Anderson claims something new in effects: they are not astronomical, but anatomical; more intimate, personal. The first minute promises to be a tour de force shocker according to the tests.

Richard Chamberlain plays a concerned citizen in real life as well, supporting the Toronto Island residents and cheering these fair pavements on his first border crossing. One Canadian could not resist asking him the famous riddle: "What is the difference between a Canadian and an American?" Yes! He did agree that there was a difference; but... no, he just could not put his finger on it... One diagnosis that was beyond the former Dr. Kildare.

This odd similarity/difference between the two cultures may work in our favor, by lending a natural air of irony to our films — since we act as a huge mirror, we can offer a slightly distorted view of American society. We could sell a lot of popcorn just on the curiosity value. But surely, with this production, and others of this calibre, we are finally gaining the confidence which will enable us to find our rightful place in the film production centres of the world. Stay tuned.

Fritz Mann

If You Could See What I Hear


The blind singer leaves the stage, and crosses the dance floor to sit with a bunch of rowdy vacationers who are looking for one more one-night-stand.

He's witty, it's a warm summer evening, and the mood's just right, but the pretty blonde just doesn't react the way the others do. Slowly, he realizes that he's not going to score the way he usually does, as she zaps him with some comeback that leave him, for once, speechless.

He's fascinated, and determines that here, at last, is a true challenge.

"O.K., one more run through, then we'll break for lunch." Director Eric Till moves from where he's been crouching by the stage, and goes over to confer with D.O.P. Harry Makin. A few production assistants move a Cape Cod Dory to where we've been standing.

We walk outside, not into the New England night, but into lunchtime Yonge St. in Toronto. Over coffee, Stuart Gillard, writer and co-producer, confides that even though the shooting is a week...
Tom Sullivan's (Marc Singer) bachelor life includes a heartbreaking romance with Heather (Shari Belafonte Harper), a summer passion with the waitress Helga (Sharon Lewis), and finally, true love with Patty (Sarah Torgov).

behind schedule, he is not unduly worried. Neither, apparently, is Till, whose infectious laugh can be heard constantly on set, where the atmosphere is anything but tense.

If You Could See What I Hear is the story of what Gillard considered to be the two most crucial years in the life of his friend, Tom Sullivan. The scene at the Rum Runner, a Cape Cod bar/restaurant, takes place in the summer between Sullivan's junior and senior years at Harvard. The sassy blonde who shuts him up is Patty (the original Patty is now married to Sullivan), played in the film by Sarah Torgov (Drying Up The Streets, Meatballs). "Four of us, independently, came to the conclusion that Sarah was the only one for the part," says Gillard. "She has the same untouchable quality, the same intriguing warmth."

At this, the chronological mid-point of the film, Sullivan, played by Marc Singer, is busy making money during the vacation singing with his band, and proving to himself that if there are more hearts to be broken, he's going to be the breaker, not the breakee. This resolution is the result of his recently ended affair with Heather, the black Radcliffe girl he had lived with for several months before he knew she was black. Shari Belafonte Harper, the bubbly beautiful daughter of the calypso crooner, plays Heather, whose inability to make a commitment results in Sullivan's broken heart.

Singer's own heart is in this role: he's had to learn how to golf, wrestle, skydive and row, not to mention move and act as a blind man. "He's developed a kind of self-hypnosis for the part," says Gillard. "He's found a way to get his eyes out of focus so that he looks at you in a non-seeing fashion. It's hard to do, and it's been causing a few headaches." It looks real enough, however, that strangers accept him as blind when he trips over them while practicing for the role.

The real Sullivan, composer, singer, author, actor and athlete, thinks Singer is perfect to play him. There is a strong physical resemblance. He also has nothing but praise for R.H. Thomson in the part of Sly, his best friend through endless campus pranks. Sullivan, in town during the Festival of Festivals for a press brunch to promote the film, spoke about the screen Sullivan, as he actually spoke about himself in the third person: "Blindness is only a part of who Tom Sullivan is. It's an inconvenience, not a handicap. You just have to find another way to do things."

That's not just lip service; it appears to be an attitude that he and Gillard share in common. When they met, and Gillard asked about the film rights to Tom's book of the same name, he was told that the script was already being written. Three years, and eight versions later, the rights reverted to Sullivan, and Gillard started writing the script. He, too, found another way to do it. Instead of trying to cover the whole of Sullivan's life, he confined himself, with the benefit of personal knowledge of his subject, to the two most critical and formative years.

Perhaps the most remarkable part of the story is the feeling that pervades the set, and the attitudes of the people involved; it is an attitude that stems from Sullivan himself, that as a blind person, no one owes him anything. Indeed, his approach is so positive, and unself-conscious, that everyone forgets that he

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is blind. He talks about seeing, and people ask him to come and look at things, which he considers to be as great a compliment as he can be paid — although it is he who makes it possible.

Remarkable too, is the discovery that R.H. Thompson has a natural flair for comedy. Says Gillard, "Sly's a key character, very funny. Everyone knows what a fine, serious actor R.H. is, but very few serious actors can be funny. Eric had worked with him on American Christmas Carol, and just felt that he could do it."

**The Fright**


Funded through Newhouse, the Winnipeg investment corporation, the film is co-exec-produced by Gene Corm any (F.I.S.T. and 50 other major movies over the last twenty years) and Dale Falconer, one of the moves behind TOFCO, independent distribution consortium in the U.S.A.

After two weeks exterior shooting in Nova Scotia, the film continues for another five in Toronto.

**Martin Harbury**

Awaiting The Fright? Here Lee Grant with William Shatner.

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