

# Arts & Entertainment

## Dyck only has eyes for *Lady*

interview by Elaine Ostry

**E**llida in Henrik Ibsen's *The Lady from the Sea* is one of those parts no actress can pass up. Certainly not Jill Dyck, whose intense blue eyes light up each time the character's name is mentioned. Dyck, a BFA graduate, has recently appeared in *Hurlyburly*, *Nonsense* and *The Magician's Nephew*.

Northern Light Theatre is putting on this classic which marks Ibsen's turn from writing socially realistic to symbolic plays, as in *The Lady from the Sea*. His attitude towards women was revolutionary for his



Colin Northcott

"...not simply a museum piece..."

time: he believed that women should have rights and respect, and expressed his views in his plays.

"It's very attractive for some feminists to see it as just a feminist play," Dyck says, "but it's not just the females that have to develop, but both men and women. The men have to grow or mature too. It's very much a *human* play."

The role of Ellida demonstrates the importance of the woman in the family. The other family members, Dyck says, "need something from her that she's not giving.... The fact that she is sick means that they are making crippled decisions."

According to Dyck, the play is about "people being forced to deal with things they haven't dealt with for years." She is faced with the choice of following the stranger, an old love, or staying with her faithful, gentle husband. "She can only make her choice once she gets free will," Dyck says. Not everyone will like the choice Ellida makes. "But she makes the risky choice," comments Dyck.

*The Lady from the Sea*, Dyck insists, "is not simply a museum piece... it's about the development of the individual." And therefore is relevant today. Ibsen's approach to psychology, that "the way to mental health was to get the stuff out of the closet," was a "revolutionary idea," Dyck says.

Director Dawn Davies concentrated on text analysis to a degree of intensity not often encountered. Dyck is enthusiastic about this literary approach. "She's a wonderful director, very thorough," she says.

Dyck's husband, Larry Yakimec, plays Arnholm, the teacher. "We were in *Hurlyburly* together, but we never actually had to do a scene together.... We have a lot of fun doing the scene." She hopes that they will be able to work together in the future.

*The Lady from the Sea* plays at the Kaasa Theatre February 17 to March 5.

## Seeing is believing

...crime flick a winner

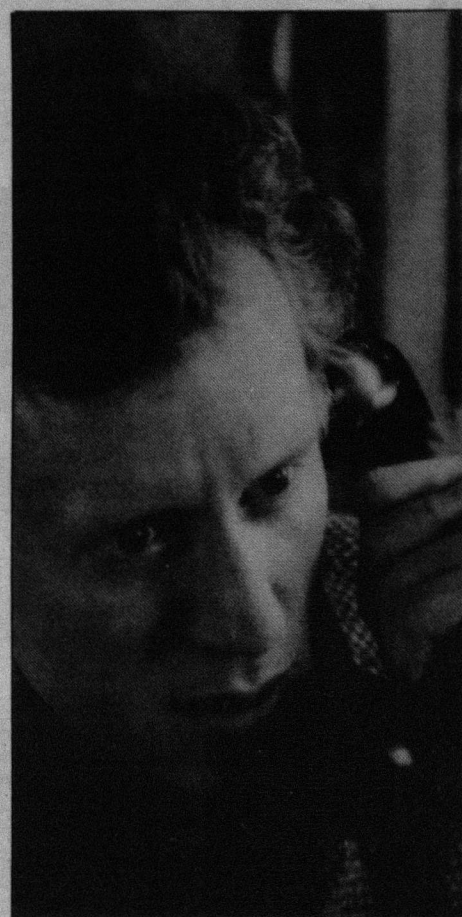
*True Believer* \*\*\*  
Cineplex-Odeon Eaton Centre

review by Alexandra Parr

**I** was hoping I wouldn't like this movie so I could give a movie no stars for the first time. When I saw the preview I was fairly sure I would hate it. But *True Believer* is actually a fairly good movie. Not perfect — but quite good, if you don't mind yet another courtroom drama-type movie: I like them.

*True Believer* stands out because most of the action takes place outside the courtroom, in the dirty, darker areas of New York City. The story concerns lawyer Eddie Dodd (James Woods), who although once the savior of the underdog and champion defender of civil liberties cases, has somehow been sidetracked into doing nothing but defend drug dealers. Dodd is a throwback to the sixties himself — he smokes a lot of dope and wears his long grey hair in a ponytail — and while he's apparently satisfied defending the sleaze of the streets, he reluctantly agrees to take on a homicide case when an elderly Korean lady begs him to defend her son. The son is Shu Kai Kim (Yuji Okumoto), currently doing time in Sing Sing Prison for a murder in the prison chapel. Apparently, Kim was originally incarcerated for a crime he did not commit.

The convictions of Dodd's idealistic, yuppie assistant, Roger Baron (Robert Downey, Jr.) — fresh out of law school and disillusioned by so many drug cases — are what convince Eddie to take on Kim's case. Once he starts investigating the history of the Chinatown murder eight



James Woods will eventually do a light role but not this time.

years earlier, however, Dodd becomes very involved and the movie smacks the audience in the face with moralism and lines like "He's spent much too long behind bars," with a zoom-in on Woods' intense face for emphasis. We can tolerate this, though, since the movie moves at a fast pace and grabs your interest even if you're not convinced that Kim is innocent after all, neither is Eddie Dodd.

A line I'm sure everyone here will appreciate comes when Dodd's private investigator Kitty Greer (Margaret Colin) explains in exasperation that one of the witnesses "has passed away, and the other has moved to Canada." "Same thing," answers Dodd, pulling at a joint. Ah! The biting wit of the American script.

The script, the sets and the acting ability of James Woods (*Best Seller*, *Salvador*) are what you should go to see *True Believer* for. The acting of the rest of the cast is basically forgettable. Robert Downey Jr. just went a little overboard with his young passionate lawyer role, although he was perfectly cast. Yuji Okumoto doesn't look mean enough to give us any doubt that he's as innocent as Shu Kai Kim. An exception to the blandness of the supporting roles is Kurtwood Smith as Manhattan D.A. Robert Reynard: his is fully believable as the corrupt, successful lawyer who holds the key to solving the murder case and controls the city's legal establishment. This man's eyebrows are evil in themselves — he ought to play the Devil next time.

It was a refreshing surprise not to have Kitty become romantically involved with Roger — as I fully expected — or to have any romance in the film at all. The only love expressed in *True Believer* is that of Eddie Dodd with his work, and that's exactly as it should be because the film is not supposed to be sweetness and light. It has emotion, plenty of it — it simply doesn't come from steamy bedroom scenes. One of my favorite parts in the movie is a simple scene where, late at night, Eddie lights a cigarette and stands at the window of his Greenwich Village office/home; he's considering accepting Kim's case but he's also wondering if he can regain his lost passion for justice and the law. It seems to work. I was convinced, reluctantly: *True Believer* is a movie worth seeing. And believing? That's up to you.

## Violin virtuoso visits symphony

interview by Mike Spindloe

**A**t only 28 years old, Cho-Liang "Jimmy" Lin has played with most of the world's major orchestras, made scores of recordings and generally has been accepted as one of the finest violin soloists working today. The obvious question to ask Lin, on the phone from his New York City apartment, was what is left for him to accomplish?

"I don't know that I've conquered the world," he chuckles in reply. "it's a big stage out there." More seriously, Lin compares the world of professional music to that of sports: "You have to motivate yourself constantly to keep the same quality in your performances. The competition is always there and people forget about you when you leave the arena."

"That's where recordings come in," he adds. Indeed, Lin has recorded a good portion of the major violin concertos including the Mozart cycle; his most recent

recording is of the Sibelius Violin Concerto and the Nielson Violin Concerto. These, like all of Lin's other recordings, are on the CBS Masterworks label, to whom he has been under exclusive contract since the tender age of 21. For this he considers himself fortunate: "Especially in classical music, when you're 21 and a major label comes to you, you're very flattered; you don't just sit around and figure out which label might ultimately be best."

For Lin's appearances with the Edmonton Symphony Orchestra next Friday and Saturday he will be performing Beethoven's Violin Concerto. He calls that work "a great musical challenge and perhaps the greatest violin concerto ever written. It's hard to describe in a capsule, but it does embody the supreme lyricism of Beethoven's writing. There's an inner strength that no composer has been able to match since. The piece still holds some magic power even though it has become a very familiar part of the repertoire."

On a more personal level, Lin is certainly familiar with a large part of the repertoire; the result of playing the violin since age four. He began taking lessons at five, studied at the Sydney Conservatorium in Australia at twelve and began at Juilliard at 15. Since graduating from that school

six years later, he has concentrated exclusively on performing and recording, forsaking teaching completely unlike many other musicians.

"Teaching is something I would like to do someday," he says. "I just don't have the time right now. I think if I were to do it I would really have to put my mind to it. Helping to guide somebody in the right direction is a very big responsibility."

For now, Lin will continue to concentrate on touring and recording. His concerts in Edmonton are among the 120 or so he will perform this year, and, as always, they will be played from memory because "that's the way it's supposed to be done."

Besides playing the classics, from which he lists composers like Brahms, Schubert and Sibelius among many others as favourites, Lin is interested in the 20th century repertoire, both of early 20th century masters like Stravinsky and Bartok and newer works. Lin recently premiered a new work for violin by Joel Hoffman with the Cincinnati Orchestra.

At home, however, Lin confesses that "I hardly listen to violin music when I'm not playing the violin, but I listen to a lot of classical and opera music and even some pop." Lin is also a tennis addict and a loyal New York Yankees baseball fan.

To finish up, I asked Lin to share one or two memorable performing experiences. He remarks that "sometimes they're memorable for the wrong reasons, like leaky dressing rooms and so on. But I remember one, among the many special evenings, when I was 20 years old. I was called the day before the concert to sub for Henry Shearing with the Philadelphia Orchestra conducted by Eugene Ormandy. I don't think I even had time to be nervous until after the performance when I realized what I had just done." Since then, of course, Lin has just kept on doing it.



Bill King

Fancy fiddle  
fest  
Friday