

# arts

## Ibsen classic tackled by Studio

Studio Theatre's production of *The Wild Duck* by Henrik Ibsen opens March 29. Because the graduating professional acting students are involved with a National Film Board Project, this production is quite different from the three previous ones seen this season. In the tradition of Studio Theatre's early years, the cast consists of fine actors from outside the university, faculty members not only from the Drama Department, and students as well. David Barnett, Gordon Gort, Marie Gynane, Walter Kaasa, Orest Kisevich, Manus Sasonkin and Simon Williams are all involved.

Written in 1884, *The Wild Duck* exudes Ibsen's intense genius. The play centres around the Hjalmar household and the havoc wreaked in it by the intentions of Gregers Werle, a question mark made midway through his writing career as he shed the strict idealism of his early plays with giving. Gregers is the fellow who is going to set the

world straight — not tomorrow, tonight. As a disciple of the "claims of the ideal," he exposes all forms of insincerity at every turn. But he makes rather a mess of the whole matter, as every character with whom he comes into contact has different (whether good or bad) idealistic values. The play is a comedy — drama, undeniable in its power and stunning in its imagination and technique.

Frank Bueckert, the Director of *The Wild Duck*, has been with the Drama department while it was still in the Quonset Huts. He has directed numerous productions at Studio Theatre including *Touch of a Poet*, *Long Day's Journey Into Night*, *Hot'l Baltimore*, *The Ecstasy of Rita Joe*, and most recently *Songs for Believers*.

Willie Heslop, Designer of *The Wild Duck*, is a Graduate Student in the Department of Drama (Design Division) at the University of Alberta. His work in this production is in partial fulfillment of

MFA thesis requirements in Design. Willie spent this past summer in Fort Steele at Wild Horse Theatre, where he designed the sets and props for their summer season. Previously this season, he designed the lighting for *The Shadow Box* at Theatre 3. His past work includes lighting for *Richard III* and *Songs for Believers* at Studio Theatre and as Technical Director for Alberta Barter Theatre. Most recently he designed the set for this season's production of *Look Homeward, Angel* at Studio Theatre and will design *Bonjour, la Bonjour* later.

Performances nightly at 8:00 from Thursday, March 29 to Saturday, April 7 (excluding Sunday, April 1). There will be a Saturday Matinee on March 31 at 2:00. Tickets are \$2.50 each and are available from Room 3-146, Fine Arts Centre, 112 St. and 89 Ave., phone 432-2495 or at the door. All performances are at Corbett Hall on the University Campus, at 112 St. and 82 Ave.

Byrds leave the nest

## Long time gone

Roger McGuinn, Gene Clark, and Chris Hillman  
 McGuinn, Clark, and Hillman  
 Review by Hollis Brown

Okay, look. I wasn't expecting much from these McGuinn, Clark, Hillman, and all the rest of the names from the Sixties California folk/country-rock thing have all fallen into a Steve Stills groove over the last eight years or so, and there is no reason to expect that a reunion album should break the trend.

This is not to say that Roger McGuinn, Gene Clark, and Chris Hillman have not turned out any material in recent years. Roger McGuinn's *Buff Rose* was an exceptionally strong album that neglected by both critics and the public. Chris Hillman has released two solo albums, the latter of which, *Clear Sailing* was one of the best American rock albums of 1978. Of course, Gene Clark has been the most prolific of the three during the Seventies, having recorded at least six solo albums that have all been quite good and fairly well received in the USA. But, things have not been quite the same as when the three were members of the Byrds, and, along with Bob Dylan, changed the direction of American pop music. All three have gone through a lot of groups and musical scenes since they split up. Their reunion album would be seen as almost a regressive step; their coming together again seems almost a desperate effort to gain the popularity in the disco Seventies.

This claim is substantiated by the material on *McGuinn, Clark and Hillman*. Capitol Records has heavily hyped up the album to be the reunion of the Byrds, which leads anxious fans like myself to expect a return of that old sound. But no way. Though none of the three has ever been a brilliant lyricist, never has their collective songwriting reached such a low ebb. The lyrics are not indicative of a reunion, but rather examples of typical, maudlin late-seventies trash. Chris Hillman sings in "Sad Boy": *I don't want to be/ Accept my for what I am./ Can't you look me in the eye/ And tell me you'll be my friend.* And it gets worse. Oh my God! This from the people who once were considered the best interpreters and disciples of



Roxolana Roslak, soprano with the Canadian Opera Company, is giving her first solo concert in Edmonton on Sunday, March 25 at 3 pm in SUB Theatre.

comprised of works by Mozart, Lysenko, Dvorak, DeFalla, Strauss and Haiworonsky. Tickets are available at the door. Student admission price is \$3.00.

Ms. Roslak's programme for Sunday will be predictable two verses — little melodic break — final verse pattern.

The vocal skills of all three musicians is the only thing that the Seventies haven't killed. Indeed, *McGuinn, Clark and Hillman* is saved by the welcome return of the three singers to my turntable. Clark's voice has never been deeper, Hillman's voice never gentler, and McGuinn's voice never more suitably raspy than on this album. This suggests that the talent is still there, and for that reason, I haven't given up on the old boys.

But it bothers me a lot to think that these three guys, especially Roger McGuinn (who almost became a bit of guru in the Sixties), don't have the inclination or the energy to put their musicianship to tougher tests. The touches of brilliance that these artists have produced over the last few years, (such as McGuinn's version of Joni Mitchell's "Dreamland", or Hillman's "Clear Sailing") are what these three should be exploring. Rather, it seems they have chosen to seek out the quickest and easiest way to sell some albums. Oh! How typical of the Seventies. And how sad for Roger McGuinn, Gene Clark and Chris Hillman.



Another problem with the album is its slick, polished production. The Albert Brothers, a producing team hot in demand in California, have done the always impeccable vocals of McGuinn, Clark and Hillman and backed them with innocuous and over-washed little rhythms and arrangements that are folk and aren't rock. They are bland. Listening to this album, I was just praying for some lead guitar, something to give the material life. The only song that is inspired and lively is "Surrender To Me", a song written by former McGuinn guitarist Rick Vito. The rest of the material is typically structured with the

## Flute forum

The University of Alberta's department of music is readying a weekend seminar for flute players.

Flute Seminar '79 will be held March 29-31 in Room 3-46, Fine Arts Building. Morning and afternoon sessions will be held on March 29 and 30 and a morning session only on March 31. Seminar participants will be divided into two categories, players and listeners. Players are flautists who will receive a minimum of 30 minutes of instruction during the sessions. Listeners are persons who observe the teaching but who do not receive individual instruction.

The seminar will conclude Saturday, March 31, with a free concert at 8 p.m. in Convocation Hall. Louis Moyses, director of the seminar, will be the featured performer, assisted by Alan Clarke and Shelley Younge, flautists, and members of the Edmonton Youth Orchestra.

Cost of the seminar is \$35 for players (full session only) and \$7.50 per day for listeners. For further information, contact Alan Clarke in the department of music, University of Alberta, telephone 432-3263.