

Fine film firsts featured at Princess

Le Bal
Princess Theatre

review by Ken Hui

Featuring everything from tango to disco, *Le Bal* recaps five decades of popular dance in a night. The groundbreaking music of Chopin, Duke Ellington, the Platters, and the Beatles are vehicles to suggest the passage of time. In turn, the dances and music reflect life and society.

Le Bal is more than a dance hall; its silent bartender bears witness to history as it is articulated through dances and songs. Among the events illustrated are Nazi occupation, the post-war American influence, and a description of the 1968 student uprising.

Le Bal is a visual experience and thus the performers remain silent. Nevertheless these characters transcend their silence through action creating personalities which are able to laugh at their own vulgarity. While the dancers at *Le Bal* suffer in their search for bliss, they retain a profound human nobility. Human virtues still survive in hard times as in the scene when a male character shares his food with the one he loves. Another such touching scene is when the one-legged victim of war dances with one of the girls at *Le Bal* in celebration of the war victory.

The regressive aspects of human nature are not hidden at *Le Bal*. Note the presence of a social reject turned Nazi in the hope of gaining recognition. There is also a spineless person who chases after the Germans and then the Americans in search of materialistic gain. During the fifties, greasers fight and flirt in a degrading manner, but do get laughs. Yet *Le Bal* still suggests a positive life as the vast majority of the characters possess noble qualities as mentioned above.

The dancers' prolonged presence at *Le Bal* reflects their never-ending search for love. Some dancers act coy and coquettish when they invite others to dance yet these are mere expressions of fleeting affection. Ultimately, loneliness reigns as the people at *Le Bal* leave separately. The dancers at *Le Bal*



Tripping the light fantastic in *Le Bal*

rarely fulfill their wish to love and be loved.

The use of colour in *Le Bal* is remarkable. The images depicting early eras have virtually no colour as if to suggest fading photographs. The interchanging use of colour and black and white cinematography reminds us of the passage of time. After all, colour photographs exist in our time only.

Le Bal is well worth seeing. The absence of dialogue does not affect its artistic integrity as it is supplemented by vigorous action and music. In Scala's hands modern cinema is no more a crude audio-visual toy, but a sophisticated art.

The Basileus Quartet
Italian with English subtitles
Princess Theatre
til February 27

review by Juanita Spears

The famous string quartet has just returned to the stage for their curtain call. But, what is this? There are only three of them. While the trio on stage is revelling in the applause, their principal violinist, Oscar, is off stage having a fatal heart attack.

Oscar's death breeds a mixture of feelings in the remaining members. On the one hand they are grieving for their lost friend and colleague and their own freshly kindled sense of mortality (they are in their late 50's,

early 60's). But they are also experiencing an overwhelming sense of relief. For the first time in thirty years they have the opportunity to taste life outside the fraternity of the quartet. "We have been suffocating for years", says Diego (Omero Antonutti) mourning their lack of a normal life.

They agree upon a trial separation. They never have to deal with it outright because in walks Edoardo (Pierre Malet), a young, charming Adonis who cockily demands an audition... and the quartet is reborn.

His presence throws the older men off balance. They are forced to re-evaluate their lives which leads them to some dangerous decisions. "Youth is dangerous", Alvaro (Hector Alterio) forewarns, a theme not so subtly reinforced several times throughout the film.

The film, written and directed by Fabio Carpi, examines adult relationships, the gap between young and old, loyalty and commitment. This solemn tale is pitted against a backdrop of the wonderful scenery of Italy, Switzerland and Germany and a soundtrack of great master works by Schubert, Ravel and Beethoven magnificently performed by the *Melos and Amadeus Quartets*.

Although there are the occasional humorous moments, for the most part, *Basileus*, is slow-paced and heavy going touching on serious topics such as homosexuality, insanity and suicide. The film's setting and situations are very believable, but it falls flat on the emotional level.

Musically speaking there were a few inaccuracies. For a group that had been together for thirty years because of the love of music and commitment to their art, they did not appear (Edoardo excepted) to enjoy what they were doing very much. It was equally obvious that the actors were not actually playing the instruments. There are methods to avoid such annoyances, but they were not used.

The strengths of this film lie in the excellent acting, colourful cinematography and moving soundtrack. Where it falls somewhat short is in its lack of emotional impact despite the film's plausibility.



EMPLOYMENT OPPORTUNITIES

2 Student Ombudspersons

The Student Ombudservice is the Students' Union office that represents and advises students on academic appeals, grievances, and complaints against the Students' Union. Each Ombudsperson must be familiar with the appeal process and the workings of the Students' Union.

Remuneration: \$300 per month
Term of Office 1 May 1986 to 30 April 1987

Exam Registry/ Typing Service Director

RESPONSIBILITIES:

— The proper functioning of the Exam Registry & Typing Service, including care of the equipment and facilities therein.

— Securing and supervision of all staff for both services.

— Preparation of an annual budget, and an annual report of affairs.

Remuneration:
\$500/mo 1 May 1986 - 31 Aug 1986
\$400/mo 1 Sept 1986 - 30 April 1987

Student Handbook Editor

RESPONSIBILITIES:

Responsible for the coordination and publication of the 1986-87 Student Handbook.

Duties including updating & revising, amending, writing articles, and the preparation (camera ready) of the Handbook.

Remuneration — \$1000
Term: May 1, 1986 - July 15, 1986

Summer Times Editor

— To write, edit, and publish the Spring and Summer Session students' weekly paper

— To solicit/collect advertising for the paper

Remuneration: \$1,500 plus commissions

Term of Office: Spring and Summer Sessions, 1 May 1986 to 30 August 1987.

Student Telephone Directory Editor

RESPONSIBILITIES:

— Paste-up and layout all aspects of the publication; including camera ready preparation.

— To work closely with the Students' Union Advertising Manager to coordinate and layout advertising

Remuneration: \$500
Term: Sept 15 - Oct 30, 1986

Speaker of Students' Council

RESPONSIBILITIES:

— As chairperson of Students' Council meetings, the Speaker shall conduct meetings in accordance with Roberts' Rules of Order and the Standing Orders of Students' Council.

— Responsible for the agendas and official minutes of Students' Council meetings.

Remuneration: \$40 per meeting (under review)

TERM OF OFFICE: 1 May 1986 to 30 April 1987 (unless otherwise stated)

DEADLINE FOR APPLICATION: Friday, 28 February 1986 at 4:00 p.m.

Please sign up for an interview at the time of application.

FOR APPLICATIONS AND INFORMATION, CONTACT THE SU EXECUTIVE OFFICES, Room 259 SUB, Phone 432-4236