

movie . . .

Truffaut directs symbolic fantasy

"FAHRENHEIT 451": directed by Francois Truffaut; produced by Lewis M. Allen; starring Oskar Werner as Montag, Julie Christie as Linda and Clarisse, and Cyril Cusack as the Captain; released through Universal Pictures, playing at Beacon Hill.

By David Gross

Francois Truffaut's first film in English, "Fahrenheit 451," is a very successful work. Based on a

novel by Ray Bradbury, its form is that of science fiction, and its action is placed in the unspecified future. This is not for strictly 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 ours, 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 this edict are the firemen. Since all buildings are fireproof, they have no thought of putting out fires. Instead, their job is to raid houses suspected of harboring books, to find the outlawed material, and to burn it. Truffaut concerns himself with one of these firemen, Montag, admirably played by Oskar Werner, whose revolt against the system constitutes the scheme of the film. This act, catalyzed by a young teacher, Clarisse, one of Julie Christie's two roles, and eventually leads to his forsaking of his conforming wife Linda (the other role), killing of the fire captain by his own methods, and joining a colony of people who have turned themselves into books.

Media adjustment
To this difficult problem of
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Talking Rock

By Don Davis

IFC 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 "soul" 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 Kweskin 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.

Anthony and the Imperials
Little Anthony and the Imperials, a quartet of Brooklyn Negroes, offer an easy soul sound, with a repertoire ranging from their own hit sounds such as 'Shimmy Shimmy KoKoBop' through standards such as 'Exodus.' 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. "Tough Tony" Gouridine leads the group with his distinctive tenor voice. Choreography is an integral part of the show put on by the lithe foursome; early in the act they warm up by performing modern line dances along with their songs but later perform difficult splits.

Now called just '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 Barnett, 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 it big in 1958-9 with 'Tears on My Pillow' and 'Shimmy Shimmy KoKoBop,' but

then faded. After their Roulette contract ended, they were picked up by producer Teddy Randazzo (he sang 'The Way of a Clown') who brought them back into the spotlight in 1964-5 on the Veep 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 soul music they may any day now. Their 'Best of Little Anthony and the Imperials' album on Veep 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 'Walkin the Dog' from 1963 for Thomas, and 'Twistin Matilda' and 'If You Wanna Be Happy' from 1962-3 for Soul, the latter of which made it to second in the nation. Thomas founded Stax Records, which include such artists as his daughter Carla ('Gee Whiz' and 'B-A-B-Y'), Sam and Dave (more Negroes bought their 'Hold On I'm Coming' 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 1965 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 Butterfield on the mouth harp (his vocals are often cited as the group's weak point) and Bloomfield on guitar are as highly praised as the group's overall Chicago blues sound. Bloomfield, whose style is based on that of B.B.King, is often cited as the world's top rock guitarist and indeed on Playboy's jazz poll he finished 13th among guitarists, higher than anyone else in the rock idiom.

Kweskin's Jug Band
Jim Kweskin and the Jug Band is a group of five guys and one girl, playing an assortment of instruments including acoustic guitar, banjo, fiddle, washtub bass, harmonica, jug, tambourine, kazoo, and sandpaper blocks. They play a carefree, folky sound with amazing dexterity. The Lovin' Spoonful's first album contained four "good time" songs which had been done previously on albums

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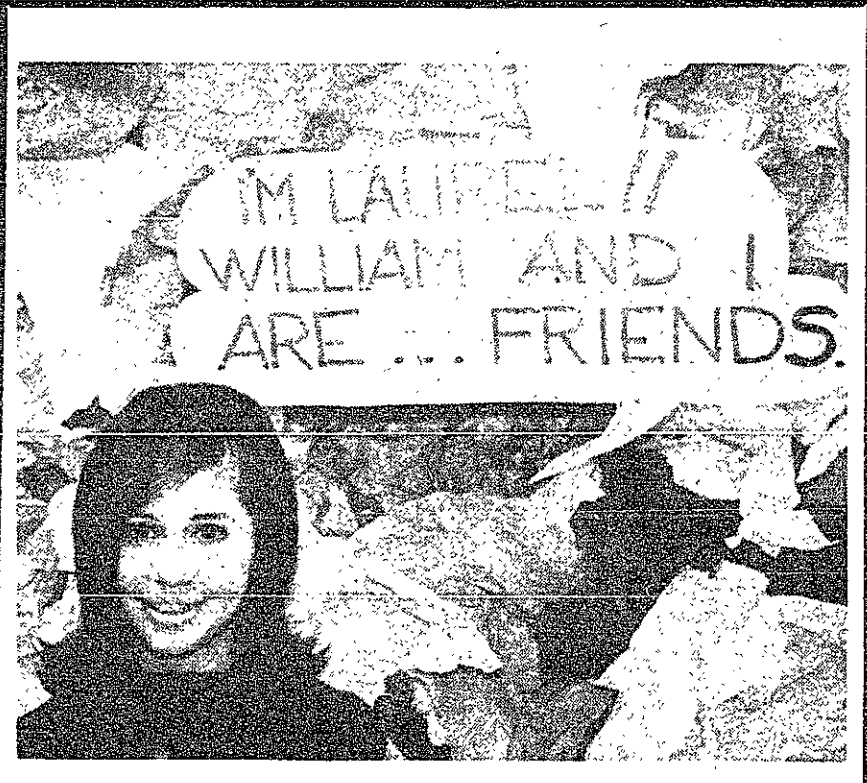
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