

# IN PROGRESS...

## A Stroke of Luck

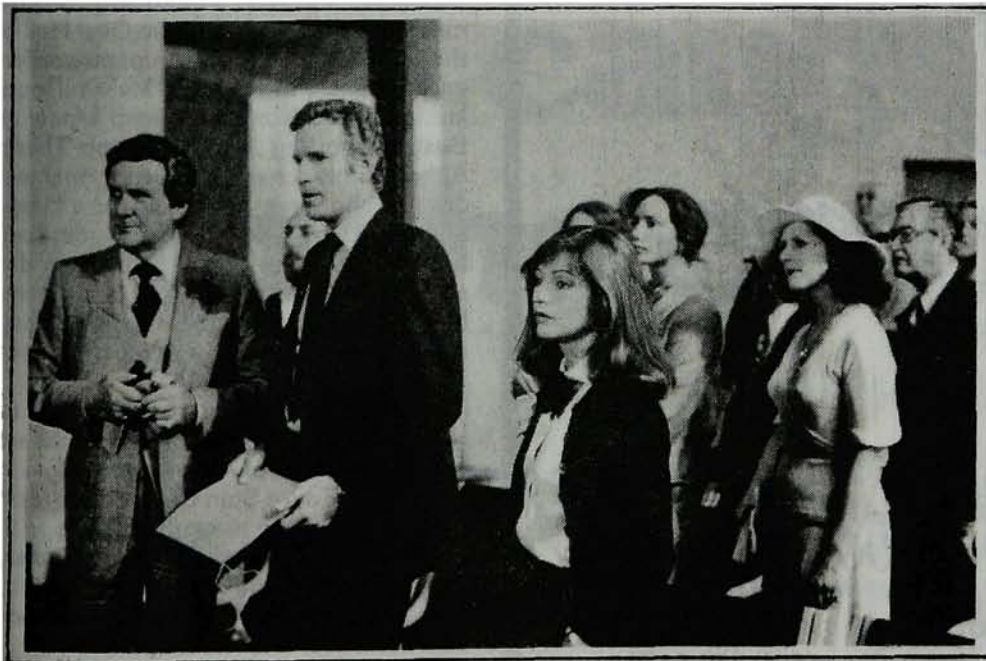
**p.c.** F.K. Productions (Astral) Ltd. **exec.p.** Harold Greenberg, Robert Kline **p.** Harold Greenberg **d.** Roger Vadim **sc.** Lionel Chetwynd **story** Jean-Yves Pitoun, Lionel Chetwynd **exec. in charge of p.** Don Carmody **d.o.p.** François Protat **p.design** Ted Watkins **p.man.** Ray Sager **unit man.** Josette Perrota **art d.** Guy Comtois **a.d.** Jim Kaufman (1st), Pedro Gandol (2nd), Anne Murphy (3rd, no.1), Francine Langlois (3rd, no.2) **cast./Mtl.** Ingrid Fischer (Cine Casting), Isabelle Lajeunesse **cast./T.O.** Ali Karnick (Karnick/Armstrong Casting) **cost.design** Nicoletta Massone **ed.** Stan Cole **cont.** Brigitte Germain **dial.ed.** Sharon Lackie **mus.ed.** Carl Zittler **cam.op.** Al Smith, Robert Guertin (1st assist.), Michel Girard (2nd assist.), Peter Benison (2nd unit no.1), Bert Tougas (2nd unit no.2) **2nd unit assist.** Rick Bujold (no.1), Bonnie Andrukaitis (no.2) **key grip** Serge Grenier, Robert Grenier (no.1) **sd.mix** Joseph Champagne **boom** Jim Thompson **loc.man.** Christine Burt **best boy** Claude Fortier **props master** Gilles Aird **p.sec.** Cindy Morton **rossy set dec.** Tom Coulter **set dress.** Maurice Leblanc **set props** Marc Coriveau **make-up** Marie-Angèle Protat, Eric Muller (for Miss Pisier) **hair** Tom Booth **ward.** Francesca Chamberland, Paulette Gagnon (assist.) **stills** Josh Nefsky, Al Carruthers **spec. effects** Martin Malivoire **sd.studio** Pathé Sound **sd.effects.ed.** Fred Brennan, Michael O'Farrell **p.illustrator** Jo-Ann Landenheim

**elec.** Normand Viau (1st), Gilles Fortier (2nd) **transp.captain** Rick Disensi **gaf.** Jacques Fortier **assist.art.d.** Penny Hadfield **assist.ward.** Paulette Gagnon **assist.ed.** Bruce Lang, Jackie Carmody **assist.loc.man.** Joel Greenberg **lab contact** Serge Nadeau (Bellevue Pathé Labs) **p.account.** Kay Larham **exec. assist. to exec.p.** Susie Kyle **post-p.sup.** John McAuley **p.a.** Michael Bernadelli (1st), Patty Morein (2nd), Elaine Spitzer (3rd) **craft service** Henry Labelle **drivers** Michel Côté, François Leclerc, Rio Libero, Jim Disensi, Joe Sanchez, Ted Wilson **prop.buyer** Lise Pharrand **dresser** Michelle Lafaille **assist.make-up** Roseline Hoffman **assist.sd.effects.ed.** Michael Ray **assist.dial.ed.** Helen Watson **props dept./p.a.** Nathalie Vadim **draftsman** Raymond Larose **cam.trainee** Michel Bernier **labourer** Dermot Stoker **apprentice** Louis Massicotte **i.p.** Wayne Rogers, Maire-France Pisier, Lloyd Bochner, Samantha Eggar, Patrick Macnee, Gloria Carlin, Melvyn Douglas, Allan Magicovsky, Jane Fellowes, Jan Lapp, Norwich Duff, James B. Douglas, Eric Goulem, Robert Kirkwood, Tatyana Murphy, Philip Spensley, Victor Knight, Steve Michaels, Nadia Rona, Jack Rider, Vic Torossian, Walter Bolton, Timothy Webber **unit pub.** Bernard Voyer, Berger Novek Entertainment Public Relations **p.r.** David Dovek, Berger Novek Entertainment Public Relations **col.** 35mm **dist.** Astral


For the past eight weeks or so, it seems as though hardly a day has gone by without some mention of this film in the *Montreal Gazette*. In recent days the Anglophone television stations appear to have become infected as well; the result being that this shoot has been turned into a mini-media event.

Of course, there are some valid reasons for this: it's the first shoot since the thaw; it's employing some 300 well-dressed extras; it has some well-known stars; and given the disappointing no-show of advertised stars for the recently staged Leonard-Duran fight, it's a natural.

On the set the slate reads *French Kiss*, as do the crew's T-shirts — because a



Going, going, gone!... Here Patrick Mcnee, Wayne Rogers and Marie-France Pisier in an auction scene from *A Stroke of Luck*



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long time ago that's what this film began as. When Roger Vadim was signed to direct, many a cynic could be heard to say, "How perfect." But that was before it was discovered that there was a film circulating in Europe with the same title. Consequently, it came to be known as **Art of Deceit**; but only long enough for publicity material to be prepared before a title search turned up a novel called *Art of Deception* — apparently too close for copyright comfort.

And then it was anybody's guess. David Novek, the man in charge of public relations, claimed it would be called **A Stroke of Luck**; but when that was mentioned to

Astral's executive in charge of production, Don Carmody, he replied: "Christ, I hope not. We bust our heads trying to come up with a title and then the distributors change it anyway." As it turns out, Novek was right.

No indecision is in evidence, however, watching Mr. Vadim direct a one line exchange between Samantha Eggar and Wayne Rogers. The technicalities of the shot have all been worked out by François Protat, the director of photography (*Les ordres, Fantastica*), leaving Vadim, cigarette in hand, free to study every little nuance until he gets what he is looking for. Judging by the sets, costumes and

poses, it's clearly *style* he wants in this film, described as "... a tongue-in-cheek, action-packed tale of suspense, romance and intrigue set in the high-flying art world of connoisseurs and con artists."

An original story co-authored by Jean-Yves Pitou, and Lionel Chetwynd (*Two Solitudes*), with screenplay by Chetwynd, it concerns the antics of a con man, Danny (Wayne Rogers) who, having learned the tricks of forgery and cunning from the old master, Max (Melvyn Douglas), is about to pull off a big scam, involving a fake Van Gogh, with a little help from his friend, Vincent (Patrick Macnee). As the plot unfolds our two heroes become involved with Marie-France Pisier, Samantha Eggar, Lloyd Bochner, Gloria Carlin, Allan Magicovsky and Jane Follows in a variety of ways — but apparently none strong enough to risk an R rating. In doing so they run in and out of chic settings from Old Montreal, to Oka, to New York City — in fact, over 70 different locations in and around Montreal alone — giving production designer Ted Watkins and art director Guy Comtois plenty of homework, while eating up a fair chunk of the 4.5 million dollars budgeted for this film.

The early weeks of shooting presented some problems for the crew as they adjusted to Vadim's pace, style, and penchant for last-minute changes: but by this, the seventh week, they are juggling locations — from bars to a specially constructed penthouse — like a regular road show. And despite his formidable reputation, the director has endeared himself to the crew by sharing an after-hours beer or two.

Nearing the latter stages of shooting, producer Harold Greenberg invites members of the press to the Oval Hall of the Ritz. The occasion is a press-conference — lunch, in honor of Melvyn Douglas, last year's Academy Award winner as Best Supporting Actor in *Being There*. Although his schedule calls for only two days of shooting, he makes for a classy addition to the cast. Answering questions he is warm, witty and articulate. In describing his own reasons for being here, he perhaps best describes the film: "They call this film a caper, so let's say it's a caper for me, too."

Montrealers have two more weeks to hear about what's going on and off the set before two days of shooting exteriors in New York. Editor Stan Cole and his team will then take the assembled footage to Toronto, and if all works according to plan, we'll see this film by November — by which time we should know if Carmody was right, too.

Kevin Tierney



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