

Battered no longer

Concert review by F.C. Mathews

You can say what you will about the Battered Wives' first album, or their appearance here with Elvis Costello. But Wednesday night at the Riviera Rock Room, they certainly did their job well. Mooney, Swann, Jasper and Gibb performed some of the tightest, all-out, no-nonsense rock and roll ever to have moved an Edmonton audience.

Combine the bar scene in Star Wars with a typical recreation period at a provincial jail and you can begin to appreciate the mood and appearance of the Wives' Halloween offering to local new wave fans.

Enter the Battered Wives, winding their way to the stage through an enthusiastic mob of masqueraders that had sold out the show a week in advance. Distributing incense and shouting "Peace" and "Love," the members of the band displayed their own Halloween get-ups.

Woodstock ten years later. Bounding to a microphone, guitarist Gibb, disguised as a hippie, facetiously cautioned the audience against using any of the brown acid that might be circulating through the crowd.

"We're gonna make it just like the sixties!" Gibb cracked.

Throughout their two sets the Wives managed to draw on a powerful blend of original material, combining it with new wave versions of older classics. In a similar vein, the band's expertise was revealed in the ease with which they ran their material through a variety of musical styles; rock-a-billy, reggae, new wave, and super-charged boogie.

The Ventures' "Walk Don't Run" and the Kinks' "You Really Got Me" were delivered in renditions which remained true to the spirit of the originals yet profited from the group's own musical stylings.

Returning for their second set, minus hippie attire, the Wives roared through many of their own tunes. "Freedom Fighters," "Diamond World" and "Suicide" were greeted with eager acceptance by the audience.

To say that these guys enjoy themselves on stage would be to understate the case. "I Hear You Knocking But You Can't Come In" (dedicated to the boat people) and the encore version of "Lovers' Balls" says as much about the band's sense of humor as it does of their showmanship.

Touring Canada last year as Elvis Costello's opening act, recording a second album, and touring extensively in the northeastern U.S. have paid off for the Wives in a vastly improved live show. They combine the best aspects of studio expertise with bar-band energy and professional showmanship.



photo Brad Keith

John Gibb, vocalist and lead guitarist of the Battered Wives.

Amazingly enough, the band has retained its sanity and its sense of the absurd, quite an accomplishment considering the growth and changes they have experienced over the past year.

If their second album, "Cigatte," possesses the spirit and energy that the Battered Wives Halloween night show did, it can't help but succeed.

Rough Cuts

by Diane Young

Flannery O'Connor is dead now. When she was alive, she travelled from Milledgeville to Macon to tell the Macon Parish Catholic Women's Council that the only reason they found nothing but obscenity in modern fiction was because that was all they knew how to recognize.

Swear words may or may not be obscene, but they are easy to recognize; it is a bit more difficult to ascertain through intelligent criticism the value of the informing ideas in a piece of literature under debate. That requires some thought, and when the realization strikes that a large number of freshmen think that *Moby Dick* is simply about a whale, I question the understanding of what criticism is at this university.

Education is a result of dialogue: between the student and a book, between students together, between students and professors, and between professors and professors. Obviously, as everyone does not agree with everyone else, critical intelligence, hence criticism, must be brought to bear. Ideally, the lecturer in class should be saying, "This is true, is it not?" and the students should either be agreeing, or explaining why not.

Usually, the student is too busy writing the lecture down. I can't believe how docile we are; most of my classes are filled with kids diligently transcribing the magic words that will, when whipped into paraphrase in a paper or exam, earn them a 9.

Do you remember "Street Talk"? ITV set up its cameras in HUB and snagged those unwary enough to walk past, who ended up answering such questions as, "Do you think the university is a breeding-ground for radicals?" I nearly choke laughing, because, damn it, it should be and it is not.

New ideas are radical, in that they can literally effect change in people. The university should gratefully nurture speculation, even wild speculation, because what else is a university if it is not to deal with IDEAS.

This is why I am so disappointed in the staff of the English Department. Out of nearly sixty

professors, six attended a lecture given by one of their colleagues yesterday afternoon. Okay, there are a lot of reasons why a lot couldn't make it up to the fifth floor Boardroom of Humanities. However, we can dispense with some of them getting lost as an excuse, because all of them seem to be able to find the fifth floor cafeteria, which is approximately four feet away. So. Some professors have children. Some professors are not interested in Romantic Poetry. Some had to get home before the blizzard hit. (These ones, luckily, made it but it was a close race.) Say that takes care of thirty. A few of the remaining twenty-four have stated that they don't care to get involved in partisan politics.

You see, even professors disagree with each other, but they seem to be saying that when disagreement intrudes into something that they have supposedly devoted their lives to, literature, it becomes nasty, personal back-stabbling. When other people have other ideas, they are "taking sides," and we all know how horrible that is. We must infer that the majority of English profs don't think that criticism is a conversation between people with informed intelligence, and we must then think that all those absent English profs have nothing more to learn.

I feel an urge to tell the next professor who requests a paper on John Stuart Mill versus Coleridge that I don't deign to such tacky taking of sides. "I have transcended all that," I will say. "I know what I know and I don't want to talk about it, tell you, or find out what you know. I don't want to think."

Well, hell, I wish I could. But you students out there, where were you? If you're so concerned with evaluating your professors, where were you when the chance was open to judge their ideas?

You will probably be the ones secure in your possession of a B.A., who condescendingly remark that anyone who thinks *The Catcher in the Rye* is obscene doesn't know what literature is. You know because you wrote it down in English 360, right? But what else do you know?

Thursday Thursday

MUSIC

SUB Theatre

Nov. 14, 8 p.m. The Edmonton Chamber Society presents The Emerson String Quartet. The Quartet was formed in 1972 when its members were all students at the Julliard School. Since 1977 the Quartet has been Quartet-in-Residence at the Vermont Music Festival. They will be playing works by Schubert, Ravel and Beethoven. For more information phone 434-6970, 483-5870 or 437-2379 between 10 a.m. and 9 p.m.

The Riviera, 5359 Calgary Trail, 434-3431

Nov. 8-10, Canadian livewire Bob Segarini.

Espace Tournesol, 11845 - 77 St., 471-5235

Nov. 10-11, 8 p.m. The Xochipilli Folkloric Mexican Dance Group will be offering dances and customs from the different states of Mexico. The shows will be staged in colorful, authentic costume. Tickets are \$3.50 and are available at the door. Reservations can be made by calling Espace Tournesol.

DANCE

Jubilee Auditorium

Nov. 9 - 10, 8 p.m. Sonia Vartanian and Sylvester Campbell star in the Alberta Ballet Company's world premiere of Giuliani Variations and Sun Dances. Tickets are available at all Bay Box Offices, Farley Mohawk in St. Albert and West Den on Stony Plain Road. For more information phone 434-1332.

LECTURES

Humanities Centre, L2

Nov. 8, 8 p.m. Dr. M. Legris of the Department of English will speak on "Mr. Joyboy, Lucky Jim and the Tight Smile: The British Comic Novel Lines."

THEATRE

Rice Theatre, The Citadel, 9828 - 101 A Ave., 426-4811

Nov. 7 - 25, *A Sleep of Prisoners* by Christopher Fry. This play was written in 1951. It is the story of four prisoners of war acting out their frustrations in dreams, after having been incarcerated in a church by the Germans.

Fine Arts Building, Media Room

Nov. 13 - 17, Theatre Network presents *October's Soldiers*, one of the finalists from the 1979 Clifford E. Lee playwrighting competition. The play is about the 1970 F.L.Q. crisis. For times and ticket information phone Gay Hauser at 424-3923.

Citadel Theatre, 9828 - 101A Ave.

Oct. 31 - Dec. 2, Ray Dotrice performs in *Brief Lives*, which has been held over until December. For tickets call 425-1820.

CINEMA

SUB Theatre

Nov. 9, Steve McQueen stars in *Bullitt*.
Nov. 10, *The Passenger* directed by Antonioni and starring Jack Nicholson and Maria Schneider.

Nov. 11, *A Night at the Opera* from 1935.

Nov. 13, double feature, *Sunday Bloody Sunday* and *Midnight Cowboy*.

All shows are at 7 and 9:30 p.m. and tickets are available at HUB Box Office or at the door.

Tory Lecture Threare

Nov. 14, *The White Hell of Pitz Palu*, (Germany, 1929, silent with music). A young couple meet a strangely obsessed mountaineer whose wife was killed in a climbing accident on the north wall of Palu. The couple join him in conquering Palu. G.W. Pabst directed this film and Leni Riefenstahl starred. This is the second movie in the Edmonton Film Society's "Foreign Film Classics" Series. Tickets, available at the door, are by subscription and their cost decreases with each showing. Inquiries: 488-4335.

Provincial Museum, 12845 - 102 Ave.

Nov. 11, 4 and 7 p.m. *Fearless Vampire Killers* by Roman Polanski. Two bumbling try to rid the earth of vampires. The movie co-stars Sharon Tate.

Nov. 15, 7 p.m. Jules Verne's *Mysterious Island*. Escapes from a confederate prison end up on a very strong island. Admission is free to these movies which have been sponsored by Alberta Culture.

Edmonton Public Library, 7 Sir Winston Churchill Square

Nov. 10-11, 2 p.m. The Library's science fiction series continues with H.G. Wells' *Shape of Things to Come*. Admission is free.

Arts Building, Room 17

Nov. 14, 7:30 p.m. The Department of Germanic Languages presents *Winifred Wagner und die Geschichte des Hauses Wahnfried*. Admission is free.

READINGS

Woodcroft Library, Programme Room, 13420 - 114 Ave.

Nov. 12, 7:30 p.m. This is the second session of the Writers' Series hosted by the Woodcroft Library. Tom Waymon, poet, will be reading from several of his books in his unique, highly entertaining style. Myrna Kostash, author of *All of Baba's Children*, will also read. Admission is free.