

Sight and Sound

Experimental Totem appears at OCA

Totem, an experimental project in light, sound and movement, will be performed today through Saturday and April 11 to 13 in the Ontario College of Art auditorium at 8:45 p.m. by the college theatre troupe. Admission is \$1 for students. Call 366-7082.

Fine Artists sell visual creations

The market will be flooded tomorrow with paintings, etchings, lithographs, silkscreen prints, photographs and sculpture, as the students of York's visual arts department hold their end of the year bake sale. The sale will be held from noon to 9 p.m. in the new Fine Arts building's foyer.

Mandragola visits the Zoo Story

Machiavelli's Mandragola and Edward Albee's Zoo Story will be presented by the fourth year theatre directing class, today at 7:30 and 9 p.m. respectively in Burton. Admission is free.

Hustonian ribaldry in Roy Bean

Paul Newman dons beard and buckskin for The Life and Times of Judge Roy Bean, Friday, Saturday and Sunday nights at 8:30 p.m. Bethune brings John Huston's jovial western to Curtis LH-L, and charges \$1.25 general, \$1 for Bethune students. The following weekend, they'll offer Warren Oates and Ben Johnson in Dillinger. And, if the attendance is high enough, they'll continue throughout the summer, delivering goods like Cabaret and A Touch of Class.

Cake and balloons at Celebration

Coinciding with the closing of the year of classes, a Closing Celebration will be held tomorrow in the new Fine Arts building. Alan Colthart is organizing the day, which begins at 11 a.m. with an Enlightenment Reception, and moves right along to a Live a Life Loving luncheon, to which one must bring his own cake and balloons. From noon to 2 is the Experience, at 2 the Journey, and at 2:15 the Ascent when, presumably, they let off the balloons with little messages baked inside the cake. After all this, the final celebration will mark what Colthart calls "the theme of life and death", including an unwrapping of his previously unseen multicoloured painting: "my painting's identity is dying that day". Admission is free, and the cake and balloons pay for lunch.

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Richard Lester returns

Musketeers with a twist

By ED PIWOWARCZYK

The latest screen version of Alexandre Dumas' The Three Musketeers is a throwback to the swashbuckling thrillers of Errol Flynn and Douglas Fairbanks, but with a twist.

Directed by Richard Lester (best known for working with the Beatles on A Hard Day's Night and Help), the fast-paced, star-studded production combines comedy and adventure to send up the Flynn-Fairbanks school of screen heroics.

The Dumas tale provides the raw material for a standard costume epic. D'Artagnan (Michael York), a would-be musketeer newly arrived in Paris, is immediately plunged into the in-

trigue of the court of Louis XIII. Along with his three companions (Oliver Reed, Frank Finlay, Richard Chamberlain), D'Artagnan sets out to recover a pair of diamond studs missing from the queen's necklace, the recovery of which would conceal the queen's affair with the Duke of Buckingham and consequently prevent war with England.

All the conventions of the standard costume epic, especially elaborate fencing sequences, are used but approached in a tongue-in-cheek fashion to parody the chivalric exploits of past sword-wielding adventurers.

As a result, the flashy duel scenes between the likes of Errol Flynn and Basil Rathbone have been replaced by

no-holds-barred, anything-goes swordplay where survival takes precedence over any considerations of gallantry. Leaps from balconies become occasions for pratfalls rather than demonstrations of athletic prowess.

The film's antidote to the flamboyance of an Errol Flynn is the portrayal of gallant ineptitude by Michael York of Cabaret fame. York is perfect in conveying the heroic gesture that falls flat. At the beginning of the film, for instance, the green D'Artagnan challenges Cardinal Richelieu's chief henchman Rochefort (Christopher Lee) only to be knocked unconscious, have his sword broken and all his money stolen.

The camerawork, sets and costumes contrast the extravagant opulence of court life with the squalor of city streets and country villages. The king can play chess using dogs as the pieces while two men struggle on a sea-saw for the prize of food suspended above them.

The Three Musketeers covers only the action of the first half of the Dumas opus. The second half, The Revenge of Milady, is already completed and awaiting release within the next year.

Brilliant mental exercise

Glib wit in Whipping Boy

By AGNES KRUCHIO

Judging from its presentation of The Whipping Boy last week in Osgoode's Moot Court, Creation II is a local theatrical troupe of considerable merit.

The play, conceived, written and directed by Louis Capson, a Fredericton playwright who taught at York for a year, is a surreal fantasy trial of the existential man in Alexander Solzhenitsyn.

While the audience is never quite sure of just what the poet is being tried for, it is obviously not for crimes against the state (Solzhenitsyn was never tried in the USSR). The 'Russian Graffiti', the line of characters that testify against him, do not accuse him of unpatriotism, treachery or other mundane crimes. The crime he seems to be on trial for is being himself, and having made the existential choices he has made during his life, before his exile.

The list of witnesses includes the president of the Time corporation, who reports that Solzhenitsyn made it to the cover of his magazine ("for the man who cannot think for himself"); Yevgeny Yevtushenko, a "successful but not political" poet; Stalin, who, it seems, had a passion for numbers; John F. Kennedy, the Devil, Abraham Heschel and Christ himself.

The jury's final verdict is "not guilty", but not guilty of what? Each of the witnesses has his own charge against the writer.

The Russian soldier who had fought for the Germans and was beaten to death by Solzhenitsyn's inferior, blames him for not having stood up for him. The president of Time condemns him for having made it to the cover, thereby fulfilling a bourgeois standard of success.

And the Devil criticizes him for having opted for writing, as opposed to action, and for making "the fatal mistake that all writers make: thinking that by writing they will reach more people than by speaking out in their own lives".

WHO'S GUILTY?

And the many voices of Solzhenitsyn accept the responsibility, even after the jury has absolved him. "Guilty? I am guilty. We are all guilty." So says the man who "is a photograph, all he has ever been for most people in life."

In this human court of law, "all facts" are opinion"; it is "not concerned with facts, it's concerned with the truth." As the judge says, "All the facts in the world don't add up to the truth." There must be a lesson in legal ethics in there somewhere.

Capson's script was written immediately after the exile of Solzhenitsyn in February; it is fast moving, witty and tight, an exercise in linguistic brilliance. The staging of the characters and the ensemble style are equally witty and clever, becoming almost burlesque at times.

This is also the play's major shortcoming; while an entertaining exercise for the mental and aesthetic muscles, the play remains just that: a glittering mental exercise which, because of its glibness, does not in-

Gilles Vigneault

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