

Quebec capsules

L'ÉTAU-BUS

Based on well-known play, *Moman*, by Louise Dussault, this film is director Alain Chartrand's micro-cosmic look at Quebec society through the metaphor of a bus trip from Montreal to Nicolet.

Moman and her twin daughters are the focal points during the ride, and we see the difficulties of a single, working-class mother who feels compelled to apologize for the fact that her young children are not adults, and therefore, act differently.

While the script's analysis of a difficult problem tends to be grossly over-simplified such that the film's climax, *Moman's* soliloquy, is slightly embarrassing, there is no denying the warmth, the humor and the humanity of the characters and cast, particularly Dussault in the lead role. Director Chartrand keeps the action moving through his camera set-ups and nothing is dwelt on too laboriously.

To accuse the film of being sentimental would not be to accuse it of dishonesty. What saves it from itself is what saves *Moman* - the ability to see the humor in itself, in herself, in all of us and our situations.

L'Étau-Bus is the 1983 winner of the CBC/Radio-Canada Anik Award for best original drama.

L'ÉTAU-BUS d. Alain Chartrand sc. Louise Dussault. Alain Chartrand, with Diane Cailhier cam. Michel Brault mus. Yves Lafontaine ed. François Gill sd. Dominique Chartrand props. Patrice Bengle gaffer Kevin O'Connell key grip Claude Fortier cost. Gaudeline Sauriol make-up Diane Simard hair Bob Pritchett stills Bertrand Carrière p. asst. Andre Ouellette p. sec. Mireille Gagnon p. acct. Berangere Maltais asst. cam. Sylvain Brault a.d. Marianne Feaver trainee Helene Dufresne mixer Henri Blondeau p. Francine Forest, Michel Gauthier p.c. ACPAV l.p. Louise Dussault, Julie Vadeboncoeur, Sophie Vadeboncoeur, Anne-Marie Ducharme, Amulette Garneau, Pierre Harel, Johanne Fontaine, Serge Chapleau, Lucie Lema, Claude Gauthier, Jean-Pierre Saulnier, Alain Chartrand colour 16mm running time 27 min., 1983

LES GARDERIES QU'ON VEUT

A documentary on various cooperatively run Montreal day-care centres is, as its title implies, a film that shows us what we can have if we want it. It also tells us that it isn't easy, that problems do exist, and that a well-run day care is hard work for all except the children who attend.

However, the negatives of the issues tend to be downplayed here, as this film is more a celebration of what is and an inspiration in the sense of what can be.

The filmmakers take on a great deal - education, women's rights, the evolution of working women, the idea of moving from personal involvement to political practice, as well as the issue of government involvement

or more precisely, the embarrassing lack of same. If the film doesn't satisfy all the issues it raises, it nevertheless demonstrates to us in a gentle way what parents can do when they put themselves into it, and that the rewards for doing so are for both parents and their kids.

In one sequence some wonderful archival footage reminds us that this generation did not invent day care, the state did during the Second World War.

LES GARDERIES QU'ON VEUT

d. Carole Poliquin, Ishak Isitan cam. Marc Tardif, Ishak Isitan, Serge Giguere, Michel Lamothe sd. Noël Almey, Pierre Blain ed. Ishak Isitan, Liette Aubin, Carole Poliquin, Jean Saulnier sd. ed. Jean Saulnier orig. mus. Christian Gauthier mixer Jean-Pierre Joutel p. Jean-Roch Marcotte p.c. Les Productions du Regard inc.

MÉLODIE MA GRAND-MÈRE

The story of a young boy who is sent to spend the summer with his grandmother, while his mother is off spending time with someone we presume will become the boy's new father.

Mélo die is the grandmother we would all love to have: warm, generous, understanding, fun, entertaining, and even a great picnic-maker. She lives in a village where we'd all like to spend the summer, in a house we would all like to spend the summer in, and...

This film is too nice, with a little boy who is a little too wise, a little too knowing. To make matters worse, he is the narrator. Using a visual style that begins to approach the greeting card look, director Stella Goulet is in search of a poetic form that will reflect her sensitive story, but the whole effect is self-conscious to the point of being precious.

The closing credits run over the sounds of water rippling in a brook, I suppose just in case anyone was still wondering about the meaning of life.

MÉLODIE MA GRAND-MÈRE

d./sc. Stella Goulet a.d. Pierre-Alain Dostie p. Jean Tessier p. man. Jacques Turgeon loc. man. Sylvie Gagne unit man. Michel Vezina p. sec. Huguette Thibault legal advisor Dominique Jobin cam. Richard Lavoie, assisted by Hughes Lavoie lighting Pierre Pelletier cont. Nicole Pomerleau, Régine Tremblay sd. Yves St-Jean boom François Vidal grip Laurier Guy stills Daniel Guy art d. Stella Goulet, Suzanne Labrecque ed. Louise Filion asst. ed. Daniel Guy sd. ed. Yves St-Jean mus. Michel Poulin mus. rec. Les productions Euterpe neg. cut. Marielle Frenette mixer Henri Blondeau pub. Suzanne Laverdière titles, sp. efx. Caractera. Film Optical labs. Kineco. Pathe-Bellevue l.p. Olivette Thibault, André Cailloux, Jérôme Fortin, Isabelle Dionne, Valérie Fortin, Rodolphe Goulet, Buffy narr. by Nicolas Marier.

Kevin Tierney ●

This month's Quebec shorts available from Parlimage 526-4423.

Camera Canada

Three short films this month - all 16mm - available from independent sources, as noted below.

DAVID ROCHE TALKS TO YOU ABOUT LOVE

David Roche looks out from the screen and starts to talk about love as he rises in the freight elevator to his lofty abode. From the first few sentences, it's clear that here's a literate, witty script executed by an actor/writer who, in conjunction with an intelligent filmmaker, knows how to convey his autobiographical *déjà vu* views.

As Roche wanders about his flat crammed with knick-knacks, he questions: "So, what is love?" and gives the answer too, "Love is (1) knowledge and (2) acceptance." And, "What about its distribution and availability?" Then it's off into the exposition of a particular view of life and *amour*.

Roche has a slide show of his life to date (it saves time when meeting people...), he talks of falling in love with Kent; and of life and the movies accompanied by a *mélange* of dialogue culled from trashies beloved by many. The camera roams around with him - from his face to his talking lips enlarged in mirrors, from the mechanical bank with the grabbing hand to the draped mannikin.

In the end, Roche muses on survival, and he's very sure he'll make it. "I will be around," he says, "I will be around."

This monologue by a knowing

actor has a cinematic style full of quirks, flash-backs, subtle use of camera and above all, a fine understanding of movie magic.

David Roche Talks To You About Love won the Norman Jewison Award for Best Overall Film at the 1983 Canadian National Exhibition Student Film Festival, and a coveted Blue Ribbon from the 1984 American Film Festival. Director Jeremy Podeswa has been accepted in the Directing Program of the American Film Institute.

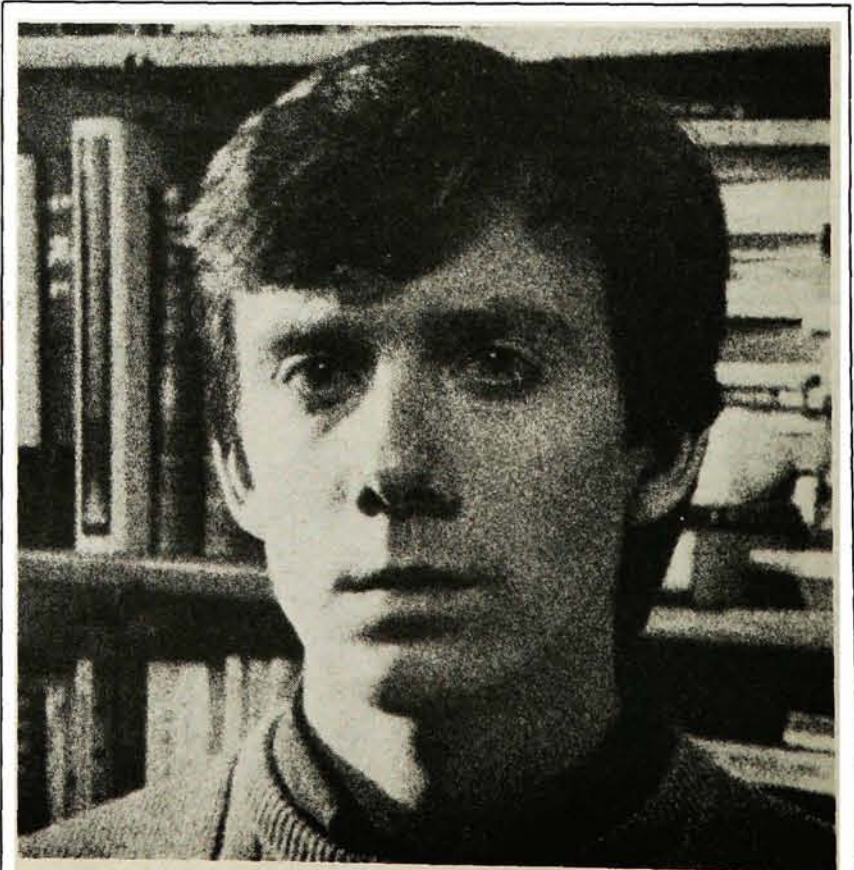
p./d./ed. Jeremy Podeswa, cam. Peter Mettler, mus. Douglas Robertson. Based on play by David Roche, adapted by Jeremy Podeswa & David Roche. 1983. 22 mins., colour Rental/purchase availability: (416) 654-6758/466-6692.

MAKING A DIFFERENCE

Jonathan is six and, at a preview, was bubbling with enthusiasm as he introduced "his" film.

He's one of the youngest people to be fitted with a state-of-the-art pacemaker and is completely *au fait* with his heart and its condition. Jonathan draws the chambers of his heart, explains how the pacemaker eases the strain on this organ, and then gazes at the camera - "Pretty neat, eh?"

Jonathan's mother is the filmmaker and she talks warmly and sensibly about his difficulties, which may last into the teens. The family unit comes across strongly and includes the father and a second child born when Jonathan was five.



● David Roche Talks To You About Love (frame enlargement)