

Can't get no satisfaction

Although the performance of the Edmonton Symphony Orchestra Saturday evening was not totally satisfying, the program was interesting in the respect that it contained music encompassing a wide range of musical styles. Performed at the Jubilee Auditorium, Greek pianist Vasso Devetzi appeared as guest soloist, with Pierre Hetu as conductor.

The *Nimrod* Variation from Edward Elgar's *Enigma Variations* opened the program and was played as a tribute to the late Mayor William Hawrelak who had been an important patron of the E.S.O. for many years.

The second work on the program was *Symphony No. 3 for Chamber Orchestra*, by Jacques Hetu, which was written only a few years ago. The opening was an energetic and exciting signal of doom in the low registers, but as the work progressed it degenerated into many trite motives. Most often these motives seemed to be long, dissonant, high pitched ideas played by a few instruments and interrupted by brief tutti flourishes. There were occasional interesting and exciting moments to this work, but conductor Hetu seemed to lack the control needed to make this an engaging performance.

Beethoven's *Piano Concerto No. 1* was performed with Ms. Devetzi at the keyboard. She has a very romantic interpretation of this light work. Unfortunately, in the first two movements, the orchestra still played without bite or sensitivity. The clear, sparkling cadenzas Ms. Devetzi played in the first movement helped carry it through, but the nocturne-like second move-

ment was almost laboured and ponderous. The last movement, the Rondo, was a colorful and more exciting performance.

Next on the program was J.S. Bach's *Brandenburg Concerto No. 3*. Hetu has a modern arrangement of this ancient work and made use of a very large string orchestra including basses and excluding the basso continuo. Perhaps the size of the auditorium justified this arrangement but the orchestra was unable to avoid the pitfalls

of this work in the quick first movement which at times was inarticulate. It was disappointing not to hear a violin cadenza during the two adagio chords

separating the two allegro movements. However, this was made up in the last movement with very articulate and vital playing.

The highlight of the evening was *Divertimento*, by Lennox Berkeley. This four movement symphony is light, fluid and rhythmic. The composer uses a delightful combination of orchestral color for his thematic development and the texture is never demanding on the listener. Hetu conducted the orchestra with authority and was able to achieve a piquant reading to make this work a lively conclusion to the evening.

T. Ponich

Rising star shot down

Record Review: *Born to Run* by Bruce Springsteen (PC 33795)

Everybody from Rolling Stone to my neighbor's pet buffalo seem to be raving about Bruce Springsteen and his album, "Born to Run." He has been hailed as the new Bob Dylan, the greatest ever "street musician" and a multitude of other superlatives. Well... I am not impressed.

If Springsteen is a genius, he certainly isn't an inspired one. The whole record sounds like it is played by bored studio musicians. Except for "Born to Run," the title track, there is no power in the music. This particular song has energy and passion behind it, but an album cannot survive on the merits of one piece.

Also as a new Dylan he fails on three counts. He sings even worse than Dylan, and doesn't

seem to make up for it in emotional effort. His lyrics, as poetry, simply don't come anywhere near the artistry Bob Dylan established. And, finally, where Dylan had the genius of Bob Johnston to produce his records, *Born to Run* has the recording quality of something Phil Spector might do when too drunk to see. It is hard enough to hear and understand Springsteen's mumbled vocals normally, let alone when they are buried beneath too much instrumentation.

With all of the critical and public acclaim that Bruce Springsteen is receiving it would appear that he is about to make a major impression on the music scene. I, for one, feel that he is relying on the old entertainment theory that you can never lose by under-estimating the public's taste.

Dave Garrett

... HOT FLASHES ...

MUSIC

The Harlan Green Players woodwind quintet tonight at the Art Gallery, 8:00 p.m. Free admission.

Matrix, local rock group, tonight (members night) and *Jesse Winchester*, Nov. 14-17 at the Hovel. Singer-songwriter from Montreal. A highly respected artist, Jesse has three successful albums to his credit. The last two times he performed here, it was to a full house each night, so come early for a good seat. Doors open at 8:30, performance starts at 9:30. Admission is \$3 for members, \$4 for non-members.

The Peruch Accordion Duo, Nov. 16, Central Library, 2:30 p.m. Free admission.

THEATRE

Stage West performs *Once More with Feeling* until Nov. 30, Tuesday through Saturday, 6 p.m., Sunday at 5 p.m. Dinner followed by the production.

Northern Light Theatre presents *Heroes*, an entertaining play by Canadian author Ken Mitchell. Week days through Nov. 14, at 12:10. Admission \$1.50 at Edmonton Art Gallery.

Citadel Theatre performance *Dear Liar* featuring Dame Peggy Ashcroft and John Neville. Play continues until Nov. 29.

Theatre 3 presents *A Doll's House*, a tribute to International Women's Year. At Central Library Theatre till Nov. 15. Curtain time 8:30 p.m.

ART

Exhibition: Margaret Mooney throughout Nov. in the Central Library Gallery. Margaret Mooney's works are concerned with people, and with women in particular. *Display: H.G. Glyde watercolor sketches*, through till Dec. 7, second floor of the Central Library. These sketches illustrate his experiments in forms and angles and feeling through the use of light, of his subjects.

Exhibition: John Weaver, Nov. 9-Dec. 7, Edmonton Art

Gallery. Sculpture by a well-known Edmonton artist. *Deco 1925, 1935*, exhibition opens Nov. 8 at the Edmonton Art Gallery.

DANCE

Toronto Dance Theatre, contemporary dance, Nov. 14 and 15, 8:30 p.m. at SUB Theatre. Series tickets (all four companies, four performances): students - 9.00, non-students - 12.00. Single performances: students - 3.00, non-students - 4.00. Tickets at SU Box Office and all Bay outlets.

Royal Winnipeg Ballet, Nov. 17, 18, 19, 8:30 p.m. Jubilee Auditorium. Admission: 3.50-7.50 (discounts for students and senior citizens). Tickets at SU Box Office and all Bay outlets. Presented by the Students' Union Theatre.

LITERARY

Robertson Davies, reading at Cromdale Campus (Grant MacEwan Community College), 80 St., 118 Ave., Rm. 117, Nov. 18 at 8:00 p.m. Mr. Davies is the author of *Fifth Business* and *The Manticore*.

CINEMA

Doctor Zhivago, special return engagement to SUB Theatre, playing Nov. 16 and 17, at 7 p.m. Tickets \$1 in advance (available at SU box office), 1.50 at the door. *The Seduction of Mimi*, Nov. 19, 7:00 and 9:30 p.m. SUB Theatre.

Pandora's Box, a silent drama from Germany (1928) Nov. 17, and *Mildren Pierce*, the Oscar winning drama with Joan Crawford. Presented by the Edmonton Film Society. Tory Lecture Theatre 11, 8:00 p.m. Admission by season membership only, available at the door.

Papua, New Guinea Cuso, Alberta World Reflections noon hour film program. Starts at 12:15 p.m. admission is free.

India (22 min.), *Nomads of the Jungle: Malaya* (20 min.), *People at Dipper* (18 min.) at Provincial Museum Auditorium, Nov. 15 at 2:00 p.m. *A View on India* presented Nov. 16 at 7:30-9:00 p.m., with special guest speaker Dr. Ben Gullison.

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