

GATEWAY TO THE arts

PAGE SIX

THURSDAY, MARCH 18, 1965

Oh Dad,

Poor Dad

Mama's Hung You

In The Closet

And I'm Feelin'

So Sad



STUDIO THEATRE

MARCH 23 THRU 27

8:30 P.M.

TWOFORS available

U. of A. students only

TUES. WED.

And THURS.

STUDENT PREVIEW

MARCH 22

50c

A wierd, wild, wacky,
whimsical whirligig about
women who'll eat you up
if you don't watch out!

"Oh Dad, Poor Dad" Not In Closet Yet

If you are corruptible, one play to stay away from is Kopit's "Oh Dad, Poor Dad, Mama's Hung You in the Closet and I'm Feelin' So Sad".

Studio Theatre will present "Oh Dad" March 23 through 27. A special student rate is available for March 22 and twofors can be had Tuesday through Thursday. Re-

servations can be made at the Studio Theatre box office (433-3265).

Written while the author was still an undergrad at Harvard, the play is probably the loudest rebuttal to Betty Friedan since Philip Wylie's "Generation of Vipers".

"Oh Dad" is of the tragi-farce dramatic genre. It asks the question of how the American father became the skeleton in the family closet.

Kopit's method is parody. He uses figures from Tennessee Williams' standard catalogue of depravity and, while making them a bit more grotesque than the originals, manages to make them immensely more funny.

ARCHETYPES

Madame Rosepetle, archetypal "mom", keeper of the Piranha Fish, hater of Love, protector of her son's innocence and virtue, is played by Olga Roland.

Her son, Jonathon—or is it Edward Albert Robinson?—Rosepetle, stuttering innocent, towered prince, feeder of the Venus Flytraps and stifled intellectual, is played by Dick Holeyton.

The third major, Rosalie, corrupter of innocents while an innocent herself, baby sitter, quasi-bitch and quasi-angel, is performed by Margaret Kopala.

The play is not a message drama. It is a lot of fun even when sarcastic and grotesque.



LET'S RUN AWAY, FAR AWAY—Nervous, bashful Jonathon Rosepetle (Dick Holeyton) fidgets while Rosalie (Margaret Kopala) who is anything but bashful suggests that the two of them, get away from his mother. The tragi-farce by Kopit, "Oh Dad, Poor Dad, Mama's Hung You in the Closet and I'm Feelin' So Sad", plays all next week at Studio Theatre (see story).

—Yackulic Photo

Marion Raycheba's

Memories, Memories . . .

There is nothing quite like a major miracle to reaffirm one's faith in God.

As Fine Arts Editor this year, I came in for my share, one per arts page to be exact.

Looking at the large blank area to be filled, the inevitable Tuesday panic would ensue. And then desperation. And then the miracle.

Every week, without fail and in the nick of time, someone would ask for a feature article. A new club was being opened or play being staged and my skin was saved once more.

Other major miracles came my way, too.

There is an old journalistic saying that one picture must accompany every thousand words or less. And every week yours truly would scrounge around to find something—anything.

Just short of the state of paralysis, what I modestly call my creative genius would leap to the rescue. Come Friday a picture of Regina would grin rattly at my readers or a composite of something I couldn't quite identify would appear with a noncommittal outline.

There were minor disasters as well.

The most important article on the whole page would be cut without my knowledge.

Or, worse, the make-up editor would inform me I had better find 50 more lines of copy now, or else. (This statement would invariably

come just as I was discreetly slipping out of the office.) The "or else" was never particularized, but I understood it was a fate worse than death.

It was a lively year.

The Edmonton Symphony Orchestra under dynamic Brian Priestman presented a series of well-chosen, well-executed concerts. World-famous artist such as Dorothy Kirsten, Marek Jabolonski and Thomas Rolston were featured.

Film Society brought some excellent movies to Edmonton, including "Viridiana" (Spain 1961) and "L'Avventura" (Italy 1960). The usual tiffs with Colonel Fleming were resolved with the usual number of cuts of nasty parts.

Studio Theatre staged some very good productions, including "Red Eye of Love" during VGW. Reports are "Red Eye" was exceptionally well done.

U of A Mixed Chorus and Male Chorus presented in and out of town concerts with great success.

The University Concert Band started its program in earnest. Expansion plans are quietly being laid.

Many thanks must go to my staff—Linda Zwicker, Jim Pasnak, John Butler, David Sagert, Wayne Dowler, Helene Chomiak, and, yes, Bruce McIntosh, you, too, for the article you promised but never got around to writing.

Earle Birney Satirizes Prejudice

"Near The False Creek Mouth"
Earle Birney
McClelland and Stewart
35 pages
\$2.50

By Helene Chomiak

"Near False Creek Mouth" is a brilliant and perceptive collection of poetry with startling insight into human character.

Birney satirizes tourists to show the futility of racial prejudice. His most successful poem in this respect is "Most of a Dialogue in Cuzco".

The typical American tourist is depicted in "Dialogue". She is bright, brassy and totally ignorant of the country she is visiting. She has met a newly arrived tourist to whom she is describing all she has seen and done.

Her recollections are shallow and her sightseeing and focus of attention insignificant. At first she seems wildly enthusiastic but, finally, bored and desperate. When she realizes her generalizations are not being accepted, she manages to escape her new found friend.

Birney best demonstrates his mastery of English in his treatment of dialogue. It is vivid and carefully suited to each character.

Wiebe's Novel Follows Youth's Religious Crisis

"Peace Shall Destroy Many"
Rudy H. Wiebe
McClelland and Stewart
239 pages
\$4.95

By Marion Raycheba

"Peace Shall Destroy Many" traces the search to find and maintain religious faith and convictions in crisis.

In his first novel, Rudy Wiebe follows a young Mennonite through one year of the Second World War.

1944 is a year of personal crisis for Thom Wiens. Brought up in a pacifist, intensely religious Mennonite community, Thom searches for the true meaning of his faith.

The pressures of the adjacent non-Mennonite community are extraordinary—accusations of fear, cowardice and avarice are hurled daily, both subtly and overtly.

Awakened and disturbed by this challenge, Thom finds he must grapple with the inconsistencies. The ensuing struggle is essentially a question of the reconciliation of the demands of his faith to the demands of his country.

Can he refuse his aid in a war being fought for the direct preservation of his personal freedom?

Mr. Wiebe weaves the history of the Mennonite wanderings, hardships and eventual settlement in Canada into the fabric of "Peace Shall Destroy Many."

Thom is representative of the younger generation, caught between a rigid religious faith and the demands for service by society. Looking for guidance to the community leaders, he finds, somewhat to his horror, they are not infallible as he once believed.

Mr. Wiebe also explores the delicate areas of racial discrimination in analyzing the attitude of Thom's community to the large half-breed population.