

# entertainment

## A BRILLIANT ENDING TO THE APA

## The School of Scandal

Anne Dublin

In its last two productions, the APA wasn't exceptional: "We Comrades Three" was mediocre; "The Wild Duck" was rather dull and tedious. But the APA finally proved its worth with its sparkling production of Richard Sheridan's "School for Scandal".

From the first scene where we meet the "school", the rich idlers who have nothing more pressing to do than assassinate the characters of those around them, until the final scene, where Sir Peter Teazle and Lady Teazle are reconciled, the play goes happily on its way, carrying us along amid gales of laughter.

This is a very funny play, and the actors know it. They play their parts to the hilt. Ellis Rabb is the perfect Joseph Surface, a shallow hypocrite who dominates the stage even when he is silent. Clayton Corzatte plays Charles Surface, an irresponsible rake (reminds me of Tom Jones) who is really good at heart, and whose zest for living fills the stage.

Helen Hayes is delightful as Mrs. Candour, the least vicious and most irrepressible member of the "school".

Sydney Walker as Peter

Teazle, the middle-aged man who is suspicious of his young wife, and Lady Teazle (Rosemary Harris), who never quite made it as a scandal-monger, play their parts brilliantly. The climax of the play, where Lady Teazle is discovered by her husband behind a screen in Joseph Surface's house, is made not only extremely humorous but also credible.

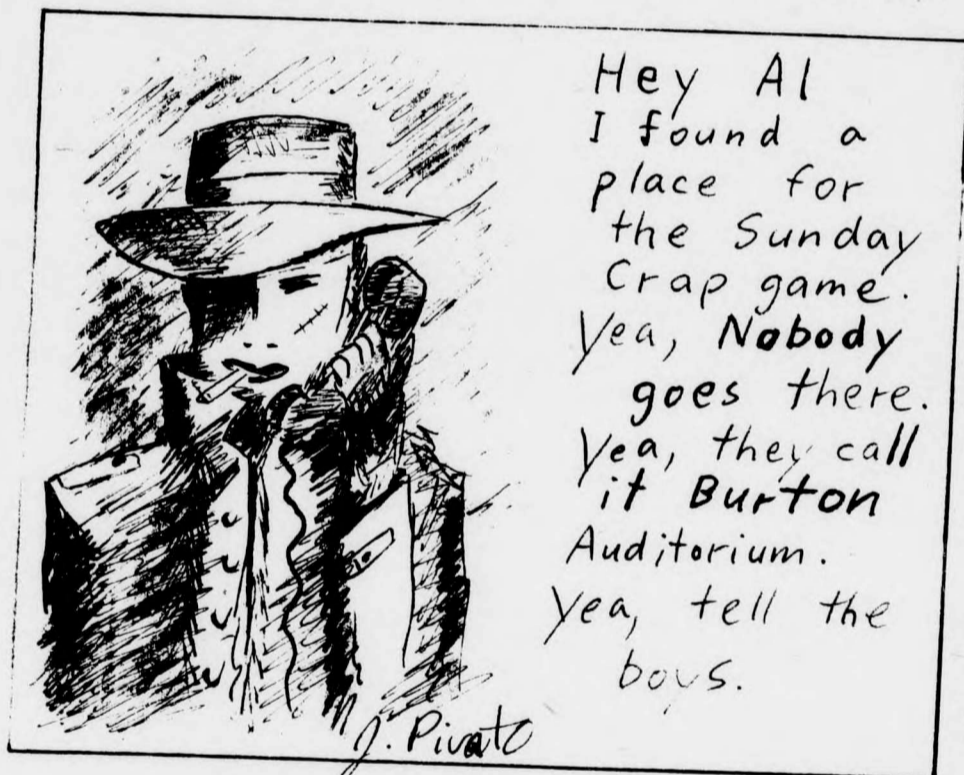
There was not one weak portrayal of any role in this play. Even such minor characters as Snake (James Green) and Careless (George Pentecost) were given depth and richness.

Costumes by Nancy Potts were authentic and imaginative. Those of the gossips had green in them, either dominating as in Snake's green coat, or subtle as in Mrs. Candour's yellow-green dress. And Sir Oliver Surface's red flowered vest was a delight. The revolving stage, and the smooth scene changes also enhanced this play technically.

A genuine comedy, brilliant acting, outstanding sets and costumes—all summed up to make this an exciting final production to the APA's stay in Toronto. Let's hope it comes back soon.



Patricia Margaret Conolly, Nicholas Martin, Rae Allen, Richard Woods, (left to right)



## phil ochs

A man came to town and he sang and he played his guitar and he was great. His name is Phil Ochs (that's pronounced Ochs, as in two trees). The audience dressed better than he did, but that's all right because he's a poet and you know poets. He used his stool to support his guitar picks and the people cheered and laughed and I cheered too. I don't know why; I'm for the war in Viet Nam and against labour unions but I clapped with the best of them.

For over two hours Ochs was on the naked Massey Hall stage and nobody got bored. It's the spirit that counts and the packed house received everything he dished out with wild enthusiasm. He has a way with words

and can spin a web of concrete-abstracts (figure that one out) that can almost make you touch and feel the infinite. This is best shown in "The Crucifixion" with its wild images portraying that mad day when Kennedy was shot. One other song that especially struck me was "Nobody Will Buy A Flower From The Flower Lady". I think everybody felt that old lady hobbling home at night without having sold a single flower, for after the song, just for a split second there was silence.

One thing is that Ochs does not have Dylan's subtlety. "Here's a kick in the ass boys" does not leave you guessing. But he has his own uniqueness which is what matters and which makes him an experience.



Howie Nemtin, Founders Council President:

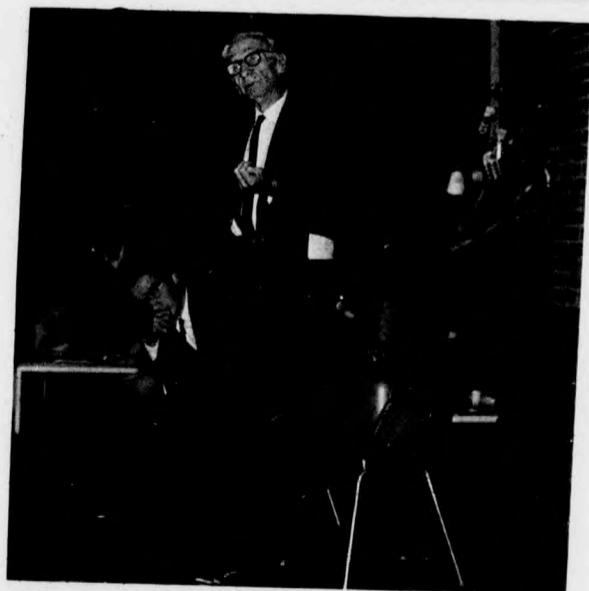
"Either you get me my paper clip or else!"

right: (left to right: Carter Hoppe, V.P., Ken Johnston, V.P., Rex Lingwood, and Keith Kennedy, Pres. SRC)

"That's right, Keith. Either Mr. Nemtin gets his paper-clip within fifteen minutes or no money for S.R.C."



## YORKSITY



"How much effort does it take to pick up your refuse?"