

CONCEPT

taking a turn

for the literary

wedding in white:
winner by rights

Wedding in White is a damn fine film. It is unquestionably the best film in town at the moment. So good is this film that there is every chance that it won't be in town long enough for you to go and see it if you're the slightest bit hesitant. Good films have a habit of disappearing rapidly in Edmonton. Word of mouth doesn't have much of a chance to build up an audience so get to it before it's yanked off the screen. This one is really too good to miss if you've been waiting for a good movie to come along. *Wedding in White* distinguished itself by winning the top Ertog as last years best feature film and an Ertog for the best supporting actress, Doris Petrie, in last years Canadian Film Awards sweepstake. They are decidedly well deserved awards. It is indubitably a fine Canadian film because there is an overwhelming preponderance of Canadian talent involved but it is a fine film by any standards.

Bill Fruet, writer and director, has put together a very moving document on people. *Wedding in White* is a period film of impeccable authenticity that has the power to set your heartstrings singing if you give it half a chance. The story may be about small people but the play of fate has cosmic consequences for the characters involved. This matters because in many ways these characters are our spiritual antecedents. The time is 1943 and the location somewhere, anywhere, in small town Canada. The tale revolves around a family of Scottish immigrants long since landed in this country. The father, a World War I vet and damned proud of it, is now a guard at a nearby prison camp. This is a position several steps beneath the dignity of an Army Regular in his eyes and it rankles at his soul. His wife is a long suffering soul

who is
woody
shaw

and

why is
he saying

those things with his trumpet?



In Edmonton,

Sunday Feb. 11 and Monday Feb. 12 at RATT, SUB.

Time: 8:30. Admission: \$2.00.

scrabbling for peace and providing a home as best as she can. Her only hope of fulfillment lies in providing what is deemed fit and proper for proper folks. Daughter Jeannie at sixteen is a totally vulnerable child who gets caught in the jaws of a morel dilemma which reduces her to the status of an abject object. When her brother Jimmie comes home on leave one weekend he brings an army buddy with him. At the end of a long evening of celebration and pursuit of the machismo rituals of boozing and flirtation Jimmie's buddy Billy rapes Jeannie on the living room couch. Billy departs with the vomit-sodden Jimmie in tow posthaste the following morning.

When it is revealed subsequently that Jeannie is pregnant, her helplessness is all too apparant. She is reviled as a slut by her father. His outrage is directed at her and not a bit at Billy, for Billy is a soldier and that is a man's way. To preserve his pride Jim marries Jeannie off

to Sandy, a boozum buddy of like age and aspirations. It is an arrangement erected to preserve his sense of morality which has been forged from callous pride and vulgar hypocrisy. For Jeannie there are no alternatives. The wedding concluded, she is delivered into the hands of aged, beer-besotted Sandy for the rest of her days. Her passage through life is foreordained, arranged by others, without a thought for her.

Fruet has endowed his story with a humanity that is never demeaning and not always pleasing but it is always revealing. This film has an aura of intimacy which is both compelling and disturbing. Secrets of the heart are exposed with a sympathy that allows us to examine the evidence honestly. His characters are very full creations, flawed but incorrigibly human. It is an intensely probing script that does not manipulate the audience. Fruet's direction is of high calibre. He has no tricks up

his sleeve, only his creations which are there for all to see.

Chief among the film's assets is an incredibly excellent cast. Donald Pleasance, one of the most vastly under-rated of actors, is simply superb as the father. His performance leaves an indelible impression. Fruet attempted to persuade a number of good Canadian actors to play the part but they were unavailable. Their loss is the movie's and our gain. Pleasance's presence is a decidedly positive force. Carol Kane as Jeannie is amazingly subtle and precisely right for the part. Given the leanness of her part and their total subjugation as a character what she does is quietly astonishing.

Doris Petrie as her mother is likewise cast to perfection. There are others just as fine but the catalogue of superlatives is short. Suffice to say that Doug McGrath and Paul Bradley, who will be remembered as the heroes of *Going Down the Road* which Fruet also wrote, are in

fine form and contribute in no small way to the film. They are aided and abetted by Bonnie Carol Case and Leo Phillips both of whom are also highly memorable.

Richard Leiterman's cinematography is a perfect complement to Fruet's direction and must be mentioned. His is a warm art, subtle, smoothly controlled, and rich in an intimate and loving manner. It is only one of the facets that make

this movie the true gem that it is. The care and craftsmanship which has been lavished on this film has not been unavailing. It has produced one of the finest films of the year, Canadian or otherwise. If it falls short in any way, it is short of the highest standards of art. Only one word of caution, it isn't light entertainment, it is haunting and moving in a totally honest manner. Go and see it. At the Garneau.

Walter Plinge

by the sea,
by the sea

For its next offering of the season, Theatre 3 will provide a distinct change of pace in an evening of two highly charged one-act plays -- BY THE SEA by James Osborne and THE GUARDIAN by Artistic Director Mark Schoenberg. This will be the world premiere for BY THE SEA.

BY THE SEA is a powerful exploration of individual illusions. Set on a deserted stretch of polluted beach on the

Pacific coast, it portrays the chance encounter of a Japanese boy and a middle aged American couple. The couple, Harry, a bigoted factory worker, and his wife Mildred, make their annual visit to a small clearing but find the spot occupied by a Japanese boy. Because each character carries with him his own set of illusions, the encounter ends tragically.

BY THE SEA and THE GUARDIAN will run from February 21 to March 4, in the "Theatre Beside", in Victoria Composite High School.

into the chamber (secolo barocco)

The Edmonton Chamber Music Society continues its concert series on Wednesday (February 7) at 8:30 p.m. in Convocation Hall when Secolo Barocco, from France, will perform German, Italian, and French works from the baroque period.

Founded in 1965 by flutist Michel Debost and bassoonist Amaury Wallez, Secolo Barocco expanded to include violinist

Jacque-Francis Manzone, Oboist Jacques Chambon, and harpsichordist Guy Condette in 1969.

Since coming together, Secolo Barocco have performed extensively in Europe and Japan and are this year making their first North American concert tour. Admission to their Edmonton concert is by season membership in the Chamber Music Society.

starts WEDNESDAY 8.00 pm

Peter Sophia and James
O'Toole, Loren and Coco
dream The Impossible Dream
in an Arthur Hiller film

"Man of
La Mancha"

PG United Artists

matinees
wed, sat. & sun 2pm

evenings
mon. - fri. 8 pm

sat. - sun. 5, 8 pm

429-3181
advance reservations

VARSCONA THEATRE