

SR RECOMMENDS

Books		Film
Fiction	<p>ple, if not for all children in European society, what John Bunyan did when he wrote <i>Pilgrim's Progress</i>: He defined the world for us. Thirty years after his death, a biographer worthy of Orwell has written the story of his life. Loving and alive, admiring but not uncritical, well-focused on its subject but with enough background and supplementary information to make him intelligible, Bernard Crick's literary biography works and works well.</p> <p>☞ The Killing of Karen Silkwood, by Richard Rashke (Houghton Mifflin, 407 pp., \$12.95). The night she died in a car accident in 1974, Karen Silkwood was on her way to meet a reporter with documents she said would prove that the Kerr-McGee nuclear plant where she worked was making defective plutonium rods. Though the documents were never found and the Oklahoma police said her death was accidental, Richard Rashke here presents new information to indicate that she was run off the road. Much of his book is devoted to events in the years since Silkwood's death and to an informative discussion of the issues surrounding nuclear energy. In places his argument is melodramatic, but he tells a frightening story.</p> <p>☞ Magda Goebbels: First Lady of the Third Reich, by Hans-Otto Meissner (Dial Press, 288 pp., \$14.95). The true-life tragedy of Magda Goebbels, her martyred children, and her husband Joseph—Hitler's twisted, club-footed alter ego, Minister of Propaganda in the Third Reich, and supersatyr ruler of the German film industry—is heady stuff. Steady restraint and a hard rein on any urge to add high color to the dazzling ironies and horror give us a stately, measured, intimate picture of world monsters seen on human scale.</p>	<p>☞☞☞ The Last Metro. François Truffaut's "cultural" melodrama about a theater troupe's survival in Paris during the Nazi occupation is an engrossing, frequently dazzling and uniquely satisfying entertainment, with Catherine Deneuve and Gerard Depardieu among its chief attractions.</p> <p>☞☞ Caddie. This Australian film biography of a suburban housewife who supported herself and her children working as a barmaid in Sydney during the Twenties and the Depression is given substance by Helen Morse as the valiant heroine and texture by Donald Crombie's direction, with period and place brought to glowing life.</p> <p>☞☞ Eyewitness. Written by Steve Tesich and directed by Peter Yates, this thriller offers an original, topical, and complex plot, with a wonderfully dense variety of New York City characters and locales. First-rate performances by William Hurt, Sigourney Weaver, et al.</p>
Nonfiction	<p>SR's Phoenix Code</p> <ul style="list-style-type: none"> ☞☞☞☞ Outstanding ☞☞☞ Excellent ☞☞ Good ☞ Notable 	<p>Theater</p> <p>☞☞☞ The Pirates of Penzance (Uris Theater, New York City). Director Wilford Leach and music director William Elliott set an overall tone of intelligence and charm. This <i>Pirates</i> has been put together by contemporary Americans who love and respect the work but who will not try to mimic Victorian Englishmen or their descendants. Unapologetically starring pop singer Linda Ronstadt as Mabel.</p> <p>☞☞ The Elephant Man (Booth Theater, New York City). The play—not the movie. An innocent but monstrously disfigured man becomes a socially modish figure in Victorian London. The play satirizes antiquated morality (always an easy target), but its sense of humanity is honest and moving.</p> <p>☞☞ 42nd Street (Winter Garden Theater, New York City). "Hear the beat/of dancing feet," says the title song, and</p>
<p>☞☞ George Orwell, by Bernard Crick (Atlantic Monthly/Little, Brown, 576 pp., \$19.95). In writing <i>1984</i> George Orwell did for English-speaking peo-</p>		

never did a lyric fix a show's essence more neatly. Choreographed by the late Gower Champion on Thirties models, the brisk tappings carry us along on a pleasant tide of nostalgia. The show is chunks of agreeable stuff that makes us feel things were better back then.

☞ **Amadeus** (Broadhurst Theater, New York City). Peter Shaffer's saga of the frustration and jealousy in Antonio Salieri (Ian McKellen), the once famous but mediocre Italian-born Viennese composer, over the success and genius of Wolfgang Amadeus Mozart. A potentially fertile idea, reduced with dramatic gimmicks. Even so, the production merits attention for a bumptious and endearing performance by Tim Curry as an irrepressible Mozart.

Records

☞☞☞ **C.P.E. Bach: Symphonies** (Archiv 2533 449, \$9.98 and L'Oiseau Lyre DSLO 557-8, \$19.96). Carl Philipp Emanuel had the most distinctive voice of J.S. Bach's several composer sons, and in the six highly dramatic string symphonies of Wq 182 he was at his most adventurous and emotional. Trevor Pinnock and the English Concert play all six on one disc with featherlight but intense exactitude (Archiv), while Christopher Hogwood and the Academy of Music, playing with grander line and broader accents, adding two symphonies for full orchestra, take up two discs (L'Oiseau Lyre). Both groups are superb.

☞☞☞ **Satie: Works for Piano** (CBS M36694, \$8.98). Hot on the heels of his fine recordings of Bach's Goldberg and Beethoven's Diabelli variations (2-CBS M2X 36925, \$11.98) comes 28-year-old Daniel Varsano's exquisitely programmed and played Satie disc, 1980 winner of the Grand Prix du Disque. Moving from peaceful *Gymnopédies* to the arch, detached musical jokes of *Dessicated Embryos*, and back again, Varsano captures the romance of Satie's surrealism with clarity and elegance.

☞☞☞ **Tchaikovsky: Violin Concerto** (Deutsche Grammophon Digital 2532 001, \$10.98). Two sensational violinists, one of them on the podium, put new faces on both the concerto and the Berlin Philharmonic, which is always glorious but often impersonally so under Herbert von Karajan. Gidon Kremer, the soloist, and Lorin Maazel, the conductor, share the qualities of intellectual (and technical) precision and driving musicality. Their performance fairly flies off the record.

☞☞☞ **Chausson: Concerto, Op. 21** (Telarc Digital DG-10046, \$17.95). This sort of updated concerto grosso for six players is perhaps the finest and most profound of Chausson's fewer than 50 published works. Lorin Maazel and Israella Margalit (his wife), the superb, soulful violin and piano soloists, draw Chausson's tender threads through the eye of the needle, supported by the Cleveland Orchestra String Quartet. Telarc's sound and surfaces are pure, fully worth the steep price.

☞☞☞ **Strauss: Intermezzo** (3-EMI IC 165-30 983/85, \$29.94). The bickering couple and marital spats of this "bourgeois comedy with symphonic interludes" are based on the Strausses and their much-ado-about-nothing daily quarrels. Dietrich Fischer-Dieskau and especially soprano Lucia Popp are animated and *brilliante* as composer and wife. (Available from German News Company, 220 East 86 Street, New York, New York 10028.)

Art

☞☞☞ **Artists of Israel: 1920-1980** (The Jewish Museum, New York City). A major exhibition of 124 paintings, drawings, and sculptures by 36 of Israel's most renowned artists, including Yaacov Agam, Avigdor Arikha, Pinchas Cohen Gan, and Benni Efrat. (Through May 16.)

☞ **California Billboards** (locations throughout New York City). Pop learned from commercial art. Now commercial art is taking lessons from

Pop. Seven billboards by California artists will be appearing by New York City roads throughout the spring. For information about times and places call Fashion Moda (212) 585-0135.

Television

☞ **Antony and Cleopatra**. Jane Lapotaire, currently on Broadway in *Piaf* (reviewed in this issue), excels in Jonathan Miller's provocative production for PBS's *The Shakespeare Plays*. In his version, "this enchanting queen" is not a light-headed temptress but a wily, quick-witted match for her mate. As Antony, Colin Blakely effectively complements Lapotaire's performance. (April 20.)

Dance

☞☞☞ **American Ballet Theatre** (Metropolitan Opera House, New York City). Directed by Mikhail Baryshnikov, this eight-week season features 11 new productions plus four full-length ballets and 15 regular repertory one-act ballets. Among the works, new and old, being added to the repertory are Nijinsky's *Afternoon of a Faun*, Paul Taylor's *Airs*, George Balanchine's *The Prodigal Son* and *La Sonnambula*. (Opening April 20.)

☞☞ **Men Dancing** (Theater of the Riverside Church, New York City). Two separate programs featuring the following choreographers and their associates: Manuel Alum, Remy Charlip, James Cunningham, Andrew de Groat, Kenneth King, Don Redlich, Robert Small. (April 7 through 12.)

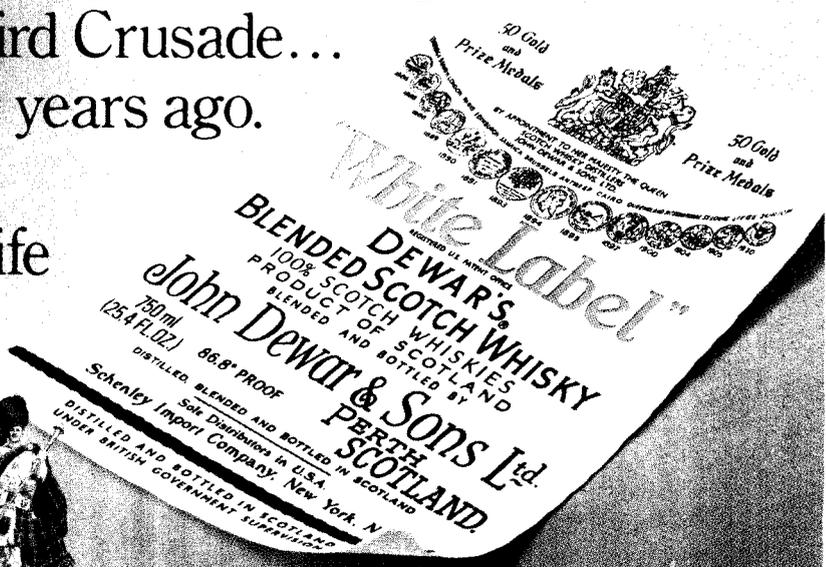
☞ **Kei Takei's Moving Earth** (Larry Richardson's Dance Gallery, New York City). Kei Takei's *Light*, an extended dance work in 15 parts will be given in its entirety for the first time this month, with parts of the epic given on the first five days starting at 8 in the evening, and the total piece starting at noon on the last day and continuing through the night, with time out for a dinner break. (April 21 through 26.)



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