



• Pierre Casault, just a simple millionaire twice over

voice-over, the agent reports his investigations in a factual, journalistic style which allow the film to reveal to the audience the mechanisms of the Quebec lotteries.

With Jeremy, the imaginary loto-millionaire, and his friend Paolo (played by Gilbert Sicotte and Pierre Curzi), we delve further into the dreams and fears that attend becoming an instant millionaire. Michel Moreau uses this dramatization of documentary elements to highlight the paranoia – and megalomania – of people with money. After Jeremy's anxieties of being rich have been allayed, we find him and Paolo in Bacchanalian decadence in a Roman bath complete with champagne, food and servants. Yet Jeremy still asks Paolo if he is truly his friend or is it only because of the money.

The Jeremy and Paolo scenes take place against an original music score by Maxime Dubois, a young graduate of the Conservatoire de Musique de Québec, whose subtle, carnival-like melody is pleasing to the ear and appropriate to the film's theme, the fantasies and wishful dreams of the make-believe world.

Meanwhile, our secret agent, among

other findings, reports that in Quebec, \$800 million worth of loto tickets are sold each year, and that 92% of the population buys loto tickets on a regular basis.

Even if the film is partially funded by the Quebec government lottery corporation, Michel Moreau presents an even-handed view of money fever. At the end of the film, using the Brechtian device of having Jean-Guy Moreau impersonate Gilles Vigneault, Felix Leclerc and Montreal mayor Jean Drapeau in a sing-song commentary, the magical values we place on the almighty dollar are exposed.

Le Million tout-puissant concludes with a case-study of a Newfoundland man who won a million and then died within the year. By including this documentary footage, Moreau penetrates the difference between fact and daydreams.

Thoroughly amusing yet thoughtful, **Le Million** leaves the viewer with the serious thought that people need myths as a means... of living vicariously.

Nicolina Sindici •

Pierre Falardeau & Julien Poulin's

Elvis Gratton – Le King des kings

Generally panned by the Quebec media and, of course, ignored by the rest of Canada, **Elvis Gratton – Le King des kings** is, for that reason, all the more a brilliant feature-length parody on Quebec and Canadian culture by that extremely talented duo, Pierre Falardeau and Julien Poulin.

A garage-owner in a suburb south of Montreal, Robert Gratton (played to hysterical perfection by Julien Poulin) decides to enter an Elvis Presley-look-alike contest. He wins – plus a trip south to the Island of Santa Banana. And off he goes with his wife Linda (played with wit and charm by Denise Mercier)

and his Expo baseball tapes. Santa Banana is your average, only slightly exaggerated banana republic crawling with military observers. Upon his return, burnt to a crisp, Gratton serves up a truly Canadian Christmas party complete with German beer-garden, barbecue, and live band on a raft wearing Hawaiian shirts and grass skirts. (Canada is, after all, a multicultural country.) Needless to say Gratton is a practicing Catholic and wants his garage decorated with a first-rate Christmas manger – (you know, Jesus, Mary, Joseph and some cows). Elvis Gratton is no run-of-the-mill Québécois, and his Nativity pageant won't be ordinary either: the Holy Family, including the infant Jesus and the Wise Men, all have Elvis Presley faces. The laughter from the audience was so loud at this revelation that the theatre-manager rushed in fearing a riot.

Most critics picked up on the flawed construction of the film. Falardeau makes no excuses for this, nor does he try to hide it. He simply took pieces of tape and spliced the two previously-made 30-minute segments together for an instant feature. "What do you expect" asks Falardeau, "with a less than half-a-million dollars and a shooting schedule of 22 days?"

The first segment of **Elvis Gratton – Le King des kings** entitled simply **Elvis Gratton** won the Grand Prize at the 1982 Lille Festival in France and Best Short-Feature at the Festivals of Festivals in Toronto the same year. Falardeau wanted to make a feature, but with cash-flow problems had to think shoestring-creative. The solution? Shoot the final segment (the swimming pool segment and Nativity scene) and add it to the first two portions. The result? A first-rate, flawed, but subversive stroke of high comedy.

Neil Wilson •

Elvis Gratton – Le King des Kings d./sc. Elvis Falardeau, Elvis Poulin p. Elvis Payeur eds. Elvis Falardeau, Elvis Poulin sd.eds. Elvis Falardeau, Elvis Poulin, Elvis Leroux p.man. Elvis Payeur, Elvis Richard d.o.p. Elvis Dostie art d. Elvis Lord, Elvis Laplante sd. Elvis Beauchemin, Elvis Auger 1st ad. Elvis Pothier, Elvis W. Benoit 2nd ad. Elvis Didelot asst.cam. Elvis Jobin boom Elvis Charron, Elvis Chartrand cont. Elvis Régent, Elvis Lachapelle cont.trainee Elvis Fayas propsmen Elvis Huysmans, Elvis Forest, Elvis Ducas, Elvis Lavoie, Elvis Baril, Elvis Chaput, Elvis Singher. Set dec.trainees Elvis Corbo, Elvis Gosselin, Elvis Méthé make-up Elvis Trépanier, Elvis Migneault asst.make-up Elvis Lapierre cost.des. Elvis Prigent, Elvis Sauriol, Elvis Laplante dressers Elvis Guernon, Elvis Harel, Elvis Carter key grips Elvis Paquet, Elvis Chrétien, Elvis Berrie grips Elvis Amyot, Elvis Courteau, Elvis Guillard, Elvis Hassib, Elvis Mayot best boy Elvis Lépine gaffers Elvis Arsenau, Elvis Lafleur stills Elvis Valiquet, Elvis Boucher, Elvis Charlebois p.coord. Elvis Hilaréguy, Elvis Castellino p.admin. Elvis Maltais, Elvis Darveau p.acct. Elvis Lizé-Pothier unit man. Claude Cartier asst.unit man. Elvis Martineau, Elvis Vincent p.assts. Elvis Décarie, Elvis Boulianne, Elvis Guillard, Elvis Pellerin labs & studios Bellevue Pathé Québec (1972) Inc., Negbec Inc., Dusson Synkro mixers Elvis Charron, Elvis Blondeau titles Elvis Eykel, Elvis Laroche opticals Film Opticals (Québec) Ltée songs "Teddy Bear" (Glady's music), Aaron King: "Love me tender" (Elvis Presley music), Aaron King: "Memphis Tennessee" (arc music), Aaron King: "Clawdy Miss Clawdy" (arc music), Aaron King: "That's the touch of a king", "Let's go on move", composed by Aaron King: mus. Elvis Picotte, Elvis Plouffe, Elvis Lavigne, Elvis Ménard voice Monique King sd.studio Jean Sauvageau, tnx. L'Office National du Film du Canada, Le Conseil Québécois des Arts du Canada, L'Administration de l'Aéroport Mirabel, L'Administration de Doanes Canada, Le Salon de Coiffure "Interbeauté", Les Fourrures Grizzly, Le Club des Raquettes, La Discothèque Célébrités, CKAC, CJMS, Carl Valiquet, Le Collège Jean-de-la-Mennais, La Fanfare "La Brigade de Terrebonne", Foyer Universel Inc., Les Vins Angrès p.c. L'Association Coopérative de Productions Audio-Visuelles. With the financial participation of: La Société Générale du Cinéma du Québec, Téléfilm Canada, La Société Radio-Québec, La Société Radio-Canada, Bellevue Pathé Québec (1972) Inc., Provilims Inc., l.p. Bob Gratton, Elvis Poulin, Linda Gratton, Elvis Mercier, Elvis Dufour, Elvis Falardeau, Elvis Fortin, Elvis Girard, the Elvis Beaudoin brothers-in-law, Elvis Regimbald, Elvis Blais, Elvis Houle, Elvis Burette, Elvis Bédard et Elvis Smith, Elvis Allaire, Elvis Simard, Elvis Lalumière, Elvis Auclair, Elvis Tremblay, Elvis McDuff, Elvis Wong, Elvis Lai, Elvis Tord, Elvis Pothier, Elvis Pouplot, Elvis Defruscia, Elvis Poitras, Elvis Duburre, Elvis Gadri Dualo, Elvis Marcellin, Messrs. Elvis Rodriguez, father and son, Elvis Barbe, Elvis Fortin, Elvis Bédard, Elvis Voizard, Elvis Alvaro, Elvis Bouchard, Elvis Morin, Elvis Lapointe, Elvis Chen, Elvis Rathbone, Elvis Venne, Elvis Boyer, Elvis Legault, Elvis O'Hara, Elvis Régnier.

• Pop hero Elvis Gratton brilliantly portrayed by Julien Poulin

