

Entertainment

Hollywood films from 30s, 40s, 50s and 60s

Film Society launches Hollywood Classics

by Rachel McKenzie

This month the Edmonton Film Society launched their Hollywood Film Classics Series. Ralph Horak, outgoing president of the society, is looking forward to the series as he hopes it will prove a greater success than last month's rather disappointing *Rock!Rock!Rock!* series. As much as fans like to hear the music of such legendary greats as Elvis and Bill Haley, the opportunity of "viewing the music MTV style" did not go over well with Edmonton's rock 'n' roll groupies. According to Horak, "Edmonton just wasn't ready yet. The series would have met with more encouraging turnouts in a larger center such as Toronto or Vancouver."

The new series, appearing under the title of "Gems from Hollywood's Golden Age", brings with it a few surprises. The term "classics" has now been extended to include films from the 50's and 60's. This is rather disturbing news for those who can remember viewing first runs of films like *Breakfast at Tiffany's*. Mr. Horak notes that "there has been a growing trend of nostalgia towards the 50's and 60's whereas films of the 30's and 40's have become collector's items."

The series, which began on September 30 with *The Diary of Anne Frank*, continues until early December. The listings for the remaining eight films are:

The Heiress (1949) October 21. Olivia DeHavilland's Oscar-winning performance as the homely and awkward girl who falls in love with a dashing young fortune-hunter. An enduring romantic masterpiece. Ralph Richardson dominates the film as the ramrod father. Montgomery Clift co-stars. William Wyler directs.

Roman Holiday (1953) October 28. A comedy about a newsmen in Rome who falls in love with a lonely princess who is travelling incognito to see how the commoners live. Audrey Hepburn and Gregory Peck star. William Wyler directs.

Death Takes a Holiday (1934) November 4, Drama. Frederic March, as Death, decides to assume human form and take a vacation. He falls in love. While he's so occupied, nothing dies. One of the oddest films of the 30's. Evelyn Venable co-stars.

Breakfast at Tiffany's (1961) November 12 — colour — Truman Capote's wispily wistful story of a young writer who becomes involved with a madcap girl who floats above the realities of squalid city life. Wacky, sophisticated comedy. Audrey Hepburn and George Peppard star.

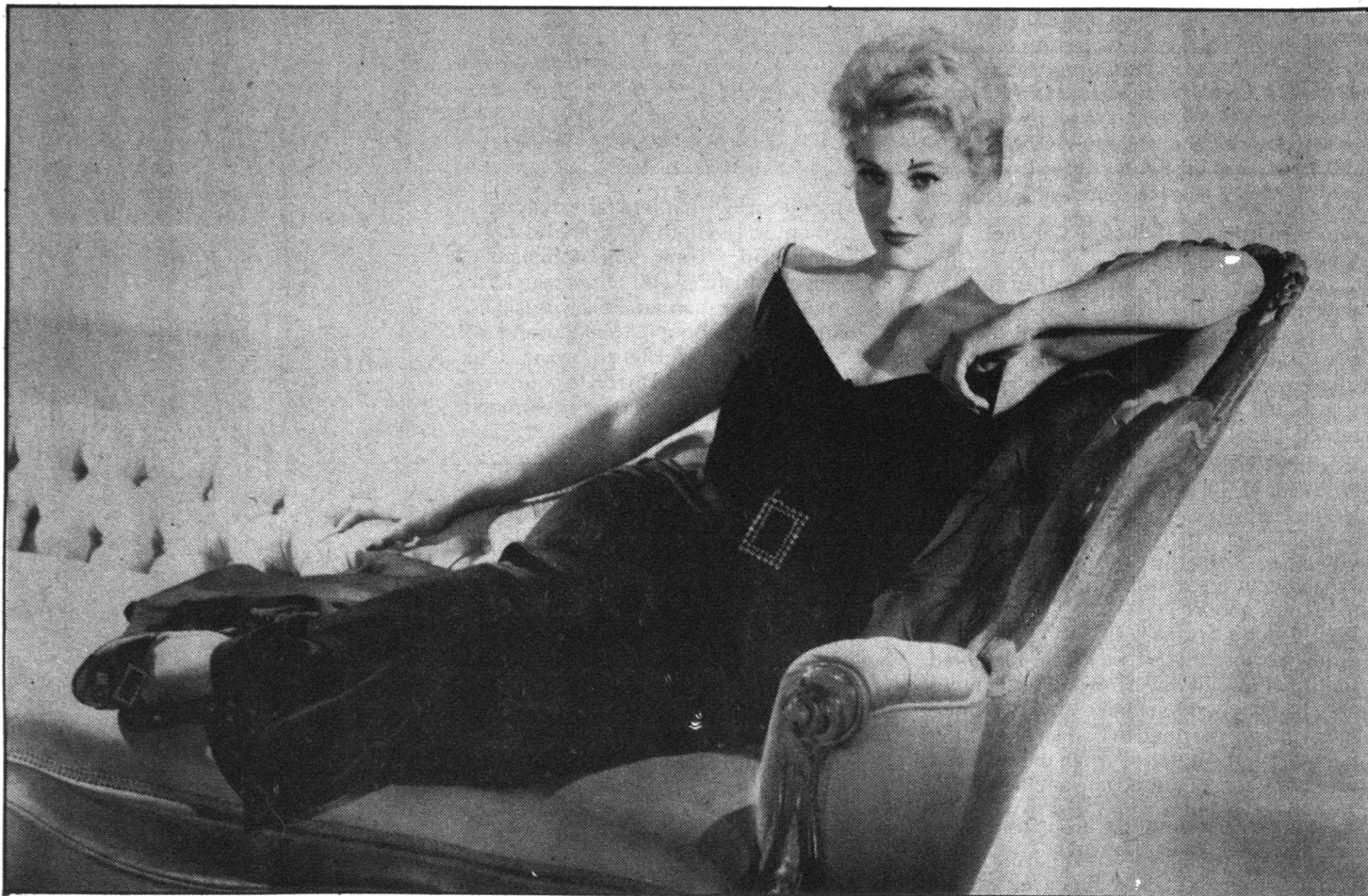
The Primrose Path (1940) November 18. Strange little comedy-drama about a girl from the wrong side of the town who falls in love with an upper-class youth. The tone varies from farce to melodrama but is oddly involving. This film was banned in some U.S. states due to the fact that the mother of the heroine is apparently a prostitute. Ginger Rogers and Joel McCrea star. Gregory LaCava, director.

Anatomy of a Murder (1959) November 25. Still the best courtroom spellbinder ever made. James Stewart is a small-town lawyer defending a soldier on a charge of murdering his wife's rapist. Music by Duke Ellington. The censor board also labelled this film as a "shocker" as there are some graphic descriptions of the rape scene related during the trial. Lee Remick, Eve Arden and George C. Scott also star and Otto Preminger directs.

Bachelor Flat (1961) December 2. A shy professor of archaeology is caught in romantic complications with a forthright young girl who creates havoc. British Terry Thomas is at his comedic best in this rare American appearance. Tuesday Weld co-stars. Frank Tashlin, director.

Bell, Book and Candle (1959) December 9. The wacky Broadway comedy is delightfully brought to the screen. Kim Novak plays a witch who falls for Jimmy Stewart. She wants to get out of the witch-craft business. Jack Lemmon and Ernie Kovacs co-star.

If there is common focus of the films, it lies in the comedy of the material. "Romantic Comedy is always popular," said Horak, "and we can usually count on getting quite a large turn-out". And just what is a large turn-out at the society showing. "150 to 175 people in the audience and we have made a



Kim Novak stars in *Bell, Book and Candle*

profit," said Horak. "We need 80 people in the audience to break even."

The film society also considered the directors of the films when making their selections for this season's showings. Directors such as Gregory LaCava and Frank Tashlin are favorites of some of the members on the selection committee. LaCava, director of such movies as *My Man Godfrey* and *Stage Door* established a reputation as a "Holly-

wood diplomat". His skill in directing allowed him to pull off some excellent ensemble work between three or four leading actors. Tashlin is well-known because he is the director behind many of Jerry Lewis' famous comedies.

"Our selections are not as well known as let's say those that play at the Princess," claims Horak. "We are basically catering to a more underground following". Daringly

enough, the Edmonton Film Society's next season will deal with foreign films. These have in the past been unsuccessful in bringing in a sizeable turnout. However, Mr. Horak seems fairly confident of success.

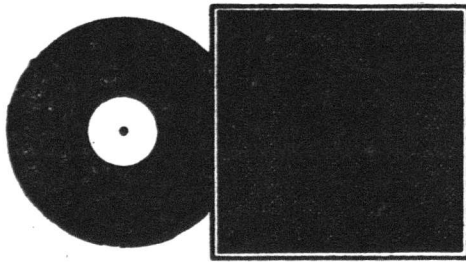
The films commence at 8:00 pm every Monday night in Tory Theatre 11. Season's tickets can be purchased at Woodward's, SU Tickets or at the door for a \$24. Regular tickets are going for \$3 a showing.

Power and passion among the grain elevators

Save Yourself. a vote for the Independents

ROUNDABOUT

by Nate LaRoi



The Independents
Save Yourself
Rockin' Rod
***½

Saskatoon, believe it or not, is no one-horse town. The Northern Pikes, mind you gained the inside track last fall with their self-titled, self-consciously fashionable debut (**1/2), the first Saskatchewan product in some time to make any appreciable impact in the next province over. But this horse race ain't over yet, cuz here come the Independents (Paul Newman leans over, twirls his mustache: "I'll match yer three aces and raise ya two blue chips").

Save Yourself, an eight-song twenty-five minute EP, makes the most of a high-speed low-budget recording, successfully capturing "the edge of the moment", what Sartre might have called an existential immediacy. The mix is hot and sweaty, the production down and dirty, without much bass drum or bottom-end, establishing a distant link to the classic garage bands of the sixties (Just goes to show: you can take the band out of the



The Independents: Aesthetics of the garage overcome the politics of boredom

garage, but you can't take the garage out of the band).

If the point of attack is somewhat narrow, it is undeniably tightly focused, trading in the violently distorted power chords of the early Dave Davies while aspiring to the naive anthems of the early Pete Townshend. The painful sincerity of "Why Should I Care Anymore?" and "Save Yourself" is a bit much, even apart from the awkward backing vocals; but "Living for Tomorrow" and "Sorry for the World" are pure rock and roll desperation, a twisted cross-fire of guitars giving way to a neck-snapping lead, like Billy Zoom on "True Love (part 1); the corrosive snarl of "The Media" comes on like a

hundred motor boats all at once while a killer cover of Van Morrison's "Gloria", replete with a mock-classical introduction, explodes into a delirious rock and roll celebration.

On *Save Yourself*, the aesthetics of the garage overcome the politics of boredom: this much power and passion, from out among the "grain elevators" no less, is, uh, almost amazing. This may change, but for now, the Independents are the important Saskatoon band.

The Independents perform at Scandals October 11-12.

***** = excellent; **** = very good; *** = good; ** = fair; * = poor