

arts

hot flashes

cinema

National Film Theatre Tues. Mar. 3 *Destino Ivana/Childhood of Ivan* (USSR 1962). Eastern European Cinema, Engl. sub. Friday Mar. 11 *The Third Man* (GB 1949) part of the Classic Gangster Series, winner, Cannes film festival 1949. Both shows are at the central library theatre and start at 8 p.m.

Sat. and Sun. Mar. 12 and 13 *Charlie Chan in Reno* will be shown in the Central Library Theatre at 2 p.m. Admission is free.

Cinemateque 16 Thurs. Mar. 10 *The Fountainhead* (USA 1949) an adaptation of Ayn Rand's novel, part of the Gary Cooper series. Fri. Mar. 11 *The Loved One* (USA 1962) black humour with the Calif. funeral business as its theme.

art

The Students' Union Art Gallery presents *Focus on Five* the work of Gerry Heine, Barbara Hohn, Helene Schalkwyk, Eileen Stuart and Johana Vinkenbourg. The exhibition opens tonight at 8 p.m.

Aspects of Realism continues until the end of March at the Edmonton Art Gallery. The exhibition features current works of an international cross-section of artists. Phil Darragh, Edmonton painter and instructor, currently has an exhibition at the Gallery. His showing runs till Mar. 21.

music

The Edmonton Jazz Society presents Lee Konitz along with Wayne Marsh, Dave Young, Wray Downs, and Shelly Gjertsen on Sun. Mar. 13 at the Central Library Theatre. Admission is \$5.50, music at 8 p.m.

The U of A Symphonic wind ensemble will hold a free concert Sun. Mar. 13 at SUB Theatre at 3 p.m.

The ESO's Fri. and Sat. evening performances feature Pierre Hetu and the symphony along with duo-pianists Bouchard and Morisset. Both appearances begin at 8:30 p.m. Tickets at the symphony box office 11712-87 Ave. phone 433-2020.

The U of A Mixed Chorus will present its 33rd Annual Spring Concerts Mar. 10-12 at SUB Theatre starting at 8 p.m.

The Gail Bowen Quartet is featured at the next Sat. afternoon jazz concert at the Art Gallery. Concerts at the Gallery are free and at 2:30 p.m.

The Good Brothers will present their fine bluegrass to Edmonton Mon. Mar. 14 at 8:30 p.m. SUB Theatre. Watch for the Dillardos on the 17th with their fine bluegrass.

theatre

Fri. Mar. 11 The casts of the Citadel's *Schweyk in the Second World War* and the Northern Light Theatre's *Brecht on Brecht* combine forces to present *Bertolt Brecht: landscapes of exile* at noon in the Shoctor Theatre.

The Citadel's Brecht production *Schweyk in the Second World War* runs till March 19 in the Shoctor Theatre, and Northern Light Theatre's *Brecht on Brecht* continues till March 26 at the Edmonton Art Gallery Theatre.

Eugene O'Neill's *Long Day's Journey Into Night* opens March 15 at Theatre Three 10426-95 Str. Performances start at 8 p.m. Phone 426-6870 for tickets.

literature

Michael Ondaatje, poet, novelist, playwright and film-maker presents a public reading at the Humanities AV L-3 Friday noon.

Rocky — a new trend

by Dave Samuel

Rocky (Capitol Square) directed by John G. Avildsen

Rocky is the Cinderella story of a mediocre boxer from a slum neighbourhood who gets a once-in-a-lifetime shot at the Heavyweight Championship. He befriends a reticent, retiring nondescript petshop clerk who blossoms into an attractive, assertive young woman because of this friendship. The boxer rises to the occasion and stays the limit—no one else has; against the champ. The heroine rushes into his arms at the end of the fight—true love. Strictly clichesville, right?

Not really. Those inclined to forming such a judgement should recall that quality films with a positive outcome have been a scarce commodity for some time. The contemporary hero, anti-hero if you prefer, generally contrives to have his guts strewn over the landscape by a sawed-off shotgun at the end of a film, or perhaps he is shredded into pulpy confetti by some grotesquely large beast. If, by some incredible fluke, he should reach the last frame alive, his achievements have commonly been tainted by so much moral compromise that the viewer is left to wonder if they were achievements or crimes against humanity. In the artistic version of this ending the values of the hero

are finally seen to be, to the hero and to the audience, absolutely meaningless; he is the fall guy in a cosmic joke.

Viewed in this context, *Rocky* is a novelty. It dares to portray an individual who has the courage to measure his own limits. It is a film which retains its credibility because of fine acting by Sly Stallone as Rocky, and because Rocky's transformation is believable. Rocky is mentally slow and inarticulate at the beginning of the film and he stays that way. He simply makes the best of the talents he has.

Rocky is not a film with wide social implications. It does not seem to assert that everyone has the courage of its hero. There are characters in the film who simply will not test themselves in the way that Rocky has. Rocky's personal success does nothing to affect the appalling slums in which he lives. The petty hoods from the neighbourhood are never repudiated by Rocky. There is no particular reason to believe that Rocky himself will live happily ever after. Rocky's is a purely individual victory, over his personal inertia and lack of confidence. It is nevertheless a significant victory.

There is only one serious fault with the film and this is not with the film itself but with the effects its box office is bound to have on the rest of the industry. You don't have to be a fortune-teller to predict the scores of cheapo, rags to riches, saccharine, happy-ending stories which will follow in its wake.

Reality portrayed



photo Eric Pollitzer N.Y.

Sleeping Woman on Bed 1974 John DeAndrea life-size polyester fibreglass and polychrome and oil sculpture.

by Michaleen Marte

Outside the room a man sprawls listlessly on a hardwood bench. His body is gnawed by a mundane existence, it is tired and thin. His hat is pulled low, sheltering half-closed eyes. A bright tie which flows along his chest, mocks the ashen appearance of his clothes and skin. Inside a woman lies prone on a simple cot. The pink blanket which had guarded her skin is now just a next, shaped by the movement of sleep. Arms and head rest in an unconscious but tenacious pose. She is trying to grip something in her dream. Her skin is an undercurrent banked by low sheets. With her body she crushes the garment which had clothed her.

There are other figures in the dwelling. There is a naked man who stands vehemently before a full-length mirror. There is a woman who crouches near the doorway. Her skin is dappled oddly and a gown is ripped away proving her quiet anguish.

One must not regard these people in isolation for they do have a proper setting. We can see a home that is well supplied with all of the modern day amenities. The grocery bags sit on the counter. The contents are no secret for we all know of their wrappings. Look at the unfinished plywood wall towards the exit. It deserves painting. It leads to the outside wall with hundreds of clinging water drops from a fresh rain. Gaze out of the window. Can you see in one direction to suburbia or in the other to a business section of town? Read the advertisements if you like, or linger on more of the people and their cars. Can you give a description of one person in the crowd? Can you give the make of a particular car? Or is the scene so familiar that you could not feel your mind recording it. It is only a still of things seen somewhere before, only another day in suspension?

Yet last Sunday it was apparent that many people were not bored with their reality, for they came in large numbers to take another glance. The common ground for this viewing was of course the Edmonton Art Gallery, which is now presenting the Rothman exhibition "Aspects of Realism." The current show may prove to be the most important of the year. Also judging by the crowds it could be one of record attendance.

Rothman's has managed to assemble an impressive world-wide collection of "realist" works from over seventy different artists, with a majority of them spanning the last five years.

Europe as a whole is well represented with artists from Germany, France, Sweden, Switzerland, Belgium, Holland, Italy and Spain. One memorable admission is a single work by Tschang Yeul Kim, who is the only realist shown from Korea.

England has a strong role in the exhibit with the compelling work of "Flowers for Moore" by Michael Gorman and the sculpture "Freckles" by Paynter.

North America however, undoubtedly has the most significant contributions to the realist movement. American born photo realism is made evident with proponents such as Clem Clarke, Ralph Goings and Robert Bechtle. In total the American entries outnumber nearly all other works.

This seems to leave an understated version of the Canadian approach to realism and the unique spiritual and even mystical visions of its artist. Ken Danby, Alex Colville, Christopher Pratt, Harry Pratt, Jack Chambers and Jeremy Smith are all acknowledged by single works.

In the case of Danby and Colville the selection was well made. Most visitors appeared to recognize Danby's "stalwart gentleman draped in a yellow rain cape." He is an eminent figure used in Canadian art reviews. A small painting gaining great public attention is Colville's nightmare "Horse and Train". Mothers and children react with marked despair at the fate of the speeding black horse along the train tracks. Other studiously contemplate the morbid collision of the two forces, which seems quite inevitable to them. Colville's place in this exhibition is unquestionable and profoundly stated with this particular painting.

The Rothman show has apparently generated a terrific response from Edmontonians even in its first week. The spring exhibition is certainly worthwhile and will continue to the end of the month. It is important to offer realism from the international dimension. How rare it is to survey our world from a silent immobility, our reality by artificial means...