

Entertainment

"God, thank them for singing anything, even nothing."
-David Wagoner-

Festival's succulent secrets

Elliott Lefko

The Festival of Festivals continues to Sunday. During the past week a wide variety of actors, directors, and screenwriters have visited Toronto to introduce their films to the Toronto public. Among the most interesting were Lewis John Carlino, writer/director for **The Great Santini** and writer for **Resurrection**, John Sayles, writer/director of **The Return of the Secaucus Seven**, and of course Canada's finest leading man, Steve Lack, with his new film **Head On**.

Steve Lack

That's a succulent looking tape recorder. Look how padded all the little areas are. It looks biteable, and the other part of it I can pretend is just an Oreo cookie. Keep the cream dry.

Your voice is unusually low. Have you ever been an FM disc jockey?

No. Well, yes. I guess I used that voice on the radio. But this is just me waking up. And I probably haven't taken any of the drugs that put me into the higher registers. The whoopee drugs.

Of course you know I don't do anything but sugar anymore. All I do all day long is eat sugar and baby laxative.

This is your big day. Your film has its world premiere tonight. How does it feel?

I slept all day. I made sure I was good and tired last night. I had my desperation push me on all the walls in Toronto. You can see a pale smear, if you're a detective. Or my orgone rating. And then I slithered back into the hotel at a about 3:30 in the morning, relatively alone.

You mean?

In choir within

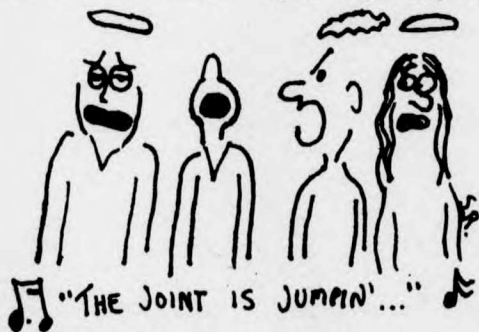
Andrew C. Rowsome

Welcome back to York, apathy capital of the free world (term used loosely).

In the days before apathy, people would gather to celebrate the joys of their life or to alleviate their sufferings, in song. In a group situation music provided a therapeutic band-aid and a sense of community.

the power that can only be generated by a mass gathering of the human voice.

The most exciting news is that you too can become a part of this musical phenomenon. On September 11 at 6:00 p.m. in Curtis Lecture Hall "F" the first rehearsal will occur. At this point everyone is encouraged to drop by to sing along or, if you are



Whether the product of a church choir, a rambling folk minstrel or even a group of degenerates around a piano in a brothel, music has always been the great social event.

In this grand and glorious tradition I am pleased to announce the return of The York University Choir. Aims this year are (naturally) bigger, better and bolder. Excursions, adventures, live performances and, of course,

bashful, just hide in the back and check the situation out. New members are wanted, so don't hesitate.

Although instantaneous superstardom is NOT guaranteed: Donna Summer, Mick Jagger, Bette Midler, Frankie Avalon, Joan Crawford and Fester Bangs all started their careers in choirs...

A good time is guaranteed.



Sam Shepard to Ellen Burstyn in *Resurrection*: "What have you done with my lobster, wench?!"

To the naked eye I was either alone...or not alone. But to my eye I was alone. I'm in such a good mood. I don't think I've given anything away yet.

Before this interview you mentioned that you saw *The Great Santini* recently. Isaw it and thought it was a doggie. Yet you loved it. Why?

That's a terrific film. I thought that film was to die. I really did. I think it's about time America took a look at its military people. We're going back to war. If you think we're going to sit around and jerk off in MacDonalds, and have everything we want, without having to kill for it, you're totally wrong. You do have to kill. You've got to commit yourself, and those are the

people you have to commit yourself to.

Lewis John Carlino

I saw similarities between *Santini* and *Resurrection*, in that the script is fine up to a point and then you take it into left field, beyond credibility. For example, the Robert Duvall character in *Santini*. He appears too crazy.

Santini is not my invention. It is an autobiographical work by Pat Conroy. A study of his father. That man exists. That's a very accurate portrayal of that particular warrior psyche. I find nothing unbelievable at all, because I've met those guys, and spent a lot of time with marine pilots.

The film is capturing its share of success, I cannot fathom why. Can you explain its appeal?

I think it works because of the relationship that the audience has with the characters in the film. In a sense it's an old-fashioned movie. People laugh, cry, are threatened by what happens. Are fearful of the film's violence. So it's a full emotional experience.

I admit that scene with the father playing basketball by himself, in the pouring rain, in the middle of the night was effective.

It was his only way of saying 'I'm sorry'. You get into a marine ethic of a fighter pilot. Being soft means surrendering your edge as a warrior. Losing that edge means not surviving. That's all they've got to live on.

This new film *Resurrection*, about a faith healer, is pushing believability to a new high. Yet you claim it's authentic. It seems too much for me, though.

It will be too much for a lot of people. The fact is it does happen. I approached it with the same scepticism. I know it's dangerous material. But I've done a lot of homework. The healing aspects of this film are not fiction. There are 600 pages of research and six months of my wandering, talking to doctors, to authenticate these healings. I

want to use film as a tool to broaden human consciousness. Even if you don't believe, I want to plant the thought, "Is it possible?" If I've achieved the aspect of opening someone up to the possibility, of going on and doing the homework themselves, I'll have achieved that. Even with doubt.

You didn't have to do that research. The movie company didn't make you.

I don't think I can arrive at the work I do without first being sure of what I'm doing. I couldn't go sell this bill of goods to an American public if I wasn't sure it existed—that it happened and that I believe in it.

By this point I can say that you're a filmmaker concerned with morality.

Sure. Somebody has to use this powerful tool: Cinema. I think artists have to start taking more responsibility for their work, rather than just getting by with the hype and the quick box office.

John Sayles

You wrote a slick little film for 'B-

Pull the plug

Norman Bates

Middle-aged Animal house—All you Blutos out there, interested in getting your names into the Guinness Book of World Records, here's a hot opportunity. To celebrate the opening of *Middle Age Crazy*, 20th Century Fox is having a hot tub stuffing contest. On Saturday at Fairview Mall up to 10 teams of 50 individuals will try to break the record of 49 people set in L.A. last year. There will be tv coverage, and the winning team will receive a private screening of *Middle Age Crazy*. So roll up your jeans, grab 49 friends and call 593-2030 to register. It's going to be so hot.

Water, Lightning Over (aka *Nick's Movie*) 1980-1980. Due to the need for a re-cutting, *Wim Wenders'* new film will not be screened at this year's Festival of

flick King' Roger Corman, called *Piranha*, an exploitive film that followed in the wake of *Jaws*. How did you start with Corman?

The story department of Corman's New World Pictures called my agent and asked if there was anyone who'd be interested in doing a re-write on something called *Piranha* for \$10,000. The problem in the script was getting the people (in the film) into the water. If there were piranhas in there, they'd keep out. The earlier scripts had people stubbing toes, and being chased into the water by bears, falling off bridges, and all that stuff. I managed to do it.

Why do you work for Corman?

One of the nice things about him is that if he doesn't have to spend too much, he's willing to take a risk on new people. And sometimes they pan out and sometimes they don't. And he'll keep hiring you as long as he can afford you. Once you get too expensive, he'll find someone else. It's a great entry-type operation. Some very good people, directors, not too many writers, have come through there.

What next?

The Howling will be out in February. That's a werewolf picture that I did a rewrite on. *Alligator* will be out in October. It's about a giant alligator attacking St. Louis, Missouri.

You say that with a laugh, but you do work just as hard on *Alligator* as you did on the more respected *Return of the Secaucus Seven*?

Oh, sure. But they're funny. And you have to recognize that. One of the things I tried to do in *Piranha* is have even the characters aware that they've been down this river before. So they aren't indigenous, the way that most horror-movie people are. But in *Alligator* the alligator is a real stiff. He doesn't do much.

The Lawnchair Grandmother Knew

Above me bodies fall from balconies like boiling soup tureens and leave their drool on the seats of dead lawnchairs.

Mark Laba