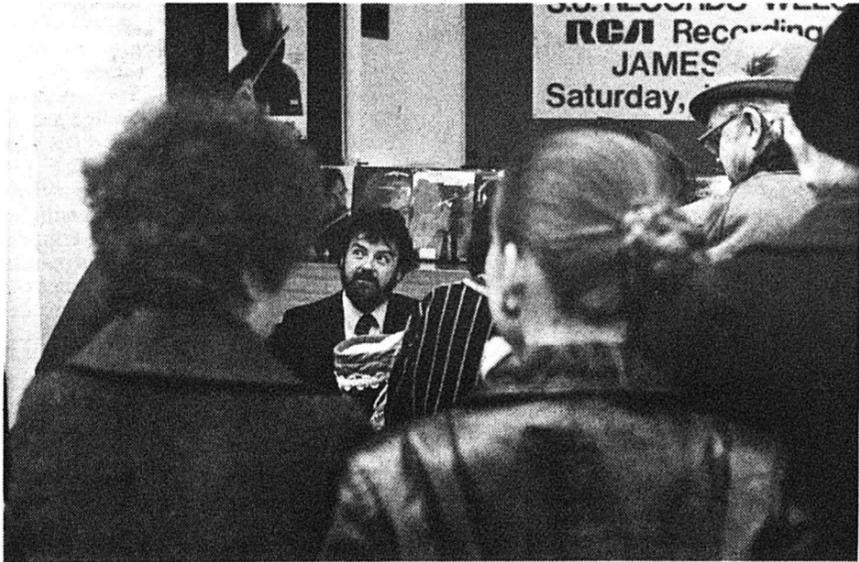


# James Galway: Live and in person



A large crowd was on hand to greet James Galway, one of the world's great flutists, when he appeared to sign autographs in SU Records last Saturday. Mr. Galway was in town to perform with the Edmonton Symphony Orchestra. Photos by Greg Brown.



## Honky-Tonkin' A guide to what's going down

### THEATRE Theatre 3

This weekend sees the final stagings of *Seasons at Theatre 3*. Performances are at 8 pm tonight and Saturday, and on Sunday at 2 pm. Tickets are available at the Bay Box Office, HUB, and the Theatre 3 Box Office.

### Aardvark Troupe

Two one-act plays conceived, written, produced, staged and performed by the local Aardvark Theatre Troupe will be presented on February 8 and 9 at the Riverdale Community Hall. The two shows are titled *Motherhood*, *Applepie*, and *Murder and Prisoners of Love*. The performances begin at 8 pm both evenings, and admission is \$3 for adults and \$1 for senior citizens and children.

### Northern Light Theatre

U of A Drama instructor James DeFelice's play, *Take Me Where the Water's Warm*, continues at Northern Light until February 18. Performances are Tuesday through Friday at 12:10 pm and Saturday and Sunday at 7:30 pm. Tickets available at the Bay, HUB and from Northern Light.

### MUSIC

#### Chamber Music Series

As part of the Chamber Music Series, the Bayley/Creaghan Duo will appear at Latitude 53 on Sunday, February 4 at 2:30 pm. The duo will present a wide spectrum of music, ranging from the Renaissance to the twentieth century.

### ART & EXHIBITS

#### Ring House Gallery

The Department of Germanic Languages is displaying an exhibition of photographs and books on contemporary Germany in the Art Gallery of the U of A (Ring House No. 1, near the Faculty Club) from Sunday, February 18 to Wednesday February 28. The Art Gallery is open from Monday to Friday from 11 am to 4 pm, on Thursday from 11 am to 9 pm, on Sundays from 2 to 5 pm. It is closed on Saturdays.

### FILM

#### Faculte Saint-Jean

The landmark Quebecois film *Bingo* by Jean Claude Lord, will be presented at 8 pm February 2, in the Auditorium of Faculte St.-Jean.

#### Cinematheque 16

On Friday, (today) and Sunday, Cinematheque presents Alain Tanner's 1969 film, *Charles, Dead or Alive*. Showtime on Friday is at 7:30 and on Sunday at 2 pm. Screenings are in the Edmonton Art Gallery Theatre.

#### Department of Germanic Languages

On February 8 at 7:30 pm in Room Arts 17, the film *Der Verschwendter* will be presented. *Zauber-marchen von Ferdinand Raimund in einer Aufführung des Wiener Burgtheaters. Raimunds Zauber-marchen vom verschwenderischen, reichen Edelmann, der - von Dienern und Freunden betrogen - mit seiner Geliebten ins Ausland flieht und nach Jahren völlig mittellos heimkehrt, lernt bei einem treuen Dienerpaar den Wert des einfachen Leben und der Arbeit kennen. (Whew!)*

### RADIO

#### CJSR

Lots of interesting things coming from Rev. Dougie and pals this weekend. On Saturday at 2 pm, CJSR will broadcast live the hockey game between the Bears and the University of Saskatchewan. Dougie's regular Campus Sports program on Sunday at 1:30 will be highlighted by a feature on tennis pro John McEnroe, and the new program Probe will conduct a live presidential forum on Sunday at 4 pm. Tune in, turn up, and turn on!

## Miss MacMichael not top of the class

"The Class of Miss MacMichael"  
film review by Dave Samuel

*The Class of Miss MacMichael* has similar faults to Narizzano's *Why Shoot the Teacher*, but it is a better film.

The movie concerns a school for difficult children in a slum area in England. A highly dedicated teacher, Linda Jackson, comes into conflict with an extremely authoritarian principal, Oliver Reed, who seems determined to run the school in a quasi-military fashion. A subplot works upon Jackson's relationship with her boyfriend. He has come to resent the amount of attention which Jackson pays to her students, even over weekends and after school.

Unfortunately, as in *Why Shoot the Teacher*, the plot and subplot are lost in Marizzano's welter of naturalistic detail. His films are reproductions of real life rather than art. Events happen at random, and Narizzano gets remarkably spontaneous acting from his characters at times, but he doesn't help his audience make sense of reality, to think about or resolve specific issues. Because the rudiments of what appear to be interesting situations are present, one is continually being frustrated when these situations aren't further developed.

Nevertheless Narizzano does succeed in giving the viewer an impression of what it might be like to teach in a slum school. One sees the different varieties of

problem children, the ones who simply don't fit into any institution. One also witnesses the dilemma teachers face in a school where the lower class children are open about their attitudes to sex and other natural functions and refreshingly intolerant of pomposity, yet the teachers must attempt to enforce a repressive, hypocritical set of middle class standards to please administrators.

The final impression is that Jackson is taking responsibility for a task which she has no hope of carrying out successfully. The strain of attempting the impossible, trying to fill the very palpable needs of children, is ultimately destructive to teachers themselves. It's apparent that schools can't remedy the ills created by a whole society.

The film is very much aided by the performances of Jackson and Reed. Reed overacts a bit, but seems to really relish his role, so that he's more enjoyable to watch than he has been since his *Women In Love* and *The Devils* days.

*The Class of Miss MacMichael* is at times boring and perplexing, but it does leave the viewer with something genuine to react to. Narizzano does have an affinity for candor and honesty in his child actors, who seem to be drawn from a slum background and at times he has the sense to let them express some important things. If he ever develops the ability to structure his films, they might be substantially better than those now being manufactured by slicker, more professional directors.