



Chamber Music Society

information edited by
Terry Gay Sefton

During the summer culture lies fallow in most Canadian cities. In contrast the fall season may seem confusing with its barrage of films, dramas, and concerts of one sort or another. Especially for a new comer to Edmonton it is difficult to know which events will be worthwhile to take in and which will be disappointing. One group of people however, are well known for presenting reliably excellent concerts. This is the Edmonton Chamber Music Society.

The Society was formed as a means to bring together musicians and to offer a series of chamber music concerts to the Edmonton community and particularly to the presenting Master Classes and Workshops to interested Edmontonians. In recent years the Netherlands String Quartet and the Hungarian String Quartet have fulfilled this role enhancing the musical life of the city.

The Executive Committee of the Society works (gratis) throughout every year with the express aim of keeping alive the

tradition of chamber music performance and of offering this listening experience to students at a token membership fee modest enough to allow all those who enjoy the intimate form of music making to have access to it.

The season opens on Wednesday, October 13, with a concert by the Pro Arte Quartet, artists in residence at the University of Wisconsin. The society is also presenting Swiss cellist Guy Fallot and pianist Emmanuelle Lamasse, the Purcell String Quartet from Vancouver, duo pianists Edward Lincoln and Robert Strangeland, the University of Alberta String Quartet, and the renowned Warsaw Quintet from Poland.

All six concerts are on Wednesday nights, in Convocation Hall, Arts Building. Season's tickets are on sale at the Student Union Box Office and at the Dep't of Music, Arts 348, and at Canadiana Gifts, 10414n Jasper Ave., ---five dollars for students and twelve dollars for the general public.

THE CARE AND FEEDING OF THEATRE THREE

by Ken Brown

Last year, we witnessed the advent of a new professional theater in Edmonton, Theatre 3. Little did we undernourished theatre buffs suspect, but this new endeavour may be among the most important developments in western Canada drama. Last Tuesday, I stumbled over to Corbett Hall, my little mind reeling in the throes of cub reporterdom, to interview the co-founder and director of Theater 3, Mark Schoenberg. He is a friendly and helpful interviewee, but I was aware throughout the interview that if time was a factor, he was spending it for both of us in an organized and efficient way.

"There was a need and an opening for a new professional theatre here in Edmonton, as well as a need for new ideas.... Theatre 3 is a vehicle for the expression of our (the company's) ideas."

Schoenberg feels that it is time for pertinent Canadian ideas to be expressed, and to this end, Canadian authorship is important among the criterion for Theatre 3 productions. Essential, however, is that the play must be "important." This I took to mean that the patrons of the theatre should expect to have some sociological or psychological theme brought significantly home to them in each play. In this vein,

Schoenberg remarked that the ninety-seat theatre in which the company works is more conducive to the expression of its art than one of more grandiose and impersonal proportions.

Inevitably, the conversation got around to the troublesome hassle of financing a small professional theatre. The theatre is so small that even with full houses for each curtain, the cost prices could not be met. One source of assistance will be the interested dramatic art patrons of the city (the ones with some money). Schoenberg is confident also of receiving a Canada Council grant, and feels that the provincial government may be willing to offer support in the future. Interestingly enough, the city, which supports the Citadel, has issued a statement to the effect that financial help is already being given to arts in beautiful downtown you-know-where and has offered no assistance to the newer, more experimental theatre.

When I asked Mr. Schoenberg if he would like to see his theatre evolve to financial independence, his reply was firm: "There is absolutely no reason why the theatre, or any other art form, should have to be self supporting. It is not the function of the arts to make money." Right on, Mr. Schoenberg.

At any rate (student rates, in your case) this season looks

very promising, with four major productions in hatch. The first is a Canadian adaption of the Spanish play, 'Life is a Dream' rewritten by Ben Tarver. This version is scheduled for production at Arts Theatre in London, but premieres at Theatre 3 on the twentieth of this month.

The second of the season is an original, built, as Schoenberg puts it, around the cast. In this experimental show, the actors attend first rehearsal sans script and will build the play themselves. How much more original can you get! The subtitle 'The Electric Christmas' clearly illustrates the theme. It will run December 22 through January 23.

Following that tidbit is a double bill: Samuel Beckett's 'Crappe's Last Stand' and Satre's 'No Exit', tentatively scheduled for late February and the season ends in May with Gener's heavy psychological drama 'the Maids'. Schoenberg has added a noteworthy twist: one all female, and one all male cast playing on alternate nights.

Well, there you have it, folks, an interesting season by un theatre nouveau. By the way, Theatre 3 is located in the Theatre Beside at Vic Composite High School. For more and better information, phone the Theatre 3 ticket office at 433-7870. Good day.

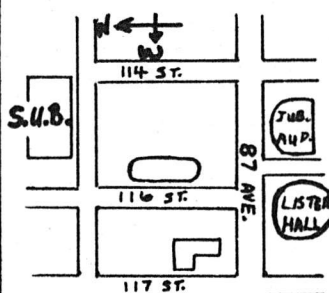
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