

Fellini - A decadent extravaganza

This week's UNB Film Society movie is Fellini's *Satyricon* (1970). Fellini, you may remember, is the great Italian director who gave us, among others, *La Dolce Vita*, *8 and a half*, and *I Vitelloni*.

Fellini's film rendering of the *Satyricon* is something of a break through in that it is the first truly literate and sophisticated film spectacle, one that creates a fantastic and visionary universe, while retaining a deep awareness of the nature and value of its

source.

The film is freely adapted from the *Satyricon* of Petronius, a Roman work dating from the time of Nero. It is a picture of decadence and obscene overindulgence that is still remarkable for its modern tone and subtly treated characters. It survives only in fragment and Fellini's tribute to his source can be seen in the way he has structured the film. Rather than make it conform to standard cinematic structure, he was allowed *Satyricon* to flow from incident to incident.

When we view it we see it as

phantasia imago (a dream), perhaps a nightmare of ancient Rome, set at a time when Judeo-Christian morality had not yet tightened its hold on all forms of Western artistic and literary expression. It is a tale of lust and gluttony, of cruelty and inhumanity, of hypocritical obsequy; a sickening view of the world that is a reflection, as through a distorting mirror, of a species that glories in exploiting and murdering its own kind.

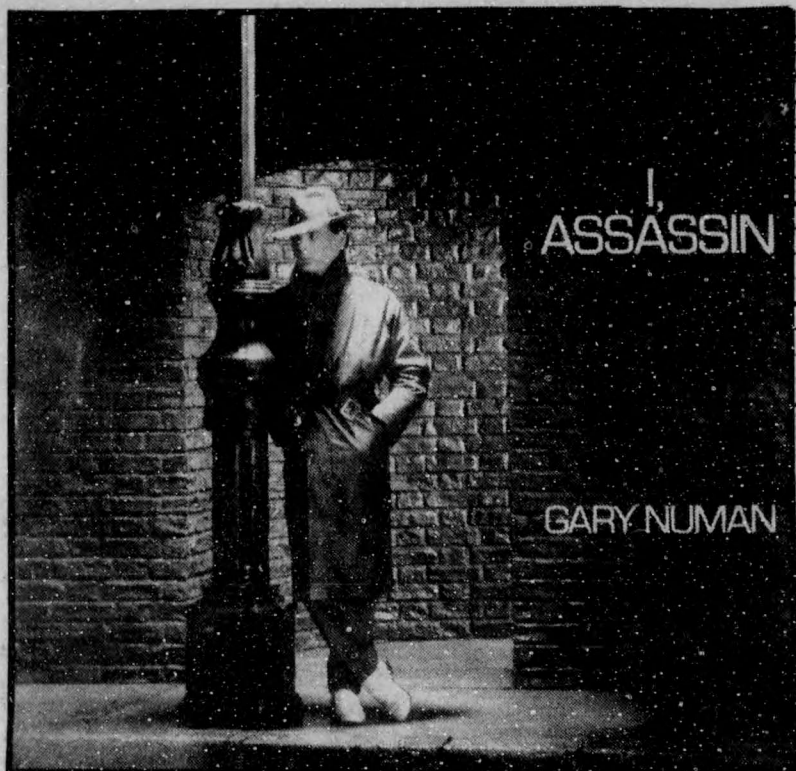
Fellini has attempted to feel his way back into another time, so different from ours that it is like setting foot on another planet. He has used literature rather than artifacts to guide him, and yet the Rome he creates, for all the fantasy and the mythlike atmosphere, is for more realistic than

anything that Hollywood has ever given us.

Satyricon will be showing Friday and Saturday night in Tilley Hall room 102 at 8:00 p.m. Admission is \$2 or with season pass.

(source: Hollis Alpert's review in "Saturday Review")

Numan: The nice assassin



By Tomo Brunswickan Staff

Ever since Gary Webb (alias Gary Numan) shot to fame in Britain almost four years ago with the classic "Are Friends Electric?" single, he has found it hard to please the music press on either side of the Atlantic. His special brand of electronic/computer pop was criticized for being doom-laden, tedious and unimaginative whilst his skilled though clinical use of the synthesizer was seen as a successful pop formula which was used too much for its own good.

Perhaps the critics begrudged Numan his immediate success for not only did he produce hit after hit in England, he cracked the difficult North American market with "Cars." Influenced by English band Ultravox and German band

Kraftwerk, his first three albums ("Tubeway Army," "Replicas" "The Pleasure Principle.") were fairly predictable in content with the first album being a little more punk-orientated than the straight electronic pop of the second and third albums. Just when Numan appeared to be relying too heavily upon his proven formula, a gradual but marked transformation in his songwriting occurred which began with the album "Telekon" and was extended on the fifth album "Dance."

"I Assassin" is Gary Numan's sixth and final studio album and marks the final development of a talented and self-confessed computer-pop artist. This album however, is not in the least bit predictable; where other, earlier albums were direct and simple, this final instalment is complex and diverse. It is cool and elegant, slow and subtle. This time the

synthesizers are accompanied by unusual percussion instruments and saxophone. The rhythms are varied and the tunes light, but distinctive.

There are eight songs on the album starting with "White Boys and Heroes," a strong synthesizer and guitar song, with an almost reggae beat which initiates a chain of complex, haunting musical ideas. Forty five minutes later the album is still slowly oozing atmosphere as it finishes with "We Take Mystery To Bed." Despite the traditional Numan cynicism and pessimism, and the unusual complicated lyrics, the album is capable of impact. It is very melancholy in nature and reminiscent of Eric Satie, the French classical piano composer.

Gary Numan is definitely an acquired taste, but a few plays and an open mind should reveal that this effort represents the culmination of the development of an artist's ability. Outstanding tracks are "A Dream of Siam" and "War Songs" which both demonstrate that synthesizer music can be both versatile and beautiful.

Lecture.

The Department of Classics and Ancient History announces an illustrated public lecture by

Dr. Charles Leslie Murison of the University of Western Ontario on Wednesday November 3rd 1982 at 8 p.m. in Room 28 of Tilley Hall.

All are welcome -refreshments from 7:30 p.m.

At last a hit

By WILFRED LANGMAID Brunswickan Staff

"You're never too old to rock" sings Dan Thompson of Bentwood Rocker in the song of the same name. That, in essence, is the story of this new Canadian rock group and their second album *Take Me To Heaven*.

New Canadian rock group?

Well, not really. *Take Me To Heaven* is indeed only the second album for Bentwood Rocker; their first one, *Eloise*, came out in 1980. However, the nucleus of this band is the same group of teenagers who, back in 1968, called themselves Sands of Time and had a nation-wide hit entitled "I've Got A Feeling."

A few years after that hit made the top twenty, the members of Sands of Time, Eric Baragar, Michael Goetler, and Stephen "Smitty" Smith, went their separate ways, only to come together again in 1980 and add vocalist Thompson, soon to be followed by guitarist Barry Haggarty. The five became Bentwood Rocker

-- same group, new name.

The combination may well be a winning one. Bentwood Rocker uncovers no new ground on *Take Me To Heaven*, but they do their material in the professional manner which one would expect from veterans of the music scene. "Rock 'N' Roll Overload" is a well done hard rocker, but the group is at its best with more poppish rockers such as "Throw Away Love", "Turning All the Heads" and "Best Man."

Many facets of this album are enjoyable. The cover itself is excellent, and the musicians have an apparent spontaneity that is refreshing. We can do nothing but nod in agreement by the time "Too Old to Rock" is done by a band intent to prove their point.

The two best tracks on the album, the slow cuddler "You", which features fine keyboards and vocal harmonies, and the slick pop rock number "Heart Says Go" may conceivably do well on the singles charts.

The members of Bentwood Rocker certainly hope so. Fourteen years between hit singles is quite long enough for their liking.

Mozart at TNB

Malcolm Black, TNB's Director, has announced that the musical production for the 1982-83 season will be *The Impresario* in a new version by Dory Previn. The musical numbers for this work are the immortal melodies of Wolfgang Amadeus Mozart.

This piece was originally created for a party given by the Austrian Emperor Josef II at the beautiful Schonbrunn palace in 1786. In the same evening Mozart's arch rival, Salieri, composed a short opera for which he received a fee exactly twice the 50 Ducats paid to Mozart. This is somewhat ironic in view of the

fact that Salieri is known principally today as the villain of the Broadway smash hit *Amadeus*, whereas Mozart is considered by many to be the greatest composer who ever lived.

The version TNB will present has a setting in the office of *The Impresario* in the Vienna of the thirties. We see the harassed director trying to cope with the crazy world of opera singers and their patrons. The results are hilarious, and when the two sopranos compete vocally, it is sheer magic.

The Impresario will run March 5 - 26.