

Sight and Sound

Bukka and Sunnyland sing blues

Bethune presents Living Blues, featuring Bukka White from Memphis and Sunnyland Slim from Chicago, tonight at 8 p.m. in Bethune's dining hall. Admission is \$2.50, with \$1 discount for Bethune students with I.D.

Glew and Folkard display artwork

Two Atkinson students, Margaret Glew and Sheila Folkard, are exhibiting their drawings and paintings in the Calumet common room in Atkinson this week and next, excluding the weekend. Refreshments will be served courtesy of the Atkinson College Students' Association following the evening courses.

Alain Baudot strings up Vivaldi

The Glendon College orchestra, under the direction of Alain Baudot, will perform works by Vivaldi, Wagner, Weber and Mozart on Tuesday at 8:15 p.m. in Glendon's Old Dining Hall, 2275 Bayview at Lawrence. Admission is free.

Cheapo-cheapo cinemas on tap

At the Cinematek Theatre at 2637 Yonge, north of Eglinton, a double bill of John Huston's *The Kremlin Letter* (7 p.m.) and *Beat the Devil* (9:15 p.m.) will cost you \$1.50 tonight. The Revue repertory, on Roncesvalles south of the Dundas West subway stop, offers Claude Lelouch's *Money, Money, Money* (a bit disappointing) and Daryl Duke's *Payday*, with Rip Torn (rumoured to be excellent) at 7:15 and 9:15 p.m., for \$1.50 (This show continues through the weekend, for \$2). Tonight, the Roxy offers Frank Capra's *Lost Horizon* and Carol Reed's *The Third Man* at 7, 9 and 10:40 p.m. (the middle time is for *The Third Man*), for 99 cents, on Danforth near the Greenwood subway. There's a W. C. Fields show on Saturday night at the Roxy, and a double bill of Bergman's *Wild Strawberries* and Francois Truffaut's *Short the Piano Player* (a great film) on Monday, March 4.

No sentimentality

Breezy is light entertainment

By DION McGRATH

Breezy is far from a great movie. It's not even a particularly good movie.

But it's such a nice movie that the mind relaxes into a passive receptivity and the critical faculty drifts away like smoke.

The basic story-line could be made into anything or nothing: uptight middle-aged businessman (William Holden) and teen-aged girl (Kay Lenz) meet, fight, fall in love, break up, get back together again. Standard soap-opera plot #17. But *Breezy* validates its material through the strength of its characterizations.

Holden's Frank Harmon is completely believable and sympathetic because his behaviour-patterns are accurately portrayed and instantly recognizable. Always mistrusting the motives of others, always expecting the worst, his neurotic pessimism becomes a way of life and, thereby, a self-fulfilling prophecy.

By contrast, Kay Lenz' *Breezy* seems, at first, to occupy a world of her own creation where everyone and everything is good. Only gradually does Holden come to see that, by her consciousness, she transforms her environment.

All of which makes the movie sound far more profound than it is; the insights are contained in the film rather than expressed through it, but they are what make us care about the film and its main characters.

Clint Eastwood's direction, though still not assured, is far more relaxed than in the disastrously pretentious *High Plains Drifter*. As a director, Eastwood has yet to come into his own, but on the basis of this film and *Play Misty For Me*, he is definitely worth watching.

It's questionable whether he will ever achieve the intensity of his mentor, Don Siegel, but he has already proven himself more versatile; Siegel's inability to create convincing woman characters would have placed *Breezy* completely outside his scope.

Kay Lenz is beautiful, with a subtle but decisive screen presence and a

delightful personality. Only in retrospect do you realize that, in her first major role, she manages to steal every scene from Holden; and no one who can do that is likely to fade into oblivion.

The film itself is remarkably free from sentimentality, and even the

most irredeemable clichés of the genre—down to an injured dog—seem fresh and new because the emotional basis is valid and genuinely felt.

And in the entire movie there's only one sequence, and a mercifully short one, that looks like a toilet paper commercial.

Electrocardio in rock

Will dancing someday replace the early morning jog?

Canadian fitness booster Lloyd Percival, using electrocardiograms and radio telemetry equipment, recently measured the reactions to stress of a rock group called Olympus, by attaching to their bodies small electrodes and batteries which transmitted impulses to a receiving monitor.

He discovered that during heavy drum licks, the drummer reached maximum heart rates of up to 180 beats per minute, a range equivalent to high endurance athletic activity.

Pianists and organists recorded heart rates of 150, flute and saxophone players 140, and guitarists 140 (occasionally).

Lead vocalist Connie Graham,

described as "very active" during her songs, reached rates of 170 on Me and Bobby McGee (with "a scream which resulted in a remarkable heart reaction on the electrocardiogram"), but subsided to 100 on ballads and blues numbers.

Persons dancing to upbeat music indicated levels from 160 to 180 when they used "vigorous movements", but dropped to 100 for slow blues.

"Following dancing to such tunes, heart rates dropped considerably," Percival noted, "indicating the relaxing effect of moving to this kind of music."

His study suggested that there "was a scientific basis to using bagpipes and military bands to inspire effort by soldiers." He also proposed that everyone should listen to music either to lose weight, exercise or relax.

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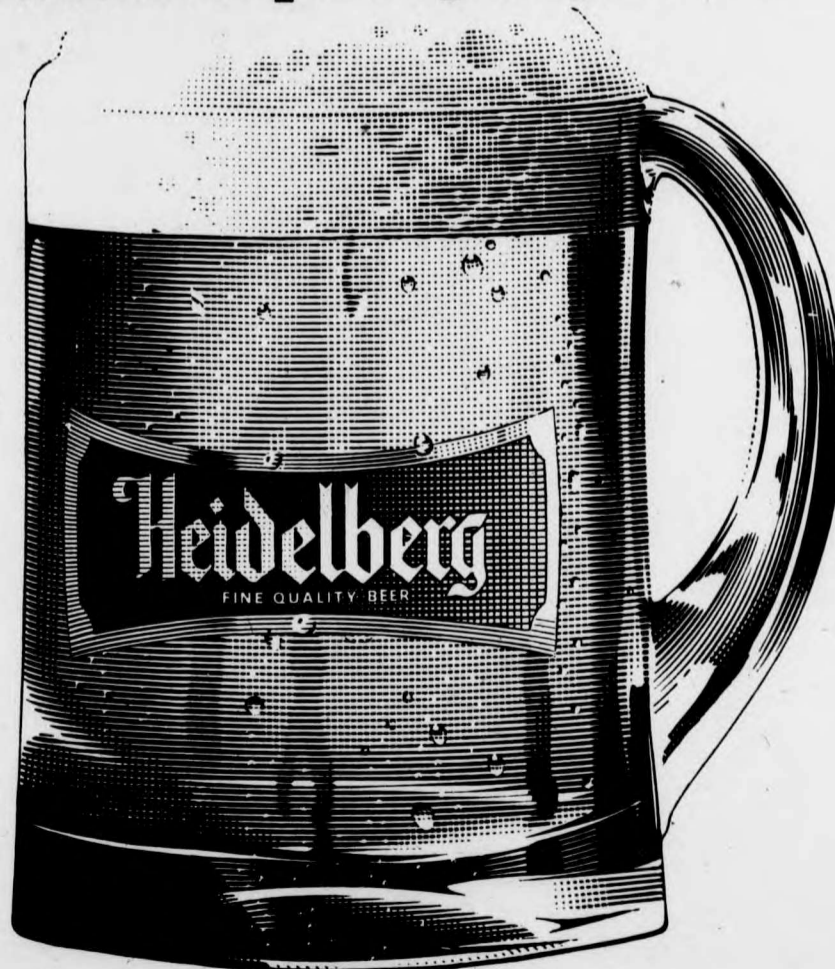
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