

the ARTS

symphony

This year the Edmonton Symphony is under the baton of a new conductor. Pierre Hetu has lined up a series of eleven concerts featuring the talents of some of the world's great musicians. The list is particularly rich in pianists.

The season will open September 29 with Gary Graffman playing Tchaikovsky's Concerto for Piano and Orchestra No. 1 in B Flat Minor.

Other works will include Rossini's Overture to *La Gazza Ladra* and Schubert's Symphony No. 9 in C.

Other pianists to be heard during the year will be Stephen Bishop in an all-Beethoven concert with Lawrence Leonard conducting, Shura Cherkassy, Ernesto Lejano, who will be sharing the honours with violinist Nicholas Pulos of the Edmonton Symphony, the

as-yet unannounced winner of the 1974 van Cliburn piano competition, and Edmonton's Marek Jablonski.

Three violinists will be featured during the year. Franco Gulli will be here when John Avison conducts on November 24 and 25. Charles Treger will be reappearing for the fourth time with the Edmonton Symphony and Korean violinist Yong Uck Kim will be here on March 2 and 3.

Cellist Janos Starker will also be on hand this year. He makes his appearance for the second concert in the series October 20 and 21.

There is plenty to choose from in the way of performers or composers but a season's ticket will insure you a good seat and a reasonable saving.

Tickets for all the above events can be had at the Bay Ticket Office.

opera

If opera is your bag or if you're just looking for a different way of spending the evening, the Edmonton Opera has some enticing events lined up for you. There's Gounod's *Faust* in French, featuring Judith Forst, Doris Yarick and Bernard Turgeon.

Verdi's *La Traviata* has Jose Carraras as Alfredo and

Anna Moffo as Traviata, which should be the stellar delight of the season.

Puccini's *Turandot* will be graced by the presence of Pauline Tinsley and Bernarbe Marti.

For the first 2,700 subscribers there is the added pleasure of Montserrat Caballe in concert.

theatre

By the look of things, theatre patrons will have a good selection of drama to choose from this year.

Theatre 3 will be opening with Harold Pinter's *Old Times* in their new home at the theatre in the Centennial Library. Other plays under consideration are Beckett's *Waiting for Godot*, Euripides' *Orestes*, a psychological drama by John Hawkes entitled *The Questions*, and Friedrich Durrenmatt's *Play Strindberg For Me*.

Kenneth Grahame's *Wind in the Willows* looms large as a family draw. *Sylvia*, by James Osborne, and *Dismissal Leading*

to *Lustfulness* by Tom Whyte are the works of local playwrights of high calibre.

Theatre 3 has a lively reputation as a producer of fine drama. Now in its fourth season under the aggressive artistic directorship of Mark Schoenberg, Theatre 3's season promises some exciting evenings.

The Citadel Theatre, now under the direction of John Neville, is starting off its season with Shakespeare's *Much Ado About Nothing*.

Neville will be directing and playing the part of Benedick in which he has distinguished himself on previous occasions. His reputation as an actor and as

ballet

There are at least four fine ballet companies lined up for appearances at the Jubilee Auditorium this year.

The National Ballet of Canada will be in town October 15 and 16 with their company of 120 to present Peter Wright's *Giselle*.

The Alberta Ballet is offering *Ballet and All That Jazz* with choreography by Eva von Gency December 26 and 27.

The dazzling Royal Winnipeg Ballet is going traditional with *Nutcracker*, a classical ballet that never seems to lose its charms. The choreography is by John Neumier. They're in town January 31 and February 1.

In April Les Grands Ballet Canadiens will be offering *Tommy* in a multi-media production with music by the Who.

cinema

Summer is usually a time of cinematic doldrums but there have been and still is some superb cinematic fare around town. *A Doll's House* starring Claire Bloom has come and gone at the Plaza.

Ibsen's exploration of woman as toy was well handled if at times twisted to fit contemporary concerns in a manner not totally commendable.

Claire Bloom, Anthony Hopkins, Denholm Elliot and Sir Ralph Richardson all contribute some fine character studies. It's worth seeing if it comes around again.

It will be interesting to compare it with Joseph Losey's production of *A Doll's House* with Jane Fonda in the lead role. Should it happen to come around again phone up the theatre and ask if the

director being what it is, it is not overstating the case to speculate that his appointment as artistic director of the Citadel is one of the most important in Canada since Tyrone Guthrie accepted the position of director at Stratford.

His selection for the this year's programme offers something to suit the taste of everyone.

Much Ado About Nothing will be followed by Harold Pinter's modern classic *The Caretaker*. This is something in the way of a gamble for Neville since this will be the first time the Citadel has staged one of Pinter's plays.

I Do! I Do!, the Tom Jones and Harvey Schmidt musical arrives in time to break the winter monotony with its whimsical charms.

Child's Play by David Marasco is a modern suspense drama with a little meat to it that should prove a popular change of pace. This will be followed by Alan Ayckbourn's comedy, *How the Other Half Loves*.

Jason Miller's award-winning tragic-comedy, *That Championship Season*, will offer a look at what has been happening on the recent Broadway scene.

The season will wind up with a double bill offering of two classical plays, Sophocles' *Oedipus Rex* and Moliere's brilliant farce, *The Tricks of Scapin*.

With great classics opening and closing the season and a potpourri of recent theatrical fare in between, this year's offerings at the Citadel promise to be more than merely entertaining.

sound track is in good condition.

The print they showed here was in deplorable condition which was detrimental to the experience and positively irritating. It would be preferable to watch the movie if it was interrupted by commercials.

The ethics of keeping such a poor product in the movie houses is questionable to say the least. Taking money at the box office for it is possibly fraudulent, but such things do happen.

Phone up and check. If they have an intact print in good condition, go see it.

The Garneau is still featuring *Sleuth* with Sir Laurence Olivier and Michael Caine. This is a dazzling tour-de-force of fine, fine acting and exceedingly clever plot twisting.

Sleuth is a paeen of praise to the thriller genre that is guaranteed to give a brisk workout to armchair detectives who enjoy following the trails of dropped clues in murder mysteries.

Olivier can seldom be seen in anything but cameo appearances these days so it is an added pleasure to be able to watch him sustain a substantial characterization.

There is also the pleasure of watching Michael Caine hold his own against such a master of the art as Olivier. Anyone still thinking of Caine as only a screen personality is in for a surprise.

Caine can indeed act and very well, too.

But most important of all, it is Schaeffer's script that is the biggest attraction. It is one of the most ingenious scripts to come along for some time.

Fred Zinneman's *The Day of the Jackal* is still hanging in at the Varscona. The movie is peopled with a score of fine actors whose praises are sung on the English stages but remain virtually unknown in Canada.

Zinneman is a master craftsman at piecing together the clockwork mechanism of a suspense thriller. His brisk business-like direction keeps this one moving along in a trance-inducing manner.

The cinematic pace gives the story an extra dimension that the book was unable to

achieve. There is always the danger of overkill on such a project as this.

Putting all the first-class talent to work on such a fillip as Forsyth's novel could have destroyed what was originally just a great yarn for bedtime reading. But thankfully this is not the case on this occasion.

Zinneman manages to intensify the suspense and keep the excitement turning over right up to the last frame. It is a rather remarkable achievement.

Naturally one has to wonder what all the fuss was about. Once again the censors have proved that the surest way to create a box office success is to ban a movie.

Sadly, Kubrick's movie never quite seems to measure up to the heightened expectations engendered by the provincial censorship.

Clockwork Orange just never quite manages to deliver the punch one goes expecting to find. The movie is still a viable work but already it seems dated.

Perhaps that is because the print at the Westmount is in a rather tatty condition. So often has the movie's subject matter just never quite manages to deliver the punch ones goes expecting to find. The movie is still a viable work but already it seems dated. Perhaps that is because the print at the Westmount is in a rather tatty condition.

So often has the movie's subject matter been worked over in the press, it is practically impossible to approach it with an open mind. Kubrick's film now appears cold and technical, untouched by any humanity at all.

The Day of the Jackal won't give you a great deal to think about but it is certainly engrossing entertainment and well worth taking a look at.

Stanley Kubrick's *Clockwork Orange* has finally made its long-delayed appearance at the Westmount.

There is impact but it is artificially contrived and soon fades from memory in the manner of a Norman Rockwell painting. Everyone will have to judge for themselves.

After all, this is a controversial movie.

Walter Plinge

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Department of History.



ORACLES

farce frolic

Cheech and Chong. In concert at the Jubilee, Sept. 8.

film fare

Satyajit Ray's *Apu Trilogy*.

The National Film Theatre in conjunction with the Edmonton Public Library will present Part 1 of Ray's trilogy, *The World of Apu*:

Thursday, Sept. 6 at Southgate Library Theatre.

Friday, Sept. 7 at Centennial Library Theatre

English subtitles. Starts at 7.

First of a series of twelve classical films.

Information phone 439-0209.