

Film society promises 'enlightened lunacy'

A decade ago film societies were the only legitimate groups in small university towns especially showing sexually titillating films (and therein lay one main reason for popularity of film societies). But today everything is shown everywhere, and ordinarily one movie house can provide as much scatology as any other. Yet the UNB Film Society in one-upmanship is keeping up the old guard by offering a flick banned in some provinces and maybe passed by the New Brunswick censor board only because the title in a letter to the board was misread as *Soviet Movie*.

1974. Canada, France, Germany. Colour. 99 mins. Directed by Dusan Makavejev. With Carol Laure.

The Film Society - 6th showing - Head Hall, UNB. Sat., Nov. 27, 1976 [8:00 p.m.] Sun., Nov. 28, 1976 [6:30 p.m. and 9:00 p.m.]

Sweet Movie is bound to be the most controversial film shown by The Film Society this season. Some people (mostly the young) will love it, raving that at least film making has arrived and The UNB Film Society graduated to a New Age. Other people (mostly the old) will detest the film with an unbecoming passion, complaining that film making has gone to the dogs, with no hope of redemption, and The UNB Film Society

executive has lost all taste, consisting of a passel of sex-starved maniacs.

Jay Cocks in a *Time* magazine review writes that "*Sweet Movie*", full of unenlightened lunacy, is not really a film at all. It is a social

'The young will love it....'

disease", being a "paean to the joys of insanity". Robert Hatch in a *Nation* review writes that director Dusan Makavejev is "advancing steadily in the ways of puzzlement and idiosyncrasy", "supposing that if he gets the cameras rolling and his brain free-associating, his ideas will somehow shape themselves into a communicable statement". But these reviewers can be guffawed at and accused of being foggies too tradition-bound to let it all hang out.

The film has a theme song, lyrics of which are:

Is there life on the Earth?
Is there life after birth?

It's a joy to be alive
It's good to be glad
It's good to have nothing
It's great to be mad
It's fun to be funny
To do things in the nude
Oh, it's sweet to be hungry
It's fingerlickin' good.



It's a joy to be crazy
Good to be sad

It's good to be lazy
Great to be bad
It's good to be lucky
Good to practice deadly sin
To die for a cause
To be alive and to win.

Sweet Movie

These lyrics might assist us in figuring out what the film is about. Or shall we turn to comments by makers of the film? They say:

"In an open, non-authoritarian structure of film, basic material is made up of non-verbal elements, ingredients and contents. The verbal elements, definitions, clichés, are that part of the material which helps the construction of the basic illusion, namely that the story is important. The non-verbal material which hovers and flutters around the main story titillatingly tells us that the story itself is not important but that there is actually 'something else'. Having found out from the very first frames that somewhere beside the main story there is

something else, something elusive and quintessential, the spectators join in the game and at various points discover 'hidden messages', those that we have 'planted' in the film, uncovering things that we have never even dreamed about, and adding on various connotations and meanings based on their own personal experiences."

.....the old detest its unbecoming passion....

The film makers go on to declare they concerned themselves "to the utmost with only Positive Human Life, Human Sensuality, Delights and Gratifications". Further, the film makers contend that the film has therapeutic value by producing a "mild and relatively lasting aphrodisiac effect and a general toning-up of the organism. At any rate, it is strongly recommended to view the film in couples".

Sweet Movie, made in Paris, Munich, and Montreal, by the way, and starring Canadian actress Carole Laure (model Renata, seen

repeatedly in pages of Sears catalogue, appears partially here, providing breasts for the photographer), is a far cry from The Film Society's last showing, *She Done Him Wrong*, which gloried in Mae West's double entendres, in insinuation and suggestion - in hypocrisy, some *Sweet Movie* lovers would say. In 1933 Mae West and her carryings-on were viewed as highly lascivious. One wonders how moralists of those days would react now upon seeing *Sweet Movie* with Miss World 1984 having her privacy viewed by beauty contest examiner Dr. Mittlefinger, Mr. Kapital exposing to his astonished bride that his privacy is gold-plated, and Anna Planeta unzipping the fly of a young boy.

How will you react when you see the film?

(Tickets, by subscription only, will be available at the door. And are \$5, this amount covering *Sweet Movie* as well as the seven other films to be shown after Christmas. One guest privilege is allowed.)

Next film, Jan. 8th and 9th: *King Kong* [1933].

G & S Society takes audience back in time

By ROSEMARIE HOPPS

Memorial Hall took on a unique appearance on Thursday, Nov. 11. That was the opening date for the Gilbert & Sullivan Cabaret, an evening with Gilbert and Sullivan compiled, edited and written by Ed Mullaly. The foyer of Memorial Hall was decorated with plants and antiques donated by friends and local antique dealers.

Memorial Hall itself was decorated as a cabaret interior, with lamps adorning each table. There was a portrait of Queen Victoria over the entrance, hunting of red, white and blue

flanking her portrait and bordering the front of the stage.

We were escorted to our seats by Denys Mailhot, the Major Domo, and his able associates. The waitresses, who served drinks, were dressed in costume, as were Major Domo, his staff, the policeman at the door and the coat-check women.

One enchanting aspect of the evening was that the most important guests were Queen Victoria herself, her consort, Prince Albert, the Princess Alexandria and an attendant. The audience was delighted to be in such distinguished company; they rose each time she entered, and

accorded the Queen's party the courtesy of allowing them to exit before they left.

The Gilbert & Sullivan Society singer's gave us an excellent selection of songs from such Gilbert & Sullivan operas as "Mikado", "Patience", "Rudigore", "Iolanthe", "Pirates of Penzance", "Yeoman of the Guards", "H.M.S. Pinafore" and "The Gondoliers", all very well done.

As well as the singing, narrators situated on both sides of the stage gave the audience a background to each of the operas. As the evening progressed, the narrators told the audience many of the major incidents in the lives of

Arthur Sullivan and W.S. Gilbert.

The Cabaret format was a success for the society. The audience seemed to enjoy the informality of being seated at tables, and certainly enjoyed having a drink or two during performance. Because of the format the cast did not need to worry about costume changes men and women both wore formal evening attire in black and white.

Highlights of the evening were a portrayal of Oscar Wilde (from "Patience") by Kevin Patterson, "Poor Wandering One" from "Pirates of Penzance" sung by Maureen Miller, the Pirate Captain played by Peter MacRae, "Lord

Chancellor's Nightmare" (from "Mikado") sung by Kevin Patterson. The singing voice of Frank Good was impressive too, especially in "For he is an Englishman" from "H.M.S. Pinafore".

The total effect of the evening was most pleasing. Decorations, costumes, service, singing and narration all combined to create an enjoyable performance.

The Gilbert & Sullivan Society will be presenting the opera "Patience" on March 17, 18 & 19 in the Playhouse. Judging from this performance it will be an event well worth attending.