

# Entertainment

Editor: Agnes Kruchio

"We are mental illiterates"

## New Bergman film probes marital wasteland

By AGNES KRUCHIO

Scenes from a Marriage is one of the most courageous films I have seen. It is also one of the very best.

It is a totally engrossing, totally absorbing film that achieves that rare capacity of film to transform the viewer and offer him not just escape, intellectual stimulation or aesthetic sublimation, but an almost palpable experience.

Bergman scans the human landscape and zeroes in on the pivotal problem of marriage and

long term human relationships in the midst of the ebb and flow of day-to-day life and growth. His central characters, Marianne and Johan, are a placid, contented couple married for 10 years, with two daughters. The film opens with them being interviewed for a People-type magazine as an outstanding example of a couple 'having grown up together in a relationship.'

The very manner in which husband and wife answer the

personal questions fielded by the reporter offers an insight into their personalities and their relationship to each other.

Johan Erland (Josephson) knows who and what he is and where he is going with an apparent self-assurance that borders on conceit and smugness. Marianne, played by Liv Ullmann, has little to say about herself; her vagueness contrasts sharply with the articulation of her husband. They have no problems, she informs the reporter. As an afterthought, she throws in a remark later to recur in the film — that perhaps the very lack of problems is a problem.

Having presented the mundane surface of the middle-class professional couple, Bergman sets to work; with the finesse of a master surgeon, he unveils layer after layer of the characters' psyches, through a series of scenes of periods in the lives and relationship of Johan and Marianne. He takes them through the progressive transformation of the relationship until, in the end, only two solitary beings are left, eyeing each other good-naturedly through the humility and wisdom of experience.

The most remarkable aspect is that Bergman achieves this voyage into the psyches of his heroes, and the bunglings and misunderstandings his characters go



Liv Ullmann in Bergman's Scenes from a Marriage

through, without his usual symbolic, dry style. The film was originally shot as a five-hour serial for Swedish television and has been edited down from that length.

There are a great many close-ups, creating an atmosphere of intimacy and immediacy — and most of all, familiarity. For even though we are in the midst of a very specific relationship between two very specific people in very specific life-space, we cannot escape, but view the film with our own personal experience playing a significant part in our understanding of the

film. The film thus becomes a highly personal and intense experience.

It achieves this also through the brilliant performances of the stars, Liv Ullmann and Erland Josephson. Their involvement in their roles even causes the occasional sensation of being party to the very private lives of the actors. Ullmann especially is glowingly beautiful, particularly in scenes where tenderness mingles with pain.

There are a number of messages in the film, but carefully woven into the plot. There is an overwhelming sense of the wantonness of the nature of the couple's misunderstandings — a sense that they are simply wandering around in a fog, not being able to relate to each other or to suit each other's needs simply because they are not aware of each other.

"We are mental illiterates," says Johan at one point. "We have learned that the square of the hypotenuse is equal to the sum of the square of the other two sides — but we have been taught nothing about the mind."

In an unspiritual age, human relations are strained; the blind lead the blind on.

But the film ends on a high beat, and in putting forth friendship as an alternative, it even offers a possible solution to the age-old problem of the sexes.



Liv Ullmann and Erland Josephson: a married couple

## Brought back in spite of popular demand: Excalibur's second annual film trivia quiz

By WARREN CLEMENTS

It's been over a year since our last trivia quiz was foisted on an unsuspecting campus, and with the advent of the Hollywood disaster films, which unite such loved ones as Jennifer Jones, Robert Wagner, Fred Astaire and Linda Blair, the time is ripe for another one.

Everyone knows that Dorothy's dog was named Toto, but who remembers (or cares) which film Jack Lemmon played a warlock in or what film united Kim Novak and Fred Astaire?

Answers at the end. But first, the quiz.

1. Name a musical starring the male lead in Blow-up and the female lead in Morgan.

2. Name the movie starring Vincent Price's daughter in Theatre of Blood, and the man who played the werewolf in Curse of the Werewolf.

3. Name two comedies William Peter Blatty co-wrote before he made it big with The Exorcist. (One starred Peter Sellers, the other Julie Andrews. There might also have been one with Shirley Maclaine.)

4. Marcel Marceau is touted as making his first movie in Shanks. Not so. He appeared with the narrator of Rick Wakeman's album Journey to the Centre of the Earth in a film written by the co-author of Candy.

5. By the way, who wrote the screenplay for Candy? Name two other films he's written.

6. What film did the co-author of the book Candy get co-writing credit on which featured Jack Nicholson?

7. Name a movie co-written by Nicholson and the director of Five Easy Pieces, directed by the latter,

including a cameo appearance by Frank Zappa and separate songs written by Carole King and Harry Nilsson. And it starred the Monkees.

8. What movie had a score written by Nilsson, teamed Groucho Marx and Jackie Gleason, and introduced Austin Pendleton, who plays the frightened convict in the current version of The Front Page?

9. Now for the really obscure part. Since disaster films (in which a sudden disaster leaves a crowd of people, mainly box-office names, helpless) are swamping Toronto, name the disaster films featuring the following stars or near-stars:

a) the man from Shaft, and Pa Cartwright.

b) the man who sang MacArthur Park.

c) the cowardly gunfighter in The Magnificent Seven.

d) Sue Lyon's mother in Lolita.

e) the star of McHale's Navy.

f) the detective in Mirage (with Gregory Peck) and Ellen's husband in Play it Again, Sam.

g) Perry Mason's secretary, and one of the villains from Charade (not James Coburn).

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Answers: 1. David Hemmings and Vanessa Redgrave in Camelot.

2. Diana Rigg and Oliver Reed in The Assassination Bureau.

3. A Shot in the Dark and Darling Lili. (Maclaine's film was John Goldfarb, Won't You Please Come Home, which prompted the Notre Dame football team to sue for defamation of character.)

4. Marceau and (once again) David Hemmings in Barbarella, written for the screen by Terry Southern.

5. Buck Henry. He wrote screenplays for The Graduate and Catch-22.

6. Terry Southern helped write Easy Rider, or at least had his

name included to impress potential backers. 7. Head. The director was Bob Rafelson. 8. Skidoo, directed by Otto Preminger. Carol Channing was also in it. John Philip Law, the angel in Barbarella, played a hippie.

9. a) Richard Roundtree and Lorne Greene in Earthquake. b) Richard Harris in Juggernaut. c) Robert Vaughn in The Towering Inferno. d) Shelley Winters in The Poseidon Adventure. e) Ernest Borgnine, also Poseidon. f) Walter

Matthau and Tony Roberts (who?) in The Taking of Pelham One, Two, Three. g) Barbara Hale and George Kennedy in Airport.

Jack Lemmon played a warlock in Bell, Book and Candle. The Notorious Landlady teamed Lemmon, Novak and Astaire, who is also in Towering Inferno.

Anyone with supplements to this quiz is not exactly invited to send them in, but please do so anyway, and we'll print them if space allows and if they're good enough.

## Kinetic energy sets sparks crackling, rings flashing in playful York art show

By ANNE CAMOZZI

Sparks crackling, light and motion, and the whirrs and buzzes of machinery all fill the air with kinetic excitement at the show of 16 international electric artists at the Art Gallery of York University, N145R.

This is the third occasion that AGYU has borrowed works from the well known Electric Gallery in Toronto. The show, Electric Currents: Serene and Elemental, differs from previous shows in that it is concerned more with the primitive aspects of electricity and motion than with complicated technical works.

The nature of the pieces varies from reflective to playful to at times absurd; but ultimately the works are imaginative and inventive, and allow the viewer to become participant by pushing pedals and turning knobs to set energy in motion.

Marcheschi and Linell (both Americans) have pieces that are simple constructions of plywood, rods and magnets. Yet when activated, springs gyrate, rods spark, rings flash and nails tap dance on wood as the viewer creates the beat by a push of the pedal.

Other works, such as those by USA's Fielding and Canada's Blazeje, are more mystical and reflective explorations of light and colour. McKinnon's bright yellow oils slide under plexiglass in a turning wheel,

and Anderson's old G.E. egg beater whirrs and spins three rods with blown eggshells on top.

Representing the more absurd are the works of Germany's Gunther Weseler. Breathing Bread and his mock dinner both utilize purring rabbit's fur, which breathes in and out while sitting in soup bowls amid tarnished cutlery and underneath a bird cage of more breathing hair. His work emphasizes the scope and variety to be found in this exhibition.

That the pieces represent 16 artists and seven countries in a cohesive and dynamic environment is all the more stimulating. Electric art senses and utilizes the time and space we live in, responding positively to an ever increasing technological society.

Electric art often involves seemingly sophisticated technology that the lay person cannot understand. One of the strengths of the current show at AGYU is its simplicity. From this simplicity one experiences a playful relationship with the works, but also a feeling that the show as a whole possesses a remarkable lucidity.

Electric Currents is showing at the AGYU until Feb. 2. The hours are Monday to Friday 10 a.m. to 4:30 p.m. and Sunday 2 to 5 p.m.