

## leftovers

Hats off to CKFH! Ever since CKEY gave up on pop music, you-know-who has been running a virtual monopoly, and getting away with murder: insane commentary, junk music, thousands of commercials, hundreds of contests. And why not? After all, when you're the only one in town it's your show. Well, everyone knows that CKFH made a big switch a year ago--they thought that pop music might be a good experiment. And it was.

It was still CHUM's ball game. Until September, when the big change came. Much more music, promised CKFH, and they kept their word along with a minimum of contests, few commercials. In short, it is a sense of continuing movement, a non-stop affair. And with no newsbreak on the hour, they could appear to be doing much more. Not to mention the fact that while CHUM has news, CKFH is playing one of their twice-an-hour triple plays.

Now it's CHUM's turn to move. 'Lose your Mind' still clouds the airwaves nightly. Housewife mentality still blankets the morning hours--more commercials than a late night movie. Well Scrooge, it's your funeral.

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Three's A Crowd, one of the best folk group's around, will be at the Riverboat during the Winter Holidays.

Tom Rush starts Dec. 10th and will stay for a week.

Mickey Spillaine announced in a recent interview that less than half-a-dozen authors had been translated into more languages... Spillaine, who calls himself a writer, not an author, gave a fascinating and frank account of his work, how he writes to make money, can finish a book in two weeks, and always writes the last chapter first. You can't argue with success, he reminds his critics, and countered one of his more lively detractors in the midst of a T.V. program: "By the way, how's your book selling?!" The figure was about fifteen hundred, and that ended that. And that also ends this. Till next week.



LOOK, LOOK CKFH IS RISING ON THE HORIZON AND CHUM IS DYING AT ITS SIDE. ....

## Potemkin has powerful scenes

Eisenstein's famous "Battleship Potemkin" was shown at the Artist's Workshop last Sunday evening.

Eisenstein was one of the first innovators of the film medium. In this film his stated theories are put into a concrete form.

His central intention was to recreate key incidents in Russia's nation-wide uprisings, and then to show the brutal czarist repressions.

The Odessa-step scene is still so very powerful even to modern viewers, because Eisenstein seems to have captured the qualities of enthusiasm for revolution, disillusionment with life and government of the Russian people. The actors' facial expressions communicate emotions or thoughts without speech.

His ideas about the important elements in a film are

clearly shown in "Potemkin" and again especially in the Odessa scene. A film is a series of images which flow across a screen. Eisenstein put his own further interpretation into this fact, by placing stress on the importance of editing. For him, every shot was made with a view to its position in the completed work. What he wanted from this series of images was a "collision", so that they would make an impression on the viewer and demand active participation. For instance he placed in juxtaposition a series of actions dependent on one shot of a rifle. From the top of the steps a gun is fired, with the result that a mother is killed, then he cuts to a student being killed, when he further cuts to multitudes of people crashing dead to the ground.

Perhaps his greatest con-

tribution to film theory is his recognition of filmatic time as opposed to real time. In "Potemkin" as well as his other films, time is exploited. In order to give significance to an event he expands the normal length of time. At times I found this method irritating because it seemed to me that he tended to dwell on objects of relatively slight importance. In one sequence he showed the pistons of the ship from various angles for what seemed to be an eternity. Of course, there was an effect produced by this scene in making the audience aware that time was passing and the ship was moving toward its destination.

At any rate, for anyone who is interested in what the basic ingredients of cinema are, Eisenstein films are certainly one way in which to begin.

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# THE CHRISTMAS CONCERT

with

The York Choir

and

The O'Keefe Centre Orchestra

under the direction of William McCauley

December 10 - 8:30 pm Burton Auditorium

*Merry Christmas*

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