

Action Scene

BUY ONE ADMISSION - GET ONE FREE
All Passes Are Valid On Weekends & Weekdays

THEATRES

Cinecity
Cinema Lumiere
Mt. Pleasant
Willow
Shoppers Cinema
5 Drive In
Mt. Dennis
Capitol New Toronto
Centre Theatre
Theatre Passe Muraille
Playhouse 66

DISCOS

Abbey Road Pub
La Connexion
Speak Easy
Passionella
Grumbles
The Gallery
Don Juans
Bod Pod
Darcys
Joso's Cafe
Mo Mo's

OTHER SPORTS

Sheas Bowl
Bowlerama
Marlboro Hockey
North York Junior B
Lake Shore Lions Skating
Metro Farms Horseback Riding
Hilltop Snowmobiling
Fantasyland Park Camping
Mansfield Camping
Studio Billiards
Crystal Cue Billiards
Power Lane Billiards

DINING & TAKE OUT

Castle Georges
Underground Railroad
Georges Italian Cafe
Auberge Gavroche
Ciccones
Georges Italian Villa
Sea Hi
Terrace
Golden Griddle

Iron Grate
Le Presidente
Sunstar
Cafe Restaurant May
Chicken Bayview
Burger King
Pizza Pizza
Biggy's Burger
Neptunes Nook

SKIING

Uplands Ski Hole
Dagmar Ski Club
Old Smokey Ski Resort
Medonte Mountain
Muskoka Sands Inn
Mount St. Marie

GOLFING

Willowdale
Royal Downs
West Hill
Malton
Hawthorne Valley
Dufferin Driving Range

Available now at the tobacco counter in the York University Bookstore, price: \$2.50

THE COLONIAL TAVERN

PRESENTS

**Carmen
McRae**

Oct. 25 - Oct. 30

**New
Kingston
Trio**

Nov. 1 - Nov. 6

**Herbie
Mann**

Nov. 8 - Nov. 13

**Erroll
Garner**

Nov. 15 - Nov. 20

203 Yonge Street • 363-6168



Lights, Camera, Action!

Fellini's Clowns a brilliant drama

By DAN MERKUR

I caught Federico Fellini's latest film, *The Clowns*, at the International last week. It closed. There is talk of it reopening at Cinema Lumiere. It was a brilliant drama about the lives and work of clowns, a tragicomedy about the struggles and pride and paramount showmanship of the professional circus clown of Europe.

It was a tricky thing because it merged all there was to say about the professional showman, the clown, the man who makes you laugh and perhaps can bring an honest tear to your eye, and the man Fellini, who was making the film about the clowns. Some of it was verité documentary footage: interviews with retired clowns, reminiscing about the old timers and how good they were, what their style was; some of it was an interview of a group of five clowns arguing who was the best and why. They were all professionals so of course each man had his own idea, and Fellini showed that being a clown is like being anything else: a man figures he is good and likes to say so and prove it. Of course the five clowns were old friends so the dispute was the perennial one.

Then there was Geraldine Chaplin and her man, a professional clown, auditioning for a job. His idea of being funny was to be a clumsy magician. I thought he was funny. Charlie Chaplin's daughter certainly ought to know about making people laugh. They didn't get a job. I thought that was funny.

Then there were the acts: an old clown tried to show an old film about a long dead friend. Fellini commented he couldn't work a projector. The film burned in the machine because there was no one there who knew what he was doing to help. There was talk about where a clown got his outfit, whether he sewed it or whether he paid for it, whether everybody dressed similar or whether everybody dressed differently. Fellini was there on camera watching it all, having written the script, candidly acting like he didn't know what was happening. Of course the clowns competed like hell all the way down the line. They were professionals.

And then there were the tragedies. The clown who had his head split open by his brother because he forgot to wear the wood headpiece his brother was to imbed an axe into. A clown falling from heights. A British son of a bitch clown always taking extra bows and ordering the tired clowns in horse

outfits to march incessantly. Men who'd lived out their lives and retired and had nothing but old stories about the good old days, and no advice on how to be a clown. Fellini showed me I had to learn for myself.

Anita Ekberg traipsed through and did a sexy bit with some tigers, emulating them for the screen. Fellini being silent with only a soundman lugging equipment, and a script girl around to ask dumb questions of him. He made it clear that if his script girl is any good she fucks and keeps quiet.

Towards the end he brought it all together and gave a standard Fellini carnival scene, with the clowns doing their act. Paid for by him, that he might film it. One old guy got sick so he asked Fellini if it was okay to sit it out. Fellini said sure. He was an old man. So the guy sat down. He was an old guy and a pro and he didn't have to learn to clown anymore so he just watched as an audience member. After the whole big laugh was over, played with typically magnificent Fellini colour and with his signature melody, Fellini asked the old guy who had sat it out instead of working whether he was feeling better. The clown said thank you, and to prove his sincerity gave the other side of the clown, the private side of the clown, and played a plaintive clown's horn, a cry of pain inside achieved through a horn as a symbol of beauty. It was a beautiful melody he played. Fellini thanked him for playing the horn and the lights went out and I went home. It was really superb.

Fellini's a hard one to understand. Like *Satyricon*, say. That was a film about a boy who lives in a civilization that is crumbling and falling into apparent disorder, and looks about him and just wants to get out, so he does. And he travels all over and arrives having to fight the Minotaur that he might live. So he realizes that the man in the bull's head will kill him if he doesn't stop him. So he thinks to ask the man forgiveness because he is only a student, a seeker. He doesn't know yet. So the man in the bull's head says sure and hugs him as men hug.

I like Fellini's work very much. He matured years ago as an artist. His stories are good. He knows how to make them move and be exciting and he fills them with all sorts of spectacle and he knows how to use color and sound. He uses only the most brilliant colors he can find and a favourite melody of his. It's a good formula.

All cars are not created equal

The new, more powerful Peugeot 504. An extraordinary car. It's relatively small on the outside for easy parking and handling. Larger than most limousines on the inside, with deep padded luxury seating for five adults. There's an extra long 108 inch wheelbase, four-wheel independent suspension and rack and pinion steering for a sure road-loving ride. Enormous power assist disc brakes and Michelin XAS radial ply tires for safe, immediate stops. What else? Well; electrophoresis

rustproofing, Peugeot's long lasting economical four cylinder engine, huge trunk space, a sliding sun roof, fully reclining front seats, with unique built-in headrest, a special brake pad wear warning system, huge rheostat controlled heating and separate ventilation system, electrical rear window demisting, optional sportshift automatic transmission, all stainless steel trim, and the heart of a Lion. And all this for only \$3,695 (standard). Be discriminating. Go see a Peugeot dealer.



THE SPECIAL CAR FOR SPECIAL PEOPLE

PEUGEOT 504

OVERSEAS DELIVERY AVAILABLE
raymond's
european car service centre ltd.

41 EDDYSTONE ROAD
JANE STREET SOUTH OF FINCH AVE.
TURN AT THE GULF SERVICE STATION
TELEPHONE 743-6845

**LEARN TO FLY
WITH
TORONTO FLYING CLUB
KING CITY, AIRPORT
YORK U. STUDENTS
WELCOME
366-4872**

GRUMBLES
71 Jarvis 368-0796

**ADAM
MITCHELL**
FORMERLY WITH THE
'PAUPERS'
THURS. OCT. 28-31

Have a nice time... ☆☆☆



**STARVIN'
MARVIN'S**

BURLESQUE PALACE
331 YONGE, JUST NORTH OF DUNDAS

- ★ COMIC RUMMY BISHOP
 - ★ LIVE BAND
 - ★ COMPLETELY UNCENSORED
 - ★ NEW SHOW EVERY WEEK
 - ★ FREE LUNCH 12 NOON TO 6 P.M. DAILY
 - ★ INTERNATIONAL ACTS
 - ★ SPECIAL MIDNIGHT SHOW
 - ★ OPEN SUNDAY 1 P.M. TO 11 P.M.
- THIS WEEK'S FEATURE STAR
Jade di Sand

PHONE:
864-9030