

Boring 'Scenes' too lengthy

There are movies and then there are movies. Some are outstanding, some are not. What usually distinguishes one from the other is how the sequences the film is shot in, work together to form a unity. Unfortunately the sequences of *Scenes from a Marriage* do not fit together. Each scene goes together like the legs of a centipede all going in different directions, resulting in the creature falling on its face.

Generally speaking, movies that do well in Europe do not fair so well in North America. *Scenes from a Marriage* is such a show. While the movie does have some important statements to make, its length kills the effect like the novacane the dentists give patients before a tooth is pulled. The story line is about a couple who are supposedly the ideal marriage. It starts out with a magazine doing a feature story on this couple, from that point on the couple's marriage falls apart like a house of cards. The audience is involved in the decline, fall and then rebuilding of the relationship at a different level.

While such involvement may be interesting for some, generally the identification audience members would have for the couple is remote. The story line is not really enter-

taining but rather a study in the psychology of marriage. If the movie was not as long (running time is about 3½ hrs.) perhaps the movie would at least be good for its meaning. As it is however, little can be said in favor of it.

The only slightly redeeming value in an otherwise miserable movie is Liv Ullman. This lady was able to change actions in a plausible way, from the delight involved in marriage, to the hurt of divorce, to the sense of independence after the pain is gone. A very good individual performance.

Technically the movie is poor. It lacks any jest of life that might have added to the movie, especially in the earlier moments when the marriage was moving along well. There is a saying about the worst part of films being left on the cutting room floor - well, if this is the product Mr. Bergman considers the best he must still be digging out of the cutting room.

I found *Scenes from a Marriage* dull, long and boring in proportion to any point raised or implied. If you decide to go, it's playing at the Odeon 1, but be advised that it is less than great.

Jay Fitzgerald

Strawbs only ghosts of past

GHOSTS
The Strawbs
A & M SP 4506

I really wonder what goes on in Dave Cousins' head. Cousins is the be all and end all of the Strawbs; always has been. But lately, Cousins, who is one of the more well-known British folkies, seems to be under the delusion that rock is a higher form of music than folk, and the result is two Strawbs albums that are rather distasteful and disappointing, the more recent being *Ghosts*.

After losing Rick Wakeman, John Ford, Richard Hudson, and Blue Weaver practically in one blow, the Strawbs quickly had to find adequate replacement. John Hawken, the latest in a long line of pianists, came to the Strawbs with good credentials; he was one of the founding members of Renaissance. But the other new Strawbs, Chas. Cronk and Rod Coombes are largely unknowns and not worthy of much fame.

Ghosts, like previous Strawbs' albums, reeks of Dave Cousins. Now, that's okay, but there are times when I would like to throw my Strawbs' albums out because of Cousins' complete domination of style and structure. This autocratic rule is painfully apparent on this new album, where Cousins proves he is not and never will be a rock vocalist. His voice is almost oppressively pushed on the listener because of the production, and the group's new style does not warrant the poor quality of Cousins' rocking merits.

I think what happened on *Ghosts* is the same things that happened on the previous album, *Hero and Heroine*; Cousins sat down, wrote a few chord patterns, some lyrics, and then hoped that full orchestra-

tion would cover up all the flaws. Well, the end result sounds like a cross between the Moody Blues and Procol Harum, which for accomplished musicians like Cousins and Hawken, is a fate worse than death.

It really hurts me to knock Cousins and the Strawbs, because they have long been one of my favorite groups. But *Ghosts* is just so schmaltzy and over-produced that it is not acceptable to the refined Strawb fan. There are a few good moments on *Ghosts*, the title track being actually a good song, with some riffs and parts that reminds one of the old Strawbs. But, all in all, this is a disappointing album, and it appears that the great moments reached on earlier albums will never be reached again by Cousins or the Strawbs.

Gordon Turtle



The take-over of a small town by duplicates from outer space is the basis of *Invasion of the Body Snatchers*, Don Siegel's acclaimed sci-fi classic, to be shown by Edmonton Film Society on Mar. 12, 8 p.m. in Tory Lecture Theatre, U of A Campus.



Patti Moren and Tom Manderson as the Sparrow and the Raven in Stage 6 lunch-time presentation of M. Charles Cohen's *Land Before Time*, at the Citadel Theatre on Wednesday, March 12th.

rock notes

Fab Four

John, Paul, George, and Ringo beware! Despite your protestations, thousands of Beatle fans throughout North America are joining a radio promotional campaign known as "Power of the People. Bring the Beatles Back Together."

The campaign reportedly began as a promotional stunt by a Winnipeg, Canada station, CFRW. The station asked listeners to write in if they wanted to see the Beatles reunite. The petitions rolled in, swamping the station's staff.

WABC Radio in New York picked up on the idea, as did another Canadian station, CFUN in Vancouver. Every day, more stations are urging their listeners to join the campaign. One of the latest to join, WSGN in Birmingham, Alabama, has received over 10,000 signatures in the last two weeks. The station also has produced a record from a collage of Beatle songs which it is playing as part of its promotion.

Eventually, all the petitions will be collated and presented to the former Beatles in hopes of luring them to "get back to where they once belonged."

Dylan's gold

Bob Dylan: As expected, Bob Dylan's new album, "Blood on the Tracks," has gone gold. It is the first album to turn gold under the new standards which require sales of at least a half-million copies of an album.

Harum

Procol Harum is about to begin work on their ninth album, and the group hopes to have it completed in time for a planned U.S. tour this spring. Plans for the album include one extended piece plus several shorter songs. Lyricist Keith Reid says the album will include a book of lyrics. He believes the words to Procol's songs "have to live as something to read." The album, as yet untitled, will be on Chrysalis Records.

Eric's next

Eric Clapton's next album for RSO records should be released in May. Recorded in Kingston, Jamaica, "There's One in Every Crowd" is presently in the remix phase of production. It features primarily the musicians who appeared on Clapton's last album, "461 Ocean Boulevard."

Livy

Olivia Newton-John is set to sing a song in the upcoming film, "The Other Side of the Mountain." Olivia will sing "Richard's Window."

Wonder recording

Motown Records reports that Stevie Wonder is in the studio this month laying down tracks for his next album. No release date has been set as of yet.

Symphony

The Edmonton Symphony Orchestra and the Edmonton Symphony chorus will present the second of this season's Cathedral Concerts at All Saints' Cathedral this Friday, March 14, 8:00 p.m. Under the baton of Pierre Hetu, orchestra and chorus will perform Telemann's *Viola Concerto*, Handel's *Concerto Grosso #10, Op. 6 in d Minor* and excerpts from Bach's *Mass in b minor*.

Tickets are available at the Symphony Box Office (433-2020) and the Bay Box Office (424-0121).

Chekhov examined

In an extra-special lunch-time show, The Citadel will be giving a sneak preview to its newly created second stage - Citadel Two. At 12:10 p.m. the cast of *UNCLE VANYA* (currently playing on The Citadel's mainstage) will present a specially devised program which takes a look at Chekhov - the playwright, man and philosopher.

"Leo Tolstoy, Maxim Gorky, Sergei Zalygin, Herhardi, the great journalist and publisher Suvorin - the Northcliffe of his time - have all found something different in Chekhov", comments the program's compiler-veteran radio, television and stage actor and writer Michael Collins. "If they have one thing in common it is their general agreement that Chekhov, either

directly or through his main characters, was always searching for the human being."

"We might find something about Chekhov, the human being, from studying some of the comments about him and by re-appraising some of Chekhov's works", Michael continues.

Michael has been assisted by Margaret Barton and Pamela Brook in compiling this fascinating look at the background of Chekhov's life and work through the eyes of his contemporaries. Others in the company who will be reading will be Zoe Alexander, Maggie Askey, John Neville and Roland Hewgill.

Admission to the show is \$1.00.