

## ARTS

# Yeaah! I have seen thuh lite!

by Kim Yu

*Waiting for the Light*  
directed by Christopher Monger  
produced by Epic Productions  
Inc.

*Waiting for the Light*, directed by Christopher Monger is set against the backdrop of the Cuban Missile Crisis of 1962. Shirley MacLaine stars as an "eccentric," Zena, who lives with her niece Kay, played by Teri Garr.

Kay's two children, who on occasion have performed magic tricks with their great aunt, have taken to mischievous antics at school too. The delinquent duo indulge in delightful deceptions, from dismemberment to complete disappearance. They wreak havoc on their teachers and peers, to the dismay of their mother.

Salvation to the harried Kay comes when she inherits a diner in a small town. The entire family is uprooted for a new start. Although Zena and the children promise not to practice their dazzling prestidigitation on unsuspecting townfolk, they eventually renege on the agreement when a grumpy neighbour, Mr. Mullens, (Vincent Schiavelli) angers them. Zena concocts a ghostly prank to scare the recluse.

Played with much zeal by MacLaine, Zena comes across as a lovable kook and Garr is funny as the exasperated mother.

Business picks up for the entire town — and, particularly Kay's diner — when word gets out that



Shirley MacLaine appears in the Festival film *Waiting for the Light*.

an angel has appeared to the mean-spirited Mullens.

In an interview, Schiavelli said of his character, "Mr. Mullens — total recluse, nasty — has had a very hard life. I assume he was very devoted to his mother, who passed away and left him there in this house. He doesn't speak to anyone, he doesn't see anyone, because he's in tremendous pain. That's why he is the way he is."

Many of Schiavelli's roles, although small, are important to the development of the plot. In *Waiting for the Light*, he explained, "What happens to him is pivotal in terms of the story, because, if you don't believe that Mr. Mullens believes what is happening to him then, you can't believe the story. Then, the story has no basis. Chris and I worked very carefully to really make those things believable — that

Mr. Mullens believes, that as absurd as it seems considering this is the little girl he saw the day before, he truly believes that an angel of God has appeared to him."

With the appearance of the "angel," he transforms his life. Schiavelli explained, "The image of the angel is his release essentially, and it permits him to become this transcended, loving fellow. What was lovely was playing a character that believes he has looked into the eyes of God. It was wonderful going to work everyday. It was a wonderful feeling."

People seem to remember Schiavelli's roles, but not necessarily his name. They recognize his acting ability but not always the actor behind the part. Theorizing on this, he said,

"I've played a lot of little parts in

a lot of movies. A friend of mine said to me — and it's a lovely compliment — the reason why people respond to what I do — and people respond, to my mind, really disproportionately to the length of time I'm on the screen — the way they do is because the characters always have a wisdom. They're always imparting that wisdom to the audience."

Most recently, Schiavelli played a ghost who kept ritualizing his death on the subway in the movie *Ghost*, with Patrick Swayze and Demi Moore. "The hero has to

descend into hell," he said of that role, "has to go down into the subway and force this person to be his teacher so that he can return and perform his tasks and accomplish the heroic act. It's a very classical, mythological character."

Certainly, there will be even more to come from Schiavelli. "I think, surely, I am the Clark Gable of the nineties," he said with a laugh.

*Waiting for the Light* will be released commercially in November.

## Thou Shalt Not . . .

by Jim Russell

*The Law*  
directed by Idrissa Ouendraogo  
produced by Les films de l'Avenir

How fortunate that we live in the type of society where families are disposable and adultery is the stuff that jokes are made of.

Consider, if you will, the millions of people, many living from day to day, whose only chance for existence over the centuries has been family, community, norms, customs and, of course . . . *The Law*.

This film is about the law that punishes adulterers with death. It does not ask for our approval nor does it offer excuses.

The setting for *The Law* is Burkina Faso, a small African country. The year is never mentioned and, in fact, doesn't matter. Saga has

returned to his tiny village after a two year absence and finds that Nogma, the woman he was "promised," has been forced to marry his father. Angry and bitter, Saga refuses to live in his village and instead builds a hut nearby. It is not long before Nogma finds Saga and the two of them begin a series of adulterous rendezvous. The village elders soon discover what is going on, straws are drawn and it is his brother who is chosen by fate to punish Nogma with death.

As you may have surmised, this film is depressing as hell. The camerawork, however, is excellent, the characters believable. Mr. Ouendraogo has captured both beauty and ugliness, hope and despair in this sensitive look at his country and its people. It's worth a look.

I give it a seven out of 10.

# STUDENT CENTRE CORPORATION

## IMPORTANT NOTICE

What? . . . **The Student Centre Public Forum**

Where? . . . **The Senate Chamber, 9th Floor Ross**

When? . . . **12:00 pm Wednesday, September 26, 1990**

Why? . . . **Project Update and opportunities for the student community to find out more about the building and its facilities.**

In attendance on the panel will be the Project Manager, the Architect, the General Manager and your student representatives.

For more info, please call:

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