

Two films entertaining but...

'9 to 5'

By CHRISTIE WALKER
Brunswickan Staff

Nine to Five is by no means a pearl, but in the sea of unvarnished rocks that some film makers like to term as "art" it is a gem. It has everything: sex, drugs, violence, alcohol, and for the avid women's liberator a reason to fight against sexual harassment and discrimination co-writers Colin Higgins and Patricia Resnick would have us believe is so prominent in the corporations of the 80s.

Nine to Five is a zany, fast paced film full of cliches that still hit the spot. It won't win Emmy for best film but it is worth a look for laughability alone and for the most part, the acting is great.

Of the three secretaries portrayed in the movie, Jane Fonda is the only "seasoned veteran" of the lot. Although the part isn't right for her, she still manages to muddle through it relatively successfully and with her dignity intact.

Making her film debut, Dolly

Parton stands out in the crowd, well, at least some of her stands out. It would be very easy to typecast Miss Parton as a dumb blond, she certainly fits the bill; however, she comes off as an intelligent, witty co-worker which is a lucky break for her.

For those of you who caught Lily Tomlin in her last major movie, the horrible summer flick *Moment by Moment* I can certainly understand your reluctance to venture back into the theatre to see a film in which Tomlin is a star. Rest assured that Miss Tomlin fully redeems herself in *Nine to Five* and often times runs away with the show, clearly indicating that she does indeed have talent, maybe not as a great lover but certainly as a comedian.

I won't argue with anyone who says *Nine to Five* is a silly movie and granted it isn't of the same calibre as *The Deer Hunter*, but neither does it pretend to be. For the sake of a good laugh, don't miss *Nine to Five*, unless you're Rex Reed you won't be disappointed. It's showing at the K-Mart Plaza Twin Cinemas.



Director Colin Higgins confers with Lily Tomlin, Dolly Parton and Jane Fonda on the set of an outrageous comedy about office workers.

....what else?

'Stir Crazy'

By JOHN KNECHTEL
Entertainment Editor

Gene Wilder and Richard Pryor are masters of idiocy and every other aspect of *Stir Crazy*. More precisely, they are the be all and end all of the film and carry a weak plot in style with their zany attitude.

The movie is funny. Pryor and Wilder inject vagaries of genius that can throw one into everything from a mild chortle to fits of hysterical giggling. Originality and flair glimmer through what is predictable and standard about the plot.

Everything is good in the movie. Even the prison beatings are subdued in a Walt Disney character,

which is just as well since the unrealistic plot could not sit well with scenes true to life. The net result is a film, silly, schlocky and entertaining with a lot of good laughs thrown in to keep it going.

If you are looking to be entertained go to see *Stir Crazy* at the Gaiety, if you are looking for a great film, save your bucks.

Silver lecture fascinates while 19th century oils are dry

By NANCY KEMPTON
Brunswickan Staff

A pleasant and informative surprise awaited me at the Beaverbrook Art Gallery this Tuesday past. My original intentions had been to view the exhibit of 19th century small paintings and oil sketches, but instead I walked into a lecture and slide presentation being given by Professor Robert Derome, entitled "French and English Influences on Silversmithing in Quebec 1700-1840." M. Derome is currently the professor of art history at the Université du Québec a Montréal. Touched with a French accent, his ease of articulation was evident as he spoke in an informal but thorough style. Not only was his extensive knowledge of the

subject at hand obvious, but as well, his adamant pleasure in this field of study. M. Derome made several comparisons between European silver pieces and those of craftsmen in New France.

Details and intricacies in the objects were clearly defined and the talents and personal styles of the various artists were brought into perspective with the demands of the period. Much of the work discussed had a religious orientation as the Catholic church made extensive use of handcrafted silver pieces. Their beauty could not be properly enhanced by the black and white slides but M. Derome's descriptive comments made such a conception a much simpler task.

At the conclusion of the hour and a half lecture, M. Derome entertained questions from the small but enthusiastic audience. He was impressed with

the relevance and pertinence of their queries and responded with energy and intellect. It is refreshing to be initiated into a

completely foreign topic of interest in such a skilled fashion. I next turned my attention from silver to oil paintings and

found the transition of relative perspective difficult. While the former presentation was conducted through an intermediate medium rather

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chamber orchestra satisfying

By JOHN KNECHTEL
Entertainment Editor

To the inexperienced ear amateur music gives more of a satisfying experience than to the musical authority. Last November, quite by chance, I attended a concert give by the Fredericton Chamber Orchestra and was struck by the ability of this random collection of Fredericton musicians to hold an audience and to create wholly satisfying music.

The orchestra sprung from the basement of physics professor/oboist Colin Mailer six years ago and is continuing to "improve a great deal" said Ron MacDonald, philosophy professor and first violin for the group.

It says quite a bit about the nature of the people involved in the group that it has come out of a city as small as Fredericton in competent style. They have encountered several problems over the years, the most difficult of which are the transient nature of the university community, a lack of funds and inadequate or non-

existent music programs in Fredericton's schools.

To me the November concert was a blend, a delicate touch of music that, through the occasionally strained harmony, communicated with and enfolded a warm and receptive audience. Free of professional pressures and tensions, the group involves itself in a comradeship evoked by the occasional glance or smile. As an amateur chamber orchestra they do not try to leave their bounds while still reaching peaks of fascinating music in pieces such as the Bach double violin concerto where soloists Laurie Goodman and R. MacDonald seemed to capture a small touch of space and time in their blending.

The orchestra continues to grow and is always looking for new members to swell its ranks, especially double basses and violins, although anyone who is interested will be considered for a place. For more information contact Joyce McKenzie at 454-2743 or Douglas Hodgkinson at 472-1746.

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