

# reviews

## WHERE THE TRUTH LIES

● **OMG!** Atom Egoyan and Kevin Ba-  
ker. 101 min. 14th Ave. Cinema  
Cineplex/MOVI 1. 107 min. Tuesday Sep-  
tember 14, 11:30 PM; MOVI 2/3/4/5/6/7/8/9/10/11.  
Wednesday, September 14, 11:45 PM  
RFFS/17M Rating: **AAAA**

Talk about about your basic parano-  
id film: Egoyan's most piece of hybrid  
genre filmmaking is a multi-layered  
fictional tale that folds in with a  
plot twist that takes us into Dogu's  
side as he goes about a typical man  
comedy and set in the pos with  
fastbacks, it deals with celebrity versus  
reality and the quest for truth. The  
film is a multi narrative, snippets  
of pop culture and shows conver-  
sations, all coming at already many  
points. It's a very busy, frenetic  
media play, a jigsaw puzzle after the  
crude story of the comedy club  
breakup. We see subjects they all sur-  
face in the beginning, by the end, they'll  
all be as strange as a twist up.

Wednesday, September 14

## JOHN & JANE

● **OMG!** John & Jane. 100 min. 14th  
Ave. Cinema. 100 min. 11:30 PM; MOVI  
1/2/3/4/5/6/7/8/9/10/11. Tuesday, Sep-  
tember 14, 11:30 PM; MOVI 2/3/4/5/6/7/8/9/10/11.  
Wednesday, September 14, 11:45 PM  
RFFS/17M Rating: **AA**

Young workers at a bomb factory  
despite their inexperience and  
desire to be Americans, an American  
man wants to be a woman model.  
Sylvia James and Dennis J.  
Larkin. Narrative focuses her in-  
formation to be blind. Are these char-  
acters for real, or has the director  
allowed them? The film is a classic  
view point and a bit of a twist, and  
the character's treatment is poor. The  
relationships between them and an  
exposed North American culture are the  
film's main point.

## SIX FIGURES

● **OMG!** David Cronenberg. 100 min.  
14th Ave. Cinema. 100 min. 11:30 PM; MOVI  
1/2/3/4/5/6/7/8/9/10/11. Tuesday, Sep-  
tember 14, 11:30 PM; MOVI 2/3/4/5/6/7/8/9/10/11.  
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RFFS/17M Rating: **AAAA**

Director Cronenberg's impressive  
feature debut is an effort to con-  
front the idea of anger and secrets in



James Warner (O'Keefe) is a self-  
proclaimed father of two stuck in a dead-end  
job in downtown Calgary. When his  
frustrated andalous wife, Jane  
(Caroline Cave), is bludgeoned, he be-  
comes the prime suspect. Cron-  
enberg, an experienced documentar-  
ian, keeps the film as a feeling a  
sense of mystery and detachment.  
Did you know, Cronenberg's the  
and makes a key midpoint also do  
great tracking shot all the more pow-  
erful, the card is solid, but Cronenberg  
is especially effective as the man who's  
trying to keep it together with a nei-  
vous smile.

## FREE ZONE

● **OMG!** Aron Coppen. 100 min. 14th  
Ave. Cinema. 100 min. 11:30 PM; MOVI  
1/2/3/4/5/6/7/8/9/10/11. Tuesday, Sep-  
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RFFS/17M Rating: **AAAA**

with an equally gripping film about  
1940s America. The road trip begins with  
a high-intensity action sequence, then  
takes us through various locations.  
Paul's mostly shot from inside the car,  
with some of the crucial scenes with  
ground. It's a special genre, a new  
genre of a classic story.

## METAL: A HEADBANGER'S JOURNEY

● **OMG!** Sam Dunn. 100 min. 14th  
Ave. Cinema. 100 min. 11:30 PM; MOVI  
1/2/3/4/5/6/7/8/9/10/11. Tuesday, Sep-  
tember 14, 11:30 PM; MOVI 2/3/4/5/6/7/8/9/10/11.  
Wednesday, September 14, 11:45 PM  
RFFS/17M Rating: **AA**

## TRISTRAM SHANDY: A COCK AND BULL STORY

● **OMG!** Michael Winterbottom. 100  
min. 14th Ave. Cinema. 100 min. 11:30 PM;  
MOVI 1/2/3/4/5/6/7/8/9/10/11. Tuesday, Sep-  
tember 14, 11:30 PM; MOVI 2/3/4/5/6/7/8/9/10/11.  
Wednesday, September 14, 11:45 PM  
RFFS/17M Rating: **AAAA**

Laurence Sterne's comedy, set in 18th  
century, has long been  
considered unfilmable—and by some  
unreliable—but writer Martin Hardy  
and director Winterbottom find a  
clever variation by making the film  
about the making of a film version of  
Tristram Shandy. The hilarious result  
has the director's guest director  
revisiting comedy.

Sterne's novel, with its playful  
epicurean (Stephen Fry), is not about  
the chaotic nature of life, and Winter-  
bottom sees the sprawling, gossipy  
and endlessly self-indulgent world of  
fiction making to explore that theme.

Political actors peevishly de-  
manding our time changes to make  
them look better, and employed as  
assistants going about Fassbinder,  
it's a great dig at the world of the  
stars—it's all here, in money and enter-  
taining at all.

Best of all, the film actually makes  
you want to pick up Sterne's novel—  
the ultimate compliment to a literary  
adaptation. Performances by  
Katie Logan and Dylan, with a sce-  
nario by Gillian Anderson, play it  
right. Stick around for the 14th Ave.  
internationalists, and don't miss the  
closing credits.

The story of heavy metal compelling  
but it's too bad the directors don't  
employ more creative filmmaking  
techniques to show us this off ma-  
jor genre of rock. It's a standard  
looking, head-on, with a checklist ap-  
proach to ideas and themes. The new  
travels the world, tracking down mem-  
bers of Metallica, Metalhead, Black  
Sabbath, Iron Maiden and others, but  
there are few insights from the sub-  
ject. It's a film pushing, not about the  
politics of director Duffin, it's one  
Wagner. Madness, which is that  
could use more madness.

HAS ALL THE INGREDIENTS OF A CLASSIC.



STELLA ARTOIS BEER

FILM FESTIVAL INSERT

NOW MAGAZINE'S ANNUAL TORONTO INTERNATIONAL FILM FESTIVAL GUIDE WAS  
DOMINANTLY BRANDED WITH STELLA ARTOIS CONTENT.