Love

When a film has nine separate stories (each with a different cast, nine screenwriters, and four directors, things move quickly during production. If ever filmmaking is described as a 'collaborative art,' it does in this instance.

The film now in question is Love, the first feature to be produced by Renee Perlmutter, formerly a script developer at Quadrant Films (and incidentally, wife of its president, David Perlmutter). Shot in Toronto over nine weeks from October to December, Love is an anthology film consisting of nine segments, of eight to ten minutes each, all of which examine some aspect or form of love.

What makes this film most intriguing, however, is that it represents probably the most concentrated and most significant utilization of female writing and directing talent ever seen in a feature film production. Each segment is written by a different female writer and director and is a well-known and accomplished woman.

Perlmutter read the script, written by Nancy Dowd, Edna O'Brien, and Mai Zetterling (and Slapshot, Lady Antonia Fraser, Germaine Greer, Gail Greene, Joni Mitchell, Edna O'Brien, Mai Zetterling, John Vickers, and Greta Garbo), in six days and was pleased to direct her own segment (Zetterling also handled four others, and as supervising director of the over-film.

A huge Toronto mansion, nearly the size of a small European hotel, served as the production's base of operations (some costumes and sets were made there, and as the site of several segments. Upon stepping through the baronial front door, one found a house furnished largely by cables, lights, folding tables and chairs, and, in one room, a full-size mock-up of an ocean liner stateroom, complete with fake portholes and roof. It was filled with twenty to forty technicians, assistants, and actors, leaving only a little more space than the Marx Brothers had onboard ship in Monkey Business.

The room had forced perspective, achieved, as art director Claude Bonniere told me, simply by widening it at one end.

Scenes from Penelope Gilliat's screenplay— about an elderly couple's romance—directed by Annette Cohen, were being shot that day. Robin Ward and Candace O'Connor, looking terrifically British in their upper-class clothes, were pocked perversely on a bed in a corner room, surrounded by props. Perlmutter had returned as a film producer, with William Zborowsky, p.c. CoupFilms (1980) p. Renee Perlmuttersuperv. as producer, Doug MacLeod as line producer, and MacLegr and Jim Makichuk as directors. MacLeod and Makichuk also collaborated on the script.

The story may sound familiar: three young people are terrorized on a deserted ski lodge by an old woman and her monstrous entourage, with lots of blood, gore, and other such scenic effects.

A chance look at the call sheet confirmed this. Props required included a bloodied chain saw, axe. A three-foot-long T-bone in the kitchen of Deer Lodge (the hotel where the action was filmed) turned out to be another vital prop. However, when asked if this project is what he calls "The Artic Project," he quickly dismissed the notion as "an art director's dream," the photography and an interesting story being a blood-and-guts film," he said, "But there is also very sensitive acting that. But there is also very sensitive acting that. He described the location as "an art director's dream," the photography and an interesting story being a blood-and-guts film," he said, "But there is also very sensitive acting that."