

# SUNDAY in the COUNTRY

by Harris Kirshenbaum



Director John Trent

John Trent feels that *Sunday in the Country* is his best work to date. The investors liked the script because they found it strong and moving. Hollis McLaren, who plays a lead, liked it because the film is her first break as a professional actress. David Permut likes it because it is a very commercial film which should have wide audience appeal, and it should make money. And the lunatic fringe has come down on it because it is a violent story.

Trent doesn't like the current of violence that runs through many popular films, but rather feels it is a mounting device for relating a theme, and one that brings in audiences. "It's a universal theme. If you examine the part of Adam Smith (Ernest Borgnine) you will find that he reflects the general dissatisfaction with the society that we have structured. The farmer takes the right-wing attitude to law and order, the grand-daughter takes the younger generation's part or left-wing position, the farm hand is the observer and also the one who walks away. Pollard is the personification of evil and there is nothing that can be done to him that will stop his basic drive other than death. The farmer attempts to force his will on the evil and finds that only by killing him can he resolve that. The man became evil by being a product of society even though it is extreme and eccentric. Violence is not my trip, I made this one film about it and that's it.

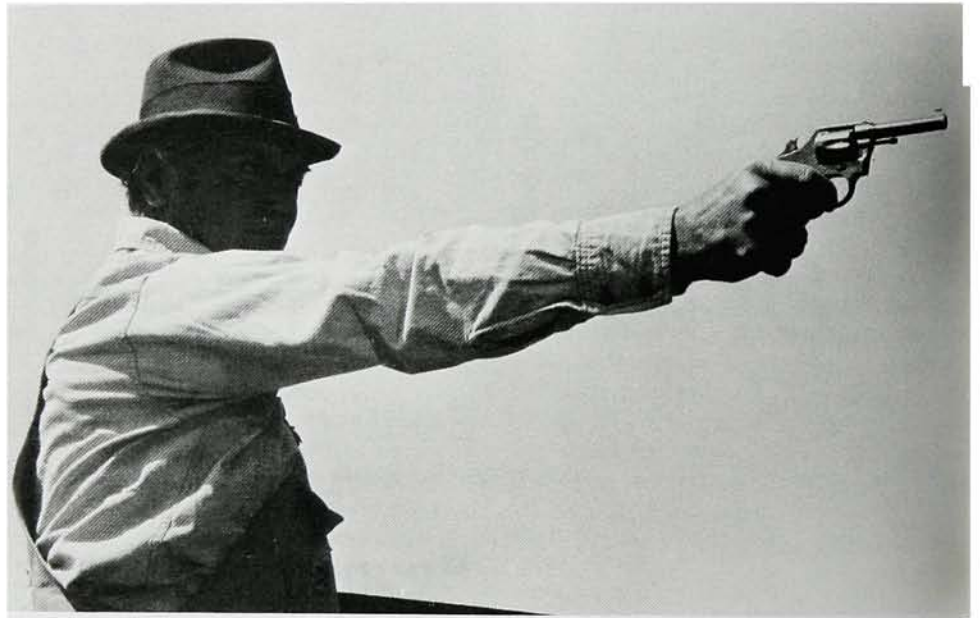
"I don't apologize for it. Far from it.

That film was my statement on violence and violent films, and I never apologized for Jalna so why should I apologize for this?"

*Sunday in the Country* is a tight story with numerous switches pulled on several formula plots. The madness of Michael J. Pollard is a definite asset, and his portrayal of the personification of evil works on every level. Hollis McLaren appears a total pro, and the supporting cast is all excellent.

Trent comments: "As for casting, Borgnine and Pollard are there to sell the film, and everyone else is Canadian. Hollis McLaren we found playing a walk-on in the Shaw Festival and we gave her a chance, which I feel is im-

companies, however, are producing outside of this association. *Neptune Factor* was the first feature by Quadrant in association with Bellevue Pathé and 20th Century Fox. With *Impact*, they have made "Dead of Night" which was shot in Florida and opens there July 4; "The Blue Blood", made in March '73, "Malachi's Cove" in May and *Sunday in the Country* in July of last year. Rumours are that *Sunday* did some half-million in tentative sales at Cannes this year, but Quadrant announces no figures until there is money in the bank. The major reason for the joint venture of *Impact/Quadrant* is to have complete packaging resources as well as simplifying the co-productions.



Ernest Borgnine

portant. Borgnine is great to work with, he did a terrific job portraying an Ontario farmer. What's the difference between an English farmer and a Minnesota farmer and a Hungarian farmer? He has to protect his land and that's all. The whole statement the thing makes is that when someone is faced with an evil force coming in, what does he do? If you happen to be dissatisfied at that time then you strike out at it.

"Pollard is crazy but I like him; he understands film, and he's brilliant.

"We can't rely on government support. We have to find a way to express ourselves and one that other people can understand. We've got to survive on our own ingenuity and talent.

Quadrant Films has formed an association with English producer *Impact Films*, and co-productions are under way bannered *Impact/Quadrant*. Both

"John Trent has produced or directed more than six hundred financially successful television programmes for networks throughout the world, including ABC ATV BBC CBC NBC. He has worked with MGM where he produced and directed *The Bushbaby*, a feature film for children. For Palomar Pictures he directed *Homer* to such critical acclaim in both the trade and popular press that *Time Magazine* likened the film to an evocation of Sherwood Anderson's great work, *Winesburg, Ohio*. Also for Palomar Pictures, he directed "The Man Who Wanted to Live Forever", also titled *The Heart Farm* and *The Only Way Out is Dead*, starring Burl Ives, Sandy Dennis and Stuart Whitman. It was in this film that the CFDC made their first investment with John Trent."

— from Cannes festival brochure



## CAST

Adam Smith  
Leroy  
Lucy  
Dinelli  
Ackerman  
Luke  
Sergeant  
Eddie  
Conway  
Timmy Peterson  
Jennifer Logan  
Policeman  
Highway Patrol

Station Master  
Pastor  
Radio Announcer  
Churchgoers

Ernest Borgnine  
Michael J. Pollard  
Hollis McLaren  
Louis Zorich  
Cec Linder  
Vladimir Valenta  
Al Waxman  
Tim Henry  
Murray Westgate  
Ralph Endersby  
Sue Petrie  
Ratch Wallace  
Mark Walker  
Gary Reineke  
Eric Clavering  
David Hughes  
Carl Banas  
Franz Russell  
Ruth Springford  
Alan King  
Laddie Dennis  
Joan Hurley  
Winnifred Springett  
Jonathan White  
Jim Barron

## PRODUCTION

Producer  
Director  
Screenplay

from a story by  
Director  
of Cinematography  
Original Music  
Art Director  
Film Editor  
Sound Recording  
Sound Editing  
Re-recording  
Production Manager  
First A.D.  
Casting  
Special

Effects Direction  
Continuity  
Titles Design  
Make-up  
Wardrobe

Filmed in Panavision  
Running Time 90 minutes  
an IMPACT/QUADRANT film presentation

David Perlmutter  
John Trent  
Robert Maxwell  
John Trent  
David Main

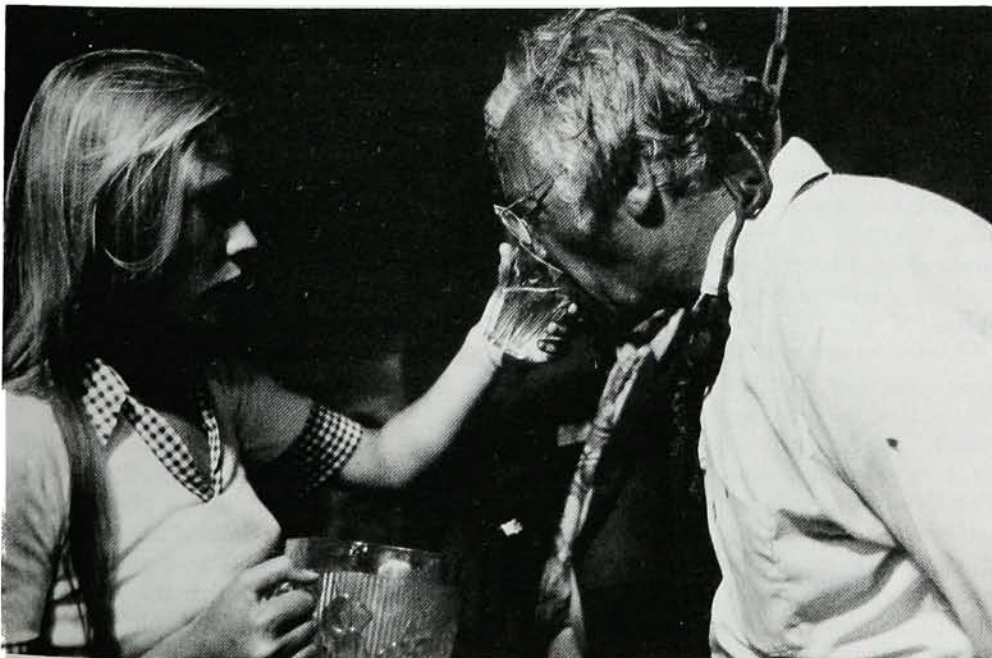
Marc Champion  
Paul Hoffert  
James Milton Parcher  
Tony Lower  
Russ Heise  
Jim Hopkins  
Joe Grimaldi  
Liz Butterfield  
Tony Thatcher  
Olwyn Millington

John Cardos  
Ruby Renaut  
Walter Steffoff  
Ken Brooke  
Patti Unger



Michael J. Pollard

Hollis McLaren and Cec Linder



One of *Sunday in the Country's* leading attributes is the remarkably polished work of cinematographer Marc Champion. His work on David Acomba's *SLIPSTREAM* resulted in that film being invited to appear at Filmex, the Los Angeles International Film Exposition, which this year was combined with the International Cinematographers' Conference. Champion was the Canadian representative at the Exposition accompanied by other invited all-stars as Charles Clarke (ASC), Stanley Cortez (ACS), Lee Garmes (ASC), Sven Nykvist (Sweden), Claude Renoir (France), Soumendu Roy (India), Robert Surtees (ASC), and Vilmos Zsigmond (ASC).

*SLIPSTREAM* was more a sight-and-sound media trip than a dramatic feature (Cinema Canada 10/11) where Champion's visuals reached a level more than comparable with Clapton's "Layla" and doing a righteous job of capturing the splendour of Canada's most photogenic landscapes.

Champion has been doing commercials for various clients including the Bank of Commerce and freely admits preference for working on good commercials over bad features. At a recent interview he made the following comments:

"I'm very happy with my work on *Sunday in the Country*. When professionals have seen the film, some think it was shot on location. There are things in the film that might be considered technical mistakes, like the over-exposure of the window. But films are all shot on location now, and things like that are accepted. Fifteen years ago, you couldn't get away with those things, but now everyone is trying to do it. Since we did shoot in a studio, I had to over-light that window to get the same effect."

He was also enthusiastic about John Trent's work on the film.

"The film can be controversial. You can agree or disagree with the content. But finally I think the film is anti-violent. We showed the minimum of violence. When the first kid is killed, he is in long shot. When we showed blood it is on screen for half a second. *Sunday in the Country* says that we are all potential killers in our hearts."

Once again in *Sunday in the Country* Champion displays a special skill in the outdoor photography with remarkably balanced contrasts and control that impart those visual values to make a film something out of the ordinary.