

right things cont. from p. 10

comes into play in the bedrooms. This should be an interesting study into the sociological stratification in Beverly Hills. Instead it is a bed jumping farce that offers nothing new.

Bartel is not a particularly strong visual director. His strengths lie in the power to film new lows in tastelessness (he directed the cult classic *Eating Raoul*). *Scenes from the Class Struggle in Beverly Hills* has some of that Bartel tastelessness, but it is too often softened. The result is that the film loses its edge. The fault is not Bartel's, rather the screenwriter is the guilty person here.

When dealing with absurdist sex farce dialogue, the film shines. The tone of the words, heightened by Bartel's sense of the absurd, is highly comic. The absurdity of the dialogue carry the comedy along. But

when the script turns heavy, as Beltran confesses his love to the wealthy Mary Woronov, the whole mechanism shuts down. Bartel and company are obviously not comfortable with drama, they only come alive when they are being truly tasteless.

Being tasteless is fine, the Bartel group do it like no others have. And when *Scenes from the Class Struggle in Beverly Hills* is being gross, it is funny. Very funny. But Bartel is trying something different here, although I'm not sure what. The title seems to be an allusion to Luis Bunuel's *The Discreet Charm of the Bourgeoisie*. But, the only thing similar to Bunuel's film is that the bourgeoisie are gross, self-centred and oblivious to the lower classes. This sort of mutilated Marxism is not all to Bunuel's film, there is much, much more, but this is the extent of Bartel's. No real exploration into the class struggle is made. It is as if Bartel's conclusion is that everyone is horny and the

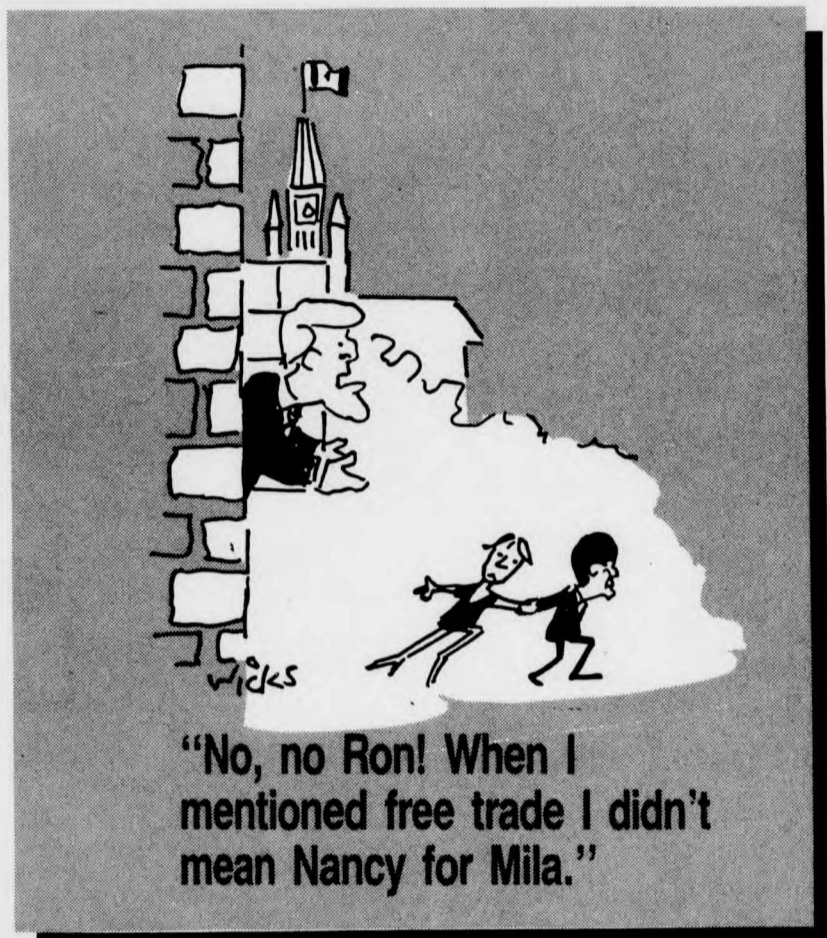
real struggle is trying to get them into bed. That is a rather superficial Freudian analysis of anything; the kind that drunk first year psychology majors use at the Cock and Bull on Thursday nights. The exploration into the class struggle is superficial and is the major flaw of the film.

Bartel is also getting symbolic in his old age. The decadent red velvet that the opening credits are on is repeated by the red canvas that Woronov's house is covered with for the fumigation. But it is never made clear what the symbol really means. It is shot as if it is important, but left ambiguous. Is it a symbol of infestation? Or was the audience laughing at the fact that the entire house was enshrouded? The image comes back too often for it to be incidental. Bartel is being innovative, but pointless.

The cast is quite wonderful. In addition to Mary Woronov (Bartel's wife), Richard Beltran, Wallace Shawn, and Ed Begley Jr. (all

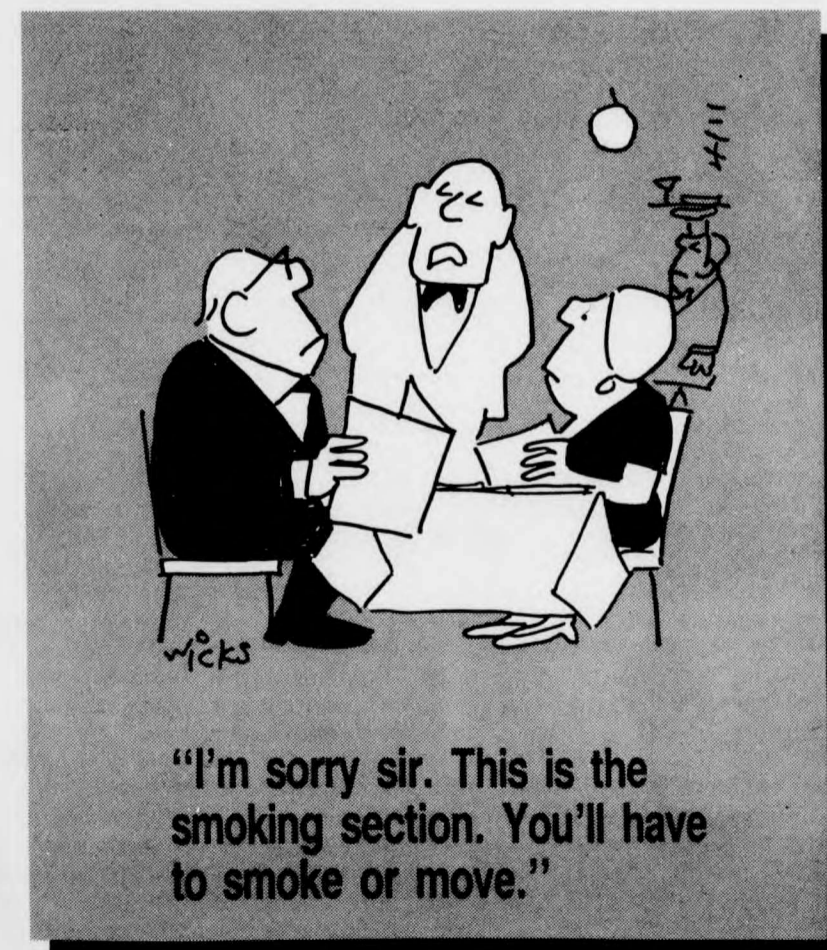
except Shawn were in *Eating Raoul*) the film also stars Bartel himself, Paul Mazursky, and the radiant Jacqueline Bisset. Bisset proves once again that she is the most beautiful woman in modern cinema, as well as being a talented actress.

Although *Scenes from the Class Struggle in Beverly Hills* attempts to be *The Discreet Charm of the Bourgeoisie* mixed with *The Big Chill*, it is too superficial a film to be either. Actually it looks more like the Canadian film *The Decline of the American Empire* only without the talent of Denys Arcand. The film is funny, and a perfect summertime waster, but both *Do the Right Thing* and *Weekend at Bernie's* are the better films. Although funny, *Scenes from the Class Struggle in Beverly Hills* is marred by the pretense of being more important than it really is. *Bernie's* makes no pretense about being about anything, and *Do the Right Thing* is about all that it sets out to be.



Ben Wicks, a syndicated cartoonist and television personality, recently gave the Scott library 700 of his cartoons and about 100 videotapes of his former tv show, *The World of Wicks*. His cartoons, which appear in the *Toronto Star*, include portions of *The Outcasts* as well as many one-frame political cartoons. Wicks has also written 10 books, several magazine articles and has manufactured a line of greeting cards.

Ben Wicks



IMMEDIATELY REQUIRED

VICTORY VERBATIM REPORTING SERVICES

- Proofreaders
- Computer Typists
- Reporting Trainees

- resume required
- references will be checked
- hours flexible
- typing experience an asset
- an extensive vocabulary and command of English a necessity

FOR INTERVIEWS AND TESTING SEMINAR

CALL

Chris Bellzito
between 8:30 and 12:00

362-9040

80 Richmond St. W.



EARN EXTRA INCOME WHILE ENJOYING THE FREEDOM AND FLEXIBILITY OF YOUR SCHOOL BREAK!

CALL



VICTOR
TEMPORARY SERVICES

NORTH YORK OFFICE
5075 Yonge St. #203
North of Sheppard
223-1711

DOWNTOWN OFFICE
1200 Bay St. #301
at Bloor
927-9090

EAST END OFFICE
4002 Sheppard E. #400
at Kennedy
292-9257

Benefits:

- Gain valuable work experience
- Accept only desired assignments
- Receive weekly paychecks
- Experience a variety of assignments

Skills Needed:

- Clerical Support:
 - Word Processing
 - Secretarial
 - General Office
 - Typing
 - Data Entry
 - Bookkeeping
- Light Industrial

— Never Pay a Fee —

Register once and come back to us to earn money during future breaks.