

# Films, Beach Boys Highlight This Weekend

## Tonight

- *Happy Hour at the Rat*, 5 to 7 p.m.
- *'Twenty Million Miles To Earth,' 'Island of Terror,' 'The Haunted Palace,' Beaumont Hall*, 7, 8:30, 10 p.m.
- *Boogie at the Rat with Syzygy*, 8:30 p.m.

## Saturday

- *'Wild Child' and 'Au Hasard Balthazar,' LC 110 at 7:30 p.m., LC 120 at 8:30 p.m.*
- *Beach Boys Concert, Miami Sportatorium*, 8 p.m.
- *50's Rock Revival, Rat*, 8 p.m.

## Sunday

- *Holiday on Ice, Miami Beach Convention Hall.*
- *'Sonder,' LC 110, 120, 140 at 7, 8, 9 p.m.*
- *Gladys Knight and the Pips plus B. B. King, Deauville Star Theatre*, 8:30 and 11 p.m.



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Director Francois Truffaut (Left) Stars In His 'Wild Child' ... film explores 18th century attempts to civilize a captured savage child

## Truffaut's Ninth

# 'Wild Child' Plays

By GUY GARNER  
Of The Entertainment Staff

Recent Academy Award winner Francois Truffaut (*Day For Night*) brings his exciting visual artistry to UM this Saturday night with two showings of his highly acclaimed *The Wild Child*.

Despite his rebellious youth and unconventional ideas, Truffaut declares, "I am not a revolutionary . . . The reason that I am not . . . is that I do not trust the next regime any more than the one we have now. In temperament, I belong among those people who wish to improve conditions through the existing system rather than build a whole new system or use a system which may already be known but is highly idealized."

work is the most important aspect of human life. A donkey, Balthazar, is the central character. His life intersects with the lives of various humans who either own him or use him at different times. The lives of these human characters also cross paths, and thus through the device of the donkey a complex story of human entanglements and struggles is told.

The fact that a viewer can come out of a theatre ineluctably moved by the death of a donkey and unashamed of his feelings suggests the special power of Robert Bresson. He brings off an almost im-

possible feat, a film in which the agony of the human race is realistically illustrated by the life story of a donkey which by the end of the picture, becomes the bearer of the enormous weight of all human guilt.

*Au Hasard Balthazar*, as Jean Luc Goddard has said, "is really the world in an hour and a half."

Both *Au Hasard Balthazar* and *The Wild Child* will be presented twice this Saturday night at 7:30 in LC110 and at 8:30 in LC120. Admission is only one dollar.

movie scene

## Joni: 'Big Yellow Taxi' Girl Becomes Foxy Lady, A Star

By ISRAEL SCHADOSKI  
Of The Entertainment Staff

In the filthy, hype bogus world of rock there anybody to match a personality both as pristine and magnetic as Katherine Hepburn?

The answer is yes, and the star is Joni Mitchell. Surprise you? Don't let first impressions linger . . . yes, the girl penned "Woodstock," "For Free," and "Big Yellow Taxi" . . . but the woman is a Star. If not from a pink hotel, she

leaves a hotel suite with pink flamingos on the wall, taking a black limousine on a strip of paved paradise wearing a boutique made dress to swinging hot spots.

Luckily for her fans, Monday night (conveniently the night after the first Seder) Joni Mitchell was driven to Miami Beach Auditorium. Waiting for her were a sold out house, a huge basket of red roses (de rigeur at all her concerts) and her back up group, the L.A. Express.

The last concert I had seen at Miami Beach Auditorium was Bette Midler, and the difference was like night and day. Monday night, the stars were in the heavens, no longer on people's shirts, shoes and even faces. The heels of most people's feet were down to earth, and in many cases half an inch lower than the front of their feet.

Joni came on with "This Flight Tonight" wearing a satin pants outfit. The crowd was surprised at how attrac-

tive she was, wearing foxy clothes and walking with such a wiggle and deliberation.

In "Rainy Night House" she did not play any instrument, but stood up straight to the microphone like an operatic diva to just sing her song. She was no longer the composer, lyricist, arranger, musician, singer. For this one song she graced us by concentrating on the most beautiful instrument, her voice. Had Joni Mitchell not been cursed with such a prodigious musical gift, she might now be in Barbra Streisand's place.

During intermission she changed into a loose, sheer dress with big flowers accented with glitter. She did "For Free" which was well staged and lighted. The clarinet player was a strong asset to Joni in this number as in many other I felt that he was very supportive.

Later she told us about "getting back to the land" and living the Hollywood-star existence of being cooked for and picked up after. She said she went out to live in an uncomfortable cabin in Canada, theoretically to punish her body and bring out the spiritual side of her. This was no hype to introduce a song, but an expression of the conflict in her: a conflict alive in so many of us. (Do you really want to go and work for your father? Wouldn't you rather be a photographer or a musician or an anthropologist?)

Joni was brought back for an encore, ending with

With his affinity for out-cast children and youths who reject traditional society, it is not surprising that Truffaut was fascinated with the eighteenth century discovery and capture of a savage child in a forest and the attempts to civilize him. It was the story of those events which gave him the idea of making *The Wild Child*, his ninth film.

The story has special relevance for the youth as well as the educators of our time. As Robert Geller states: ". . . the child's humanity and pathos are not terribly removed from the increasing numbers of young teens and half-primatives who wander drugged and aimlessly, and sleep in alleys and doorwells throughout America . . . (The film provides teenagers with meaty material for discussions of) what they themselves have to give up in order to get what they may no longer think is worth getting."

Truffaut's own conclusion is that without society, man is nothing but an animal. Just as Robinson Crusoe was nothing without Friday, a man is not really man without his fellow human beings.

In this age of confrontation and questioning traditional values of western society, Truffaut has presented in *The Wild Child* a probing and very moving cinematic study.

On the same bill with *The Wild Child*, and concluding the Film Society's French Film Retrospective, is Robert Bresson's greatest work *Au Hasard Balthazar*.

Bresson is one of the greatest masters of total control in the cinema. His every shot is precise to the smallest detail and his images are indelibly impressed upon the viewer.

*Au Hasard Balthazar* is set in rural France, an imposing, moody frontier region where

## Printmaking, Drawing Exhibit Displayed At Student Gallery

By FRAN ROWIN  
Of The Entertainment Staff

On exhibit for two weeks at the Student Gallery located in the Art building is a Printmaking and Drawing Show which deserves a walk across campus to see. The show will run from April 8 to 16th and can be seen from 8 a.m. thru 5 p.m. Monday-Friday.

Finally, there is a show at the Student Gallery which doesn't seem to falter in the slightest way, down to the labeling of the works.

Everything seems to be well thought out as far as placement and arrangement of the pieces involved. This helps the show's success since many of the good prints and drawings in the past have been lost in the melee.

However, the work shows up better than ever in this exhibit which is dubbed, "Once upon a time at UM a print and drawing show happened at the Student Gallery, and placed on decorative posters all over the building."

Students who have previously exhibited works, Alice Terry, Bill Fahnoe, Ken Nedo-

rost, Charles Davis, and Susan Harlan, are presented once again in the gallery.

Almost all printmaking techniques have been used and for those interested there is a glossary of terms and techniques involved, tacked up on the wall.

The themes and compositions shown, range from abstract to very detailed realistic renderings.

Alice Terry bounces back again with her "erotic imagery," and some well-executed embossings. Walter Mitchell is represented by five woodcuts which deliver much emotional impact, and also retain a "truth to material."

Harry, Skip, Blanch, and Dolly are a grotesque family portrait, as caricatures, done individually by Susan Harlan. The placing of these individually framed etchings is in a relative formation which aides in seeing resemblances between the family.

Other works must not be overlooked since they are all executed with much care, and were not randomly chosen to fill up bare walls. It is an exhibit well worth seeing.

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Peter Cushing Attacked By Cancerous Mutant ... 'Island Of Terror' plays tonight at Beaumont

## Film Festival Ends Tonight, Monsters, Demons Featured

By BILL KELLEY  
Of The Entertainment Staff

A classic 1950's thriller about a Venusian monster wreaking havoc on earth, an eerie British melodrama set in a cancer cure institute which unwittingly creates a swarm of hideous, bone-eating monstrosities, and an H.P. Lovecraft tale of demonic possession — these are the elements which comprise tonight's triple-feature closing the First Annual Fantasy and Science Fiction Festival.

Special effects wizard Ray Harryhausen's *Twenty Million Miles To Earth* provides some of the finest examples of three-dimensional animation ever seen. The plot concerns a small Venusian creature which reaches earth via a returning U.S. spacecraft, and soon begins doubling in size every night once exposed to earth's atmosphere.

Dramatically, *Twenty Million Miles To Earth* is a cut above average for a 1950's sci-fi thriller. Most of the acting, however, is very good, and Harryhausen's animation of the dinosaur-like beast is enthralling. Technically, the picture is a masterpiece.

*Island of Terror* sports an intriguing premise (cancer tissue is inadvertently transformed by scientists into huge muf-

tions which feed on human bones and multiply at will), good acting by veteran fantasy stars Peter Cushing and Edward Judd, inventive direction by Terence Fisher (*Horror of Dracula, Curse of Frankenstein, The Mummy, The Devil's Bride*), excellent special effects, and crisp British location photography. What more could a sci-fi movie buff ask for?

Following these two films is *The Haunted Palace*, probably the best and most exciting of Roger Corman's literary horror adaptations of the 1960s. Adapted from H. P. Lovecraft's classic of satanism and demon-worship, it concludes with a scene in which one of Satan's servants emerges from a huge cavern to claim his servants.

Corman's astute direction draws a surprisingly effective performance from Vincent Price, and there is also capable support from Lon Chaney, as an evil messenger to Satan, Floyd Crosby's color and panavision photography is impressive.

This special triple-bill will be presented tonight only by the Film Society and Alpha Epsilon Rho. All showings are in Beaumont Hall, with *Twenty Million Miles To Earth* beginning at 7 p.m., *Island of Terror* at 8:30, and *The Haunted Palace* at 10. Admission is only \$5.

## Color War Ends, Time For Entertainment

Well, UM's glorified color war is almost over. The votes have been counted and the multi-colored corvettes have been removed from in front of the Student Union.

Now it's time for everyone to find other forms of entertainment besides campaign parties and bobbing for apples.

Miami Beach is closing its season with what the hotel managements claim to be the best in entertainment.

Also, More campaign promises.

Tuesday night, B.B. King and Gladys Knight and the Pips opened at the Deauville



fran peterman  
entertainment  
editor

Star Theatre. The opening night audience was disappointed, to say the least.

King gave a rousing rendition of "The Thrill is Gone," and the audience rocked to his bluesy beat, clapping hands and singing along with the music.

The set was extremely short. The audience wanted more, but their wishes were not granted.

Intermission.

Gladys came on stage in an orange chiffon gown. The crowd went wild. But, their

expectations were not left glittering in the mirrors that surrounded the stage.

The Pips just couldn't seem to synchronize their steps, although their voices were harmonized and the music relatively well done.

"I feel good," wailed Gladys. She welcomed her patrons and proceeded to perform three hits, including "Midnight Train To Georgia," which ended their performance.

Gladys, it seems, did not feel as well as she had claimed. Promoters say that she came down with laryngitis and could not continue the show.

Opening night at the Deauville was a fiasco.

Al White has begun a new reign as the Number 1 disc-jockey at the Rat.

Yes, when Al's on stage "Boogie at the Rat" means a pseudo-return to the Stone-wall.

Manager Dan Moore has even allocated funds for the purchase of a new record collection — full of soul and dancing, dancing, dancing.

But the search goes on for a place to call home. "Boogie down, baby."

