

# the ARTS

## FILMS, FILMS, FILMS

Film goers will have plenty of opportunity to take in foreign and domestic films of interest this year. The Edmonton Film Society will be offering four different series of films. *Gateway* Will be trying to keep students informed of their offerings in future editions. Presently you might like to think about what they're offering.

The Edmonton Film Society was founded in 1936. It is a non-profit organization whose purpose is to promote the study and appreciation of film art and the production of films by amateurs.

As a society it is incorporated under the Societies Act of the Province of Alberta and through its membership in the Canadian Federation of Film Societies, it is affiliated with other film organizations across Canada.

Membership in the society is on a seasonal basis only and it is limited to persons eighteen year

or over. (Censorship is still alive and well in Alberta. It's hard to see a good movie if you're young.)

While the society does strive to present all its shows with as few problems as possible, it cannot claim responsibility due to late arrivals, poor print conditions or other unforeseen circumstances. (ed. not: for circumstances read, censorial myopia).

All foreign language films will be subtitled in English unless otherwise noted so some of you will be able to listen in your native language or just simply brush up on your foreign language requirement.

The International Series will start October 15 with the 1970 French movie, *LE BOUCHER* by Claude Chabrol. This one is firmly rooted in the thriller genre and exceptionally lucid. On the narrative level it tells the story of the relationship between a small town school mistress and a butcher who may

or may not be responsible for a series of vicious murders. It has been said of Chabrol that in this movie he has absorbed and surpassed the art of Alfred Hitchcock.

On October 22 there is the Belgian film *RENDEZVOUS A BRAY* by Andre Delvaux. This film is a brilliant recreation of twentieth century Europe. The story revolves around a young pianist, played by Mathieu Cariera, a strange house near the town of Bray and a mysterious girl played by Anna Karina, and an absent air force friend. This is an ambiguous film which visually recalls Paul Delvaux and the pre-Raphaelites.

The 1970 Australian film *OUTBACK* by Ted Kotcheff will be shown on November 26. This film shows what happens when the thin veneer of civilization is stripped off and the bizarre human instinct is brought to the surface. It presents a startling view of Australia not found in the travel brochures. The movie contrasts well with and is as finely executed as the recent Australian film, *WALKABOUT*. Starring in the film is the excellent British character actor Donald Pleasance.

Screenings for the International series will take place in the Students' Union Building Theatre, Mondays starting at eight p.m. Student price for the series of ten films is twelve dollars.

The Classic series is featuring a festival of comedy. As an added fillip each program will feature a chapter from the 1934 serial, *Vanishing Point*.

October 29. *HORSE FEATHERS* by Norman McLeod. 1932.

*HORSE FEATHERS* features the Marx Brothers in one of their zany escapades. Groucho plays the part of

college president Adams Wogstaff. He is in fine form for an incredible biology lecture and participates in the memorable football finale.

November 12. *BALL OF FIRE*. Howard Hawks. 1942.

*BALL OF FIRE* stars Gary Cooper and Barbara Stanwyck. Sugarpudd O'Shea invades the ivory tower domain of a shy college professor who is working on an encyclopedia. This is a delicious film directed by the master of the screwball comedy.

November 12. *MIDNIGHT*. Mitchell Leisen. 1939.

Claudette Colbert and John Barrymore in an unjustly neglected film. *Midnight* is hailed as one of the best comedies of the '30's Cynically and comically, it follows the wayward path of an American girl stranded in Paris.

Screenings for the Classic series will take place in the Tory Lecture Theatre TL-11 at the corner of 112 St. and Saskatchewan Drive. Student price for the ten movies is only ten dollars.

The Specialist's Series offers ten excerpts from the political cinema of our time.

October 17. *ZABRISKI POINT*. Antonini. American 1970.

This is Antonini's much underrated exploration of the contours of the late sixties American Radicalism. "If anything truly revolutionary is going to happen," he stated, "it will be done by students."

October 24. *TERRA EN TRANSE*. Glauber Rocha, Brazil 1967.

By evoking party struggles in the imaginary state of Eldorado, Rocha creates a very complex and relatively unpolemical study of Marxist dilemmas in present day South America.

October 31. (a) *DUTCHMAN*. Anthony Harvey, Great Britain, 1967.

Based on Leroi Jones' play, this award winning film, concerning an encounter of an emotionally unstable white girl with a young black man, makes explicit the psychology of racial prejudice.

(b) *WILL THE REAL NORMAN MAILER PLEASE STAND UP*. Dick Fontaine, Canada 1970.

A mosaic of Mailer as novelist, director, actor, and involved citizen, shot before, during and after the Pentagon march.

The Specialist's Series will be screened in TL-11 on Wednesday nights at eight o'clock. Series membership for the six presentations is eight dollars for students. Membership for a French series of films that begin in January is also available from the Society. Admission to these films is restricted to society members that being one of the restrictions placed on the society by the Minister of Culture and Recreation. If the Society is to have a chance at censorship exemption this is one of the conditions that they have to agree to in order to exist so if you want to see any of these movies you'll have to get a membership ticket. It's cheap at the price.

## Good Vibes

### From The Symphony

\$15.00, \$12.50 and \$10.00

If these sums are just a little steep all at one blow you can buy tickets to a single concert a week before it happens. If that's still too steep the symphony makes available rush seats for the second balcony up in the gods for the absolute rock bottom price of \$1.00 one hour before the concert starts.

At these prices every one has a chance to go to the symphony without bruising the pocket book too much. The Symphony has a ticket office in the Jubilee. It can be reached via the stage door. And just in case you're prone to midnight inspirations the symphony has a twenty-four hour reservation service. Phone 433-2020.

The Edmonton Symphony is offering a good deal to students this year. They're offering half price subscriptions on a large selection of seats. All but the front of the first balcony and the centre of the main floor are available at student prices.

This means you can get a subscription for eleven Saturday night performances at \$22.00, \$18.00 or \$15.00 depending on how good a seat you're prepared to pay for.

Prices on the Sunday matinee series are even cheaper. Prices for the eleven matinees run from \$20.00 through \$16.50 down to \$13.50.

The series of seven special Sunday concerts can be had for

## Wakeman-the Wizard

Watch out Keith Emerson! With the release of this album, Rick Wakeman is on the verge of upsetting the wizard of keyboard electronics, Keith Emerson (of Emerson, Lake and Palmer).

Wakeman got the inspiration for the theme of his album *The Six Wives of Henry VIII* from a book of the same name, while sitting in an English airport.

Wakeman uses eight different overdubbed instruments (plus a custom mixer, frequency counter, and oscillator): arp synthesizer, Thomas Goff harpsichord, Steinway 9 grand piano, Hammond c-3 organ, mini-moog synthesizer, mellotron 400-D (vocals, sound effects), another mellotron 400-D (brass, strings, flutes), and an RMI piano. Wakeman's liner notes say his "album is based around [my] interpretations of the musical characteristics of the wives of Henry VIII in relation to the keyboard.

As in Yes concerts, Wakeman's instruments are

placed in a semi-circle around his body, so he can achieve maximum effect. To complement Wakeman, a rhythm section of musicians is used. All the players have been in Wakeman bands before. Guitarists, Dave Lambert and Dave Cousins (both of Strawbs) join Yes-men bassist Chris Squire, guitarist Steve Howe, drummer Alan White (formerly of Plastic Ono Band), and King Crimson drummer Bill Bruford.

This album is brilliantly conceived. All of the cuts are good, with the best track being *Catherine Howard*. Rick Wakeman's virtuosity on his keyboard instruments is demonstrated on this clear, melodic track. All the tracks on this album are "keynoted" by superior workmanship by all of the musicians. The music at times is rough but has that haunting beauty. Wakeman's considerable knowledge of the keyboard is demonstrated with dexterity and agility on *Jane Seymour*. He has a style all his own which is superlative. In fact,

I can only describe this album in superlatives. Being of sound ear, I can say this is one of the finest instrumental albums to come out this year.

Scott Ballentine  
Kent Richardson

## Passionate Poetic Plea...

Poets, budding bards, and other verse freaks: *Gateway* is contemplating running the occasional poetry supplement this year. This is a time honoured tradition in which the arts editor and campus poets indulge in a mutual orgy of frustration. Thousands of private poets hit the campus every year. By the time November rolls around people are confessing to their newly formed attachments in embarrassed and hushed tones that they write poetry (but I never show it to anyone.)

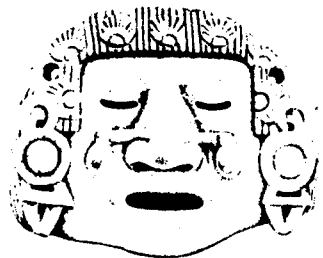
"Can I see. I'd love to read some of your stuff. I promise I won't laugh," he/she proclaims in hushed tones.

"Okay," he/she responds, pulling out thirty-four volumes of dog-eared poetic discourse.

"Hey, some of this is really good. I think you should take some of this over to *Gateway*," he/she encourages.

"Aw, shucks, d'you really think so? Well maybe I will."

Problem is that's usually as far as it gets. Meanwhile the editor is sitting in the john trying to come up with some inspiration for seventy-five short poems that he will publish under a variety of nom-de-plumes. This is necessitated by a total lack of suitable material. It's a frustrating business. It's a little more than sad watching an arts editor's vision of patron of the arts disappear as he bleeds to death on a blank page.



## ORACLES

for the ears

The Stampede. At the Jubilee, September 17.

cheep thrills

*Hickey and Boggs*. Robert Culp and Bill Cosby. Friday, September 14, 6:30 and 9:00

*And Now For Something Completely Different* Monty Python's Flying Circus. Saturday and Sunday, September 15&16, 6:30 and 9:00

washroom revelations

Thank goodness, they've washed all the obscene graffiti off these walls. What did you expect, recipes?

## Moliere

Theatre Francais d'Edmonton is alive and well again this year. We are expecting an announcement on their final play selection for the season in a week. In the meantime they have revived their production of *Le Malade Imaginaire* (*The Imaginary Invalid*) by Moliere for presentation at the International Colloquium on Bilingualism and Biculturalism.

Performances (en francais) will take place on Friday and Saturday, September 14 and 15 at 8:30 pm and Sunday, September 16 at 3:30. All performances will be at the College Universitaire Saint-Jean auditorium. The address is 8406-91 Stree. Phone Mme Rolande Girouard at 467-3626 if you wish to reserve tickets for the performances.

## Music Notes

Jethro Tull have announced that they will retire indefinitely from all live appearances after their current US tour. The main reason for this decision is the bad reviews which their latest album *A Passion Play* received in the music press. The group will now concentrate on a movie to be made of a musical by Tull's leader Ian Anderson.

Henry McCullough has left McCartney's Wings due to musical differences. McCullough had previously been a member of Joe Cocker's Grease Band.

The Who's *Tommy* will be made into a movie with the band in starring roles. What about a soundtrack album? Another double one?—The Who's next release will be a double album called *Quadrophrcia*.

For middle of the road fans: Stampede in town with Gary and Dave. Monday, Sept. 17

New Albums:

Kris Kristofferson and Rita Coolidge — *Full Moon*

War — *Deliver the Word*

Roberta Flack — *Killing me Softly*

Blood, Sweat, Tears — *New Blood*

Allman Brothers Band — *Brothers and Sisters*

Future Releases:

Neil Diamond — *Jonathan Livingston Seagull* (sound track)

Art Garfunkel — *Angel Clare*

Neil Young — *Time Fades Away*

Grand Funk Railroad received their ninth gold record for their album *We're An American Band*.

by Harold Kuckertz, Jr.