

Toronto Film Fest spans its lenses globally

By HILLEL ITALIE
Associated Press Writer

Over the next few months, filmgoers can take one of two roads to seeing many of the best new films from around the world.

The long road is to wait for them to open in a local theater.

The short road is to attend the Toronto International Film Festival.

An estimated 200,000 fans are expected to attend the 10-day public festival which begins Thursday and offers 296 films from 45 countries. New works by Woody Allen, Louis Malle and John Sayles can be seen along with short films, features by new directors and such perennial mini-festivals as *Perspective Canada* and the popular *Midnight Madness* screenings.

"The festival is so huge; it's a real opportunity for people to get a movie fix for the next year," said

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Piers Handling, the festival's executive director.

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Started in 1976, the Toronto festival has evolved from a week-long event ignored its first year by Hollywood to a 10-day affair crammed with celebrity press conferences and that ultimate festival status symbol, the world premiere. Among the features being unveiled this year are the comedy

Only You, with Robert Downey Jr. and Marisa Tomei; *Second Best*, starring William Hurt as a Welsh postmaster, and a restored version of the 1964 musical, *My Fair Lady*, with Audrey Hepburn and Rex Harrison.

"It's a huge, public festival and a lot of the studios realize they can get a lead on their films and find marketing plans and advertisement campaigns," Handling said. "It's not just a festival gang that sees the films. It's pretty close to a regular film audience."

But Toronto has been just as important for some movies that

arrived without backing. Sayles' *Passion Fish*, Hal Hartley's *The Unbelievable Truth*, *Red Rock West* and *Diva* are just a sampling of the films that found American distributors thanks to their success at this festival.

"On an acquisitions level, Toronto is the most important North American film festival, mainly because you have an overview of world cinema," said Eamonn Bowles, vice president of theatrical distribution for the Samuel Goldwyn Company, which last year picked up the acclaimed *Thirty-Two Short Films About Glenn Gould*.

Other features showing this year include Allen's comedy *Bullets Over Broadway*; *Red*, the last of the "Three Colors" trilogy from director Krzysztof Kieslowski; *Mrs. Parker and the Vicious Circle*, with Jennifer Jason Leigh as Dorothy Parker; and Columbia's *I Like It That*, the first studio film to

be directed by an African-American woman, Darnell Martin.

Albert Finney plays an Oscar Wilde fan in *A Man of No Importance* and Isabelle Huppert stars in Hartley's *Amateur*. Director Malle reunites with *My Dinner With Andre* actors Andre Gregory and Wallace Shawn for a film version of Chekhov's *Uncle Vanya*, retitled *Vanya on 42nd Street*.

The festival's "Latin American Panorama" includes works from Mexico, Chile, Brazil and Argentina. Other countries represented include Algeria, Australia, Denmark, Hong Kong, Iran, Ireland, the Netherlands, the Philippines, Portugal, South Korea and Tunisia.

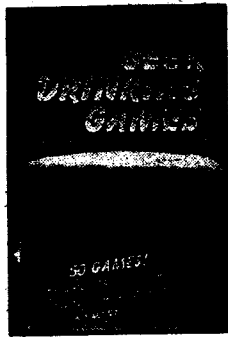
"Somebody could come here and just see a lot of the fall previews," Handling said. "But Toronto prides itself on featuring a lot of first-time filmmakers, as well as giving you a smorgasbord of films from around the world."



Woody Allen
new film to premiere at festival

Book serves games to get 'grogged' by

Book:
review



drinking purposes rather than the paint-removal for which they are designed.

The book is divided into five sections of drinking games, designated Boot Factor One through Boot Factor Five, based on a player's likelihood of "praying to the porcelain gods."

Interspersed amongst the primary sections are smaller sections describing etiquette and necessary equipment, as well as smaller space fillers listing hundreds of all-too-colorful synonyms for drinking, getting drunk, throwing up and for beer itself.

Fifty different games are described in all, from classics such as Thumper (Boot Factor Two) and Beer Pong (Boot Factor Four) to lesser-known and scarier ones, such as Beer Hunter and Kill the Keg (both Boot Factor Five). Somehow, *State College* favorites Three Man and Robopound are missing from the book completely.

Games has absolutely no social value. But who cares? The authors know that it's not going to be taken seriously, so they make sure not to take it seriously either.

But the authors end up going too far and making the book unbearably stupid on occasion. However, after playing a few Boot Factor Three games, the writing style matters just about as much as that class you missed last week.

For the serious college student, this book will be nothing but trouble, but for the vast majority of students at the University, this book will probably be used much more often than most textbooks.

By MARK CORREA
Collegian Arts Writer

It really is a statement about society today when a book such as *The Complete Book of Beer Drinking Games* has more than 500,000 copies and runs through more than 20 printings.

The book, far from a classic of American literature, chronicles the basic rules of 50 games designed to get players "slambasted," "fubar," "slotzled," "grogged," "blotto" or just plain drunk as hell.

Some of the games in the book are designed to make a player "negative chug," "deliver street pizza," "blow groceries" or "talk to Ralph on the big white telephone." Other games are more relaxed and designed for simple social drinking.

Essentially, *Games* is an exercise in bad taste — really bad taste. Taste so bad, in fact, that it actually suggests using Milwaukee's Best and Keystone for



Odd couple

Pop star Michael Jackson and his new wife Lisa-Marie Presley wave as they visit the Versailles Castle near Paris yesterday. The couple is staying at the Euro Disney theme park.

Mr. Rogers searches long and hard for some special heros

By SCOTT WILLIAMS
AP Television Writer

NEW YORK — He only wanted one, but there are two titles to Fred Rogers' PBS special, "Fred Rogers' Heroes: Who's Helping America's Children."

"The second was my title," said the kindly, soft-spoken gentleman known to millions of Americans (many of them little) as Mr. Rogers. "Then they told me, 'Your friends will watch it if we put your name there, Fred.'"

End of discussion. Rogers, host of PBS' long-running "Mr. Rogers' Neighborhood,"

wants as many of his friends as possible to watch his special, airing at 8 tonight, after the long holiday weekend.

He wants to introduce you to a few of his personal heroes.

"We live in a world in which we need to share responsibility," he said. "It's easy to say 'It's not my child, not my community, not my world, not my problem.' Then there are those who see the need and respond. I consider those people my heroes," he said.

"I have a chance to give a little notice to all those people who give hope to our fairly despairing

society... And I wanted to present them in a way that would allow you to know them."

Rogers said his production team, Family Communications, Inc., found the heroes by calling producers and friends all over the map, looking for people who are doing good, and making a difference in the lives of children.

"The toughest thing was choosing who to introduce you to," Rogers said. "You can find a hero around any corner. That's what's so hopeful."

The heroes you will meet are:
■ Glojean Todacheene, principal

of Mesa Elementary School on the Navajo Reservation in Shiprock, N.M., for the past two years. In a small community beset by the ills of alcoholism and unemployment, she has used Navajo wisdom and hard work to make the school a safe place where children can flourish.

■ Olomenji O'Connor, a high school dropout who created Project Peace, a mediation and conflict resolution program for pupils in five of Chicago's inner-city elementary schools.

■ Carola de la Rocha, a dancer and teacher who founded the Los Angeles Mexican Dance Company,

where training, education and discipline are offered to any young person who wants to study dance seriously.

■ Dr. Sam Ross, founder and director of Green Chimneys, a working farm where troubled young people can heal and find solace in caring for animals.

Rogers was asked whether there was a common trait shared by his four heroes. "I think the main thing about them was how readily they spoke of the importance of the kids in their lives," he said. "In other words, they are receiving givers."

How's that again?

"If you're simply a giver, you can fall into the trap of manipulating others; when you're a receiver, you're in a position of vulnerability and not the powerful one," Rogers said.

"To be able to receive seems to me to be a very mature way of being. To be able to give and receive is the stance that I would like to grow into as the years go on," he said.

"There's a generous current in the American spirit," he said. "And if we can simply give voice to that once in a while, I think it's a good message."

Child prodigy shares her sound with kids

By CHISAKI WATANABE
Associated Press Writer

TOKYO — She's perfectly at home on the stages of the great concert halls of Europe and America. But on this day, violin virtuoso Midori chose a humbler venue: a school gym with folding chairs — and an ecstatic audience of kids.

At the ripe old age of 22, the former child prodigy hasn't forgotten the powerful pull that music can exert on the very young.

"It is a joy for me to share an experience in which children are directly exposed to music," said Midori, who uses her first name as her stage name.

She plays about 40 free concerts for children every year in the United States and Japan, in addition to a busy 70-date regular worldwide performance schedule.

At her appearance at Tokyo's Seibi Elementary School, youngsters listened spellbound as she

whipped through Rimsky-Korsakov's vivacious "Flight of the Bumblebee."

Midori is regarded as one of Japan's greatest violinists ever, winning critical praise for a style that combines perfectionism with boldness.

Although she is based in New York, she maintains strong ties to her native Japan. Her concerts for young people cover the length of the archipelago, from the northern island of Okushiri, where an earthquake and tidal wave killed at least 300 people last summer, to the far south of Japan.

The young peoples' concerts have been going on since 1992, when the violinist established a foundation called Midori and Friends.

At high schools and children's hospitals, she mixes Mozart and Beethoven with chats about the composer, her interpretation of the pieces and a bit about herself. Some kids even get a little hands-

on instruction. In her native Osaka, hundreds of children auditioned for a chance to have a lesson with Midori. Seven were chosen.

The violinist began her free performances for children when she became concerned about the lack of funding for arts and music education in the United States. Her first free concert was in Omaha, Neb., in 1992.

The idea quickly caught fire. For her 1994 Japan tour, the foundation was flooded with four times as many applications as planned concert dates.

At Seibi Elementary School, headmistress Tatsuko Iwasaki was delighted with the effect Midori's appearance had in boosting interest in classical music among the students.

"I'm hoping this will open a door for them," she said.

Midori took up the violin at age 4. Her violin-teacher mother, Setsu Goto, said she bought the child a violin of her own because she was

so fascinated with the instrument it was impossible to get her to leave her mother's violins alone.

Midori's explosive talent quickly became apparent, and at the age of 10, she came to New York with her mother to study at the Juilliard School. Only a year later, she made her professional debut with Zubin Mehta and the New York Philharmonic.

Although critics praise her now-maturing style, in person she still has something of a child-like air. Small and slight, she loves to read and cook for her little brother. She used to take a stuffed Snoopy with her on tour.

Her reputation for coolness under pressure soared when, at 14, she was playing with the Boston Symphony at Tanglewood. In the midst of Leonard Bernstein's Serenade for Violin and String Orchestra, her E-string snapped.

Calmly, she borrowed the concertmaster's violin and resumed.

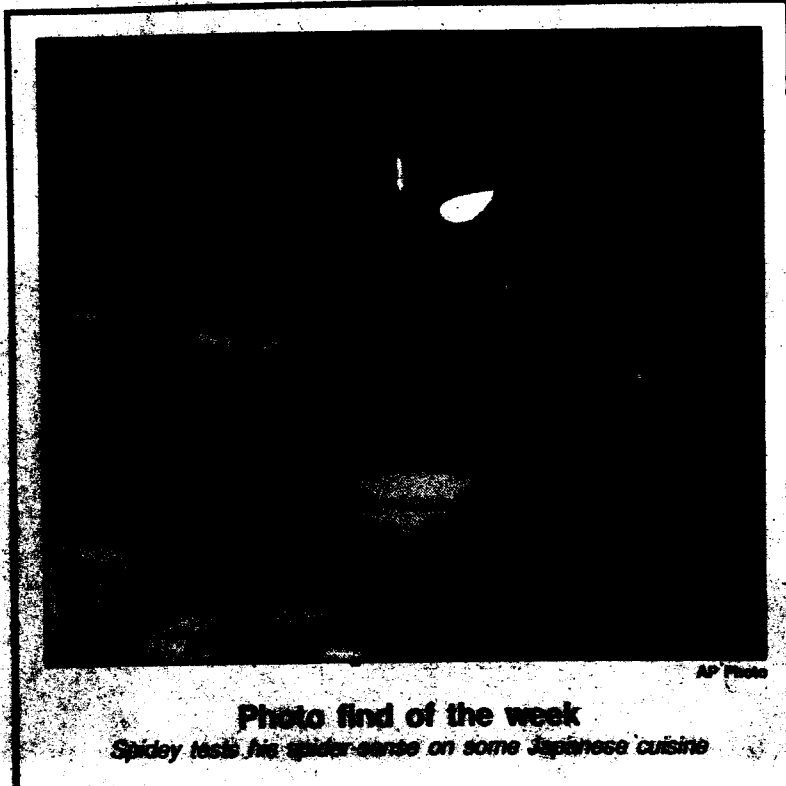


Photo find of the week

Spidey took his spider-stance on some Japanese cuisine