

Reel Reviews

After Hours

By TIMOTHY LETHBRIDGE
Brunswick Staff

After Hours

"After Hours" is not an ordinary film. We are led into the psyche of Paul Hackett, an ordinary data processing worker, as he meets bizarre people in more-than-bizarre situations, late one night.

Hackett is played by Griffin Dunne who is perfect in this very demanding role. Dunne has to express a wide variety of emotions and yet bring forth the consistent image of a dissatisfied office worker who wants to try something different but finds the after-hours life somewhat bewildering and so wants to go home.

An ordinary situation takes a strange turn when Hackett makes a spur-of-the-moment decision to accept an invitation from a woman he met in a bar, even though it is 11 p.m. The plot takes many weird twists as he meets various other women and men each with unique psychological makeups. Hackett tries to return home from his original date but is consistently thwarted.

Even though most of the characters are encountered in seemingly independent cir-

cumstances, there turn out to be odd relationships between them all. A common thread is the papier-mache sculpture found in many places.

This film did not try to pretend that its plot was credible; it did not need to though—this was a mood-movie and the story was secondary.

The types of characters depicted in the film surely do exist. One theme of this film would seem to be to make one aware of the sort of things that can go on. The writer, Joseph Minion, is probably also trying to tell us that the grass is not necessarily greener on the other side—in fact it could be a deep jungle.

I would strongly recommend this film, although be prepared for a mind-moving experience.

"After Hours" was directed by Martin Scorsese.

National Lampoon's European Vacation

This was a comedy with a touch of satire. It might have been good if it were funny. As it turned out there were just too many sequences that, although non-serious, were simply not amusing. Good comedies, in my opinion, should have a plot that is at least slightly catchy. The plot of this movie was not funny in the slightest.

We start off in the "Pig in the Poke" game show, a parody of Family Feud crossed with trivial pursuit. The family Griswald wins by chance and heads off to Europe for their dream vacation (at least half of them do not want to go).

They travel through Britain, France, Germany and Italy

meeting various people who reinforce unfortunate national stereotypes. The tourists parodied by the Griswalds are, however, somewhat appropriate. The shopping sprees and 'systematic museum shuffling' are common traits of a great many tourists in Europe.

Chevy Chase plays the father Jack who runs his family

like a dictator. Beverley D'Angelo plays the role of his wife, Eileen. In general, the acting was reasonable.

"European Vacation" was directed by Amy Heckerling.

RATINGS OF RECENT FILMS

Film	Cinema	Ratings											
		L	Y	G	S	E	S	N	T	Y	Y		
After Hours	Plaza	A	A	A+	A+	A-	A-	A-	A	A	A	A	A
Target	Plaza	A-	A-	A-	A-	B+	B	A-	A-	A-	B-	B-	B-
Back to the Future	Plaza	B-	C	B-	B-	D	B	B+	B-	C	B	B	B
European Vacation	Na'sis	C	D	B-	C	B-	B-	B	D	C	B	B	B

Sweet 'n Sour Strings at Memorial Hall

ZOE GREEN
Entertainment Editor

On Sunday, Nov. 17th the Brunswick String Quartet gave a concert of music by Classical, Romantic and modern com-

posers to a near capacity crowd at the Memorial Hall.

They began with Haydn's 'Bird Quartet in C'. This nickname was evidently derived from the chirruping theme for violin in the *Allegro*, and from the bird-like trio for two violins, whose liveliness forms a striking contrast with the stately, civilised mood of the *Adagio*. However, the strongest change of atmosphere in this quartet comes with the move from *Adagio* to *Rondo*, which proceeds at the speed of Mickey Mouse music (if more tunefully), and jokingly scampers to a full stop.

The Haydn quartet was followed by Schubert's *Quartetsatz in C minor* which, in its abrupt changes of mood, reminded me of the soundtrack to a silent movie. There was a darkly ominous opening theme which would have been right for a villain

with heavy mustache and flowing cape, whilst the sweetly modulating second melody brought visions of Mary Pickford's golden curls.

Irreverent thoughts of the cinema were, however, rapidly dispelled by Britten's *String Quartet no. 3*. The immediate impact of its music was intellectual rather than sensuous, demanding all of my concentration. The texture of the opening *Duets* was taut, compressed, resembling a tortuous conversation between instruments. I was particularly struck, though, by the third movement, where a haunting theme for violin was given sparse accompaniment by each player in turn, until a trill from the soloist heralded the movement of all four voices to a sweeter resolution. Indeed, this shift from bleakness to calm might be said to

characterise the quartet—it ends with the sense that knotty problem has been solved, though the answer might not be of a comforting sort. I found this a powerful work.

This was not the case, however, with either the *Italian Serenade* by Wolf, or *The Bullfighter's Prayer* by Turina. I thought the *Serenade* was a jolly little foot-tapper of a decidedly "brilliant" nature, but I did not much enjoy the throbbing, soupy romance of the Turina piece. Music for Sangria drinkers.

Rather more to my taste was the Beethoven *String Quartet in C minor*, which was given an enthusiastically dramatic performance. Judging from the beatific grins of the second violin, the musicians greatly enjoyed playing it and were given a very well-deserved ovation at the end of the recital.

Female Transport

by PAMELA JOHNSON
Brunswick Staff

Six female convicts, ship-bound for six months, while on their way to exile in Sydney Australia. Such is the setting for *Female Transport*, the current presentation of TNB's Contact Theatre and Theatre St. Thomas.

The play gives a detailed account of the hardships endured on board a sea vessel

during the nineteenth century. A harsh, filthy environment affects the temperaments of the women and Jailer and Sergeant compound their many problems. Plenty of explosive energy ensues from the numerous conflicts of interest.

A constant tension among the two prisoners who are confined to one room, is the decisive ingredient in the interplay of scenes. The women come to realize they have only

each other to turn to - for comfort, and for conflict. The women's relationships are fascinatingly fudged as they go through ups and downs. And yet, each actress holds a powerful grip upon her own character.

Each woman's character is so distinct and separate that the play is almost a study in alienation. Relationships

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Your Corner

ODE TO A TOAD

Did you ever hear of the forty pound frog
About the size of most hound dogs?
Fred Coleman found him by mistake
While fishing in Killarny Lake.

And Fred and frog became good friends
And stayed that way until the end
And Fred kept that froggy quite well fed
On buttermilk, whiskey, rum and bread.

The frog would jump up on a log
And eat more food than would a hog
And then return to his meek abode
A big and fat and happy toad

One day, however, fishermen
Who couldn't catch a single thing
Decided to use the dynamite
To try to get their fish to bite.

And thus there was a tragic end
To Freddy's little froggy friend
The dynamite had reached the toad
The giant frog did then explode.

Some say that in Killarny Lake
Fred Coleman's frog was just a fake
Some others say the story's true—
I think it is; how about you?

The frog got just what he deserved—
They stuffed him and kept him preserved.
He's real alright, you want to see him?
He's in the York Sunbury Museum.

by Pat Hamilton.