

Great jazz-men to play

Two jazz greats are featured in "The Jazz Concert of the Year" this Saturday at the Jubilee Auditorium, namely The Bill Evans Trio and The Jack de Johnette Quartet.

Bill Evans' contributions to music, to jazz, to the art of playing the piano are manifold, but, more importantly, have been pioneering in a time when seemingly all the boundaries had been broken before. Bill Evans' work is so extraordinary and innovative that, as Don Nelson admitted in Down Beat, it might tempt the artist to say, "Of course, it's so simple, why didn't I think of that?"

Others didn't because they weren't Bill Evans and because it's not so simple. One trait of his artistry is the absence of redundant phrases, giving the impression of simplicity. But the thought processes that precede selection of notes, phrases, is staggeringly complex in improvisation. Bill Evans has mastered a technique with no loss of lyric beauty.

He received a music scholarship to South-eastern Louisiana College where, according to Gene Lees, "... he infuriated his teachers by his inability to play scales and arpeggios assigned to him for study. Unfortunately for academic theory, he could flawlessly play full compositions containing those same scales and arpeggios."

There have been more than thirty albums issued under Bill Evans' name, plus the countless others where he has appeared as a sideman.

He won the Down Beat Critics' Poll five times. To date, Evans has won five Grammy Awards.

Evans has said: "... (Music) should enrich the soul; it should teach spirituality by showing a person a portion of himself that he would not discover otherwise. It's easy to rediscover part of yourself, but through art you can be shown part of yourself you never knew existed. That's the real mission of art. The artist has to find something within himself that's universal and which he can put into terms that are communicable to other people. The

magic of it is that art can communicate to a person without his realizing it... enrichment, that's the function of music." He reaffirmed these thoughts in an interview for Jazz & Pop magazine: "Music, I believe, is basically a universal language, and music from the beginning of time until now speaks the same. It has become more sophisticated and more complex, but it's still the same mental process."

Jack DeJohnette is a strong, innovative, and highly versatile musician; further, he has thoroughly participated, as drummer, in some of the most important works in modern jazz. Stylistically, DeJohnette is

experimental, fresh, and invigorating. As Down Beat said: "The thing which DeJohnette has over every other drummer in the business is his ability to play 4/4 for long periods of time with such variety of touch and shading that it never gets monotonous. And he has a finely developed ear for tonal coloration."

DeJohnette has been coming to the forefront as his own musician. In the last few years he has recorded three solo albums.

This concert is being produced by Students' Union Special Events. Tickets are available at Mike's, HUB Box Office, and at the door.



Bill Evans (left) and Jack DeJohnette.

Cale threatens Elvis' pelvis

Remember when Elvis sang "Heartbreak Hotel" and made more than a few people wonder just what that pelvis was supposed to be doing? Classic rock 'n roll tear-jerker stuff, right?

Wrong. John Cale, once a notorious electric viola player, puts the song into a place that Elvis ... well, never put it. (As a friend said, "I can't imagine Elvis Presley singing that song now.") Imagine Jim Morrison doing his Lizard King imitation backed up by "The Doors" and "The Velvet Underground", every one of 'em trying their best to frighten you into the worst freakout of your life. That's John Cale's "Heart-

break Hotel."

Hard to believe, eh? An album with a song like that is hard to top. Fortunately Cale doesn't make it necessary. None of the other songs on his *Slow Dazzle* LP compares with this minor masterpiece, but none of them are poor. The album possesses one of the better second sides I've heard for some time, and the first side is competent, if not brilliant. *Slow Dazzle* offers much hope for

good music in the future. If Cale's songwriting lacks the occasional genius of fellow ex-Velvet Underground-er Lou Reed, at least he avoids Reed's most blatant excesses. *Slow Dazzle* shows the work of a tasteful and innovative composer.

Two flaws do exist on the album. First of all, Eno plays more noise than music on the synthesizer. Secondly, there is one song called "The Jeweller" which has little to commend itself beyond shock value (it has that, all right) and a certain curiosity that it provokes (what is he talking about?)

The album is good; very good if you like that style of music. The musicianship is excellent, especially in regards to the guitarists. With all this behind him, Cale's next album could be a real monster.

Watch out, Elvis.
John Owen Robert Ferris



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The arts

Jaws draws crowds after twelve weeks

The Zanuck-Brown production of Peter Benchley's blockbuster novel *Jaws* is now in its twelfth record-smashing week at the Rialto theatre downtown. The movie premiered in Edmonton on June 20 and, according to Mr. Lucien Roy, manager of the theatre, it has set new records for the Rialto both in attendance and box-office receipts. Mr. Roy also mentioned that the movie is rated the number three all-time grosser in North America, (behind *The Godfather* and *Gone With The Wind*), and predicts it will take over the number two spot by the end of this week.

Ofentimes in literature and the cinema, there is no accounting for the public's taste, but there are several good reasons to explain the overwhelming popularity of *Jaws*. Firstly, the basic plot of the story is original, and offers a bit of variation from most blood-and-gore thrillers. For those who spent the

summer in Siberia, *Jaws* concerns a large killer shark who chooses as his feeding grounds the waters of a popular summer beach resort. After feasting on a few of the swimmers, the shark is hunted down by two shark experts and the resort police chief.

Providing all the elements of a thriller - suspense, violence and shock - *Jaws* still maintains a unique basic idea, one which has historical verity and frightening possibilities. There are official reports of shark attacks on various beaches around the world and the chances of future incidents are high, so the movie should not be dismissed as mere sensationalism.

However, there are aspects of the movie which tend to detract from its believability. We are told in the script that sharks are attracted by erratic motions of objects in the water, but on two occasions in the movie, the starring shark sits and waits for his victims who are not even in the water. To this reviewer, the size of the shark seemed to vary throughout the movie, and in several scenes where a man-made replica of a shark was used, his appearance is not convincingly real.

Jaws does prove entertaining though, primarily because of the acting performances by Roy Schieder and Robert Shaw. Schieder gives the best performance of a small town police chief since Rod Steiger's classic portrayal in *In The Heat of the Night* which was made in 1964. As Chief Brody, Schieder is the most believable and human character in the movie, and the blend of his fear with the pragmatic attitude required in moments of stress creates an interesting and exciting personality.

Shaw, as the shark-hunter named Quint, also gives an admirable portrayal of a toughened, experienced man of the sea. His character foil, Hooper, played by Richard Dreyfuss, is slightly less adequate, partially because of the many superficial lines he has in his script.

Although I feel the acting by Schieder and Shaw are the major good points of *Jaws*, the movie has probably earned its success because of its excitement and original storyline. Albeit the attendance is dropping slightly now at the Rialto, according to Mr. Roy, *Jaws* has already made a powerful impact upon the movie world, and is probably the most successful project to come out of Universal Studios.

Gordon Turtle

NOTICE

Due to last minute cancellations there are still palces available in the Henday, Kelsey and McKenzie Hall residences. If you are interested phone 432-4281 for information about vacancies.