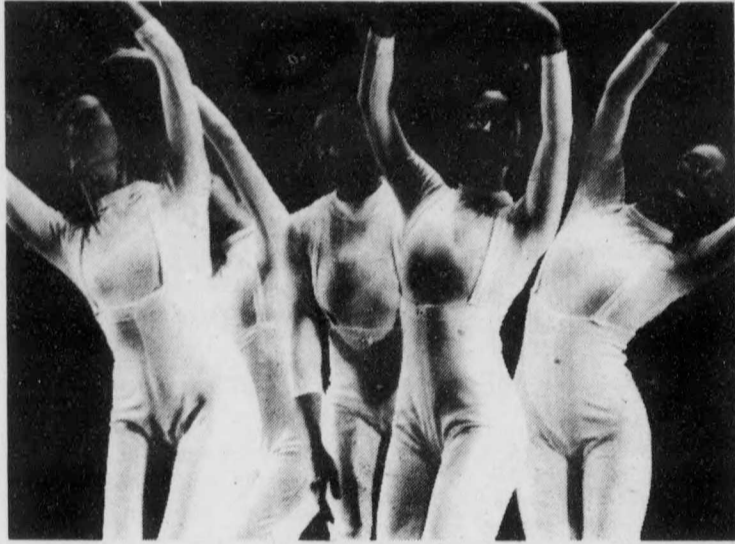


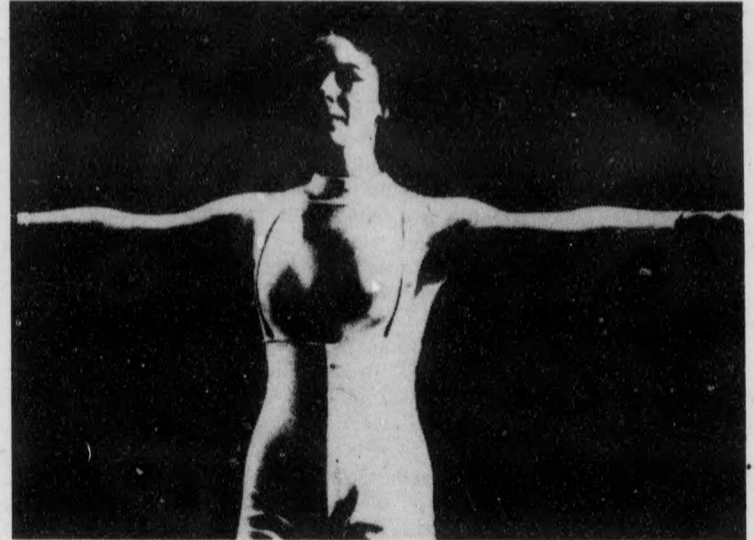
Playhouse audiences enjoy modern dancers



UNB Dance Theatre treated local audiences to an evening of Contemporary Dance at the Fredericton Playhouse on Thursday, February 17th and Saturday, February 19th.

The program included "A Fifth of Ludwig", "Stonehenge", "The Collectors" and other creative works.

Photos by Steve Patriquen



'La Dolce Vita' portrays contemporary Romans

Saint Thomas Noon Hour Film Festival presents La Dolce Vita - Part I Tuesday, March 8th and Part II Thursday, March 10th at the Edmund Casey Auditorium, Saint Thomas University, 11:30 a.m. - 1:00 p.m. Admission is free.

Federico Fellini's "La Dolce Vita" ("The Sweet Life") this sensational representation of certain aspects of life in contemporary Rome, as revealed in the clamorous experience of a free-wheeling newspaper man, is a brilliantly graphic estimation of a whole swath of society in sad decay and, eventually, a withering commentary upon the tragedy of the over-civilized.

Perhaps the best way to give the reader a hint as to the flavor of this work is to describe its amazing beginning. A helicopter is seen flying toward Rome with an uncertain object dangling beneath it by a rope. As the machine comes closer, we see the object is a statue of Jesus, arms outstretched as if in blessing, a sweet, sad expression on its face.

Casually, the whirring "chopper" flies past an ancient aqueduct, the modern machine and its strange burden looking incongruous against the ruin. On it goes past piles of buildings, the ugly post-war apartment houses on the fringe of Rome and over the heads of a bevy of voluptuous females sunbathing in bikinis on a penthouse roof. Then alongside it comes a second helicopter bearing our young newspaper man and his persistent photographer recording the bizarre scene.

Here is the flavor of the picture and, in a fast glimpse, its theme. Dignity is transmuted into the sensational. Old values, old disciplines are discarded for the modern, the synthetic, the quick by a society that is past sophistication and is sated with pleasure and itself. All of its straining for sensations is exploited for the picture magazines and the scandal sheets that merchandise excitement and vicarious thrills for the mob.

This is Signor Fellini's comment, not put into words, of course, but fully illuminated in his accumulation of startling episodes. It is clear in the crazy newspaper man (played brilliantly by Marcello

Mastroianni) with a visiting Hollywood movie star (enacted by Anita Ekberg with surprising personality and punch.)

It comes through with devastating impact in an episode wherein two frightened kids are used to whip up a religious rally for the benefit of television. It is implicit in the contact of the hero with a strange and motley mob of jaded aristocrats and worldlings at an all-night party in a palace outside Rome.

It finally comes home to the hero (at least we think it does)

when he sees his own pack of voracious photographers trying to make a sensation of the suicide of his most respected friend (Alain Cuny) for whom the "sweet life" becomes too grim. And it is evident in unmistakable symbols at a mammoth orgy the hero attends with a gang of depraved sensation seekers who face their loneliness and emptiness in the dawn.

Possibly Signor Fellini has rambled a bit in his film. Possibly he has strained logic and

exaggerated somewhat here and there. (He has a character say "The public demands exaggeration", which does support the theme.)

In sum, it is an awesome picture, licentious in content but moral and vastly sophisticated in its attitude and what it says. An excellent cast performs it. In addition to those named above, Yvonne Furneaux as the hero's mistress, Anouk Aimee as a nymphomaniac, Annibale Ninchi as the hero's father and Magali Noel as a night-club chorus girl

make most vivid impressions in a stupendous cast.

An all-purpose musical melody, as persistent and haunting as the memorable "Third Man" theme, is aptly played in the right places. The use of multilingual dialogue (the French and Italian translated with English subtitles) makes the yakkity-yak really sound like Rome. If the subtitles are insufficient, the picture itself speaks louder than any words.

Adapted from the New York Times film review [April, 1961]

Film Society to show 'Le Petit Theatre'

The Film Society - 10th showing, Saturday, February 26 at 8:00 p.m. and Sunday, February 27 at 6:30 and 9:00 p.m. in Head Hall Auditorium.

THE LITTLE THEATRE OF JEAN RENOIR, directed by Jean Renoir, 1969.

Le Petit Theatre was originally commissioned for French television. It is composed of three short comedies plus an outrageously funny, between-the-acts performance by Jeanne Moreau as a beautiful, dead-pan, turn-of-the-century Parisian music-hall singer who, like Zola's Nana, takes her talent a lot more seriously than her audiences may be able to.

The director himself, the Octave in Rules of the Game, now older and in his own character as master of illusion, introduces the acts on screen, standing over one of those miniature theatres that any child would give up a month of Saturdays to own.

As Renoir gives credit to his "collaborator" on the first sketch (Hans Christian Andersen), the camera moves away from him over the tiny footlights into the "real" world of theatre. Back and forth we go until, at last, in the concluding sequence, the players, at a critical moment, release us from our commitments to them by turning toward the camera to bow from the apron of Jean Renoir's little theatre. The moment is both playful and exceptionally moving because, like so many other moments within the film it recalls

Renoir's preoccupation with performance, with theatre, as a means of getting a fix on life, if only for a little while.

The opening sequence, "The Last Christmas Dinner" is another adaptation - or variation really - of the Andersen story from which Renoir made "La Petite Marchande d'Allumettes" in 1928. It is about two ancient panhandlers, an old man and an old woman (in place of the match girl) and their last Christmas Eve on the bank of the Seine, being covered with snow that doesn't melt, warding off the cold that doesn't penetrate. Renoir deliberately exploits the artificiality of sets and circumstances to upstage any sentimentality that would interfere with true sentiment.

The second sequence is a comically mad opera, complete with singing choruses, arias and sudden deaths, called "The Electric Waxer" about a woman fatally obsessed with the shine on her parquet floor. It is played with hilarious self-absorption by Marguerite Cassan, who has the superb nuttiness of the late Florence Lake, and by Pierre Olaf, as her unfortunate husband.

The last sequence, "Le Roi d'Yvetot", is set in the Midi of so many of Renoir's earlier films and concerns the "revolution" effected by an elderly landowner (Fernand Sardou) his pretty young wife (Francoise Armoult) and her young lover (Jean Carmet) when they find themselves quite happy in

spite of conventions. This sequence in particular has the cheerful, sunny look that distracted a lot of critics in the nineteen-thirties from seeing the tougher side of Renoir's comedies. The compromises effected by his characters are amusing but there

is always the realization that they have not been lightly made.

Le Petit Theatre looks like a work in miniature, but because the scale is perfect one never thinks about physical size. The movie is as big or small as our minds and emotions make it.

'Any man who hates children and small dogs'

No Deposit, No Return

with

David Niven  
Don Knotts  
Darren McGavin  
Barbra Feldon  
Herschel Bernardi  
and Duster the Skunk

If you liked "The Apple Dumpling Gang" you will be equally tickled by "No Deposit, No Return". Two rich kids are shipped off to stay with their wealthy uncle (David Niven) who absolutely detests children. On their way they are kidnapped (hence the title) by two hapless criminals (Don Knotts and Darren McGavin). The two detectives assigned to the case are played by Herschel Bernardi and Charlie Martin Smith (remember Toad in American Graffiti).

The hilarious pursuit that ensues leads to a typically exciting

Walt Disney conclusion. Any of you who saw "Echoes of a Summer" will be pleased to know that Brad Savage plays an important role in the film as one of the kidnap victims. This is an excellent comedy guaranteed to breakup anybody, especially a Don Knotts fan.

Quartet to Britain

The Brunswick String Quartet, resident musicians at UNB, Fredericton, is off on a concert tour of England. The group left Sunday, Feb. 20 to make their London debut at the Wigmore Hall. They also plan concerts at Westfield College in London and Ulster College, Belfast.

The Quartet gave its last recital of the academic year Feb. 15 at the Playhouse, Fredericton.

Folk art at Beau

March 3 - 30, 1977

Because early immigrants to Nova Scotia often settled in agricultural or fishing communities, remote from large cities, this relative isolation and establishment of a tradition. An abundant time after the day's completed enabled inhabitants to express themselves by making objects with available. These creations in the form of quilts, needlework, carvings, furniture, which is the of the folk art tradition exists today.

Because of their larger centres and the austere lifestyle, these no current art styles nor did they have their urban counterparts. Two factors account for the ingenuity of many creations with its res of materials.

This exhibition, o

Coo

By SIOBHAN MURPHY  
GERRY LASKO

"Sometimes my music ball and chain, but times it's something That's how Bruce described his music after his performance at the Fredericton Playhouse.

What's hard to about his concert, is alone on a stage for hours could make a enjoyable. Cockburn with his music a relaxing atmosphere, as if you were settled a crackling fire listening to his favorite music.

Cockburn created and his music enough to conjure up images that flow

'Carrie'

By MIKE CAHILL

What can you movie that sends happy that you didn't attack? "Carrie" is things: it is misleading the beginning, it is bloody, and it is terrifying. This is not is even remotely close good movie, but if you be one of those people for bloodshed and terror won't be disappointed.

Carrie is a high school gets ostracized by even a little on the experimenting with and all, and her mother in left field. For so reason she gets into 'senior prom', then things are looking up very mundane and so Her enemies plan to her at the dance. It is that all hell breaks lo