

ENTERTAINMENT

Coppola pic captures imagination

One from the Heart
Princess Theatre
Jan. 13-16 (Members only)

review by Scott Rollans
Without giving us time to catch our breath after *Napoleon*, the Princess Theatre is about to introduce another "lost masterpiece" of the cinema. Francis Ford Coppola's *One From the Heart* opens a four-day run tomorrow night.

It's one of the most self-indulgent - and rewarding - films Coppola has ever produced. The action takes place in Las Vegas, yet the filming was done entirely within the walls of Coppola's Zoetrope Studios. Over \$4 million was spent to create a Vegas which conforms to Coppola's impressions: a Vegas in which the sun even rises and sets on cue. The final budget, more than \$23 million, nearly forced Zoetrope into bankruptcy.

Ironically enough, at the centre of all this tinsel and razzle-dazzle is a simple love story. Hank and Frannie (Frederic Forrest and Teri Garr) are a more than slightly frumpy couple who have been living together for five years. Now her hair is going grey, his is falling out, and both are thinking, "Life has to be more than this."

They decide to break up. After donning new clothes, new haircuts, and new personalities, they head for "The Strip" in search of their respective dreams, and dream lovers.

The lovers they find, like the Strip itself, are seductive combinations of eroticism, danger, and unabashed tackiness. Ray (Raul Julia) is a Latin piano bar musician, who waits on tables between sets. Leila (Nastassia Kinski) is a circus acrobat, whose best tumbling is done in and out of a backseat. Through them, Hank and Frannie live out their fantasies, and end up discovering that there's a lot to be said for reality.

Since the plot resembles the lyrics from a blues song, it's only appropriate that the film's score was written by Tom Waits. The gravel-voiced Waits, possibly the greatest current blues artist, uses his songs to make

subtle comments on the action throughout the film. When a female perspective is needed in the score, the vocals are handled by the incredibly capable Crystal Gayle. Her performance on this soundtrack proves that she is wasting her voice on the pseudo-country pap she normally sings.

At times, Waits lyrics are soothing and sympathetic: "Summer is gone, but our love will remain like old broken bicycles out in the rain."

At other times they can be agonizingly cruel and cynical: "She's got big plans, and they don't include you. Take it like a man, cause you can't unring a bell."

Waits is more than a simple accompanist to the film; he is a forceful and constant presence.

An even more forceful and constant presence in the film is the director himself. Coppola completely forsakes realism, turning *One From the Heart* into an impressionistic *tour-de-force*. The sets are dreamlike, even surreal. The lighting literally plays a role in the film: people and things turn blue, red or green; spotlights from the sky appear on demand; and house lights turn on and off on their own. The camera is constantly moving, often apparently right through walls or store windows.

Even the narrative itself is carefully contrived. In case some members of the audience mistake this for an accident, Coppola has one of his characters comment on the believability of the plot: "That's the most highly improbable thing I've ever seen in my life." Coppola sees Zoetrope in much the same way as Orson Welles saw RKO when he made *Citizen Kane* as "the biggest train set any kid ever got for Christmas."

Anyone who approaches the film in a conventional manner will see Coppola's self-indulgent direction as a fault. Those who abandon themselves to their senses and emotions, however, will fall in love with the film. The simple and gentle plot, the brilliant and bluesy score, and the



Frannie (Teri Garr) confronts her Fantasy (Raul Julia)

dazzling sets and visual effects are at once fascinating and richly satisfying. *One From the Heart* is, as *Rolling Stone* described it, Coppola's "most graceful, most inventive and wisest work."

Because of the outraged reviews it received when it was released early in 1982,

One From the Heart quickly disappeared from view, and is no longer available for commercial release. Because of this, the showings are open to Princess Members only. With student memberships currently selling for a paltry \$3.50, now may be the perfect time to join.

CABARET

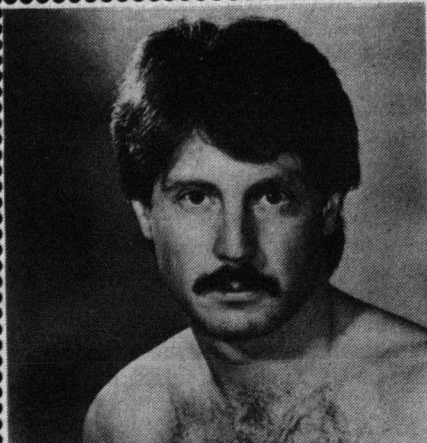
Phi Gamma Delta

presents

Darkroom

with guests

Friday January 13



Ed. Phys. Ed; ECEC;

Spec. Ed. present

The Tim Feehan Band

Saturday January 14

U of A Rodeo Club presents

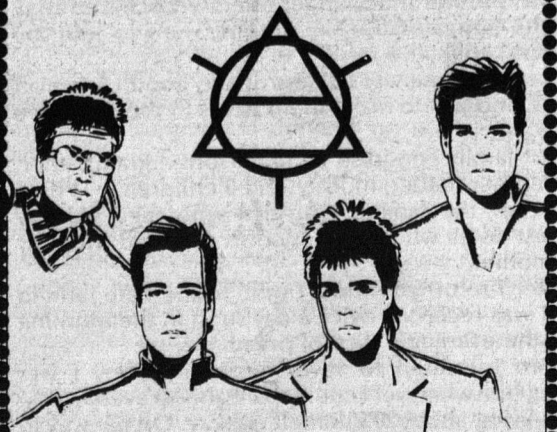


with guests

Saturday January 21

U of A Accounting/ Marketing Clubs present

SECRET SOCIETY



Friday January 20

UP & COMING

• Boys Brigade January 27

• Sound FX January 28

• 20 Feet February 3

February 4 NEO A4