



**LÉOLO BY JEAN-CLAUDE LAUZON (1992)  
PRESENTED IN THE CANNES CLASSICS SECTION 2014**

**DIGITALLY RESTORED BY  
ÉLÉPHANT: THE MEMORY OF QUEBEC CINEMA**





## LÉOLO *RESTORATION AND DIGITIZATION*

### DIGITALLY RESTORED BY ÉLÉPHANT: THE MEMORY OF QUEBEC CINEMA

- **Éléphant: The memory of Quebec cinema** is pleased that **LÉOLO**, by Jean-Claude Lauzon, has been selected for screening at the Cannes Festival in the Cannes Classics section. The film will be shown in the Salle Buñuel on May 15 at 5 p.m.
- **Léolo** was scanned in 2K using Arriscan technology. The colour correction was performed using Da Vinci Resolve and the restoration with Phoenix, PF Clean and Revival. The work was done by Technicolor Creative Services in Montréal under the supervision of Marie-José Raymond and Claude Fournier, assistant directors of **Éléphant: The memory of Quebec cinema**.



## LÉOLO *REPUTATION*

### ONE OF *TIME* MAGAZINE'S ALL-TIME 100 MOVIES

- Director/screenwriter Jean-Claude Lauzon, born in Montréal in 1953, was considered the *enfant terrible* of Quebec cinema. He died tragically in 1997 at the age of 46 with his girlfriend Marie-Soleil Tougas when the plane he was flying crashed near the northern Québec village of Kuujuaq.
- During his brief career, Lauzon came to be known as one of Canada's most talented and original filmmakers. His two award-winning feature films, **UN ZOO LA NUIT** (screened in the Directors' Fortnight section at Cannes in 1987) and **LÉOLO** (Official Competition, Cannes, 1992), won international acclaim.
- In 1992, Jean-Claude Lauzon's second feature film, the semi-autobiographical movie **LÉOLO** starring Ginette Reno and Maxime Collin, was entered in the official competition at Cannes. It received a mixed reaction but has since been recognized by many as a great film. **TIME MAGAZINE** lists **LÉOLO** as one of the 100 best films in the history of cinema.



## LÉOLO BY JEAN-CLAUDE LAUZON (1992) *CAST AND CREW*

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### DIRECTOR

Jean-Claude Lauzon

### SCREENPLAY

Jean-Claude Lauzon

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### SYNOPSIS

Léolo inhabits a world bereft of hope. He says he comes from Sicily, where dreams are real. Feeling threatened by the madness that afflicts his entire family, he takes refuge in writing and the delights of love. Only a Word Tamer, an art-lover who symbolizes the realm of the imagination, can ultimately appreciate the true worth of his texts.

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### CINEMATOGRAPHY

Guy Dufaux

### PRODUCERS

Léon G. Arcand  
Aimée Danis  
Jean-François Lepetit  
Isabelle Fauvel  
Lyse Lafontaine

### MUSIC

Richard Grégoire

### ART DIRECTION

François Séguin

### COSTUME DESIGN

François Barbeau

### SET DESIGN

Frances Calder  
André Chamberland

### ASSISTANT DIRECTORS

Jacques W. Benoit  
Marzio Casa (Italy)

### SOUND

Yvon Benoit  
Hans Peter Strobl

### FILM EDITING

Michel Arcand

### SOUND EDITING

Marcel Pothier

### SOUND MIXER

Hans Peter Strobl

### ELECTRICIAN

Pierric Jouvante

### ASSOCIATE PRODUCER

Doris Girard  
Claudette Viau

### SPECIAL EFFECTS

Louis Craig

### CASTING

Lucie Robitaille

### CAST

Ginette Reno: Mother  
Maxime Collin: Léolo  
Francis St-Onge: Léolo, age 6  
Denys Arcand: Director  
Roland Blouin: Father  
Pierre Bourgault: Word Tamer  
Lorne Brass: Fernand's Enemy  
Éric Cadorette: Little Godin  
Giuditta Del Vecchio: Bianca  
Simon Gosselin: Paquette  
Louis Grenier: Gynecologist  
Richard Guèvremont: Geography Teacher  
Julien Guimar: Grandfather  
Germain Houde: Teacher  
Andrée Lachapelle: Psychiatrist  
Catherine Lemieux: Régina  
Jacques Marcotte: Fisher  
Yves Montmarquette: Fernand  
Marie-Hélène Montpetit: Nanette  
Alex Nadeau: Fernand, age 16  
Geneviève Samson: Rita  
Luc Séguin: Latourelle  
Aron Tager: Fishmonger

### NARRATOR

Gilbert Sicotte

### PRODUCTION COMPANY

CANAL + (France)  
FLACH FILM (France)  
Productions du Verseau (Quebec)

### FINANCING

Centre national de la cinématographie (France)  
Ministère de la Culture et de la Communication (France)  
National Film Board of Canada  
PROCIREP (France)  
Super Écran (Quebec)  
Telefilm Canada



## ÉLÉPHANT: THE MEMORY OF QUEBEC CINEMA

- The goal of **Éléphant: The memory of Quebec cinema** is to **restore, digitize and make available all the fictional feature films in Quebec's cinematic heritage**. The monumental undertaking, begun 5 years ago, is bringing more than 60 years of Quebec cinema back to life. In all, more than 1,200 films will eventually be digitally restored.
- More than 200 films have been digitally restored over the past 5 years and are now **available in the iTunes Store** in Canada, the U.S., as well as European and African countries where English or French is an official language. The films can be accessed under "**Éléphant : mémoire du cinéma québécois.**"
- The book *Les images que nous sommes, 60 ans de cinéma québécois* by anthropologist Serge Bouchard (Éditions de l'Homme), produced under the aegis of the **Éléphant** project, traces 60 years of Quebec's cinematic history, providing a unique take on Quebec society. It is available in bookstores and in digital format. **The digital version, available on iTunes, also includes 73 movie excerpts.**

### THE QUEBEC CINEMA MEMORY **MISSION** RESTORING AND DIGITIZING QUEBEC'S CINEMATIC HERITAGE

**Éléphant: The memory of Quebec cinema** is gradually restoring all Quebec feature films and transferring them to digital media (in standard and HD versions). Since it was launched in November 2008, more than 200 fictional films have been digitally restored. Many were in such precarious condition that they could no longer be screened. Now, they have been brought back to life. Without **Éléphant**, a portion of the world's cinematic heritage would have been lost forever.

Eventually, all Quebec feature films will be digitized and made readily available through the **Éléphant** project. As Quebec's movie industry dates back only to the 1940s and has produced a limited number of films compared with nations such as France or Italy, Quebec's cinematic heritage may well become the first in the world to be digitally restored in HD in its entirety and made accessible to all.

### THE QUEBEC CINEMA MEMORY **SPONSOR** A PHILOSOPHY OF SHARING

**Éléphant: The memory of Quebec cinema** was launched and funded by Quebecor, one of Canada's largest private media companies. Quebecor has a long tradition of giving back to the community, especially in culture. The gigantic **Éléphant** project was the brainchild of businessman Pierre Karl Péladeau, Quebecor's controlling shareholder and a movie buff. At the project's official launch in November 2008, Péladeau, then President and CEO of Quebecor, commented: "**Our movies reflect who we are. They embody our collective memory, our language, our identity. A people's cinematic heritage is a precious thing.**" That philosophy underlies **Éléphant: The memory of Quebec cinema** and has guided its development as it has worked to secure the support of the film community and promote the dissemination of Quebec's cinematic heritage by all available means.





One of the first decisions made was therefore to make the master files of the digitally restored films available to distributors **free of charge**. Distributors pay only the cost of making copies of the digital master file.

Except for a small amount that is used to cover a portion of the platform's operating costs, all revenues from the distribution of these movies on illico goes to the rights holders and the filmmakers.

**Éléphant is a philanthropic project from which Quebecor derives no financial benefit.**

**Éléphant** does not ask for exclusive rights. A distributor that signs a licencing agreement with **Éléphant** may sell its movie to any conventional television channel or specialty channel.

## **THE QUEBEC CINEMA MEMORY**    *DISSEMINATION* **ÉLÉPHANT CATALOGUE AVAILABLE VIA VIDEO ON DEMAND AND iTUNES**

It is a particular source of pride to **Éléphant** that the films can be viewed 24 hours a day, 7 days a week. Once they have been restored and digitized, the movies can be accessed through the illico video on demand service provided by Videotron, a Quebecor company. They are available on all illico platforms (channel 900, illico mobile, illico.tv) and also through iTunes America (Canada and U.S.), Europe and Africa.

## **THE QUEBEC CINEMA MEMORY**    *WEB SITE*    *elephant.canoe.ca* **ENCYCLOPAEDIC DATABASE ON QUEBEC CINEMA**

Developed in collaboration with various film industry stakeholders and institutions, including the Cinémathèque québécoise, the *elephant.canoe.ca* website is a fount of information about Quebec cinema. It's all there: detailed information about all the feature films, trailers, on-set stills, special reports, a blog and hundreds of exclusive interviews with the people who have shaped Quebec cinema make the site a treasure trove for anyone interested in Quebec movies. The **Éléphant** website brings Quebec cinema to every device and every land around the world.

## **THE QUEBEC CINEMA MEMORY**    *BEHIND THE SCENES* **EXPLOITS & ANECDOTES**

It took nearly two years to track down *Dames galantes* by Jean-Charles Tacchella (1990). The negative was at LTC, which had gone bankrupt, and it took sleuthing worthy of Sherlock Holmes to find it and finally obtain Gaumont's authorization to digitize it.

It took more than a year to find *Clandestins* by Denis Chouinard and Nicolas Wadimoff (1997). We finally located it in Switzerland but we still don't have the negative.

*Fantastica* by Gilles Carle (1980) was truly saved in the nick of time. All copies had been lost except one 35mm print that had been placed in storage at Iron Mountain in Toronto some years ago. The storage fees were unpaid because the production company had since closed and Iron Mountain was about to send the print to landfill the very week we finally found it. We paid the amount due and restored and digitized the film from what turned out to be quite a degraded print.



The Cinémathèque québécoise had a preservation master of *Le rossignol et les cloches* by René Delacroix (1952) but when we tried to restore it we realized that the silver was gone. Fortunately, the negative was still in existence. However, it was brittle, the holes had shrunk and all the splices needed to be redone. We had to find a negative editor, a trade that has become obsolete with the advent of digital. All the splices were taped together again and the negative was then fed through a machine that doesn't use the holes to advance the film but rather a suction process. So it was that we were able to save the film from disappearance.

A dozen editing touch-ups were made to Gilles Carle's film *Les Plouffe* (1981) in the three weeks after its release. The copy Gilles Carle preferred was a director's cut he made for the Taormina festival, which was subtitled in Italian. We made a new cut of the film from the original negative, using the festival version as a guide. However, there were many gaps in the negative. For those scenes, we used the print from the Taormina festival and erased the embedded Italian subtitles. A painstaking process, to say the least.

*Le gros Bill* by René Delacroix and Jean-Yves Bigras (1942) was shot in black and white on 35mm but only a very poor condition 16mm internegative has survived. Given the importance of this film, which dates back to the very beginnings of our film industry, we have decided to restore it. The work was begun four months ago and will take several more months. The internegative is heavily streaked and even has horizontal stripes in places, probably from having been wound too tight. Some of the sound effects have also mysteriously disappeared from the 16mm optical mix and need to be replaced.

Each restoration and digitization project is unique. In addition to the colour correction, which always has to be redone, there are inevitably streaks, spots, sound problems, synchronization problems.

**Éléphant assembled a team of a dozen technicians at Technicolor Montréal. With their state-of-the-art computer tools and their experience, which is growing with each film, they are in the process of becoming one of the most proficient restoration studios in the world. They are now digitally restoring approximately 40 feature films per year.**

**THE QUEBEC CINEMA MEMORY    *THE BOOK***  
***LES IMAGES QUE NOUS SOMMES, 60 ANS DE CINÉMA QUÉBÉCOIS***  
**BY SERGE BOUCHARD. ÉDITIONS DE L'HOMME**

Ever seeking its identity, groping through its angst and picking itself up again, Quebec society has constantly tested its limits, overcome its complexes and produced compelling movies. Film after film, it has tried to understand itself by telling its own story. In this book, anthropologist Serge Bouchard roots out the most telling images from the first 60 years of Quebec cinema (1940-2000) and shows how they fit together. He casts a keen eye on works studded with failings and weaknesses but also the humour and inventiveness of Quebec society, to which he holds up a mirror. *Les images que nous sommes* is a thoughtful tribute to the memory of the people, characters and stories that have marked the history of Quebec cinematography.

It occurred to us to hold up this "anthropological mirror," these "archives of the soul" as Edgar Morin called cinema, to someone who could gaze upon them with the eyes of the soul. Not the dissecting gaze of the critic, nor the narrow



gaze of a clan, nor the encyclopaedic gaze of the lexicographer, but rather the sensitive yet distanced gaze of an anthropologist, the eyes of Serge Bouchard.

These images, these millions of small coloured squares, are like the patterns in Schopenhauer's kaleidoscope; the story they tell is not necessarily new but, with each turn, the same human elements and deeds form a new configuration, a new image of our society that each viewer may interpret in his or her own way.

No, Serge Bouchard did not watch all the films in the *Éléphant* catalogue, or even all the films of the first 60 years of Quebec cinema; gorging would have left him over-stuffed and would surely have stifled all inspiration. But his scope is impressive. His kaleidoscope contains a large enough sample of small coloured frames to enable him to draw distinctively personal conclusions in his always incisive style.

All the images in the book were taken from movies restored by *Éléphant*. The selection was informed by Serge's gaze and by boundless admiration for their creators: the directors, cinematographers and actors who have forged Quebec cinema.

## THE QUEBEC CINEMA MEMORY *WHO WE ARE*

### MARIE-JOSE RAYMOND, PRODUCER

Producer Marie-José Raymond has extensive experience in movies and TV. She graduated from university with a degree in history and initially pursued an acting career before moving behind the camera and becoming a producer. She has also often worked on the screenplays of the works she has produced.

Marie-José Raymond has been involved in many co-productions. She has worked in Italy with Carlo Ponti and Ettore Scola, and in France with SFP, France 3 and many other producers. In all, she has produced some 15 feature films, many of which have won awards at international festivals.

Marie-José Raymond was chosen by the Canadian government to negotiate the cultural component of the free-trade agreement with the U.S. and subsequently of the GATT. She is the originator of the expression "cultural exception."

Since 2007, Marie-José Raymond has headed **Éléphant: The memory of Quebec cinema**, with Claude Fournier. *Éléphant* is a non-profit project launched by Quebecor to digitally restore and make accessible all the feature films in Quebec's cinematic heritage.

### CLAUDE FOURNIER, DIRECTOR AND AUTHOR

Claude Fournier began his career as a journalist before going into documentary filmmaking, first with the National Film Board of Canada and then with Time-Life in New York. When he returned to Montréal in the 1960s, he founded his own production house, Rose Films Inc. and has since worked as a director and screenwriter of fictional films for theatrical release and for television. He has made films around the world and has won numerous awards at international festivals (Moscow, Montréal, Karlovy Vary, Toronto).

Claude Fournier is also known as an author. His publications include poetry, two novels, an essay and most recently his memoirs, entitled *À force de vivre*. Since 2007, Claude Fournier has headed **Éléphant: The memory of Quebec cinema**,



with Marie-José Raymond. Éléphant is a non-profit project launched by Quebecor to digitally restore and make accessible all the feature films in Quebec's cinematic heritage.

### **SYLVIE CORDEAU, VICE PRESIDENT, COMMUNICATIONS, QUEBECOR**

Sylvie Cordeau holds a law degree from the University of Ottawa and a Master's degree in international and European law from Université catholique de Louvain in Belgium. After completing her studies in 1994, she joined Quebecor as executive assistant to the company's founder, Pierre Péladeau, and was subsequently promoted to Vice President, Communications.

Over the years, Sylvie Cordeau has been responsible for many communications, public relations and special corporate projects. She also manages Quebecor's \$35-million-plus donations and sponsorships program, which supports more than 400 organizations involved in various fields including culture, health, education, the environment and entrepreneurship. With Marie-José Raymond and Claude Fournier, she set up **Éléphant: The memory of Quebec cinema** in 2008, and has been its director ever since.

Sylvie Cordeau is a member of the Quebec Bar, the Chairperson of the Board of the Théâtre du Rideau Vert, and a member of the Boards of the Maison-Raymonde-Chopin-Péladeau and the Fondation de l'entrepreneurs.

## ÉLÉPHANT FACTS AND FIGURES

- More than \$5 million spent over 6 years by Québecor.
- More than 200 movies digitally restored so far.
- More than 800 films remain to be located, restored and digitized.
- Non-profit: with the exception of a small amount to cover part of the platform's operating costs, all revenues from the distribution of the films on illico goes to the people who make Quebec movies.
- More than 250 exclusive interviews with the builders of Quebec cinema.
- More than 250,000 unique visitors and nearly 750,000 page views on the Éléphant website in the last two years.

## QUEBEC CINEMA

The Quebec feature film industry began during the Second World War, largely because movies from France were not available during the occupation. The first Quebec-made feature films were released in 1942. Many of the early movies were made by directors from France, including Fédor Ozep and René Delacroix, working with largely American crews, since there were no technicians trained in Canada. By the mid-1950s, some 20 movies had been produced, with Quebec directors and crews playing a growing role.

After a prolonged period of inactivity, movie-making resumed in the early 1960s with independent productions that were often inspired by *cinéma-vérité* or the French New Wave, and then exploded starting in 1969, sparked by Claude Fournier's box office hit *Deux femmes en or*, which had a one-year run in the theatres and sold 2 million tickets in a population of 4.5 million people. This success prompted government to increase funding for cinema. The federal government created the CFDC, the forerunner of Telefilm Canada, and the Quebec government subsequently set up SODEC. From that period until 2000, some 20 feature films were made in Quebec every year. Since 2000, the average has increased to about 30 films per year. Government funding and tax credits account for a significant portion of the financing of these movies. There is now a domestic audience for Quebec films and some draw larger audiences than Hollywood blockbusters but the box office hits are still relatively few and far between. As in much of the world, the movie industry is in perpetual crisis in Quebec. In France, where there is limited knowledge of or interest in Quebec movies, Quebec cinema has struggled to find an audience.

The average budget of a Quebec movie today is \$4 million.

## INFORMATION

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