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BRIEF PREPARED FOR THE OFFICE DE CONSULTATION PUBLIQUE DE MONTREAL

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4 pages

Harold Geltman

SUBJECT: ESTABLISHMENT OF THE MONTREAL MUSEUM OF FINE ARTS  
CANADIAN ART PAVILLION IN THE FORMER ERSKINE AND  
AMERICAN UNITED CHURCH, 3407 & 3907A du Musée Avenue

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Harold Geltman est un citoyen Canadien qui partage son temps avec plusieurs domaines d'intérêt, avec le but d'améliorer différents items de la qualité de vie.

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Pour rendre justice à l'héritage culturelle de cette site, le mémoire est écrit en anglais avec la réalisation que toutes les travaux et futurs de cet projet seront lus et seront offert en anglais et français et avec possibilité d'autres langues. La 4ième page est en français et parle aux MONTREALAIS: sur sa comportement.

INTRODUCTION

I am not an amateur nor a professional in the realm of ART. My mother was the artist in the family and I am responsible for trying to translate her wishes with respect to the future of WOMEN and ART. While painting and collecting came easy for my mother, it is not as easy to carry out her wishes, but there is much work to be accomplished.

I have memories of attending various religious and non-religious events in the Erskine and American Church and area. But particularly, I remember my many many walks along Sherbrooke street and taking a few minutes to stop and read the sayings posted on the Church bulletin board. THANK YOU.

I have not consulted the file nor the documents made available by the OCPM. I assume that there is available some history of the Church, the origins of its name and other relevant data to the future of the building.

RECOMMENDATION

In appreciation of what the Erskine and American Church did for Montrealers, pedestrians and interested observers with the many years of its established outdoor panel calling upon a minute of reflection, I believe that Montreal should take all the required steps to secure the relevant place and time within the proposed museum to display the history of the geographical site, the history of the church, history of the name ERSKINE and AMERICAN and a few examples to give thanks of the many phrases and sayings posted on the outside, and how that came to be.

QUESTION: Who made the decision to limit and/or name the museum with respect to Canadian art? Does this have to do with the origins of the name ERSKINE and AMERICAN? Is the decision irreversible?

QUESTION: What was the influential role of the names ERSKINE and American through the years? Did it have anything to do with American tourists and/or American tourisms and American interests? I think we ought to be careful to not alienate something that perhaps once functioned in favour of GREATER MONTREAL.

For example, in 1953, pitcher Carl Erskine of the Brooklyn Dodgers, (verify if he ever played for the Montreal Royals) led the National League with a 20-6 won-lost record and a .769 average and in that same year Brooklyn Dodgers catcher Roy Campanella delivered a .312 batting average, with 41 home runs and a league leading 142 RBI=runs batted in. ERSKINE and CAMPANELLA brought great faith to many young kids of that year, which happened to be the fifth win for the NEW YORK YANKEES in consecutive WORLD SERIES, before Toe Blake and the Montreal Canadiens dynasty came along, while respecting the 1953 Canadiens Stanley Cup win of 1953. (Source: 1990 Sports almanac, Mike Meserole, editor, 1989, Houghton Mifflin Company Boston: pp53-70)  
(Il va avoir du "QUOI" )?

INTRODUCTION (all names and statistics subject to verification)

Let me put it this way. Suppose the RICHARD and CANADIAN United Church on some corner of fifth avenue in New York City was designated to be converted into a MUSEUM OF AMERICAN ART, would the Canadian people feel slighted?

True Casey Stengel's 5 in a row WORLD SERIES wins in the 1949-1953 years was a record before Toe Blake's 5 in a row 1956-1960 years of the STANLEY CUP, but neither team matched the 8 in a row of the Boston Celtics and Red Auerbach from 1959-1966. I am trying to give you an idea of the role of the influence of sports in the north-east and the enthusiasm it inspired amongst the people of Boston, New York and Montreal in those years from 1949-1966.

New York city was represented in the World Series from 1949-1964 a total of 15 times out of 16 years, and the only missing year was 1959 when the Los Angeles Dodgers defeated the Chicago White Sox. The Dodgers, being a former New York City team. These were the golden years for New York City, which became the city to emulate world-wide, because it put together a formidable athletic KNOW-HOW IN THE WORLD OF BASEBALL which radiated not only in the 5 boroughs but the rest of the United States, Canada and the rest of the World. What baseball did for New York City is what New York City did for SPORT CITIES AROUND THE WORLD.

What the ART WORLD did for New York City is what it couldn't do in Europe and that was to be brought together with so many other parts of the culture of a metropolitan city, much like baseball grabbed New York City by its shins and roised the city to be envied, detested and gawked at not because it had GREAT MUSEUMS, BUT BECAUSE IT PULLED OFF SO MANY GREAT SPORT YICTORIES IN THE WORLD OF BASEBALL AND THAT WAS GOOD ENOUGH FOR THE OVERWHELMING MAJORITY OF THE PEOPLE.

BASEBALL in those days was truly THE WORLD SERIES OF SPORTS, before the fractionalisation of sports and fractionalisation of television removed the magnetic quality of appreciation.

I've taken the few minutes of your time to explain why the sport fans of Montreal have put themselves in such an awkward world-wide position. Montreal can not be great when a city is divided against itself. The Sports World nor the Art World can not deliver something that rides above division, when the purpose of the division is to deprecate, deviate and alienate.

Montreal is paralyzed from within itself because of an inability to design, find and build a winning cultural-athletic formula that can over-ride the seething divisiveness between the two triads of: CANADIAN NATIONHOOD AND QUEBEC NATIONHOOD, CANADIAN AUTONOMY and QUEBEC AUTONOMY and QUEBEC SOVEREIGNTY and CANADIAN SOVEREIGNTY. This fight to the finish of clandestine, covert and overt fundamental differences is tearing apart the athletic and cultural scene of Montreal, and the more we try to cover it up, the more mistakes we make, affecting all other lifestyles and decisions.

Maybe Montreal's days of winning are over. Maybe the winnings of the 21st century are no longer to be athletic ones. Maybe professional sport spoiled itself and ruined so many other ancillary support systems, but it pains me to have to watch, hear and observe so many decisions and non-decisions that have not been thoroughly thought through.

Our objective should be to build the greatest good for the greatest number in the overwhelming majority of our workings, without forgetting the small numbers.

All of our thinking and projects should be dovetailed towards uniting all Montrealers, all Québécois and all Canadians for the objective of BRINGING BACK THE WORLD TO EXPO '67 50th anniversary to AGAIN MAKE EXPO THE GREATEST WORLD FAIR OF THE "21ST CENTURY" IN 2017. 2017 is our year on the WORLD CALENDAR. IF WE LET THIS GO BY, WE WILL HAVE DOOMED OURSELVES TO A LOSING CITY MADE UP OF A LOSING PEOPLE.

The greatest symbol that speaks LOUD AND CLEAR FOR THE PEOPLE OF MONTREAL IS THE BUCKMINSTER FULLER GEODESIC DOME. It is our Empire State Building, our Tour Eiffel and we continuously downplay it because it was A GIFT FROM THE AMERICAN PEOPLE.

Let me put it this way: Montreal and MONTREALERS are obsessed with a tyrannical wish to not be anything and everything American, which has almost become an incurable disease eating away at all of the good the city has to offer. Maurice Richard was #4 in the 1951-52 Parkie hockey cards. Of the 18 card players, 3 were French Canadian from Montreal, 2 English Canadian from Montreal and 1 English Canadian from Québec City. 5 from Saskatchewan, 3 Ontario, 2 Manitoba, 1 Alberta & 1 New Brunswick.

THE ART OF CANADIAN HOCKEY IN MONTREAL

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HAROLD GELTMAN..ERSKINE & AMERICAN...PUBLIC CONSULTATION...may 1,2007

RECOMMENDATION: AN ALTERNATIVE APPROACH

*Harold Geltman*

Change the name to the AMERICAN ART PAVILLION OF THE MONTREAL MUSEUM OF FINE ARTS. THAT IS THE ERSKINE & AMERICAN ART PAVILLION



- 1) Send out invitations to the 50 American States to come to Montreal one state per year for the next 50 years for the purposes of exhibiting the known and unknown artists of each of the 50 States,
- 2) Each State can bring its own curator and negotiate a reasonable and worthwhile rental fee with the Montreal museum of Fine Arts and city of montreali LONG-TERM DISCOUNT & GEODESIC DOME GIFT LINK.
- 3) The objective is to reciprocate and pay back the kindness given to Canadians when the Canadian boys found jobs in the American cities of New York, Chicago, Detroit and Boston for the 50 years of hockey before the other Canadian teams joined the expansion of the National Hockey League.
- 4) The objective is to reciprocate and pay back the time and space given to Canadian artists in the United States and more particularly the cultural artists of the likes of: André-Philippe Gagnon, Céline Dion, Cirque du Soleil and many others that have brought Canada greater Canadian World recognition because of the reception and openings given to Canadians in the United States.
- 5) The objective is to begin EXPO 2017, ten years before the gate opens in 2017 with the introduction of all kinds of offerings and experimental invitations in the MONTREAL EXPO 2017 QUADRANGLE: PARC JEAN DRAPEAU--STADE OLYMPIQUE JARDIN BOTABIQUE--VIEUX PORT & VIEUX MONTREAL--CANAL DE LACHINE & LAC ST. LOUIS .
- 6) THE ERSKINE & AMERICAN ART PAVILLION OF THE MONTREAL MUSEUM OF FINE ARTS would be a perfect example of how the island of Montreal would compliment the objectives of EXPO 2017 and vice versa.
- 7) With 9-10 years of experience prior to the opening of the EXPO 2017, it would set in motion a train of momentum around the World whereby Montreal would repair the damage of its LOGEXPO '67 by giving the World the opportunities to negotiate their own arrivals and stays in all kinds of imaginative ways and means.
- 8) The objective would be to repair the negligence given to the American people's role in the arrival of the geodesic dome which gave the STAMP OF APPROVAL for the Americans to come to Montreal in record numbers. The ERSKINE & AMERICAN ART PAVILLION would be a small way of saying THANK YOU.  
Do you remember the many photos hanging from the ceiling of the geodesic dome and how the people reacted to that form of art? America gave legitimacy to the POSTER GENERATION as legitimate ART.
- 9) With respect to the one year term for curators, the art coach of the American art teams. Another opportunity to say thank you for the jobs given to coaches: Rernard Geoffrion, Michel Bergeron, Jacques Lemaire, Michel Therrien, Alan Vigneault, Denis Savard, Claude Julien, Larry Robinson and the many many others that are to be mentioned and that have come from birth and for work in Québec.
- 10) A first step in repairing the damage when the Montrealers allowed themselves to be anti-americanized in their sending the Montreal Expos out of the city, while keeping the souvenir of the unilingual french plaque of Jackie Robinson. (verify if there is an english version of the plaque and if it was bilingual from the outset.)

What will happen to this brief, the idea and the suggestions? Will this be categorized as another IDEA FROM LE HAROLD DE LAVAL, ANOTHER IDEA FROM LE HAROLD DE LA RUE LOUISEVILLE DE LAVAL, and be given a PALINDROME ROND POINT TREATMENT OF "BEING SHOT DOWN," in the historical tradition of PIERRE LAVAL from France?

How many times has Montreal used and/or been used by this LAVAL escape route to boondoggle Harold Geltman and nood Montreal ideas? And this is only a partial explanation of the science fiction side of the Montreal establishment decision-making scheme.

MONTREAL IT'S TIME TO FACE THE MUSIC.

LA POLITESSE MONTREALAISE

*Harold Geltman*

Les Montrealais devront investir dans la politesse mondiale pour les prochaines 10 ans. Nous avons besoin de nous inventer un atmosphère de comportement qui permet toute la population de servir la cause de l'EXPO 2017 comme ceci sera notre propre maison.

Imaginer des concours de politesse; des événements de diplomatie; des JEUX DE COURTOISIE; beaucoup plus facile de faire la lutte pour faire étendre la politesse que de faire la guerre au rndesse.

Pourquoi voulons-nous faire un musée dans une église? Parcequ'ont ne saient pas quoi faire avec nos églises?

Pourquoi faut-il suivre la ligne de tradition de toutes les Musées du Monde?

Et si c'était l'an 2017; quel invitation ferons-nous à qui pour établir quel kiosque/pavillion dans cet église?

Faut-il attendre à l'an 2017 pour penser comme l'èee de l'EXPO?

On vient juste de réfléchir des années de 1967 et l'EXPO '67.

Je remercie toute les poulations qui ont contribués à faire revivre des bonnes mémoires. Quoi de mal de parler de ces bonnes souvenirs? La pratique va nous aider à faire mieux pour la prochaine fois et pour toutes les autres bons souvenirs.

ECOUTEZ-MOI BIEN

Nous sommes rendu au point des futurs estimations de la population en l'an 2050. On parle des RESPONSABILITES DES CLIMATOLOGIES pour l'an 2050. Il y a des investissements planifié pour l'an 2050.

La ville de Chicago vient juste de gagner la ville candidature des Etats-Unis pour les jeux Olympiques d'été de l'an 2016. Ceci, un an avant 2017 et ils travaillent déjà dans l'ambience de la compétition pour trouver leur place dans le calendrier mondiale de 2016.

Avez-vous un plan pour le MUSEE ERSKINE AMERICAN DE L'ART CANADIEN? Qui estimez-vous saura votre clientèle entre 2007-2017 et après?

Harold Geltman vous a présenté un plan pour 50 ans: 2007-2057. Les enfants au naissance en 2007 seront 10 ans en 2017 et 50 ans en 2057. Quel âge aurez-vous? Avez-vous des plans pour votre vie dans 10 ans et 50 ans?

On a des estimations de 9,000,000,000 de peuple sur la NAVETTE PLANETE TERRE en 2050. Est-ce que le peuple de Montréal a compris comment la ville a changé depuis 10 ans et 50 ans à cause du changement dans la quantité et qualité de la population mondiale?

Montréal a besoin de trouver des débouchés alternatifs. Si les Québécois voient le CHEMIN CANADIEN comme un cul desac et un sens unique et si les Canadiens voient le CHEMIN QUEBECOIS comme un cul de sac et un sens unique, pourriez-vous me dire comment nous allons faire du chemin ensemble avec ces attitudes confrontationnels?

Pensez-vous que je pose mal le problème?

Vous les journalistes, les observateurs, les commanditateurs au radio et la télévision, vous avez toutes des responsabilités dans cet domaine. Quel sorte de chemin pour vos voyages 2007-2017?

On se crée des milliers de nids de poules dans nos chemins et nos idées et nos attitudes en créants des milliers de nids de poules dans les chemins, idées et attitudes des autres.

NOS VOIRIES CULTURELLES ET INTELLECTUELLS NOUS COUTENT DES FORTUNES.

Les VOIRIES CULTURELLES ET INTELLECTUELLES SANS L'EXPO 2017 PEUT SE TRADUIRE EN CATASTROPHE MONDIALE. On n'échappera pas à cet désastre. Des bonnes espoires voyagent avec des bon travaux. AU TRAVAIL 2017.

COMPUTER INSTRUCTIONS

- 1) Verify all grammatical, typing, digital errors for further discussions.
- 2) This 4 page brief is self-protected from theft, loss, forgery, frames, identity theft, "shot downism", blackmail, shredding, plagiarism, accusations of mind control and any similar acts designed to thwart the delivery, workings and/or readings of such brief.
- 3) Anticipate & intercept the anti-Harold clique trying to boondogle the brief with parallel rumors of obfuscations and irrelevancies.
- 4) Anticipate & intercept the anti-American clique intervening to sabotage the ideas of the brief with their anti-Iraqi-anti-war interferences.
- 5) Harold Geltman is responsible for all errors of fact resulting from not having read the documents on file.
- 6) Anything else that should be brought to my attention on this matter?
- 7) WHO WILL NOT READ THIS BRIEF UNLESS YOU DELIVER IT DIRECTLY?

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