

Tied off at the nipples...

Pornography anti-erotic: film

explore the porno scene, met Montreal stripper, Linda Lee Tracey, and continued with her in tow. Its creative merit lies in its story of a woman's growth to awareness of her exploitation. As mere exposee of pornography, it's an instructional film that everyone should see, particularly porn consumers. Tracey interviews girls who perform in glass booths ("What do you think about?"—"Nothing."), confronts a porno-house manager whose main problem turns out to be terminal stultification, and watches two-minute flicks of fellatio, a gun barrel being shoved in and out of a woman's mouth, a bound woman's pubic hair being torn out, a woman attacked by a studded black-leather penis, and a woman with her breasts tied off at the

nipples. She also talks to a girl who has sex with her husband onstage, 12 times a day. "I'm my own boss, nobody tells me what to do, I'm with the man I love. But I go outside and see the billboard and it says, 'Raunchy Live Show'. Who's raunchy?" Her voice breaks. "I'm not raunchy." Tracey herself poses for a porn photographer whose thing is to make "pussies that look like flowers". It is at this point that she becomes too insulted by the degradation to go back to her strip act.

We can still hope that the Censor Board will approve *Not A Love Story*. They are possibly not clever enough to notice that it's against censorship. "My film is an argument for knowing," said Klein after the screening, "and censorship is an argument for not knowing." The film's occasional feminist come-ons

are a bit strong-armed, but a film with no subjectivity is faceless, and what *Not A Love Story* offers is still something we need to know. The definitive judgement came from an interviewed writer: "Pornography is anti-erotic because it is the separation of spirit from flesh. Mysticism defines the gulf between a love-scene and a literal and metaphorical fuck."

Les Grands Enfants

Quebec cinema, after all, is not all good. It, too, can take a nose-dive as in *Les Grands Enfants*, another story of a lower-class someone trying to get it together when it's evident he never will. I'm embarrassed to report that it has snow imagery. Not only that, but it is actually narrated through letters. My vote does not go to any movie that is verbal when it could be visual, even if it's something you wouldn't want to see.

Jaguar

A mob melodrama that's taken a year to get out of the Philippines. Subversive because it provides all the thrills and vomitous slug-sessions Philippines apparently require, while slipping in its naive, poverty-class hero's growing awareness of his repression by the elite he works for. *Jaguar* also happens to present the most lyrically erotic love-scene I've ever watched on film, by juxtaposing five camera-angles in three minutes of complete silence. Worth seeing even if just for this scene.

Diva

Director Jean-Jaques Beineix's virtuoso first film is the surprise hit of the Festival. At every screening of every movie there's now someone amongst blasé Toronto movie-lookers recommending *Diva* to someone else

as the one they must see. *Diva* is what film ought to be. Visually, it's the most original and beautiful movie we'll probably find in North American theatres: there are shots so eloquent you have to stop looking. Plot-wise, *Diva* is a genre thriller about an innocent who's in love with an opera-singer and becomes enmeshed in a murder when evidence gets dropped into his knapsack. The action is impeccably-paced, never too predictable, and thrilling for the right reasons, i.e., character and timed reversals. On another level, *Diva* is a celebration of eccentricity; the tenderness with which its protagonists are allowed to be complex and bizarre is heart-rending.

describes her love-scenes with the hero to a reporter in a prison cell, and believe me, not in detail. *Man of Iron* is actually a political statement with pictures. As such, it was probably made under incredibly difficult conditions and Wajda possibly endangered his life and certainly his life as a film-maker by making it. It's mandatory viewing if you want the truth about Poland vs. the Soviets. It's definitely to be avoided if you want a good movie. That it was chosen Best Film at Cannes can be explained in one of two ways: a) pickings were slim, or b) the Cannes critics are morally ostentatious and artistically jaded.

How Do I Make It In the Movies?

Loony would-be actors loving each other, being "crazy" and taking over the studio that's ripping them off. An amusing couple of hours if you can overlook certain ostentation and the fact that *La Cage aux Folles* did it all better. Unlike *Diva*, eccentricity merely for the sake of eccentricity.

The Heiresses

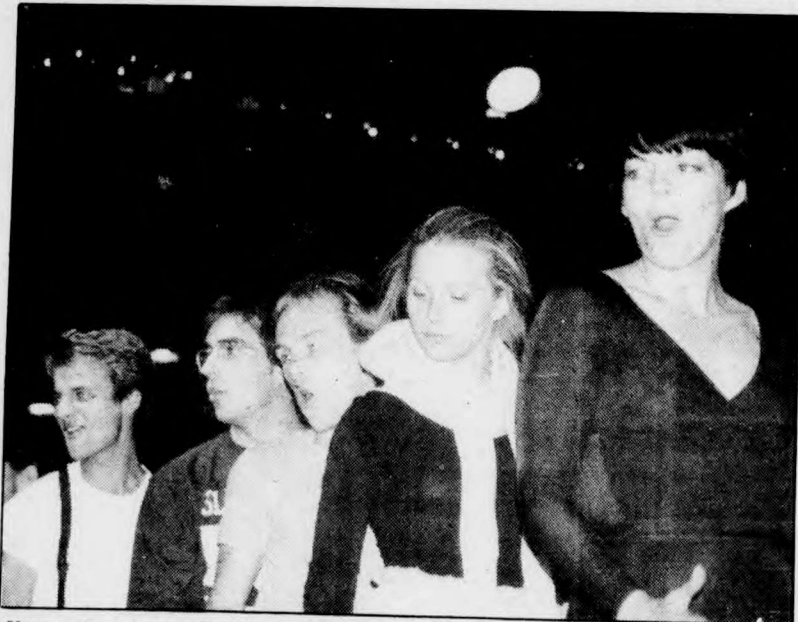
In *The Heiresses*, you learn why Isabelle Huppert is the current goddess of European cinema. Director Mart Mezarus brings out in her a transparency clearer than water. Lilli Monori is a rich woman who needs an heir and decides to overcome her sterility by substituting her best friend for herself. This is the tragedy of a woman used as a baby machine and what happens in relationships when plotting ignores the consequences of human emotion. Only Monori is annoying—she's Mezarus's favourite whose acting is just too obscurely eccentric.

Join Mick and Jude

James Carlisle

It was easy for Mickey Rooney and Judy Garland. They knew they were special people, so to prove it they rented a barn, put on a show and wowed the critics. It looks easy in the movies, but where are you going to find a barn with a lighting and sound system in real life?

Sandra O'Neill and her two partners are starting a theatre from scratch. Instead of a barn, they found a bankrupt disco near Yonge and Steeles in North York, and this week their first production, *One Big Break*, or, *Mickey and Judy Rent a Barn*, has begun previews.



Young Fine Arts grads line up to rent barns.

O'Neill has adopted the successful format of a dinner theatre, but she promises better food and entertainment than is common in such enterprises. According to partner Vladimir Burstein, other Toronto dinner theatres "often give you rubber chicken and a mediocre show."

O'Neill's Dinner Theatre is unique in that it is affiliated with a development programme for young professional actors and actresses. O'Neill, who describes herself as "a seasoned veteran of the musical stage", has starred in many important productions, both here and in the U.S. O'Neill produced, directed and co-starred in the satirical revue *Sweet Reason*, which became the longest-running show in Canadian theatrical history.

Last summer, funded by grants from the Canadian Student Employment Program, and Theatre Ontario, she and director Rex Buckle worked with six Fine Arts students on a new production which the students helped write. The show premiered at Harbourfront in August and now it is opening at O'Neill's theatre.

O'Neill emphasizes that development programmes like this one are necessary for the students. "They are all very talented people," she says, "but they don't have enough stage experience to compete with ACTRA members for jobs. At this point, a union card would be at ticket to unemployment."

This show will have an indefinite run, but at the end of it O'Neill hopes to have a non-profit foundation set up to provide scholarships to assist the development of young performers. Right now the actors and actresses are "learning the hard realities of the business," according to O'Neill; they rehearse and perform their show, but to supplement their incomes they also wait on tables before the performance and between acts. During the rehearsal I visited, a break had to be called to allow the players to learn how to use the cash register.

One Big Break is a happy, lively show which is really about the aspiring professionals' own lives. As the title indicates, it follows the attempts of the young characters to survive in menial jobs while they try to land the part which will make their careers. This is dinner theatre, always light and breezy, but first-rate dinner theatre for all of that.

One Big Break, or, *Mickey and Judy Rent a Barn* is now in preview at O'Neill's Dinner Theatre, 72 Steeles Ave. W. (886-2100) until Oct. 1, when it will begin its regular run.



Man of Iron

I have to say that this film, which is centred around the Gdansk strikes, is paralyzingly boring. It is anti-cinema. This may make it Godardian but it does not make it good, or even funny. Director Andrei Wajda has no visual sense and no human sensitivity. His characters are painfully unlovable, even when they are noble. He is so uneasy with emotion that his heroine

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