

## Nobody Waved Good-Bye

1964 80m *director and script* Don Owen, *producers* Roman Kroitor and Don Owen, *cinematographer* John Spotton, *editors* Donald Ginsberg and John Spotton, *music* Eldon Rathburn; *with* Peter Kastner, Julie Biggs, Claude Rae, Toby Tarnow, Charmion King, John Vernon and John Sullivan

Peter (Peter Kastner), an 18-year-old who lives with his parents and sister in a middle-class Toronto suburban wasteland in the early 1960s, is a rebel without a cause or a clue. He argues with his parents, skips school, makes his girlfriend pregnant (she leaves him), and is exploited by a hostile adult world when he leaves home. He finally runs away with stolen money and a stolen car. The film's *Rebel without a Cause* knock-off storyline is saved by beautiful performances and the purity of its intentions. Originally slated as a half-hour docudrama on juvenile delinquency by Don Owen for Unit B of the National Film Board, *Nobody Waved Good-Bye* was shot as a feature and went on to win critical acclaim in New York, and subsequently in Canada, and remains a seminal—if flawed—film in the development of early English-Canadian cinema.

AWARDS: BAFTA – Robert Flaherty Documentary Award; AV Trust – Masterwork

Wyndham Wise



## The Grey Fox

1983 91m *director* Phillip Borsos, *script* John Hunter, *producer* Peter O'Brian, *cinematographer* Frank Tidy, *editor* Frank Irvine, *music* Michael Conway Baker and The Chieftains; *with* Richard Farnsworth, Jackie Burroughs, Kenneth Pogue, Wayne Robson, Timothy Webber and Gary Reineke

*The Grey Fox* imagines a mythic past for the Pacific Northwest and British Columbia out of a brief moment in actual history. British Columbia-based director Phillip Borsos draws on local lore as the source of Bill Miner's story, and envisions the U.S. train robber as a courtly gent who still can handle a Colt Peacemaker while he also charms the sweet Canadians of Kamloops. The film finds its soft-spoken Miner in Hollywood stuntman-turned-character-actor Richard Farnsworth and a

proto-feminist love interest in photographer Kate Flynn, played by Jackie Burroughs. The script draws on extensive research, historical accounts and court records to give characters measured and dignified voices that sound of the Edwardian era. Beguiling locations, from the Washington coast to the ranch land of the B.C. interior to the eastern foothills, captured with restraint and order by Frank Tidy's camera, convey "a country in transition, filled with beauty and despair." A rendition of the Western, released when Westerns were generally not in vogue, *The Grey Fox* earned domestic acclaim among Canadian audiences for showing them a corner of Canada's past with both implied authenticity and the fantasy of historical romance, but it was also able to attract international audiences to the story of Miner's quiet invasion.

AWARDS: Genie Awards – Picture, Director, Screenplay, Foreign Actor (Farnsworth), Supporting Actress (Burroughs), Art Direction, Musical Score; Montreal World Film Festival – International Critics Prize, Out-of-Competition Best Canadian Film; London Critics Circle Film Awards – Actor (Farnsworth); Motion Picture Sound Editors, USA – Best Sound Editing; Western Writers of America – Best Movie Script; AV Trust – Masterwork

Blaine Allan