

"Everyman" opera to open April 6th

The austere dramatic powers of "Everyman" are no less real and persuasive to modern audiences than they were to audiences of the fifteenth century. The personified abstractions which are the play's characters speak to us as we speak to ourselves, in the realization that the struggle for the soul of man is keener, is less

an abstraction, than ever it was before. Everyman's confusion and shattered values are our own.

The Opera begins with God's lament for the ways of men. He perceives that man has forgotten his Creator and resolves to call Everyman to him and to have an account of his life. Death is summoned and

commanded to bring Everyman to God's judgement. Everyman, who is wealthy and powerful, at first attempts to defy Death's command and then, realizing the greater power of Death, attempts to buy more time with his vast wealth, and is finally reduced to begging for time to make his account clean before God's judgement.

Death's single concession is that anyone who wishes may accompany Everyman on the final journey. They must realize that for them, as for Everyman,

there will be no return.

The Devil knowing the sins of Everyman, waits confidently for his soul, intoning "Timor mortis conurbat me." And the grace of God is most desperately required.

"The Summoning of Everyman" is a new opera written by the Canadian composer, Charles Wilson with libretto by Eugene Benson. Their first collaboration "Heloise and Abelarde" will be performed in the fall of 1973 by the Canadian Opera Company.

The Dalhousie production of "The Summoning of Everyman", a world premiere, will be directed by Philip May, and stars one of Canada's leading tenors, Garnet Brooks, in the role of Everyman.

Performances will take place in the Rebecca Cohn Auditorium on April 6th, 7th, and 8th, all at 8:30 p.m. Tickets are \$4 and \$3 for the general public and \$3 and \$2 for students.



Pier One play lacking

Pier One Theatre opened John Osborne's once-controversial play "Look Back in Anger" on the evening of March 21st.

In it a very angry young man manages to take out his frustrations against the world upon his wife, his best friend, and his mistress. His ravings are those of an arrogant madman. None the less, his friend remains loyal to him, his wife returns to him after having fled from his rantings, and his mistress feels profoundly sympathetic toward him. The play, however neglects to show the audience just why this happens.

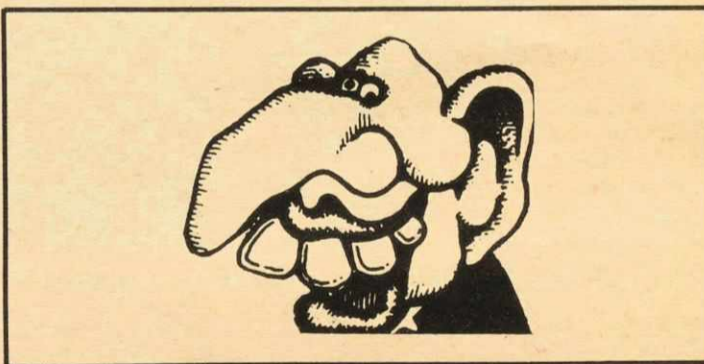
The British origin of the play was completely played down by the director of this presentation, Michael Ardenne. This made it lose, for me anyway, most of the meaning that the author tried to give it.

Despite my disappointment in the loss of message, the acting in the play must be commended. John Dunsworth was very convincing as the raving Jimmy Porter. His wife was handled touchingly by a sensitive actress Linda Dean. The first two acts were somewhat awkwardly handled by the mistress, Sarie Jenkins, but her performance in the third Act made up for her initial flaws.

In view of this acting ability, and the relatively good production work, it is a shame that the play was not the success I had expected. The potential was wasted.



John Dunsworth and Linda Dean.



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