

The Arts

Movie Review

Comic, classic mix in 'Amadeus'

One of year's best

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Of The Print

Vibrant and fresh, Amadeus brings to life the brilliance of Mozart's musical genius. In a tale full of tragic flaws mindful of Shakespeare's Hamlet, the rumors of Mozart's flamboyant and self-indulgent lifestyle are highlighted to create an amusing view of the 18th century composer's life.

Adapted from the Broadway play of the same title, the story is told in the confession of Mozart's rumored murderer, Salieri, also a composer of the time. The motivation of the murder is Salieri's vengeance toward God for having given him the appreciation for fine music but only mediocre ability.

Salieri is obsessed with Mozart's "gift from God," and cannot tolerate Mozart's flaunting of his talent which he translates as a slap in the face by God himself. F. Murray Abraham plays the role of Salieri with an Oscar award-winning drama as the flipside of Mozart's penetrating witticism. With a stoic reverence, Salieri conveys an appreciation of classical music infectious to almost anyone. With his growing ad-

miration of music comes his growing bitterness and resentment toward the younger composer.

Mozart, played by Tom Hulce, is at first an irritant, and one rather heard than seen. With an obnoxious giggle that rings throughout the film, his personality is that of someone who simply knows he's the best, end of conversation. Although a constant prankster and womanizer, Mozart is if not physically, than emotionally faithful to his wife, portrayed by Elizabeth Berridge.

The film does touch upon a few political interests of the time such as the discontent of the lower class in France and the hierarchy's resistance to Mozart's controversial opera "The Marriage of Figaro," because they feared the plot would cultivate descension. But historically one must imagine that artistic license has been taken to construct a plot so dependent upon the intricacies of the main characters. What is known of Mozart does give indication that he was a man of humor and whims and although paid handsomely for his major works he spent beyond his means and died in poverty.

What the film manages to pull off is the realism that neither side (Salieri or Mozart) is

completely good nor evil and sympathies are given out to both of the characters whose obsessions eventually lead them to ruin. In a balanced mixture of predictability and spontaneity, each side locks themselves into a mental prison of self-persecution. And even with a rather morbid plot behind it, the film flows with effortlessly comic moments.

Keeping the atmosphere up is the beauty of the costumes and settings, sparing the audience from what was probably the reality for the lower classes. There aren't any children begging in the streets, and even when Mozart is supposedly in the dregs we don't see any true poverty. Just as well, so there isn't any confusion to this being anything to teach a history lesson from.

What is taught in this film, perhaps better than ever in cinema history is an insight to the true genius of great composers. After seeing this movie few will be unable to pick out a Mozart riff from any other composer. Whether Amadeus becomes a great commercial success is yet to be seen but already it is gaining wide critical acclaim and stands an assured chance at movie of the year.

Lunch combined with pioneer discussion

"Tales of pioneer Oregon" has been the focus of the Vintage Oregon Series presented by Clackamas Community College at the Fellow's House restaurant in Canemah.

In the five part series, selected speakers have provid-

ed personal insights of Oregon's history while the audiences dine on vintage recipes at the historical house.

"It's nice to know about the place you live," said Betsy Crist, coordinator of the

series. The speakers have included both instructors from the College and members of the community, who are there "because they enjoy talking about it," Crist said.

The last part of the series happens October 31 from

noon to 1:30 p.m., when Don Epstein, history instructor at the College, discusses forms of entertainment used by the pioneers including an opera house built in Oregon City.

While participants enjoy the antique setting of the house, they can also browse through the gallery upstairs. Most of the works are by Northwest artists and include many forms from watercolors to sculptures said Joan Wise, one of the owners of the building.

Named after its original owner, Captain Fellows, the house is located at 416 S. McLoughlin in Canemah which is just south of Oregon City. For a fee of \$7.50 one can register for the speakers program and a complete lunch which consists of "tried and true," family recipes said Wise. The house is listed with the Oregon historical society.

The artwork viewed in the gallery is for sale and changes regularly as artists are spotlighted. To register for the session pay fees at the registrars office at least one day in advance. For more information call ext. 230.

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"How to pull your own strings" is the title of Carol Peterson's discussion of Women's attitudes, habits and behaviors and how they are influenced by outside social factors. The seminar will be held Oct. 25 from 7-10 p.m. in the small dining room. The \$5 registration fee can be paid at the registrar's office.

Men seeking better understanding of themselves and to men whom they relate, and women wanting better communication with men might be interested in "Understanding Men." Set for Oct. 30, the seminar runs 7-10 p.m. Register and pay \$5 fee at registrar's office.

George Shelton will discuss "Preservation of Historical Oregon Architecture," Oct. 31 from 7-10 p.m. in McLoughlin Theater. The talk is part of the Oregon Sampler and is free to the public.

Rock-a-billy band the "Rockin' Razorbacks" will perform at the Halloween dance Fri., Oct. 26, from 9 p.m. to midnight in the College mall. Admission is \$3 and \$4 with fifty cents off for those in costume.

