

"Once Is Not Enough"

Enjoyable for mature adults

By LYNETTE WILSON

Now playing at the Gaiety is a movie everyone should make a point of seeing when of course they have reached a relatively sane level of maturity. I don't make much of a comment by saying children and narrow-minded heathens should refrain but I must say it anyway. After all this is an opinionated piece and I'm the opinionioner.

Jacqueline Susanne had written, according to the popular opinion poll I took, a very good book - tacky, frustrating but exciting. That's the best way to summarize the effect of the movie, too. Julius J. Epstein - and that is a name I have seen and noted before - did an outstanding job with the screenplay. Very little, if any, of the Susanne style was altered in the production of the movie. The intricate little side trips are really fascinating. I wish I could write like that.

So, anyway, I enjoyed the movie and can't say that I would have any real complaint to register. The beginning did show signs of details lacking. I mean, well, I got there five minutes late - the previews were over and I was confused as to which movie I was watching. I

didn't know Kirk Douglas was in it at all and the circumstances leading up to the start of the story were vaguely done. It was a good thing that a friend of mine had been reading the book and relating some of the essentials to me prior to my viewing the film. It's good to know ahead of time that the young woman, being the main subject of the story had been in love with her father since childhood, not having a mother and all. It helps a bit, too, if you know that she is three years or so in a Swiss hospital recuperating from a near fatal motor bike accident, which is almost ignored in the movie. Of course, who wants a lot of gory details anyway.

January is what this story is all about. Not the cold month we are now struggling through but a warm, no ... a radiant young woman and the love she holds for an older man. Sure it happens, young girls and old men. But for sure the choice of actors and actresses (or what not or ever) added class and credibility to the 'Susanne' masterpiece. What other 'older man' would a girl want to fall in love with than David Janssen. I mean, if Kirk Douglas isn't available what more could you want. And David (I take the

liberty here to use the first name to make it sound cool and all) did a fantastic job with his role of drunken, shy, impotent lover to January.

Enough is said by telling you David and Kirk played both their parts admirably, just fine and a bit terrific. What would you expect? But the name which I swear (not literally) will be remembered is Deborah Raffin. It's not an unusual name, so it should be easy to remember, especially if you see the face to the name. She's beautiful. She really is, and I'm jealous as hell (my first cuss word this year). And she does know how to act. She doesn't just pretend to act, she gets right into the character of January and fits the suit so well, I don't believe Susanne could have wanted a better beauty. Impressed would be an insufficient term to imply the feeling I got from her performance. Really Deborah Raffin gives the character of January the radiance which warms the audience so well.

Go see the movie. It's worth the time, effort and money involved. If you happen to be unfortunate enough to view the film amidst a narrow-minded audience - ignore the bigots and the kids - watch it as a mature adult and enjoy.



Khoury captures the essence

The art work of Michael Khoury is on display at Memorial Hall until January 18. Khoury obtained a degree in Biology at UNB after first studying at Saint Thomas University. Within the framework

of a modest technique, Khoury tries to unite both Oriental and Occidental art interests in his work. The art and culture of the Middle East has remained with Khoury ever since his arrival in Canada from Lebanon. This interest has manifested itself in some form in many of his works. Khoury says that he has tried to capture the essence - the mystical, the romantic, the beautiful - of the Middle East.

According to Khoury, "today's tragedy in that part of the world serves only to intensify the expression of the poetic serenity and peaceful existence of previous days."



Photos by Steve Patriquen

Theatre school open for applications

Students who wish to apply for admission to the National Theatre School for the 1976-77 school year (Acting and Production Courses) are requested to submit their applications immediately.

Annual auditions and interviews will commence in March 1976 and will take place in every major city in Canada from St. John's to Vancouver.

The National Theatre School is a post secondary school which undertakes the professional formation of future actors, designers and production personnel for Canada's professional theatre.

The length of the Acting Course is three years. All applicants must have completed high school at the time of admission and be between the ages of 17 and 23.

The Production Course spans two years and all applicants must have completed high at the time of admission but there is no age limit. Design Section candidates must be able to draw.

The Production Course is divided into two sections: a) Technical Section: which includes the study of every aspect of theatre technique, including stage management, production management, lighting, etc. b) Design

Section: which includes the study of every aspect of stage design, including set, costume and property design and construction. (Certain students may be invited to return for a 3rd year.)

All inquiries should be addressed to the National Theatre School, 5030 St. Denis St., Montreal (Que.) H2J 2L8 (tel.: 842-7954) as soon as possible. The School will send application forms to everyone so requesting. Candidates will be informed of the date and place of their audition and/or interview shortly after their completed application forms have been received by the School.

Take it from Alex Varty—
Go see Red Rock Hotel
formerly of A Joint Effort, at the Playhouse, Sat. Jan. 17

"Salamander" is a 'rarity' of a film

Reviewed by Ernest Callenback in "Film Quarterly", winter 1972.

The Salamander, despite the somewhat precious allusion of its title, is that rarity, a film that actually deals with human beings in modern industrial society... The script is witty, delicate, and politically aware, yet undogmatic; it lets what people say (and don't say) carry plenty of weight, and makes it acutely interesting.

The story follows what happens when a TV writer named Pierre gets a commission to do a script about a girl who allegedly shot her uncle with his own army rifle; she denied it, and the case was dismissed. Burdened with an interminable article about Brazil's economy, Pierre calls in his friend Paul, a novelist, to help out; they

set to work, but their approaches are diametrically opposite. Pierre goes out with his tape recorder and talks to the uncle; he tracks down the girl, Rosemonde, at her sausage-factory job, and bribes her into cooperating in the inquiry. Paul on the other hand works from imagination; given the newspaper facts he will reconstruct the girl and her story.

The complicated yet warm camaraderie of the men is shown in detail as they attempt to get to grips with the mystery of Rosemonde - who appears to us, in her encounters with Pierre, as a solitary, sullen, subterraneously rebellious, and occasionally sexy girl of modest introspective gifts and ordinary intelligence.

Soon Rosemonde quits her job - not because of Pierre's attention

changes anything, but just as she has quit many jobs before, in a rage against a supervisor's nagging. She turns up at Pierre's house, installs herself on his bed, waits till he finishes a draft, and sleeps with him. Paul arrives next day, and discovers he asleep in Pierre's bedroom; everything escalates except Rosemond, who remains stubbornly herself, and soon sleeps with Paul too. They all drive to her village and meet her family, which really clarifies nothing; the writers begin to realize that not only have they eaten up their advance, they are at an impasse with the story.

Their different approaches to Rosemonde have both passed her by without making significant contact. They would have to throw everything out and start over. The

facts of her life, and her dense, stubborn, erratic strength, are ultimately opaque, even when she confesses that (as Paul had indeed reconstructed it) she did try to shoot her uncle. But her rebelliousness becomes more conscious. Running out of money too, she gets a job in a shoe store and begins to act there like a human being - talking back, caressing customers' feet - for which she is of course soon fired.

Paul tries to salvage something by getting Rosemonde to see, at least, who her enemies are - the shopkeepers who tyrannize her, the industrialists who exploit her - and the film leaves her smiling with some new understanding and grace at the end, though nothing else has changed.

Director Alain Tanner has

obtained utterly convincing, wry, restrained performances from his principals; but what is most pleasing about The Salamander is that John Berger and Tanner have come bravely to grips with something more particular and more awful than the upper-middle-class alienation we know from Antonioni: nothing less than "the way we live now", throughout industrial society... It is a film of great inventiveness, humor, clarity, and promise; and like its characters, it will endure.

The Salamander is being presented by the Film Society on January 10, 8:00 p.m., and January 11, 6:30 and 9:00 p.m., in Head Hall, UNB, also showing is the seventh episode of The Perils of Pauline. Subscriptions for this term's series are on sale for \$3.50.