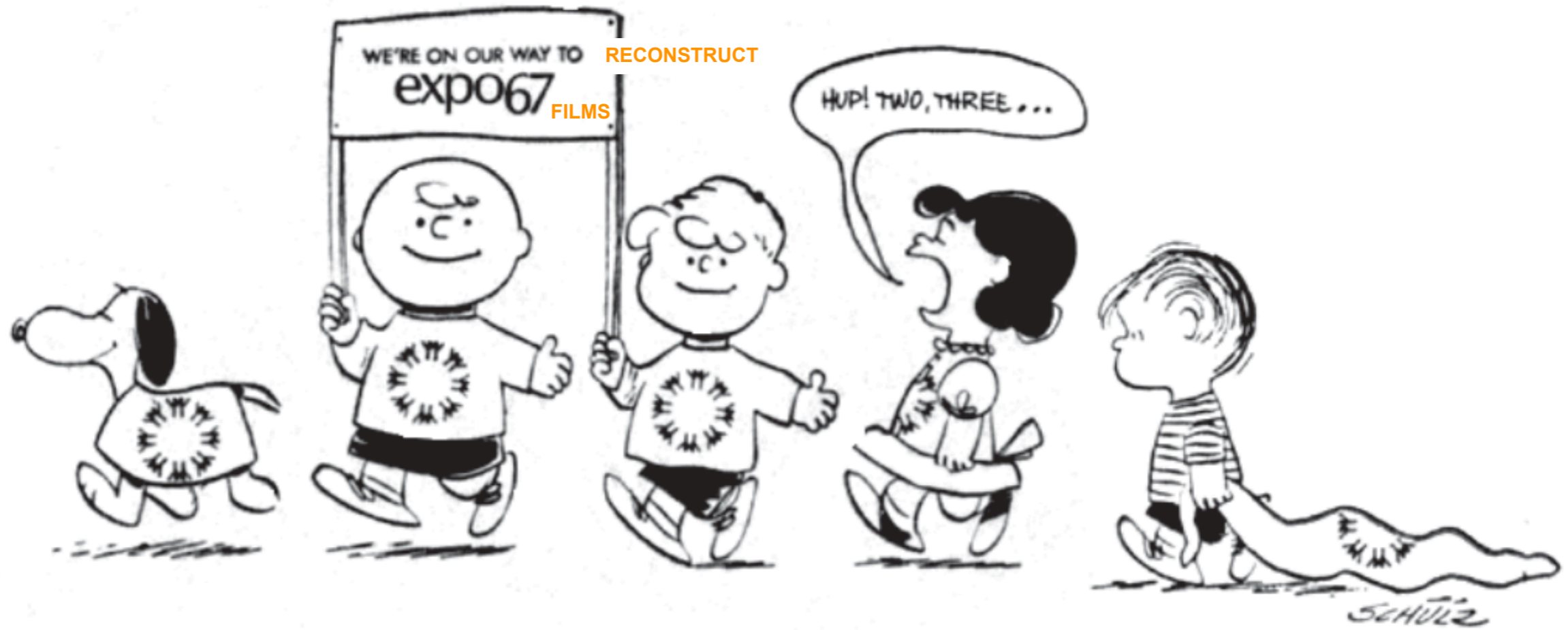
Thank you!

Le Son des Français d'Amérique
dir. Michel Brault and André Gladu, 1974-1980
Le Son des Cajuns (1ère partie) : Fred's Lounge (1976)
(excerpt)