

little of the last war, or the last depression, and have established views of life through Hollywood movies rather than the real dramas of Canada's own past.

Natalie Edwards ●

**THE TIN FLUTE** d. Claude Fournier p. Marie-José Raymond mus. François Dompierre ed. Yves Langlois p. man. Sylvie de Grandpré p. des. Charles L. Dunlop cost. des. Nicole Pelletier sc. Claude Fournier, Marie-José Raymond add. writing B.A. Cameron based on the novel by Gabrielle Roy exec. p. Marie-José Raymond, Robert Verrall assoc. p. Dorothy Courtois Lecour, Paterson Ferns 1st a.d. Michelle Goulet sc. sup. Monique Champagne sup. acct. Manon Bougie-Boyer budget cont. Georges Desforges, Tamara Lynch p. sec. Micheline Cadieux loc. man. Michel Dandavino 2nd a.d. Pierre Plante cast. Isabelle Lajeunesse lighting d. Savas Kalogeras sp. cam. asst. to Mr. Fournier Jean-Marie Buquet cam. assts. Zoe Dirse, Bernard Fougères stills Attila Dory make up Marie-Angèle Breitner-Protat hair Gaetan Noisieux ward. Michèle Dion ward. assts. Martine Fontaine, Céline Coulombe, Sylvie Rochon, Michèle Pelletier key grip Marc de Ernsted gaffer Guy Remillard elect. Jean-Maurice de Ernsted, Guy Cousineau art d. Denis Boucher set dec. Elinor R. Galbraith prop. buyers Charles Bernier, Melanie Johnson, Daniel Larose asst. prop buyer Guy Lalande prop. master Jacques Chamberland assts. props. Jean-Vincent Fournier, Timothy K. Walton const. man. Jean Parisien carp. Jacques Charron, Eugène Monette, Léo Marchand, Armand Bibeau, André Brochu scenic artists Jak Oliver, Alain Giguère, Marsha Chuk, Ross A. MacKay period vehicles Jacques Arcouette sd. red. Jacques Drouin post-synch. Peter Fernandez, Paul Zydel boom op. Jean-Guy Normandin p.-prop. coord. Grace Avrith sup. asst. ed. Rita Roy asst. ed. Jonathan Leaning chief sd. ed. Bernard Bordeleau sd. eds. Michel Bordeleau, Diane Le Floch music rec. Louis Hone mixers Hans Peter Strobl, Adrian Croll mus. THE TIN FLUTE song by François Dompierre lyrics by Mouffe sung by Diane Tell, with the participation of Eastman Jazz Ensemble, from the Eastman School of Music, New York, dir. and mus. cons. Rayburn Wright p. assts. Martine Beauchemin, Philippe A. Pager, Luc Martineau, Maurice Pion, Anne Grandbois, neg. cut. Arlene Sawyer timing Denis Cantin titles Jean-Marc Brosseau lab./studios The National Film Board of Canada.



● Bob and Doug discover MGM: "Bigger because it's movies, eh?"

## Rick Moranis & Dave Thomas' **Strange Brew: The Adventures of Bob and Doug Mackenzie**

Towards the end of Rick Moranis and Dave Thomas' stint at SCTV, station owner Guy Caballero (Joe Flaherty) decided that, given the amazing popularity of those loveable hosers, Bob and Doug Mackenzie, they should be allowed more than two minutes each week. So he gave them their own network special, complete with new hairdos, cue cards, union dancers, and guest appearances by Joyce DeWitt (Andrea Martin), Morgan Fairchild (Catherine O'Hara) and Tony Bennett (Tony Bennett). It was, of course, a disaster, and Bob and Doug were pulled in mid-special and told to clean up the studio.

The only way for the sketch to end properly – and for Bob and Doug to end properly – would have been to have a camera track slowly through the empty studio, coming to rest finally on the beer-littered set of The Great White North, above which we would find Bob and Doug hanging, twisting slowly in the air-conditioning.

This did not happen (Tony Bennett gave them a pep talk on facing up to

adversity), and now, a year after the departure of Bob and Doug (and Thomas and Moranis) from SCTV, they are back with their first feature film, *Strange Brew: The Adventures of Bob and Doug Mackenzie*, written by, directed by, and starring Rick Moranis and Dave Thomas.

The strangest thing about the tremendous success of the Mackenzie Brothers is that they were, essentially, a throw-away, designed to placate the CBC's desire for Canadian content. For those of you who have never seen their spot, *The Great White North*, it goes something like this: Two archetypal Canadian lads ("G'day. I'm Bob Mackenzie and this is my brother, Doug." "How's it goin', eh?"), wearing toques and parkas and clean-soled rubber boots, sit before a map of Canada – The Great White North – and discuss elements of profound importance to the identity of Canadians: beer, back bacon, soakers, vans, and all-night donut shops. Occasionally, they would come up with a topic of genuine importance – like how to get a free two-four by growing a mouse in a bottle – or *Star Wars*. Usually, however, they would argue, always being at least two lines out of synch and suspecting the other of trying to make people think he was a hoser. After two minutes, the credits would roll and vainly attempt to explain the program as being produced by the Canadian Identity Crisis Centre.

The powers at MGM thought that the two could make it as movie stars, and now *Strange Brew* is upon us, and strange it is.

The picture begins with Bob and

Doug on their expanded movie set ("This is bigger, because it's movies, eh?") preparing to show their new Super-8 effort, *Mutants of 2051 A.D.*, featuring Bob as the last human on earth after world War IV and Doug as a "fleshy-headed mutant." The film breaks, however, and they face a riotous crowd in the University Theatre (they are in the audience, watching their own film), and are forced to flee into a back alley, where they give their dad's beer money to a man who tells them how his children saved their allowance. This sets in motion the real plot of *Strange Brew*, as Bob and Doug pull the old mouse-in-the-beer-bottle trick to get a free case, are sent to Elsinore brewery where a power struggle is taking place between Pamela Elsinore (Lynne Griffin), her uncle Claude (Paul Dooley), and the sinister Brewmeister Smith (Max Von Sydow), who wants to conquer the world with a psychotropic beer that will be launched at Oktoberfest.

In the tradition of most comic teams, Bob and Doug are completely oblivious to the various plots and machinations that surround them, acting only as unconscious catalysts until the end, when they are able to come to the rescue with the aid of their beerdrinking pet, Hosehead, the famous Toronto Skunkdog (an able performance by Buddy the Dog).

The picture as a whole possesses an engaging tackiness, with transparently fake special effects, ripoffs from half-a-dozen popular films, and the sort of dead performances in the supporting roles that one always finds in the lesser vehicles of Abbott and Costello (although

the underlying sweetness of the Bob and Doug relationships is more reminiscent of Laurel and Hardy, minus the perverse sexual undertones). What it needed was someone who could bang out a coherent plot in which to fit their antics, because plot might have given the film the relaxed amiability of the best of the Hope-Crosby Road pictures.

The most interesting aspect of the film, when many contemporary comedies are going for the lowest forms of sexual humour, is its relative chasteness: the romance between Pamela and Jean La Rose (a wonderfully deadpan performance by Angus McInnes) is played straight. On the offensiveness scale, there was one fart joke and two urine jokes – one underplayed, and the other positively Swiftian, a relief in these overheated times.

Moranis and Thomas are extremely gifted comics, and Bob and Doug Mackenzie are far from their brightest creations. One remembers with great fondness them paired as a drunken David Brinkley and Walter Cronkite inveighing against the evils of alcoholism, or their remake of *Play it Again, Sam*, with Woody Allen and Bob Hope. One also recalls Moranis' assortment of rabbis and his Sunrise Semester Ventriloquism Instructor (Ventriloquism, from the Leutonian word *Venteroquilis*, meaning to put words into a wooden object's mouth) and Thomas' fast-talking pichmen and choleric critic, Bill Needle.

Let us hope that the relative lack of commercial success of *Strange Brew* does not prevent them from further venturing into movies, because *Strange*

# MINI REVIEWS

**Brew is, flaws and all, better than almost any of the ex-Saturday Night Live cast's stabs at silver-screen stardom. Who knows, maybe we will even get to see the rest of Mutants of 2051 A.D.**

**John Harkness**

**STRANGE BREW** d. Dave Thomas and Rick Moranis **exec. p.** Jack Grossberg **p.** Louis M. Silverstein **sc.** Rick Moranis, Dave Thomas and Steven De Jarnatt **d.o.p.** Steven Poster **p. des.** David L. Snyder **ed.** Patrick McMahon **music** Charles Fox **assoc. p.** Brian Frankish **casting** Pamela M. Roberts **unit p. man.** Jack Grossberg **p. man.** Marc Dasso **asst. d.** Brian Frankish, David A. MacLeod, Edwina Follows **2nd. unit d.** Larry Pall **sc. sup.** Penelope Hynam **sd.** Susanna Smith, Debra Gjendem **set dec.** Gustave Meunier, Elena Kenney **prod. illustrator** Paul Chadwick **cost. des.** Larry Wells **ward. sup.** Eria Lank **makeup** Linda Gill, Kathleen Graham **hair** Malcolm Tanner **cam. op.** Robert Saad, Henri Fiks **asst. cam.** Neil Seale, Thom Ryan, Jay Kohne **sd. mix.** David Lee **boom** Steven Switzer **gaffer** Ray Boyle **best boy** Malcolm Kendall **grips** Andrew Mulkani, Michael Kohne **prop master** Walter Woloszczuk **sp. efx.** Frank Toro, Henry Piersig **publicist** Prudence Emery **stills** Shin Sugino **transp. co-ord.** John Cocks **animal trainer** Marc Conway **const. man.** George Miller **craft ser.** Jesse Cohoon **video unit** Devine Videoworks Corp. **video cam.** John Grierson **V.T.R. op.** Michael Brady **re-rec.** Jay M. Harding, Leonard Peterson **C.A.S.** Gregory H. Watkins **sd. ed.** John Riordan **music ed.** Scott Stambler **music sup.** Harry V. Lojewski **asst. ed.** Bruce Lange, Bruce Baggot, Evan Landis **p. office co-ord.** Susan Kavesh **p. sec.** Janice Polley **loc. auditor** Karen Day **p. acct.** Doreen Davis **extra casting** Clibby Verrian **stunts** Tiberghien & Rigby **Assoc. p. staff** Woody Sidarous, Duncan Bruce, Catherine Avola **sp. photography unit: underwater cam.** J. Barry Heron, **asst. cam.** Peter Smith **gaffer** Ted Hold **grip** Tim Ryan **sp. efx.** Eric Allard **sd. mix.** Art Rochester **transp. co-ord.** Randy Peters **props master** Jack

**Ackerman dive co-ord.** Charlie Royer **stunt co-ord.** Bill Couch **video** Greg McMurray, Rhonda Gunner **post-p. sec.** Beverly Webb **animator** John Wash **matte artist** Mathew Yuricich **title song composed & performed by** Ian Thomas **color timer** Ray Martin **dist.** MGM/UA **p.c.** Strange Brew Film Production Ltd./MGM Presentation **running time:** 90 min. **lp.** Dave Thomas, Rick Moranis, Max Von Sydow, Paul Dooley, Lynne Griffin, Angus MacInnes, Tom Harvey, Douglas Campbell, Brian McConnachie, Len Doncheff, Jill Frappier, David Beard, Thick Wilson, Robert Windsor, Sid Lynas, Ron James, Dora Dainton, David Clement, Paddy Sampson, Roger Dunn, Diane Douglas, Eric House, J. Winston Carroll, James Conroy, Glen Beck, Desh Bandhu, Ilija Illijevski, Mary Charlotte Wilcox, Maggie Butterfield, David Rigby, Denis Forest, John Kelly, Dick Grant, George Stinton, Thom Bell, Christopher Benson, John Stoneham, **stunt players:** Jerome Tiberghien, David Rigby, Karen Pike, Gary Reidt, Peter Cox, Ted Hanlan, Anna Lore Kemsies, Doug Knispel, Albert Texiera; **voice of Mr. McKenzie:** Mel Blanc.

**Cinema Canada increases its coverage of Canadian short films by publishing a "Mini-review" section each month. Over 1000 Canadians shorts are produced every year. By concentrating on one distributor each month and reviewing a series of shorts, we hope to be able to cover more films than in the past and to give that distributor more exposure. This month features shorts from the Canadian Filmmakers Distribution Centre, Toronto.**

## MAGGIE

*"Craziness is a vague popular term for any sort of mental action or for conduct suggesting it."*

A low-key, unnerving look at a young woman fighting for control of her sanity. In close-up, Maggie opens by stating: "I was married once - for 13 1/2 hours", but admits she cannot remember the man's name - maybe Fred?

The handsome, mobile face continues the monologue. In a formal hotel banquet setting, an open car journeying through the countryside, Maggie talks compulsively about many things and about sailing and the response to a May Day call; and about David. She went with him for three years - he said she was ugly and was lucky he loved her. She replied: "I know David, thank you."

Finally, as if tugged by an invisible string, her memories return inexorably to her wedding. She drives the car away on their honeymoon - the groom is somewhat inebriated - they are in a tunnel and a Mack truck forces them off the road... It is then she remembers her husband's name.

First-class production values all round, with a gripping 'on the edge' performance by writer/producer/actress Katherine Neilsen. Perhaps a trifle long, nevertheless Maggie instills in the viewer a real sense of someone hanging by a thread.

d. Barry Healy **p./sc.** Katherine Neilsen **cam.** Ron Orioux **ed.** Haida Paul **mus.** Michael Conway Baker **lp.** Katherine Neilsen (Maggie), 24 mins. **16mm.** **p.c.** Katherine Neilsen/Lauren Productions, Coquitlam, B.C.

cold brutality of rape. She goes on to cite attitudes and conditioning with references to *The Sleeping Beauty* and *Little Red Riding Hood*, and the recurrent images of women dependent on male strength.

Then it's helter-skelter into an interview with a girl raped at 17 whose family couldn't handle the situation and friends who "didn't want to hear about it." And on to a dramatization of a young male loner mousing the theory that women love rough stuff. A segment is devoted to interviews with people who comment on women's fashions, and a young man states that "they ask for it" by their mode of dress.

A Toronto Rape Crisis Centre spokesperson talks about its 24-hour crisis telephone line, face-to-face counselling, and physical support of rape victims with police and at hospital. She also debunks the previous argument that women who dress provocatively "ask for it" - "No woman ever deserves that sort of treatment."

No one can question the sincerity of this film, but it's a great pity that so many vital and interesting facts and aspects related to rape are crammed into such a short time-slot. And the effort to unite areas of concern with the Callwood narration just doesn't work.

d. Dan Parry, 20 mins. **16mm.** **p.c.** Group "E" Productions, Humber College.

## THE HIGHWAY

A dramatic piece which starts off on a promising note. On the porch of a run-down farmhouse sits an old man and a woman. "What's another word for boring? Seven letters, starts with a T?" "Tedious", replies the old man.

Glen comes out of the house, advances to centre screen and says, "Life is meaningless." Carl, his older brother, appears and says, "Good morning." The old man remarks, "That's another word for hopeless."

Glen wanders down the lane and stretches out across the highway. An over-dressed older woman stops her car just in time. She uses the telephone at the house.

Carl has a girl friend who works in the local library. He brings her home for dinner, and then takes her to the local dance. She returns him to the farmhouse - drunk, and Glen ends up driving her home.

Glen moons around, doesn't work, and hopes Carl's girlfriend will accompany him to the city, but she balks, and he goes alone. By chance, he passes a tavern where Fabulous Phoebe, Exotic Dancer, is advertised. It's the woman who stopped short of him on the highway. Glen takes in her mediocre performance and, in a backstage visit, she reminisces about her life as a trapeze artiste before she fell and damaged a hip.

It's difficult to maintain interest in this meandering, lethargic narrative. The film has a softness about it, peopled with losers and, except for the tiny spurt at the opening, little wit or humour, and absolutely no tension in the scripting. The acting is ordinary, camera undistinguished, and direction tentative.

p./d. Keith Lock **cam.** Jane Crowe **sc.** John Bonenfant **add material** Roy Moore **sd.** John Sutton/Anna Pafamow **pic/sd.ed.** Stephan Fanfara **mus.** John Welsman **lp.** Frank McGee, Paul Gibson, Jack Zimmerman, Eleanor Yeoman, Lindsay Leese. Produced with assistance by the Ontario Arts Council, 35mins. **16mm.** B&W.

**Pat Thompson**

## THE CASTLE OF WHITE OTTER LAKE

A slight little piece about Jimmy McQuat who built a log castle in north-west Ontario. It's not clear why he built, single-handedly, this strange, almost inaccessible 'folly'. In voice-over narration, Gordon Pinsent as McQuat relates that, when he was young, a bad-tempered blacksmith cursed him: "Jimmy McQuat, you'll never do no good! You'll die in a shack!" Seems a very small incident to set off such a back-breaking enterprise.

Interviews with people who knew McQuat add little and he comes across as a loner who never married, a failed gold prospector, and only a fair trapper.

Frankly, McQuat doesn't deserve the 22 minutes devoted to him. The film is competently shot, incorporating some interesting archive photos, but slow moving due mainly to the lack of incident in McQuat's life.

d./p. Peter Elliott **sc./res.** Elinor Barr **narr.** Gordon Pinsent **p.c.** White Otter Films, with assistance of Ontario Arts Council, 22 mins. **16mm.**

## PEDDLERS

A tiny vignette devoted to the street peddlers of Toronto. Whizzing round on little cycle carts, bells jangling to attract customers, they tout wares ranging from ices and windmills to cashews and sunglasses. Boys and girls peddle ceaselessly to the accompaniment of a catchy song, "Another Day Out on the Street." Well shot and edited, and just the right length.

A film by Barry Stone, 5 mins., **16mm.**

## SUGAR AND SPICE

June Callwood introduces this film by stating that we are a long way from understanding what lies behind the

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