

arts

Peckinpah disappoints

Kirk Lambrecht
Bring Me the Head of Alfredo Garcia is in fact, as the critics have warned, Sam Peckinpah's retaliation on those who objected to his peculiar use of violence in *Straw Dogs* and *Pat Garrett & Billy the Kid*. The film is Peckinpah's calculated attempt to see just how much he really can put into a film, and when he's finished *Pork Chop Hill* as comparison comes up like *Fantasia*.

The plot? Alfredo Garcia is wanted by a Mexican chapter of the mob for knocking up a Boss's daughter. A down an; out piano player (played by Warren Oates) gets wind of the search and sees the reward money as his ticket to better times. And so off he goes, in search of

Alfredo's head and its corresponding glory.

The film's technique is violent: the camera for Peckinpah is a machine gun and every frame of the film is a swipe taken at the audience. And in this overwhelming desire to really belch out the gore, Peckinpah has voluntarily abandoned every element which held his previous films together, and which served to establish his reputation. The slaughter is immense. Warren Oates, the star of the film and the only character which Peckinpah even attempts to develop beyond stock, wears sunglasses throughout. The film becomes at its end a vulgar and unjustified overkill.

There is no reason to see it.

Three into five really does go for Theatre 3's expanded playlist

This fall Edmonton audiences are again offered a wide choice of cultural activities, and theatre patrons will be pleased to note that Theatre 3 is returning with an expanded five play season.

Dedicated to bringing the inventive and unusual to the stage, Theatre 3 this year offers two outstanding full length Canadian plays, *The Photographic Moment* by Calgary playwright Mary Humphrey Baldrige, and *The Head, Guts and Sound Bone Dance* by Michael Cook, the richly embroidered children's classic *Alice Through the Looking Glass*, with an original script by Edmonton playwright Kathleen Speakman, the brutal drama of Friedrich Durrenmatt's *Play Strindberg* and the timeless Euripidean classic *Orestes*.

This marks Theatre 3's fifth season of professional operation. The company was founded in 1970 to provide an alternative form of theatre for Edmontonians, and has been attracting steadily growing audiences ever since. In the past,

the Theatre's high artistic standards have drawn praise from both critics and public, and this year's production list shows these standards have not been abandoned.

The season will start with Baldrige's *The Photographic Moment* on October 23. During this season, Theatre 3 will once again be housed in The

Centennial Library Theatre.

Season tickets are now on sale.

Patrons subscribing to the full season this year save 20% and get one play free. Subscriptions start at \$7.00.

For more information on times, prices and block booking discounts, contact the Theatre 3 box office at 426-6870.

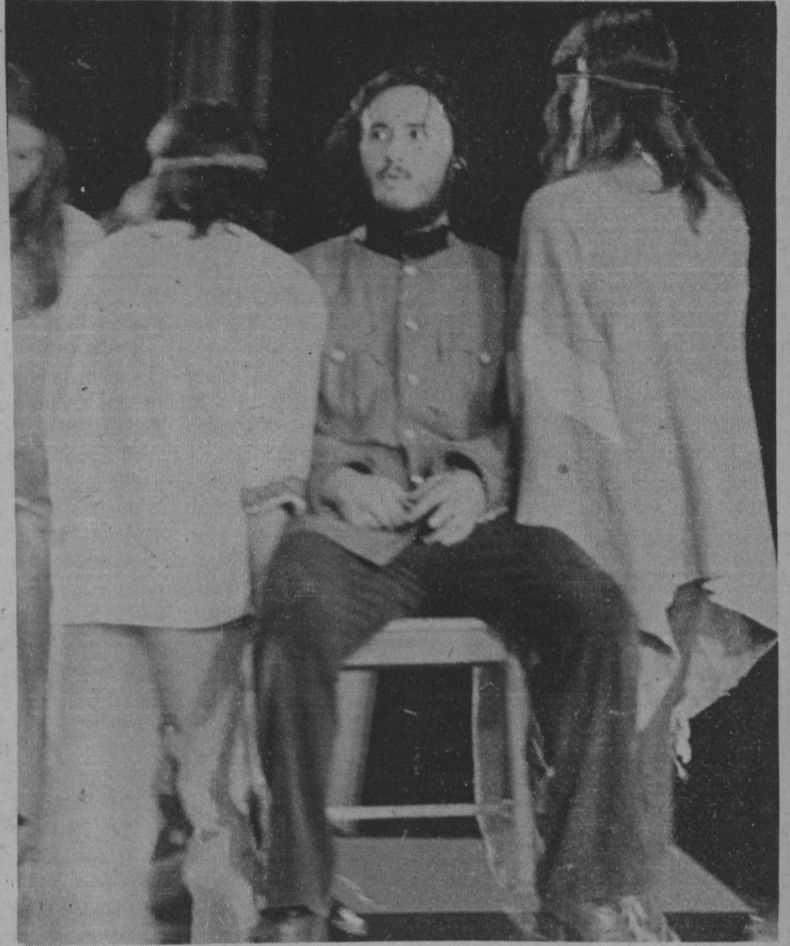


Photo by Doug Moore

Calgary's Richard Harrow Group will perform their musical comedy/rock opera "Potts" at the Hovel on October 4 and 5. "Potts" is a comedy story about the life of Jerry Potts, 19th century scout and guide for the R.C.M.P.

Arokis I, a twelve piece jazz and blues band starring Big Miller, will appear at the Hovel on October 6, 9:00 p.m.

Admission for both concerts is \$2.00.

Audio Alley

Gateway Record Reviews

'Burn' Deep Purple



Even though this album has been out for four months, being an avid Deep Purple fan, I wanted to let this album digest before analyzing it. I thought, when I bought it that I would be quite pleased by the newest Purple group. The group still has its three original members: Jon Lord, keyboards, Ritchie Blackmore, lead guitar and Ian Paice, drums, but Ian Gillan and Roger Glover have been replaced by David Cloverdale, vocals and Glenn Hughes, bass guitar and vocals.

Unfortunately for Purple fans, where Gillan screamed, leading the audience into resounding cheers, Cloverdale only rasps. Gillan could sing anywhere on the scale giving a clarity to music that Purple No. 3 never reaches. The rock nucleus, though, is there still. Lord's keyboards are still great stuff to listen to, Blackmore is as good as ever and Paice, has retained the knack of putting the right touch just where it is needed.

On the writing end of the album too, clearly something is lacking. Whereas the writing was cynical on "Mary Long", beautiful on "Child in Time", or a biography on "Smoke On The Water", it appears that the lyrics were thrown together to fit

pre-written music.

This is a standard four cuts per side disc. There are two songs that really stand up and want to be noticed. *Burn*, the title song, is pure rock and roll with no fancy vocalizing needed from Cloverdale. It reminds us of "Strange Kind of Woman," even though their themes are different. The best cut on the album as far as I'm concerned, is "Lay Down Stay Down". This 4 1/4 minute cut allows the former group members to put themselves up for show. Blackmore lets loose some fantastic riffs from his guitar, Paice lets himself loose on a drum solo, and Lord really makes his organ sweat. But then on the next cut, the sensation dies right down, and Purple relegates itself out of the Superstar class, into just another thumping rocker, like Grand Funk. We can only hope that Gillan will come back into the group so as to really make Purple steam.

David Lazechko

My distinguished colleague whose "Deep Purple" review appears elsewhere on this page is obviously suffering under the same delusions that Deep Purple themselves do; the idea that screaming, yelling and fuzz pedals constitute tasteful rock music.

Messr. Lazechko says and I stop to quote, the lyrics are "beautiful on *Child In Time*". It is interesting to note, however, that the music for this song is almost note for note stolen from the album *It's a Beautiful Day* by the group of the same name. Therefore to credit Deep Purple for good lyrics is being ignorant of their blatant lack of respect for superior musicians.

As far as Blackmore's "Fantastic riffs" are concerned; fantastic they may be, but they are exactly the same in every

song, and Blackmore's lack of creative talent is paralleled only by Uriah Heep's Ken Hensley.

Not wishing to insult my associate's apparent myopic view of rock music, (just kidding), I can only conclude that Deep Purple is stuck in the same rut as most rock bands; having to yield to the dictates of a tasteless public.

Q.E.D.
Gordon Turtle.

In a glass house Gentle giant



Excuse me while I rave for a bit. Gentle Giant happens to be in my opinion the best rock band in the world. This little known band from Portsmouth, England, have been playing some of the best music I have heard in several years. *In A Glass House*, their fifth album is a classic example of this.

Initially the album held a few surprises for me. First of all I was surprised to see that their lead vocalist, Derek Shulman was no longer with the band. Most of the lead vocal duties have not been taken over by Derek's brother, Phillip, who also comprises the band's horn section.

Secondly I was surprised to note the absence of Martin Rushant, who for several albums has been an integral part of Gentle Giant as their engineer. He has been replaced by Gary Martin, perhaps most famed for his work on the *Fragile* album by Yes.

As usual, though, the band's production continues to be some of the best. The real beauty of Gentle Giant's production is their ability to compound so many different instruments together and not get a cluttered sound that most bands get when they try this. Everything always comes through crystal clear.

The creative innovation, too, is practically unmatched. Unusual instruments and unusual arrangements constantly appear to decorate the music. The title track, *In a Glass House*, is a fine example of this. It ranges in styles from hard rock rhythms to old, deep down south, blues, acoustic guitar.

Though I did miss Derek Shulman's clean, flowing vocal style, I found the album quite pleasing to listen to. Some people I talked to found the album too difficult to listen to. This is quite likely if you are not familiar with the style of Gentle Giant, or if you prefer your music straight and simple. If three chord melodies are not your thing and you really want to give your musical tastes a treat, *In A Glass House* is probably an album you would greatly enjoy.

Dave Garrett

Sparky Rucker to play at SUB

James "Sparky" Rucker on his Canadian Concert Tour will be appearing in the Students' Union Theatre on October 17th at 8:00 p.m.

"Sparky" Rucker resides in Knoxville, Tennessee where he began his musical career travelling and singing with Blind Reverend Pearly Brown, John Shines and Buddy Moss. Since then he has conducted concert tours throughout the southern and eastern United States, the Midwest, and frequently across Canada. In addition to this he has appeared in numerous major blues and gospel festivals.

The major part of Sparky Rucker's concert program includes songs from his two recordings, traditional blues, gospel and folklore music. He also performs some specially selected Country and Mountain songs.

Tickets are available at the S.U. Box Office.

Admission is \$2.00 for students in advance and \$3.00 for non-students and at the door.