



BUREAU DE SURVEILLANCE DU CINÉMA
FICHE D'EXAMEN

langue française
s.t.
première instance (X)
révision ()
v. modifiée ()

V. antérieure:
langue (ang)
s.t. ()
cat. (14)
date visa
04.05.76

TITRE (écran) ✓ HOROSCOPE D'ELISE, L'

V.O. ELIZA'S HOROSCOPE

format (35) n/b () c (✓) procédé

nationalité et année: QUE75

production: O'ZALI PROD. (SDICC)

réalisation: Gordon SHEPPARD

interprétation: Elizabeth MOORMAN, Tom LEE JONES, Lila KEDROVA,
Rose QUONG.

VER: 10862' [3319^m] 121'

documentation

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TOUS () 14 (✓) 18 () REFUS ()

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VI: AG PS JJT GD ED **FA**
 VR: AG PS JJT GD ED **FA**
 VS: AG PS JJT GD ED **FA**

PRÉSIDENT DU JURY

Fay Arnold

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GENRE: Fantaisie

VERSION française
 DU FILM Eliza's horoscope
 VISE LE 04.05.76 DANS LA CAT. 14 ans
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BUREAU DE SURVEILLANCE DU CINÉMA
FICHE D'EXAMEN

langue anglaise V. antérieure: ✓
s.f. _____ langue ()
première instance (X) s.f. ()
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v. modifiée () date visa _____

TITRE (écran) ELIZA 'S HOROSCOPE

V.O.

T. BSCQ: HOROSCOPE D'ELISE, L'

format (35) n/b () c () procédé

nationalité et année: QUE75

production: SDIC C-ZALI PROD. (SOICC)

réalisation: Gordon SHEPPARD.

interprétation: Elizabeth MOORMAN, ~~Tom~~ ^{LEE} Tom JONES, Li-la KEDROVA, Rose QUONG.

VER: 10856 / 3319m / 121'

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documentation
VAR: 120'
CINEMA CANADA: 121'
CI: 3292m. 120'

DATE D'EXAMEN 04.05.76 TOUS () 14 () 18 () REFUS ()

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CINEMA CANADA: 25 p44

B.C. MW 11.76	AB R 2.77	SAS	MAN A.P.G 3.77	ONT Re 4.76	N.B. 1	N.S. R 11.76				
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VI:	AG	PS	JJT	GD	ED	FA	PRÉSIDENT DU JURY <i>Silva Desruisseau</i> DATE: 04.05.76 CATÉGORIE: 14 ans
VR:	AG	PS	JJT	GD	ED	FA	
VS:	AG	<u>PS</u>	JJT	<u>GD</u>	<u>ED</u>	FA	

Publicité soumise le 04.05.76 refusée _____ acceptée par FA PS GD
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ELIZA 'S HOROSCOPE 201937-0 SMC

DISTRIBUTEUR
GENRE: Fantaisie
THEME: Eliza arrive à Montréal de la campagne à la recherche de l'amour. Elle veut un enfant. En arrivant elle consulte une astrologue, une vieille femme remplie de sagesse qui lui prédit un amour mais non pas sans malheurs. En effet Eliza qui fréquente un milieu assez marginal s'adonne aux sciences occultes et vit des expériences difficiles. Elle repart son petit bonhomme de chemin pour retourner sans doute là où elle vient à la suite de la mort de celui qu'elle aimait. Elle ne pourra plus jamais l'oublier et ses derniers mots sont: "I Love you".

APPRECIATION: Le film, c'est vraiment Eliza. Tout le reste est secondaire et tourne autour de la jeune fille. Le film est une tentative louable: et en dépit de quelques faiblesses demeure dans l'ensemble un petit chef d'oeuvre. Il n'y a pas beaucoup de bons films québécois (ou canadiens) et celui-ci est indiscutablement un à voir.
 CLASSIFICATION: 14 ans

JUSTIFICATION: Le film ne présente aucun problème à 14 ans. L'ensemble serait trop prononcé pour en faire un POUR TOUS. En effet il y a non seulement un côté morbide et noir; mais tout cet approche donnée aux sciences occultes peut avoir quelque chose de traumatisant d'autant plus qu'elle s'exprime dans un graphisme intense et fait quelque peu bouleversant. On y retrouve même sensibilité que dans les films d'épouvante généralement classifiés 14 ans. Par conséquent 14 ans.
Silva Desruisseau

G.V.768

Eliza's Horoscope

d. Gordon Sheppard, asst. d. John Board and Al Simmons, sc. Sheppard, ph. Jean Boffety, Paul Van Der Linden and Michel Brault, ed. Sheppard, asst. ed. Marguerite Corriveau, sd. rec. Lenny Lencina and Ron Seltzer, sd. ed. Vincent Gutierrez, a.d. François Barbeau, m. Elmo Peeler, cost. François Laplante and Louise Jobin, l.p. Elizabeth Moorman (Eliza), Tom Lee Jones (Tommy), Lila Kedrova (Lila), Rose Quong (Astrologer), Pierre Byland (Clown), Marcel Sabourin (Pervert Doctor), Richard Manuel (Hippie Composer), p. Sheppard, asst. p. Marguerite Corriveau, p. manager. Lenny Lencina, p.c. O-Zali Films Inc., 1974, 35mm, color, running time 121 minutes.



Lila Kedrova (who won the Canadian Film Awards Best Supporting Actress for this role) as Lila, Eliza's friend in *Eliza's Horoscope*

It's been a long time coming. After so many years - estimates range from six to eight - *Eliza's Horoscope* is up there on the screen, and I must admit that I entered the theatre with a great mixture of interest, curiosity, suspense, and, since Gordon Sheppard has worked so long at it, trepidation: what if it wasn't any good? After all this time!!? Well, a short while later, through a combination



Eliza (Elizabeth Moorman) during initiation ceremony in *Eliza's Horoscope*.

of François Barbeau's absolutely stunning design, first-rate cinematography by Jean Boffety, Michel Brault and Paul van der Linden, and Sheppard's humorous and ingenious script, I realised that the wait was worth it.

Sheppard has said that a novelist can take years to create a novel, so why can a filmmaker not do the same? A valid point, but the trouble is that contemporary films usually take about two years from conception to release for a very simple reason: somehow the content, and especially the tone and attitude, may date very quickly. And Sheppard's film, if it has any major fault, seems at times to be too obviously a film of the Sixties.

For while the form is universal - the youthful quest and the search for love - the content consists of an astrological journey among a very stylised group of people. The construction is much more simple and straightforward than the jumping, obscure films of the late Sixties, but Astrology seems to be a fad of the past.

Of course Sheppard's intentions are of greater scope. He's really concerned with Love itself, and comments

on it in a religious context (Eliza, with all her innocence, is driven from home because of her godlessness), and in a social context by showing other kinds of love and lust in the tenement in which Eliza makes her home. He also shows love in our world of technology and material obsessions. To present his observations, he plucks imagery from classic and common sources, employing a beautiful white horse, a clown, an Indian Mask, a neon-lit cross side-by-side with a radio transmitter, grotesque but not repulsive tenement inhabitants made-up in chalk-white and grey facial colours, and above all the Ceremony.

There are really two ceremonies in the film. One is at the very end, as Eliza is initiated into the Astrology cult on the top of Mount Royal. All of the imagery gathers into the dance circle, and the priest inducts her and her fellows. At the same time her true love, whom she refuses to acknowledge as such and therefore loses in the end, makes his own journey; a radical with Indian blood, he attacks injustice by attempting to blow up a bridge, and is shot when the project misfires. He travels up

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peopled by outrageous characters, and scenes of allusion blending into reality. But there the resemblance ends.

"Eliza's Horoscope" is like a survivor of the drug culture, an epitaph whose various messages can be known only to those audiences who suspend logic for some kind of mystical, intuitive understanding of what is taking place. For all its imagination, it ultimately is a bewildering exercise of confusion, explosively mixed metaphors and dramatic inertia that general audiences will find difficult if not downright impossible to grasp.

Its chief character is a young girl who learns from a Chinese astrologer that she will meet a rich husband, and proceeds to look for one. She rooms with a hooker in a rundown apartment building inhabited by poor, but masculine Canadian Indian males.

That much is clear, and so is her search involving comic visits to a banker's convention, a graveyard where a man she meets turns out to be a priest, and an amusing row-boat trip to a moored yacht from which a man she meets leads her into a sexual fetish of riding a centaur-like statue.

In the background is her lover, a Canadian Indian who plans to blow up a bridge, but gets shot trying to do so. At the end, she is left without the fortune coming true.

This makes "Eliza's Horoscope" sound more logical than it really is.

Elizabeth Moorman, who takes the lead role, is wait-like, dull and wooden, as is her lover, Tom Lee Jones.

Director-writer-editor Gordon Sheppard has imagination and a sense of style not previously seen in Canadian feature films, and has some fascination for the mystical. But what he is trying to say and achieve is not discernible. The acting weak, and the film, for all its colorful sequences of dreams, flashbacks and one kind of reality, is a failure. —Adit

W.R. 25

Eliza's Horoscope (CANADIAN-COLOR)

Stratford, Ont., Sept. 15.

An O-Zali Films release of an O-Zali production. Produced, directed and written by Gordon Sheppard. Camera (color), Jean Boffety, Paul Van Der Linden, Michel Brault; editor, Gordon Sheppard; sound, Lenny Lencina and Ron Seltzer. Reviewed at the Stratford Ontario International Film Festival, Avon Theatre Sept. 16, 75. Running time: 120 MINS.

Eliza Elizabeth Moorman
Tommy Tom Lee Jones
Lila Lila Kedrova
Chinese astrologer Rose Quong
Hippie composer Richard Manuel

"Eliza's Horoscope," filmed in 1970 and in editing stages for four years but only now ready for general release, is one of the most astonishing, enigmatic feature films ever to come out of Canada. (It was originally for Warners who pulled out.—Ed.)

Superficially, but only so, it bears some resemblance to Fellini's "Juliet Of The Spirits" in its theme of a young girl desperately seeking to make her fortune come true. And somewhat like that film, this one is

Mount Royal mountain too, but it is to die in the presence of the Indian in the Sun-mask.

Eliza really is a film. The dialogue is minimal and one-dimensional, and the richness and life on the screen are visually achieved. Sheppard has timed his film to occur in Indian Summer, that October week when Canada is at its most beautiful. He plucks another symbol out of the season, of course, because Indian Summer is a strong image of the last breath of life before the winter death; in other words, an illusion.

One of the most enjoyable and endearing aspects of the film is Sheppard's sense of humour. He creates some marvellously comic moments. Marcel Sabourin is superb as a perverted doctor who can achieve sexual climax only when Eliza pulls him about on a fake centaur. Even a sly gibe at today's obsession with film-making: his butler Blip photographs everything the doctor does in Super 8, but of course when the centaur scene occurs, and the doctor does reach a climax, Blip has forgotten to put film in the camera. Eliza's costumed excursions to find her love are bright and funny, but never is Sheppard condescending to his subject.

The art design by Francois Barbeau, along with his work in *Kamou-raska* and *Lies My Father Told Me*, ranks him as surely the best in Canada. He has been aided in this effort by Jean Boffety and Michel Brault on camera, and, starting out as assistant then taking the helm, Paul van der Linden. The acting is just right for the tone. Lila Kedrova as an old performer is sometimes too strident, and Elizabeth Moorman ultimately functions as a rack for Sheppard to hang his film on, but the acting is not central to the film's level of success.

Sheppard is central to the film's success. He and his assistant Marguerite Corriveau have been working for five years to get it into shape. A long list of acknowledgements at the end of the film names those who also offered their aid. The film must finally be judged on its artistic merits and its ability to sell itself. Despite my few misgivings about the former, it is an enjoyable and interesting experience. In the sales area, I think it has a market, but I fear that it is small. Which is a shame, not only because of the years of hard labour but because of what Gordon Sheppard has created.

Cinéma Canada 25p44
Stephen Chesley