

Women's movies

Calumet film-fest

By AGNES KRUCHIO

Calumet's Canadian Women's Film Festival, sponsored by the master and college council, got under way Monday without much fanfare.

"We just came to realize that there were many Canadian films, and especially Canadian women's films, that could not be seen at all," said co-organizer Val Smith, assistant to the master.

"All in all the bill has come to \$1,200," said administrative assistant Gabrielle Paddle, "which is surprisingly little for a festival of this kind. Most of it is allocated for the rental of the films.

"There are political films, such as the one about Pierre Vallieres, and also art films and just fun films. The common factor is that they are all made by Canadian women. They are not commercial."

Films shown on Monday were by Joyce Wieland and Judy Steed.

"People left," said Steed in a discussion after her screening, "because, they said, 'These are just home movies' and 'Even I could do that'.

"Well they are, and that's just what scares many Canadians and many Canadian women especially. It is the fact that I, a woman, without much

technical and institutional and financial support, managed to make the film.

"It shows that anyone can do it. I aim to de-mystify the whole moviemaking thing."

Joyce Wieland's Pierre Vallieres, made in 1972 and after Vallieres was first released from prison, consisted of a closeup of Vallieres' mouth in vivid colour, talking about his beliefs in a deeply personal, committed manner.

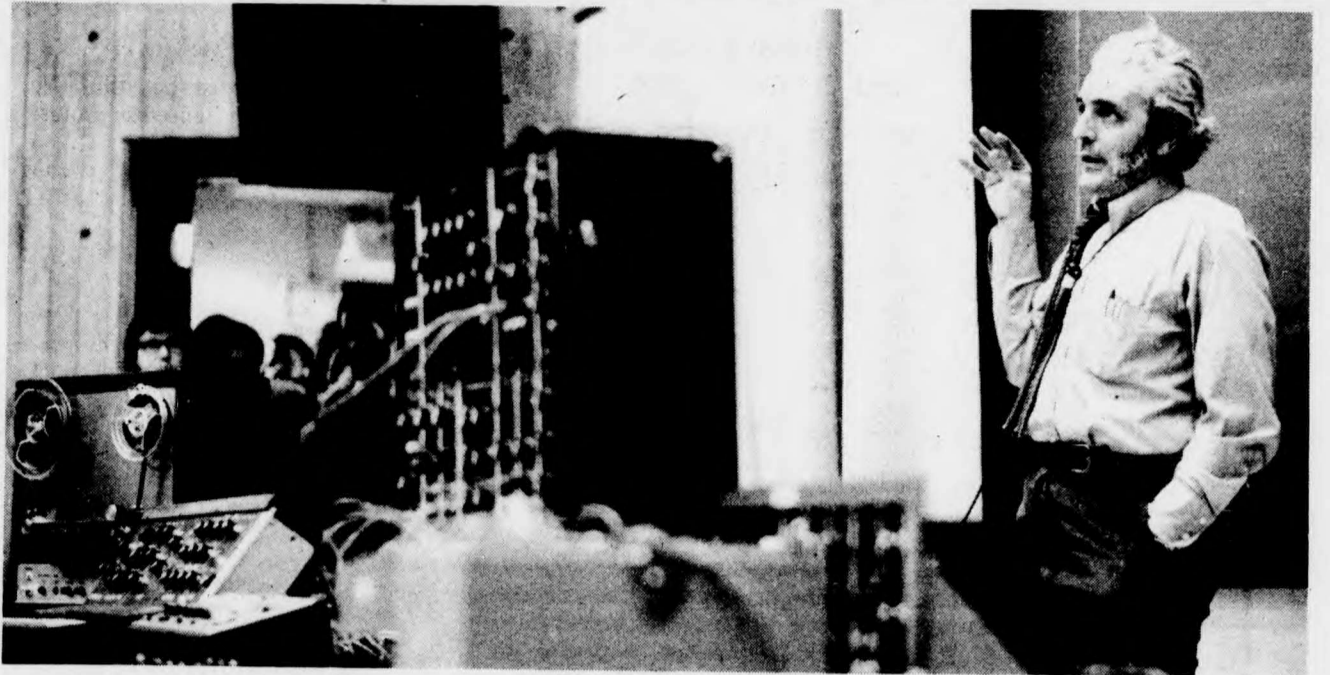
"I wanted to give Vallieres the chance to express himself, as so many of the media had distorted what he truly intended to say," said Wieland.

"The technique of the close-up allows the viewer to be intimately and emphatically involved with his whole thought."

The festival continues today and tomorrow in Atkinson 109A, from 11 a.m. to 3 p.m. with an appearance scheduled by all filmmakers represented.

Today's programme consists of political and art films by Judy Steed, Lois Siegel and Daria Stermac, who will also be present for discussion. Tomorrow will offer "odds and ends", different varieties of shorts, documentaries, collages and animated films.

Admission is free; for further information, call 667-3487.



Man behind the Moog pushes electro-musicianship

Using the synthesizer to build up a layered wall of electronic music is like creating a sculpture, Robert Moog told an overflowing crowd at his lecture-demonstration in Curtis LH-F last Wednesday.

The man who developed the synthesizer which bears his name said he is "primarily an engineer" despite studying piano for "a good long time", and has a Ph.D.

"People didn't think this equipment (see photo) was simple 10 years ago," he said, "but now any one of these integrated circuits costs about as much as a guitar string."

He said a good musician can transcend "simple manipulation of hardware (the synthesizer)" and use it to

create real music; but he warned that "if the musician doesn't exercise discretion and control over what comes out, the sounds we'll hear will be boring, and the appeal limited to gimmickry and novelty."

"What the hardware does is provide a convenient handle on sound, to expand those areas of sound already under the musician's control."

Prompted by the mainly high-school audience, Moog said "Keith Emerson is probably the most creative rock superstar", and called rock concerts "the 20th century circus".

Good things from the old garden

J.W. BELTRAME

Apple blossoms are blooming in Stong College this month.

For the second time in as many weeks, Stong has hosted a play about the expulsion of Adam and Eve from the garden following their innocent consumption of the juicy fruit of knowledge.

The latest production, appropriately entitled *The Apple Tree*, performed by the York Masquers last Friday and Saturday, was a well directed and excellently acted musical-comedy, based on stories by Mark Twain, Frank Stockton, and Jules Feiffer.

Producer Larry Kent wisely chose a play which allowed Graham Beer and Erika Rosenfeld a wide range of emotions, with Beer as the childish Adam and Rosenfeld as the aging Eve.

But Dan Stainton, who only had one

number to perform, stole the show with his characterization of the seductive snake who tempts Eve with the apple.

The play is not without its faults. Its conventional approach to the relationships between men and women (women nag all the time and like flowers and keeping house; while men are strong, brave, intellectual and humorous, and although they know a lot of things, in the words of Eve 'they're mostly wrong') is a bit annoying at times; and some more radical viewers might have found the one and a half hours of pabulum hard to swallow.

But the Masquers' production saved itself with humour and good acting, and never pretended to say anything significant.

Erika Rosenfeld (Eve) is to be congratulated for her professional direction, and Lois Adler and Brenda Doner for their fine choreography.

The York Masquers wisely avoided the problems of taped music which haunted the earlier production of Arthur Miller's *Creation*, by supplying three fine musicians to complement the numerous song-and-dance numbers. Larry Pitchko was on the piano, Bruce Larson on the bassoon, and Dan (Snake) Stainton on the oboe.

My only regret is that a larger theatre could not be found to accommodate the production. The Stong theatre seats 50 persons at the most, and because there were more people than seats, a suffocating stuffiness prevailed throughout the breezy production.

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