

# The individualistic drive of Danièle Suissa

A Cinema Canada interview  
by Connie Tadros



**D**anièle J. Suissa is a deliberate person. In her filmmaking, her work for television and theatre, in the creation and administration of her own company, she has moved ahead with determination and patience, building a career for which she holds herself, alone, responsible.

Suissa came to Canada to visit in April 1968, drawn by her parents who had visited Expo the previous year and decided to settle in Montreal. Born in Morocco, brought up in Paris where she worked with such directors as Hossein, Astruc and Allegret, having studied in New York and worked in Los Angeles, she commissioned a study of the Canadian film industry that fall to see whether Canada was the place she should come to live and work. The result was the creation of Production DJS Montreal Films International Ltd.; Suissa arrived with her own company, a film project written with Anais Nin based on Nin's book *Une espionne dans la maison de l'amour* and starring Jeanne Moreau. Her welcome to Canada was the refusal of the Canadian Film Development Corporation to consider the coproduction.

In the following years, she shot industrial films and commercials. She has directed at least two plays a year since 1972. Her work for television began at the CBC in 1974 with *Summer Mornings* and, by the early '80s, included six episodes of the *Judge* series and *Kate Morris, Vice-President*. By 1981 she had reincorporated, this time founding 3 Thèmes Inc. to reflect her work in the three media. She went on to produce and direct two feature-length television specials, part of her project *De l'amour et du théâtre: Divine Sarah and Évangéline Deusse*.

As president of the producers' association in Quebec in 1983-84, Suissa opened up the association to television and organizing the successful two-day conference on financing and coproduction which took place during the 1984 World Film Festival. Now, as vice-president of the Academy of Canadian Cinema and Television, she is working to recruit Québécois members in sufficient numbers that the ACCT may truly claim national, as opposed to primarily Toronto, status.

On Sept. 26, her first theatrical feature film, *The Morning Man*, will be released in both English and French in Montreal. The film is based on the true story of Robert Ménard, a convicted bank-robber and escaped convict who, after having proven to himself that he could go straight, hosting a radio talk-show as "morning man" for many months, turned himself in to serve another 30 months in prison before public pressure led to his release.

Suissa worked indefatigably to render the psychological truth she found in this story – the strength of the individual and his capacity to challenge himself. As a woman who produces and directs, and an individual who entered the Canadian film industry from abroad, Suissa knows the determination it takes to make one's way alone, fueled by ability and pride in one's work.

photos: Lois Siegel



**Cinema Canada:** *The Morning Man* was a first feature film, both for you and S.D.A. How did the project begin?

**Danièle Suissa:** The project started with Gaston Cousineau who owned the rights. He had read the story in the newspapers some years ago and he got in touch with convict-turned-radio-announcer Robert Ménard and told him he wanted to do a film based on his life. Ménard told him that he had already been approached by a writer from Toronto, Clark Wallace, and that Clark was already writing a story about him and maybe they should get together, which they did. They went to Telefilm Canada, got their money and wrote a screenplay.

In the meantime, Gaston closed his production company in Quebec City and came to Montreal where, after working with Pierre Lamy, he became directeur-général of the APFQ (Association des producteurs de films du Québec) while I was president. We became friendly and then one day he said to me: "I have a story and I'm convinced that you should be the one to do it because I don't want to do it with a 'cops-and-robbers' approach; I would like to do it with emotion - what this guy feels and all that. So he gave me the script to read.

Gaston had already talked to Filmline about it, and Filmline agreed that I should do it. I proposed to Filmline that we do a co-production because I have a pool of investors who had already invested in *Divine Sarah* and *Évangéline Deusse* and who were ready to go on with me. And then the hassles started. It was months and months because Filmline had other projects and, in the meantime, I got so enthusiastic over this one that I stopped everything else. But, whenever they were not moving forward, I was stalled. So I got impatient with that and finally I suggested to Gaston that 3 Thèmes develop the whole project. Then Telefilm Canada insisted I had to have another producer because I was going to direct and they felt 3 Thèmes could not be both director and producer.

**Cinema Canada:** *Despite your track record?*

**Danièle Suissa:** Yes. Telefilm Canada is a wonderful institution and they have helped *The Morning Man* very much but I am still very angry at André Picard for insisting that I could not both produce and direct, especially since, of course, I was going to hire a line producer and we ended up hiring Monique Messier whom I had approached.

**Cinema Canada:** *How do you understand Telefilm's reluctance to let you do it? They had already invested in Divine Sarah...*

**Danièle Suissa:** Yes, I asked all those questions and Picard kept saying it was another type of budget and it was another type of work...I'm still very upset at him. Not that I did not have advantages with S.D.A. It's been a wonderful relationship but, in the process, I have lost a lot. I lost a lot of control over my film after 19 months. I was the one who got Telefilm Canada's money, the Société générale, the pre-sale to the CBC, part of the private investors and then S.D.A. came in, and, I admit, to bring one element that was strongly missing which was the balance of the



private money. But in exchange for that, they really wanted a lot financially and also image-wise. They've been wonderful all through the shoot, they let me be completely in control of the film so it is really my film. I am still officially a producer of the film, but there were little stupidities like insisting that the credits say "S.D.A. in association with 3 Thèmes presents" while I think it is "3 Thèmes in association with S.D.A." or "S.D.A. and 3 Thèmes"...The kinds of things that at first upset you and then you say, well, my film is more important. But I do hope Telefilm Canada is not going to do that to me each time, because I want to continue to produce. This time I was lucky. S.D.A. are wonderful people because they know their ability businesswise but they also know that they have no experience and, except for Gaston who has an inclination for the story, they do not have any creative tradition or expertise. They were wonderful because they didn't pretend they had any. But if Telefilm forces me to go again with another producer who doesn't behave like that, why should I put in all the effort of developing a film if afterwards I lose the creative control? I fight so hard to pay the rent and keep a company open and all of this to keep control.

**Cinema Canada:** *But if Telefilm's argument was that the budget was larger, it was a feature and you hadn't done one before, why was S.D.A. acceptable? S.D.A. hadn't dealt with those budgets or done features either.*

**Danièle Suissa:** Well, because S.D.A. was a bigger company and they are better administrative people, Picard has great respect for François Champagne but they also insisted that they hire Monique Messier. I can't blame Telefilm Canada for being very protective of the money they are putting in. It belongs to all of us, that money, and they should be very protective. But on the other hand, we have seen them make so many mis-

takes and, as you say, I had a track record. *Divine Sarah* and *Évangéline Deusse* were delivered on time, on budget, with more production values even than the budget allowed for because I did not spend my contingencies on these productions. We used the contingencies at the very end to improve the product, add more music and make beautiful posters and pamphlets. So it's not as if I had run out of money before.

**Cinema Canada:** *Your career has always been very deliberate. From the study that you had done to see whether you should come to Canada, to the work you've done for television. It's all very efficient, very "together." So feeling somehow compromised in the control of your biggest project must have been very difficult. Do you see those compromises on the screen?*

**Danièle Suissa:** Yes. I compromised in the sense that because of the way it was all set up and because all the difficulties with Telefilm delayed the process, I did not get either the rehearsal time I had asked for or the pre-production time I wanted. And I am a director who does a lot of homework. But it is worthless to do the homework unless after you've done it you have the time to share it with the people who are going to work on the film. Bruno Doyon, my young lead, needed more preparation than he had. I know, he has the talent and he could have gone much further in the direction I wanted to take *The Morning Man* which was really seeing the tearing, the conflict inside Robert Ménard. Robert Ménard is a fascinating character. He's a man I love and respect very much because he has this sense of individual pride which, unfortunately, is something that the world is losing. I also have this sense of individual pride and have a great respect for people who have it and I wanted to convey this in the film. For me, the film was more the story of three individuals: Ménard, the

doctor and the cop who had the courage to act by their own feelings and standards even if society was expecting different things from them. And I had done a lot of homework both in the writing of the script and the preparation of all the scenes. I feel I have not put that as much in the film and my lead did not go as far as I would have liked, but you can't ask a 24-year-old actor to carry a role of this magnitude with everything on his shoulders in a 25-day shooting schedule with three days of rehearsal.

**Cinema Canada:** *That's all you had?*

**Danièle Suissa:** That's all I had. We shot *The Morning Man* in 25 days, with three days of rehearsal. Which we couldn't even call rehearsal because of ACTRA rules. They were called "readings." So, in that sense...

**Cinema Canada:** *How were you able to help him prepare?*

**Danièle Suissa:** We spent evenings, and mornings and all the time we had together but we also only had four weeks altogether...

**Cinema Canada:** *Had he ever done film work before?*

**Danièle Suissa:** No. He had done two plays with me at the Rideau Vert. His first step on the stage was in one of my plays and then he did a couple of television soaps - *Les Moineaux et les Pions*, for Télé Métropole - and others but he soon realised that this was not the type of career he wanted. He decided to go to Los Angeles to learn English because he wants an international career.

**Cinema Canada:** *Is Robert Ménard as good-looking as Doyon?*

**Danièle Suissa:** Not quite, but Robert is a good-looking man: tall, slim; he's got natural elegance. His face is a bit rougher than Bruno's but what Bruno has on his face, Ménard has in his body.



That elegance of mind gives him a harmonious behavior and I felt that though Bruno was plastically almost too handsome, it would have been a complete mistake to choose an actor who would have had the street-boy look because that's not what Robert Ménard is.

I would have liked to go a bit further with Bruno into the psychological elegance and not only the physical elegance because I feel that we could have gone much further but it meant the actors would have had to undress emotionally more on the set and unfortunately as I said before, we did not have the time to do that. I had 42 locations and we shot in November/December. I'm not looking for excuses because I still think I got very close to what I wanted to do with it. I know we all had what it took to do it. But that's my sadness. I still think we made a good film.

You said something earlier that was very interesting because it is true. I have made a very deliberate career plan. Years ago when I was in Hollywood in '63 I was offered a seven-year contract by a major studio as a writer and I turned it down which they couldn't believe! A little French girl, 22-years-old, turning down a seven-year contract with a studio. But I didn't want to become just a pawn or a writer. I have always been very much my own person and I wanted to make a career over time. I wanted to have the career, not have a success. Now I am 46 years-old and I think it's wonderful that I did my first feature film now because I have the maturity. If my film is at all successful I think I will be able to overcome that success and continue to just do my job and enjoy this wisdom. I have been very thorough in my learning, in learning technically, humanly.

I was very lucky to be born and trained in Europe where they teach you to be patient and build a career – at least they did in my time. I think young people now, even in Europe are getting also more impatient. I first said I wanted to be a director when my father refused to let me study architecture; all of a sudden I realised that there was very little difference between an architect and a director – both were about building except the material was different. I met an actor from the Comédie Française to whom I went to seek advice and he said: "Learn, live, suffer, love and maybe when you are 30, 32, you'll be a director and, in the meantime, read as much as you can, go to the Conservatoire, study to be an actress in order to know what an actor feels on the stage, and work as an assistant to as many people as you can. Learn, learn, learn"... This is exactly what I did and I wish I could convey that to the North American kids that I see when I am invited to speak.

You see, *The Morning Man* was done under great pressure, but I had fun. I had 25 days of fun because every time there was a problem I had a solution either because I had experienced something like that on stage or in one of the 200-some commercials I directed. I always had a solution at hand. And I had a very good crew and I know how to lean on my crew, and when they should lean on me. It is a wonderful feeling...

**Cinema Canada:** *How difficult is it to balance the requirements and the timing of the career that you had in the theatre, for instance, and then TV and*

*film? Already in the film experience you say you didn't have enough time. In theatre you have considerably more.*

**Danièle Suissa:** In theatre, you have repetition of the performances. You also have the fact that an actor can steal your show from you and gradually move it away from what you were trying to do. Whereas on film, once you've said: that's it, that's the one, print it, it will stay like that forever. But it's three intertwining media. I don't think you can separate them and I wish more directors shared that experience in working in the three media because I definitely think that what you learn from one is an enormous advantage for the others. But you have different advantages in each. Nothing can replace a close-up. I love actors and I love to work with actors because first and foremost I think I am a storyteller. I want to entertain, I make my work, whether it's stage or film, first and foremost for the audience. I like to tell them a story and you can only do that if you have good actors. Sometimes in the theatre I get frustrated because when I am standing on stage, very close to my actors, I see all these fabulous layers and I know the audience will not see them because they can't get into the actors' eyes. But on the other hand, you have all the time in the world in the theatre to prepare, rehearse and this is really what I had hoped to do with *The Morning Man*. At one time when we were studying the budget with Filmline, I said to them: "I'll trade all the Winnebagos that you usually put on these films for a week of rehearsal. Put all the money that you put on all the starlike look and give it to me to pay the actors for one week of rehearsal and after that I promise you nobody will care whether they have a Winnebago or not because there will be such a team of characters and not actors." But I didn't really get preparation time...

**Cinema Canada:** *It strikes me, given the story of The Morning Man, that another logical choice for Gaston would have been to take it to a documentary filmmaker. This is a true story which you render. Did the documentary aspect play into it at all?*

**Danièle Suissa:** No. I have never done any documentary work. My background is drama and it's funny that you bring up this word because I was going to talk to you about the documentary aspect of filmmaking in Canada. There are two elements that prevent Canadian filmmakers – and I include the technicians when I say Canadian filmmakers – from being storytellers. One is that the tradition of basic culture in North America is very different than the one in Europe. Even inside the family nucleus you do not get that curiosity about literature and art that you have in Europe. The people in this country had to fight to settle it and they lost the tradition of culture. It's absolutely normal. They had to fight to survive first, and the tradition continued in that sense of fighting for survival. Then it was fighting for success and then for material well-being, which all comes down from the first need to survive. Second, the schools, as we all know, are becoming dramatically void of any interest. There is very little sensitivity to the dramatic form of storytelling, to music, to painting.

There are very few technicians in this

country to whom I can say, maybe for this film, I want to work more like Monet or to use a Brahms feeling...I'm not an intellectual. I'm a storyteller, but I need those elements to tell a story.

I'll give you an example of a dolly pusher. A dolly pusher is going to just push the dolly to a count in Canada. He will turn to the d.o.p. and say: how many counts do you want? The dolly pusher I would like to see in dramatic filmmaking would push the dolly to the rhythm of the emotion the actor is trying to portray because those things have to combine. And he should be able to hear those words and move to the rhythm of those words. But it doesn't happen like that. I hear all sorts of rumours about creating schools. I would love to share the responsibility of creating a department that will teach people who want to work in film the virtue of drama, of storytelling, of acting, of music and how all that has to intertwine.

The tradition most of them come from is documentary, the image is always first. Now I love images and I think I have showed that in *The Morning Man*. I did *The Morning Man* with a video assist and I personally framed each shot. So, I'm fascinated by picture but I'm also fascinated by the sound of the story, by the music of the story, by the sound of the emotions and sometimes I look at my crew and I see that it floats way above their heads, and I say, I wish I could share that with them, they are missing so much.

**Cinema Canada:** *How does one communicate this feeling of enthusiasm, responsibility and creativity? There have been moments where filmmakers, as a body, were able to express themselves as a group and there was something happening...I think of the early '70s.*

**Danièle Suissa:** It's coming. People like Robert Ménard, not my Robert Ménard, but Robert Ménard the filmmaker is loved by his crew and I know he can stir a lot of enthusiasm. I think Yves Simoneau does also. I do too in many ways. And with me it's very strange because the people who work with me either hate me or love me. There is no one who can stay indifferent around me because I am a perfectionist, an enthusiastic person. I want to go to the end of things and consider my role to be a motivator. I have to motivate people to give the best of their talent. So when I find people who understand that I'm motivating them to go further and further, we become wonderful friends. This is what has happened with (d.o.p.) René Verzier on this picture. He is so proud of this picture. When somebody first suggested René Verzier, I said, I love René. He's a friend, we're both born in Morocco, we have all sorts of mutual things but he goes too fast. He doesn't care, he is a butcher...because that's what I had seen him do on commercials. But we sat down together and I told him: "René, I have put so much love into this film. I wrote a card for each scene with all the motivations, describing what we are trying to achieve out of each scene and for each character. I did not do all that to work with somebody who is going to put the lights here, lights there and go, go, go, and do it. I want beautiful photography." And he said: "That's all I've been dreaming of. I

want somebody to ask me for that and to know exactly what they want. And if you know exactly what you want, I'm going to give it to you." And he did. He was so excited. And our relationship grew and grew through the film because each night at rushes I was happy. I was getting what I dreamt of and he was proud of his work. And that is a wonderful feeling to sit down with somebody who is proud of what he has done. It's fantastic. But other people that I push like that do not understand and they take it as a criticism. And then they start bucking and not liking me and they start having big problems.

**Cinema Canada:** *When I see the kinds of projects 3 Thèmes has been involved in, especially De l'amour et du théâtre... it's very clear that you are doing projects that are culturally important. Yet, because you produce yourself, you are very aware of the market and the language in which you do them and the audience for which you gauge them. Can you tell me a bit about that?*

**Danièle Suissa:** I do my cultural work, my quality work for those who can appreciate and love it. And I am convinced, unlike the distributors, that there are more of those people than we think. I want to reach different layers of people for different reasons. But each time I want to give these people quality of image, quality of emotion, quality of feelings. One of the reasons I'm sorry we did not go as far as I wanted with *The Morning Man* is because when I first read the script, I said to myself: this is the answer to *Dog Day Afternoon* I have been waiting for for so long. Because when I went to see *Dog Day Afternoon*, which is such a beautifully made and beautifully performed film, I sat in the theatre and said to myself, 'God, we have such responsibility as filmmakers.' Because if I was 17 years-old and saw this guy becoming a star on all the television networks in America in two hours because he's holding eight people hostage in a bank and he's hurting them, I would want the same stardom and I would probably go into a bank and try to hurt people. All you had at the end of *Dog Day Afternoon* was a little line saying the man spent 14 years in prison. I am conscious of the effect of our acts on our society. And with *The Morning Man*, I wanted to show young people that you could also be a hero on the other side.

I think that for my work – like *Divine Sarah* and *Évangéline* – to reach a greater number of people, I have to reach them first through other vehicles. Vehicles like *The Morning Man*. I know I could write 70 per cent of the reviews I am going to have with this film. I know that I'm going to be accused of making a commercial film, and making an emotional film. Yes, I did, and I did it on purpose. I did it to entertain. I did it to entertain in a way that was not degrading and I think that already by achieving entertainment without degrading people's sense of themselves is accomplishing a lot of what I wanted to do. I told the story in English because it's going to be heard by more people.

**Cinema Canada:** *Have you got a French version as well?*



**Danièle Suissa:** Yes. They are both finished and it will open in both versions on the same day.

**Cinema Canada:** *How do you find it works in French?*

**Danièle Suissa:** Beautifully. I am very proud of the French adaptation. I worked very hard on it with Vincent David so that it would be as close as an original version. Therefore I personally directed all the actors during the French dub as a performance and not as a reading. Bruno dubbed himself, and we asked Kelly Ricard to dub Kerrie Keane. And I think it was a brilliant stroke because Kelly is so Saxon in her thinking process and because she is a fabulous actress her thinking process is obvious on the screen. So it was very difficult when we tried to put a French temperament, a French voice and a French rhythm behind this girl. Kelly with her beautiful French which has a slight accent but her Saxon thinking process fits into Kerrie in a fabulous way. Even I caught myself at times watching it – especially the scenes between Bruno and Kerrie because he had dubbed himself and could find all the emotions he had during the shoot – thinking that it was an original version. I am very happy about the French version.

**Cinema Canada:** *There is always the problem of the nature of Canadian culture. The culture of France is large, it's grounded, it reaches out, it instructs people. Canadian culture has always been something that governments have wanted to protect. I wonder if the cultural maturity that you were talking about in Europe is not something which can sustain contact with other cultures more easily than ours.*

**Danièle Suissa:** I don't know. To me, culture is more universal. I've travelled a lot, I've lived in many countries. I myself am a mixture of many origins – family from Morocco, from Spain, from France and I'm a mixture of all sorts of cultures, and I feel that there are two different things. There is the "patrimoine" that every country must retain and it's beautiful. But there is also a sense of international culture – just culture for the sake of culture. I hope I'm

as interested in American literature and Spanish literature as I am interested in French literature and, loving music, that I'm as interested in the German composers as I am in the French and Italian composers. It's just a matter of my own *richesse* and I feel that for people who are in entertainment, in the cultural industries, it is almost a duty to be widely knowledgeable.

You know, I had a funny experience. I did an industrial film some years ago for a company that was making prefab houses and we shot the pictures and then added the narration in French and in English. Then, they told me they wanted to send the thing to Brazil (it was cardboard houses for emergencies) and I speak Portuguese, so I ordered a Portuguese version from a translator and overlooked the recording of the Portuguese version. Then they asked me for a Spanish version. And I spoke Spanish before I spoke French because my grandmother is Spanish, so again I directed the narrator who did the Spanish version. And they finally came to me and said: We want to try our product in Russia, could we have a Russian version? So there I laughed and I said: that's where I stop. But it's not true, because I cannot stop. So, the translation company who had done the Spanish and Portuguese did the Russian version and I called CBC International and got a gentleman who could do the narration in Russian and we went into the studio. And of course he had specific lines to say on specific pictures. We had asked the translator to copy the footage exactly to the sentence. And all of a sudden I pushed a button and I said to the man: what did you say just now? And he said the last line in Russian again. I said: no, I don't understand your language but tell me in English or in French what you just said. And he told me and I said: that's what I thought. You are a scene ahead, this is your next line. And my mixer who had mixed all the other versions looked at me and said: don't tell me you speak Russian too? And I said no, but my guts told me it was not the right sentence because of his emotions. Because of the emotion he put under the line I knew it was not the right moment. And that's what I am talking about when I say entertainment, culture and cinema is an international thing.

You should be able to turn off the sound in a drama, and still retain 70 per cent of the emotion through all the layers of the subtext and the way the story is told. So, if you have knowledge of a more international culture, there are going to be things in your framing, in your display, in your understanding, in the melody of your images that are going to appeal to more than one nation, more than one culture.

**Cinema Canada:** *You've often worked with women producers: Maxine Samuels in the beginning, Anne Frank, Monique Messier, Yvette Brind'Amour, Monique Leyrac. When you talk about being able to render something without hurting people, without damaging, without offending their dignity, is there something in the ability of women today to work together which is qualitatively different than what would have been possible 15 years ago? And is this a preference on your part?*

**Danièle Suissa:** It is not an intellectual preference. I'm not a militant, and I don't say I don't like to work with men, it's not true. Unfortunately, I always end up not liking to work with certain individuals who end up to be men and I end up enjoying working with certain individuals who end up being women. And that's what the selection has been. The individual. Then it became so obvious that the individuals were more and more women. I find that, first of all – and Monique Leyrac and Yvette Brind'Amour are very good examples. We don't get distracted when we work together. If we sit down to do a job, by the end of the hour or two hours we set aside to do that job, that job is done. I find that very often with my male partners, we start something and then we jump on to something else and then they say: this one will do that part, and they have a great tendency to farm out what they were supposed to do. Whereas with women, if it's got to be done, it's going to be done and that's it. *Fini.* Over. Monique Leyrac is a fabulous example. Monique is so demanding on herself and I love her and I respect her for that. It's so fantastic. And I hate people who are self-indulgent. I keep scolding myself all the time. I feel that I never work enough. I'm always demanding more and more of myself.

Also, there is the courage to have your own opinion. I feel I have met more women who had that courage of conviction. That's what Brind'Amour has. Brind'Amour discovered Antonine Maillet, discovered Michel Tremblay, discovered Geneviève Bujold, discovered hundreds of actors and directors and writers in this country because she never waited for somebody else to approve. She was always the one who started people. She trusted her own judgement and took the risk of being mistaken. And she was many times. Whereas I find a lot of men are afraid to make a mistake and to be misjudged afterwards; they will not take the chance of discovering people or doing new things. More often they will go with what is trendy or what has already happened.

**Cinema Canada:** *What about the responsibility of the filmmaker towards the community in which she is? You've been extremely active and positive in the APFQ and now in the Academy of Canadian Cinema & TV and it obviously takes a lot of your time. What is your perception of one's responsibility, where does that come from?*

**Danièle Suissa:** Well, it comes from my philosophy of the individual. The work I do for the collectivity I really do for the individual. I want my work to reach excellence and if I can contribute with my efforts for the industry to reach excellence, it will be my pride. And I don't do it out of socialistic compassion, I do out of individualistic drive. I think people as individuals have given up too much. And that's why we live in a world where everything is wishy-washy. Every time I fight at the APFQ, the end-result will serve the whole industry but the premise of my fight is a strong belief that something was right or wrong and an effort to correct something that can be corrected.

If we had a bit more pride in what we do I think a lot of us would do much more. I have directed 250 commercials. I hear a lot of my peers saying I'm doing it for the money. I was proud to do commercials. I think it has taught me a lot. I think it is a wonderful medium, a wonderful school. And I also like to help some one who has manufactured a product, be proud of that product, and create a proud image of what he/she has, I hope, proudly manufactured. It kills me when I see gas stations have to sell hamburgers and hamburgers have to sell you a refill in your car. It's almost as if they were not proud enough of the quality of their hamburger so they also have to give you a bonus on the refill on your car.

Yesterday I had that conversation with my distributor and I said: are you going to have prizes and things like that for the exhibition of my film? And he said, yes. And I must say that hurts me. It hurts me to think that in order to bring people into the theatre we are going to give them something else other than the film.

Again and this would be my conclusion if you will allow me – I do my work as a storyteller and therefore I do it for the people who are going to listen to the story and that's the audience. And that's really where I hope the film will be a success – with the audience.

•Suissa directing lead Bruno Doyon in *The Morning Man*



Photo: Pirooska Mihalka



# **CANADA. SPEED. ACTION. IATSE 667**

All across Canada's 7,400 kilometre expanse,  
the Photographers' Local, IATSE 667, provides you with  
effective, reliable service.

Call Ken Leslie-Smith, Business Representative, at (416) 759-4108.

#### **British Columbia**

Palisades Hotel,  
750 Jervis St., Suite 506,  
Vancouver, B.C.  
V6E 2A9  
604-688-4718

#### **Alberta**

12212 Jasper, Suite 210,  
Edmonton, Alberta  
T5S 3K3  
403-482-1070

#### **Montreal**

1500, Boul.  
Maisonneuve Est,  
Suite 405, Montreal,  
Quebec  
H2L 2B1  
514-844-7233

#### **Toronto**

793 Pharmacy Ave.,  
Suite 213,  
Scarborough, Ont.,  
M1L 3K3  
416-759-4108

**The Canadian Camera Local**

