
DAILY
Festival

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EYE ON TOMORROW

by David Winch

Some highlights from tomorrow's Festival program:
Sunday, September 7.

PPPERFORMER, says programmer David Overbey, is a "great comedy about a guy who stutters". The film highlights the clowning of Vreek de Jong, who, immediately following the screening of the film tomorrow at the Varsity 2 cinema, will perform a live stage show with costumes, props, and hundreds of balloons. His last Toronto festival performance was the hugely popular 1984 show which followed *The Illusionist*.

Kay Armatage, programmer of the Documentary section, describes **ARE WE WINNING, MOMMY?** as a "serious documentary in the best sense". The film takes a broad view of the history of Cold War America, mixing archival footage with contemporary interviews of journalists, Pentagon officials and various experts.

SHERMAN'S MARCH, by contrast is a "very, very personal" and "entertaining" documentary by young American director Ross McElwee, in which the one-man film crew follows the path of Sherman's march, on foot, through the modern U.S. South. During this meandering odyssey, notes Armatage, McElwee meets assorted odd locals (such as a designer of bomb shelters) and "tries to pick up girls". This "entertaining" film, notes the programmer, was a big popular hit in Berlin this year.

The Documentary section tomorrow will also feature two films about rock musicians, **1/2 MAN** and **JIMI**

PLAYS MONTEREY. The first film, **1/2 MAN**, is a profile of the German band Einsturzende Neubauten by a 24-year-old Japanese director, Sohgo Ishii. The film is like "an extended rock video", notes Kay Armatage...

JIMI PLAYS MONTEREY, the second part of the program, is a reconstruction of all 47 minutes of Jimi Hendrix's appearance at the legendary Monterey pop festival of 1967. The footage, originally shot in 16 mm, has been digitally re-recorded, including Hendrix's performances of 'Purple Haze', 'Wild Thing' and an early version of 'The Star Spangled Banner'.

Tomorrow will be "a big day" for the Latin American section, underlines programmer Piers Handling. Among the film highlights to watch closely will be **FRIDA**, **HOUR OF THE FURNACES**, and **THE MOTHERS OF THE PLAZA DE MAYO**. **FRIDA** is an almost entirely silent portrait of the Mexican artist Frida Kahlo, a film which Handling describes as "poetic and impressionistic". **THE HOUR OF THE FURNACES** is a "huge, sprawling, ambitious, historical documentary", says Handling, one which could be compared to the major works of Eisenstein, such as *October*. "It is one of the most important films to come from Latin America," he concludes. **THE MOTHERS OF THE PLAZA DE MAYO** is a documentary about the vigil kept by



"Frida"



Argentinian mothers to prompt interest in the fate of their 'disappeared' children. One of the mothers, Rene Epelbaum of Buenos Aires, will be present in Toronto for the screening.

SHOAH, PART 1 of the harrowing, 9 1/2 inquiry by French documentary film-maker Claude Lanzmann into the "present of the Holocaust": no archival footage, no old newsreel shots, just contemporary interviews in Poland, Israel, Germany and the US.

YOU'LL NEVER GET RICH is tomorrow's Open Vault presentation, a screening of Sidney Lanfield's 1941 Fred Astaire/Rita Hayworth dance film in which Astaire dances his way through Army life.

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WATCH US!

FRIDAY SEPTEMBER 5

Ménage

2:00 p.m.

Varsity II

Loyalties

7:30 p.m.

Cumberland 4

Pouvoir intime

9:30 p.m.

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