

**Hofmann played piano**

# Tinted silent print drew Lillian Gish fans



Silent screen star Lillian Gish, at York last week.

By VINCENT PAUL DORVAL

Silent film actress Lillian Gish, star of such classics as Birth of a Nation and Broken Blossoms, visited York briefly last Wednesday evening to autograph copies of her new book and introduce a showing of D.W. Griffith's Hearts of the World.

Miss Gish threw kisses to the audience in Curtis LH-I, and confided that she considered her sister, Dorothy, who also starred in Hearts of the World, a better actress than she. "Dorothy was a much better comedienne."

But Hearts showed that while Dorothy was a better comedienne, Lillian was a superior dramatic actress.

**"INSTITUTION OF TIMES"**

Film department chairman James Beveridge, introducing Miss Gish,

referred to her as "an institution of her times," but cut short questions from the audience by reminding them that a lady of Lillian Gish's age needs a good night's sleep.

Hearts of the World, a Griffith melodrama, was shown in a tinted print on loan from New York. The "homey" scenes were orange, and the outdoor scenes were blue.

Lillian Gish last visited York three years ago, at which time she showed a compilation film of early Griffith subjects, and the 1925 romance La Boheme, directed by King Vidor.

At the end of the Hearts screening, the audience gave a standing ovation to pianist Charles Hofmann, who supplied the musical accompaniment.

In a short interview, Hofmann said he had originally been interested in playing for the silents "at the age of

two", but was not called upon to perform until he was 16 — shortly before the start of the sound era.

"When the silents faded, I fell back on anthropology and radio acting," he said. "Silent movie music is really a hobby."

"I have to credit the re-emergence of film enthusiasts for the opportunity to play again."

Hofmann said he tries to "complete the movie with my music", and that he does a fair bit of homework before each screening.

"I screen the film once privately, and then I use only my memory for the second screening. For Hearts of the World, I saw the film at three o'clock of the day it was shown. In the morning."

He confessed that he doesn't think too highly of modern movie music. "In the 40s, (composer) Max Steiner always drowned out Bette Davis in those Warner films."

## Easy riffs, no surprises from Light

By MARK MILLER

No doubt about it; David Rosenboom and his friends enjoyed themselves last Wednesday evening at Burton.

And why not? That is, after all, part of the spirit of a good old fashioned jam session. Of course, Rosenboom doesn't call it that, referring to the interest of his group, Light, as "the improvisational development of musical forms in a 'real time', live performance context".

Well, that's perhaps not the way Charlie Parker would have put it, but there's not much difference (30 years aside) between Bird's after-hours (musical) activities on 52nd Street in New York and Rosenboom's performance on the Burton stage.

Just plain and simple blowing then, following (in Rosenboom's case) the fashionable footsteps of Miles Davis and Weather Report, and yet bringing very little new to the music.

And that's the surprise. The musicians involved in Light — Rosenboom and J.B. Floyd on all manner of keyboards, saxophonist Bruce Pennecock, flautist Kathy Moses, bassist Richard Homme and drummer Terry Clarke — have an all-encompassing background in music on which to draw.

But with the exception of a composed piano duet, Cyclic Pattern Music For Two Pianos, a Terry Rileyish thing in which a repeated two-note figure was continually displaced by ever-changing musical patterns, Light seldom strayed far from

that rather derivative jazz-rock.

In that context, one in which the composer is of no relevance, Rosenboom played the prompter, leading the others (usually from the electric piano) in and out of various riffs in the tension-release pattern so common to this type of music.

Miles Davis' It's About That Time popped up. No surprise. Except for a riff which ran in the neighbourhood of 13 to the bar (shades of the Mahavishnu Orchestra, especially with Terry Clarke's superb drumming throughout), there was nothing complex, challenging or inspired.

Too much to ask of a free blowing session? Perhaps. But not too much to ask of David Rosenboom and these particular friends.

## Horror show with B. Bardot

Osgoode Hall presents a horror festival tomorrow night in Moot Court. Vincent Price in The Abominable Dr. Phibes, Brigitte Bardot and Terence Stamp in Spirits of the Dead, and Boris Karloff in Bedlam will be shown at 7:30, 9:15 and 11:30 respectively. Admission is 75 cents for one film, \$1.25 for two, and \$1.50 for the three.

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