

Directors' stylistic treats are le

When *Fight Club* and *Sleepy Hollow* were released last fall, their respective directors — David Fincher and Tim Burton — faced familiar criticisms: the movies were called visually sumptuous but narratively anemic, and they were charged with producing works in which there was considerably less than what first met the eye. Great trailers, but where's the movie?

Half a year on, and both movies have been re-released in lavishly annotated DVD versions. Which only puts the form-over-content question in even starker light. Watched in the context of all these extras — documentaries, storyboards, deleted scenes, running audio commentaries, etc. — do these movies seem any more consequential than when they first appeared? Or do all these extras feel like

DVD Scan

GEOFF PEVERE
PETER HOWELL

an attempt to add some bulk to projects which were actually pretty reedy in the first place?

Are these the works of misunderstood genius? Or just the wanking of hollow visionaries? Read on:

■ **Fight Club** (1999) — The kind of movie which seemed controversial until people actually saw it, David Fincher's allegedly satirical take on digital-age masculine rage quickly seemed more interesting as an idea than an actual movie — more fun to talk about, that is, than to watch. So it remains: while Fincher's punk-gothic

expressionism makes the movie a frequent treat to look at, it also leaves *Fight Club* feeling heavy, damp and uninspired. Compared to the spacey surrealistic levity of Spike Jonze's *Being John Malkovich* for instance, Fincher's comedy is about as riotous as Ibsen. And that, let's face it, is what really went wrong with *Fight Club*: it was a satire that just wasn't funny.

Featuring a full extra disc of extras, the 20th Century Fox deluxe DVD edition of *Fight Club* will therefore excite only those who could not get enough of a movie which even the director (on one of the audio commentary tracks available) admits is probably too long. Still, if you're willing to wade through all this stuff there are revelations, off-putting though they are. Like hearing Edward Norton (who sprays words

around like and "Nietzsche" but two major movie's first lionaire been at the kind of solace in re of this kind to take a swi

■ **Sleepy Hollow** — Norton says he tion of Was end Of Sle certain sile Johnny De Martin Land you had any unfamiliar verbally imp Burton mal about it on h

The persistence of memory

Timepiece

Experimental documentary on memory and the Holocaust written, directed and edited by Valerie Weiss. At the John Spotton Theatre, National Film Board of Canada, 150 John St. tomorrow at 8 and 9.30 p.m. ★ ★ ★

BY PETER GODDARD
ENTERTAINMENT REPORTER

Timepiece, the directorial debut of veteran Toronto film editor Valerie Weiss, is in fact two movies — the one she put up on the screen and another one that's hinted at that should have been put up on the screen.

The first film is haunting in itself.

From filmed interviews made some four years ago with her mother, Susan Balkany Weiss, now 72, Weiss details the Balkany family's history when the Nazis and the Soviets rolled into Hungary toward the end of World War II.

Weiss's grandfather was a doctor — it's his watch handed down to her that's the timepiece of the title — and

the family was well off.

Being Jewish, though, made them targets for the Nazis and their Hungarian sympathizers.

Layered against this story are two purely visual narratives, one taken from contemporary Toronto, the other coming from the family's trove of old home movies Weiss discovered.

Tucked away near the end of *Timepiece* is a drama as compelling as *The Diary of Anne Frank*.

But it's given barely enough screen time.

Close to being captured and shipped off to a concentration camp, Weiss's grandmother and mother, then only a teenager, were given shelter in a tiny top-storey room by a couple who fed them, emptied their toilet pail and kept them secret as Nazis, then Soviet soldiers turned up.

Susan Weiss's narrative, told matter-of-factly, make the mental images of the two women, huddled on the same bed, rising and sleeping to the rhythms of the sun, as vivid as anything you're watching on the screen.

ty, 7 p.m.; *Magnolia*, 8.50 p.m. 3030 Bloor St. W., 236-1411.

MT. PLEASANT *Keeping The Faith*, nightly at 7 and 9.35 p.m. 675 Mt. Pleasant Rd.

MUSIC HALL Tonight-Sat.: *Return To Me*, 7 p.m.; *Topsy Turvy*, 9.15 p.m. Sun.: *El Dorado*, 3 p.m.; *Topsy Turvy*, 6.30 p.m. *Return To Me*, 9.25 p.m. Mon.-Tues.: *Topsy Turvy*, 6.45 p.m.; *Return To Me*, 9.40 p.m. Wed.: *Buena Vista Social Club*, 7 p.m.; *Sweet And Lowdown*, 9.10 p.m. Thurs.: *Sweet And Lowdown*, 7 p.m.; *Buena Vista Social Club*, 9 p.m. 147 Danforth, 778-8272.

ONTARIO PLACE CINESPHERE *The Matrix*: Fri. at 9.15 p.m. *Mission To Mars*: Sat. at 9.15 p.m. IMAX format movies *Dolphins*: daily at 10.45 a.m. and 3.50 p.m. plus Fri.-Sat. at 7.45 p.m.; *Wild California*: Daily, except Friday, at noon and 5.10 p.m. plus Fri. at 1.15 p.m. and 6.30 p.m. Everest: Daily, except Friday, at 1.15 p.m. plus Fri. at noon

Other screens

BLOOR CINEMA Sat.: *American Psycho*, 7 p.m.; *Ghost Dog: Way Of The Samurai*, 9.15 p.m.; *Rocky Horror Picture Show*, 11.30 p.m. Sun.: *American Psycho*, 4 and 7 p.m.; *Fight Club*, 9 p.m. Mon.: *American Psycho*, 7 p.m.; *Fight Club*, 9.10 p.m. Tues.-Wed.: *Mifune*, 7 p.m.; *War Zone*, 9 p.m. Thurs.: *Mifune*, 7 p.m.; Free admission for short film premieres: Leslie Ann Coles' *In The Refrigerator*, 9 p.m. and Julian Grant's *Haunted*, 10 p.m. 506 Bloor St. W. 532-6677.

BRITPICS FILM FESTIVAL The best of new British cinema showcases 25 new films, 13 of which are Canadian premieres: they include Billy Connolly's *debut* in the thriller *The Debt Collector* 1 p.m.

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BIG MOMMA'S HOUSE

(PG) (3 SCREENS) (NO PASSES)
FRI 12:00, 12:45, 1:40, 2:15, 3:00, (4:45), (5:05), (5:25), 7:20, 7:45, 8:05, 9:55, 10:20, 10:45
SAT 12:00, 12:45, 1:40, 2:15, 3:00, 4:45, 5:05, 5:25, 7:20, 7:45, 8:05, 9:55, 10:20, 10:45
SUN 12:00, 12:45, 1:40, 2:15, 3:00, 4:45, 5:05, 5:25, 7:20, 7:45, 8:05, 9:55, 10:05, 10:30

PASSION OF MIND (AA)
FRI 2:00, (5:50), 8:10, 10:30
SAT-SUN 2:00, 5:50, 8:10, 10:30
RUNNING FREE (F)
FRI 1:05, 3:00, (5:05), 7:05, 9:10
SAT-SUN 1:05, 3:00, 5:05, 7:05, 9:10
DINOSAUR (PG)
(4 SCREENS) (NO PASSES)
FRI 12:05, 12:35, 1:00, 1:30, 2:05, 2:40, 3:15, 3:45, (4:45), (5:15), (5:30), (6:00), 7:00, 7:25, 7:45, 8:00, 9:15, 9:30, 10:00, 10:15
SAT 12:05, 12:35, 1:00, 1:30, 2:05, 2:40, 3:15, 3:45, 4:45, 5:15, 5:30, 6:00, 7:00, 7:25, 7:45, 8:00, 9:15, 9:30, 9:45, 10:00

ROAD TO RUIN (FRI 12:15)
FRI 12:15, (4:55), 10:15, 1:15, SAT 12:15, 5:30, 6:00, 10:15, 1:15, SUN 12:15, 5:30, 6:00, 9:35, 10:15, 1:15, TIME CODE (AA) FRI 1:25, SAT 1:25, SUN 1:25, SMALL TIME (FRI 12:25)

INTERCHANGE 30

BIG MOMMA'S HOUSE

(PG) (3 SCREENS) (NO PASSES)
FRI 1:45, 2:30, 3:15, (4:30), (5:25), 7:00, 8:00, 9:00, 9:25, 11:25
SAT 12:15, 1:15, 3:30, 4:35, 5:25, 6:00, 7:00, 8:00, 9:00, 9:25, 10:25, 11:25
SUN 12:15, 1:15, 3:30, 4:35, 5:25, 6:00, 7:00, 8:00, 9:00, 9:25, 10:25

BATTLEFIELD EARTH (PG)
FRI 3:30, (6:00), 8:30, 11:00
SAT-SUN 12:30, 3:05, 5:40, 8:15, 10:50
TIME CODE (AA)
FRI 3:00, (5:45), 8:00, 10:15
SAT 1:15, 3:30, 6:00, 8:30, 10:50
SUN 1:15, 3:30, (6:00), 8:30, 10:40
SCREWED (PG)
FRI 1:30, (5:00), 7:30, 9:45
SAT-SUN 12:30, 3:00, 5:15, 7:30, 9:45
THE FLINTSTONES IN VIVA ROCK VEGAS (F)
FRI 2:15, (4:30), 7:00, 9:15
SAT-SUN 12:00, 2:15, 4:30, 7:00, 9:15
I DREAMED OF AFRICA (PG)
FRI 2:00, (4:30), 7:00, 9:40
SAT-SUN 1:30, 5:00, 7:30, 10:10
FREQUENCY (PG)
FRI 2:45, (5:45), 8:15, 10:40
SAT-SUN 12:05, 3:15, 5:45, 8:15, 10:45

KENNEDY COMMONS 2

Passion of Mind

(AA)
FRI 1:00, 3:30, (5:45), 8:00, 10:15
SAT-SUN 1:00, 3:30, 5:45, 8:00, 10:15
RUNNING FREE (F)
FRI 1:15, 3:15, (5:15), 7:20, 9:20
SAT-SUN 1:15, 3:15, 5:15, 7:20, 9:20
SHANGHAI NOON (PG)
(3 SCREENS) (NO PASSES)
FRI 12:30, 1:30, 2:30, 3:30, (4:00), (5:00), (6:00), 7:00, 8:00, 9:00, 10:00, 10:30
SAT-SUN 12:30, 1:30, 2:30, 3:30, 4:00, 5:00, 6:00, 7:00, 8:00, 9:00, 10:00, 10:30
SMALL TIME CROOKS (PG)
FRI 1:00, 3:10, (5:15), 7:20, 9:30
SAT-SUN 1:00, 3:10, 5:15, 7:20, 9:30
CENTER STAGE (PG)
FRI 1:15, (5:10), 7:35, 10:10
SAT-SUN 1:15, 5:10, 7:35, 10:10
THE BIG
FRI 1:00, SAT-SUN 1:00, FRI 2:00, SAT-SUN 2:00, FRI 3:00, SAT-SUN 3:00, FRI 4:00, SAT-SUN 4:00, FRI 5:00, SAT-SUN 5:00, FRI 6:00, SAT-SUN 6:00, FRI 7:00, SAT-SUN 7:00, FRI 8:00, SAT-SUN 8:00, FRI 9:00, SAT-SUN 9:00, FRI 10:00, SAT-SUN 10:00, FRI 11:00, SAT-SUN 11:00, FRI 12:00, SAT-SUN 12:00