

## French Theatre

### Country Wife

cont'd from pg. 11

a play unto itself and a trivial one at that.

Characters were developed to fit the style rather than the dramatic situation. Such efforts succeed only in creating an inaccurate picture of the artificial nature of the Restoration stage.

The design for the set and costumes were not exactly a blessing either. One has come to expect rather better than this from John Madill. His fragile, uninspiring piece-meal set and the sumptuous costumes left one with no doubts but that the money had been lavished on the costumes.

The costumes were certainly colourful enough but they didn't move at all well. They had a plastic fresh-off the cutting board quality

about them that drew too much attention to themselves, set off, as they were, by the bleak whiteness of the set.

Doors flapped, screens creaked, blackout curtains revealed backstage areas: it was an exceptionally difficult illusion to maintain. There was little mystery to the creaky workings of this production. Extremely clumsy scene changes demonstrated a serious lack of attention to the production aspects of this play.

*The Country Wife* will survive; it is a dazzling play. Not even this production could change that. "Manly" Wycherley was the triumphant hero of the evening, perhaps that's as it should be. This production does have its good points and the jokes are all

cont'd from pg. 10

well done. This, unfortunately, is not the case. This is a play of bitter hopelessness, of pain, and of cruelty. The characters, Beatrice the alcoholic mother, Mathilde the half-genius daughter, Rita the half-crazy daughter and Memere the senile grandmother, are warped by a despair of life half-lived. Even the vision of tragedy is only half-tragic.

Given this setting, the actresses must show a fine discretion and great discipline when fulfilling their roles. This

there for anyone to hear. A lot of things will just naturally clean themselves up as the run progresses. Go and see it if you can. It's most likely that you will agree not with me but with the opening night audience: they loved it.

Walter Plinge

is not done. Eugenie Gingras, as Beatrice, is too melodramatic. Her portrayal lacks the fine point of discipline which would give the tension needed for this role. The scene in which she abandons herself to her bottle of scotch is plainly unconvincing because it is overdone.

The same is true for Manon Valee as Rita. The role of Mathilde is not so powerfully emotional so thus Sylvie Robitaille does not suffer the same problem. As well, Claudette Guimond is very good as Memere. The one purely comic interlude, a recital by a very correct student, was well done by Marie-Therese Dentinger.

There were good spots in the production, but they were overpowered by the poor ones. The fault, one is sure, lies not with the actresses so much as

with the director, M. Duciaume. It was he who should have demanded greater discipline from his actresses. He should have foreseen the problem with overacting the two major roles of Beatrice and Rita.

I wonder if he worked towards the effect of over-production. If so, it is a major error in his conception of the play. This effect only dulls the audience's response. We do not need to be hit over the head for the entire duration of the production, once or twice will suffice. The great value of over-effect becomes clear only in contrast to under-effect. It is juxtaposition of the various elements which this play lacks. This is a serious fault, one which leads to an amateurish production. We have been accustomed in the past to expect professional calibre from the Theatre Francais d'Edmonton.

It is commendable that the Theatre attempted to broaden its horizons with *L'Effet des Rayons Gamma sur les Visux-Garcons*. I only wish they had better known their resources and that the director had better controlled his production.

Marueen Forbes

### Hustlers

cont'd from pg. 10

are members of the Huxley family, Dr. Willis Harmon, director of the Stanford Research Institute; and Ben Webster of the Huxley Foundation.

Literary figures heard in the series include Huxley's biographer, Subille Bedford, who just recently released the first volume of her book; Allen Ginsberg, Christopher Isherwood, Northrop Frye, playwright Beth Wendel, Dr. Paul Beam, English Department, University of Waterloo; Dr. Humphrey Osmond, friend and associate in psychedelic research; Raymond Mortimer, editor, London Sunday Times, and personal friend; and Dr. Walter Allen, literary critic.



his style

old style

Think hockey's tough today? Not on your slapshot! You should have seen it way-back-when. A real man's game. And it called for a real man's beer. Lethbridge Old Style Pilsner. Slow-brewed and naturally aged for big beer flavour. It's the one thing that doesn't change. Alberta's original Pilsner is still a winner, year after year after year. Try it. You'll be a fan, too.

TRADITION YOU CAN TASTE • FROM THE HOUSE OF LETHBRIDGE

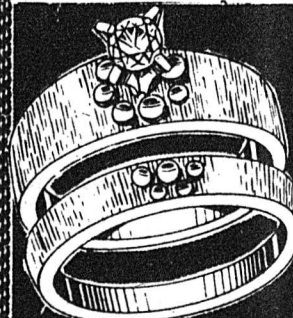


Watch for Kampus

Kobler's new

Clothing Dep't.

**Diamond Rings just for you**



Expressing your unique personality. Styled by a fashion expert. Glowing with a diamond

- Under 21 charge accounts invited
- Chargex • Layaway
- Open an Account today

**Ben Moss Jewellers**

104 st & Jasper ave