

Solidarity is keynote

Concert review by Ken Meyers

The Bill Jamieson Quartet appeared at the Palm's Cafe on Saturday, Sept. 22, playing an animated, modern brand of jazz. Bill Jamieson, Bob Tildesly, Bob Meyers and James Young make up the group which features saxophone, trumpet, bass, drums and percussion.

An obvious deletion from the conventional jazz quartet was the absence of a chordal, rhythm instrument such as a piano or guitar. This allows a quartet greater freedom in improvisations. The soloist is free to leave the harmonic style of improvisation and explore more modal situations or, as was demonstrated Saturday night, to break away from modern tonal practices into what is beginning to be known as "sensual improvisation." In this way, the various sounds and effects which the performer can create from his instrument are utilized in the constructions of the pieces and improvisations.

A second facet to this new freedom is a much less restricted rhythmic concept. The rhythm section (or accompanist) is free to follow the soloists' more demanding rhythmic figures: demanding because the soloist, following his thoughts, can play in irregular meter, add rubato passages and speed up or slow down passages.

Another interesting development I heard on Saturday was the freedom of the instruments to assume different roles within the group. In one of Bob Meyer's compositions, the trumpet and saxophone

were utilized to create the rhythmic impetus while the percussion played rhythmical patterns befitting an appropriate melodic line.

The Jamieson Quartet displayed a good respect for the mores and boundaries of the new music and this resulted in an interesting show of solidarity between the musicians. There were no musical arguments between the soloists and their accompaniment. The solos were of good quality, with the advent of modern "collected improvisation" being used to advantage throughout the night.

One point to mention, if only to act as the devil's advocate, is the problem of improvisation when performed along side with a pre-recorded tape. Various sounds from different sources (televisions, cars, doors, voices) were played, invoking a musical reaction from the group. The idea itself has merit, but the application of it Saturday night caused difficulties. The problem I feel was that the tape was simply played at too high a volume for the musicians' improvisations to be heard. When the musicians began to interact, frustration was the main emotion conveyed, an unfortunate happening because it is an interesting concept.

I don't wish to dwell on mere technical problems however, because the quartet's music had the appeal of something new and was played with the confidence normally reserved for music of tried and true tradition. A feature of the Bill Jamieson Quartet that is assuring to listeners is that each member, for whatever reason, feels a strong conviction for the music he plays.

Hope rains

Book review by Bruce Cookson

There is something very strange going on in Port Annie. There are fights in the Kick and Kill about whether Fat Annie, the town's founder, really did start life as a beached whale. Canada's largest "natural-growing cactus," imported straight from Arizona, is threatening to explode as it sucks up more water than it should. An extraordinarily beautiful woman suddenly appears and of course there's that crazy old poet, Joseph Bourne, who dies and then comes back to life.

Magic realism is a phrase that was used to describe Jack Hodgins' first novel. With the publication of his second novel, *The Resurrection of Joseph Bourne*, the Vancouver Island writer makes sure the phrase remains alive and applicable. Gritty realism is mixed with poetic detail; farce with tall tale and myth. The book is about many things, but primarily it is about the power of good, the importance of striving for perfection, and the danger of becoming rooted to a place and to things.

Like his other two books, one a collection of short stories, Hodgins sets this one on Vancouver Island. Port Annie, the focus of the book, is a dismal little pulp town on the north end of the island: the "ragged green edge of the world." The town's inhabitants are all losers who'd "scooped themselves up off the bottom of other places" and come to Port Annie thinking that they'd returned to life. They work in the mill or in the town, they fight and drink and dream, and their gossip is like the rain, never ending.

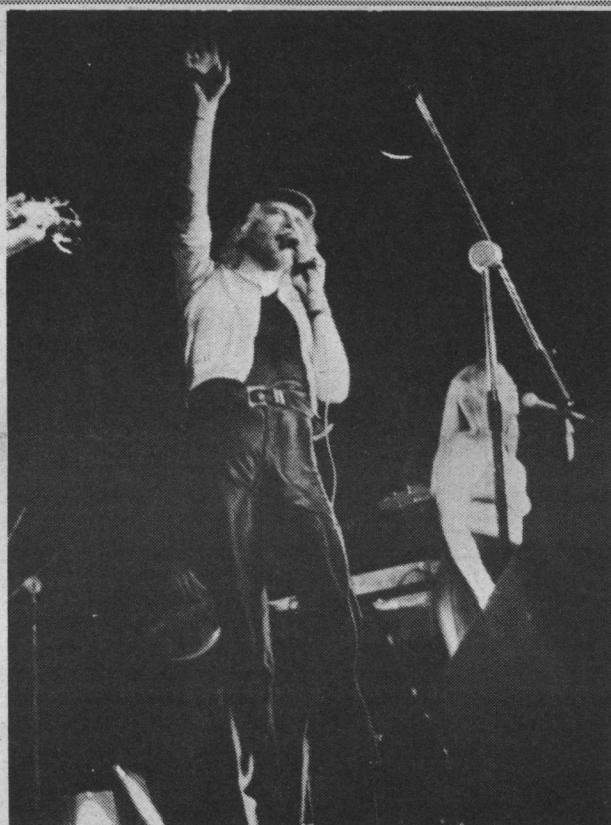
The story begins and ends with the effects of two disasters. It is difficult to give a narrative account of what goes on in between because there is less of a plot than a series of events initiated by the first disaster.

A tidal wave has left the town decorated with a strange underwater ambience. Even more strange and beautiful is the "seabird", an exotic woman who leaves a stranded Peruvian freighter for the streets of Port Annie. She is connected in some mysterious way with Joseph Bourne. He works himself into a seemingly irrational fear of her and succumbs of a heart attack. She resurrects him and nurses him back to health. Eventually he is able to recall his past, a time when he was a famous, world travelled poet.

From this point on, things begin to change. The town gets a new facelift, and even more importantly, the lives of its inhabitants are altered, affected as they are by Bourne's profound belief in the absolute power of good: "Restored, he'd become a restorer," touching "everyone's life at once like the rain..." Fortunately Hodgins' writing and philosophy is not simplistic. Ambiguous perhaps, and this makes it difficult to draw specific parallels between Bourne and that other famous man of resurrection.

The story ends with the townspeople clustered in the shacks belonging to the squatters who live down in the flats. Their own homes — in fact their entire town — has just been engulfed by a gigantic mudslide. The incessant rain has finally loosened the side of the mountain that crouched above Port Annie and now they are forced to accept the charity of the outcasts they had previously despised.

As with the tidal wave however, this disaster leaves positive effects. The disaster has united the people of Port Annie and when the ex-stripper, Jenny Chambers, performs an emotional impromptu dance in the book's final scene, she is shedding more than her



Long John Baldry stretches over Dinwoodie crowd on Tues

clothes. She is shedding everyone's burdens in a passionate celebration of life and love and survival. It is the final lesson of old Joseph Bourne: "This old earth could throw you off its back like a bronco anytime it wanted, but it couldn't break that link which ran from soul to soul."

The best thing about the book is the brilliant characterization of Port Annie's inhabitants. They are original enough to avoid stereotyping, yet anyone who has lived in a small, isolated town should instantly recognize the traits they display. Their behaviour is shaped by small town life, but their problems and emotions are universal. Hodgins writes about the characters sensitively and accurately with little editorializing. They seem all the more human because of this.

Hodgins gives us characters like Mayor Weins whose desire to put Port Annie on the map drives him to the absurd lengths of planting a 40 foot cactus into the rain forests of Vancouver Island. He has a peculiar idea of what kind of civilization and progress he wants to bring to Port Annie: "A dozen hamburger drive-ins along the highway, with golden arches and rotating buckets as far as the eye can see."

The strangest character is the namesake of the town, Fat Annie Fartenburg. She has spent the last twenty years secluded in a hotel room above the town's only bar, the Kick and Kill. Hodgins' characters weave myths and tall tales about her past and who or what she is. Any discussion about her usually leads to all out brawls in the Kick and Kill.

There is humour and tragedy in this book and there is mystery; the mystery of magic and the sense that things are not always as they appear to be on the surface. The strangest and perhaps most wonderful quality about *The Resurrection of Joseph Bourne* however, is that it is, most unfashionably, full of hope.

The Resurrection of Joseph Bourne is published by Macmillan of Canada.

Thursday Thursday

CINEMA

SUB Theatre

Sept. 28, *The Heart is a Lonely Hunter*.

Sept. 29, *Key Largo*.

Sept. 30, *The Apartment*.

Oct. 2, *Boccaccio 70*.

Admission is \$2.50, \$2 with student ID. Shows are at 7 and 9:30 p.m., and tickets are available at the door and at SU Box Office.

Edmonton Public Library, 7 Sir Winston Churchill Square

Sept. 29-30, 2 p.m. *Sands of Iwo Jima*. This film has supposedly some of the best war action footage ever shot, and is said to be the best war film John Wayne made. Admission is free.

Oct. 2, 7:30 p.m. *Die Interessen der Bank Kommen Nicht Die Interessen Sein, Die Lina Braake Hat/ The Interests of the Bank Cannot be the Interests of Lina Braake*: (1974) 90 min., German with English subtitles. Lina Braake (age 82) loses her apartment to a bank and is transferred to a senior citizens home against her will. A fellow resident at the home, who had been declared incompetent and bankrupt, devises a scheme whereby he can take revenge and give Lina the means to provide a life of comfort for herself and her friends. Admission is free.

Edmonton Film Society, 488-4335

Oct. 1, 8 p.m. *Solaris*. This is a U.S.S.R. science fiction film from 1972 dubbed in English. It's billed as a sci-fi classic. *Solaris* is the second film in the Classic Series. Admission is by subscription either at the door or through the mail, at Woodward's or at SU Box Office.

MUSIC

SUB Theatre

Sept. 4, 7 and 9:30 p.m., Dave Brubeck. Tickets are \$8, and are available at all BASS outlets.

RATT

Sept. 27, 8-11 p.m., 28 and 29, 8:30-12 p.m., Lionel Rault.

Edmonton Opera Society, Jubilee Auditorium, 427-2760, 422-4919

Sept. 27 and 29, Oct. 1 and 3, 8 p.m., *Rigoletto*, regarded as one of Verdi's masterpieces. Tickets are half price for students. The Alberta Ballet Company is featured in this production.

South Side Folk Club, Orange Hall, 104 St., 80 Ave., 475-1042

Sept. 29, doors open at 7:15 p.m. This weekend the club features two of Edmonton's finer musicians, Frank Gay and Nick Van Der Meent. Frank on guitar and Nick on harmonica are more than capable of taking you through swing, classical, jazz and folk. Also appearing will be Lynn Chalifoux and Claude Duperron. Tickets are on sale at Scottish Imports, 10846-82 Ave.

Princess Theatre, 10337-82 Ave., 433-5785

Sept. 28, midnight. The Smarties are the second band to appear at the Princess. This is the theatre's attempt to provide an outlet for original rock and roll. Doors open at 11:30 p.m. and the cost is the same as the regular theater admission.

THEATER

Theatre Network at Theatre 3, 10426-95 St., 426-6870

Sept. 11-30, 8 p.m. *Sarah and Gabriel* has been held over until the end of the month. Tickets are \$5 and \$6 Friday and Saturday, \$5 and \$4 Tuesday to Thursday, and Sunday.

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

Sept. 26 to Oct. 21, 8:30 p.m. The Citadel starts off its new season with *Hamlet*. Keith Baxter is in the title role.

Workshop West Playwright's Theatre, Centennial Library Theatre, 7 Sir Winston Churchill Square, 436-7378

Sept. 28-29, 8 p.m. New Alberta plays will be read including works by Tom Wayman.

DANCE

SUB Theatre

Sept. 3, 8 p.m. Regina Modern Dance Works and R.S.O. Chamber Ensemble. Tickets are \$5 for adults, \$4 for students and senior citizens, and \$3 for children.

GALLERIES

Graphica Art Gallery, 10357-82 Ave., 432-1810

Oct. 1-20, Tuesday and Saturday: 10 a.m. to 5 p.m., Wednesday to Friday: 10 a.m. to 9 p.m., an exhibition of recent work by Leon Bellefleur.

Fireweed, 8207-56 St.

Oct. 2-13, Tuesday, Wednesday 11 a.m. - 5 p.m., Saturday, Thursday 11 a.m. - 10 p.m. Fireweed is featuring a sale and exhibition of paintings and other works of art by the late Edmonton artist, Joyce Kay. The opening is Tuesday, Oct. 2, 7-10 p.m.

Students' Union Art Gallery

Oct. 3-15, Jim Davies and Doug Dunford. Two painting graduates of the University of Alberta. The opening reception will be held on Tuesday, Oct. 2, 8-10 p.m.