



theatre lives

The Caretaker by Harold Pinter and directed by Richard Ouzounian. At the Citadel. Now running until November 24.

Zone by Canadian playwright, Marcel Dube will open Le Theatre Francais d'Edmonton's 1973-1974 season Friday, 26 of October. It will run October 26, 27, 28 and November 2, 3, 4. Curtain time is 8:30, Sunday matinees at 2:30 p.m. Reservations: 467-3626 or at the door, 8406-91 St. Tickets are \$1.25 for students *en francais*.

Blood Wedding by Frederico Garcia Lorca and directed by Frank Bueckert. At the Studio Theatre, Phone 432-1495 for reservations. Tickets are free to university students. Opens November 1 and through until November 10.

the eyes have it

The Edmonton Art Gallery is running an exhibit entitled *Just Before the War*. This is Urban America from 1935 to 1941 as seen by the photographers of the Farm Security Administration. These works by Ben Shahn, Dorothea Lange, John Vachon, Russell Lee, and more, add a new dimension to the outpouring of federally supported art during the New Deal. While they were primarily meant to document the work of the Farm Security Administration, the photographs are often works of art - unforgettable images showing how people looked at each other during this period of economic disaster and unemployment.

Manwoman has a show at Latitude No. 53. Address of this new gallery is 10048 101 Avenue. This is a local artist who has some really interesting work to offer and deserves your support. Check it out.

easy on the ears

Muddy Waters, Thursday November 1, 8 p.m. Dinwoodie Lounge. Tickets are \$3.00 at the door.

The department of Music, University of Alberta presents the Symphonic Wind Ensemble, under the direction of Fordyce Pier, in a concert Sunday, November 4, 1973, at 3 p.m. in Convocation Hall on the University Campus. Included in the program will be music by Handel, Holst, Beethoven, Copland, Ives and others. General admission is \$.50 at the door.

The University of Alberta String Quartet will be offering up some Bartok November 2 at noon in the SUB No. 1 Art Gallery.

The fastest and the smoothest fingerpicker in the city will be playing at RATT this Saturday night. Jim McLennon, master of Doc Watson guitar style, has played at the Folk Club, the Hovel, the Regina Folk Guild, and in the shower. As well as an excellent guitarist Jim has a pleasant singing voice and has written some pretty fair songs. In his repertoire is some folk music, classical, an unrecorded Bruce Cockburn plus a few surprises. Music enthusiasts are requested to come early so that the usual rabble who frequent the place can be gently displaced. A night for listening and drinking. Beer sold till midnite. Music starts around 8:30. No cover charge.

Hadley Caliman is appearing at the Captain's Cabin Sunday, November 4 at 8:30 p.m. 8906-99 Street.

opera

Faust will be the Edmonton Opera Society's first offering this year. It will be directed by Robert Darling and the guest conductor for this occasion will be Jean Deslauriers. Feature artists are Eduardo Alvares as Faust, Doris Yarick as Marguerite and Paul Plishka as Mephistofeles. November 1, 3, and 5. Tickets are available from the Bay Box Office. Students may obtain tickets at half price an hour before performance. Reports reaching this office indicate the best night to get good seats is Monday.

cheap thrills

Fillmore Thursday and Friday, November 1 and 2 at Student Cinema. *Everything You Always Wanted to Know About Sex (but were afraid to ask)* directed and starring Woody Allen. Saturday and Sunday November 3 and 4. Showtimes are 6:30 and 9:00 p.m. Tickets are fifty cents in advance or a dollar at the door for students. All shows in the SUB theatre.

the ARTS

STARKER DISPLAYS SENSITIVITY, TENACITY

What began with a very sensitive display of virtuosity ended with a tenacious display of orchestral nobility as the Edmonton Symphony Orchestra and soloist Janos Starker gave their Saturday audience an immensely exciting musical evening. Both Starker and the orchestra met the challenges set for them by the composers whose works they performed and did so in such a way that there were moments when the audience and the musicians touched on some of the "electricity" that ESO conductor Hetu speaks of as the edifying moments of music. The times when the orchestra did lapse into incohesiveness were in many ways forgivable considering the new poignancy into which the orchestra is beginning to move.

The cello is perhaps the warmest of all the stringed instruments. Because of its size, it has a richness and depth of tone that violins and violas do not have as well as a delicacy and brilliance that is missing in the basses. In the hands of an accomplished cellist, these attributes give the listener a remarkable pallet of tonal voice.

Janos Starker urged a good deal of that potential out of his instrument in his performance of Boccherini's *Concerto for Cello and Orchestra in B Flat Major* and Tchaikovsky's *Variations on a Rococo Theme for Cello and Orchestra*. The Boccherini piece began with the orchestra introducing the theme in a much more confident manner than it has ever done before in the opening piece of concert.

From the moment he began through all of his fluid rendering of the solo cello passages, Starker was recognizably in control of his instrument in a manner which was much more than just technical. His was not a large sound and happily there were no times when the orchestra trampled on the soloist. Hetu's choice of dynamics was accurate and the orchestra proved an excellent complement to Starker's virtuosity. The piece demanded complete command of all of the cello's registers, as well as some intriguing special

effects, such as the muffled left-hand pizzicatos in the cadenza of the first movement - all of which Starker was more than capable of presenting to his audience.

Starker's performance of the Tchaikovsky *Variations* was even more fluid and poignant than his rendering of the Boccherini. Here the audience was able to witness the more dazzling possibilities of the cello as there were performed in a very sensitive manner by the soloist. Notable amongst the effects demanded by Tchaikovsky and executed brilliantly by Starker were the icy glissandi which he rendered with the very able assistance of flautist Harlan Green.

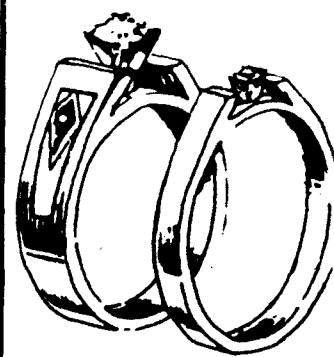
Perhaps the highlight of the evening's concert was the *Variations on a Theme of Frank Bridge for String Orchestra* by Benjamin Britten. The string section of the ESO has always been the strongest part of the orchestra, but Saturday its audience got to hear just how really well trained it is. The Britten piece, because it calls for a great number of special effects, is amazingly challenging to perform for two reasons. First, the effects are difficult for a soloist to perform, so one can imagine how hard it is for a section of musicians to play them well together. Second, the piece has the potential to degenerate into a mere collage of effects if it is poorly handled rather than the integral musical whole the composer intended.

The piece was played remarkably well by all concerned and compliments must be given to concertmaster James Keene, both for his training of the string section and for his own solo passage in the Bouree variation. There were moments of AURAL delight, notably the times when the dynamics seemed to flow from side to side through the sections and when the violins played up in their high register. The orchestra displayed a good sense of timing and dynamics throughout.

The concert ended enjoyably with a very noble rendering of Beethoven's

Symphony No. 2. The tempo chosen by Hetu for the opening was somewhat faster than it is usually performed and this tended to detract from the force of the fiery rapid passages that followed. Again, the string section played well, but the brasses never seemed to be playing in the same auditorium as the rest of the orchestra. The horns shackled the piece with some very muddy passages. Despite the brasses and some rather offbalanced work by the woodwinds in the Trio of the third movement, the orchestra managed to give its audience a very pleasurable performance. This was especially true of the second movement, which lovers of Beethoven know is a musical world in itself.

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