

Zazie Dans Le Metro- Scrappy Masterpiece

By Marion Raycheba
"Zazie dans le Metro" is a scrappy masterpiece.

Last Monday's Film Society presentation, "Zazie" was preceded by two particularly good shorts which should have been inserted somewhere in the middle of the main feature. The shorts would have provided an interlude of reality for the somewhat bewildered audience.

QUALIFIED EXCELLENCE

"Zazie" was excellent—to a point. The story of a tough and precocious nine year old who trots off to see Paris while Mother does her homework, "Zazie" was crammed with a color and action comparable to pop art.

Never still, Catherine Demongeot (Zazie) was creditable as the child who ignores the axiom about children being seen but not heard. She races around Paris with harassed adults on her tail, whipping in and out of corners and waiting just long enough for her pursuers to take up the chase once more.

VISUAL TRICKERY

Director Louis Malle relied almost completely on visual trickery. He was quite successful in the dinner scene with Zazie and her uncle during her first evening in Paris and again in the first delightful scene on the run where Zazie eats mussels splatteringly, acquires a pair of GI surplus jeans and dashes about creating general havoc.

Having reached this peak of endeavor, however, "Zazie" could only descend. And it did.

From then on the jumbled quick colors were too jumbled, the techniques redundant, and Zazie over cute and over precocious.

Malle used so many scraps here and there one became tired of identifying them (was that a few bars of the "Bolanzza" theme?). Even MAD magazine made a split-second guest appearance.

CROWDED

The scenes were so crowded with relevant and irrelevant background movements that, added to the very poor quality subtitles, "Zazie" was difficult to follow much less understand.

When the cast finally arrived at the final scene of crashing destruction, the viewer was too worn out to enjoy it (if, indeed, there was anything to enjoy). By then escape was foremost in the thoughts of the viewer and the conclusion to "Zazie" seemed to drag interminably.

Human endurance has remarkable limits; "Zazie" approached perilously close to the brink.

Mixed Chorus Comes Of Age At First Performance In Jubilee

The University of Alberta Mixed Chorus has finally come of age.

Celebrating its twenty-first birthday as a choral group, UAMC is making this year special in another way. For the first time since its conception, the Chorus will perform in the Jubilee Auditorium. Previously, all concerts were presented in McDougall United Church and Convocation Hall.

Directed by Professor R. S. Eaton, UAMC has about 130 members. Formal auditions are held every fall to fill vacancies left by graduating students.

Those who make it are required to attend part practices each week as well as a two-and-one-half hour full chorus rehearsal each Saturday afternoon. Near concert time rehearsals are increased.

UAMC has an interesting itinerary. Each February (this year the 1, 2, and 3) the Chorus presents its major concert, followed by a tour. In recent years, the tour has become an exchange with the U of S Greystone Singers.

A concert during Varsity Guest Weekend and informal caroling at the Edmonton hospitals just before Christmas keep the choristers busy. UAMC acts as an emissary from the university to rural Alberta during its annual Spring Tour. Usually sponsored by a service club such as Kiwanis, the Chorus travels for ten days, alter-

nating each year in northern, central and southern Alberta. About eighty members of the Chorus make the trip.

CHANGES IN PACE

This year the UAMC February concert will continue its tradition of varied musical selections. In conjunction with a group of musicians from the Edmonton Chamber Music Society, the Chorus will perform Mozart's "Mass in C Minor."

For a change in pace, a fun piece call "The Jovial Huntsman" will be presented. It tells what can happen to an Edmonton alderman. Following will be some romantic pieces from Chopin and limericks recounting the adventures of people just like "the old

man from Cromer who stood on one leg to read Homer."

A group of selections from contemporary American composers is also planned. Labelled by a chorus member as "on the different side," these selections represent an experiment to measure the open-mindedness of Edmonton audiences.

"OSCAR"

Like any other campus organization, UAMC has its lighter moments. There are Christmas parties, tour parties, and just party parties. Recently the Chorus fattened, slew and baked "Oscar" in a pig roast to welcome new members. The unfortunate victim was given a name to create pre-party enthusiasm.

A Tribute To Shakespeare— Kaasa, Stefan Outstanding

By Linda Zwicker

"A Tribute to Shakespeare" was the theme of last weekend's Edmonton Symphony Concert.

The first work presented was by the contemporary Canadian composer, Violet Archer. Miss Archer is Assistant Professor of Music at this university. A former student of Paul Hindemith and Bela Bartok, she is well-known in musical circles.

The work, "Prelude: Incantation," was commissioned by the Edmonton Symphony for this concert and it was composed using fragmentary themes from Shakespeare's "A Midsummer Night's Dream." I felt that, justifiably, the work was well-received by the audience.

The scoring was excellent with a lovely solo for bass clarinet, an orchestral instrument with an interesting tone and color, seldom used in this manner. Most important of all, the work cast a real spell and created a mood, indicative of the humorous, yet tender, fantasy of a "Midsummer Night's Dream."

The next work presented was the "Shylock Suite" by the French composer, Gabriel Faure. The orchestra played four of the six movements in a well-performed sensitive interpretation.

The presentation of the "Othello Overture," composed by Antonin Dvorak, left something to be desired. The work itself is of a somewhat descriptive nature. But the tempos were ragged, the strings sloppy and there was a rather disconcerting air of insecurity about the entire performance.

The final work presented was "A Midsummer Night's Dream" by Felix Mendelssohn. The work is not often presented in its entirety and it was a pleasure to hear it as a coherent whole.

The Nocture was exceptionally outstanding. Of the seven actors giving readings, Walter Kaasa and Wes Stefan were outstanding in their roles. Unfortunately, much of the humour was lost on the audience which either missed the lines or did not understand the plot and the humour involved.

Mr. Priestman was in his usual top form and cued in the actors, orchestra and chorus with a smoothness that gave a pleasing continuity to the entire performance.

Suite Features Godot And Lefty Farce In Parts

No one need wait for Godot any longer. Or for Lefty.

"Wail For Two Pedestals," a farce in two parts by Wilfred Watson, will bring both to the Yardbird Suite this weekend.

"Wail" isn't the usual theatre of the absurd presentation which laments a world lost to modern fairyland. "Wail" will bring Godot and Lefty (or at least someone calling herself Lefty) to a place convenient for falling in love.

The play is being presented at the Suite (10443 Whyte Avenue) Wednesday through Sunday of this week. Tickets may be obtained from the Allied Arts Box Office in the Bay. Curtain time is 9:30 p.m.

Fine Arts Calendar

"Wail For Two Pedestals"
Yardbird Suite Dec. 2-6

Christmas Carol Concert
Women's Musical Club Dec. 6



WORKING AT "WAIL"—A group at the Yardbird Suite have been supervised by Freddie (in copper) and the Lion figure (in tapestry) for the past few weeks during their rehearsal for "Wail For Two Pedestals". "Wail" will be presented this week ending Sunday evening at the Suite (10443 Whyte Avenue).

VARSCONA "THIRD WEEK" Adult



Special Saturday
Matinee—3 p.m.
Doors open at
2:30 p.m.

LORD OF THE FLIES

FROM THE SHOCKING BEST-SELLING NOVEL BY WILLIAM GOLDING