

## MICRO COMPUTER SYSTEMS

is currently offering competitive discounts on IBM computers, software and accessories to students and members of the university faculty. Call 424-2317 today to find out about this offer.

## sub theatre

Information Line: 432-4764  
S.U. BASS Box Office: 432-5145  
OPEN 11:00 a.m. - 3:00 p.m.  
Weekdays

### les ballets jazz de montréal



Artistic Director:  
Geneviève Salbaing

Thursday, October 17

8:00 p.m. Jubilee Auditorium

Tickets at all BASS Outlets  
Charge by phone 451-8000

**\$1.00 Off For U Of A Students**  
(limit of 2 tickets per student)

With the assistance of the TOURING OFFICE of the Canada Council

### UPCOMING S.U. PRESENTATIONS

#### THE BLASTERS

SUB Theatre, 8:00 p.m. Friday, October 11.

#### VALDY

SUB Theatre, 8:00 p.m. Saturday, October 26.

Speaking of the **Heresy Of Apartheid**, from New York

#### DAVID MESSEBRING

NOON, SUB Theatre, Monday, October 26. Free

#### JANE SIBERRY

SUB Theatre, 7:00 p.m. November 6

#### JUDITH MARCUSE

#### REPERTORY DANCE CO.

SUB Theatre, 8:00 p.m. November 7 & 8

#### TWELFTH NIGHT

By Vancouver's Arts Club  
SUB Theatre, 8:00 p.m. November 21

#### ANNA WYMAN

#### DANCE THEATRE

SUB Theatre, 8:00 p.m. November 23.

co-sponsored by **Alberta**

## DINWOODIE CABARETS

Saturday,  
September 28  
8:00 p.m.

**PHI GAMMA DELTA FRATERNITY**  
and S.U. Cabarets presents



## HARLEQUIN

and guests **AIRWAVE**  
DINWOODIE LOUNGE • 2nd Floor SUB

\$8.50 Advance

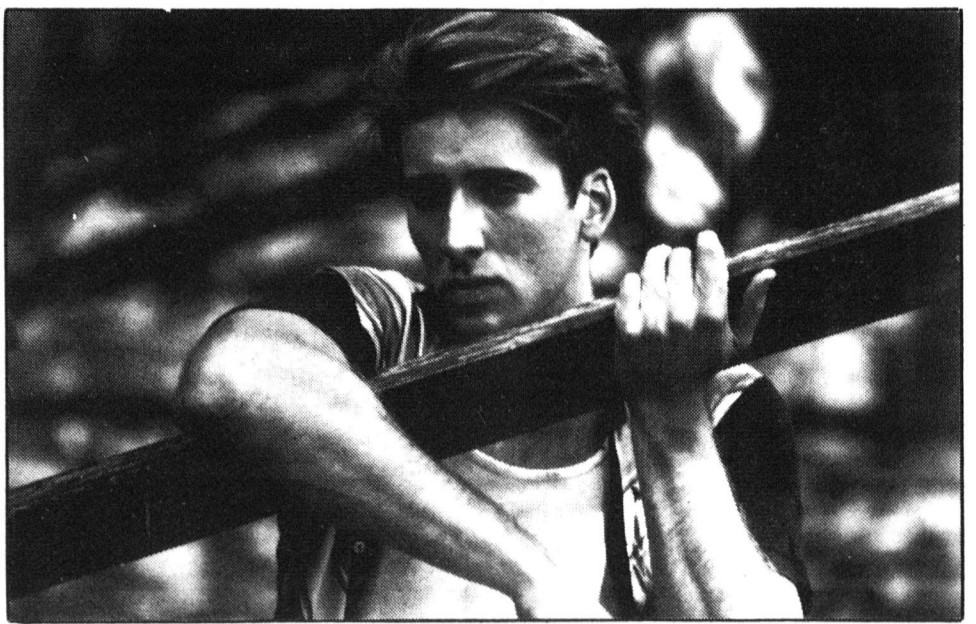
\$10.00 Door

See Harlequin in the cosy, intimate Dinwoodie Lounge.

DINWOODIE LOUNGE, 2nd floor SUB  
Phone 432-2048

Tickets are available from SUB Box Office (432-5145) and various club members.  
Note: These cabarets are open to U of A students, staff and guests.

**NEW: DESIGNATED DRIVERS' PROGRAM.** Absolutely no minors admitted.  
Age ID required.



Wharton novel translates into spectacular film

# Birdy: story soars

*Birdy*  
Tri-Star Films  
Princess Theatre

review by Virginia Gillese

Sometimes the closest friendships grow between the most unlikely people. Based on the novel by William Wharton, *Birdy* is the story of two boys — an introvert and a tough guy — who become the best of friends.

The story takes shape through a series of flashbacks. It all begins as a business deal when Al (played by Nicolas Cage) joins Birdy (Matthew Modine) in an attempt to catch and sell pigeons for profit. It becomes, though, a relationship which profoundly influences them both. A misunderstanding over Birdy's fixation with flying, at the end of their high school years, divides them and soon after both are active in the Vietnam war. Birdy and Al are both wounded in Vietnam, though Birdy's scars are psychological. He is institutionalized, refuses to talk or eat, and his movements and positions indicate that he believes he is a bird. Al is brought to the asylum in an attempt to bring Birdy back to reality.

Birdy is obsessed with birds and flying and he dreams of the day he will someday achieve flight. After falling from a roof while trying to catch pigeons he ignores his injuries and tells a terrified Al, "I flew Al, I flew!"

Birdy's all-encompassing interest in flying is a statement of hope. It symbolizes the belief that the human spirit can rise above the imperfections of the world. He tells a sceptical Al, "The reason you don't fly is because you don't believe you could fly." Birdy, though, believes.

Growing up in the harsh reality of Philadelphia's inner city effected both boys, but in different ways: Al rebels against authority while Birdy wants only to escape reality. At one point Birdy says, "As scary as a bird's life may be at least they have that, they can always fly away." Later, fighting in Vietnam intensifies these feelings in both of them.

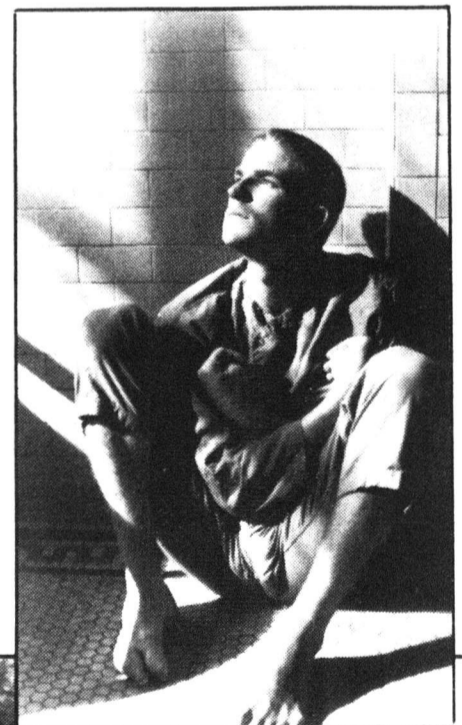
The characters work well together, balancing one another's emotional reactions and personalities; their relationship is used sym-

bolically in many ways. For example, when Birdy finally "flies" the obvious chasm he creates between himself and reality is depicted in the rift that develops between Al and him.

Director Alan Parker (*Midnight Express*, *Fame*) uses birds and their flight as a symbol of freedom and hope. The birds' movements are slowed slightly so that any jerkiness disappears and flying becomes both effortless and liberating. Birdy is linked visually through his still, bird-like poses and resolute silence in the asylum. Birdy is linked visually with the birds; he too seeks freedom, though for him it is freedom from the world's injustice.

The indomitable of the human spirit in its pursuit for dignity and freedom is a theme that runs successfully through the entire film. It is summed up in a final scene when Al, feeling defeated by the world, cradles Birdy and says, "They got the best of us, Birdy" and Birdy finally breaks out of his silence to give Al the support he desperately needs.

*Birdy* is a film of drama and humour. It leaves one believing that human tragedy can be overcome and the freedom of "flight" is not an impossibility.



Top: Nicolas Cage as the rebellious youth Al Columbato  
Inset: Matthew Modine as Birdy  
Bottom: Al sends a carrier pigeon on a test flight