

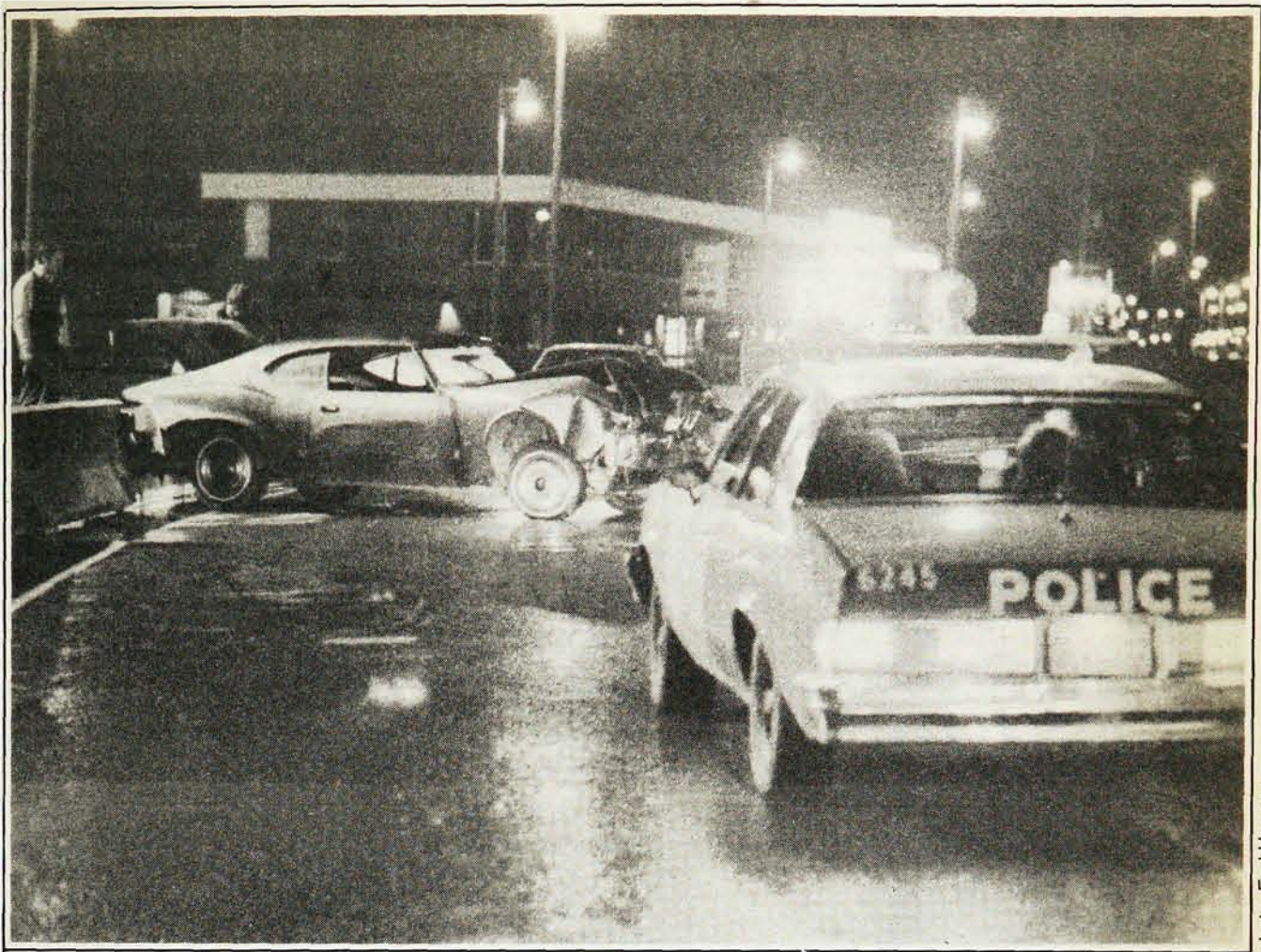
Porky's.

Pierre Mignot's photography is one of the few pluses of *The Boy in Blue*, but its effect is negated by the clumsy staging that Jarrott resorts to. The races were shot in Muskoka and on the Rideau Canal and were cut in such a way that the speed and grace of sculling is hardly evident (the resort to slow motion does not help). Hanlan inevitably outstroked the field, but the script, in its clumsy attempt to make him the underdog, show him winning by a hair.

It is not the habit of Canadians to unabashedly celebrate their heroes, in sports or any other endeavor. The adulatory sports biopic of the Americans is not to be found in this country. Rather, Canada has produced the more subdued *Terry Fox Story* and *The Hounds of Notre Dame*. In fictional films, the dark side of sports as seen in *Paperback Hero* and *Blood and Guts* was only reflected in the States in Michael Ritchie's early films, or Martin Scorsese's *Raging Bull*. By shamelessly apeing the retrogressive aspects of the sports movie, as embodied in Stallone's *Rocky* sequels, *The Boy in Blue* does a disservice to Ned Hanlan's remarkable talent, and, despite the dedication, the memory of John Trent.

J. Paul Costabile •

**THE BOY IN BLUE** d. Charles Jarrott p. John Kemeny exec.p. Steven North CBC p.exec. David Peers sc. Douglas Bowie, from an original idea by John Trent d.o.p. Pierre Mignot cam.op. Andy Chmura asst.cam. Jean Lepine 1st asst.cam. 2nd unit Daniel Vinclette 2nd asst.cam. main unit Christiane Guernon 2nd asst.cam., 2nd unit Normand Belair stills Takashi Seida stills trainee Roger Dufresne p.des. William Beeton asst.art d. Dominique Ricard, Charles Dunlop art d.co.ord. Barbara Shrier set dec. Jean-Baptiste Tard asst. Michele Forest set dresser Norman Sarrazin asst. Paul Hotte ed. Rit Wallis cutters Mirielle Tremblay, Maggie Ewing sd.op. Daniel Latour boom Peter Kelly key grip Emmanuel Lepine grips Jean-Louis Daoust, Jean-Paul Auclair, Eloi Deraspe gaffer Jacques Fortier elect. Jean Trudeau swing Borek Sedivek best boy Gilles Fortier gen.op. Duane Gullison props Serge Bureau asst.props Denis Hamel props buyer Catherine Didelot cost.des. John Hay asst.cost.des. Renée April ward.co-ord. Blanche Boileau ward.master,extras Luc Le Flaguais dresser Christine Grenier ward.assts. Susan Hall, Luc Beland, Craig Grills, Mario Davignon, Francesca Chamberland, Caterina Chamberland, Debra Raffey hair Aldo Signoretti, Gaétan Noisieux assts. Claude Ménard, Nicole Pelletier, Kenneth Halliwell, Carol Doyon wigs Rachel Tremblay makeup artists Brigitte McCaughy, Maurizio Silvi makeup Mikie Hamilton, Diane Gautier, Charles Carter, Jocelyn Brunet, Corrine Joudiou; cont. France LaChapelle mus. Roger Webb mus.ed. Drew King Foley S & F Company re-rec. David Appleby, Don White sd.ed. John Kelly assts. Richard Kelly, Jane Tattersall; draughts. Michael Devine scenic artist Reet Puhm painters Barbara Jones, Sara Hugues const.coord. Rejean Brochu carp. Michel Brochu buyer Helene LaFrance swing gang Jacques Belair, Claude St-Onge, Claude Poirier; sculping trainer Atalbio Magioni Key wrangler Fred Larsen transp.coord. John Scott p.man. Stephane Reichel asst. Victoria Barney p.office co-ord. Marie Beaulieu p.act. Wilma Palm bookkeeper Kathryn Potter cast. Mike Fenton, Jane Feinberg, Valerie Mas-salas; cast.loc.Mtl. Arden Ryshpan cast.Tor. Deirdre Bowen assoc.p. Paulo de Oliveira asst. to p. Betsy Manheimer asst. to d. Margot Webb a.d. Jacques Methe (1st), Madeleine Henric (2nd), Judi Kemeny, Jacques Laberge (3rd); p.e. I.C.C.-Regatta Productions in association with the Canadian Broadcasting Corp. with the participation of Telefilm Canada. Col. Deluxe, 35mm running time: 93 minutes dist. 20th Century-Fox Lp. Nicolas Cage, Christopher Plummer, Cynthia Dale, David Naughton, Sean Sullivan, Melody Anderson, James B. Douglas, Walter Massey, Austin Willis, Philip Craig, Robert McCormick, Tim Weber, George E. Zecman, Geordie Johnson, Brian Thorne, Don MacQuarrie, James Edmond, Greg Swanson, Gerald Isles, J. Gordon Masten, Bruce McFee, Doris Malcolm, Ian D. Clark, Jeff Wincott, Aiden Devine, Lee Max Walton, Roger A. McKeen, Kim Coates, Ted Dykstra, Michel Perron, Bob Bainborough, John Dunn-Hill, Philip Nelson, Germain Beauchamp, Eric Pink, Patrick Sinclair, Elizabeth Rukavina, Ian Health, Jane Dickson, Claude Rae, Peter Peer, Doug Lennox, Dave De Sanctis, Ken Rogers, Barry Edward Blake, Anne Far-quar, Art Grosser, Paul Craig, Teddy Donville, Gorman Miller, Diane Hollingsworth, Graham MacReady, Graham Haley, John Cain.



• *Prendre la route*, a provocative and unflinching documentary on the consumer society's chief murder weapon, the car

photo: Earl Harvey

Michel Poulette,  
Paul Cowan, Raoul Fox &  
Ken McCready's

## Prendre la route

"Of all the consumer goods we purchase, including guns, the automobile is the most likely to kill or cause serious injury," states Pierre Nadeau, host of the four-part television series entitled *Prendre la route*, aired on Radio-Canada from Jan. 19-Feb. 9. Conceived by Idéacom inc., a Montreal production company, the \$2 million dollar budget series was assembled with the help of NFB, Téléfilm Canada and Société Radio-Canada funds. Using a documentary style, *Prendre la route* examines why preventative measures have failed to improve highway safety.

Since the mid-70s, television has repeatedly called attention to highway safety but the results have often been alarmist, unfocused and little able to change public opinion. Programs such as the questionnaire style of CTV's *Take The Test* were self-defeating, particularly in their use of humour. Families directly affected by highway accidents have had to wait nearly a decade to notice a change in public opinion.

Given their emotionally-charged situations, the events depicted in *Prendre la route* were tempered with restraint, distance and intelligence. In fact, the series was kindly lacking in the gratuitous shock value of roadside carnage and death.

The most effective and saddening program in *Prendre la route* was the series' second episode "Sous le coup du

choc." Shot over a six-month period at the University of Maryland's Trauma Centre in Baltimore, the program almost guaranteed shocking and disturbing footage because the Trauma Centre specializes in treating accident victims whose chances for survival are slim to none. Sequences shot in operating rooms were intercut with on-the-spot interviews of doctors and families.

With footage shot by cameraman Mike Mahoney, director Paul Cowan manipulated his material with care and control. Cowan is no stranger to strong and controversial subject matter. His filmography includes the Billy Bishop documentary *The Kid Who Couldn't Miss* (1982), a documentary on Middle East military strategies entitled "The Deadly Game Of Nations" (1982), (part of Gwynne Dyer's *War* series), and *Democracy On Trial: The Morgenthau Affair* (1984).

In "Sous le coup du choc," Cowan deploys a provocative and unflinching documentary style to depict the lives of individuals who represent only a fraction of the quarter-million accident victims reported each year in the United States. At times, the viewer is pushed well past the limits of mere observation.

Mike Swick, a 26-year-old motorcyclist, is rushed to the Trauma Centre, accompanied by his wife, Ginny. Swick is paralyzed from the waist down and has lost all bodily functions. At this point, Cowan shifts the narrative line to Swick's wife, Ginny, and begins to detail her unflagging optimism. Despite Ginny's patience and care, Mike Swick's single triumph is the ability to move his eyelids.

In this episode, the viewer's empathy extends equally to the victim, the family and the doctors of the Centre. During interviews, doctors admit to difficulty when they have to discuss death or in-

jury with a member of the family. Often, the future of a patient is beyond the doctor's (or filmmaker's) control. Take John and Debbie Boyd, a married couple who were severely injured in a motorcycle accident. Following a brief period of guilt over the accident, John Boyd quickly recovers from his injuries and returns to work. The future of the Boyd's marriage is evident in a reaction shot of Debbie early in the program. As her husband eagerly declares his intention to drive a motorcycle again, Debbie turns to the camera in horror. John eventually asks for a divorce.

The most difficult scenes to watch in "Sous le coup du choc," involve Mike Hall, a 19-year-old motorcyclist who suffers severe brain damage. With fear and disbelief, Hall often faces the camera and cries like a baby. Hall's bitterness and frustration have a palpable quality that is both disturbing and poignant. During an interview, Hall's mother recalls their first Christmas together after the accident. "I asked him what he wanted for Christmas," she says. "He told me he wanted a gun, so he could blow his brains out."

In "L'Inconduite," the first episode in *Prendre la route*, Pierre Goupil and Michel Brunet, two policemen from the Sûreté du Québec, discuss their role in maintaining safe highway conditions. Shot during a three-month period, director Michel Poulette and cameraman André Jean accompany the two cops on routine calls, often filming from the back seat of the police cruiser. In one sequence, a suspected drunk driver sits quietly in the back seat of the cruiser. After admitting that he had three beers, a bottle of wine with dinner and a digestive, he casually inquires about the presence of the film crew. Suddenly realizing his admission of guilt, he turns and scowls at the camera. One wonders if

he signed a release form, allowing his picture to be used in the program.

Here too the observational camera retains an immediacy and mobility that one would expect only from video. Identifying and tracing suspects both underlines the immediacy of the program and reinforces the fact that, at one time or another, we have all broken the law.

In "L'Inconduite," legal opinions expressed by the constables or Sergeant Gilles Frigon, head of the Montreal division of highway safety, are supported by the documentary footage. The most striking example is the dialogue between Agent Brunet and a driver who skidded out of control. While the two men talk, we watch a sequence (shot by a surveillance camera) of the man's car as it swerves around, crashes into a guardrail and explodes.

Later, Brunet describes how public fascination with highway accidents often leads to further incidents. As Brunet points to the accident, a tremendous crash is heard. Two cars collide, after having slowed down to view the accident. Moments later, another crash is heard. The camera swings wildly to the left. A third car has just crashed into the rear of Brunet's police cruiser.

Although Goupil and Brunet appear to be two nice guys just trying to do their job, their willingness to increase police surveillance has to be questioned. If they are so concerned with reducing the number of drunk drivers on the road, why did the Quebec police force refuse to go along with the rest of Canada on last December's R.I.D.E. program?

At times, guilt is problematic, especially the accident sequence involving a transport trailer loaded with heavy paper rolls. Interviews with a news cameraman, a press photographer and a highway analyst all stress the same point. Accidents involving transport trailers have occurred numerous times at the same intersection and nothing has been done by the Ministry of Highways to provide adequate warning to drivers. Ironically, the importance for public awareness is clear in the number of insurance and safety groups who helped finance **Prendre la route**: the Insurance Bureau of Canada, the Automobile Insurance Group, the Institute for Highway Safety, the Régie de l'assurance automobile du Québec, Justice Canada and Transport Canada. Implicit in **Prendre la route** is the fact that insurance rates have soared due to the public's indifferent attitude toward highway safety, particularly as regards the pathetic behaviour of drunk drivers.

In "Facultés affaiblies," the third program in the series, director Paul Cowan depicts the story of two men accused of impaired driving causing death. In Kentucky, 33-year-old Elmer Ratliff is further charged with two counts of premeditated murder. Ratliff had faced 14 previous charges of drunk driving. In Ohio, 17-year-old Kevin Cogan, a first offender, also faces two counts of vehicular homicide. To balance the program, Cowan introduces Judge Emmett O'Farrell, a man little concerned with leniency or personal popularity. Stiff fines and long jail-terms handed down by Judge O'Farrell have reduced the alcohol-related death rate in his county from 21 to three in a single year.

What is clear in "Facultés affaiblies" is that premeditated murder is more in keeping with the nature of the crime. In the United States, to drive while intoxicated constitutes a refusal to consider beforehand the consequences of one's actions. A similar amendment was passed in Canada last December 4. As one judge explains, "Too many people have seen first-hand the effects of highway fatalities by drunk drivers."

In spite of its complex legal jargon, "Facultés affaiblies" draws the viewer smoothly into the public issue of highway accidents with dramatic courtroom testimony and an emphasis on the emotional aftermath of the families involved. The immediacy of the courtroom scenes is highlighted in the occasional rack focus and shaky camera work. Cowan emphasizes the usual courtroom manoeuvres, such as the defence lawyer's argument that the deaths were accidental, the use of plea bargaining and, meanwhile, the anguish of the victim's family. As the cases unfold, real feelings of anger and revenge invariably lead to helplessness. When the verdict is read, reaction shots of the family engage the viewer in a serious moment of contemplation.

Implicit in "Facultés affaiblies" is a cause-and-effect relation between social conditioning and the problem of drunk drivers. Until recently, the consumption of alcohol has been an acceptable form of behaviour but society has had to change the way in which it handles drunk drivers.

If the first three programs utilize *cinéma direct* style to depict three levels of extreme emotion, the fourth episode, "Routes à suivre," draws from existing situations (such as the trial of Kevin Cogan) and presents its conclusions in a subjective, editorial manner. For a topic that is prone to morose contemplation, directors Raoul Fox and Ken McCready depict highway safety in "Routes à suivre" as a positive, action-oriented issue that should concern both the individual and the legal system.

Although the automobile is an historical and "democratic" device that offers the individual a choice in travel, mobility and a status-symbol of wealth and power, the automobile is also a weapon in hands of the driver who does not obey highway safety. The underlying theme of "Routes à suivre" is the responsibility of the public and legal sector, automobile manufacturers and the individual. Hit by numerous and expensive lawsuits by individuals in the last few years, both the public and the legal system have finally realized that a lower highway-mortality rate must include improvements in road construction and better visibility of road signs. Footage of drivers who make illegal U-turns or turn without activating their signal lights clearly indicates that better visibility of road signs is only half the answer.

With information submitted by automobile manufacturers, scientists and insurance companies, "Routes à suivre" comes down hard on drunk drivers (who cause over half of all accidents) and advocates the use of seat belts and strict enforcement of the 55 m.p.h. speed limit. Tests being conducted in the United States prove that a young driver may lack experience, but an older driver undergoes a decrease in reflexes. Clearly, the human factor is the hardest to control.

Although each episode is designed to stand on its own in form, content and style, the scope of **Prendre la route** expands from hospital drama in "Sous le coup du choc," highway safety in "L'Inconduite," drunk drivers in "Facultés affaiblies," and, finally, the improvement of highway safety in "Routes à suivre." emphasizes that the scientific knowledge and intelligence that was applied to the invention of the automobile is, today, applied to the improvement of safety and preventative measures.

The Series' producers are already looking into the possibility of an English-language version of **Prendre la route** for the CBC. The CBC's decision to buy the series will be conditional on available air time and to audience reaction in Quebec. Audience figures for **Prendre la route**'s first program surpassed one million viewers. (The audience of **Les Beaux Dimanches**, the Sunday evening slot in which the series ran, is usually half that number.

**Prendre la route** also received positive reaction from the Quebec media, including newspaper and radio editorials that praised its intelligent treatment of the subject. Rarely does a television documentary provoke that kind of comment.

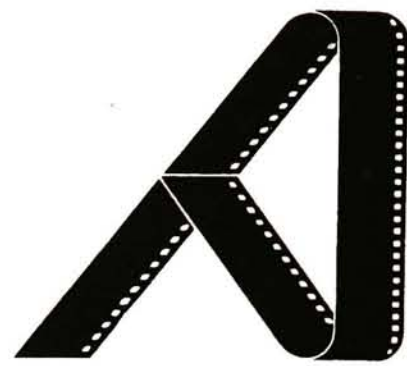
**Ed Matthews** ●

**PRENDRE LA ROUTE - "L'INCONDUITE"** d. Michel Poulette res.&sc. Helene Tirole, Bernard Danereau, Michel Poulette, interviews André Jean cam. François Beauchemin cam.asst. Claude Brassier add.cam. David De Volpi, Martin Leclerc, asst. Michel Motard sd. Raymond Marcoux, Richard Bessé, André Houlier stunts Dave Rigby mus. Richard Grégoire ed. Monique Turcotte Fr.adapt. Robert Verge, Publicité inc. mus.ed. Julian Olson sd.ed. André Galbrand asst. Pierre Béland sd.efx. Vital Milette cont. Chantal Francke p.asst. Luc Martineau mix Jean-Pierre Joutel, Adrian Croll, opening seq. Raoul Fox, Ken McCready, anim. Sidney Goldsmith unit admin. Diane Bergeron, Carmel Kelly, series res. Marie-Eve Thibault p. Jacques Nadeau, George Pearson line p. Sam Grana series p. Jacques Nadeau, Jean-Guy Jacques exec.p. Jacques Nadeau, Barrie Howells. **With the financial participation of:** Bureau d'assurance du Canada, Groupement des assureurs automobiles, Insurance Institute for Highway Safety, Justice Canada, Régie de l'assurance automobile du Québec, Transports Canada, p.c. Ideacom Inc. and Office National du Film du Canada with the collaboration of Société Radio-Canada and Téléfilm Canada. Col. 16mm.

**"SOUS LE COUP DU CHOC"** d./sc. Paul Cowan asst. Mike Mahoney ed. Judith Merritt cam. Paul Cowan, Mike Mahoney sd. John Martin mus. Alex Pauk, Zina Louie narr. Pierre Nadeau sd.ed. Jackie Newell mus.rec. Louis Hone mus.ed. Julian Olson mix Jean-Pierre Joutel, Adrian Croll Tnx to: John & Debbie Boyd, Mike & Ginny Swick, Mike & Pat Hall, Leslie & Linda Brumagin, Dr. Alasdair Conn, Jane Gerber, Bernice Wolfson, Marialis Zmuda, Jerry Huesman, as well as the nursing and support staff of the Baltimore Trauma Centre.

**"FACULTES AFFAIBLIES"** sc./d. Paul Cowan asst. Mike Mahoney ed. Margaret Wong asst. Stephan Reizes cam. Paul Cowan, Mike Mahoney sd. John Martin mus. Alex Pauk, Zina Louie narr. Pierre Nadeau Fr.adapt. Robert Verge, Publicité inc. sd.ed. Jackie Newell mus.rec. Louis Hone mus.ed. Diane Le Floch mix Jean-Pierre Joutel, Adrian Croll. **Sincere thanks** to the Perkins family, Larry Webster, the Bernside family, the Woprice family, Judge Emmett O'Farrell.

**"ROUTES À SUIVRE"** d. Raoul Fox, Ken McCready, loc.d. Robert Fortier cam. Barry Perles, Savas Kalogeras add.cam. François Beauchemin, Andrew Kitzanuck assts. Rick Bujold, Simon Leblanc p.asst. Toivo Van de Water sd. John Martin, Raymond Marcoux elect. Claude Deraspé ed. Raoul Fox asst. André Chaput commentary Ken McCready narr. Pierre Nadeau Fr. adapt. Robert Verge, Publicité inc. sd.ed. Wojtek Klis, John Knight mus.ed. Diane Le Floch mix Jean-Pierre Joutel, Adrian Croll. Tnx: Dr. Marc Dan-cose, Donald Freedman, L'Académie de conduite défensive d'orange county, La compagnie General Motors, L'école de contrôle du dérapage Petro-Canada, L'Hôpital Sacré-Coeur, L'Institut de recherche sur les transports de l'Université du Michigan, Le Ministère des Transports des Etats-Unis, Le Musée Henri Ford.



*Five people spending up to 10 hours a day in a National Film Board theatre for five days straight watching, for the most part, a Sony Trinitron might seem like an updated version of Sartre's No Exit But in the company of one's co-jurors (David Scorgie of Alberta Culture, Vancouver d.o.p. Doug McKay and Robin Jackson of the federal department of Communications in Ottawa) the experience was not only pleasant but, given Canadians' notorious cultural contentiousness, astonishingly harmonious. A personal thank you here to Lyn Miller and Rob White of AMPIA for their kindness above and beyond the call of duty.*

*The 85 films and videos entered spanned the range from 30-second commercials to features and included techniques from gritty hand-held to high professionalism. Above all, for their unself-conscious celebration of contemporary Alberta, the entries as a whole were yet another visible reminder that, while federal film policy continues to chase its tail, it is Canada's regional film industries, despite being unrecognized and under represented, that have quietly managed to reflect the realities of Canadian life today. Like Quebec's Rendez-vous du cinéma québécois, the AMPIA fest showcases a cinema aware of its contexts, proud of its roots, and, perhaps surprisingly, in spite of historically founded recriminations, confident of its future.*

*What follows, then, are brief reviews of the best films and tapes of AMPIA's '86 Festival. (For space reasons I cannot include the 10 other titles that received honourable mention.)*

**To Set Our House In Order** d. Anne Wheeler p.c. NFB, NW Studio/Atlantis. 30 mins. 16mm

A tightly controlled adaptation of the Margaret Laurence story about a young girl's discovery of previously concealed information concerning the death of her uncle in the First World War and the emotional pain it continues to cause her family — so much so that she begins to question the benevolence of God's order. Anne Wheeler's almost classic study of the underpinnings of Canadian repression is a model in the by now highly perfected Atlantis/NFB series of half-hour dramatic films anthologizing Canadian literature. With excellent performances from Tom Heaton, Doris Petrie and young Josephine Stebbings. *Best Drama under 30 Minutes, Best Director Dramatic, Best Script Dramatic (Wheeler), Best Art Direction (John Blackie), and Best Actress (Stebbing).*