



by Gregory J. Larsen

It was really a shame to see Diane Keaton go so low for so little in her recent performance in *Looking for Mr. Goodbar*. Granted this film shows a different aspect of Keaton's dramatic talent, yet when compared with her role in *Annie Hall*, one sees artistic regression instead of progression.

Keaton has proven time and time again her capabilities as an actress (mainly in her work with Allen), yet this film has cheapened that image. The film's quality lacks because of over emphasis on the stereotype, over dramatization, and explicitness. This film does have a stunning ending with a penetrating message, but only in the same shallow respect as *Love Story*'s.

Technically, this film is successful. This is seen through a number of convincing daydream sequences, in the violent scenes, and especially in the film's final moments—a confusion of black, white, and red, strobed light and an erratically decreased film speed which is eventually tapered and stopped with the image of the final frame. But the problem is that the technical is not the theatrical and this is where Keaton loses out.

The last quarter of the film does hint at Keaton's talent but the only time her full force shows through is in those short moments of the film when she is seen as a teacher of mute children. What an unfortunate thing it is that this image hasn't overflowed into the rest of the film.

The storyline of *Looking for Mr. Goodbar* is straightforward. Theresa (Diane Keaton) is a victim of her childhood. Her family situation as well as her childhood medical history haunt her life and make her the confused and lonely individual she is. In addition to this initial perplexed personality, Theresa becomes the victim of unfortunate circumstances again and again. She sees only one way out of her loneliness and that is to establish a mutual love relationship. Having no success in this she divides her problem in two and settles for the mental love of her students and the physical love of whoever. But she always keeps an open eye for Mr. Goodbar (a mutual lover). This is the vulnerable spot that causes the tragedy in the film and Theresa's destruction. The climax of the film is the ending which succeeds only through hitting that tender spot within all of us.

I have always considered myself a Diane Keaton fan but this film has certainly detracted from that opinion. I wish I hadn't seen *Looking for Mr. Goodbar* in the first place.



SHIRLEY EIKHARD

Eikhard punk rock queen

by Cheryl Downton

Dressed in a black leather dress, boots up to the knee, hair frizzy and unnaturally curly, and makeup best suited to a street corner; Shirley Eikhard? Take another look. It's Shirley Eikhard all right. If unrecognizable by look, the voice is still the same—strong, a little husky and definitely good to listen to. One wonders, however, how this 'new look' has affected her listening audience. Less than two hundred people were at the Cohn for Eikhard's seventh show in her Atlantic Tour. Perhaps some of the responsibility lies with the lack of

advance publicity, but one suspects not everyone is pleased by the 'new' Eikhard.

She looks older than her twenty-two years—older yet not without sacrifice. Perhaps the surprise makes people unsure if the change is for the best. Eikhard seems to be happy with it, and perhaps that is what really counts. No one can stay forever young; still there is an uneasiness.

Only the voice is unchanged. Singing the song that first brought her recognition, "It Takes Time" is proof that some things never change. She has the powerful throaty vocal quality that others envy. Time cannot stand still, though, and the remainder of the concert gave us a different Eikhard. Even Sylvia Tyson's "Smiling Wine" sounds a little different when sung against a background of electric guitars, drum and keyboard.

The band would appear to be a large part of the change. At times they were so overpowering that it was difficult to hear Eikhard above the din. It's hard to appreciate even a good voice when it can't be heard. Another main ingredient adding to the 'change' is Eikhard's choice of musical material. Although the majority of the songs are her own, they are not always the ones we have become used to: "Easy Sailing", "Don't Let Me Down" and "You Really Got a Hold on Me"—all are jazzy and seem a bit 'hepped up'.

It's not that the 'new' sound is hard on the ears (although the overzealous back up boys gave it a good shot) it's just not the way one thinks of Shirley Eikhard: she is definitely not 'the cute little kid' anymore, and whether this is good or bad remains to be seen.

Andorra Audition

The Dalhousie Drama Society announces that its March production will be *Andorra* by Max Frisch. Director John Lewis describes the play as "a gripping drama of injustice and moral guilt." He invites all prospective actors, including those who attended last week's audition, to bring their talents to Room 318, SUB, on Friday afternoon between 3 and 5.

Written in 1961, *Andorra* takes place in a fictional European town; the setting is contemporary and the theme is universal. What happens when the townspeople of Andorra believe that the one adopted son in their community is Jewish? The play itself answers the question in a

moving and sensitive way.

The cast list will be announced as soon as possible after this final audition, and rehearsals will begin next week. To become involved in this production, simply express your interest by attending Friday's audition, between 3 and 5 p.m., Room 318, SUB.

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