

# Noon Play - A Positive Pleasure

by Sue Monaghan

Within the domain of the Dalhousie Theatre Department, which consists of two studios, two dressing rooms, the Sir James Dunn Theatre, and student lounge, there co-exists two forms of theatre-thought. On the one hand there is the lavished and costly term productions, ("Hedda Gabler" was the first of this year, and the Insect Comedy is scheduled for December), and the other is a collection of low-budget, made-do-with-whatever-you-can weekly noon-hour productions which occur on Tuesday in Studio I.

The former is the protegy child of the entire Theatre faculty (directed, staged, etc. by the Profs) and function to introduce Dal talent to the larger theatre world. The latter is a "Theatre for the sake of Theatre" effort and is more in the hands of the students.

I had the pleasure to see one of these noon productions entitled "The Church Variety Show, 1894". It was directed by John MacKay, a brilliant young man already credited in Halifax with "Abelard and Heloise" (Pier I) and "Chicago's" (Noon Theatre - Dal). What delighted me most about this production was the spontaneity and sheer enjoyment which the actors seemed to experience. This was due in part to the context of the play, which was, as the title suggests, an annual amateur variety show in a small town, around the turn of the century.

Many patrons of Dal Theatre productions had



seen actors Florence George, Bill Finley and Michael Hovey in more serious, "high-brow" productions in the Department, and thereby recognize them as accomplished performers. Hence in their roles as simplistic amateurs, they seemed to be sharing an immense joke with the "familiar" members of their audience.

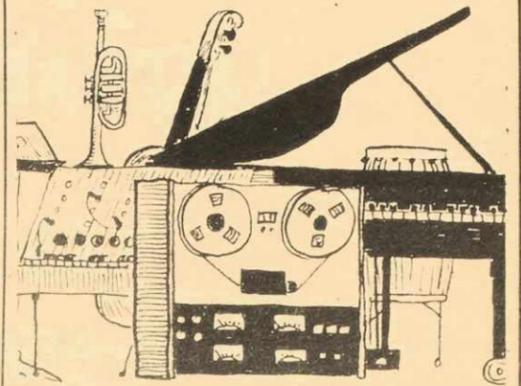
Michael Hovey, best remembered for his portrayal of the mad Macbeth in the play "After Macbeth" last year, was now the "Reverend Spindle", where his only treachery was his rendition of "Sweet Rosie O'Grady". Florence George, once an extremely striking and irreproachable Lady Macbeth, became a giggling stringbean character with such weighty lines as "I am Tabitha Muskmelon who can't elope". Bill Finley came out of "Chicago's" bath tub to play the shy

barber "Bob Muldoon", who's embarrassed gestures and grinning stares into the audience were well-timed for laughs.

Those who caught "Abelard and Heloise" at Pier 1 last year will no doubt remember the bit-part of a rosy-cheeked delightfully funny nun. That very same Claire-Marie Haley emerged in "Church Variety" as the domineering "Mrs. Lorinda Bunsworth" who swept up her audience with her version of "When Francis Dances With Me". Another well-known comedy-drama player was Charles Gosling - this time in the role of a pompous banker.

The play also showed the debut of the new Theatre Department talents Jim Saccary and Bob Adair, both of whom held their own throughout the play. Hope

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# Murphy's Law to Bach

by Samuel Gray

Murphy's Law played another in their excellent series of live-recorded performances in the Dunn theatre on Wed. Nov. 6th. I liked it in the same ridiculous way I liked the last concert - the music is always good, sometime serious too, but always set in a nonsensical mindless (supposedly) space. This freedom in approach to art has produced really high quality output from Murphy's Law, by leaving out the accepted but unnecessary frills of concert hall music.

The programme was as varied as it was fun. Glenn Smith started - with "Janacek", for solo tenor sax and aho box, which was weird, but very well done, and loads of fun to hear. Steve Tittle's composition, "Shippers of Gold" from a poem by Brian Sangster, was next; a serious work, well played, and up to the usual high standards of Steve's works.

"Synthesizer Boogie" (Tittle-Smith) was written as a piece of hilariously funny avantgarde mixture of boogie-type stuff with modern electric format. It was doubly hilarious as equipment began to fail during the piece and everything got out of control. Everything continued going wrong when they sang Richard Carpenter's "Intermission" -- where Tittle hit a wrong note and threw them all off key.

After the real intermission, the players did a piece called "Big Bluebird", dedicated to Peter Fletcher, Chairman of the Music Department. The next two pieces were "She Was Only A Dancer" and "Bernie's Comin Home". These were funny, too, but far from tiresome. Both were tremendous pieces of entertainment.

The final piece on the bill was what I would think to be the Murphy's Law Classic - Tittle's "One For The Road". (words from Jack Kerovac's immortal "On The Road"). It was less moving than the first time I heard it in August at the Festival of the Arts, probably due to the fact that there are more players now than then, and the words didn't come through so well in the thicker texture. They did "Synthesizer Boogie", the right way, as an encore.

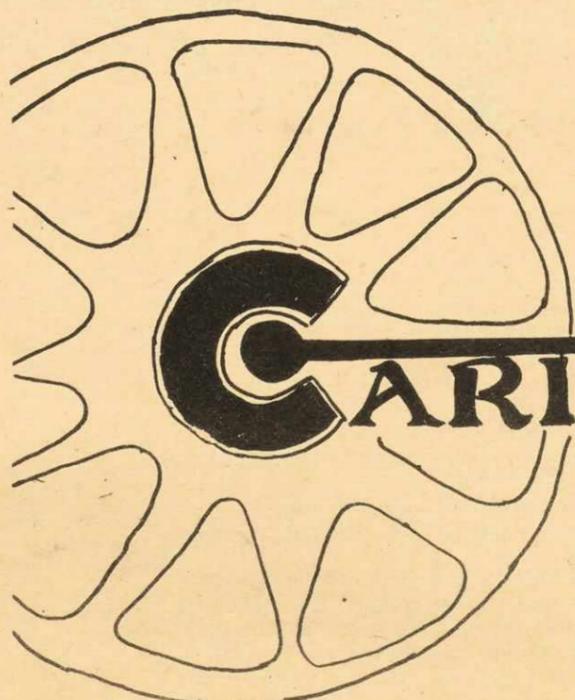
Murphy's Law is a superb group. It is a shame and a crime that more people haven't heard of them. So far, all their concerts have been free, and the group has put tremendous amounts of work into it. All-in-all a high output/low noise group.

On Friday, November 8, Dalhousie's new professor of piano, William Tritt, gave a free concert in the Dunn Theatre, in Dal Music Department's lunchtime series. (Every Tuesday in the Music Resources Center, Killiam Library, every in the Arts Center, all FREE).

Mr. Tritt is getting rather well-known around here, especially after his performance of the Rachmaninoff C Minor Concerto in September. He played a Bach Programme this time. Normally I detest hearing Bach on the piano, but on Friday, I had to recant. It was superbly played, and very mutual. Audience reaction was great, and he came back to play an encore of Scarlatti.

Mr. Tritt, I think we shall discover, is a concert artist of international standard living here in Halifax. Possibly this could be a reversal of the Nova Scotia Brain Drain.

Bravo, Dal Music Department!



A DALHOUSIE CARRIBEAN SOCIETY PRESENTATION

You must have all seen at one time or another posters around Campus - proclaiming "Caribanza" and must have wondered what it was all about.

Well - it's an attempt by the Dalhousie Caribbean Society to provide some different sort of entertainment on campus. To those of you who remember the International Soiree the format will be somewhat the same.

Doors open at 6:30 p.m. in the Maginnes Room on the evening of November 16th

and you will be greeted by Caribbean music and food - ever hear of delicious peas and rice pelau and roti - along with many different desserts to sample.

Our stage presentation begins at 8:15 p.m. You will be treated first of all to a Jourvert presentation; ie. a satire of various topics in Ole Mas' Fashion. Then a bit of Kaiso (Calypso) and the display of Carnival Costumes by our beautiful women.

The Band from Ottawa - a Caribbean Band called "Dynamic Pressure" will provide

some heavy jump up music for the evening. So why not throw all your problems away for that day and take a dip in our culture.

Remember you get food, costumes and dance for a small price. Students \$2.50 and guests \$4.00.

SATURDAY  
NOVEMBER 16  
7:00 PM  
DALHOUSIE  
SUB