NPO Festival Hall Alan Blyth

One seldom hears Mahler symphonies poorly or lackadaisically played. Conductors and orchestras always manage to find sustenance and new joys in them, which may be answer enough to those who still question the quality and stayingpower of his music.

Last night's account by the New Philharmonia was no exception. Lorin Maazel may not have seemed an obvious choice for Mahler but he showed how wrong preconceptions can be by convincingly taking the measure of the composer, not only in his ability to project the outward and visible signs of the work's greatness but also by catching its essential Stimmung.

The slow movement must remain the touchstone of any interpretasoloists and orchestras in Mozart's | ABC-2 tion of the Fourth and, in Maazel's opening movements turned up reading, it bore all the marks of again here with much rough-hown. intense personal involvement while helter-skelter playing. Consolation Beyond the Valley of never wearing its heart on its came as Mozart moves through one secre. He was not afraid of ex- foreign key after another in the tremes in speed and dynamic range. Andante and Miss Fischer yet managed to contain them with- followed him as searchingly as she i in a firm structural form. Perhaps should. In the finale all her daring | The feeling of reality is rarer than the transformation of what strokes and jeux d'esprit came into f William Mann in his programme their own at a finely judged tempo."

The Rainbirds BBC 1

Henry Raynor

Surely it would be churlish to be disappointed in Clive Exton's new play. It is a virtuoso piece, using all the tricks of the medium. establishing a logic of fantasy, sharply pointed dialogue. It uses clichés. the most tastefully revolting film

even nastier. dazzling apparatus and deploy it blood lust when he is not respectso skilfully? John Rainbird throws ably middle class and that Madge himself out of a hotel window. Ryan become a destructive earth He does not die but lies for 14 goddess. Little of this is established months unconscious while his irre- in the play's "reality", though parably damaged brain dreams not. Miss Ryan devotedly reads the a commentary on but a counter- Magnet to her unconscious 25-yearpoint to the activities of his parents old son and is blissfully happy and doctors. From his dreams we feeding what is left of him when

note called the "doleful longing" melody into healing balm and then the sudden, apocalyptical outburst of the whole orchestra was the Telling it like it is heart of what was a memorable quarter of an hour.

After it, the simple song of the soprano--Heather Harper in limpid voice—seemed the only possible postlude; perhaps the composer saw it that way. Maazel rightly kept it light and softgrained until he drew out the last h verses to a properly poetic conclusion. The opening movement and the Scherzo just occasionally Prince Charles Theatre suffered from over-attention and from Maazel's anticipation of ritardandi bul the stuff of Mahler, his individual voice were there in Leicester Square countless details. The N.P.O. were magnificent partners for Maazel. Theatre Annie Fischer was the soloist in Mozart's K.482 concerto. The gremlin that so often afflicts Percy (X)

his mother wanted him to remain | nature—especially if it is promidependent, his father wanted "to | nently labelled "cinéma vérité"make a man of him". In his but what we generally get in an dreams, his comfortably affluent, apparently cultured parents become bloodthirsty vulgarians determined to the convention of realism in that he shall be a soldier and "kill in a good cause "

So we are shown that it is bad for | see to our own experience in the a child to be the rope in a tug-of- | world outside the cinema. It takes war between its parents, destructive | a film-maker like Ermanno Olmi moving between reality and dreams to try to mould it in the image of to shock us out of this passive which reflect it with a good con- either of them, and that war is de- acceptance: in One Fine Day, as juror's panache; it is often, in its testable. The mountains do not in it posto or I fidanzati, he grim, unkind way, very funny, with labour, but they play an elaborate, really tells it like it is, and the clever visual puns as well as high-spirited game to illustrate shock of recognition is as startling

This is a director's play, not an clips of war and violence to create actor's, and Philip Saville rea world which is sometimes a sponded to it effectively. John's ! battlefield and sometimes a slaugh- dreams are full of his doctor, deter house, and devises some grue- manding that Peter Jeffrey be an | some sequels to them which are Army officer, a eigar-smoking nun and Napoleon, but James Cossins, But why did it assemble this his father, suffer from a lunatic discover the motive for his suicide: the surgeons have finished

The same with One Fine Day (Un Certo Giorno). It begins with the director of an advertising agency having a slight heart attack. His second in command steps in; he may, if all goes well and the director does hold to his resolve to retire, take control of the agency. He has a casual affair with an employee; he is involved, tern. very slightly and almost blamelessly, in a car accident which proves fatal to a passing workman. Nothing very dramatic happens, and at the end everything seems to be back where it wasexcept that, subtly, nothing will ever be quite the same again.

the way he does it that counts.

One Fine Day (A)

The Landlord (x)

Assault (x)

the Dolls (x)

as it is satisfying.

Academy Cinema Two

Where, then, does the excitement come? What is particularly extraordinary about this routine story that a dozen American directors, half-a-dozen British, and generous assortment from almost anywhere else might take it into their heads to film tomorrow, and no doubt make a perfectly competent job of?

The answer is in the total his cinematic means. Though the believability of every character, structure of One Fine Day is has grasped, unlike any other there: the apparently casual, un- bit too sticky for comfort. film-maker I can think of, that the premeditated camera set-up, the essential of human behaviour is seemingly quite arbitrary, instincoften its irrelevance to its appar- tive choice of when to cut from ent object—the man in a bad one scene to another, prove on is a perfectly respectable, straighttemper is not necessarily angry consideration to be the end-result forward whodunit on very oldwith you; very probably he is of a whole series of choices, scarcely aware of your existence. decisions, eliminations. even though you got the brunt of his irritation. All Olmi's people, there is no backing into the couple of bras ripped off to show even those glimpsed for a moment limelight by obtrusive self-denial that we are in the 1970s, and in the corner of the screen, have on the director's part. Olmi knows Frank Finlay, reliable as ever, this air of living lives of their exactly what he wants to do, making bricks without straw as



as occasional glimpses of, rather it. He is an original, and a case. But the film's natual place

heroes and no villains. If any- Fine Day. thing, everyone means generally well, is generally, within the limits of the possible, prepared to be amiable, helpful, do his duty, to tell the truth, to hurt no one. Not that Olmi sentimentalizes; on the contrary, things in his films are as they are because that is the way he sees life, and his realism is quite uncoloured-not even the faintest rosy tinge.

All of which might go for nothing were he not a total master of

But only on consideration:

than existing entirely for the complete artist. There are not so these days is surely on television benefit of the camera, as part of many in the cinema today that rather than in a cinema where the film-maker's calculated pat- even one work of one of them can people pay for a night out. be disregarded. Least of all when And in Olmi's world there are the work in question is so utterly no clear blacks and whites no satisfying on every level as One

Nothing else this week can be spoken of in the same breath. There is most to be said for Hal liberal family ("Didn't we all go to Guess Who's Coming to Dinner together?") who buys a property in a black slum and gets involved (too involved in the end) with the sitting tenants.

Beau Bridges is appealingly every situation as created by actually quite complex, with its bland and dopy as the hero, and Olmi. He sees his people abso- tiny, often almost sublimal flash- Lee Grant has a couple of very lutely level, in the mind, with no backs and obsoure cross-refer- funny scenes as his insecure temptation to patronize, to melo- ences, it seems simple to the point mother. But as so often in Ameridramatize, or to over-simplify. of obviousness. First one thing can films on such subjects, the The film is made up of an happens, then another and aims are hopelessly divided. We infinitude of tiny touches; noth- another. There is no underlining can have a giggle or two at the ing seems to be "dramatized" at of cause and effect (indeed, the naiveties of the pseudo-liberals all. And yet characters like the most far-reaching thing which hap- (which is always an easy and selfdoctor who deals with the injured pens, the accident, is as near a congratulatory thing to do), but man (slightly irritable, slightly dis- pure coincidence as could be when the film comes to the butmissive) are palpably there. Olmi imagined), and yet everything is seriously-though pay-off it gets a

Assault (director Sidney Hayers) fashioned times about a sexmurderer terrorizing an English girls' school. Lots of suspects, a own, which the film-maker allows exactly how to do it, and he does the policeman in charge of the

about a penis transplant made by velvety than we get from the usual with the Opus 126 Bagatelles, Betty Box and Ralph Thomas, the sort of Beethoven specialist. Yet, whether in the concentrated strenteam that gave us Doctor in the House and a shakily swinging Bulldog Drummond? If so you! will probably be near enough the Ashby's The Landlord, a muddly mark with Percy, though you comedy-drama about a vague could hardly guess how far peryoung man from a fine would-be fectly good, possible belly-laughs! are sacrificed to shame-faced sniggers. Actually, with Hywel Bennett as the worried recipient one could imagine some rather funny possibilities in the subject—if would lend itself, for instance, to exploration along the lines of a genital Hands of Orlac-but unfortunately everyone involved "public and private sponsors" in productions. In Turco, Norma seems to be so impressed by the the three cities being visited— Burrowes (who has just been ensupposed outrageous daring of the Liverpool, Edinburgh and South gaged to sing Blonde in Entfürhing subject that they leave it at that, and the result is quite uniquely

> In comparison, even Beyond the Valley of the Dolls has something to recommend it. Not much, to be sure, but the way Russ Meyer (graduate from American skinflicks) handles his ludicrous story of loves and lusts among the swinging set, all treacly hammond organ music, moralizing tags and very discreet passages of sex and violence, has a sort of doity, much of a bad thing taken whole.

> > John Russell Taylor of following a musician through p.m. at the I.C.A.

The karate chop You will have noticed, I presume, she sits at the side, with a brave that comedy has taken on an and puzzled smile on her face-

hysterical edge. The laughter is manic, and the world is awry. Few worlds are more awry than John Guare's, whose play The House of Blue Leaves has just opened at the Truck and Warehouse Theatre.

Guare's play is mad, funny (at times very funny) and sprawling. I laughed a great deal—and recommend the play-yet I suspect that beneath the idiot laughter and the cruel jokes, we are intended to feel compassion for the world's lost. I suspect this, but I did not feel this.

"White Christmas". He works in famous as Bob Hope. He keeps the Central Park zoo, he lives in on smilingly right until just before Sunnyside Queens, and his wife, in he end. an unendearing way, sometimes New York.

goes for broke. If he wants savage been about something lending humour he will be almost—not itself to more formulation than quite—unendurably savage. There despair. is a superb scene here—and its retelling will not spoil it for future audiences because it is mixed-up zoo attendant-composer. fireproof—where an aging film His efforts to get his wife into the starlet, mistress of the hero's film- House of Blue Leaves (the shifting director buddy, stumbles into a crazy house where everyone seems domestic situation that is not so headed) have a measure of comic much out of hand as stampeding.

This lady is completely deaf. Normally she hears abnormally with an electronic hearing aid, but New York Times News Service. the batteries have failed and she cannot discreetly replace them. So

of non-sequiturs.

very occasionally venturing the odd likely phrase which unerningly turns out to be the wildest Artie's troubles are manifoldhis mistress won't cook for him, his songs are rejected, his wife is as nutty as a Thurber cartoon, his

cartoon, and he is invaded by nuns—two of whom are blown up by his son, who clearly has an unfortunate genetic disposition. Yet Artie keeps on smiling. He believes that one day he will wake Artie is a composer—and his up over the rainbow in Los best tune sounds exactly like Angeles and find himself as

best friend is as crazy as a Feiffer

Guare has a telling way with imagines that she is a dog. Artie the Karate Chop. His black inverhas a mistress who lives down- sions have a Joe Orton air to stairs, a bigshot film director of a them, but his tone is all-American best friend who lives in Los emanating from a mind riotously Angeles, and a son who has gone littered with the detritus of a A.W.O.L. from Fort Six and plans civilization, its comic books, its to blow up the Pope. It so radio serials, it movies, indeed, all happens that the date is October its advertisements—to steal and 4, 1965—the day the Pope visited adapt Mailer's phrase—for itself. His play would have been better— Guare is so funny because he and perhaps even funnier—had it

> Harold Gould, most effectively ineffective, is perfect as the pathos, and his air of uncertain confidence is bull's-eye apt for this irrepressible loser of a hero.—

Lee Luvisi Queen Elizabeth Hall Max Harrison

Luvisi's performance of the Ham- all necessary power and the commerklavier Sonata last night was mand of notes which by now we obvious from the outset. So also almost took for granted. And if, was this pianist's very fine tech- despite all its energy, the music nique and acute, attentive ear, for did not always move forward suffinearly all of Beethoven's demands ciently, its sound and fury signiwere met with precision and clarity. Because there was no evident hurry the opening Allegro's spaciousness was fully apparent, yet its conclusion was not quite resolved, its implications driven home.

always sounds like a kind of inter- and reflective poles of the comlude, was less good, a series of rather unrelated gestures, but intensity of the Allegro was wholly poise, and much else, returned with communicated, as equally was the the Adagio. Here the clarity was more clusive ebb and flow of the unfailing, every note placed with Arietta's visionary meditation. Can you imagine a film comedy extreme sensitivity, the tone more Mr. Luvisi's interpretation, overtly unusness of the fast, or the search-

mally adopted here, again failed to preserve the exorbitantly long lines of tension from one stage of the argument to another.

The concluding Fugue was magically corjured out of the Adagio's The intellectual vigour of Lee final, glassy stillness, and here was fying not quite enough, this was still a noble performance in what it attempted as well as for what it

In Beethoven's last sonata, the Opus 111, Mr. Luvisi was able to The Scherzo, which nearly reconcile more perfectly the active poser's thought. The unforgiving

Nor was there any relaxation poetic in place of the severity nor- ing rumination of the slow items.

In the spring tour, the three

March 30 and the same three

works, all from last summer's

Glyndebourne repertory, will be

given in each centre: Il Turco in

Glyndebourne on tour

Glyndebourne Touring Opera, like most of the country's artistic enter- weeks run consecutively from prises, could do with more money but, again in common with others, it is managing to survive with what it has got—in its case £30,000 from the Arts Council for its forthcoming spring tour. However, at least £5,000 will be needed from singers will be appearing in these ampton—if the tour is to break at Salzburg this summer) is Fiorillo even, not to mention what will be and Richard Van Allan the Selim; required for a further three-week Zauberflöte has Teresa Cahill as tour in the autumn. The company Pamina, Maurice Arthur as Tamino is breaking its season into two and William Elvin as Papageno;

Italia, Die Zauberflöte and Eugene Onegin, all in the original language. Several of our most promising halves this year to fit in with the and Onegin (which toured last Sadler's Wells touring arrange- year) has Benjamin Luxon as the

Ragas morning, noon and night

the different moods of the day. The concerts will begin with a morning concert at the I.C.A. on Sunday at 11 a.m. There will be The Oriental programme arranged two concerts at Leighton House by Paul Keeler for the ICA will on February 19 and February 20 myopic solemnity which makes include concerts by the Indian at 7.15 p.m. An afternoon concert the film deliciously ludicrous in sitarist Mahmud Mirza. Western will be given at Kenwood House small doses, though a bit too audiences generally only hear the at 2.30 p.m. on Sunday, February evening ragas. This time the 21, and on February 27 there will audience will have the opportunity be an all-night concert from 11.30

new interpreter of the title role.

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ABC I Shaftesbury Avenue. \$36 8861. THERE'S A GIRL IN MY SOUP (X) 12.25, 2.25, 4.30, 6.40, 8 45. Late show Sat

PARIS—PULLMAN

CINEMAS

PERCY (X). 12.45, 3.10, 5.40, 8.15, Late show Sat. 11.15 p.m. CADEMY ONE, 437 2981. Barbara Loden ACADEMY TWO. 437 5129. Ermanno Olmi's ONE FINE DAY (A). Colour. Pgs. 1.45, CADEMY THREE, 437 8819. ASTORIA. Charing X Rd. (580 9562). Marvin, Clint Eastwood, Jean Seberg; PAINT YOUR WAGON (A), Tech. Sep. progs. 2.30. 8. Sun., 4. 8. Late show Sat All seats bookable.

COLUMBIA (734 5414). 10 RILLINGTON late show tonight at 11.0. Usual late show Curzon St. SEVERED HEAD (X) Col Progs. 2.0, 4.10, 6.20, 8.35. Late show Sat. 11 p.m.

DOMINION. Tott. Court Road (580 9562). Albert Finney in SCROOGE (U). Evans. Kenneth More. Guinness, Sep. progs. 2.30, 8.0. Sun. 4.0. 8.0. All seats bookable. EMPIRE Leic Sq. 437 1234. David Lean's RYAN'S DAUGHTER (AA). At 2.30 & ICA THE MALL. 930 6393. PUBLIC JIMI HENDRIX EXPERIENCE (U). Incredible String Band BE GLAD. Pink Floyd SAN FRANCISCO Fn 7. 9. Sat./Sun 5. ICA ALL NIGHT Braziliana, Tonight Mid Night to 6.30 a.m. ORFEU NEGRO (A)

BLACK GOD. WHITE DEVIL (X). ANTONIO DAS MORTES (X). EICESTER SO. TH. (930 5252). ASSAULT (X). Susy Kendall, Frank Finlay. Cont. progs. 2.0, 3.40, 6.0, 8.25. Sun. 3.45, 6.0. 8.25. Late show Sat. 11.15 METROPOLE (834 4673). WATERLOO (U). 2.30. S.15. Sat. 2.15. 5.15. 8.15, 11.45. Haymarket. Joanna Shimkus. Franco Nero in VIRGIN AND THE GYPSY (AA). Sep. progs. 2.30. 5.30. 8.30. Sun. 8.0. Late show Sat. 12.0. Bookable O'Toole in MURPHY'S WAR (A). 7.45. Late show Sat. 11.15. Bookable ODEON, Marble Arch (723 2011). CROM-WELL. 2.30, 8.0, Late show Sat, 11.45. ODEON. St. Martin's Lane (836 0691) Richard Burton. Geneviève Bujold. OF THE THOUSAND DAYS (A).

Progs. 2.30, 7.45. Sun. 3.45, 7.45.

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FRANCE'S BOX-OFFICE CHAMPION EROIISSIMO (x)

Annie Girardot Jean Yanne Drayton Gardens, S.W.10. CINEMAS

PARAMOUNT, Lower Regent St., 839 6494. CATCH-22 (X). Sep. perfs. Weekdays 2.30, 5.55, 8.35. Late show Fri. & Sat. PARIS-PULLMAN, Sth. Ken. EROTISSIMO (X). 4.15, 6.30, 8.45. LOVERS AND OTHER STRANGERS (AA). Progs. Weekdays 2.00, 4.05, 6.15, 8.30. PRINCE CHARLES, Leic. Sq. 6.15, 9.0. Lie Sh. Fri. & Sat. 11.45 p.m. RITZ. Leic. Sq. THE RAILWAY CHILDREN Show Fri., Sat. 11.15. Ends February 17. STUDIO ONE. Oxford Circus. Walt Disney Progs. 12.30. 3.00. 5.35 and 8.15. WARNER RENDEZVOUS, Leic. Sq. 439 079 VARNER WEST END. Leics. Sq. 439 0791.

ART EXHIBITIONS

Jagger, Progs. 2.5, 4.10, 6.29, 8.30

PERFORMANCE (X). James Fox. Mick

AGNEW GALLERY 4 Old Bond St., W.I. 629 6176 98TH ANNUAL WATERCOLOUR EXHIBITION

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CLOSING 13th February.

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