

# ARTS

## Mazursky's *Tempest* roaring good

by Zane Harker

Paul Mazursky's latest movie, *Tempest* is not to be missed. Mazursky, who produced, directed, co-wrote and even appeared in the movie has crafted a gem, in a film-making tour-de-force. While a long film at 138 minutes, the movie never falters and not one frame is wasted.

*Tempest* is freely adapted from the Shakespeare play of the same name. Too freely perhaps for Shakespeare fundamentalists but at the same time, Mazursky makes no pretensions about a remake of the play.

Instead the viewer sees a meticulously developed story about human relationships, Mazursky's bread and butter throughout his film-making career.

The plot revolves around Phillip, played by John Cassavetes, a crazy middle-aged architect who retreats in desperation to an isolated Greek island with his daughter (Molly Ringwald) and lover (Susan Sarandon).

But Phillip is no ordinary crazy architect, for he has prophetic dreams and can summon a great storm at will.

This "tempest" becomes more than just a special effects vehicle, rather it takes on a character of its own. Indeed, Phillip actually talks to the storm.

The acting throughout *Tempest* cannot be faulted either. John Cassavetes gives a subtle performance as Phillip but at the same time manages to dominate the screen.

Phillip's shunted lover, Aretha, is played with perfect frustrated fervor by Susan Sarandon. Both making their screen debuts are Molly Ringwald and Sam Robards who effectively play the average American girl and boy, respectively.

While *Tempest* is a serious drama, neither does it have to strain for laughs. The source of most of the comedy comes from Raul Julia who plays the character of Kalibanos, the crazy herder who's been alone with his goats a little too long.

The funniest part of the movie is the destined-to-be-classic scene which combines Kalibanos and friends with Liza Minelli's "New York, New York" to form a different kind of chorus line.

These flights of fantasy work well within the movie as *Tempest* has a very definite dream-like quality to it. The exquisitely photographed island sequences heighten this feeling.

In short, *Tempest* has everything. From the realistic fury of the storm itself to the antics of Kalibanos, I can only recommend that you escape for a while with *Tempest*.



Raul Julia portrays Kalibanos, the Greek who loves his Sony Trinitron as much as his goats in *Tempest*.

### ROUNDABOUT



Go out and dig up a copy of Tuesday's *Gateway* from somewhere. Read the review of the ABC album, and pretend this album cover is with it. Then read this review and pretend the Girlschool cover that ran with the ABC review is here instead. Isn't imagination fun? -D.C.



ARTS REVIEWERS

Girlschool - Screaming Blue Murder  
A&M SGR-1013

by Nate LaRoi

The cover looks like something out of a girl's prison movie; the album is called *Screaming Blue Murder* — I'll give you three guesses what it sounds like. Yup. Girlschool are another one of "those bands" — young, loud and snotty. Big deal. Young and loud and snotty and female. Now there is a big deal. The significance of *Screaming Blue Murder* in terms of the women's movement can hardly be over-estimated. Heavy metal — that last bastion of male rock and roll domination — has been invaded. 12 year-old boys listen to VanHalen; 12 year old girls can now listen to Girlschool.

As heavy-metal units go (pretty big qualification here!), Girlschool aren't bad. Forced to choose between Ozzy Osborne and Girlschool, I'd go with the latter (oops! reverse discrimination!) simply because Girlschool have a little more imagination and because - at the moment anyway - they're unique. Kim McAuliffe and Kelly Johnson put up a pretty flashy guitar attack though this could be because "their hands are quicker than their brains" (Pete Townshend on heavy metal guitarists). Pasted on top of this are the gravelly vocals of Kelly Johnson (Brian Johnson's sister?) who does a pretty admirable job of shouting down noise with noise.

The real question though is "Do we need a female AC/DC?" Do we need another AC/DC period? And even if we did, do we need a gonzo/blitzkrieg version of the Stones' "Live with Me"? Or do we need a song with 100 purred repetitions of "flesh"? God help us if we do.

## Up and Coming

November 8-13 at Shadows, Lionel Rault returns in a duo act performing in his exclusive blues style.

November 12-13 the University's poets-in-residence Gary Geddes, Tom Wayman, Phyllis Webb, and Pat Lane will be giving a series of poetry readings.

At the Beaver House Gallery (third floor, 10158-103 st.) until November 10, Out of the Fire, a cross-section of the works of Alberta glassblowers is showing.

...and at All-Saints' Cathedral until November 29 an exhibit of "seven magnificent works of fabric art," the "Apocalypse Banners" are showing.

Tonight at the Provincial Museum Theatre, the Folk Club and Keen Craft Music present Mary O'Hara, a Celtic harpist and singer.

Saturday November 6, David Raven and the Escorts are appearing at Dinwoodie, playing highly danceable Rockabilly/Reggae.

The same night, for those of more mellow inclination, flautist Rickman Lilienthal and pianist Sylvia Shadick perform a recital at the Provincial Museum. 8:00 p.m., free admission.

Also Saturday, the Folk Club presents the Red Clay Ramblers at the Orange Hall, 7:30, from "deepest darkest North Carolina."

Monday, November 8, the Edmonton Jazz Society are hosting Wynton Marsalis, the 19-year-old jazz trumpet sensation, and his quintet. Provincial Museum Auditorium, 8:00 p.m.

On Monday as well, the St. Cecilia Orchestra is joined by the U of A Concert Choir and the U of A Madrigal Singers to celebrate the 250th anniversary of Haydn's birth, the 100th anniversary of Stravinsky's, and the 75th of the University's.



## Dance theatre dazzles

by Ninette Gironella

The London Contemporary Dance Theatre is doubtlessly a well trained company. The dancers' technique was virtually flawless and they worked together with a precision and a coordination that was most impressive.

The opening number, *Stabat Mater*, choreographed by Robert Cohan, was inspired by the thought of how Mary, "sorrowed stood weeping near the Cross while her Son was hanging" (Jacophone da Todi). The number began with a lone dancer on stage staring upwards at a cross created with lights. Her body very slowly and very effectively contorted into expressions of grief. Other dancers joined her on stage showing both a sharing of grief and attempts to comfort. This piece was notable for the calmness of the performance which seemed to increase its effectiveness. It was quite a contrast from the rolling-around on the floor in agony performances we would expect from a North American company. The beautiful choreography and dancing, however, was mitigated by the length of the piece which made it tiresome to watch near the end.

*Second Turning* was the only work of choreographer Christopher Bannerman, formerly of the National Ballet of Canada, offered to us. The dancers executed some very difficult moves with amazing precision. The most effective parts were those without music where the dancers showed their ability to coordinate their movements into a well functioning company. This corp work is difficult enough when dancers have music with a definite

beat — for them to accomplish this without music demonstrates how well this company works together. However, the choreography and the music detracted from the dancers. The avante garde music by Gyorgy Ligeti was choppy and almost discordant and the choreography suited it. At times the stage was a seething mass of dancers all doing their own thing with apparently not purpose. It was confusing and incomprehensible.

*Forest* consisted of imagery accompanied by the sound of wind, the occasional bird, and some thunder and rain. The sharp lines of the dancers and the precise choreography of Robert Cohan made this a fascinating piece to watch. Unfortunately, this piece was too long for its purpose and tended to be slow in its pacing.

*Class*, the final presentation, was an excellent piece to end the evening with. The number consisted of the various movements and patterns used in the company's technique classes. *Class* not only gave us an excellent showcase of the techniques and style of the company but also a sense of how hard these dancers must work to maintain their ability. Jon Keliehor's music and Robert Cohan's choreography blended together to give us an exciting piece that the dancers did a superb job of.

London Contemporary Dance Theatre is definitely a modern dance company that bears watching. Anyone who missed them this time around should try and see them when next they plan a Canadian tour.

### MUSICIANS ASSOCIATED FOR SOCIAL CONCERN

PRESENTS IN CONCERT

#### "ME AND THE MOSQUITOES," "PASTICHE"

SEAN EASELY & FRIENDS

SUNDAY, NOV. 7, 7:30 P.M.  
CENTENNIAL LIBRARY THEATRE  
TICKETS \$5.00

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director Music Therapy Program  
Capilano College, Vancouver, B.C.

3 Separate Introductory Workshops

SATURDAY, NOVEMBER 13th 1:00 - 4:00 pm

GMCC J.P. CAMPUS

SUNDAY, NOVEMBER 14th 1:00 - 4:00 pm

U of A SUB

MONDAY, NOVEMBER 15th 9:00 - 12:00 am  
MAPLERIDGE TREATMENT CENTER

Advance Registration by phoning 439-7182  
Registration forms available at  
Lillo's Music 10848 - 82 Avenue  
Registration \$15.00