



—Gene Cook photo courtesy ECMS

WHEN YOU'RE SMILING—These smiling gentlemen constitute the Juilliard String Quartet, who are being presented by the Edmonton Chamber Music Society on January 31. Four other concerts remain in the series. Admission is by season membership tickets only, which are available at the Allied Arts Box Office or at the Music Department.

Arts Calendar

Classic film series starts Monday

Edmonton Film Society's Classic Series blasts off next Monday at 8:15 p.m. in TL-11 with ye olde original "Phantom of the Opera" (silent 1925 version with Lon Chaney). Tickets for the 10-film season are \$5 at Allied Arts in the Bay.

Tonight, the Women's Musical Club presents David Sagert, piano, assisted by Kenneth Stromberg violinist, in music by Beethoven, Brahms, Handel and Grieg in the Centennial Library Theatre.

And the Music Department's Sunday night concerts continue this Sunday at 8:30 p.m. with an all-Bach concert featuring Ernest Kasian, Broderick Olson (directing the University Chamber Orchestra) and Miss Yasuko Tanaka. Admission free.

Studio Theatre presents *A Month in the Country* by Ivan Turgenev, its first major production of the season, next Tuesday through Saturday. For free tickets, present your I.D. card at the Drama De-

partment office (2nd floor, Corbett Hall) between 9 a.m. and 4:30 p.m.

At the Citadel, *Barefoot in the Park* continueth unabated . . .

Student ticket prices for the Citadel will remain the same as last year. "I was a student myself", says producer Joe Shoctor, "and I know only too well how finances have to be stretched."

Ticket prices for U of A students will be \$1.25 for the Saturday matinee (held only on the first Saturday of each production) and \$1.50 on Tuesday, Wednesday, Thursday and Sunday evenings.

For reservations, call the Box Office at 424-2828.

Petula Clark will be at the Jubilee next Wednesday, October 25; and on the following evening the Auditorium will play host to Ray Charles—tickets at Mike's.

Begin thinking about your tickets for Ballet Roland Petit, the crack Parisian dance company performing at the Jubilee November 1; they're at your friendly Allied Arts Box Office in the Bay.

—John Thompson



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films

Warrendale is a documentary film on mental illness now playing at the Varscona.

It takes an objective look at the lives of twelve mentally disturbed children being treated at a modern residential center known as Warrendale. It doesn't provide a light evening of entertainment, and wasn't intended to do so.

It has its technical difficulties. The sound reproduction is poor. The photography is worse. Besides being amateurish, it is rarely steady, and gives the viewer a disquieting sense of sea-sickness. It also might have been worth searching the unemployment bureau for an editor.

The technical defects are annoying, but the art of the documentary is not completely dependant upon the smoothness of the production, and it would be an injustice to the film to disregard it merely because it doesn't live up to Hollywood standards of technical excellence.

The conditions under which it was filmed were not the best. The operation of filming had to remain as unobstructive as possible to the operation of the center, and the acoustics in the house could never match those of a studio set. Despite its technical drawbacks, it has many things going for it.

It was produced for CBC television by Patrick Watson and Allan King, and was subsequently rejected. In itself, a CBC rejection is no reflection on the quality of the production. The primary objection to **Warrendale** as a television production is the candid use of what is euphemistically referred to as a four letter word which has always been prohibited on television (and in newspapers.) We must consider ourselves fortunate that through the modern miracle of the Restricted Adult audience category, and the more rational censorship which Alberta has adopted in the last year, that the production has not been banned outright for the recognition of its existence.

But this is only one minor element of the realism presented and credit must go to the producer for refusing to prostitute the purpose of the film to the delicate sensitivity of many people who might be upset by the stark verity of the representation.

King clearly indicates his intentions for the film. It is not intended to examine the methods used in treating the mentally ill; it is merely to record a number of experiences that he shared with these people.

The officials of the mental institute considered it a worthy purpose. All filming was done with their consent and cooperation in an attempt to explain the workings of a mental home, and to increase the awareness of the general public to the problems they face. **Warrendale** is a serious attempt at creating such public awareness in a subject which could be more easily left under its shroud of nescience.

The film relies entirely on spontaniety for action. During the filming, one member of the Warrendale staff died, and the producer was allowed to record the reactions of the children when told of the death. Usually they appear perfectly normal, but upon hearing this news many became hysterical and physically violent. It was explained to each child after that he had nothing to do with the death of the staff member, an assurance which a large number of them doubted. They obviously don't have the extreme indifference which constitutes normalcy.

Primarily, the film portrays their life in Warrendale as a group, the relation between the children and staff, and the children themselves. Occasionally it attempts a superficial examination of the individual problems, often revealing the unfortunate incapacity of the method of treatment to deal with a problem which is not fully understood.

The film is directed at the average viewer. It avoids technical psychological analysis and stays close to a simple portrayal of life at the center. It makes no critical comments in any direction—it offers an impartial and sincere view of a tragically misunderstood area of medical science.

It turns out to be an engaging and informative documentary.

—Gordon Auck