

**THE SEARCH FOR INTIMACY:  
LOVE, SEX, AND  
RELATIONSHIPS IN  
THE SENIOR YEARS**

This film, one of a five-part series entitled *Aging: Life's Hidden Agenda*, received a Gold Plaque at Intercom '86/Chicago International Film Festival.

Dr. Alex Comfort (psychiatrist, gerontologist, and author of *The Joy of Sex*) looks out of the screen and starts us off on the right track. He says firmly that older people are stereotyped; it's "a lot of bunk" to say they are not interested in sex when over 60; and further, those who put about this calumny "should simply be ignored."

We are then introduced to a number of "seniors" who reinforce these views. A sprightly 87-year-old widower trots through his garden - tanned, clad in shorts, and looking fit and healthy. He lives alone. "But I am never lonely because there are so many things to do." And he cites bridge, and candlelight dinners with charming widows.

Two couples, happy in their second marriages, talk frankly about being sexually active, pointing out that it's not much different when you are old, and better than most things - "Better than football!", says one husband. And the pair who discovered foreplay late in life, expound sensibly on its delights until the wife laughs and says, "We'll be censored..."

**MINI REVIEWS**

by Pat Thompson

The positive attitudes of a gay man in his 50s, and a single 63-year-old woman are also probed. The woman, with great humour, relates her misreading of the signals of a younger man who seemed to be interested in her, but all he wanted was to discuss Chekov and tax shelters.

The other side of the coin is represented by a woman of 62, divorced after 27 years of marriage, whose home is now "like a cocoon". Her loneliness is palpable, and she believes that to be happy you need another person - but is afraid of another relationship.

These people enjoy life, while being well aware of the realities: "We know where the pimples and the blemishes are and we accept them. As your eyesight fails, you don't see them!"

A film that crams a lot into its length - perhaps too much - but nevertheless does it with some very real human emotion and a good deal of charm and sensibility. It contains lots of points to start up discussions, but also stands as an interesting quick look at the "older generation" that is going to be a world majority in the near future.

prod. co. SC Communications Ltd. exec. p. Syd Cappe/Nicolas Stiliadis. d./sc. Michael Kennedy. line p. Paco Alvarez. cam. Rhett Morita. ed.

Michael McMahon. orig. mus. Andy Thompson/Northumberland Music. narr. Allan Stewart-Coates. 27 mins (approx.). Col. 16mm/1/2"/3/4". Distributor: International Tele-Film Enterprises, 47 Densley Ave., Toronto M6M 5A8. (416) 241-4483.

**WHEN EDGAR RETURNS**

A young woman and a small boy visit grandmother in a nursing home. She sits, bemused, in a wheelchair, hearing voices, the rushing of water and wind, and swatting imaginary flies. The memories start to return - and she's off down the corridor in her wheelchair...

...Muriel sits on a swing in the woods. She talks to Edgar, her husband, telling him that their son Les and his wife Melissa are coming to visit. "Not ready? You said you would have your things packed" - their first few words on arrival panic and confuse Muriel. She tells Edgar of her fears and that she is perfectly all right alone in her country home. Edgar tells her to hide in the woods to avoid being put into a home - but this doesn't work in real life.

A soft, gentle film which expresses all the guilt children have in dealing with an aged single parent who is no longer able to cope - "I will fix it all up in my mind" says Les, the son, at the end. Nothing spectacular, but well handled, and with a good cen-

tral performance by Eileen Williams as Muriel. As a personal aside, the original score, including a yucky vocal "I Remember When Edgar Returns", did nothing to endear country music to this reviewer!

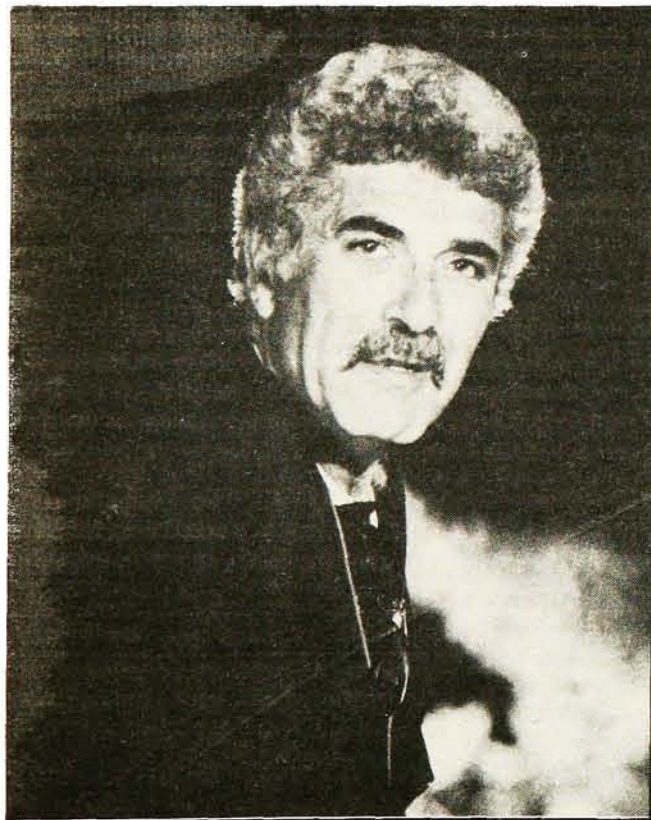
p. Loudon Owen. d./sc./ed./orig. music Michael Gibson. cam. Jim Gall. l.p. Eileen Williams (Muriel), Jack Zimmerman (Edgar), Rhonda Kristi (Melissa), Sid Bruyn (Les). 26 mins. Col. 16mm/video. (With assistance from the National Film Board) Availability: Castalian Films, 410 - 312 Adelaide St. W., Toronto M5V 1R2. (416) 595-5867.

**COWBOY**

A documentary look at one of the last of the high-country cowboys in the foothills of the Rocky Mountains of Southern Alberta. Willie Michalsky's voice reinforces the images as he's seen going about his century-old tasks.

Travelling about 2,000 miles on a saddle horse in the season - from June 1 to the end of October every year - he stays alone with the cattle that wander freely. Riding the range, mending fences, roping straying steers, through the heat and the rain storms of each summer, "I like lots of elbow room," says Michalsky, and that's exactly what he gets.

An amiable, low-key, traditional documentary, but none the worse for that. Good cinematography, but a subject matter that has been done before over the years - by Barbara Sweete and Colin Low among others. exec. p. Tom Radford. p. Alan Bibby. d. Darold Black. cam. Alan Bibby/Doug Cole/Roser Vernon. ed./sd.ed. Michel Lalonde. National Film Board/Prairie Region. 9 mins. Col. 16mm.



**WHITE'S SPOTLIGHT ON...**

**Bob Saad, Director of Photography**

*Filming everything from Belly Dancers to Police Cadets*

Bob arrived in Canada in 1967 from Egypt and Lebanon where he trained as a camera assistant. His ability to speak several languages helped him get work on French and Italian films.

His varied career includes working on *Superbus*, a film for Expo '70, Ivan Reitman's first film, *Cannibal Girls*, (which was done in 9 days), *The Rainbow Boys*, shot in B.C., *The Hard Part Begins*, *The Wilmar 8*, *One Magic Christmas*, *The Return of Billy Jack* and many many others.

Bob worked for W5 at CTV and the Fifth Estate at CBC-Television and he works in both 35 and 16 mm. He has just completed principal photography on *Policy Academy IV*, having done III and I previously. Bob is very proud of his crews, "They give their all." Bob adds that he is indebted to Ivan Reitman and Paul Mazlansky, who "gave me help to break into the business and then to become a d.o.p." He has enjoyed working with the many producers, directors and crews on all his previous films and is now looking forward to his next movie.



**WILLIAM F. WHITE LIMITED**

A Canadian Company  
Established since 1963

Camera, Lighting, Grip... A Complete Film Service

36 Parklawn Road  
Toronto, Ontario  
M8Y 3H8  
(416) 252-7171

715 St. Maurice Street  
Montreal, Quebec  
H3C 1L4  
(514) 866-3323

43 West 6th Ave.  
Vancouver, B.C.  
V5Y 1K2  
(604) 873-3921