

chsr fm

presents...

... on Saturday, Jan. 23 at 8:00 p.m., "In Concert" presents the versatile guitarist Carlos Santana. . .

... enjoy half an hour of African music on "Cultures", at 6:00 p.m. on Sunday, January 24. . .

... on Monday, wake up to three hours of great Canadian music, that's on "Can Con", beginning at 9:05 a.m.

... Tuesday afternoon is time for "A Touch of Class," with host Signe Gerholt. Spend your afternoon with the masters of classical music, beginning at 2:00 p.m.

... also on Tuesday, at 8:00 p.m. hosts Tim White and Rich Ludlow review the latest music on "Newstuff." They're knowledgeable, caustic, and witty. . .

... on Thursday, January 28 at 9:00 p.m. host John Bingham takes an in-depth look at The Who, from 1971 to the present, on "Feature". . .

... also on Thursday, at 6:00 p.m., "Science Magazine" discusses the rare earth elements of the oceans, takes a look at Hurler's Disease, and tells you why the southwest corner of China is called "the roof of the world." . .

... on Friday at 6 p.m., your "Happenings" crew tells you what's happening on campus, at the movies, and around town. Don't miss it!

... and both Friday and Saturday nights beginning at midnight, CHSR-FM entertains you through the night with music and humour on our great "ALL-Nighters." Can't sleep? Let US entertain you!

CHSR-FM --- we take requests --- 453-4979 --- Give us a call!

Pin Ups to perform



The UNB Nursing Society is excited to present the Pin Ups in a Pub in the SUB cafeteria, Saturday evening Jan. 23. Tickets will be available at the door for \$4.00 general public and \$3.50 for nursing society members.

This group is well known to all UNB students for their music which features The Who, Rolling Stones, Jimi Hendrix, Bruce Springsteen, the Byrds and many super new wave hits. Their appearance at UNB in the fall attracted a large audience and their reputation is well known in the music industry. Nursing Society hopes that all enjoy this super Pub in the SUB during Nursing Week.

Brando stars in film classic

"On The Waterfront" has been hailed as one of the most exciting films ever made in the U.S.A., a film absolutely explosive on its impact of the emotions and on the motion picture as a form, and will be playing Jan 22 and 23 at Tilley Hall.

Elia Kazan has taken his cameras onto the Hoboken docks and has broken through the subtle filter which has previously shielded American lenses from the harsh light of reality. And if "On the Waterfront" were not an event for this reason, it would be one because of the performance of Marlon Brando, one of the finest things any man has done on the screen.

"Waterfront" is the story of an ex-prizefighter who is the errand boy for a crooked labor leader. Johnny Friendly, union boss, has turned the decks into his personal fief, the longshoremen into his serfs. He clips their pay envelopes, lends them money at shyllock rates, orders them out on flash strikes when he sees the chance to shake down a shipper with a dockful of perishable fruit, brutally snuffs out the life of anyone who plays stool pigeon for the crime commission investigating conditions on the waterfront. The film documents a story of peonage enforced by thugs with the acquiescence of the shippers.

In the midst of these assassins, Terry, the prizefighter, is little more than a mascot, tolerated because his educated brother is counsel

for the union boss. Brando's performance in this role is a piece of genuine artistry. With half-sentences finished by body shrugs and fish gestures of the hands, with a drawn-brow groping for words, with a street arab's laugh or quick insult, with an ex-athlete's bounce to his walk, Brando projects a wonderfully absorbing portrait of a semi-stupid, stubborn, inner-sweet young man.

Terry is not particularly troubled by his role as coffee-runner and messenger boy for the mob until one of his errands helps set up the sudden death of a neighborhood pigeon fancier who had given a statement to the crime commission. The murder becomes the occasion for the formation of a rump organization spearheaded by a militant priest and the sister of the murdered boy. The prizefighter meets the sister, takes her to a saloon, buys the parochial schoolgirl her first glass of beer, and falls in love with her in a scene that is inexpressibly sweet.

The fighter is subpoenaed by the crime commission. Johnny Friendly sends the lawyer brother to stop his mouth. The brothers have an unforgettable scene as they ride together in a taxi toward the execution headquarters. "It was you made me a bum, Charlie," says the prizefighter, and Brando's reading of this line is matchless. "I coulda had class. I coulda been a contender." The lawyer, ashamed, lets his brother escape, and is

murdered by the mob in his stead. The prizefighter testifies before the crime commission and then returns to the docks, where the labor racketeer's hold over the men is eventually broken in a blood bath finale.

Kazan has served himself well in casting the film. Lee J. Cobb is effective as the labor boss. Eva Marie Saint, a television actress making her first movie appearance, is appealing as the girl, and Karl Malden makes a forceful priest. Rod Stieger displays a brilliant understanding of the weak, easy-money, easy-power attorney who stands at the labor boss's side.

"On the Waterfront" will undoubtedly create a storm of excitement because of its use of the screen and because of Brando's vitalizing performance.

-condensed from an article in The Saturday Review

Next up from the Film Society is Closely Watched Trains, Jiri Menzel's wonderfully sly, sardonic picture of the embarrassments of youth coming of age in a war-torn Czechoslovakia. The film contains many amusing scenes and characters set in a country railway station during W.W. II. "The charm of this film is in the quietness and slyness of his earthy comedy, the wonderful finesse of understatement, the wise and humorous understanding of primal sex." This will play at Tilley Hall Jan 29 and 30.

Poetry by Tomo

THE STRANGE BOY

The strange boy watches,
And lets a tear slip into his drink,
He mutters about reasons in the subway,
And tries to remember.

The strange boy sits in silence,
And fails to notice his makeup has run,
He gazes at some shadow in the sky,
And pretends to understand.

The strange boy listens,
And waits for his thoughts to stabilize,
He chokes upon his cigarette,
And laughs himself to sleep.

The strange boy avoids their glances,
And stares at his invisible girl,
He silently relives the memory,
And gives a half-smile to his heart.

The strange boy is pure and innocent,
But they all think he's a sham,
The pretty, painted pierrot,
Half beast, half wonder-man.

Tomo