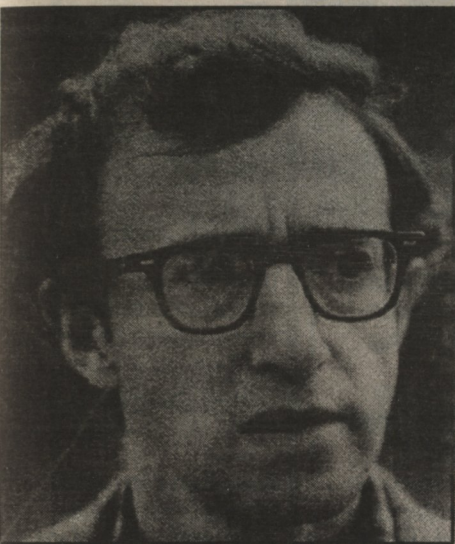


Woody Allen

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Landau debate morality, and the presence of God. The rabbi insists that with God comes hope, if we do our best to live a

ogy series about his incredibly arrogant brother-in-law, a famous sitcom

producer (Alda). In the process, Allen attempts his own extra-marital affair, with the anthology's producer, played by

Farrow. Allen is a moral perfectionist who believes he has to dissuade people from making choices he feels are wrong, and he exhibits this with

"The last time I was inside a woman was when I went to the Statue of Liberty"
from *Crimes and Misdemeanours*

good, and moral life, and to ask forgiveness. Landau, on the other hand, clearly cannot deal with the concerns of the afterlife when his present concerns seem so much greater. Which is why he turns to the second person for advice, his brother (Orbach), who has ties to the mob. His brother says with one phone call, the troubles would be over, and nobody would ever know.

The second storyline concerns Woody Allen's antics as a documentary film-maker forced to make a film for an anthol-

Farrow, who Alda is also pursuing. Allen cannot stand to see these two together in any context. Allen sees Alda as a creep, considering him a threat to Farrow's own well-being. However, he soon pays a heavy price for his moral righteousness.

The most jarring aspect of this production is its structure. Parallel stories are nothing new, but the two stories here seem to come from two different movies. The Woody Allen sequences are, to a degree, what we would expect, with Woody's one-liners

and the support of typical Allen cast members like Mia Farrow and Alan Alda. But you are then unsettled by the Martin Landau sequences, which are suitably bleak with its subject matter. These are the sort of dramatics one would expect from a film by Ingmar Bergman or Carl Dreyer, where questions of morality and religion are dealt with in a brutally frank matter. This is one of the few American films where the subjects of morality and the existence of God is not window-dressing, but crucial to the storyline.

Yet, the film does tie these plots together at the end, and reveals a complete and chilling statement which answers these questions. It is not a happy answer, and it is Landau who discovers it in a powerful and chilling performance. His bland doctor exterior is unmasked to reveal a selfish, insecure, and cold man, who will eventually discover a very good justification for wanting to doubt the presence of God. Overall, this is a unique, unusual, and important film from someone whom we are familiar with as a funnyman, but who during his career has also proven himself to be one of the great American directors.

END

Emm Gryner

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times. There's so much soulless music out there right now.

SM: In "Exclaim!" you were asked what makes you want to take it off and get it on, and you said *Joel Plaskett* (of *Thrush Hermit*). Now is that the man, or is that the music?

EG: (laughs) That's the mystery, isn't it? I think it's definitely both. I love his songwriting. I think he has more charisma than a lot of performers I've seen anywhere in the world. I don't know if everyone quite sees that the same way that I do. As a person, I don't know him... although we spent twenty minutes talking last night.... I just find him really intriguing. I just think that he's a brilliant artist.

SM: How is he now, anyway? Is his white blood cell count back up?

EG: I hope so. I know we're smiling and everything, but it does break my heart to think that if anything should happen to him... I think he's doing OK. He seemed OK last night.

SM: You've done three CDs in three years. Are you ever going to slow down?

EG: I don't know, I think it's kind of cool that you can put out a record every year if you really want to.

SM: What will the

next album be like?

The first one was an independent CD (*The Original Leap Year*), then the last one was a big one under a major label (Public), and now you just put out one recorded on 8-track (Science Fair).

EG: I'm not really sure what it will be like, because I haven't

really started to write for it yet, and I'm kind of excited to, because after the Bowie thing, I'm really inspired to write new stuff. It's still going to have those elements of me, but I think it's going to be a bit more sonically adventurous. Science Fair satisfied the need to do a simple record, and put out simple songs that people can feel... and reach them in some sort of way. I'm not sure, we'll see. It'll be a studio album, though.

SM: Do you think you'll ever go back to a major label?

EG: The only reason I would is just because it's an astronomical amount of work to do it all on my own, and I really want to have a career outside of Canada. I know I can stay Indie in Canada and pull it off, but I don't know if I could do that everywhere in the world and not have to wait until I'm like, fifty years old to, you know...

SM: What will the

listen.

I'm not sure. It's kind of a tricky thing. I definitely don't want to go down that road of record company bullshit anymore.

SM: What was the whole Bowie experience like? From playing small places, to Wembley Stadium, and back to a place like



Myron's, where there may be a couple of hundred people.

EG: I love it, actually. I love that difference. Obviously with Bowie, it's not my thing in terms of my music. I'm able to see it for what it is. It's really like jumping into someone else's world, and kind of tasting it. I don't compare it to my own thing, because I think if I did, I'd be really depressed.

SM: What is your thing? Where is your thing musically?

EG: My place is kind of wherever it is right now. I feel like this is building at a really healthy rate. It's not like I've sold 26 million records or something... It feels natural to go with it this way right now. I'm happy to play to whoever wants to

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