

IN PROGRESS

Utilities

Bucking the elements

The script calls for two inches of snow on the ground, and the stuff that the snow-making machines are spraying out this cold December night on Toronto's Dupont Street isn't melting. It glistens under the tower-mounted brutes which illuminate a full half-block. The electricians on the towers shout out the time left on their bulbs to the gaffer below - "Four minutes, sir." The set is dominated by the huge Mercury crane from William F. White's, fresh up from the U.S. and still wearing California license plates. A few handwarmers are passed around democratically. One of the cops on duty mutters to his partner, "I'd rather be doing *Little House on the Prairie* out there in the California sun."

The setting is perfect for Robert Cooper's *Utilities*, a comedy-adventure-romance about one man's fight against the utility companies, starring Bob Hays of *Airplane* fame, and Brooke Adams, who starred in *Invasion of the Body Snatchers* and *Days of Heaven*.

"The cold doesn't bother this crew," says unit publicist Pru Emery. "They did *Silence of the North* in Kenora."

Filming stops while a cold lens is warmed with a small light. Director of photography Richard Leiterman explains that Panavision won't winterize their prime lenses. "They've got a heater case for the zoom lenses, but they say it's not necessary for the primes." Leiterman disagrees. "Here we have to do a fast pull focus as Bob Hays walks towards camera around the front of his jeep, and then away from camera again, and the lens is just too cold for the focus puller to do it smoothly."

Leiterman points out that this same grip crew worked with him on *Silence of the North* and *Ticket to Heaven*, and first a.d. Tony Lucibello adds that most of his crew "just came off *Misdeal*. We've worked together many times before - we sort of grew up together in the business."

The experience of the crew in working together before seems to have made a difference in keeping *Utilities* on schedule through some difficult shooting requirements. "Principal photography is scheduled to finish by December 19," says Associate Producer Michael Hadley, "and at six weeks into an eight week shooting schedule we're all starting to feel the stagecoach ride. We have over forty different locations, and on the

average we've been moving two or three times a day."

"We've had a large cast," says Lucibello, "about 140 speaking parts. A lot of extras were upgraded into bit parts. We've used over 2,000 extras, a lot of them ACTRA members, so we've got some happy ACTRA members."

"We had a major scene where the utility company was coming in to shut off somebody's gas in the midst of a big protest," says Hadley. "The confrontation had to be built on a number of angles on the protestors and the gas company personnel. It's really incredible the amount of coverage Harvey Hart (the director) is getting in the time schedule. It's not being shot like television."

Sitting in his Winnebago between takes, star Bob Hays balances a can of cashews on his knee and says, "I like to keep things relaxed, and I find the Canadian crew more enthusiastic to work with than most of those in the U.S. - except perhaps the non-union crews there."

Back outside it's time for the close-ups, and the temperature is dropping. Happily it's a two-camera set-up, and it's "A marker, B marker" and finished in two takes. In less than an hour the street is empty and back to normal - but with just a little more snow on the ground than in the rest of the city.

Ron Squire ●

UTILITIES

p.c. Robert Cooper Films 1, Inc. (1980) p. Robert Cooper exec. in charge of p. Chris Dalton co-p. Rob Lockwood assoc p. Michael Hadley creative consult. Sydney Newman p.'s exec. asst. Marlee Novak co-p.'s asst. Jennifer Coyne d. Harvey Hart p. man. John Danyliw consult p. man. Gwen Iveson p. co-ord. Judith Rubin loc./unit man. Barbara Kelly asst. loc. Lin Gibson p. acct. Hannelore Biesinger bookkeeper Rachelle Charron a.d. Tony Lucibello (1st), Erika Zborowsky (2nd), David Coatsworth (2nd), David Hart (3rd) p. design. Bill Beeton art d. Alicia Keywan art. dept. p. man. Fred Geringer asst. art d./droughtsman Alfred art dept. trainee Gary Myers asst. to p. design. Howard Rothschild, Nancy Ing set dec. Gerry Holmes, Don McQueen (asst.) propmaster Wilf Culley, John Fisher (asst.) props buyer Gus Meunier 3rd props Chris Biden ward. design Lynda Kemp ward. mistress Madeleine Stewart, Gail Filman (asst.) make-up Bill Morgan, Beverly Carr (asst.) hair Paul LeBlanc, Adriaan Hofman (asst.) d.o.p. Richard Leiterman cam. op. Bob Saad cam. asst. Jock Martin (1st), Paul "Rocket" Randla (2nd) key grip Michael Kohne 2nd grip Bob DaPrato key rigging grip James Kohne, Wayne Collins (2nd) gaffer Ray Boyle best boy William "Bing" McKibb 3rd elect. James "Mac" MacCamor rigging gaf. Malcolm Kendel rigging best boy Gary Denault genny op. Peter Dawes sp.efx. Wayne Beauchamp, Henry Piersig (asst.) sd. mix Bruce Carwardine boom Glen Gauthier sd. assts. Marc Chiasson, Gord Ainsley sc. superv. Penny Hynam unit pub. Pru Emery stills Shin Sugino stunt co-ord. Bobby Hannah transp. co-ord. Pat Brennan transp. capt. Nick Sweetman drivers Martin Freedman, Craig Kohne, Harry Ross, Peter Beaumont, Peter Urbanski, Michael Jones, Gord Inson construc. superv. Robert Theodore hd. carp. Bill Privett, Alf Sutton hd. painter Michael Papp carp. shop Kleinberg casting Canadian Casting/Stuart Aikens casting (extras) Peter Lavender asst. locations Julie Chandler (Chicago) l.p. Robert Hays, Brooke Adams, John Marley, Helen Burns, Jane Mallet, James Blendick, Ben Gordon, Don Lamont, Shelby Gregory, Margaret Pacsu, J.P. Linton, Lee Broker, Alex Diakun, Jan Rubes, Rita Tuckett, Beth Amos, Dennis Strong, Dennis Simpson, Helene Winston, Robert McCormick.



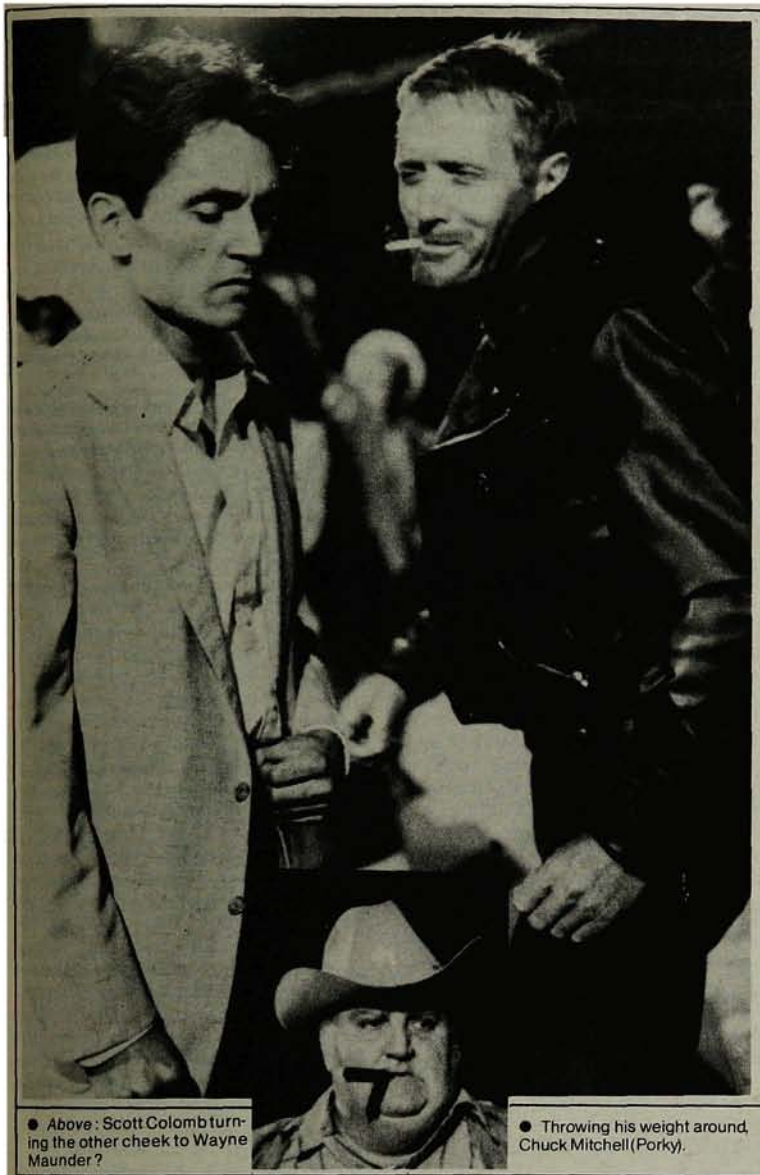
● No soft touch - *Utilities*' cop Brooke Adams puts Robert Hays in his place.

Porky's

Hot sun, cold chili

The off-duty extras are trying to catch a few minutes sleep, bundled up against the cold, on the beach or in the back seats of prop cars. It's 3:00 a.m. sometime in 1954 and the location is Deadbeats hamburger hangout on the beach of Hollywood, Florida. Inside, the on-duty extras sit, sneaking bites of their assembly-line prop hamburgers, as a towel is tied ceremoniously into a bib around director Bob Clark's neck. Work stops and he has everyone's attention. As Blanche McDermaid readies her stop watch and the camera is 'unofficially' turned on, Bob plunges face first into a bowl of cold chili.

Twenty-eight, twenty-nine, thirty seconds and he comes up for air. Everyone cheers, Jack Rowand grabs a few stills, and the energy level returns to the crew - which is perhaps a bit weary after almost three weeks of long nights shooting. Meat (Tony Ganios), the actor who will be doing the same action for many takes and many camera angles, now sits down behind the chili bowl. Reg Morris, the director of photography, fine tunes the 'basher' sitting on top of



● Above: Scott Colomb turning the other cheek to Wayne Maunder?

● Throwing his weight around, Chuck Mitchell (Porky).

the Panavision zoom and asks for a flag in front of one of the zip-lights. Sound mixer Rod Haykin, working outside the building so he can spot approaching aircraft, gives the all-clear over a walkie-talkie, and the camera rolls, officially this time.

Porky's, produced by Don Carmody and Bob Clark for Astral Bellevue Pathé, and written by Clark, is an action comedy about a group of boys coping with adolescence in Florida in the early '50s. The title comes from the name of a bar, deep in the Everglades, that has a reputation for providing women and good times. Run by Porky Wallace (Chuck Mitchell), the bar also has a reputation for being inhospitable towards Angel Beach high school kids. Because of this, it is almost an implied 'rite of passage' that the Angel Beach boys will butt heads, at least once, with Porky and his less-than-upstanding sheriff brother (Alex Karass). The story is about the boys' conflicts with Porky, and how as a group they earn their revenge. It's also about the boys as individuals and the problems they face. Pee Wee Edwards (Dan Monahan), is frustratedly trying to abandon his virginity... Tim Cavanaugh (Cyril O'Reilly) is learning that the bigotry imposed upon him by his drunkard, ex-convict father is wrong... And of course, Meat keels over into the chili.

Bob Clark, whose credits include *Black Christmas*, *Murder By Decree*, and most recently *Tribute*, continues to

expand his versatility by again doing a project totally different from his last one. And having grown up in the Fort Lauderdale area in the same time period as the film, he has no doubt brought much of his own adolescence to the script.

Shooting started in early February and the schedule, which was originally ten weeks - five weeks of nights, five of days - has been shortened by two weeks and wraps in early April. It is the last picture allowed into the U.S. for production under the old rules. Apparently, a furor caused by a coalition of American unions has led the U.S. Department of Immigration to require all technicians to enter under H1 and H2 work authorizations. This effectively closes the border to all foreign production companies. The logic (using the term loosely) behind the move is that it should force producers to use American technicians. However, under the Canadian CCA, 75% of the budget must be spent on Canadians, and talent and travel costs easily absorb the remaining 25%. Add to that the unreasonable time requirements to process the work authorizations (as long as eight months in its own estimation) and the result is that the new regulations will force producers to go elsewhere.

With very few exceptions, *Porky's* is crewed entirely by Canadians, and Canadian talent includes Susan Clark and Doug McGrath. It is being shot totally on location in the Miami area (so

what if it's dark all the time and the swamp is full of flying man-eaters, there's no snow is there?), and it's hard to believe that so many period cars are still roadworthy and want to act.

... Meat comes up for air for what seems like the fiftieth time. He is washed off and Erla Lank helps him on with a T-shirt that's been hand-washed and blown dry at least half a dozen times. P.A. Andy Waxman arrives with yet another cooler full of hamburgers, Tracy Budd pops the top off another prop beer and Gord Langevin threads another short end. Bob glances at his shot cards and calls for "one more and then we've got it." Outside, the lights overhead are starting to take on the shapes of aircraft as day begins to ease into the sky.

Scott Barrie ●

(Scott Barrie is an 'observer director' on *Porky's*.)

PORKY'S p.c. Porky's Productions (Astral) Inc. 1981 exec. p. Harold Greenberg, Melvin Simon p. Bob Clark, Don Carmody assoc. p. Gary Goch d. Bob Clark d.o.p. Beginald H. Morris p. des. Reuben Freed ed. Stan Cole Composer/mus. co-ord. Carl Zitterer p.man. Marty Gillen unit man. Josette Perrotta a.d. Ken Goch (1st), Don Brough (2nd), Alan Goluboff (3rd) sc. superv. Blanche McDermaid asst. art d. Barbara Tranter, Dan Davis (2nd) art dept. co-ord. Barry Broly set dec. Mark S. Freeborn, Paul Harding, David Charles (asst.) prop. master Tracy Budd set props Robert James sp. efx. Martin Mallivoire, Neil Trifunovich (asst.) Walter Woloszczuk (asst.) stunt co-ord. Dwayne McLean cost. des. Mary McLeod, Larry Wells ward. mistress Erla Lank ward. asst. Harold Richter make-up Valli Slutsky, Linda Gill (asst.) hair James Brown, Tom Sobeck (asst.) cam. op. Harald Ortenburg panaglide op. Craig Dibona asst. cam. Gord Langevin (1st), Kevin Jewison (2nd) stagiere cam. dept. Pattie Morein sd. mix Rod Haykin boom Omero Pataracchia cable man Berry Wilson gaf. Tom Elmore best boy Paul Bolton key grip John Hackett grips Wayne Goodchild, Roy Irvine, Perry Jones, Jose Cue genny op. Gene Moffat elec. Ron Chequiddeen, Michael Beer, Ken Dunning, transp. capt. Sam Segal co-capt. Marty Marciaro driver Ricky Lemon craft serv. Brad Blackwood asst. ed. Rick Cadner (1st), Chantal Bowen (2nd) p.a. Andy Waxman, Rob Birnholz, Joel Greenberg, asst. to producers Cindy Morton Rossy p. office co-ord. Harriet Birnholz p. acct. Rejane Boudreau book-keeper Dawn Hudson cast. d. (Florida) Dee Miller Fla. state intern Jay Tobias nurse Hyacinth Pusey stills Jack Rowand unit pub. Orin Borsten Lp. Kim Cattrall, Kaki Hunter, Scott Colomby, Nancy Parsons, Alex Karras, Susan Clark, Boyd Gaines, Tony Gantos, Mark Herrier, Art Hindle, Chuck Mitchell, Jack Mulcahy, Dan Monahan, Cyril O'Reilly, Doug McGrath, Roger Wilson, Wyatt Knight, Wayne Maunder, Eric Christmas, John-Henry Redwood, Bill Hindman, Lisa O'Reilly, Elsa Earl, Rod Ball, Bill Warman, John Cecka, Pat Lee, Cash Baron, Roger Womack, Charles Spadard, Will Knickerbocker, Butch Raymond, Gary Mass, Julian Bird, Bill Fuller, Joann Marsic, Terry Guthrie, Pete Conrad.

than ten days to Christmas, and the *Heartaches* crew have been through a long and difficult shooting schedule in and around Toronto that began October 6th.

It's no picnic making movies in the winter. But thanks to present government regulations concerning the CCA most films are locked into a shooting schedule that takes them into the early winter months before the December 31 cut off for investors. That's why the *Heartaches* crew are off to Atlanta, Georgia tomorrow to shoot some scenes that call for gentler climates - which is probably putting an unusual amount of pressure on everyone to wrap these remaining two scenes early.

Here in the bowels of the Hotel Isabella in Toronto, where Shebib is shooting a bar room scene with his two leading ladies, Margot Kidder and Annie Potts, there is more than a sense of pressure; rumours have it that Shebib is not satisfied with the way this project has unfolded, and that neither the producers (Pieter Kroonenburg, David Patterson and Jerry Raibourn of Rising Star Films Inc.) nor the director of *Heartaches* are ecstatic about working with one another. There is obvious antagonism between Shebib and Margot Kidder on the set this evening. They are only speaking with each other to request extra takes - and Kidder has brought along her own drama coach from the States.

This is not to suggest that what ends up on the screen won't be a good film. Indeed, if talent is any measure of success then *Heartaches* should be one of Canada's best films in 1981.

Shebib is one of the few directors in this country (with the obvious exception of Quebec) who has built up a body of work with an identifiable and consistent thematic thread and cinematic style. He



● *Heartaches'* heart-throb Rita (Margot Kidder).

Heartaches Pressed to wrap

"... I just care about getting enjoyment out of doing things. I make films because it's fun. When it stops being fun I'll probably try something else..." Don Shebib (interviewed by Sandra Gathercole), Cinema Canada, no. 10/11.

Don Shebib doesn't look as if he's having too much fun. Then again, no one else on the set of *Heartaches* this December evening looks like they're enjoying themselves either. To be fair, there do seem to be good reasons for this. One could be exhaustion. It's less

initiated *Heartaches* four years ago, and producer David Patterson points this out right at the top of our conversation in a freezing cold Winnebago outside of one of the *Heartaches'* sets. "Shebib doesn't tend to be a hired gun. He's worked four years on this project