

films

Studio 82 is presently featuring a dual French program, *Male Companion* and *Diary of a Chambermaid*, that is, if the French haven't turned the theatre over to *Beckett*.

(*Beckett* appears to be cut from the same mould as *A Man For All Seasons*. Richard Burton stars as the profligate archbishop, and Peter O'Toole as Henry II. Judging from the preview, it will be well worth seeing).

It is difficult to judge the sincerity of the foreign comedy films lately. The most recent Czech import is a cornball western called *Lemonade Joe*, the star a communist Gene Autry; and *Seduced and Abandoned* won the Cannes Film Festival in 1964, which is a joke in itself.

The Diary of a Chambermaid is another long, dreary, black and white film. The new chambermaid is first propositioned then proposed to by most of the men in the province, but turns her attention to the more important matter of solving a murder. The movie is left drifting, and will likely wash up on the beach at Cannes.

Male Companion is a little more engaging. Antoine has been brought up by his wealthy grandfather on a philosophical diet of no work and all play makes Antoine a clever boy. Unfortunately grandfather dies and because of their lavish spending there is only enough of the estate left to pay the inheritance tax.

Is Antoine forced to find a job? Not Antoine. He doesn't know how to do anything, but his charm and good looks, the thorough belief in his grandfather's teachings, and the aid of what a less gifted individual would term "good luck," he survives as well as he did before.

The happenings are impossible but Antoine winds us, as well as all the characters, into the antics as he appears in the right place at the right time, in proper dress, to jump from one situation to another, bed to bed and country to country. He has a wrinkle proof suit, a permanent smile, and an insatiable desire to do nothing in a very lavish way.

He stumbles into the house of a young eccentric prince who has no friends because of his royal blood, now excepting Antoine who agrees to become station-master for the model railroad empire. Antoine's tailor made regulation uniform adds realism to the frightening efficiency with which the prince operates the railroad, and to Antoine, it becomes the same as a real job.

He receives a short reprieve when the prince calls a sympathy strike while the French railway workers dispute with the government, during which Antoine devotes more time to his activities with the maid. When the strike ends, Antoine cleverly simulates a railway disaster and leaves the prince crying over the carnage.

His uniform gets him free passage on a train to Italy where he works his way into the family of a rich lawyer by pretending to be a friend of the deceased son. He keeps company with a rich financier, a buxom waitress, and models for an art class in which one embarrassed girl causes one very embarrassed Antoine to be laughed out of the studio.

One beautiful girl hauntingly reappears several times. It is love at first sight between them, but circumstance keeps them from meeting until the end when he makes the cardinal error of marrying her.

Is this the end? Is Antoine going to have to go to work? Not Antoine. The film pulls one last characteristic trick, and manages to avoid a tragic ending.

The result is an entertaining farce. It isn't packed with humor but it keeps to its own conventions and is an entertaining piece of cinema.

* * *

Mr. Richler, who recently proclaimed that all Canadian-made films are more or less crap, was, I hope, partially subdued when two National Film Board productions were nominated for Academy Awards. One of them "Paddle to the Sea" was based on a children's story and was shown at film society earlier this year. William Mason won the Donald C. Mulholland Special Award for Color for his work on this film. Patriotism won't make the subject matter any better, but the Canadian productions are obviously capable of competing with those of other countries.

—Gordon Auck

Is male chorus coarse? 'course not —lusty throats let loose tonight

The University of Alberta Male Chorus is only seven years old, but its annual concerts are well on the way to becoming a campus institution, and its parties and other convivial activities are justly celebrated.

In those seven years the 35-member chorus has made more than 75 public appearances in Alberta, British Columbia, the Yukon, and the Northwest Territories. Last year, in addition to its regular out-of-town concerts and spring tour, the chorus became the first group to sing in the Legislative Building, joined the Burns Choir for the annual Robbie Burns day celebrations, and won its Centennial Class in the Kiwanis Music Festival. This year it even entered a team in the Cycle Drag and runners in the intramural cross-country, suffering no recorded fatalities in either event.

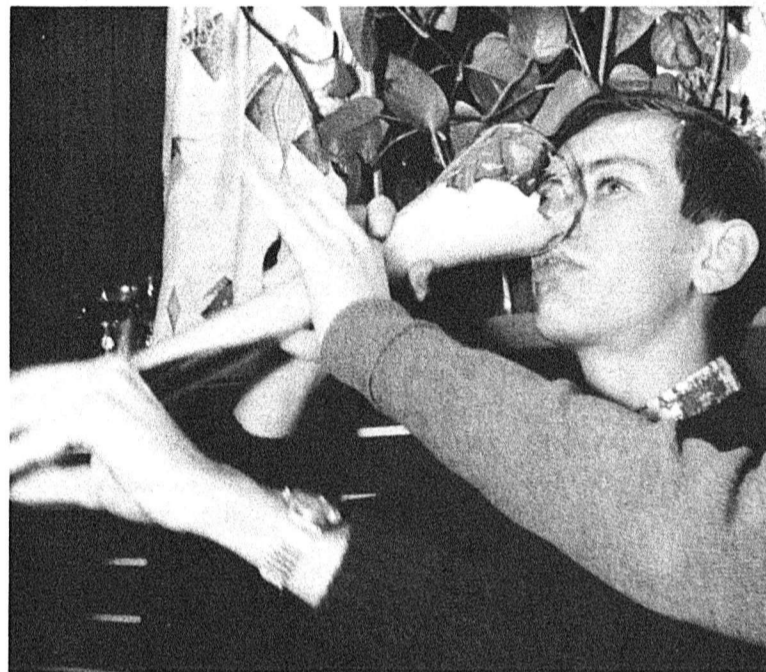
Conductor Ronald E. Stephens (who last year took the Centennial Singers to Expo) has prepared a highly entertaining program of light choral music for the Chorus's Seventh Annual Concert, which will take place at 8:15 in the SUB theatre tonight and tomorrow.

As in previous Chorus concerts, the keynote is variety: everything

from Palestrina's "Adoramus Te" to barbershop songs, Negro/Afro-American/black (substitute the term which offends you least) spirituals, show tunes, sea shanties,

and comic numbers.

Tickets for the concerts can be obtained for \$1.00 from chorus members, the SUB information desk, or at the door.



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