

Isn't that the conclusion we were supposed to reach in the previous sequence when Michael revisits the sight of his fright?

The Peanut Butter Solution is certain to draw a few giggles and laughs, and produce a few gasps and shivers in a younger audience, but that, unfortunately, does not balance the glaring weaknesses. It is disheartening to see a film with so much potential come off this way. Perhaps an indication of where it all went wrong can be taken from the title; originally named *Michael's Fright* which provokes all sorts of questions and wonderment, it was changed to *The Peanut Butter Solution*, which just smacks of trite commerciality.

Jan Teag •

des tuques (though it wasn't funny when the dog got killed).

But I didn't understand why all the people were waving at Suzie when she's riding on her bike after the truck. And dubbing is confusing because you never know who's voice it is.

I think the people who did the movie did a good job. I liked everything. But we had to wait too long for the movie to start.

I really liked the record too and I know the songs by heart.

Christopher Dorland, 7 •

THE PEANUT BUTTER SOLUTION d. Michael Rubbo p. Rock Demers, Nicole Robert exec. p. Rock Demers line p. Jim Kaufman p. man. Lyse Lafontaine p. coord. Jean Gérin acct. Bernard Lamy 1st a. d. Jim Kaufman 2nd a. d. Blair Roth cont. Marie Thérberge orig. idea/sc. Michael Rubbo with the collaboration of Vojtech Jasný, André Pelletier, Louise Pelletier, mus. & perf. Lewis Furcy mus. eng. Ian Terry mus. asst. Denis Barsalo syn. Jim Tanaka per. Paul Picard song by Céline Dion lyrics Eddy Marnay adapt. Howard Foreman, Judy Richards; arr. Jimmy Tanaka publishing La Fête, Mia Musica, Libec, Lewis Furcy; cast. d. (children) Danyèle Patenaude cast. Hélène Robitaille d.o.p. Thomas Vamos 1st cam. asst. Daniel Vincelette 2nd cam.asst. Christiane Guernon 2nd cam.op. Michel Caron, Philippe Martel; art d. Vianney Gauthier asst. art d. Jean Kazemirchuk, Lynn Trout; set props Denis Hamel cost. Huguette Gagné set dresser Martine Drapeau sd. Serge Beauchemin boom Louis Marion hair sp. efx. Roger Cantin manip. Jacques Landesque make-up Marie-A. Brietner-Protat hair Gaétan Noisieux hair des. J.E.S. Productions dog trainer Centre Canin Ducasse stunt coord. Jérôme Tibergien unit man. Estelle Lemieux asst. unit man. Elizabeth Lamy p.assts. Sylvain Labrecque, Frédéric Lefebvre, Léo D. Charpentier, Clod Lacoursière, Philippe Courtois, child tutor Jacques Lavoie, Paulette Vanier 1st elect. Daniel Chrétien elect. Marc Charlebois, René Guillard key grip François Dupéré grip Michel Périard ed. Jean-Guy Montpetit asst. ed. Marie

I really liked this movie. I've seen it two times: with my dad in French, and with my mum in English.

It's a movie that's both funny and scary. I find the haunted house scary. And also when Michael has no hair - that's gross. And the other thing that's gross is when the guy pulls off Michael's wig and we see tons of glue.

There's lots of funny things I like. My favorite quote is the little girl who says: "I don't use my imagination, I use a pencil." It's funny to see Michael's hair growing in his face while he's eating. Funny too is the tube with sugar in it going into the truck. It's also funny when the dog in the art-room is always sitting down.

I liked Connie best because I thought he was neat. I liked the thing in his back, the wire-detector, and I liked that he asked Michael's dad if he could eat the raisins.

I liked everything about the movie. It's funnier and funner than *La Guerre*

• Connie (Siluk Saysanasy) gives Michael (Mathew Mackay) a needed trim in *Peanut Butter Solution*



Gilles Carle's
Ô Picasso

Gilles Carle, commissioned by the Montreal Museum of Fine Arts to make a documentary on Picasso in conjunction with the museum's much-touted 1985 exhibition of minor works by the painter, has made a film that captures the spirit of Picasso in form and content.

Ô Picasso is not a traditional art film. It doesn't chronologically relate the artist's life. It shows very little of the artist's work. Instead, it combines a variety of Picasso-related images in a fast-paced collage.

The film begins with a café act. A woman singer and her male band perform original songs about Picasso. The music is modern, upbeat, catchy. The words play with Picasso's name and describe the sort of fantastic occurrences - such as an eye found in a hand - that are frequent in his art. The band and their music reappear periodically throughout the film, often providing a welcome break from wordy interviews. Every now and then the film cuts from something totally unrelated to the band members wandering around the museum in startling coloured suits (the red, blue and yellow of the suits are, of course, art's primary colours from which all others can be mixed).

Ô Picasso features behind-the-scenes documentary footage of the museum preparing for the show. After the first segment of the café act, the film cuts to Mirabel airport where large crates marked "Fragile" and "Montreal Museum of Fine Art" are being loaded into a truck. The man in charge of the transport operation is interviewed. In the museum, about 20 people are at work, dismantling the previous large exhibition of work, enormous Bouguereau canvases.

The Picasso works are unpacked and hung to the specifications of the museum director. These are scenes one rarely gets to see, as the people who come to an art-show see it in its final form and usually don't think of all the work that went into getting the works uncrated and hung. This museological element of the film roots it very concretely to the "Meeting in Montreal" show.

However, the vast majority of Carle's *Ô Picasso* is composed of interviews. An art historian, various art-world celebrities, and personal friends all talk about Picasso. The subjects range from the artist's love life to his art. There is much cutting from one talking head to another: too much information is provided too quickly to be absorbable in one viewing. But then Picasso and his work are that way too.

Some interesting comments do emerge. Picasso is described as a great manipulator who needed people's energy. A day with Picasso would leave one exhausted. He had piercing eyes that made you feel he could see through you. The artist chose the name Picasso, his mother's name, because he liked it

better than his father's Ruiz. One person remarks that Picasso was an avid reader; the next says that he never read. Footage of Dali saluting Picasso follows comments about how Picasso made fun of Dali. Near the end of his life Picasso could no longer make love; one interviewee argues that the musketeers that appear frequently in his late works represent his anger at his impotence. Picasso died a few seconds after framing with his fingers a last potential painting.

Footage of an interview with Picasso is cut in near the end of the film. Picasso relates, among other things, how he enjoyed watching Princess Elizabeth's marriage on television. Quotations from Picasso, Cocteau etc. appear on the screen at seemingly random moments. Carle lets all this jumble of information speak for itself. He doesn't strive to create a homogeneous portrait of the artist.

Pierre Hébert, an animator in the French animation studio of the NFB, has made an animated film on Picasso, part of which is shown in Carle's film. Hébert plays with Picasso-like figures in an often ironic manner — creating a work in the spirit of the man himself. In *Ô Picasso*, Hébert is interviewed in an

animation studio where he is scratching his images on film.

Ô Picasso ends with the opening of the 1985 Montreal exhibition. The shots of people lined up outside the museum are finally relieved by a beautifully framed shot of people at last coming in through the rotating door. On the soundtrack are children's voices commenting on Picasso's work. The final words heard before silence are... "fait pas de sens".

Ô Picasso assumes a certain degree of knowledge about the man and his art on the part of the viewer. Carle hasn't attempted to create a complete or ordered picture of this twentieth-century art legend. Unconventional, amusing and entertaining, at times a difficult film, *Ô Picasso* is not unlike the man it's about.

Fay Plant ●

Ô PICASSO d. Gilles Carle co.d./res. Camille Coudari p. François Dupuis for ACPAV, and Jacques Vallée, NFB anim. Pierre Hébert cam. Jean-Pierre Lachapelle ed. Werner Nold mus. François Guy p.c. ACPAV-NFB with the financial participation of Téléfilm Canada, La Société générale du cinéma du Québec, Le Musée des Beaux-Arts de Montréal, and Société Radio-Canada. Dist. Cinéma Libre, (514) 526-0473. 16mm, colour, running time: 80 mins.

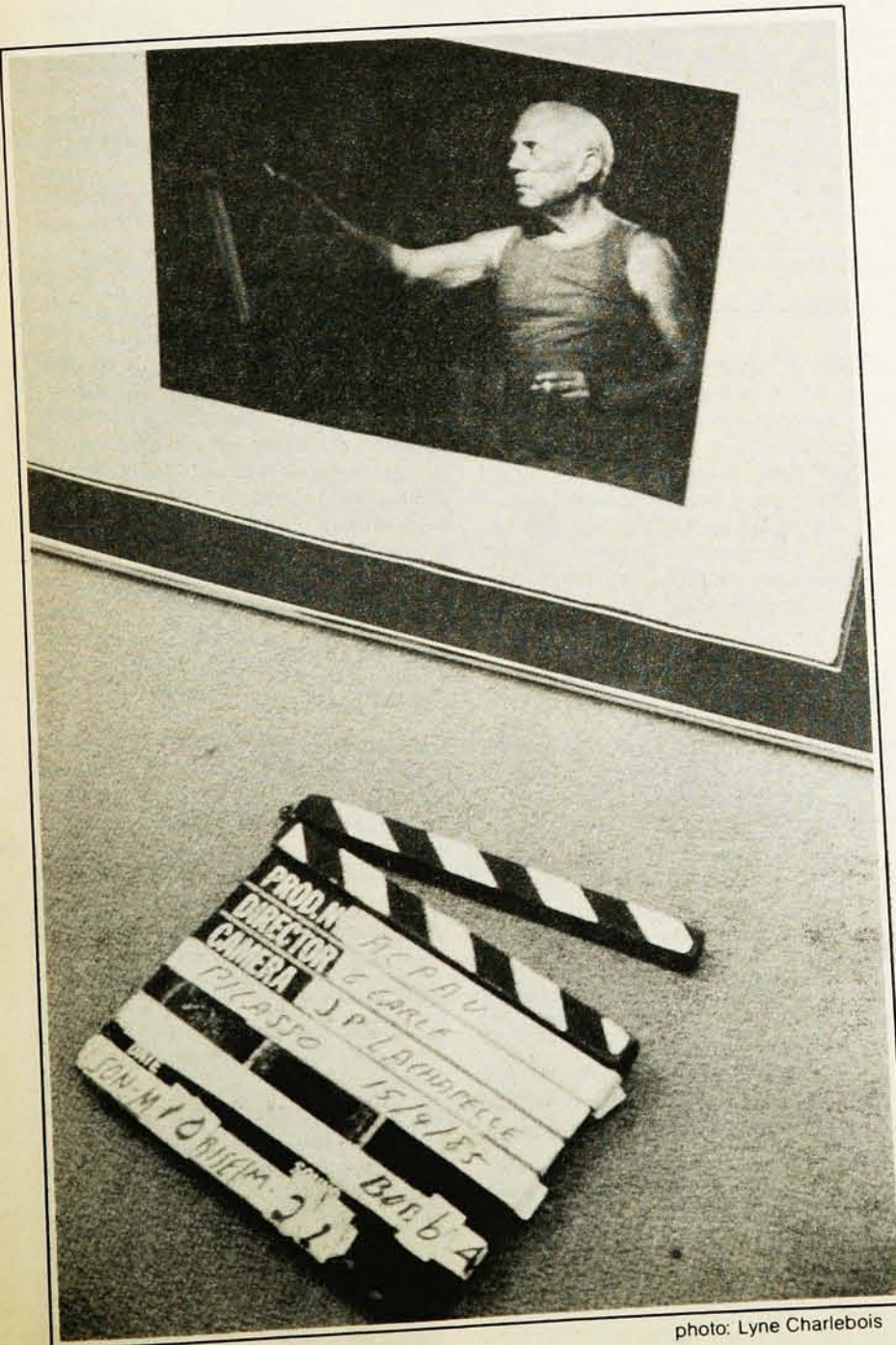
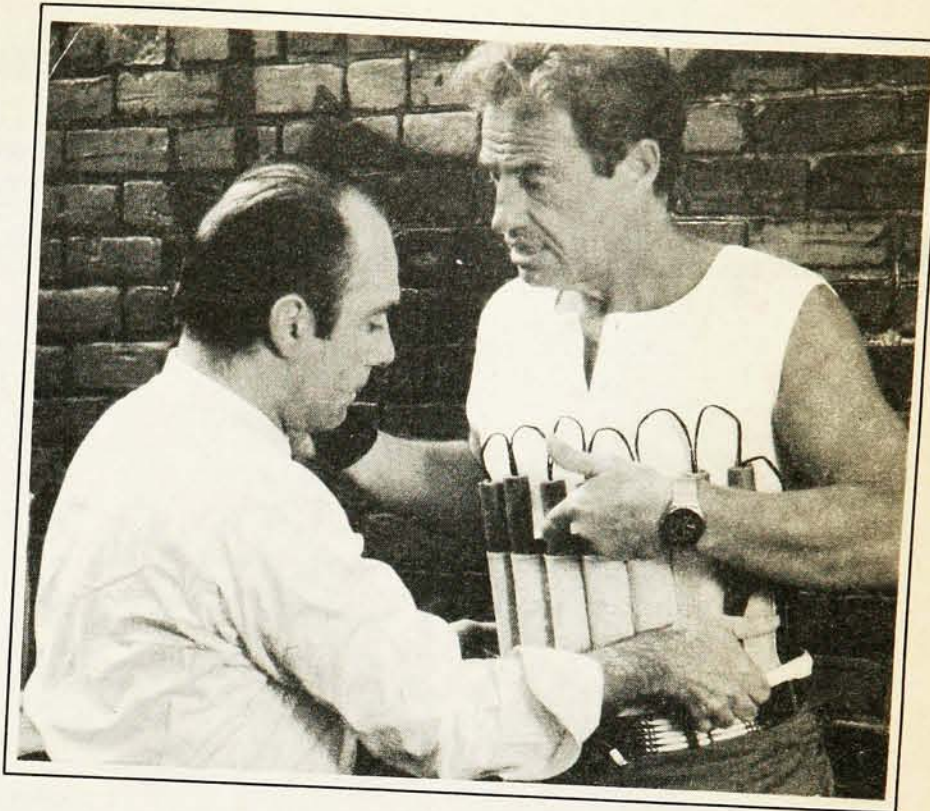


photo: Lyne Charlebois

Alexandre Arcady's

Hold Up

Another formula movie. The formula, perfected over the years by the Hollywood entertainment machine and brought to its ultimate fruition in the high-tech action thriller, is a powerful and deadly one. Powerful in that it preys upon the viewers' escapist tendencies and reactive mechanisms; deadly in that it lobotomizes the viewer into a moronic stupor.

The formula is simple. First you need a star, definitely male, then add a series of high-speed car chases and sanitized pile-ups (no one got killed in this movie); sprinkle in some skin, definitely female; accent with punchy over-produced musical score, and sift carefully to remove even a hint of intelligence. What you are left with is mushy and tasteless. In the case of *Hold-Up* a variation on the cops-and-robbers theme where the cops are portrayed as brainless sheep and the robbers as harmless, easy-going Robin Hoods. The finished product bears the unmistakable Hollywood imprimatur.

The presskit describes the narrative and at the same time the marketing strategy — "*Hold-Up* — it's aim? A Montreal bank — the biggest, of course. The method? One of fantastic daring. The hoped-for result? Two million dollars, tax-free. The man who had this idea? Grimm (Jean-Paul Belmondo). Supercool this Grimm...You had to be, to enter this bank and walk out again other than with your two feet first. To carry out this idea, he has one thing going for him, only one, but a major one — his prodigious brain power."

Unfortunately, there isn't a brain in evidence on either side of the camera. This is pure sit-down, turn-off cinema,

based entirely on a simplistic and stereotypic world view — a kind of intellectual and cultural snow-job. *Hold-Up* has the same nutritional value as an overdose of sugar: quickly digested, leaving you with a slight hangover.

With so few visible merits, artistic or other, *Hold-Up* is bottom-line filmmaking in the purest sense. If intelligence in a film is no guarantee of financial success, a formula film like *Hold-Up* with its box-office draw in Belmondo almost assures financial viability. It's just a question of quantity: how much?

Hold-Up just completed a two-month run on 12 screens across Quebec. To date, 257,000 people paid to see this movie, grossing it just over one million Canadian dollars (which is coincidentally what Canadian taxpayers via Telefilm kicked into the film's production). But from France, where it's still playing, comes the cheery sound of cash registers. And surely that's music to somebody's ears.

Neil Wilson ●

HOLD-UP exec.p. (France) Alexandre Mnouchkine exec.p. (Cda) Denis Héroux p. Alain Belmondo d. Alexandre Arcady 2nd unit d./stunts adv. Remy Julienne 2nd unit co-d. François Ouimet 1st a.d. Bernard Bolzinger 2nd a.d. Pierre Plante cont. Marie-Thérèse Lilensztein p.man. Micheline Garant loc.man. Michel Chauvin unit man. Michel Guay p.sec. Dominique Houle d.o.p. Richard Ciupka, A.S.C. framer Gilbert Duhalde 1st asst.cam. Glen McPherson, Bert Tougas, stills Pierre Dury cam. Andy Chmura 1st asst.cam. Denis Gingras sd. Alain Sempe boom. Thierry Hoffmann 2nd unit sd. Yvon Benoit p.des. Jean-Louis Poveda asst.620? Tony Egry art d. Michel Denuet coord. Lise Pharand set.des. Gilles Aird props Claude Charbonneau scenic painter Gilbert Marcel sp.efx.sup. Normand Aubin stunts falls Dominique Julienne, Jean-Claude Bonnichon stunts drivers Fernand Boudrias const.coord. Michael Waterman head make-up Charly Kouberierian make-up Jocelyne Bellemare head hair. Richard Hansen cost.des. Mic Chemical ward.mist. Paulette Breil ward. Blanche Daniele Boileau asst.ward. Luc Beland set dresser Mario Davignon elect. Steve Danyluk grip. Jacob Rolling grip 2nd unit Yvon Boudrias ed. Joelle Vaneffenterre 1st asst.ed. Herve Kerlann unit pub.France Jerome Pierre unit pub. Cda Pierre Brousseau l.p. Jean-Paul Belmondo, Kim Cattrall, Guy Marchand, Jean-Pierre Marielle, Tex Konig, Jean-Claude De Goros, Yvan Ponton, Jacques Villeret, Guillaume Lemay-Thivierge, Richard Niquette, Marguerite Corriveau, François Ouimet, Karen Racicot, Michel Demers, Sylvie Bourque, Robert Duparc, Michel Daigle, Sophie Stanké