

Making the Scene

THIS WEEK MUSIC

Contemporary Music for Winds — New England Conservatory, Nov. 6, 8:30, Jordan Hall; music of Hindemith, Piston, Poulenc, Burton; free.

Musical Arts Woodwind Quintet of Indiana — Hayden Music Library, Nov. 6, 5:00; works of Tucker, Fine, Etler, Piston; free.

New England Conservatory Symphony — Nov. 7, 8:30, Jordan Hall; Glinka's Kamarinskaya, Stravinsky's Petrushka, Schumann's Symphony in C major; free.

Black Watch — Boston Garden, Nov. 8 and 9, 8:00.

ONCERT — Brandeis University, Slosberg Recital Hall, 8:30; works of Irving Fine, Nov. 8.

Clancy Brothers and Tommy Makem — Nov. 8, Symphony Hall, 3:30.

Organ Concert — Symphony Hall, Nov. 10, 6:00, Marilyn Mason; Handel's Concerto in F major, Bach's Prelude and Fugue in D major, Schoenberg's Variations on a Recitative, Durufle's Scherzo, Cook's Flourish and Fugue; \$1.50.

Evening of Bach — Sanders Theatre, Festival Orchestra of New York, Nov. 9, 8:30; Concerto for two violins, Brandenburg Concerti 2 and 4.

Gardner Museum — Henri Honegger, cello, Claire Pallard, piano, Nov. 10,

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3:00; Couperin's Pieces en concert, Bach's Suite in E flat major, De Falla's Suite populaire espagnole, Debussy's Sonata in D minor.

Lenox String Quartet — Nov. 10, 3:00, Kresge Auditorium; works of Hayden, Schubert, Bartok; \$2.50.

Piano recital — Miklos Schwalk, Jordan Hall, Nov. 12, 8:30; Beethoven's Sonata in A major, Brahms' Variations on a Theme by Paganini, Dohnanyi's Four Rhapsodies; free.

THEATRE

LSC Contemporary Series — 'L'Avventura,' Nov. 8, Room 10-250, 6:30, 9:00; Greeted by catcalls and hisses at Cannes, L'Avventura went on to receive in Paris and London as one of Italy's best films. A group of wealthy Italians, while on a pleasure cruise off the Sicilian coast, lose one of the young women from their party on a barren island. Their search for her is like their search for life's meaning; at first earnest, then decaying into desultory wandering and submerging in immediate pleasures and experiences.

LSC Entertainment Series — 'Will Success Spoil Rock Hunter,' Nov. 9, Room 10-250, 5:15, 7:30, 9:45; Jayne Mansfield, Tony Randall. A New York advertising writer sets to con a lip-slick endorsement from a visiting Hollywood star, is used by her to make her boyfriend jealous, and finds himself suddenly famous as a great lover. A spoof of movie stars, advertising

agencies, and television commercials which ranges from satire to slapstick. (CinemaScope and Color)

'Under Milk Wood' — Jordan Hall, New York 'Circle in the Square' Company, Nov. 10, 2:30, 8:30.

LECTURES

KLS Rao — of the World Religious Center, 'Christianity: A Private Affair of Church Prosperity: A Hindu View of Christ,' Nov. 6, Pendleton Hall, Wellesley College, 7:30.

Lloyd Rodwin — 'National Planning: A Comparison of Problems Faced by the Developing and Mature State,' Nov. 8, Alumnae Hall, Wellesley College, 8:00.

Erich Heller — 'Rilke's First Duino Elegy,' Nov. 8, Kresge Auditorium, 8:00; free.

Arthur Goldberg — Associate Justice of the US Supreme Court, 'World Peace Through World Law,' Sanders Theatre, Nov. 6, 8:00.

Henrik Scholte — with films, on the cultural treasures of the Netherlands and Greece, Nov. 7, 1:00, BU School of Fine and Applied Arts; free.

Lowell Thomas Jr. — 'Alaska and the Far North,' Nov. 7, Kresge Auditorium, 8:00; free.

MISCELLANEOUS

Drama Workshop — Martin Browne of Coventry Cathedral on 'The Celebration of Christmas,' Nov. 9, all day.

Boston Arts Festival Rebroadcast — Fourth of July Band Concert, the Concord Band, Nov. 9, W T B S, 7:00.

'The Spoken Word' — WTBS, W B. Yeats read by Siobhan McKenna and Cyril Cusack, Nov. 10, 8:00.

Norman Ives — graphic designing exhibit, Hayden Gallery, Nov. 12 — Dec. 2, Monday — Friday, 10-5, Saturday — Sunday, 1-5.

NEXT WEEK MUSIC

Music for Instrumental Ensemble — New England Conservatory, Nov. 13, Jordan Hall, 8:30; Dvorak's Serenade op 44, Schubert's Octet; free.

Donald McKayle and Company — John Hancock Hall, Nov. 15, 8:30. Fred Waring — 'The Magic of Music,' Nov. 15, 8:30, Symphony Hall, \$5.00, \$4.00, \$3.00.

Choral Society — with the Cambridge Festival Orchestra, Nov. 17, Kresge Auditorium, 3:00; Hayden's Theresa Mass, Stravinsky's Symphony of Psalms; \$1.50; \$2.40.

Kralnits Baroque Trio — 'The Elizabethans to Bach,' Nov. 18, Sanders Theatre 8:30; \$4.00, \$3.00, \$2.00. Series tickets, three performances, \$10.00, \$7.50, \$4.50.

Vocal Music — New England Conservatory, Nov. 20, Jordan Hall, 8:30; songs of Schumann, Chausson, de Falla, Hindemith; free.

LSC Festival of the Performing Arts — Isaac Stern and the Festival Concert Orchestra, Nov. 13, Room 10-250, 7:00; free.

'The Visit' — Loeb Drama Center, Nov. 14-23.

MISCELLANEOUS

Erich Heller — Carnegie Professor of Humanities, 'The Importance of Nietzsche,' Nov. 16, Kresge Little Theatre, 8:00; free.

Boston Arts Festival Rebroadcast — WTBS: Preservation Hall Jazz Band, Nov. 16, 7:00.

'The Spoken Word' — WTBS, John Donne read by Richard Burton, Nov. 17, 8:00.

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Heavens Above!
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Critic's Choice

Peter Sellers' new film dull, heavy-handed satire

By Gilberto Perez-Guillermo

The Exeter Street Theatre, apparently determined to bring us every Peter Sellers film around, is now featuring 'Heavens Above!' The Boulting brothers are responsible for the film, but there is nothing in it to remind us of their 'I'm All Right, Jack.' The satirical viewpoint in 'Heavens Above!' is blurred, and a series of trivial, pointless sequences, presumably critical of religious hypocrisy, are treated in a heavy-handed, dull fashion. Are we expected to take Peter Sellers' coarse caricature of a clergyman as a True Christian?

'The V.I.P.'s' (at the Loew's Orpheum) is a slickly commercial enterprise, designed to ride on the 'Cleopatra' publicity wave, featuring Richard Burton, who seems out of place, and Elizabeth Taylor, in the most unconvincing (after Cleopatra) performance of her career. Predictable, consistently dull, directed with unimaginative professionalism by Anthony Asquith, the film ought to show that Margaret Rutherford's abilities as a comedienne have been over-praised.

The Brattle theatre is holding its second Russian film festival of the year. Except for four new films, all others have been shown repeatedly in Russian festivals of the past. Much as I admire several of the films shown, perhaps a request for a little more variety in the revivals wouldn't be out of place.

I should have commented on 'The Battleship Potemkin' (why is it always 'Potemkin' and never 'October' that is shown?) last week, since it is undoubtedly a great film, rhythmic, perfectly timed, athletic in its construction. I prefer, however, 'Ivan the Terrible,' Eisenstein's last film, a stylized, harmonious, beautifully integrated work, in which garments, shadows, decor, facial expressions, actors and objects become part of a plastic unit, tightly controlled by its creator. The colour sequence in the second part is a bold conception, carried out very successfully.

'Alexander Nevsky,' which Eisenstein made in the interim between 'Potemkin' and 'Ivan,' is less successful than either of these films, but remains a splendid work in any case. The wonderfully stylized Battle on the Ice is an achievement.

Donskoi's 'Childhood of Maxim Gorky' is a film marvellous in its directness and simplicity, in its spontaneous, vivid portrayal of experience.

For me, seeing Michelangelo

Antonioni's 'L'Avventura' (at LSC Contemporary Series) again ought to be a most interesting experience. When I first saw it two years ago, I was fascinated by its visual style, which mixed a pictorial mastery with a sense of the kinematic rarely matched on the screen, and by its original treatment of a subject one would have thought outside of the realm of the cinema, belonging more properly to the novel. 'I wanted to show that sentiments which convention and rhetoric have encouraged us to regard as having a kind of definite weight and absolute duration, can in fact be fragile, vulnerable, subject to change.' (Antonioni, apropos of 'L'Avventura.')

Two years ago, I would have pointed to the fact that "almost nothing happens" as an evidence of the film's interest in character depth at the novelistic level; today, almost nothing happens in too many films, and one can hardly claim this as an evidence of anything: even Fellini's in '8½,' has the film director say: "So you like films where nothing happens? Well, in mine everything happens." 'L'Avventura' is, I think, a great film, perhaps the most conspicuous in disproving the theory that the cinema is essentially a spectacle (no wonder Truffaut dislikes the film). Today, however, I would claim that its greatness lies in values much closer to those in 'Vertigo' than I thought two years ago, that Antonioni's film is great more in its unity of content and mise-en-scene than in its intellectuality, its originality, its depth of character.

As such, the film works, admittedly, for very few. Most of the public disliked the film, and even sophisticated viewers like Penelope Houston, of 'Sight and Sound,' and Professor Holland, of MIT, were irritated by the film at first and got to like it only upon a second viewing, when, I would guess, they did not expect it to work as an entertainment. That Anna's disappearance is left unexplained is annoying to most of the public; to viewers who appreciate the film mostly for its intellectual content, it doesn't matter; to me, it is a device essential to the development of the film, creating a vacuum felt by both the audience and the characters in the film. I loved the film the first time . . . and I wonder what will happen when I see it Friday night.

FILMS TO AVOID: 'Heavens Above!' 'Irma la Douce,' 'The VIP's,' 'Women of the World,' 'The Longest Day.'

FILMS TO SEE: 'Will Success Spoil Rock Hunter?' 'Lawrence of Arabia.'

FILMS NOT TO MISS: 'Ivan the Terrible,' 'L'Avventura,' 'Alexander Nevsky,' 'The Childhood of Maxim Gorky,' 'The Leopard.'

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