A major feature film, shot with a large budget in Vancouver, organized by one of Canada's most successful producers using the 'international approach' now in vogue... and *Shadow of the Hawk* turns out to be a turkey. The following is the story of the shoot.

by Fiona Jackson

Perhaps it is bad because it went through three directors, two art directors, three directors of photography, two production managers, two script supervisors, two construction managers, two associate producers and two stills photographers. There were even two craft service people. But let me make an obvious comment, and then beg the question. Nobody ever starts out to make a bad film and this one was more positive than some others I have worked on. The story had exciting possibilities and one hoped it would make an entertaining and even enlightening film. But let me start at the beginning.

In November of 1975 director Jack Smight (Airport '75, Midway, No Way to Treat a Lady) arrived in Vancouver to make a Columbia Pictures film to be produced by John Kemeny and International Cinemedia. The story was to be about a young man, half Indian, who has made it in the 'white' world and rejected his Indian heritage. His grandfather, a shaman whom the young man has not seen for several years, arrives at his door and dupes him into returning to the reserve. Along the way he has many frightening mystical experiences and evolves from callow young man to real human being. It had love interest, exciting special effects and all the color of Indian tradition and culture.

Smight was a charming man, positive about working in Canada and more educated than most about the country and Canadian film. His assistant director, Robin Clarke, was equally charming and helpful and the whole thing was an exciting prospect. Locations were found, with Seamus Flannery chosen as production manager, and John Wardlow, production assistant. We cast the supporting roles in December and local actors were delighted with Smight and his respect for their professionalism and experience. The shooting date was to be just after Christmas. Locals pointed out the hazardous weather conditions at that time of year but it was decided to shoot the story according to prevailing conditions. At this time Seamus Flannery was art director and his department was in full gear. Smight and Kemeny returned to Los Angeles...
and a long-distance relationship was set up with the production office. This caused a measure of difficulty.

The first delay in shooting came about because of script revisions. Writers came and went. The original story was set in desert country and massive alterations had to be made to give it a coastal Italian flavor. Jack Smight left, ostensibly because of another film, but no one who had observed the tensions between him and Kemeny was surprised at this move. Robin Clarke left soon after having been offered a chance to produce his own property, something he had been working on for some time. The production office came to a virtual standstill, until eventually phones were disconnected and only a production secretary remained.

Early in January Daryl Duke was announced as director, a replacement which made everyone here happy. Happy because Duke was not only Canadian but Western Canadian and someone who knew about and loved Indian history. With Daryl came Herb Wright, a young American producer with whom Daryl had worked at Universal. His role was to be associate producer but soon he became the last in a series of writers and assumed both titles. The rest of the crew remained intact for a short while until Stamus Flannery resigned as art director, to be replaced by his assistant Keith Pepper. The shooting date was now to be March 15. The first production meeting with Daryl happened in mid-February and there still was no script. The shooting date became March 8. The story became more and more exciting. Duke gave it authenticity and there was to be a thread of Carlos Castenada running throughout. This was not only good box office but of current popular interest. It was about this point that the CFDC became involved, although unaware of this at the time, still saw the CFDC becoming involved, although

The credits are interesting. Reg resigned and was replaced by Richard C. Glouner from Los Angeles, a cinematographer with whom Daryl had worked many times. The relationship between Duke and Kemeny, always tense at best, progressively worsened until it seemed that two pictures were vying with each other, the one Daryl was making and the one the producer wanted made. The female lead became ill and was to remain so throughout the shoot. Dan George became ill and returned to the set only with a full-time nurse and serious restrictions on how much he could work. Duke and crew worked interminable hours. It was weeks into the shoot before Duke even had hours off to himself.

The hassles continued. Weird accidents and complications took place. There was talk of evil Indian spirits that had been conjured up through the use of real chants and dances. It became funny. A bear who was imported from L.A. wanted only to sleep. A crew of grown men and women stood around in a meadow in the middle of winter waiting for him to wake up while his frustrated trainer tried to bribe him with angel food cake. It transpired that the bear we were asking to attack humans was named Gentle Ben, and had been trained to love them. Tensions developed between the bird handler and the bear handler. It seems the birds were eating the bear's food or vice versa and it was bad for their diet. It became ludicrous. It rained. It snowed. More people became ill. There was never a firm shooting schedule and even on a day-to-day basis it changed radically to deal with illness and weather variables. Bob Linnell was replaced as production manager and it was suggested that the credits be issued in pencil, so many were the changes.