

thankful that a literary source of Navarre's relevance and cinematic potential has finally been interpreted, and approached with such forthrightness and imagination by a filmmaker who has always recognized the filmic in the artifice of the written and recited word. Only time will tell whether the important step outwards that *À Corps Perdu* represents for Pool's career will mean the same for Quebec cinema.

Thomas Waugh •

A CORPS PERDU/STRAIGHT FOR THE HEART p. Denise Robert, Robin Spry exec. p. Jamie Brown, George Reinhart co-p. (Switzerland) Ruth Waldburger d. Léa Pool sc. & dialogue Léa Pool. Marcel Beaulieu sc. & dialogue cons. Michel Langlois d.o.p. Pierre Mignot art d. Vianney Gauthier cost. des. Louise Jobin sound Luc Yersin photographer Luc Chessex ed. Michel Arcand sound des. Marcel Pothier music comp. Osvaldo Montes p. man. Daniel Louis 1st a.d. Pierre Plante 2nd a.d. Carole Dubuc cont. Josiane Flaux-Morand loc. man. Mario Nadeau asst. p. man. Louis-Philippe Rochon interim pre-prod. man. Muriel Lizé p. coord. Micheline Cadieux (Switzerland) Claudia Sontheim admin. Diane Arcand books Christian Fluet p. sec. Lucianne Rousseau 1st asst. cam. Christiane Guernon 2nd asst. cam. Martin Dubois steadicam & 2nd cam. Steve Campanelli 2nd still ph. Lyne Charlebois d. trainee Jeanne Crépeau set dec. Claudine Charbonneau set props Patrice Bengle ext. props Ian Lavoie, Anne Galea asst. props Mario Racicot set carpenter Gilbert Leblanc wardrobe Josée Boisvert dresser Mario Davignon 2nd dresser Solange Côté makeup Diane Simard hair Bob Pritchett boom op. Barbara Fluckiger 2nd boom op. Jean-Guy Bergeron additional sound Michel Charron gaffer Normand Viau best boys Claude Fortier, Paul Viau genny op. Jean-Paul Auclair key grip Jean-Louis Daoust grips Robert Auclair, Jean-Pierre Lamarche, Jean-Mark Lapointe trainee Raphaël Reyes p. assts. Michel Bolduc, David ODonnell, Richard Châteauevert, Normand Fortin trainees Isabelle Ungaro, Chantal Dagnosneau loc. scouts Louis Bolduc, Guy Bouchard, Mona Medawar, Roseline Laverdière craft service Margoline Arsenault post-prod. man. Suzanne Comtois asst. pic. ed. Patricia Tassinari 2nd asst. Roseanne Cohen ed. during shooting Marie Hamelin sd. efx. eds. Marcel Pothier, Antoine Morin asst. Mathieu Beaudin dialogue eds. Diane Boucher, Carole Gagnon lip synch. Matthieu Roy-Décarie trainee Céline Beland detection Normand Bélanger post-synch & sound efx. rec. Jocelyn Caron re-rec. sound efx. Yvon Benoît sound efx. eng. Jérôme Décarie trainee Monique Vézina sound mixer Michel Descombes asst. mix. Luc Boudrias neg. cutting Jim Campapadal music arrangements Osvaldo Montes music sup. Jimmy Tenaka music ed. Michel Arcand orchestration of theme Mario Parent sound rec. Studio Tempo sound eng. François Deschamps asst. Louis Valois Foreign Crew: p. man. Lise Abastado p. José Villar asst. d. Mayra Segura p. asst. Javier Gonzalez, Luis Gomez, Alejandro Barcelo cam. asst. Julio Simoneau cost. Cardidat Sanchez makeup Carmen Vina props José Amat, Carlos Ramirez sp. efx. René Varona, Ovidio Fuentes, José Galan gaffer Humberto Figueroa best boy Sergio Berútez key grip Orland Perez Vizcaine grip Jimmy Gonzalez l.p. Matthias Habich, Johanne-Marie Tremblay, Michel Voita, Jean-François Pichette, Kim Yaroshevskaya, Jacqueline Bertrand, Pierre Bogeil, France Castel, Victor Désy, Mimi D'Estée, Louise Caron, Marilyn Gardner, Jean Cascon, Andrée Lachapelle, Louise Marleau, Albert Millaire, Peter Pearson, Marthe Turgeon, Gisèle Trépanier, Pierre Germain, Roch LaFortune, Evelynne Régimbald, Carmen Ferland, Michel Maillot, Ylial Page, Dino Fatighenti, François Julien, Michel Beauchemin, Guy Brouillette, Henri Scheppeler, Gérard Soler, Claude Desparois, Michel Daigle, Giorgio Uehlinger, Jean-Michel Léonard, Richard Hoenich, Chantal Rémillard, Stéphane Allard, Alison Eldridge, Monique Laurendeau, Valérie Legge, Hélène Plouffe, Brian Bacon, Suzanne Careau, Peter Purich, Jean Cardinal, Nieves Rivalles, Carlos Adrian-Albas Castello, José Murillo, Norberto Echementia, Oscar Villar. 35mm colour. Produced by Telescene Films, Montreal and Xanadu Film AG, Zurich. Distributed in Canada by Provifilms. Foreign sales by Films Transit.

Allan E. Goldstein's The Outside Chance Of Maximilian Glick

Boy, just what the world needed; another Canadian-ethnic family drama. It'll make you laugh. It'll make you cry.

Just when you thought it was safe to return to the movie theatre, along comes Allan Goldstein's film adaptation of Morley Torgov's novel, *The Outside Chance Of Maximilian Glick*. This is not to suggest that *Glick* is a dreadful film; in fact, it's downright competent. So competent is this effort, that it almost drowns in its own safe, conventional framework.

Glick is sort of what you'd get if the Waltons were Jewish and moved to Beausejour, Manitoba. Everything that was wittily acerbic or genuinely human in Torgov's book becomes, respectively, abrasive and maudlin on film.

On the plus side, what *Glick* definitely has going for it is the presence of Saul Rubinek. Why is it that so many recent mediocre Canadian films (*Ticket To Heaven*, *Obsessed*) have been raised to the level of engaging viewing because someone had the foresight to cast Rubinek in a central role? As the unorthodox Orthodox Rabbi Teitelman in *Glick*, Rubinek's sly, inventive performance seems incongruous with the rest of this ploddingly uninspired effort.

For what it's worth, the plot focuses upon the coming of age of one Maximilian Glick (Noam Zylberman), a freckle-faced 12-year-old who is about to embark on the traditional Jewish rite of passage, the Bar Mitzvah. Max wants only to do what's best, but his middle-class parents have other ideas. Their concern is purity of race. So when Max takes a shine to the pretty, non-Jewish Celia (Fairuza Balk), all hell breaks loose.

What Max can't quite comprehend is how his family - concerned as they are with keeping everything in the faith - are so anonymous in the small Prairie town. This hypocrisy of faith is one of many reasons why Max does not want to be Jewish anymore. To make matters worse, his parents demand that he stop seeing Celia. This complicates things further since Max and Celia are duet-partners for a big piano competition in Winnipeg.

At first, Max tries shunning Celia. This, however, doesn't last too long; basic biology and the common wisdom imparted by Rabbi Teitelman reign supreme.

Add to this stew the fact that Teitelman is basically a closet-comedian. Ah, the plot thickens. Teitelman too, is having some doubts about his faith, since deep down he knows that



Finjan session: Max (Noam Zylberman), Rabbi Teitelman (Saul Rubinek) and Celia (Fairuza Balk) get down to some (Jewish) roots music

he'd be more at home on the stage of a comedy club rather than teaching the Talmud.

Whew! This is getting complicated. However, never fear. Just like the stuff of real life, everybody gets everything they want. Max gains the love and respect of his parents (while teaching them a trick or two about basic human decency). Teitelman leaves the synagogue and finds himself on a talent-show stage. The faith is restored. Everybody's happy. The audience laughs. The audience cries.

It's a wonderful life, ain't it? Regrettably, the film seems to be missing the kind of nasty twists and turns that can raise an ethnic family drama several notches. Almost all of the characters and events in the film are presented with such a "wholesome" touch, that much of the tension and conflict seems contrived and TV-movie-ish. For example, one scene which works quite splendidly is when Max and Celia hop a bus to Winnipeg to take part in the piano competition. They meet up with Teitelman, who takes the kids to the home of some friends, where they all take part in a glorious musical celebration. Meanwhile, there is some real urgency on the part of both Max's and Celia's parents back in Beausejour; the hours are ticking on and nobody's heard from the kids. Juxtaposing the "fun" stuff in Winnipeg, with the "worry" in Beausejour, works perfectly. The audience can revel in both the wonder of the scene in Winnipeg (where Max, Celia and Teitelman are having a grand time playing music and dancing), plus the apprehension of what horrors will befall all three of them when they return to Beausejour. It's unfortunate, however, that the rest of the film seldom matches this fine moment. Most of the proceedings are simply predictable.

One of the things which makes this sequence work is the presence and performance of Saul Rubinek. As played by Rubinek, Teitelman is not only the most appealing character, but the most believable as well. Rubinek not only adds flesh to an otherwise conventional character type (the authority figure with common sense and a heart of gold), but he knows how to work an audience. He does it so well, that most everything in the film pales miserably when he's not on screen.

Noam Zylberman in the title role, is no slouch either. Kudos are indeed in order for casting a kid who isn't a Disney-moppet type. The only trouble is that Zylberman is a tad one-note; he handles the comedy well, but his range in terms of expression beyond the wisecracking is exceedingly limited. One of the most troublesome points occurs when Zylberman is attempting to tell his grandfather (Jan Rubes) off: it's a serious moment, but the tone in Zylberman's voice suggests Max would much prefer to be zinging off a one-liner. This, of course, may well be a directorial decision, and if so, a very wrongheaded one. Max is funny, but he's also a serious young man with some very serious questions about hypocrisy and prejudice.

Fairuza Balk is charming as Celia, while Jan Rubes lends solid support as Granddaddy Glick. Unfortunately, the writing is at fault with respect to Rubes; he gets by on his shrewd presence alone. The character's transformation at the end of the film (from a shallow, disciplinarian patriarch to a kind, benevolent and understanding granddad) is a bit hard to swallow. The film rushes into tying up the loose ends and everything takes on a *Wonderful World of Disney* glow.

All of this is not to suggest that *The Outside Chance Of Maximilian Glick* will not appeal to a wide audience; Lord knows, many Canadian films have (such as *Mentballs* and *Porky's*). The film is definitely a crowd-pleaser, and at the very least, it should have no problems in this area. At a budget of \$ two-million-plus, the film is extremely well-produced. Technical credits are slick (yet uninspired) and the use of locations is extremely imaginative. In fact, the whole affair appears as if it might be more comfortable on television, rather than up on the big screen.

What it all boils down to is that *The Outside Chance Of Maximilian Glick* is safe, sound, regional filmmaking; it resembles an American film, crafted as competently as any other American film and at half the American budget. It just seems too bad that this is the sort of stuff being championed as the ultimate goal in regional filmmaking. There are many stories from the regions that have yet to be told; this one has been told much too often.

Greg Klymkiw •

THE OUTSIDE CHANCE OF MAXIMILIAN GLICK p. Stephen Foster & Richard Davis d. Allan Goldstein sc. Phil Savath p. man. Vonnie Von Helms 1st. a. d. Karen Robyn, Stephen Reynolds p. des. Kim Steer d. o. p. Ian Elkin sd. mix Leon Johnson ed. Richard Martin p. coord. Marie Fournier p. acct. trainee Phyllis Laing asst. p. man. trainees Elizabeth Janzen, Shar Carrick p. sec. trainee Lynda Mann p. asst. trainee Rosalie Bellefontaine 2nd a. d. Jack Clements 3rd a. d. Maureen Smith 2nd a. d. trainee Gerry Turchyn script Denise Kenny loc. man. Anne Klein asst. loc. man. Connie Bortnick loc. p. a. Saul Henteleff art dir. Phil Schmidt asst. p. des. Deanne Rohde props Neila Benson asst. props trainee Mark Gebel set dressers Elizabeth Jarvis, Vickie Mowchun cost. des. Charlotte Penner ward. trainees Linda Madden, Kathie Penner makeup Pearl Louie hair Rita Steinman makeup trainee Pam Athayde makeup daily Cindy Warner hair daily Connie Hanreck set carpenter Olaf Dux set painter Len Schlichting asst. carpenter Louise Fournier asst. painter Kathy Burke-Gaffney fog machine Ron Mymurck video synch tech. Klaus Melchior art dept. assts. Gordon Gregg, Wayne Patrick, Alan Pakarny cam. op. Tom Fillingham 1st. asst. cam. Charles Lavack 2nd. asst. cam. Holly Gregory steadicam David Crane boom op. Andrew Koster cablieman Norman Dugas gaffer "Scotty" Allan key/lighting grip Bill Mills best boy Peter Larocque electrician Bryan Sanders 2nd grip Owen Smith grip Michael Marshall generator op. Rod Merrells lighting trainee Michael Drabot grip trainee Robert Dalley asst. ed. Cheryl Buckman, Debra Rurak sup. sd. ed. Cal Shumiatcher dialogue ed. Stuart Copley ADR ed. Debra Rurak effects ed. Cheryl Buckman, Ingrid Rosen, Shannon Mitchell asst. sd. ed. Ellem Gram Foley artists Marco Ciccone, Scott Goodman Foley mixer Patrick Ramsey rerecording mixer Paul A. Sharpe cast. Colleen Ferguson, Shelagh Carter, Peggy Sarge, John Kozak publ. Sharon Singer, Billie Stewart trainee Dorothy Harvey stills photog. Bob Tinker transport. coord. Dave Perich drivers Michael Benson, Dan Neil craft services Janice Badger tutors Robert Dumontier, Mimi Singer, Rachel Fink neg cutter Gay Black colour timer Bruce Whidden 2nd unit dir. Richard Davis l. p. Jan Rubes, Aaron Schwartz, Sharon Corder, Ken Zelig, Howard Jerome, Susan Douglas Rubes, Noam Zylberman, Alex McClure, Matthew Casey, Nigel Bennet, Joan Nakamoto, William Marantz, Casey Chisick, Allan Stratton, Rosalie Rudelier, Stan Lesk, Fairuza Balk, Cathryn Balk, Wayne Nicklas, Saul Rubinek, Nancy Drake, Dennis Persowich, Debbi Kremksi, Gabriel Hall, William Krawetz, Evan Stillwater, Shayla Fink, Jon Ted Wynne, Ernest Slutchuk, Martin Kinsey Posen, Myron Schultz, Victor Schultz, Daniel Koulack. Produced by Outside Chance productions Inc. with the participation of Telefilm Canada, B.C. Film Development Society, Canada-Manitoba CIDO, Beacon Group Ltd., BCTV.

Robin Spry's Obsessed

A hit-and-run driver kills a 12-year-old boy. The guilt here is so obvious that the one responsible will certainly be brought to trial and justice done – right?

Hold it. Nothing is quite so simple in real life or in Robin Spry's latest psychological thriller, *Obsessed*. Here, complex issues intersect with equally complex human emotions, lines of right and wrong waver beneath our feet, and simple resolutions are simply not to be found.

Obsessed is not a formula thriller: there is no gratuitous gore to titillate or nauseate, no psycho-killer to fear and hate. Instead we have a very realistic (shockingly so) portrayal of a fatal accident that kills a child, and the equally realistic emotional wringer that results for the people involved. In addition, it is a story that manages to introduce a level of suspense and tragedy as an element of entertainment, and at the same time remains a kind of morality-play of the modern world.

Director Spry shows his love of the socially relevant once again, using it as a base to build his levels of meaning while maintaining an undercurrent of tension. He tugs at the audience's emotions without ever jangling them into submission, for he keeps the focus on the human beings involved rather than on the issues.

Kerrie Keane plays Dinah Middleton, an 'everyday mother' who becomes obsessed (hence the title) with finding and punishing the hit-and-run killer of her only son, Alex. She tracks him to his home across the U.S. border, where he remains safe behind a technicality of law: hit-and-run offences are non-extraditable according to the standing treaties. Dinah's outrage that the man who killed her son should go totally unpunished is so strong that she sets out to wreak horrible revenge. She will follow him, pester him, disguise herself and seduce him as she schemes of kidnap and murder: until she comes within a heartbeat of actually becoming a killer herself.

Her focus will change with the help of her former husband Max, played by Daniel Pilon. He is a corporate lawyer who is struggling in his own way to bring his son's killer back to Montreal for trial. Despite his disillusionment that the law may be used to protect the guilty, he cannot sink to the level of an-eye-for-an-eye revenge.

Their relationship evolves to where they rediscover the love that they lost long ago, and each moves to a more common ground that in the end will prove to be the only effective way to get their son's killer, finally, back to the site of his crime, back to where he can look his guilt straight in the eye.



Kerrie Keane is *Obsessed* with pursuing the hit-and-run driver who killed her son

Both Keane and Pilon deliver fine performances, despite the fact that the writing for their characters is at times weak. But the one actor whose performance most affects this film is Saul Rubinek in the difficult role of the American hit-and-run driver, Owen Hughes. He takes the concept of the Anti-Hero and turns it inside-out, transforming his character into a sort of 'Anti-Villain'. True, his Hughes is a self-absorbed, spineless wimp who uses convoluted reasoning to convince himself that his problem will go away if he can only ignore it long enough. Being confronted with his guilt by the incessant hounding of the dead boy's parents is to him an inconvenience that becomes more and more disagreeable, until he goes whimpering off to a high-priced and very competent lawyer to get them off his back. Yet there is humanity to his performance as a basically weak man, so that it inspires not horror and damnation, but pity and sadness. His transformation is therefore all the more powerful when the realization of what he has really done finally penetrates all his cool defences: that a boy's life snuffed out is more than just an arm's-length abstraction. Then, alone before the truth of his guilt, he is utterly and totally shattered.

What is especially chilling about Rubinek's character is that Owen Hughes could just as easily be your neighbour, or he could be your uncle or, given the right circumstances, he just might even be you...

Two other actors, Lynne Griffin and Allan Thicke, have smaller roles where they also do very well. Griffin delivers all she can as Hughes' wife, Karen. It is a role slim on actual dialogue yet pivotal to the balance of the story, where she's asked to stay more in the background yet still evolve strongly like the other main characters. Thicke has a more prominent profile as sharklike lawyer Conrad Vaughan, oozing expensive cologne and soullessness. The fact of a boy's death is to Vaughan but a notation upon his legal papers. When his client Hughes, in an emotional moment, tries to explain to him how it really 'was just an accident', Vaughan interrupts him coldly, saying "This is not a confessional. Do you want to save your soul, or do you want to save your ass? If it's the latter, then you've

come to the right place."

For all the strengths of this film, there remain faults that stand out like exposed plumbing in an otherwise fine piece of architecture. Some of the scenes and some of the dialogue seem a bit contrived, with occasional sloppiness of cohesion nagging at our credulity. Unfortunately, there remain a few fits of incredible-coincidence-disease left over from Spry's last feature, *Keeping Track*. The script by Douglas Bowie shows moments of depth in story weaving and sharp dialogue, but is uneven and the ride is sometimes very bumpy indeed. Also uneven is the look of the film, which varies greatly as if lit by three or four different people.

Despite these faults, *Obsessed* remains a very strong story which, like all good filmic stories, doesn't mold the reality of which the filmmaker speaks, but rather holds up a mirror to it and allows it to speak for itself.

André Guy Arseneault •

OBSESSED p. Jamie Brown exec. p. Neil Leger p. & d. Robin Spry line p. Allan Nicholls casting d. Vera, Elite Productions p. man. Peter Bray p. coord. Janine Anderton p. sec. Astrid Koch p. acct. Bernard Lamy books Elizabeth Lamy 1st a. d. Mireille Goulet 2nd a. d. Jacques Labege art d. Claude Pare asst. art d. Jean Kazemirchuk set dresser Pierre Blondin set props Pierre Fournier asst. props Louis Gascon props buyer Paul Hotte props vehicles Jacques Arcouette art dept. driver Nathalie St-Pierre unit man. Estelle Lemieux asst. unit man. Huguette Bergeron loc. man. Barbara Shrier cont. Claudette Messier d. o. p. Ron Stannett 1st asst. cam. Luc Lussier 2nd asst. cam. Jacques Bernier stills Proška Mihalka gaffer Gilles Mayer best boy Jacques Gauthier 2nd lighting asst. Bill Muloin gennie op. Michel Canuel key grip Robert LaPierre, Jr. grip Philippe Palu 2nd grip Alain Singher cost. des. Ginette Magny wardrobe Blanche Boileau dresser Suzanne Canuel makeup Penny Lee hair Yves LeBlanc sound eng. Gabor Vadnay boom Veronique Gabillaud stunts Dave Rigby sp. efx. Jacques Godbout driver captain Don Riordan drivers David O'Donnell, Drew Brazil, Greg Edwardson, Don Poole, Harald Mueller, Alain Brouillette p. assts. Clod Lacoursiere, Michel Bolduc, Frederic Lefebvre p. driver Dianne Prupas craft service Christian LaFortune swing crew Chris Gilmore p. placement Michel Roy ed. Diann Ilnicki asst. ed. Borek Sedivek 2nd asst. ed. Roseanne Cohen lawyer Michael Prupas New York Crew: contact Randy Ostrow extras casting Todd Thaler l. p. Kerrie Keane, Daniel Pilon, Saul Rubinek, Allan Thicke, Mireille Deyglun, Ken Pogue, Ann Page, Jeremy Spry, Mathew McKay, Leif Anderson, Meredith Beaudet, Peter Blackwood, Aaron Rand, Harry Standjofski, Joanna Noyes, Catherine Colvey, Allan Nicholls, Lynne Griffin, Jessica Caplan, Jacob Tierney, Jamie Brown, Claire Rodger, Judith Hilderman, Judah Katz, Sandi Stahlbrand, Gary Plaxton. Produced by Telescene Films. Distributed in Canada by Astral Films Ltd.