

Film society presents

Jean Renoir's - 'La Regle du Jeu'

Ninth Showing-Head Hall Auditorium, Saturday, February 12, 1977 at 8:00 p.m.; Sunday, February 13, 1977 at 6:30 and 9:30 p.m.

Jean Renoir, *La Regle du Jeu* [The Rules of the Game], France, 1939, starring Gaston Modot, Marcel Dalis, Roland Toutain, Carette, Nora Gregor, Mila Parley, and Paulette Goddard.

Renoir is, of course, the son (born 1894) of the painter, Auguste Renoir, and has memorably written about his relationship in *Renoir, My Father*. Jean married his elderly parent's last model and drifted into cinema through a desire to photograph her. He was wounded while serving in the French air force (inspiration for *La Grande Illusion* shown last season) and by the mid-1920's was making feature films. In the 1930's he was part of the popular front (e.g. *La Marseillaise*) and at the fall of France fled to the U.S. where he has remained, surprisingly enough a resident of Los Angeles, a place he boasts, and where he made two masterpieces, *The Southerner* (1946) and *The Diary of a Chambermaid* (1947). His later career produced other great movies, usually French, including *French Can-Can* (1955). His (presumably) last film is our next presentation (February 26 and 27), *La Petite Theatre de Jean Renoir*, (1971), originally made for T.V.

Renoir is a major influence in the cinema art. He anticipated "neo-realism" in such films as *Toni* (1934), he employed Visconti as his assistant, he has inspired Truffaut, Godard and many others. He has been a technical pioneer in such areas as deep focus, location shooting, use of natural light, colour innovations, the use of amateur actors.

The time of *The Rules of the Game* is 1939. As predicted by DeBoeldieu and Von Rauffenstein in *La Grande Illusion* the old aristocracy has been replaced by one based on money and celebrity. What are the rules of the new game? There are none! The action of the film centres on a country house party that fore-shadows and surpasses the parties in *La Dolce Vita*, *L'Avventura*, *Last Year at Marienbad* (Chanel, the picture's costumer also costumed *Rules*), and *Smiles of a Summer Night*. To quote Pauline Kael, the nub of the film is "a combination of two shooting parties. The hunt, the ostensible reason for the weekend gathering, serves as a relief from moneyed boredom. Who cares what you shoot? The beaters precede the guests who shoot at animals, birds--any living thing that can be shot at. The second shooting party is not planned; the jealous gamekeeper, a rigid man with an antique morality, runs amuck among the guests who

confuse his passion with play-acting. They accept as divertimento the chase of servants and master among them (a later generation would call this "total theatre"). Mechanical toys are in motion, shots are fired; the targets are random--a toy, and then the romantic hero, as surprised by the shot as the rabbit".

The film was photographed by Claude Renoir (a nephew and

frequent collaborator); the assistant director was the famous photographer Henri Cartier-Bresson; Renoir himself plays Octave, "the friend of the family", drawn into the demented frenzy. When first released in 1939 *Bourgeois* alarm resulted in severe cutting; under Vichy the film was banned completely. The original negative was destroyed by allied bombs but luckily in the late fifties was re-assembled from scattered bits and pieces.

In the very early 1960's when I was a graduate student at Berkeley, Renoir, up visiting from L.A., introduced a series of his films and produced one of his stage-plays for which I auditioned. Luckily for everyone, I did not get the part but I've never forgotten the thrill of being directed by the great man nor the radiant "humanism" of his personality. He is certainly one of the finest film directors and I would say a major twentieth century artist.

Noon-hour films offered at STU

It would seem that very few people are aware of a noon hour series of films being offered on campus at no charge. Since September last term Saint Thomas University has been sponsoring a noon hour festival of films on Tuesdays and Thursdays. The

Edmund Casey Auditorium at Saint Thomas and students are encouraged to bring a lunch or drop in and out as they please during the showings.

Some films to look for in particular are *The Battle of Britain* on Thursday, February 15, *The Craft of History*, February 22, *Monsieur Verdoux* (Charlie Chaplin) March 15 and *Call of the Wild* March 29.

screening time begins at 11:30 and continues until about 12:30 or 1:00. All showings are in the

In addition to quality documentaries many feature films have been scheduled. A number of W.C. Fields, Charlie Chaplin and Abbot and Costello films have already been shown thus far.

The festival continues until March 31 and each day promises an entertaining film covering a wide range of interests.

All are welcome and all are encouraged to attend.

Modern dancers at Playhouse

UNB Dance Theatre will present an evening of Contemporary Dance at the Fredericton Playhouse on Thursday, February 17th, and Saturday, February 19th. The show begins at 8:15 p.m. and admission is free to all.

Societies in May and June, and a series of school performances in the Perth-Andover area in the Fall,

and representatives of the Canada Council will be attending the show.

Founded in 1973 by the present Director, Nenagh Leigh, the company gave its first performance, at the Playhouse, in February 1974 and has performed in Fredericton regularly since then, and in Saint John, Moncton and Halifax.

UNB Dance Theatre comprises 12 dancers trained in both modern dance and classical ballet techniques, who perform a variety of contemporary works choreographed by Nenagh Leigh and Kathleen Driscoll.

The programme will include some works from the repertoire: "A Fifth of Ludwig" (first seen at "Red and Black '76"); a new version of "Stonehenge" (music by Pink Floyd), first performed in February 1976; "The Collectors" (to Herbie Hancock's "Raindance"), a much-requested work premiered in 1974; and 3 new works: "Lines and Clumps" choreographed by Kathleen Driscoll; "Aquarium" (a full-length work to Handel's Water Music Suite); and "Until Such Time, t, as Necessity, n, Causes You To Quit, q", choreographed by Nenagh Leigh.

The company has applied for a Canada Council grant to enable it to work and rehearse over this Summer, with 3 performances at the Conference of Learned



Photo by Laszlo Szabo

Dianne Hamilton rehearsing "Stonehenge"

Ski Club waxes on

The UNB/STU ski club is off to Sugarloaf again, leaving on Sunday, Feb. 28, 1977 for hopefully a great week of some good spring skiing.

Meanwhile there is a sign-up list in the Foyer of the SUB consisting of all pertinent information.

The price is steady at one hundred dollars for condominiums and lift tickets. Food and transportation will be discussed at the meeting for all interested people on Sunday, February 13th, at the SUB, Room 103.

Due to Winter Carnival ski day, the bus to Crabbe on Saturday is cancelled. So, as always this trip will contain the usual ski club benefits (free beer!). Space is limited to 38 people so first come first served.

Campus Film Sked

February	
13	Godfather Part I
15	Godfather Part II
20	Blazing Saddles
22	What's Up Doc?
March	
6	Wait Until Dark
8	Freebie and the Bean
13	Dog Day Afternoon
15	The Long Goodbye
20	Sugarland Express
22	Soldier Blue
27	One Flew Over The Cuckoo's Nest
28	One Flew Over The Cuckoo's Nest
29	One Flew Over the Cuckoo's Nest
April	
3	The Poseidan Adventure
5	Dr. Zhivago