

# entertainment

## Film Society shows Tin Drum

At age three he decided to stop growing, hanging onto his tin drum to annoy all with whom he came in contact. His shrieks could shatter glasses, lamps, and windows. He hid under women's skirts and, without meaning to, drove his relatives to their death.

This was Oskar Matzerath, the nasty little gnome through whose eyes we see the facade of glorious times and their miserable dénouement, the main character of the most successful and controversial postwar German novel, *The Tin Drum*, by Gunter Grass. With its grotesque imagery it mocked the Adenauer era's pretensions and shallow moralisms.

The filming of *The Tin Drum* utterly faithful to the book is the German cinematic event of the year. Even before it premiered in Berlin in May, the two-and-one-half hour film had received a prestigious award at the Cannes Film Festival.

The wonder is that it has taken twenty years to bring

Oskar to the screen. Numerous attempts have been made to adapt the 736-page epic, published in 1959, but Grass had rejected all proposals.

Franz Seitz, a Munich producer, began working on Grass in 1960. Finally, four years ago, Grass accepted his outline. But that did not solve the problem of finding a director or an actor to play Oskar. Eventually he chose Volker Schlöndorff as director.

Then Schlöndorff and Seitz set out to find the diminutive Oskar by visiting circuses, dwarf settlements, and homes for persons of stunted growth. A Munich professor of medicine introduced them to one of his patients who measured well under four feet tall. He is the son of Munich actor Heinze Bennet, who was signed to play the vegetable merchant. At the age of twelve, David Bennet is the ideal Oskar, surrounded by an aura of evil tension, his eyes staring pitilessly, arrogant, his nasal voice seemingly made

for Grass's convoluted prose.

Here was an Oskar that Schlöndorff could use as a drummer in Grass's home in Danzig, where the film, unlike the book, takes place. Polish officials even helped document the mass expulsion of Germans after World War II. But the director apparently could not bring himself to treat the Poles to the spectacle of massed swastikas and Brown Shirts marching in the streets. He filmed those sequences in Yugoslavia.

Made in three-and-one-half months, the story ends with the trek of exiles leaving Danzig and concentrates on Oskar's childhood in that fateful city, where the first shot of World War II was fired. The message of both book and film is: If you wish to survive, it is best to remain small.

Because Oskar is a dwarf and the film is made from his perspective, the Nazi supermen seem even more grotesque and over-bearing than they otherwise might. With the eye of a Fellini,

Schlöndorff changes the fortresslike Atlantic Wall in Normandy into a cabaret of garden dwarfs after Oskar arrives on the scene. The director also depicts graphically the pangs and perils of pubescent sexuality - the sequences that caused such an outcry after the book is published.

The film is lifted from incipient pornography by the sensitivity with which both Angela Winkler (as Oskar's mother) and Daniel Olbrychski (as Jan Bronski) play their roles. She is the master of the stolen sidelong glance and the honest

pangs of conscience. He maintains just the right balance between the humorous, carefree playing postal clerk and the shyly gallant lover. Schlöndorff directs his actors with such sovereign precision that even Mario Adorf, makes believable the fears and hopes in the German merchant's soul.

*The Tin Drum* is solidly bootlegged for a U.S. run and was even financed in part by United Artists who put up about \$1 million of the \$38 million advance - a huge sum for a German film.

## Places to go... things to do

If their press kit and bio are any indication of what we can expect from the rock band "The Parts", then we should be in for at the very least, an interesting time.

Comprised of members, James Patterson, Dave Halpern, Ronald Hall, William Bakna and Peter Trinz, "The Parts" call Montreal home and have been together for only two years.

Rock fans can enjoy not only original material penned by the group themselves but renditions of tunes by other bands such as "The Who" "Talking Head", David Bowie and other rockers.

If you're interested in some live-wine rock, you can catch "The Parts," at the Rollin' Keg from January 18th to 23rd.

## Photography conference held

The New Brunswick Craft School and Centre and the Fredericton National Exhibition Centre will be co-hosts to a National Photography Conference in January 1982. The theme of the conference, to take place the weekend of January 16 and 17, is the *Photograph as Document*. Lecturers and participants from galleries, colleges and universities from many parts of Canada will be attending.

This conference will be of interest to anyone who is concerned with how information from photographs affects our awareness of our past, our physical world, ourselves and our relationship to others. Audience participation and informal discussion will be encouraged. An exciting panel of photographers, curators and photography instructors from across Canada will conduct the sessions. They will include James Borcoman, National Gallery; Andrew Birrell, Public Archives; Martha Langford, National Film Board; Geoffrey James, Canada Council and many others. Organizer, Peter Gross, states that the "time is ripe" for such a conference, indicating that the last decade has seen a change in attitude concerning the documentary

function of photographs: the conference should present a good forum for the confrontation of old and new points of view.

Three photography shows will be on view in Fredericton during the symposium. The New Brunswick Craft School and Centre will be showing a major retrospective of the work of Ben Shahn, The Farm Security Administration photographer and painter. At the Fredericton National Exhibition Centre "Interiors and Exteriors," by Lynne Johnson and Peter Gross and "Photography Since 1940" from the Musée d'Art Contemporain of Quebec will be on view. The Art Centre at the University of New Brunswick will also be showing photography in

"Another Look - Seventy Years Later," which contrasts period views of Woodstock, New Brunswick with modern day shots.

Registration fees for the conference are \$10.00 to public and \$5.00 for students. To register contact Peter Gross at the New Brunswick Craft School and Centre, P. O. Box 6000, Fredericton, New Brunswick, E3B 8H1, (506) 453-2305. Late registration will take place January 16, 1982 at the Exhibition Centre. Both the Exhibition Centre and the Craft School are located in downtown Fredericton on Queen Street either side of Carleton. The conference will be held at the Beaverbrook Hotel, starting at 9 a.m. on Sat. Jan. 16.

## Suggestions please...

Here I am, an editor at the Brunswickan, no easy task, believe me. In order to make Entertainment the best section I can possibly make it, I'd like

to hear from you. Drop any suggestions off to Rm. 35 in the SUB. Make my job easier and the Entertainment Section a better place to "read." Thanks!

The annual convention of the Halcon Science Fiction and Fantasy Society for 1982 will be held at Saint Mary's University, March 5, 6, and 7, 1982. Featured guests for this convention will be Spider and Jeanne Robinson, Theodore Sturgeon, Jayne Tarnehili and Michael Spenser.

For more information please contact either Bill Sanderson or David Slater at Science Fiction and Fantasy Society: P. O. Box 295, Station M, Halifax, N. S., B3J 2N7.

The Art Centre presents "Winter Garden" until January 28 as a cheering reminder of warmer days.

Bruno Bobak's landscapes and strong figure paintings have brought him international fame, but his flower and vegetable paintings are seen less often. This is the first exhibition devoted to them.

There is an early still life of three apples on a plate, painted in an "old masters" style by Bobak, the art student, so the interest in the subject is not new. Through the 50's and 60's similar subjects were treated in other styles and media. The University's "Pacey's Glads" is an example of an expressionist style, but the current series of more precise realism date from 1969 to the present.

The painter is also an avid gardener. Most of the subject matter was grown by him or by his friends or was collected from the wild around Fredericton. All were painted from life in his studio, although some of the larger paintings evolved as the seasons changed and more fresh flowers were brought in.

The Art Centre is grateful to the University, friends and family who loaned nearly half the paintings in this exhibition.

The Art Centre is open from 10 to 5 Monday to Friday and from 2 to 4 on Sunday.