

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.

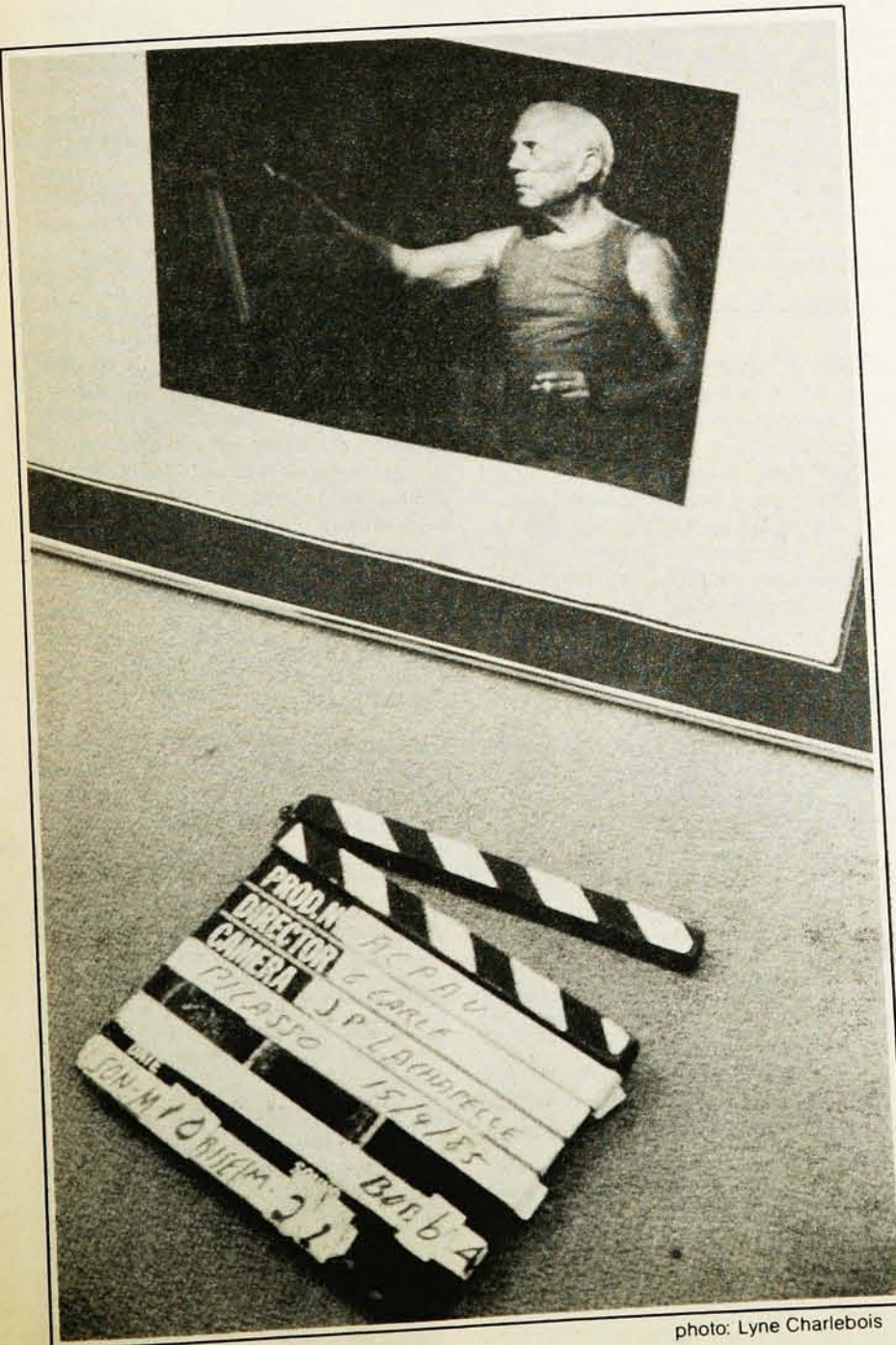
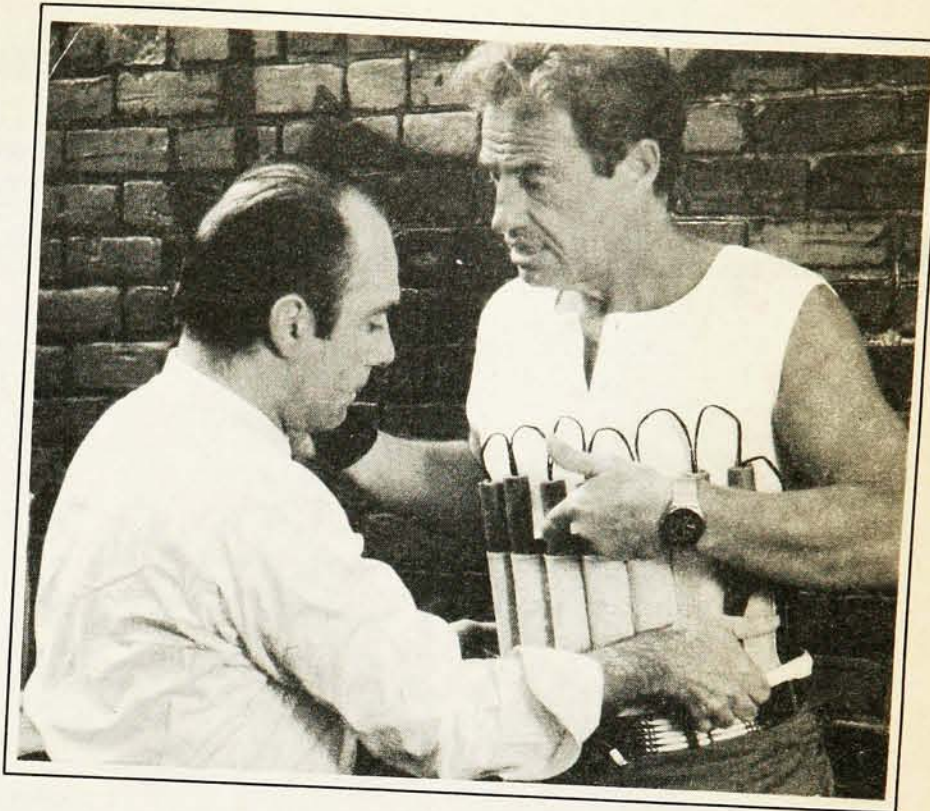


photo: Lyne Charlebois

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