

**Man and His Song:
A melody of two voices**

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Figure 1 – The words on the billboard read: “Hey Friend Say Friend, Hey Friend Say Friend, Don’t Wait Too Long.”

A stranger to Canadian history may look at this photo captured by Meredith Dixon (Figure 1)¹ and seek to understand the meaning behind the odd combination of words displayed on the billboard. But to the people present in the image, these words bring back the melody of a catchy tune that was important in setting the tone of the historic event displayed.² Attached to this melody are the memories of grandeur and greatness that the 1967 Universal International Exhibition of Montreal (Expo67) presented to fifty million visitors. For many, Expo67 was a beautiful moment, a social gathering,³ an extraordinary time to see revolutionary technological innovations, and meet people from a variety of cultures.⁴ The exposition’s central theme, “Man and His World,” was chosen from the title of Antoine de Saint-Exupéry’s book,

¹ Meredith Dixon, “Expo67 Slide Collection”, 1967, Blackader Lauterman Library of Architecture and Art, McGill, University, 2006, <http://digital.library.mcgill.ca/expo-67/search/slideDetails.php?id=356>.

² Professor Pieter Sijpkens, Personal Interview by Geneviève Shymanski, March 20, 2018.

³ Ibid.

⁴ Dominique Prescott, Telephone Interview by Geneviève Shymanski, March 17, 2018.

“Terre des Hommes.”⁵ Man and His World was to demonstrate Man’s great accomplishments ideologically, culturally and scientifically, but as well promote the “human need for solidarity”⁶ and the unity of Mankind⁷. The image of unity was



Figure 2 – “Basic Unit of the Expo67 symbol is an ancient sign representing Man ... linked in pairs ... to suggest friendship around the world.”

symbolized in Expo67’s logo designed by Julien Hébert (Figure 2)⁸. This was a fitting theme for the time; it was Canada’s centennial and the province of Québec was also undergoing significant change due to the Quiet Revolution.⁹ Canada was defining its identity in front of the world, with Expo67 as its stage. Prime Minister Lester B. Person stated Expo67’s desired image as the “unity of human purpose within the diversity of our linguistic cultural and social backgrounds.”¹⁰ Canada’s linguistic diversity was truly on display; Expo67 was held in Canada’s most bilingual city.¹¹ In spite of the nationalism that emerged from Expo67, the lack of bilingualism in the song chosen as the exposition’s auditory symbol, as well as its commercial use, foreshadowed the divide that Canada was about to experience.

⁵ *Expo 67 Official Guide*, (Toronto: Maclean-Hunter Publishing Company Limited, 1967), 28.

⁶ Gabrielle Roy, *Terre des Hommes - Man and His World*, (Montréal: Canadian Corporation for the 1967 World Exhibition, 1967).

⁷ *Expo 67 Official Guide*, (Toronto: Maclean-Hunter Publishing Company Limited, 1967), 28.

⁸ *Ibid*, 29.

⁹ A time of political and social change in Québec during the early 1960s. The revolution rejected the traditionalism and the religious and conservative values implemented by Maurice Duplessis, the Prime Minister of Québec during the 1950s. The rapid changes shaped Québécois identity, and reformed the province’s economic and political system.

Claude Bélanger, “The Quiet Revolution,” Marianopolis College, 1999, accessed March 21, 2018, <http://faculty.marianopolis.edu/c.belanger/quebechistory/events/quiet.htm>.

¹⁰ Lester B. Pearson, *Notes for the Prime Minister’s remarks at the opening of Expo 67 in Montreal*, (Ottawa: Office of the Prime Minister, 1967), 2.

¹¹ Jean-Francois Lepage and Jean-Pierre Corbeil, “The evolution of English-French bilingualism in Canada from 1961 to 2011,” Statistics Canada, May 2013, accessed March 21, 2018, <http://www.statcan.gc.ca/pub/75-006-x/2013001/article/11795-eng.pdf>.

In 1966, for the first time in universal exposition history, Montreal's world fair held a competition to select its Official Theme song. Together the Expo67 corporation and Sun Life Financial launched an international competition that received 2210 submissions from 35 different countries. The competition listed several guidelines: it had to be written in either English or French, easily translated into multiple languages, had to speak of the Expo67 theme, and had to embody a "universal character."¹² It is interesting to note that bilingualism within the song was not required, and that the translation into Canada's other dominant language was considered afterwards. As described in Oswald Mamo's article in *La Presse* on November 28th 1966, Stéphane Venne, a 25-year-old singer-songwriter from Montréal, was proclaimed as the winner on the 27th of November. He received a sum of \$6000 from Sun Life Financial for his song "Un jour, un jour". This irritated anglophone journalists who claimed that this was a result of favoritism, since the chosen winner was French Canadian.¹³ This incident demonstrated the tear that had already formed between French Canada and English Canada. Yet, the members of the jury reassured that they did not take the identity of participants into consideration. The song was then translated by Marcel Stellman¹⁴ into "Hey Friend, Say Friend", the anglophone version that the English-speaking Canada would come to know. This version was featured in Canada's Centennial Album, although the francophone version was not.¹⁵

¹² Oswald Mamo, "Stéphane Venne remporte le concours international," *La Presse*, no. 276 (November 28, 1966) : 41.

¹³ Ibid.

¹⁴ Ibid.

¹⁵ The Young United Singers, *Canada Centennial Album*, Trans World Record Co. Inc., 1967, Vinyl.

As described in Vanessa Guidmon's *Le Journal de Montréal* article, a close friend affiliated with the contest informed Venne, prior to the Radio-Canada's official announcement show, that Venne had won, who then quickly chose his star performer: Donald Lautrec. However, the Expo Corporation had already chosen Michèle Richard to perform the song. Unbeknownst to Radio-Canada and the Expo Corporation, Venne recorded the song both in French and in English with Lautrec just before the show. Officials were unaware of this until the day after the show, once the records hit the shelves. To add to the tension, the lyrics of the song presented an even bigger problem.¹⁶

Jean Drapeau, Montreal's mayor at the time, was enraged that the lyrics made no mention of Expo 67 or of Montreal, the exposition's host city.¹⁷ When asked in a CBC interview, Venne defended his lyrics:

"If you remember the national anthem of France La Marseillaise, there is no mention of France. In all the anthems of the world there's only two who mention the name of the country. ... Had it been so necessary to put a hard sell [on the song], I believe Expo would have chosen [a song] that would have had that type of advertising. ... If the song would have mentioned Montreal, Expo or 'Come to Expo' it would have been just like 'Drink Coca Cola'. The song would have become a commercial jingle and Expo would have to pay for every airplay."¹⁸

However, against Venne's wishes, an intro and outro singing "Expo, Expo, à Montreal" was added in the recorded version with Michèle Richard.¹⁹ That "jingle" element allowed the song to be heavily used as commercial branding for Expo67. The song was used in television

¹⁶ Vanessa Guidmon, "La chanson qui a tout changé," *Le Journal de Montreal*, (April 22 2017), accessed March 14, 2018, <http://www.journaldemontreal.com/2017/04/23/la-chanson-qui-a-tout-change>.

¹⁷ Luc Desilets, *50 ans, 50 souvenirs marquants et autres secrets bien gardés*, (Laval, Québec : Guy Saint Jean Editeur, 2017), 51.

¹⁸ Stéphane Venne, interview by Alec Bollini, *Centennial Diary*, CBC, January 2, 1967.

¹⁹ Michèle Richard, *Un jour, un jour*, composed by Stéphane Venne, 1966, Trans-Canada, 1967, Vinyl.

commercials and received massive air time on Radio-Canada.²⁰ Louise Prescott, an Expo67 visitor who proudly and effortlessly sung the song start to finish, recalls where she often heard it:

“Not at Expo! Not at Expo. A lot of it was publicity. It was on the radio, on the television, that’s why we remember it all so well, it was truly an earworm. I have no memories of it played on Expo grounds, other than for the inauguration. It was rather all for publicity.”²¹

Indeed, the song was recognizable. Even Professor Pieter Sijkkes, who “couldn’t tell you a single word of the song”, remembered hearing it multiple times a day.²² The song has been re-recorded many times over the years by different artists, including a Japanese band named Nobuo Harada,²³ evidencing the theme’s international recognition at the time. Regardless of the evident popularity of the song, “Un jour, un jour” was neither mentioned in the Official Expo67 guide book, nor in several of Montreal’s biggest journals on the opening day of Expo67. Even more curious, “Un jour, un jour”, the theme song for a universal exposition which had a major theme of unity, made no reference to this topic or to unifying Canada. In fact, the only references to Expo67 were welcoming people to “magic islands”, the Disneyesque image that enchanted Stéphane Venne into writing the song. Despite this, the song was used as a commercial ploy to advertise Expo67 as opposed to a unifying song that brought pride to

²⁰ Thomas C. Brown, “Music at Expo67,” *The Canadian Encyclopedia*, February 7, 2006, accessed March 14, 2018, <http://thecanadianencyclopedia.ca/en/article/expo-67-emc/>.

²¹ Translated from French by Genevieve Shymanski. Original quote : “Pas à l’expo! Pas à l’expo. Beaucoup, c’était la publicité. À la radio, à la télé. Donc, c’est comme ça qu’on s’en a rappelé. C’était vraiment un vers d’oreille. Je n’ai pas vraiment de souvenir que ça jouait à l’expo, je me souviens, c’est sûr, pendant l’inauguration, mais c’était plutôt toute pour la publicité.” Louise Prescott, Telephone interview by Geneviève Shymanski, March 16, 2018.

²² Professor Pieter Sijkkes, Personal interview by Geneviève Shymanski, March 20, 2018.

²³ “From the Music Capitals of the World,” *Billboard*, no 73 (April 1, 1967): 56.

Canadians. While “Un jour, un jour” may not have fulfilled the role of bringing Canadians together, another song left its imprint on Canadian collective memory.

In fact, Bobby Gimby’s “Ca-Na-Da” was Canada’s official centennial anthem in 1967. The song was performed by the Young Canada Singers and greatly surpassed “Un jour, un jour” in popularity as Canada’s number one hit single in 1967, selling over 270 000 copies in its first year.²⁴ Images of Bobby Gimby marching with singing children were seen on every Canadian TV channel. The song was constantly heard on the radio and taught in schools and choirs all over Canada. Within its first month, 10 000 copies of sheet music were sold.²⁵ The lyrics were bilingual, switching between Canada’s two dominant languages multiple times within the song. Because of its success, it is more commonly associated with Expo67 than the official theme song itself and is often referred to as the Expo Song.²⁶ This is further evidenced in an interview with McGill Professor David Covo, who began singing Bobby Gimby’s Ca-Na-Da when asked about the Expo67 theme song. Once it was understood that this was not the actual theme song, he stated: “On second consideration, I would still think Ca-Na-Da represented Expo more. The theme song was more for commercial use.”²⁷ What made this song so successful?

Especially when music is broadcast on a nationwide basis, shared listening can give a person a sense of belonging to a larger community or cultural identity.²⁸ A cultural connection in music

²⁴ Patricia Wardrop, “ ‘Canada’ (song), ” *The Canadian Encyclopedia*, August 29, 2013, accessed March 14, 2018, <http://www.thecanadianencyclopedia.com/en/article/ca-na-da/>.

²⁵ Frank Rasky, “All Together Now – Everyboy Sing – Ca-Na-Da,” *The Canadian*, (June 10, 1967).

²⁶ Paul Cusiak, *Expo 67, 18 years later*, Film, (Montréal: CBC, 1985), Television.

²⁷ Professor David Covo, Personal interview by Geneviève Shymanski, March 20, 2018.

²⁸ José van Dijck, “Record and Hold: Popular Music between Personal and Collective Memory,” *Critical Studies in Media Communication*, no.5 (December 2006): 369.

makes songs more memorable.²⁹ In the case of Bobby Gimby's song, references to the Canadian anthem and the reoccurring themes of unity and nationalism reinforce the collective memory of Canada's centennial. Hearing the future generation of Canada sing together touched the hearts of Canadians. As Gimby himself said: "Wouldn't it be wonderful if the French and English kids of this great country could pull together and sing a song in their own language?"³⁰ The song, inherently connected to the personal experiences Canadians have associated with Expo67, shaped these memories. Upon hearing the song, Canadians are immediately brought back to the emotions they felt at the event. Through the nationwide shared experiences and exposure to the music, these personal memories all contribute to a larger collective memory of Canadians, thus giving a simple song a large cultural and historical significance.

While both songs have the qualities of a catchy jingle which made them memorable and successful in the historical context of Expo67 and Canada's centennial, Expo67's widespread use of its theme song as an advertising tool contributed more towards its commercial success, rather than the national pride and relationship to Canadian identity that the Ca-Na-Da song promoted.

The theme song's presence in Expo67's architecture has been documented in two places. First, the melody of "Un jour, un jour" could be heard twice a day - during the opening and closing hours of Expo - from the largest electronic carillon in the world.³¹ The Sun Life's Centenary Carillon, also known as "The Voice of Expo", was placed in La Tour de Lévis, a historic

²⁹ Joe Anuta, "Probing Question: What Makes a Song Catchy?", *PennState News*, (June 5, 2006), accessed March 16, 2018, <http://news.psu.edu/story/141354/2006/06/05/research/probing-question-what-makes-song-catchy>.

³⁰ Frank Rasky, "All Together Now – Everyboy Sing – Ca-Na-Da," *The Canadian*, (June 10, 1967).

³¹ Bill Cotter, *L'expo 67 à Montreal*, (Québec: Arcadia Pub, 2016).

landmark on the highest point of Ile St H  l  ne. Several concerts were held by famous musicians on the carillon during Expo67.³² The tower only rung the melody of the song, there were no words.³³ Therefore, the tower did not impose a language onto the listeners as they entered or left the islands. Instead, visitors would have heard and filled in the lyrics themselves with whichever version they knew.

During the day, visitors could spot the lyrics on one of Expo67's technological

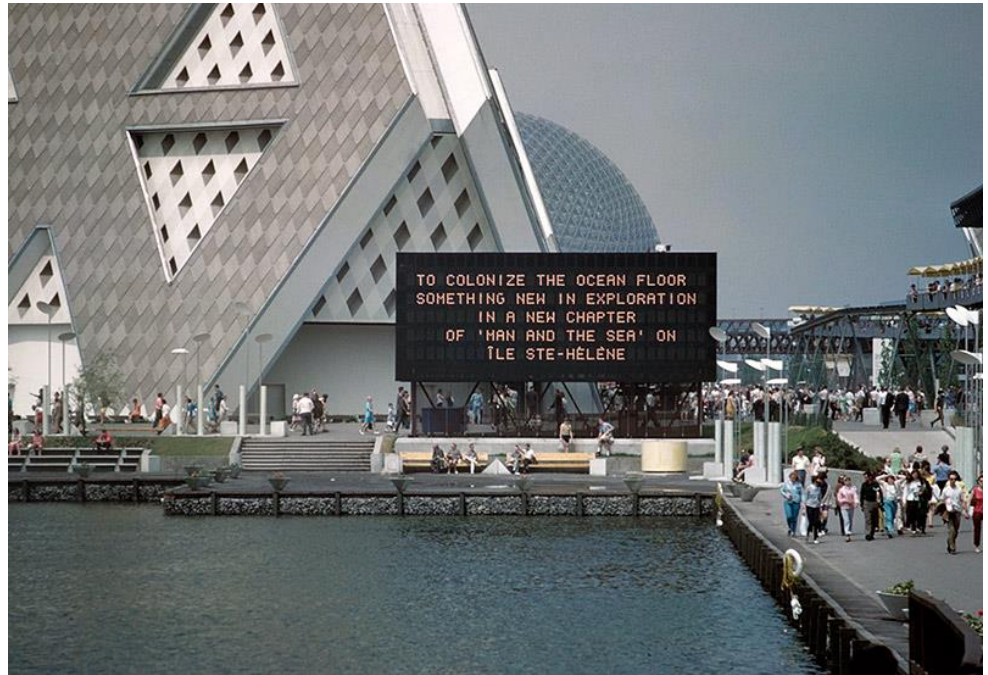


Figure 3 – The large text displayed on the billboard. Looking closely, the billboard still has space to program in a letter into the display (shown by the dark rectangles). This is for aesthetic formatting purposes.

innovations: the several electronic message display boards situated around the site. They were large (Figure 3)³⁴ and their use in an exhibition environment was unprecedented.³⁵ The boards were commonly found near monorail and Expo Express stations, where visitors could see them while entering/exiting the station. They displayed messages such as daily activities, welcome greetings to special guests (for example the President of the United States), and the lyrics to the

³² Ibid.

³³ Ibid.

³⁴ Bill Cotter, "Imagine the electronic signs they would have today!", World's Fair Community, December 26, 2017, accessed March 20, 2018, <http://www.worldsfaircommunity.org/topic/16579-imagine-the-electronic-signs-they-would-have-today/>.

³⁵ Bill Cotter, *L'expo 67    Montreal*, (Qu  bec: Arcadia Pub, 2016).

Expo67 theme song. The billboard messages alternated between French and English; they did not display both languages together on the same message, despite its ability to store a large amount of text.³⁶ Visitors hoping to see a message for an event in either French or English would have needed to wait for the billboard to cycle through the postings and appear in that language.

The influence of language in memory is substantial. For music to be memorable, it must have a certain degree of familiarity, primarily with our musical grammar, but our linguistic grammar as well.³⁷ People are more likely to relate and remember media and signage presented in their native language. At Expo67, 51.5 percent of admissions were Canadian, 44.8 percent American and 3.7 percent international from other countries.³⁸ We can assume with this data that most visitors would have primarily communicated in English. Excepting the bilinguals who attended Expo67, the billboard enforced the song only in the language presented to viewers, due to the lack of a musical backing. This would have reinforced, for example, an anglophone's memory versus a francophone's memory of the song. While the francophone saw "Hey Friend, Say Friend", the song sung in their head would have been "Un jour, un jour". The same applies to the anglophone. This, as opposed to a singular bilingual song, defines two distinct memories of the song and does not create a unified experience where both can remember and sing together. To further demonstrate the influence of language in musical comprehension; the

³⁶ Peter A. Leavens, *Official International Expo 67, Montreal – 1967*, Film, (1967; Montréal : Archives de la Ville de Montréal, October 5 2017), YouTube Video, https://www.youtube.com/watch?v=60BHKecm_aQ.

³⁷ Joe Anuta, "Probing Question: What Makes a Song Catchy?", *PennState News*, (June 5, 2006), accessed March 16, 2018, <http://news.psu.edu/story/141354/2006/06/05/research/probing-question-what-makes-song-catchy>.

³⁸ Arthur Kaptainis, "Expo 67: 50 years later still an expression of the human spirit," *Montreal Gazette*, (May 11 2017), accessed March 17 2018, <http://montrealgazette.com/news/local-news/expo-67-50-years-later-still-an-expression-of-the-human-spirit>.

existence of the English version “Hey Friend, Say Friend” was not even known to some Québécois interviewees who attended Expo67 several times.³⁹ Naturally, it is reasonable for a francophone to prefer singing the French version of a song, and vice versa for an anglophone. To understand the impact of having two separate songs versus a single bilingual one, one must first understand the historical context in which Expo67’s theme song became popular.

A universal exposition encourages nationalism through the demonstration of a country’s achievements on an international scale.⁴⁰ Expo67 marked a time when Canada was developing its identity and opening its doors to the world. Its undeniable success left Canada with a very strong self-esteem.⁴¹ Robert Fletcher Shaw, the deputy commissioner general of Expo67, believed the exposition considerably prolonged the utopian bubble in which Canada felt unified and prideful: “Expo gave the Québécois an understanding of what they could accomplish and, at the same time, reminded them they were not alone to realize this.”⁴² Unfortunately, the sense of nationality and union of two cultures that Expo67 created did not have lasting effects, and the bubble eventually popped. Indeed, having been able to host such a grand event and put Québec on the international map gave a great deal of pride to Montréal, the metropole of Canada at the time, and to the people of Québec.⁴³ With the Quiet Revolution fresh in the minds of Québécois people, this newfound pride and Francophone nationalism gave Québec an

³⁹ Dominique Prescott, Telephone interview by Geneviève Shymanski, March 17, 2018.

Louise Prescott, Telephone interview by Geneviève Shymanski, March 16, 2018.

⁴⁰ Michael Hellman, “Art, identité et Expo 67 : L’expression du nationalisme dans les oeuvres des artistes québécois du Pavillon de La Jeunesse à l’Exposition universelle de Montréal,” (Thesis (M.A.), McGill University, 2005), 17.

⁴¹ Pierre Berton, *1967: The Last Good Year*, (Toronto: Doubleday Canada Limited, 1997).

⁴² Translated from French by Genevieve Shymanski. Original Quote : “L’Expo a donné aux Québécois le sentiment de ce qu’ils pouvaient accomplir, et, en même temps, leur a rappelé que le Québec n’était pas seul dans cette réalisation.” Yves Jasmin, *La petite histoire d’Expo 67*, (Montréal : Québec Amérique, 1997), 209.

⁴³ Louise Prescott, Telephone interview by Geneviève Shymanski, March 16, 2018.

awareness of their capabilities and strengths, motivating the Québécois to put their foot down and say, “enough is enough, we want sovereignty!”⁴⁴

In the early 1960s, the growth of French Canadian nationalism and emergence of extremist separatist groups such as the Front de libération du Québec (FLQ), due to the Quiet Revolution, marked the beginning of evident tensions between English and French Canada. Despite the Expo Corporation’s efforts to unify Canada with a historic national achievement,⁴⁵ the event did not escape these tensions altogether. The threat of FLQ attacks loomed over Expo67 and its security personnel.⁴⁶ On July 24th 1967, French President Charles De Gaulle fueled French nationalists in a controversial speech: “Vive Montréal... Vive le Québec... Vive le Québec Libre!”⁴⁷ The Québec pro-separatist slogan was met with anger from the Prime Minister: “Canadians do not need to be liberated.”⁴⁸ This speech was a triggering moment in the Quebec sovereignty movement, and within a year the Separatist Parti Quebecois was formed. This was followed by the October Crisis in 1970, when an act of terrorism by the FLQ led to the third invocation of the War Measures Act, and afterwards, the Quebec Independence referendum which severely deepened the divide between Quebec and the rest of Canada.⁴⁹ Keeping these events in mind, the theme song was subliminally indicative of the tensions that arose during the 1960s. The song nurtured the existing split of the two linguistic cultures in

⁴⁴ Ibid.

⁴⁵ Yves Jasmin, *La petite histoire d’Expo 67*, (Montréal : Québec Amérique, 1997), 207.

⁴⁶ Ibid, 209.

⁴⁷ Ibid, 113.

⁴⁸ Thomas S. Axworthy, “De Gaulle and ‘Vive le Québec libre’ ,” *The Canadian Encyclopedia*, August 23, 2013, accessed March 17, 2018, <http://www.thecanadianencyclopedia.ca/en/article/de-gaulle-and-vive-le-quebec-libre-feature/>.

⁴⁹ William D. Coleman, *The Independence Movement in Quebec, 1945-1980*, (Toronto: University of Toronto Press, 1984).

Canada, both in language and in memory, as it demonstrated a coexistence rather than a unification. Despite the goals of Expo67 and its theme song, “Un jour, un jour”/ “Hey Friend, Say Friend” was divisive and did not contribute towards the confederation of Canada.

Expo67 is the first instance where two versions of the theme song were recorded. Reinforcing a union between the two cultures was a concept Stéphane Venne and the Expo corporation chose not to adopt. The clear separation between these memories of the song and Expo itself - the English remembering in English and the French remembering in French - only encouraged the divide between the two cultures of Canada. As well, this separation was further enforced in an environment where mass media segregated the two languages.⁵⁰ However, the importance of having a bilingual song joining people in these memories is demonstrated by the impact of “Ca-Na-Da”, and it is why we could partly attribute the success of Gimby’s song to bilingualism. When considering the long-term impacts of a historical event, something as simple as a theme song is significant in the way that it influences emotions and experiences and contributes to collective and personal memory of these events. During Expo67, where the incentive to unify was at its strongest, using this powerful symbol to blend the two cultures could have consolidated two separated memories into one Canadian collective experience. In the end, the Official Expo Theme song did not accomplish what Expo67 set out to do. While Expo67 took a step towards defining and displaying a united Canada, it gave us a song that revealed the growing tear in our nation.

⁵⁰ Dominique Prescott, Telephone interview by Geneviève Shymanski, March 17, 2018.

"Un jour, un jour" / "Hey Friend, Say Friend" Lyrics

Source : Stéphane Venne and Marcel Stelman, "Un jour, un jour" / "Hey Friend, Say Friend" Lyrics, 1966, Montréal, Le festival du disque inc. http://expo67.morenciel.com/an/misc/theme_musical.php

Page 1

Un jour, un jour
Hey Friend, Say Friend

English Lyrics
Marcel Stelman

Paroles et musique de
Stéphane Venne

$\text{♩} = 122$

Un jour, un jour Quand tu vien-dras Nous t'en fe-rons voir. De grands es-
Hey friend say friend Come on o-ver How d'ya like to see Wide o-pen

pa - - - ces. Un jour, un jour Quand tu vien-dras
spa - - - ces. Hey friend say friend Come on o-ver

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Pour toi nous re-tien-drons Le temps qui pas - - - se.
Loo-kin' for hap-pi- ness This is the pla - - - ce.

E♭6 D7 G7 G7

COUPLETS - VERSES

1° Nous te fe-rons la fê - te Sur une île in-ven - tée
If you hold on to my hand You'll step in to a dream

C G7 C G7 B♭7

Sor-tie de no-tre tē - te Toute aux cou-leurs de l'é - té.
On to a ma-gic is - land Like a pain-ted sum-mer scene

E♭6 B♭ G7 A♭ E♭ D7 G7

Un jour, un jour Quand tu vien-dras.
Hey friend say friend Come on o-ver.

E m7 A7 D7 G7 C C B♭7

Un jour, un jour Ne tar-de pas. Un jour, un jour Nous se-rons là.
 Hey friend say friend Don't wait too long. Hey friend say friend Just come a-long

Un jour, un jour Quand tu vien-dras.
 Hey friend say friend Just come a-long.

2° Dans ce pays de fable,
 Entre deux océans
 On fait à chaque table
 Une place qui t'attend.

3° Déjà la terre est verte
 Et la brise sent bon
 Nos portes sont ouvertes
 Pour ceux qui arriveront.

2° Though oceans may surround us,
 Don't be afraid to roam
 We want you all around us
 We want you to feel at home.

3° Our doors are thrown wide open,
 And all the grass is green
 Now all of us are hopin'
 You'll be here to make the scene.

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