

Secretly-made documentary depicts turmoil and revolution in Argentina

By Diane Wanek

The critically acclaimed documentary on Argentinian politics, *La Hora de los Hornos (The Hour of the Furnaces)* will be screened at Sheldon Film Theatre Tuesday through Thursday at 7 p.m.

Fernando Solanas and Octavio Getino clandestinely made this three-part film from 1966 to 1968. They interviewed workers, intellectuals, labor leaders, students and others and combined them with newsreel footage, documenting Juan Peron's rise to power, his years in power and his eventual overthrow.

The first part of the film, "Neo-colonialism and Violence," deals with Argentina historically, geographically and economically. Divided into a prologue and thirteen separate film essays, Solanas and Getino study the development of Latin America, its natural resources, the contrast between the 90 per cent of the population earning an average of \$10 a month and the other 10 per cent which owns all the land and industries.

Call for violence

The first part of the film ends with a segment called "The Choice," which is a call for revolutionary violence as the sole means of combatting "imperial violence."

"An Act for Liberation," the second part of the film, is divided into two parts. The first, a "Chronicle of Peronism," uses newsreel and historical footage to examine the ten-year reign of Peron, analyzing the strengths and weaknesses of his regime and his program for national liberation.

The film contends that the Peronist movement, as one of the first examples of the working class struggling for political power and attempting to find a third way between socialism and capitalism, was precursor to what is now known as the Third World.

The second section, a "Chronicle of Resistance," traces Peron's fall from power and the activities of the Peronists during the decade following it.

Part three, "Violence and Liberation," is a study of the role of violence in the national liberation process and a call to action. Consisting of interviews, testimonials, reports and letters, it is considered by the film makers as an "open work" to which new materials can be added.

Viewer becomes protagonist

The film, hailed by critics including Pauline Kael (The New Yorker), Vincent Canby (The New York Times) and Michael Goodwin (Rolling Stone), purports to create a new kind of relationship between film and audience, to



Photo courtesy of Tricontinental Film Center

The Hour of the Furnaces, a documentary about Argentina in the throes of political strife, has been hailed as a masterpiece by critics across the country.

redefine the traditional concept of the film viewer as a passive spectator and instead encourage the viewer to consider the film as an act and himself as a protagonist of the action.

Kevin Kelly of the Boston Globe said, "(The film) is a stunning achievement...in its hammering force it drives beyond ideological politics and becomes a remarkable human document which enlists both an intellectual and emotional response.

"It is impossible to witness the film without being filled with rage and a need for action, and that, precisely, is the intent. If *The Battle of Algiers* is a primer for revolution, *The Hour of the Furnaces* is an advanced program."

arts & entertainment

half frames

This week's television and movie highlights.

- Monday**
"State of the Union Address." (all networks, 8 p.m.) Pres. Gerald Ford is expected to recommend a \$10 billion tax cut to coincide with a curb in government spending.
Children of Divorce. (NBC News special, 9 p.m.) Psychologists, lawyers and children discuss the impact of divorce on youth.
Who Sank The Lusitania? (NETV Play of the Month,

9 p.m.) The facts and suspicions surrounding the Lusitania's sinking.

TUESDAY

- World at War.* (NETV, 8:30 p.m.) Tonight's episode, *Banzai December 1941-February 1942*, features film footage from the Japanese attack on Pearl Harbor.
Shirley MacLaine Special. (CBS, 10 p.m.) Musical variety special starring Shirley MacLaine with special guest Lucille Ball. Shirley and Lucy trade stories about their show business starts and offer a musical salute chorus girls.
Tomorrow. (NBC, midnight) Guest host John Henry Faulk discusses the CIA with Sen. Frank Church (D-Idaho).

WEDNESDAY

- 200 Years of American Humor.* (NBC, 7 p.m.) A self-explanatory Bicentennial special starring Jonathan Winters.
Consumer Survival Kit. (NETV, 7:30 p.m.) A comparison of checking accounts and an explanation of compound interest are among the topics covered in *Don't Bank On It! A Look at Financial Institutions.*
Dance in America. (NETV, 8 p.m.) A performance of *Trinity*, a 1970 "rock ballet" by the Joffrey Ballet.
Reply To The State of The Union. (all networks, 8 p.m.) Maine Sen. Edmund Muskie presents the Democratic view of the "State Of The Union". Analyses by net-

work correspondents follows.

THURSDAY

- The Waltons.* (CBS, 7 p.m.) Tragedy strikes the Walton family as fire guts their home in this special two-hour episode.
Widow. (NBC, 8 p.m.) Michael Learned of *The Waltons* stars in this made-for-television movie about the traumas of widowed life.
Hollywood Television Theater. (NETV, 8 p.m.) A light-hearted book at the after-life is offered in this comedy, *The Ashes of Mrs. Reasoner.* Charles Durning stars as a ghost who materializes to complicate the lives of his widow and friends.

- Mary's Incredible Dream.* (CBS, 10 p.m.) Mary Tyler Moore sings and dances her way through a retelling of man's creation, fall and redemption. Presented as surrealistic dream sequences. Ben Vereen (*Pippin*) co-stars.

FRIDAY

- The Adams Chronicles.* (NETV, 9:30 p.m.) Debut episode in this 13-part series about the famous Adams family. The series' main concern is the family's personal triumphs and tragedies. Tonight's episode, *John Adams—Lawyer*, stars George Gizzard as John Adams.
What's Up Doc? (ABC, 8 p.m.) Multi-talented Barbara Streisand teams with Ryan O'Neal in one of the best comedies of recent years.

- Midnight Special.* (NBC, midnight) Omaha's C. W. McCall performs his monster hit "Convoy." Petula Clark and Uriah Heep also star.

- Cable TV (Channel 9)** Three outstanding films are offered again this week. *The Prime Of Miss Jean Brodie* stars Maggie Smith in her Academy Award-winning performance as the attractive, spinster school teacher Jean Brodie. Marlon Brando and Anthony Quinn co-star in another Academy Award winner *Viva Zapata*. The story concerns the creation of democracy in Mexico. Also featured is *The Endless Summer*, the ultimate surfing documentary.

hot licks

BTO formula same; album better forgotten

Bachman Turner Overdrive: *Head On*, Mercury, \$6.98. Some things are better forgotten. One example is this album. BTO has varied nary a niche from a formula that brought them success three years ago: At the foundation, ponderous bass and percussion lines; for thrust, Randy

Bachman's (undoubtedly one of rock's most mediocre guitarists) vocals and guitar licks. Some aspects are unusually tacky, even for this band. Especially stupefying is "Average Man," which uses the same introduction as the BTO hit, "Let It Ride," and ends

with dubbed-in crowd screams while Bachman wails, "I'm just an average man." During one cut, Bachman sings, "I know it's over." We can only hope. - Deb Gray

Electric Light Orchestra: *Face the Music*, United Artists, \$6.98.

Album by album, the Electric Light Orchestra gets better and better. This album exemplifies the sophistication the band has achieved.

After that, there's not much to say about an album that is solid in every aspect. It is highly professional, but also stirring. The melodic tunes are more closely related to pop idioms than the music of its predecessors in the art-rock field, Emerson, Lake and Palmer and Yes.

No individual band member stands out for special recognition. There are no stars here, because the success of ELO's sound is its ability to integrate seven separate parts into one seamless whole.

With art-rock in its present muddle, devotees of the form will welcome how electrifying the Electric Light Orchestra has become. - Deb Gray

Britten: "Four Sea Interludes" and "Passacaglia" from *Peter Grimes*; "Sinfonia Da Requiem," Op. 20. London Symphony Orchestra, Andre Previn, Cond., Angel Records.

In 1945, Benjamin Britten gave England her first world-famous, exportable opera since the age of Handel when *Peter Grimes* was unveiled at Sadler's Wells in London. It graphically depicts the shifting moods of the sea near Britten's boyhood home, East Anglia, where he now directs the internationally prestigious Aldeburgh Festival each summer. The distinct musical character is best heard in its orchestral interludes and preludes, including the dramatic "Passacaglia."

The composer arranged them in concert form, and they already have become a standard concert favorite, a widely admired example of contemporary music that "speaks" to a broad audience.

The more austere "Requiem Symphony" (1941), though less well-known, deserves more performance because it is Britten's only extended, purely symphonic work for orchestra. It is deeply personal and melodically memorable. - Diane Wanek

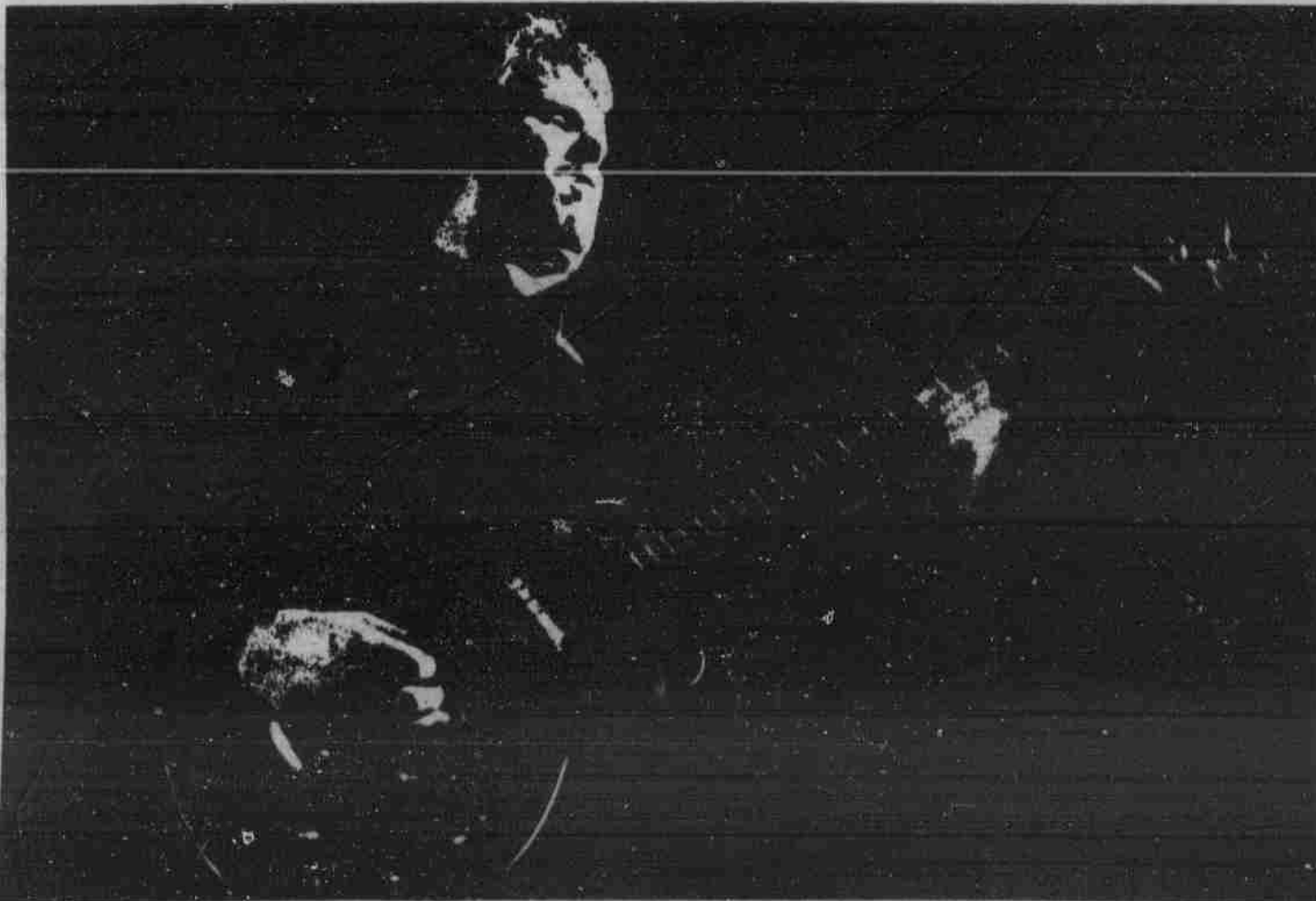


Photo by Ted Kirk

C.F. Turner of BTO rumbles through the bass lines that helped the group sell millions of records and make millions of dollars. BTO will be appearing next Sunday at the Omaha Civic Auditorium.