

'Unfaithfully Yours': funny moments not enough

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Dudley Moore walks into a darkened movie theatre, stumbles over a gentleman sitting in an aisle seat, sits on the lap of a middle-aged matron, pops back up, then falls into the seat beside her, only to squash her hat, which he returns to her, grimacing apologetically.

If the above description amuses you, if you drooled with Dudley when he learned to count past nine and if you hooted when he was stewed to the gills as Arthur, then *Unfaithfully Yours* might just tickle your funny bone.

Based on a 1948 screenplay by Preston Sturges, *Unfaithfully Yours* features Moore as Claude Eastman, a world-famous symphony conductor. Eastman suspects his sultry Italian wife (Nastassia Kinski), just the legal side of jail bait, is cheating on him. He hatches a plot to do away with the wife and lover.

Fantasized by the maestro as he conducts Tchaikovsky's Violin Concerto, the murder plan is a series of clever ploys demanding clock-work timing. The film's funniest 15 minutes are the final 15 as an accidentally tranquilized Moore tries to actualize his dream murder. The consequences are reminiscent of the sculpture heist masterminded by Michael Caine and undertaken by Shirley Maclain in *Gambit* (1966).

For the film's first 70 minutes or so, there is the odd laugh as Eastman mistakes a romance between the wife (Cassie Yates) of his manager (Albert Brooks) and a violin virtuoso (Armand Assante) as occurring between the violinist and his own wife.

The best comedy moments come from sup-

porting actors: Richard Libertini as Eastman's valet brings in the biggest laugh as he uses an eggplant to demonstrate how he would deal with an unfaithful wife; Brooks is suitably hyperactive in a police station scene where he begs the cops to save him from the man he has just busted from jail.

Assante and Moore do have one well-timed, humorous scene together. They play 'duelling violins', as the conductor tries to keep the man he thinks is ravishing his wife away from her while they perform a duet in a restaurant.

Assante's only other comic contributions are his abilities to play the violin without moving his fingers and to play a different tune than the one accompanying him on the soundtrack when he does move his fingers.

Kinski, in her first deliberate comedy, is mostly window dressing. She pouts, throws her hips around and strips to the waist for a shower. Acting? Did Bo Derek need to act? Unfortunately, Kinski lacks Derek's assets.

Unfaithfully Yours is an expensive film. No costs were spared for sets, costumes or other facets of production. The movie is counting on Moore's accumulated following and Kinski's past exposures to draw crowds.

Moore, Kinski and a borrowed story line are not enough. In addition to a snappier pace during its first hour, what this comedy needs is creativity, comedians and comedy.

LAST BLOOD -- The lure of one free movie to one person wasn't much of a lure. No entries were received for the Dracula's Favorite contest. Maybe if I had offered free condoms like they do in the Big City...



Conductor Claude Eastman (Dudley Moore, right) and violin virtuoso Max Stein (Armand Assante) square off for a round of 'duelling violins'.

'Fat Shadows' pub a success

On Friday, February 10, Neill House and Aitken House, with CSL, presented a very successful "Social in the SUB" featuring *Fat Shadows*. Neill and Aitken invited the Ladies of Dunn and Tibbits to the event. Three hundred and fifty people attended and nearly everyone was pleased with the band.

Fat Shadows is an Ottawa based band that does a lot of 1960's and 1970's music - songs such as "Jumpin Jack Flash", and "Cocaine". They also performed a number of songs from their new album "Squeeze It Out". Their original material is innovative and exciting, yet still comfortably old fashioned. The material from "Squeeze It Out" lifts them out of the "BAR BAND" league and places them in the category of up-and-coming bands we'll be hearing a lot from in the future.

A factor that made this event more successful than most CSL events is the co-

sponsoring arrangement CSL had with the residences. Aitken and Neill along with their guests, The Ladies of Dunn and Tibbits, accounted for about sixty per cent of the ticket sales for this event. This arrangement was advantageous to the men's

residences as well, as it saved them the expense of hosting socials in their respective residences. SRC comptroller Aubrey Kirkpatrick expressed his satisfaction with the event, and stated an interest in having other organizations co-sponsor CSL events.

Camera Club exhibition slated for March 4 - 12

The UNB Camera Club will hold its annual competition and exhibition March 4 to 12 in the Art Centre, Memorial Hall, on the UNB Fredericton campus. Prizes will be awarded in several categories, and the club welcomes entries from any member of the Fredericton community. Slides or prints will be accepted, black and white or color. Prints must be mounted, and must be five by seven inches or larger.

Each submission should be enclosed in an envelope and taken to the Art Centre between 10 a.m. and 5 p.m. weekdays. There is a fee of 75 cents per entry, which will help meet the cost of prizes. The deadline for entry is Tuesday, Feb. 28 and photographers can retrieve their images any time after March 13.

Further information is available by calling Jeff Fryer at 453-4985 between 9 a.m. and 5 p.m.