

Joint solution to drug addiction

By Lindsay Brown

The Seven Per Cent Solution, at the Odeon.

The Seven Per Cent Solution is a 100 per cent solution to a dull winter evening. From the book of the same name, the movie is an engaging if not factual recreation of the later life of Sherlock Holmes and his encounter with Dr. Sigmund Freud.

The film begins with the statement: "This is a true story, only the facts are invented." Thus we are allowed to settle back into our seats with our popcorn, freed from the responsibility of juggling fact and fiction or any other such exhausting routine.

The film is an entertaining intermingling of both. It begins with the faithful Dr. Watson's (Robert Duvall) concern for Holmes (Nicol Williamson) health and sanity, both of which are endangered by a virulent cocaine addiction that threatens to overtake him.

Using the dreaded Professor Moriarty (Laurence Olivier) as bait, Watson lures Holmes to Vienna, where he is awaited by a certain Dr. Sigmund Freud (Alan Arkin).

Thus we have a meeting of the two great minds. Alan Arkin breaks away from his long trail of silly movies and offers an excellent, thoughtful portrait of Freud. Nicol Williamson is so convincingly Holmesian as to leave us with his brilliant image embossed on our brains, wondering if perhaps the literary character is the impostor.

In his cocaine-haze Holmes believes that Moriarty is an "evil genius", and he is obsessed with the professor who once tutored the childhood Holmes. When we are introduced to Olivier's exquisite portrayal of the nervous, scrawny, whining schoolteacher, we wonder at this source of Holmes' debilitating obsession.

Show

A faculty show featuring work by members of the department of Art & Design is being exhibited at two galleries on campus, the University Art Gallery & Museum and the Students' Union Art Gallery.

The exhibition at the University Art Gallery & Museum will be: Jan. 10 and runs until Jan. 27. Gallery hours are: Tuesday & Wednesday - 11:00 - 4:00, Thursday - 11:00 a.m. - 9 p.m., Sunday - 2:00 p.m. - 5:00 p.m.

The Students' Union Art Gallery (SUB) will be exhibiting faculty work from Jan. 10-21. Gallery hours are: Weekdays - 12:00 noon - 6:00 p.m., Weekends - 2:00 p.m. - 5:00 p.m.

Flic

The Edmonton Film Society opens the 1977 season with Luis Bunuel's surrealistic comedy, "Phantom of Liberty" (France 1974), with English subtitles, on Jan. 10, at 8 p.m. in SUB Theatre. This is the international series (series tickets, \$10 and \$8) available at Woodward's and HUB Box Offices, and at the door.

In the course of Holmes' and Freud's joint solution to an exciting kidnapping case, the source of Holmes' obsession and of his cocaine addiction is discovered by Freud, making for a satisfying conclusion. The source of the detective's deep-rooted problem is of course Freudian to an extreme degree, but the flashback scene is well-executed (for those who've seen the film, pardon the pun), and not at all as heavy-handed as it might have been.

Sherlock Holmes fans might be a little miffed by the film's final scene, which is a departure from our cherished image of the man. Some fans will feel betrayed as they watch their hero dismantle his shrewd, analytical facial expression and then rearrange it into a leathery imitation of an infatuated schoolboy's, as he gazes into the eyes of Lola Deveraux (Vanessa Redgrave.) And yet others will think it only just that the legendary ascetic finally steps into the warm room of female companionship.



Barbra Streisand and Kris Kristofferson in *A Star is Born at the Garneau*.

A choice to regret

But will it sell?

by Kevin Gillese

Kurelek, William and Arnold, Abraham. *Jewish Life in Canada*, (Hurtig Publishers, 1976) 96 pp. \$9.95.

The only reasons I can think of for having this book published are (1) it's a nice-looking book therefore some people will buy it for their coffee tables, and (2) it's a book about an ethnic minority therefore members of that minority will buy it regardless of quality.

Because I don't believe anyone who appreciates good writing, well-researched and significant history and/or meaningful art work would buy it, and if they did, I'm sure they would regret their purchase afterwards.

The idea behind the book is good; Canada's history is interesting and colorful but has to be examined in a narrow, defined manner in order to provide the anecdotes which provide the color, and the relationships that make events interesting. What

better way than by isolating the various ethnic groups which came to Canada, each for different reasons, in different ways and experiencing different problems?

The idea is good — but unfortunately this work sounds more like an apology, a stilted version of what it's like to be a misunderstood minority which has always been subject to prejudice. Perhaps Canadian history reveals a great deal of prejudice against the Jewish people; Arnold's "historical" account does not.

It concerns itself with trivia and limited-interest items.

It contents itself with meandering, often badly thought-out writing.

And it bears little resemblance to the writing which I believe should constitute a history, that is, a work which attempts to understand the relationship between different events, develops a hypothesis to explain the relationship and then provides detailed factual accounts to try and prove the thesis.

Two film series set

A \$2 National Film Theatre membership fee is compulsory and when purchased entitles the patron to free admission that evening.

The series ticket prices for each of the Classic Gangster Films and the Contemporary Eastern Films are \$12 for adults and \$10 for students and senior citizens, including memberships. Series tickets are available at the Audio-Visual Division on the Second Floor of the Central Library; individual admission tickets are payable at the door.

Admission is restricted to persons 18 years of age and older.

Arnold does none of these.

He refuses to admit his thesis (that immigrant Jews have endured abuse and have been misunderstood since the first Jew stepped on Canadian soil in 1738), does not put that thesis into any broad context of Canadian development (beyond a superficial attempt to name Jews who've reached prominent places in such fields as politics and Zionism) and does not provide any body of factual detail to back up his covert thesis.

Arnold constantly aims at readers who are sympathetic to various facets of Judaism, such as when he says: *To discuss the development of Canadian Jewish interest in and support for Zionism in the aftermath of the United Nations resolution of November 1975, which presumed to label Zionism as racism it is necessary to go back into history to see how both terms arose.*

Arnold begins to write a defense of Zionism ("presumed to label" — the UN did not presume to label, it *did* label Zionism as racism) which does not really seem to have much to do with the history of the Jewish people in Canada (and if it did, the connection is not well-explained beyond an observation of support from many Canadian Jews for Zionism since its inception).

Kurelek's paintings, which constitute the first section of this book), are flat and uninspired, the colors are dull and detached, and his entire effort seems as blatantly contrived as Dali's commercials for Datsun.

Hurtig's usually publishes historical material which, if not brilliantly written, at least attempts to provide some objectivity and conform to some of the standards historians have established since Herodotus began writing in the sixth century B.C. Unfortunately, this time it appears the usual standards were thrown out the window and the result is one of the poorest books I have read about events in Canada's past.

Seen it before

by Dave Samuel

A Star Is Born — Garneau Theatre

A poorly conceived hackneyed improvisation on an old Streisand formula: nice (usually vocally talented and Jewish) girl meets bad (usually handsome and famous) playboy. Playboy gambles (drinks, gets out to the establishment) but nice (now famous) Jewish girl carries on, marries him, and wants to have kids. Playboy continues to gamble, drink etc. but Barbra sees it through like the trouper she is, continuing her own lucrative career. Playboy exits (jail, other women, death) and Barbra is nearly broken but endures, stealing the last ten minutes of the show with an absolutely heart (or stomach) wrenching solo.

Kris Kristofferson is the playboy this time around. He plays a rich, alcoholic, aging rock-star who is devoid of talent and self-control. Kris feels sorry for himself because of the vagaries of being on the road and the fact that his benighted fans expect him to have all the answers. How they got this impression is impossible to fathom.

Barbra Streisand plays herself again, but overdoes the job. Her voice is still excellent, but the music and lyrics are forgettable in the extreme. The standard witty, gutsy quips are forthcoming every two minutes and forty-five seconds.

Kenny Loggins, Paul Williams and Leon Russel are in this film, somewhere.

This movie might have been saved if the music had been better. Unfortunately Kristofferson wouldn't make it playing in the Commercial Hotel bar and Streisand is hamstrung by the aforementioned poor material. How did Joan Didion (screenwriter) ever become involved in this movie?