

# Lemmon's Tribute is sweet and sour

Tribute  
directed by Bob Clark  
showing at Westmount B

reviewed by Wes Oginski

Another Canadian film that tries to pass itself off as a glossy Hollywood production *Tribute* is just good entertainment that has its moments. It really does not matter where *Tribute* was made.

*Tribute* is a Turman-Foster Company Presentation, produced by Joel B. Micheals and Garth H. Drabinsky, and directed by Bob Clark. Bernard Slade based his screenplay upon his original stageplay.

On the stage, Jack Lemmon gave an award winning performance as Scottie Templeton. He gives not less in the film.

Scottie is a failed writer turned Broadway press agent. His character is one that is always laughing and continuously giving to others. While in a hospital for a few tests, he faces a grave personal crisis. The audience never hears what the problem is but they can read the range of emotions on Lemmon's face.

Lemmon portrays a character whom the audience identifies with and feels for from the opening sequences of the film. His ability to act in the silent medium is explicit and fundamental to the film. There are three major scenes where Lemmon's skill is the element that moves the audience from laughter to sorrow to laughter again. The hospital scene is one.

Unfortunately the performances of *Tribute's* supporting cast is dull in comparison.

The story continues with Scottie

leaving the hospital before treatments can begin. His reasons are many, including meeting his son Jud (Robby Benson), who is coming to visit for the summer.

Benson seems to stumble through his role as the son who loves his father and yet hates him; his father gives to everybody but not enough to him. Later in the film Jud's character becomes understandable but it takes too long for his motives to become clear.

When Jud does visit his father he also brings his remarried mother, Maggie Stratton (Lee Remick).

Remick appears to suffer from the same affliction affecting most of the supporting cast. She is not convincing as the still tender ex-wife, but as the lukewarm ex-wife who takes pity on a dying man.

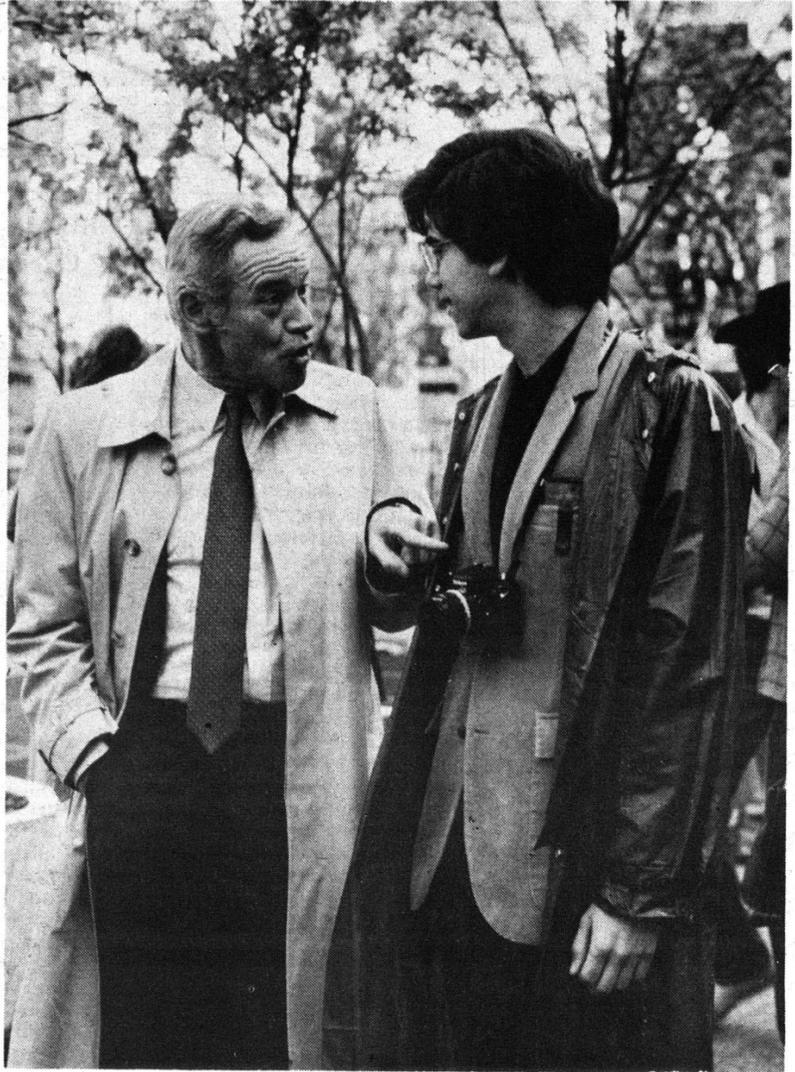
*Tribute* continues with an attempted reconciliation between the father and son.

Through it all the audience laughs, cries, and feels pain with Scottie, through Lemmon. They are willing to overlook the performances just so long as they can enjoy Lemmon.

*Tribute* belongs to Lemmon, although the final third of the film is a beautiful composition by director Clark, director of photography Reg Morris, and actor Lemmon.

It is an exquisite portrait of a man's pain, hope, and past and present melding into one.

*Tribute* has moments, combined with a good story and a strong star. Though it is not a great movie, it is fascinating.



Jack Lemmon's plastic face as press agent Scottie Templeton reunited with his son Jud (Robby Benson).



The Stunt Man with Peter O'Toole and Steve Railsback, was one of the most popular films chosen in the SUB Theater survey. See page 6 for ticket winners.

## The people's flicks picked

The average movie buff on campus has spoken; and SUB Theatre management are listening.

The SUB Theater movie surveys have been tallied and Elephant man has come out on top with 165 votes.

A total of 274 ballots were entered, with equal representation from all over campus, according to Theater promotions manager, Jerry Stohl.

The top ten choices were:

- Elephant Man - 165 votes
- Woody Allen double feature - 134
- Monty Python double feature - 132
- 2001 - 115 votes
- Stunt Man - 113 votes
- Rocky Horror Picture Show - 112
- Clockwork Orange - 111 votes
- Last Tango in Paris - 96 votes
- Hitchcock double feature - 92 votes
- My Brilliant Career - 90 votes

If one can draw any conclusions about the taste of students on campus, perhaps it would be that they like a little

of everything, says Stohl.

Some of the titles most requested which were not on the list were: Apocalypse Now, Animal House, Deerhunter, The Party, Dr. Zhivago, Eraserhead, and Deep Throat.

"One thing we did notice was people were suggesting films that have just shown or are showing in February, which shows that people should check the Theater Calendar to see what's happening," says Stohl.

The five losers, in order, are: Day for a Night, W.U.S.A., The Shootist, Battleship Potemkin, and That'll be the Day.

The more eclectic classical films were unpopular choices, "indicating the Gateway will have to do some mass education," says Stohl.

Stohl says most of the films chosen should be available to show in SUB for March and April.

He says the survey will most likely become an annual event but they are open to suggestions at any time.

## No fight in Competition

*The Competition*  
Directed by Joel Oliansky  
Opening next week

review by Bill Chandler

Despite the acting talents of Richard Dreyfuss, Amy Irving and Lee Remick, *The Competition* comes off as a terribly tedious tale.

The story takes place at a classical piano competition in San Francisco. The competition is Paul's (Richard Dreyfuss) last chance to make the big times on the concert circuit.

Heidi (Amy Irving) also wants to win the competition. So when she first meets Paul and tries to rekindle their old relationship, Paul ignores her and tries to devote himself to the contest.

The advertising of the film suggests that the romance between Paul and Heidi is to be the focus of the film. Unfortunately this doesn't happen.

Joel Oliansky, the writer and direc-

tor, doesn't seem to know what he wants his film to be about. The film wanders from a nude man playing a grand piano to competitor's mother.

The Heidi-Paul relationship is squished in between many of these deadwood-type scenes that distract the viewer from the main stream of the story.

Especially irritating are the long practice and concert sequences that contribute little to the development of the lovers' relationship. A re-editing of the film probably would have helped.

Only the Greta Vandelin (Lee Remick) and a few of the Heidi-Paul scenes are memorable. Perhaps the best is when Paul loses the competition to Heidi, and tries to back out of their relationship.

Lee Remick's performance is consistently good, making her stand out from the mediocrity of the rest of the film.

Unless you are a diehard classical fan, you'll probably not enjoy this occasionally interesting, mostly boring "romance".

## Artists unite to perform

*Synergy*. New Age Psychobabble? Medicaese? Well, yes. But it's also "An Evening of Poetry and Music," this Thursday night starting at 7:00 p.m. in the Centennial Library Theatre.

The purpose of the concert is to bring together both different artists and different genres so they can interact with one another. Synergy means working together, according to the Synergic Arts Society, the concert's sponsor.

Reading their original works will be poets Stephen Scobie, Alice VanWart, Carolyn Redl-Hlus, Chris Hughes, Michael Penny and Glenn Deer. Several of these have published books and most have published in Canadian periodicals.

On the musical side, acoustic guitarist Lyall Steel - who has just released his first album, *Pieces* - will play some of his original compositions. Classical guitarist, Darcy Greaves, will perform compositions from the Romantic Era and singers/songwriters, John Shonborn and Richard White, plan to perform some of their original songs.

Poet, Nancy Toth, and dancer, Gayle Fekete-Schreiber, will collaborate to explore the former's work using both voice and movement.

The evening promises to be interesting and eclectic, to say the least. And all proceeds go to the performers. Tickets are \$4.00 and are available at the HUB Box Office, Mike's, Aspen Books and at the door.