

# REEL REVIEWS

By CHRISTIE WALKER

## "Kiss Me Goodbye"

What I want to know is why in the world Sally Field wasted her talents on this film? It's not a horrible movie, but it's not a very funny movie and it could have been.

The plot revolves around Kay (Sally Field) and her fiance, Rupert, (Jeff Bridges) and their upcoming marriage which is unexpectedly complicated by the arrival of Jolly (James Caan), Kay's dead husband. Yes, that's right, he's a ghost. Jolly explains that he's in the house because that is where he died and that he really has no intentions of leaving. Now Kay has to tell Rupert that there's a ghost in the house and then Kay has to decide whether she wants the ghost of her perfect, charming dead husband or the real live man she wants to marry. Is the conflict really all that traumatic? Jolly, Kay and Rupert seem to think so, but unfortunately, their conviction didn't convince me.

The play has some very funny moments. Particularly funny is the scene which finds Kay and Rupert in bed with Jolly standing in the room offering suggestions and asking questions. Of course, no one can see or hear Jolly besides Kay and listening to her answer two sets of questions while trying to respond to Ruperts amorous intents is fairly amusing. Unfortunately for the movie, and this relatively talented cast, the laughs come too few and far between.

Director-producer Robert Mulligan's film credits are impressive and include such classics as "Summer of '42", "Up the Down Staircase" and "Same Time, Next Year" and perhaps the movie's failure as a comedy is not due to his direction. Perhaps the fault lies in Charlie Peters' screenplay, which really doesn't take full advantage of a great situation.

These actors deserve better, and I expected better of them.

## "Still of the Night"

"Still of the Night" takes a relatively simple murder plot and turns it into a twisted, mysterious thriller that keeps the viewer on the edge of his seat from start to finish. Starring the immensely talented Meryl Streep as Brooke Reynolds, and Roy Scheider as psychiatrist, Sam Rice, the plot moves quietly around the story of Rice trying to figure out who killed one of his patients and why. Streep is the mystery and her acting is flawless; she is seductive, shy and frightening at all times. One is never quite sure until the last possible moment whether or not she is the guilty party.

Roy Scheider is also convincing in his role as a concerned psychiatrist. Last seen in the memorable flick "All That Jazz", Scheider plays a surprisingly different role and comes out on top.

"Still of the Night" is effective, both as a murder story and a psychological thriller. It also packs its fair share of punches, most of which come from the fine performances of Scheider and Streep.

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DEADLINE FOR RECEIPT OF APPLICATIONS IN THE (GWC)° OFFICE IS MARCH 11, 1983.

## Talking to Murray

By CHRISTIE WALKER  
Brunswickan Staff



Last year, just before Murray McLachlan was due to tour the Maritimes, I had the opportunity to speak with him over the phone, an opportunity which I gladly denied out of sheer terror. Three weeks ago, our Entertainment Editor, Ann Kennerly arranged a telephone interview with Murray and when the afternoon arrived I had badgered Ann into letting me do the interview. I figured I'd give my courage one more try, and I'm happy to say that it paid off. On January 26th, I had, what I consider to be the chance of a life time. I talked to Murray McLachlan and was thrilled to discover he's as pleasant and talented as I've always thought him to be.

Thirty minutes before the interview, all of us at the Bruns were sitting around trying to decide just what to ask him. I mean what do you ask a very popular Canadian entertainer? Nick the Greek thought we should ask who his favourite team in the Super Bowl was. Well, Murray isn't a big football fan. He likes personal sports and cites sailing as one of his favourites. He also watched the Russian NHL hockey series, as we all did. Bob Macmillan wanted me to ask Murray what his favourite restaurant in Toronto was mainly because Bob is from Toronto. I thought that sounded like a pretty silly thing to ask a "star", but I asked him anyway. Murray likes "Quinelle's," a pheasant French seafood restaurant, and he didn't think that the question was so dumb. I kept apologizing to Murray for asking him what I thought he would consider fairly unintelligent questions, but he answered everything with good humour and a lot of patience.

The questions I wanted to ask him were the questions they always ask in "Rolling Stone." Stuff like "do you consider yourself more of a poet or a songwriter?" and "what inspires you?", pretty broad, I'll admit and things he's prob-

ably been asked a million times before, but I asked them anyway, and he obliged me with straight, although probably well-worn answers. Murray considers himself a songwriter, and feels that poetry is another form of expression altogether. As for inspiration, he gets that in the best place going, life in general.

Born in Scotland in 1953 Murray has lived in New York City and other cities but calls Toronto home. He wanted to be a pilot when he was younger but after high school he studied art and then merely drifted into music, although he had played many musical instruments when he was young. He felt that there was more of an opportunity to express himself creatively in music than there was in visual arts, and he's been doing just that, in very fine style for the past ten years.

It's been only a year since Murray was last in Fredericton dazzling a packed audience in the Playhouse with his talents, and I was curious as to why he was back so soon (but definitely not unhappy about this unexpected pleasure). "Because I wanted too," pretty much sums up McLachlan's attitude to this tour. In relation to tours in general, Murray

isn't big on cross country tours anymore. Instead he prefers less extensive, three or four weeks which generally aren't as tiring and which leave him more time for his writing and his recording, which come first and second respectively on his scale of priorities. Of all the cities he plays he finds Toronto, his own home town, one of the most difficult to please. When asked why, his answer was simply "It's a critical place, it's not a cold city, just very competitive."

Is success in the United States market important to Murray? "Not personally," he asserts, "but professionally. I'm a Canadian, I like Canada and I don't intend on leaving." We're certainly glad of that.

The things that I asked Murray and the things we talked about are difficult to relate, especially now that the butterflies have disappeared. One thing sticks in my mind. Murray McLachlan, in person, is as unpretentious and as dedicated an entertainer as one will find in this vast land of ours. I was happy to talk to him, and I will be happier when I see him in concert on Feb. 8th at 8 p.m. at the Fredericton Playhouse. I know now that stars are real people too.

## Exhibits open at Art Centre

The Art Centre in Memorial Hall opens three exhibitions on Sunday, February 6th. In the on-going series New Talent, English Department student Victoria Kretschmar is showing eight drawings, and Mary White of Perth-Andover has fifteen watercolours and pastels. Cathy Ross has sixteen intaglio prints, seven drawings and seven watercolours.

These two New Talent ex-

hibitions will be shown in the Art Centre Studio until February 18th.

Victoria Kretschmar studied art in school in Saint John, but since then has been developing her work by herself, being influenced by the romanticism and discipline of Aubrey Beardsley.

Cathy Ross of Saint John and now of Halifax studied in the Fine Arts Department of Mount

Allison University and at the Nova Scotia College of Art and Design, receiving her BFA degree from NSCAD in 1981.

The Ross exhibition will continue in the Art Centre Gallery until March 2nd. The Art Centre is open from 10 am and 5 pm Monday to Friday, and from 2 to 4 pm on Sundays.