

# ARTS



"Jeez, no bloody bacon?" Archie and Frank on the beach at Gallipoli.

## Aussies go to war

Gallipoli  
Capitol Square

review by Peter West

Every few years a film comes along that makes you sit up and take notice. *Gallipoli* is such a film, as studied and self-conscious a work as Stanley Kubrick's *Barry Lyndon*, though it's far more arresting than was Kubrick's rather languid epic. Like *Breaker Morant*, *Gallipoli* is tightly made: no pretty sunsets are left for minutes on the screen for us to admire, and we are swept along with the action from the first scene.

The film opens in 1915 on an Australian cattle station one morning before dawn. We meet Archie, played with engaging naivete by Mark Lee, who is being trained as a sprinter by his rought-as-guts uncle. Archie goes to an athletics carnival, where he encounters, and beats, Frank, a cocky young lad from Perth, played with great assurance by Mel Gibson.

Events throw the two together, and they decide to travel to Perth by jumping a train. The train was going the wrong way and they have to walk back to civilization (?) across 40 miles of dry lake bed. Lost and parched by the heat, they are rescued by a flea-bitten old man with a camel. Archie tells him of his plan to join the Light Horse brigade and go to war.

"War?" the old man asks, "what war?" Archie attempts to explain what Australia is doing in a war which began in Serbia. If we don't stop them, he says, the Germans might come down here and take our land away. The old man looks around at the featureless landscape and says "Son, they're welcome to it".

And so the two join up, and are plunged into the war, at length, in Turkey.

Some have called this an anti-war film. This is largely true, though there is no preaching in it and no anti-war propagand-

da. The hysterical and sentimental patriotism of the time is simple left to stand without comment for our judgement: Should auld acquaintance be forgot?

No! No! No! No! No!  
Australia will be there. . .

Archie and Frank go to war for adventure. They don't understand what the war is all about, and they are happy to accept the slogans fed them. Any "message" the film carries is implied. The contrast between the elegant English officers and the roughhouse Australians, for instance, is made in a comic scene in Cairo in which Frank buys a few donkeys and rides on them past the horrified English officers, shouting "Tally ho, old boy!"

It isn't possible to list all the scenes which make this film so enjoyable. The athletics carnival in outback western Australia gives us a glimpse of a world of earnest, ingenious Australians largely destroyed by the two world wars. The scenes on the beach at Gallipoli portray warfare as never before: the soldiers casually play two-up, try to get hold of some bacon, and swim in the nude. On the night before a major battle, an officer sits in his tent, sipping Moet champagne and humming to a recording of Bizet's *The Pearl Fishers*. The music continues and we draw back to see the shore aglow with campfires and ships ablaze with lights dancing in the water: it looks like a Venetian carnival.

Some have attacked this film because it doesn't show New Zealanders, or Canadians, or the others who fought at Gallipoli. Others dislike it because it doesn't explain the background to the war properly. No doubt American audiences will need subtitles, as usual, to understand the Australian lingo. Frankly, I don't given a damn.

## Up and Coming

FILM

*Throne of Blood*; 9:15 PM Nov. 19, 7:30 Nov. 20; Zeidler Hall (Citadel Theatre); \$4.00, \$2.75 for NFT members.

The Arts Editor saw his first Kurosawa film (*Ikiru*) last week, and is still so giddy from the experience that he recommends this one without even having seen it (something he never does when he is in his right mind). *Throne of Blood*, incidentally, is an adaptation of Shakespeare's *Macbeth*.

Also, next week another Kurosawa film (*Yojimbo*) will be shown at Zeidler Hall. It is apparently a satire on, among other things, conventional westerns.

Lenny; Princess Theater; never mind the date or time, because this Arts Editor is not

recommending it. As Lenny Bruce's close friend Paul Krassner stated, this film is disgusting revisionism. What the Arts Editor recommends is that the next time you get to the Princess (perhaps for Hitchcock's *Notorious* on Saturday) you should drop a little suggestion in their suggestion box stating that you would like to see some *real* Lenny Bruce. There was at least one documentary made of Lenny when he was alive (the title eludes me at the moment) and it is pure dynamite.

*The Sacred Circle*; Nov 19; Education North 2-115; 12 Noon; free admission.

This documentary on Indian life ways and religion won both gold and silver medals at the Houston International Film Festival.

DANCE

Danny Grossman Dance Company; Nov. 20, 21; SUB Theater; 8 PM; tickets \$7-10 at all BASS outlets.

Xochipilli Mexican Folkloric Dance Group; Nov 20; Provincial Museum; 8 PM; tickets \$5 at HUB (\$4 for students).

## Few hear ESO success...

Edmonton Symphony  
Jubilee Auditorium  
November 13/14

review by Beth Jacob

The Edmonton Symphony gave another strong performance last Friday night before a disappointingly small audience at the Jubilee. With new music director Uri Mayer at the helm, the orchestra turned in a colorful performance in four diverse works.

The concert began with Canadian Andre Prevost's "Overture", a work written in 1975. This too-short piece, in simple ABA form, served as a nice workout for the brass and percussion sections but was otherwise a rather undistinguished sample of contemporary music. Since the work was presumably included as a representative one, (the concert program was in honour of Canada Music Week), one would have hoped for something a little more innovative and substantial.

Barber's "Adagio for Strings" provided a sharp contrast to the Prevost. Samuel Barber is one of the few 20th century composers whose work is truly lyrical in nature. The Adagio, adapted from the second movement of his string quartet is a serene example of that quality. A simple melody, supported by rich harmonies, is passed between the various sections, building in dynamics and intensity to a pleasing finish. Under Mayer's direction the orchestra achieved a full sweet tone and a controlled shaping of the music throughout the work.

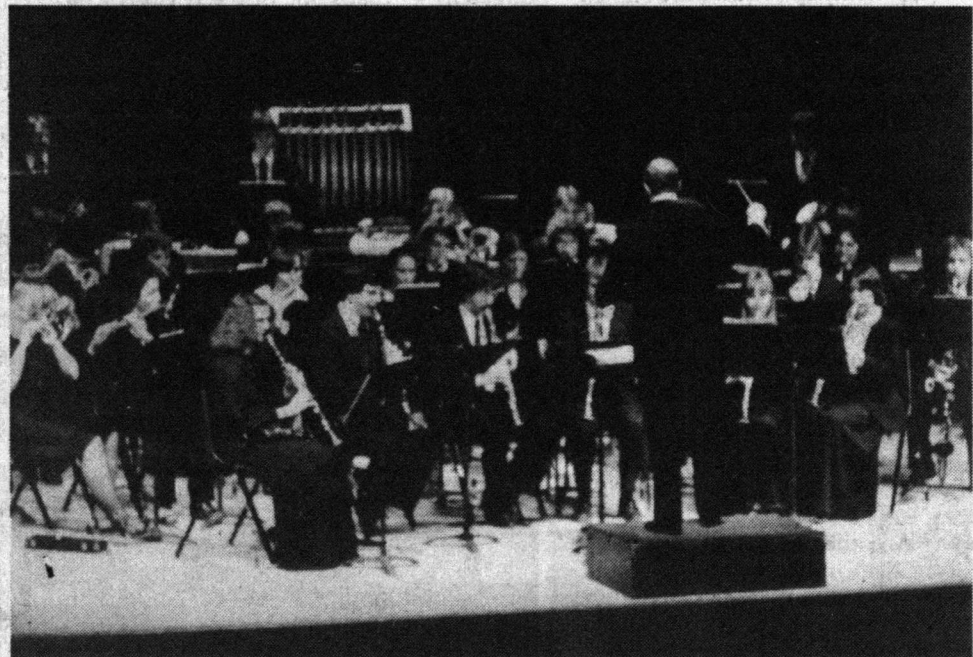
Pierre Fournier, the internationally

renowned cellist, was the guest artist, playing Lalo's "Cello Concerto in d minor". Although age has taken its toll on Fournier, (he walked onstage with the aid of a cane), his fingers were as nimble as those of any youth. His tone throughout the piece was rich and singing; masterful bowing contributed to his strong interpretation. The virtuosic passages were dazzling, rendered with such apparent ease.

The orchestra plays a lesser role in this concerto, being confined to an accompaniment role, relieved by occasional tutti passages such as the Spanish-flavored motive in the third movement. The orchestra did provide a sound, secure background to the soaring solo line. Particularly nice was the figure in the flute and pizzicato strings which accompanied the syncopated cello theme in the second movement.

The orchestra itself got a chance to shine after the intermission. Shostakovich's "Symphony No. 1 in F Major" utilizes every section of the orchestra to the full, exploring unique and interesting combinations of sound. The symphony players rose to the challenge, providing a strongly rhythmic performance, with nice clear brass playing and a variety of sparkling solos from most of the first chairs in the orchestra including the timpanist.

All in all a very enjoyable concert, auguring well for the rest of the season, and the continuing development of the orchestra under Mayer's direction.



The University Wind Ensemble, persevering in spite of neglect.

## ...or Con Hall triumphs

by C. W. Oxley

Hey, people, don't you know a good thing when you see it? Despite all the

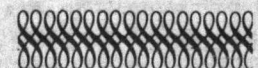
cutbacks and compromises each one of us has felt on campus, good musical entertainment (and cheap, yes, very cheap) is still provided by the Music Department in Convocation Hall (in the Old Arts Building).

For example, there were two great recitals last Monday and Tuesday nights, featuring, respectively: the University's own Symphonic Wind Ensemble conducted by Duke Pier, with saxophone soloist Jack Wilson; and flautist Marg Daly and her flying fingers, accompanied by Kerri Mooney on piano.

So remember, admission is free, and if you feel you are being cheated out of adequate advertising for these concerts and recitals, then come see us in the Music Department (3rd Floor, Fine Arts) and we'll take care of that.

By the way, Tuesday the 24th will feature some homemade music with our own composers; John Feldberg, Garth Hobden, Henry Klumpenhauer, Mike Malone, and Blyth Nuttal.

Yes, the pictures are great, but how can you get anything out of the reviews unless you hear the performances?



GALLERIES

German Expressionism; until Nov. 29; Ring House Gallery; Weekdays - 11-4 PM; Thursdays - 11-9 PM; Sunday - 2-5 PM; admission free.

FOR ARTISTS AND AMATEURS

Transferring and Printing Images Workshop; Nov 21 or 22; 10-4 PM; \$35, \$30 for U of A students.

This workshop is organized by the SUB Art Gallery. More information may be obtained by phoning 432-4547. Ideal for those who enjoy making their own Christmas gifts and trimmings.

LOCAL RECREATION

Niels Peterson; Wednesday to Saturday; RATT; 8 PM; No cover charge Wednesday, \$2.00 other days.

A rhythm and blues band.

Pharmacy Presents: Dick Tracy; Saturday; Dinwoodie; 8 PM; tickets at the Pharmacy Lounge, CAB or SUB, 11-2 PM weekdays.

Pop rock dance music.