

Solid Strindberg by theatre students



Alwena Jones

By BOB McBRYDE

Toronto is experiencing a mild Strindberg revival; first, the St. Lawrence Centre's Dance of Death, and now the Academy of Theatre Arts' production of Miss Julie.

Miss Julie is a play from August Strindberg's transitional period. Although essentially a realistic play, Miss Julie, with its emphasis on dreams and hidden psychic forces, foreshadows the playwright's later,

more surreal endeavours.

The play is noticeably dated, dealing in essence with a Darwinian theme of the rise of one class over the dead carcass of the old. Still, its very nature suits the purpose of the Academy theatre troupe.

For the actors are theatre students, attempting to gain experience by performing plays outside their immediate field of experience. And, within the confines of their modest means, they succeed.

The key to their success is control: no frills, but rather solid, straightforward dramatic presentation.

Alwena Jones (a York student) plays the lead, convincingly capturing Miss Julie's fluid, moody character: at some moments domineering and arrogant, at others chatty, sensual or crushed.

The skill extends to Martha Gleeson as her pragmatic cook, Raymond Lefebvre as her ambitious valet-lover, and the supporting cast, who perform all accompanying musical pageantry with a refreshing joie de vivre.

The Academy of Theatre Arts is at 23 Grenville (964-9616,) with \$2 student rush seats at 8:15 p.m. for an 8:30 show.

Bubbling mud baths keep time with Pink Floyd's rhythms

By STEVE HAIN

Pink Floyd, the latest offering at the Uptown, Square One and Glendale cinemas, offers an insight into the mechanics of a fine band.

Playing material from their albums Ummagumma, Meddle, and (briefly) Dark Side of the Moon, the Floyd give a 90-minute presentation, consisting of about 90 per cent music and 10 per cent interview.

Early in the film, we are introduced to Messrs. Gilmour, Mason, Waters and Wright in a short question and answer period. What comes out of this is that the band, who have been accused in the past of being prisoners of their equipment, feel they are no longer thus restricted.

In fact, as they point out, the music and visual ideas used are the products of their minds, and the instruments and electronic gadgetry are the tools used to express these ideas. It is best put when Gilmour remarks that if you give someone a guitar, it doesn't make him Eric Clapton.

The film was primarily shot in Pompeii, in an amphitheatre among the ruins and bubbling mud baths, and in the recording studios in England. The potential to use the ruins and surrounding land formations was not fully

exploited.

Instead, the band supplemented their playing with shots of mosaics and wood carvings superimposed behind the performers.

But the film was not totally lacking in visual effects. Some good footage featured split-screen shots of the Floyd, and drummer Mason in particular, performing and, during the playing of Careful With That Axe Eugene, flowing rivers of lava and

erupting volcanoes.

The sound system at the Glendale is excellent, whereas two small speakers hamper the screening at Square One with distortion.

Although the visual effect is not up to Pink Floyd potential, compared with a live performance, the music is more than adequate. So if you're at least a lukewarm Floyd fan and are willing to part with \$3, Pink Floyd is a movie worth seeing.

Son of Sight and Sound

Last show of 1973 for Cabaret

George Gershwin and George M. Cohan take the stage Thursday and Friday night in Vanier College, disguised as York students, for an evening of ribaldry and merriment. The Cabaret closes off its final show of the 1973 season in the Open End pub at 9 and 10:30 p.m. each night, and all are invited. Admission is free.

Fantasy display in Winters gallery

If you've never heard of Cosmicon, you don't know what you're missing. Winters student Ken Ketter has arranged a display heralding the comic art and fantasy convention to be held Jan. 25, 26 and 27. All the material is in Winters' art gallery today and tomorrow. On Dec. 10, a new show opens with photography by David Leach and poetry by Bruce Wilson. The art gallery is at the end of an obscure corridor south of the main Winters college vestibule, and is open from 11 a.m. to 5 p.m. Monday through Friday.

Want ads are accepted in Room III, Central Square, and have to be prepaid. Up to 20 words cost \$1.00, additional words are 5 cents each, up to a total of 30 words. Deadline is Tuesdays 12 noon.

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