Lou. It's a small world, in fact perhaps smaller than Tremblay would wish known. And the considerable impact that the plays have individually is lessened by the knowledge that Tremblay would use them again, if only in part, as a matter of convenience.

Tremblay's strength as a writer is his use of language. Of course, here it loses the proverbial something in translation and certainly in subtitling. More than that though, the film denies his plays' narrative power. He has permitted the climactic scene at Sandra's, which is so important to Hosanna, to be recreated as if Hosanna's description in his long second-act monologue is somehow inadequate. Quite to the contrary, after Il Était Une Fois Dans L'Est, it will never be as powerful again.

This is Tremblay's Québec at its most desperate and Brassard's Tremblay at his least sympathetic. Perhaps with this film, they have parenthesized their seven or eight years of theatre together. Tremblay as a playwright and Brassard as his director. In a commercial sense, this is the Best of Michel Tremblay: all the old favourites are here. If this is a teaser though, it's a teaser for something which, at times, has the appearance of an East Montreal soap opera. On stage, Tremblay's work is much more than that.

— Mark Miller

Three Mexican Movies

Film makers George Payastre and Claudine Viallon premiered three documentary films made over a two year period in Mexico and Guatemala. The films are on the religious ceremonies of the Mayan and Mazatec Indians. Viadolosa (The Painful Way) is a ceremony of the road to the crucifixion, Quintajimulic (Five Days Without Name) is a film on the carnival, which takes place yearly in the five day period of the Mayan calendar that do not fit in the calendar year. Christians turned the period into their religious week, and so the festival is a Christian one. The third film Brujo (Shaman or Sorcerer) is about the sacred mushrooms used by the Mazatec Indians. George and Claudine spent considerable time living with the Mayan and Mazatec Indians in order to gain their trust and permission to film the ceremonies.

Together the three films run sixty minutes, and the two film makers are planning a lecture film tour. Although they are not anthropologists, they researched the subject matter intensively before filming, and spent a great deal of time in Mexico living with the Indians, over a 3 year period. George is French, and he is planning to make a French language version of the film, which is simply a matter of a narration track, since the sound in the film is Spanish and Mayan, and Mazatec dialects. The two of them made the three films alone, with a little help from Fred Easton for location sound recording. The films are of particular interest to those who are curious about Indians and the Spanish and white influence. George is planning on showing the films to Anthropology departments and students in their film tour. The two film makers have a preference for documentary films, but not necessarily ethnographic ones. The films cost around $15,000.00 for all of them, and post-production assistance was given by the Canada Council.

— Peter Bryant
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