

off buildings, smashing cars, and setting themselves on fire.

Jim Levesque •

STUNT PEOPLE *p.* Breakneck Productions *d.* Lois Siegel *cam.* Peter Benison *add. cam.* Daniel Villeneuve, Glen MacPherson, Andrew Nevard, Ron Hallis *asst. cam.* Christiane Guernon *m.* André Vincelli *sd.* Michel Charon, Lois Siegel, Delano, Jureidini, Albert Ohayon, Gaby Vadney, Don Cohen, Glen Hodgins *voices* Edgar Charlebois, Alexandra Innes, Margaret Monaghan *graph.* Dan Clark *stills* Lois Siegel, Claude Labrecque, Tom Robertson, Simon Lefebvre, Yves Belanger *p. a.* Hunt Hoe, Marcel Brassard, Mike Sadan, Mark Job *narr.* w. Kevin Tierney *narr. voice* Stan Asher *l. p.* the Fournier Family.

Robert Bergman's

A Whisper To A Scream

Usually like thriller/suspense films, especially if well done. Unfortunately this isn't the case with Robert Bergman's latest entry into the genre, *A Whisper To A Scream*. This low-budget/low-tech formula piece, "set against the backdrop of an artistic community," is nothing to write home about.

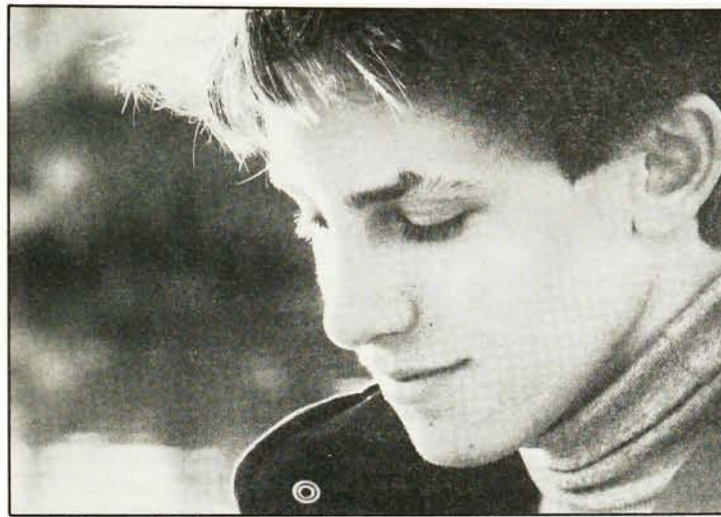
The basic plot revolves around Matt, a DJ/sound engineer/artist/maniac who murders semi-clad female performing artists who also sideline as sex phone girls at the same club - Whispers. Enter Gabrielle (Nadia Capone), an out-of-work actress who must resort to working as a sex phone girl at the club in order to support herself and her unsuccessful artist boyfriend Frank. Matt develops an obsession with Gabrielle after inadvertently witnessing her performance in an independent video as, believe it or not, an angel.

Conveniently, Matt also works at the club and begins calling Gabrielle in his quest for the right voice for his art. His art being capturing his victims' screams of death on tape. After a few murders and a series of coincidences, Frank becomes a prime suspect. Since we already know who the killer is, and Frank's character leaves much to be desired in the first place, there is little in the way of suspense.

Yaphet Kotto, for some obscure reason, makes an appearance as the cop assigned to the case, but it is Gabrielle who ultimately leads the authorities to the killer. Saddled with a tired plot, lame dialogue, and pseudo-religious references, the film is technically weak and suffers from a clichéd rock soundtrack. A more alternative/underground sound would be more appropriate, considering the focus is on the artistic community.

Jim Levesque •

A WHISPER TO A SCREAM *d.* Robert Bergman *sc.* Gerard Ciccoritti, Robert Bergman *cam.* Paul Witte *p.* Gerard Ciccoritti, Robert Bergman, Lightshow Communication *m.* Barry Fasman, Dana Walden *set des.* Nicholas White *ed.* Richard Bond *l. p.* Nadia Capone, Yaphet Kotto, Lawrence Bayne, Sylvio Oliviero, Micheal Leibowitz, Denise Ryan, Soo Garay, Susan Hamman, Klea Scott, Leslie Kelly.



Jamie Simpson in *The Dark Island*

Seen at the 1989 Festival of Festivals in Toronto

THE DARK ISLAND

Visuals of still water with floating lilies, and city buildings and highway underpasses; the sounds of the country, the noise of a city. A man's voice is heard talking about his younger brother Aaron, and on-screen we see them driving with their mother through the fall colours to the family cottage. They squabble amicably, go canoeing together - and then comes the news of their grandfather's death.

This event troubles the adolescent boy, and as he walks through the woods with his brother, he feels that Aaron has disappeared. Running through the trees, he senses a true loss, and attempts to cope with his panic - which is not completely assuaged by Aaron's reappearance.

A film of delicate feeling and visual delight. A turning point in an adolescent life skillfully evoked by different rhythms, and by the use of overlapping sound to combine references to the past and the present. There's a ravishingly beautiful bit when the brother is circling through and around white sheets drying on a clothesline, looking for young Aaron... and the Mozart string quartet is well selected too.

p. id. /sc. /ed. /sd. ed: Ross Turnbull *assoc. p.* Jennifer Hazel *cam.* Derek Redmond. *sd.* Marc Lafoy, Egidio Coccimiglio. *l. p.* Jamie Simpson, Perry Nemirov, Sandy Cond-Flower, Jennifer Hazel, Kim Turnbull, Robert Preston. 22 mins. 16mm/tape. Assisted by Ontario Arts Council & The Canada Council. Distribution: Canadian Filmmakers Distribution Centre, 67A Portland St., Toronto M5V 2M9 (416) 593-1808.

DEAD MEAT

Holly Dale made this little drama when she was a Resident at the Canadian Centre for Advanced Film Studies, 1988-89. It sports a seedy gloss, a mean and gritty atmosphere, and is full of repetitive four-letter-word dialogue reflecting the pitiful inadequacy of its street

LIKE A DREAM/ THE MARIO LANZA STORY

Mario Lanza (Alfredo Coccoza) (1921-1959) was reported as saying, "Mario, you doll, you sing like a son of a bitch." His detractors said he only vocalized "loud and soft" with nothing in between, and would go on to jest about his weight problems.

These opinions float through the mind as the credits roll, Lanza's voice vibrates and throbs on the track, and the orchestral arrangement swells up as the singer confesses, "You Do Something To Me".

Two small boys run and play on the seashore, pausing to watch an aeroplane overhead and a luxury liner sail by. One of the lads represents Lanza as a child in Italy who responds to his mother's call by telling her he is dreaming.

His dreams conjure up a fantasy firmly rooted in the MGM musicals of the '40s and '50s. As Mario's voice pours out Puccini's *Que Chelida Menina*, Johnny Mercer's *Song of India*, Rudolf Friml's *Some Day* - the images and tableaux are a homage to the innocence of the period and the never-never land of the Hollywood studio musical extravaganzas.

This stylishly romantic tribute to Lanza and his era was concocted by first-time filmmaker John Martins-Manteiga, born well after the period. He offers a fanciful, painterly view of the Technicolor visions of the musical silver screen, with Kirk Dunn to the forefront, ably acting and lip-syncing Mario around Hollywood and also in some recognizable locations in Toronto.

The audience at the Festival seemed to find the film quite funny (ha-ha, that is), but Martins-Manteiga maintains that it is meant to be a "sweet film." At a cost of just \$7,500, it's a miracle that he even attempted a lavish production - and it almost comes off.

p. id. /sc. John Martins-Manteiga. *cam.* Mark Caswell. *ed.* Gail Mentlik, Mark Caswell. *l. p.* Kirk Dunn (Mario Lanza), Dawn Gilmour (Nina), Young Mario (Jesse Manteiga). 24 mins. 16mm. Art and Industry/20th Century Limited/Toronto (416) 537-3493.



The Mario Lanza Story