

# Harold Greenberg: terror training

## Elliott "Golden Boy" Lefko

It's Harold Greenberg, Canada's Dino De Laurentis, on the phone from Montreal, and he wants to talk. His films which include *City On Fire*, *Death Ship*, and the recent *Terror Train* have become easy targets for anyone wanting to knock the fledgling Canadian film industry. Apparently the public, critics and Greenberg see his films in different ways.

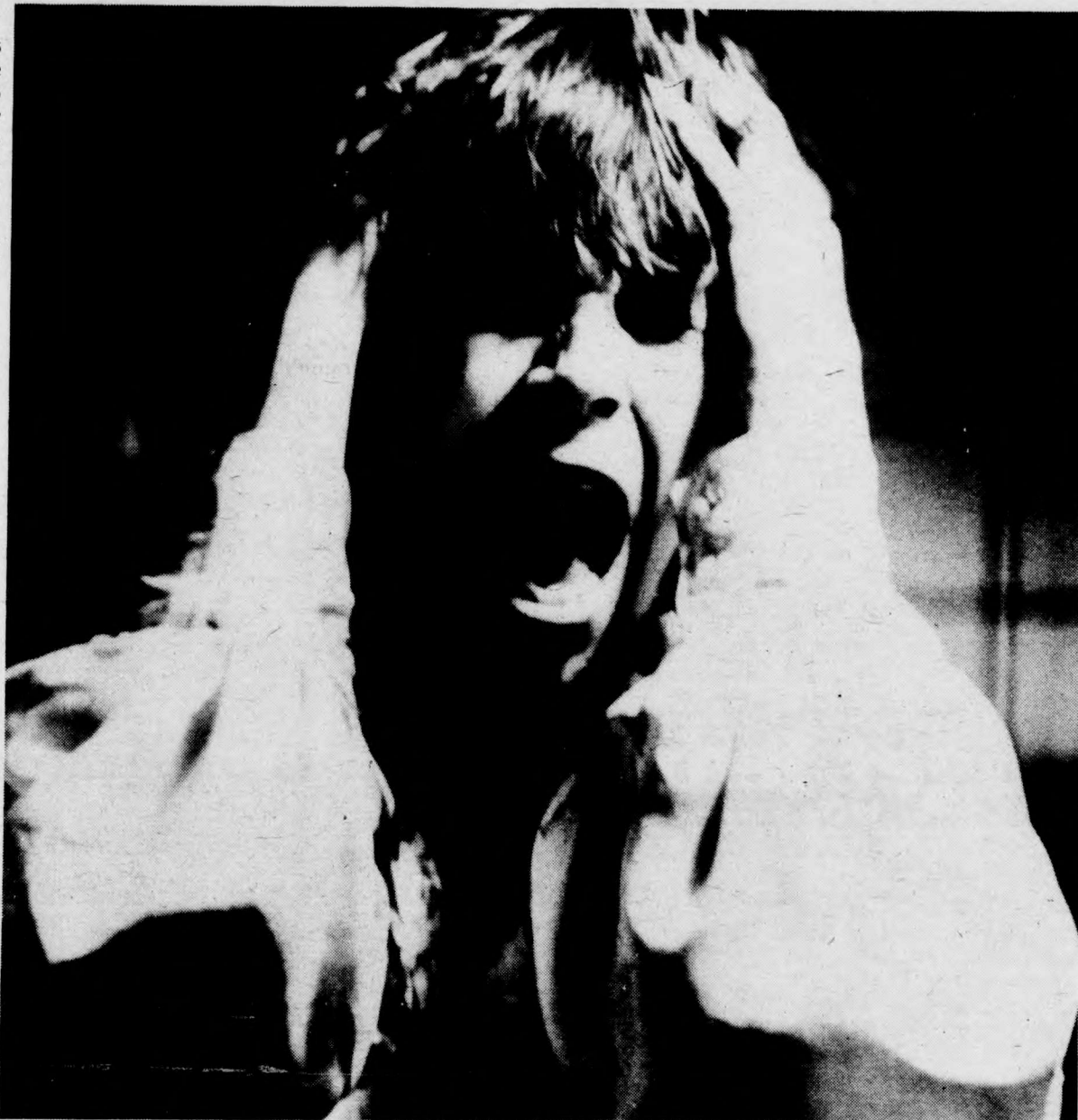
"*Terror Train* was the first film that I've produced that I could say I'm proud of. It was a small budget film that looked good, and accomplished what it set out to do. It also made some money," says Greenberg.

Greenberg began producing three and a half years ago with a dismal exercise in disaster called *City On Fire*. Since then he has quickly learned to take greater personal control over all aspects of his films from choosing the writer, script, and director, to watching over production to personally organizing the film's marketing. "I've had a lot of growing up to do," he admits.

When he began producing, Greenberg's criteria was to find as many good scripts as possible. He found 175 scripts, took 10 into development, saw five he wanted to make, and finally filmed three.

Although he usually hires at least one American star to headline his films, Greenberg claims that he is providing work for a lot of Canadian actors.

"Each year we are developing more proficient actors," boasts Greenberg. "I feel it's only a matter of time before we create our own stars."



Terrified Jamie Lee Curtis hears the news that she'll be doing yet another Harold Greenberg movie.

## Lloyd Wasser

Producer Harold Greenberg has been a naughty boy with his latest bloodfest, *Terror Train*. Coming only a short time after his equally-bad epic *Death Ship*, *Terror Train* is a new low-point in Canadian cinema.

*Terror Train* is set aboard a chartered excursion train, where members of a fraternity are holding a masquerade party, complete with a well-stocked bar, a magician as entertainment and a psychopathic killer who proceeds to dismember, decapitate, murder, tear apart and otherwise wipe out every living and breathing teenager on board.

Poorly acted, badly directed and irreverently produced, *Terror Train* is a fine example of our sagging and dying Canadian Film Industry. Frankly, I needed a scorecard to count the number of killings during the film. I believe the total was 12, counting the apparent death of the film's director, Roger Spottiswoode, who served no real purpose in the construction of this 'masterpiece'.

The star of this "epic of the cinema" Jamie Lee Curtis ("Oh, is my blouse open?") is a nubile young woman and veteran of countless other horror pictures, including *Halloween*, *Prom Night* and *The Fog*. She is the only good aspect of an otherwise boring and mediocre production.

Obviously, *Terror Train* must have some other good points to it. Unfortunately, I can't think of any at this time. All we can really hope for this utterly pathetic picture is a quick and painless death.

Shame on you, Harold.

Besides working with young

Canadian actors, Greenberg is working with many young Canadian writers. He hopes that a couple of them will turn out scripts that demand to be filmed. "It's a costly procedure commissioning writers, when I know that only one out of five will be filmed."

Greenberg usually hires a couple of people out of university to train on his films. "Universities are a great training ground for people who want to enter the film industry. The people I've hired

have gone on to do good work for me," he says.

With the costs of current films skyrocketing beyond comprehension Greenberg prides himself on his films' modest budgets. "It's impossible to make a film for a million dollars anymore," he states. "Just the cost of technical people—forget the stars—are a million. *Terror Train's* budget was only two and a half million, and every penny went into the making of the picture.

Greenberg's suggestions for the CFDC are that they should 1) participate more with producers, in developing writers and actors 2) become more involved in script-development 3) make a greater contribution to monitor the industry and 4) take positive steps to bring more creative talent into the industry.

"We have to compete with the American film industry, the biggest film industry in the world, some have to be at our best to stay in competition," he sums up.

Stong College presents Gilbert and Sullivan's  
"H.M.S. PINAFORE"

evening performances February 25, 26 & 27

## AUDITIONS

November 26, 28 & 29

Call for appointment: 667-3315. Please be prepared to sing a song during your audition.

LYCEUM  
Christmas  
Poster Sale



Dec. 3, 4, 5  
Central Square  
Ross Building

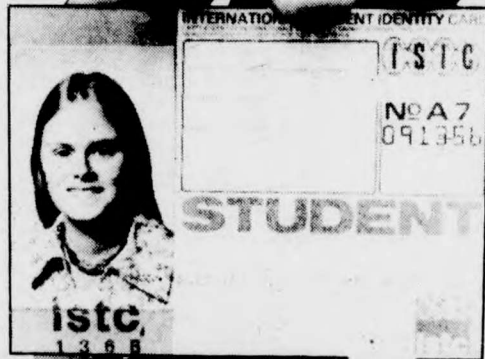


## CHRISTMAS TRAVELLERS YOUR PASSPORT To the world of student travel

YOUR ISIC CARD  
A GREAT DEAL FOR  
\$3.50

It can save you money on—  
charters, rail passes,  
airline tickets, canoe  
trips, sunny Caribbean  
beaches, frosty ski  
weekends, and much  
more.

Council of the York  
Student Federation  
105 Central Square  
Ross Building



Your ISIC card is valuable domestically for discounts all over the country hotels, restaurants, cloths, books, records, and could save you \$5.00 on your next pair of jeans.

The ISIC card—for those with Champagne taste on a student budget.

667-2515