

# ARTS

## ESO scores with moderns

Edmonton Symphony Orchestra  
Jubilee Auditorium  
Oct. 31

review by Beth Jacob

I went to hear the ESO, with guest artist Eugenia Zukerman, play at the Jubilee last Saturday night. Not your typical Halloween fare, but the symphony was playing Bartok's "Concerto for Orchestra" and I couldn't resist the still too rare opportunity of hearing a major 20th century work performed live here in town. (As it turned out the concert was unusually short and I was back on the streets by 9:30).

The first piece on the program was Beethoven's Coriolan Overture. Standard fare, adequately played. Enough said.

Next up was the "Concerto for Flute" by Jacques Ibert, a French composer of the first part of this century. The work is a fairly demanding one because of the extensive solo line, but Ms. Zukerman handled it well, along with the technical intricacies of the music, proving herself to be an accomplished flautist. I thought the first movement lacked some depth under the virtuosic flash but the other two movements made up for any possible deficiencies. The second movement, a slow sustained song, was beautifully lyrical; the kind of music that makes you sink back in your chair and get lost in the pure sensuous sound of the instrument. Yum! The finale

alternated a flashy flute line and rhythmic orchestra with a more lyrical section, the requisite solo cadenza thrown in near the end to form a charming, slightly saucy, tightly knit piece. All in all an interesting work well played throughout.

The meat and potatoes of the concert came after the intermission. Bartok's "Concerto for Orchestra", written in 1943, was one of the last major works of the composer's life. Mayer's conducting was, as usual, clear and concise, inspiring the orchestra to one of their better efforts. The orchestra sounded well-rehearsed and together, but I wasn't totally convinced of their interpretation until the later movements. (Perhaps the man seated next to me concurred, as he left midway through the third movement. Tsk tsk!) Particularly enjoyable were the fourth movement with its snappy little theme and the fine finale which ended the piece on a strong note. The audience showed their approval, bringing Mayer back on stage for several well deserved curtain calls.

Definitely one of the better symphony offerings this season, showing both the orchestra (under Mayer's direction), and the audience are ready to take on the major works of the 20th century repertoire. Hopefully such enthusiastic response will encourage the ESO management to program contemporary works more frequently, without fear of mass retaliation at the box office.

## Actors redeem film

True Confessions  
Capital Square

review by Geoffrey Jackson

A friend of mine recently told me he'd gladly pay to watch Robert De Niro or Robert Duvall brush their teeth. I must agree. This is definitely a movie that is redeemed by its acting.

De Niro and Duvall play the roles of brothers living in post-war Chicago. De Niro is an up and rising priest in a wealthy Roman Catholic diocese while Duvall is a seedy, foul-mouthed detective. The film's advertising would suggest that the story is a murder mystery but this is misleading. A murder is crucial to the story but only in the context of a vital subplot. The real story is that of hypocrisy.

De Niro as the Monsignor of a wealthy diocese has to glad-hand all sorts of wealthy crooks trying to buy their way into heaven. Having to compromise his faith in order to build churches is a source of inner conflict to him. Duvall is the sort of cop who has spent a great deal of life on the take. When an old friend of his is hurt his conscience begins to show.

Then a murder brings their two

worlds together, and with it arise all the sorts of jealousies and grievances brothers can hold for each other. This plot reads better than it seems to work in the film. The pacing is slow and stately to the point of being lethargic. It is filmed in a competent but hardly inspired fashion by Ulu Grosbard. Indeed the film could have been a write-off if not for the acting.

De Niro and Duvall create right from the start the total illusion of being brothers. This isn't achieved by any crass gimmick of make-up, or by imitating each other. Instead they communicate and relate to each other so naturally that you never doubt for a second their kinship. There is one especially fine scene where the two of them are eating in a cafe. Their conversation is such a subtle set of half-finished sentences, and meaningful glances, unspoken thoughts and repressed feelings, that you know that they must be brothers. It looks so simple but the effect is undeniable.

For that scene alone the movie is memorable. I recommend it just for its acting alone. It is not often you get to see such dramatic virtuosity.



Another Yehudi Menuhin? Stay tuned.

## Juliet highlight of ballet

The Royal Winnipeg Ballet  
Jubilee Auditorium  
Oct. 27

review by Therese West

The Royal Winnipeg Ballet staged an almost flawless production of Prokofiev's *Romeo and Juliet* last Tuesday night. Visually stunning, it was a performance full of energy, wit and enthusiasm.

Evelyn Hart was a fragile and delicate Juliet, projecting the vulnerability, impulsiveness, and occasional gaucherie of a young girl. Hers was an intelligent interpretation of this demanding role.

Sadly, David Peregrine did not bring the same depth and subtlety to his Romeo. There was a lack of feeling to his dancing, and his acting was often wooden and perfunctory.

The weakest part of the evening was Act II. Here the abundant energy seemed misplaced. The deaths of Tybalt and Mercutio were grotesque, not moving, and elicited guffaws, rather than sympathy from the audience.

But the magic was there again in Act III. Juliet's sensitive artistry conveyed her anguish, rage and fear, and involved us all in the final tragedy.

## Up and Coming

### LOCAL RECREATION

#### Subhumans and X

Saturday; Dinwoodie, 8 p.m.; tickets \$7.50 at HUB, \$8.00 at other BASS outlets, and \$8.50 at the door.

If my fulsome praise of these two bands last week was not enough to convince you to attend this orgy for the ears, try reading Mr. Koch's laudatory epistle in today's letter section.

#### Joan MacIsaac

Thursday to Saturday; RATT; 8 p.m.; no cover charge Thursday, \$2.00 Friday and Saturday.

A fine folk singer, judging from her set at this summer's folk fest.

### GALLERIES

Wanda Koop Condon, and Jeffrey Spalding; Nov. 5-24; SUB Art Gallery; weekdays 11-5 pm, weekends 1-5 pm; admission free.

The opening reception for the two painters will be held 8:00 pm Thursday.

### THEATRE

#### Theatresports

Mondays until Nov. 30; Theatre Network; 8 p.m.; tickets \$1.99 from Theatre Network (ph. 474-6111).

I quote the press release: "Theatresports, the fast-paced, action-packed, hilarious, improvisational theatre games played by amateurs and professionals alike in a series of challenge matches has been called 'the mud wrestling of theatre.'"

Yes, it even has a gold medal and a current provincial championship team (the Loose Moose Theatre Company). For further info contact Pamela Branch at the above phone number.

#### Tianjin Peking Opera Troupe

Nov. 10, 11; Jubilee Auditorium; 8 p.m.; tickets \$9.00 to \$17.50 (\$7.00 to \$15.50 for students and senior citizens).

The first show will be "The Adventures of Monkey King," and the second will be highlights from classic Peking Opera works.

### MUSIC

#### Nylons

Nov. 3-5; SUB Theatre; 7:30 and 10 p.m. (6 shows); tickets at all BASS outlets.

## New horizons in cinema?

Grand Opening  
Cineplex Cinemas  
Village Tree Mall, St. Albert

by Peter West

Edmonton is a cultural desert when it comes to decent films. Most of the film houses around town are usually showing forgettable flicks out of Hollywood's rustiest filmmaking machines, and are liberally sprinkled with popcorn in the bargain. I believe the most interesting film I've seen in town was *Attack of the Killer Tomatoes* last week at the Princess.

There may be hope yet. Monday, Oct. 26th saw the gala opening of Cineplex 12 at St. Albert. Amid all the corn beef and champagne, seafood and such I learned that the plan is to show a broad range of films, from children's to adult European material. Cineplex can do this because it has established 12 small theatres in one location, allowing more versatility in catering to special interests. The Toronto-based firm is also promising to clean up the theatre after each film!

All this is good news for those of us interested in decent films. There is, after all, more to the cinematographic art than *Superman II* and *Raiders of the Lost Ark*. Hopefully we will see some of the following at St. Albert:

- Some of the good opera films: not only Bergman's *Magic Flute*, but the brilliant *Don Giovanni* filmed two years ago in Venice.

- Some of the films by great directors: Kubrick, Bergman, Hitchcock and co.
- Some of the great comedy classics — Marx Brothers, Chaplin, Jacques Tati.
- And finally, some of the brilliant new films from Australia: *Picnic at Hanging Rock*, *The Devil's Playground*, *Gallipoli*.

After seeing the new complex, I'm cautiously optimistic. Let's hope that the new centre lives up to its promises.

## Realize your full potential!

Send your poetry, short stories, cartoons, graphics or photos to the Gateway offices to be included in our upcoming literary supplement. Deadline is this Friday, Nov. 6 at 5 P.M.

Or if your inclinations run more to criticism, a few more critics could be gainfully employed, especially reviewing books. We print very few book reviews, and preliminary results from our reader survey indicate that book reviews are what people miss most.