

CAPITALISM BARES ITS TEETH

The controversial Oscar-nominated flick reflects the dark side in all of us

THE WOLF OF WALL STREET: Directed by Martin Scorsese. Screenplay by Terence Winter, based on the book *The Wolf of Wall Street* by Jordan Belfort. Cinematography, Rodrigo Prieto. Editing, Thelma Schoonmaker. Music, Robbie Robertson. Starring Leonardo DiCaprio, Margot Robbie, Jonah Hill, Matthew McConaughey and Rob Reiner. Red Granite Pictures, 2013. R. 179 minutes. ★ ★ ★ ★ ★

From his early career until now, director Martin Scorsese has been documenting the dark and devious side of The American Dream, where success achieved in bad faith leads to spectacular crashes and spiritual bankruptcy. Scorsese is obsessed with the Cinderella story in reverse, where the magic slipper shatters into killing shards of glass. Like some degenerate Catholic reincarnation of Orson Welles, this great American artist keeps making slightly different version of *Citizen Kane*, each one set in some vicious gritty sewer of our grandiose culture: pro sports with *Raging Bull*, the Italian-American mob with *Goodfellas*, Las Vegas with *Casino*, celebrity with his unheralded masterpiece, *The King of Comedy*.

Scorsese's latest, *The Wolf of Wall Street*, is a three-hour epic based on the true story of Jordan Belfort, a snake oil broker who made a mint fobbing penny stocks to suckers before flaming out in a drug-induced ego-trip that landed him in prison. "Wolf," of course, is an understatement: Belfort, as expertly portrayed by Leonardo DiCaprio, is a fucking hyena, and Scorsese depicts him with a fervent attention to detail that is equal parts Federico Fellini and Jonathan Swift. Whether he is rabidly cheerleading his office of con men before they bilk a new round of clients or blowing coke into the a-hole of a blue-chip hooker, DiCaprio's Belfort is an adrenalized specimen of pure appetite and unreconstructed greed

— an insane living symbol, like Bernie Madoff and George Bush, of the human villainy that has hijacked this country, ripped the meat off its bones and left its carcass to stink.

Wolf, then, is a fractured fable about our age and where we find ourselves. That the film has stirred controversy and anger is telling: Scorsese, in so lushly and lavishly depicting the grotesque circus of sex, drugs and yachting that Belfort willfully conjured, has been accused of creating a glamorized brand of capitalist porn, in which he celebrates more than condemns the sort of chicanery and corruption that sent Wall Street, and the country with it, into a tailspin. Such criticism is understandable, but it slightly misses the point. Scorsese is more messenger than apostle; what he has done with this ambitious film is create a powerful cultural artifact that frames one of the greatest crimes of the past half-century, as well as the all-too-human douchebags who perpetrated it.

See the movie and decide for yourself. Beyond any cant and slant, *Wolf* is a delightful spectacle, and evidence of a great director operating at the peak of his narrative powers, with a cast and crew that couldn't be better. As usual, Thelma Schoonmaker's editing is superb. Rob Reiner, as Belfort's father, and Matthew McConaughey, who plays Belfort's early mentor Mark Hanna, are both sharp and funny, and Margot Robbie portrays a stunning slow burn to divorce as Belfort's wife.

But it is Jonah Hill, as Belfort's right-hand man Donnie Azoff, who is *Wolf*'s biggest revelation. All teeth and cockeyed leers, Hill gives this perverted, toadying character just the right blend of charm, churl and deep, abiding turpitude. Despite the pure aplomb of DiCaprio's Oscar-worthy performance, it is, in the end, Hill who leaves the biggest scars on the viewer's psyche. We have seen the enemy, and Hill is us. ■

ARTSHOUND

Sniffing out what you shouldn't miss in the arts this week

In Eugene, we like our food locally grown, our clothes locally made and our beer locally brewed, so why not our films? The **Eugene Film Society**, headed by the Bijou's Edward Schiessl and Joshua Purvis, wants to support local film production and develop a stronger grassroots film culture. In collaboration with community partners, the Eugene Film Society is putting on "Screening & Social" 5 to 8 pm Sunday, Jan. 26, at Bijou Art Cinemas (13th Avenue location), featuring short cuts of feature films by locals Henry Weintraub and Scott Kuschel, as well as Schiessl, highlights from **Cinema Pacific** and **DIVA's Open Lens Film Festival**, the Bijou's 72-Hour Film Fest jury prize winner, *Repair*, with refreshments from Plank Town Brewing Company, Sizzle Pie, Townshend's Teahouse and Caffè Pacori. To find out more, visit bijou-cinemas.com.

What happens to an artist's life work when she passes away? The family of late local artist **Margaret Vie** answered that question with grace on Jan. 11 at her Celebration of Life memorial at First United Methodist Church. Vie's sketches, watercolors and paintings were placed around the church's big hall and guests were encouraged to take home a piece in remembrance of the artist.

Eugene's biggest dance event of the year, **Dance for a Reason (DFAR)**, celebrates its 20th year 7:30 pm Friday, Jan. 24, at the Hult; \$20. This year the nonprofit recital will benefit the **School Garden Project** and feature more than 20 dance organizations and groups including **Kindrid Tribal Belly Dance**, **Crazy Diamond Hoop Troupe**, **Kings Krew** and **Ballet Fantastique**. With longtime dancer and teacher **Geni Morrow** at its helm, DFAR raised \$7,000 for last year's recipient, Environmental Law Alliance Worldwide, and has contributed over \$80,000 to local nonprofits in its 20-year history. For more info, visit danceforareason.com.



BIJOU Showtimes Jan 24-30
bijou-cinemas.com 686-2458

NEBRASKA (R) Academy Award Nominee
 Fri-Sun 1:50
 Mon-Thurs 8:40

INSIDE LLEWYN DAVIS (R) Academy Award Nominee
 Fri 2:35 5:00 7:25 9:40
 Sat-Sun 12:10 2:35 5:00 7:25 9:40
 Mon-Thurs 5:00 7:25 9:40

PHILOMENA (PG-13) Academy Award Nominee
 Fri 4:15 6:30
 Sat 11:45am 4:15 6:30
 Sun 11:45am
 Mon-Thurs 4:15 6:30

Eugene Film Society Screening & Social
 Sun 5:00pm (members only)

Oregon Growers Analytical presents
REEFER MADNESS (1936) Fri-Sat 9:00 (only \$3)

12 YEARS A SLAVE (R) Academy Award Nominee
 Fri-Sun 7:35
 Mon 8:45
 Tues-Thurs 7:35

ALL IS LOST (R) Academy Award Nominee 3:30

BLUE JASMINE (PG-13) Academy Award Nominee
 Fri-Mon 1:10 6:00
 Tues-Thurs 6:00

DALLAS BUYERS CLUB (PG-13) Academy Award Nominee
 Fri-Sun 5:00
 Mon 3:30
 Tues-Thurs 5:00

GOD LOVES UGANDA (PG-13) 3:00 7:30

GRAVITY (PG-13) Academy Award Nominee
 Fri-Sun 2:45
 Mon 1:30
 Tues-Thurs 10:10

THE GREAT BEAUTY (NR) Academy Award Nominee 8:20

MUSCLE SHOALS (PG-13)
 Fri-Sun 12:30 5:00 9:30
 Mon-Thurs 5:00 9:30

THE INVISIBLE WOMAN
 Fri-Sun 12:00 2:30 5:00 7:30
 Mon-Thurs 2:30 5:00 7:30

43 W. Broadway

First National Taphouse presents
 Billy Wilder's **SABRINA (1954)**
 Fri-Sun 12:15
 Mon 6:00 (hosted by Katharina Loew)
 Tues-Thurs 2:30

Bijou Classic Series

Voodoo Doughnut presents
CHOPPING MALL (1986)
 Fri-Sat 10:10
 Sun-Thurs 10:00

Bijou Retro Horror Series

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THE SPECTACULAR NOW
 4:05, 9:50

FRUITVALE STATION
 5:50

20 FT FROM STARDOM
 5:50, 9:50

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 7:30

LEE DANIELS THE BUTLER
 7:30

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