

# entertainment

by Eric Lawson

Guyana Cult of the Damned advertises itself as "the truth behind the most shocking crime of the century." The film opens in documentary fashion, apparently to simulate authenticity, and yet never has the courage to name the Jonestown Massacre as its easily identifiable source.

more as if in rehearsal than in a final take. Furthermore, these quick scenes, again simulating the documentary, lead into each other jerkily at and sometimes not at all, leaving the viewer to guess at

## GUYANA CULT OF THE DAMNED

The film continues in what can only be called a Dragnet format, replete with time and date voiceovers, type-written subtitles, and the invocation "this story is true, only the names have been changed." Each scene gives the impression of having only been shot once, and the actors behave

exactly what is happening and why.

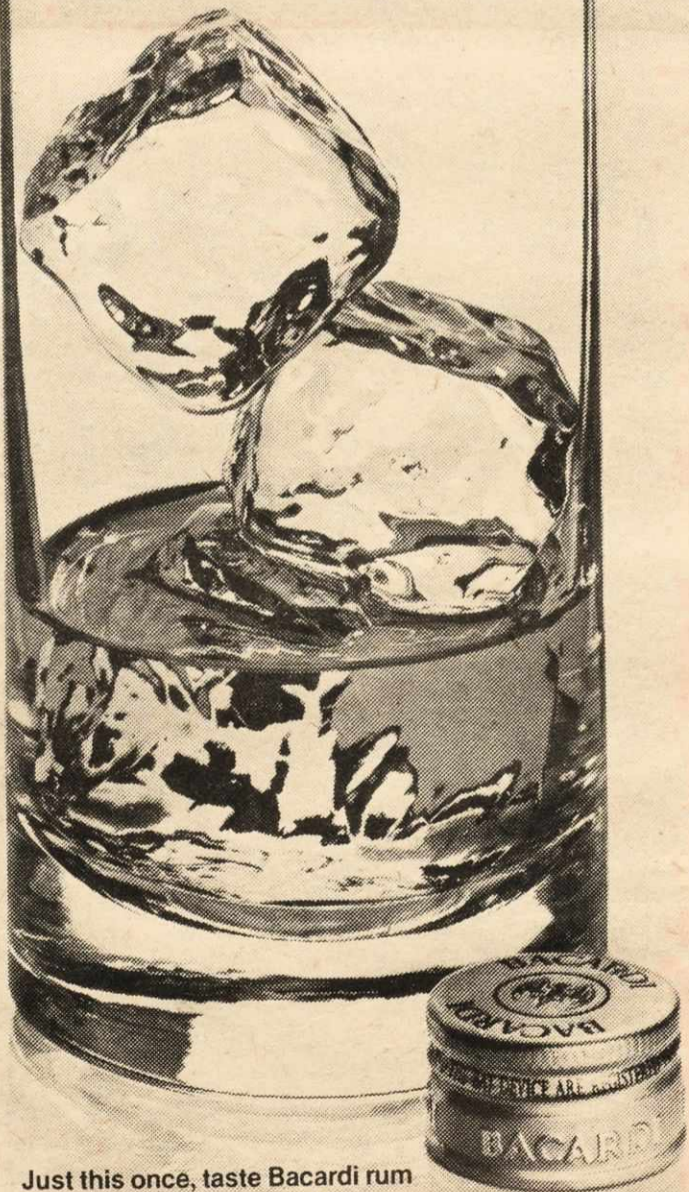
To be honest, I don't know if this keeps up throughout the film. The first time I started to walk out on it I glanced at my watch, and noticed that I had only been there for five minutes. Deciding that any

film deserves more than five minutes, I sat back down, but could only stomach twenty minutes more. Precisely twenty-five minutes after the film started (during the torturing of the second disobedient child, for the benefit of anyone who has already seen this dog), I walked out on it.

What happened at Jonestown wasn't a crime, it was a

tragedy. To exploit it, and exploit it badly, as Universal does in Guyana-Cult of the Damned, is to do more than produce a bad movie; it is to create a new low in the moral debasement of the film industry. It seems anything goes, so long as it will make a buck.

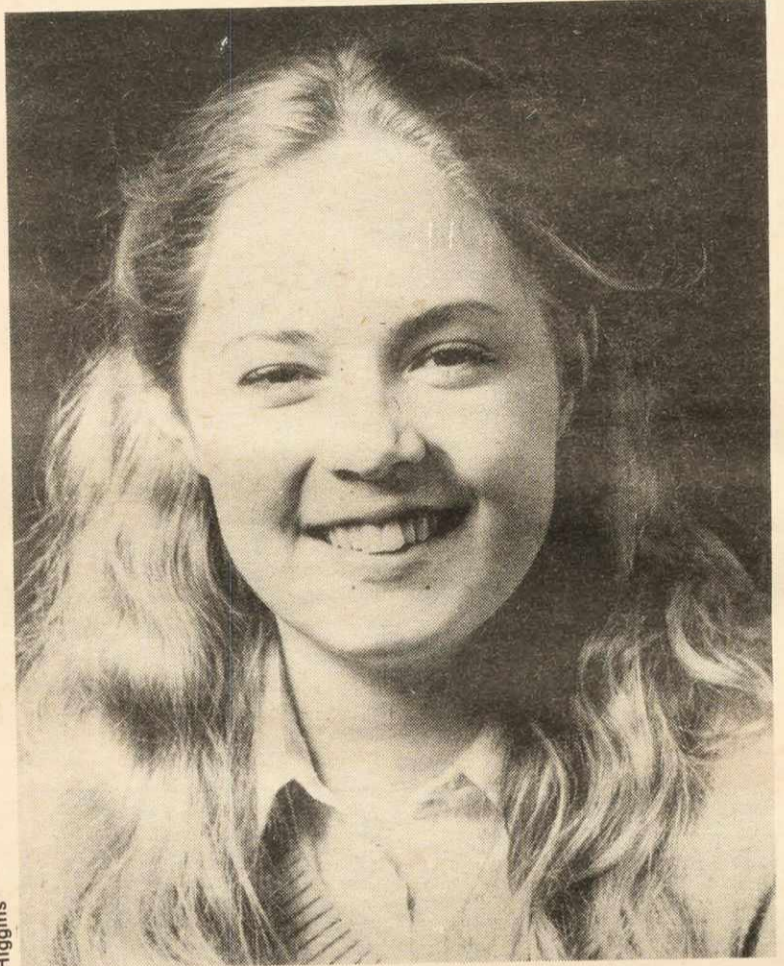
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BACARDI rum

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Tom Higgins

## Hollywood in Halifax

by Larry Brown

Janet McMillan, a first year student at King's College, recently acted in a commercial film being made in Halifax. The film, entitled South Pacific 1942 was made by Surfacing Film Productions and will be released this summer.

Janet told the *Gazette* that she was working for a modelling agency when Surfacing Film came looking for a certain someone.

"They didn't really care about my acting ability," said Janet, pointing out that she did not have a speaking part. "Supposedly she [the character] was supposed to be mysterious." This was the certain look that the film company wanted and Janet seemed to have it.

When asked about her part, Janet was modest. "I was unconscious the whole time," she stated with a laugh. Janet played a mysterious young beauty who is rescued by the submarine after her ship is sunk; ironically, her ship may have been sunk by the sub itself. Janet was rescued from the ship, which was on a mission of mercy, and is brought unconscious onto the ship. She remains inert until the very end, when she

awakens to witness the destruction of the ship, and her own demise.

Janet said that acting wasn't too difficult. "All I did was lie there," commenting that her suspended animation seldom lasted more than four minutes at a time. "They re-shot a number of takes, but in between I could just hop out of it."

Janet says she stayed one day eleven hours, but the normal time was seven to eight. She worked for eight days, travelling to the set which was located in the old Keith's brewery. There she ate her meals, which were provided by Surfacing Film.

This was Janet's first film. "I did it mainly for interest's sake, although I am interested in theatre," said the novice actress. Janet takes theatre for her elective: she is presently taking the Foundation Program at King's.

This was a unique experience; and a paying one at that. She has also done a few commercials, but is not a theatre major.

"I enjoyed myself," said Janet, and indicated the possibility of doing some more in films.

Victor Maddalena would like to give special thanks to Graham Wells, John Graham, Dick Matthews, The SUB OPS Committee, Ann Blatherwick and to all the students and staff of the Student Union Building for their support and assistance during the painting of the SUB mural.