

dubious future



ances.

enthusiastic about tackling a part never before staged. As the performer he finds "freedom of not having other performances to compare to."

Perhaps the most talked about play of the Festival was *Morality Play* written by Roy Sallows and directed by Tom Peacocke. Sallows tells a hard-hitting story about a city's morality squad who are forced to examine their values after the events of one evening.

The strengths of *Morality Play* lie in the integrity of the story-telling and in Sallow's personal experiences as a police officer. All the events which take place in the play have either happened to him or someone he knew.

There will be no lasting benefits unless the Festival is repeated.

Although only a writer for three years, Sallow's play *Failing Hard* has won seven ACTRA awards, including Best Writer. A prolific writer for television, the movie screen, and the stage, Sallows has four plays-in-progress at the present.

Workshopping *Morality Play* has taught him to edit his work so more could be said with less dialogue. "Actors can say more in just raising an eyebrow, than I can say in five pages of dialogue."

By showcasing *Morality Play* at the New Play Festival, Sallows caught the attention of several theatres, and the CBC. Will we see any of Sallows' work performed in Edmonton in the near future? If audience reaction to his play provided any indication, the answer may be yes.

Another Festival winner was Dan Libman, winner of the full-length category in the Alberta Culture Playwriting Competition. Libman's play *Closing Time* was read as the closing event of the Festival.

The New Play Festival has temporarily aided unestablished playwrights to develop their skills, but what will be the long-term benefits of the Festival? Urjo Karedo's reply to this question was that there will be no lasting benefits unless the Festival is repeated.

Yet, despite the hard work of the artists and the enthusiasm of the audience, at the writing of this story there was still no word whether the New Play Festival will be repeated next year.

One shouldn't throw away good money. Ironically, in this situation, unless a Festival is repeated, the \$20,000.00 from the lotteries will be another typical example of the Canadian throwaway.

ght. Of the roughly 1200 people who attended Festival, approximately 30 per cent took part in sessions as a show of support for the playwright. *The Artist*, a one-act monologue written by Kelly and directed by Brian Deedrick was one of the the Festival. Mandy, a "ditsy" character, perks curiosity and invites you to see the world through

first you find yourself laughing at her - then her. And once she expresses her fears and abilities, you want to protect her from the

ess of the world. Mandy is a character with the potential of being known as 'the common woman' - someone all relate to. It's the spontaneous and mature

ion the audience makes with the character that *The Artist* excellent Canadian theatre. *The Artist* monologue now in demand by

rk Bennet, the actor in *Falloway* has been very

photo Angela Wheelock

Notice

February 8, 1984

We, the writers of the illegal campaign materials, wish to apologize and retract our statements printed in the pamphlet we produced. There can be no connection made between ourselves and those candidates who were not mentioned in the pamphlet. We are completely separate from this group of persons. Furthermore, we wish to retract all statements made in this pamphlet.

Insinuations about the political motivations of several of the candidates, especially in regard to the Canadian Federation of Students, are completely unfounded. David Koch and Sheryl Jackson did not try to censor anything. The salary proposal should not have been listed as motivation for candidacy.

Conflict of interest did not and does not occur in board appointments.

Again, please accept our sincerest apologies for any disservice our actions may have caused.

Submitted to and received by,

Glenn C. J. Byer
Returning Officer

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