

ARTS



The Bopcats
Wild Planet Affair
(ATTIC RECORDS)

by **lois c. dayes**

The twist never had it so good. Saturday evening the Bopcats played to a group of skiers who should have been left on Mount Norquay.

The Bopcats have the potential to become one of Canada's big acts this year. Maybe even a Juno in 1984. This trio who

hail from Toronto, consist of Zeke Rivers (bass and vocals), Jack deKeyzer (guitar) and Teddy Fury (drums).

Their music is a sound reminiscent of the fifties with the technology of the eighties. This band has everything going for them- rockabilly is hot, their manager (Dave Booth) has had eons of years in the business and their record company is one of the hottest, most successful independent labels in Canada. With the recent re-emergence of dance and good fun this hand will do well in North America.

For anyone who missed the show, the Bopcats are playing Tuesday and Wednesday at Prime Time and this weekend they will be back at Dinwoodie on Saturday.

Bouquets and Brickbats

by **lois c. dayes**

Bouquets to the nice lady in the SU cafeteria who serves up to 150 sandwiches a day and never grumbles. Has anyone ever offered her a job in a government office? Brickbats to whoever has neglected the fish pond in the Food Sciences building. Those 2 pound goldfish will definitely be the best kept secret on campus, they'll be dead by the end of the week.

Bricks to the morons who decided to redecorate the SU building Friday evening. Lesson #1 on attending a Dinwoodie event: 1) Posters shall remain on the walls 2) Fire hoses look better in their cute little box, especially if they are ever needed and 3) believe it or not we around these halls did like the thermostat where it was...on the wall....do I hear any apologies?

And remember in closing, fans, Wayne will always be No. 99 for Vicky Moss.

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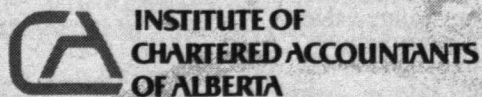
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Brimstone Stings

by **Gilbert Bouchard**

Richard Loncrain's nouveau-gothic thriller, *Brimstone and Treacle*, paints a shadowy world of cynics, deluded optimists and weirdo con-men.

It is a lyric, image-rich film, relying on montage, juxtaposition, and sharp, seemingly disjointed editing to produce a machine gun pace.

Martin Taylor (Sting), a con-man with a thin veneer of civilization, latches onto Tom Bates (Denholm Elliott) and infiltrates Bate's cozy little home. Taylor pits the cynical Bates against his wife Norma (Joan Plowright) and secretly lusts after their daughter Patricia (Suzanna Hamilton), whose mind snapped after a hit and run traffic accident.

Tom Bates reacts with distrust and open hostility towards this space case that invades his house, while his wife thinks the young con artist is the best thing since sliced pumpernickle (mainly because his offer to stay on as nursemaid/housekeeper allows Norma to leave the house after four years of caring for a bedridden daughter).

The film waxed rhetorical on theological matters, commented on God, life, and universe without getting too pensive, splicing action and humour in between the boring bits.

Sting's character, the parasite/con-man, is selfish, pushy, and calculating. One even starts to wonder if he is meant to be seen as some sort of extension, a reflection of the two half-batty parents given a sort of symbolic existence. After all, both parents' perception of Martin is more like what they

are like than what Martin is really like. Loncrain seemed to be reinforcing this symbolic representation by often shooting Sting reflected in windows, mirrors, etc. I was still shocked at how well Sting acted, pleasant surprise.

But the real conflict lies within the Tom Bates character, a schizo prayer-book/condolence card/printer-writer who doubts God's existence, boffs his secretary, teases hitchhikers and drives his daughter to run in front of a truck: real nice guy. Elliot creates a living, breathing, nut case, ready to crack open at any moment like some overripe melon.

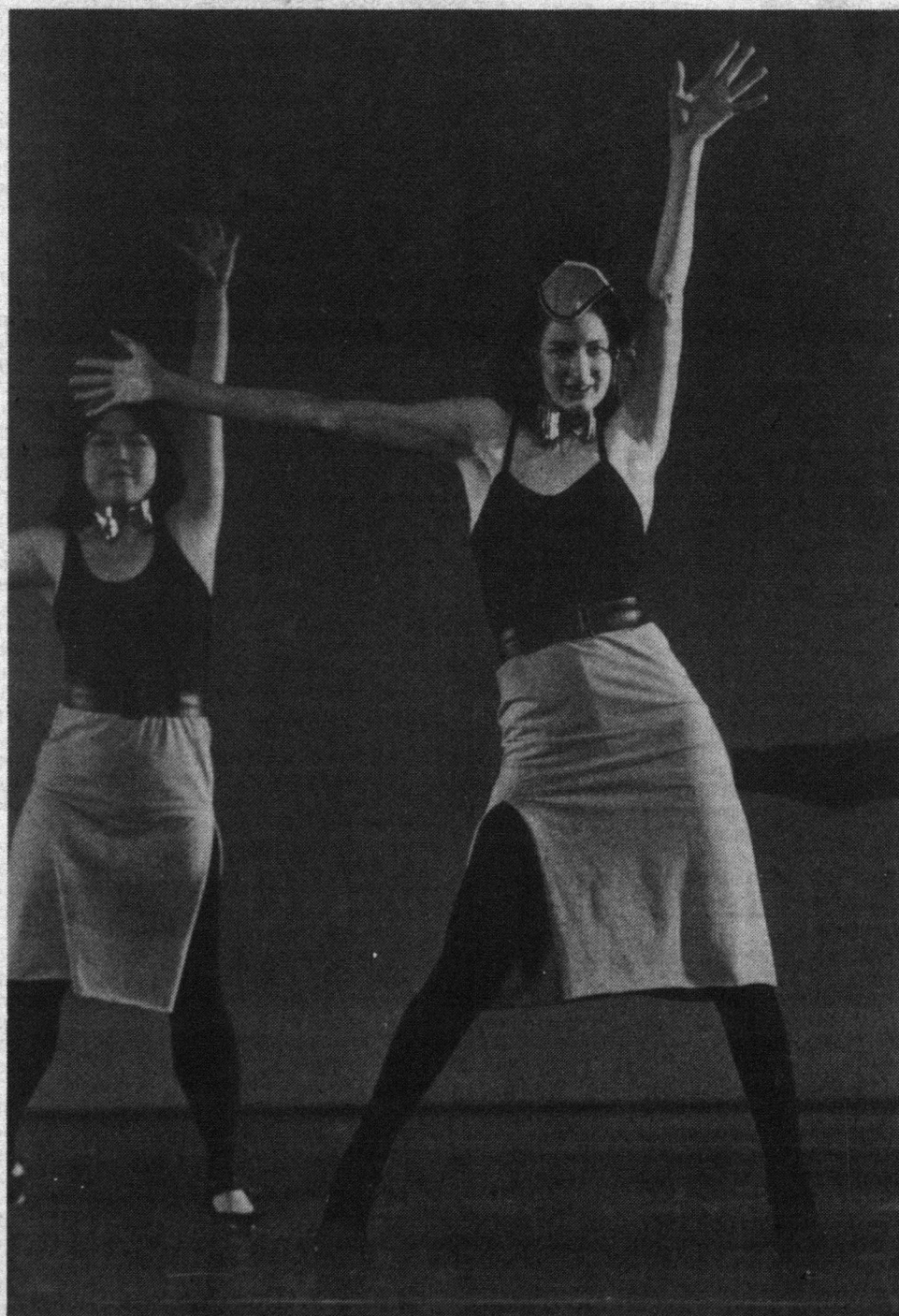
As for Joan Plowright, well she is the hopelessly faithful, God-fearing, devoted, grade A, warm tea and toast mother. Plowright salvages a difficult character from what could have been the great desert of stereotype.

I would have expected a bit more form the sound track after all I read about it in various promos, but it was not bad. Sting's closing number is pleasing; a bit jazzy and the music enhances without getting in the way. (When they promise music by the Go Go's they should deliver more than a few bars of "We Got The Beat.")

A neat, artistically appealing, psychological thriller. Enough of the 'nouveau-wave' to keep your attention, and enough of the conventional cinematic traditions to keep your sanity. Artsy, but with enough plot to sink grimy, TV-trained teeth into.

Good script, good directing, and good acting; a menage a trois as rare as a golden wedding anniversary in Hollywood.

You have one last chance to get a submission in to the Gateway's Literary Supplement. Bring your submission (short story, poetry, clever graphics) to the Gateway office no later than 12:00 noon tomorrow. The supplement will be published on Thursday.



Lindy Sisson (foreground) and May Cheng were two of 60 dancers who performed last weekend in SUB with the Orchestis Creative Dance Club. The two were in a number entitled *Now You Haz Jazz*, which was a medley of various types of music and dance. The energetic number was subtitled *Swing*. Orchestis' Dance Motif '83 is a culmination of 6 months of hard preparation.

photo Ray Giguere