

# Don't miss this movie!

By DANNY SAMSON  
JIM ELLIS

This week's review was a real treat, as we got to see Argentine director Hector Babenco's latest film, *The Kiss of the Spiderman*. Based on the novel by Manuel Ping, the movie features an excellent cast and the highly respected director of *Pixote* (1981). The film is an intense account of the relationship between two men, forced by circumstances to depend on each other. If you think you've seen this all before — you haven't. While the situation may sound familiar, Babenco and his cast skillfully avoid anything that approaches more cliché.

*The Kiss of the Spider Woman* is set in a South prison, in a cell occupied by a political prisoner and a homosexual window dresser. Luis Molina (William Hurt), jailed for corrupting a minor, passes his time in prison by "telling" himself

movies—campy, black and white romances from the 40's. His favorite is a Nazi propaganda film about the evil French Resistance, where a galmourous cabaret singer (Sonia Braga) falls for a cool Nazi officer. At first she finds herself both attracted and repelled—"How can I love a man who is the butcher of my countrymen?" —but love wins out. She learns, alas too late, that the Resistance are brutal thugs, and that the Nazis really only wanted to solve world hunger.

Valentin, (Raul Julia) the revolutionary, is disgusted by this shoddy propaganda. Molina tells him to nignore the politics—the romance is so beautiful, so perfect. Valentin accuses Molina of living in a

romantic dream. Molina counters that his revolution is nothing more. Alternately supporting and undermining each other, they grapple over revolutions, reasons for ex-

istence, and what constitutes a man. Valentine's perception of his revolutionary reality may be just as spurious a reality as Molina's movie, and in their recognition of their distinctly alleviated positions the two men are reconciled in their view of humanity. They don't live happily ever after, but homosexuality and revolutionary politics seldom make for story—book endings.

Hurt and Julia are both tremendous in their roles. What is most impressive about their performances is that both roles had the potential to be horribly stereotypical, but both were carried off flawlessly. Hurt's role as a flaming homosexual could have been offensive and denigrating, but he manages to be extremely effeminate in a performance that's both powerful and sympathetic.

Julia's role as the angry Lating American revolutionary was equally risky, but he too manages to escape the stereotypical trap. We get his vitriolic revolutionary maxims, but even at the height of his anger we see the scared, frustrated person that underlies.

South American porn queen Sonia Braga completes the starring cast, portraying three different characters in the film. Two of these are rather minor, but in her more developed role she excels, as she overplays to perfection the French chanteuse in Molina's movie—within—the—movie.

All three of the principles have been highly praised for their performances in the film.

especially William Hurt, who won the best actor award at Cannes last summer. Last fall he and Raul Julia shared the best leading actor award from the N.Y. Film Critics Circle, and Hurt, Babenco, and the movie itself have all been nominated for Academy Awards.

If the movie should be held

over a second week, do not miss it. *The Kiss of the Spider Woman* is easily one of the best of last year's films.

## RATINGS

DAN . . . . .  
JIM . . . . .

## Eilm Society

By NUSIN BROWN  
Brunswickan Staff

The UNB Film Society will be presenting *Zero de Conduit* and *L'Atalante* on March 7th and 8th in Tilley Hall at 8 p.m.

### ZERO DE CONDUIT

*Zero de Conduit* film has a theme rather than a story; it is the revolt of a number of boys against the repression of narrow discipline and evil living conditions in a little French boarding school. The storyline depicts the arrival of a new boy at the school, of his acceptance there and of the planning and flowering of a revolt against the authorities.

The film is realistic only in so far as the dormitory, the classroom and the asphalt playground are faithfully observed. It is surrealistic in its human relations. The boys are of that age between childhood and adolescence, burning academic standards thrust

upon them. They are seen as they see each other and the masters are seen from the distorted viewpoint of the boys themselves.

This film requires great sympathy from its audience, and the desire to seek out its implications. It is a masterpiece, belonging to the best in the avant-garde movement.

### L'ATALANTE

This film is directed by Jean Vigo and while his plot is not a classic one it contains hermetically sealed constructions that are designed to produce suspense by themselves even though they are rather loosely knit, and not at all purposeful. *L'Atalante* is a tender-bitter story of a newly-married couple who start their life together on a barge.

This is the masterpiece that brought Vigo to the forefront of French motion picture directors.



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of the origins of the University  
of New Brunswick



LOCATION: Memorial Hall  
DATE: Saturday, March 8, 1986

TIME: 8 p.m.

ADMISSION: Free

Directed by Mark Blagrove and Ed Mullaly

Written by Mark Blagrove

Sponsored by the UNB Bicentennial Committee

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