KINONIK

POUR LA SUITE DU MONDE (1963)

SUNDAY APRIL 19th 3PM



In 1962, Pierre Perrault arrived on Île-aux-Coudres with Michel Brault and Marcel Carrière to film a beluga hunt that no longer existed. The practice had lapsed decades earlier; Perrault, who had met the island's fishermen years before while recording a radio series on traditional Québécois language and music, proposed its revival. The old men agreed — some reluctantly, some eagerly — and reconstructed the technique from memory and inheritance. What the camera records is neither a surviving tradition nor a reenactment but something stranger: a real event that exists only because the filmmakers asked for it. This is the original sense of ethnofiction.

The film's true subject is la parole vivante: the living speech of the islanders, in a Laurentian French whose archaisms and maritime vocabulary had changed little in three centuries. Capturing it required Brault's mobile, handheld camerawork and Carrière's pioneering portable sync sound, the same National Film Board innovations that made Lonely Boy possible the year before. Perrault's theory of cinema was organized around letting people narrate their own world in their own voice; Brault and Carrière made that approach technically possible.

The version we're screening is the NFB's 83-minute English abridgment, prepared for anglophone audiences in the early 1960s. English narration sits atop the original audio, and the Île-aux-Coudres voices remain audible beneath it — sometimes clearly, sometimes as texture. For a monolingual anglophone the narration is a guide; for a francophone viewer it becomes something stranger, a layered artifact in which one can audit the translation itself, hearing the gap between what the fishermen are saying and what an English audience is being told they said. The doubled soundtrack is the evening's real subject: a small, honest record of how francophone culture traveled through anglophone institutional channels in 1963.

We're proud to present this screening in collaboration with Alliance Française du Maine. As always, on film.