

MacLeod Nine Productions Présente - Presents  
Un film de G. Scott MacLeod / A film by G. Scott MacLeod

Un scénario de / A screenplay by  
Samantha Rideout

## PRODUCTION NOTES AND RESEARCH GUIDE

Premier contact

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First Contact







Trading red cloth for furs, production still. Animation by G. Scott MacLeod.

"The world is even bigger and richer than I could have realized."

*First Contact*

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G. Scott MacLeod, Newfoundland. Photo by Duncan de Young.

# INTRODUCTION

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Welcome to the *First Contact* Production Notes and Research Guide. This downloadable PDF is designed for educators, students and film lovers who are interested in animated films, storytelling and history. My aim with this educational tool is to share technical insights into the animation and production processes and to provide a database of historical and cultural information on the Old Norse people and the turn-of-the-millennium natives of Newfoundland, who would later become the Beothuk First Nation. I hope you will find this package useful and that it will enable and encourage further study and understanding.

G. Scott MacLeod, Montreal, 2016





First encounter production still. Animation by G. Scott MacLeod.

## SYNOPSIS

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From the east, a small expedition of Norse Greenlanders looking for productive farmland. From the west, a proto-Beothuk hunting party. At the turn of the first millennium on the island now called Newfoundland, Aboriginal North Americans and Europeans chance upon each other for the first time. Their meeting goes smoothly at first, but turns hostile within the year due to misunderstood intentions. Two women, Bobodish and Guðríður Þorbjarnardóttir (Gudrid Thorbjarnardottir), tell the story of this short-lived contact from perspectives that are sometimes contradictory, sometimes converging. While foreshadowing certain tragic outcomes of subsequent relations between Canada's settlers and its first peoples, *First Contact* also evokes the richness and potential of encountering the other.

## G. SCOTT MACLEOD

### DIRECTOR AND ANIMATOR



Photo de Tone Lund

G. Scott MacLeod is a multimedia artist in the truest sense of the term. A critically acclaimed painter and photographer whose work is in many permanent collections, including that of the National Gallery of Canada, he is also a performing songwriter and recording artist.

Engaging his lifelong interest in history, with support from the National Film Board of Canada's Filmmaker Assistance Program and a Main Film Grant, in 2009 MacLeod added filmmaker to his list of endeavors with the release of *After the war with Hannelore - A Berliner War Child's Testimony from 1945 to 1989*. The

22-minute documentary had several high-profile screenings, including at Les Rendez-vous du cinéma québécois and Berlin's Arsenal 2 Institut für Film und Videokunst and One World Berlin Film Festival.

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With funding from Conseil des arts et des lettres Québec, Canada Council for the Arts, and Aide au cinéma indépendant (ACIC) at the National Film Board of Canada, MacLeod has produced four animated shorts — *The Abenaki- People of the Dawn* (2013) which was screened at The American Indian Film festival in San Francisco, *The Saga of Murdo MacLeod and his first contact with the Abenaki* (2012) which was screened at The Antigonish International Film Festival, *The Irishman - Child of the Gael* (2014) which was screened at The Kerry International Film Festival in Ireland, and *The French Canadian* (2015)—that make up The Water of Life series. [www.thewateroflife.ca](http://www.thewateroflife.ca)

Based in Montreal, MacLeod holds a BFA and a Masters in Art Education from Concordia University. His thesis project was the documentary film *Dans l'Griff-In Griffintown*, about the French community in Montreal's Griffintown neighborhood. *First Contact* is his seventh film.

## ARTIST'S PATH

"I have tried to define myself in my work through my personal 'myth' or what Joseph Campbell refers to as 'following one's bliss' (Campbell, 1990 p. 211). This is a metaphor for pursuing one's life path through the labyrinth, which for me has been a journey via my learning, art and teaching practices. This journey has given me courage to live, it has made me humble, it has fed and sheltered me, given me a voice and enabled me to do the same for others, through teaching, outreach and fund-raisers. As a result of this work, I have better understood humanity's place on this planet and have tried to be a positive influence for political and social change."

## SAMANTHA RIDEOUT WRITER



Samantha Rideout is a freelance writer, journalist and editor based in Montreal. Her work can be found in *Hakai Magazine*, *Reader's Digest* and *The Civicist* among other publications. She first encountered legends about a turn-of-the-first-millennium encounter between First Nations and Norse Greenlanders while completing a Master's degree in Medieval Icelandic Studies at the University of Iceland in Reykjavík. She has also studied journalism and world religions. In her spare time, she fosters interests in singing and ethnomusicology. *First Contact* is her first screenplay. For more information, visit [samantharideout.net](http://samantharideout.net).

Writer Samantha Rideout, Iceland.  
Photo by Elena Di Antonio.





Gudrid, production still. Animation by G. Scott MacLeod.

## PROJECT DESCRIPTION AND RATIONALE

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The consensus from post-festival screening discussions of my *The Water of Life* series was that I should make a longer animated film that more deeply explores the theme of early interactions between First Nations and the first Europeans in Canada. This theme was touched upon in two of my previous works in *The Water of Life* series: namely, *The Saga of Murdo MacLeod and his First Contact with the Abenaki* (2012) and *The Abenaki – People of the Dawn* (2013). I believe it is very relevant to our time, as the Idle No More movement and the Truth and Reconciliation Commission attempt to grapple with the ongoing consequences of the past. Furthermore, *First Contact* is not only about specific events; it transcends them to explore—as the script’s writer Samantha Rideout states—“the moral danger, the creative challenge and the rich potential of encountering the other.”

I feel fortunate to be producing animations at a time when new forms of technology and media can provide artists with fresh possibilities. The film and animation field has enabled me to expose my work to a broader audience than I was previously able to reach with my 2D fine-art media via gallery and museum settings. This is an exciting change for me, to be unencumbered by the bulk of material work that comes with large painting exhibitions, i.e. framing, shipping, studio and storage costs. Due to affordable technologies now available to artists, and the support of the Canada Council for the Arts and the NFB ACIC program, I have been enabled to create world-class projects and will be able to disseminate my work on web-based platforms more cost-effectively.





Council Ring, production still. Animation by G. Scott MacLeod.

## PRE-PRODUCTION

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### FILM INFLUENCES

As a director and animator, I am interested in promoting discussions on the experience of inter-cultural interactions. Over the years, I have studied feature works from countries like Australia [*The Chant of Jimmy Blacksmith* (1978) by Fred Schepisi], Ireland [*The Secret of Roan Inish* (1994) by John Sayles] and New Zealand [*Whale Rider* (2002) by Niki Caro]. I've also studied animated works from Israel including *Waltz with Bashir* (2008) by Ari Folman, works from France including *Persepolis* (2007) by Marjane Satrapi and Vincent Paronnaud, and works from Canada including *The Man Who Planted Trees* (1987) by Frédéric Back, *The Danish Poet* (2006) by Torill Kove and *MacPherson* by Martine Chartrand (2012). The *First Contact* project is influenced by these animations and films insofar as they all share cross-cultural and allegorical themes. My aim was to produce, direct and animate a story of equal calibre that would illustrate the differences—as well as the points of similarity—between the mythologies, history, lore and music of the proto-Beothuk and Old Norse peoples. In doing so, it would show the richness and diversity of human cultures on the one hand, and on the other hand, the underlying commonalities that can ideally provide gateways to understanding and exchange.

*First Contact* is just one of many untold European and First Nations stories in Canada. I am interested in these cross-cultural stories from our history as a result of having grown up in the culturally diverse city of Montreal, coming from a Scottish lineage, and from my work with members of the Mohawk, Squamish and Cree Nations over my thirty-year career as an artist. I believe there is still more room for Canadian animators and filmmakers to explore this unique aspect of our history, as these stories are unknown to many Canadians and the world at large.

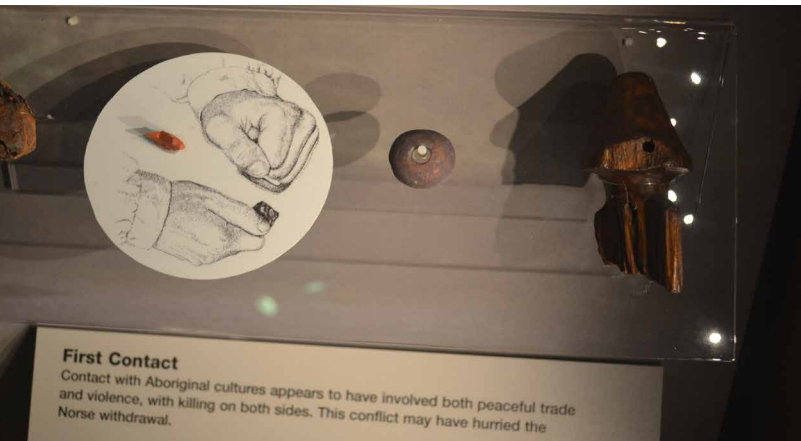




Beothuk artefacts and mural, The Rooms, St. John's, Newfoundland. Photo by G. Scott MacLeod.



Norse artefacts: cloak pin with Tone Lund and Knut Magne Skaar. The Rooms, St. John's, Newfoundland. Photo by G. Scott MacLeod.



Norse artefacts: spindle whorl, The Rooms, St. John's Newfoundland. Photo by G. Scott MacLeod.



The Rooms, St. John's, Newfoundland. Photo by G. Scott MacLeod.

## RESEARCH

As history has been a major component of my research for this film, I consulted many literary and scholarly sources, most notably, *The Beothuk Saga* by Bernard Assiniwi, *A History of the Vikings* by Gwyn Jones, *The Oxford Illustrated History of the Vikings* edited by Peter Sawyer, *Vikings: the North Atlantic Saga* by the Smithsonian and Natural Museum of History, and *The Viking* by Tre Tryckare. I also read Helge Ingstad and Anne Stine's *The Viking Discovery of America* and an exhibition catalogue for the *Full Circle First Contact: Vikings and Skraelings in Newfoundland and Labrador* exhibition.

I went to the The Rooms and the Archaeology Unit of Memorial University in St John's, Newfoundland, to draw and photograph artefacts from proto-Beothuk ("Recent Indian") and Beothuk culture, such as arrowheads, clothing, bone pendants, birch-bark canoes and baskets.

To begin research on *First Contact*, I referenced illustrations and photos of archaeological finds for the Norse and Recent Indians from 1000 CE, in an effort to maintain continuity with their dress and other elements of daily life.

## THE SAGA TRADITIONS

*First Contact* is inspired in part by two Icelandic sagas preserved in 14th-century manuscripts: *Eiríks saga rauða* (Eirik the Red's Saga) and *Grænlendinga saga* (Saga of the Greenlanders). These texts, which each describe Norse encounters with Aboriginal North Americans, are not strictly historical by today's standards: legend, folklore and poetic license are woven into them. But they do seem to contain memories of real events: the archaeological record has confirmed that Norse people made multiple voyages to North America.

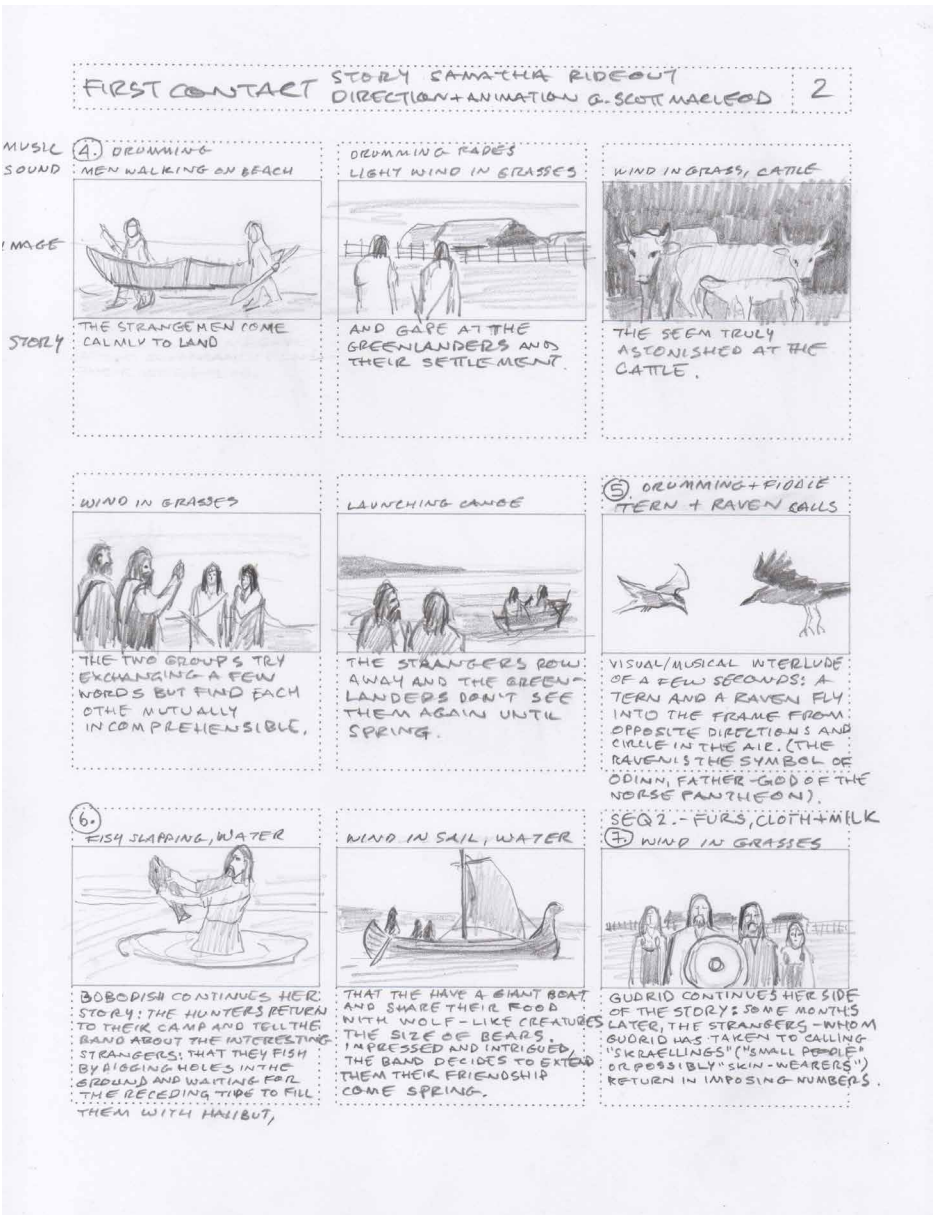
Writer Samantha Rideout encountered these two texts while working on her Master's degree in Medieval Icelandic Studies at the University of Iceland in Reykjavík. When I was initially discussing this project with Samantha, I also presented her materials detailing the few facts we know about the Beothuk and their predecessors, along with a wonderful novel titled *The Beothuk Saga* by the First Nations author Bernard Assiniwi. This was to help her craft a script that would explore the encounter between two worlds as told through the voice of two women. Samantha adapted certain episodes from the sagas and combined them with the imagined perspectives of the proto-Beothuk characters to create an educational work of historical-fiction.



# STORYBOARDING

The first step in producing this animation was to break Samantha Rideout's script down into a storyboard outlining the key points in the narrative.

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Sound engineer, Stacy Le Gallee, photo by G. Scott MacLeod.



Heather White as Bobodish. Photo by G. Scott MacLeod.



Anik Matern as Gudrid and Natasha Kanapé-Fontaine as Bobodish.  
Photo by G. Scott MacLeod.

# PRODUCTION

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## RECORDING NARRATION

We recorded the English version of *First Contact* with two actresses, Anik Matern (*My Goldfish is Evil*) and Heather White (*Mohawk Girls*). Anik Matern and the slam poet Natasha Kanapé-Fontaine narrated *Premier Contact* in French. Sound engineer Stacy Le Gallee created a setting that was ideal for capturing the emotions and nuances of Samantha's script, using an old U67 Neumann microphone and vintage Neve preamps that provide a warm, human quality to the recordings. The actresses gave us tremendous performances while we all drank Earl Grey tea and listened.





L'Anse aux Meadows. Photo by Walter Makowski.



Anne Stine and Helge Ingstad monument,  
L'Anse aux Meadows. Photo by Walter Makowski.

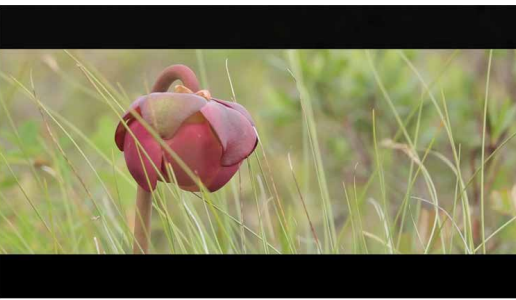


Norse house foundations, L'Anse Aux Meadows. Photo by Tone Lund.

## LOCATION SHOOTS IN NEWFOUNDLAND

### L'Anse aux Meadows

Walter Makowski and Tone Lund took photos of the recreated Viking village at the L'Anse aux Meadows National Historic Site near the northern tip of Newfoundland. From these still photos, I was able to create my storyboards and some of my animation work for the film.



Flower. Live action still by Duncan de Young.



Iceberg. Live action still by Duncan de Young.



Oceanscape. Live action still by Duncan de Young.



Director of Photography Duncan de Young. Photo by G. Scott MacLeod.

## Avalon Peninsula

In July of 2015, I went to Newfoundland for a live action shoot on the Avalon Peninsula. This footage would be used to help create the physical environment for the story. With local St. John's cameraman Duncan de Young, we shot live action HD video and stills of the story's setting including icebergs, ocean, and local flora and fauna. We also captured audio of the environment such as birds, wind and water. The live-action footage was fused with my animation drawings during the editing process.





Polar bear. Animation sequence by G. Scott MacLeod.

## ANIMATIONS

My aim in this project was to experiment with combining various drawing and watercolour-pencil techniques with live action. The animations were drawn in stages on the same sheet of Mylar (a material once used by architects), thus capturing the phases of the drawing. The Mylar sheets were taped to my frosted glass animation table underneath my tripod and digital camera. I backlit the image from underneath the table with a series of angled lamps. The jpegs from each drawing were later assembled in QuickTime sequences and finally dragged into Final Cut Pro (a digital editing program) to be edited and assembled into the storyline.

I have broken with conventional animation and explored new directions, inspired by those used by South African artist William Kentridge. Like Kentridge, I use the same surface for each animation. Rather than using charcoal on paper as he does, however, I have used water-based graphite and coloured pencils on Mylar as my primary medium, as in my previous films: *After the War with Hannelore* (2009), *Empress Blue* (2010), *The Saga of Murdo MacLeod and his First Contact with the Abenaki* (2012), *The Abenaki – People of the Dawn* (2013), *Dans l'Griff - In Griffintown* (2013), *The Irishman – Child of the Gael* (2014) and *The French Canadian* (2015). I added water and collage to the drawings to create more washes and layers, and to emulate such things as fire, smoke and water. I also used *découpage* to give the impression of moving elements, such the ship crossing the water in the opening film sequence and the motions of various animals. These animations were later reworked by animator Jo Meuris using software called After Effects. I provided Jo with high-resolution scans of the individual elements. She then cropped and integrated the boat and animals to activate the animation, making the *découpage* move on the surface of the drawing.





Opening map sequence by G. Scott Macleod and Jo Meuris.



G. Scott MacLeod at his animating stand. Photo by Fred Smith.





Stacy Le Gallee recording the women's choir. Photo by G. Scott MacLeod.



Women's choir. Photo by G. Scott MacLeod.



Stína Ágústsdóttir Icelandic singer.  
Photo by Fredrik Bernholm.



Robert Seven-Crows Bourdon  
Photo by Isabelle Guignard

## MUSIC

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For music, I created an ambient and choral soundtrack fusing Aboriginal drumming by Robert Seven-Crows Bourdon with an all-women's vocal ensemble singing a capella arrangements of "Strong Women's Song" and "Santu's Song," the only purportedly Beothukan-language song to have survived into the present day. The members of this ensemble met while singing for Choeur Maha, a larger Montreal-based feminist choir. We also asked Icelandic singer Stína Ágústsdóttir to record traditional Norse folk tunes.

**Santu's Song:** Tragically, the Beothuk culture no longer exists. Many Beothuk people were killed directly by European settlers, while many others died of newly introduced diseases or starved to death after much of the territory upon which they relied for food was taken over. A small number of people alive today may have some Beothuk ancestry, but the group's language, traditions and way of life are destroyed. There is only one surviving song with purportedly Beothuk roots. It comes to us via a 1910 wax-cylinder recording of a Mi'kmaq-speaking woman named Santu Toney. In the recording, she sang a song that was passed down by her Newfoundland ancestors on her father's side and that she believed was in the Beothukan language. We decided to record this song and play it during the film's credits as a tribute to the lost cultural riches of the Beothuk nation.

For more information: <https://journals.lib.unb.ca/index.php/nflds/article/view/10104/10365>

**Strong Women's Song:** This song comes out of the Prison for Women in Ontario, where certain incarcerated women, many of them from Anishinabe nations, were forced to endure solitary confinement in the 1970s. The song emerged as a way for the women to stand strong and support each other through the abusive conditions. Today, it is sung to remember them and honour all of the world's women.

For more information: <http://ojibwe.net/songs/womens-traditional/strong-womens-song/>

Stina August, also known as Stína Ágútsdóttir, was born and raised in Iceland, but has lived in Iceland, Denmark, England and Canada, and now resides in Stockholm, Sweden. From singing in choirs and lending her singing voice to an Icelandic cartoon on national TV, Stina moved on to study at the Singing Academy of Reykjavík before taking singing lessons at Vocaltech in London, which introduced her to the pop music experience. After moving to Montreal, Stina enrolled in the music program at Concordia University where she studied jazz for three years under the guidance of teachers like Madeleine Theriault, Jeri Brown, Dave Turner, Sheila Jordan and many more. In 2007, Stina released her first solo album, a collection of jazz standards and songs recorded with some of the best jazz players in Canada. Stina's second solo album, *Concrete World* (2008), is a collection of songs written by Icelandic singer-songwriter Johann G. Johannsson. The songs on the album were chosen by Stina out of Johann's vast catalog of originals. All the arrangements and many of the lyrics were created by Stina and producer Maury LaFoy (Kat Goldman, Jann Arden, k-os). She then became the lead singer and songwriter for the pop/rock band Nista and the electronica duo AXXE (Mile-End Records, Rural Route Records), still keeping her jazz roots fresh with regular gigs and recordings. Amongst other career achievements, Stina received an award at a vocal summit hosted by Jeri Brown and was twice voted one of the top ten local jazz acts in Montreal. She has sung at the Reykjavík Jazz Festival and regularly performs in Iceland with some of the country's favourite jazz musicians. Currently, Stina is working on her next original solo album.

The songs she sang...

**Liljulag:** A beautiful, unusual and very old melody, possibly going all the way back to the time of the *First Contact* story. The lyrics are more recent, dating from around 1300.

For more information:

[http://web.uvic.ca/~becktrus/assets/presentations/Bjarki-Folk-Music-web/bjarki-folk-music\\_01.php](http://web.uvic.ca/~becktrus/assets/presentations/Bjarki-Folk-Music-web/bjarki-folk-music_01.php)

**Krummi svaf í Klettagjá:** A traditional Icelandic folk song about a raven, perfectly suited to *First Contact*, wherein this bird is used to represent the Norse expedition. Ravens, associated with the god Óðinn, were an important symbol in Old Norse culture and spirituality.

For more information: <http://lyricstranslate.com/en/krummavisur-ravens-song.html>

**Bíum Bíum Bambaló:** This traditional Icelandic lullaby about withstanding winter, darkness and fears is heard in the film after the women of the two groups overcome their mutual distrust and work together to deliver a baby.

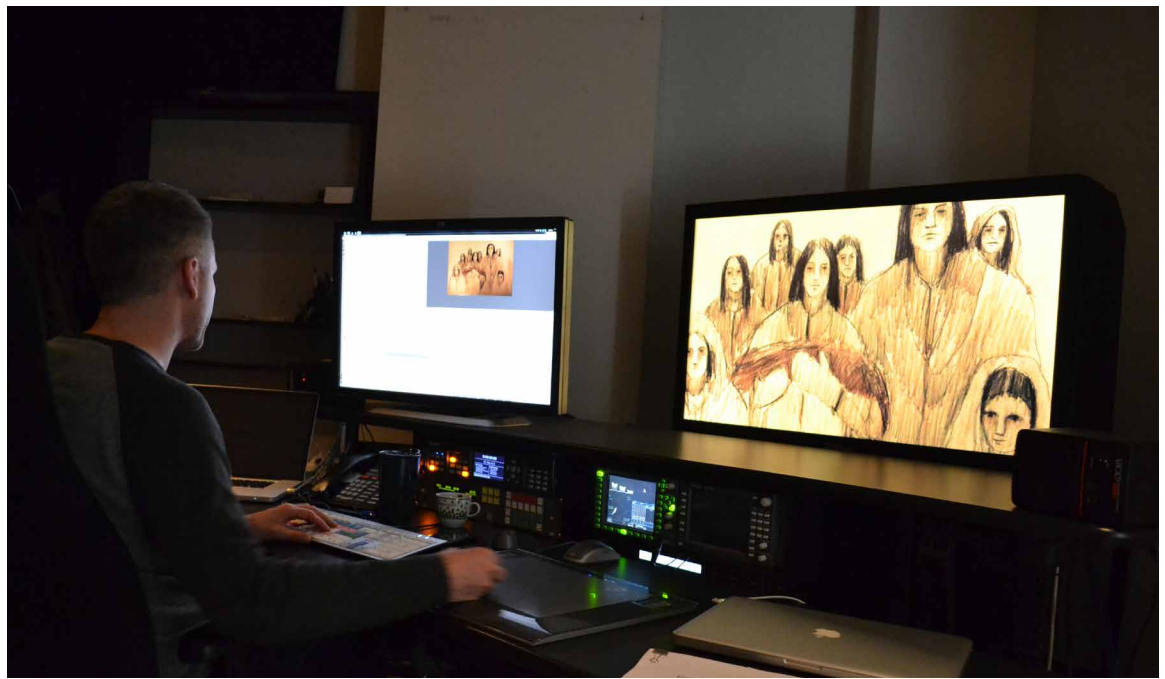
For more information: [http://lyrics.wikia.com/wiki/Sigur\\_Rós:B%C3%ADum\\_B%C3%ADum\\_Bambaló/en](http://lyrics.wikia.com/wiki/Sigur_Rós:B%C3%ADum_B%C3%ADum_Bambaló/en)

Robert Seven-Crows Bourdon

Robert Seven-Crows has worked with First Nations men in the Canadian and Quebec prison systems as a traditional resource person. For many years the « Kumik Elders Lodge », at Indigenous and Northern Affairs Canada, has asked Robert to be present as an elder. With his partner, Joan Pawnee, he has worked with youth in social reinsertion for the the Ministry of Sports, Youth, Popular Education and Community Life in France. He is a singer/songwriter, a musician and an award-winning storyteller, and for many years, he has participated in festivals in Quebec, Canada, Europe, Lebanon, England, the USA, Africa and New Caledonia.

<http://robertsevendcrows.com/EN/Welcome.htm>





Online editor Yannick Carrier at the National Film Board of Canada. Photo by G. Scott MacLeod.

## POST-PRODUCTION

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### OFFLINE EDITING

When Rebecca Arsenault edited *First Contact*, she started by establishing a chronology using the recording of the actresses before transferring the animation into Final Cut Pro (editing software). This enabled her to create a timeline and estimate the length of the animation. Jo Meuris stabilized the jpegs for each animation and made QuickTime video clips of each sequence. Rebecca then placed the QuickTimes into the timeline. Once the assembly and storyline were secured, we decided upon a series of camera moves. This involved moving the focal point right or left, or pulling in or out. These movements were necessary because most of the images are single-cell animations that would be static images if they were left full-frame. In other words, it was important to have the focal point change to maintain a visual flow. Once I felt that the edit served the story, Rebecca locked the picture for the online phase of the editing.

### ONLINE EDITING

I submitted the offline version of the film to the National Film Board of Canada's ACIC (Aide au cinéma indépendant, Canada) program in order to access to high-quality post-production facilities and experienced technicians. This was extremely helpful to me in the online edit and sound mix phases of the project. Editor Yannick Carrier did an online edit over one week. He worked in HD using an AVID editing system. At this phase, we added in the animation sequences that were reworked in After Effects by special-effects animator Jo Meuris. Once Yannick cropped the images according to the 16 x 9 widescreen aspect ratio, we finalized all the camera moves, corrected colours and adjusted contrasts.



Sound Designer Stacy Le Gallee and Sound Mixer Serge Boivin at National Film Board of Canada. Photo by G. Scott MacLeod.

## SOUND DESIGN

During the sound design process, Stacy Le Gallee selected sound effects from online sound banks to contextualize my animations. We selected environmental sounds such as water, boats, wind, birds, ports, trains and so on. The challenge was to marry the musical soundtrack, found sounds and sound effects together. Successful sound designs are the ones that do not jump out to draw attention to themselves but that rather serve the story and the images that make up the film.

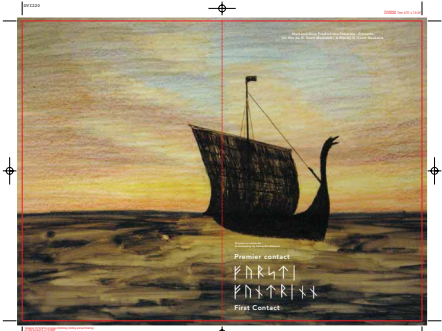
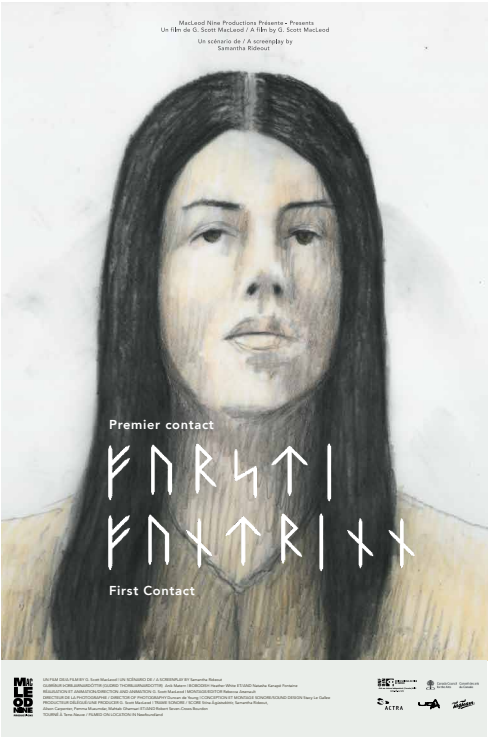
## FINAL MIX

Stacy and I worked with sound engineer Serge Boivin at the National Film Board of Canada to complete our final stereo and 5.1 surround sound mixes. We used Theatre 3, which is a full-sized cinema with a mixing console in front of a full-sized theatre film screen. During the four-day session, we adjusted the levels of the music and sound-effect tracks and added light reverb to some of the musical passages to create the impression of larger spaces. Serge also created a wide 5.1 stereo mix to suggest the vast open spaces on Newfoundland's eastern coast. He played with the positioning of individual tracks in the five speakers to reflect what was happening in the film, notably during the battle scenes and the sequences where the raven and tern fly in and out of the picture frame.

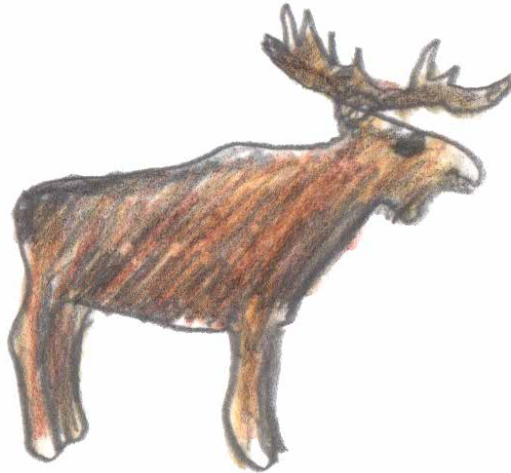


# GRAPHIC DESIGN

The final stage of this project was to create the DVD box graphics and a promotional poster for our screenings. I once again worked with Jess and Elisabeth Charbonneau at TagTeam Studio (studiotagteam.com). They have done great work on my previous projects. They designed all the elements of this DVD, from the packaging to the educational materials. What I look for in this type of design is a theme or message clearly conveyed, content that is easy to read and a key image that reflects the story. After all the work we put into a production, I believe it's crucial to make an aesthetically pleasing package, especially if it is going to marketed to the educational sector.



TagTeam Studio graphic design package.



## EDUCATIONAL INFORMATION

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### PLACES

L'Anse aux Meadows National Historic Site, Newfoundland

<http://www.pc.gc.ca/eng/lhn-nhs/nl/meadows/index.aspx>

The Rooms Museum, St. John's, Newfoundland

<https://www.therooms.ca>

Beothuk Interpretation Centre, Boyd's Cove, Newfoundland

<http://www.seethesites.ca/the-sites/beothuk-interpretation-centre.aspx>

<http://www.heritage.nf.ca/articles/aboriginal/beothuk-boyds-cove.php>

Port au Choix National Historic Site, Newfoundland

<http://www.pc.gc.ca/eng/lhn-nhs/nl/portauchaix/index.aspx>

### RELATED CHARCTERS AND PEOPLE

Guðríður Þorbjarnardóttir (Gudrid Thorbjarnardottir)

[https://en.wikipedia.org/wiki/Gudrid\\_Thorbjarnardottir](https://en.wikipedia.org/wiki/Gudrid_Thorbjarnardottir)

Þorfinnr «Karlsefni» Þórðarson

[https://en.wikipedia.org/wiki/Þorfinnr\\_%22Karlsefni%22\\_Þórðarson](https://en.wikipedia.org/wiki/Þorfinnr_%22Karlsefni%22_Þórðarson)



Anne Stine Ingstad

[https://en.wikipedia.org/wiki/Anne\\_Stine\\_Ingstad](https://en.wikipedia.org/wiki/Anne_Stine_Ingstad)

Helge Ingstad

[https://en.wikipedia.org/wiki/Helge\\_Ingstad](https://en.wikipedia.org/wiki/Helge_Ingstad)

Bernard Assiniwi

[https://fr.wikipedia.org/wiki/Bernard\\_Assiniwi](https://fr.wikipedia.org/wiki/Bernard_Assiniwi)

## MUSIC

Strong Women's Song

<http://ojibwe.net/songs/womens-traditional/strong-womens-song/>

Santu's Song

<https://journals.lib.unb.ca/index.php/nflds/article/view/10104/10365>

Stína Ágústsdóttir

<https://www.facebook.com/StinaAugust/info/>

Krummi svaf í Klettagjá

<http://lyricstranslate.com/en/krummavisur-ravens-song.html>

Bíum Bíum Bambaló

[http://lyrics.wikia.com/wiki/Sigur\\_Rós:B%C3%ADum\\_B%C3%ADum\\_Bambaló/en](http://lyrics.wikia.com/wiki/Sigur_Rós:B%C3%ADum_B%C3%ADum_Bambaló/en)

Liljulaug

[http://web.uvic.ca/~becktrus/assets/presentations/Bjarki-Folk-Music-web/bjarki-folk-music\\_01.php](http://web.uvic.ca/~becktrus/assets/presentations/Bjarki-Folk-Music-web/bjarki-folk-music_01.php)

## HISTORY

The Recent Indians of the Island of Newfoundland

<http://www.heritage.nf.ca/articles/aboriginal/recent-indians.php>

The Beothuk

<http://www.heritage.nf.ca/articles/aboriginal/beothuk.php>

The Norse Colonization of the Americas

[https://en.wikipedia.org/wiki/Norse\\_colonization\\_of\\_the\\_Americas](https://en.wikipedia.org/wiki/Norse_colonization_of_the_Americas)

## BOOKS

Vinland Sagas

[https://en.wikipedia.org/wiki/Vinland\\_sagas](https://en.wikipedia.org/wiki/Vinland_sagas)

Greenland Saga

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*A History and Ethnography of the Beothuk* by Ingeborg Marshall

<http://www.amazon.ca/History-Ethnography-Beothuk-Ingeborg-Marshall/dp/077351774X>

*A History of the Vikings* by Gwyn Jones

<https://global.oup.com/academic/product/a-history-of-the-vikings-9780192801340?cc=ca&lang=en&>

*The Oxford Illustrated History of the Vikings* edited by Peter Sawyer

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*Vikings: the North Atlantic Saga* by William F. Fitzhugh and Elisabeth Ward

<http://www.smithsonianbooks.com/store/history/vikings-north-atlantic-saga/>

*The Viking* by Tre Tryckare

<http://www.goodreads.com/book/show/6453637-the-viking>

*The Viking Discovery of America: The Excavation of a Norse Settlement in L'Anse aux Meadows, Newfoundland* by Helge Ingstad and Anne Stine Ingstad

<http://www.amazon.com/The-Viking-Discovery-America-Newfoundland/dp/0816047162>

*Full Circle First Contact: Vikings and Skraelings in Newfoundland and Labrador*

<http://www.amazon.com/Full-Circle-Contact-Vikings-Labrador/dp/0969159056>

## BOOKS FOR CHILDREN

*The Viking* by Robert Livesey Illustrated by A. G. Smith

<http://search.library.utoronto.ca/details?2303481>

*100 things you should know about Vikings* by Fiona Macdonald

[http://www.goodreads.com/book/show/1275646.100\\_Things\\_You\\_Should\\_Know\\_About\\_Vikings](http://www.goodreads.com/book/show/1275646.100_Things_You_Should_Know_About_Vikings)

*Viking Ships: To Cut Out and Put Together* by John Lindow

[http://www.amazon.com/Viking-Ships-Cut-Out-Together/dp/0883880784/ref=la\\_B00J33HQMA\\_1\\_2?s=b&ie=UTF8&qid=1448765251&sr=1-2](http://www.amazon.com/Viking-Ships-Cut-Out-Together/dp/0883880784/ref=la_B00J33HQMA_1_2?s=b&ie=UTF8&qid=1448765251&sr=1-2)

*Vikings* by Phil Wilkinson

<http://www.goodreads.com/book/show/10344323-vikings>

## NFB FILMS

Shanaditti: Last of the Beothuks (1982)

<http://onf-nfb.gc.ca/en/our-collection/?idfilm=14267>

<http://www3.onf.ca/sg/100263.pdf>

The Vinland Mystery (1984)

[https://www.nfb.ca/film/vinland\\_mystery?utm\\_campaign=160508\\_NFB\\_Films\\_2014-10-24\\_](https://www.nfb.ca/film/vinland_mystery?utm_campaign=160508_NFB_Films_2014-10-24_)

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## PBS FILMS

The Vikings

<http://www.pbs.org/wgbh/nova/vikings/>

Secrets of the Viking Sword

<http://www.pbs.org/wgbh/nova/ancient/secrets-viking-sword.html>

The Viking Deception

<http://www.pbs.org/wgbh/nova/vinland/>



# CREDITS

Produced by  
**MacLeod Nine Productions**

Screenplay  
**Samantha Rideout**

Narration  
**Anik Matern** as Guðríður Þorbjarnardóttir (Gudrid Thorbjarnardottir)  
**Heather White** as Bobodish

Direction and Animation  
**G. Scott MacLeod**

Editor  
**Rebecca Arsenault**

Director of Photography  
**Duncan de Young**

Sound Recording and Design  
**Stacy Le Gallee**

Line Producer  
**G. Scott MacLeod**

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Image Stabilization **Jo Meuris**

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Administrative Assistant Animation et Jeunesse **Karine Desmeules**

Soundtrack Producers **Stacy Le Gallee** and **G. Scott MacLeod**  
Soundtrack Engineering, Mixing and Mastering **Stacy Le Gallee**

Music

**Liljulag**  
(traditional)  
Vocals **Stína Ágústsdóttir**

Sound Engineer **Stína Ágústsdóttir**

**Strong Woman's Song**  
(traditional) **Anishinabe kwewag** and **Zhaagnaash kwewag**  
("Kwewag" means women. "Zhaagnaash" means non-Aboriginal.)  
Choir **Samantha Rideout, Alison Carpenter, Pemma Muzumdar, Mahtab Ghamisari**

Sound Engineer **Stacy Le Gallee**

**Krummi svaf í Klettagjá**  
(traditional)  
Vocals **Stína Ágústsdóttir and Tomas Gunnarsson**

Sound Engineer **Stína Ágústsdóttir**

**Bíum Bíum Bambaló**  
(traditional)  
Vocals **Stína Ágústsdóttir**

Sound Engineer **Stína Ágústsdóttir**

**Santu's Song**  
(traditional)  
Choir **Samantha Rideout, Alison Carpenter, Pemma Muzumdar, Mahtab Ghamsari**

Sound Engineer **Stacy Le Gallee**

Additional Score **Robert Seven-Crows Bourdon**  
Voice, tawegan – Native Drum and percussion  
Recording **Stacy Le Gallee**

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Locations Newfoundland **Lori McCarthy**  
French Translation **Laure Péré**  
Copy Editor and Learning Guide **Rob Lutes**  
Production Notes and Research Guide **G. Scott MacLeod**  
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**Knut Magne Skaar and Tone Lund**  
**Jens and Nina Johansen**  
**Hannelore and Jean Devigne**

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In Memory of  
**Bernard Assiniwi, Helge Ingstad and Anne Stine Ingstad**

Produced with the financial participation of



**Filmed on location in Newfoundland**



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[www.macleod9.com](http://www.macleod9.com)  
[www.firstconactthefilm.com](http://www.firstconactthefilm.com)