

REEL REVIEWS

By WILLIAM CLAIRE

I generally go to the movies on Sunday. I go to the early show because not many people attend. As a result, I can usually sit through a movie without some attention-seeking ignoramus spoiling what's on the screen with overly loud comments to his vacant date or without some confection counter freak slowing working his way through a second rattling bag of licorice allsorts.

Last Sunday, the audience was the biggest I have seen for an early show since coming to Fredericton. What's more there was hardly a noise in the house. Rather than being pleased (as you might expect), I was more disconcerted than ever.

Due to an obvious lapse on the part of the movie theatre bookers, I saw *Chained Heat*, the sort of movie normally relegated to the "added attraction" slot for the Saturday night at the drive-in skin flicks.

Of the approximately 150 people in the audience, I would guess 130 were males. Ever so quiet, they were. Hardly even moved. (Three females left and didn't return.)

Seldom did a head turn as sex, violence and human degradation paraded itself across the screen in the guise of entertainment.

This is what they stared at: women degrading women, men degrading women, women degrading men, whites degrading blacks, blacks degrading whites.

This is what happened: one death by shooting; two rapes, female by male; one rape, female by female; one death by stabbing; one death by hook through the throat; two deaths by drowning; one death by running into a taut wire stretched across a passageway; another death by stabbing, and one death by falling from a roof.

But there was something even more degrading. John Vernon, Linda Blair, Stella Stevens, Henry Silva, Michael Callan: never great

performers, true, but reliable character actors, nonetheless. It was sad to think they have fallen so low and on such hard times that they must depend on movies like *Chained Heat* to earn a living.

Vernon plays the jaded warden of a women's prison where the female inmates swear a lot; pose provocatively in various states of undress; participate in sexual acts, willingly and unwillingly; and run around braless, sticking out their chests.

Vernon supplies the movie's social relevance by posing such philosophical bon mots as, "But aren't we all prisoners of one sort?" People who attend movies like *Chained Heat* on a regular basis are.

GONE BUT NOT FORGOTTEN -- Arthur Rimbaud was a poet who committed literary suicide by refusing to write another word after the age of 19. When he resurfaced 20 years later, it was to die in a hospital.

Like Rimbaud, Eddie Wilson had been gone for 20 years. Eddie, the lead singer and musical inspiration of the rock and roll band, Eddie and The Cruisers, died when his car plunged off a bridge. Unlike Rimbaud, his body never resurfaced.

The hostess of a TV news magazine wants to use this Rimbaud angle for a feature on Eddie. Rimbaud's last written work was *Season in Hell*; the tapes for Eddie and The Cruisers' next album had the same working title. The tapes disappeared the day after Eddie's death. The hostess will argue that Eddie committed musical suicide and is still alive, waiting to resurface.

Eddie and The Cruisers, a better than average low-budget film, tries to define the characteristics of Rimbaud's modern counterpart, the rock and roll musician

--street tough on the outside, the sensitivity of Byron within.

Nobody wants to talk with the reporter about Eddie's death, including Frankie, Eddie's former wordman. Following their meeting, Frankie spends a weekend searching for The Cruisers' past, encounters his former compatriots, and answers many questions which could never have been answered following Eddie's death.

Eddie (Michael Pare) is a handsome devil, full of the

good looks and sensuality that made Elvis the king and Mick Jagger the success he still is 20 years later. Frankie (Tom Berenger) is now a high school English teacher, a lyricist gone mute without his musical partner.

In search of creative expression, Eddie and The Cruisers, a local New Jersey band, go beyond the boundaries of rock and roll, much like The Beatles who spawned a musical idea or two that revolutionized popular music.

The original songs, written by John Cafferty, display a rawness and style reminiscent of some works of another New Jersey native, Bruce Springsteen. Cafferty also performs the vocals, flawlessly lip-synched by Pare.

The flimsy plot concerns the recovery of the missing tapes and does little to hold the film together. What makes Eddie and The Cruisers worthwhile is the exploration of a theme many former teens have forgotten since the day the music died for them: "The world needs dreamers".

"Chained Heat" "Eddie and the Cruisers"

Mavis Gallant here

Mavis Gallant, the distinguished Canadian writer who has been living in Paris since 1950, will make a rare appearance on UNB's two campuses, November 17 and 18.

Ms. Gallant will read from her work on Thursday, November 17 at 8:00 p.m. in the Ganong Hall Little Gallery at UNBSJ. The following evening, November 18 at 8:00 p.m., she will give a reading at the Art Centre in Memorial Hall on the Fredericton Campus.

The public is invited to attend both presentations.

The author of eight books and a regular contributor to *The New Yorker*, Mavis Gallant won the 1981 Governor General's Award for fiction with her collection of stories, *Home Truths*. Born in Montreal, Ms. Gallant worked for the National Film Board and the *Montreal Standard* before turning to fiction-writing on a full time basis. Her ironic, well-crafted short stories soon caught the attention of *The New Yorker* and earned her a reputation as one of North America's finest writers of short fiction. Settling in Paris in the 1950's, she has continued to explore themes of exile, loneliness, and cultural confrontation in works set in her native Canada and in Europe. Her publications in-

clude *Green Water, Green Sky*, (1964), *A Fairly Good Time* (1970), *The End of the World* (1974), *From the Fifteenth District* (1980), and *Home Truths* (1981). Her sensitive and sometimes comic play, *What Is To Be Done?*, received enthusiastic reviews when performed at the Tarragon

Theatre in Toronto in 1982. Mavis Gallant is at present a writer-in-residence at the University of Toronto.

Ms. Gallant's visit is sponsored by the Atlantic Universities Reading Circuit, the UNB department of English and the UNBSJ Lorenzo Society.

AT THE WOODSHED

This week at the Woodshed enjoy an evening of classical music with UNB's own *Brunswick String Quartet*, appearing Tuesday at 8:30 p.m.

To complete this week's musical menu enjoy an exciting mix of progressive and contemporary jazz performed by Marc Lulham and Paul Donat.

THURSDAY - FRIDAY - SATURDAY

The Woodshed is open Tuesday to Thursday until midnight, Friday and Saturday until 1 a.m.

COMING EVENTS

Tuesday, November 15
THE BRUNSWICK STRING QUARTET
AT THE WOODSHED
8:30 p.m.

Wednesday, November 16

OPEN STAGE
THE WOODSHED

Thursday, Friday, Saturday, November 17-19

MARC LULHAM & PAUL DONAT
THE WOODSHED

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