**Tell Me Lies**

It is a deceptively bright blue day of summer sunshine but the radio and the wind say to bundle up. The cold cuts razor-sharp through wool stockings straight to the bone. The cold is forgotten and left outdoors with a blast greeting from the generator heater blaring warmth into the Old Montreal warehouse that is the set of *Little White Lies*.

Romance, the genre tells us, always manages to manifest itself in the presence or semblance of warmth. The set of *Little White Lies* does not disappoint. To the right and centre is the kitchen. Underneath the gleam of brass pots and pans a bottle of wine rests on the wooden counter. Across the kitchen is the living room with the mandatory fireplace. Modern sculptures stand guard behind comfortable drop and die chairs. The floor, to the near left, is the bedroom—almost predominantly wooden. An old sea-chest sits at the foot of the bed. Every detail has been carefully positioned to complement and enhance a romantic development. And well it should for *Little White Lies* is another Shades of Love production. And Shades of Love is in the business of bringing True Love into our living rooms.

The plot of *Little White Lies* is familiar and true to formula: a young lawyer (Linda Smith) falls in love with a man (Duncan Regehr) she presumes to be a carpenter-handymen. The romance is uncomplicated by social barriers and snobberies. She’s from an established WASP background and he’s of Mediterranean origin. Can these differences be overcome? Of course. He turns out to be a successful sculptor—though his Mediterranean roots are left intact—and they fall in love while attempting to solve one of her cases.

During the break I’d walked into, director Susan Martin attempts to eat thick clam chowder from a styrofoam cup. She scowls at the clumps on her spoon and explains that her influences for *Little White Lies* are not the romance novels but, rather, the classic movies with strong female leads that combined romance with intrigue. She was also influenced by the passion in the love novels of her day—read geefully, as an adolescent, behind the backs of disapproving adults.

She smiles at the memory but doesn’t indulge in it. “The appeal, directorially,” she says, “lies in the challenge of the mystery woven into this romance... Susan stirs the chowder with her spoon... in anticipating and constructing the scene... in measuring the beats and

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**Changing Self-Image**

Beginning in January 1989, Quebec’s francophone television viewers will have their own version of the Movie of the Week. A package of 10 feature-length movies is being made in a deal that brings together four of Quebec’s major production companies (Les Films Vision 4, Productions VidéoFilms, Productions 02, and Productions du Verseau) under the one title, Les Producteurs TV-Films Associés. The National Film Board is also involved as a co-producer. Each film has been designated a budget of $846,000 and will be shot within a tight 18- or 19-day period.

On schedule on December 15, with a big snowstorm of the season—(anyone on Menard’s set. Aside from the fact that it all got under way in Montreal’s first feature-length movie is being made in a deal that brings together four of Quebec’s major production companies (Les Films Vision 4, Productions VidéoFilms, Productions 02, and Productions du Verseau) under the one title, Les Producteurs TV-Films Associés. The National Film Board is also involved as a co-producer. Each film has been designated a budget of $846,000 and will be shot within a tight 18- or 19-day period.

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