

the air to land in the ocean — delighted the viewers. They are the stars of the show, their manoeuvres alone worth the price of admission.

And so is the landscape. Characterized from the opening as icy grey and threatening, it is the perfect isolated setting for mysterious and violent actions. The jagged peaks and snowy vastness function like the mountains and dry plains of the western, and the phenomena natural to such a location have been incorporated into the plot exceedingly effectively. The

avalanche sequence is superb; the night blizzard is suitably ferocious. Yet, for all the threats intimated, the landscape is benign and as pure as its driven snow. The avalanche may kill, but it was set off by explosives. The radio mast comes down in the storm, but its cable had been severed. Man is the evil that dwells in the natural world.

**Bear Island**, despite its flaws, is an entertaining piece; not a serious film, but certainly a good movie.

Anna Carlsdottir

## Les Rose's Hog Wild

d. Les Rose sc. Andrew Peter Marin **orig. concept** Victor Solnicki, Stephen Miller **p.man.** Don Buchsbaum **d.o.p.** René Verzier **art d.** Carol Spier, Ninkey Dalton (assist.) **ed.** Dominique Boisvert **mus.** Paul James Zaza, Dwayne Ford **a.d.** John Fretz (1st), Mike Williams (2nd), Robbie Ditchburn (3rd) **loc.man.** Christine Burt **unit man.** Josette Perrota **set dress.** Kathy Wadas **cont.** France Boudreau **sd.** Don Cohen **props** Jean Bourret **cost.** Delphine White **dresser** Corinne Verzier **make-up** Joan Isaacson **hair** Tom Booth **cam.** Denis Gingras (1st assist.), Jean-Jacques Gervais (2nd assist.) **elec.** Marc Charlebois **boom** Lewis Wolfe **stills** Takashi Seida **cast.** Dani Hausmann, Lorna Brown (assist.) **stunts coord.** Gaetan Lafrance **p.assist.** Tony de Santis, Steve Tabah, Glen Light **gaf.** Don Caulfield **grip** François Dupéré **p.sec.** Danielle Rohrbach **l.p.** Michael Biehn, Patti D'Arbanville, Tony Rosato, Angelo Rizacos, Martin Doyle, Matt Craven, Matt Birman-Feldman, Claude Philippe, Thomas C. Kovacs, Jacoba Knaapan, Michael Zelniker, Karen Stephen, Jack Blum, Stephanie Miller, Keith Knight, Mitch Martin, Robin McCulloch, Susan Harrop, Sean McCann, Marilyn Rosell, John Rutter, Bronwen Mantel, Norman Tavis, Richard Rebierre, Bena Singer, Len Watt, Alexander Godfrey, Rolly Nemcheri, Steve Bloomer, Thom Haverstock, Andrew Semple, Stephen Mayoff, Helen Udy, Grace Morai **p.c.** Filmplan International in association with Reindeer Productions (1979) **exec.p.** Pierre David, Victor Solnicki, Stephen Miller **p.** Claude Héroux **col.** 35mm **running time** 97 min. **dist.** New World-Mutual

**Hog Wild** is amazing! It opens up your eyes, brings forth a thousand questions, makes you think about the world.

You start right inside the film as you ask yourself... if Tony Rosato, in the lead role of Bull the motorcycle hood, can't even put together a respectable imitation of John Belushi's "pig-out" scene from **Animal House**, how will he ever succeed in parodying Marlon Brando's Johnny from **The Wild One**? Who is Patti D'Arbanville? Is the funniest part when Tim,

the hero, has cement poured in his car by the hoods, or when his father cracks a pool cue over his back and smilingly advises him "Never turn your back on anybody"? Is it fair to kill a tarantula so that a movie star can pretend to eat it so that millions of fun lovers across the continent can gag and laugh their brains out — or was it done with trick photography?

These questions may not have immediate answers, but they do put you in contact with your fellow man. You look around the theatre and wonder... if the "pig-out" bit is so obviously second-rate, then are all thirteen-year-olds idiots? Are all the people who go to drive-in movies stupid? And, am I a melancholy fool?

But getting too cosmic can be dangerous. It's more relaxing to think about people laughing, people making money. Are there any people in this **Hog Wild**

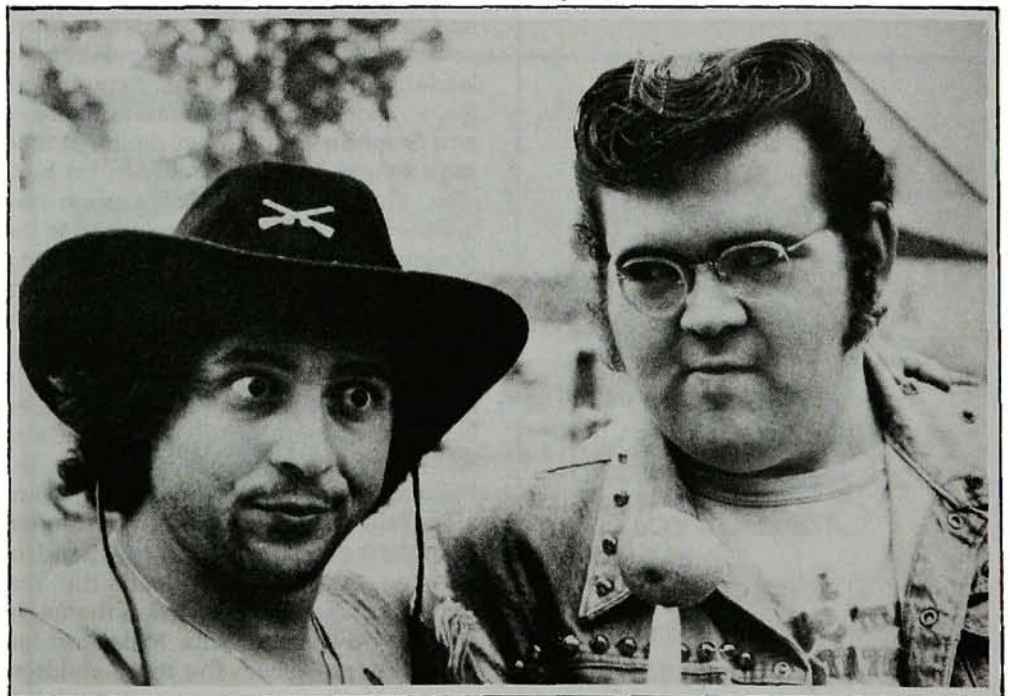
community who can fit those criteria? Did Pierre David and Victor Solnicki laugh when they conceived this idea? Did they laugh when the CFDC gave them money? Do they laugh when they go to the bank? Will they get to go to the bank with money from **Hog Wild**? That's perhaps the biggest question of all.

Money, money, money! **Hog Wild** brings you back down to earth again, away from all the dirty-faced thirteen-year-olds and mindless morons parked at drive-ins across the hinterland. It forces you to face reality; it gives you ideas...

Dear Filmplan International: I have a great idea. I once knew a guy who went into a greasy spoon and ordered twelve hamburgers. He ate them all at one sitting, and I think this could be the basis for a very funny film. Do you remember how Lee Marvin threw scalding coffee in Gloria Graeme's face in **The Big Heat**? We could give the man who makes the hamburgers an ego problem like the Lee Marvin character had, and have him smash his wife around with a greasy spatula. We'll get money from the government to do it, but we'll ensure an international distribution by dressing the whole cast in red speedos and those white T-shirts with *I Love New York* stenciled on the front. It'll be great. It'll make money. I'm excited. What do you think?

... whew! **Hog Wild**.

John Brooke



Take your pick! Tony Rasato and Keith Knight co-star in **Hog Wild**