

When watching *JUSQU'AU COEUR* one could get the initial impression that the whole thing is haphazard and spontaneous and not thought out. One Toronto critic attacked it exactly on that level. If one is receptive to non-traditional, non-linear thinking, however, it suddenly dawns on him an hour or so after seeing the film, just how much thought and planning did go into it. One also needs to be slightly receptive to 'les problemes de Quebec et des quebecois.'

"When I'm making that overlong shot of Charlebois walking with the hippie/soldiers – soldier/hippies in that long corridor, to me this is the only way to express that the army or war is an overlong walk for nothing. I know that doing that will discourage a lot of people, because they're not used to that kind of shot. But I also know that many people won't ask themselves any questions if you cut sooner, or don't go over certain ways of seeing things."

"The wonderful thing about that scene was that it was shot at St. Paul l'Hermit. It's a factory for production of bombs and dynamite. All the bombs are in small shelters separated by these overlong corridors, so if there is an explosion in one, they can just close off a corridor. It was wonderful to have all those hippies in uniform, they are real hippies. Like the small scene with the homosexuals, they are real homosexuals. I asked my assistant to get me some real, authentic homosexuals, because if they really believe in what they're doing, they should show it. If you don't demand authenticity, if you compromise too often, the spirit of the crew begins to shrink. And don't forget, your first audience is your crew. If you can get into good communication with your crew you have won many people. The smallest crew on a normal dramatic film is about 9 or 12 people, this is quite an audience, you know. To have 12 people that are living the way you're living, that are feeling the same thing. Because if your cameraman isn't feeling what you're feeling, nothing is possible. You'll have a picture on the screen, most likely, but not a film."

"When I am directing a film – I hate that word *directing* – but when I *act* as a film director, my main concern when we're shooting is to see how everyone is moving around me. For example it's not the head of the camera I'm looking at, but the hands of the cameraman. If he has to

make a pan or zoom and his hand is going very smoothly, it's OK. If suddenly I feel that his hand is jerking or that he is forcing it, I cut immediately. And I don't make any mistakes on that. When we screen the rushes, we see that suddenly everything's getting stiff. Not only the camera, but the actors and everything. And I have a wonderful sound engineer. It's really fun to look at him because his head is bobbing away and his eyes are tightly shut and he's smiling like he's in a dream and then suddenly he opens his eyes and frowns and shakes his head no and his eyes dart around the room looking for a noise. When I see him acting like that, I cut!

"I'm supposed to be very violent on the set. I am, but in the sense that violence and tenderness are the same. Through understanding violence, we can come to tenderness."

ULTIMATUM was supposed to be a film on violence, and it came to be a film on love. ULTIMATUM is Jean-Pierre Lefebvre's latest feature. As yet, no release date is set. His production company, Cinak, owns the film outright, and he might handle the distribution himself, because he's tired of being screwed by distributors. (Cinak also produced Denys Arcand's *Une Maudit Gallette*, which Lefebvre thinks is the most important film to be made in Quebec during the last five years.)

"Shooting ULTIMATUM, I re-wrote the script entirely for the two actors, because it was the first time I was working with two very young actors (Francine Moran and Jean-René Ouellette) and I was afraid of them. I wasn't sure if the girl would like the boy and the boy would like the girl. But it worked out, it was fantastic."

"There are many non-commercial scenes in that film, but I love them. For example, there was an ordinary, every-day kind of scene where the couple have a meal. The idea was that there was something bad going on, that there was tension. I wanted complete silence, and it was supposed to come through the actions, the way you touch everything, the way you drink, the way you smoke, a little bit too fast, take a cigarette and crush it out too soon. I gave them the idea, and they said we know what you want. It was only supposed to be a twenty second shot. We shot the scene for

four minutes and it was so fantastic, that I don't want to cut it, and they don't want to cut it. They said if you cut that scene, we don't sign with you. So what more could I ask for, it's wonderful, they agreed, we all agree, and it happened, it was true, so why cut the film? That's what I'm after, those special privileged moments."

"When I made *LA CHAMBRE BLANCHE* (The House of Light) in 1969, I was accused of betraying myself by the critics. This film is a love film, it's a poem, it's a metaphysical film and it's not violent at all. All the critics knew I was a guy involved in the socio-political aspects of the Quebec situation, and they all said you just made a film that has no political implications. And that was true, but it was also completely false. Because I had come to the conclusion that people are so used to violence, that being non-violent with them is actually a way of being violent. The best way to aggress on people and to make them realize they're being aggressed on, is to be gentle with them."

"When people tell me that the cinema quebecois goes nowhere, I tell them they're wrong. We started making films in '63. We have now a large audience around the world, and that's true. Right now there is a week of Canadian cinema at Verona, in Italy, and there was a week in London and in Poitiers, France recently, and I have been invited to Paris to show the entirety of my work in September. There are a lot of things going on. And when people say we're going nowhere, I say, on the contrary what's happening to us has never happened to anyone else in the world. There is a danger that we think we're too good."

"I've coined a new word: film *living*, instead of film *making*."

"A need is fulfilled when you are making a film. And to those damn questions everyone asks: Are you making the film for yourself? Are you making the film for others? Are you making the film to make money? My only answer is: I'm making a film for the film. As I'm making a child for the child. Because a film, like a child, is a free being."



RESULTS OF IMPORTANT SURVEY JUST IN!

An exhausted survey among the owner and president of Quinn Laboratories, Mr. Findlay J. Quinn respectively, has just been digested by the computers, wheezing, hissing and zapockating.

The key question in sub-section 18C, namely #319 a, b, c, & d, ran as follows:

"What, in your unprejudiced opinion, is the overwhelming causative factor in the unprecedented success of your film laboratory; (a) because your people care more, (b) that your technological advances, both (b1) chemical and (b2) mechanical, have revolutionized film processing, (c) that your (c1) size and (c2) ultra-modern procedures have resulted in (c3) faster, (c4) more accurate customer servicing, and that, (d) if given half a chance, you will do even better?"

In a firm, clear and unequivocal gurgle, the computer printed out Mr. Quinn's retort:

"I like your style!"

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