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### FLIGHT SCHEDULE - HALIFAX DEPARTURES SEPTEMBER 1999

TO	MON	TUES	WED	THURS	FRI	SAT	SUN
<b>VANCOUVER</b>	18:55	13:45 <sup>9</sup> 20:45 <sup>2</sup>	18:55	13:45	18:55	—	—
<b>CALGARY</b>	18:55	—	18:55	13:45	—	—	—
<b>EDMONTON</b>	—	13:45 <sup>9</sup> 20:45 <sup>2</sup>	—	—	18:55	—	—
<b>TORONTO</b>	—	15:00	11:45	16:55 20:20	11:30 13:40 15:50	10:10	18:25
<b>ST. JOHN'S</b>	—	19:55	—	18:45	—	—	—

<sup>9</sup> Begins Sept 13    <sup>2</sup> Week of Sept 6 only

**AIRPORT STANDBY FARES:** Are subject to available seats prior to departure. Passengers may register 2 1/2 hours prior to the scheduled departure of flight. Fares are subject to change without notice. Travel on any specific flight is not guaranteed. Payment (Cash or Credit Card only) must be made on departure. One way travel only. Schedule subject to change without notice.

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# Run Lola Run Lola Run...

Its three films in one!

BY GAZETTE STAFF

Manni is an idiot. Manni left a bag on the subway that contained 100,000 marks. A bum took off with Manni's bag, and a mobster is going to kill Manni if he doesn't come up with the money in twenty minutes. Where does Manni turn for money? The only place he knows, his girlfriend Lola, who promptly tears out of the apartment in search of the cash.

This is the premise of *Run Lola Run (Lola)*, a German film currently playing at the Oxford Theatre.

If you think the premise sounds a bit thin, you're right; with only twenty minutes to make the payment there isn't a lot of time for character development or action. Or is there? *Lola* proves that with clever direction and some techno music you can make an extremely goofy and satisfying little film.

Instead of padding the twenty minutes out to an hour and

a half, writer/director Tom Tykwer wisely opts to show us the same movie three times, sort of.

Every time Lola heads out on her trek things change. Does she steal a bike? Does she leap the hood of a car? Does she run into the nun with sunglasses?

A good part of the fun in *Lola* is watching what's changed in the next run. The people she meets come off even better, after she has dealt with them there's a little cutaway that shows what happens in their future. This too changes every journey, based on tiny little things such as Lola hitting them in the head or shoulder. It's fascinating to think of how applicable this is to real life, although you'll get a headache if you think about it too much. There's a sense of irony to go along with that too; since we find out little things every "run", the audience becomes the only people who have the entire picture of the things going on in the lives of the characters.

Among the many things Lola has going for it is a wicked

sense of humor, which varies from dry social commentary and sight gags to some truly bizarre slapstick. Not many films can claim to be as clever as this one, and the ending of *Lola's* second attempt has to be one of the funniest scenes at the movies this year (if you have a particularly dark sense of humor like myself, of course).

In the extremely short list of problems with this film there's only one that's really worth mentioning, the lack of character development. Although both Lola and Manni are likable characters and they're easy to root for even at their worst, we know so very little about them that it almost seems like they need a little backstory. However, that would ruin the pacing, and the few moments of calm where Lola and Manni discuss their relationship do clear things up a little.

So, in the end, *Run Lola Run* manages a well-deserved three and a half stars. Just remember, the ball is round, the game lasts 90 minutes, and that's all you need to know.

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