what if it's dark all the time and the swamp is full of flying man-eaters, there's no snow in 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 fifth time. He is washed off and Erka 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


Heartaches

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 another medium."

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 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 1st.

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 colder climes - 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 Kroonenberg, David Patterson and Jerry Reailbourn 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 and cinematic style.

the Panavision zoom and asks for a flag in front of one of the zip-light signs. 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 Camody 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 rit station that the Angel Beach boys will butt heads, at least once, with Porky and his less-than-upstanding sheriff brother: Alex Karas. 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. PJ Wee Edwards (Dan Monahan), is frustrated 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 keeds 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 this 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) being 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 Canadian 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...
pouring personal energy and money into it. Four years ago Shebib optioned a private offering by Newhouse Securities, Inc., made up of all kinds of friends and acquaintances, without much of a story-line in mind at the start. It was then that Jean-Marc Piers Handling formed Rising Star Films Inc. in January of 1980. Shebib needed money for the project, and Piers Handling needed a project to which they could devote their production company in style. They in turn optioned financing often seems to be the killer, more than its Heartaches has met, neither by Shebib nor by his commitment itself to furnishing $2.5 million against type in a film whose story is against his co-stars; it's not another Filmy way. Nobody? Antique... and we can all be proud of the film in 1962, it wasn't until '67, she has taught film courses at every conceivable level, made her own personal statements through films and still photography, helped students and other young filmmakers get their own stories written, given them three hours to shoot the odd game of basketball—something she's very good at. A Twentieth Century Chocolate Cake is her first attempt at a feature ('my first no-budget feature film'), and it's the result of a collaboration with co-producer Greg Van Riel, who is also a film's leading player and screenwriter. The two of them had worked together previously on Recipe To Cook A Clown and, before that, on, The Rubber Gun Show. When Recipe was over, Van Riel left town to see the world while Siegel made other films. Listening to the two of them discuss how this film came together is a bit like listening to the counter-culture's version of an Andy Hardy movie. The cast of Goin' Down the Road alumnus, Paul Buchsbaum a.d. Donald Shebib sc Tim Reynolds sd./sd. mix. Vic Sarin l.p. Margot Kidder, Annie Potts, Robert Carradine, Mark Margot Kidder is playing Bon­... In PROGRESS

IN PROGRESS

A Twentieth century chocolate cake

Olly, olly, in-free!

If this were 1921 and not 81, any dis­cussion of Lois Siegel's work would have to include the word 'underground.' But now that Abby Hoffman has sur­faced, Steven Lack has been mallied by Roni Wexler, and Lois is made up of all kinds of friends and acquaintances, without much of a story-line in mind at the start. It was then that Jean-Marc Piers Handling formed Rising Star Films Inc. in January of 1980. Shebib needed money for the project, and Piers Handling needed a project to which they could devote their production company in style. They in turn optioned financing often seems to be the killer, more than its Heartaches has met, neither by Shebib nor by his commitment itself to furnishing $2.5 million against type in a film whose story is against his co-stars; it's not another Filmy way. Nobody? Antique... and we can all be proud of the film in 1962, it wasn't until '67, she has taught film courses at every conceivable level, made her own personal statements through films and still photography, helped students and other young filmmakers get their own stories written, given them three hours to shoot the odd game of basketball—something she's very good at. A Twentieth Century Chocolate Cake is her first attempt at a feature ('my first no-budget feature film'), and it's the result of a collaboration with co-producer Greg Van Riel, who is also a film's leading player and screenwriter. The two of them had worked together previously on Recipe To Cook A Clown and, before that, on, The Rubber Gun Show. When Recipe was over, Van Riel left town to see the world while Siegel made other films. Listening to the two of them discuss how this film came together is a bit like listening to the counter-culture's version of an Andy Hardy movie. The cast of Goin' Down the Road alumnus, Paul Buchsbaum a.d. Donald Shebib sc Tim Reynolds sd./sd. mix. Vic Sarin l.p. Margot Kidder, Annie Potts, Robert Carradine, Mark Margot Kidder is playing Bon­... In PROGRESS

IN PROGRESS

A Twentieth century chocolate cake

Olly, olly, in-free!

If this were 1921 and not 81, any dis­cussion of Lois Siegel's work would have to include the word 'underground.' But now that Abby Hoffman has sur­faced, Steven Lack has been mallied by Roni Wexler, and Lois is made up of all kinds of friends and acquaintances, without much of a story-line in mind at the start. It was then that Jean-Marc Piers Handling formed Rising Star Films Inc. in January of 1980. Shebib needed money for the project, and Piers Handling needed a project to which they could devote their production company in style. They in turn optioned financing often seems to be the killer, more than its Heartaches has met, neither by Shebib nor by his commitment itself to furnishing $2.5 million against type in a film whose story is against his co-stars; it's not another Filmy way. Nobody? Antique... and we can all be proud of the film in 1962, it wasn't until '67, she has taught film courses at every conceivable level, made her own personal statements through films and still photography, helped students and other young filmmakers get their own stories written, given them three hours to shoot the odd game of basketball—something she's very good at. A Twentieth Century Chocolate Cake is her first attempt at a feature ('my first no-budget feature film'), and it's the result of a collaboration with co-producer Greg Van Riel, who is also a film's leading player and screenwriter. The two of them had worked together previously on Recipe To Cook A Clown and, before that, on, The Rubber Gun Show. When Recipe was over, Van Riel left town to see the world while Siegel made other films. Listening to the two of them discuss how this film came together is a bit like listening to the counter-culture's version of an Andy Hardy movie. The cast of Goin' Down the Road alumnus, Paul Buchsbaum a.d. Donald Shebib sc Tim Reynolds sd./sd. mix. Vic Sarin l.p. Margot Kidder, Annie Potts, Robert Carradine, Mark Margot Kidder is playing Bon­... In PROGRESS

IN PROGRESS

A Twentieth century chocolate cake

Olly, olly, in-free!

If this were 1921 and not 81, any dis­cussion of Lois Siegel's work would have to include the word 'underground.' But now that Abby Hoffman has sur­faced, Steven Lack has been mallied by Roni Wexler, and Lois is made up of all kinds of friends and acquaintances, without much of a story-line in mind at the start. It was then that Jean-Marc Piers Handling formed Rising Star Films Inc. in January of 1980. Shebib needed money for the project, and Piers Handling needed a project to which they could devote their production company in style. They in turn optioned financing often seems to be the killer, more than its Heartaches has met, neither by Shebib nor by his commitment itself to furnishing $2.5 million against type in a film whose story is against his co-stars; it's not another Filmy way. Nobody? Antique... and we can all be proud of the film in 1962, it wasn't until '67, she has taught film courses at every conceivable level, made her own personal statements through films and still photography, helped students and other young filmmakers get their own stories written, given them three hours to shoot the odd game of basketball—something she's very good at. A Twentieth Century Chocolate Cake is her first attempt at a feature ('my first no-budget feature film'), and it's the result of a collaboration with co-producer Greg Van Riel, who is also a film's leading player and screenwriter. The two of them had worked together previously on Recipe To Cook A Clown and, before that, on, The Rubber Gun Show. When Recipe was over, Van Riel left town to see the world while Siegel made other films. Listening to the two of them discuss how this film came together is a bit like listening to the counter-culture's version of an Andy Hardy movie. The cast of Goin' Down the Road alumnus, Paul Buchsbaum a.d. Donald Shebib sc Tim Reynolds sd./sd. mix. Vic Sarin l.p. Margot Kidder, Annie Potts, Robert Carradine, Mark Margot Kidder is playing Bon­... In PROGRESS

IN PROGRESS

A Twentieth century chocolate cake

Olly, olly, in-free!

If this were 1921 and not 81, any dis­cussion of Lois Siegel's work would have to include the word 'underground.' But now that Abby Hoffman has sur­faced, Steven Lack has been mallied by Roni Wexler, and Lois is made up of all kinds of friends and acquaintances, without much of a story-line in mind at the start. It was then that Jean-Marc Piers Handling formed Rising Star Films Inc. in January of 1980. Shebib needed money for the project, and Piers Handling needed a project to which they could devote their production company in style. They in turn optioned financing often seems to be the killer, more than its Heartaches has met, neither by Shebib nor by his commitment itself to furnishing $2.5 million against type in a film whose story is against his co-stars; it's not another Filmy way. Nobody? Antique... and we can all be proud of the film in 1962, it wasn't until '67, she has taught film courses at every conceivable level, made her own personal statements through films and still photography, helped students and other young filmmakers get their own stories written, given them three hours to shoot the odd game of basketball—something she's very good at. A Twentieth Century Chocolate Cake is her first attempt at a feature ('my first no-budget feature film'), and it's the result of a collaboration with co-producer Greg Van Riel, who is also a film's leading player and screenwriter. The two of them had worked together previously on Recipe To Cook A Clown and, before that, on, The Rubber Gun Show. When Recipe was over, Van Riel left town to see the world while Siegel made other films. Listening to the two of them discuss how this film came together is a bit like listening to the counter-culture's version of an Andy Hardy movie. The cast of Goin' Down the Road alumnus, Paul Buchsbaum a.d. Donald Shebib sc Tim Reynolds sd./sd. mix. Vic Sarin l.p. Margot Kidder, Annie Potts, Robert Carradine, Mark Margot Kidder is playing Bon­...