


## Join in celebrating the Life and Thought of E.F. (Fritz) Schumacher

Author of "SMALL IS BEAUTIFUL: Economics as If People Mattered."



Posthumous presentation of the WILDER PENFIELD AWARD to Dr. E.F. Schumacher by The Vanier Institute of the Family. The Award will be received by his spouse, Mrs. Verena Schumacher.

An Appreciation of the man and his economic insights by Hazel Henderson, his friend and colleague, consumer advocate and co-director, Princeton Center for Alternative Futures.

PLACE: The Great Hall, Hart House, 7 Hart House Circle, University of Toronto.

TIME: 8:15 p.m. THURSDAY EVENING, OCTOBER 13.

ADMITTANCE: Free to the public.

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כסטיבל הזמר החסידי

# interview: Joseph Strick, director of "Portrait of the Artist as a Young Man"

When I'm shooting, every now and then the shutter is open on something I consider extraordinary, and I know I've got it



Carol Sherman photo, Entertainment Weekly

**By Colin Smith**  
Film director Joseph Strick, upon first meeting, appears to be a non-Hollywood personality. On further examination this becomes even more apparent. An independent talent, now in his mid-fifties, the confident yet soft-spoken American director has had a varied career. He's worked as a cameraman in the USAF, a copy boy for the L.A. Times, has done American and British television, theatre in Dublin, and a number of film, several of which are highly acclaimed. These include *Muscle Beach* (1948); *The Big Break* (1953); *The Savage Eye* (1959); *The Balcony* (1963) from Genet's play; *Ulysses* (1967) from James Joyce's novel; was replaced by George Cukor on *Justine* (1968); adapted Henry Miller's *Tropic of Cancer* (1969); *Interviews with My Lai Veterans* (1970), which won an Oscar for best documentary short; and *Road Movie* (1974). His latest project is an adaptation of Joyce's *A Portrait of the Artist as a Young Man* (1977).

Strick also owns a company dealing with holography, and holds the patent on holographs, a field in which he is currently dabbling.

Thanks to the efforts of Harry Pollock, president of the James Joyce Society of Canada, Strick put in an appearance at York, during which time the information for this interview was gathered...

**EXCALIBUR** - What, for you, is the essence of cinema?

**STRICK** - To me it's the opportunity to capture, at a particular moment, elements that can form part of a large conception. This quality is specific to the cinema in that it is a series of captured moments that can then be interpreted, related, and seen for a very long time. That's...

**EXCALIBUR** - ... the capture of magic...

**STRICK** - ... yes, it's the capture of magic as represented today in image, sound, and with continuity and motion as inherent to it. And it's extensible to other forms that are now flowing from it, like holographic forms, but the essence of it is the capture of moments that might be semi-magical in nature, and the opportunity to deal with them in a time-space continuum that is aurable and processable. The time-space continuum can be dealt with, with relatively complete freedom, much more freely than in life, than in a novel, theatre, painting, sculpture, and for these reasons I find it's very much the 20th century art form. But above all it's a question of immutable capture.

When I'm shooting every now and then the shutter is opened on something I consider extraordinary, and I know I've got it. And I'm able to deal with it in a four-dimensional collage sense; that I can alter time, space, rhythm, other things, in conjunction with this captured idea. You might say they are captured idea quantum.

**EXCALIBUR** - What influences your choice of material, and why?

**STRICK** - Just curiosity... a whim...

**EXCALIBUR** - ... just something you pick up...

**STRICK** - ... just something happens to you...

**EXCALIBUR** - You've mentioned in lectures that it's easier to get financial backing for an adaptation.

**STRICK** - Yeah... because it's a known quantity. In their minds, I mean, *Ulysses*' dirty

book! well, we'll be able to sell *that*." But if you come on with a movie about five men who did the killing in My Lai, and you interview them, and have them tell why they did it, then it's not likely that you'll find the money. It's for that reason that I work in other fields... I'm really rather a defrocked physicist.

**EXCALIBUR** - You've done four adaptations. Did you do them because you were really in love with these pieces of literature?

**STRICK** - Yes... I did *Balcony* when I didn't get *Ulysses*. I tried to get *Ulysses* in '61-2,

and it was owned by Fox, and they wouldn't let me do it. I went to see the producer and he said, "Joe, I can't even think about *Ulysses*, I'm too busy on *Peyton Place*" and I knew, well, forget it, that was the end of that, there was no point in bothering the poor guy. Then he died, and the rights became available.

**EXCALIBUR** - I get the idea that you avoid the scouting methods of Hollywood committees.

**STRICK** - I do that myself, but I end up getting fired by those guys, 'cause they really think they know how to make the picture, and they know who should be in it - usually their girlfriends - and stuff like... you know. I end up getting fired.

**EXCALIBUR** - Because your films are non-commercial, I get the impression that they don't turn over much profit at the box-office.

**STRICK** - Oh, that's not so. *Ulysses* made a fortune. *Ulysses* earned me over \$600,000 personally. I don't make films to lose money, I do physics to make money, and I make films because I love it. But all my films except one have made a lot of money.

**EXCALIBUR** - That was the last one? (*Road Movie*)

**STRICK** - Yeah... that's why the financing for this one was tougher. As a matter of fact, even a more grotesque story; John Huston, who's a pretty good director, couldn't raise half a million dollars to make *Portrait*. This was before *Fat City*, and here's the man who'd made *Treasure of the Sierra Madre*, couldn't raise 500,000 bucks. And that's when the rights fell into my hands.

**EXCALIBUR** - Did you find it difficult, or interesting, working with an all-Irish cast? (*Portrait*)

**STRICK** - No, that was very good. What didn't interest me at all was working around terrorists. Ours is the first film completed in the last five years that hasn't been driven out by terrorists. *Barry Lyndon* had to leave. They ended up getting phone calls, threatening families. They weren't even terrorists; they were cheap crumb-bums who didn't get a job as an extra who put four pennies in a coin box to say these things. I'm convinced it's not the IRA, it's not political at all; it's just like in Nazi Germany when somebody wanted your apartment they'd call and inform on you to the Gestapo, and suddenly there'd be a rap on the door and the apartment would be free. It's the side effects of terrorism.

**EXCALIBUR** - You've done some production. (*Ring of Bright Water*, 1969)

**STRICK** - I just act as a producer for friends; I have nothing to do with the films except signing the cheques, which is what a producer should do - not get in the way of the director.

**EXCALIBUR** - What are your future projects?

**STRICK** - I'm producing Farley Mowat's *Never Cry Wolf*, but having lost *Zen and the Art of Motorcycle Maintenance*, and I thought I had it, the only thing I'm definitely gonna do is a simulated space shot. This is essentially a space capsule with cinema around you representing the whole thing, and hydraulics that give you the acceleration and deceleration of weightlessness, and projector holographs that invade the cabin... it's just for fun.

**EXCALIBUR** - Finally, what was it like to win the Oscar?

**STRICK** - Well, it was relatively easy because I knew I was gonna get it. We were the only left-wing film in a year in which the other four were kind of nebbish. It was my third nomination and I didn't go, 'cause I wanted my daughter to pick it up - she'd done the toughest work, which was convincing these guys to be in the film. And she was a bit shy, so I made sure I was elsewhere, and got her to go and do it. But I knew I was gonna get it because it was kind of a stacked deck. There are times when you know you're gonna get it, and times when you... I knew I wasn't gonna get it for the screenplay for *Ulysses*, because I was against some things that were much more Hollywood, like *Bonnie and Clyde*, *In the Heat of the Night*. To answer your question - it's fun! I'll tell you what's better - it's better to win in New York, in an opening, and get every notice. That feels pretty good.

### news

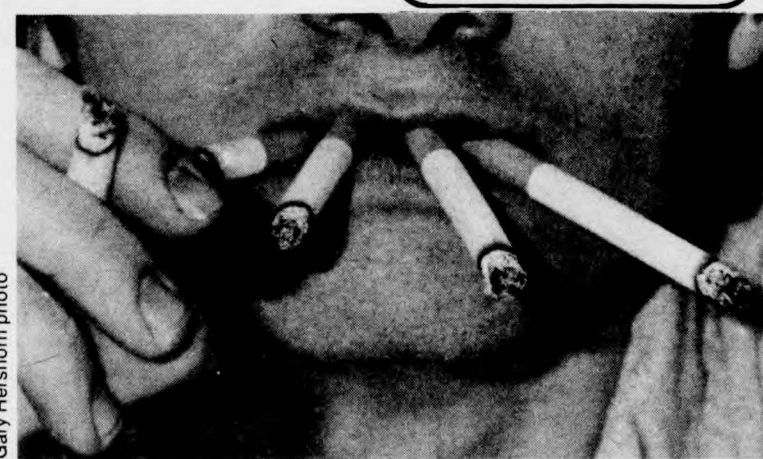
## Smoking - now you must puff in private

**By Maxine Kopel**  
York University has joined forces with the Surgeon General in his warning on the dangers of smoking by enforcing "no smoking" regulations in the campus classrooms and lecture halls.

On page 126 in the York Handbook, it states that "smoking is prohibited in certain areas of the university's buildings to reduce the danger of fire, prevent damage to floors and furnishings, and in the recognition of the rights of non-smokers.

These areas include classrooms, lecture rooms, teaching laboratories, theatres or areas used as theatres, storage areas, library reading and stack rooms, gymnasiums, shop and service areas where woodworking and painting are carried out, elevators, and any other areas where NO SMOKING signs are displayed.

According to George Dunn, head of security, the regulations have been in the handbook for several



Gary Hershorn photo

years, but due to a lack of publicity and damage to signs, the rules have not been heeded.

According to CYSF President Paul Hayden, he and Dunn discussed the regulations last spring after the issue was brought before Metro Council. The municipal county passed the by-laws and it is up to individual institutions to apply them.

A student perturbed by smokers in class may complain to CYSF, to Dunn, or to the safety officer, Bob Richards, in TOB, room A6. The complaint will be forwarded to the professor of the class. If smoking continues, Hayden claims, "according to the laws, the professor has the duty to kick the student out of the lecture.

It shows a dirty, expensive habit... It certainly doesn't make the hour go any faster."

Students may also lodge grie-

vances against nicotine-addicted professors, which may, claims Hayden, go to higher echelons. Dunn told Excalibur that "if a teacher smokes, it's hard for the student to approach him. The student may be afraid it'll hurt the relationship.

Reports of ashtrays conveniently placed in classrooms below NO SMOKING signs, have flourished. However Hayden and Dunn report that all the school's ashtrays were removed by York's caretakers, and new ones are brought in by students and faculty.

Dunn, a heavy smoker himself, is optimistic about the program. "People have a right to insist on no smoking. Some people are allergic to smoke. Some people have physical reactions to it.

"If I'm with someone who doesn't like smoking, I don't smoke. I'd love to stop."

## Shoplifting - it can be bad for your health

**By Sandra Bullock**  
Ever feel like ripping somebody off? At the university bookstore that feeling could cost you up to ten years in the slammer.

Once again this year, Loss Prevention Services Limited has been hired to clamp down on shoplifting in the bookstore. Depending on the traffic and time of day, one to three plain-clothes investigators are constantly watching shoppers, hoping to catch shoplifters before they leave the bookstore or if necessary apprehend them outside.

During the three or four years the security company has worked at the store, monetary losses have dropped from approximately \$60,000 to a loss of \$21,000 last year. Bookstore manager Rafael Barreto-Rivera feels that this trend is a direct result of the work done by Loss Prevention. Hours of hard and often boring work have led to an increase in the number of people arrested convicted for theft.

Through Ontario last year 16,000 people were apprehended in bookstores, supermarkets, drugstores, and other variety stores, by Loss Prevention services personnel.

"Shoplifting is not a traffic ticket; it is an indictable offence", states bookstore operations manager Peter Brunner.

Anyone convicted of shoplifting or theft under \$200 faces up to two years behind bars. Switching prices from one item to another cheaper one is another form of shoplifting called fraud. This act carries a much heavier sentence - the maximum being ten years in jail.

Even after fines have been paid and/or time in the lock-up has been served a criminal record remains.

Students are not kicked out of the university because they have a criminal record. But for those who are landed immigrants or visa students it can lead to deportation. A thorough background investigation is conducted by the police when the person is picked up.

The bookstore will press charges against anyone found shoplifting. Barreto-Rivera maintains that although they're not out to scare people the bookstore is not going to be flexible.

YORK UNIVERSITY FACULTY OF ARTS

## The Edgar McInnis Lectures:

delivered by The Honourable Walter L. Gordon

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### What is Happening to Canada

Lecture I: What Has Happened in the Last Twenty Years  
Lecture II: Our Basic Problems and Some Suggestions for Dealing With Them

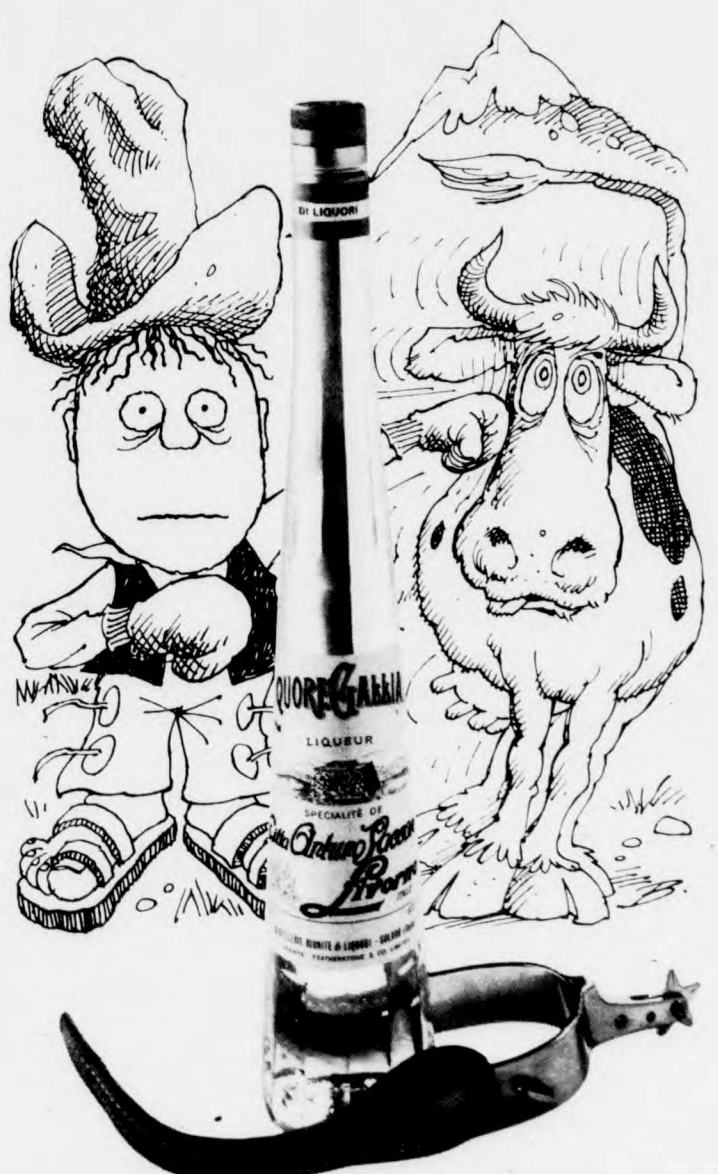
Dates: Wednesday, 12 October 1977  
Thursday, 13 October 1977

Time: 3:00 p.m.  
Place: Moot Court, Osgoode Hall Law School, York University

Members of the community are invited.  
York University is located at 4700 Keele Street north of Finch Avenue.  
Further information may be obtained by calling 667-3189.

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