



● As he might have been... Hank Williams (Sneezy Waters) on that last night

offstage sequences, whether flirting with Betty Anne the barmaid (Dixie Seattle) or doing a rousing jam of *Mind Your Own Business* with the club's black janitor (Jackie Washington), he remains true to the character, never slipping into excess. This is particularly true of the second set of the show, when Hank begins to slip and fall apart.

David Acomba's direction is steady and unobtrusive throughout the film. In sharp contrast to his previous film on the pressures of the music business, *Slipstream*, he no longer needs to resort to heavy-handed symbolism to make his points. Nor does he indulge in the kind of tricky camerawork and pretentious

visual style that marked his Toller Cranston fantasy *Strawberry Ice*.

Hank Williams-The Show He Never Gave is a textbook example of the kind of original, low-budget filmmaking that the country needs now, after the largely counterproductive excesses of the past three years. It was conceived as a television program, and should play well there. Hopefully, it could also play theatrically, provided Hank Williams' publishers, Acuff-Rose Music, about whom there are some sarcastic remarks in the film, give the okay.

J. Paul Costabile ●

HANK WILLIAMS: THE SHOW HE NEVER GAVE

d. David Acomba p. William Marshall, Henk Van Der Kolk exec. p. Peter Simpson, Richard Simpson assoc. p. Helga Stephenson sc. Maynard Collins orig. stage play Maynard Collins music p. Bill Garrett d.o.p. Albert Dunk csc art d. Ted Watkins ed. Sally Paterson CFE post-p. sup. Gerry Arbeid p. man. Phil McPhedran asst. p. man. Judy Watt p. consultant Peter Lamb cont. Susan David 2nd. cont. Joan Robinson 1st asst. d. Brad Turner 2nd asst. d. Roman Buchok 2nd asst. d. Extras: Ken Giroto p. sec. Victoria Sleeper p.'s sec. Linda Goldstein p. acc't. Sue Anderson asst. acc't. Joyce Caveen p. asst. Clark Johnson 1st asst. art d. Jill Scott set dress. Joyce Liggett prop. mast. Dan Connelly asst. props Robert James, Chris Biden, Pete Freeborn, Walter Woloszczuk prop. buyer Hilton Rosemarin trainee Jeff Meirovici cost. des. Erla Lank. D. Lynne MacKay ward. asst. Nadia Ongara, Mary-McCready, Deborah Weldon make-up Kathy Southern make-up asst. Barbara Palmer, Edelgard Kersch hair Sheila Yackimov assta. Albert Paradis, Jason Preston, Kent Ryde cam. op. Paul Birkett, Robert Rouveroy csc.

Doug Connell cam. asst. Brian Harper, Robert Guertin, Janek Croydon, Barry Gravell clapper loader Zoe Dirse 18 track rec. Doug McClement sd. Bob Danylak boom Stephen Switzer p.a. system Doug Kaye gaff. Brian Montague best boy Paul Bolton 1st elec. Sam Huges 3rd elec. Rick Davidson key grip Jonathan Hackett best boy Roy O. Irvine grips Kurt Schiegel, John Davidson Jr., Wayne Goodchild, Bob Murphy asst. ed. Lisa Di Michele sup. eff. ed. Henry Richardson sd. ed. Fred Brennan sd. mix Nolan Roberts, Tony Van Den Akker music ed. Carl Zitterer asst. eff. ed. David Richardson asst. sd. ed. Yanina Jezek cast. Walker-Bowen Inc. insurance Richards, Melling Inc p.c. Simcom Limited Lp. Sneezy Waters, Dixie Seattle, Sean McCann, Sean Hewitt, Jackie Washington, George Essery, Keith Glass, Joel Zifkin, Ron Dann, David Harvey, Peter Beaudoin, Bart Bedford, Albert Bernardo, Philip Craig, Marie De Cosimo, Phyllis De Cosimo, Margaret Drago, Cathy Elliott, Denise Ferguson, Jane Foster, Sandra Gies, Elizabeth Hanna, Kay Hawtrey, Peter Kish, Tex Kong, Marcia Tratt, Yanka Van Del Kolk, Bunty Webb, Robert Windsor. running time: 87 min., 16mm, colour.

Chris Windsor's Big Meat Eater

Big Meat Eater's producer and director, Laurence Keane and Chris Windsor, wandered around this year's Festival of Festivals hyping their \$150,000 horror, science-fiction, musical comedy as a bad movie - which is a fairly bright move, since the cult of the bad movie is growing like the pretty purple fungus I found on my front lawn when I was 11.

But 'bad movie' isn't strictly what *Big Meat Eater* is, though it's got its moments. The real 'bad movie' is one that is enjoyable only because of the sheer enormity and mind-boggling unbelieveability of its ineptitude. *Plan 9 From Outer Space*, *Astro Zombies* and *The Oscar* come to mind, movies that screw up so badly that watching them can induce that hormonal imbalance known and loved by mystics through the ages.

But *Big Meat Eater* does it deliberately and thereby lifts itself into a class with *Detour*, *Night of the Living Dead*, *Andy Warhol's Frankenstein*, *Little Shop of Horrors*, *Hollywood Boulevard*, *Elevator Girls in Bondage*, *Private Parts*, *Eating Raoul* (both from Paul Bartel) and, of course, *Rocky Horror*.

It's a class without a name. Let's give it one: 'Zoned Movies' - in honour of Dick Miller's classic line in the seldom-seen *The Wronged In Death Never Rest*: "I don't understand; my mind must be rezoned." and in honour of *Forbidden Zone*, the genre's undisputed masterpiece-to-date. It can be defined as a serious and bizarre sensibility applied to the materials of low culture - sex, horror, rock 'n roll, gore, bad jokes and B-movie plotlines, and (usually) low budgets. It isn't camp. Camp is slumming: laugh at it, as opposed to, laugh with it.

Big Meat Eater is, to my knowledge, the first Canadian 'Zoned movie. It's set in Burquitlam, B.C., a small town with a deep faith in appliances and a credo that "The Future Belongs To The Future." The story, for what it's worth, begins when Abdullah, the singing psychopath, murders the mayor and stashes his body in Bob Sanderson's butcher shop. 'Bob' is a civic booster who wants the town to adopt his new universal language, Adanaco. The town is already monolingual. But the mayor's body is revived by aliens who want the supply of Balonium under the house of crooked contractor Josef Wczinski, but not even the promise of new appliances can get Wczinski's family to move and, besides,

unknown to them all, their cockney-accented teenage son, is about to stumble on and use the Balonium for his own devious purposes.

And this is where it all falls apart, justifying to a degree Windsor and Keane's claim to its being a 'bad movie'. As a bad movie, though, it's a flop. The delirium has already been laid in and the total disintegration of the plots only reduces it somewhat, allowing little drabs of boredom to creep in around the edges during the final third.

By this time, though, *Big Meat Eater* has built up a lot of good will with loads of silly, grisly, sophomoric humour, musical numbers, good comic acting and tacky special effects (all shot in one day for a total cost of \$500).

It has also given us, to its undying credit, Big Miller, the Alberta-based jazzman, in the role of Abdullah, the singing psychopath. Big Miller is a giant butterball of a man, master of, among other things, the "nigger stare" - a look of menace as thoroughly black as the blues, but fallen into complete disfavour since the '60s. (Chuck Berry used to pull it on stage occasionally. I don't know if he still does.)

He also has the show's two best songs - "Bagdad Boogie," which he throws Alderman Sonny the Weasel into the furnace for interrupting (or maybe for wanting the heat turned down) and the title song, belted out in a deep, relentlessly sexy voice to a pair of very turned-on middle-aged housewives, while Miller/Abdullah mauls a mound of raw meat.

Whether 'Zoned movies are your idea of a good time or not, Big Miller alone makes *Big Meat Eater* worth seeing. And besides, isn't it cheering to know there's a new spirit abroad in the land? Pass the drugs, Mother.

Andrew Dowler ●

BIG MEAT EATER d. Chris Windsor p. Laurence Keane sc. Phil Savath, Laurence Keane, Chris Windsor 1st a.d. p. man. Dean Stoker asst. p. man. Andrew MacLean d.o.p. Doug Mackay asst. cam. Wayne Sterloff sd. mix. Peter Bentley boom Richard Schreiner ed. Chris Windsor, Laurence Keane, Lilla Pederson mus. J. Douglas Dodd ward./props Rae Ford cont. Janet Brown gaffer Gordie Tocher key grip Jim Plumb loc. man. sets Andrew Maclean sp. eff. Michael Dorsey make-up Todd McIntosh make-up asst. Maurice Parkhurst hair Dorion choreography Helen LeCounte graphics George Campbell p.a. Marvin Smith, Marietta Kozak rushes sync. Michael Robison unit pub. Jami Drake p.c. B.C.D. Entertainment Corp. Ltd. Lp. George Dawson, Andrew Gillies, Big Miller, Stephen Dimopoulos, Georgina Hegedos, Ida Carnevali, Howard Taylor, Heather Smith-Harper, Peter Anderson, Gillian Neumann, Sharon Wahl, Jon Bryden, Shannon Keane, Kim Stehner, Jay Samwald, Neil MacDonald, Scott Swanson, Quincy the dog, Helen LeCounte, Bente Friemel, Elaine Thompson songs performed by Big Miller and Richard Newman running time: 85 min. 16mm, colour

● New stars in the making? Bill Miller and George Dawson in *Big Meat Eater*

