

nected. As are scenes depicting a local soccer game, a woman's textile co-operative and a theatre presentation by the neighbourhood children – their only link is life in the barrio.

Regnier's all-powerful roles as the film's director, writer, cameraman and chief editor no doubt made judicious editing more difficult. Unfortunately, the film's abundance of good visual and narrative material does not live up to its potential. The film is too long. Even the main narrative element – the building of the new home – fails to create a cohesive tension. Although we see several scenes in which the house is being built, its completion and occupation by the family are not shown. We are left to assume that the family moves in and continues its day-to-day struggle.

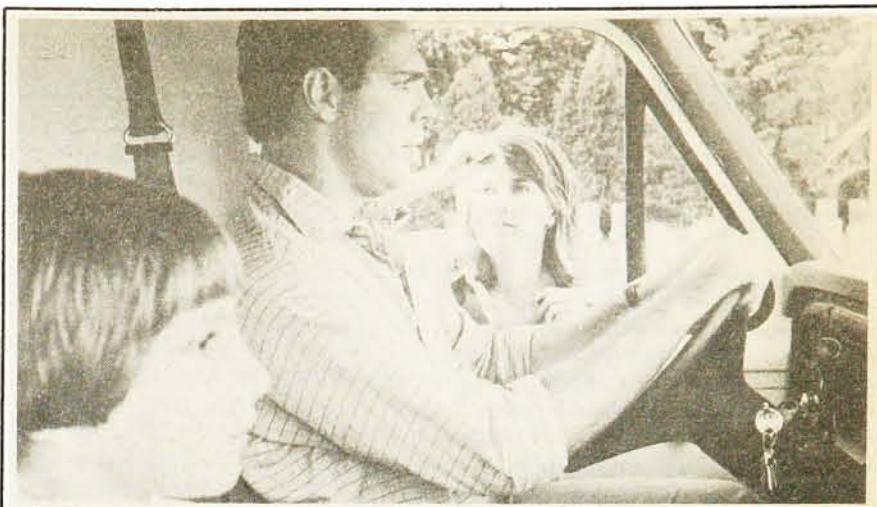
As a film made in co-operation with the United Nations International Year of Shelter for the Homeless (IYSH - 1987), *La Casa* clearly meets one of the year's objectives: it shows the problem as it is. On the other hand, it falls short of two other IYSH objectives: to unravel the problem and explore its causes as well

as illustrate innovative shelter and service alternatives. In Ecuador, like most Latin American countries, there are numerous squatter upgrading projects, groups petitioning for legal land titles and committees organizing for improved services and housing rights.

In failing to explore these, *La Casa* becomes a sensitive but all too typical film about Third World urbanization. And for Michel Régnier, who has a long history of directing housing and urbanization films, this effort appears all too familiar.

Robbie Hart •

LA CASA d./d.o.p./ed. commentary Michel Régnier asst. d. Catalina Delgado asst. ed. Carlos Davila sd. Raymond Marcoux asst. cam Roger Martin sd. ed. Gilles Quintal bs narration Madeleine Arsenault voices Diane Arcand, Eric Gaudry, Jocelyne Goyette, Elizabeth Le Stur, Hélène Lorseille, Monique Miller, Dvne Mousso Patricia Nolin, Nicolas Saint-Cyr sd. mix. Hans Peter Strobl voices Andrée Major song Luis Castillo music Raul Pintos sung by Martha Astarza, Gloria Chiriguay admin Jacqueline Rivest Gaetan Martel, Andrée Lachapelle, Johanne Cappuccilli line p. Dario Pulgar exec. p. Jacques Vallée Produced and distributed by the National Film Board of Canada colour 16mm running time 87 min 57 secs



• Mahée Paiement, Raymond Legault, Markita Boies – *Le Lys cassé*

André Melançon's

Le Lys cassé

Incest is never a pretty subject but it is frankly and sensitively treated in André Melançon's *Le Lys cassé*. Melançon's detractors, those who may accuse him of delving in the cutesy and childish, will be silenced by this film – its gripping reality and its blackness make it a very serious narrative on a very difficult subject.

This medium-length feature deals with the inner torture of an adult woman at grips with the ambivalent memories of an incestuous childhood. It sketches the various characters and events by means of repeated flashbacks (done in black and white for accent as well as psychological symbolism) and shows a jagged and haunted present, full of guilt, anger, despair and emotional volatility. As the young woman – powerfully played by Markita Boies in her first film role – descends into a hallucinogenic reliving of her past, she becomes like a ghost in her own memories, walking side by side with her younger self (played by Jessica Barker at six and Mahée Paiement at 11) as she is drawn into scenes of lost innocence, broken trust and womanhood destroyed.

Indeed, the title refers to this cryptically with its recurring virginal symbol of the white lily. One scene, where the adult daughter accuses and curses her

father in his grave, striking his tombstone in desperate anger with a cluster of pure white lily blossoms until they break and lie littered and tear-stained upon his grave, is a powerful one. Such visual symbols keep reverberating throughout the story like emotional strokes against the psyche's bell.

The subtle and difficult script, written by Jacqueline Barrette, who also plays the role of the mother, skirts dangerously close to pathos yet manages to render the complexity of the situation with an objective eye. The incestuous father is performed by Raymond Legault not as an out-and-out monster nor as sad victim of his unspeakable lusts, but as a strange mixture of both. The daughter is left with conflicting emotions between love for a good father, now dead one year, and loathing for his bad side which lives on within her inner self.

Some scenes will shock. One, involving simulated sexual intercourse with a six-year-old, is as far removed from the amicable foibles of *La Guerre des tuques* as it is possible to imagine. Yet the scene is, in the context of the story, a necessary one, which hopefully will provoke thoughtful discussion beyond the controversy.

André Guy Arsenault •

LE LYS CASSÉ d. André Melançon sc. Jacqueline Barrette a.d. Jacques Benoit p. Michel Brault assoc. p. Anouk Brault d.o.p. Guy Dufaux sd. Serge Beauchemin ed. Hélène Girard m. Alain Lamontagne rel. mus. Pierick Houdy sd. ed. Marcel Pothier sdx Lise Wedlock cost. Huguette Gagné casting and dir. of children Danyèle Patenaude art d. Violette Deneuve prod. man. Lyse Lafontaine l.p. Markita Boies, Jacqueline Barrette, Raymond Legault, Rémy Girard, Jonathan-Frédéric Desjardins, Mahée Paiement, Jessica Barker p. by Nanouk Films Ltée with participation from Société générale du cinéma du Québec distib. Cinéma Libre. color 16mm running time 48 min



• *La Casa* – a shack is also a home

For Your Next Award Winning Film Crew

All film and videotape crafts including camera.

Call us at 416/536-4827. We're negotiable.

NABET 700 Association of Film Craftsmen
National Association of Broadcast Employees & Technicians

1179A King Street West, Studio 102, Toronto, Ontario, Canada M6K 3C5