

# UNB Film Society Presents 'Burn'

Gillo Pontecorvo's 'Burn' is a tale of a mid-nineteenth century slave uprising on a fictitious Caribbean Island.

Pontecorvo gave the sugar-producing island a history of having been controlled, then burned by the Spanish in the 16th century because of rebellious Indians. It was then repopulated with African slaves. However, a more current Spanish Government, sensitive about the Spaniards reputation, even though they had historically dominated the Antilles, forced the producers to replace the Spanish with the Portuguese, thus causing delays and extra expenses. Nevertheless, the films quality remains high with its fast moving, and strongly captivating shots. The film, though political, is by no means spartan. It's rich and intoxicating with sensuous imagery, such as when black rebels ride white horses that prance to what sounds like a quick, Gregoian chant.

The story tells us how, in the 1840's, the British formed a new rebellion to wrest power from the Spanish (Portuguese). The British Admiralty send Sir William (Marlon Brando) to instigate a revolt of the slaves their masters. Through his cunning he sets the scene for a band of slaves to become

outlaws, initiating them into the world of guerrilla warfare. The black leader Jose Dolores (Evaristo Marquez) defeats his oppressors and tries to seize power. Brando, following orders is reluctantly preparing to eliminate him when Jose, unable to run the government without advisers relinquishes power to the British. Having accomplished his mission Brando leaves, but not before befriendng Jose Dolores.

There is a ten year time lapse, Jose has organized a new rebellion against the British. Once again the sugar company seeks out Brando. The find him brawling in a cheap dive. Here one is made to wonder about a man who at one time seems confident, and clear-thinking, but now shows the sighs of self defeat; although he agains returns to the island and it is now that the ambiguity of this character erupts.

Although Brando gives evidence of believing in what the rebels are doing, (At one time trying to convince the businessmen of the economic advantages of free workers) he now is organizing the slaughter of the blacks and burning villages that help hiding guerrillas, eventually the entire island is destroyed, leaving the businessmen

asking what good have his actions done them?, since there is no sugar for anyone.

So are we to believe that he is a mad-man? Or a man who has drunk the bitter wine of life, denying his own principles for those

who are far less thoughtful, simply giving in to the weaker side of his personality?

Clearly, the end is meant only to be the beginning. Jose Dolores has set an example for the survivors. As well as for slaves on the

other islands.

Through 'The Battle of Algiers', Pontecorvo introduced us to his beliefs. Here in 'Burn' he is fully committed to the idea of carrying out one's principles to the end, even if it means death.

## Arts & Crafts exhibits feature

Two exciting art and craft exhibits are currently on display at the Fredericton National Exhibition Centre until October 23. 'Equipment for Eternity' will give visitors the unique opportunity to view the artistic achievements of the New Kingdom, the imperial age of ancient Egypt from 1570 - 1085 B.C. Also on display, will be the exhibit 'Leger - Handmade Paper by Baychar'. In this display, paper maker Baychar illustrates the variety of paper possible in the hand construction process through paper samples, books and prints.

The treasures from the tomb of Tutankhamun have attracted incredibly large numbers of viewers in both Europe and North America. The splendour of the artifacts in the Tutankhamun exhibition amazed modern day audiences. But Egyptian craftsmen had produc-

ed such splendid objects for 1800 years before and for approximately 1000 years after Tutankhamun's death. The exhibit 'Equipment for Eternity: Egyptian Arts and Crafts of the New Kingdom 1570 - 1085 B.C.' celebrates the artistic achievements of this era. Eighty-eight artifacts, drawn from the Egyptian collection of the Royal Ontario Museum, are in the exhibit. As well, each section of the display highlights and explains one facet of artistic expression by means of drawings, photographs and text. Thus various materials and the decorative techniques applied to them are examined. Among the artifacts are ancient glass vessels and beads, carved wood and stone shawabty figures as well as jewellery.

'Equipment for Eternity' has been organized and circulated jointly by the Art Gallery of Ontario and the Royal Ontario Museum with generous support from Outreach Ontario, a program of the Ontario Ministry of Culture and Recreation.

The second display, Leger - Handmade Paper by Baychar, illustrates the beautiful and various textures and colours possible

with the use of many natural elements to construct paper. Paper artisan Baychar employs a wide variety of fibers from flax, grasses, cotton, hay even cat-o-nine-tails as well as natural and chemical dyes to produce very impressive decorative papers.

Baychar, currently a resident of Nova Scotia, has been involved in paper making for the past 17 years pursuing her studies in Maine, Ireland and Nova Scotia. Her exhibit will consist of paper samples, books and prints.

Both 'Equipment for Eternity' and 'Handmade Paper' will be on view until October 23. Admission to the Exhibition Centre is free. Please note, the Centre will be operating new winter hours:

Monday - Friday  
12:00 noon - 4:30 p.m.  
Saturday  
10:00 a.m. - 5:00 p.m.  
Sunday  
1:00 p.m. - 5:00 p.m.

For further information contact Linda Kelly-Quinlan at 453-3747.



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