

arts

Vancouver sends Harrison on to



City movie scene- escapist or expressive

It seems that movies fall into two large categories. The first being the action, suspense, escapist drama, and the second being the meaningful, expressive, interpretive work. Many movies today are following the first model, among these are two pictures now playing in Edmonton.

If you enjoy the straight suspense, action I highly recommend Peter Hunt's film *Gold* at the Westmount A. With well known stars Roger Moore

and Susannah York, the movie tries to keep the patrons on the edge of their seat. *Gold* has all the components of a good intrigue story. A hot line, fighting in the bottom of a mine shaft and gift boxes that blow up, all events which go together to make the show very exciting.

Technically the movie is very good. Michael Klinger does a fine job in producing the film. Particularly good is the opening, this comprises a multi-screen

approach showing the processing of gold. The scenery is just excellent, especially the segments in South Africa. A very bright spot was the use of music in the film. Elmer Bernstein composed some very exciting sounds to match the movement on the screen. The song, "Wherever Love Takes Me" is possible Academy Award material.

Generally the movie was good, if you are interested in action escapism. It certainly accomplishes its objective of making people aware of man's lust for gold.

The portrayal of James Caan as the *Gambler*, is one of the better acting assignments I've seen this year. Caan has managed to give to the audience a very good idea of what gambling can be like. That is, the feel of wanting to play against the odds and win. The fascination with gambling is the chance, the unknown, and Caan brings this out very well.

Apart from the characterization that Caan offers, the movie does not move or mean much. Many of the audience members the night I saw it were shifting, moving, and were generally restless toward the end. The reason for this, I think, is that the movie simply consists of a long string of incidents illustrating the disease of being caught in the jaws of playing with chance.

Over all the movie does not move as a unity but relies on the power of the main character. Something which, I think, it was designed to do. The director was not so much interested in making a comment as showing a personality and this is done very well. *The Gambler* is now showing at Westmount B.

Up and Coming

Something to watch out for at the movies in the next few weeks, is the pre-Christmas boom. The movies to come look good, some of the interesting ones are *A Girl From Petrovka*, starring Goldie Hawn and Hal Holbrook, *Law and Disorder*, with Ernest Borgnine and Carroll O'Connor and *The Abdication* with Peter Finch and Liv Ullmann.

Jay Fitzgerald

George Harrison is currently on a 27 city North American tour. It began last Saturday, Nov. 2 in Vancouver's Pacific Coliseum to a packed (17,500) house and promises to be successful, if not sensational.

He was backed by a band of old friends, without whom Harrison said he would not go on tour. As well as filling out the sounds of Harrison's own songs, the band added variety to the program by performing segments individually. Billy Preston, the most notable of the group brought the somewhat peaceful audience to its feet as he boogied across the stage with his own "Will it go round in circles?" and "Nothing from Nothing". A meaty horn section was featured in "Tomcat", a new song written and led by Tom Scott on saxophone. An instrumental by the entire group opened the evening on a cooperative note. Indeed throughout the evening no one performer overshadowed the rest.

Harrison's "old pal" Ravi Shankar was highlighted in two separate sets as coordinator of his group known as "family & friends". The 16 musicians and 2 singers performed a kind of orchestrated east Indian music

that lasted too long at thirty minutes. The concept of blending eastern and western music was better handled in the second set when Harrison's group remained on stage to accompany Shankar's family and friends in "Krishna Where Are You?" and other more familiar melodies. The efforts of Shankar were accepted to a point, but a basic unfamiliarity with the music, and a wish to return to "rock and roll" made the audience restless and unappreciative. This reaction probably caused Shankar and Harrison to have second thoughts about repeating this part of the show without adjustments.

As for Harrison, he appeared relaxed and well on stage as he peppered his act with old, new, and as yet unreleased material. It was good to hear old favorites like John Lennon's "In My Life", "Give Me Love", and "While my guitar gently weeps" again, and also to preview cuts from his new album *Dark Horse* including "Maya" and the title track. These songs unmistakably bear the Harrison signature being easy and pleasant to listen to.

For those who came expecting a hard concert, it was a disappointment. Harrison's manner set a gentler tone to the evening. (He spoke often but

Poole collection featured at Art Gallery

The Ernest E. Poole Foundation Collection is exhibited at the Edmonton Art Gallery from November 8 until December 8.

Last year, the Edmonton Art Gallery inaugurated a series of exhibitions drawn from the varied collections existing in the city. The first of the series, *Edmonton Collects: Canadian Art*, provided a broad historical survey from Kriehoff to the present, and revealed an impressive amount of significant Canadian art to be seen in Edmonton.

This year, the Gallery exhibits a portion of a collection formed by one remarkable man, Ernest E. Poole. The late Mr. Poole was a pioneer of Western Canada who arrived from his home in Prince Edward Island while Alberta was still part of the Northwest Territories. During a lifetime devoted to construction of many of the early buildings of the West, he made an extensive collection of Canadian paintings and other works of art. In 1961, he formed the Ernest E. Poole Foundation, to which a large portion of his collection was given for preservation and public enjoyment.

The Ernest E. Poole Foundation collection is the spine which supports the Gallery's entire permanent collection, forming a coherent survey of Canadian art from Kriehoff and Verner, to early artists like Brownell, Paul Peel and Horatio Walker, to Canadian Impressionists, the Group of Seven and their associates, including Tom Thomson, and recent artists like Goodridge Roberts and Riopelle. Emily Carr and David Milne are also well represented. In addition, 19th century Dutch, and 19th and 20th century English artists are represented, including a fine



drawing by Burne-Jones and an important bronze by Sir Jacob Epstein. With the Poole collection as the core of its Canadian holdings, the Edmonton Art Gallery is able to function as an effective exhibiting and teaching gallery.

Lenny Breau

At 9:00 p.m., Thursday, November 14, Lenny Breau and his quartet will be featured in a musical concert at the University of Alberta Students' Union Theatre. The quartet, now working in Western Canada, promises an entertaining evening of jazz repertoire. Tickets will go on sale on Thursday, November 7, at the Students' Union Box Office. The price of the tickets will be \$3.00 for students in advance, \$3.50 for students at the door, and \$3.50 for non-students in advance at the door. Everyone is welcomed and is promised to a most entertaining evening. Doors open at 8:30 p.m.

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