

# arts



Brain Damage will appear at the Hovel on November 15, 16 and 17. Admission is \$2 for members and \$2.50 for non-members.

## At the Hovel

## Take Pelham ...please

I am sure that there have been times when you have bought an item in the store, taken it home, unwrapped it, tried it and were very disappointed with its performance. Much the same process goes on in choosing a movie. You pick a movie that you think will be interesting, watch it and have some idea of what you think you could get out of it. Usually what you get out is based on your own personal tastes, which are usually consistent. I would like the product to provide me with a kind of feeling.

The feeling of the new movie, *The Taking of Pelham One, Two, Three*, left with with was nausea. Aside from the occasional natural humor, which developed out of very few scenes, the movie was very bland. The plot tends to be totally submerged, the audience never really knows why these

men try to take New York for a cool million. Characterization is very poor. I expected better performances from well seasoned actors like Walter Matthau and Robert Shaw. Pacing of the movie was very slow and boring. There is not enough action in it to be classed as an action drama, nor is there any feeling in it to be classified as interpretive.

In general I do not recommend *The Taking of Pelham One, Two, Three*. It lacks so much of what is essential to a film that it hardly is worth the time to watch it. If, however, you are curious, the movie is presently showing at the Rialto 1.

Over at the Odeon Jon Voight is starring in *The Odessa File*. Like the previous movie, *File* is far from a fantastic movie. It is, however, better than the aforementioned *Pelham*. When ever one says

something is better or worse it is a relative term. *The Odessa File* gives the audience some background and then follows the young journalist, Peter Miller (played by Voight), on a series of incidents. These incidents seem to have no underlying thrust. Why a journalist would go through so much red tape, being thrown in front of a subway train, or be burned is far beyond me. It seems that the answer lies somewhere in the finding of the Odessa file, but to the audience the action is somewhat unrelated. That is the audience is not so concerned with Miller's reason to find the file (mainly because we do not know the reason until the end of the movie) as with the incidents that involve him.

The movie, a cooperative effort of companies in West Germany and the U.S., tries to tell the story of the Odessa, a secret society of ex-members of the S.S. who have assumed different identities. While the show has been publicized as a semi-documentary I felt it fell very short. The reason is that it does not say anything. Perhaps the only reason that it is categorized as such is because there may be an Odessa.

Jon Voight's performance is rather plastic and one sided and does not bring any true emotion forward. All in all not an outstanding movie.

### Up and Coming

As I mentioned Tuesday the Christmas rush of movies is just about on us. The Hollywood Studios like to fill the market just before Christmas, they think people are in the mood to go to shows.

Academy Award Nominee and playwright Jason Miller is going to star in *The Nickel Ride* with Linda Hayes. This should be around soon Roger Moore will be released on thy public again as James Bond within the next few weeks. Ian Fleming's hero will appear in *Man with the Golden Gun*. If the same level of production is used in this movie as in past ones it should be pretty good. Finally, from Paramount Pictures *Godfather II* will be out soon. After watching the original on T.V. everybody will be eager to see the newest release.

Jay Fitzgerald

## Superb Firkusny

The Saturday evening performance of the Edmonton Symphony was a music audience's delight. Both the selection and performance of the music was enjoyable in all respects. To top it off, guest pianist Rudolph Firkusny's performance was sheer evidence of his greatness.

The symphony opened with Adaskin's 'Diversion for Orchestra'. This short modern work was typically constructed of dischords and was very rhythmical and almost jazzy in parts.

Next came a beautiful Schubert symphony. This was written during the bloom of romantic music in the 19th century and although it was Schubert's third, he still wrote it while in his teens. The spirited lines of melody were well exploited by Hetu in his conducting. He presented all of the crucial drama with excitement that appealed to the greater part of the audience.

The first movement was very energetic and consisted of a lot of question and answer type figures between the sections of the orchestra. This feeling carried through the rather quick, but well played slow movement to the final two movements. The audience's satisfaction at the completion of these two fast movements was evidence by their long applause.

The Dvorzak concerto was the real highlight of the evening. Firkusny's variation of mood and colour were moving in this expression of sorrow. This work was written after one of Dvorzak's family tragedies and is

made of sad although not lifeless themes. This seriousness is present in the first two movements but the last movement, marked Allegro con Fuoco, is much more lively and broader in outlook.

Firkusny has a fantastic technique and his combined knowledge of this music allowed him to almost sit back and enjoy his playing as much as the audience did. What really strikes me is the modesty of this man. He could have done what many of the great pianists of today do and let his tails fly and played us a rip-roarin' performance of this long work that requires real technical and rhythmical mastery. He possessed that mastery all right but he conservatively (or humbly?) devoted more of his concentration to giving us an even more refined performance and an especially well balanced one between the piano and orchestra. Hetu did a good job as the two parts complemented each other well.

Firkusny is the epitome of perfection. After listening to him for a while most of the audience looked at his brilliant runs or tender phrasing as a matter of fact - as if it was to be expected. But this performer was able to continuously build up some type of feeling with his music, capture his audience with it and give them a dazzling climax to it all at the end of the last movement. The fact that he was able to do this with music and not a show explains why he is one of the great pianists today. And his ovation came naturally.

Terry Ponich

## Smiling Stewart

Rod Stewart - *Smiler*  
Mercury SRM 1-1017

Rod Stewart's latest offering *Smiler* once again relies on Rod's commercially successful formula of presenting a carefully balanced collection of Stewart originals and interpretations of other artist's songs.

Rod's raspy voice is his greatest asset and simultaneously his major limitation. Used effectively it adds new dimensions and atmosphere to songs like Dylan's "Girl from the North Country" or McCartney's "Mine For Me". On the other hand one can accomplish only a certain amount with such an un-melodic voice and might end up ruining some nice songs along the way.

Fortunately *Smiler* does not contain any major "let-downs" although Rod's versions of

Stewart's own material "Farewell" (the new single,) "Sailor" and "Dixie Toot" are okay but not extraordinary.

Overall, *Smiler* is a nice album although it does not match Rod's classic *Every picture tells a story*. If you like Rod's voice, purchase *Smiler*. You won't be disappointed.

Harald Kuckertz

## TV Highlights

SAT., NOV. 16  
CTV Academy Performance  
High Plains Drifter - A mysterious stranger protects a corrupt town in the Old West against three vengeful gunmen. Clint Eastwood, Verna Bloom and Mariana Hill star. Channel 3.

SAT., NOV. 16  
National Film Board - "Building a Kayak" (Part I & II) The live reality of the Netsilik Eskimos' traditional life before the European acculturation. Channel 13.

SUN., NOV. 17  
National Film Board - "The Enduring Wilderness" A scenic tour of Canada's National parks from the mountains of British Columbia to the sea-swept shores of Newfoundland. Channel 13.


MON., NOV. 18  
CTV News Special: The Budget - An in-depth look at the new budget with live interviews and reports direct from Ottawa. Bruce Phillips CTV's Ottawa Bureau Chief, hosts. Channel 3.

TUES., NOV. 19  
Sing a Good Song - featuring Canadian composer/singer Cliff Edwards and guest stars Ray Materick and Dee Higgins. Channel 13.

WED., NOV. 20  
Musicamera - The Ecstasy of Rita Joe - This is The Royal Winnipeg Ballet's production of the ballet on George Ryga's searing stage play about the tragedy of a young Indian girl in the white man's city. Channel 5.

**Student Union Cinema This Week**

**FRIDAY  
SATURDAY NOV. 15, 16, 17  
SUNDAY**



**STANLEY KUBRICK'S**

**CLOCKWORK ORANGE**

**BEST FILM OF THE YEAR  
BEST DIRECTOR OF THE YEAR**

BY FILM CRITICS

Restricted Adult

WARNING: Scenes of violence may be objectionable to some

**Two Shows Nightly**  
**Doors open 6:00 & 8:45 p.m.**

**TICKETS AT SUB INFO DESK AND AT THE DOOR**



Chuck Berry's "Sweet little Rock'n'Roller", Sam Cooke's "Bring it on home to me/You send me" and Carole King's "A Natural Man" are rather unimaginative and ordinary. I liked Rod's version of Elton John's "Let me be your car" on which Rod is joined by the crocodile rocker himself.