



## Nothing to fear but the film itself

**Marshall Golden**  
*Amityville II: The Possession* is nothing more than cinematic pollution. It's a typical schlock movie masquerading as an "authentic" filmic document.

This Dino DeLaurentis production, in true Hollywood-hype fashion, boasts that it is "based" on a true story. Such a claim is simply an excuse to depict brutal, senseless violence embodied in a stolen plot at the expense of your entertainment dollars.

### Discontented Spirit

*Amityville II* is the story of a family that moves into a house possessed by "discontented spirits". The father, played by Burt Young, is a despicable man who beats his children and rapes his wife. The rest of the family, in contrast, is likeable: a God-fearing mother who loves her children; a typical teenage boy, Sonny, who enjoys his sportscar; a teenage daughter just discovering her sexuality; and two young children who are suitably adorable. In the film, the spirit "possesses"

Sonny who subsequently wreaks havoc in the family. The mother calls in the local priest whereupon all hell breaks loose--both on the screen and in the script.

### Repulsive act

It is one thing to shock an audience, but the writers of *Amityville II* have reached new lows. The demonic Sonny, for example, forces his sister into having sex with him and we see a most disturbing incest sequence--disturbing, as the director has filmed this repulsive act in a subconsciously erotic fashion. Showing explicit 15-year-old nudity is totally unnecessary.

But the unforgivable continues. Sonny, armed with a 12-gauge shotgun, hunts each member of his family; first, we see him violently blow out his father's chest. Then we are forced to watch as he graphically kills his mother, his abused sister, and two of the most adorable children ever seen on the screen. Nothing is left to the imagination as the camera painfully depicts each murder with disturbing reality.

At this point, only one thing prevented me from walking out--the film had been running just 40 minutes and with all but one of the six main characters destroyed, I wondered what the rest of the film was devoted to. I should have left.

The screenwriters, also obviously confused about their next move, completely plagiarized the script of *The Exorcist*. We see the priest silhouetted under a street lamp in the fog; we see Sonny's skin turn green and bloat à la Regan. Even the special effects are stolen as the words "Save me" appear in blood under Sonny's skin and the films' endings are identical.

### Puritanical censor

It is incomprehensible how modern society can tolerate the presence of a medieval and puritanical censor board that censors film festivals and artistic films yet tolerates something like *Amityville II*. This film's brutal and shocking images of violence and sex serve only to contaminate our already troubled society and benefit neither the public nor film as an entertainment medium.

### Dancemakers at Koffler benefit

## Troupe gives vigorous last performance

**Laurel Quinlan**  
Dancemakers, a troupe fluent in many of the vocabularies of modern dance, provided a vigorous and varied programme during the September 25th benefit for the Koffler Centre of the Arts.

The evening, which saw the premiere of Paul Taylor's *Three Epitaphs*, opened with another Taylor piece, *Aureole*. With few exceptions, the company caught the ebullience of each of the five movements set to Handel.

Set to the plaintive music of a New Orleans style funeral march, *Three Epitaphs* features faceless dancers who wear black bodystockings and who have tiny round mirrors fastened to their heads and hands.

The dancers hunch in various formations; they are drooping. *Three Epitaphs* shows off the versatility of both Dancemakers and Paul Taylor.

*When Evening Spreads Itself Against the Sky*, choreographed by Robert Cohan, is a mood piece involving trios and traditional pas de deux. The dancers swept and carved out the sky around them. There were moments of both unexpected beauty and murkiness.

In Karen Rimmer's *Walking the Line* the dancers stand in a line, playing patty-cake. Eventually the clapping syncopates and spreads to various parts of the bodies. Moving from the initial line, the dancers form a circle, which then divides into two groups. Once these two groups

have played out various ideas, the dancers re-establish the circle. The original movements are repeated, however, this time in a taffy-like time frame. Each dancer eventually establishes a distinct rhythm as they move slowly in a line toward the audience.

Choreographed by Anna Blewchamp, who teaches dance composition at York, the closing dance bears the name *a.k.a.*--a deceptively simple title for a complex piece set to a sound collage. Dancemakers explore the emotional undercurrents and forms of social dances. What society takes for granted, Blewchamp refuses to. The performers exalt in the challenge of this pastiche.

Dancemakers never lets the audience forget that the dances are being performed by human beings. They will make their first tour of England later this month, and the troupe promises to endear itself to English audiences, as it has to those in Canada.

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