

WOMEN'S ARTS FESTIVALS

A celebration of women to come to Fredericton

This weekend there will be a Women's Arts Festival taking place in Fredericton. The festival is one of three with the other festivals taking place in Saint John

on October 4th and 5th at the Bayside Junior High School and one in Moncton the first weekend in November. The festivals will be a celebration of women as artists and will include an evening

performance of drama, dance, music and poetry on Saturday 8:00 p.m. at the Playhouse; an art and craft sale and exhibit, also at the Playhouse; workshops on the campus in drama, dance, batik, and photography and films.

The films will be shown at MacLaggan Hall on campus. **Antonia: Portrait of the Lady** by Judy Collins and Jill Godmilov will be shown Saturday at 2:00 p.m. This movie is a deeply warm and affectionate portrait of Antonia Prico, an accomplished musician

and orchestra conductor who seeks the opportunity to be a major symphony orchestra, in the face of adversity and discrimination in a field dominated by men. Collins

and Godmilov capture Antonia's love of music, joy of life, and spirit and determination in a remarkably sensitive, moving and entertaining film.

Crazy Quilts, a short NFB film directed by Barbara Green, about three Maritime women and their families, will be shown along with **Antonia: Portrait of the Lady**.

The Call Us 'Filles du Roi', to be shown on Sunday at 2:00 p.m., is directed by Marie-Claire Poirier. This film is a highly ambitious and successful one which explores the condition of women from an historical look at colonial women to present day wives and mothers. **Les Filles du Roi** refers to the women sent from Europe to the colonies for men to marry. It is the

history and drama of every woman presented under the guise of a love letter to a man from his companion "of three centuries of snow, dreams, solitude and injustice."

To be presented on the same bill is **Our Dear Sisters**, directed by Kathleen Shannon. This is a sensitive portrait of the public and private life of a native woman filmmaker and singer.

Feature length film **La Vie Revee**, by Quebec filmmaker Mireille Dansereau, and a short film entitled **The Spring and Fall of Nina Polanski**, will be shown at 8:00 p.m., Sunday. **La Vie Revee** is an amusing revelation of what a young woman hides - her dream life. It tells the story of the friendship between two women and their ideal man. This film utilizes a variety of techniques to show what

does happen when the fantasy is turned into reality. This film is French with English subtitles. The

second movie is a NFB animated short by Joan Hutton and Louise Roy on the day in the life of a housewife.

Workshops in drama and photography will be held in rooms 255 and 256 of Carleton Hall, a workshop in dance at the UNB Dance Studio in the Gymnasium, and a workshop in batik in Memorial Hall. These workshops are open to the public (both men and women are invited). Workshops will be directed by Nanagh Leigh dance, Jacqui Good drama, Charlotte Glencross batik and Jackie Taylor photography. All workshops take place Sunday 9:00 a.m. to 12:00 p.m.

The art and craft exhibit will be in the foyer of the Playhouse. Exhibits will be on sale Saturday

afternoon from 12:00 p.m. to 5:00 p.m. and will be on display only during the performance. The exhibit will include paintings,

silkscreens, batik, weaving, pottery, jewellery, macrame, and other handicrafts.

Hard workers in this area include Charlotte Glencross, Shelly Walker, Taryn Whidden, Katharine Hale, Janice Oliver, Andrea Fullerton, Sue Weisner and Alice Van Wart.

The performance will feature the UNB Dance Theatre directed by Nenagh Leigh, dramatic presentations by Jacqui Good, Trulie McLeod, and Valdine Huygha-beart, poetry read by Ilkay Silk, and music by Marie-Paul Martin. These are all New Brunswick women and the material used in the drama was written by New Brunswick women.

The purpose of the Arts festival is to provide N.B. women artists with a forum for their work and to give the public the opportunity to see what women artists are doing in this province.

All events are open to the public and are free.



art review

Bice exhibits works

By NEIL FRASER

If you scrutinize the paintings of Clare Bice now on exhibition in the Memorial Hall one by one as per the catalogue you are in for a pleasant surprise. In the last canvas - it is a small one - you will find most striking qualities apparent in all of his other works.

'The Yellow Dory, Newfoundland', no. 30 in the catalogue contains all the colour, space, light and subject matter characteristic of Bice's main works.

Each aspect of Canada's national wilderness - his basic subject matter, - is exposed through the ruggedness of quality, vividness of colour, change of mood and fine delineation employed by Bice in a way that suggests that the strong individualism of the country is that of the painter's too.

One can sense this strong affinity of the painter to these elements in 'Hibb's Cove, Newfoundland' which, artistically is, perhaps, his most flawless work and in 'Peggy's Cove from Indian Harbour.'

In particular, 'Hibb's Cove' portrays the balance of light and dark, of flatness and chunkiness, stability and inherent movement that maintains an overall balance which although it is not apparent at first glance, is vividly expressed in 'The Yellow Dory, Newfoundland' where Bice occupies his national element most satisfactorily.

To criticize Bice for the lack of impression made by his figures -

they appear either as apparitions of sorts, as in 'On the Terrace' or as part of an unspecified backdrop to the canvas as in 'Mennonine Market', is to disavow his basic intention of subjugating his characters to the surrounding elements which mold their lives and on whose character they are reliant.

In 'Horseback in the Bois' he achieves an exact delineation of how characters will stand fixedly between cause and effect point so that they complement and stay in relation to the central attraction (horses and riders) which advances through the dense background.

Bice does reach the desired happy medium with his figures in 'The Yellow Dory, Newfoundland'. Here, the bathers in the background are miniscule but bright and clearly intent on enjoying themselves while vying with the abandoned Dory stranded in the foreground for attention.

The attractions in other works are clearly the brightness of 'St. Fidele, Quebec' pinned down by the slim spires and aerial protrusions the like of which you will find in Utrillo's work and 'Westminster Bridge', the one canvas which absolutely lacks focus but which on closer inspection reveals the distinct impression of London Corporation Transport in the red - behind the gloom and the fog.

The exhibition is on till 8th October.

A Joint Effort's final performance last Sunday in front of the Sub emphasized the fact that we're losing a great band. Best of luck.

meow

The Pink Panther returns

By LYNETTE WILSON

Not having seen "The Pink Panther", I was not exactly prepared for "The Return", but I went to see it, and I'm glad I did. Comedy is not quite as easy to accomplish as many people think. Director Blake Edwards, hitherto an unknown name to me, had a fairly simple task though. He had a great comic actor in Peter Sellers and an already well established theme for a comedy. Most everyone in North America has at one time or another laughed at the hijinks of the suave, silent pink panther in cartoons. The level of humour is indeed, quite similar in the movie "The Return of the Pink Panther" and the cartoons.

Peter Sellers is again the absent minded Inspector Clouseau, driving into swimming pools, flooding apartments, losing half of his moustache and often his pants too.

There would be no better way to express the Seller's ability to humour an audience than to say he is a natural. A natural idiot to portray a natural fumbler.

The story line for the movie is basic and simple, the crafty theft of 'The Diamond' followed by a clumsy investigation and search for said article. This search involves some utterly hilarious episodes of travel on the part of Inspector Clouseau who actually doesn't know what he is doing but follows his instincts and of course a beautiful woman, Catherine Schell. The plot of the search is complicated by Clouseau's Captain or Lieutenant or whatever, continually trying to get rid of him because of his inane ability to cause havoc and destruction in his life. Eventually the poor Lieutenant winds up in an institution while the instrument to his downfall receives public acclaim and the

rewards of a hero. At one point the Lieutenant commented appropriately "compared to Clouseau Atilla the Hun was a Red Cross worker!"

In summation, yes "The Return of The Pink Panther" is a good comedy which keeps an audience not in stitches but well amused throughout. The slap-stick style of humour found in this movie will never really be gone while humans are around to do dumb things. I must admit, though, that some of the more humorous bits were very subtly integrated in a British sly way, which most of the audience didn't manage to catch. Inevitably Sellers succeeded in creating laughter, and, oh yes, the good ole Henry Mancini tune "Pink Panther" was a pleasure to hear again. "The Return of the Pink Panther" is not what I would call an experience but it is funny, it's worth seeing.

Wrack 'n Roll
by Alex Vary
Due to unforeseen
circumstances, Wrack 'n Roll
ain't here