

Pour Le Meilleur ou Pour Le Pire

Claude Jutra's seventh feature is in the making at Carle-Lamy Productions. Previously delayed due to the withdrawal of investors, the project was shot on location and in studios over a period of seven weeks (from August 12 to September 28). In the best "film d'auteur" tradition, Jutra wrote the script, is directing and plays a main character in his movie. Appearing along with Jutra are Monique Miller, Monique Mercure, and Pierre Dufresne (*Les Maudits Sauvages*, *Le Temps d'une Chase*).

Alain Dostie, (Director of Photography on *La Maudite Galette*, *Réjeanne Padovani* and *Gina*) is doing the camerawork; Jacques Blain is the sound engineer; Monique Champagne — Script; Lucette Lupien — Assistant Director; Monique Messier — Production Manager; Michel Proulx — sets and costumes; Pierre F. Brault — Musical score.

The film concerns a young couple whose relationship weakens and is soon to be broken or maybe saved by the humdrum of modern life. He works in publicity, and they live in a fashionable highrise building, but he loses his job and meets Johnny Taillefer. . . .

Les Beaux Dimanches

After a first attempt in feature films with *Finale* in 1970, TV director Richard Martin is back, shooting *Les Beaux Dimanches*, based on the original play by Québec writer Marcel Dubé. The cast includes Jean Duceppe, Denise Filiatrault, Catherine Bégin, Luce Guilbault, Andrée Lachapelle, Gerard Poirier, Yvon Dufour, Yves Létourneau, Louise Portal and Robert Maltais and numerous other supporting actors. Jean-Claude Labrecque is director of photography and all the shooting is on location in St. Jean, some 25 miles outside of Montreal. The crew includes Louise Ranger (*Bingo*, *Les Smattes*, *Les Corps Célestes*) — production manager, Richard Hellman — executive producer, Serge Beauchemin (*Réjeanne Padovani*, *Gina*) — sound engineer, and Jacques Méthé as first assistant director. Camera assistants are Michel Caron and Louis De Ernsted. Jacques Gagné (who directed *La Conquête*) will do the editing.

The storyline deals with four couples who are invited for an evening at one of their friends' place. But it turns out to be a surprisingly unfriendly meeting as everybody starts arguing about politics and life and the discussions lead to a

sort of "bataille rangée" between them. All this in a very clever portrait of the "petit bourgeois" milieu in Québec.

As all Mojack produced features, distribution rights will be handled by Société Nouvelle de Cinématographie but no release dates are settled yet on this \$500,000 production. Shooting took place from June 26th to August 4th.

Vie D'Ange Rapt De Star

Pierre Harel just completed shooting his second feature with an extremely low budget of \$27,000. The crew and cast deferred their salaries to help the producer finance the production on such a low budget. Shooting schedule was cut to a minimum of 10 days. François Gill (*Le Retour de l'immaculée Conception*, *La Vie Rêvée*, *Bar Salon*) is doing the camera work. Marcel Delambre — Sound; Valmont Jobin — Assistant Director; Brigitte Sauriol (*Le Loup Blanc*) — Script; Art Director — Mickey Hamilton; Production Manager — Nicole Fréchette.

Pierre Harel and Paule Baillargeon (*Montréal Blues*) have the lead roles, and the cast includes Denis André, and Wonder, who both appeared in *Bulldozer*; Tony Roman, Steve Fiset (seen in Larry Kent's *Fleur Bleue*), The Four Fiset Sisters, Louise Portal (*Taureau*), and Priscilla and Pauline Lapointe.

As with *Bulldozer*, the film is described by the author as a visual trip and an actor's performance film, from an original script by Harel, who is also doing the editing.

Un Petit Amour de Pompier

Gilles Richer, best known for his script-writing on *Tiens Toi Bien Après Les Oreilles à Papa* and *J'ai Mon Voyage* is making his debut as director with *Un Petit Amour de Pompier* — a comedy based on his idea. Luc Lamy is executive producer for Les Productions Carle-Lamy. The shooting began in mid-August with Jean Lapointe (*O.K. Laliberté*), and Andrée Boucher (*Et du Fils*) in the lead roles. Supporting actors are Denis Drouin (*O.K. Laliberté*, *Il Était Une Fois Dans L'est*), Yvan Ducharme (*Bulldozer*), Marc Gélinas (nothing to do with Gratien), Réal Béland and the one and only Willie Lamothe (*La Mort d'un Bûcheron*). Laurette Deschamps is the production manager and Jocelyn Joly is the art director.

Les Aventures D'une Jeune Veuve

Robert Fournier, who directed *Pile ou Face* — a boring but quite successful skin flick — is back behind the camera for a much more serious film, a comedy, starring local star Dominique Michel (*Tiens — Toi Bien Après Les Oreilles à Papa, J'ai Mon Voyage*). The script is by Fournier and André Dubois. As the title suggests, the film is about a young widow who decides to get back into the marriage circle. The cast includes Guy Provost (*Les Ordres*), Rose Ouellette, René Caron (*Réjeanne Padovani*), Claude Michaud, Réal Béland, Lionel Béland, Jean-Louis Paris, Victor Dézy, Edgar Fruitier, Jacques Thisdale, and André Dubois.

Shooting took place in July with Production Manager Robert Ménard; Director of Photography — René Verzier, Assistant Director — Yves Gélinas, Costumes — Denis Sperdouklis. The film is co-produced by Les Productions Mutuelles, Les Cinémas Unis, Le Groups Sogecor, Bellevue-Pathé, Les Productions Dominique Michel; with the financial assistance of the CFDC.

Les Films Mutuels will carry the distribution rights worldwide and the première is already slated for December 26th, 1974. Pierre David is the executive producer for Les Productions Mutuelles.

Parti Pour La Gloire

Clément Perron is going back to Beauce country, his favourite background in both *Mon Oncle Antoine* and *Taureau*, to shoot *Parti Pour La Gloire*, his second feature. As on *Taureau*, Marc Beaudet is producing for the NFB and cinematographer Georges Dufaux is handling the camerawork, Jos Champagne is sound engineer; Rachel Cailher (*Les Maudits Sauvages*, *La Piastre*), Louise Ladouceur, Jean-Marie Lemieux, Serge L'Italien, Yolande Roy, Jacques Thisdale and André Melançon (he was *Taureau*) will be the main characters.

Shooting was done on location in Beauce country from August to the end of September. The story takes us back to World War II at the time of conscription, when the military police were searching the countryside for deserters. Everything is based on actual facts that took place in Beauce, and, according to people who read the script, it is the best Perron ever wrote. . . . □

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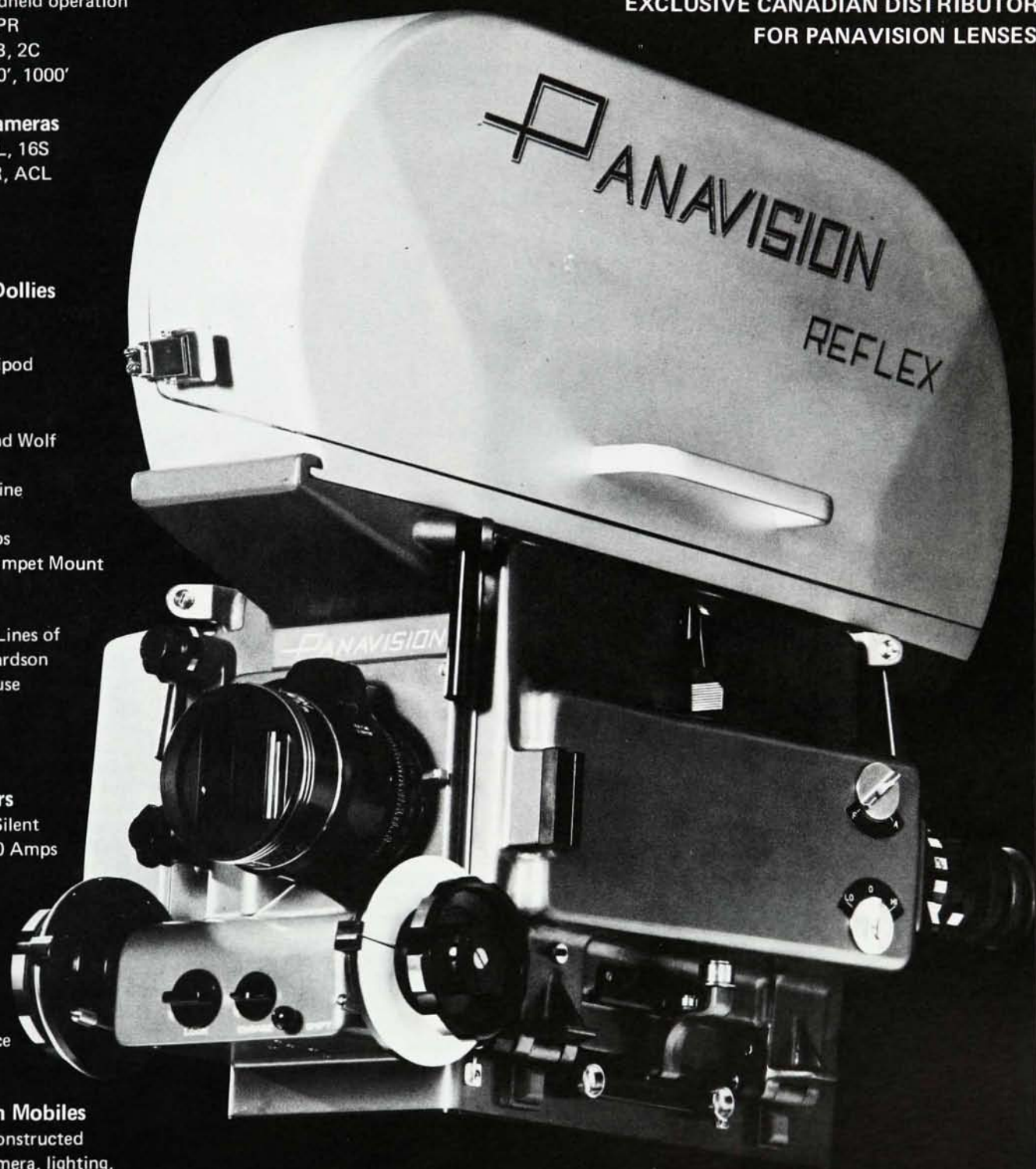
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