Finest pianist of his ger aration

Jarrett's Solo Concerts will convert skeptics

By IAN BALFOUR If anyone still doubted the genius of Keith Jarrett after the release of the brilliant Facing You album, they need only listen to Jarrett's latest release, Solo Concerts, to convince them of it.

This three-album set is the most extensive showcase yet for Jarrett's many talents. Hailed as a boy wonder, he had many pressures upon him during his apprenticeship years with Miles Davis, Charles Lloyd and others; he has emerged, however, as a most mature musician and the finest pianist of his generation.

Though he has played for years with a quartet, it is in his solo concets that Jarrett really excels. He has all the makings of a perfect jazz pianist, combining flawless technical virtuosity, a superb sense of rhythm and an understanding of melody as fine as that of Bill Evans at his most lyrical.

As a composer, Jarrett is an endless source of musical ideas; the six sides of Solo Concerts feature innumerable interesting ideas with no repetition, something which many sound which accompany the music improvisational artists lapse into. Twentieth-century jazz has brought improvisation to a fine art and Jarrett is one of its foremost exponents.

What really separates Keith Jarrett from the majority of his contemporaries is his intense personal involvement with his music, the product of a rare energy and emotion. To witness Jarrett in concert is a very moving experience; his whole being is behind every note, even behind the periods of silence (which are often as telling as the sounds).

His body is in a state of perpetual motion, and the outbursts of human

the house tonight...

TONY

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are ones of pure emotion. The keyboard becomes a focus for a wide range of human experience, and one is left with a profound feeling of the harmony underlying life, something central to Jarrett's beliefs.

It is difficult to imagine an artist more at one with his instrument; it is as though the piano were designed as the vehicle for Jarrett's expression, or perhaps he for the piano's.

The recordings which make up Solo Concerts were carefully chosen from a large body of Jarrett's concert recordings. The piano is the most difficult instrument to record and the technicians of ECM have done an admirable job in preparing the tracks presented. The album is both an artistic and technicial triumph.

Flamingos a waste of time

By PAUL STUART

Have you ever put yourself out to do something which you had high hopes for, but which turned out to be a monotonous waste of time?

That's what I did when I went to see Pink Flamingos at the Roxy, last Saturday night.

The theatre has given the underground feature, which was filmed in Baltimore, a big build-up as the "filthiest and one of the most hilarious movies ever made".

It succeeds on the first count but unfortunately it fails on the latter and more important one.

It is silly and boring and obnoxious and yes, it has been censored. So you don't get to see the boy with the dancing ass-hole, or the man who exposes himself part way in the long surgical process which transformed him into a woman. For what it's worth you do see the heroine eat dog-shit.

The film is an amateurish attempt follow via translator.

at being daring and satiric, but it just comes out dumb.

Avoid this movie, my children, lest you wind up on the Danforth in the early hours of a cold, November morning wondering if Pink Flamingos was the worst waste of 99 cents since you blew the contents of your piggy-bank on the whole set of Dave Clark 5 bubble gum cards.

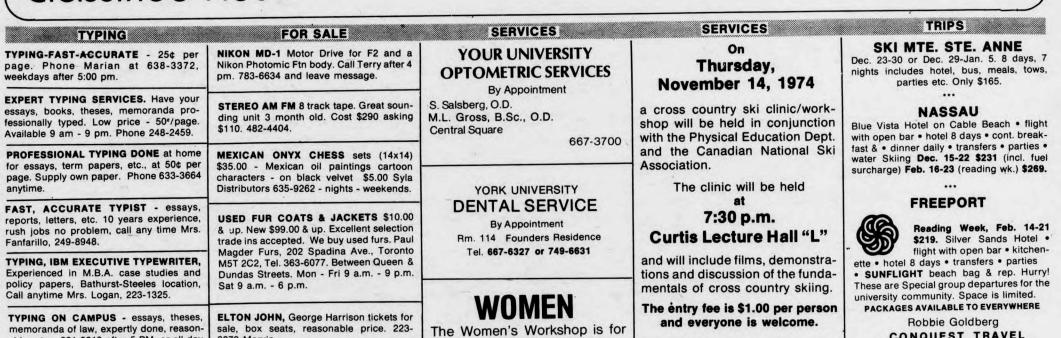
Visiting Poles

This Monday night a Polish student troupe, Kalambur, from the U. of Wroclaw will perform at 8:30 p.m. in the Open End coffee shop. (Adm. free). Using the Grotowski method of acting (language is not important to this kind of theatre), the 22-member troupe puts on Rhythm of the Sun. On Tuesday it will be on at the Atkinson Studio, noon; admission there is \$1. A discussion period will

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