

Gregory Peck is a Nazi !!

"THE BOYS FROM BRAZIL"
He's alive, uneasy and living in Paraguay.

Dr. Josef Mengele escaped trial and punishment at the end of the war. Next to Eichmann, Mengele is the most vicious Nazi criminal alive.

"THE BOYS FROM BRAZIL", adapted from Ira Levin's novel, explores what can happen when genius and insanity meet in one personality.

This exciting thriller features Gregory Peck in his first role as an out and out villain. As Mengele, Peck has continued the genetic experiments started at Auschwitz, creating scenes of genetic horror designed to bring about a

reamed-of Fourth Reich. This movie has Mengele, Hitler's geneticist in real life, turning his arduous zeal to creating Hitler boys through the cloning of cells the fuhrer donated before his death.

As Mengele's plans to perpetuate a 'master race' grow to include cold-blooded murders, Nazi hunter Ezra Lieberman starts closing in with his relentless dedication to bringing war criminals to justice.

As the consummate villain Gregory Peck is magnificently evil. He describes his character as 'a rattlesnake thrown into a crowd of people'.

The Nazi-hunter Lieberman,

played by Sir Laurence Olivier, is also based on a real character. The inspiration was Simon Wiesenthal, the man responsible for over 1000 arrests of war criminals. He is also the man whose number one target is Dr. Josef Mengele.

Lieberman's pursuit of Mengele leads him across three continents, ending in an unforgettable confrontation between the two adversaries.

In light of recent scientific achievements it is the plausibility of this story that is so terrifying.

"THE BOYS FROM BRAZIL" is essentially fiction, but the chill it will send through the audience is real.

Racquel Welch vrs. the musketeers

THREE MUSKETEERS Directed by Richard Lester. Screenplay by George MacDonald Fraser.

There is a certain giddiness that this movie instills, a sense of being royally entertained. The Three Musketeers is an absolutely terrific movie.

The streets and the taverns of 17th century Paris here team here with vignettes of squalor (two men playing a seesaw game over a fire for a prize of food) that make their own comment set against the distant pomp of the royal court. The Musketeers move through both of these worlds with equal ease, yet are part of neither. Their sworn allegiance to the King, Louis XIII, and against Richelieu, but they are men of pride. Their greatest battle and concern are simply to stay alive. For though they would call themselves their own men, they belong to Louis — pawns like the pet dogs he uses for his life size games of chess in

the gardens.

The Musketeers - Oliver Reed, Richard Chamberland, Frank Finlay and Michael York as D'Artagnan - all perform admirably. When the casting threatens to become too capricious (Raquel Welch as the Queen's confidante, Faye Dunaway as the archvillainess, Charlton Heston as Richelieu), Richard Lester exploits the absurdity. He made the discovery, for example, that Welch and Dunaway, for all their physical dissimilarity, are basically the same actress so a climatic brawl between them is funny not just for itself but because of the two people playing them.

Cinematographer David Watkin has made the film ravishing to look at. There is even a happy ending: two of them, in fact. Everyone — Musketeers, ladies, regents and villains — receive his just deserts and retribution as the occasion demands.

CBC features new debuts

The new Elmer Iseler Singers make their debut, Canadian pianist Andre Laplante plays some of the music that won him a silver medal at the 1978 International Tchaikovsky Music Competition and father and son Louis and Gino Quilico sing operatic arias during January on CBC Radio's Mostly Music.

Wednesdays, Jan. 17 and 24, 12 noon on CBC Stereo, and 10:20 p.m. on CBC Radio (12:30 and 10:50 p.m. respectively in Newfoundland), internationally acclaimed choral conductor Elmer Iseler joins host Howard Dyck in the studio as the new Elmer Iseler Singers make their debut in rehearsal.

A group of 18 hand-picked

professional mixed voices, the Singers demonstrate how their renowned conductor auditions and trains his singers. The group will make its public debut March 13 as part of the CBC's Winterfest at St. James Cathedral concert series in Toronto.

Pianist Andre Laplante also talks with Howard Dyck, Jan. 18 when Mostly Music features part of a recital he gave in 1978 at Toronto's St. Lawrence Centre Town Hall. On the program are works which drove Russian music-lovers wild with enthusiasm when he performed them at the Tchaikovsky Competition in Moscow — Beethoven's Waldstein Sonata, Etudes by Chopin and Rachmaninoff, and Liszt's dazzling virtuoso transcription of Pagan-

ini's La Campanella.

The two baritone voices of Louis and Gino Quilico unite Fri., Jan. 26 in a concert they recorded last summer at Camp Fortune near Ottawa. Father Louis is in the studio to introduce the program

which includes arias from Mozart's Marriage of Figaro, Donizetti's Lucia di Lammermoor, Verdi's Don Carlos and Sigmund Romberg's Student Prince, as well as a duet from Verdi's Falstaff, Ravel's Don Quichotte a Dulcinee, and orchestral highlights, conducted by Alexander Brott.

The Laplante recital was produced by Anton Kwiatkowski, and the Quilico concert by Gary Hayes. The Elmer Iseler Singers' rehearsal was recorded by Mostly Music producer Keith Horner, who has further exciting events up his sleeve. Stay tuned for further details, to Mostly Music, Mondays-Fridays on both CBC Radio and CBC Stereo!

Painter featured

ROBERT FIELD 1769-1819 at the Beaverbrook Art Gallery Jan. 18 - Feb. 18, 1979.

Robert Field, an English-born itinerant portrait painter, was one of the earliest artists of quality to establish himself in Halifax. Nova Scotia, for the express purpose of receiving portrait commissions from the military, merchant and government hierarchy of that city. Field arrived in Baltimore from England in 1794 and spent the succeeding fourteen years executing portraits of prominent citizens throughout the Eastern Seaboard before settling in Halifax in 1808. As a part involved in extensive trade and the seat of the navy, Halifax had a substantial 'establishment' which was anxious to be

recorded in paint for posterity.

The portraits of these prominent Halifaxians which Field painted between 1808 and 1816 constitute the greater part of this exhibition organized by the Art Gallery of Nova Scotia. As there are no records to indicate that Field worked in oil paint prior to his arrival in Halifax, his miniature work in the medium of water-colour on ivory is represented in this exhibition by several of the American sitters whose image he captured.

In the introductory essay for the catalogue, Sandra Paikowsky points out the stylistic qualities of Fields neoclassic portraits: his placement of the head of the sitter high in the panel and set back from the plane to emphasize the dignity and propriety of the portrayed, his concern for the horizontal-vertical symmetry of the compositions, his tendency to remove his sitters from their environment unlike the great 18th century British portraitists who reflected their affluence by including a vista of their country seat or objects to indicate their vocation, and his difficulty in handling the perimeter of his pictures, often disappearing into a hazy sfumato.

One of the first portrait commissions Field was to receive after arriving in Halifax in 1808 was from Andrew Belcher, an established merchant and member of the Legislature. Andrew Belcher was the grandson of Jonathan Belcher, Governor of Massachusetts, 1731, and the son of the first Chief Justice of Nova Scotia and Governor, 1760 - 64, also Jonathan Belcher. Portraits of his parents, Chief Justice and Abigail Belcher by John Singleton Copley, executed in 1756, the year of their marriage, are in the permanent collection of the Beaverbrook Art Gallery.



Positions open for SRC elections

President Comptroller

Engineering Computer Science

Physical Education Arts (1/2 term)

Grad Class Secretary Treasury

Nominations close Jan 24

Election Jan. 31, 1979.

Information and nomination

form available at SRC office

Rm. 126, SUB...

University of New Brunswick Student Loans

Applications for UNIVERSITY OF NEW BRUNSWICK STUDENT LOANS (NOT CANADA STUDENT LOANS) will be available at the AWARDS OFFICE, Room 109, Alumni Memorial Building, January 3, 1979 until January 26, 1979

University Loans are low interest loans normally valued up to \$300.00. However, given exceptional documented circumstances, the Loan Committee may decide to award a student a larger loan. The maximum loan is now \$800.00

There are normally three loan meetings a year to consider applications for University Loans-late October, Mid-February and mid-March.

Should you require a University Loan, apply at the AWARDS OFFICE before Friday, January 26, 1979. Applications will not be accepted after January 26, 1979.