

No more confusion

In a move designed to eliminate confusion on the part of some movie patrons over the meaning of the film classification "Adult Accompaniment", in use for the last year in this province, the Ontario Censor Board has issued a revised graphic symbol for use outside theatres and in newspaper advertising.

The "Adult Accompaniment" or "AA" classification restricts admission to people 14 years of age and over unless they are accompanied by an adult. "This category is intended as a clear statement to parents that the film is considered acceptable for teenagers but unsuitable for younger children," said Mary Brown, director of the Theatres Branch of the Ministry of Consumer and Commercial Relations and chairman of the Ontario Censor Board.



Unfortunately some parents have misunderstood the "AA" classification and its symbol. For the last year we've received a steady trickle of complaints from callers angered that the Censor Board would seem to have encouraged parents to take their children to such a film."

The symbol now in use for the "Adult Accompaniment" classification is a stylized silhouette of an adult holding a child's hand. It will now be replaced by a large circle containing the number 14.

"Adult Accompaniment" is one of four classifications assigned by the Censor Board to films screened publicly in Ontario. The other three are "Family", "Parental Guidance" and "Restricted". Before the introduction of these classifications only two specific film designations were available for use by the Censor

Board; "Adult", an advisory notice to parents which allowed unrestricted admission to all ages, and "Restricted", limiting admission to those 18 years of age or older.

"We introduced the new "Adult Accompaniment" classification in response to the needs of the teenage audience," said Brown. "The old "adult" category was far too broad. Many films that would have been suitable for teenagers were totally inappropriate for children. However, the classification system in use at the time didn't provide the means to allow access to teenagers while keeping children out."

The result was that many Board members said they felt they had no choice but to issue a "Restricted" rating on films which, in their opinion, would have been appropriate for teenage audiences. The "Adult Accompaniment" classification was created as a solution to this problem.

Brown said some further confusion may have been created by the fact that the new "AA" film classification does provide for admission of children under age 14 if accompanied by an adult.

She said this does not mean Censor Board members believe children should attend but instead stands as recognition of the fact that some parents would prefer to determine the suitability of a film for their children on their own.

The new symbol's emphasis on the number 14 will underscore the Board's assessment that such a film is not considered suitable for anyone under 14 years of age. However, parents will still be able to exercise their own judgement by choosing to accompany their children into the theatre.

The new symbol or logo has been issued for use in all film listings, advertising and notices, starting September 1, 1982.

Examples of both the old and new "Adult Accompaniment" logos are shown here.

Movie review

by Terry Dupuis

The 1951 Howard Hawks production of *The Thing* has earned a position in the cinema as a science-fiction classic. This movie was based on a short story by John W. Campbell called "Who Goes There?"

It was the original invader-from-space film, and it ushered in three decades of science-fiction movies. Film buffs also remember it for having introduced James Arness to moviegoers; he played the Thing.

John Carpenter, the independent producer of such recent shock hits as *Halloween* and *The Fog*, has made a remake of *The Thing* this year. It marks his first big-budget studio production (for Universal). The new version follows the basic plot premise of the original: an American research station isolated in the Antarctic must fight for survival against a deadly alien creature which comes to life after being thawed out from a block of ice. But this is the only similarity the two movies have in common. James Arness' creature was a seven-foot humanoid creature, whereas in Carpenter's remake the creature is much more unearthly looking.

In the new version of *The Thing*, director Carpenter and screenwriter Bill Lancaster have gone back to the original concept of Campbell's short story. That is, the creature is constantly mutating into other shapes and forms; it can change into man or animal at will, and assume the form of members of the expedition.

Carpenter is aided in this concept of the story by some outstanding grotesque make-up designs and special effects by Rob Bottin, the man who made the memorable werewolf transformations last year for *The Howling*. Bottin's creature in *The Thing* is a hair-raising and blood-curdling combination of jaws, claws, teeth and slime which even outdoes the outer space monster from *Alien*.

Kurt Russell, the child star of many old Disney films, plays MacReady, who becomes the leader of the expedition. He works well

The Thing

with director Carpenter, the two men having worked together before in the television biography of Elvis Presley and last year's movie *Escape From New York*. The rest of the cast consists of such dependable character actors as Wilford Brimley and Donald Moffat, not big names perhaps but performers whose faces will be familiar to many moviegoers.

The Thing is a well-produced science-fiction movie. The camerawork is suitably low-key and captures the isolation of the arctic expedition from civilization, and its vulnerability. Ennio Morricone's musical score is suspenseful and menacing without ever being overdone. The movie is a well-paced 100 minutes.

Due to its hideous looking alien and gory sequences, the remake of *The Thing* is

•Cont. on Page 16

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