

# Entertainment

York students' feature

## Film on Bicentennial shows new viewpoint

By STEVE MONNOT

The United States of America, whose history has been punctuated by excesses of every description, is concluding what may be the most excessive year of all, the celebration (self-infliction?) of its Bicentennial.

It is hard for Canadians to appreciate the magnitude of this especially adolescent behaviour, although the Republican Convention may have hinted at it. The number of stars, stripes and eagles, the preponderance of red, white and blue, the persistently hyperbolic self-congratulation makes one wonder if the country doth protest too much and is making a monumental last-ditch effort to convince itself of its absolute moral, financial and military superiority despite mounting evidence that either it just ain't so, or it's not all that important.

There have been two kinds of responses to all this filmflamery in film. Robert Altman's "Nash-

ville" fought back with even more excess, sometimes seeming to aspire to Ken Russell's wacko consciousness. Pablo Frasconi and Nancy Salzer, on the other hand, have chosen with their film "Towards a Memory of Revolution" the path of restraint. This is a film comparable to Nashville in some ways, which is why the two are being shown together at the New Yorker tonight. Each one highlights not one but several people of widely varying backgrounds. Each has been criticized for lack of 'unity' or 'focus'. Yet when dealing with a concept as large as America, what other approach can there be?

The U.S. is a political pastiche, a crazy (in more ways than one) quilt of regions, colors, and life styles. Conclusive statements are impossible, for one discovers the opposite to be just as true. One of the few feasible approaches when making a film about America is to let Americans speak of themselves and for their country and simply

stay out of the way.

This, then is what Salzer and Frasconi (two former York students) have done. While it would seem to be a fairly easy task with fairly predictable results, "Memory" emerges as a deliberately crafted, intelligently structured film that abounds with warm, insightful moments, as unpredictable as the people themselves. "This is a filmmaker's film" observes Salzer. "It's an attempt to be a highly personal account of an impersonal subject and for that reason we're very reluctant to call it a documentary. We started with no assumptions and allowed ourselves to make discoveries as we went

along. We thought it was going to be more graphic, but as we became more immersed in the people, we realized how important the editing would be. It was essential to take a year for the editing to explore all the possible forms."

PAID OFF

This exploration has paid off well, for the structure of "Memory" is remarkable. Its elliptical form is basic to its consistency of vision. Opening shot: the American desert, hostile and lifeless. The first interview is with an old woman who leads a solitary existence and readily admits she is lonely. Yet she is here in this barren place, alive. Closing shot: Times Square on New Year's Eve, the traditional time

for renewal. It's the ultimate urban environment, as spiritually barren as a desert. Although life would seem to overflow here, the interviewees are desperate in their hope that mankind will "love each other more" and drunk from their despair of it. Adjacent shots make their comment.

One of the most perceptive in this cast of natural characters is a black woman from Brooklyn, obviously poor and undeniably strong. The next comments are from a young, white and well fed college girl looking forward to the years of "mellowing out". Even the title is ironic, 'towards' implying forward movement, 'memory' indicating a backward glance.

## Canadian film opens Festival of Festivals

By RICK WOLFE

Toronto got its first chance to see Peter Bryant's "The Supreme Kid" at a Festival of Festivals screening. Shot around and about Vancouver in 1974, it is included in the Canadian Features segment of William Marshall's cinema marathon, which descends on us later this month.



Ruben, a young drifter endowed with confidence and seedy intelligence by Frank Moore, is out for adventure. He recognizes that being a derelict of stature take as much hard work as any other profession. Ruben has an apprentice, too: Jim Henshaw, previously seen in Red Emma, Bonjour La Bonjour and other shows, plays Wes. Not so sure that there is a future in drifting, he tries to get out after every crisis, but keeps on going under the careful guidance of his mentor, Ruben, The Supreme Kid.

Their most successful exploits have the farcical strength of early talkies. It's possible to rob an armoured truck by shoving two fingers in the guard's back and saying "stick em up". Vengeance is as easy as tearing apart the bad guy's shack with his own truck or stealing a squad car after being harassed by the cops.

Ruben has gained his supremacy as a drifter by knowing how much he can get away with. Wilbur, the sleazy petty thief he and Wes meet

in a Vancouver flophouse, lacks this contro. In the fanciful, contradictory wino's daydream that Peter Bryant has created, control is essential for survival.

The camera shares the drifters' short-sighted determination. Ruben and Wes are almost never out of sight throughout the film. Against a distant mountain slopeth camera spreads the rusting hulk of a tow truck. But Ruben is busy helping Wes kill himself (by hanging from the tow wire); the truck is much more useful than the mountain or the view.

Adolescent dreams do come true: The girl whose honour they save leads them off naked into the woods for unknown delights; and suicide seems the only way out for both Ruben and Wes. But they end up clumsily dancing to the rhythm of the excellent Rock score that punctuates the film.

The film is presently being booked through the Canadian Filmmaker's Distribution Centre.

## Radio York this week

Today, 2-4 pm — Host John Thompson, along with regular guest James Pukka, do reviews, interviews and personal comment. Special Guests are Hank Stinson (storyteller-poet) and Barry Edson (president, CYSF).

Wednesday, 12-2 pm — "Electric Music for the Body and Mind" — Malcolm Rowe and James Thistle study the development of musical style. This week, the English group, The Move (which later developed into the Electric Light Orchestra), is studied in detail.

Thursday, October 2, 11:15 am — "Future Games" — Critic Don Wiley conducts drama reviews, as well as an interview with William Lord, chairman of the Theatre department.

In three weeks, CKRY will be presenting the first two concerts of a series of live performances of New Music. The programmes will be carried live from the electronic music studios at Stacie Science Library.



## HIGH HOLIDAY SERVICES

### Yom Kippur

with Rabbi Stuart Rosenberg  
 Sunday Evening October 3rd 7:00 p.m.  
 Monday Morning October 4th 9:30 a.m.  
 Afternoon October 4th 5:00 p.m.  
 YIZKOR - NEILAH

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## Harbourfront

**CANADIAN FILM MAKERS DISTRIBUTION CENTRE**  
 Thursday, September 30  
 8:30 p.m. York Quay

Bleeker Street,  
 by Ross Redfern;  
 Treefall,  
 by David Rimmer;  
 Software,  
 by Al Razutis;  
 Factories,  
 by Kim Ondaatje;  
 Sons of Captain Poetry,  
 by Michael Ondaatje.

**MULTIHULL BOAT SHOW**  
 Saturday, October 2  
 9:00 p.m., York Quay

The Toronto Multihull Cruising Club presents an exhibition of home built multi-hulled sailing craft. Open for public viewing 9 a.m. - 5 p.m. Films will be shown and questions answered beginning at 7 p.m.

**ATTENTION: SERVICE TO SCHOOLS**

The Harbourfront Arts Programme is offering Tuesday and Thursday afternoons as school excursion days this winter. For details call Dorothy Rankin, 369-2377.

**POETRY EVENING**

Tuesday, October 5  
 8:30 p.m., York Quay  
 Guest poet: Gail Fox, editor of Quarry magazine.

**OPEN SING**

Thursday, September 30  
 8:30 p.m., York Quay  
 Amateur folk and blues musicians are invited to perform every Thursday. For details call Dave Stavert, 863-1056/366-2527.

**MIDWAY IN A NUTSHELL**  
 Saturday, October 2

11a.m.-4p.m., Spadina Quay  
 Games of chance, hot dogs, pop and prizes in a carnival setting. Presented by the Toronto-in-aNutshell Centre for Bright Children. For details contact Helen English, 863-1973.

**CHILDREN'S THEATRE TORONTO**

Sunday, October 3  
 1 p.m. York Quay  
 Children are invited to participate in a dress rehearsal of "The Bell" and "Chinook".

**WALL HANGING WORKSHOP**

Saturday, October 2  
 Sunday, October 3  
 1-5 p.m., York Quay  
 Instruction in making felt and wool wall hangings with artist Sheila Cockfield.

HARBOURFRONT 235 QUEEN'S QUAY WEST  
 Just west of the foot of York Street — For details call 369-4951