

QUÉBEC

A General View

After close to six months of non-stop shooting in Québec, feature film production has come to what is known as the "seasonal halt". With sometimes four or more features shooting at the same time, you had to share some equipment with other productions and the labs were operating 24 hours a day to get the rushes back in time. Activities began back in early spring with director Denys Arcand (*On Est Au Coton*, Réjeanne Padovani) shooting *Gina* for Les Productions Carle-Lamy. That production put an end to close to 8 months of straight unemployment or intermittent work on commercials for the majority of members of Syndicat National du Cinéma. For the producers and directors it was after a long awaited OK from the all powerful CFDC that finally they were able to

project organised by the Conseil Québécois pour la Diffusion du Cinéma to investigate new alternatives to the established networks. This will be achieved through contact with cultural organisations outside of Montréal and also through programming of Québec films in commercial theatres rented by the Conseil. Covering 13 feature films (*Red*, *Le Grand Film Ordinaire*, *Montréal Blues*, *Tu Brûles Tu Brûles*, *L'Infonie Inachevée*, *On Engraisse Pas Les Cochons À L'Eau Claire*, Réjeanne Padovani, *La Mort D'Un Bûcheron*, *Les Maudits Sauvages*, *Guitare*, *La Conquête*, *Les Ordres*, *Bar Salon*) this agreement should make available to the public previously submerged with American films in dubbed versions and porno flicks that literally jam the circuits outside of Montréal.

For the beginning of the season, the distributors launched a good number of Québec films. Les Films Mutuels released two commercial features that were intended for large audiences, *Les Deux Pieds Dans La Même Bottine* by Pierre Rose and *La Pomme La Queue Et Les Pepins* by Claude Fournier (*Alien Thunder* is not yet released in Québec). Pierre David's distribution outfit was also responsible for marketing *Potterton*



finance another project. CFDC executives were busy planning and reorienting their form of action and trying to diversify their investments in the production of films for television, considered a more steady and viable market.

No major reshaping of the film production policy was made public by CFDC officials after that long period of introspection. Chances of restructure and venture in new sectors of film production are elusive but some concrete efforts were made in the distribution field. Among those, the CFDC is backing a



Production's *Child Under A Leaf* directed by George Bloomfield and starring Dyan Cannon and Donald Pilon and the highly acclaimed *Les Ordres* by Michel Brault, which was a complete success critically as well as in public response. Brault's film is in the best tradition of Québec films that gained international recognition because of their portrait of a situation through dramatic approach, and documentary style. Faroun Films was taking care of *Montreal Main* by young director Frank Vitale and *Valse À Trois ...* by Fernand Rivard. Société Nouvelle de Cinématographie released *Les Beaux Dimanches* by Richard Martin from a play by Marcel Dubé (Martin is a staff director at CBC and he directed *Finalemment ...* in the private sector in 1971). *Les Beaux Dimanches* is a Mojack Films production.

The distributors are now planning their future releases and their energy is going into making press books, posters and the traditional press releases. Cinépix, which did not show in the first part of the season, might well be the heavyweight of the





second with all three Carle-Lamy productions: *Gina* by Denys Arcand, *Pour Le Meilleur Ou Pour Le Pire* by Claude Jutra and *Tout Feu Tout Femme* by Gilles Richer. Les Films Mutuels will show with two Productions Mutuelles features: *Mustang* by Marcel Lefebvre and *Les Aventures D'Une Jeune Veuve* by Roger Fournier (like Richard Martin, he is working at the CBC and directed one feature in the private sector, *Pile Ou Face*, in 1971). Also ready for release are *La Gammick*, an NFB production directed by Jacques Godbout, and *Sweet Movie* by Dusan Makavejev, which was held up by the prosecution actress Carole Laure held against co-producers Mojack Films of Montréal, Vincent Malle Productions of Paris and Maran Films of Munich. The film should be released as soon as the judgement will be made public.

Action, a documentary on the October crisis by Robin Spry (*Prologue*) was released at the Cinémathèque Québécoise and should be programmed on television also. There is a follow-up to this film entitled *Reaction*. Both films were produced at the NFB and are distributed through their channels. *Guitare*, directed by Richard Lavoie, was screened at Le Festival du Cinéma Québécois organised by Le Conseil Québécois pour la Diffusion du Cinéma during Les Jeux du Québec in Valleyfield. Also shown in Valleyfield, *L'Ou'L*, an independent feature produced and directed by Jean Gagné and Serge Gagné; *Mistashipu* a documentary directed by Arthur Lamôthe for a series produced for CBC was programmed at various festivals and gained considerable attention for its significance and objectivity on the Indian problem.

Ciné-Capitale, a newly formed company, distributed *Y A Pas de Mal a Se Faire du Bien* a co-produced feature by French director Claude Mulot; and *René Simard au Japon* by Laurent Larouche, a documentary on the recent tour in Japan by young Québec singer René Simard. Along with *Child Under a Leaf*, the only other English language film to be released was *Why Rock the Boat?* by John Howe from a novel by William Weintraub and produced at the NFB. The film stars Stuart Gillard, Ken James and Toronto actress and model Tiiu Leek in the leading roles.

The following are in production in the Private Sector: Les Vautours, Pour Le Meilleur Ou Pour le Pire, La Tête de Normande St-Onge, Gina, La Piastre, Ti-Cul Tougas, Au Coeur du Monde Primitif, Pousse Mais Pousse Egal, Tout Feu Tout Femme, Superfrancofete.

Les Vautours

At press time, the only feature shooting in Québec in the Private Sector is *Les Vautours* directed by Jean-Claude Labrecque (*Les Smattes* and *La Nuit de la Poésie*, and Labrecque was also director of photography on numerous other features) from a script by Robert Gurik with collaboration from Jacques Jacob. Alain Dostie is director of photography (DOP on *Gina*, Réjeanne Padovani and *Pour le Meilleur ou Pour le Pire*) as well as operator on one camera while Labrecque manages between directing to operate the other Arriflex 35 BL. The film is entirely shot in black and white and will be printed on colour stock because the very end includes colour



stock shots from the civil funerals after the death of Premier Duplessis. The storyline is set in Québec City in 1959 where Mrs. Pelletier dies and leaves her son with very little besides ambition. He is 17 and receives condolences from relatives, neighbours, the undertaker, the parish priest and the politicians; everyone looking afflicted for the circumstances. *Les Vautours* describes the situation in Québec at the time and pictures the end of an era, dominated by two intricate powers: Duplessis in politics and the Church over the society.

Production: Les Films Jean-Claude Labrecque Inc. Producer: Louise Ranger. Assistant directors: Jacques Méthé and René Pothier. Sound: Serge Beauchemin. Set decorator: Normand Sarrazin. Cast: Gilbert Sicotte - Monique Mercure - Carmen Trembley - Amulette Garneau - Anne-Marie Provencher - Yolande Roy - Jean Mathieu - Guy L'Ecuyer - Rita Lafontaine - Denyse Proulx.

Pour Le Meilleur ou Pour Le Pire

Pascale Laverrière is editing *Pour le Meilleur ou Pour le Pire*, Claude Jutra's seventh feature. Jutra directed a script of his own for the second time (the first being *À Tout Prendre* in 1963) but it was somewhat a different situation for him having a budget one third of his previous venture, *Kamouraska*. But what he was not getting in cash-flow was compensated by a great freedom in action (he was playing a leading role as well as directing). It took nearly a year to convince the investors and to find a distributor that agreed with his proposals. The film was previously scheduled for a winter shooting in studio but was delayed after Michael Costom refused to distribute the film and to invest in the project. At that time, Société Nouvelle de Cinématographie had a deal with Les productions Carle-Lamy to distribute 4 features and this included *Gina* and *Pour le Meilleur ou Pour le Pire* which are now handled by Cinépix.

The shooting was completed within its budget and 7-week time schedule. The first four weeks were shot at Cinévision's studio in Montréal and the remaining three on various locations in the city. The film was shot in colour using the new Eastman 5247 negative for the interiors and black and white for the locations; everything is to be printed on colour stock



of course.

We follow a married couple living a typical bourgeois life but the script is looking at them with a cynical view. . . . He is working in an advertising business and she is a prototype of the modern housewife taking care of their one child in a fashionable highrise apartment. That particular day is stretched on a 15 year period, or maybe 15 years all seems to be a day long. . . . They get older, the furniture deteriorates, and by the end their daughter is an adolescent. One of the highlights is a very camp scene in the best genre of the American musicals of the 40's in which the Jutra/Miller couple dances to music in the style of the Astaire/Rogers performances with a nostalgic look at their past. But the words of the song they sing together reflects their hatred for each other . . .

Director of photography: Alain Dostie. Sound: Jacques Blain. With: Claude Jutra, Monique Miller, Pierre Dufresne and Monique Mercure playing cello in one scene. Music: Pierre F. Brault and J.S. Bach. Script: Monique Champagne.

La Tete de Normande St-Onge

There is no project scheduled for shooting this winter except for Gille Carle's next feature — **La Tête de Normande St-Onge** from a script by Carle and actress Carole Laure. Five days of shooting that required a fall setting are already in the can, but the other 35 days are postponed until sufficient backing is confirmed. Produced by Pierre Lamy for Les Productions Carle-Lamy the film received an approval from the CFDC. Roger Frappier (director of **L'Infonie Inachevée**) is assistant director and François Protat (DOP on **Les Ordres**) is director of photography.

The film centers around the character of Normande St-Onge (played by Carole Laure) living in the neighbourhood of the newly erected Place Radio-Canada on the East side of Montréal. She is working in a drugstore and, at times, modelling for a necrophiliac sculptor who lives in the same apartment building. It is a strange surrounding: the tenants are a lot of students mixed with older people who never left their cheap rented flats. Normande tries to bring her mother to live with her but she can't convince the direction of the asylum where she was interned on a wrong testimony.

Mustang

Marcel Lefebvre completed **Mustang**, his first feature produced by Pierre David for Les Productions Mutuelles. Described as an action film, it was shot during the Festival Western in St-Tite from September 6 to October 5. From a script by Lefebvre (no connection with Jean-Pierre) in collaboration with Gilles Gauthier and Jean Salvy the film stars Luce Guilbeault, Willie Lamôthe, Claude Blanchard, Albert Millaire, Nanette Workman, Jack Beaucholte, Muriel Millard, Andrée Pelletier, Catherine Blanche and Bobby Hachey. The CFDC invested for one third of the 300,000 dollar budget.

René Verzier: director of photography. Jean-Claude Labrecque: Second Unit DOP. Jean-Claude Lord (director of Les Colombes and Bingo) Production Consultant. Distribution and world sales are to be handled by Les Films Mutuels.

Gina

Denys Arcand is currently editing . . . refer to Issue No. 16 for details.



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La Piastre

Alain Chartrand shot **La Piastre** at Association Coopérative des Productions Audio-visuelles (ACPAV) and Yves Dion (editor on **Les Ordres**) is currently editing the 16mm feature to be blown up to 35mm for theatre release. The film stars Claude Gauthier (**Les Ordres**), Pierre Thériault (**Réjeanne Padovani**), Patricia Nolin, Paule Baillargeon (**Montréal Blues** and **Gina**), Michèle Magny (**La Chambre Blanche**), Han Masson and Rachel Cailher (**Les Maudits Sauvages**). The film is from a script from Chartrand and Diane Cailher and is a reflection on life in the upper middle class which lives in the suburbs of Montréal.

Sound: Claude Beaugrand. Director of photography: François Beauchemin. No distribution agreements are settled yet. Producer: Marc Daigle for ACPAV with the financial assistance of the CFDC.



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Ti-Cul Tougas

Marthe de la Chevrotière is currently editing Jean-Guy Noël's second feature entitled **Ti-Cul Tougas** and shot in a five-week period at Magdalene Islands and New Brunswick. As on **Tu Brûles, Tu Brûles**, Noël wrote his own script. The cast includes: Micheline Lanctôt (**La Vraie Nature de Bernadette** and **The Apprenticeship of Duddy Kravitz**) Suzanne Garceau (**Montréal Blues** and **Le Grand Film Ordinaire**) Claude Maher (**Montréal Blues**) and Gilbert Sicotte (**Les Vautours**). The film was accepted in the low budget category by the CFDC and Marc Daigle was producer for ACPAV.

Sound: Hugues Mignault. Director of photography: François Beauchemin. Shot in 16mm to be blown up to 35mm for commercial release.

Au Coeur du Monde Primitif

At Via Le Monde Canada, Daniel Bertolino completed a documentary entitled **Au Coeur du Monde Primitif**. The footage was originally edited for a series of 30 minute programs for the CBC and was broadcast on the French network. But Bertolino decided to re-edit the while thing for theatrical release and some scenes that were judged too hot for TV are added to this version. The film was shot travelling around the world with a small crew of three people including cameraman François Floquet. It describes the rituals and way of life of native tribes living in remote and untouched regions.

Pousse Mais Pousse Egal

Denys Héroux completed another comedy this time from a script by TV writer Marcel Gamache, entitled **Pousse Mais Pousse Egal**. Produced by Claude Héroux for Cinévidéo the film stars: Gilles Latulippe, Céline Lomez (Gina), Yves Létourneau (**Les Beaux Dimanches**), Huguette Oigny, Suzanne Langlois and Denis Drouin (O.K. Laliberté).

Yves Langlois completed editing and the film is presently at the mixing stage. A February/March release is foreseen; distribution will be handled by Ciné-Capitale.

Director of photography: Bernard Chentrier (Quelques Arpents de Neige). Sound: Patrick Rousseau.

Tout Feu Tout Femme

Gilles Richer (script writer on **Tiens Toi Bien Après les Oreilles à Papa** and **J'Ai Mon Voyage**) completed his first feature: a comedy entitled **Tout Feu Tout Femme**. It is a farce on firemen using a lot of special effects which required a lot of stunts performed by the Fournier Brothers. The cast includes: Andrée Boucher, Jean Lapointe (**Les Ordres** and O.K. Laliberté) Denis Drouin, Raymond Levesque, Marc Gélinas, Réal Béland, Gilles Pellerin, Guy L'Ecuyer and Louis de Santis. Executive producer: Luc Lamy. Director of photography: Paul Van Der Linden. Sound: Henri Blondeau. Assistant director: Alain Chartrand. Script: Nicole Hamman.

Superfrancofête

Richard Lavoie is editing a documentary he shot during the Super Francofête in Québec City this summer. The film is produced for L'Office du Film du Québec and will be distributed through their cinémathèque. Cameramen: François Gill (**Bar Salon**), Yves Maltais (**Guitare**) and Paul Vézina.

The following are in production at the NFB: Parti Pour le Gloire, La Vie Quotidienne, Abitibi/Baie James, La Fleur Aux Dents.

Parti Pour La Gloire

Clément Perron completed the shooting of **Parti Pour La Gloire**, shot in the Beauce region during August and September. The script is from Perron and the same team that worked on **Taureau** was lensing this one. Marc Beaudet: Producer.



Georges Dufaux: Director of photography. Jos Champagne: Sound recording. Pierre Lemelin is in charge of the editing. Music is composed by André Gagnon.

André Melançon (he played **Taureau**) is in one of the leading roles. The film is set at the time World War II started and recalls the action of the French majority that refused conscription and would not give their lives for a country they did not feel part of.

Abitibi/Baie James (working title)

Pierre Perrault supervised the enormous editing job on several hundred thousand feet of footage: the results of more than 2 years of intermittent shooting in "cinéma direct". Along with cameraman Bernard Gosselin, he travelled across the whole area of northern Québec recording hours of discussions with Indians and French people living in the region. Paul Larose is producer and maybe three features will come out of that project. Television as well as theatrical releases are foreseen.

La Fleur Aux Dents

Cinematographer Thomas Vámos is currently shooting **La Fleur Aux Dents** from a novel by Gilles Archambault. Claude Jutra and Lise Lasalle are cast as the main characters along with Michèle Rossignol, Ghislaine Paradis, Guy L'Ecuyer, Serge Thériault and a newcomer — Anne Plamondon.

Director of photography: Jean-Pierre Lachapelle. Sound recording: Martin Leclerc. Editing will be by Werner Nold and Music by Pierre F. Brault. Shot in 16mm to be blown up to 35mm. Producer is Marc Beaudet.

La Vie Quotidienne (working title)

Jacques Leduc (**Tendresse Ordinaire**) is shooting a "documentary/fiction" feature. Pierre Letarte is cinematographer. Because it follows various events, the long broken schedule may extend well over a year. Paul Larose is producing. More details later. . . . □

1. Gérard Poirier and Luce Guilbeault in "**Les Beaux Dimanches**"
2. Jean Duceppe and Gérard Poirier
3. Hélène Loiselle in "**Les Ordres**"
4. Dominique Michel in "**Les Aventures d'Une Jeune Veuve**"
5. Scene from "**Les Vautours**"
6. Monique Miller and Claude Jutra in "**Pour le Meilleur ou Pour le Pire**"
7. Marcel Sabourin, Marcel Lefebvre and Albert Millaire — "**Mustang**"
8. Gabriel Arcand, Céline Lomez, Paul Baillargeon and Carol Faucher on location for "**Gina**"
9. François Beauchemin, Patricia Nollin and Alain Chartrand on set for "**La Piastre**"
10. Micheline Lanctôt in "**Ti-Cul Tougas**"
11. The team for "**Parti Pour la Gloire**" — André Melançon and Clément Perron (from "**Taureau**")

by Pierre Latour