



Robert Duvall and Olga Bellin, the stars of *Tomorrow*, based on William Faulkner's short story.

## Faulkner short story makes a sensitive film

*Tomorrow*  
directed by Joseph Anthony  
at the Carlton Cinema  
opens tomorrow

By PAUL PIVATO

When he was in Toronto last September for the Festival of Festivals, Robert Duvall said the role of Jackson Fentry was his favorite in his long film career.

It may also be his greatest. As the lowly cotton farmer who talks "like a cow," Duvall is brilliant.

Made in 1972 and rereleased this year, *Tomorrow* is a film adaptation of William Faulkner's stirring short story. The plot concerns Jackson Fentry, who leaves his father's farm to become a watchman at a nearby sawmill. Fentry leads a spartan existence, sleeping on a bed of wooden slats and flour sacks, living off grits and coffee. His torn shirt is held together by safety pins.

One day Fentry comes across the pregnant Sarah Eubanks (played magnificently by stage actress Olga Bellin) lying unconscious near the saw shed. He takes the abandoned woman into his shack and nurses her back to health. The mother-to-be stays on with Fentry, nurturing between them a bond of love.

Their love is never spoken, but shown in simple actions of tender beauty: Fentry goes into town and spends all his money—four cents—on a bag of candy for Sarah; and Sarah, listening to Fentry's dream of a future home,

quietly readjusts the pin that holds together his ragged shirt. Fentry and Sarah are the pure in heart, the meek who shall inherit the earth.

Shot in black and white, the stark cinematography captures the soul of the humble and downtrodden folk inhabiting rural Mississippi. The characters are straight out of Faulkner's fictional world: bachelor mill hands and pregnant women wandering the countryside, preachers in overalls, and coon-hunting landlords. And like Faulkner's other fiction, *Tomorrow* deals with what Faulkner called the "verities of the heart": courage and honor, hope and pride, pity and sacrifice.

The screenplay is by Horton Foote, the same man who scripted *To Kill A Mockingbird*, in which Duvall had an unforgettable bit part as squirrel-eater Boo Radley. Foote's dialogue is spare, yet when the illiterate Fentry speaks, his words often verge on poetry: "You'll never want or do without as far as I have a breath of life in my bones."

*Tomorrow* is a much more simple and tender film than, for example, the lachrymose *Terms of Endearment*, which turns the tear ducts on an off at whim. The touching scenes in *Tomorrow* are bare images and words: a long-shot of Fentry riding away on a mule while a voice-over describes him as one of "the lowly and the invincible of the earth" who have the capacity "to endure and endure and then endure. Tomorrow and tomorrow and tomorrow . . ."

A beautiful film.

## ANNUAL ELECTIONS for the Graduate Students' Association

ELECTION	Friday, March 30, 1984 10 a.m. to 4 p.m.
ADVANCE POLLS	Tuesday, March 27, 1984 2 p.m. to 4 p.m.
	Wednesday, March 28, 1984 10 a.m. to 12 a.m.
PLACE POSITIONS OPEN	Outside Graduate Student Lounge President Treasurer Secretary Vice-President (Arts) Vice-President (Science) Senators (2)
Nominations Close	Friday, March 23, 1984 at 5 p.m.

Nominations will be accepted at GSA office N922 Ross, and by the Chief Returning Officer Jim Freemantle at 121 Petrie, 667-3510. All currently registered Graduate Students within GSA member departments are eligible to vote. Bring your Sessional Validation Card.



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