

Arts

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COVER IMAGE: BIRMINGHAM ROYAL BALLET'S PRODUCTION OF LE BAISER DE LA FEE (THE FAIRY'S KISS)
PICTURE: BILL COOPER

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CHOICE OF THE WEEK AHEAD:

1 THE ENCHANTED FOREST FASKALLY WOOD BY PITLOCHRY, TODAY AND TOMORROW, FROM DUSK

Last opportunities, for this year at least, to enjoy the son et lumière amid the trees in lovely autumnal Perthshire. The Enchanted Forest franchise had been due to move on from its location in Pitlochry when the local traders, politicians and other activists stepped in to seize control. With significant economic impact on the area at a difficult time in the tourism season to demonstrate, the go-ahead forces are developing The Enchanted Forest as a locally administered event in the run up to Hallowe'en each year. This year's theme, somewhat peculiarly from an adult perspective, is space travel. The non-linear narrative of space exploration and alien invasion might be thought to sit rather oddly with the environmental awareness we all derive from a walk in the woods, but those sort of concerns tend not to bother the more youthful members of the audience. For all its fantastic lighting effects – and the illumination of the trees really is enchanting – it is curious how it is actually the music (Also Sprach Zarathustra, Oxygene, and the theme from ET for example) that is the most resonant part of the package. The Enchanted Forest is but one aspect of the Pitlochry experience at this time of year. The town's autumn festival also includes ghost tours and a street festival which culminates this evening in a firework display around 8pm. Meanwhile, at the Festival Theatre, songwriter Dougie MacLean's Perthshire Amber festival, which has included performances by Benny Gallagher, Deaf Shepherd, and Solas, comes to a close with MacLean headlining the final concert.

2 KUNGSBACKA PIANO TRIO COWDRAY HALL, ABERDEEN, MONDAY, 7.30PM

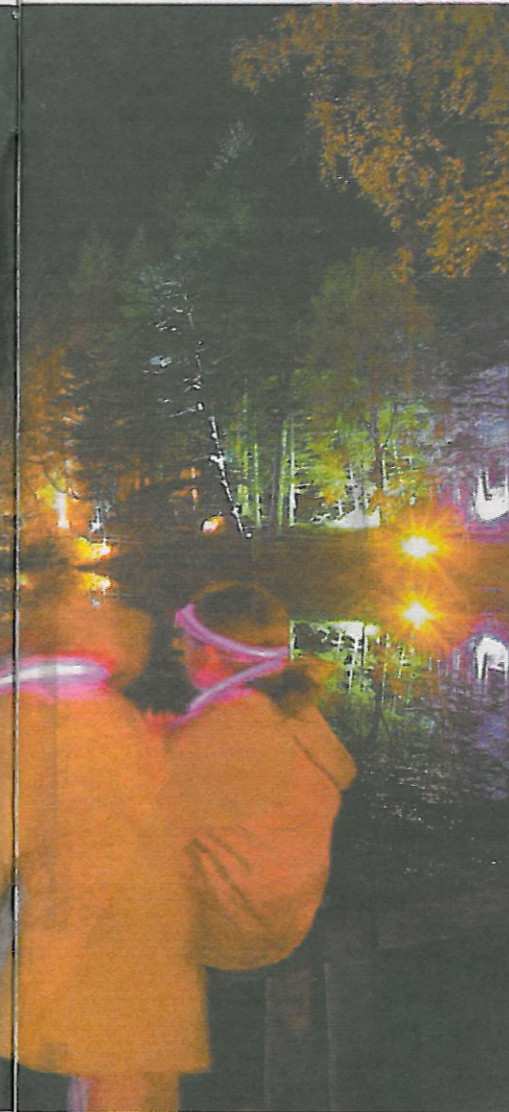
A big event for Aberdeen Chamber Music Club, with the world premiere of the club's own commission from local composer Helen Grime. Ellon-born Grime has already been praised in The Herald by Michael Timely for the clear concepts she uses to



Clockwise from above: Watch out for aliens in The Enchanted Forest; Beyonce's wee sis Solange plays Glasgow; Helen Grime's new composition tours with the Kungsbacka Piano Trio MAIN PICTURE: GRAEME HART

and go on to play in Perth on Tuesday, Kirkcaldy on Wednesday, and Dundee on Thursday, with performances in Banchory, Inverness, Crieff, Lanark and Linlithgow the following week. Although the programme varies slightly on the road, the new piece is being played everywhere, which is the sort of exposure that is all too rare for new music and one of the benefits that backing from clubs in the Enterprise Music Scotland network brings.

2 SOLANGE KNOWLES CLASSIC GRAND, GLASGOW, TUESDAY 7PM



Birmingham Royal Ballet are filling the same dates at Edinburgh's Festival Theatre. Oh, choices, choices – and these are thoroughly choice events. Scottish Ballet fans will already know, from MiddleSex Gorge (set to industrial-punk sounds from Wire) and more recently from Ride the Beast (to songs by Radiohead) that Petronio's choreography is thrillingly slick, sleek and super-fast with twists of mischievous humour and flashes of hot, sexy action. But Petronio, now in his fifties, has mellowed somewhat. All the choreographic invention and flair is still to the fore, but now Petronio is taking it in other directions – as this touring programme shows. The music for two of the three pieces is by Rufus Wainwright. Bloom is a choral work with lyrics drawn from the poetry of Walt Whitman and Emily Dickinson. It's been described in reviews as a "rhapsodic rush from thoughtfulness towards a kind of flying ecstasy" and more than one onlooker has been surprised into tearfulness. Those who still hanker for the raunchier Petronio are also catered for with Lareigne, which struts fierce stuff to the sounds of The Stranglers.

Not much is being said, publicly anyway, about the abrupt departure of Javier de Frutos from his post as artistic director at Phoenix Dance Company. His choreography, however, is still in the repertoire and – in a coincidental tie-in with much of the current Glasgay! theatre programme – his Blue Roses draws inspiration from Tennessee Williams's writings. The soundscore to this take on The Glass Menagerie actually features Williams's own voice.

5 A STREETCAR NAMED DESIRE PERTH THEATRE, FROM FRIDAY, 7.45PM

The Tennessee Williams feast just goes on and on. Not featured in the current Glasgay! theatre programme – although the classic Brando/Vivienne Leigh movie was screened at the GFT – Streetcar has a timely, if quite unconnected, production in Perth. Director Ian Grieve has a close affinity with the work of Williams to the extent of identifying milestones in his personal life with productions he has been involved in, so this show means a great deal to him. One of his starting points

Keith
Bruce

