



# FILM SOCIETY RIT

By PAM LOUGHEED

Director: D.W. Griffith  
United States, 1916

## Intolerance

There will be two showings: Sat. and Sun. March 18 and 19 in Tilley 102 at 8 p.m. Memberships available at door.

It is generally acknowledged now that David Wark Griffith's films are responsible for originating many of the stylistic devices that we now consider commonplace in 'Hollywood' movies. His use of close-ups, panning, ceiling shots, "eye-opener" focuses, and other techniques was unheard of in 1915-16, when *Intolerance* was made. The technical creativity of this film, then, is one of the reasons why Griffith is remembered as a great director and why his films are of historical significance.

However, even in the 1980s, the scope of *Intolerance* remains unmatched in other films. In its original version, the film may have been some four hours long. But when audiences criticized it for its wearying length, Griffith cut the film

down to three hours (the length of the print which now circulates); at one point, he even pieced together parts of the original and released them as two separate movies - *The Mother and the Law* and *The Fall of Babylon*. The print now circulating tells four different stories connected by their similar concern with representing intolerance, narrow-mindedness, and tyranny as these attitudes manifest themselves in various situations and societies. The stories cut across time, their settings ranging from ancient Babylon, Judea at the time of Jesus, France in 1572, and contemporary America. On the one hand, each story dramatizes the larger scene of cultural and social conflicts in each time period; on the other hand, each

story also focuses on some one individual's role in the conflict. Overall, the film is epic.

This epic scope is the one quality of the film which is not mirrored in most Hollywood films produced today. Modern Hollywood has opted to tell the stories of individuals, not whole societies. The aesthetic reasons for focussing on the individual are bound up with political and social ones: Hollywood serves to reproduce - not simply represent and certainly not to critique - American ideology. Ideology is reproduced in individual people; to focus on the larger scene involves more intellectual activity than movie-goers or movie-makers seem to want. D.W. Griffith's *Intolerance* is interesting to watch precisely because it demands more of an audience than other films.

## The Caucasian Chalk Circle

A preview by

Kwame Dawes

The CAUCASIAN CHALK CIRCLE thrives on the device of the short fable or parable. While fables constitute the structure of the piece, Brecht's penchant for ironic and thought provoking political commentary complicates the nature of the tale such that we are forced to question our own ideological and moral values.

The play as staged by the Workshop Production unit of the English Department is a shorter version of the original piece but works just as effectively in narrating an involved story which entails over thirty different characters ranging from the bloated corruption and stupidity of the caricatured aristocracy to the sometimes maudlin purity of the working class heroes and heroines. While melodrama is central to the style of the play, it very often fails to maintain the classic

melodramatic mode by including riotously hilarious episodes and by complicating the "goodness" of some of the central characters. Azdak, the bearer of justice in the play is in fact an unsavory and greedy rogue who does not actually repent of his ways. However he is the product of the misrule of the true villains in the work; the aristocracy and they fall ironic victims of his monstrosity.

The play is a colourful work cleverly staged on a set that makes full use of the Memorial Hall stage. Bodies are used to form compelling stage pictures which serve as evocative backdrops to the often intensely and sensitively portrayed moments on stage. I saw the piece during the dress rehearsal stages and much is left to be done for the opening show, despite this the actors made up for any of the inevitable bloopers on stage with energy and zeal.

The play continues tonight and over this weekend at the Memorial Hall on campus. The show starts at 8.00 pm.

NEW  
LOW PRICE

# CANRAILPASS

## Unlimited train travel in Canada for the unlimited imagination.

There's never been a better time to see Canada by train. Now, with VIA Rail's new Canrailpass, you can travel coast-to-coast or by region for one great price. It's your passport to seeing Canada in the most affordable style.

**Unlimited mileage and flexibility**

The moment you own a Canrailpass is the moment you own the country. You may travel anywhere you want, with as many stops as you want, when you want. Canrailpass is designed for the 'plan as you go' traveller. You can even add days prior to your first departure.

VIA trains cover our country

VIA Rail has over 18,500 kilometres of track. Our trains stop in over 416 Canadian communities. It's a rail network that covers the country as only the train can.

**The romance of train travel**

Your vacation begins the moment you board our trains. Friendly service, freedom to move around and opportunities to meet other travelling adventurers like yourself. All these unique qualities make the train a natural choice. Don't forget to bring an address book to record the names of the new friends you'll make!

For complete details, call your travel agent or VIA Rail.

S T U D E N T C H A R T			
	8 DAYS	15 DAYS	UP TO A MAXIMUM OF 15 EXTRA DAYS
COAST-TO-COAST	N/A	\$239	\$5/day
MARITIME	\$ 69	N/A	\$5/day
EASTERN	\$159	N/A	\$5/day
WESTERN	\$169	N/A	\$5/day

\*Pass must be purchased between March 1st and June 30, 1989. Membership card to be picked up at CHA Offices in Canada.

**VIA**<sup>®</sup>

Take the train. There's nothing quite like it!™