

music



Conductor Lawrence Leonard

marek jablonski returns

Marek Jablonski is only one of several famous performers scheduled for the Edmonton Symphony's twenty-first concert season. His performance of Chopin's Piano Concerto Number One is the highlight of the first concert of the series on Sept. 30.

Since Jablonski is Polish like Chopin, this performance of the Concerto promises to be an insightful and exciting interpretation. The performance is doubly interesting since Jablonski studied in Edmonton for a period before achieving

world-wide fame as a concert soloist.

The first concert also includes a performance of Elgar's Introduction and Allegro for String Orchestra and Beethoven's Symphony Number Six, the Pastoral.

Lawrence Leonard, in whose competent hands the direction of the orchestra has once again been placed, has chosen guest artists according to the specific wishes of Edmontonians. Included in this season are artists Charles Treger, Anton Kuerti, Claudio Arrau, Steve Staryk, and Katerina Wolpe. Guest conductors provide added

interest with such people appearing as Dietfried Bernet, permanent conductor of the Vienna Volksoper and the Vienna State Opera, and Peter Hetu, associate conductor of the Dertoit Symphony.

The coming season is unusual in that it features several virtuoso soloists from the Edmonton Symphony: horn player Gloria Johnson, Oboist Robert Cockell, concertmaster James Keene, and Cellist Ryon Selberg.

Half price tickets for students are available only for season memberships, and may be purchased at the Bay ticket office.

movies

portnoy's complaint

when he engages in a long monologue about his mythic 'moon-spoon-June' Thera and his early frenetic pud-pulling days. In addition to playing Alexander as an adult Benjamin finds himself cast as the adolescent Portnoy, a role which (as is made immediately apparent in the film) he is too old to play.

If I remember my film history correctly, Ernest Lehman, Portnoy's screen-writer and director, also collaborated in the screenplay of Mike Nichols' sexually claustrophobic Carnal Knowledge. What clued me into this is the dialogue he gives to the realisteur of Portnoy's erotic fantasies, namely the Monkey (as portrayed by Karen Black). Her lines are strikingly similar to those enunciated by Ann-Margret in the Nichols' film. In fact, Lehman seems intent on creating his own type of woman; one who is beautiful, glamorous, intellectually vacuous, sexually 'liberated'. However, the Lehman woman is also desirous of conventional security - husband, family, house - but she makes the mistake of thinking she can attain these ends by being the willing receptacle of her chauvinist lover's seed.

I believe Portnoy marks Lehman's directional debut. And as such it is less than auspicious. His film contains too many stray ideas that are insufficiently worked out. In addition so much of the 'humor' he presents is anal and penile in orientation that it begins to aggravate after initial exposure. Stylistically he scans like a second-rate Mike Nichols. For those of you who go to a film such as Portnoy in search of "tits and ass" (and I assume that you are predominantly male), FORGET IT. Lehman peppers his film with lots of verbal references to "cunts and dongs"; yet when it comes to a visual representation his camera invariably moves up from the scene of the action to the billowing, moon-lit drapery of the lovers' trysting place.

Even the soundtrack is disappointing: Michel Legrand once again perpetrates his brand of elevated Muzak. So it goes...

Remember: buying a ticket for a film is like voting in an election. So pass this one by. Sorry Ringo. ja

come to:

Studio Albany began its new season last weekend, with an enthusiastically received performance featuring Joe Hall and the Eyeball Wine Co. The studio, which operates every other weekend out of Room at the Top, has scheduled for Friday September 30, Larry Reese on sitar with Masood Ahmid on Tabla. The following Saturday night Larry Reese will be accompanied by Candus Dorsey, who will give a poetry reading. The admission is one dollar; the atmosphere is relaxed and intimate. More details soon. Two weeks later, Richard Harrow will be appearing.

create:

"Writers or composers! Studio Theatre invites you to contribute material to an Original Revue that will run from March 22nd to 31st, 1973.

There are no arbitrary guide-lines. If we like it, we'll use it. It does not have to be satirical or topical, but go right ahead if that happens to be your bag. What we're really looking for is the original idea; not just the original script. Sketches, songs, humorous or serious - we'll read them. But let's have them as soon as possible; the earlier the better.

Write to Ben Tarver, c/o Department of Drama, Room 312, Corbett Hall. For material that you'd prefer to present in person, there will be auditions in Room 330, Corbett Hall, on the following Monday evenings, starting at 8:00 p.m.: October 2nd, October 23rd, November 13th, November 27th, and December 11th.

We suggest you make an appointment for your audition, with the Drama office.

Studio Theatre is the performing arm of the University's Drama Department; its professional theatre-training program was the first of its kind in Canada, and the theatre itself is the oldest continuing theatre organization in Alberta."

STUDENT CINEMA:

Friday Sept. 22 6:30 & 9 p.m.

advance tickets \$.50 at the door & 1.00

jane fonda & donald sutherland

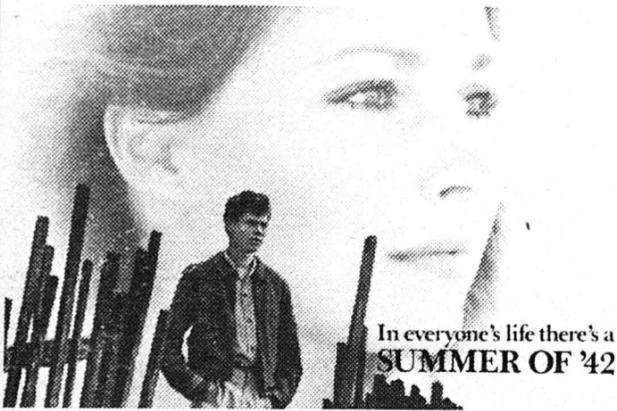


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For one thing the casting is rather inappropriate. Lee Grant as Alexander Portnoy's mother and I don't know who as his father are sooooo Jewish as to be utterly grotesque (in all fairness, however, I must admit that they are stuck with some pretty atrocious dialogue); besides Mrs. Grant is much too young to be cast off as Portnoy's momma. On the other hand Richard Benjamin's Alexander is simply not 'Jewish' enough: the viewer rarely feels Portnoy's need for escape into gentile culture. Benjamin just does not bring enough presence to bear on the film's demanding central role. Indeed, I can recall only one instance where Benjamin truly comes across with any inspired urgency -and that's