

# Orgasmic oceanography

Wertmuller's "Swept Away"

Okay, you take a wild-eyed gravelly-voiced, bearded deckhand on a pleasure yacht. Land him up on a desert island in the Mediterranean with a "rich capitalist bitch" who has constantly berated him during her time as a passenger on the yacht.

Then you have the deckhand say to hell with the master/servant relationship and beat the "bitch" until she accepts his concept of the female role (that is, passive and submissive to the male).

Throw in a few torrid love scenes (to tantalize the audience?) and what have you got? Lina Wertmuller's latest movie, *Swept Away* ... (by an unusual destiny in the blue sea of August) and it's excellent.

At first glance, it might seem to fit into a pigeon-hole - yet another reel documenting the battle of the sexes - something culled from a lurid masculine fantasy.

But there is no way. The film is not that simple.

On one level, the message is political. He (Giannini) is a communist proletariat - she (Melato) is a rich capitalist. The reversal of roles on the island is also a reversal of political and economic roles.

The sexual overtones are not simply foolish stereotypes (for all their appearance). They reflect emotion as often as they do a sexual stereotype and seem to indicate the curious results obtained when people abandon identifiable roles and are forced to discover themselves as individuals.

On an emotional level, it seems that the sea is the only true lover Giannini can ever have. For all his intensity in a human emotional situation, the bonds can never be as true and final as those established in nature. Therefore, Giannini's ultimate rejection at the end of the film is something human



and common and real.

Which is not to say that *Swept Away* is a tragedy of epic proportions, but merely to suggest that to accept the movie only on the level of escapist fantasy is to miss a lot of what it offers to an audience - which is in fact, a good deal.

What it offered me was first and foremost a good story, well paced and acted, as well as

a technically very fine photographic experience. Finally it put some questions to me - forcing me to re-examine the values thrown up so summarily by the current "trends" in society.

To my mind, that is exactly what a good movie should do.

*Swept Away* runs at the Odeon 2 Cinema.

by Kevin Gillese

## What wooden Nichol do?

Poet bp Nichol is back - this time in a solo performance. He played to an audience of more than 200 here two years ago as a member of the performing group, The Four Horsemen.

Like bill bissett, who read (performed) here two weeks ago, Nichol is a one-man band whose only instrument is his voice; ranging through a wide variety of poems and chants.

Nichol shares with bissett an intense interest in forms of poetic discourse. In the early sixties he was known internationally as the leading Canadian concrete poet. This was before he'd published his first 'package' bp - which included the book-length poem sequence *Journeying & Returns*, as well as a number of concrete poem-objects and record of sound poems. Since the late sixties, he's published *Two Novels* (Coach House), various books of concrete poetry, *Still Water* (Talbot books), and three other major collections.

bp Nichol will read this Friday noon in Lecture Room Three of the AV Centre in the Humanities Complex on campus. He is fifth in a series of nine readings sponsored by the Canadian Council and English Dept., all given by authors known for their experimental work with the forms of poetry and prose. The readings are free and open to everyone. Next to appear will be Steve McCaffery on March 5.

If people *have* to eat lunch during the readings, how 'bout avoiding cacophonous cellophane unwrappings - there have been numerous complaints about whole lines of poetry being drowned out by hearty-crunching, gusto-chomping and paperbag punctuation.

## RATT entertainment

The strong beat of a steel drum band is enough to keep beer-drinking crowds happy. Or at least that's what happened Saturday night at RATT, when the Pan Vibes Exhibit performed on stage for the weekend set. Beer sales were down as the people stuck to their seats, but even so, the SU are going to take another cut in revenues and bring the group back in March.

The performer for next Saturday evening's RATT session will be Graham Carr (formerly of Humphrey and the Dumprucks) - a singer, composer, and performer on a half dozen different instruments.

## Students interested in admission to the Faculty of Environmental Design

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Further information is available from the

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or, if you prefer, by writing to  
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