

ENTERTAINMENT

Been to the Zoo

The Zoo Story
by Edward Albee
Nexus Theatre until Feb. 17

review by Georgeann McInerney

Edward Albee wrote few stage directions into *The Zoo Story*, leaving it vulnerable to different interpretations by directors and actors.

The play is about a man who, while sitting in Central Park, is befriended by a transient.

The play is intense and the audience's response can be altered as easily as a prop or voice tone.

Earl Klein and Derek Boyes' interpretation and performance of the play is very good. They're sensitive to the author's purpose without being offensive to the audience.

Klein does not insult the audience with an interpretation of the typical middle-class executive - a stuffy, self-indulgent who is

indifferent to the outside world outside his "one wife, two daughters, two cats and two parakeets."

He portrays Peter as a man who, though he does not understand Jerry's problem, grows increasingly concerned.

Boyes builds sympathy towards Jerry's character. However, the performance does not push the audience into sentiment, so that when Jerry commits suicide, the audience is shocked into becoming aware of others like Jerry.

Boyes does not make the performance into a forum on middle class awareness or the underprivileged.

Instead, the performance emphasizes the importance of what Edward Albee's play says about communication.

Earl Klein and Derek Boyes' performance in the Nexus Theatre ends February 18. Tickets and lunch are \$5.00, tickets alone are \$4.00.

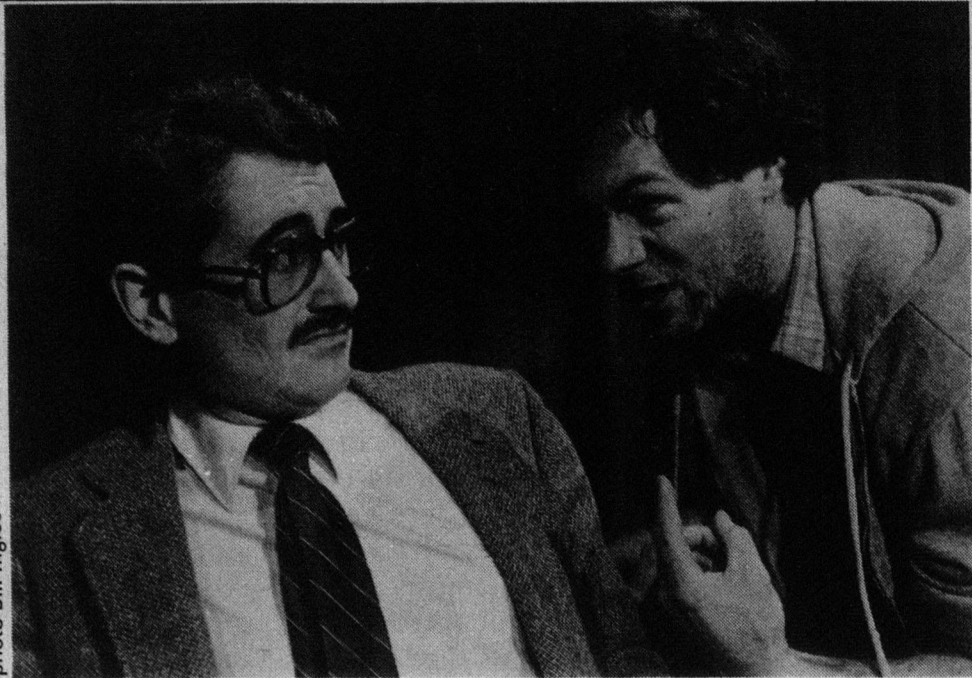


photo Bill Inglee

Fringe hit returns.

Independent record label affords artistic integrity, and freedom

by Tom Wilson

If you are interested in music and musicianship at all, then there are two bands you should hear: 54.40 and Animal Slaves. If you haven't heard their music yet, it's probably because they have recorded on the small, independent Mo Da Mu (modern dance music) label.

It's a real shame that music this good goes unheard, but all too often that's the way the music industry works in North America. Unless you sign with the conglomerates, the music you've recorded has little chance of being distributed on the grand scale that companies such as Capitol or WEA are capable of.

But of course the choice of who a band records for is left entirely to the band. If they want to record for an underground label with a distribution of about 1000 records, that is their prerogative. It is exactly

this choice to remain independent which make 54.40, Animal Slaves, and the other members of Mo Da Mu records - Emily, Moral Lepers, and Junco Run, even more admirable.

Mo Da Mu is a cooperatively run label; the members of the bands manage themselves, produce their own records, promote themselves, and often they distribute their own records in person to the record stores. When they are on tour, they sleep in the livingrooms of friends' homes, or else they rely on kind-hearted hotel managers to give them free rooms.

Since they are good enough to record for any company they want, why don't they just give in and record for a larger label that will give them some financial support? Independence. As Ross Hales of Animal Slaves puts it, "they control. They tell you how to cut your hair, the kind of music you

should play, they have control of how the record should be packaged."

The conviction of these bands to retain their independence makes them all the more exciting in this day of copy-cat musical groups. Each Mo Da Mu band has its own distinct style and sound, ranging from the jazzy blues of Animal Slaves, the urban energy of 54.40, to the serious politically motivated music of the all-female group, the Moral Lepers.

But hold on! Before you dismiss these bands as just another group of punks who are more interested in spouting their half-baked political ideals than in harmony and rhythms, listen to them. The quality of their music surpasses half of the music heard on the radio - FM or AM.

54.40 have a solid rhythm section in drummer Darryl Neudorf and bassist Brad. Phil Camparelli is a very important part of this band. He plays electric guitar (in opposition to Osborne's acoustic), keyboards, and trumpet, as well as singing some great harmonies with Osborne.

They're a very talented band and if they don't receive more recognition soon, there is something drastically wrong with Canada's music scene.

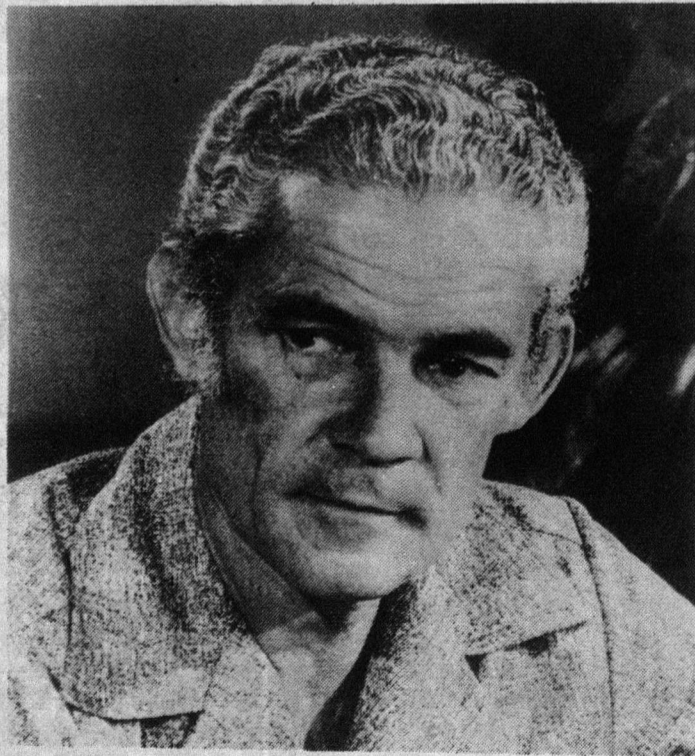
Animal Slaves are an equally talented group of musicians. They are probably less accessible to the average listener than 54.40 are, but their music is of undeniably high quality.

There is no guitar in their live show, though there is on their new *Extended Play*. This void is filled quite well by Elizabeth Fischer's key board. Though she's no expert yet, she does lend an interesting sound to the music. Her vocalizing is unorthodox, giving the music a jazzy sound.

There is not enough of this kind of music being made today, and it is encouraging to see that not everyone is going for the big bucks. Becoming a prosperous band is not a crime. U2 has proven this. It is good to know, however, that there are musicians around that care about our society without compromising the quality of their music in the process.

THE U of A
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PRESENTS

MICHAEL MANLEY



OPPOSITION LEADER IN JAMAICA

Discussing U.S. Foreign Policy
in Relation to the Third World

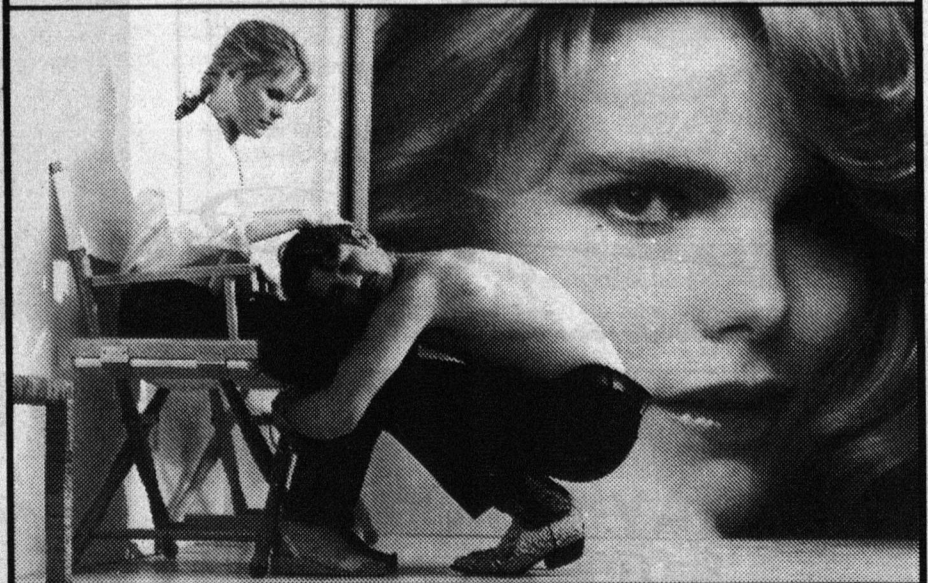
Sunday February 12
4:00 P.M.
SUB THEATRE

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