

great. But neither this, a very good score by Diane Juster, or the very charismatic acting of Kerrie Keane and Bruno Doyon can keep the film from being one long yawn.

If you're thinking of waking up to this morning man, don't bother. It will send you right back to sleep.

José Arroyo •



•Abducted – A picture substantiates 500 words

**THE MORNING MAN** An SDA Productions Limited Presentation in association with 3 thèmes **exec. p.** François Champagne **p.** Gaston Cousineau, Danièle J. Suissa **d.** Danièle J. Suissa **sc.** Clarke Wallace **d.o.p.** Rene Verzier **eds.** Yves Langlois, Jean Lepage **orig. mus. score** Diane Juster **arrangements** Normand Roger, Denis L. Chartrand **co-ord. T. J. Scott** **stunt team** Marco Bianco, John Goar, Ted Hanlan, Jamie Jones, John Normand, David Rigby, Ron Vanhart **line p.** Monique H. Messier **prod. man.** Daniel Louis **prod. acc.** Muriel Lize **asst. prod. acc.** Leon G. Arcand **prod. co-ord.** Micheline Cadieux **prod. sec.** Johanne St-Arnauld **director's personal asst.** Michel St-Pierre **1st a.d.** Mireille Goulet **2nd a.d.** Pierre Plante **cont.** Johanne Prgent, Monique Champagne **cont. trainee** Marie-Thérèse Brouillard **dialogue sup.** Alexander Ary **art d.** Charles Dunlop, François Seguin **asst. art d.** Lynn Trout **set dec.** Jean-Baptiste Tard, Gilles Aird **set dresser** Michele Forest, Philippe Chevalier **asst. set dresser** Jean Labrecque, Ghislaine Grenon **prop master** Denis Hamel **asst props** Anne Grandbois **spfx** Ryal Cosgrove, John Walsh **draftsman** Michael Devine **art dept. asst.** Mary Lynn Drachman **scenic painter** Tristan Tondino **labourer** Sidney Leger **vehicle co-ord.** Reg Massey, Maurice Charest **cost. design** Nicoletta Massone **ward** Francesca Chamberland, Caterina Chamberland **make-up** Marie-Angèle Breitner-Protat **asst. make-up** Christiane Fattori **hair** Gaetan Noiseux **1st asst. cam** Denis Gingras **2nd asst. cam.** Jean-Jacques Gervais **2nd. cam.** Louis de Ernsted, Daniel Jobin, Serge Ladouceur **2nd. cam. assts** Paul Gravel, Christiane Guernon, Pierre Duceppe, Jacques Bernier, Sylvie Rosenthal, **set photog** Piroška Mihalka **cam. trainee** Claude Beauchamp **sd.** Serge Beauchemin **boom** Thierry Hoffman **unit man.** Mario Nadeau **loc. man.** Richard Lalonde **asst. loc. man.** Josette Gauthier **prod. asst.** Lucie Bouliane, Norbert Dufour, Martin Dubois, Benoit Mathieu, François Fauteux **craft service** Janet Cavanagh **driver** Christian Fluet **prod. trainee** Marie-Louise Laurier **gaffer** Jacques Fortier **elec.** Gilles Fortier, Claude Fortier **key grip** Michel Periard **grips** Jean Trudeau, Pierre Charpentier, Sylvain Labrecque **gen op.** Michel Canuel, Yves Ouimet, Jean Paul Auclair **elec. trainee** Brigitte Dugas **casting** by Elite Productions **Unit pub.** Susan Chernoff **pub.** David Novek and Assoc. **asst. film eds.** Melanie Gillman, Martine Beauchemin **sd. ed.** Danuta Klijis **sd. eds.** Pierre Beland, Nicole Thuault **Foley Artist** Andy Malcolm **mixers** Joe Grimaldi, Austin Grimaldi **music mixer** Serge Lacroix **post synch** Hubert Fielden **post-prod co-ord** Lorraine du Hamel **post-prod tech co-ord** Robert Cote **Lenses and Panaflex Camera** Panavision Canada Limited **Prod and sd. labs** Bellevue Pathe Quebec (1972) Inc. Pathe Sound and Post Production Centre Warner Hollywood Studios **Titles and Opticals** Film Opticals Limited **Music recording** Studio Marko Limited **Music Publisher** Les Editions Diane Juster **Produced with the participation of Canadian broadcasting Corporation, Telefilm Canada, Societe Generale du Cinema** **Special Thanks to** La Galerie Michel Tétrault, Art Contemporain, La Brasserie O'Keefe Limitee, Dankoff Richer Furs, Herdt and Charton Inc. I.p. Bruno Doyon, Kerrie Keane, Alan Fawcett, Mark Strange, Rob Roy, Linda Smith, Mark Blutman, Walter Massey, Vlasta Vrana, Damir Andrei, Yvette Brind'Amour, Doris Petrie, Ralph Millman, Dorian Joe Clark, Antick Faris, Stephanie Morgenstern, Danette Mackay, Sandy Stahlbrand, Luis de Cespedes, Ruth Dahan, Sam Lemarquand, John Novak, Dean Hagopean, Joan Heney, Robert Heney, Robert Laval-Menard, Daniel Nalbach, Mark Burns, Guy Belanger, Jacqueline Blais, Hamish McEwan, Anthony Sherwood, Peter Colvey, Griffith Brewer, Roch Lafortune, Ken Roberts, Robert Parson, Pier Kohl Paquette, Gayle Garfinkle, Donald Lamoureux, Darry Edward Blake, Andrew Johnston, Babs Gadbois, Arthur Corber, Vincent Glorioso, John St-Denis, Ian McDonald, Brigitte Boucher, Anthony Ulc, Michel Therrien, Joe Singerman, Cassandre Fournier. **colour** 35mm **running time** 97 min

Boon Collins  
**Abducted**

Rumour has it that Boon Collins raised funding for **Abducted** from private sources. This might be because Collins is a resourceful man. But it's also likely that any bureaucrats who took one look at the final product fell over themselves trying to disown it. **Abducted** is a cheap-looking, mean-spirited film with precious little to recommend it except some pretty scenery.

As the opening credits roll we see Rene, the heroine, jogging through virginal mountain wilderness. Film cuts to the point of view of someone in the bushes and a close-up of a booted foot. Moments later *be* darts out from a bush, grabs her by the pony-tail, and carries her off. That's the story: wild hillbilly abducts poor-little-rich-girl unaccountably leaping about the Rocky Mountains.

The plot is bizarre enough to be true, and strange enough to be funny, but Collins erodes interest and humour with a seemingly unending series of beat-up-the-girl scenes. Lucky Vern (the wild hillbilly) has found himself a pet. Good for him, not so great for Rene. She gets leashed like a dog and dragged through the wilderness. Vern makes her climb mountains and cross raging rivers. He fishes her out of the rapids once or twice, tries to rape her two or three times, and hits her an awful lot.

Even the worst filmmakers know that consistent brutality can get monotonous. Just in case the sexual overtones don't spice things up enough, Collins

throws in some characterization. Vern, we discover, isn't all that bad. He offers Rene some food a few times. And, as he explains to Rene, he gets lonely up there in the mountains.

Halfway through the movie, Vern's dad, Joe (played by Dan Haggerty) shows up to explain that life has been tough on Vern. He's been subjected to the horrors of reform school, jail, and, worst of all, a slutty mother. ("She saw men. She saw a lot of men," he tells Rene.)

Understandably guilt-ridden at having produced scum like Vern, Dad has hid him off to the mountains, where presumably the beautys of nature will purify Vern's heart and restore him to a semblance of humanity.

Dad may be a little weird – he's fixated with stone sheep but he knows that kidnapping and rape are bad things. He tells Vern they have to take the girl back. Vern doesn't like this much, and finally decides he's had enough. He bops Dad on the head real hard and drags poor Rene back into the wilderness. Vern is not without justification in insisting she go with him. After all, as he tells her, "I killed a man for you."

It takes more than a smack on the head to kill a mountain man. Joe wakes up and binds his wounds. Forgiving to the end, he knows better than to let a woman drive the fatal wedge between father and son. He sets off on his game leg (which he injured while rescuing a baby sheep) to save Rene and Vern from Vern.

Joe is such a sweet guy he'll forgive his son abduction, attempted rape, and even murder – but when he sees what Vern does to a sheep, tears stream down his face. He realizes that Vern is *Really Bad* and he'll have to hunt him down to kill him. He does this just in time to save Rene, who by this point doesn't care much anyway.

Neither do we. Vern and Joe aren't exactly what you'd call believable characters, and poor Rene is too busy

getting her sweatsuit all ripped up to portray much thought or emotion. Or maybe she's just stunned by the scenery.

After all, it certainly is beautiful. Collins alleviates some of the audience's misery with some shots of milky-eyed deer nosing through the rain-forest. And there's a hint that he was attempting to make some sort of ecological point about the evils of man versus the beauty of nature.

Unfortunately, though, he juxtaposes them with too many shots of Rene getting tied up or clubbed across the face. Violence does not substitute for action, and it certainly doesn't round out a character. Collins might as well have put in some nudity. He could have made a tidy sum of cash in the soft-core market. It certainly wouldn't have been any great artistic compromise. **Abducted** is just a nasty little fantasy ineptly disguised as a movie anyway.

Stacey Bertles •

**ABDUCTED** A Modern Cinema Marketing Inc., Interpictures Releasing Corporation and Erin Film Limited presentation. **d.** Boon Collins **p.** Harold J. Cole **exec. p.** Alex Massis **sd. ed.** Steven Cole **film ed.** Bruce Lange **music** Michel Rubini **art d.** Kim Steer **d.o.p.** Robert McLachlan **sc.** Boon Collins **story** by Boon Collins, Lindsay Bourne **stunts** Dawn Stofer, Jacob Rupp J.J. Makaro **prod. co-ord** Eileen Szabo **1st a.d.** Judy Kemery **2nd a.d.** Mike Henry **cont.** Shelley Crawford **asst. cam.** Tom Turnbull **gaffer** John Houtmann **grip** Peter Reynolds **sd. rec.** Peter Clements **boom** Skip Borland **cost.** Rae Ford **make-up** Kathy Kuzyk **spfx** makeup Todd McIntosh **casting** richard Conkie **set design** Alan Wilson **set construct** Lee Rome **spfx** J.J. Makaro **asst. film ed.** Michael Werth **sd. ed.** Michele Cook, Richard Kelly **stills** Daniel Collins **catering** Sandy Steer **prod. asst.** John Gaytmann, Shane Shemko, David Small **helicopter pilot** Bob Ingram **animal props** Steve Kulash **wildlife footage** Tommy Tompkins **re-rec. mix** David Appleby, Don Whitesd, **lab.** Pathe Sd **film labs** Medallion Labs **opticals** Film Opticals, Toronto **prod. consult.** Stan Cole **legal counsel** Gabor Zinner **music** Rubini **Music - BMI financial part.** by Film Fund Financial Group. I.p. Dan Haggerty, Roberta Weiss, Lawrence King-Phillips, John Welsh, Jim Brown, Rae Ford, Jarold J. McCullough, Skip Borland, Rob Morton, Nelson Camire, Earl Jergens, Roy Waggoner, William Nunn, Steven E. Miller **Mr. Haggerty's double** Norm Mackie **stunts** Dawn Stofer, Jacob Rupp, J.J. Makaro **colour** 35mm **running time** 91 min