

ARTS SECTION

Film fest confronts old and new images

Festival rides a borderline in film history, highlighting dimensions of sexuality and relationships new to the screen.

by SERGEY ZAKUSILO

Darkened space and warped time create a voyage to a frontier of brave explorations. The space is Nat Taylor Cinema, the time is 1960 and the trip is an exploration of films released that year. Images of the old and new confront one another in the "1960 Watershed Year in Interna-

tional Film Production Festival," offering a retrospective look at the key changes of 1960 that occurred in film, culture and society.

September 18th saw the screening of two films that represent different perspectives and different styles of filmmaking. *The Apartment*, directed by Billy Wilder and starring Jack Lemmon and Shirley MacLaine is typical of the old Hollywood style. A witty melodrama about two people 'discovering their love for each other' amidst the corporate warriors of New York City, the film contains all the conventions of smooth editing, good performances and a happy 'boy-gets-girl' ending.

The second film screened marks the beginnings of a new kind of film. Directed by René Clair, written by Marguerite Duras, *Hiroshima, Mon Amour* plays a game with memory and time. Non-linear in style, the sequences of flash-backs and flash-forwards are split with black space, creating a fascinating perspective of reality.

Although not to everyone's taste, *Hiroshima, Mon Amour*, and films like it, changed filmmaking the world over. It was part of the French "New Wave" in the cinema, films that were usually directed by young

people with literary backgrounds such as François Truffaut, Jean-Luc Godard and Claude Chabrol. They treated film as an open art, a form of self-expression similar to writing. They developed film which was fluid and loosely structured to suit their mood and their feelings about life, God and the universe. They introduced the jump-cut, an unsmooth way of joining shots together which makes a film's speed much faster and more intense. A perfect example of this is Godard's *A Bout de Souffle (Breathless)*, a classic of the world cinema which renders aspiring film directors sleepless at night.

The cinemas of all nations have incorporated, in one way or another, elements of "New Wave" style. 1960 marked the initial recognition and acceptance of these new forces in film and consequently it was a climactic year in the history of the cinema. The "1960 Watershed Year in International Film Production Festival" juxtaposes films of the old and the new, with introductions by film/video faculty members providing both a personal and an historical perspective of the films screened. The cinematic roots of our post-modern society are open to viewing for three more weeks only.



YOU TAKE MY BREATH AWAY: Jean-Paul Belmondo and Jean Seberg hit it off in Jean-Luc Godard's classic *A Bout de Souffle (Breathless)*. Screening October 9.



I WANT TO BE ALONE: Monica Vitti struggles on in Michelangelo Antonioni's *L'Avventura*. Screening Oct. 16.



IT'S NOT THAT FUNNY! You missed this one. Screened on September 18th, *Hiroshima, Mon Amour* was the first film of the series to represent the French New Wave.

Anatol aims to arouse and arrest audience

by PAULETTE PEIROL

Anatol is "a man who thinks with his organs," says Len Hosias, director of the Equity Showcase production of *Anatol* at Harbourfront October 2-6. Although this nineteenth century episodic play may seem melodramatic to contemporary viewers, comedy is its centrifugal force. *Anatol* traces the seven affairs of its main character with wit and psychological insight. While *Anatol* is sexist and chauvinistic, Len Hosias says that playwright Arthur Schnitzler, an M.D. who dabbled with psychoanalysis and hypnosis, "really makes a fool of him."

This production of *Anatol* is notable in two respects; it is sponsored and funded by Actor's Equity, yet gives non-equity members an opportunity to work professionally. Secondly, it is being produced largely by York students and graduates, under the direction of Len Hosias (who directed *All Men are Whores* last February at the Ritz Cafe).

Actor's Equity offers financial and public relations support for its Equity Showcase productions. However, it demands strict professionalism from its participants. Len Hosias and producer Louisa Vervoort submitted a detailed proposal of *Anatol* to Equity last March. It was put on hold, then re-submitted in July when it finally received the official nod of approval. All Equity Showcase productions must adhere to Equity regulations, such as maximum rehearsal hours, number of performances, and rehearsal procedures in general. It is these stipulations which enforce the professional standard of *Anatol*.

Producer Louisa Vervoort, an Osgoode graduate, contacted York student Rebecca Cann to co-produce *Anatol*. Cann in turn recruited other York members for the production. Rhomney Forbes-Gray, lighting designer, is a York theatre graduate. Jill Beatty (props), Sylvia Defend (costume designer), David Williamson (set designer), and Karen Conderan (poster designer) are all currently York students.

Stage manager Lori Anne Rumak, also a York graduate, will become a full fledged Equity member after completing *Anatol*. She describes Hosias as "a bouncing pole" in the collaborative effort of producing the play.

While Hosias directs the artistic aspects of *Anatol*, producers Louisa Vervoort and Cann co-ordinate its business and organizational framework. Vervoort is also the founder of "Entertainment Strategists," a new

business management and fundraising company with a focus on the arts. The company provides consulting and in-theatre managers for small companies, and plans on doing its own productions in the future. It may use members of the *Anatol* production, since Vervoort notes that part of the play's objective is to create a strong-knit working group of producers and actors.

Hosias describes the *Anatol* production as being based on open communication, involving weekly meetings to set clear objectives for all. In this way, crew and cast receive both group and personal satisfaction, although their payoffs are mostly long-term and non-financial. A common practice, says Hosias, is to use "hangers-on" (actors who tend to stick with the same production team for security) in "unsuitable slots"; (i.e. he who is magnificent in one lead role, may be inappropriate for the next). Hosias stresses that a director "must be honest with people and their capabilities."

A notable challenge in producing *Anatol* is its setting. Written over a period of fifteen years (1885-1900), the "Anatol cycle" is set in the 1890's in Vienna. Hosias felt that to contemporize *Anatol* would cheat both the play and the actors. This production therefore features full Victorian costumes borrowed from other theatres.

The theme of *Anatol*—a psychological portrait of a lustful yet unbalanced man—is contemporary in itself. *Anatol* is a character full of contradictions in his sexual greed with an inability to make commitments. Hosias describes him as "pathetic," lacking the capacity to trust people. The play's creator, Arthur Schnitzler, was a neighbor and casual acquaintance of Freud. Freud once wrote a letter to Schnitzler: "I have been aware for several years of the extensive concurrence which exists between your views and mine regarding some psychological and erotic problems, and have recently mustered sufficient courage to select specifically one such case (*Analysis of a Case of Hysteria*, 1905). I have often asked myself in wonder where you could have this or that secret knowledge which I was able to discover only after arduous examination of the object, and ended up feeling envious of the poet for whom I had always had the deepest admiration."

Len Hosias hopes that arguments stimulated by *Anatol*'s character "will continue from the lobby of the theatre to the bedrooms of the audience."

Excaltur's weekly guide to arts events on Campus.
If you are planning an arts event, drop by Excaltur at 111 Central Square or call 667-3201 and ask for Elliott or Dave.

CALENDAR
Film Department Alumni Event, three student films Nat Taylor Cinema, Oct. 4, 4-6 p.m. & 7-9 p.m.
Lectures Lectures Lectures Lectures
Winters Lecture Series
Professor Nowlan of University College, Dublin Winters College Senior Common Room, Oct. 3, 3:00
York Writers Series
Readings by Rafael Barreto-Rivera, Bruce Hunter and Katherine Govier
Calumet Common Room, Oct. 2, 7:30 p.m.

CALENDAR
Dance Dance Dance Dance Dance
Faculty and Alumni in Performance
Burton Auditorium, Sept. 27, 12:15. Free
Toronto Dance Theatre, Sept. 27-28, 8 p.m.
Students \$6.00
Film Film Film Film Film Film Film
1960 Watershed Year in International Film Production Festival
Nat Taylor Cinema, Oct. 2
1:30—Universe, dir. Roman Kroitor & Kolin Low and Primary, dir. Richard Leacock & Donne Pennebaker
4:00—I'm Alright Jack, dir. John Boulting

CALENDAR
Objects in Place, featuring work of Robert Macpherson and Yves Rouselle
I.D.A. Gallery, Fine Arts Building, until Sept. 27
Cuban Photo Exhibit
Norman Bethune College Gallery
Hannah Sandberg Retrospective
Samuel J. Zacks Gallery, Stong College,
Sept. 26-Oct. 10
Music Music Music Music Music
Student Chamber Series
Mac Hall, 12-1, Oct. 4

CALENDAR
Galleries Galleries Galleries Galleries
Balance, works by Brian Copping
Founders Art Gallery, Sept. 23-29
Altered Egos: the Multimedia Work of Carl Beam
Art Gallery of York University, until Oct. 6
Saving Face, recent paintings by Stuart Reid and Karin Lapins
Founders College Art Gallery
Sept. 30-Oct. 6
Graduate Show, works by Katherine West
I.D.A. Gallery, Sept. 30-Oct. 4

