



entertainment

Bonnie and Clyde- Come and rob a bank with me, baby

by Mike Smith

At a time when many films employ violence and sensationalism for their own sakes as acceptable substitutes for artistry or purpose, it is heartening to see a film like *Bonnie & Clyde*, now playing at the Imperial and Yorkdale cinemas.

The film is loosely woven around the exploits of Clyde Barrow and Bonnie Parker, a hitherto unknown couple who choose a short career of bank-robbery and murder over the desperation of farm life in the U.S. mid-west during the depression.

Warren Beatty and Faye Dunaway are excellent in the lead roles. Beatty also directed the film. Purists would point out that Miss Dunaway is far more attractive than the original Bonnie Parker, who was in life, a scrawny, bitchy girl, but the stunning substitution draws no complaints from this department.

The story opens when Bonnie

discovers Clyde stealing the family car. She is immediately attracted to this man, who offers her a life of romance, adventure and riches in place of her drab, futile existence as a small-town waitress. Within minutes of their first meeting, they have stolen two cars and robbed a grocery store. Clyde is in reality a small-town thief, who has just been released from prison. His bluff and hearty disregard for law represents an epitome of manliness to Bonnie, but it is an image soon shattered by her realization of his sexual impotency.

The difference between appearances and reality is one of the main themes underlying the film. Bonnie and Clyde reject the laws of the established order. Ideally, law is the framework upon which an organized society is built to function smoothly and justly, but in the chaos of de-

pression, law becomes a meaningless appearance of order against a background of unemployment, eviction and the injustices of hunger. They choose instead a violent world of survival-of-the-fittest, whose future holds a dream of wealth and secure retirement across the border. It, too, is a fantasy, but it is one which holds at least the promise of a dream, rather than futility.

In their travels, the couple pick up a somewhat cretinous young boy from a gas-station. He follows them out of pure hero-worship and, in the end, it is only he who escapes. The "heroes" die with their illusion, but the dull hangers-on are spared.

Clyde also picks up his married brother along the way. He too is a petty thief, temporarily reformed by his marriage to Blanche, a preacher's daughter. They are soon drawn into the romance of Clyde's adventure, and so the Barrow gang becomes complete. Clyde's first encounter with his brother is a memorable scene. The pair are overjoyed to meet again. They punch each other playfully and prance around, but after the initial greeting, they have virtually nothing to talk about. Blanche is excellently portrayed as a carping whining horror. It is little

BONNIE - P. 9

Hamlet- Russian Hamlet Set In Real Elsinore

by Jane Rosenberg

The Russian film version of *Hamlet* is a most amazing combination of music, acting, photography which misses nothing in terms of the fantastic setting and scenery, and, of course, the words. The advantage of having this play done in translation done by Boris Paolernak is that the emphasis of the true essence of the work, that is human emotions, thoughts, and action is able to be more fully appreciated. While watching the film, I sometimes was able to forget that the language spoken was Russian and imagined it to be Danish. The effect was sensational it was as if the play did not exist, and the action was a representation from an earlier era. Unfortunately, this impression seems more difficult to achieve on stage, as all gestures, words, expressions have to be made exaggeratedly dramatic in order to be realized by the audience.

It is interesting that the play is so adaptable to the film medium. So many aspects that we are called upon to imagine in the stage version, are made explicit in the film. For example, the principle set is a castle in Elsinore. A stage set can only suggest the location. However, in the film we see a fantastic, almost fairytale fortress on a hill overlooking a vast expanse of barren land, near the sea. The sea is a constant source of symbolism for either a quiet or turbulent atmosphere.

Grigori Kozintsev, the director, has caught even the winds and waves in their essence, and the images are Bergman-like in their powerful impact. This impact is especially felt in the ghost sequence. Here, a huge, ambling, dream-like creature is seen. His voice and actions are slow and

haunting. It is an unbelievably 'real' and penetrating vision. There also appears to be a knowledgeable use of the film conceptions of Eisenstein: the use of cutting, and the juxtaposition of images to reinforce the theme. The shots where horses' anguished faces were put beside Hamlet's in order to strengthen the idea that chaos prevailed when his father's ghost appeared is a good example. Also the technique of lengthening time was used profusely throughout the film, but to the advantage of allowing the audience to see fully the main character's reactions to the various stimuli.

The interpretation of the play
HAMLET - P. 9

PUBLIC ADMINISTRATION

Opportunities For Graduates
In The Public Service Of
Canada

FOREIGN SERVICE EXAMINATION

7 p.m. Tuesday, October 17, 1967

at Malvern Collegiate Institute,
55 Malvern Avenue (east end
beach area), Toronto 13, Ont.
OR Winona Drive Senior Public
School,
101 Winona Drive, Toronto 4,
Ontario.

No application needed.

For exam exemption or more
details, get our booklet from
your university placement of-
fice or contact the appropriate
office of the Public Service
Commission of Canada.

Umbrellas- INTO EVERY RAIN A LITTLE LIFE MUST FALL

by the October Revolutionary

If it takes forever,
I will wait for you.

That's a laugh! Five months later she married the other guy. You know- the one who never gets the girl. You see, it's a put-on. The *Umbrellas of Cherbourg*, I mean. It's the biggest send-up in the history of films.

IT'S A SEND-UP ON HOLLYWOOD MUSICALS. Eat your heart out, Cole Porter, because there's not one line in this movie that isn't sung. The postman sings, "Good morning", the mechanic's boss sings, "You didn't put oil in the car and now the engine has seized up and this customer isn't happy and you've been too lippy recently anyway so you're fired but don't go away mad", and the girl sings, "I'm pregnant!" Every tired little cliché of Hollywood musicals is beaten to death.

IT'S A SEND-UP ON SOAP OPERAS. Boy meets girl, girl's mother doesn't approve, boy loses girl because he gets drafted, girl meets another boy, first boy is wiped out, (oops! no dear John letter), the final meeting after years, the parting, each one knowing that they must continue on in the path chosen, forsaking all others. We beat back the tears and go to the restaurant.

IT'S A SEND-UP OF YOU AND YOU, THE AUDIENCE. Every member of the audience, present company included, got taken in. I thought they were playing for real until my date groaned in anguish. At that point I caught on. You're supposed to groan! It's a satirical, cinematographic happening.

All in all, the greatest send-up of the century. The problem is that it sends-up itself. Even the satire is unreal, and that, we all know, is self-defeating. The result was that my seat got hard, and I had a fight with my date. Don't waste your money.

Redford, who have just rented an apartment on the top floor (fifth) of an apartment building. Their apartment has everything - a hole in the skylight, no heat, no bathtub, a bad paint job, and a bedroom which will only fit a single bed. They also have a fascinating "old" man (Charles Boyer) who must climb through their bed-

BAREFOOT - P. 11

Barefoot- Lots of belly laughs

by Rick Blair

Barefoot in the Park made me laugh but I still was somewhat disappointed with it.

You see, I have a strange mental block when it comes to movies with no plot and this one scores perhaps 10% on that count. But then you can't dislike a movie that keeps you laughing, smiling, snickering, sighing, panting and loving from the opening lines till the finis can you? Especially when the acting talent in the movie is superb on all four counts (Jane Fonda, Robert Redford, Mildred Natwick, Charles Boyer).

The plot, small as it is, centres around a young newlywed couple, Jane Fonda and Robert

