

True love means never saying hello

by Meredith Brown

You've all heard the old anonymous (no wonder) saying: *You love something, set it free. If it comes back, it's yours. If it doesn't, it never was.*

Well, she didn't come back. Genevieve Bujold was a gypsy, and we all know about the mad nature of gypsies.

But he did set her free. He (Jack Lemmon) was a

baillondsman, and it was his business to set people free.

He loved her. But he didn't understand her. She left. Run, Jack, run. See Jack run. See Jack not find her. See Jack being his usual Lemmonish, unshaven, noisy self.

See Genevieve Bujold be her usual beautiful gifted self. See her give a fine performance in a difficult, rather hackneyed role.

They say the novel was good.

Alex and the Gypsy at the Varscona



Members of Crowcuss

Explorations 5

The second concert in the Explorations 5 series sponsored by the U of A's department of music will be held Thursday, Nov. 18, at 8:30 p.m.

The Provincial Museum Auditorium, 12845-102 Avenue, Edmonton, is the location for the concert. Ample free parking is available.

The free public concert, which is free and open to the public, will feature music from the late 16th century to the present. It will also celebrate four anniversaries: the 65th birthday of Swedish composer Allan

Pettersson, the 100th birthdays of composer Manuel de Falla and composer-cellist Pablo Casals, and the 100th anniversary of the first performance on Richard Wagner's Ring cycle.

Italian and English Renaissance madrigals, a number of compositions for solo guitar (including one by Manuel de Falla), excerpts from Allan Pettersson's Barefoot Songs, Ritmo Jondo by Carlos Surinach, two arrangements for cello ensemble by Pablo Casals, and Richard Wagner's Wesendonck Lieder will be performed.

Crowcuss comes to town

One of the finest up and coming bands in Canada, Crowcuss, will be appearing on campus Friday and Saturday nights.

The five-member group is comprised of guitarist Greg Leskiw, bassist Bill Wallace, the twin keyboards of Hermann Fruhm, Larry Pink, and drummer Mark La France. Between them, the group members share a long heritage in the Canadian music scene, having played with such bands as Musical Odyssey, Mood Jga and the Guess Who.

Formed in the spring of this

year in Winnipeg, the band was initially intended to be a temporary affair. The current members were simply between engagements and decided to get together to make some fine music. Response was so great, the members interacted so well, that Crowcuss quickly became a permanent organization.

Edmonton has been similarly

impressed by the band's music. The group's rock music is enhanced by its many jazz and country influences as well as the electronic sounds which embellish many of the tunes. The use of three vocalists rounds off the musical package.

Crowcuss is appearing Friday in Lister Hall and Saturday in Dinwoodie.

Book isn't bad, but...

by Wayne Kondro

The High Plains, Wilfred Eggleston, Borealis Press, 1975.

The auspicious start of this work suggests we relegate it to the junior high school reading lists, right next to *The Red Pony* by David Barnes, stoic Methodist English immigrant with family in tow, unwittingly is saved in a blizzard to make a claim on a homestead in the Palliser Triangle. Though forewarned, he arrives sets up his little A-frame cabin, and makes a down-payment on a cow. We meet the neighbors, the Mastersons, the Churchill Williams, the Mallans with voluptuous daughter Angeline who has a passion for Olaf Bjornson, the Norwegian town.

Although we are well into the work the man-nature conflict has yet to be explored, not will it, although its effects will be present. The focus shifts to son Eric, who quickly establishes himself as a budding intellectual and befriends an old idiosyncratic geologist. He makes known his dream of attending mechanical engineering school in Calgary, but on successive occasions is thwarted by a drought or fate. Succeeding chapters establish the boy's dislike of the homesteading life, his laziness, his ambition, and his sacrifices in life.

Eric gets involved in the murder-mystery community of the time of the century and the comedy continues. In pursuing justice he denounces secondhand, vicarious learning and falls in love, rejoicing in the richness of life. He tells the now sophisticated girl he used to pick berries with, "there's something about a piece of machinery that makes my heart dance." She delivers oratorical support and

both resolve to wait for each other and then together, go against the world.

Life rolls on for a few years as we readers await the contrived happy ending. Soon the boy accidentally solves the murder-mystery crime and receives from a beneficiary a sum of money which will allow him to fulfill his dreams, and win the girl. However, she is running off to become a Mormon missionary so the bitterly disillusioned young man moves his parents to a more

fertile homestead and runs off to England.

Herein lies the book's redeeming qualities. Eggleston, although he has no sane reason for doing so, successfully articulates the young man's hate of the land and of life. The book's not bad but it's not great stuff. The work, like the characters in it, is bound by a stoic metaphysical moral philosophy which grinds it into inertia. Both are an enigma, although blessed with potential, they display an apathy for conflict.

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