


# GATOR DOES'NT STRIKE HOME



**The Submarine**

Twenty (20) Assorted Subs to Try.

To top off a Great Sub, try our Black Forest Cake.

Made Fresh Daily

The Submarine  
5384 Inglis St.  
Halifax, N.S.  
423-7618

by donalee Moulton

There are two basic ingredients which combine to produce "the Bad film". The first of these is a typically mundane overworked plot and the second is one more agility than ability performer. **Gator**, the mundane variety centers on organized crime controlling a city and the macho man who makes the city come to life is Burt Reynolds.

Burt Reynolds is **Gator**, a back woods ex-con who still makes his living making whisky.

Organized crime is being pursued by the law. As an old time friend of the gang's ringleader, **Gator** is approached by a federal agent to aid in the destruction of the group. And in his usual **Gator/Reynolds** style the hero, virtually single handedly, does just this.

The film centers almost entirely around Reynolds, not so much his escapades as himself. There appears to have been no attempt to introduce any reality into the film. **Gator McLuskie** is as superficial as his occupation, his personality, and his situation.

Bama McCall is the bad guy who thrives on violence, power, and young women. He is no more than a crude power machine, totally devoid of the intelligence necessary to organize and maintain the operation he does. Close to him at all times are his eight foot goon and a second flunkie. The glimpses one has of McCall's operation and of the world of corruption are as empty as the characters that represent them. It is difficult to assess the reality and relevance of any scene when the actors involved are no more than half images of vague prototypes.

There must of course be one more major character and that is a woman, necessary to produce the romantic element of the film. In this case however the woman, with her strong sense of moral good and civil liberties, becomes involved with Reynolds but also in the battle to eliminate McCall and his men. With all the male respected qualities a woman should possess our heroine ironically is depicted as a liberated woman. Her final choice must of course be between her lover and her career. Either decision is valueless

if she chooses Reynolds the film becomes the blood relation of a million others. If she opts for her career the audience is left in disbelief.

The problem with **Gator** is not authenticity but its failure to appear authentic. The characters are unreal, the situations are phony, and the outcomes are farces. Like a badly written fairy tale **Gator** leaves one bored and disinterested well before the climax.

**Gator** is not the type of film that leaves one disgusted, rather it fills one with a sense of pity. The actors/actresses fight for life; the plot struggles to fit into the mold of contemporary realism. Yet the film fails, the attempts have been unsuccessful. A two dimensional woman is headed for fame in the world of journalism, a pseudo-one-of-a-kind male returns to the swamp and homemade whiskey, meanwhile a small southern city has been cleaned of the filth and degradation that once controlled its streets. Somehow it just doesn't strike home at least not to someone who is living through the seventies.



## NOW SERVING DRAFT BEER!

### L.B.R. Beverage Room

#### DAILY SPECIALS

MONDAY	Western Barbeque Patty ..... Home Fries	\$1.59
TUESDAY	Meat Loaf w / Gravy ..... Home Fries Peas	\$1.59
WEDNESDAY	Hot Turkey w / Gravy on French Bread ..... Home Fries	\$1.59
THURSDAY	Corned Beef & Cabbage .....	\$1.59
FRIDAY	Beef Stew with French Bread .....	\$1.59
SATURDAY	Chef's Special .....	\$1.59

SERVED DAILY	Hot Roast Beef w / Gravy on French Bread & Home Fries .....	\$1.79
	Chili Can Carne .....	\$1.59
	Steamed Clams .....	\$ .99
	Sandwiches    Roast Beef    Turkey    Ham Tuna Salad .....	\$ .90

**Live Entertainment, Thur., Fri., Sat**  
**This Week Music By**  
**CAROL MILLS**

Lord Nelson Beverage Room  
Spring Garden Road  
Open: Mon.-Thurs. 11 a.m. - 11 p.m.  
Fri.-Sat. 11 a.m. - 12:30

## THE TENANT ROMAN POLANSKI

by Charlie Cockburn

"The Tenant", Roman Polanski's latest film, is currently showing at Cinema Scotia Square. It is a fragile and concise piece of cinematography and well above the average fare that has been presented in Halifax cinemas this year. However, it is a deep and complex work, and those looking for a night of light entertainment would be well advised to go elsewhere.

"The Tenant" explores the world of a young man (played superbly by Polanski himself), as he becomes insane, and culminates in his eventual suicide. It is a shocking powerful movie, which is thematically much like Polanski's earlier "Repulsion", raised to a much more refined level of sophistication. It is a movie that carries its impact in retrospect, scenes that seem somewhat tame come to life when the film is considered as a single and complete entity. The movie coasts along in an atmosphere of underlying tension. It doesn't keep you on the edge of your seat, instead it pervades a rather eerie mood of uneasiness which grows eventually into a very fragile tension. Polanski builds this delicate tension through the use of various cinematic techniques. A tendency towards dark and aesthetically cold shots, extensive use of mirrors, and sequences employing extreme depth of field all lead to the tension charged mood of the film. However the real guts to the film is Polanski's dualistic approach in expressing the different realities explored in the film. Sequences shift from our perception of the "real" world to the world perceived in the insane mind of the central character. The two views are presented alternately to present a complete scope of the entire situation. The use of distortion and super-realism create a heightened

sense of grotesqueness in what would otherwise be basically regular scenes.

The movie is a superb and intelligent study of insanity and suicide, and a definite work of art. It is at the same time an extremely subtle piece of film, and is unfortunately most likely over the heads of the majority of an audience raised on Kojak, Hawaii 5-0, and those ever-popular thirty minute situation comedies. Polanski isn't the type of director to spoonfeed an audience, so if you want all the loose ends tied up and explained in the last five minutes stay clear of this one. Ninety % of the audience at the showing I attended were vocal in their disapproval and a number left the performance. This one is for the serious movie buff, however. Let those who have eyes see. Three stars in my books.

continued from page 2

'76-'77 academic year.

The University of Waterloo international student advisor, Ruth Rempel, told Parrott in a letter it was wrong for the government to maintain Canadian students generally pay differential abroad as only the U.S. and Britain have that system. Only one-fifth of the 34,000 international students in Canada are from these countries, she said.

Rempel said international students put about \$35 million a year into Ontario's economy and this money comes from abroad as the students usually are unable to obtain work permits here.

OFS staff person Paul Johnston said the federation will discuss further ways to fight the tuition increase.

**MURRAY**  
**McLAUCHLAN**



ON TOUR '76  
with the Silver Tractors