

Modern Times re-released as Chaplin films make a comeback

By BRIAN PEARL

If you're driving along Eglinton west of Avenue Road and do a double-take because the Eglinton theatre is no longer there, don't feel sad because the replacement is the very best addition to the Toronto Cinema scene imaginable. Redubbed the Chaplin Theatre, the Eglinton is reshewing Charlie Chaplin's feature length films, most of which haven't been seen in years in theatres and never on TV and with perfect copies straight from Chaplin's private stash (with new sound tracks, yet).

The first film is Modern Times, made in 1930, a satire on the industrial state ("a stirring saga of

individualism and industry"). Chaplin plays his familiar tramp character who does good innocently and naturally, without thought, and constantly has accidents and mishaps occurring to him. For instance, walking along a city street he notices that a red flag has fallen off a truck with a long load. Waving it after the truck down the street, he ends up in front of a march of unemployed workers which is attacked by the police and Charlie is arrested as the leader of the march and taken off to prison. Charlie likes it in prison and is looking forward to a long, pleasant stay in the one place where he doesn't have to work and can't get arrested for trying but a

smuggler dumps some 'white powder' into his salt shaker at lunch and Charlie innocently snorts enough cocaine to get thoroughly and belligerently stoned. Accidentally locked out of his cell, he blunders into some prisoners attempting a prison break and foils it, blithely beating up the desperadoes and dodging bullets gaily. He is rewarded for his bravery by an unwanted release from prison.

Chaplin's comedy is still deftly original after forty years; proof of the timeless value of pantomime and great talent. Chaplin wrote, starred in, and directed his best films which gives them a sense of coherence, artistic individuality and integrity.



Charlie Chaplin walks down the road again.

Berio gets New Music series off to a good start

By JOHN OUGHTON

Luciano, Berio provided the New Music series with a promising inauguration by conducting six selections of his music last Thursday night at the Edward Johnson Building. Berio, a short man with a serious expression, who bears a surprising resemblance to Peter Sellers, is a contemporary composer once considered avant-garde. According to Stravinsky, he and Stockhausen now are "tycoons of the lecture circuit and mainstay BMI classics." He has composed pieces for live performers, electronic media, and combinations thereof. Perhaps his most famous works are Agony and Visages, which feature the amazing voice of Berio's wife, the singer Cathy Berberian.

The programme consisted of five pieces drawn from a twenty-year period of composing. They were El Mar La Mar, Differences, Air,

Chemins II, and a Sequenza for solo trombone. Air and El Mar La Mar used soprano voices; the rest were played by chamber groups or small ensembles. The selections chosen gave a good representation of the qualities inherent in Berio's music: clean, fairly percussive sound textures, strong elements of surprise, and, in Air and El Mar La Mar, musical arrangements of poetic texts which expand layers of meaning in the original.

I will not presume to criticize Berio's music further than to say that the pieces which he conducted were intriguing and, to my ears quite innovative. As a conductor, Berio maintains a polite but firm control over his musicians which draws solid performances from them. Judging by audience reaction, the favorite piece of the evening was the trombone solo performed by

Eugene Watts. This solo extends both the range of sounds produced by the trombone and the participation of the performer. The score contains, as well as musical notation, directions for the performer to wander around the stage at first, fake a few notes, and ask "why?" The effect of all this was quite comic.

The musicians acquitted themselves well. Robert Aitken's flute playing was particularly impressive; the only bothersome aspect of the performances was the unusually loud breathing of the first violinist, which obscured a few of the quieter passages. Differences, which combines live musicians with a recorded electronic tape, was a remarkably good integration of the spirit and immediacy of human performances with the technical exactitude of electronics. In the midst of a large soundspace created by a four-track tape, Berio and the performers did their absolute best to achieve what the composer was aiming for: "a prolonging action of the five players in the specific field of recording."

The New Music Concert Series was set into motion by Robert Aitken and the composer Norma Beecroft to "provide an outlet for contemporary composers and to foster a more vital approach to music."

Golden Hook play at New Vic goes nowhere

By SANDRA SOUCHOTTE

"The Golden Hook," Jim Betts' new lure at the New Vic theatre (Queenspark Crescent) is, like almost every examination of people today, fishing around for some kind of understanding and resolution of alienation. But the vehicles of our estrangement have long since become waterlogged, the symbols atrophied and the message stagnant.

And so this play, set on board a ship, is unfortunately going nowhere. It matters little whether this is a "ship of fools" or a "ship of lost souls" or even a kind of Noah's Ark if we really want to work at it, for the rhythm of its movement produces a "sea-sickness" all right but not quite the kind that the play had in mind.

"The Golden Hook" is adapted from a book of poetry called "The Boatman", written by Jay MacPherson. Several of the poems have apparently been set to music and at various points in the voyage members of the cast forget their

soul-searching and sickness long enough to burst into song. A back-up band, which maintains a tenuous "life is everywhere" kind of connection to the story provides live music for the dance-song routines which manage to work their way into shipboard activities.

Marie Nichols, as Hestor, exhibits some strength of musical ability — her voice is really very good and Doug Graham, as Tiras, (is that an allusion to Tiresias) is quite interesting within the limits of the dead or slowly dying character that he portrays.

Wouldn't it be nice if young dramatists could finally stop flogging that dead horse or is it dead fish that somehow boils down to a dead soul. At any rate this cold cod of a play, might have had some potential if only it hadn't all been said, done, written, questioned and finally murdered, before. Shall the existential quest never receive its last rites and rest in peace?

SKI at KING VALLEY

Starting Monday & Wednesday evenings
Depart 6 p.m. - Leaving area 10:30 p.m.

\$5.00 - bus fare and tour. \$7.00 - bus fare, tour and one lesson.

Reservations: Phone 698-7104
Mon. - Fri. 12 - 8 p.m.

Canadian Ski Programmes



Hundreds of Poplin, Nylon, Leather, Melton, Corduroy, Jackets, Slips, Sweats & T-Shirts

CRESTED POPLIN JACKETS \$12.95

\$2.50 Chenille School Crest with every jacket order of \$25.00 and over.

Canadian Novelty Shirt & Sportswear Co.
2462 Yonge Street Telephone 486-0997 486-0999

MAN WHO
BLOWS NOSE,
OFTEN BLOWS
CHANCE.

CONTAC-C



Man who takes Contac-C, takes good medicine.

Classified Advertising

Want ads are accepted in our office in the Central Square, Room 111, by Tuesday 3 pm for Thursday edition.

All Classified ads have to be PREPAID. Cost: \$1.00 up to 20 words, each additional word 5 cents up to maximum of 40 words (or \$2.00) per insertion.

Boxed classifieds are \$2.80 per column inch, no space limitation.

Coming to Vanier College...

Thinking on a Global Scale

Guest Speakers include:

BUCKMINTER FULLER
PAOLO SOLERI
RICHARD FAULK

January 28th, 1972

JEWISH STUDENT FEDERATION

FILM SERIES

Tonight

Thurs. 13th Jan. 8:30 pm:

THE FIXER

Lec. Hall II, Room L

Admission 75 cents

R TYPEWRITERS
E ADDING MACHINES
N TV'S
T STEREO TAPE RECORDERS
A STEREO RECORD PLAYERS

698-2589

DANFORTH TYPEWRITER AVE.
2940 DANFORTH AVE.
FREE DELIVERY