

CHADBOURNE

cont'd from page 13

EXCALIBUR: They don't have it here unfortunately.

E.C.: I think I sold all the copies I had. It's still in print. I prefer myself mixtures of stuff, like mixtures of politics and other things. I think if it's all one thing, you lose people.

EXCALIBUR: On my last trip to the States I took a bus tour through Boston. The driver asked if there was anyone on board who wasn't from the continental United States. When I told him Toronto, he said, "Toronto, Toronto's part of the continental United States, we just haven't claimed it yet!" Everyone on the bus erupted into imperialistic laughter. Do you think there is a kind of chauvinism in the States where everything beyond the border is foreign and fair game?

E.C.: It depends on how educated the people are, you know.

J.R.: Education is not a college degree.

E.C.: It's one thing to know where Toronto is, and then it's another thing to figure out how to invade it. I mean I wouldn't know how to invade anywhere, I wouldn't know the first thing about it.

J.R.: For example, in East Germany, the state sponsors the peace movement there. Go in any bookshop and there's like 101 books on the peace movement and nuclear disarmament, and stuff and you try and find a book on that in the States or Australia, it's very hard.

E.C.: NO. NO. NO.

J.R.: I mean compared to the amount of books that are available that's what I'm thinking about.

E.C.: Ya, but protesting is a big business in the States, too. It's not state-sponsored but . . .

J.R.: I know but that's the difference that's what's so weird.

E.C.: Ya, it's weird. Well, the only books you find in East Berlin are state-sponsored stuff. That's the only stuff there is.

EXCALIBUR: Why don't you fight it out?

E.C.: We will. We've agreed to disagree.

J.R.: Ya, basically that's how it works.

EXCALIBUR: On your Country Protest album there is a french, Radio Canada parody of "Ain't Misbehavin'." Is that a reference to the election of the non-separatist Liberal government in Quebec.

E.C.: NO! It's just an old love song but hey, that's a good meaning for it, it's really really good.

EXCALIBUR: That was a stupid question. I can't speak french.

E.C.: Yes, yes, I had that in mind the whole time, yet it's an obscure reference to the Quebecois.

J.R.: it's actually more relevant to the like forming of Australia, being 200 years old next year you know, anyone misbehavin' went to Australia.

EXCALIBUR: The "Shaw Sleeps in Lee Harvey Oswald's Bed." Who's that by?

E.C.: That's a song by the Butthole Surfers.

EXCALIBUR: Are you a Butthole Surfer?

E.C.: No. I'm not. No.

EXCALIBUR: I'm ignorant.

E.C.: It's a group, a group from Texas.

EXCALIBUR: (to J.R.) How's this for ignorance, do you have lyrics on your albums or just violin work?

J.R.: (laughs) I'll think about that question for the next five years or so.

Sayles spins tale of miners' struggles

By CHRISTINE GARDNER
John Sayle's *Matewan* was first screened at this year's Toronto Festival of Festivals, where it was named runner-up for the "Critic's Award." *Matewan* represents writer/director Sayle's fifth feature film and is a tough, sometimes violent, yet compassionate account of an attempt to establish a union in a small, coal-mining town in West Virginia, circa 1920.

Matewan is led by a powerful cast which includes James Earl Jones, Chris Cooper, and a marvelous young actor named Will Oldham.

Cooper portrays Joe Kenehan, a union organizer, who arrives in the town of Matewan where the coal miners have gone on strike to protest low wages and the company's importation of black and immigrant workers. The mine is effectively shut down when Kenehan persuades the local workers to allow any man, regardless of race, to join the union, providing he refuse to work in the mines. The Stone Mountain Coal Company retaliates by hiring two strike-breakers, (Kevin Tighe, Gordon Clapp, from a big city detective agency.)

What ensues is a battle between simple, small town labourers and the huge enterprise that virtually controls their community and livelihood. Through their struggle together, the union members and their families transcend the boundaries of culture and racism. They encounter extreme poverty and violence, and are at one point divided by deceit, only to be reunited by the young preacher (Oldham), who reveals a Judas amongst them. The events culminate in a bloody confrontation known as the Matewan Massacre.

Matewan depicts the real-life events of a non-fictional town, and Sayles (*Baby It's You, Brother From Another Planet*), has made a great effort to project authenticity, from the worn out clothing of the characters to the period props. The film

does have it's flaws; at times it is disjointed, and subsequently vague. At two hours and ten minutes, it is a bit long, and some scenes have no real significance. For instance, a union member discovers a traitor but is too badly injured to inform the others. The sequence is unnecessary because the situation is already covered in another, more extensive scene, and the audience is capable of making the same discovery on it's own.

The cast, however, more than makes up for *Matewan's* technical flaws. James Earl Jones portrays "Few Clothes", a scab worker who later joins the union. Jones is truly a great actor and he is the focus of attention whenever he is on screen. Unfortunately, the film never fully explores this character and one is left wanting to know and see more of "Few Clothes".

The high point of *Matewan* is the performance of Will Oldham, who plays Danny. He is completely believable as a young boy who preaches at both of *Matewan's* Bap-



GETTING BACK ON TRACK: James Earl Jones in Sayles' *Matewan*.

tist churches, works in the mines, and has assumed the position of man-of-the-house where he lives with his mother and grandmother. Oldham projects maturity while retaining enough innocence to create an endearing hero.

Other performances worth mentioning are that of David Strathairn, (Sid), who portrays the town's cool, hard sheriff, with an unassuming dignity. He is content to stay in the background where a lesser actor may

have overpowered the scenes. Chris Cooper is competent as Joe Kenehan, but he should be more than that if we are to believe that he rallied a whole town to form a union.

Sayles, who also wrote *Matewan*, makes use of every element at his disposal, from the lighting which creates a sympathetic yet foreboding mood, to the effective soundtrack. The result is a film that, despite it's flaws, tells a stirring tale of struggle and hardship in early America.

A R T S C A L E N D A R

GALLERIES

Aid to Nicaragua, a selection of donated art works on display to raise funds to send art materials to Nicaragua. IDA Gallery (102 Fine Arts Bldg.), until Oct. 16.

Gretchen Sankey and Lois Anderson, a dual exhibition of the artists' works. IDA Gallery (102 Fine Arts Bldg.), Oct. 19-23.

Julio Barragan, 30 colourful oil paintings by the Argentine artist. Zacks Gallery (109 Stong), Mondays to Fridays 12-5. Oct. 1-28.

Rick/Simon: Printed Matter, a selection of photography and offset printed posters, postcards and magazine covers. Glendon Gallery. Until Oct. 18.

Unofficial Portraits, a solo exhibition of photographic self-portraits of Canadian politicians by Andrew Danson. AGYU (N145 Ross), Mondays, Tuesdays & Fridays 10-5, Wednesdays & Thursdays 10-9, Sundays 12-5. Oct. 2-30.

MUSIC

Lunchtime Jazz. CHRY-FM (Radio York) presents live jazz in the Vanier Junior Common Room, free of charge. Cash bar. Oct. 20 at noon.

"Mind and Voice: An Exploration of Extended Vocal Techniques." A lecture and demonstration by Dr. Karen Jensen, a vocal instructor at the University of Mani-

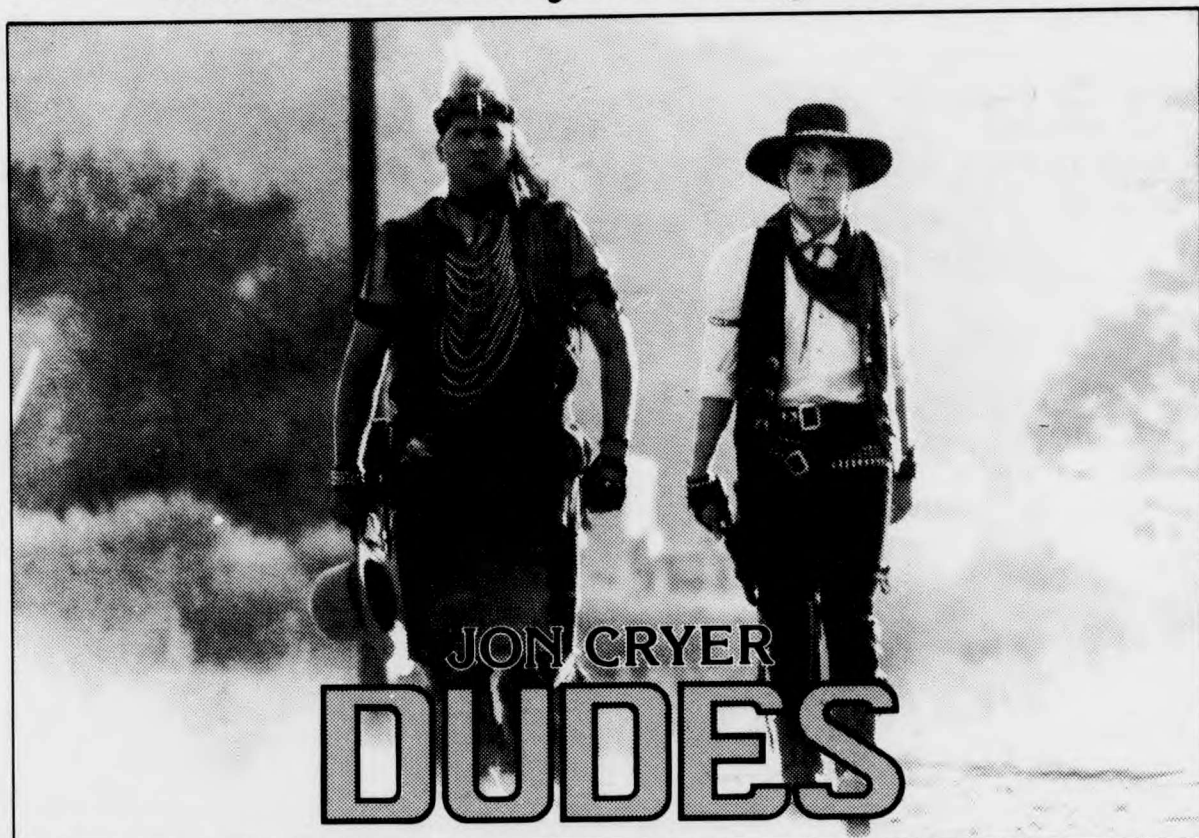
oba. Everyone welcome to the Winters Senior Common Room at 12:30 on Oct. 21.

PUBLICATIONS

Yak Magazine will publish on Nov. 16. immortalize yourself by sending writing and visuals to 104C Winters or to 257 Concord Ave., Toronto, M6H 2P4. Deadline is Oct. 17. Legible submissions will be treated with special attention.

If you are planning an arts event, write a short blurb explaining what, when, and where and drop it off in the large manilla envelope on the ARTS BULLETIN BOARD at the Excalibur Office, 111 Central Square. Attn: Heather or Christine.

New York City is tough, but the country is really murder.



THE VISTA ORGANIZATION PRESENTS A PENELOPE SPHEREIS FILM JON CRYER - CATHERINE MARY STEWART "DUDES" DANIEL ROEBUCK - LEE VING
MUSIC SCORE BY CHARLES BERNSTEIN LIVE GORDON WOLF WRITTEN BY J. RANDAL JOHNSON EXECUTIVE PRODUCER MORT ENGELBERG PRODUCED BY HERB JAFFE AND MIGUEL TEJADA-FLORES



DIRECTED BY PENELOPE SPHEREIS



At a Cineplex Odeon Theatre Near You