

True Confession:

I never saw *Gone With the Wind*

First things first: no one younger than Barry Westgate should be sent to review a movie what do I know about Clark Gable and Carol Lombard other than that he was handsome and

of the few people in the Western world who has not seen *Gone with the Wind* (I blush at the admission.)

As far as knowing how much truth there is in the film's depiction of these two individuals, I have to rely on the mother and daughter who sat behind me in the theatre. For example:

"Hey mom, did she (Lombard) really talk so grossly?"

"I don't know dear, I never thought so."

Jill Clayburgh as Carol Lombard certainly does have a nasty mouth: more than once she calls Gable (James Brolin) a "shit-head." But that's only a first impression. Once she gets to know him, Carol begins to see Clark as he sees himself; as "just a lucky slob from Ohio." And then she falls in love with him. But the question holding together the first half of the film is: does Clark really love her or is he only interested in an easy lay? We have our doubts (as does Carol) but find out finally that he really does, bless him.

For much of the film Gable is depicted as a sexist. Depressed after trying to break it off with

Carol, when his publicity man dares to suggest that this was the first time a "doll" ever got to him, Gable replies, "Hell no, I just hate to break the poor kid's heart."

But what is admirable about the film - and if it's true, about the two individuals - is the way in which the characters change and develop as the love-story progresses. Lombard develops from a sometimes dumb and starstruck blonde to a self-respecting woman willing to face the abuse of an outraged Hollywood. Gable for his part manages to lose a little of his macho mentality and allow a bit of tenderness to show.

The newspaper advertisement for this film proclaims: "They didn't just have love, they had fun! And yes, Clark and Carol do seem to spend most of their time either in bed, or chasing each other off and on their respective movie sets. Really, it is a pleasant surprise; for one goes to this film feeling it will be the *American Graffiti* of the menopause set, and one is disarmed by its honesty and playfulness.

There are other pleasant

surprises. It is nice to see that when he is not playing Dr. Steve Kiley, James Brolin really can act. It is also nice to see the parody of a big-time producer in Allen Garfield's portrayal of Louis B. Meyer. And finally, despite a rather cliched love-will-triumph-ending, it is nice to see that what could have been (and fifteen years ago, would have been) just another schmaltzy Hollywood love-story, has developed instead into an entertaining and revealing picture of the kind of goldfish bowl Hollywood was, and to a certain extent, still is.

BY Brian Bergman

The Latter Day Saints Students Association invites everyone to an Open House:
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Reed from page 11

It is at this stage that female infanticide disappears. Now that the father/husbands had consolidated their "supremacy over their wives and children as their own family" (read property), women became labour power to be exploited, to produce surplus and increase the male's individual wealth. In *The Origin of the Family, Private Property, and the State* Engels points out that "the first class antagonism appeared with monogomian marriage, the first class oppression is that of the female sex by the males."

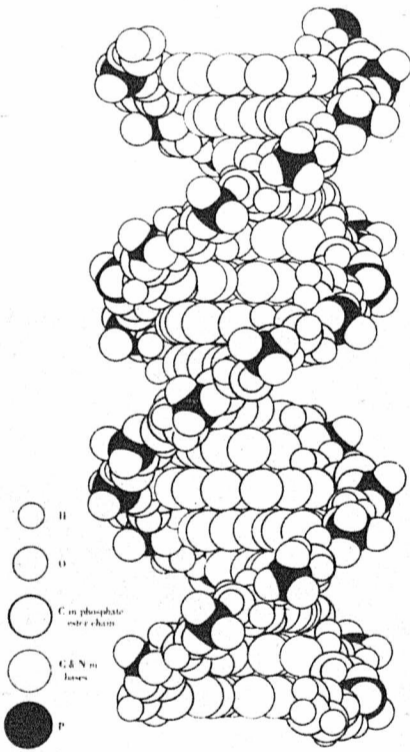
Reed's book is extremely interesting, complicated, and important. It is not however intended simply for academic readership. It provides the current generation of feminists with confidence in their ability to end their oppression. Sexual inequality is social, not biological in origin. It is tied up with private property, which Reed shows did not even exist for most of human history (contrary to the prevalent capitalist view.)

Reed is a longtime feminist and *Women's Evolution* is the product of almost a quarter of a century or research. Published in 1975, it is now into its fourth printing and it has been critically acclaimed. The book points up the folly of the notion that women's emancipation can be achieved by well-financed publicity campaigns asking "Why not?" The oppression of women can only be eradicated by a social revolution which eliminates the patriarchal family and class-divided society.

Reed will be in Edmonton March 12 to 16. March 12 she will speak at the Public Library at 8 p.m. March 13 at 8 p.m. there will be a social at Women's Place. March 16 she will speak at SUB at 12:30 p.m.

by Michelle Huot and Bev Bernardo

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- sitive Diseases Research with a major pharmaceutical firm, where he was engaged in the synthesis of drugs with hormonal, anti-cancer, and immunosuppressant activities
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