**Love**

When a film has nine separate stories (each with a different cast, nine screenwriters, and four directors, things move quickly during production. If every filmmaker involved were to be described as a 'collaborative artist,' it does in this instance.

The film 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, each of eight to fourteen 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 and every screenwriter and director is a well-known and accomplished woman.

Perlmutter read the script, written by Nancy Dowd, Perlmutter (formerly of Slapshot), Mary Steenburgen, Don O'Brien, and Someone Else, for the film Bloodsunday, Mai Zetterling, and Levy Ullmann, at Cannes in 1979. She snapped it up, and later convinced Ullmann, Dowd, and Steenburgen to direct their own segments (Zetterling also handled those by Mitchell and O'Brien): Canadian Annette Cohen served as director on the production's base of operations (some costumes and sets were made in Canada). The extras looked correct, but there were few dozen crew members in the room and the Wheat Sheaf Tavern. This was the fourth episode to be done. For the sake of convenience, and because the same crew worked on all of the segments except for director of photography Norman Leigh, who was replaced part-way through by Reg Morris, the nine stories were shot one at a time, in nine successive five-day weeks.

The scene being filmed was supposed to take place in a smoky poolroom/ tavern populated by some slightly seedy regulars. You would expect, knowing the Wheat Sheaf, that this would be an exercise in cinema vérité. But no. Smoke-generating devices, looking something like medieval water casks, were used to create the right atmospheric 'look,' necessitating the use of gas masks by some of the crew members. The extras looked 'correct,' but when it came time to run through a billiards scene (doing something of these guys had probably done every day for work for years), some of them were stifled — proving it's hard to play yourself. Director Zetterling, seemingly a model of patience, finally said after about seven run-throughs "C'mon fellas, this isn't Shakespeare."

Producer Perlmutter raised the production money through the sale of thirty $50,000 units, and is aiming at a spring finish of post-production work. Domestic and international sales of the film will not be attempted until it is completed — Perlmutter feels that Love tonally gives the racier and perhaps mislead-
Although this is MacLeod's jgid Cole's first time in the feature arena as a producer, and the feature directorial debut for Makichuk, two of the leading ac­

tors have major feature credits. Murray 

Orr and Georgie Collins, both of Calgary, supplied their considerable skills to the picture, to director Makichuk's delight. 

And what if, as the audition progresses, 

London's ballet of Canada; and Lynne Griffin, a 

Canadian stage actress who appeared 

in Black Christmas and Mr. Buxton, 

is now into his 

second psycho-thriller called Curtains. 

While Simpson is undoubtedly aiming to capitalize on the terror trend |Prom 

Night's domestic gross was $14 million |

plus, his new feature will not have teen­|

agers or disco music in it. Curtains is |

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because bloodlust, it seems, knows no |

age or class boundaries. 

Prom Night producer, Peter Simpson |

of Canada's Simecon Ltd, and Simecon 

International in the U.S., is into now its |

second psycho-thriller called Curtains. 

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What if six beautiful actresses, all 

famous, are called together for a week­ 

end audition at the director's request. 

New England mansion? And what if the director is a manipulating Svengali, an 

unknown murderer who vies for the 

role of a lifetime with a deadly per­ 

son. In classic whodunnit style, the plot is 

twisting corridors and movable par­ 

tials, with women. 

Much of the art work is of female nudes 

interpreted stone, the mantle is in fact rein­ 

The stunt is not being faked either. A 

snowboarder is going to perform the stunt 

into the camera frame. Malle, on the 

set, was visible in the rushes! And, as there 

was no running water on location, cook 

Ciupka just a little worried. As one of 

the crew's claim.

The search for rolling banks of snow for a week of location shooting 

centred around Vermont until a 

snevir for a week of location shooting 

site. With the Muskoka region blanketed 

in snow, the ideal location was found. 

The cast and crew were flown to Lake 

McMurray, Alberta, for the shooting. 

The production moved to the Theatre 

on the Bow in Calgary for the first three 

weeks of shooting, then moved to 

the Montreal Film House for the final 

week. With 120 crew and 100 actors, 

the production created an atmosphere of 

harrowing right up to the last moment. 

Richard Ciupka, C.S.C.

Therese Beaupré