Plummer, as Prof. Lakos, adds the proper flavouring to his part. Plummer is fully aware of the schlock he's in. He doesn't hold back on the ham, making his Laos a Czechoslovakian Columbo with a dash of Sherlock Holmes.

Savage literally mumbles and stumbles down an innocent young woman in Cimino's film. Savage seemed perfect as the murdered (played by John Savage), the murdered profession. His acting range is so limited, however, come from the performers, and none of The Amateur comes as a surprise, but as welcome relief that the whole sloppy affair is finally over.

Stephen Zoller

Denys Arcand's Le confort et l'indifférence

"Gouverner c'est rendre vos sujets hors d'état de vous nuire."

Machiavelli

On aime ça même.

Beer commercial

One wonders what sort of film Denys Arcand would have made, had the Oui won the May 1980 referendum. For Le confort et l'indifférence only makes sense in the reality of that defeat that lets Arcand amuse himself with unfair arguments against History. In this sense, none of The Amateur comes as a surprise, but as welcome relief that the whole sloppy affair is finally over.

Denys Arcand and crew

To be sure, when Arcand began film making, as of 1977, there was no way in know what would be the referendum's outcome. Like the Toronto news producers of the day, Arcand would show Montreal at every provincial election to film what they imagined would be in the light of the No victory. Yet it was only when I reread Machiavelli that I knew he was the one I wanted. It was hallucinatory, something jumped out from every page.

Le confort et l'indifférence is Arcand-Machiavelli's judging of Quebec society, and the dream of democratically achieving independence by referendum. Machiavelli admirably portrayed by Jean-Pierre Ronfard) peers across Montreal from the viewpoint of his hotel room and, while sitting down to a hearty lunch, offers gems from The Prince, his treatise on how to acquire and preserve power. Against this background, the viewer gets to relive the events of the referendum from the tabling of the question to the cultural "highpoints" of the summer of 1980's Canadian victory parade after winning the Stanley Cup, the Flarotol, etc.

Arcand's National Film Board colleagues (Pie Pierre Pratoul, Berenice Goulet, Gilles Grout) provided 100 percent of the footage. For the remainder, Arcand worked with some 60 hours of film. The result, boiled down to 112 minutes, is a meditation that is sarcastic, cruel, brilliant, self-deprecating and quite funny.

Only film could have caught the look and Levesque gave the camera crew at that day's own trip to Paris to speak before the French National Assembly. Greeted like a head of state, made to review an honor guard. Levesque gave the illusion of a man, all his emotions bottled up, with some embarrassment, but when he recognizes the cameras from home he raises his eyebrows as if to say, Gee, for so long I thought I was a long way from home. The moment is heart-warming in the naive, but there's always Machiavelli's axiom: "One can never win or lose for the sentimental or the naive."

The Machiavelli excerpts work with special brilliance in a scene where Ronfard explains that to win the loyalty of his minister, the prince must cover him with honors, positions and riches so abundant that he will oppose any other candidate. when calling all the ministerial posts he has held — as proof that there's opportunity for Quebecers in Ottawa.

Trudeau, though still amusing, is the coverage given a Oui-non voting match involving independantiste goon Reggie Chartrand and some poor has-been in the company of Her Majesty, or waxing eloquent over our Rockies and "our natural resources.

The least interest are the scenes devoted to an evangelical "charismatic" rally at the Olympic Stadium, though it does provide the stunned image of Christ framed between an ad for Miracle Mart on the left and Steelberg on the right. But "poor ignorant" religion is just that, and Arcand's attempt to generalize it into a statement about the poverty-stricken dreams of Quebecers as against the grand dream of independence simply does not work.

Le confort et l'indifférence is Arcand film which Arcand says "has surpassed all expectations," has already aroused considerable excitement and public interest of the press, and promises to be an intriguing Quebecois intellectual living rooms for months to come.

Arcand's film is one of disappointment, and above all, of disappointment in a people's inability to dream, to escape its servitude and live free. That version of that dream to go on is criticized as a lack of realism in a world where, as Machiavelli reminds us, a great man is nothing without a dream. When after October 1970, was the alternative ?

The chief culprit, Arcand seems to be saying, is the miserable, uncomfortable Quebec people who traded their birthright for a federal pension cheque and...
**REVIEWS**

UIC benefits, and are uncultured beer-drinking boors to boot. Maybe and maybe not; but as Brecht once asked, what would you do, dissolve the people and elect another?

Arcand, now 40, whose On est au coton and Quebec: Duplessis et après were outstanding filmic moments of pre-referendum cinéma engagé, has come full circle. In this lofty judgment, though, he does more than damn the idols of yesterday. He confronts the viewer Canadian as much as Quebecer with history. And if from this perspective, that of Canada is particularly damming, precisely because of its comfort and indifference, Arcand at least has done what the artist can only do: raise questions.

State of his chosen to do so in terms of the reigning Culturkritik paradigm of rich vs. poor, capitalists vs. workers, dreamers vs. walking dead can be taken as a way of better raising those questions: that is, of questioning the paradigm itself since it was it that produced the dream.

Yet this is only a suggestion, for Arcand only touches upon it obliquely in one moving interview with Greek social worker Irene Tylpados who explains, crying, why she voted No. Because she felt a debt of obligation to those who accepted her when the Québécois would not. It is Tylpados who suggests that there is/was something wrong with Quebec nationalism from the very beginning.

And that, ultimately, is the question. Would Arcand have made such an astringent film as this had the Oui won? Is it the inability to clearly answer that question that makes Arcand's film hypotenoretical.

But then again this is the Baudelairean hypocrisy of mon semblable, mon frère.

Arcand's Le confort et l'indifférence is a film that invites the most serious self-questioning. That alone makes it totally worthwhile.

**Michael Dorland**

**LE CONFORTET L'INDIFFÉRENCE**

Canadian art can be as much an engagement with history as an engagement with the present. Duplessis et après is not; but as Brecht once asked, what would you do, dissolve the people and elect another?

What is surprising about Peterloo's film is the level of detail with which he re-creates this moment in history. It is as if the viewer were transported back in time. The acting is convincing, the set design is impressive, and the overall feeling is one of realism.

Peterloo is a film that will appeal to those interested in history and those interested in good acting. It is a film that deserves to be seen by as many people as possible.

**Phillip Earnshaw**

**The Passion of Christ**

On New Year's Day, 1980, Canadian artist William Kurelek began work on a monumental series of paintings entitled "The Passion of Christ." It was to be a work of immense personal significance, and one that would test the limits of his own capacity as an artist. The paintings, which are currently on exhibit in Niagara Falls, are a testament to Kurelek's dedication and commitment to his craft.

The Passion of Christ is a series of 13 paintings that depict the story of Jesus Christ's suffering and death. The paintings are composed of still lifes, landscapes, and religious figures, and are rendered in a style that is both realistic and spiritual. The colors used are earthy and muted, and the overall effect is one of a sense of peace and quiet reflection.

The series was completed in 1986, after a total of five years of work. During this time, Kurelek spent countless hours in his studio, creating each painting with great care and attention to detail. The result is a series of works that are both beautiful and deeply moving, and which have captured the imaginations of people all over the world.

The Passion of Christ is a work that speaks to the human condition, and to the eternal truths of faith and spirituality. It is a work that reminds us of the enduring power of art, and of the importance of cherishing and preserving it for future generations.

**Gerard T. Campbell**

**The Passion of Christ**

Canadian actor Philip Earnshaw directed and starred in Peterloo, a film about the Peterloo Massacre of 1819. The film is set in Manchester, England, and centers around the massacre, which was a protest against the British government's legislation.

The film was praised for its strong performances, particularly by Earnshaw, and for its accurate depiction of the event. It was also lauded for its portrayal of the characters and its exploration of the themes of power, corruption, and resistance.

Peterloo was a critical and commercial success, and helped to establish Earnshaw as a serious and talented actor. It remains a influential film in the history of Canadian cinema, and is a testament to the power of storytelling and the importance of engaging with the past in order to understand the present.