

ENTERTAINMENT

Great rendition captures essence

Death of A Salesman
by Arthur Miller
Citadel Shochtor Theatre until Feb. 18

review by Wendy Hawkins

Death of a Salesman is the best play the Citadel has produced so far this season. When Miller's masterpiece is produced with excellent actors and good direction it transcends the time period it was written for and becomes universally accessible.

Death of A Salesman is about a salesman, Willy Loman, and his family and his inability to deal with life. Willy is suicidal and the play deals with his problems and his desire for material (as in money) success. Throughout the play, Willy has flashbacks and remembers the joy and the pain of his life. Willy is played by James Whitmore who gives a completely credible and stunningly accurate portrayal of "the little guy."

Audra Lindley (of Three's Company fame) who plays Willy's wife Linda, gives what is probably the best performance in the play. Her portrayal of the long-suffering and enduring wife is excellent. Ron White and Allan Royal as Willy's sons are believable and touching. The entire cast, under Len Cariou's direction, is able to show the real meaning and feeling behind the cliché's in the play.

The sets, lighting, and music contribute in an important way to the play. Everything works together subtly to create Willy's universe. His tragic pipedreams and his true condition are accurately reflected in Cameron Porteous' unique set.

Death of A Salesman is a tragedy in Arthur Miller's sense of the word. It shows how a man can lose in trying to go one better; but one of the underlying ideas to remember is that although Willy lost, he did at least try.



Willy, Happy, Biff and Linda discuss "one million dollar idea."

photo Angela Wheelock

Drama students showcase talents on the weekend

By Anna Borowiezki

The Beaux' Stratagem, a Restoration comedy, is being presented this weekend by the 3rd year BFA drama students.

The first production of *The Beaux' Stratagem* was in 1707, a period in English history when morality was lax and sexual permissiveness was at its peak.

Playwright, George Farquhar used his Irishman's gift of the language and critical spirit to attack the social conventions of

marriage and divorce.

Farquhar's own marriage was a bitter pill to swallow. Born in the lower classes, he married a woman he believed was affluent, only to discover that her riches were not greater than his.

The plot of *The Beaux' Stratagem* is of two penniless beaux who seek their fortune by seducing and marrying women of wealth. Once they encounter the lady they intend to trap, the eternal conflict of morality versus passion develops.

The racy dialogue, saucy humour and sharp wit of the characters keeps the pace of the play moving briskly along.

The Beaux' Stratagem, with its many romances, disguises, intrigues and sword fights, becomes a true test of stamina for an actor.

And the 3rd year BFA acting class meets the test with vitality and energy. The professionalism with which they tackle their parts during rehearsal testifies to a strong commitment to the production.

Director Jim DeFelice credits the "teamwork" of both staff and students for the emergence of several very strong characters over the six-week rehearsal period.

Since *The Beaux' Stratagem* is a laboratory production, tickets are free and available at the Drama Department, Room 3-146, Fine Arts Building.

The Beaux' Stratagem plays Saturday, January 28 and Sunday, January 29 at 8:00 p.m. with a Sunday matinee at 2:00 p.m. in the Thrust Theatre, 2nd Floor of the Fine Arts Building.

"A Great, Magic Adventure."

— JAY SCOTT, GLOBE AND MAIL

"Magnificent."

— DAVID DENBY, NEW YORK MAGAZINE

"So Good It's Thrilling."

— PAULINE KAEL, THE NEW YORKER

"An Artistic Masterpiece."

— JOSEPH GELMIS, NEWSDAY

"A Marvel."

— DAVID ANSEN, NEWSWEEK

"A Truly Great Film."

— LAWRENCE O'TOOLE, MACLEAN'S

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