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## hot flashes

### literature

Claude Liman will read his poetry Friday noon in Humanities AVL-3. Liman currently teaches American Lit., poetry and creative writing at Lakehead University. His work has been published in various periodicals and publications.

### music

The Edmonton Art Gallery's free concert series features guitar and harmonica duo Frank Gay and Nick Vandermeent on Thurs. Mar. 17 at 8 p.m. and jazz violinist Taras Chornowol and his quintet on Sat. Mar. 19 at 2 p.m.

The Dillards will be in concert at SUB Theatre on Thurs. Mar. 17 starting at 8 p.m. Tickets are \$4.50 at the door, HUB, Woodward's, Bonnie Doon and at Mikes.

The U of A Dept. of Music presents Stravinsky's ballet *The Rite of Spring*, Thurs. Mar. 17 at 8:30 p.m. in the Provincial Museum auditorium. Admission free.

Hovel notes: Hot Cottage is featured on Thursday's beer night. This weekend Toronto's Joe Mendleson (of Mainline fame) is the featured performer.

The U of A Dept. of Music presents Student Composers' Forum III on Wed. March 16 at 8 p.m. in room FA1-23. The program features works by John Adrian, Allan Bell, Carlene Mercer, Joy Simper, and Rick Wiens.

### theatre

The Citadel's new production *The Komagata Maru Incident* opens Mon. Mar. 21. Tickets are available at the Citadel box office, phone 425-1820.

Theatre 3's second production for the '77 season opens tonight. Eugene O'Neill's *Long Days Journey Into Night* runs till the 27th. Tickets at the Bay or Theatre 3 box office, phone 426-6870.

The Northern Light Theatre's *Brecht on Brecht* continues until Mar. 26. Performances Tues. and Wed. at 12:10 p.m. and Thurs. and Fri. at 12:10 and 1:10 p.m. and Sat. evenings at 7:30 and 9:30 p.m. at the Edmonton Art Gallery Theatre.

### art

*Some Aspects of Head and Figure* an exhibition of 36 paintings, drawings and prints from the Imperial Oil Collection continues at the Jubilee Auditorium until Mar. 20.

*Aspects of Realism* continues at the Edmonton Art Gallery until the end of the month. The showing is an international cross-section of contemporary realist works.

The Edmonton Art Gallery will present a photography workshop for photographers and collectors featuring Hubert Hohn April 6-9. All registrants must apply in person, or by mail, to the Gallery by Thurs. Mar. 24. Participating photographers must provide a minimum of 20 to 30 photos for discussion.

### cinema

The NFB's nominees for the Academy Awards will be presented Mar. 17 and 24 at 7:30 p.m. in the Central Library Theatre. The nominees are *The Street*, (based on a short story by Mordecai Richler) for the best animated film category, *Volcano: An Inquiry Into the Life and Death of Malcolm Lowry*, in the feature documentary category, traces the life of the author of *Under the Volcano*, and *Blackwood*, in the documentary short category, looks at Newfoundland artist David Blackwood. Tickets are free and can be obtained at the NFB office in the Centennial Bldg. 10031-103 Ave.

## Horoscope casts mixed emotions

by Dave Samuel

*Eliza's Horoscope* (Varscona) directed by Gordon Sheppard

Imagine that Ken Russell and Roman Polanski collaborated on *Gidget Goes to Montreal* and Meets *Billy Jack* and you would have a remote conception of *Eliza's Horoscope*.

The basic story-line is very simple. Eliza, a naive young country-girl, goes to Montreal and arrives at a boarding house full of very bizarre people. There she meets young half-breed named Tommy and a very old Chinese lady who predicts Eliza's immediate future. The substance of this prediction is that Eliza will meet her true love, an Aries or a Sagittarius who is "handsome and full of riches," sometime within the next ten days. Eliza promptly begins this quest by looking for men who are monetarily rich and meets a succession of perverses who lure her into surreal and decadent surroundings. Meanwhile Tommy, who has warned against her new associates, is hatching a plot to blow up a bridge. The bridge somehow represents the injustices which have been heaped upon his ancestors. He gets killed. Eliza sleeps with an individual who seems the personification of Satan. It turns out that Tommy, the righteous good-hearted construction worker, was the one for her all along.

The acting and production of this plot are not equal in quality to it. Eliza is quite convincing as the young ingenue. She is a much better actress than Sally Field. Unfortunately the trials that arise from her quest are, for the most part, not really frightening but end up being merely silly. The villains are never sufficiently demonic.

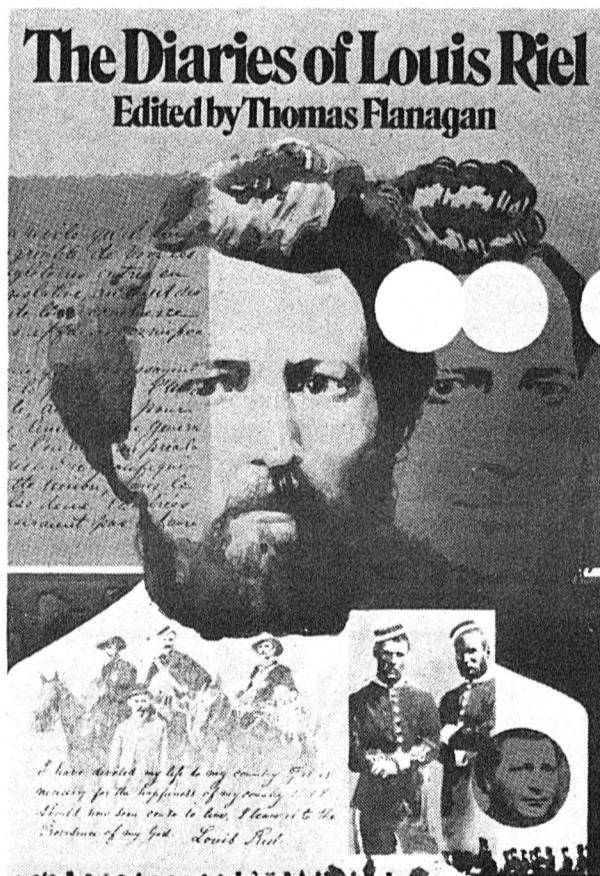
The final orgy, clearly meant to be bloodcurdling, poor show. It rates a dismal second to the average rugby-club function.

So much for the good news. Tommy Lee Jones fresh from credits in *Baretta*, *Love Story* and *Jack County Jail*, plays *Eliza's Horoscope's* Tommy. Tom is manifestly a lesser being than Billy Jack. Jones pairs him with a noticeable Texas accent uttered boisterous hoots in the best film red-neck tradition. Tommy is a good old boy (Indian) at heart though, this is perhaps why he blows up the bridge. He represents the way the white man has screwed his people through technology, so they can't hunt or fish anymore. extremely unfortunate that Jones himself seems to represent the worst in white culture, as he neatly gutted bridge official while attempting to blow up the bridge for no clearly discernible reason. Tommy is the man who is "handsome and full of riches," spiritual riches course. The worthlessness of his character as a betrayed leaves the climax absolutely flat.

Interspersed throughout the film are a variety of images which are often quite remarkable in themselves. Unfortunately they are not placed so that they contribute to the overall meaning. The quality of cinematography is excellent, so much so that it almost makes the rest of *Eliza's Horoscope* more frustrating. Bad as it is, it is an audacious failure, and leaves an impression that Sheppard may be capable of making a very good movie, someday.

Dave Samuel's interview with Margarite Caviveau, the associate producer of *Eliza's Horoscope*, follow in Thursday's Gateway.

## Diary of a madman



by Kevin Gillese

Flanagan, Thomas ed. *The Diaries of Louis Riel* (Hurtig; Edmonton 1976) 208 pp. paper \$4.95/cloth \$9.95

Much has already been written about Louis Riel; so much, in fact, that Riel has become the central figure of the great Canadian myth, the legendary figure of righteousness who led his people in their futile but just cause.

Flanagan's work is valuable in that it cuts through the legend which shrouds the man Riel. It allows us to see, through Riel's own words, the thoughts of this enigmatic leader as he went through the most traumatic period of his life—his exile as a Montana schoolteacher, the time of the North-West rebellion of 1885, and up to three weeks before his November 1885 execution in Regina.

Five separate personal diaries of Riel are assembled by Flanagan—four of them written in French and translated into English for the first time—and their tone is such to suggest the mental anguish of Riel's extended so far as to drive him insane.

After reading *The Diaries*, it's easy to understand why Canadians chose Louis Riel as the man whose image would form the myth which would solidify our "Canadian identity" by giving us a link with the roots of our past.

Riel, torn between his desire to devote himself piously to a Roman Catholic God and yet be a political leader, resolved his conflict only with extreme mental anguish and only after engaging in contradictory and puzzling behavior.

"Riel could not face life as an obscure exile," Flanagan tells us in the forward, discussing Riel's feelings during the period after the Manitoba uprising when he was exiled and settled in the U.S.

"He (Riel) thirsted for greatness, and if he could not have it in politics, he would find it in religion."

Flanagan tells of Riel's visions and revelations—"he began to see himself as a prophet, a religious founder"—and as the diaries graphically reveal, these visions often seemed to be the delusions and hallucination of a bizarre (twisted?) mind.

For example:

My God! In Your compassion, through Jesus Christ, let me make a favorable impression upon public opinion in all respects, as a gentleman, a scholar, a true Christian and a true Catholic.

My God! Hasten to make everyone see, through the almighty grace of Jesus Christ, that You have sent me to redeem the honour of Your people...All those who frequent restaurants—inspire them to support my words and actions.

And through the blessed effects of our devotion to the cause of those dear suffering souls, deign to make me succeed in the important business of my temporal and eternal salvation. You Yourself, Almighty God, through the divine influence of Your only Son, Jesus Christ, inspire all the Indians, Metis, French-Canadians, French, Irish, Italians, Bavarians, Poles, Swedes, Norwegians, Danes, Belgians and Hebrews of the world with enthusiasm for Your great plans. Command them all, through the irresistible power of Jesus Christ, to eagerly support my projects...

And it continues. Riel saw himself as a heaven-sent prophet and leader. In this way he rationalized his desires for earthly power with a desire for heavenly grace. And it resulted in an often-patronizing attitude towards the natives and the Metis and, indeed, towards anyone he thought of as un-Christian.

Although the diaries are difficult to read because of their sustained repetition of religious phrases and Catholic prayers, they are nonetheless important in that they allow us to understand first-hand the emotional and intellectual conflict Riel suffered as he attempted to reconcile his psychological forces governing his life.

Editor Flanagan has provided just the right amount of annotation for the diaries—not too much to detract from the body of the works themselves, but enough to clarify points which a person lacking historical background might miss.

And the book is important reading for those who do not have a historical background but still wish to know something of our Canadian heritage.