

From porn to Cronenberg, Mark Irwin climbed ladder of film success

By ANDREW VANCE

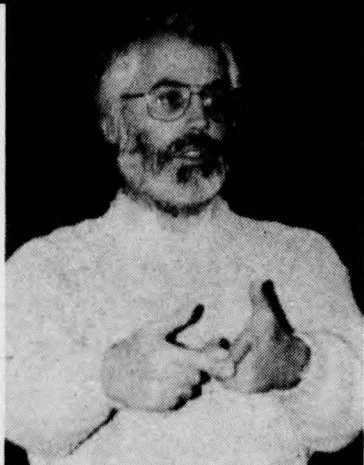
The high calibre of talent in the Canadian film industry should dispel any myths about it being second rate, according to cinematographer Mark Irwin, who addressed an enthusiastic crowd at the Nat Taylor Cinema last Friday.

The lecture was preceded by a screening of *The Dead Zone*, one of Irwin's most successful films. Other noteworthy efforts include collaborations with Toronto director David Cronenberg on *Videodrome*, *Scanners* and *The Fly*.

Following the movie Irwin, a York graduate, talked briefly about his career, stressing the importance of film school as a venue "to gain knowledge and experience . . . and to make mistakes and learn from them." He also noted that the advent of rock videos has "created more opportunity" for aspiring directors and producers.

Following his graduation in 1973, Irwin obtained his first job as a light man on a pornographic movie. From this unlikely beginning he forged a career which now includes 23 feature films, among them the soon to be released Mel Brooks production *Burning Love*, and a recent contract with the influential Cannon film group.

It was, Irwin's work with Cronenberg, however, that garnered him the most laurels and he was quick to point out that the heavy special effects and variety of tones and textures used in *The Fly* made it a professionally challenging film. His recounting of the lengthy construction of a set for footage which was never used, suggests that it may have been a slightly wasteful film too.



Cinematographer Mark Irwin

Turning to a discussion of style in production Irwin warned potential cinematographers "you can't keep it dark all the time." Like musical dynamics, there is a need (in films) for pauses and moments of relaxation so that the audience doesn't lose their point of reference. "Woody Allen films," quipped Irwin, "are not lit like *The Dick Van Dyke Show*."

As for his less than successful films, Irwin called the critically scalded *Tanya's Island* "one of the worst movies ever made" but on the positive side reflected that "it made my work look great by comparison."

And what of Canada's struggling film industry? Irwin was unhesitant in his praise of Canadian personnel. "A third-string crew in Canada is better than some (union) crews in the States," he said. However, Canadians' main weakness is that "they don't spend enough time developing their scripts." Financing also presents a problem and Irwin expressed displeasure at the prospect of backers expecting a first rate film made for \$350,000.

Although one uninitiated in the finer points of film production may have found some of the technical jargon a little intimidating, the evening spent with Mark Irwin proved to be an enlightening experience. His advice for people with sights set on directorial stardom: "Start at the bottom, watch films and learn; if you know what you want to do, just keep doing it."

Kiefer clicks in *Crazy Moon*

By DARREN ALEXANDER

Allen Eastman's *Crazy Moon*, both a love story and a Canadian feature film, is a far cry from what is usually expected from independently produced Canadian motion pictures.

The film stars Kiefer Sutherland, who is perhaps best known for his performance as the teenage hood in *Stand By Me*. Sutherland plays Brooks, an eccentric, introverted rich kid with a passion for big band era nostalgia.

Life is miserable for Brooks until he meets Anne, a young, free-spirited deaf girl, played by newcomer Vanessa Vaughan, who is truly deaf. Once the two people get together, friendship turns into love and they help each other conquer their own personal problems.

Two unique people fall in love and it turns out they really need one another. This plot has been done a

thousand times before, but *Crazy Moon* adds a lot more to it. The film is a combination of conflicts all neatly wrapped into one package.

Brooks is forced to contend with an unloving but pampering father, a domineering and abusive older brother, an overbearing stepmother, a phobia of water, and most important of all, the disappearance of his real mother when he was a child. To make matters worse, Brooks is an eccentric in a world where being different makes you an outcast.

Two things are particularly attractive about the film. The fact that it does not attempt to make a social comment about Anne's hearing disability is a mark in its favour. By keeping the issue low key, *Crazy Moon* actually accentuates the fact that deaf people are simply another part of our society. It highlights the abilities of the deaf rather than their disabilities.

The other enjoyable element in the

It is this process that is largely responsible for the charisma of the movie as a whole, as many scenes are conducted strictly for character development rather than plot, neatly discerning this film from sticom-like American productions that would rather deal with laughs than three-dimensional characters.

film is Sutherland's portrayal of Brooks. Step by step the audience is treated to the development and growth of Brooks, until a realistic eccentric has been created. From his idiosyncrasies regarding apparel and music to his unusual hobby of photographing dog-dung, Brooks' character is developed through showing rather than telling.

Crazy Moon is definitely not a traditional love story. It packs a whalloping number of twists and surprises into one 90 minute movie. And the fact that it's Canadian—it's almost too good to be true.

Excalibur Presents . . . The Black Crick Poetry Movement and The Downvoid Suburbia Short Story Contest

We want you to enter all of your greatest hits: that A+ poem that's collecting dust at the bottom of your closet; that C- story that you know deserved at least a B. Submit your best and you could win VALUABLE prizes (it could even be money!!) in the contest that rivals the President Prizes.

Excal Contest '87

it's exciting
it's existential
it's exuberating
it's Excalibur!!!

Deadline: Friday Feb 13th

ONDE

HAIR DESIGN FOR MEN & WOMEN

CENTRAL SQUARE, YORK UNIVERSITY

661-3150

Introduces

DULCIA VITAL PERM



PERMS
ENERGY
INTO
YOUR HAIR

DULCIA
VITAL
VITALITY AND PROTECTION



L'ORÉAL
Exclusive Professional Line
at Your Hairdresser

ON SPECIAL FOR **\$65.00** REGULAR \$85.00

DOES THE REGISTRATION OFFICE HAVE YOUR UP-TO-DATE ADDRESS?

If not, you will not receive your Tuition Fee Income Tax Receipt or your Education Deduction Certificate, both of which are used in reporting income to Revenue Canada. They are mailed in February to the mailing address on your Student Record File.

Please advise the Registration Office, Suite C130, West Office Building, telephone 736-5155, of any changes **immediately**.

Office of the Registrar
February 5, 1987

順來風飯店
小菜、粥、粉、麵、飯、堂食、外賣

THE WINDS RESTAURANT



SUPERB CHINESE FOOD
DINING, TAKE-OUT & HOME DELIVERY
UNIVERSITY CITY PLAZA
59 FOUR WINDS DR., DOWNSVIEW, ONT.
PHONE: 736-4646
SUN-THURS, 11:30 a.m.-12:00 midnight
FRI & SAT, 11:30 a.m.-1:00 a.m.