

Entertainment

Boy, what a film festival



Elliott Lefko

Well, here it is Thursday, the fourth day of school and I haven't even attended a class or bought a book, let alone had a carrot juice in the cafeteria. It is Festival of Festivals time and that means early mornings, late nights, tired eyes and a lot of films. This year the festival has been fantastic. The films have been highly entertaining, informative and a true pleasure to watch. Since the festival opened last Thursday with Claude Lelouch's *A Nous Deux* I've seen on the average about four films a day, sometimes five. There are three full days left, including today, in the festival. Tickets can be bought for individual films.

The success of the festival is due to its extremely varied program. Organizers William Marshall and Wayne Clarkson have divided the program into ten sub-categories. Galas, Contemporary Swedish Cinema, Critic's Choice, a program of films featuring Luce Guilbeault, a selection of Marguerite Duras films, the annual Buried Treasures, New directors, New directions, Documentaries, Special Presentations, and a program of New German Cinema.

At the festival's end an award is given for best picture. *Best Boy*, a documentary by American Ira Wohl, tops the list so far. Entered in the documentary section with the encouragement of York programmer John Katz, *Best Boy* was finished only three weeks prior to its world premier at the

festival. The film is a heart-warming intrusion into the life of director Wohl's cousin "Philly". Fifty-two and retarded, Philly had spent his whole life with his parents never knowing the outside world. The film details his awakening.

Among the big crowd pleasers screened were Rainer Fassbinder's *The Marriage of Maria Braun* and Lelouch's *A Nous Deux*. Both demonstrate the finesse and imagination of these two extraordinary directors. *Maria Braun* is the most erotic film since *Last Tango*. Both films will be released this year.

As this is a Canadian festival a number of fine homegrown films have received their premieres. Julius Kohanyi's *Summers Children* and Don Shebib's *Fish Hawk* both feature a lot of good Canadian actors. I've been impressed with these actors on Toronto stages, but in a film they really deliver a punch.

The German Cinema is labeled by Toronto's David Gilmour as "a creative and enduring phenomenon." Regular filmgoers know directors such as Werner Herzog and Wim Wenders. Now add the name of Reinhard Hauff. With *Knife In The Head* and *The Main Actor* Hauff has demonstrated an enormous well of skill. *Knife In The Head* is a film that is particularly important and relevant to Toronto at this time. The plot concerns a man shot in the head during a police raid on a group of young people. The police claim he was a radical and

try to picture him as having deserved what he got. The film examines the question, Was it police brutality or a necessary evil? Certainly with the controversy surrounding the deaths of Buddy Evans and Ken Johnson the question is on the minds of a lot of people in Toronto the Good.

The American Nightmare is a retrospective of American horror films running aside the main festival program. Compiled by York's Robin Wood the series was labeled by a former York film student as being the sum total of two and a half film courses. On Saturday, Werner Herzog's new film, *Nosferatu*, the story of Dracula, had its North American premiere followed by an all-night shiver special. Brian de Palma, Tube Hooper, George Romero and David Cronenberg were among the directors invited to attend special panel discussions. An added bonus for the horror ticket holders was a book of Horror essays written by Wood and his co-programmer Richard Lippe.

It was worth it. An education in ten days. An experience to fill the dark corners of the mind.

Originally scheduled for tomorrow night, the Who's *Quadrophenia* has been canceled. But wait...in its place comes the long awaited new Neil Young film. Formerly *Human Highway*, now *Rust Never Sleeps*, the film is Young's autobiography of life on the road. Watch Young turn the cameras on himself.

Ambitious hands

Ashraf Dimitri

It gets harder and harder to write down exactly what I mean, with fingers slowly probing their way into my ear. They're trying to get at my brain, a game which they like to play now and then.

But I've gotten smarter. I've rerouted all of my thoughts through my left ear instead of my right one. It's very tricky and you can plainly see the predicament I'm in.

The fingers belong to an ambitious hand, which visits now and then, trying to get at my dreams so that it can pull them out into reality. But worry not, I've got them safely tucked some place where even I can't get at them. That's why it's getting harder and harder to write.



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