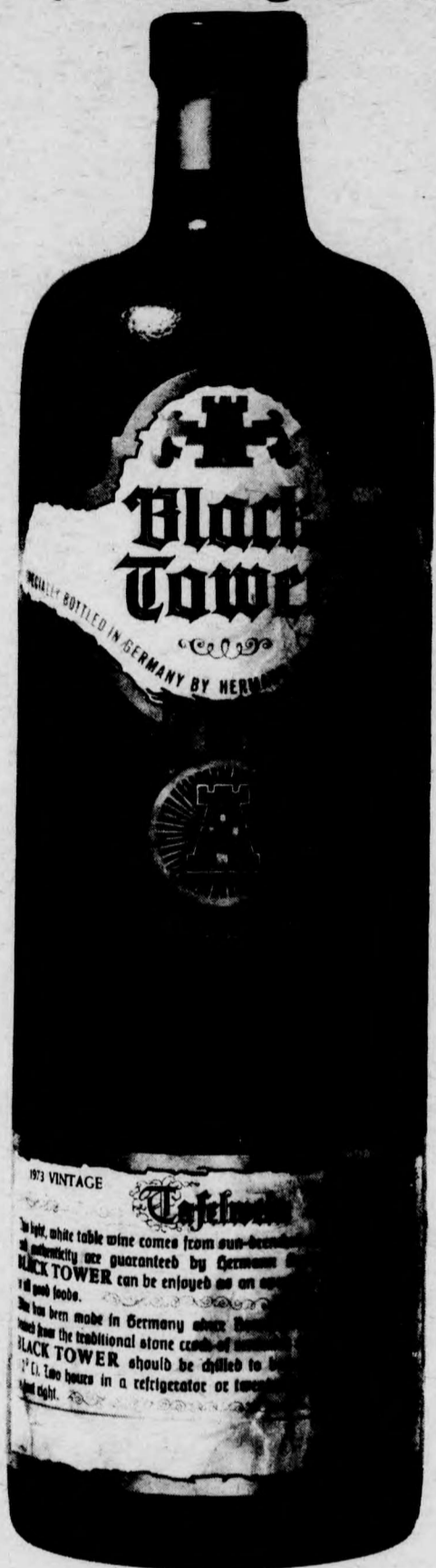


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Brault reveals 'Ordres' secrets

By IRAMICAY

Until the release of *Les Ordres*, Michel Brault's reputation in film was based more on his work as one of Canada's finest cinematographers than it was on the acclaim of his four previous efforts as a feature director. This past spring, *Les Ordres* was one of Canada's feature entries in the Cannes film festival and Brault emerged from the event sharing the "best director" award with Costa-Gavras for the latter's recent film, *Special Section*.

EXCALIBUR: Mr. Brault, what was your experience of the Cannes festival?

BRAULT: The affair when the film was shown involved about three or four days of incredible amounts of meeting with the press and journalists from all over the world. You have to right away figure out what level of interest or knowledge the people who are talking to you already have about the film so that you can talk about it in better detail with them. It's fun to do that. It makes you reflect quite a lot about your own film.

And then there's the night of the prizes which is just ridiculous. That's why I resent going so much to Niagara-on-the-Lake. I hate these places...It's incredible. Most of the time it's a bunch of people who are not very sincere and just congratulate you on the film

because you won the prize.

EXCALIBUR: Why is part of *Les Ordres* in colour, and part in black and white?

BRAULT: Only because of money. When I realized that we had a money problem I decided that I was going to make it in black and white, so that I would save \$25,000. But then the people who were going to distribute the film said that if you make it all in black and white it won't have very wide distribution. Since I aimed that film at a larger audience than Quebec, I really wanted to have it enter the normal channels of distribution.

The cliché would have been to make the jail in black and white because it is sad, and life in colour because it is happy. I had it the other way around because colour also carries a certain amount of information, and we know less about jail than we do about ordinary life. Then I decided that the exact moment to introduce the colour was the moment when they really felt that they were in jail for an unknown period. At first they thought they weren't going to jail, just to the police station.

EXCALIBUR: Why did you use the effect of having the actors speak directly into the camera at particular times?

BRAULT: Since the story is close to some real event, I wanted to use the actors commenting or ex-

plaining in front of the camera in a few words what happened. I thought that some of the things I wanted to say could not easily be re-enacted, so I wanted to have these people explaining what, for example, life in jail is like. It's not true that it happened to the actors, but a good audience not very much specialized in film might think it was a reportage. I wanted to destroy that belief, yet still retain the same feelings throughout the film.

EXCALIBUR: Could you have possibly dealt more directly with the government's thinking?

BRAULT: It would be impossible to do that. I don't know anything about that. Even the best journalists don't know about it. What happened in October 1970 is an entirely new thing for Canada. We have no example of that kind of thing before. Maybe Mr. Choquette (the Quebec Minister of Justice) who's coming out of the Liberal group will start letting out some information.

EXCALIBUR: Do you think that there's anything that the government could do to legitimize its actions of October 1970?

BRAULT: Immediately after it happened, I remember Trudeau saying that it's a period that has passed, and we should forget about it. That stimulated me to make the film. If we forget about it, it's going to be easier for them to do it again and I think that's the reason Trudeau and others said it.

Today if we'd say that we know that there was no real huge FLQ movement, we must conclude that it was a way to hit the Parti Québécois and the separatist position. But it's not the role of a film to do that. The solutions and conclusions must be found collectively.

Also, I'm not talking only about the government action. I think that the kind of police we have, the kinds of guards we have in the jails is the responsibility of the government. That's why I called the film "orders". When you give orders you should know they're going to be carried on way down the line.

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 Teacher: Mr. Asher Grunis
 Location: S165 Ross Bldg.
 Day: Tuesday, beginning Oct. 14
 Time: 3:00 p.m.

2. Beginner Hebrew
 This course is for the student who has always wanted to learn the language but never had the opportunity. The book being used is called *Modern Hebrew* by Blumberg and Lewittes.
 Teacher: Ms. Beela Langsam
 Location: 033 Administrative Studies Bldg.
 Day: Tuesday, beginning Oct. 14
 Time: 1-3 p.m.

3. Intermediate Hebrew
 For the student who knows how to read and is able to participate in elementary discussion. Knowledge of past and present tense is necessary.
 Teacher: Ms. Beela Langsam
 Location: 223 Bethune College
 Day: Monday, beginning Oct. 20
 Time: 2-4 p.m.

4. Beginner Yiddish
 Teacher: Mr. Simchovitch
 Location: 111 McLaughlin College
 Day: Monday, beginning Oct. 20
 Time: 1-2 p.m.

5. Intermediate Yiddish
 Teacher: Mr. Simchovitch
 Location: 111 McLaughlin College
 Day: Monday, beginning Oct. 20
 Time: 2-3 p.m.

6. Philosophy of Chassidism
 Teacher: Rabbi Lauler
 Location: S165 Ross Bldg.
 Day: Wednesday, beginning Oct. 15
 Time: 3:00 p.m.

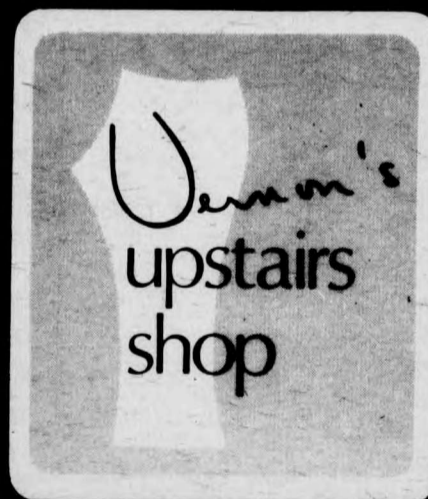
7. Calligraphy
 An orientation course to teach the use of a pen and quill, different Hebrew alphabets, how to make pens, how to get even strokes, and how to make round and straight letters.
 Teacher: Mr. Joseph Rotenberg
 Location: BBYO Library, 115 Howe St., Downs.
 Day: Monday, beginning Oct. 20
 Time: 7:30-8:30 p.m.

8. Feminism and Judaism: Conflict or Compatibility?
 A discussion of the relationship between Feminism and Judaism.
 Teacher: Isabella Meltz
 Location: Adath Israel Synagogue, 37 Southbourne Ave., Downs.
 Day: Monday, beginning Oct. 20
 Time: 7:30 p.m.

9. Israeli Dance Workshop
 Teacher: Zvi Ragol
 Location: Vanier College, Room 202
 Day: Sunday, beginning Oct. 19
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