

At The Movies

This Week

Bad Boys: West 11th Tri-Cinema, April 7-14. 342-4142.

Best Friends and The World According to Garp: Mayflower, April 8-14. 345-1022.

The Black Stallion Returns: Springfield Cinema, April 7-14. 726-9073. Not as romantic as the original, this sequel takes Alec and The Black to the desert of North Africa for a race among rival tribes.

Gandhi: National, April 7-14. 344-3431. This well-done British epic is a moving portrayal of the statesman-saint from India. His pacifist message has a timely appeal.

High Road to China: Cinema World, April 7-14. 342-6536. An old-fashioned adventure film in the style of *Raiders of the Lost Ark*, this one is short on adventure, relying heavily on the sex appeal of Tom Selleck.

House on Sorority Row: Cinema World, April 7-14. 342-6536.

Le Beau Mariage and Cousin-Cousine: Cinema 7, April 8-14. 687-0733. Eric Rohmer's comedy about a young woman looking for the perfect mate has been praised by the critics; it plays with *Cousin-Cousine*, a delightful French love-comedy.

Man from Snowy River: Oakway Cinema, April 7-14. 342-5351. An Australian western, featuring beautiful mountain scenery, lots of horses, an unconventional romance, and a boy growing to be a man.

Man, Woman and Child: Valley River Twin, April 7-14. 686-8633. From the man who brought you *Love Story*, another one: this time about a happily married couple and his illegitimate son.

Max Dougan Returns: Valley River Twin, April 7-14. 686-8633. A Neil Simon formula comedy starring Jason Robards, Donald Sutherland, and Marsha Mason.

Monte Python: The Meaning of Life McDonald, April 7-14. 344-4343.

The Outsiders: Springfield Cinema, April 7-14. 726-9073. Francis Ford Coppola's new film about a teenager adapted from S.E. Hinton's novel.

Raiders of the Lost Ark: West 11th Tri-Cinema, April 7-14. 342-4142.

Spring Break: Springfield Cinema, April 7-14. 726-9073.

The Sword in the Stone and Winnie-the-Pooh: April 7-14 at West 11th Tri-Cinema (342-4142) and Springfield Cinema (726-9073). Two from Walt Disney.

Tootsie: Cinema World, Mar April 7-14. 342-6536. The comedy of the season: Dustin Hoffman makes a great actress. Don't miss it!

The Toy: April 7-14. 747-2201.

Winter Kills: Cinema World, April 8-14. 342-6536.

Yol: Bijou, Apr 7-14. 686-2458. This Turkish film, which won Best Picture at the Cannes Film Festival, was directed by Yilmaz Guney, an actor-director who had been sentenced to 18 years in prison for "subversion." He escaped, made this film about three families' search for freedom, then escaped Turkey with the print.

"Film is a ribbon of dreams."
—Orson Welles

Yol

Yol, the Turkish film which won the Best Film Award at the 1982 Cannes Film festival, comes as a revelation of a society which most of us are probably only dimly aware of. The direct and compelling story, conceived and written by Yilmaz Guney, one of Turkey's top actors and directors, follows several convicts on leave from prison as they travel out into the countryside to face their families. At the same time they (and we) come face-to-face with what it means to live in a country which is governed not only by a military government but, equally repressively, by fundamentalist Islamic law.

Striking out across the countryside, the camera sways with the motion of the trains. Majestic harsh scenery sweeps past outside; inside the corridors are dim, the compartments little pockets of smoky warmth where the men sit in a camaraderie of suffering. Only men: when the train stops for the next body search there are no women in the line-up; they are somewhere dimly in the background. "I will choose your clothes," one man tells his fiancée. The women speak in unnatural falsetto voices, they are property, the men inherit them and have to "deal with" them.

On this train everyone is going in the same direction, like it or not. A collective mentality rules here and whosoever does not conform suffers immediate consequence, as one recently reunited couple discovers to their horror. The law, and the family honor, come above individual needs or affections, sometimes with uncompromising violence; as if this were not enough, outside the soldiers roam around, threatening the villagers with bursts from their machine guns.

Yet through all this we are brought back to the human reality of individuals facing these inevitable laws and situations—to their pain, and resignation, and yearning for a different solution. The husband who has wronged his in-laws and wants to be forgiven. The man who lavishes on his son the love he must deny to his own wife in order to avenge his honor, which she has disgraced. The look between a young man and the woman he loves after he has just inherited his brother's widow.

Yilmaz Guney was serving an 18-year sentence of hard labor for political charges when he began the script for *Yol*. Some of the film was made from fragments that he smuggled out of prison to the director Serif Gorem; the remainder was finished after Guney escaped from prison and while he was on the run (which is itself amazing, considering the breadth of the film). After it was filmed, Guney escaped Turkey altogether for Europe. *Yol* will probably not be shown in the country where it was made, and we can only guess what it would mean there; but for those of us in the West it comes as an extraordinary and compelling vision.

—Pamela Seaworthy

Image of Life

PHOTOGRAPHY

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Michael Williams

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Man, Woman and Child

More and more "made for TV" type movies are showing at theaters these days; *Man, Woman and Child* is one example. Actually, some of the "made for TV" movies have more spunk and are more captivating than this glorified soap opera.

Erich Segal, author of *Love Story*, also wrote *Man, Woman and Child*. This time instead of a story about two lovers, we have a story about an extra-marital affair and the resulting child.

Robert Beckwith (Martin Sheen) is a college professor who has a liaison with a woman physician while lecturing in France. Ten years later he finds out that he has a son, and confesses the whole affair to his wife (Blythe Danner). The Beckwiths have had a perfect marriage with two daughters, one the same age as the illegitimate boy. The story continues rather predictably and without unforeseen complications around this unpleasant situation. We get a glimpse of France through a flashback, but other than that the scenery is Southern California.

Perhaps the sorriest aspect of this film is not the premise itself but the script. Sometimes the dialogue is realistic, but mostly it is stilted and trite. Martin Sheen gives a fine performance despite the script. He has had better roles however, including one in a made for TV movie.

Sympathizing with the problems caused by an extra-marital affair in an upwardly mobile family can be a tad difficult. Considering the present hard times most of us movie-goers are experiencing, it might be wise to wait until *Man, Woman and Child* is shown on TV.

—Linda Campillo

Le Beau Mariage

Le Beau Mariage (France, 1983), written and directed by Eric Rohmer.

Eric Rohmer (*Claire's Knee*, *The Aviator's Wife*) has the ability to use the camera as a looking-glass, reflecting simultaneously that world we know so well and that world we have hardly begun to grasp. Rohmer's dry wit and patient camera combine to illuminate the social context of modern living. In the series of wry and visually elegant films that Rohmer titled "Six Moral Tales," the best known of which are *My Night at Maud's*, *Claire's Knee*, and *Chloe in the Afternoon*, a man previously committed to one woman was tempted by another, only to ultimately resist her after plenty of moral agonizing.

Le Beau Mariage is the second in Rohmer's new series called "Comedies and Proverbs." It was preceded by *The Aviator's Wife*. In this series Rohmer seems to be focusing on the kind of available, modern young woman that tempted his heroes in the "Six Moral Tales." In *Le Beau Mariage* this woman is Sabine (played by Beatrice Romand), an art history student who impetuously decides to get married, though she doesn't have anyone particular in mind yet. Her decision is made one night while in bed with her married lover. Sabine is determined to abandon her "Bohemian lifestyle" and to marry based on "principle." In complete confidence, Sabine knows that she can have any man she wants. "No man can resist me," she says. What follows is an ironic, insightful and often humorous look at a young woman who dumps her "modern" values and replaces them rather arbitrarily and abruptly with more traditional, bourgeois values, such as a traditional marriage in which the housewife plays "Queen of the House."

Le Beau Mariage is a beautiful film to look at and a warm, wise film to listen to. Rohmer is an inquisitive and inventive filmmaker. This film will keep you involved and intrigued, and you might even leave the theatre feeling a bit wiser yourself.

—Cathy Sarkowsky

(Film reviews by Cathy Sarkowsky can also be heard on KLCC 89.7 FM.)

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