

最新作6本
★日本初上映★
一挙公開



ソナチネ
SONATINE
ミシュリーヌ・ランクト
Micheline Lanctôt

84年フェニクス映画祭最優秀女優賞



ホテルの女
LA FEMME DE L'HÔTEL
レア・プール
Lea Pool

84年モントリオール映画祭国際批評家賞受賞



ジャックと11月
JACQUES ET NOVEMBRE
ジャン・ボードリー / フランソワ・ブーヴィエ
Jean Beaudry François Bouvier

85年東京国際映画祭審査員特別賞受賞



帽子戦争
LA GUERRE DES TUQUES
アンドレ・メラソン
Andre Melançon

84年度カナダ興行成績第1位



夢の時代
LES ANNÉES DE RÊVES
ジャン・クロード・ラブレック
Jean-Claude Labrecque

84年カンヌ映画祭監督週間正式出品



マリオ
MARIO
ジャン・ボードダン
Jean Beaudin



ケベックから上陸する才気溢れる監督たち・映画たち

'85.11/9(土)~11(月)

渋谷バルコ・SPACE PART 3

●特別プレミア・レイトショー●

11月1日(日) P.M. 9:30開演(渋谷夏映)

●特別上映「夢の時代」によるラブレック監督によるレクチュア

●「スペンセル・グレスト」ロード・ゴニオン監督最新未発表作



カナダ映画祭——ケベック・シネマ・ウィーク

Quebec cinema's Tokyo connection



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photos: Pia Magazine



by Camille Gueymard

Despite an exhibition history in Japan that is all too brief—a few isolated instances in the last seven or eight years—Quebec cinema is starting to be shown, seen and talked about in this part of the world.

The film distribution and exhibition system in Japan is similar to the pattern prevailing in Canada vis-à-vis the U.S. film industry. U.S. productions, by far, represent the largest part of the foreign films shown. Major theatres thus tend to plan their programming around local features and/or U.S. films, which arrive in sub-titled version five to six months after their release in North America. If

from time to time, other foreign films are presented at major theatres, these are most likely repertory theatres which specialize in *auteur* films and productions that arouse critical interest.

Keeping in mind this (much too) brief outline of the Japanese exhibition system, the role played by film festivals and parallel networks of exhibition in bringing other national cinemas to the screens, is extensive. And in terms of the introduction of Quebec films to Japan, two names come to mind: Yuri Yoshimura-Gagnon of Yoshimura-Gagnon Inc. in Montreal and Yukiko Hibino, director of Pia Film Festival in Tokyo.

Among Quebec films that have been shown here, the "pioneer" most certainly was Claude Gagnon's *Keiko* (made in Japan in 1978) which was warmly received and soon became a major hit. Gagnon's second feature, *Larose, Pierrot, et la Luce* was also released here, in 1983, under the title *St-Hyacinthe Monogatari* (The Tale of St-Hyacinthe.) Then came the 1984 and 1985 entries at the Pia Film Festival in Tokyo: André Forcier's *Au Clair de la lune* and Léa Pool's *La Femme de l'hôtel*. 1985 also marked the 1st Tokyo International Film Festival where François Bouvier and Jean Beaudry's *Jacques et Novembre* received a special

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jury award at the Young Cinema Competition. These screenings set the precedent and background out of which Tokyo's November '85 Quebec Cinema Week evolved.

The difficulties of entering the Japanese market are legendary. Usually a long-term process that requires patience and perseverance, once the proper channel has been found, however, it becomes much simpler to reach an audience, using the information networks already in place. The success of the Quebec cinema week can be attributed to the fact that the films were introduced to the Japanese audience through very well-established organizations here: Pia Co., Ltd. and Parco department store. Pia publishes the major bi-weekly entertainment guide throughout Japan, sells tickets for most cultural events, has a major yearly film festival and sponsors several film-related events. Parco is a famous department store which also owns a theatre where repertory films are frequently shown. And the major film/entertainment magazines and newspapers, among which are *Kinema Jumpo* and *Pia*, publicized the event in such a way that it was difficult to miss.

The event was held in Tokyo, Nov. 2, 9-11, presented by Pia and Yoshimura-Gagnon Inc. Several Canadian government organizations, both federal and provincial, also supported the event in various capacities: Telefilm Canada, the Société générale du cinéma du Québec, the Quebec ministère des relations internationales and the ministère du

Tourisme du Québec, as well as the Canadian Embassy and the Quebec Delegation in Tokyo, and the National Film Board.

On Nov. 2 a press conference, where filmmakers Jean-Claude Labrecque and Claude Gagnon were the special guests, officially opened the film week before a crowd of journalists and interested moviegoers. The screenings took place from Nov. 9 - 11 and were very well-attended. All six films were shown consecutively every day.

Among the many ways to go about presenting a national cinema, the first to come to mind would probably be a retrospective or auteur/genre classifications. Here, the organizers chose to limit themselves to the 1984 production in order to give a broad overview of recent trends. The six films selected were: Jean Beaudin's *Mario*; André Melançon's *La Guerre des tuques*; Micheline Lanctôt's *Sonatine*; Jean Beaudry and François Bouvier's *Jacques et Novembre*; Jean-Claude Labrecque's *Les Années de rêve*; and Léa Pool's *La Femme de l'hôtel*. The program encompassed a wide range of thematic and esthetic concerns, production budgets and styles: from the diary style of *Jacques et Novembre*, to the docu-fiction chronicle of *Les Années de rêve*, not to mention the tale for all comedy of *La Guerre des tuques*.

The films were all shown in their original French version with Japanese sub-titles with the exception of *La Guerre des tuques* which was presented in an English dubbed version (but still

with sub-titles.) Although somehow disconcerting at first, this dubbed version hinted at the fact that a Japanese-dubbed version would probably be the best way to render this film commercially viable - should it be picked up for distribution or shown on television.

The six films offered an interesting perspective, from many standpoints, on 1984 production. First, a new tendency in Quebec cinema could clearly be seen, a tendency prevailing among the young generation of filmmakers who take for granted the question of national identity (as something no longer to be defined.) These recent films concentrate on the present, on the individual, and explore themes which are more universal: life and death, incommunicability, alienation, dreams and reality... Here it is tempting to say "with the exception of *Les Années de rêve*" which deals precisely with these years of defining the national identity. However, as the film progresses, the narrative moves away from the documentary or chronicle and embraces the language of fiction which explores the dreams of its main protagonists. The most striking scene in this regard is certainly the interminable car ride to the hospital where dreams and reality merge cinematically.

Second, if we look at the narrative structure and concentrate on the ending of the films, a strong common theme arises: the stories all point towards death - the suicide of Louisette and Chantal in *Sonatine*; the epic-like death of Mario and his brother in *Mario*; Estelle's emotional death in *La Femme de*

l'hôtel; Jacques' disease climaxing to his death in *Jacques et Novembre*; the son escaping death but being seriously injured in *Les Années de rêve*; and the accidental death of Cleo which stops the war in *La Guerre des tuques*.

The majority of people who attended the event stayed for more than one screening. The Japanese audience is, in general, very sensitive to sad stories. The people left the theatre very silently, obviously moved by the stories and all the deaths they had seen.

While the film week was taking place, then Quebec minister of Education François Gendron and François Champagne from SDA Productions Ltée were attending the Japan Prize competition at the NHK Hall, a competition for educational radio and television programs. SDA's entry was *À Plein temps*, a television series shown weekly on Radio-Canada, Radio-Québec and TVOntario, which uses human characters and puppets to depict the life of a Montreal neighbourhood. This year's Japan Prize was awarded to a French television production.

Also, earlier this fall, Philippe Bergeron presented his recent computer animated film *Tony de Peltrie* at the Japan Congress of Design.

The next event on the agenda of Quebec films shown in Tokyo is the screening of Claude Gagnon's latest feature, *Visage Pâle*, scheduled for later this Spring.

With events such as these, slowly but surely Quebec films are being introduced to Japanese audiences. ●

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