Montage is gratuitously thrown in to keep film moving.

(Continued from page 11) smoke alarm. The camera catches him from behind, in a medium shot. Just as Stalker begins to smash the alarm, the film alternates very rapidly between this medium shot and a closeup of his hand striking the alarm.

Because this montage lasts less than a second, the sudden cuts are indeed jolting. But rather than contributing to the film's central conflict between order and chaos, the montage seems gratuitously thrown in to ensure that staging doesn't bore during a relatively calm moment. At its worst, flashy editing can destroy the moodless images strung together MTV-style. This film never actually falls into this trap, but it comes dangerously close.

Although the film is crippled by some serious flaws, this introduction to Chris Shaw puts him on the map and shows promise for his future efforts. He mentioned in one interview that his next film will not contain fancy special effects and that it will be more like the type of films he eventually wants to make. (Asked why he then chose to employ these special effects to tell his story in Split, Shaw replied that "I would have been stupid not to take advantage of" his brother's expertise and other resources that were readily available to him.) If Shaw can give creative expression to his ideas and let more of his genuinely appealing persona shine through, he will be well on his way to delivering on the promise apparent in his debut film.

The Wall.

(Continued from page 10)

Author Tama Janowitz' screenplay (based upon her book of short stories Slaves of New York) does not contain the continuity or intriguing action that many people may have come to expect. Rather, it is a story about weak characters; weakness among them is the protagonist. Eleanor seems an easily dismissible character, as it is human nature to ignore those who simply allow life to happen to them. She goes to parties, she meets people, men fall in love with her, men fall out of love with her, but the audience tends not to care. At one point, Eleanor takes out a compact mirror, touches her face, and informs us that she's just checking to see whether she's still there (and I was beginning to wonder the same thing myself).

Bernaerthe Peters, in her typical, rather annoying, whiny behavior, does nothing but enhance the negative of Eleanor's character. Instead of merely doing nothing or waiting for life to happen and then whining about the outcome. Only at the end of the movie does Eleanor's character gain any strength or depth. Sons hat, and in relatively understated clothing, Eleanor makes her first and only insightful remarks during the movie. It is at this point that she is no longer a slave and no longer a hat rack, but an actual person. It is only through Eleanor's freedom that Ivey finally allows us to see the New York he purposely did not show us during most of the film. We now see bridges, rooftops, sunsets behind the Empire State Building and other the shots typically shown in a depiction of New York.

Slaves of New York is filled with garish artwork and costume represented in often dreary settings. The visual effect of the film — the unknown New York followed by a glimpse of the traditional skyline — is simply Ivey's artwork and, as such, is a visual treat.

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