

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.

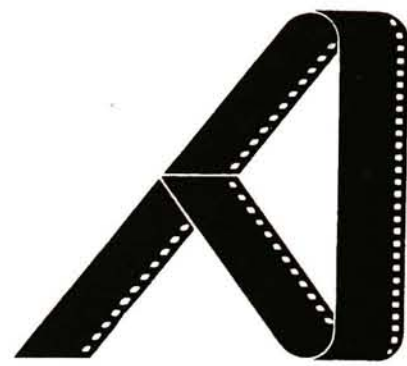
Ed Matthews ●

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).*

Best of the fests – AMPPIA '86

The Heart Is A Lonely Monitor d. Marcella Bienvenue p.c. Calgary Society of Independent Filmmakers, 12 mins., 30 secs. 16mm

While the entries overall reflected many different aspects of Albert life, this outstanding experimental drama (like Best Production **Storm**) offers a critical reflection upon contemporary technological existence. The camera, from the unflinching p.o.v. of the family TV set, watches an average family watching. Family members come and go (for beer or to the bathroom), squabble over what to watch, change channels, then go off to sleep. The TV remains on. The adolescent son flees to his room (the walls decorated with polaroids of the family watching) where he reads Jerry Mander's *Four Arguments For The Elimination of Television* and another book entitled *The Shock of the New*, but he too is fatally drawn back to the perfect machine, and, at last alone, curls up foetus-like before the constant blue glow of the box. A stunning illustration of McLuhan's thesis that we are being X-rayed by TV. *Special jury award for outstanding innovation.*

With Our Own Two Hands d. Peter Raymond p.c. NFB, NW Studio, 30 mins., 16mm

This eminently Griersonian documentary travels with 16 Prairie farmers during an eight-week trip to Nicaragua as the Canadian work brigade brings equipment, technical assistance, and international solidarity to their counterparts struggling against horrendous poverty in an economy crumbling under the effects of the U.S. blockade. With its echoes of earlier revolutionary enthusiasms from the Spanish civil war to Cuba, the film movingly demonstrates how the cooperative spirit lives on in western Canada today. *Best documentary.*

A Funny Thing Happened On The Way To The Symphony d. Fred Vos, p.c. Sunwapta Broadcasting Ltd., 60 mins., video

A funny thing happens to television when it attempts to cover symphony orchestras and the other traditional forms of high art: it stiffens into rigid, awestruck boredom. Here, however, the comedic antics of Tim Conway, Kaye Ballard, Charlie Farquharson and Skiles & Henderson gleefully subvert any attempt at seriousness by the Edmonton Symphony Orchestra whose members, at least for this taping at the Edmonton Convention Centre, get into the game and pretend they're the Boston Pops. A hilarious time is had by all, despite the slightly scandalized eyebrows of symphony musical director Harry Pinchin. *Best musical variety.*

At The Crossroads d. Tom Dodd p.c. Alberta Agriculture, 24:45 mins., 16mm

In times of more or less constant

economic crisis, the pressures on a family's principal wage-earner — here the farmer — become acute. Using a dramatic format, this film aims to motivate farm families to talk to one another about current economic difficulties, and together make a stab at realistic financial planning. Vancouver actor Tom Heaton plays a stressed farmer who's trying to keep it all inside and expand his operation when his neighbours are going under, the bank won't talk to him, and his son has just been laid off from his job as a mechanic. The pressure keeps building until farmer Heaton, after an argument with wife Elan Ross Gibson, takes off in the pick-up and heads for the nearest saloon. But he decides to return home and talk things out with the family instead. *Best motivational* along with **No Greater Gift** and **Rise & Shine**.

No Greater Gift d. Susan Hughes p.c. Communications Media Dept., University of Calgary, 29:10 mins., video

On the back of driver's permits, there is a consent form on which you can check off which of your vital organs you would like to donate in the event of an accident resulting in brain death. **No Greater Gift** persuasively argues the case for organ donation, interviewing donors (e.g., a father who donates one of his kidneys to his daughter), doctors, and people waiting for the appropriate organ. One kidney recipient, now healthy and active, explains how a day doesn't go by without his thanking the anonymous donor who made a new life possible. Using a straight-forward talking-heads format, this tape makes its argument convincingly and simply, without, like some of the other entries in the category, resorting to staged scenes and actors (not identified as such) to make its points.

Rise and Shine d. Gil Cardinal, Douglas Cole p.c. The Image Works Alberta Inc., 27:50 mins., 16mm

Commissioned by the Alberta Native Affairs Secretariat to focus a positive light on young native people in 1985, UN Year of the Youth, the film interweaves the achievements, hopes and aspirations of five young people (a runner, an artist, an actor, a rodeo rider and a budding archeologist) struggling against considerable social, economic, and cultural disadvantages. Excellently edited by Mark Slippe, the film's soundtrack is also enhanced by the music of Laura Vinson, a Métis singer with all the energy and power of Ann Mortifee.

Luscar d. Roger Vernon p.c. Frame 30 Productions Ltd., 15 mins., 16 mm

In this day and age a sympathetic film portrait of a capitalist, coal-mine-owning family is a tall order. But this film brilliantly relates the 150-year history

of the Mitchell family's involvement in the coal industry from Scottish beginnings to the past 75 years in western Canada. Using archival footage, old stock footage, and a dazzling dance sequence of today's titanic mining machines, **Luscar** (one of the Mitchell's most successful Alberta mines) splendidly pulls it all together and, in addition delivers a fascinating mini-documentary. *Best Promotional, Best Editing* (Wayne Anderson), *Best Direction non-dramatic, and Best Script, non-dramatic* (Michael Hamm) *In addition director Vernon won best d.o.p for his overall work spanning four categories of entries.*

Hognopoly d. Jon Anderson p.c. Frame 30 Productions, 30 secs., 35 mm/video

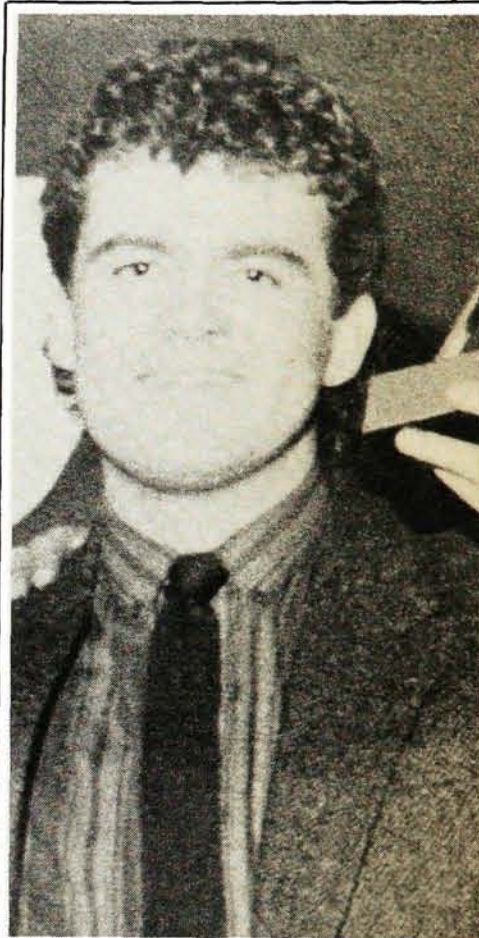
This stunning piece of advocacy propaganda takes the industrial side against the Alberta Hog Marketing Board's regulating the hog market by using a Monopoly game board on which workers and consumers, complete with strings attached, are controlled like puppets by a cabal of cigar-smoking monopolists. The strength of this commercial comes from the fact it makes a statement about economic life that's much larger than its immediate *raison d'être*. *Best Commercial.*

Crossfire d. Ron Foresythe p.c. CBC, Calgary 27:50 mins., video

This episode of the weekly TV public affairs program hosted by Ron Collister is an extremely civilized debate on free-trade with the U.S. between economist Carl Beigie and nationalist publisher Mel Hurtig at the University of Calgary. For its balance, the seriousness and eloquence of both speakers on a topic of profound national importance, this is public television at its finest, and perhaps not coincidentally, a distinguished reminder of what makes Canadian TV different. *Best News and Public Affairs.*

On The Edge d. Francis Damberger p.c. The Young Alberta Filmmakers, 26:50 mins., 16mm

Another International Year of the Youth project, the film deals with the isolation and despair of a young man contemplating suicide. If **On The Edge** stumbles in its depiction of suicide as some kind of solution by over-externalizing the metaphor of death as a black leather-jacketed man on a motorcycle, the film is excellently shot by d.o.p's Jorge Montesi and Peter Wunstoff and edited by Dominique Fortin from a script by producer/director Francis Damberger. Actor Tom Peacocke provides a nice cameo as a philosophical pool-hall owner. A work of love, commitment, promise, and, you bet, deferred salaries. *Special jury award for best achievement by a first-time producer.*



• **Storm's** David Winning

Storm d. David Winning p.c. Groundstar Pictures Inc., 81 mins., 16mm

This multi-layered first feature combines the crime thriller and horror pic with a profound visual and aural exploration of the corruption of nature by contemporary technological existence. Filled with the deeply Canadian fear and loathing of Nature, **Storm** counterpoints the return of three aging crooks to the scene of a murder committed 40 years earlier with two college students' weekend expedition into the wilds, and the resulting savage transformation in which the crooks kill each other and the surviving youth battles the last criminal to the death. If **Storm** were Canada's answer to **Deliverance**, its title would be **Enslavement**, for this powerfully anti-Rousseauian saga concludes with the hero's reduction to the brutalized survivalism that Margaret Atwood identified as central to Canadian fiction. A sinister film tour de force brilliantly executed by a young filmmaker with no assistance from anyone official other than his friends and his own belief in this project. *Best of the Festival, Best Musical Score, Best Overall Sound, and Best Performance By an Actor (David Palfy).*

Michael Dorland •