The police station set was actually a fire station, and theconnecting wall to their office was spayed with green paint and made as slimy as a real N.Y.C. police station. It all looked like the Big Apple to me. And I found it, a Montreal C.T.E.T. with a small part in the movie, looked and spoke just like the bag ladies who give out this distinctive character, which we all know and love.

What I saw of the shoot was hardly enough to speculate on. And even then, there were four weeks (all left before the film would be put into the hands of editor Marion Segal. But I did see Max and, somewhere in the midst of the fire-police station shoot I was quickly convinced that the new members were winners. Suddenly, there was a fire alarm. The crew started racing around there was more than a little confusion. But the film crew was back to work in record time, leaving little doubt that it could handle the business of making 'Broadway' and its environs look real— even if all the interiors are being shot in Montreal.

If I was a betting man, I'd bet this film is going to work. If it does, it will give Renee Lacer's career another boost, although as she put it, 'I've gone from being black actresses to being a black in an actor' already. George Segal I thought, is taking a chance in playing such a challenging role, considering his fame expectations really being based on that, and for his performance in judging his career to Max and Fireman's rising star.

David Clarke

Death Bite
A mean appetite

In the basement of Stage Three, two different Al Waxman teams with white special effects wizards work to make Death Bite as effective as Jaws and Alien. It's the last four days of shooting in Toronto's Lakeshore Studio, the second-to-last day in a eight-week schedule that began on August 24. Peter Fonda and Oliver Reed have already left, and the 'piece de resistance' of one effect is being prepared.

The first Al Waxman holds out his arm while Carl Fullerton, make-up assistant from Altered States, carefully attaches a skin of foam rubber. "Last night we did a five hour scene. Waxman says, 'and it was one of the high moments in my acting career. Everybody came together in one terrific moment. When I went home, I said to myself. I've just been working with giants.'

But after five hours, Waxman is not yet dead yet. Playing a psychopath, he has been bitten by the world's most dangerous snake, a Taipan from New Guinea. The venom in one bite from his real-life snake can kill 1,772,512 mice the 377,139th had a bad night. Waxman has blood stains on his shirt and a photo taken the night before shows his face swollen grotesquely by blood masked as skin. Today, Death Bite will take a step towards innovation and finish off.

The second Al Waxman says nothing — he is a mechanical beast with eighteen plastic tubes running into him from a complicated pumping device — and like a robot turned stuntman, he'll do the rest of Waxman's dying. Death Bite, explains how, as he gently gives the chemist more color. "Most organic solvents tend to attack rubber and if it's foam rubber, the chemical attack is remarkably similar to the effect of venom on tissue. We prepared this head weeks ago, already disturbed to the point that it arrived last night. What's new is not the blowers, but what happens next when we pump Klobernow into the swellings. It'll be a more leprous kind of swelling, made more hideous by pre-treating the rubber. The fissures will grow into ruptures and show a bloody interior, a dirty green color in the solvent will add a bit of nastiness."

Al Pacino in the studio's main area, director Bill Fruet oversees the preparation of a ship's hold where a young and greedy sailboat (Patrick Drury) will open a container expecting to find dope, and come to the shock — and the end — of his life. "Death Bite has光学 good commercial potential," says Fruet, known as the scriptwriter for Goin' Down the Road and director of Wedding in White, Death Weekend, and last year, Cat's Will a Verdict. "We evaluated what is working today, took the original novel and updated it. We didn't just go for violence, though some markets like Japan and Europe want a stronger version. We have shot enough material to take it in any direction. A film like Alien showed us how less is better. We perfected special devices that helps us keep the monster hidden. More effective cranes and dollies gave us speed and let us shoot along two feet off the floor."

In the Ten Thousand Day War, to deaths by supernatural creature, Publicist Quin Donohue briefly lets a worry loose when he wonders if people's fear of snakes will be great enough to keep them away. After all, snakes have bad popular expectations. Technical terms Jaws exploited a fear based on twelve years a death worldwide; in contrast, the researchers for Death Bite, 30,000 people die annually from snakebite.

Ah well, there is some hesitation about the title and even Fruet calls it 'blatant,' but the novel by Michael Maryk and Brent Monahan sold a million and a half copies since October 1979 with no more subtitle.

David Sharpe

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