

STUDENT MEMBERS NEEDED

For the Students' Union Building Policy Review Board

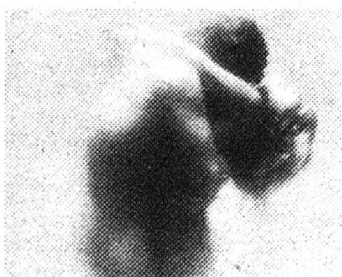
The S.U.B. Policy Review Board investigates and makes recommendations to Students' Council regarding the most beneficial and fair use of the Students' Union Building. It meets once or two times per month, on the average. No experience needed, just an interest in what's going on.

Please apply to Brian Mason in the Executive Offices, 2nd Floor SUB (432-4236).

students union

Cinema

DOUBLE FEATURE Thurs, Fri, Sat.
Nov. 27, 28, 29



Paramount Pictures presents
A Howard W. Koch Production
**"Jacqueline Susann's
Once Is Not Enough"**

NOTE: "Daisy Miller" 7 PM - Thurs, Fri. 9:30 PM Sat. "Once is Not Enough" 9:30 PM Thurs, Fri, 7 PM Sat. Restricted Adult

Both features at the door \$1.50



A PETER BOGDANOVICH PRODUCTION
Daisy Miller



FRANCO ZEFFIRELLI
ROMEO & JULIET
No ordinary love story...

Sunday November 30 -

Two shows nightly
Doors open 6:30-9:00 pm
Complete showing 7:00-9:30 pm

SUB Theatre

Tickets at the door \$1.50
Students' Union members advance tickets \$1.00
Tickets available at the students' union box office HUB Mall

The Edmonton Opera Association

A compromise

Feature by F.N. Crory

The following is a condensed transcription of an interview with Lorin J. Moore President of the Edmonton Opera Association. The interview, conducted on November 18, provides a rare insight into how the Association works.

GATEWAY: Who chooses the operas to be performed?

LORIN MOORE: Well, Mr. Guttman (the Artistic Director) chooses the operas. He makes his suggestions to the board and then the board has to approve them because you have to look at first of all: is it box office; can we sell it; and have we done it before? We have to look at all these things because our public comes first.

GATEWAY: And what is the board's main criterion for choosing the operas to be performed?

LORIN MOORE: The board's business really is to raise funds, because if we don't have money we're not solvent. If we're not solvent we don't sing. And that's the board's main job: to raise funds; to put on opera for the people of Edmonton. You have to be so careful of the operas you choose that your season is balanced; that you have a little bit of everything.

G: Has the association ever performed any German opera in the original language?

LM: No, never.

G: Is there any particular reason for this?

LM: Well, what do you want to do, Wagner or Richard Strauss? We're not prepared to do the Ring, simply because you can't get that many people in the pit.

G: What about works such as *Fidelio* or *Magic Flute*?

LM: Well, if we do a German opera in the Wagner or Beethoven line, it would be either *Flying Dutchman* or *Fidelio*. But we are planning a German opera for next season. All the contracts are signed, and it will be sung in German. It's our first one. We realize that there is a big German audience here, but we're going very carefully and we think that we've picked one that will appeal to the public.

G: Why the emphasis on Italian repertoire, as we do have (as you've mentioned) a large German population here?

LM: Well, let me tell you why that emphasis. The Italian operas are the ones that sell. You can go into your *Bohème*, *Tosca*, and *Butterfly*. They sell out.

G: What about French opera?
We haven't done anything outside of *Carmen* and *Faust*. *Carmen* is always successful; *Faust* is not. I feel that it is perhaps time to go to another French opera but whether we will go to a Massenet... You know there's talk of *Thais* and there's talk of *Manon*. But what other French operas are there? People have mentioned *The Pearl Fishers*, but I don't think that it would sell.

G: There are a number of Massenet revivals.

LM: There is a big revival according to all the papers, but how is it in Edmonton? This is what we have to look at. How is it in Edmonton?

G: What is the association's attitude towards contemporary opera? I know that you have performed *The Consul*, but that is really more of a Broadway play.

LM: The *Consul* was probably the best opera we ever did artistically; and it was the biggest financial disaster that we ever had. When you have 600 people in a 2700 seat auditorium, that's bad. There's so much Grand Opera that we haven't given Edmonton. We've done

three *Traviatas*, three *Bohèmes*, three *Butterflies*, three *Carmens*. We want to expand into lots of other opera. There's lots of composers we haven't touched. We've only done one Mozart so far: *The Marriage of Figaro*. We're just coming into our second Mozart. Look at the *Donizetti's* we could do. There's the whole *Stuart* trilogy. Wouldn't that be marvellous to do: *Anna Bolena*, *Maria Stuardi*, *Roberto d'Evereux*. There's lots of *Rossini* we haven't done. There are so many things.

G: Do you think that the use of the double-bill would be an effective method of introducing unfamiliar or modern repertoire? I'm referring here to the Met's double-bill of last season, which featured *Gianni Schicchi* and *Bluebeard's Castle*, a unique combination.

LM: Toronto did this too, you know. They did *Bluebeard's Castle* and *L'Heure Espagnole*, and again box office sagged tremendously. If we could do a *Gianni Schicchi*, which is well known, and throw in a contemporary one, yes; that is the way to do it, I feel. But not the way that the Canadian Opera Company did with two unfamiliar operas. But I really think that contemporary opera has got to wait three or four years yet. And if we do do one, it would be Peter Grimes. I don't think that we would do *Stravinsky*, I really don't. Any contemporary opera, as I say, would be something like Benjamin Britten or Gian Carlo Menotti. They are the safe ones; we still have to play it safe.

G: This summer, Seattle created a good deal of excitement with its presentation of Wagner's *Ring Cycle*, which is going to be developed into an annual summer music festival featuring



Beverly Sills

the *Ring*. All in all a very ambitious undertaking for an organization which is younger than the Edmonton Opera Association, but which is not much larger. I believe that they, as well, present only four or five productions a season.

LM: I think that we're about the same age, but financially they're way ahead of us in their budgets.

G: I was wondering, we seem to have no problem in attracting first-rate singers; we've heard Sills, Sutherland, Moffo, Caballe, Forrester, Carreras. Is there any type of festival which would attract attention to Edmonton?

LM: Well, that was an idea we had on the three *Donizetti* *Tudor* operas; to do one a year, as Seattle did with the *Ring*. They did one a year, then had them all and made their festival. And we had this idea of doing the three *Tudor* queens - one a year and then possibly perhaps do a festival of it. This was the only thought that we've had regarding a festival of that