

Landlord-tenant act odd

by Beno John

The Tenant directed by Roman Polanski

Like most of Roman Polanski's films, *The Tenant* is a series of cinematic sketches about a personality cast into emotionally charged situations in which it has little or no control of the events affecting it.

The Tenant is a movie in which Polanski gives full reign to this theme. Polanski in the lead role himself, portrays a sensitive young immigrant (Trelkovsky) in Paris who takes up lodging in a decaying rooming house. His suite's previous occupant, a girl, attempted suicide by jumping from the apartment window. Trelkovsky feels compelled to visit the hospitalized girl, who is hideously swathed in bandages. She returns Trelkovsky's favor with a drawn out guttural scream after which she promptly dies.

This scene triggers a gradual disintegration of Trelkovsky's personality, as he takes on the dead girl's qualities. His mental fragmentation is underlined by a number of incidents that constantly remind him of the girl, he finds her tooth, a dress, the girl's toilet articles. In a nearby cafe he is treated as the girl was, being offered the same brand of cigarettes she smoked, and the hot chocolate she used to drink. This is compounded with a number of strange scenes with his neighbors. Trelkovsky's passive nature cannot contain the forceful allusions to the dead girl and the result is annihilation in a manner identical to the girl's suicide.

Polanski does justice to the theme - rescuing it from pathos with liberal doses of cynical humor - some of the scenes are so absurdly macabre that you just have to laugh. What is also excellent about this movie is the way in which it becomes a subjective reflection of Trelkovsky's mind, and how his hallucinations and paranoid illusions become the entire film. The visual aspects of the movie uniquely vivid and are tied together with smooth but subtle visual bridges.

Along with this, the film achieves a nice symmetry with

the minor characters, who provide contrast to Polanski's exuberant acting. Trelkovsky's passivity is heightened by the aggressiveness of his friends and neighbors, lending support to

Polanski's underlying notion that a weak ego has problems affirming itself when barraged by threatening circumstances.

The Tenant is now playing at Westmount A Cinema.

Face to Face:

Bergman looks in psychic mirror

by Lindsay Brown

After considering Ingmar Bergman's priceless contribution to modern cinema, it's easy to forgive him for his latest: *Face to Face*.

This film is perhaps the one Bergman made for himself more than for any audience - and at great personal cost. *Face to Face* is a close look at one woman's nervous breakdown - it has been said that Bergman suffered one as well, as a result of making the film.

There is much about the film that is tedious. The fact that the dubbed-in dialogue was often incomprehensible did not help to make things exciting. It is a well-known allegation that madmen ramble in their speech, and there were numerous scenes in which Jenny (Liv Ullman) did just that. As a result, we, along with her family and friends, often could not comprehend her actions. But at least her family and friends heard what she said.

Jenny is a cool and competent psychiatrist, who early in the film describes one of her patients thus: "I was unable to make contact, she was totally unresponsive." This description applies to Jenny, however, as

regards her own "normal" relationships.

A brutal sexual encounter with two strange men is a catalyst in Jenny's progressive unravelling - she of course represses the incident, only to find that it resurfaces as a bizarre fit of hysterical laughter that is half tearful and very, very painful to watch.

We are thus made aware, as is Jenny, of the mass of buried feeling that lies beneath her tidy, controlled exterior. The mass erupts finally in a hospital room where Jenny is recovering from a suicide attempt. And while she lies there, dazedly coming to consciousness, Bergman dazzles us with dream sequences that are so dream-like as to be frightening.

There is much in the film that can be intuitively absorbed, and that should not be explained in words, since film is meant to replace words.

Bergman fans will no doubt gladly endure the slower-moving parts of *Face to Face*, and are already inured to his long, long shots of Ullman's profile, Ullman full-front, Ullman in shadow, in blue and in bed. But the film should not be the one to introduce a newcomer to his films.

Frosh Week

FORUMS

Canadian

Support of

Racist

Sport

with Speaker
DENNIS BRUTUS

Wednesday, Sept. 15
8 p.m.

Tory Lecture 11

Sport,

Politics

and the Nation State

a panel forum with **DENNIS BRUTUS, DR. MAURY VAN VLIET, DR. TOM BEDECKI, BRUCE KIDD**

Thursday, Sept. 16
7:30 p.m.

SUB Theatre

SUB Arts and Crafts Centre

REGISTRATIONS will be open until Sept. 18th for Classes in Pottery, Weaving, Macrame and Spinning and Nature Dyeing.

(Classes begin the week of September 20th)

SUB CRAFT SHOP (Main Fl. Est Side)
10.00 a.m. to 5.00 p.m. Mon-Sat.

ALSO

SUMMER SALE OF YARNS ETC. at the
SUB CRAFT SHOP - shop early for a good selection!
Information 432-4547

Peep Show

The U of A campus observatory is now open to the public with regularly scheduled shows each Friday.

Beginning September 17, two one-hour shows will be held each Friday evening - at 9 and 10 p.m. during September and October and at 7 and 9 p.m. during November and December.

This week those in attendance will - weather permitting - be able to observe double stars, star clusters, gaseous nebulae and other heavenly phenomena. In the event of poor weather, slide and film shows or an informal lecture will be given.

As many as 30 people can be accommodated at each show; advance booking must be made through the university's public relations office. The office can provide all the necessary information. The phone number is 432-4201.

The observatory is located on the roof of the physics building on campus within a protective enclosure with a sliding roof. The area is not heated so visitors are advised to dress warmly.



STUDENTS' UNION
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Cinema

DOUBLE FEATURE
SUNDAY SEPTEMBER 19

Conversation ANS

The Directors Company presents

Gene Hackman in
"The Conversation"

Written Produced & Directed by **Francis Ford Coppola**
Color by TECHNICOLOR • A Paramount Pictures Release

Catch 22 RA

PARAMOUNT PICTURES CORPORATION IN ASSOCIATION WITH FILMWAYS, INC. PRESENTS

A MIKE NICHOLS FILM
ALAN ARKIN

CATCH-22
BASED ON THE NOVEL BY JOSEPH HELLER

SUB Theatre

COMPLETE SHOW 7:00 PM DOORS OPEN 7:00 PM 9:00 PM

TICKETS AT THE DOOR \$2.00 SPECIALS \$2.50

SU MEMBERS ADVANCE TICKETS \$1.50 SPECIALS \$2.00

AVAILABLE AT THE SU BOX OFFICE 9008 HUB MALL



FROSH WEEK CABARETS

Thursday • Sept. 16
CHARLIE CHAPLIN'S FROSH CABARET
with Easy Walker and Chaplin Flicks between sets
Friday • Sept. 17
CARIBANA CABARET
with Soul Survivors Steel Band
Saturday • Sept. 18
JOE COLLEGE CABARET
with Pontiac • Edmonton's #1 Hot Dance Band

8:30 P.M. DINWOODIE LOUNGE
TICKETS \$2.00 ADVANCE S.U. BOX OFFICE \$2.50 AT THE DOOR