

# Happenings

# Aeolian Winds TO PERFORM AT MEMORIAL HALL

**New Talent '92**, the annual UNB/STU student exhibition is currently on display at the Art Centre featuring various works in photography, visual arts, poetry, short fiction and music. The studio is currently featuring an exhibition entitled *Spotlight on the Collection: Wild and Whimsical*. The display consists of various interesting works from the UNB collection. Don't miss these two exciting shows as they are only on display until April 1.

A reminder to the prize winners from the **New Talent '92** Competition to drop by the Art Centre to receive your prize.

## LIVE JAZZ

### Amnesty International Benefit Concert

**Jazz Configuration** featuring David Rehorick (piano) Don Bosse (drums) Peter Weeks (String Bass) and Nicolaas deVries (saxophone/clarinet) will perform Friday, April 3rd at 9pm in the **UNB Faculty Club (upstairs in the Old Arts Building)**. Don't miss this opportunity! Tickets are \$6, and there will be a cash bar. Get out an experience the Configuration.

The **UNB/STU Creative Arts Committee**, together with **Debut Atlantic** is pleased to announce the upcoming performance of the renowned **Aeolian Winds** in the intimacy of **Memorial Hall** on the UNB campus on Monday, March 30, at 8pm. Single tickets for this performance are available to non-subscribers for \$12/adult, \$10/senior, and \$4/student at the door. Phone 453-4623 for details.

## BUSTER KEATON CLASSIC "The General"

The New Laser Disc Version of the black and white classic **The General** starring stunt/funny man extraordinaire **Buster Keaton** will show Friday, March 27th (tonight) at 8pm in MacLaggen Hall Auditorium. Tickets are only three bucks. Don't miss it. Sponsored by **CNSA** and Cinefile.

## Good performances in Miller's A View By Kwame Dawes

By Arthur Miller • Directed by Robbie O'Neill • Designed by Danny Silk • Produced by Cindy Roberts • Cast: David Lord, Michael O'Pray, Karrie Evans, Sean Dockril, Marilee Price, Alison Luke, Jennifer Siddall, Paul Lenarczyk, Mark Sypher, Jennifer Irving, Shannon Needle, Lori Tozer, Joanne Young, Carolyn Romanelli. • Workshop Productions. Memorial Hall, UNB. 24-26 March 1992.

Workshop Production's latest offering at Memorial Hall reminds us that even the proscenium arch can be used to excellent effect by innovative and creative artists. *A View from the Bridge* constitutes an American classic. It is a carefully wrought melodrama that makes optimum use of the "kitchen sink" genre of popular theatre. Arthur Miller's play is set in an Italian section of New York where working class men and woman seek to eke out an existence in a society that still believes in the American Dream. These people are acutely aware of their ethnic past - Italy is as much a part of their psyche as is the run-down poor area in which they live. Above all, however, they are assured that America is the place in which people can work. It promises hope for the hopeless.

This intense drama about the vicissitudes of sexual love is played out in this environment. A man makes the sadly repeated assumption that because of his "investment" in the life and aspirations of his niece, he owns her — that he has the right to decide her fate, that he has the right to even assert sexual dominance over her. She discovers affections for a younger man and the battle of wills ensues. This is a straight forward plot, but Miller gives it depth and complexity by his sympathetic exploration of all the characters in the piece. The play is a good one, but to be effectively staged, it requires well-balanced blocking, natural readings of the characters, and an exceedingly adept sense of the rhythm of the piece by the main characters. Too often the dialogue suggests cliched emotions. A lesser cast could easily render the dramaboring.

Refreshingly, Workshop Production's presentation of this piece avoids such pitfalls. The show is well directed by Robbie O'Neill who manages to make use of the multi-levelled and cleverly constructed set of Danny Silk. The use of street people, neighbours, etc. give the piece a certain ambience and their careful positioning suggests stylized choreography. The piece is well casted. The two illegal Italian immigrants Rodolpho and Marco are played by Mark Sypher and Paul Lenarczyk respectively. Lenarczyk's performance is stolid and well paced. He is a silent figure whose physical strength is constantly being played up against the power of Eddie, played with incredible range by Sean Dockril. Sypher's portrayal of the love-struck artist, Rodolpho, is impressive. There is a sincerity that he brings to the part that draws the audience into his confidence. Karrie Evans' treatment of the part of Alfieri the lawyer is controlled and extremely stylized. The part was first written for a man. By casting a woman for the part gives her advise to this abusive man a certain ironic weight. Also, Evans plays the part with a tragic aloofness, never familiar, never intimate. Sometimes this reading rings false, but her strong articulation and stage presence ensure that we remain interested.

Alison Luke's performance as Beatrice is commendable. She has to play the cliched role of the high-strung Italian mother, and yet evoke a sensitivity that will make us understand her constant concern for Catherine, her niece. She is at once jealous of this young girl, and yet a loving mother to her. Arthur Miller's skill in creating this part is unquestionable. Alison Luke's performance is equally admirable. At times non verbal moments are over played, but with greater confidence in the strength of her characterization her handling of this part can only improve.

Marilee Price who plays Catherine is also faced with her share of challenges. She comes across as "ditsy", juvenile, and somewhat void of depth both on the page and on stage. Yet she has to display a capacity to confront the sexual abuse that she is suffering under Eddie's roof. She must be able to make her strong attachment to Eddie both typical of that between and father and daughter, and as taboo-ridden as that between incestuous lovers. Prices task is to maintain this balance throughout. She does this well. While her movement on stage is still somewhat stiff and unnatural, she understands her character and manages to convince us of this in her performance. The danger that she faces as an actress is not unlike that faced by Karrie Evans who plays Beatrice. Melodrama is always at the edge of the characters written by Miller and O'Neill sometimes fails to pull the actors away from the constant wringing of hands, clenching of fists -- stock vocabulary of lazy acting. The cast should be encouraged to believe in the sincerity of the emotions and in the capacity of such emotions to reach the audience without simplistic histrionics. Pleasantly, this type of thing was rare in the production.

Perhaps the greatest joy for the night for this reviewer was watching Sean Dockril taking on the mammoth task of playing Eddie and doing it incredible justice. Eddie is the play. It is Eddie's story and it is in Eddie that Miller presents us with the essential complexity of his drama. Eddie is a rogue, he is capable of sexually abusing his niece, he is a bully, he is homophobic, and he is a chauvinistic father and husband. Yet he is funny, at times gentle, filled with incredible love for his family, and deeply rooted in the values of family-life. This is theatrical range and any actor forced to play such a part is taking on a great challenge. To Dockril's credit he manages to show us the multi-dimensional quality of Eddie. His moments of sly humour are deftly enacted, his aggression is contained in the physical posture of a wrestler, and he has the capacity to understate emotions for effect. Dockril's performance stutters somewhat in the middle of the second act where he seems to lose a sense of pacing — he seems uncertain of what his character is to feel. It is almost as if he is marking time waiting for the end-game, as if the play is moving too slowly for him.

It is good to see such good theatre coming from the English Department at UNB. This play is far superior to last year's *Our Town*. Congratulations to Kathleen Scherf for organizing such an interesting season (we can call it that). This is the fourth or fifth production to be staged in Memorial Hall this year that has been initiated by students and faculty at this university. We don't have an active Drama Society, but we certainly have a wild and lively Theatre Community.

(press release) **The Aeolian Winds**, based in London, Ontario, is a woodwind quintet which unites the forces of five dynamic Canadian musicians. **UNB/STU Creative Arts**, together with **Debut Atlantic**, is pleased to announce their performance in the intimacy of Memorial Hall on the UNB campus Monday, March 30, at 8pm.

Accomplished musicians in their own right, the members of this ensemble bring with them a wealth of experience and a vast repertoire. The group includes professors of music, festival adjudicators and members of various orchestras. Each of the members has travelled widely in Canada, and several have played with such orchestras as the Toronto Symphony and the Canadian Opera Company. Nova Scotia native Derek Conrod was a member of the Atlantic Symphony, and currently holds positions as principal horn with the Tafelmusik Baroque Orchestra and the Stratford Festival Orchestra. He is a frequent recitalist and lecturer on the natural horn.

The Aeolian Winds will be playing an interesting selection of music (much of it not previously heard in the region) on their current 12-stage tour of Atlantic Canada. Their Enthusiasm and instrumental prowess is the perfect antidote to a blustery March evening!

Single tickets are available to non-subscribers for \$12/adult, \$10/senior, and \$4/ at the door. Please call 453-4623 for more information.



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