

INTRODUCING...

tony fletcher

⁴tall actor

$50 \times 15 = 750 \times 0.2 = 15.00$

What roles can you play when you are 6'7" and have a voice that rumbles through the air like rolling thunder? Basketball players that double as disc jockeys? Frankenstein preaching from a pulpit? A white Watusi warrior who dreams of playing King Lear, maybe?

Tony Fletcher has had all the wisecracks about his height he cares to experience, and now he wants to concentrate on the development of Tony Fletcher, actor and movie star, who just happens to be a tall person. Underline the word person.

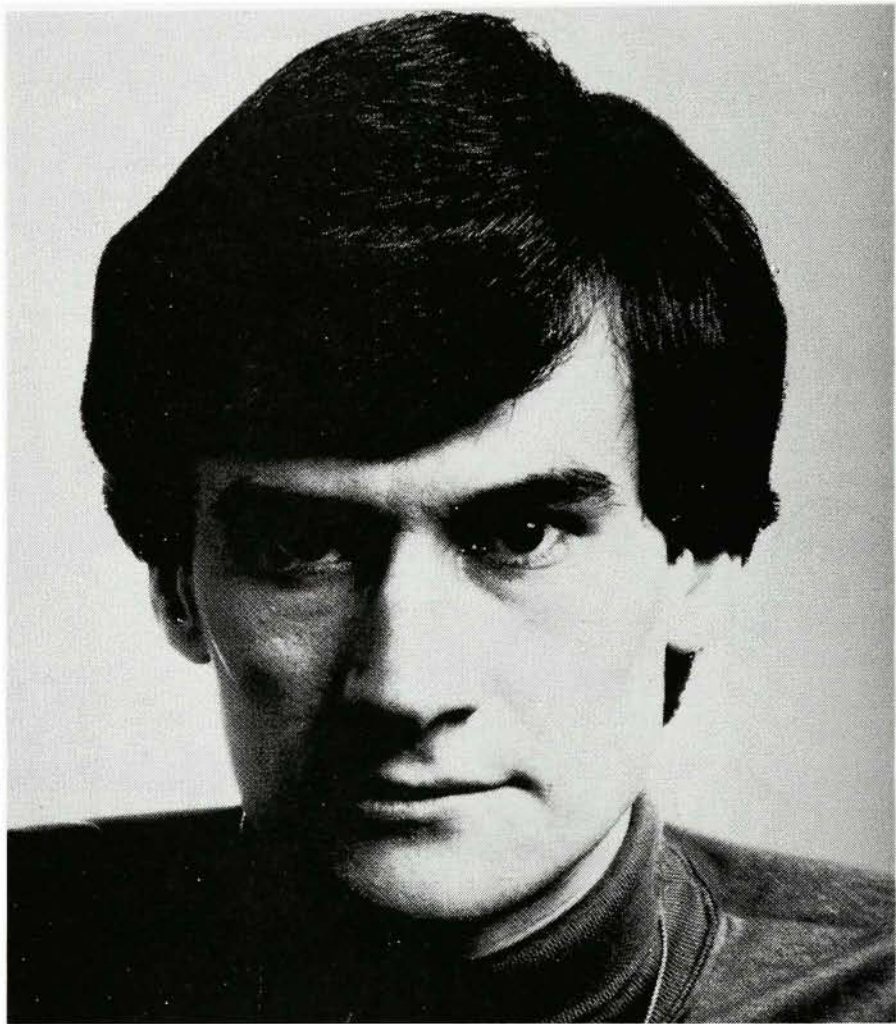
And underline the words movie star, because he has just been cast in the leading role of **The Intruder**, the latest picture to be produced by Hazelton Productions and directed by David Eustace. He plays *the* intruder, yes, who incidentally does happen to be a tall dark stranger with a powerful voice.

But that's not all he is, and that is what interests Tony most about him. "The character is a rather mysterious alien being, who could be from another planet — it's not important, but it's an interesting possibility — who comes to a corrupt town and tries to give the townspeople, by means of a sound and light show, the gift of self-actualization."

The subject of self-actualization fits in with Tony's basic philosophy very well. "Self-actualization is a kind of anti-materialism. It means being interested in a wider concept of life than just oneself. Getting pleasure from something like a spring day or the sound of a child laughing, rather than from a new car or the next promotion, and I can relate to that. It means finding life's real values."

"I am trying to give this fellow in the movie a certain depth to make him as interesting as possible — to find out what would make him the person he is, and to bring it all out on the screen."

This is Tony's first major starring role in a film. Until now he has appeared mostly on stage, in all the alternate



theatres of Toronto and has spent several seasons in Edmonton and Calgary where he got exposure on radio and television. He is particularly delighted to have played a tall Tweedle Dum to a short Tweedle Dee, à la Mutt and Jeff, in a version of "Alice in Wonderland" in Edmonton.

Tony is very confident about his transition from stage to film, and believes the experience in both mediums can only strengthen his technique in both.

"The presence one has to have on stage can only benefit your screen image, and the subtlety of film-acting can add greater depth to what you play on stage. An actor wins both ways."

Tony avoids actor ghettos and believes an actor's craft has much to profit by reaching out beyond the acting community. "I believe in getting to know and meet as many varied people as possible. I can't stand being bored and always grab the chance to learn something

Introducing

MICHELE LAUREN



PROFILE

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new. Some of my friends are executives, textile workers, real estate salesmen, not just actors. I've worked as a cab driver and as a waiter — great opportunities to see and meet different kinds of people.

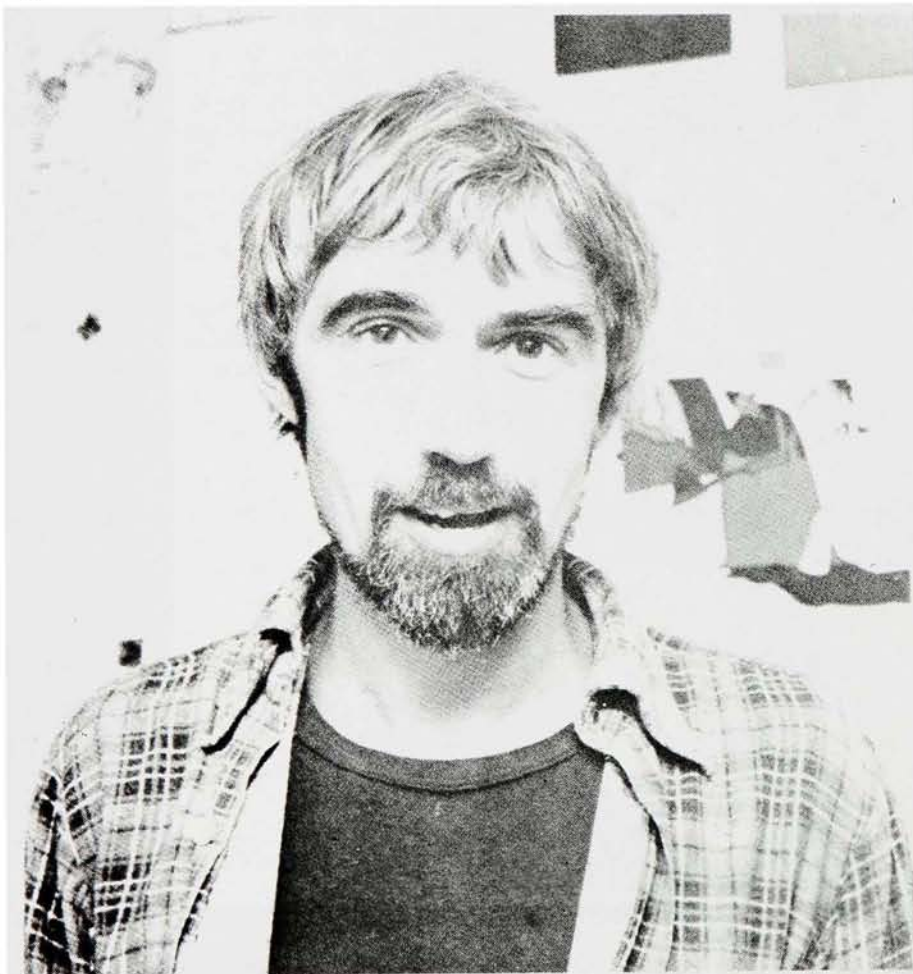
"I've learned to play the trumpet: there's great discipline in that. And I run marathons. Marathon running clears your mind and your psyche and cleans out the poisons in your body. It's a tremendous source of inspiration. I don't want to be an 'Actor.' I want to be other things that I can develop from. I want to be a human being first, and the acting will look after itself."

In the meantime Tony has also been gathering some material for future screenplays he hopes to write, on the humorous incidents of being tall, and keeps a tongue-in-cheek attitude toward directors who try to limit his size.

"I've had people say I'm too tall to be an actor, which is ridiculous. Life is made up of many different kinds of people. But it's a unique thing about me anyway. It makes for good headlines at least, don't you think? 'Tall Actor Struggles in Career.'"

Krystyna Hunt

paul driessen



unexpected endings

Right now he lives and works in The Hague, in a "starving artist's garret" overlooking the sea. One of several foreigners working at the National Film Board, Paul Driessen has gone home for awhile to be closer to his family. He lived and worked in Montreal for five and a half years and for the past two has worked back and forth between Holland and Canada, adding to his already celebrated reputation as an animator with a style and a sense of humour that are unique.

Driessen has been drawing all his life. He began to animate his characters after art school, when, desperate for work and attracted in good part by its idyllic location in the forest, he applied to a studio run by American Jim Hiltz. Hiltz liked his drawings and gave him work, allowing him a free hand in all he did from idea, to design, to final product. His first job was a series of glue commercials for Dutch television.

While at the studio Driessen met George Dunning, a Canadian working in England, and when Hiltz returned State-side, Driessen, with classically perfect timing, went to England. **Yellow Submarine** had just been slated for production, and next thing you know, he's brainstorming ideas for the script and doing some of the animation. The experience was "loose and easy and brilliant and nice."

Meanwhile, Dunning had let slip the good word about the NFB, so, when offered work on **Tiki Tiki** at Montreal's Potterton Studios, Driessen grabbed it. In his off hours he knocked on the Film Board doors. Presented with his idea and storyboard for **Le bleu perdu**, the French Animation Dept. accepted it. It's a colorful and touching fantasy about an enterprising child with a convenient set of wings stored in his pockets who discovers paradise and blue skys beyond the pollution layer.

After that, he made **Air!**, **Cat's Cradle** (already a classic), and **An Old Box** at the NFB and worked on Potterton's production of Oscar Wilde's **The Happy Prince**, a TV special, directed by Mike Mills.

Among other things, Driessen is noted for his use of off-screen action. In **Cat's Cradle** there is a sequence in which we follow a line as it travels around the