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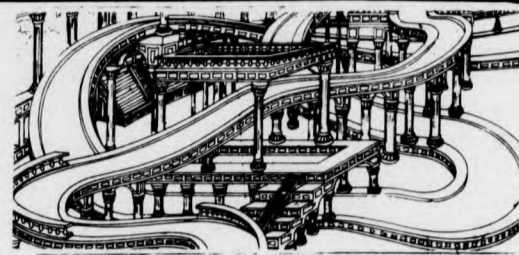
By Ronald Ramage and Leslie Wasserman

On Saturday, February 24th, over 100 people attended a showing of award-winning York student films held at York University Fine Arts on Markham. It was noted with pleasure that although the large audience was composed of relatively few people from York many students and staff from other film institutions attended.

Film Department Chairman Stan Fox was surprised and pleased by the wide public response to the event, and the equal success currently being enjoyed by other York events held at YUFAM. He pointed out that the increased exposure York is achieving with the downtown gallery is helping to overcome York's isolation in rural Downsview, long one of its major problems.

YUFAM, formerly the David Mirvish Gallery, is located on Markham Street just south of Bloor and exists to exhibit the talents of York's Fine Arts faculty and students. This screening was only one of an on-going series of York events at YUFAM. Next films will be from York and Ryerson March 21 - April 8. YUFAM: 532-2885.

Off York



Theatre

Is it possible for a capitalist society to be altruistic and not exploitive? This is one of the many questions raised by Bertolt Brecht in his play *St. Joan of the Stockyards*, on for an indefinite run at Toronto Workshop Productions. The play is set in Chicago in 1929 and pits the unemployed workers (led by Joan Dark of the Salvation Army) against the corrupt and powerful business world. This is Brecht at his gloomiest — but not necessarily at his best. Pam Brighton's innovative and powerful production, however, makes it possible to ignore the flaws. The black and grey costumes and set, designed by Michael Eagan, are seductively dreary and appropriately stark. Michael Hogan, Linda Griffiths and Booth Savage head an extremely accomplished cast. Toronto Workshop Productions is located at 12 Alexander St. Box office: 925-8640

Mark Monfette

Delightfully hilarious is the Israel Horovitz production of *The Primary English Class* presented by the Open Circle Theatre at the Bathurst Street Theatre. Directed by Ray Whelan, (*American Buffalo* at the Phoenix Theatre and *The Belle of Amherst* now playing at Adelaide Court) this comedy pokes fun specifically at immigrants learning English in their new homeland, and generally at racism — a topic of much importance to Toronto at present. But there are definitely serious overtones as English teacher *Debbie Wastba* (Mary Long,) discovers at the drawn-out conclusion. Tickets can be obtained from 536-6663.

Greg Saville

Cinema

Two movies recently released rate attention. *The Warriors* is a flawed but happily entertaining flick about the life expectancy of a young croquet ball. Seriously, too much has been written and spoken about *The Warriors*, so just don a black leather jacket and hit a nearby theatre. *Get Out Your Handkerchiefs* is a superb work by a French director, veteran of three films, Bertrand Bier. Starring Carole Laure, the spicy comedy rotates around a mysteriously quiet young women. Highly enjoyable.

Elliott Lefko

Newman and drama

By Daryl C. May
and Lydia Pawlenko

In the second of a series of informal discussions with Canadian film personages, York's film department presented Film and Television Administrator Sydney Newman. Starting as a Toronto artist, his ability to predict the ever elusive tastes of the public catapulted him from a \$5 a week set designer's job in the late thirties, to the head of television drama at both the CBC and Britain's BBC. His list of accomplishments include television series (*Forsythe Saga*, *The Avengers*), animated specials (*Dr. Who*) and documentary work under the direction of noted filmmaker John Grierson at the NFB, not to mention offers from such illustrious film giants as Walt Disney.

Mr. Newman's address centered around the Canadian film industry's recent success at the box office, attributing this escalation to the internationalization of its productions. He criticized certain aspects of this trend, and briefly explained its developments.

After a period of "muscular voices" in Quebec during the 1960's, French-Canadian filmmakers became confused. "They were holding up a mirror to the

Quebec population that hadn't heard themselves speak before. Slowly, after Quebecers saw themselves, they wanted more focus, significance and excellence in film. They stopped going to see Canadian films."

The rest of the Canadian film industry began to awaken and surpass Quebec films because of the international market open to them. "Many Quebec films go to France and the buggers put subtitles on them," he added.

Newman noted, "the cost of producing a picture (in Canada) can't be recovered from just a Canadian audience." Filmmakers need to think international, introducing name actors into their productions, to ensure success south of the border: Very simply stated: "No one is going to back a film that doesn't make money." "There has to be a content input from the other countries. The Canadian voice therefore is being thinned out," he explained.

In his estimation, "It is almost impossible to wed profit with socially awakening films" and that it should be enough for a filmmaker to make "successful audience approval films."

However, Sydney Newman also has strong ideas concerning the role drama must play in society. "I honestly believe that what you give an audience is something that person can really use in life. The imparting of information for revelation is what the individual is looking for, plus the value of being enriched by the vacarious experience of drama."