## CINEMA

## 'Attla' portrays Alaskan folk hero



What looks on the surface to be a hybrid of Walt Disney's "True Life Stories" and the latest installment of "The Wilderness Family" is in reality a beautiful, tender film about a courageous native Alaskan -

Though a little rough around the edges and sort of predictable plot-wise, "Attla" is an honest treatment of the native ways of life not often portrayed in films

The movie has an intriguing history. Originally titled "Spirit of the Wind," the film was funded by Doyon Limited (an Alaskan investment corporation), for the purpose of giving Alaskan and Indian children a modern ethnic hero.

Producer-director Ralph Liddle and cinematographer John Logue, documentary filmmakers, came to Doyon with their idea of making a film about Alaskan native and world champion dog-sledder George Attla, a true unsung hero.

The film was completed in 1980 and released theatrically in Alaska and at numerous film festivals across the nation.

Though it was the third highest grossing film in Alaska as of last year and a multiple festival-award winner, the Hollywood establishment views "Attla" as an uncommercial feature. Liddle explains: "Hollywood has three rules: don't make films about minorities, about animals, or about snow. We've got all three.'

Liddle and Logue spent a couple of years getting the rights to their film back after a now-bankrupt distributor acquired them. Now the film is the first release by a company new to film - the record producer Windham Hill. Liddle, Logue, Windham Hill and numerous friends are nurturing it through a grass-roots release in its first test market: Eugene.

"If 'Attla' can't make it Eugene," explains Liddle, "it can't make it anywhere."

George Attla was born into a backwoods trapping family, but was forced to grow up in the city when he contracted tuberculosis. Seven years later he returned home, only to suffer a mild culture shock and a feeling of insecurity, due to the fact that one of his knees was fused straight because of his

Though he tried to return to the city again, Attla realized his heart belonged in the backwoods - trapping, fishing, and especially running a sled team.

The acting talents of Pius Savage (George) and George Clutesi (his father) seem to alienate some viewers simply by the foreign-ness of the style. True, some of the delivery sounds stilted or forced, but the speech pattern is actually a fairly accurate re-creation of native speaking.

The only complaint I have with the film is the simplicity of its plot. But even that is only partially a problem because the plot is nominal. The thrust of the film rests not there, but on the cultural surroundings and contrasts to civilized society, dealt with honestly in terms of George's experience - not, refreshingly, from our points of view.

"Attla" is a direct, straightforward film. Logue's photography is breathtaking, particularly in the outstanding sequence when the river's ice breaks. Liddle sublimates style for content, using predominantly medium shots and long takes for an almost neo-realist look. The beautiful landscape shots are his only vice, and I've no complaint there.

Outstanding music by Buffy Sainte Marie and beautiful guitar solos by William Ackerman round out the production and smooth over many of the rough edges. This is a simple effort at heart, but warmth overcomes most complaints one would have with the film.

Sean Axmaker



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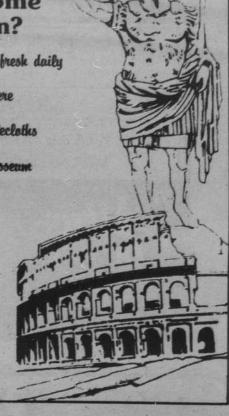
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