

Film

Bye, Bye Brazil
In Portuguese with English subtitles
Starring Jose Wilker, Betty Faria
Directed by Carlos Diegues
Valley River Twin

If you've ever dreamed of stealing a million in diamonds and heading for Brazil, then you should see *Bye Bye Brazil*. The film is one of the latest Brazilian movies to make a moderate splash in the American film market.

A comedy about the disorienting effects American cultural penetration has on a nation trying frenziedly to catch up to the United States, the film offers an irreverent glimpse into a changing Brazil that American bank robbers squandering their loot on Rio de Janeiro mulattas never see.

Without so much as a single shout of Yankee go-home, film-

maker Carlos Diegues humorously, and at times poignantly, lets his audience see how the American cultural onslaught is bulldozing aside traditional Brazilian culture just like the new roads punch through the fragile Amazon jungle. The result of this ravaging is a cheap South American copy of the United States, a kind of cultural wasteland.

The film's leading actor, Jose Wilker, travels through that wasteland making a living selling cheap thrills to the ignorant townspeople of Brazil's poverty-stricken northeast. Wilker, best known to American audiences as the profligate husband Vadinho in *Dona Flor and Her Two Husbands*, plays his role of itinerant huckster to the hilt, letting us see that beneath his self-confident showmanship he's a scruffy operator only slightly less ignorant than most of his audience.

Although Americans may find Wilker's flaky male chauvinism hard to take, his great satirical scenes are not to be overlooked. During one road show, he delivers on a promise to make it snow in tropical Brazil by dropping mounds of coconut flakes on the audience. With a great flourish he says, only half sarcastically, "And now in Brazil, as in the U.S., France, Germany, old England and all the civilized countries, there is snow."

Wilker's schlock traveling road show, *Carnaval Rolidei*, is a metaphor for contemporary Brazil, a nation obsessed with moving ahead but changing more than progressing.

Wilker's small-time hype, laughable to a sophisticated audience, only highlights the pathetic gullibility of the poor rural folk he encounters in poverty-stricken northeast Brazil.

Diegues uses the backland couple Cico and Dasdo, who are caught up by the tinsel allure of *Carnaval Rolidei*, as allegorical figures for Brazilians undergoing modernization.

Like Cico, who ignores his good and simple wife and lusts after the cheap beauty of the show's jaded Rumba Queen Salome (Betty Faria), Brazilians are buying the trappings of modern American prosperity at the expense of developing their own cultural wealth.

The film also captures perfectly the Brazilian belief in the Amazon's supernatural potential. The exaggerated expectations placed on the Amazon to solve a host of problems facing the country are easily seen when Wilker takes the road show into the jungle frontiers where he promises they'll find the ground littered with precious stones.

Instead, they find boomtowns

filled with corruption and Indians jerked out of age-old cultural patterns into an unsure modern present.

The film's characters have a childish belief that American know-how makes everything possible. In one scene, workers are being recruited for the controversial Jari Project (an American development company) in the Amazon. The recruiter relies mostly on the project's gringo backing to convince Brazilians it's a sure bet.

But even without all the social commentary, *Bye Bye Brazil* offers plenty of hijinks, the richly soft music of Chico Buarque, and lots of flesh — hence its R rating. If nothing else, it's a film to sit back and enjoy.

By Jim Gersbach

Variety is key ingredient

Miscellaneous music notes...

Tonight in room 167 of the EMU on campus the EMU Cultural Forum presents a Songwriters' Showcase. The showcase features local area singer-songwriters Emmy Fox, Barney Barbour, Cecelia Ostrow and Percy Hilo. Discussion will follow the performance scheduled for 7:30 to 10:30 p.m. The folk-songs to be performed are all original and range in variety from political consciousness songs to intimate, personal ballads. For further information call the Cultural Forum at 686-4373.

The Community Center for the Performing Arts (CCPA) welcomes Emery, Schmidt & McCann, purveyors of backwoods jazz to the W.O.W. Hall Saturday and Sunday at 9:30 p.m. Playing dancing jazz with a traditional Irish and a bit of bebop for flavor on Saturday, these three jazz musicians change the pace on Sunday night with a sit down concert. Tickets are \$3 in advance, \$3.50 on the day of the show. Tickets are available at House of Records, EMU Main Desk and the CCPA. Call 687-2746 for more information.

Sunday at 4 p.m. is the benefit concert for the winners of the Oregon District Metropolitan Opera National Council Auditions. Sponsored by the Portland Opera Guild in cooperation with the Eugene Opera, Susan St. John and Philip Kelsey will perform in Beall Hall on campus. Admission is a tax deductible donation of \$3 for general admission; \$2 for seniors and students. Further donations are welcome.

LILY TOMLIN IN AN EPIC COMEDY

(GIVE OR TAKE AN INCH)



THE INCREDIBLE SHRINKING WOMAN

LILY TOMLIN · CHARLES GRODIN · NED BEATTY · A LIJA Production
 "THE INCREDIBLE SHRINKING WOMAN"

Written by JANE WAGNER · Music by SUZANNE CIANI · Produced by HANK MOONJEAN
 Executive Producer JANE WAGNER · Directed by JOEL SCHUMACHER · A UNIVERSAL PICTURE

Read the JOVE Book · Copyright © 1980 by Universal City Studios, Inc.

PG PARENTAL GUIDANCE SUGGESTED
 SOME MATERIAL MAY NOT BE SUITABLE FOR CHILDREN

OPENING JANUARY 30 AT A THEATRE NEAR YOU

Open 7 Days

KINKO'S

4c

Self Service

COPIES

- Binding
- Two-sided copies
- Reductions

344-7894 764 E. 13th