

# arts

## Film Society -Variety in viewing

*La Grand Bouffe* (The Great Feed) Edmonton Film Society, SUB Theatre, Nov. 25.

Marco Ferreri is a director associated with material that is apt to shock the sensibilities, thereby promoting a fresh awareness of life in its less noble aspects. His latest film, *La Grande Bouffe*, manages quite astoundingly to be polished in style while putting across a series of details that are potentially nauseating. The film commands admiration, even respect. It is a testament to mortality on a scale which Ferreri would seem to regard as fundamentally masculine: that is to say, self-indulgence carried to such an extreme that it becomes self-destructive.

Whether he intends a mere reproach to our greed and our waste, or whether his aim is an essay in misanthropy as applied to the male of the species, one has to concede Ferreri's sermonizing is potent stuff. He shows us four well-heeled men who deliberately retreat from the world and their varied work, occupying an isolated mansion with the avowed intention of eating themselves to death.

The intake is sumptuous and monstrous: an oyster-eating race is one of the diversions, for example. The output is also noted: mostly in sound effects that must be heard to be

believed.

The lust in regard to food is extended secondarily to sex, and the women are quickly seen to be a different kettle of fish. Imported and highly personable young whores are initially high-spirited and willing, but soon grow bored and then become repelled by so much emphasis upon eating and take their departure. On the other hand, the four men are eased toward their respective ends by a buxom earth-motherly figure, a school mistress who has accepted an invitation to the house and who eats her share without deteriorating physically.

Powerful doings indeed - black humor notwithstanding: *La Grande Bouffe* is formidable cinema.

Student price for the International series, of which this film is a part, is now \$8.25.

*She Wore a Yellow Ribbon* (Edmonton Film Society, Nov. 27, Tory Lecture Theatre)

In the late 1940's, director John Ford shot three films dealing with Cavalry life on the American Frontier. The films have become known as the Cavalry trilogy, and *She Wore a Yellow Ribbon* is probably the best of them.

It deals with the last mission of a captain (John Wayne)

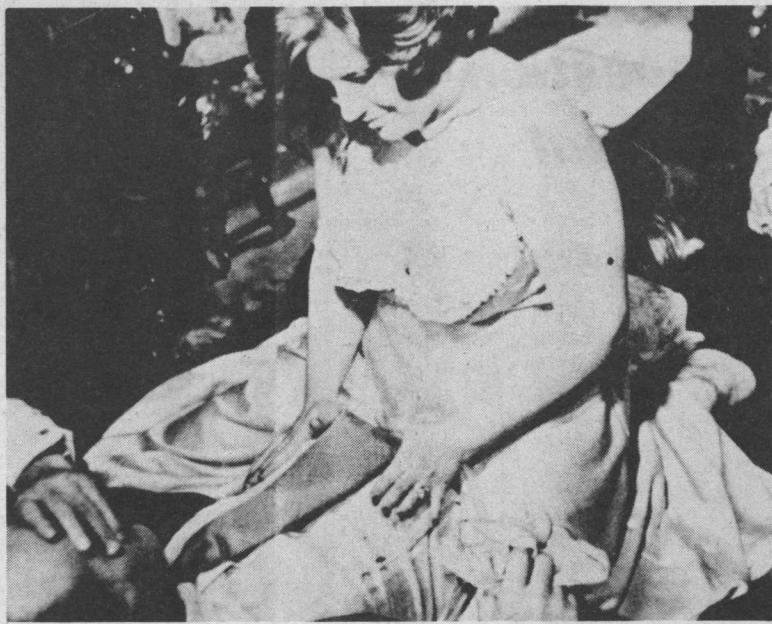
before retirement. In it, Ford courageously discards the glamor of the "pony soldiers" to suggest instead their human weakness. Ford adopts an uncharacteristically intimate camera style to emphasize the vulnerability of the men and their affinity with the landscape.

*She Wore a Yellow Ribbon* is a film of force against the individual, of a single rider pursued by dozens of attackers, of one man accepting the burden

of command, of personal honor, of the cavalry society severely tested. Its tone is set by the opening shot of pennants fallen and dishonored at the Little Big Horn, the spoken introduction, "Custer is dead and around the bloody guidons of the Seventh Cavalry lie the 212 officers and men he lead..." evoking the tragedy of Custer, the shadow under which the whole film lies.

As is usual in Ford's westerns, scenes of dynamic action are punctuated with moments of amusement and sentimental reflection. Victor McLaglen offers an irrepressible portrait of a bibulous sergeant who can fell seven men at a time, and the film is among the most handsome of Ford's productions.

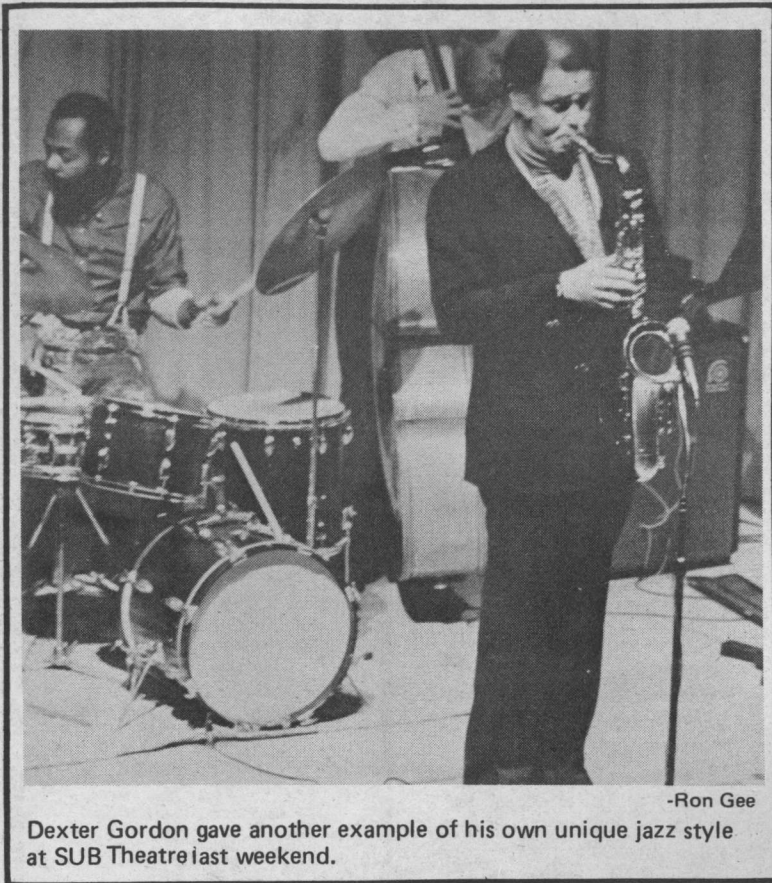
It shows at 8 p.m., and, since this is the last entry in the Film Society's Ford Series, there will be single admission tickets sold.



Last night's "Le Grand Bouffe".



John Wayne in "Yellow Ribbon".



Dexter Gordon gave another example of his own unique jazz style at SUB Theatre last weekend.

## Barnum, Ozolins featured at ESO

Pianist Arthur Ozolins will perform with the Edmonton Symphony under the baton of John Barnum this Saturday, November 30 and Sunday, December 1.

Born in Lubeck (1946) of Latvian parents, Arthur Ozolins is today a Canadian citizen. His musical heritage comes from his mother, a pupil of Edwin Fischer. His grandmother, also a concert pianist, was his first teacher during childhood years in Buenos Aires. At age 13 he entered the Royal Conservatory

of Music, Toronto.

In 1968, he gave a dynamic and dazzling performance in Edmonton to win the First National Performing Artists Competition sponsored by the Edmonton Symphony Orchestra.

The weekend's program consists of Mendelssohn's *Music from a "Midsummer Night's Dream"*, Beethoven's *Piano Concerto No. 4*, Ives' *Fugue from Symphony No. 4* and Havdn's *Symphony No. 45*.

The Edmonton Symphonny

## Understanding the urges

by John Ferris  
*Tales of Power*, Carlos Castaneda; Simon & Schuster

This is the latest, and presumably the last, in the series of books written by an American anthropologist about his experiences with the Yaqui Indian "man of power", Don Juan. Whether these narratives are true or false is a debatable question, as interesting as any of the fascinating subjects covered

within the books. If they are true accounts, then obviously our culture has much to learn. If false, these works provide us with a good understanding of the transcendental urges operating on society in these days.

People want to believe that the events noted in this book are possible. This, and the fact that Castaneda's narrations have achieved an established place in pop culture, make it essential to

take note of his work.

Essentially, this volume synthesizes all that had been previously mentioned in the works. Castaneda achieves the good which he had been simultaneously seeking and avoiding, that of becoming a "man of power".

The rather disparate sections that had been previously the teachings of Don Juan - the "seeing" of objects in their true form, the life of the warrior, the nature of an ally - are finally united. For this fact alone, anyone who has felt an interest in the series before has no choice but to read this work.

Moreover, the final aspect of the brujo philosophy is covered: the relation of logic and the rational faculties within the life-system in general. The book is a completion, a summing up, and should most likely not be read until one has first read the previous books.

Are these narrations true? The answer to that is probably irrelevant, if only for the simple reason that no objective evidence (in the scientific sense) is available.

For those who have experience with such things, objective evidence seems unnecessary. The intellectual climate among students seems tolerant toward such ideas, not necessarily accepting or rejecting them out of hand. We want to believe that such things are possible, and consequently are rather prejudiced toward them.

For this reason alone - to achieve some glimpse into current psychological attitudes - this book, and the others in the series, are worth reading.

## This week at the Cinema

Three features are showing at SU Cinema this week, *Godspell*, *Bananas*, and *Jonathan Livingstone Seagull*.

*Godspell* appears first on Wednesday and Thursday. It is the 1973 film version of the award winning and much acclaimed stage musical. The

film features the original stage cast of Victor Garber, David Haskell, Jerry Sroka and Lynne Thigpen. This modern version of the *Godspell* is directed by David Greene who also directed "The People Next Door."

On Friday and Saturday, *Bananas*, directed by Woody Allen, and starring Woody Allen and Louise Lasser is playing. It was shot in 1971 and is a short feature running 82 min. Woody Allen's other director-actor appearances have been in such films as "Sleeper", "Take the Money and Run" and "Whats Up Tiger Lily". *Bananas* is hard to describe, but it runs along the lines of a comic banana revolution.

Appearing on Sunday in cinemascope is *Jonathan Livingstone Seagull*. Based on the widely acclaimed book of the same name, directed by Hal Bartlett, the film runs 114 min. It features some exceptional camera work and soundtrack music composed by Neil Diamond.

Tickets are on sale at the Symphony Box Office, Jubilee Auditorium (433-2020) and the Box Office, The Bay Downtown (424-0121).

Rush tickets will be available at the door one hour before concert time at \$1.00 for students and \$2.00 for non-students.

Harold Kuckertz

by Mark Macklam