

New York: Soho and Shepard

Linda Feasey

Affordable museums: student 1/2 price, shows: quick fix, TKTS, walking fasting.

Big Apple Bruises: late night muggers.

City of Men Their sleaze: 42nd Street, Times Square, 25¢ live nude girls, Delicious.

Commerce Wall Street, also see Show Business, also see 42nd Street.

Cultured Vultures The cloisters: let America bring the Middle Ages to you. American Craft Museum: Frank Lloyd Wright, etc., Capitalist Memoriums: Frick Collection, J.P. Morgan Library (complete with mansions).

Natives cattle on perpetual stampede, the rainy day: natives with umbrellas and fear for my eyesight. Off Broadway Sister Mary Ignatius Tells it All★★★★: the catechism schizostyle, 15 rows, moveable chairs.

Off-Off Broadway The Village, Soho, Meredith Monk: Specimen Days★★★★: Postmodern dance acknowledges the effects of mass media on the civil war, Sam Shepard : The Unseen Hand★★★★ (revival of a less-filling Shephard).

Safety see Showbusiness

Show Business Broadway: big, slick, \$35.00 seats, orchestral overtures, dancers dancing, Lauren Bacall, Katherine Hepburn, patrons sporting very full carats and disonant twang. Worth seeing: Wolfgang Amadeus Mozart and the will of god, Cures of the heart (Pulitzer prize script). Miscellaneous: roll on Revlon faces, the wearing of fur cocoats at 30° F temperatures, limosines, Madison Ave. values.

Sustenance no supermarkets or MacDonald's (yea!), Front Porch Cafe (11st St.), cold peach soup, pita, almond anisette cheesecake.

This is a Dangerous Place 6 gunshots echo in the concrete canyons 3 a.m.

Charles Jarrott

Director looks for Lost Horizons

Elliott Lefko

Charles Jarrott, director of *The Amateur*, a new Canadian espionage picture, was asked recently why he had agreed to direct the 1970's remake of *Lost Horizon*. The picture has gone on to become the textbook example of a big box-office stiff.

Jarrott, sitting in his empty King Edward Hotel suite, reaches for a cigarette from an empty Dunhill package and attempts to answer.

"I was with Peter Finch, two weeks before he died. I asked him if he had to do it again, would he do *Lost Horizon* again? He looked at me and said 'of course, because it was a chance to make a musical in Hollywood.' It's hard to resist that opportunity."

Jarrott's career began far away from Hollywood, mainly in television, both in his native Britain and in his adopted country Canada. His first feature films included the highly-praised *Anne Of A Thousand Days* and *Mary Queen Of Scots*.



Running through the bearded auteur's latest film is the motive of revenge. "I'm not sure it (revenge) accomplishes much. But at least in the case of the character (John Savage) a measure of satisfaction was received. He came to peace with himself."

The amateur's vengeance is directed towards the terrorists who killed his wife, and the American government who tries to prevent him from satisfying his grudge. "People are tired of

accepting what they're told to do. When they see this man striking out it gives them something to root for."

Jarrott says he's pleased to hear the good notices and tries to laugh off the bad ones. On the theme of comebacks, Jarrott, whose last major film was *The Other Side Of Midnight* says that "one goes through peaks and valleys. Sometimes you're less popular, but you're still working hard."

Israeli films seek identity

Lisa Kates

As their forefathers before them, the children of Israel are forced to wander, searching for the Israeli Identity. Today, however, they search on film.

Five experimental films attempting to exhibit personal expressions of Israel were screened at York last night. The films were brought by Suri Epstein, who had to take on the closed Israeli filmmaking industry for the benefit of the evening's thirty-odd viewers. The films were shown in conjunction with Israeli Week...The Jewish Experience, presented by the Jewish Student Federation.

Dan Wolman opened the screening with two black-and-white narrativeless shorts. *The Living* is a fast paced conglomeration of bronzed statues dancing, arousing and arising from the tireless desert. Wolman centres on the birth, the

struggle and the death of the children of Israel. The editing and the sound are major factors contributing to the films poor quality.

His second film, *Habti*, zooms in on the learned, the holy men reading the Talmud as their fruitfulness, their filler. This is constant in their lives, leaving the men in a state of godliness.

Amos Gitai's *After* is a film connecting images, sounds and the Israeli Identity. The fragmented film spins you into ancient ruins where a beautiful woman searches for her space in this fragmented film. Tightly edited shots show torn pieces of Israeli life. Lifeless tanks, gutted buildings and horrified faces are the images woven around the young woman.

The program also included *Kazablan*, a musical produced by MGM on a large American budget. And the films style betrays its roots in this Israeli version of *West Side Story*.

Jarrott's Amateur lacks both wit and style

Ian Bailey

"The first 11 minutes will shock you.

"The last 11 minutes will rivet you to your seat."

So proclaims the ads for the new Canadian film, "The Amateur", starring John Savage. One wonders how the producers decided on the number 11. (Maybe it was a roll of the dice and two one's (snake-eyes) turned up.) In any case, there is nothing shocking or riveting in the entirety of this film.

Savage portrays CIA cipher clerk, Charlie Heller. When his wife is murdered by Soviet-backed terrorists, Heller blackmails his superiors into training and outfitting him for a mission of vengeance against the trio of terrorists who are hiding in Czechoslovakia. There he must elude the secret police (led by Christopher Plummer), the terrorists themselves and CIA assassins.

thriller. Sadly, it is none of the above.

Blame for the film's flaws must rest equally on its director, Charles Jarrott and John burdened by bland direction lacking any wit or style. Scenes of conflict between characters simply dangle on screen. Jarrott



Savage. Jarrott, who created the 1973 bomb "Lost Horizon" maintains his record of failure. The *Amateur* is a film without focus which plods crablike,

covers up for his lack of skill by relentlessly tossing in gratuitous violence: a head blown open or a prolonged gunfight. John Savage's Heller is an unemotional thug muttering five words at a time between clenched teeth. Heller should have been a gentle man driven to acts of violence but Savage looks like the kind of person who slits throats and kicks dogs in his spare time. The film needs a sympathetic character, like a Dustin Hoffman, or a Richard Dreyfuss. Instead it is saddled with a character who is more initially ominous than the leader of the terrorists (played by Nicholas Campbell).

The *Amateur* has been nominated for 10 Genies, including Best Picture. What will absolutely shock you and rivet you to your seat is that this shlock is the potential winner of the Best Canadian Picture of the Year.

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