



Don Lake and Stephan Wodolawsky share some of that masculine mystique in *Something About Love*

qualities invested, why doesn't this film soar?

The answer is in the very balance that keeps the enterprise afloat. The film lacks tension. The relationships may teeter but never capsize into passion. Everything is clear, accessible, up-front, middle-of-the-road.

The good news is that *Something About Love* is not a loser. But it ain't a winner, either. It's another tie. I suspect it's a tie because the filmmakers are not playing the right game.

At these budgets they should be making alternative films: single-minded originals that do not strive for balance but excess; risk-taking films that turn out to be either surprise successes or ambitious failures. They should be making anything but balanced, controlled mainstream product that makes no waves because it just doesn't have enough current going for it.

There is one sequence in *Something About Love* that shows the potential of glorious excess. Father and son are taken through a therapy centre for Alzheimer victims. A documentary camera explores the faces of old people singing *Tipperary* and the track continues under Wally and his father's journey home on the ferryboat. It is a transcendent moment, more Canadian and more powerful than 10 times 90 minutes of our mainstream feature films. The team that made *Something About Love* is more than capable of creating a winner. If they could only lose their sense of balance....

Paul Gottlieb •

SOMETHING ABOUT LOVE p. Tom Berry, Franco Battista, Stefan Wodolawsky d. Tom Berry line p. Franco Battista sc. Tom Berry, Stefan Wodolawsky d.o.p. Rodney Gibbons art d. Guy Lalonde ed. Franco Battista casting Anne Tait additional casting Elite Productions assoc. p. Eric Rose

asst. d. Pierre Houle 2nd a. d. Carole Dubuc 3rd a. d. Sylvain Arseneault p. man. Michel Martin p. co-man. Chentale de Montigny loc. man. Donald Brown p. sec. Josée Lachance NFB studio admin. Marie Tonto-Donati studio clerks Ida Di Fruscia, Jacqueline Libouran legal counsel Tony Duarte cam. op. Kent Nason asst. cam. René Daigle clapper loader Doris Pilote 2nd unit cam. Georges Archambault loc. sound Jacques Drouin boom Hubert Mace de Gastines cont. Marie La Haye loc. research Ken Korrall, Victoria Frodsham gaffer Guy Remillard best boy Christopher Reusing elec. Mike Slobodzin key grip Walter Klyrkiw best boy grip Jean-François Bourassa asst. grip David Setter set dec. Richard Tasse art dept. assts. George Henderson, Denis Lemire art dept. trainees David Lamey, John Weatherbee props. Daniel Huysmans asst. props Anne Grandbois wardrobe des. Nicole Pelletier asst. wardrobe des. Sophie Beasse wardrobe Tamara Devereill asst. wardrobe Barbara Mortell makeup Coleen Quinton hair André Morneau additional makeup Djina Caron scenic painter Greg Bishop painters John Young, Mark Butts, Robert Beck carpenter Lee MacKenzie asst. pic. ed. Kevin Smith ed. on location Les Halman asst. ed. on location Angela Baker titles Val Teodori unit pub. Karen Lajoie craft services Louise Pearce, Ana Casagran Montreal coord. Stephen Reizes on location books Diane Williamson on location sec. Kimberly Hillier asst. unit man. Real Chabot p. assts. Marc Beaulieu, Bruce Piercy, Kathy MacGuire, Elaine Moir stunt coord. Jerome Tibergien stunts Marc Desourdy, Stephane Lefebvre, Jerome Tibergien post-prod. coord. Grace Avrith post-prod. accountants Nicola Minotti sound eds. André Galbrand, Wojtek Klis dialogue ed. Danuta Klis asst. sound ed. Pierre Beland Foley Andy Malcolm Foley asst. James A. Gore Foley rec. Louis Hone music eng. Murray McFadden computer & keyboard tech. Ron Cunningham ADR eng. Chris Cooke sound re-rec. Hans Peter Strobl re-rec. asst. Natalie Fleurant neg. cutting Pierre Comte, Robert-André Juteau colour timing Colin Sancerster neg. & rushes inspection Susan Trow, David de Volpi video mastering Philippe Vandette l. p. Stefan Wodolawsky, Jan Rubes, Jennifer Dale, Lenore Zann, Diana Reis, Ron James, Gordon Masten, Susan Rubes, Rob Roy, Frank Macleod, Don Lake, Wayne Robson, Jillian MacKenzie, Robert Bednarski, Daniel Nolback, Ida Donovan, Trinna Hennick, Pat Steele, Kelly Edwards, Simone MacKinnon, Kathy MacGuire, Nick Sobol, Janet Arseneault, Ralph Cameron produced by Allegro Films in co-production with the National Film Board of Canada.

SPRING SKY MURAL

The Council Chamber of Mississauga's City Hall boasts a distinctive mural depicting The Great Bear and the Seven Hunters—a tale of long ago told by Indians along the banks of the Mississauga. Optically lit, it is exactly the view of the spring sky during June. Sharon McCann, the creator of this mural, talks clearly and forcibly about her inspiration for this ambitious project and how it was realized.

Though terrified of heights, McCann found that the challenge of getting the mural on the curved ceiling was so absorbing that she forgot her fear.

The design was finalized in a year and then took four weeks to install. A number of artists were each allotted a block of the mural, and chalked in the outlines from gridded drawings which were then painted. Not as easy as it sounds, up on a scaffolding, arms raised and sometimes with one artist holding a template and another tracing from it!

This pleasurable little film weaves together some interesting facts from the mural's creator with glimpses of the artists at work, creating a beautiful blue ceiling with drawings in gold, and clouds and twinkling stars, and the vision accompanied by some apposite choral and string music. As well as being a useful record of an artistic endeavour, it's also intriguing and easy to watch.

p. co. Fine Cuts Productions. p./d. Maurizio Belli. cam. Stephen Smith. 17 mins. 16mm/3/4"/VHS. With assistance from the Ontario Arts Council. Distributor: Marlin Motion Pictures Ltd., 211 Watline Ave., Ste. 200, Toronto, Ontario, Ont. LAZ 1P3 (416) 890-1500

The Bloor Cinema in Toronto continues to support *LIFT* (Liaison of Independent Filmmakers of Toronto) and showed a second program of films by five of its members this summer.

THE INSIDE FILE

David Watson, host of a TV news program *The Inside File*, features the mysterious disappearance of Karen Kotterdam, a popular newswoman. Intrigued by the rumour that she had a personal conversation with Jesus Christ, Watson zeroes in on a quiet, ordinary suburban house. With his cameraman hovering, he buttonholes a young woman getting out of a car in the driveway—she denies being the missing Karen. Watson then tracks down a Marxist aunt who, in an interview, denounces right-wing yuppies and airs a number of other strong opinions, but gives no clue as to her niece's whereabouts.

This little fiction is competently turned out but, ultimately, the storyline is flaccid and unengaging. One cares little about the fate of Karen Kotterdam, which is left up in the air. A film by Richard Mackenzie. 21 mins. 16mm

TREE TALE

A girl climbs into her favourite tree to escape from it all. But her refuge is far from quiet, and various disturbances include a wandering bag lady and a rolling ball of knitting wool. A slightly fey, but pleasant black-and-white fable.

A film by Amy Bodman. 12 mins. b&w. 16mm.

WHAT'S IT TAKE

A look at a young black boxer who turned professional a year ago and is now aiming for a shot at the Canadian Lightweight Championship. Although not too articulate, he knows that in spite of being seen all over Ontario, he needs more experience and says flatly, "I don't want to be a coloured person, I want to be a somebody." His trainer cannot make a living from boxing alone and has tried many businesses, but says "the antique business suits my personality."

The edgy relationship between the two comes across well. The trainer is a disciplinarian and wants his word to be law; the boxer says he knows what is best as he drives off to Atlantic City to look up a girlfriend. A fight at Toronto's St. Lawrence Centre leads to the pair parting with some recriminations. The boxer feels he has been financially ripped off, and that his trainer doesn't understand his "style" of fighting. The trainer is resigned—he's seen all these young fighters and their problems before...

Not a new documentary subject, to be sure, and the protagonists are far from dynamic, but the film does succeed in capturing this seedy and sad underworld in a realistic manner.

A film by Peter Vinet. 34 mins. 16mm. These three films available from Canadian Filmmakers Distribution Centre, 67-A Portland St., Toronto M5Y 2M9 (416) 593-1808

FAT MAN/THIN MAN

Oh, a lot of empathizing goes on while watching this small epic! The Fat Man loves the vast amounts of food he stores in his pride and joy—a spiffy 1950s refrigerator. Amid gargantuan feasts his alter ego, The Thin Man, gives endless trouble, and is everywhere, nagging and hounding him. The Thin Man ultimately desires The Fat Man's prized possession, and goes to great lengths to try and succeed in his ambition.

A funny moral tale, not side-splitting, but well done, with lots of thought and food. And who could not love a film in which the inimitable (and thin) Gerry Quigley appears?

A film by Derek Rogers. 21 mins. 16mm. l.p. Walter Villa (The Fat Man), Gerry Quigley (The Thin Man) Availability: Derek Rogers (416) 979-9381

HEART OF THE FOREST

The fifth film in the program, by Linda Outcalt and Adrienne Mitchell, has already been favourably reviewed in *Cinema Canada* #150.