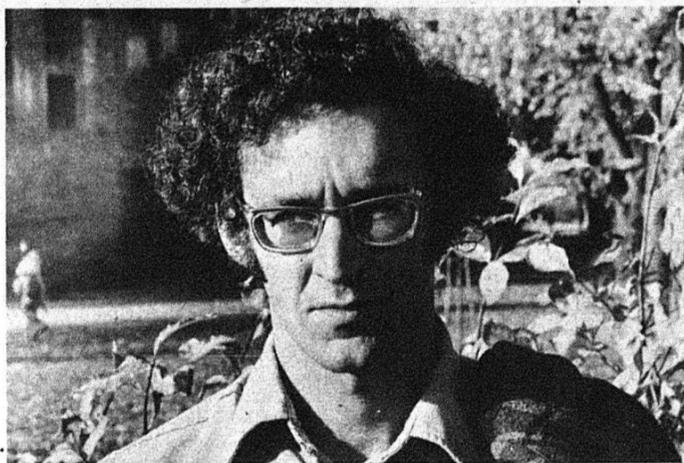


Writer for the students

There was a time when books played the role in entertainment that Elton John, Archie Bunker, and man-eating sharks now do. According to author Matt Cohen, it is this very competition that has given Canadian artists the incentive to create a separate entity for themselves. They have emerged from the shadows of American talent and are becoming acknowledged and appreciated here in Canada.



Writer-in-residence Matt Cohen has encouraging words for young Canadian writers.

It is neither taking or teaching classes that has brought Cohen to the U of A from Ontario. He is the University's writer-in-residence and is here to assist students who are interested in writing. He is available to read, review, and criticize any submitted works.

In the words of professor-author Rudy Wiebe, he is to "respond to any applicant", whether they are students enrolled in classes or out in the community.

After many years of attempting to establish a writer-in-residence this is the first time Wiebe has been successful, due to the financial support of the English Department, the Alumni Fund and the Canada Council.

Professor Wiebe feels that a writer-in-residence can be amply justified today because "there is a different attitude about writing", and "more people are thinking about becoming writers."

Cohen was chosen as the university's first-ever writer-in-residence because "(he) is a good young writer who has tried all types of fiction techniques... a proven writer." Here's a promising note to all aspiring writers: Cohen feels that there is a greater opportunity now for young Canadian writers:

"although 'the more of a market for books, the more competition."

Nonetheless the need for Canadian talent is increasing. Support for them is also growing; Cohen stated that "Canadian writers are currently selling better in Canada than any other country."

When asked whether he had always had aspirations of becoming a writer he replied that he didn't begin writing seriously until he was about 21 years old. Smiling, he said that the circumstances surrounding his first novel were quite unusual. The editor of a small publishing house in Ontario offered to publish his first novel (which had not been written yet). Regardless of whether he was serious or not, it was evidently enough of an incentive to begin the novel. Resultantly, *Krosinloff* was published in 1969.

He has since written novels with such interesting titles as

Johnny Crackle Sings, The Disinherited, The Wooden Hunters. He has also published a book of short stories entitled *Columbus and the Fat Lady*, all of which are available in the bookstore and university libraries. Having been here only four weeks, Cohen has dealt with a few people who have brought their work in to him. In the coming months he will be giving readings from his own works for high schools and community organizations, and will also be working on his fifth novel.

A reading is scheduled for November 26 at Grant MacEwan Community College, and the English Department will probably be arranging a similar appearance later this year.

If there are students who want to meet and talk with Mr. Cohen about their writing, his office hours are from 2 to 4 Tuesdays and Thursdays in Rm. 453, Humanities Center.

Anita Grande

Seduction in Sicily

Here's the perfect tonic for the pre-midterm blues: a brainy, rowdy comedy of bad manners and low politics. It moves fast - in places a little too fast - and on a couple of occasions breaks into episodes of deep, wild humor. The movie is Italian, and no better fun, domestic or imported, can currently be found.

The Seduction of Mimi is part of Edmonton Film Society's International Series, and will show at SUB Theatre Monday October 6.

Made in 1973, it is one of Lina Wertmuller's works, whose previous *Love and Anarchy* also investigated, albeit a little more sorrowfully, the exotic compulsions of physical and political passion. *Mimi* is set in Sicily, the location of much good Italian comedy. What Wertmuller satirizes here is the peculiar Sicilian confluence of honor and hypocrisy, illegality and sanctimony.

Standing right at the storm center, and pulled in all directions, is a worder named Carmelo, called "Mimi", who incurs the wrath of the local Mafia honcho by declining to vote in the prescribed manner. Mimi leaves his indifferent wife at home and moves north to Turin. There he lands a job in a metallurgy plant, a position in the trade union and the love of a ravishing bohemian called Fiore. Life is modest but full until Mimi is transferred back home to Sicily.

Wertmuller contrives to work Mimi into a position of moral criminality not much different from that of the

gangsters he had earlier opposed. In the end he just barely remains standing in the rubble of his double standard.

Single admission tickets to *The Seduction of Mimi* are not available, but season passes to the series will be on sale at the door of SUB Theatre on the evening of the showing, which commences at 8 p.m.

Ralph Horak



THE TRIUMPHANT RETURN. Mimi, left, with mistress and children, comes back home. The film is THE SEDUCTION OF MIMI, Edmonton Film Society's Oct. 6 comedy presentation at SUB Theatre, 8 PM. International series tickets sold at the door.

War toys for all

An exhibition of six sculptures created this year by Tommie Gallie is to appear at the Art Gallery October 2-28.

The exhibits are low-lying sculptures with scorched and oiled surfaces. Tommie Gallie's sculptures are suggestive of turn-of-the century armaments such as gun turrets and placements, ships and armoured vehicles. These works are war toys for grownups and you may confront them head-on at the Gallery's downstairs foyer.

The public is welcome to the opening on Sunday, 2-4 p.m. to view the exhibition and meet the artist.

New Floyd album should be looking in the pink

Record Review: *Wish You Were Here* by Pink Floyd

Finally, at long last, it's here!! Two years in the making, Pink Floyd has released their new album, *Wish You Were Here*, which again proves that they are one of the most creative and innovative bands to be found anywhere. Their traditional out-of-this-world, free-floating musical atmosphere is again the dominant feature. And, as usual, the quality of recording is top notch.

The highlight of the album is an extended piece called *Shine On You Crazy Diamond*, which ranks among some of the best that Pink Floyd has ever done. The piece is divided into nine parts, the first five of which open the album with the last four closing it. The song is built around a basic blues structure, and clothed in a classic Floyd arrangement.

Richard Wright's use of the various keyboards gives *Shine On...* a persistently eerie, haunting, quality. Here he demonstrates new competence on the Moog, perhaps drawing upon the influence of Keith Emerson and Rick Wakeman. He keeps the mellotron and Moog flowing in and out in an unceasing menagerie of sound.

Shine On... also features some quality guitar work from Dave Gilmour. He, of course doesn't have the brilliance of Eric Clapton et al, but his solos are well thought out, making use of every note. Here his own unique style shines forth remarkably while playing the blues.

Two of the other songs, *Have a Cigar* and *Welcome to the Machine*, are both about the

music industry, probably reflecting the pressures the band felt over their long period of inactivity. Roger Waters, who writes all the lyrics and plays bass, creates the typical story of a boy who leaves his parents to play guitar for a rock and roll band. Complete with pulsing piston music, the song builds up his dreams and then leaves him with the words, "Welcome to the machine."

Have a Cigar is obviously about Pink Floyd. Here the record company's attitudes are finally put on record. There special aloofness is portrayed excellently, especially in the line, "By the way, which one's Pink?"

Then there is the title track, *Wish You Were Here*. Too bad.

This song's problem is that it is not the Pink Floyd that we know and love. It might be a decent song if done by the Lovin' Spoonful or the Rolling Stones, but as is, it sounds like John Sebastian trying to sing *Wild Horses* and *Angie* all rolled into one.

Disregarding *Wish You Were Here* as an experiment that failed, and with a prayer that it is a direction that Pink Floyd will avoid in the future, the album moves on to an incredible conclusion with the final four parts of *Shine On You Crazy Diamond*.

I somehow doubt that this album will attain the classic status that *Dark Side of the Moon* has. The main failure of every Pink Floyd album prior to

Dark Side is that none of them are completely satisfying. Each album has the mark of excellence, in part but not in entirety, whereas *Dark Side* achieves total excellence.

Wish You Were Here doesn't quite come up to this very high standard, but is, none the less, a magnificent album deserving of a place in the collection of any Pink Floyd fan.

by Dave Garrett



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