



UNB Film Society special presentation

TRIUMPH OF THE WILL

In September, 1934, a month after Adolf Hitler's emergence as Fuhrer, the Nazi Party staged a spectacular rally in Nuremberg. Actress, director and Party favourite Leni Riefenstahl was personally commissioned to film the event by one of her biggest fans-- Hitler himself. The product was the infamous and powerful Nazi propaganda film *Triumph of the Will*.

Banned in Britain, Canada and the USA during the war, and in both Germanies since, *Triumph of the Will* is the source of many of the images of Nazi Germany that have come to us through other movies: ranks of Hitler Youth gazing worshipfully up at the Fuhrer; Deputy Fuhrer Rudolf Hess bawling "Heil Hitler! sieg

heil! seig heil!;" Hitler galvanizing the masses with rehearsed hysteria. Now the UNB Film Society is offering the campus community the chance to view and assess at first-hand this notorious cultural artifact of the Third Reich.

No less problematic than the film (Is it in any sense, as Riefenstahl maintained, a documentary, "a purely historical film?" Can a work of art that openly promotes fascism be considered great, or even art?) is the figure of Riefenstahl herself. Before directing *Triumph of the Will*, she played the lead in such forgettable searching-for-death-and-truth-in-the-Alps flicks as *The Holy Mountain* (1926) and *Avalanche* (1928).

films susan sontag characterizes as "pop-Wagnerian vehicles... of proto-Nazi sentiments." Before and during the war Riefenstahl was a close friend of Hitler's and an associate of Goebbels and other worthies. Subsequent to her 1952 court acquittal (verdict: "No political activity in support of the Nazi regime which would warrant punishment") the particulars of her involvement with the Nazi Party have often been obscured or re-invented, and on the basis of *Triumph of the Will* and *Olympia*, her commissioned record of the 1936 Berlin Olympics, she has been acclaimed an important documentary and woman filmmaker.

Triumph of the Will is not available (interestingly) with English subtitles. Though the visuals are far more meaningful than the rhetoric, translations of the major speeches will be available, free of charge, at the door. Come and get yourself in the mood for Christmas shopping. Friday December 6 only, 8 PM, 102 Tilley Hall. Members 1\$(!), non-members 2\$.

RANDY CAMPBELL

BABY BOOM

Plaza 4

Baby Boom is another movie in a series of dull boring stupid movies that have only one drawing attraction, cuteness. This movie stars Diane Keaton who plays a big business executive woman who has inherited a ten month old rodent from a cousin she has never met. With totally no experience in handling a baby she sets out in motherhood. Soon she finds out that life in the fast lane and being a single mother can not mix. So she moves away from her old life starts up a baby food company and falls in love with a veterinarian.

The movie was totally unbelievable and the plot was shallow. The acting was okay but the direction of the film was totally without reason.

The movie did have a couple of funny moments but just a couple don't make a movie good. This movie will not be a big seller and rightfully so. Keep away at all costs.

By STEPHEN SEABROOK

Wieland Exhibition at Beaverbrook this week

The Joyce Wieland retrospective exhibition, comprising approximately 100 works ranging from quilts to storyboards and organized for circulation to four major Canadian art galleries by Phillip Monk, Curator of Contemporary Art at The Gallery of Ontario, will be shown at The Beaverbrook Art Gallery from December 4, 1987 to January 30, 1988.

Born in Toronto in 1931 of British immigrant parents, Joyce Wieland is the first living Canadian woman to be granted a retrospective exhibition by the Art Gallery of Ontario.

Wieland consistently imbues her work with strong personal statements. These often deal with issues such as nationalism, ecology and feminism. A harbinger of the feminist aesthetic, her work often addresses women's roles in terms traditionally identified with them. "The cloth assemblages also became a platform (along with cartoons) for her concerns about Canada (its history and its political, economic, and cultural independence) and the environment," says Marie Fleming.

On December 4, 1987, Joyce Wieland will be at The Beaverbrook Art Gallery to give an illustrated slide presentation of her work. Six of her films will be shown: *Reason Over Passion*, 1968-1969, on December 3rd; *The Far Shore*, 1976, on December 10th, and *Rat Life and Diet in North America*, 1973, *Pierre Vallieres*, 1972, *A and B in Ontario*, 1984, *Birds at Sunrise*, 1986, on December 17th. For further information contact The

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