

# The blues drag on...

'Round Midnight  
Westmount

review by Randal Smathers

**bebop** (be•bop) *n.* A variety of jazz characterized by deliberate departures from key and extreme variation of rhythmic pattern.

**bebop** (be•bop) *n.* music to make love to.

'Round Midnight, the new movie about the jazz scene in Paris in the fifties.

If you like the first definition, this movie is for you. Irwin Winkler has carefully fashioned the first bop video. The structure of the film, with short, often disjointed, sequences, flashbacks, and home movies, is very much like the music.

Winkler even thought to add the blue feel from the music. There are more shades of blue in this movie than in a pair of two-year-old Levis. There is aquamarine, navy, royal and robin's-egg, all enhancing the feel of the movie. Even the club in Paris where the hero, Dale Turner, plays for most of the film is called the Blue Note.

There are some fine performances here. Francois Cluzet is full of joie de vivre as the Gallic artist so taken with bebop that he sits in the rain outside the club to hear it, and later takes the alcoholic sax man into his home. Dexter Gordon shambles and slurs

his way through the film with such charm that you almost forget he speaks in cliché: "The music is my life. The music is my love."

At another point Dale Turner says, "It doesn't have any words. Some things don't need any words." Unfortunately for 'Round Midnight, this movie does. There is simply not enough dialogue or actions to let the viewer empathize with the characters.

What there is plenty of, is jazz. Herbie Hancock has done a fine job in arranging a hornful of old standards and adding some new songs.

Here, again is a problem. Instead of showing us more about the characters during the songs, long parts, many long parts, of this movie show the band playing. When the Turner character says, "I'm tired of everything except the music," it is easy to agree with him.

There is only one problem with the jazz. It is all slow and sombre. While this may be in keeping with the movie's plot, it does nothing for the viewer except make the film seem even slower moving than it already is.

If you want a dose of bebop in your winter this weekend, do yourself a favor. Buy a Charlie Parker album, invite a friend over, and stay home. You'll feel better than if you go see 'Round Midnight.



## Makeshift merriment

The Merry Wives of Windsor  
Walterdale Theatre  
til Nov. 15

by Michelle Kirsch

You've seen one Shakespeare play, you've seen them all, right? "Art" this and "thou" that, not to mention a couple of "forsooths" thrown in for good measure. It can seriously leave a body wondering what the hell is going on after the first five minutes.

And, to top it all off, this is no typical Shakespearean play. The Merry Wives of Windsor (1599), was "whipped together in 2 weeks time as an entertainment celebrating the installation" of Garter Knights. Quickly composed, the result is a very rapid, confusing work.

So, not being typical Shakespeare, the play does not concern itself with a lot of "substance". Instead, "it's pure farce". The goal is ribald entertainment, constantly in search of the audience's laughter; absurd characters in ridiculous situations flourish.

Under Mark Schoenberg's expert direction, the cast of 23 does their damnest to create insane chaos.

Shakespeare was King of the Pun, and by its very nature, The Merry Wives is the perfect vehicle for such "play". The cast, in distinctive costumes and meticulous makeup, creates the most of Type characterization. An amorous old man, a jealous husband, and two conniving wives, all clash together to weave their webs.

Falstaff (Danny Lineham) is the major

source of trouble. He personifies the word "sloth" to perfection. Thinking he's being clever, he woos two married women at once — Ms. Ford (Caroline Howarth) and Ms. Page (Sue Williamson). These two just happen to be friends. To complicate matters, Falstaff sparks the jealousy of Ms. Ford's husband, (Tom Menczel). So Ms. Ford, assisted by Ms. Page, takes matters into her own hands, and comes up with a plan to wreak havoc on the insulting fat Knight. With the jealous Ford only two steps behind, the two women snidely watch Falstaff slither into their trap.

A second plot, intertwined with the first, involves two young lovers. Fenton (Ted Soutan — this is "prince charming"? must compete for the favors of Anne Page (Petra Hammond) against two other pathetic suitors: the hyperactive Dr. Caius (Art Van Loo — whose performance was reason enough to see the show) and the snivelling Slender (Andrew McCready). To this mess, add one meddling Mistress Quickly and two pushy old men, and you've got the recipe for disaster.

This work contains one of the most diverse combinations of talent possible. Everyone from the established Danny Lineham (of CFRN fame), to the commanding Sue Williamson (of U of A productions) to the young Lorraine Small has had different experience in theatre. But, established or not, this cast combination manages to take one of Shakespeare's "most disorderly and confused" plays, and turn it into "a riot".

## Elephants rock on

Sharon, Lois and Bram's Elephant Show  
Record  
Elephant Record  
review by Scott Gordon

Yippee! Wow! Gosh-o-golly-o-gee! This is fun! And that's in capital letters, boys and girls. This is a great record to compliment a great TV show (Mondays, CBC, 4:30 p.m.).

You may think I'm kidding, but I'm not. This is a great record for kids and adults alike, if only the latter would shed some of their inhibitions and, horror upon horror, actually have some fun. A lyric sheet is enclosed so everyone can sing along.

If you want me to get serious and talk about production values and musicianship, I will. They are both superb. One of the best parts of the album is the background singing of the kids; they put their little hearts into it, and who wouldn't for Elephant?!

Parents, this is a great record for kids and I recommend it highly. For everyone else; loosen up and boogie to a great blues-boogie tune like "chugga-chugga" or sing along to "Three Crow".

Excuse me, but I've got to run off and mail my letter off to Elephant News so that I can join their club.

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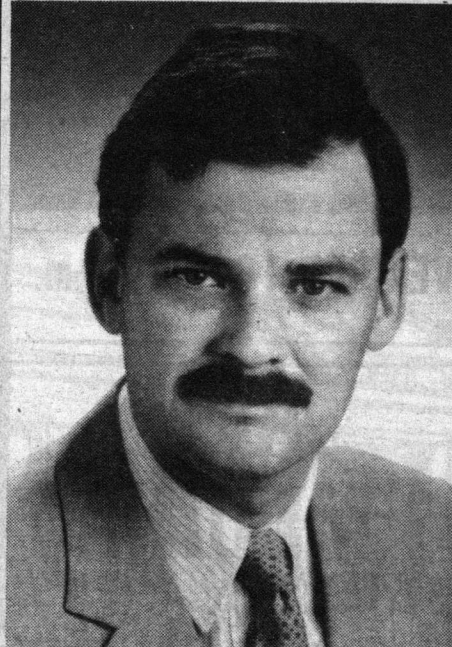
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**David Somerville**  
President  
National Citizens' Coalition

In December, 1985, Ontario school teacher Merv Lavigne challenged the constitutionality of labour unions appropriating union dues for political parties and causes without the consent of individual union members. The National Citizens' Coalition provided moral and financial support for this challenge. On July 4th, 1986, Mr. Justice White of the Ontario Supreme Court ruled in favor of Mr. Lavigne.

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