hot flashes

music

The Edmonton Jazz Society is to present two concerts next month. Sat. April 23 The Bobby Hales Big Band plays the Provincial Museum and Archives Auditorium. Fri. April 29 and Sat. April 30 Oregon will be featured at the Hovel.

Ensemble vocal Michel Gervais will present music from Canada, England, France, Hungary, Spain and the U.S. Wed. April 13 at 8:30 p.m. in the Vic Comp High School Theatre. Tickets at Le Carrefour, The Bay and the U of A Dept. of Music.

The Edmonton Art Gallery presents free jazz this Sat. at 2 p.m. P. J. Perry and his six-piece group are featured.

Tommy Banks and P.J.Perry will play SUB Theatre Monday April 4 at 8:30 p.m. Tickets available at HUB, Woodwards, Mikes and at the door

Bruce Cockburn will perform in SUB Theatre Fri. May 6, Sat. May 7 and Sun. May 8. The shows start at 8:30 p.m. unless its the one on Sun. which starts at 7:30 p.m. Tickets at HUB, Woodwards, Mikes and at the door.

theatre

Theatre 3 has extended its run of Long Days Journey Into Night through to Sun. April 3. Tickets are available at the Bay or Theatre 3. Far As The Eye Can See, a play written by Rudy Wiebe in collaboration with Toronto's Theatre Passe Muraille opens April 12.

Bethune, by Rod Langley opens at the Citadel's Shoctor Theatre April 2. Tickets are available at the Citadel box office 425-1820.

The Walterdale Theatre presents its run of Mart Crowley's *The Boys In The Band* April 5-16. Performances at 8:30 p.m.

Theatre Francais d'Edmonton presentera *Je Veux Voir Mieussov*, une comedie en deux actes de Valentin Katanev au Rice Theatre du Citadel le 15, 16, 22 et 23 avril a 20 h. et le 17 et 24 avril a 15 h. Billets sont en vent au guichet du Citadel 425-1820.

The Studio Theatre presents *The Rimers of Eldritch*, by Lanford Wilson till April 6. Performances at 8:30 p.m. nightly with a 2:30 p.m. matinee Sat. April 2. No performances Sunday.

literature

There will be a public reading by Karen Lawrence Fri. April 1 in Humanities AV L-3. She will be reading from *Nekuia the Inanna Poems*, a collection of poetry she presented as her thesis for her masters in English.

cinema

The Edmonton Art Gallery will present two film showings on Matisse, one on April 9 and the other on the 16th. Showtimes are I p.m. both days. Admission is free.

The National Film Theatre presents *All The Kings Men* (USA 1949) the academy aware winning film (best picture) version of Robert Penn Warren's expose of American state politics. Showing at 8 p.m. in the Central Library Theatre.

The ACA presents two films at the Hovel each Monday night. Films for Mon. April 4 will be *The Exterminating Angel*, (Mexico/Spain 1962) at 7 p.m. and at 9 p.m. *Variety Lights* (Italy 1950) dir. by Frederico Fellini.

Pro and cons of Principle

by Ester Hazy

The Domino Principle, now at the Odeon, has one thing going for it and two against. The former is Gene Hackman, who gives a fine, rough-edged performance of a middle-aged con. The latter two are, in order of importance, Candice Bergen, and the story line.

The movie is one of what might become a new genre — a They/Them story. It begins with Them freeing Hackman from prison, going over the heads of all authorities to do so. Then They provide him with a lot of money, a beautiful villa and car, and a long-range rifle with which he is supposed to pick off one of Their enemies. Apparently They picked him because he had the makings of a true killer, and because he had perfect aim. Bergen plays Hackman's wife — she is well-loved and he missed her dreadfully while incarcerated.

Candice Bergen is a case for the SPMC (Society for the Prevention of Mis-Casting). We can only wish they'd gotten to her before the movie was made. She is intended to be the frumpy, not-too-smart wife of a con. Thus, she was given a suitably frumpy hair-do which was a ridiculous contrast to her aquiline, horsey, Vassar face. And her cool, co-ed drawl unfortunately made absurd such lines as "would y'all like some coffee, fellas?"

In short, she was pitifully wrong for the part. But the problem lay not only in mis-casting. Candice

Bergen's idea of portraying emotion is to set he glossed lower lip to quivering. Thus we were constantly with this quivering lip, but not much must have been difficult for Hackman to ren character' opposite this leading lady who was character. Bergen is the only heroine I've ever to see destroyed, and luckily for me, she was kill the end of the film.

At the crucial moment, Hackman refuses to pawn in Their game, deliberately missing his target. But They had taken care of such exigence had had two of Their hit-men on the spot—the assasination succeeded. Then They reveal to Hatthat They have been following his career (as a coas a Vietnam hero)—For several years and had him to—work—for—Them.—Hackman's cell-mate and friend Spiventi (Mickey Rooney out to have been working for Them for a long time to have been part of the plot to get Hackman's for Them. Further disallusionment. And when the his wife (yay!) Hackman rebels.

In the end, he refuses to join Them and set kill Them all. He succeeds in picking off a confirm. We are mildly glad that he has made the do 'stand alone' against pressure, etc., but it is to become interested in just who They are. Nor do movie attempt to tell us.



The Hovel this weekend, April 1-3, features guitarist and arranger Jim McLennan. McLennen, though a local guitarist, has been called by *Guitar Player* "a leading proponent of modern day ragtime guitar." McLennan has gained much recognition through his recording for Stefan Grossman's Kicking Mule label, which records instrumental guitarists almost exclusively.

Music at the Hovel will span McLennan's diverse repertoire. During his performances Scott Joplin, Blind Blake, Jelly Roll Morton and the Big Band era contrast his treatments of contemporary works such as those of Jerry Reed and Dale Miller.

McLennan returns

Even cowgirls gets the blues

book review by Kevin Gillese

Robbins, Tom Even Cowgirls Get The Blues, (Houghton Mifflin Co., Boston 1976) \$5.95 paper.

It was a fine morning when I began this book. The sun was beaming down on the Riverdale houses like a red-faced businessman checking out his tenements and the morning breeze was puffing and starting about as if the businessman had walked up a flight of stairs prior to his inspection. Too nice to sit indoors and read a book, I thought to myself, but I opened the cover anyways.

And that was the end of my other-than-literary

thought for about a day and a half.

Now, most of the folks who keep up to date on American fiction known that Tom Robbins is a gonzo West Coast writer and a damn good one at that. But if they haven't read one of his novels (his only other published one is *Another Roadside Attraction* pub. 1971) they just don't understand that he is probably the finest writer of English prose alive today.

Robbins' Even Cowgirls... is a book about magic and magicians — and no better man to write it than this word-magician. Despite years spent copy-editing for newspapers, Robbins' style reflects none of the indolent phrasing such a practise encourages. Here, instead, is a true literary master — who weighs each word carefully before putting it into the novel who

gauges and reflects and evaluates before he fir the polish lie atop a complete prose passage.

It's a shame people review books like Cowgirls... and Another Roadside... because, the reviews can never match the books. These a — Even Cowgirls... is probably even bette Robbins' first foray — and should be treated a Robbins' is unpretentious and yet his novels a with brilliant comparisons, subtle insight generally a helluva lot of good fun. Who could more?

Even Cowgirls...is the type of book you be and then pass on to the valued friend — which the Robbins' subculture that has sprung up are United States lately may easily turn into the sal of following writers like Tolkein and Kerouace Robbins' will be more deserved.

In any case, if the Nobel Prize for Literature to be awarded in the upcoming years to write know and treasure their mother language, write see events with a profound uniquesness yet cathose observations without pretence, writers true observers and recorders of the human expendich we are all involved in but most of us are twith day-to-day life to appreciate, then Tom will be the next American winner. And I'll be in moom, clapping.