

Ernst and Carole Eder . . .

Tournesol on

As part of a Victoria to Halifax cross-country tour, the *Tournesol Dance Company* will perform Apr. 3 at 8 p.m. in the SUB Theatre.

Since the company's formation three years ago, Ernst Eder (formerly of *Les Ballets Modernes de Paris*) and Carole Eder (of *Toronto Dance Theatre*) have been exploring motion and self-expression through dance. Their work is the result of a continuous spirit of research in movement, and reflects the state of being of the dance

couple, living, teaching, choreographing and performing as a unit.

The distinguishing feature of *Tournesol* is that through its work it reflects the uniqueness of the Canadian contemporary art scene, and by its nature and the synthesis of multicultural influences; its two founders being of French and Japanese-Canadian descent.

Tickets for the performance are available at \$3 from the SU Box Office and the Bay downtown.



Count Basie and his orchestra will not soon be forgotten by the Edmonton audience in attendance for a fantastic evening of "swing" last Monday night at the Jubilee. The big band sound is fast becoming the rage in Europe these days, and the dynamic Basie group should easily cause the same reaction here.

The arts

All in the family not gonna be alright

You're Gonna Be Alright, Jamie Boy, now running at the Citadel Too, is a finely executed performance despite the limitations of a frequently unimaginative script.

The play revolves around a working class family get together, which in turn revolves around a TV set. What results from this is a dreary landscape of life mingled with the (yawn) trendiness of a Norman Lear. The drama is populated with the issues of alcoholism, abortion the male chauvinist myth and homosexuality, in bleak profusion. One is left inundated by these forces which conspire to "rend the fabric of society to shreds", and one gets the distinct impression that the university-educated hero of the play, Jamie (Ray Wallis) hasn't got a chance in hell of "being alright." Especially when he is subject to the exaggerated domineering of one character; his father, played to the hilt by Jim Dougall.

The father is an unfortunately stereotyped working class character, whose life and attitudes are formulated by the boob tube (painfully so). He envisions for himself the unreal world of Matt Dillon, or Steve McGarret. Deep in his heart is a profound desire to become the patriarch of his family, like Will Geer of the Waltons. His affliction is treated in a cute, Archie Bunker-esque fashion to forward the kind of message playwright David Freeman wishes to convey. Freeman's play attempts to parody the insidious influence of television on societal values. But it reads like a T.V. sitcom and is outdated, rendering David Freeman's script impotent.

It also renders the son-in-law impotent. "Numb nuts" Fred, played by a well-cast Jean-Pierre Fournier, has his sexual prowess wilted by the father's desire to be a happy patriarch. It takes Fred years to get his wife, Carol, (played by

Susan Andre), pregnant. Carol, on the other hand, sees her marriage destroyed by the influence of her overbearing father on her impotent-stud of a husband, and turns to alcohol for "comfort". Susan Andre delivers a noble performance and it is only her obvious skill that rescues this stock part from drowning in its cheap pathos.

The father's son, Jamie (Ray Wallis), is another certain variable. In this overtaxed formula, his masculinity is affected by his domineering father. The father (ho hum) tries to "set" his young son up with a girl, checks up on his university friends, and tells Jamie's homosexual friend to lay off his son. Jamie, though liberal and enlightened, is too straight for this sort of thing and ends up "deeply hurting" his homosexual friend. Carol, in a private moment with her brother, asks him if he has been laid. "Numb

nuts" Fred, who in his own, studdish kind of way describes english professors as faggots, accuses Jamie of being scared of girls. (Yawn.)

Freeman's only real character is Fran (Lee Royce), the wife of the domineering father. Her humanness is tastefully exploited by Lee Royce. Her brand of dry humor salvages the soap opera script from an embarrassing finish - the sickening feeling that Canadian Culture can be defined as making fun of American T.V. serials. Citadel Too's efforts to represent the play in a more realistic fashion than what the script intended should be applauded. Bravo Keith Digby, for his life-saving administrations to a dead cliché.

You're Gonna Be Alright Jamie Boy, runs at the Citadel Too until April 10.

by Beno John

Over-seasoned

The U of A Madrigal Singers under the direction of Larry Cook, assistant professor of music, will be in concert Sunday, Apr. 4 at 8 p.m.

A variety of English and French madrigals from the Renaissance will be presented.

The performance, which concludes the concert season sponsored by the university's department of music, will take place in Convocation hall in the Arts building on campus. Admission is free and the public is welcome to attend.

appearing at **ratt** April 3 at 9 PM



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Arts & crafts exhibition

There will be a general exhibition of representative art and craft works by members of the Arts & Crafts Society of Alberta in the Foyer Gallery at the Central library through April. The exhibition will close on April 30th.