... HOT FLASHES ...

THEATRE

Citadel Theatre, presenting *Sherlock Holmes*, 8:30 p.m. (7:30 on Sundays), until Oct. 18.

Stage West, performing *Harvey*, with Gig Young. Tues. through Sat., 6 p.m. Sun. at 5 p.m.

Northern Light Theatre, with *Lifescenes*. 12:10 p.m. Mon. through Fri.; also at 1:10 p.m. Thurs. and Fri.

MUSIC

Nitty Gritty Dirt Band, a Brimstone production. Oct. 5, 8:00 p.m., Jubilee Auditorium.

Woody Herman and the Thundering Herd. Oct. 4, 7:00 and 9:00 p.m., SUB Theatre. Tickets sold at Mike's, HUB Box Office, and at the door; students $5.00, general $6.00.

Anna Chornodolska - soprano. Oct. 2, 8:30 p.m., SUB Theatre. This is the first in a series of three classical concerts. Student rates are $3.00 per concert or $7.00 for the series. Tickets are sold at all Bay outlets, SU Box Office, and at the door.

University of Alberta String Quartet. Oct. 8, 8:30 p.m., Convocation Hall. Music by Beethoven, Kodaly, and Brahms. Tickets are by season membership only; on sale in SU Box Office, adn the Dep't. of Music. (Rm. 3-82 Fine Arts Building).

William Moore, Classical Pianist. Oct. 9, 8:30 p.m., Edmonton Art Gallery. This is the first of a series of classical concerts presented by the Gallery. Admission is free.

Edmonton Symphony Orchestra. Oct. 4 at 3:30 p.m. Oct. 5 at 2:30 p.m., Jubilee Auditorium. This is the first concert of the main series. Conducted by Pierre Hetu, with bass singer Jerome Hines; presenting the dramatic Prologue to Mephistopheles, by Boito. Tickets available at the Symphony Box Office (Jubilee Auditorium), and the Bay Box Office.

Edmonton Symphony Orchestra Concert Preview. Oct. 3, 9:30 a.m. Central Library Music Rooms. Admission is free.

Introduction to Jazz and Blues. Oct. 5, 2:30 p.m. Central Library Theatre. This is one of a series of jazz and blues concerts. Admission is free.

CINEMA

The Young One, (Oct. 2), *Wind from the East* (Oct. 3), *Two English Girls* (Oct. 5), and *Human, too Human* (Oct. 9). All at 7:30 p.m. Art Gallery Cinema.

Janis. Fri. Oct. 3 and Sun. Oct. 5, SUB Theatre. This is the much acclaimed film about the legendary Janis Joplin.

The Seduction of Mimi. Oct. 6, 8 p.m. SUB Theatre. This Italian film is a rowdy comedy presented by the Edmonton Film Society. Tickets are by season membership only, available at all Woodward's Box Offices, SUB Information Desk, and at the door. (Student rates: $12 for the International Series.)

Tour en L'air and *Nebule*. Oct. 8, 8 p.m. Central Library Theatre. These are National Film Board films concerning, respectively a dancer's insight into ballet and a child's fantasy world. Admission is free.

The Eye Hears the Ear Sees. Oct. 4, 2 p.m. Central Library Theatre. Being a part of the series entitled *A Look at Movies* this film examines the unique film making career of Norman McLaren. There is no charge.

Dick Barrymore's Film. Oct. 8, 8 p.m. Jubilee Auditorium.

BALLET

Alberta Ballet Company. Sept. 30-Oct. 4, 8 p.m., Victoria Composite High School. This year's format is a mixture of classical, jazz and erotic ballet.

National Ballet of Canada, performing *La Sylphide* and *Offenbach in the Underworld*. Oct. 6 and 7, 8:30 p.m. Jubilee Auditorium. Tickets sold at The Bay Box Office.

LITERARY

Jane Austen Conference. Oct. 3, 9:30 a.m. AVL 1, Humanities C[illegible] *Properties and Possessions in Jane Austen's novels*, by Barbara Hardy. Also a lecture at 11 a.m. Fri., and 9:30, 11:30 and 3:30 Sat. For more information call 432-4201.

ART

Rural Alberta Photograph Exhibition, by Hugh Hohn. Oct. 7 - 29, Central Library. An Edmonton photographer documents the disappearing rural life of Northern Alberta.

Sculpture exhibition, of works by Tommie Gallie. Opening Oct. 5, 2-4 p.m. at the Art Gallery.

W.L. Stevenson exhibition, Oct. 5 - 30. Expressionist landscape paintings by the late Calgary artist.

Chinese Watercolors, by Madam Lowe. Commencing Oct. 1 in the Central Library Foyer Gallery.

Imaginus exhibition and sale of fine art prints. Oct. 6-10, 10 a.m. - 6 p.m., Students' Union Gallery. Over 1200 prints featuring the works of Dali, Van Gogh, Picasso, Rembrandt, The Group of Seven, and many others.

The arts

EOA waltzes in season

The Edmonton Opera Association recently opened its 1975-76 season with the operette *Die Fledermaus* of Johann Strauss. The performances were sung in English, making effective use of an altogether engaging translation by Ruth and Thomas Martin.

The sets, designed by Brian Jackson, proved to be serviceable and pleasing to the eye but of no outstanding merit, as were the costumes of Warren Hartman (although the effectiveness of Rosalinda's gown, which she was compelled to wear in Acts II and III, could be questioned outright without fear of justifiable rebuke.)

Constance Fisher's direction provided a welcome relief (or at least variety and freshness) from the rather stolid direction of the EOA's Artistic Director, Irving Guttman. Miss Fisher's characters for the most part moved with an ease and sense of direction which was marred only occasionally by certain of the principals who lapsed into that most questionable of all operatic traditions - posturing. This is a tradition which one frequently encounters on the operatic stage, and which should be quelled unmercifully.

As for the principal singers, soprano Joy Clements provided a pert, coquettish, piquant Adele. She sang and projected with ease and her diction was remarkably clear. On the other hand, soprano Joan Patenaude's diction was extremely muffled, so that one soon tired of any attempt at understanding what she was singing. (I have on good autnority that Miss Patenaude sang the Act II *Csardas* in Hungarian, but if I may hazard a guess - based upon her poor diction - I somehow doubt that many were aware of this fact.) Outside of this one serious drawback, she displayed a strong dramatic voice with a full well-rounded quality throughout most of her register.

Tenor Pierre Duval (Alfred) provided a delightful caricature of the archetypal tenor, illuminating those qualities which must have prompted Richard Strauss' famous aphorism regarding The Tenor, that "is not so much a voice as it is a disease". Here was a situation where the posturing previously mentioned was put to extremely effective use of ludicrous prototype. It emerged as an entertaining e[illegible]perience.

Richard Fredricks (D[illegible] Falke) possesses a warm, r[illegible] and at times, sensuous barito[illegible] voice. His *Sing to Love* in A[illegible] was one of the focal highlig[illegible] of the evening. David R[illegible] Smith was able to convey [illegible] convincing portrait of t[illegible] "bored" Prince Orlofsky: [illegible] Russian accent in general, a[illegible] his projection of the a[illegible] *Chacun a son gout*, were p[illegible]ticularly pleasing. Em[illegible] Belcourt (Eisenstein) proved

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"Rising" no moon sho

Record review: "Rising for the Moon" by Fairport Convention

The history of Fairport Convention is almost as interesting and exciting as their music itself, and their new album *Rising For The Moon*, opens another chapter in the group's unfolding biography. This is the first studio album the group has done since Sandy Denny, vocalist extraordinaire, returned to the fold, and her presence is one of the few highlights of the record.

It has often been noted by knowledgeable music critics that the song "Sailor's Life" from the *Unhalfbricking* album of 1969 was a milestone in recording folk music. The song was representative of Fairport's accomplishments in their unprecedented visionary pursuit of an original and unique folk-rock style.

Since that time, though, originality has largely left the group; *Rising For The Moon* is a noteworthy album, but not exceptional.

The biggest single factor in Fairport's slide downhill is [illegible] lack of songwriting creati[illegible] Once utilizing some of the b[illegible] folk songwriters in Engla[illegible] their latest personnel is una[illegible] to maintain the standards. W[illegible] the exception of the title tr[illegible] and "One More Chance", b[illegible] penned by Sandy Denny, [illegible] material on *Rising For* [illegible] *Moon* is almost mediocre. [illegible] saved only by high qu[illegible] production and fine vocals [illegible] Sandy.

Most of the lyrics are m[illegible] dane and pretentious, and [illegible] instrumentation trivial. T[illegible] album is good by general st[illegible]dards; but by the standards [illegible] excellence that Fairport set a[illegible] maintained for seven clas[illegible] albums, *Rising For The Moo*[illegible] disappointing.

This is Fairport's eleve[illegible] album, and better than [illegible] previous three. Sandy Denn[illegible] lovely, lovely, lovely, and I h[illegible] that with her voice a[illegible] guidance Fairport will be[illegible] climbing again.

Gordon Tur[illegible]

Chamber gets off the pot

Established as Quartet-in-Residence at the University in 1969, the University of Alberta String Quartet has appeared throughout Canada and the British Isles in hundreds of concerts during the six years of its existence. Violinists Thomas Bolston and Lawrence Fisher, violist Michael Bowie, and cellist Claude Kenneson are all on the staff of the University Department of Music, where they are active as teachers and coaches of chamber ensembles as well as performers.

The Quartet will open this year's subscription series for the Edmonton Chamber Music Society with a concert in Convocation Hall on the Univer[illegible] campus at 8:30 p.m., Wed[illegible]day, October 8. Played wi[illegible] Beethoven's Quartet in Bb, [illegible] 18, No. 6; Kodaly's Quartet [illegible] 2, Op. 10; and Brahms' Qua[illegible] in A minor, Opus 51, No. 2.

The Quartet will play for [illegible] Chamber Music Society [illegible] mediately after a short [illegible] intensive concert tour [illegible] eastern Canada in early Octo[illegible] - a concert at Mohawk Colle[illegible] an appearance as one of [illegible] western Canadian ensemble[illegible] the Canada Council's Con[illegible] 75 in Toronto, opening [illegible] concert series of Hart Hous[illegible] the University of Toronto, [illegible] an appearance at the Univer[illegible] of Saskatchewan.

Other concerts in this ye[illegible] Chamber Music Society se[illegible] will be given by the Do[illegible] Woodwind Quintet (Oct[illegible] 29); the Quarneri String Qua[illegible] (November 26); the Cana[illegible] Brass (January 21); the Tel[illegible] Quartet (February 4); and [illegible] Duo Barbirolli (March 17).

Admission is by sea[illegible] subscription only, with sp[illegible] low $6 season rates for full[illegible] students. Season tickets [illegible] available at Canadiana [illegible] 10414 Jasper Avenue, an[illegible] campus at the HUB Box O[illegible] and Fine Arts 3-82; and a[illegible] door before the opening [illegible] cert.

No rest for Janis

Janis Joplin, a legend since her untimely death at the age of 27, lives again in *Janis*, the cinematic portrait of a rock star. This much acclaimed Canadian film will be showing at Students' Union Cinema Friday and Sunday of this week.

Janis reveals Joplin's great rapport with her audience with scenes from Woodstock in 1967, Frankfurt in 1969, and the Canadian Festival Express tour in 1970. Janis is seen discussing and rehearsing her interpretation of George Gershwin's *Summertime*. Later there is a jam session with Big Brother and the Holding Company when the *Cheap Thrills* album was being recorded.

The portrait of Janis is filled out with some frank interviews with her about growing up, her parents' and her own ambitions for her, and her feelings at a high school reunion in 1970.

Conceived by producer F.R. Crawley of Toronto, *Janis* traces Miss Joplin's career from beginning to end. Crawley thought of the idea when he saw her spectacular performances on her Canadian tour of 1970.

Pursuing the idea, later he found footage of part of the Express Train tour in a frozen food locker in Toronto and traced the rest to Europe finally by paying off liens against the film. Crawley was able to obtain 110,000 feet of tour film.

After settling the nature of the film with Janis' parents, Crawley then spent three years locating additional footage of Janis.

With the lady gone and all the film together you can see the very best of Janis Joplin in one great film.