

Rielspiel 1

The Black Stallion
A Movie Review
By VAUGHN FULFORD

Only once in a long time does one have the opportunity to see a truly entertaining and artistically outstanding motion picture. *The Black Stallion* is one such motion picture. Remember the children's book by Walter Farley which sparked your imagination? The book was published in 1941 when Farley was a nineteen year old undergraduate in Columbia. He went on to write a series of novels about horses and men but *The Black Stallion* is the finest of the series.

It is an enchanting tale of a boy shipwrecked on a deserted island his only companion a black, magnificent Arabian stallion and the love and understanding they come to share. This film directed by Carroll Ballard and produced by Francis Ford Coppola (*Apocalypse Now*, *The Godfather*) captures and enhances the mood and charm of the book. It becomes more than a story for children, it is a beautiful work of film craft for everyone and an experience not to be missed.

Already nominated for two Academy Awards the film has been breaking box office records all over North America. Its Canadian debut was last Friday. It has won an award from the American Centre of Films for Children for getting into the soul of children.

Before going to the Theatre I hadn't been much interested. I wondered why I hadn't heard of this movie especially since it had the Coppola billing. Things were kept under wraps. Why the secrecy? (I've now come to appreciate the soft sell. The film sells itself.)

From the beginning of the movie, we are treated to Ballard's ingenious provoking of mood. For the first half hour or 45 min. the boy Alex, played by Kelly Reno says very little. Because of this we look to his expressions, his actions and we turn back the clock, slip

into his character and become children once more.

Ballard is in his early 40's and was a contemporary of Coppola's at UCLA film school. He captures an essence of childhood of mystery and wonder. A fire, sparked by a storm, ensues on board the ship on which the boy, his father and 'The Black' are travelling. The boy frees the trapped horse who leaps for freedom and the sea. When the boy himself is pushed overboard it is the Black's rope that drags him to deserted isle.

In an outstanding sequence, trust and love between boy and stallion grows. The Black is supreme, the Black is sublime. Alex feels this and so do we. We hear the Black breathe as the boy rides and we are up with him, free with the wind, water and sand.

Finally the stallion and boy are 'rescued' and return to the boys Long Island home. It is here in the dreamlike 1940's setting that Alex and The Black test their mutual love against the Black's desire for freedom. Their culminating test is a race against two of the top thoroughbreds of the country.

Mickey Rooney has been nominated for an Oscar for best supporting actor in his role as The Black's and Alex's trainer and friend. (Remember his role as M. Taffel, Elizabeth Taylor's trainer in *National Velvet*?)

It is the masterful, artistic photography which develops the film. Countless frames are works of great composition and beauty. Nearly all the scenes on the island are fabulous. Ballard explores with different camera angles. There one shot which I particularly admired showing a huge water worn cliff. Alex, scrambling over the rocks comes into the view at the bottom right hand corner of the screen. Simply a masterful interpretation.

The Black Stallion is a work of sheer beauty and imagination. Its not playing at the Plaza Cinemas until at least March 13th. You must see it!

Rielspiel 2

REELSPIEL
By SIOBHAN & GERRY LASKEY

Sometimes...the runner stumbles

A young nun is murdered in a small town where the mines have been closed for too long and the community is suspicious of everyone, especially the Methodists of the Catholics. It is natural to assume that the only suspect is the middle-aged priest whose whole life has been challenged by the young girl's presence.

Father Rivard (Dick Van Dyke) is tortured, "haunted" by the memory of Sister Rita (Kathleen Quinlan) but the pain in his eyes convinces, without too many words, his lawyer (beau Bridges) and the audience that he is innocent.

Stanley Kramer has directed a truly beautiful movie. The story is centered on flashbacks from the pre-trial and the trial scenes to the memories of Sister Rita that haunt Father Rivard. In the movie, the past and present are mixed magically. It's with the sensation of drifting off into a daydream that the flashbacks begin and it is with the feeling that we have just

woken up from a memorable dream that we are brought back.

It's a movie with a story to tell, emotions to transfer and an atmosphere to create. All this and more is successfully accomplished. All of the elements of a small town riddled with religious prejudice are captured in the faces that struggle with each other to be able to peer through the fogged windows of the courtroom to see this fallen Catholic priest condemned.

The movie is perfectly cast. Each character is captured with an emotion and strength that is incredible. Maureen Stapleton continues to impress her audiences in her roles as the rectory's housekeeper and "guardian angel" of Father Rivard. The movie allows each character, whether major or not, to fill their part and play to the audience without having to 'upstage' anyone. It's the love and emotions that are the intricate element of the movie, not only those of the priest and a nun, but of a man for his God, a child for his teacher and a community for its morals, its traditions.

A note on cinematography: the color of the movie is striking. Just

in the rustic browns and grey tones the atmosphere of a dying community is captured and when Sister Rita arrives to put the place on its heels her bleach white and sky blue habit are as much of a contrast to Salona as are her idealistic ideas for the school children and her zest for life.

I find the lack of response to this movie sad because it's not necessarily a movie you should see, but it is a movie you'll want to see, and when you do I'm sure you will be glad you did.

GB Shaw's

CEASER AND CLEOPATRA
starring
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This series is sponsored by the departments of english at UNB and St. Thomas and the faculty of education.



Mark Kristmanson headlined at the Woodshed this week. Mark is also appearing with the Cal athumpians in Duffy's Hotel.

1980 NEW MCAT

Registration materials are now available in the Dean of Science Office, IUC, Room 109, and the Registrar's Office.

The 1980 test dates are April 26th (Deadline Date March 28th) and October 4th (Deadline Date September 5th).

Candidates planning to take October 4th examination, are urged to register before leaving the campus in the spring in order to meet the September 5th deadline.

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Poets alert

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Says contest director, Joseph Mellon, "We are encouraging poetic talent of every kind and expect our contest to produce exciting discoveries."

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