

arts Chamber Society

presents Varga, Moore

The Edmonton Chamber Music Society continues its subscription concert series on Wednesday, December 4 with a program of sonatas for cello and piano by the eminent San Francisco cellist Laszlo Varga and Edmonton pianist Isobel Moore at 8:30 p.m. in Convocation Hall.

Hungarian-born Laszlo Varga has conducted the Budapest Symphony and Chamber Orchestra, and was principal solo cellist with the New York Philharmonic for eleven years, as well. He has also performed as cellist with the Lener and Canadian String Quartets and the Trio Concertante. Varga is currently professor of cello, chamber music, and conducting at San Francisco State College where he conducts the college chamber orchestra.

Miss Moore teaches piano at the University of Alberta and is well-known throughout Canada for her work as a soloist and as a chamber music performer with her husband, violinist Thomas Rolston, and at the Banff School of Fine Arts.

Mr. Varga and Miss Moore will play Schubert's Arpeggione Sonata and Beethoven's Sonata in A Major for cello and piano,

and Mr. Varga will play the monumental Sontag for Unaccompanied Cello by Kodaly, which he has recently recorded.

Admission to the concert by Mr. Varga and Miss Moore is by

season membership in the Chamber Music Society. A few season memberships for this and the remaining three concerts in the Society's series will be available at the door before the concert.

The Abdication: refreshing change of pace

Take an evening off and see *The Abdication* with Liv Ullmann and Peter Finch showing at the Westmount Cinema B.

As the title suggests this movie involves the seventeenth century abdication of Christina, Queen of Sweden. Christina (Liv Ullmann) feels she no longer can deprive herself of a personal life and so looks to religion to escape from statehood. She decides to become a Catholic and proceeds to to to Rome to meet the Pope.

Upon her arrival in Rome she is integrated by a Cardinal Azzolino (Peter Finch). Christina reconstructs her life before the Cardinal and in the end falls in love with him.

The Cardinal, after much

personal searching, finds he wants to serve the church instead of running off with this woman.

Abdication is not an action drama. Rather, it is a touching interpretation of a woman finding what she is looking for. From a bondage in life where she had official duties to perform, Christina moves to a life where she does what she feels.

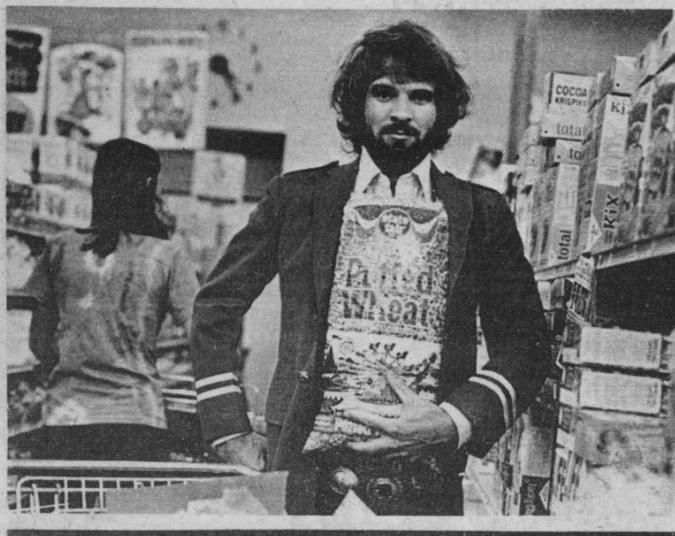
Azzolino, chooses to retain his role as a cardinal, a position which he does not want to relinquish.

If you're tired of the car chase-murder-violence movie, I recommend *The Abdication*, a movie which has not as yet been well received, but should be.

Jay Fitzgerald



On Monday night, December 2, *The Nitty Gritty Dirt Band* will be performing at the Jubilee Auditorium. Also appearing with the quartet will be comedian Steve Martin. The performance will start at 8 p.m. and tickets are available at the usual outlets.



Lennon speaking without self-pity

Walls and Bridges by John Lennon reveals the tortures of an individual, along with presenting a truly fine creative musical effort. The album seems to relate the past two or three years of Lennon's career and displays perhaps a mellowing of both character and music for the former Beatle. Though the album centres around the bountiful talents of Lennon, he also receives strong support from background musicians and studio technicians.

With his new album, Lennon has destroyed his reputation in musical circles as a has-been, hiding Yoko Ono and activist themes in a closet. His lyrics show a wisdom that they have not shown since the days of *Let It Be* or *Abbey Road*. Seeing that all his singing "out about love and peace" was an avoidance of "the red raw meat, the green eyed goddam straight from the heart" realities of life. Lennon now speaks without self pity but some sadness about his

fall from the excessive prideful days of Beatle musical supremacy. Though "it's so hard to swallow then you're wrong," Lennon with a surprising amount of humility admits he was creatively dry and that by creating a commercialized image of himself as a peace monger, he put himself into a music scene where "everybody's hustlin' for a buck and a dime, I'll scratch your back and knife mine."

However Lennon knows that he has only define; his

musical and personal problems and right now effective solutions seem to escape him. In *No. 9 Dream* Lennon echoes the nagging doubts of all musicians and ordinary people, wondering if "maginc was in the air" or if there "is any more he can say". Lennon is learning to absorb the shocks of life ("bless you whoever you are holding her now") and he now no longer has a gospel to preach, admitting that "whatever get you to the light 's alright". The album's titles reveals a man's remorseful retrospection on life: "You Don't Know What You Got," "Scared," "Sweet Bird of Paradow of Nobody Love You (When You're Down and Out)".

Musically, Lennon has composed melodies as original and catching as he did with Paul McCartney. All songs are comparable if not superior to "Whatever Gets You Through the Night" in their freshness and unpredictable Lennon arrangements. Like Lennon's guitar work, members of The Plastic Ono Band display musical competency without disrupting a cohesive flow of music. Lennon uses to maximum benefit the subtle vocal support of Elton John and Harry Nilsson on a number of songs. Perhaps a flaw lies with Lennon's failing voice; which needs either the backup of others or studio mutations to prevent it from being unable to strongly carry the basic melody of a song.

Not an overwhelmingly great album but much more enjoyable than other Lennon albums with the unforgettably bad Yoko. Lennon thankfully does show he is on his way back and once he gets over and crosses a few more walls and bridges, he will probably be able to produce outstanding work that will smash through walls and walk across water.

Laurance Wargrave

TV Highlights

THURS., NOV. 28

Les Grands Films: "Sweet Charity". Comedy produced by Bob Fosse with Shirley MacLaine, John McMartin, Chita Rivera and Paula Kelly. Story of the life of a taxi-girl. (USA 68) Channel 11.

FRI., NOV. 29

Cinema: "De la part des copains". Police drama produced by Terence Young with Charles Bronson, James Mason, Liv Ullman. During a prison escape a policeman is killed. (Fr. It.) Channel 11.

SAT., NOV. 30

Cinema: "Repulsion". Drama produced by Roman Polanski, with Catherine Deneuve, Yvonne Furneaux, and John Fraser. A young manure living with her sister in a small apartment resents the presence of the sister's lover. (Brit. 65) Channel 11.

Under Attack - In a special Confrontation edition, Dr. William Marra, Vice President of the Catholics United for the Faith, is bluntly cross-examined for his views opposing homosexuality by seven homosexuals, including clergymen, university professors and an author. Channel 13.

SUN., DEC. 1

In Touch With U. Channel 13

National Film Board - "Summerhill" - A visit to a school without fixed rules, where no one studies except as he wishes, and where each student is his own master. Channel 13.

Les Beaux Dimanches. Jacques Cousteau, documentary on one of his expeditions. Les Grandes Batailles du Passe: "La Bataille du Quebec". Documentary on the battle on the "Plaines d'Abraham."

THURS., DEC. 5

Thursday Night Movie - "Carousel" - 1956 musical - Starring Gordon MacRae, Shirley Jones, Cameron Mitchell, Barbara Ruick, Claramae Turner, Maine 1900: Swaggering carnival barker married to shy cotton mill girl, tries to provide for coming baby by hi-jacking a payroll. Songs: If I loved You, June Is Busting Out All Over, Soliloquy, You'll Never Walk Alone. Channel 13.

Explorations in Shakespeare - MacBeth - Nothing Is But What is Not - a look at the phenomenon of murder, aggression, and repression as seen in the workings of Shakespeare's characters. Channel 13.

Bring a hankie to this classic

Make Way For Tomorrow (Edmonton Film Society, Classic Series, Tory Lecture Theatre, Mon. Dec. 2, 8 p.m.)

Make Way For Tomorrow has been justly termed one of the enduring classics of personal filmmaking to ever come out of Hollywood. Director Leo McCarey was fired from his post at Paramount studios because the film was a box office disaster when released in 1937. But if he had made nothing else, McCarey would have earned his place in the history books for this film. Only the director's somewhat awkward visual style prevents it from ranking among the cinema's great masterpieces.

In many ways, the film is a detailed reflection of the Depression era. It provides a totally realistic portrait of the poverty and unemployment of the '30's and how these factors affected the most basic family relationships. Simply and movingly, it tells the story of Barkley and Lucy Cooper, an old retired couple who lose their home and have to go and live with their children.

It's one of the finest



treatments of the problems of the aged to come out of Hollywood. It represents a critique of those who forget the Biblical commandment which the film takes for its text, "Honor they father and mother." There is no magic formula that can bridge the gap between young and old, the film's forward tells us, but the film clearly calls for the exercise of good will towards the old.

The goodwill is notably absent from the five Cooper children, none of whom wants the old couple.

All of this may make *Make Way For Tomorrow* sound pretty grim. It is not. The film was written by Vina Delmar, who had much experience in comedy writing. Many of the scenes are filled with rich humor, to counteract the tears.

R. Horak