

IN PROGRESS...

Prom Night

d. Paul Lynch asst. d. Steve Wright sc. William Gray ph. Bob New sp. ph. effects Al Cotter ed. Brian Ravok, cfe sd. Brian Day stunt co-ord. Terry Martin set dec. Joanne Chorney cost. Kat Moyer l.p. Leslie Nielson, Jamie Lee Curtis, Casey Steven, Eddie Benton, Antoinette Bower p. Peter Simpson assoc. p. Richard Simpson pub. Elizabeth Blomme/David Novek, Berger and Asso. Inc. p. manager Daniel Nyberg p.c. Simcom Ltd. 1979.

It was pitch black, but you could feel the energy and anticipation in the air. They had just loaded a van full of explosives and gasoline and were about to push it over the Scarborough Bluffs. Everyone was tired after the long, intense shoot, but you could tell that they were up for this. Stuntman Terry Martin carefully went over his game plan: by the time he reached his cut off point (marked only by a tiny light) he had to jump clear of the van before it was pushed over the cliff. Al Cotter had so much nervous energy that he was biting the end of his hammer. It was his job to rig the van with explosives and a radio detonator, so that the van could be exploded in the air. The question was, Could he make it work? A retake would be very costly indeed.

The cameras were hauled down the slope with a huge crane and the crew precariously scrambled down after them. Bob New was in charge of arranging the four-camera set-up. He, of course, picked the hot seat, and placed his Panaflex down the bluff where the first and largest explosion was to take place.

Finally, after every detail has been checked a dozen times they're ready to shoot. The luxury of a rehearsal is impossible. Steve Wright, the first A.D. calls for the cameras to roll, and when they are all turning over he motions the van for action. It almost gets up to speed, then jumps out of the special track that was designed to keep it on course. The take is cut and everyone takes a deep breath.



Casey Stevens and Jamie Lee Curtis in a pensive scene from the musical, mystery thriller, **Prom Night**: a moment camouflaging the horror that awaits...

When Paul Lynch, a part time graphic artist and two-time feature director, roughed out a graphic ad for **Prom Night** and stuck it on the wall in his office, he had little idea that it would be the springboard to his third feature production. "It all happened in a couple of weeks. Actually, we only started preparing at the beginning of March. The script was written in about six weeks..." The film which commenced principal photography August 7, under D.O.P. Bob New, was scripted by Bill Gray from a story by Bob Gouza. **Prom Night** is being produced by Peter and Richard Simpson of Simcom Limited. Simcom is the organization that was responsible for producing the **Sea Gypsies** and **The Life and Times of Grizzly Adams** in the U.S. **Prom Night** is their first feature in Canada, and although they refer to it as their only Canadian production, rumour has it that they might be responsible for at least three more features in Canada next year.

Prom Night seems designed, primarily, to fill the feature gap that occurs

between the April to May slump. During that time the major distributors are caught between their large pre-Christmas and summer releases, and the hope is that **Prom Night** will fill the product shortage that occurs then. It is also slated for release when most of the proms take place across North America, and this could be a factor at the box office.

The story is set in Ohio, and involves a group of teenagers who are attending their high school graduation. During the day that surrounds the prom a number of the students are murdered by a mysterious killer who is seeking revenge for an accidental death that occurred years before. The killer plans to murder all those that he feels were connected, or responsible for this death. Major roles are being played by Leslie Nielson (the principal of the school), Antoinette Bower (his wife), Jamie Lee Curtis and Michael Tough (their children), as well as Casey Stevens and Eddie Benton.

Lynch was delighted to work on the project because it allowed him to do some



Twenty-year old stunt girl, Karen Pike of Toronto, plunges to her nine-year-old "death" in *Prom Night*

interesting shooting. After directing *The Hard Part Begins* and more recently *Blood and Guts*, it has given him the opportunity to approach a story with the challenge of unusual angle compositions in order to build a significant amount of terror for his audience. Sections of the film have been directed with a broad slash

of colour and violence, reminiscent of gruesome headlines splashed across national tabloids. What Lynch hopes to come up with is a terror picture that is sheer entertainment. A firm believer that people go to the theatres to experience a wide range of purging emotion, he has constructed a thriller that will be immensely entertaining as well as a box office success. The director feels that time is the most important element that you could buy on any shoot. "The script is relatively complex (seventeen principle performers) and requires a lot of sensitivity during the filming." With a budget of 1.5 million dollars, and only a 28 day shooting schedule, I don't think that he had quite the time he would have liked. None the less, he was very satisfied with the special effects and impressed with the performances of his actors. "Usually

there is at least one weak performance, but from what I've seen in the rushes all our characters are strong."

Finally, the bullhorn pierces through the darkness and a hush falls over the crew. The van has been thoroughly checked to avoid mishap. It has been about an hour and a half since the last attempt at this very tricky effect. When Steve Wright is satisfied that his crew and equipment are ready he again calls for action. A small jeep propels the van over the cliff at about 30 miles per hour. For a brief moment the van is airborne, a graceful free fall, then it bursts into an incredible corollary of colour and sound. The dark cliffside is suddenly aflame as the twisted wreck tumbles into the black lake. Bob New was so close, I think he singed his eyebrows.

Larry Mooré

Final Assignment

d. Paul Almond **asst. d.** Pedro Ganbol, Pierre Poirier **sc.** Mark Rosen **ph.** John Coquillon **p. designer** Harry Pottle **a.d.** René Petit **cost.** Nicoletta Massoni **cast.** Danny Haussman **l.p.** Burgess Meredith, Geneviève Bujold, Michael York, Brooke Adams, Colline Dewhurst **exec. p.** James Shavik, Arnold Kopelson **p.** Larry Hertzog **co-p.** Gail Thomson **loc. man.** Cary Ross **p. man.** Monique Mercier **asst. p. man.** Daniel Louis **p. sec.** Jacqueline Wanner **p.c.** Cinema One, 1979 **unit pub.** Denise DiNovi **pub.** David Novek, Berger and Asso. **world sales:** Inter Ocean Films (L.A.), Ann Feinberg.

"Has anybody here seen Geneviève?"
 "Where's our Brezhnev? We need him on the set!"
 "We already have a Russian advisor."
 "She's in her trailer."
 "What? Who cast a woman as Party Secretary?"
 "No, not Brezhnev: Geneviève! Geneviève is in her trailer!"
 "Brezhnev, Geneviève, what's the difference? A tyrant's a tyrant."
 "Brezhnev is on the phone, he's been waylaid at the Saydie Bronfman Center."
 "What, is he defecting to Israel?"
 "No, he got lost."
 "I'll say he got lost."
 "Where's Geneviève?"
 "Who cares? Send a driver to pick up Brezhnev, and also ten boxes of croissants and two dozen bananas and uh... oh yes, and today's script."
 "Which one?"
 "Draft number 14478.0092"

"..."

"Well, get on it!"

"We don't have any goffers left."

"Paul wants Geneviève!"

"Tell him to take a taxi."

"But her trailer's just around the back."

"Tell her to take a walk."

"Hey, you, with the baby face."

"Me?"

"Yea, you. Here take my car and go get Brezhnev at the Saydie Bronfman."

"I'm sorry, but I can't."

"A refusenik, eh? Well, take a walk."

"You can't fire me, I'm James Shavik, the executive producer!"

"Weren't you fired last week?"

"No, that was Narizzano."

"Where's Geneviève?"

"Quiet, please, we're rehearsing."

"Well, James, old buddy, heh-heh-heh, did you hear the one about the juicer, the grip and the scriptgirl?"

"Shhh!!!"

"Where's Geneviève?"

So began another day on the set of *Final Assignment*, a \$6.5 million political thriller produced by Cinema One of Montreal. For a change, the crew began the day well-rested, fresh from two days of R&R following a hectic weekend of shooting in Mont Tremblant, north of Montreal. But it was not only the last weekend that had been hectic for the cast and crew of *Final Assignment*. The film had been beset with problems since its