

be launched publicly in the spring/summer of 1982, to coincide with the film's release. Poitras sees a trend toward natural, logical, and "non-gimmicky" fashion, the essence of his *Dreamworld* collection. For Poitras, fashion is an art, and he is a "guide" who aids in synthesizing the elements of the artistic process, presenting the modern woman with a wide range of fashion ideas from which she can assemble whatever look she feels or fantasizes.

What Poitras is to high fashion, art director Michel Proulx is to high style. With 25 features to his credit, he is easily one of the most sought-after artistic directors in Canadian film, and there is no underestimating the importance of his contribution in a film whose very cornerstone is style.

In this, Proulx's fifth film as art director for Lord, the keynote is exaggeration, largesse. Proulx describes everything in the film as larger than need be, but each set was plotted meticulously beforehand, down to the minutest detail. He worked with drawings and mock-ups, going over with Lord the blocking for camera angles, movements, and characters. Next came tests for color; using color symbolically the intention was to match sets (especially interiors) to the characters' personalities. Kit's apartment is done in candy-like pastels, with mirrors, glass and brass fixtures. Sloan's is predominantly grey, with gimmicky items in plastic and chrome, sliding walls and sharp angles.

At the time we spoke, Proulx was anticipating the shooting of the most magnificent set of all, in Expo's French Pavillion. We're promised a real "1960s Perry Como-style" extravaganza. But until the last shot is over, the crew still has some long working-days ahead of it.

Lyn Martin ●



● "... story concerns maniacal psychiatrist Dr. Sigmund Freed (Claude Jutra)

DREAMWORLD p.c. Film International Inc. (1981) exec. p. Pierre David, Victor Solnicki p. Claude Héroux p. man. Roger Héroux d. Jean-Claude Lord a.d. John Fretz (1st), Frank Ross (2nd), Michel Sarao (3rd) p. sec. Nicole Webster cont. France Lachapelle loc. man. Paul Lamontagne unit man. Jean Savard art d. Michel Proulx, Dominique Ricard (1st ass.) prof. master David Phillips prop. buyer Frances Calder set dress. François Séguin props. Ryal Cosgrove ass't set dress. Patrice Bengle sculptors Peter Borowsky, Peter Dowker const. superv. Dean Ellerton draftman Claude Paré art dep. admin. Maurice Tremblay cost. dea. Paul André Guérin ward. dress. cont. Mario Davigno ass't ward. mist. Laurie Drew dress. Christine Gribbin make-up Penny Lee, Jocelyne Bellemare hair. Constant Natale ass't hair. Denis Miller cast./Mtl. Ginette D'Amico ass't cast./Mtl. Flo Gallant cast./Toronto Deirdre Bowen d.o.p. René Verzier focus puller Denis Gingras 2nd unit cam. Peter Benison focus puller Larry Lynn 3rd unit cam. Serge Ladouceur focus puller Marcel Durand loader Jean-Jacques Gervais stills Pierre Choinière, Pierre Dury gaffer John Berrie best boy Jean Courteau elect. Alex Amyot key grip François Dupéré 2nd grip Michel Périard sd. Henri Blondeau boom Normand Mercier unit pub. Pierre Brousseau press agent Suzanne Daningburg ass't press agent Oksana Dykja sc. Charles Dennis sc. coord. Denise Dinovi ass't to p. Denise Ponton sec. to p. Monique Légaré ed. Jean-Claude Lord ass't ed. Jean-Pol Passet compt. Gilles Léonard p. acct. Yvette Duguet book-keeper Linda Duguet, Diane Williamson (extra) receptionist Johanne Russell, Linda Ek Dahl p. ass't. Claude Delorme, Gilles Perreault drivers William Nettles, Jean-Claude Cloutier, Jean-Marc Allard, Richard Marsan, Neil Alan Bibby craft service Ken Korrall l.p. Jeff Conaway, Irena Ferris, Cathie Shirriff, Roberta Leighton, Deborah Wakeham, Phil Akin, Kenneth Welsh, Charles Dennis, Caroline Yaeger, Paula Clark, Ian White, Titi Leek, Jean-Louis Millette, Samantha Logan, Gayle Garfunkel, August Schellenberg, Charles Joffe, William Hutt, Arnie Achman, Damir Andrei, Michele Scaramelli, Stephanie Daniel, Barbara Hamilton, Bronwen Mantel, Al Maini, Christopher Newton, Kim Nakashima, Les Rubie, Pat Patterson, Neil Affleck, Richard Comar, Suzan Aickinger, Deirdre Bowen, Vlasta Vrana, Clement Sassville, Dominique Charbonneau, Stephanie Biddle, Denise Di Novi, Roger Héroux, Robert Kirtwood, Curson Dohell, Danielle Schneider, Rosina Bucci, Sylvie Boucher.

Till Death Do Us Part

Mansion of the macabre

Quick, cheap and right on schedule, the \$400,000 made-for-TV movie *Till Death Us Do Part* is being produced by Seagull Productions in association with CTV. Slated for a three-week shoot, the film wrapped September 12 on the dot.

Till Death Us Do Part is a comedy whodunnit, described by co-writer Peter Jobin as a bizarre take-off on an Agatha Christie type mystery novel. The story concerns a maniacal psychiatrist, Dr. Sigmund Freed (Claude Jutra), who lives in an isolated mansion in the country. Dr. Freed specializes in radical group therapy for married couples. When three couples are invited to the doctor's mansion for a weekend session of intense therapy, a series of macabre accidental deaths occur. James Keach plays the part of Robert Craig, an undercover reporter who unravels the mystery and exposes the killer at the end.

"I was lucky to get such an excellent cast," says Timothy Bond, who is at the helm of this, his second feature film. James Keach flew in from Los Angeles to do 10 days' shooting on the film. "We got Claude Jutra at very short notice," he adds, "but he's had lots of acting ex-

perience and is working out great. I've got the best crew in Montreal (François Protat & Company), and some fine performances from Montreal actors Rachel Wilkinson and Riva Spier."

Bond, who has been directing theatre for 15 years in both Canada and England, co-wrote the script with partner Peter Jobin. Bond and Jobin's previous script efforts include *Black Christmas* and *Happy Birthday To Me*. *Black Christmas* was retitled in the U.S. because the distributor thought it was a film about Christmas for Blacks.)

Happy Birthday To Me has grossed \$14 million to date, so it was no small wonder that producers James Shavick and Larry Hertzog approached the team. They had heard that Bond wanted to direct another film. Consequently, Bond and Jobin sat down to write a low-budget picture that could be shot in three to four weeks. "We were interested in doing a low-budget film," says Bond, "because in that way we can do the film the way we see our script should be done."

Till Death Us Do Part was specifically written to be shot in the Johnson mansion (a beautiful estate in Senneville which has been the location for such films as *Two Solitudes*, *Agency* and other Montreal pictures). However, one week before shooting was to start, Mrs. Johnson fell ill and the house was quarantined. In a desperate last-minute scramble, the production sent out five cars in search of a new location. A mere three days before shooting began, lo-

cation manager François Sylvestre secured a mansion in Iberville, situated approximately 40 miles from Montreal.

"Everyone pulled together marvelously," comments Bond between setups. "People were doubling up to help each other out." There were no Winnebagos on this set and the cast and crew were all working for scale. Perhaps *Till Death Us Do Part* marks the beginning of a new era in Canadian filmmaking. In fact Bond and Jobin plan to finance a studio which will produce films on a continual basis. The company is called New Era Pictures and will make films with budgets all under \$2 million.

The boom in the film industry is now well over, probably never to be seen again. It is encouraging to see that producers such as James Shavick and Larry Hertzog have the insight to realize that picture-making in Canada has to scale down if the industry is to survive. With the making of *Till Death Us Do Part*, we are witness to the fact that films can indeed be made quickly, cheaply and on schedule.

Greg van Riel ●

TILL DEATH US DO PART p.c. Seagull/Brady Productions Ltd. (1981) p. James Shavick, Larry Hertzog, David Brady d. Timothy Bond sc. Peter Jobin, Timothy Bond exec. in charge of/1st a.d. Julian Marks p. man./2nd a.d. Danny Rossner p. coord. Kathy Wolf d.o.p. François Protat art d. Csaba Kertesz loc. man. François Sylvestre sd. Don Cohen cost. des. Marc O'Hara make-up Joan Isaacson hair Geatane Noiseux ed. Stephen L. Lawrence l.p. James Keach, Claude Jutra, Helen Hughes, Candace O'Connor, Jack Creley, Matt Craven, Rachel Wilkinson, Toby Tarnow, Dermot Stoker, Terrance LaBrosse, Riva Spier.