

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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