

Terminal City terminally weird



by Letitia Tendentious

Terminal City Ricochet
directed by Zale Dalen
E. Motion Films

"Hi, I'm Roger Fevered..."
"And, I'm Gene Overkill..."

"Tonight on Bitchin' at The Movies, we'll be looking at the first major blockbuster of the nineties, *Teenage Mutant Ninja Turtle Soup*..."

"A popular movie, and a tasty appetizer."

"That's right."

"Later, I'll be looking at the latest American remake of a film by noted Japanese director Akira Kurosawa: *Also Ran*..."

"And, I'll be interviewing Canadian director Atom Egoyan..."

"Who?"

"Exactly."

"But, first up, a Canadian punk film called *Terminal City Ricochet*. Now, you may say that Canadian and punk are contradictions in terms. You might say that the film *Repo Man* was the only punk film anybody needed to make or see. You might even say that a film that tries to capture the punk esthetic is about five years too late..."

"That's what I would say..."

"Yes, I suppose you would. But, *Terminal City Ricochet*, about a futuristic city controlled through technology where the police are thugs and space debris falls from the sky, does have its moments..."

"Three of them, to be exact..."

"Okay, it's not Shakespeare. Not even on a bad day. And, the humour does tend to peter out after the first few minutes. And, the drama isn't sustained or especially believable, and the acting isn't great. But, the film did have one redeeming feature..."

"What's that?"

"It was pretty violent."

"Violent? You call that violence? I could tell you what brand tomato paste they used to fake the blood — you know, the chunky kind? Violence isn't something that can be done on a small



budget, as these people try to do — as soon as the first brain splatters, the effect is destroyed!"

"You didn't think the film was violent? What about those hairdoes?"

"Fashion violence is hardly the same thing..."

"Fair enough. Peter Breck, in the role of Mayor Ross Glimore gives new meaning to the phrase 'over the top,' although former

Dead Kennedy Jello Biafra almost succeeds in outweirding him..."

"Not an easy thing to do. You have to admit, it's hard to sneer in a business suit..."

"Actually, I don't have to admit anything — we're out of time for this segment. So, it's two thumbs on the nuclear button for *Terminal City Ricochet*..."

"Don't see it with a friend you wouldn't slam dance with..."

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Six foot tall leaves are carved out of steel. Abstract shapes carved out of metal are put on a background of shapes carved out of wood, each signifying in its own way nature. Drawings of leaves are enclosed in glass.

This can only be a sculpture exhibition, minimalist kind.

The artist is Judith Schwarz, a member of York University's faculty of visual arts and a toiler in Toronto's art community for over 12 years. The location is the Art Gallery of York University (AGYU), room

145 North Ross.

According to the press release, "Schwarz has developed an impressive, idiosyncratic, sculptural vocabulary, utilizing ambiguous, somewhat biomorphic forms. An uncomplicated vocabulary of materials and forms are combined to establish a dialogue between elements and signs often possessing quite different characteristics." She does neat art, too.

The works of Judith Schwarz will be displayed at the AGYU until June 3. For more information, call 736-5169.

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