

the Arts

Crazy Joe

If the lineups for *The Exorcist* are turning you off or if you've decided to wait until some of the hype and excitement dies down, you'll probably be thinking of going to some other movie downtown and that will bring you around to *Crazy Joe* sooner or later. The Rialto's current offering is such a curious film that it is difficult to know what to make of it.

Crazy Joe is patently based on the life and times of Joey Gallo, one of the more eminent Mafia leaders to bite the clam juice in a Little Italy shoot out. Joe was a small time hit man who decided to go for broke and claw his way to the top in a determined gamble to insure that he wouldn't die an ignominious death on the streets.

The film has a lot going for it so it is quite strange that director Carlo Lizzani never manages to pull the film together. Colouring everything are the contemporary events which crop up in chronological order. These are all identifiable to a certain extent and the film reads like a feature story on the background events which led to such spectacular events as the assassination of a prominent leader at a massive gathering of the Italo-American League. Remember that one? Indeed the film has something of the flavour of a historical events quiz. If you recognize any of the events you are entitled to feel quite smug about it all.

Standard reference work for this genre is *The Godfather* and background information is to be provided by a familiarity with gangster movies old and new such as the Edward G. Robinson and James Cagney gangster epics. More recent references are to movies such as *Bonnie and Clyde* and others of the existential gangster as hero ilk. Indeed Joey rather fancies himself as an existential hero, in a Sartrean touch he sees the thief as saint, a hero for modern times in a verminous society.

Lewis John Carlino's script abounds with pretentious references to other works of this genre, some of them blatant and witless steals and some of them are ingenious. Watch for the reference to the old Italian from *Catch-22* and his speech on time and change. In *Crazy Joe* the speech takes on a hollow tone which has been stripped of even the subtlest irony. The scripts strict chronological pattern robs the film of any ability to warm up to a climax or any sense of pacing. When this film hits the television screens the cutting it will undergo and the intrusion of the commercials that will inevitably be intercut may even manufacture a false and misleading sense of pacing that the movie is sadly lacking in its present form.

The film relies basically on two themes to provide the interest. One is the inevitable presence of violence. There is little of interest here with exception of one particularly gruesome scene in which a hood, about to be encased in a mountain of concrete stubbornly refuses to die. In the best Hitchcock fashion murder becomes a clash of wills in which the victims stubbornness engages the audiences attention and sympathy. The other theme consists in the dimensions of the characters involved.

To give life to what would otherwise be wooden caricatures of stock characters; godfathers, consieri, henchmen, hit men and wives *Crazy Joe* depends on the strength of its casting.

The most brilliant stroke is, of course casting Peter Boyle as Joey. It is a sly, carefully calculated reference to Boyle's bravura performance as the title character in *Joe*. Boyle's performance here is a surprisingly dull one, although it is enlivened by occasional flashes of showy rhetoric and a

penchant for heroics. In one scene he interrupts the digging in procedures to rescue two children from a burning building. His problem is he can't resist the temptation to receive the adulation of the grateful crowd and presents himself as the victorious hero holding the hands of the children high like some prizefighter in the boxing ring.

Boyle has some of his most convincing moments as a tough hood engaged in cheap demonstrations of his prowess as a potential protector of liquor store proprietors. As the socially mobile existential thief, he is patently unreal and uncomfortable. The movie doesn't deal on these aspects of his career in any depth so the flaws do not show through all that glaringly but in the end Joey Gallo remains as much of an enigma as he ever was.

Paula Prentiss puts in a couple of brief appearances as Joey's love interest. Her few moments are so full of anger and indecision that her presence is more of a distraction than a pleasure. Her presence is a seemingly pointless one, a bow made in the direction of distaff side of Mafia life.

Rip Torn gives the most dynamic performance of the movie as the ulcerated hood with a yen for the big time. Torn has a tough time of it what with ulcers and an almost successful administration of a garrot. He alone seems to be made of flesh

and blood. It is a quality that reflects the frailties of a human rather than simply those of a crook.

Eli Wallach puts in an appearance as a numero uno mobster clothed in silken clothes and words, the archetypal cultured crook. He never really makes contact with the other players as if he or his character was above all the things that the movie is about.

Charles Cioffi is on hand for finking on his friends and as the selected victim of a spectacular assassination. His characterization is liberally borrowed from his performance as the villain in *Klute*. The only change is a sincere effort to expand and humanize his character by showing the well-meaning aspirations of the neighbourhood Italism hood with a penchant for fighting prejudice against Italians.

For all its high powered talent and subject matter *Crazy Joe* has a hard time getting off the ground. Caught between the dispassionate eye of the documentary camera and the passions of the gangster epic the film is a hybrid doomed to a short life as a genetic mutation. Still for all that it has some interest as an object lesson in inside references and may prove to be a diverting evening for just that reason. Truth may be stranger than fiction but that doesn't guarantee that it will be more interesting. At the Rialto. Walter Plinge

Turandot

Claude (Cload) Corbeil (Cor-bay), the young Canadian bass (he's not yet thirty) who will sing the role of Timur in the Edmonton Opera Association's forthcoming TURANDOT, has had a very busy year and by all accounts a most successful one. His interpretation of Banquo in the CBC TV production of MacBeth brought him critical acclaim from all reviewers. Earlier in the Season he brought down the house as Calchas in the National Arts Centre production of "La Belle Helene". "Claude Corbeil was probably as rich-voiced a Basilio as we have ever heard" so said the Globe and Mail of the Barber of Seville in Toronto last fall. Mr. Corbeil appears with Joan Sutherland in Maria Stuarda in Hartford in February of 1974. He was last seen here in the Edmonton Symphony Orchestra's oratorio concert of Haydn's "Seasons" in December. His previous appearance with the Edmonton Opera Association was in Tales of Hoffman, when he played the four villains.

Mr. Corbeil has appeared at Covent Garden, as well as with opera companies in France, Switzerland, Philadelphia and the New York City Opera.

Singing and opera are no strangers in the home of Claude Corbeil. He is the son of a renowned baritone, Paul Emile Corbeil who was famous throughout Canada for his ringing baritone. So young Claude who was born in Remouski, Quebec grew up surrounded by singing.

Appearing with Mr. Corbeil in TURANDOT will be Pauline Tinsley in the title role, Bernabe Marti and Yasuko Hayashi. The Edmonton Symphony Orchestra will be under the direction of Pierre Hetu.

The performance goes March 21, 23 and 25 at the Jubilee. Tickets are now on sale for TURANDOT at the Opera Box Office 3rd floor in the Bay, 422-7200. Students tickets at 1/2 price will be available from March 7th.

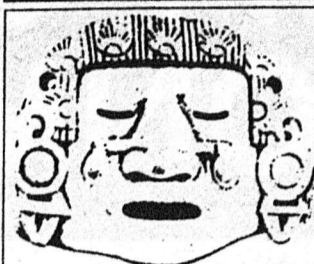
INTERNATIONAL STUDENT COMMITTEE ELECTIONS

The I.S.C. works to improve the quality of life experienced by international students at the University of Alberta. Activities include:

1. organizing social events of differedn kinds;
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3. welcoming and orientating new arrivals.

If you are interested in meeting and working with students from other parts of the world, come to:

The I.S.C. Lounge
Room 260
Students' Union Building
7:30 p.m.
Thursday, March 21, 1974



ORACLES

theatre lives

That Championship Season by Oscar nominee Jason Miller. Next at the Citadel. Directed by Tibor Feheregyhazi and featuring Richard Kuss, Douglas Chamberlain, Michael Donaghue, Edward Rudney and Peter Rogan. Previews are available on Thursday and Friday night at 8:30 p.m. for the cheap, cheap, cheap price of \$1.50 for students. Warning: In all fairness, the language used may be objectionable to some.

Interdit Au Public, a French comedy by Jean Marsan will be the next presentation of Le Theatre Francais d'Edmonton. The play will be directed by artistic director France Levasseur-Ouimet. Curtain times are 8:30 p.m. for March 22, 29, and 30; 7:45 on March 23; and 2:30 on March 24 and 31. Tickets may be purchased at the door or by phoning the box office at 467-3626. Prices are adults \$2.00 and students \$1.25. *en francais*

Walterdale Playhouse will be opening Warren Grave's *The Hand That Cradles the Rock* on March 19. Unfortunately all the tickets have already been sold. You have to get in line early for their presentations. The play will be featuring a strong local cast under the direction of John Rivet. Grave's play has already enjoyed considerable success at several centres in Canada. Who says Canadian plays never get produced?

opera

Turandot will be at the Jubilee March 19, 23 and 25. The production to be staged by Irving Guttman and under the baton of Pierre Hetu. Featured artists are Pauline Tinsley, Barnabe Marti, Ruth Huang, and Claude Corbeil. Student tickets are now available at half price at the Opera Box office on the third floor of the Bay.

the eyes have it

Walter Jule is having an exhibit of his recent drawings at Latitude 53 at 10048-101 A Ave. Until March 22.

The Edmonton Art Gallery is featuring an exhibition of recent drawings and paintings by Doug D. Barry until March 26.


easy on the ears

Saturday, March 23 and 24 at 2:30 p.m. the Edmonton Youth Orchestra and the Edmonton Columbian Singers will be presenting concerts with the music of Wagner, Gounod and Pergolesi. John Barnum conducts. Soloists will be Carmen Bourret, Soprano and Shiela Dool, Alto. Concert will be held in Con Hall.


Sunday, March 24 at 8:00 p.m. pianist Edward Lincoln, Associate Professor of Music will present a recital in Con Hall. Admission is free.

Monday, March 25 at 8:00 p.m. Shelly Hamilton, fourth-year Bachelor of Music student will present her senior clarinet recital in Con Hall. There is no charge.

Perth County Conspiracy will be appearing at the Hovel this Thursday, Friday and Saturday.



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