**Truffaut directs symbolic fantasy**

*FAHRENHEIT 451* directed by Francois Truffaut, based on the novel by Ray Bradbury, its form is that of science fiction, and its action is placed in the unimagined future. This is not for directly internal reasons, but because we can look better at ourselves from a distance.

The film focuses its attention on one of the most profoundly important phenomena of modern society, the switch in emphasis from hot, or low-participation media to cool, high-participation ones. The imaginary society of the film is not distinct from our own, but is merely an exaggeration of it.

The physical action of the film is quite limited in scope. We are in a state in which the specific form of media transformation is that books are completely banned by law. Those designated to enforce that edict are the firemen, since all buildings are fireproof. Since all buildings are fireproof, they have no thought of putting out fires. Instead, their job is to burn houses suspected of harboring unread material, and to burn it. Truffaut concerns himself with one of those firemen, Montag, admirably played by Oskar Werner, whose revolt against the system constitutes the action of the film. This act, enacted by a young teacher, Clarisse, one of Julie Christie's two roles, and eventually leads to the breaking of his conforming wife Linda, the other role, telling of the five captains by his own methods, and joining a colony of people who have turned themselves into books.

*Talking Rock*

By Don Davis

EPI Weekend, February 24-25, promises to give the popular music enthusiast his money's worth both in quality and variety, with an accent on the current "cool" trend. Little Anthony and the Imperials and the Rufus Thomas-Jimmy Soul pair offer two aspects of rhythm and blues, while the Paul Butterfield Blues Band presents a third aspect of soul, the heavily-amplified Chicago blues sound. Rounding out the weekend is Jim Kevlin and the Jug Band, a band which has had a tremendous influence on contemporary rock 'n roll, particularly in the early music of the Lovin' Spoonful.

**Review**

Anthony and the Imperials

Little Anthony and the Imperials, a quartet of Brooklyn, N. G., offer an easy soul sound, with a repertoire ranging from their own hit sounds such as "Shimmy Shim Shimmy Yamo" through standards such as "Choo Choo." They initiated the trend, now adopted by the Four Tops and Temptations, for r&b groups to include on their albums and in concert easy-listening material in addition to their familiar single hits. "Though Tony," Gourtaine leads, the group with his distinctive tenor voice. Choreography is an integral part of the show put on by the hitmakers. Even in the act they warm up by performing modern line dances along with their songs but later perform difficult splits.

Anthony and the Imperials, the group got together in high school as all were singing in local ensembles which merged. They were discovered by Richard Bennett, who also gave the Isley Brothers and Frankie Lyman and the Teenagers their break. He changed their name from the Chesters to its current form. They hit big in 1965 with "Teens on My Pillow" and "Shimmy Shimmy Ko Ko Bop," but today faded. After their Roulette contract ended, they were picked up by producer Teddy Randazzo (a song "Way of a Clown") who brought them back into the spotlight in 1965 on the VOGGE label with "I'm On the Outside Looking In," "Going Out of My Head," and "Hurt So Bad." Although still recording regularly, they have not hit it big in some time, but considering today's trend toward and music they may any day now. Their "Beat of Little Anthony and the Imperials' album on VOGGE is a complete collection for those who are interested.

Danceable r&b

Rufus Thomas and Jimmy Soul offer a more danceable r&b as exemplified by their hits-"The Dog," and "Waltz the Dog," from 1961 for Thomas, and "Twistin Matilda" and "If You Wanna Be Happy" from 1963 for Soul, the latter of which made it second to second in the nation. Thomas founded Stax Records, which include such artists as his daughter Carla ("Cee Whaiz" and "B-A-B-Y"), Sam and Dave (more Negroes bought their "Hold On I'm Comin'" than any other 1966 single), and Eddie Floyd ("Knock on Wood").

**Butterfield Blues Band**

The Butterfield Blues Band has had two big albums, but their main claim to fame is the excitement they drum up in person. They made their first national noise at the 1963 Newport Folk Festival and since have been stirring up coffee houses like the Unicorn all over the country. The sextet, led by Butterfield's vocal and harmonica and Mike Bloomfield's lead guitar, plays loud and exciting material such as "Got My Mojo Workin' and 'Get Out of My Life, Woman.'" The individual work of Bloomfield on the mouth harp (these vocals are often cited as the group's weak point) and Bloomfield's lead guitar are as highly praised as the group's overall Chicago blues sound. The Butterfield Blues Band, whose style is based on that of B.B. King, is often cited as the world's top rock guitarist and indeed on Flayow's jazz poll he finished 13th among guitarists, higher than anyone else in the rock idiom.

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**Talking Rock**