

Entertainment

"Nothing happened."
-Guy de Maupassant-

Reel and Screen: 3 hit choose pix 4 kix



Photos: Stuart Ross

Hysterical capacity crowd demolishes Curtis L.

Elliott Lefko

It's Thursday night at the CYSF film series, and two Lina Wertmuller flicks have brought out 400-plus fans. More than a full house. The organizers of the series, known affectionately as The Three Stooges, are Howard Hacker, second-year Osgoode law student; Steve Hacker, 2nd year B.A. man; and Howard Goldstein, film-maker and philosopher. I've dipped into their secret files to learn the following hot gossip.

concern me. It doesn't matter what I like. I'm trying to serve people's tastes.

Poster design: I never had a design background. It just evolved. I spend about three hours on each poster. Sometimes it requires research. I just came back from the



library, where I had to find a poster of Clint Eastwood with a gun.

Postering: We put up 1500 posters a week. Everywhere. In different colours: yellow, pink and blue. The most eye catching places are

not designated as poster areas, so after we put them up they usually get torn down. But we also put them up on every floor in every residence.

Motivation: It's twofold. One is to provide a service in a community that I've been part of for five years. And secondly to get some experience running an arts-related small business.

Enthusiasm: Very enthusiastic because we're successful. Each time we have a success, the enthusiasm recycles itself.

Criteria: It's not packing 300 people into each show, but being able to show films that can appeal to everyone. It's showing Lina Wertmuller and The Rolling Stones in one week. We want to show everything from Kung Fu movies to Werner Herzog.

Reel and Screen: The name was chosen because it fits in with all the other campus institutions, Cock 'n' Bull, Open End, Tap 'n' Keg, Reel and Screen.

Name: Steve Hacker

Age: 20

Eyes: Brown

Hgt: 5'7"

Wgt: 120

F.F.: What are we playing this week?

F.D.: Werner Herzog.

Motivation: I found myself complaining that the movies being shown on campus were chosen without any particular thought. The films I wanted to see weren't being shown. So I took advantage of the chance to get involved. Also it's good experience in running a business, and it's good to have a part-time job.

Highlight: Every time we get a good crowd when we're not supposed to. I enjoyed our



Richard Pryor night, it was a good crowd and they liked the films.

Lowpoint: When the projectionist for Kramer vs. Kramer didn't show.

Overview: We want to satisfy a wide variety of people, giving them a chance to see films that they may not have had a chance to see. And not just recent films, but films that people have heard about and wanted to see. I find that people want older films, the Holy Grails and the Gimme Shelters.

Accomplishments: We've provided a diverse program, made some money for the student body, and most important we haven't fallen apart. We've exceeded our expectations.

Hours spent: A lot, and it's hard to think about it. 25 hours a week, I guess. We want to look after every aspect. It's safer, things get done. So we have to make the posters, put them up, get the films, etc.

CYSF response: At first skeptical, especially about bringing in foreign films, but we won them over. We have their respect.

Name: Howard Goldstein

Age: 20

Eyes: Green

Hgt: 5'10"

Wgt: 152

F.F.: Three Stooges Meet Hercules, and The American Friend.

F.D.: Werner Herzog.

Function: To keep things in order. To push for foreign films.

Foreign films: We have to make sure that everyone who is interested knows about it. So we have to make good posters, and keep putting them up.

Popcorn: It makes it more of a movie. People don't have to go downstairs. They can stay around,

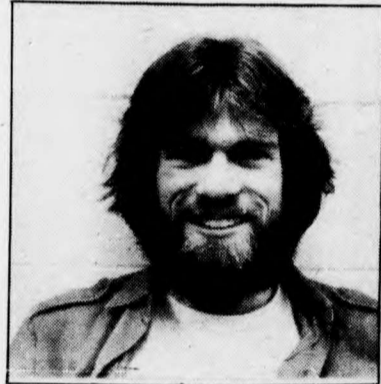
listen to music, munch on the popcorn.

Tuesdays: They're a new idea we've started. We try to bring the interesting films in that night, films that usually will attract a smaller audience. That way we're prepared for a smaller gate.

Profit: Yes, we've made money. In the beginning of the year we lost a few times, then we got on our feet and did okay. By the end of the year we hope to make the council a considerable sum.

Music: We play music before and in between the films. Again, like the films, we try to play music that you don't usually hear. So a lot of jazz, like Sun Ra, Julius Hemphill, Gil Scott Heron. But we'll also play more popular music like Steve Kuhn or Stevie Wonder.

Response: People like music, they



think it's a good idea. Overall, people have commented that our admission prices are reasonable, and they're seeing films that they haven't seen before.

Atmosphere: We want to make it a night out, not just a night at a lecture hall. So we provide refreshments, popcorn and drinks, music. We spend a lot of time planning ideas to make it better.

Shorts: We've had shorts all year. They're a surprise for the audience. We've had The Three Stooges, cartoons. People enjoy it. They can expect to get a little something extra.

Next Year: We'd like to try it again. We have some ideas that we'd like to try, but don't have the time for now. So it's generally agreed to try it again.

In conclusion: We're open to suggestions both in the form of a suggestion box at the movies, or we can be contacted at the CYSF office.

True Confessions

Name: Howard Hacker

Age: 23

Eyes: Brown or hazel

Hgt: 5'9"

Wgt: 150

Fave film: One of my upcoming films.

Fave director: These things don't

Film vents discontent

Reg Hunt

The power of the documentary was once again demonstrated at a recent York screening of the National Film Board's *Empty Harbours, Empty Dreams*.

Directed by Kent Roberts, with narration and musical score by Kenzie McNeil, the film is an eloquent and moving statement of the Maritimer's discontent with Canadian confederation.

The core assertion is that the Maritime provinces joined

confederation unwillingly, and under pressure; once in confederation, they gradually declined from prosperous British colonies into Canada's "have-not" provinces. This decline, according to the film-makers, was largely due to resources exploitation, economic neglect, and tariff barriers erected by Canada to protect central Canadian business interests.

The film, which is admittedly one-sided, portrays the Maritime's point of view as it has never been

expressed before, and gives an insight into Canadian federalism that won't be found in school textbooks.

The production surpasses the creative and technical standards expected of the NFB. The script, by Barry Cowling and David Weal, pulls no punches in articulating the gut feelings of Maritimers; Martin's photography and editing contrast the dramatic Maritime scenery with interviews and archival materials to show the past and present of Atlantic Canada.

The future of the region is portrayed in the closing shots of Toronto, where so many young Maritimers migrate in search of jobs and a decent living. The city is depicted as a fantasy of towers thrusting at the sky, and streets ablaze with neon. A dream city, perhaps, but a dream that undoubtedly exists in the minds of Maritimers "goin' down the road."

The companion feature of this program, part of a film series sponsored by the York Atlantic Canada Club, is *12,000 Men*, another Martin-McNeil film produced under the auspices of the NFB. This film concerns the rise and fall of Cape Breton's coal and steel industry, and is told largely by retired Cape Breton miners who've survived mine disasters, near starvation, strikes, and violent suppression by company goons, provincial police, and the Canadian Army.

O. E. falls short

Michael Monastyrskyj

Last weekend, the Samuel Beckett Theatre proved that York students can be capable actors and that interesting ideas lose their attractiveness when they are buried in too much symbolism.

Writer/director Shawn Zevit's *O.E.* is named after its central character, played by Walter Villa. *O.E.* is an idealist who, because of his unwillingness to compromise, isolates himself from the rest of the world. Villa convincingly captures the preoccupations and fear the role calls for.

The drama's second major character is Skip, played by Ric Sarabia. As his name implies, Skip is a cheerful person and it is he who provides the play with what little humour it has.


Also notable is Jean Daigle, a

Martin Mull look-alike whose portrayal of Lyderman the comedian is quite believable.

When the play begins, the theatre is in darkness, and we hear offstage voices discussing *O.E.* This is an effective introduction, making the audience curious. It is their curiosity that keeps the audience's attention through much of the play, but at the end is left unsatisfied.

For example, Skip and *O.E.* are afraid of the Man (Franco De Francesco) and the Woman (Karen Ballard) but beyond the vague knowledge that they represent some sort of authority we never find out who they are.

In short, *O.E.* is a well-acted play that presents us with the interesting problems of idealism. Unfortunately, these are buried too deep in obscure symbolism.



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