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 imagines.

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 successful Hollywood art 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 film as art director for Lord, the keynote is exaggeration, large scale. Proulx describes everything in the film as larger than life because 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 for the characters' personalities). Kit's apartment is done in candy-like pastels, with mirrors, glass and brass fixtures. Lord'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 Pavilion. We're promised a real "1960's Perry Como-style extravaganza. But until the last shot is over, the crew still has some long working-days ahead of it.

Lyn Martin


**Till Death Do Us Part**

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

Till Death Do Us Part is a comedy schudumnt. described by co-writer Peter John as a "bizarre take-off on an Agatha Christie style mystery novel. The story concerns a maniacal psychiatrist, Dr. Sigmund Freud (Claude Jutra), who lives in an isolated mansion in the country. Dr. Freud 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 accidents occurs. James Keach plays the part of Robert Craig, an undercover reporter who unravels the mystery and exposes the killer at the end.

"It 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 experience and is working out great. I’ve got the best crew in Montreal (Francois 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-scripted the script with partner Peter John. Bond and John’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 John 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 Do Us 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 put on the market. 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, location manager Francois Sylvester secured a mansion in Iberville, situated approximately 40 miles from Montreal. "Everyone pulled together marvelously," comments Bond between set-ups. "People were double uping to help each other out." There were no Winnie bags on this set and the cast and crew were all working for scale. Perhaps Till Death Do Us Part marks the beginning of a new era in Canadian filmmaking. In fact Bond and John 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 under way, 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 be scaled down if the industry is to survive. With the making of Till Death Do Us Part, we are witness to the fact that films can be made quickly, cheaply and on schedule.


Greg van Riel