

Rep Houses cater to all viewers

By Alan Fox

Have you just missed that film all your friends raved about? Take that noose from around your neck. You'll see it soon, in the Toronto Area Rep Houses.

What's a Rep House? That's film talk for a repertory cinema, a place that plays old favorites over and over (until you're sick of them). They all cater to a different crowd. Each one has its speciality.

A word on rep house etiquette is in order. First, most rep houses run two films (or one long one) a night. Admission to the first means you can sit through the second as well.

Admission to the second means you can stay and watch the janitor sweep up, except at the Kingsway and the New Yorker who run the first again.

It's not considered standard to make rowdy noises through the movies. A couple of theatres have found this an increasing problem, but they're cleaning up their act. Nor is drinking or smoke considered *de rigueur*. Most places have snack bars, which usually feature home-baked and natural goodies as well as the standard film junk-food.

The *Cinema Lumiere* (College and Spadina) and the *Revue* (400 Roncesvalles) are Toronto's current "Art Houses". All that means is that they show foreign films, which are real movies... sorry... films from Europe and Canada.

Prices at the *Revue* are \$2.00

weeknights and \$2.50 weekends. However, rising costs may increase costs to \$2.50 all week. Admission to the *Cinema Lumiere* is \$2.50.

Paul Ennis, who manages the *Revue*, feels that the usual foreign films have been shown too much. He thinks the public wants newer

films, so he goes to film festivals, reads magazines, newspapers" to find new ones. Foreign films are hard to get a hold of, because subtitled prints aren't made unless the film is in demand. There are exceptions, such as *The Marquis of O*, which was premiered in France in

May '76 opened here in June '77.

The *Roxy* (1215 Danforth) and the *Kingsway* (3030 Bloor) 2nd run mostly American films. The *Roxy* has the most sophisticated sound and projection equipment of all the rep houses, according to its manager, John Lidolt. His first purchase was "lenses that focus" he says jokingly, and now the theatre has capabilities for 4 channel magnetic sound. Lidolt is also considering buying the new Dolby 4-channel system as well.

This month, for instance, he has Toronto's first showing of the stereo print of William Friedkin's *Sorcerer*.

Lidolt shows "something people want to see... low prices don't mean anything to most people".

He thinks most of the foreign directors have lost their popularity.

Lidolt says pictures like *Swept Away* and *Seven Beauties* or *Last Tango in Paris* are popular foreign films, while American pictures like *A Star is Born* did very well."

The *Screening Room* and the *New Yorker* are Rep houses that run both

foreign and American films, but are totally different from each other.

The *Screening Room* runs only double bills, with no admission after the first film. They run pictures that cater to the "cult" crowd, film films that have their own following of fans. The *New Yorker* is the most bizarre of all the theatres, as well as the most expensive at \$2.75. The run all sorts of films from the most esoteric foreign films by the most obscure directors to hack-flicks. Usually they run one film twice with a second sandwiched in between.

The audience, too, is bizarre, at times becoming rowdy, but in a positive way. I can't possibly describe it, but it works.

As well as these full time theatres, there are other second-run houses as well. Art Gallery of Ontario, the Science Centre, the Palmerston Library and Regus Films (out of Innis Town Hall at U of T), OISE and Curtis Lecture Hall "H" are all places to check out. (In particular, Regus is interesting for its immense collection of intact cartoons from the heyday of Hollywood).



Genet's The Maids

By Jeff Rayman

The Maids, by Jean Genet, is a startling and sensuous account of the redemptive and destructive effects of fantasy, in a society which is characterized by repression and hypocrisy.

Now being presented by Joe's Bowling Academy of Truth, Art, and Creative Submission, at The Artworks, 50 Blecker Street, the cast of three women provide an evening of vivid entertainment.

The play follows two sisters who are maids. They attempt to transcend their servitude by acting out the roles of Mistress and Maid. The plot is typical of Genet's writing, in that human identity is seen exclusively as a shifting succession of masks, roles, and states. Moral values are systematically inverted.

Evil is assigned the place more traditionally reserved for good.

Director Steven Bush handles the production well. The play is excellently staged, and the movement of the actors is fluid.

The play's only weakpoint was that the sound effects did not coincide with the action. The rest of the props were all used highly effectively.

Theatre of the Absurd enthusiasts will enjoy this play. Actresses Rhonda Gold and Jane Foster give commendable performances as the two maids, weaving in and out of reality.

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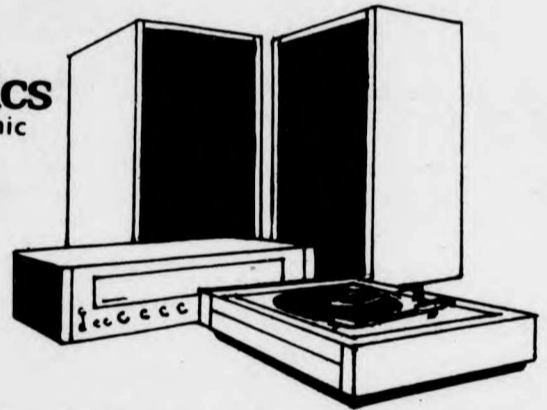
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