

## Excal's evening at the Genies

By ANDREW SUN

Covering the Academy of Canadian Film and Television's ninth annual film awards as a member of the press was certainly an experience but did I have fun? I still do not know. Did Alice have fun in Wonderland?

I arrived at the Metro Convention Centre at 7pm as the Academy had asked me to. There I was ushered to descend an escalator to the media room of the Convention Centre. For the ceremonies the press is placed in a separate room where numerous TV monitors are set up with plenty of couches and sofas for hard working members of the press to lounge around and sip wine. The absurdity of going all the way down to the

reply, hoping she hasn't noticed I am wearing white sport socks with black dress shoes.

Considering that the Genies is a film award show, it was surprising that there were quite a lot of people who knew very little about film in general.

"... He's the guy from *The Last Straw*."

"*La Straw*?"

"No, *The Last Straw*. The sequel to *90 Days*."

"Oh yeah, that's a funny movie. What the sequel called again?"

The sweep by Jean Claude Lauzon's *Night Zoo* was a bit of a surprise. The evidence of an impending sweep came very early when it even won all the "minor" categories like

quite calmly, answering questions and posing for that "just one more" picture.

The buzz in the room became even greater when we found out the "enfant terrible" himself, Jean Claude Lauzon, would be arriving shortly. In a stroke of bad timing, Lauzon came in just as we were watching Sheila McCarthy on the monitor accepting her best actress award. But Lauzon's presence created an even greater stir in the press room. I thought for sure Lauzon would smack one of the more aggressive photographers, but he didn't. Instead he politely answered the same questions he's been asked over and over since the Cannes Film Festival last year.

"... the Toronto media has been really great and supportive... I don't know when I will make another film, I'm just making TV commercials right now... I'm not looking for an idea, I'm looking for a reason to make another film..."

Next came Sheila McCarthy, the whimsical star of *I've Heard the Mermaids Singing* who had just given birth less than a week ago. Looking cheerful, but tired, she wisely cut her visit short.

By now, I too had a burning desire to leave the media inferno, but I still wanted to listen to producer Rock Demers' critical comments about the bonehead moves of the Mulroney cabinet. I'm not sure many people understood what he said, but everyone was nodding appreciatively.

"Excuse me," someone asked. "Could you turn off my tape recorder when he finishes, I have to go to the can."

Later the same evening, a gala dinner was held in another part of the Convention Centre. Each member of the press was given a ticket with a table number on the back. With over 100 tables in the hall, you would figure the table numbering would be in a logical order. No such luck! The same person who arranged the table numbers must have arranged the room numbers in the Ross Building.

After a mediocre dinner, a mediocre band played cover versions of mediocre songs. To be totally negative about the evening, however, would be unfair as I did get the opportunity to meet and talk with such people as Gordon Pinsent, Jackie Burroughs, Patricia Rozema, Atom Egoyan and even Jean Claude Lauzon.



Congrats! York student Evelyn Howorth (left) poses beside her plaster sculpture that was chosen to commemorate Lois Marshall's (right) Toronto Arts Award. York Prof. Bruce Parsons also was an award winner.

## York professor, student capture two arts awards

By RYAN McBRIDE

While *Un Zoo La Nuit* walked away with most of the Genies at the Canadian film awards, it was no small claim to fame that two York members of the Fine Arts Department were also recognized this month by the Toronto Arts Awards Foundation.

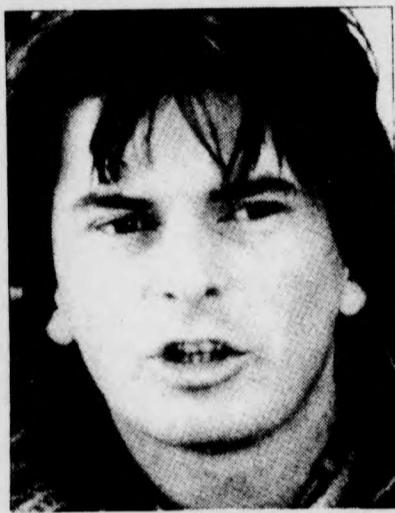
In its second year, the foundation hands out eight \$5,000 awards and two life-time achievement awards to outstanding artists in the fields of visual arts, performing arts, architecture/design, music and in poetry and prose fields.

Encouraging further excellence in the arts is also an aim of the Toronto Awards. To this end, each of the award recipients commission a work of art from a Torontonians artist of

their choice as their permanent and personal memento of the Awards.

Fourth year Fine Arts student Evelyn Howorth created a seven-foot sculpture made of plaster, with a steel base. Howorth, who also has a degree in Molecular Genetics from the University of Alberta, was chosen to produce her work by Lois Marshall, the 1987 award recipient for music.

Bruce Parsons, Fine Arts Professor, was chosen to produce a work by 1987 Lifetime Achievement recipient Eberhard Zeidler. Parsons' mixed-media work entitled "Talisman" was presented this month to Zeidler, who is best known for his architectural designs of the Toronto Eaton Centre and Ontario Place.



Dreaming of Genies: *Un Zoo la Nuit* director Jeane-Claude Lauzon (left) and *I've Heard the Mermaids Singing* leading actress Sheila McCarthy were among the many winners at this year's Genie Awards.

Convention Centre to watch TV never crossed my mind. Another much smaller room is set up for mini press conferences to which the award winners are led backstage. I spent most of the evening in this room with my tape recorder waiting for the next lucky recipient of a Genie. As a result, I did not see much of the actual show, though I understand *Un Zoo la Nuit* (*Night Zoo*) won a lot of awards.

The Academy requested a dress code of black tie or "reasonable facsimile." The best I could do was my dad's old silk tie and an oversized jacket. (Respectable, but I don't think Jeannie Becker's Fashion Television took any shots of me.)

"For an award show the clothes tonight are quite excellent," a writer from *Flare Magazine* tells me.

"Really, that's interesting," I

art direction and editing. After a while the predictability of the evening drew everyone to the bar, turning it into a mini Central Square. The kicker for everyone was when *Zoo* won for best achievement in costume design. In the words of one cad: "It's that wet vinyl look that did it!"

The press conference room had been quite civilized for the first half of the night, but as the more glamorous awards were handed out, the room became more and more like a zoo itself. When honorary award recipient Norman Jewison entered, the room turned into a feeding frenzy for photographers, each one jockeying for the perfect position to capture the scruffy face of Jewison. Not to be outdone, the video cameras came off their stoical tripods and joined the mad rush. Director of *Moonstruck*, Jewison held court

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