

the source of that derives from Arcand, or Lemelin's nihilistic destruction of a myth of a golden past that his angry novels never intended, an anger not reflected either in the '50s TV series or the Carle film, or the Héroux's lyrical exploitation of the French connection, hardly matters. For *Le crime*, because it works that loathing so effectively, admits to a corruption in Canadian filmmaking that has until now never been acknowledged, at least never so profoundly – and certainly never before on-screen.

Michael Dorland ●

LE CRIME D'OVIDE PLOUFFE d. Denis Arcand **exec. p.** Denis Héroux, John Kemeny **p.** Justine Héroux **sc.** Roger Lemelin, Denis Arcand **mus.** Olivier Dassault **p. man.** Micheline Garant **loc. man.** Josette Perrotta **unit man.** François Sylvestre **1st a.d.** Jacques W. Benoit **2nd a.d.** Monique Maranda **3rd a.d.** Martha Laing **cont.** Johanne Prgent **d.o.p.** François Protat **1st asst. cam.** Yves Drapeau **2nd asst. cam.** Michel Bernier **stills** Piroshka Mihalka **sd.** Claude Hazanavicius, Michel Guiffan **boom** James L. Thompson, Marc Conil **ed. (mini-series)** Pierre Bernier, Werner Nold **film ed.** Monique Fortier **1st asst. ed.** Suzanne Bouilly **2nd asst. ed.** Anne Whiteside **3rd asst. ed.** Marie Hamelin **art d.** Jocelyn Joly **asst art d.** Raymond Dupuis **art d. coord.** Vicky Frodsham **head props** Ronald Fauteux **off-set props** Jean Labrecque, Josiane Noreau **period vehicles** Jacques Arcoette **set dec.** François Seguin, Jean-Baptiste Tard **on-set props** Patrice Bengle, Ian Lavoie **set painters** Sylvie Lacerte, Claire Alary **set assts.** Jacques Belair, Andre Chamberland, Jean-Maurice Fecteau, Sidney Leger **buyer/constr.** Henry Gagnon **head make-up** Marie-Ange Protat **asst. make-up** Blanche, Pierre Humbert **head hair** Gaetan Noisieux **asst. hair** Christiane Beau **cost. des.** Nicole Pelletier **asst. cost.** Lise Pinet **dresser** Sylvie Rochon **asst. dresser** Sophie Beasse **ward.** Laurie Drew **ward. dressers** Louise Gagne, Mary Jayne Wallace, Claire Garneau, Luc Breton **set dresser** Hazel Côté **asst. set dresser** Robert Houle **gaffer** Don Saari **best boy** Chuck Hughes, John Lewin **key grip** Serge Grenier **grips** Robert Grenier, Gregoire Schmidt **p. assts.** Ken Korral, Michel Côté, Gilles Perrault, Joe Sanchez, Ronald Vachon, Harold Trepanier, Jean Racine, Michel Boyer, Neil Bibby, Jacques Bernier **p.c.** Cine-Plouffe II inc. (514) 284-9354. In co-production with Antenne 2 and Filmax (France) **running time** 107 mins. **l.p.** Gabriel Arcand, Anne Letourneau, Jean Carmet, Veronique Jannot, Juliette Huot, Pierre Curzi, Louise Lapare, Denise Filiatrault, Serge Dupire, Donald Pilon, Roger Lebel, Dominique Michel, Marcel Leboeuf

Jean Beaudin's Mario

Jean Beaudin's (*Cordélia*, *J.A. Martin photographe*) latest work has the ethereal quality of a legend. From the moment its first image bursts onto the screen, you know that, like the evanescent stuff of dreams, what you see will soon quietly disappear in the recesses of your mind, leaving a fleeting, if recurring, impression.

Mario (Xavier Norman Petermann) is a 10-year-old boy who doesn't talk. Whether he is mute or autistic is of little concern. The fact is, Mario does not communicate or feel empathy for anyone except his 18-year-old brother, Simon (Francis Reddy), who populates his dreamworld with visions of past heroes and recreations of the battles they waged. As the film opens, the two boys, after having reversed Louis Riel's defeat and relived the battles of the Aztecs, have turned into Islamic soldiers come to civilize the Gauls.

Mario and his brother live with their parents (Murielle Dutil, Jacques Godin) on the picturesque Île-de-la-Madeleine. It is an isolated existence, and in their isolation the boys have ample time to live out a fantasy existence as rich in their acting out as it is rich – to our eyes – in symbolism.

But with the summer season come tourists, including Hélène, a beautiful young girl who casts Simon under her spell. She draws him into the real world, away from his brother and their dreamworld games. Left alone with only his stuffed coyote for a companion, Mario retreats even further into his imaginary world. Incapable of venting his anguish and frustration, he becomes destructive, using the other children on the island as scapegoats. Although vaguely aware of his brother's despair, Simon refuses to acknowledge it; and as long

as Hélène is there, he has other interests.

With summer's end and the departure of Hélène, however, he turns back to his brother... but it is too late: the games have been destroyed. Realizing the ephemeral quality of their world, the brothers resolutely turn away from it in a final search for the absolute. While the social worker who had caught wind of Mario's plight is on the case, trying to take the boy away, Simon scripts a different farewell scenario.

In the end, it is Mario who guides his brother to what seems to be a familiar spot by the ocean... their final escape. In an ambiguous final scene, an explosion occurs: the boys had always imagined going out with a bang, and this seems to be their destiny.

This sad little tale is beautifully told, with a visual integrity and force reminiscent of the magic realism of Pratt and Colville. The bleak and blunt visuals add an ethereal dimension to what is really a tale of misery unto maudlin excess. The acting throughout ranges from the believable to the superb, with the highest marks going to the parents who manage to bring out all the dignity and the sadness of their minor characters. Unfortunately, Nathalie Chalifour (Hélène) breaks the spell her presence creates on the screen every time she opens her mouth, and one wishes she had been cast in Mario's mute role.

Although Jean Beaudin claims that Mario is not so much a story of people and nature, but rather about children, games and real and imaginary worlds, the characters of this film are essentially born of the landscape around them. Mario in particular is a product of sand, and sea and wind. The brothers' death only returns them to what is theirs.

But once the film has receded in the mind's eye, the way a summer romance fades from the heart, what are we left with? As the beauty of Pierre Mignot's camera work and François Dompierre's score dominate the film as much or even more than the poignancy of the boys' plight, one could say this film is little more than another moment in the seemingly unending saga of Quebec

angst-on-film. And indeed one wonders if, in reducing the theme of alienation to its most simple form, Quebec filmmakers are not evading the complexity of a more complex composition.

Josée Miville-Déchêne ●

MARIO d. Jean Beaudin **based on the story** "La Sablière" by Claude Jasmin **sc.** Arlette Dion, Jean Beaudin, Jacques Paris **d.o.p.** Pierre Mignot **mus.** François Dompierre **ed.** Werner Nold **art. d.** Denis Boucher **p. man.** Lorraine Richard **assoc. p.** Hélène Verrier, Jean Beaudin **exec. p.** Jacques Bodet **cont.** Monique Champagne **unit man.** Ginette Guillard **loc. man.** Louis-Philippe Rochon **asst. ed.** Nicole Chicoine **1st asst. cam.** Jean Lepine **2nd asst. cam.** Christiane Guernon **sd.** François Laplante **sd. sup.** Bruce Nyznik **sd. ed.** David Evans, Wayne Griffin **1st a.d.** Michel Gauthier **2nd a.d.** Phil Comeau **3rd a.d.** Louise Chantraine **asst. sd.** John Brooke, Susan Lindell **asst. mix.** Adrian Croll **boom** Esther Auger **mixer** Hans Peter Strobl **gaffer** Roger Martin **best boy** Guy Becharard **set dec.** Alain Singher **key grip** Yvon Boudrias **grip** Jean-Pierre Lamarche **gen. op.** Eddy Trempe **make-up & hair** Brigitte McCaughy **cost. des.** François Laplante **coyote cons.** Francine Gagne **cost.** Marianne Carter **cost. trainer** André Henault **stage props.** Charles Bernier **prop. assts.** Mario Lapierre, Dino Bonaio **mus. rec.** Paul Page, Louis Hone **sd. efx.** Andy Malcolm, Peter McBurnie **sd. trans.** Gordon Thompson **post-p.** Soundscore Lee, Toronto, Canada **stills** Attila Dory **sp. efx.** Gregg Curtis, Jacques Godbout, Gary Zeller **set const.** Leo Marchand, Eugene Monette **2nd unit cam.** Thomas Vamos **cam. asst.** Francine Tougas **elect.** Daniel Chretien, Claude Fortier, Gilles Fortier, Normand Viau, Michel Periard **make-up** Mikie Hamilton **p. assts.** Alain Belhumeur, Jacques Forget, Pierre Guillard, Richard Karol, Louise Richard, Gaston Solomon **p. coord.** Nicole Hilareguy **post. p.** Edouard Davidovici **admin.** Huguette Bergeron **titles** Louise Overy **clerks** Micheline Sauve-Bernier, Berthe Constantineau, Louise Cousineau **post. synch.** Sonolab Ltee, Montreal, Canada **stunt coord.** Andre Beckrich **stunts (horses)** Graham Caseley, Justin McFadden **stunts (drowning)** Denis Cayouette, Eric Cayouette **l.p.** Xavier Norman Petermann, Francis Reddy, Nathalie Chalifour, Jacques Godin, Murielle Dutil, Claire Pimpère, Christiane Breton, Marcel Sabourin, Jonathan Painchaud, Sylvain Cormier, Marc-André Vigneau, Michel Gauthier, Genevieve Gauthier, Michele Lapierre, Alcide Painchaud, Yvon Boudrias, Monique Champagne, Esther Auger, Marie Christine Perrault, Christine Landry. **colour.** 35mm, **running time:** 99 mins. **p.c.** National Film Board of Canada.

Stephanie McLuhan's Marshall McLuhan The Man And His Message

There have been several previous screen productions concerned with Marshall McLuhan and his ideas, but it is fitting, four years after his death and in the resonant year of 1984, to have yet another look at the man who devoted his life to understanding media. This particular program – telecast by CBC on Oct. 18 – takes us a step closer to demystifying the man, and to a certain extent McLuhanism, mainly because it is produced and directed by his daughter: Stephanie McLuhan. She has wisely used, rather than masked, the intimacy of her knowledge to inform this production.

The structure of the program is a fascinating interweaving of the public and private sides of McLuhan. The former is conveyed through a remarkable selection of televised appearances by McLuhan on various talk-shows – Stephanie McLuhan says she culled 118 hours of archival tapes to make her selection – in which his aphorisms on media pile up in layers. For viewers new to McLuhan's thinking, these sequences may spark curiosity and intrigue, sending



● Sad little tale of sand, sea and wind: Francis Reddy and Xavier Norman Petermann in *Mario*