

Jack Darcus' Overnight

The friend with whom I went to see Jack Darcus' *Overnight* said half-way through the film, "It may be little. It may be Canadian. I don't care." She walked out. I only stayed to the end to watch a tremulous Gail Garnett, whose hoarse raspy whisper completely enchanted me, and Alan Scarfe, whose performance wittily sends up imported European 'artistes'. Most everything else about the film is a mess.

Overnight tells the story of an unemployed actor (played by Victor Ertmanis, badly miscast) who, through various circumstances, finally ends up working in a porno flick. Darcus' film is described in the World Film Festival catalogue as, "an adult comedy about one man's modesty and his frustrated hopes for the big career break that has never come." I think the film has intelligent things to say about sexuality and about the Canadian film industry but Darcus doesn't seem to know how to explain them filmically.

I can conceive of a movie that would depict the making of a porno film, not show nudity and still be very interesting. In *Overnight*, however, modesty becomes very disconcerting. The characters speak at length about the



• The making of a porno star: Barbara Gordon, Victor Ertmanis and Alan Scarfe

naturalness of the naked body and the beauty of sex, but at the same time, they either discreetly drape towels over their private parts or the director has the camera rush in for close-ups. The characters', and the director's sincerity becomes very questionable.

Darcus tries to satirize filmmakers who want to make a movie at any cost. He also, I think, wants to pay tribute to all those people who, year after year, continue making their films with very little money, equipment, and no chance at an audience. Both would have worked better if their expression wasn't couched in clichés.

The role of the ruthless film director, who does not compromise his art until he's told to do so or gets a chance to sell out, had been old hat before it became a staple of the dime-store novel. Playing

the role for laughs became clichéd only slightly afterwards. It is only the relish with which Alan Scarfe plays his role that makes it fun to watch.

The scenes in which the porn stars teach the 'real' actor lessons in loyalty, humility and dedication lack consistency of tone. When Gail Garnett tells Ertmanis off for jeopardizing the film, you know she's being serious (Like Mickey and Judy were about their shows). When the porn star ejaculates before a cross, you know it's meant for laughs (Like a broader Dusan Makavejev). Most of the time, however, Darcus tries to express both humour and truth and fails to communicate either.

As often happens when one tries to make 'The Great Drink' by mixing different kinds of good spirits, the various elements of *Overnight* simply explode

in different directions. The humour is never quite funny and the satire is itself worthy of being satirized. Jack Darcus seems to be an intelligent and articulate artist in print but if I were Telefilm, I too would consider taking my name off *Overnight*.

José Arroyo •

OVERNIGHT d. Jack Darcus sc. Jack Darcus p. Jack Darcus. John Board exec. p. Don Haig, Hank Leis assoc. p. Bob Akester p. man. Bob Wertheimer p. coord. Alice Dwornik p. acct. Dennis Jacobson 1st asst. d. John Board 2nd asst. d. Ty Haller 3rd asst. d. Frank Siracusa d.o.p. Brian Hebb C.S.C. 1st asst. cam. James Crowe 2nd asst. cam. Trevor Haws sd. Bryan Day, Mike Lacroix re-rec. sd. Mike Hoogenboom asst. mix. Edigio Coccimiglio, Brent MacLeod cont. Dug Rotstein a.d. Andrew Deskin asst. a.d. Ted Paget carp. Bill White const. Gord Calvert, Hugh Walker set paint Monty Douglas set dec. Alexandra Anthony art dept. Peter Cameron, Andrea Raffaghello ward. Tina Livingston asst. ward. Maggie Thomas make-up Lisa Posen hair Jocelyn MacDonald gaffer Adam Swica best boy John Gundy grip David Hynes 2nd grip Ron Paulauskas 3rd grip Tim Sauder ed. Sally Paterson asst. ed. Alison Grace 2nd asst. ed. Ed Balevicius, Alexandra Gill negs. Erika Wolff music comp./orch. Michael Conway Baker, Glenn Morley stills Doane Gregory, Rob McEwan loc. scout. Lillian Sarafinchan, Debbie Beers cast coord. Melissa Bell cast. cons. Deirdre Bowan extra cast. Peter Lavender prod. asst. Monika Wolff sec. Jeff Krebs, Ed Balevicius titles Film Effects equip. P.S. Production Services lab. The Film House Group thanks to Donna Wong-Juliani, Don Haig, Doug MacDonald, Stan Ford, Wayne Arron, George Chapman, Keith Cutler, Tom Braidwood, Doug Dales, George Furniotti, Madrienne McKeown, Rachel Jacobson, Smith's Seeds Ltd., Greenspoon Wreckers, Chutney and Various, Thunder Thighs, Reinhart Selsar, Ontario Film and Video Office, Chapman and Gough, Futures I.p., Gale Garnett, Victor Ertmanis, Alan Scarfe, Duncan Fraser, Ian White, Barbara Gordon, Melissa Bell, Tedde Moore, Patrick Brymer, Eric Keenleyside, Alfie Scopp, Ty Haller, Brenda Kamino, Cynthia Kereluk, Randy Morton, Luce Di Paulo. Produced with the assistance of: Image International Productions Inc. p.c. Exile Productions Film Colour, 35mm running time:

CASTING CALL

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Talent Showcase

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