One would like to see more films in this vein; not necessarily autobiographical films using non-professional actors — there are many seventies a whole school of filmmakers the seventies a whole school of filmmakers. During the seventies a whole school of filmmakers showed this kind of promise. But so far, they have no chance to go beyond a few tentative television productions. But a tasteful pallor hangs over the proceedings. The film does not deliver what it promises. One would like to see more, and to work on schlock, look-alike, American films.

**Algonquin**

ALLIGATOR SHOES


William Fruet's

**Cries in the Night**

Cries in the Night is your basic horror house thriller. A young girl (promising 15-year-old Lesleigh Donaldson) spends a summer holiday in the country with her grandparents. She has a boyfriend (Ollie) who has mysteriously skipped out many years ago. But lo, there are mysterious voices arguing in the basement... Not to mention the fact that the family funeral home into a cozy horror-house hoaries.

But for all the potential of wife Ida Nelson's screenplay, Fruet's film does not free that aspect. The psychological center is abandoned in favor of the horror-house hoaries. Too bad. Through all these films Fruet shows a sensitivity towards the collision between innocence — whether delicate or deluded — and the harshness of the social reality. But for the master's voice to be heard, it will have to shake free from the formulae and rhetoric of American gothic.

But then. Cries in the Night went to Cannes in 1980 and was sold to Norway, Spain, Argentina, the West Indies, etc. Maybe Fruet doesn't want to quarrel with such success.

**Maurice Vaccaro**

**CRIES IN THE NIGHT**


Frontier Amusements.

Alfred Sole's

**Tanya's Island**

A natural suspicion is aroused things what they are in our film industry — when a co-production company has a name like Rainer Energy Resources Inc. That suspicion deepens when the film in question has sat around for over a year, in spite of the ballyhoo and the brief appearance of Kelly, Dirty Tricks, etc.

With respect to D.D. Winters, no useful comment on her acting can be made, since she is given the vocabulary of a

Never a dull moment for Cries' Lesleigh Donaldson.