

...and more screen gems

Donner saw a lot to like in the characters in *Max's Bar* and decided that this would be the project that he'd throw himself into after the overwhelming experience of directing *Superman 1*, one of the most expensive and grandiose films ever made.

Recently Donner sat in his Windsor Arms hotel room sporting sunglasses, his tanned silver-dark hair on the edge of being long. He is dressed in golfer attire—yellow cardigan, knit slacks, and tennis shoes. He speaks with all appendages in motion—hands flaying, mouth roaring, the words fast, eyes fastened to the four reporters, making each feel he's the one being addressed.

Donner is in Toronto because he wants to spread the word on *Inside Moves* himself. He's got 30 minutes to satisfy the four scribes, and he starts off by asking good-naturedly, if we all like his film. When we collectively nod, he smiles and says: Good, you can stay then."

Donner talks.

Diana Scarwid, the female lead in *Inside Moves* received a best supporting actress nomination from the Academy Awards. She's walking on water, there's no talking to her on the phone. What busted my heart was that John Savage didn't get it. I'm not going

to knock Peter O'Toole and Jack Lemmon, but, I mean hey—it broke my heart.

But I never expected any awards for the film. We're an independent and we just made this picture on our own against all the studios in town. And there was no block voting on ours. So there was no way we were going to make it.

It wasn't that much different working with young actors like Savage and Scarwid, as compared to working with a veteran like Gregory Peck, who I directed in *The Omen*. As long as they're disciplined and good and they know what they're doing. You can provoke them, and you can get a trend of thought, and you also get challenged. But it's a bright challenge. And I'm the first to listen and learn. Though if it comes down to it and it's not working out the way I want, they'll listen to me.

I use the same crew on every film. John Barry, Lazlo Kovacs, they're mine. Even Richard Greenburg who does the titles. What a difference from *Superman* titles to the gentle, little thing that he came up with. It was very integral to the film.

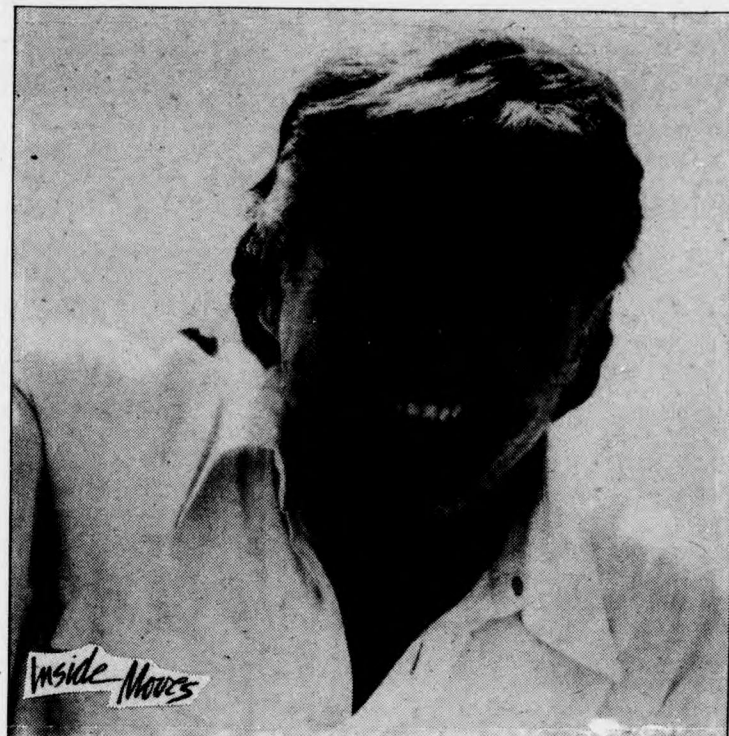
I feel really good about what's happened to the film since it's been released. What's working with this picture is the best thing that's ever happened in my life—

word of mouth—the best advertising in the world.

I tell people before you go to a flick and pay 20 bucks—admission, food, parking—ask someone about *Inside Moves*—I don't think we'll lose one person.

If someone asks me about *Inside Moves*, I say it's 'incredibly delicious'. Because if I say it's about these handicapped guys, one's blind, one's in a wheelchair, one can't see, one has no hands, and they hang out in this bar, another guy tries suicide, then who the fuck will want to go to the movie. You wanna pay \$20 to be depressed. What I can't say is wait a minute, it's not depressing. It's wonderful, it's up, and it's happy and it's a fable. It's bigger than life. The minute I show the other side of it, I've lost my audience.

My film is of special interest to film buffs, especially those who remember a 1946 film called *The Best Years of Our Lives*. If you were doing a script and it said there's this old 'codger' sitting in a bar and he had no hands. And you say 'Jesus, how the hell am I going to cast that?...Harold Russell—whatever happened to Harold Russell? 34 years between parts. A shitty agent? No, he's been on the President's Commission For The Handicapped all this time. And he'd turned down many motion



Richard Donner is smiling these days over *Inside Moves*'s success.

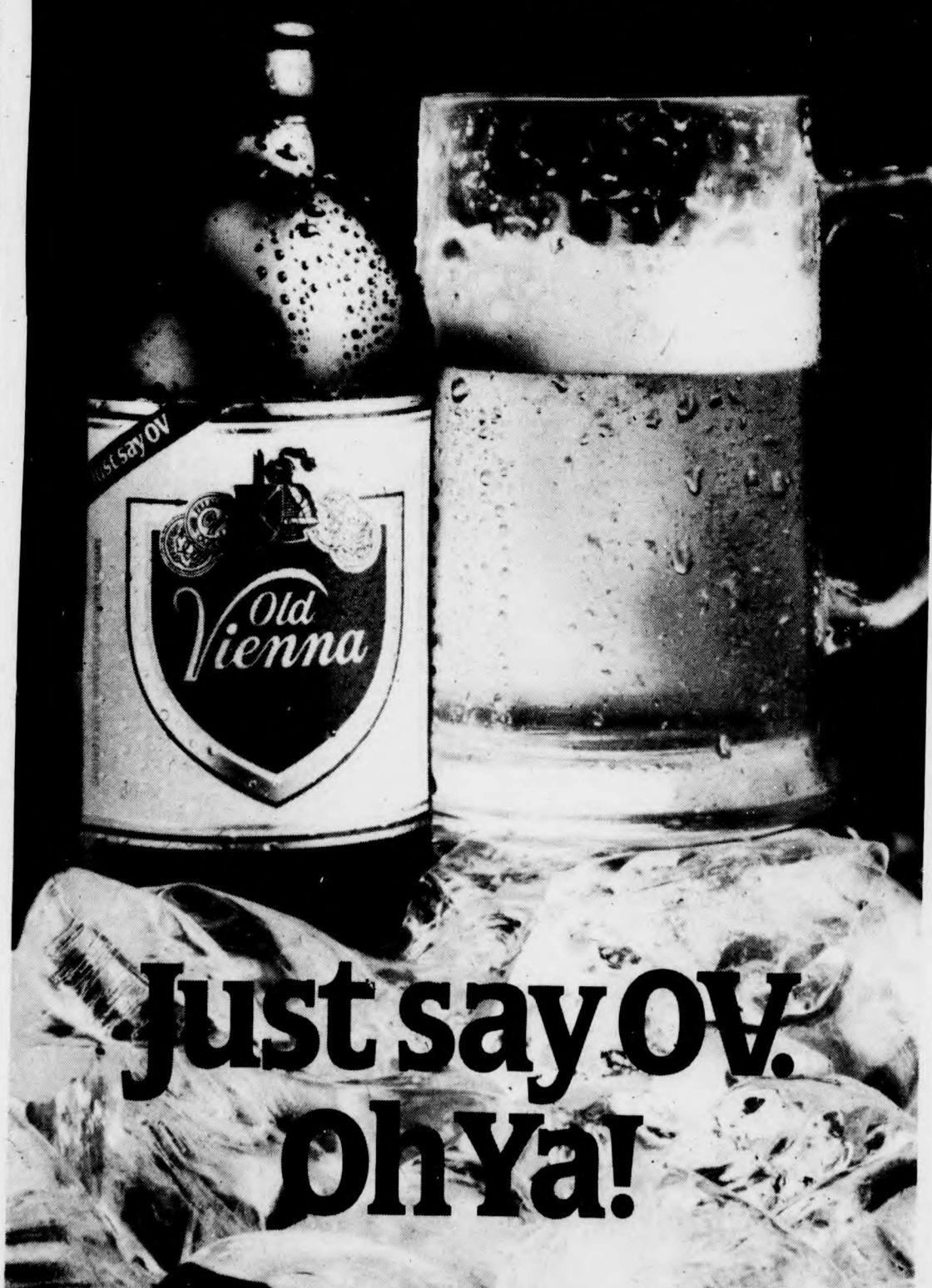
pictures during that time. I sent him the script, and I got a call back the next day saying he'd be delighted to do it.

Harold's reluctance reminds me of an old story. There's this actress, she's in the jungle, in the swamps, and there's mosquitos and they're biting, and finally she turns and asks: Who do you have to fuck to get off of this picture? That was Harold, he never wanted to do a

movie. For this film though he would have done anything to get on.

A question and answer-filled half-hour later, he exits to a waiting plane, but not before he gives us a couple of winks and handshakes, and his phone number, telling us to call anytime. Then he's off; a bit of movie magic on a cold February morning.

Pub call.



Just say OV.
Oh Ya!

Career shock

Monica Hulas

Arts graduates take hope. The future for graduating liberal arts students is not as bleak as it appears. Yet various myths pervade the job market which hinder potential job hunters.

Myth: Positions offered by most firms seeking arts graduates for employment are often limited to such areas as sales representatives, life underwriters, managerial trainees, chartered accountants, computer programmers, and so on. Truth: Opportunities in such preferred areas as personnel, public relations and administration are available to graduates who indicate a level of competence while first serving the company at a less desirable position.

Karen Fisher, placement officer at York University's Canada Manpower Centre says, "The availability of more attractive positions is often restricted to the employees in the firm. Therefore, getting hired by a company is a major first step which can soon open the graduate to endless possibilities within the company."

Myth: Low starting salaries can be anticipated by students holding a degree in any discipline other than the professions. Truth: A study conducted by Renate Lerch reveals that the expected wages for new accountants will range between \$13,000 and \$15,000. Graduates of architecture can anticipate an annual starting salary of \$13,000 or less. Hence, it should be consoling that an initial income of \$11,500 to \$14,000 is standard among graduates of most disciplines.

Graduates have an advantage over other employees for rapid advancement. A company will evaluate a new employee's record and determine their potential for upward mobility following either a six to nine

month trial period in the company's training program.

Ted Negatta, also a placement officer at York's M.P.C. believes "University graduates have an advantage over other company employees for upward mobility—usually within the first nine months."

Coping with "career shock" requires two things of the graduate: a correct approach and a positive attitude. An art graduate seeking employment opportunities in today's competitive market must learn to create an image and sell that image by developing marketing tools.

A resume carefully tailored to one's individual personality will project the sort of image necessary for opening that first door. For the graduate addressing various companies and, or positions, two or three resumes should be prepared with emphasis on areas of necessary interest.

Following the preparation of a good resume and cover letter the applicant should research the company and the position for which he wishes to be interviewed.

A third marketing tool involves the ability of an applicant to intelligently "sell" him or herself at an interview. This is the determining factor which will distinguish the applicant, their ability to communicate well and quickly pick up and digest information.

Another possible marketing tool is volunteer work. This is not always a practical solution nor a possible one, in view of financial obligations. However, for the sociology graduate interested in working with handicapped individuals, or the English graduate seeking a career in newspaper reporting, the volunteering of time in exchange for job experience may open more than one portal.