

# Hot line, cool death

*A first feature to the Directors Fortnight*

BY MICHAEL DORLAND

**H**ubert-Yves Rose is off to the Directors' Fortnight at the International Film Festival at Cannes with his first feature film, *La ligne de chaleur* (*The Heat Line*), a tale of death and relationships between fathers and their sons. The title refers to that point in the drive between Quebec and Florida where the heat of the south suddenly strikes, changing irrevocably the atmosphere.

Rose is 44 years old and has only two other films behind him: the 40-minute *L'Heure bleue*, made at the National Film Board in 1976, and *Voyageur*, a short made with the Association coopérative de productions audio-visuelles (ACPAV), producers of his current feature.

As he explains to Michael Dorland in the interview which follows, his apprenticeship has been long and taken him from a writer's job at the NFB – where he also worked as a. d. to Jean Beaudin – to Radio-Québec where he wrote and hosted a show about film directors. Along the way, he found time to finish an M. A. at the Université de Montréal.

Rose wrote *La Ligne de chaleur* with Micheline Lanctôt, his partner on the job and off, and is currently working on other projects with her. The film he takes to Cannes is closer in tone and theme to Lanctôt, *Sonatine* than it is to Canada's recent contributions to the Fortnight, *The Decline of the American Empire*, *Night Zoo* and *I've Heard the Mermaids Singing*. Rose insists, however, that it is rooted in the films of the early '70s.

**"MY FATHER DIED IN 1976 AND I WAS IN NEW YORK WHEN HE DIED. I CAME BACK TO MONTREAL TWO DAYS AFTER HIS DEATH AND MY FATHER'S BODY HAD ALREADY BEEN RETURNED TO MONTREAL, SO I WAS ASKED BY MY MOTHER TO GO AND BRING BACK HIS CAR, HIS PERSONAL EFFECTS. NOT THE SAME THING AS BRINGING BACK A BODY. AND I WENT THERE ALONE. DURING THE TRIP I REGRETTED NOT HAVING BROUGHT MY SON WITH ME. SO I TRANPOSED IT INTO THE FILM."**

**"THE LIGHT IN FLORIDA IS VERY PECULIAR IN DECEMBER. THERE'S A SORT OF BATTLE BETWEEN THE HEAT AND THE COLD IN DECEMBER. BEFORE CHRISTMAS, IN THE MONTH OF DECEMBER, DEATH IS WRITTEN ALL OVER FLORIDA. THAT'S WHAT'S SO EXTRAORDINARY."**

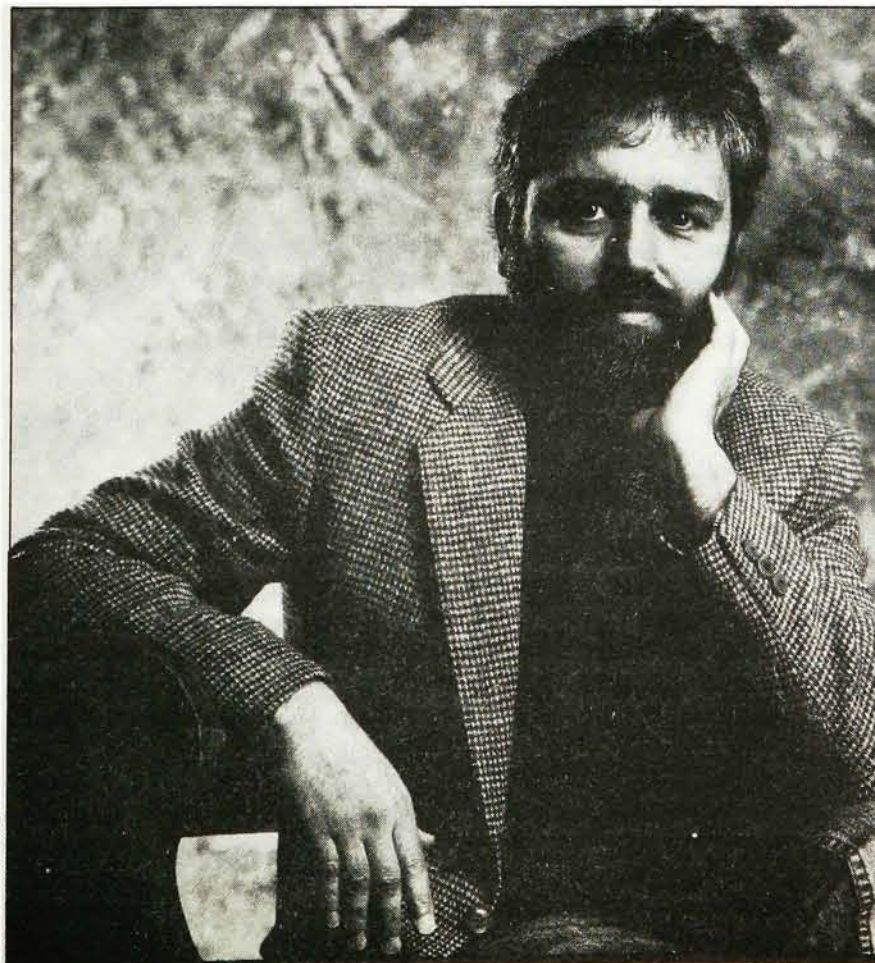


PHOTO: RON LEVINE

**Cinema Canada:** Three years in a row, a Québécois film has been picked for the Directors Fortnight at Cannes. Suddenly Québécois cinema is interesting again. Why do you think this is happening?

**Hubert-Yves Rose:** What a question! That I don't know. We're picking up on the aftermath sequels of the *Decline* and *Un Zoo*, but we must bear in mind that other films paved the road before them. Films in the '70s like *Les Dernières fiançailles* by Jean Pierre Lefebvre that won the critics prize or *Les Ordres* by Michel Brault that won the prize for Best Direction; *Les Bons débarras* by Francis Mankiewicz; and more recently *Sonatine*, which won the Silver Lion in Venice.

**Cinema Canada:** Do you have some idea what these three films of the last three years might be saying...?

**Hubert-Yves Rose:** Not three films. Two films.

**Cinema Canada:** I'm anticipating since there's a continuity one can make with your film as well.

**Hubert-Yves Rose:** My film is very different from *Un Zoo* and *The Decline*. I think it's much more in the tradition of what we were seeing in the '70s. It's a much more modest film. Don't you think so?

**Cinema Canada:** Yes and no.

**Hubert-Yves Rose:** Personally, I think it fits well in the Directors Fortnight. Better than *Un Zoo* and *The Decline*. I think that *Decline* should have been in the competition. *Un Zoo*, I don't know. To me, it's a commercial film rather than an artistic film. It's a product.

**Cinema Canada:** The point I'm trying to bring up is a reorientation of a Québécois cinema towards or around the idea of *américanité*. And the implications of that. The three films, with *Lauzon's* and *Arcand's*...

**Hubert-Yves Rose:** Are less Québécois.

**Cinema Canada:** No. But are trying to deal with a cinema *postpréférendaire*...

**Hubert-Yves Rose:** Less nationalistic...

**Cinema Canada:** In one sense, but are working around some kind of reconciliation with an American modernity which is Québécois.

**Hubert-Yves Rose:** In that sense, yes. It's true. They're different from the previous work we've seen. How? I think it's beyond Quebec. The films are inscribed in a space that is happening not only in Quebec but throughout the world. It's a current that I hesitate to call post-modernism but...

**Cinema Canada:** In a way, sure, but in the context where the *beyondness* is, if you want, Quebec in America. So what was it that made you want to make this film in that kind of context? What are your feelings about Quebec as part of America? For in that sense, the film is a brilliant essay on America.

**Hubert-Yves Rose:** I have always said to myself

and to friends that Quebec has an enviable geographical, historical and sociological position. We're between the old world - Europe - and America. We should be a synthesis of those two cultures. Personally, I don't think it's happening yet. We're at the start of something, but we're really not there right now.

**Cinema Canada:** That's something that Denis Héroux has always said, about Quebec as a plaque tournante, as a turntable, but that leads to a very different kind of cinema. Héroux's cinema, I mean, not your film.

**Hubert-Yves Rose:** Normally, we should have done what the Germans did in the '70s. The explosion of German cinema: Wenders, Herzog. We should have done it in the '70s, after the '60s. Is it happening now? I don't know. It's too early to say. I think so. You cannot say that on the basis of two or three films. It's difficult for me to evaluate my own film. You've seen it, so...

**Cinema Canada:** I'm interested in the intentions and why. It was lovely, for instance, to see in the credits of *La Ligne de chaleur* an American crew. As a kind of reversal.

**Hubert-Yves Rose:** To me, it was important. I always wanted to make a film in the United States because of my childhood.

**Cinema Canada:** Can you explain that; why because of your childhood?

**Hubert-Yves Rose:** I was always attracted to the United States. To me they symbolize adventure, liberty, freedom and naïveté. So I was always attracted to the United States; I'd been going there since I was five. I have another project that will take place in the United States again. And I would go back to Florida because I like the light. Florida is to me what Polynesia was to Gauguin. It's funny what I'm saying because I don't have any affinities with the Americans. I'm much more attracted to Europe. If I had a chance to work abroad I wouldn't go to United States. I would go to Europe.

**Cinema Canada:** You say you were attracted by the United States as a place of adventure and so forth, and yet the portrait of the United States that *La Ligne de chaleur* articulates is the United States as death. As a whole continent of death in which the living dead wander around, have no roots, just move around waiting in anticipation of the great event - the final entry of the tunnel, if you want. How do you reconcile that idea of adventure with a fairly dark Canadian and/or Québécois view of the United States beyond the sunlight as this land of death?

**Hubert-Yves Rose:** I don't know. It's related to my nature. I'm attracted by death and to death. I'm attracted to life and survivors so it's something to reflect upon. It's intuitive. When I was very young I used to be attracted by very lively things... now what attracts me in the American landscape is death, decadence,

decline. Why, I don't know. One thing I'm sure is that it has nothing to do with cinema. Unlike Wenders who gives us a perception of America through cinema, I think mine is different. It's a voyage in the interior. It's different than Wenders, I don't know why. I'm North American, not German...

I've seen a lot of films in my life. I started to go to cinema when I was five. I've seen thousands and thousands of films. For me it was important to make a first feature that didn't relate to cinema, that didn't have a single cinematographic reference. I wanted to liberate myself from my culture. I wanted to put myself in the situation of a pioneer, a primitive. I tried to look at America as a primitive. It would have been easy for me to make a lot of references in my film because I've seen a lot of films, so I tried to put all that aside.

**Cinema Canada:** But in watching *La Ligne de chaleur* there are a lot of references, not direct references but indirect references. Not so much in respect of film but in terms of Québécois literature. For instance Lévy Beaulieu's interpretation of Kerouac and his view of America; the novels of Pierre Turgeon; Hubert Aquin's *Antiphonaire* that's set in California; Jacques Godbout. I see *La Ligne de chaleur* as an extension along these lines. Are these conscious influences for you?

**Hubert-Yves Rose:** No, unconscious. When I shot that film I tried to put myself in a primitive state. Of course it's impossible because I've seen films, I've read books. There aren't any more primitive talents like John Ford or Allan Dwan today. It's impossible.

**Cinema Canada:** What does that mean to put yourself in a primitive state and how do you think that operates in the film in terms of your composition and so on? What would you say is the primitive in the film?

**Hubert-Yves Rose:** The look, the *cadrage*. The way the film was shot. There aren't many closeups... In fact, I thought of one filmmaker and one photographer throughout the shoot. In terms of cinema I thought of John Ford and, as far as light is concerned, I thought of Joel Meyerovitz. If you want to have some references you have John Ford and Meyerovitz but it doesn't look like a John Ford movie. There are a few shots that look like Meyerovitz photographs, that's all, a few shots.

**Cinema Canada:** Along with the theme of death, there's a whole other dynamic I found very interesting that has to do with winter.

**Hubert-Yves Rose:** First of all I'm happy that you're talking to me about death because this film has nothing to do with father-and-son relations. To me the film is about the sentiment of death. The apprehension of the sentiment of death. That's what it's all about.

**Cinema Canada:** How, in those terms then does the

relationship of the son come into it on the one hand? Then there's the attempt of Robert (Gabriel Arcand) to reconcile himself with his father on the other, with the ghost of his father. And thirdly there's your own dedication of the film to your father.

**Hubert-Yves Rose:** It's a complex question. Can you formulate it in a simpler manner?

**Cinema Canada:** One of the tensions within the film, and to some extent one of the problems that I have with the film, is that there is that relationship to death and the sense of the apprehension of death and the whole vision of death. It's very, very strong. It just permeates the film extraordinarily. But it conflicts with the attempt at reconciling three generations.

**Hubert-Yves Rose:** I agree with you.

**Cinema Canada:** It's to some degree two films again, a little bit like *Un Zoo la nuit* which is trying to deal with two films simultaneously and bring them together. And I think you've got two elements in *La Ligne de chaleur* that don't necessarily come together completely. I think the whole portrait of America is tremendously ambitious and very effective. At the same time you've also got this other equally ambitious theme - the reconciliation of the generations.

**Hubert-Yves Rose:** I know. Well I have to be honest with you. The film is made, so it's too late to change that. So I must talk to you about the premise. My father died in 1976 and I was in New York when he died. I came back to Montreal two days after his death and my father's body had already been returned to Montreal, so I was asked by my mother to go and bring back his car, his personal effects. Not the same thing as bringing back a body. And I went there alone. During the trip I regretted not having brought my son with me. So I transposed it into the film.

The whole thing is based on guilt. The whole approach is one of guilt and regret. That's the entire stance of the film: guilt and regret. If it were to be done again I would write a story of a man who goes south but alone now. The minute you put a child in a film, it's over. He upstages what you want to say. If you want to talk about death, you don't bring along a kid. I think it was a mistake to write the film around a man and a young boy. Perhaps it was not a mistake but it was not well integrated. I agree with you. You have two stories and they conflict. A lot of people will see a film which treats the relationships between father and son. Except that I like to talk about death. That's what interests me, not the relationships between father and son.

**Cinema Canada:** Even if it's a mistake as you say, I don't think it's there completely by accident either. Because if you want to come to terms with death there has to be some degree of reconciliation, generational reconciliation that's important in terms of an approach towards death as well.

**Hubert-Yves Rose:** Reconciliation with

ourselves also as a people. The film, initially, in an earlier draft of the script, ended in Montreal instead of Virginia. That was really ambitious. I wanted to make a post-referendum film. When I began writing the script it was soon after the referendum. I wanted the film to end with the character arriving at Montreal but not being able to cross the river. I'll do it in another film.

**Cinema Canada:** After the referendum... how did that leave you feeling and what did that mean in terms of a project for film? What would be the role of the filmmaker in a post-référendaire cinema?

**Hubert-Yves Rose:** What you're asking me is difficult. It's difficult for me to answer because my approach is both individual and also inscribed in the collective.

**Cinema Canada:** Collective in the sense that what you are representing comes out of a collective imagination and a collective experience so that is something that underlies, in this case, the story of the individual?

**Hubert-Yves Rose:** I would like to respond to this. Before the referendum I was not a nationalist, I wasn't capable of being a nationalist. I was too individualist. For me it was too important; English culture is too important for me, for enrichment. I may well be an *indépendantiste* but for me it's very important that Quebec protects its English minority. I can't live without speaking and thinking in English. I shift constantly between English and French and that is also part of my contradictions. As Orson Welles once said, all artists experience a tension with their own contradictions and they work with that. I'm like that. I am torn between Europe and the United States. Before the referendum I had no sense of belonging here. I wasn't nationalistic but now that it is no longer fashionable to be nationalistic, I am. I feel that we lost something. We missed the point. Also, I'm not in agreement with the time we live in. The modern era is finished. We're in the post-modern. I find that it's a decadent cultural current, searching for a style, a way of thinking. It's a cultural melting pot which doesn't have an identity, or a personality. Take, for example, post-modern architecture: in 10 years' time we'll be laughing at the Coopérant's building here. It's impersonal, neo-Berlinism.

**Cinema Canada:** Is *La Ligne de chaleur* a post-modern film?

**Hubert-Yves Rose:** I made it against post-modernism. I haven't yet made a choice from an aesthetic point of view... *La Ligne de chaleur* is, perhaps, a very classical work. Perhaps one could say neo-classical but for now I'm looking for a new way of telling stories. I haven't found it yet. Because of my age, I feel closer to modernism than post-modernism. For me, modernism ends with Antonioni. Post-modernism begins with Wim Wenders.



PHOTO: PAUL-EMILE RIOUX

One anguished evening, Robert reaches out to his son in *La Ligne de chaleur*

**Cinema Canada:** Has Québécois cinema at all been modernist for you?

**Hubert-Yves Rose:** The most modernist film to me was *Sonatine*. As far as post-modernism is concerned, *Un Zoo la nuit* is a post-modern work.

**Cinema Canada:** With its bricolage of quotations, of references to all kinds of films?

**Hubert-Yves Rose:** *Un Zoo la nuit* is the improbable encounter between vision and a film about fish and game. It's two styles. Indeed, it's all the contradictions that, because of his age and his culture, Lauzon can relate to. Whereas I'm entirely at the opposite pole of that cultural current.

**Cinema Canada:** I want to come back to the question of winter in *La Ligne de chaleur* which is a very wintry look at the United States. Robert is a wintry person. He says as much. He's someone who doesn't like the sunshine or the heat even. And yet at the same time there seems to be an implication that there is a potential for a kind of creativity coming out of winter. For instance, the shots of Montreal with the snow. Alright, all is covered, but there may be something happening beneath that whereas the land of sunshine doesn't have that possibility. Because of the heat, because of the sun, because of the light, it can only rot and decay. The sun and the light and the clarity is death whereas what looks like death, the darkness, the snow-covered landscape is, in fact, life. How do you relate to that?

**Hubert-Yves Rose:** I don't know how to answer that. It's like you're asking me to analyze my

film. It's an intuitive approach. It's not conscious.

**Cinema Canada:** Is that something that you personally feel when Robert says he doesn't like the sun and so forth?

**Hubert-Yves Rose:** Me neither. I feel uncomfortable.

**Cinema Canada:** What's the discomfort? Is it physical?

**Hubert-Yves Rose:** Yeah, it's physical. To me it's impossible to work in summer. I'm very attracted towards Florida. Especially the Keys. All southern Florida attracts me. It's ugly. It's full of condominiums. The whole coast is full of condominiums. Yet I have a real predilection for the light there. For example, Micheline Lanctôt has written an original screenplay for me called "Tarzana". The action takes place in Tarzana, Los Angeles, and ends up in Death Valley. I didn't like the light at all in California. I'm attracted by the light in Florida. There's a brilliance that you don't find anywhere else.

I don't like the light in Montreal. To me it's ugly. The only place where the light is pretty in Quebec is in two places: in Abitibi or in the Lower St. Lawrence. In Montreal (I define myself as a metropolitan filmmaker) the light is ugly. The only time of the year when the light is pretty in Montreal is about this time of year. The difficulty with the light in Quebec is that it's orange. In Florida, it's different.

**Cinema Canada:** Yet in the film, the light that you

have in Florida and Georgia is overcast. It's bright, and yet at the same time there's a greyness to it. Which is part of the wintry look.

**Hubert-Yves Rose:** In fact, the minute you go up north, as soon as you leave Florida. That was deliberate. We left the heat to move towards the cold. It was normal that, leaving Florida, it would get colder. The light is not the same thing.

**Cinema Canada:** But in the film, it's there in the Florida sequences too. In the sense of the presence of death, whether it be the father's body, through the plastic bag in the morgue, or whether it be the man by the pool in the sense of the anticipation of death. But as you go north, it turns into snow on the car. The windows fog up. There's an increasing darkness on the return, but it's dark there already.

**Hubert-Yves Rose:** I have an answer for that. When I went location scouting for the film, I went in December, just before Christmas. The light in Florida is very peculiar in December. There's a sort of battle between the heat and the cold in December. Before Christmas, in the month of December, death is written all over Florida. That's what's so extraordinary. It isn't hot. It isn't cold. It's full of old people who walk about dressed in wool. It's deserted. I was struck by that. And that was what I tried to recreate in the film, instead of creating a suffocating heat, a tropical heat - which in Florida, only exists during the summer, never in February or March. It's completely different in summer than in winter. I was in the presence of death in December. I tried to reproduce a certain coldness inside a tropical climate. The presence

of death in Florida. That's in the images. I hadn't foreseen that at the beginning. That's the shock that I had when I went to scout for locations for the film.

**Cinema Canada:** *That is also the discovery of America beneath the surface.*

**Hubert-Yves Rose:** Behind publicity, behind television, there's another world. Which Wenders has never shown us with his road movies. The only American filmmaker who has shown us that with his road movies – for me the quintessential road movie – is Monty Hellman with *Tooling Blacktop*.

**Cinema Canada:** *That also brings us to that Québécois perspective of the northern part of America from which we can view the United States.*

**Hubert-Yves Rose:** It's a northern vision of America which is different from a European vision like Wenders.

**Cinema Canada:** *The European vision is admiring. Yours is the critique of America which the Québécois bring to their reflections on américanité.*

**Hubert-Yves Rose:** We could say that in Québécois literature, America is the father and France is the mother. The look with which we view America is the look with which we view our father. The look with which we view Europe is the look with which we view our mother. We are the sons, in Québec, and we don't want to grow old. That's why we have an obsession with children in Quebec literature and films. Personally, I think there are too many children in Québécois literary or cinema. This is the last film I'll make with a child. It's time we grew up. Look at the filmmakers themselves, they look like children. Look at Francis (Mankiewicz), look at Lauzon. Look at myself. We all look like children. We don't look like adults.

**Cinema Canada:** *When we spoke before about the light in Florida, that made me think of Gilles Groulx and his film Voir Miami.*

**Hubert-Yves Rose:** Yes. I thought of that film while I was shooting. The Québécois filmmaker with whom I identify the most is Gilles Groulx. Despite the fact that my films are completely different. He is still a giant of Québécois cinema. I think it's a shame that he has fallen silent. Paradoxically, I was the last to interview him. I hosted a series called "Cinéastes à l'écran" at Radio-Québec and I was the last to interview Gilles Groulx at Ste-Hyacinthe in a miserable apartment in a rooming house run by some Haitians. It's an interview that still exists on video.

**Cinema Canada:** *What was it about Groulx? The word which usually comes to mind is lucidity or at least an attempt at lucidity.*

**Hubert-Yves Rose:** Yes. And also his anguish. A mixture of lucidity and anguish. But, unlike Arcand, I don't think he was cynical about what he was looking at. He was less detached than Arcand. More implicated. But lazy. He was a lazy creator.

**Cinema Canada:** *Are you lazy? Are you attracted by laziness?*

**Hubert-Yves Rose:** Yes, I'm attracted to it. That's why I work seven days a week. I don't know how to live. I work seven days a week because I'm very lazy. I am the opposite of Micheline who is capable of balancing her time between work and her family life.

**Cinema Canada:** *What was your attraction to cinema? How did you become a filmmaker?*

**Hubert-Yves Rose:** At first I wanted to be an actor. It all started when I was five. My father waited a long time to introduce television in our family and I was 10 when I first saw a TV program. So between five and 10, we used to go to the movies three times a week and before I did my classical studies, all that I had seen were B-movies, American films, so I've seen a lot of shit, but to me it was something enriching. I started to see my first European films when I did

my classical studies.

**Cinema Canada:** *You grew up and studied in Montreal?*

**Hubert-Yves Rose:** Yeah. For me, encountering films in college was a revelation. I remember the first film, *La dolce vita*, and a week later, *Rocco et ses frères*. The revelation of my life was Antonioni. That's my master, the filmmaker with whom I have the most affinity. When I studied films in college, that's when I began to want to make films. Before that, I went to the movies for entertainment. Then in 1969, Jean Pierre Lefebvre created a studio at the National Film Board, called Le Studio des premières oeuvres. He wanted to train a new generation of filmmakers.

**Cinema Canada:** *People like Jean Chabot, Fernand Bélanger...*

**Hubert-Yves Rose:** That was the first batch – André Thérberge, Bélanger, Chabot, Michel Audy, Yvan Patry. And I came in with the second batch in 1969. Unfortunately, the first film I directed was in 1976.

**Cinema Canada:** *All this time with the intention of directing?*

**Hubert-Yves Rose:** Yes. I wrote a lot of scripts. When I applied to the Board, it was with the intention of directing my own scripts. But, instead of doing it in 1969 or 1970 like my friends, Chabot or Forcier or Thérberge, the first film I directed was *L'heure bleue* in 1976, a medium-length film.

**Cinema Canada:** *What do you think it has given you to come to it later? Has that been useful to you?*

**Hubert-Yves Rose:** In a way, it was. If I would have started at 30 years old, I would have done "des films de cinéphile", films paying homage. I have a lot of regrets. I think I wasted my formative years, between 30 and 40 years old. But, meanwhile, in those years (I'm 43) I would have made films as a cinéphile. Now, I've

matured. During those formative years, I got rid of my cinematographic culture, I was liberated from the father, from my cinematographic fathers. I've come to terms with my culture. Which is something Wenders has not yet done. When he doesn't make a fictional film, he makes one about a film father like Ozu. I would have done the same thing, because I had seen too many films. Thousands and thousands of films. Instead of talking about films I've seen, I want to talk about other things than cinema. That's what waiting has brought me.

**Cinema Canada:** *So cinema becomes something you do instead of something you talk about? Something you do as a creator as opposed to something you live? Like a job, a relationship of control to what you're doing as opposed to something that's just coming out of your life?*

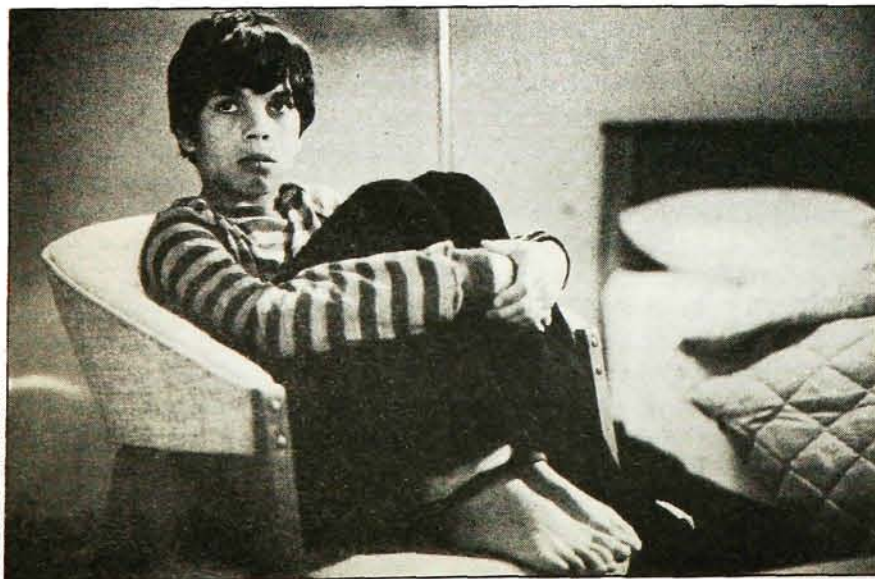
**Hubert-Yves Rose:** No. It's coming out of my life. I am incapable of conceiving of cinema as a job.

**Cinema Canada:** *Not a job in that sense but in terms of mastery.*

**Hubert-Yves Rose:** It's both. Before, it was something I didn't control. I spent my time referring to movies. Now, it sounds pretentious to say this, I refer to my life. As if I had buried all my cinematographic culture.

**Cinema Canada:** *What kind of influence has Micheline Lanctot had on you?*

**Hubert-Yves Rose:** The influence. To come to terms with life instead of movies. She's someone who has brought me life. She took me out of dark movie theatres and out of culture with a big C. She brought me balance. Before meeting her, I lived for and through cinema; I ate, fucked, and shit cinema. Now, since I met her, I have created some distance between me and that Culture. Micheline has an equilibrium between life and culture which I didn't have. That's what she brought me. That's why we work together.



Simon Gonzalez as Maxime



Gabriel Arcand as Robert

**Cinema Canada:** *And that's going to continue in other projects? You mentioned Tarzana.*

**Hubert-Yves Rose:** There is also another project which is in negotiation with two other producers. It's called *Les Roses sauvages* from the novel by Jacques Ferron. It's a very ambitious work. Why do you laugh?

**Cinema Canada:** *In terms of Robert coming back to Montreal... your hesitation in terms of coming back and making a film about here.*

**Hubert-Yves Rose:** I'm tackling one of the giants of Québécois literature. I have as many chances of being successful as of flopping. Maybe I'll come to terms with myself by directing it.

**Cinema Canada:** *You were saying earlier that you feel some ambivalence about going to Cannes, and going through the whole publicity process.*

**Hubert-Yves Rose:** It's good that the film has been chosen, but as far as I am concerned, I'd rather stay in Montreal and work instead of going there.

**Cinema Canada:** *Arcand spent something like a year promoting The Decline. Is that something that you can envisage?*

**Hubert-Yves Rose:** It is necessary. You have to do that. You have to accompany your film. I have an advantage. Two projects are already in development. *Tarzana* will have a completed draft in two weeks and *Les Roses sauvages* already has a treatment and I'm supposed to start working with Micheline on it by the first of June. It has to be finished by Dec. 1. Normally, if everything goes well, I should start directing by April 1, 1989.

**Cinema Canada:** *What do you think will happen with La ligne de chaleur? Do you see it getting a fairly large commercial distribution? What are your hopes for the film?*

**Hubert-Yves Rose:** Personally, I don't think it will get a fairly large, commercial distribution, but you never know. I'm not worried about the critical reception. What worries me is the public. How do we reach the public? Because I'm not known. I'm coming from a cinema like that of Rohmer, Doillon, people like them. You have to make a certain number of films before one is known. Who will we reach? and how? Cannes, for that, will help the film, I hope.

**Cinema Canada:** *Do you see a scenario for yourself like Doillon, making a certain number of films and slowly building a following? What's your wild dream?*

**Hubert-Yves Rose:** It could be like that but *Les Roses sauvages* will be very different in terms of rhythm, light; *La Ligne* has a slow pace, *Roses* will be the exact opposite, very rapid. I can't find the right term to define the rhythm of the film. I already have an idea of what it will be. *Tarzana* will be very different from the *Roses sauvages* so I

don't think I'll have the same approach as Doillon.

**Cinema Canada:** *What role did ACPAV and Marc Daigle in particular play in terms of La Ligne de chaleur? In terms of their support.*

**Hubert-Yves Rose:** ACPAV is the last production company where you can still make films d'auteur with a lot of liberty. I don't think it would have been the same if I had done it with other companies.

**Cinema Canada:** *Are the other projects with ACPAV?*

**Hubert-Yves Rose:** *Roses sauvages* is with ACPAV. *Tarzana* is with my production company, Stop Film. There aren't any producers involved in *Tarzana*. *Les Roses sauvages* is with Eva Zebrowski and Marc Daigle. I don't know if it will be produced by Eva's company, which is called Primo Piano Inc., or with ACPAV.

**Cinema Canada:** *You were saying that it was too early to come to any conclusion about the direction Quebec cinema was taking. In a general manner, do you feel good about how it's going?*

**Hubert-Yves Rose:** I have mixed feelings towards Quebec cinema. If you look at the people who make the films, there's Denys Arcand, Jean-Claude Lauzon, Léa Pool, Simoneau. I have mixed feelings about the cinema they're making. I feel myself much more close to the movies of the '60s. I think of *À Tout prendre* by Claude Jutra, *Le Chat dans le sac* by Gilles Groulx or *La Vie heureuse de Léopold Z* by Gilles Carle. I have more affinity with this cinema than with the cinema that's being made now.

**Cinema Canada:** *You have what one could call a neoclassic stance in relationship to the filmmakers of the '60s who would be our classics?*

**Hubert-Yves Rose:** I don't know. I stand at a distance from the other filmmakers. In the '60s there was a spontaneity, a freshness, that we don't have in the '80s. As we mature technically, we are making increasingly bourgeois films. That's what I don't like. We've moved from the kitchen to the loft. I think we've surrendered a

choice. We've lost our perception of the real. Before, in the '60s and '70s, we could conceive of a Québécois reality which we have since lost. The view we have of Quebec is a bourgeois view, detached, cynical and self-satisfied. That's what I don't like. The last two "beaux regards" on Quebec were *Sonatine* by Micheline Lanctôt and *Au pays de Zom* by Gilles Groulx. *Au pays de Zom* was wonderful. M. Zom lives on the south shore, he gets out of his car, he looks at Montreal. For me, that image is worth 15,000 images by Léa Pool or Jean-Claude Lauzon. Yet we're told that those two filmmakers bring a new tone, a new look on Quebec; to me, that's an imposture, for it's a borrowed look. The real one is the one from Zom.

**Cinema Canada:** *The look of someone who owns or belongs to what he's looking at?*

**Hubert-Yves Rose:** Yes. I think we have lost that. We don't have that. I don't know if you agree.

**Cinema Canada:** *Up to a point. The character of Zom is a bourgeois nevertheless. In the view of ownership, there is room for the bourgeois look, for that sort of thing.*

**Hubert-Yves Rose:** You're right.

**Cinema Canada:** *And in that sense there's nothing inherently wrong in a bourgeois cinema; it's all a matter of how you look at the look. One could argue that one of the weaknesses of the cinema in this country is that it hasn't looked at the bourgeoisie closely enough. And there's something interesting to be said for looking at the bourgeoisie.*

**Hubert-Yves Rose:** But not via *Décor Magazine*. I feel much more related to the '60s. I'm suspicious about what's going on. Very, very suspicious. Since *Le Déclin* there's a sort of syndrome; we're in the middle of the sweet smell of success.

**Cinema Canada:** *And yet, in a sense, you may be involved in it as well.*

**Hubert-Yves Rose:** Unfortunately, I don't like it when one includes me in all that. *The Gazette*, *La Presse* are all saying, "After *The Decline* and *The Zoo* comes..." I don't want to be part of that. The film that I made is different. It's more like the films which we made before. ●



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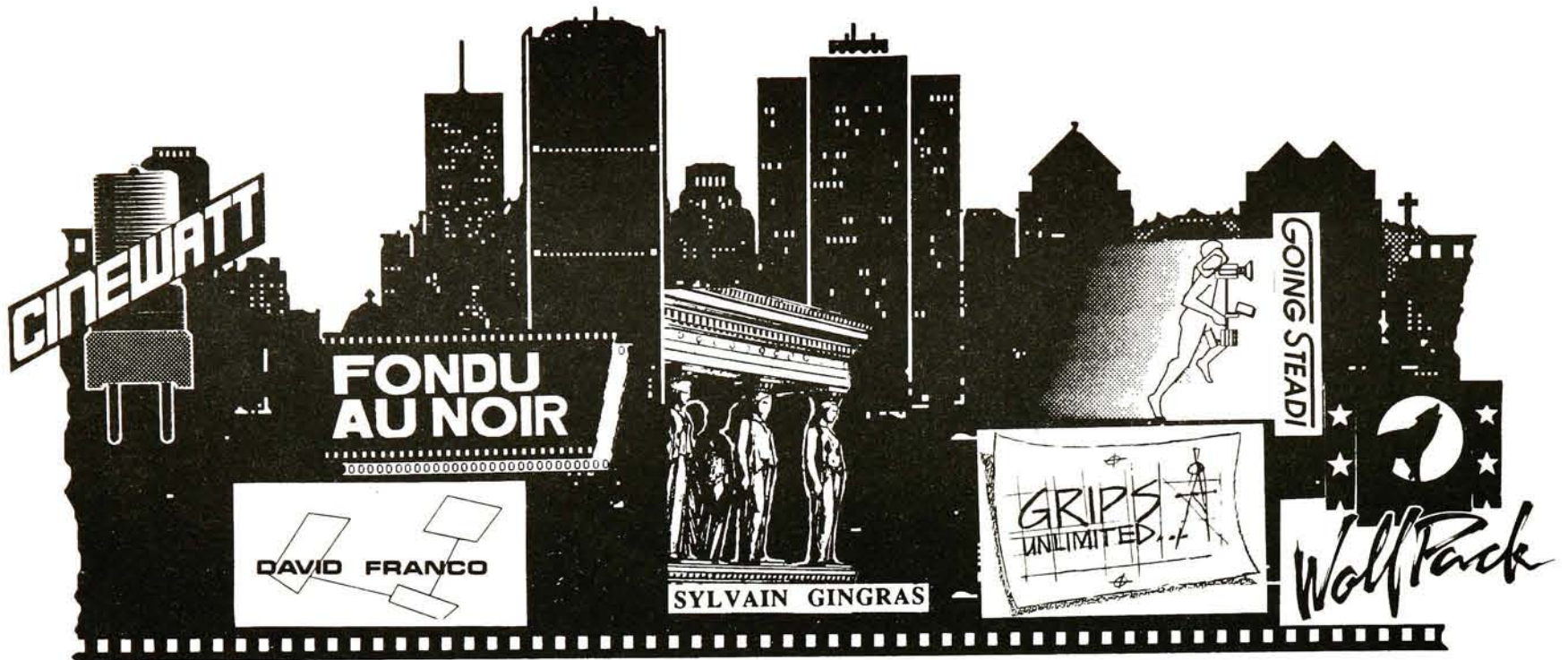
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