

FILM REVIEWS

The problem with the film is that its mind is not as good as its craft. Behind the whole story lies a moral hollow.

For the basic stance is that it is wrong for a man to enforce the repayment of debts. Collins' job requires that he make, and then recover loans; that this job should be considered inately villainous is stupid.

All kinds of problems grow out of this attitude in the film.

First, although Collins is supposed to be a callous sort of Shylock-Hitman, he is from the outset played as a rather honorable man. He tries to warn an old pensioner off his company's cut-throat terms, for example. And he spurns the sexual compromise offered by the wife of his most important account.

Second, his ostensible moral awakening begins under paradoxical conditions. The man who first advises him bravely to confront himself is a rather unattractive debtor who has himself been cowering in a sewer pipe. There is no honor in the hero's moral awakening.

Nor in his awakening. The film's climax has the hero screw his company by misinforming the computer that all his clients are deceased, their debts cancelled. He is to be applauded for shafting his company.

Now, it should be as wrong and as self-degrading to shaft a company as it is to shaft a person. Companies work for people. And it is the shafting that is wrong, not the nature of the shaftee.

This film requires us to sneer at the hero when he does his helpful job reasonably and well, and to applaud him when he defrauds his company

and gives his clients the chance to cheat.

Shades of *One on One* wherein the snotty puling hero exploits his athletic scholarship and is supposed to command our admiration when he walks out on it after finally making the team!

Maybe it's in the air. Maybe it's the dying gasp of the flower children, with a pistol-packin' flourish where a bit of logical ethics should be.

Were I a financier, I wouldn't hesitate to fund a feature film by the Dalens, as far as their arts and crafts are concerned. But I'd have to assume that the moral lapse is only a lull in the narrative logic, but a sign of some subversive bent.

Three minor elements locate the film in the noble tradition of American B-films. From the Western comes both the ambush of the hero, and the motif of the old hand training a young naif (the engaging John Lazarus here), while ardently warning him away from the life of specious glory. From the urban crime film comes the overall atmosphere of sweaty greed and manipulation, and the subplot of a debtor driven to suicide.

An efficient genre film like this provides the audience connection and the technical experience on a larger scale and with better results than do the host of glossy co-productions that have been visited upon us of late.

Maurice Yacowar

SHORT FILM REVIEWS

ANOTHER KIND OF MUSIC

d. Glen Salzman/Rebecca Yates, ph. Mark Irwin, sd. ed. Glen Salzman/Rebecca Yates, m. Ishan People, p. Glen Salzman/Rebecca Yates, p.c. Fruits and Roots, col. 16mm. running time 24 min. dist. International Telefilm.

Another Kind of Music is a straightforward (sometimes too much so) plea for tolerance. However, it is also more than this. It is positive in its approach to people and things, and it maintains that an open mind is a virtue because there are things of value in different lifestyles and cultures that can, and should, be enjoyed.

The plot concerns itself with two young, Toronto teenagers, one white and one black. Dave is a drummer who is tired of playing hard rock. After an argument with his closed-minded band members, he goes to a record shop



where he meets Tony who introduces him to reggae. From this point on, the plot becomes fairly predictable. Dave's friends do not like Tony and Tony's friends do not like Dave. After a certain amount of emotional upheaval on both sides, the film ends happily.

Most of the film suffers from obvious artifice. The major flaw is the uniformly poor acting. I assume everyone in-



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FILM REVIEWS

volved is an amateur actor. The roles all suffer from the earnestness and sincerity that invariably accompanies non-professionals; everyone tries so terribly hard to be good. Consequently, the characters distance themselves from the viewer.

The indoor locations also distance the viewer. Dave and Tony live in homes which are too middle class, too neat



and too shiny to be believed. Their parents are of the all knowing, all understanding 'father-knows-best' school.

The photography and editing are quite skillfull. Mark Irwin has a good eye for color and composition. The music, hard rock and reggae, is enjoyable.

Another Kind of Music is not a bad film; it has a serious purpose and is relevent and valuable in the light of increasing racial tension in Toronto. In spite of the somewhat clichéd plot, the film is interesting and the poor acting does not seriously interfere with enjoying the film. It is, for the most part professionally done.

Another Kind of Music's spirit and intentions more than overcome its flaws.

Sheila Patterson

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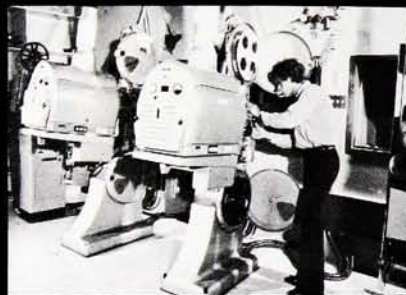
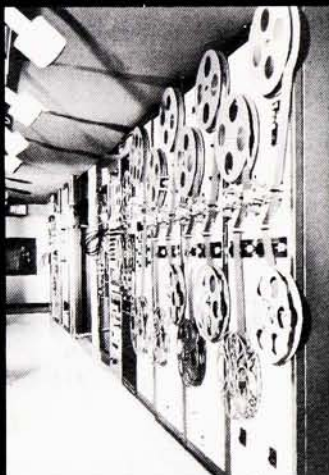
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