

# Film Society Briefs

**SEVEN CHANCES 1926 SHERLOCK JR.** 1926 Jan. 14 and 15  
These two films number among Keaton's funniest, brightest and most inventive work. His genius for timing his wild surrealism, especially evident in *Sherlock Jr.*, creates for us a world startlingly clear, yet wonderfully mysterious. Keaton's inquisitive acceptance. His make-do attitude provide a refreshingly new approach to the conventional forms of comedy we are subjected to today.

**PANDORA'S BOX 1928** Jan 21 and 22  
This hypnotic silent film stars legendary Louise Brooks as flower girl who becomes protégé - then wife - of a newspaper editor. Bizarre and unexpected consequences follow, as well as striking sexuality and drama, with Brooks an unforgettable lulu.

**SOLARIS 1979** Jan. 28 and 29  
In Andrei Tarkovsky's *Solaris*, man meets the most exotic and terrifying form of life in outer space... himself. Based on a novel by the Polish master of science fiction, Stanislaw Lem, this engrossing and gravely beautiful film is like a strange miscegenation of Chekhov and H.G. Wells.

**HAROLD AND MAUDE 1972** Feb. 4 and 5  
Black comedy focuses on a loving relationship between 20 year old Bud Cort, who's obsessed with death, and 79 year old twinger, Ruth Gordon. Dismissed at time of release, this hilarious film, done with style wit and spirit, has become a cult favorite.

**OLYMPIAD 1936** Feb. 11 and 12  
Leri Riefenstahl's brilliantly-photographed and edited account of the Olympic Games of 1936, is a hymn to the human body and a superb example of film reporting.

**NANOOK OF THE NORTH 1922** March 4 and 5  
Pioneer documentary of the Eskimos' daily life remains an absorbing saga and quite well filmed. This classic was made by explorer-director Robert Flaherty who spent years in the Arctic among the Eskimos while amassing his material. It is virtually the first significant documentary in the history of cinema.

**QUEEN CHRISTINA 1933** March 11 and 12  
Probably Greta Garbo's best film, with a haunting performance by the radiant star as 17th-Century Swedish queen who relinquishes her throne for her lover, John Gilbert. Garbo and Gilbert's love scenes together are truly memorable, as is the famous final shot.

**FIVE EASY PIECES 1970** March 18 and 19  
Brilliant character study of a musician with great promise who gave up a career to work on an oil rig. Jack Nicholson is at his best in this inspired film that vividly observes middle-class values. There are winning supporting parts all around with Karen Black, Susan Anspach and Helena Kallianiotes.

**THE PASSION OF JOAN OF ARC 1928** March 25 and 26  
A notable silent film directed by Carl Dreyer and photographed by Rudolph Maté. It tells the familiar story as a series of Rembrandesque tableaux, with stark white decor by Herman Warm. Maria Falconetti gives a truly remarkable performance in this, her only film.

**GILDA 1946** April 8 and 9.  
A highly professional example of the glossy film noir coming out of Hollywood in the somewhat dejected period following World War II, when victory had turned to ashes. Everyone in this tale is cynical and at least partly corrupt: George Macready as the villain evokes more sympathy than hero (Glenn Ford) or heroine (Rita Hayworth). Hayworth's song numbers (including "Put the Blame on Mame") show her at her most torrid.

## Real men on campus don't

By NICK THE GREEK

Last year a book was published called "Real Men Don't Eat Quiche." This book was an instant success, but it raises some interesting questions about real men. Who are they? Where are they? Just who are the RMOC's (Real men on campus). Well, I can tell you, it was a tough job finding them, there just aren't many real men around. First of all, let's start off with people who are NOT real men.

People who wear pointed shoes in winter are not real men.

Randy MacDonald: real men are not doughboys.

Tom Henderson: (co-sports editor) - eats quiché, does his own laundry.

Felix Kofie: real men don't knit sweaters.

James Downey: real men don't wear white suits.

Tod Bovington: real men don't complain about housing accommodations.

Sharkey: He's a shark, not a real man.

Dave Smith: real men are not named Smith.

Gerard Finnan: real men don't get caught.

Darcy Flynn: real men don't drink Diet Tab.

John Jerney: real men don't run away.

Jeff Fryer: real men are well known.

Dr. Wasson: real men don't cry over their computer.

John Bosnitch: A real man's only interest in newspapers is in the Sports page.

Tomo: real men don't wear stripes.

Steve MacAlinden: real men wouldn't be caught dead in polyester.

John Geary: real men don't wear casts, they thrive on pain.

Timothy Lethbridge: Not a real man, for obvious reasons, but he's trying.

The rugby team should be real men, however, real men don't wear dresses.

Remember, real men don't try to cover their baldness, (no, I am not picking on any profs, honest!)

Well, as one can see, there

are a lot of wimps around, so let's just see who the real men are.

Dave Mombourquette: anyone with a name like Jock is a real man.

Pat Dovan: only real men drive convertibles in winter with the top down.

Every forester is a real man, except Chris Chapman. (a forester with an earring? Really!)

Killer: If I wrote anything different, I would get multitudes of letters denouncing me and threats of physical harm to my body. So, I've decided to call Killer a real man because I hate reading threats in dull crayon.

Bob Macmillan: Only real men are called sir.

Christie Walker: real men stand up for what they believe in.

Mark Savoie: Now this a real man (I admit it, I can be bribed).

There aren't many of us around, but then, someone's got to make money selling quiché!

## Keaton's films play at Tilley

This weekend, the UNB Film Society will begin its 1983 Spring season with two classic silent films starring Buster Keaton: *Sherlock Jr.* and *Seven Chances* (both made in 1928).

*Sherlock Jr.* is the story of a film projectionist, played by Keaton, who dreams of becoming a private detective. Falsely accused of the theft of his fiancée's jewellery, he leaves her house in disgrace and retires to his small projection booth. At this point Keaton begins a vivid demonstration of the possibilities inherent in the shifting reality of film - a ghostly image of the projectionist leaves his body in order to join the action of the film he is showing, but is momentarily

daunted by the fact that the scenes in this film-inside-a-film keep cutting from one to another while he remains in the same place. In this new cinematic reality, Keaton races through a number of incredible situations, trying to find the real jewel thief.

In *Seven Chances*, he plays a young man who stands to lose a seven million dollar inheritance if he does not get married by seven o'clock; here Keaton uses similar methods to those employed in *Sherlock Jr.* in order to heighten the audience's awareness of the unbridgeable gap between the actual world and that of film.

Both films are relentlessly funny and are highlighted by

awe-inspiring stunts, all of which are performed by Keaton himself at great risk to his personal well-being (he actually broke his neck while performing a stunt in *Sherlock Jr.*, although he did not notice the injury until years later).

These are two of Keaton's most interesting films, and should not be missed by any fan of silent films. They will be showing on Friday and Saturday nights, Jan. 14 and 15, at 8:00 pm in the Tilley Hall auditorium, Room 102. Admission will be \$2, and Season passes (\$10 for 10 admissions) will be available at the door.

## "Mass Appeal" opens at TNB

The first play of 1983 at TNB will be the recent Broadway hit, *Mass Appeal*, by Bill C. Davis. After it opened in New York, Jack Kroll of Newsweek Magazine wrote, "Explosive humor and true passion. *Mass Appeal* is a fervent and funny play. Deeply satisfying in the crescendo of its authentic emotion!" Frank Rich of the New York Times wrote, "*Mass Appeal* is a winning play that lives up to the promise of its title." Jeffrey Lyons of WPiX-TV said, "A glowing evening in the theatre. *Mass Appeal* is a wonderful play!"

The TNB production will star Maritime favourite Dan MacDonald as Father Tim Farley,

the older priest whose contented way of life is challenged by a fiery young seminarian called Mark Dolson. This role will be played by TNB newcomer Steven Carr.

Dan MacDonald's recent successes at TNB have included appearances in *Murder Game*, *The Miracle Worker*, and the *Incredible Murder of Cardinal Tosca*. Steven Carr is currently at the Globe Theatre in Regina. Last year he played Sergius in *Arms and the Man* under director Malcolm Black at the Monument in Montreal.

The play will be directed by Michel Boucher, who did such a fine job with *Memoir*. The

scenery and costumes will be the work of TNB's resident designer-extraordinaire, Debra Hanson. Howard Munroe will design the lighting.

TNB's director Malcolm Black said, "We are delighted to have the opportunity of presenting this wonderful play. It will not only provide an evening that will be entertaining in the fullest sense of the word, but should be the subject of some lively discussions among our patrons, both in and out of the Catholic church. Opening night in Fredericton January 22.