

GATEWAY TO THE arts

PAGE EIGHT

FRIDAY, NOVEMBER 1, 1963

Cerebral Sex Witty, Winning

By Bill Somers

Anyone who thinks *Amphitryon 38* is a long-winded Greek tragedy should see it to find out how mistaken they are. The play, by Jean Giraudoux, is finishing a five-night run at Studio Theatre tomorrow night.

It is a delightful comedy of seduction, a la Jack Lemmon, which features hilarious barbs at the world of sex between those notorious Greek gods and ever-so-fallible mortal maidens.

The maiden is Olga Roland, who brilliantly portrays the propositioned Alkmena. Not only does she possess the sophistication necessary to carry this role, but also her physical appearance and polish make her a stand-out in the play. Playing the ball-fumbling lover Jupiter is Thomas Peacocke, whose deft acting and equally-convincing sophistication make him a good dramatic match for the object of his affection, the lovely Alkmena, wife of *Amphitryon*.

DELIGHTFUL PORTRAYAL

The third actor worth mention is Gary Mitchell, whose portrayal of Mercury—son of Jupiter and go-between for his father's affairs—is one of the best roles this reviewer has ever seen him portray. Mr. Mitchell's ability to handle an objective, more cerebral comedy as is this play is unquestioned. His ability at thrust-and-parry comedy lines, equalled by that of Mr. Peacocke's, made the straight-man funny-man scenes between the two one of the delights of the play.

The rest of the acting is uneven. None of the other actors seemed totally convinced about their roles, and therefore there was always a hint of "seeing actors act" when any but the aforementioned three came on stage. When the other actors looked at the imagin-

ary Thebes in the distance, for instance, one felt they were indeed looking at a canvas backdrop.

Exits and entrances were often unmotivated, and diction was more often affected than effective. The result was that the tremendous pace set up by Miss Roland, Mr. Peacocke, and Mr. Mitchell was slowed to an uncomfortably noticeable walk by a number of the supporting cast. One of the most uncomfortable juxtapositions was that of Wally McSween to Miss Roland. Her flawless diction and vitality made his untheatrical speech and rather plodding realism even more noticeable.

SOME LIFE LACKING

This is a theatrical play, and would become ludicrous if not played that way. Either casting or directing, or both, was responsible for the above flaws. It is a lively play, and some of the actors just seemed to lack the life to live up to it.

Technically it was excellent. Lights and sound, both imaginative and effective, never missed a cue, which is unusual for an opening night.

Miss Roland starred in another capacity in *Amphitryon*. She designed the costumes, which were brilliant, functional and striking. Sets too were excellent, especially noticeable for the perspective achieved on such a small stage as that of Studio Theatre.

And finally, there is the "new look" of Studio Theatre itself. Red-coated ushers, a crystal chandelier, art displays, the Woodwind Quintet performing at intermissions, and flaming torches at the front door make going to the ex-education building auditorium much more like going to a theatre.

More Technique Than Music

By Michael Massey

Last Wednesday, Jeunesses Musicales held its first recital of the season, which presented the pianist Audrey Johannesen. The programme was well chosen to suit the needs of a young peoples' concert.

One cannot help but admire such a technique as Mrs. Johannesen possesses, but it was obvious that she gave much more consideration to technical problems than to musical problems.

She started the programme with a performance of Bach's Chromatic Fantasie and Fugue. The performance, although very accurate and precise, suffered from an over-dynamic conception, and a lack of articulation. The fugue was taken at much too fast a tempo, hence the sixteenth notes emerged as an ornamentation rather than as a musical line.

BRILLIANT TECHNIQUE

The following group of etudes displayed the pianist's finger technique admirably. The Chopin

was played very brilliantly, but her rubato was greatly over-emphasized, due perhaps, in the first etude, to choppy phrasing.

The very difficult "Dance of the Gnomes," by Liszt, was also played with great virtuosity. The fast runs in the right hand could have been more pronounced. The very interesting Stravinsky etude, which followed, was excellently performed.

After the intermission Mrs. Johannesen performed the "Pictures at an Exhibition" by Mussorgsky. Her interpretation of this musically demanding work lacked sensitivity and continuity.

The opening "Promenade" was played with a very harsh tone rather than a noble one. The "Gnomes" created a good picture and mood.

LACKED PROPER TONE

In "The Old Castle," she lacked the singing tone which was necessary to convey the impression of the troubador's refrain.

Continued On Page 9
(See JMC)

Arts Calendar

Amphitryon 38—

Studio Theatre
Friday, Saturday, Nov. 1, 2.

Edmonton Symphony Society Concert—

Sunday, Nov. 10
Jubilee Auditorium
3 and 9 p.m.



BY JOVE!—Jupiter, (Tom Peacock) kisses the hand of Olga Roland, (Alkmena), in this scene from *Amphitryon 38*. The play, being performed at Studio Theatre, has only tonight and tomorrow to play. Photo by Karl Cascamp

Edmonton Public School Board

ANTICIPATES

A SUBSTANTIAL INCREASE IN THE NUMBER OF APPOINTMENTS OF FACULTY OF EDUCATION GRADUATES FOR THE TERM BEGINNING SEPTEMBER 1964.

Applicants are asked to take the following steps:

- (1) Obtain an official transcript of record for completed university years from the University Registrar.
- (2) Obtain from the office of National Employment Service, Administration Building, University of Alberta, an application form and salary schedule.
- (3) Submit the completed form and transcript through National Employment Service, or directly to Superintendent of Schools, 10733 - 101 Street. If a transcript is not immediately available the application form only may be sent and the transcript forwarded later.

On receipt of an application the original transcript will be returned, and information given concerning interview appointment.

THE INTERVIEW SCHEDULE WILL BE AS FOLLOWS:—

November-December—

- (a) Experienced teachers.
- (b) Third and fourth year B.Ed. students, without experience.

January-February—

- (a) Students with teaching certificates (continued).
- (b) Students completing their second year for standard certificate.
- (c) Holders of approved degrees who are registered for a Bachelor of Education.

Applicants offered appointment to the staff will be permitted, if they so desire, to delay final decision on acceptance until March 1964.

... EARLY APPLICATIONS ARE INVITED ...