

ACADEMY AWARD NATIONS



IN
of a Lesser god

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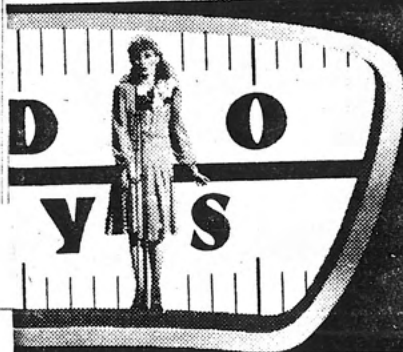
E. MILTON
CINEMA
698-2335

NATICK
FLICKS
Rte. 9
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tonight at Copley

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The Boston Globe



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Playing

SHOWCASE CINEMA
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USA Cinema
DANVERS
Rte. 128, 128 West St.
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USA Cinema
NATICK
Rte. 9, 653-5005, 237-5840

USA Cinema
HARVARD SQ.
177 Church St., Cambridge
864-4380

2 ACADEMY AWARDS

YSTERIA Tonight at a
EAK PREVIEW

'Alea' eloquent, witty

Alea III, Theodore Antoniou, music director - *Music of Lister, Carnes, Thorne, Shen, LeVines, Buzarovsky, Geller, and Cardona*. At the Concert Hall, Boston University, Thursday night.
By Nancy Miller
Special to the Globe

One of the nicest things - and there were many - about this Composers' Workshop Concert by

MUSIC REVIEW

Alea III was the realization it brought that the plurality of styles with which we are confronted in contemporary music can be energizing rather than enervating. The cumulative impression left by the eight works essayed (seven of which were written especially for the group, five for large ensembles of 16 to 18 players) was one of creativity, imagination, resourcefulness and wit.

The strongest, hands down, was Hsueh-Yung Shen's "Capriccio for Viola and Sixteen Players." Commissioned and eloquently performed by the distinguished violist and BU faculty member Raphael Hillyer, this pithy movement fascinated in its elegant, shifting textures, stirring emotional content, and the expectation of tonal resolution, denied in a perfectly calculated stroke at the end. Nearly as engaging was Michael Carnes' whimsical "Concertino for Trumpet and Chamber Orchestra," featuring a snappy solo part and a digital synthesizer that punctuated the orchestral texture alternately with ecstatic sighs and ominous troll-like grunts.

Nicholas Thorne's warmly in-

trospective "Summer's Sara-band" could have been shortened by about a third of its total length, but had substance, shape and firm sense of both melodic and harmonic direction. In its moving plea for justice in South Africa, Timothy Geller's "Prayer for Mandela" wove a fine fabric of textural unrest around a quietly persistent viola melody drawn from the protest songs of the American civil rights movement. Thomas Allen LeVines' "Dithyramb" paid gentle homage to the ancient Greek form in its evocative metrical irregularity, while "Son de los Condenados" by the Costa Rican Alejandro Cardona exploded as a burst of brash, brilliant (if "Hawaii Five-O"-ish) Afro-Caribbean colors and rhythms.

Less satisfying, though, were Dimitrije Buzarovski's "Five Preludes for Synthesizers and *Alea III*," in which the synthesizers rudely overwhelmed the hard-working "traditional" ensemble, and Rodney Lister's perplexingly static (first movement) and chaotic (second) "Where I Say Hours," which bore little clear relation to the darkly meditative text by Gerard Manley Hopkins that served as its inspiration.

Of the performances, only that of the Lister was less than exemplary, suffering from poor intonation in many tricky unison passages. Elsewhere, the talented musicians, too numerous to name individually, played with the character, assurance and commitment that in its nine years has marked *Alea III* as one of our most vital and necessary new-music institutions.

Doughboy meets the slime

"The Kindred" - Directed by Jeffrey Obrow and Stephen Carpenter. Written by Stephen Carpenter, Jeffrey Obrow, John Penney, Earl Ghaffari and Joseph Stefano. Starring David Allen Brooks, Amanda Pays, Talia Balsam, Kim Hunter and Rod Steiger. Rated R. At USA PI Alley, Allston Cinema and suburban theaters.
By Tom Long
Globe Staff

a cross between man and marine life, that terrorizes the residents of a secluded seafront cottage.

Hunter has the good taste to get herself killed off in the first few minutes of this abomination, but an overweight Steiger is not so lucky. He looks like a malevolent version of the Pillsbury Doughboy as he sleepwalks his way through the role of a grave-robbing scientist with bats in his belfry and a closetful of ghouls in the basement.

The most horrifying aspect of the film is that Hunter, who ap

"The Kindred" is a laughable... starring