

# the ARTS

## New Season at Studio Theatre

Featuring the work of the professional training program, *Stage 74* is a Students' Showcase in a new and adventurous format. You've got used to thinking of Studio Theatre as the place in Corbett Hall, but as the new facilities in the Fine Arts Centre become fully operational, they will be utilizing the new space as well as the old, so check the exact location on your theatre tickets. Studio Theatre is anywhere they go, and the *Stage 74* presentations will take place in a number of different locations in the future.

*Blood Wedding* November 1-10 by Federico Garcia Lorca  
A dark, poetic masterpiece by the greatest of modern Spain's tragedians. An intensely passionate allegory in which fate and blood are associated with the Spanish land itself.

ONE of the following:  
December 6-15

*Company*  
Hailed by the New York Drama Critics as Best Musical for 1970, winner of the coveted Antionette Perry (Tony) Award for Best Musical of 1971, *Company* is a departure from the "norm" - a new, modern musical centering around the trials and tribulations of married life in a big city and the eventual awakening to the beauty and the good in "...someone to hold you too close, someone who needs you too much..."

### Godspell

The smash hit of London and New York, the contemporary tribal love/rock musical based upon the Gospel according to St. Matthew. Music and lyrics by Stephen Schwartz.

### She Loves Me

An affectionate and

wholeheartedly romantic musical, with such sparkling hit-songs as "Will He Like Me?", "Dear Friend, Try Me, She Loves Me, Twelve Days to Christmas."

*The Country Wife* February by William Wycherley  
Wycherley's risqué comedy of manners captures the brilliance, the sophistication and vivacity with which Restoration society played the game of life. The story of Horner, who pretends to be castrated, in order that he

may carry out his intrigues among the ladies unhindered by their jealous males, is famous both for its vicious attack on social hypocrisy and the witty, racy elegance of the telling.

### Final Stage 74 Production

March/April  
To be announced. A new work, possibly, or a play that reflects contemporary trends in presentation and writing. Earmarked for possible tour.

## GREAT JAZZ

Sunday evening's Edmonton Jazz Society concert saw the Hadley Caliman Quartet lay down some immensely impressive music. Caliman, who is rated as one of the strongest influences on the San Francisco recording scene, certainly brought some exciting flute, tenor and soprano sax sounds to his Edmonton audience. But the gig would not have been as impressive as it was if it were not for the incredible tightness of the quartet as a whole, which besides Caliman included George McFetridge on piano, Clint Houston on bass, and Cliff Barbaro on drums. Even though the music that they played visibly gave the musicians a good deal of satisfaction to be doing, as it stretched out to some bizarre limits it never left the audience behind.

The first set began with two Caliman compositions, *Commencio* and *Little One*, played back to back. Caliman introduced the number with a repetitive sax riff which the rest of the quartet quickly took hold

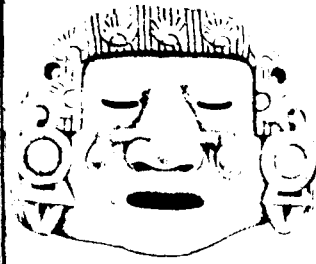
of. As the quartet passed through a good number of tempo and dynamic changes, i was always left with the feeling that, when some kind of change occurred, that was where they were supposed to be, but wasn't it amazing that they were. That speaks very highly of the group's ability to play together. What i became immediately aware of in this piece was the nature of Caliman's playing in that he was unafraid of experimenting to the outer reaches of his instrument, urging some extra-ordinary sounds out of his horn that always fit.

The second piece played was a composition by bassist Clint Houston. It began with drummer Barbaro playing some hand bell, pianist McFetridge playing riffs that reminded me strangely enough of an Irish harp, and then Caliman, on soprano sax, and Houston, bowing his bass, introduced the theme. The quartet then moved into a frenetic rhythm passage which reinforced the dervish quality of the introduction.

What became most remarkable in this piece was the incredible ability of bassist Houston. During early solo passages and for that matter earlier concerts (he almost stole the show from Charles Tolliver this summer) Houston was recognizable as one of jazz's finest bass players. But as the piece progressed, i became aware that i was hearing bass played better than i have even imagined possible. The intimacy with which he knew his instrument was apparent by the fact that he only rarely even glanced at the fingerboard as he progressed through some extremely fast, yet always clean and precise, riffs. His chops always had a clarity which the bass is, obviously, capable of, but rarely does the musician meet up to that potential. Houston did, many times over.

The second set was another Houston composition which began in much the same way as the preceding one. However, this time Caliman echoed the percussive introduction with some percussive flute riffs which expanded into some ferocious improvisations. There were times when his musical imagination took him beyond his own, and the instruments', technical capabilities. These impasses did not set him back—he just tried something else. Houston's bass work was even more amazing than it had been in the first set. But at this point, i began to take note of Barbaro's drum work.

Throughout the evening he had not stood out. The reason



## ORACLES

### theatre lives

*Much Ado About Nothing* continues its run at the Citadel until October 20. Harold Pinter's *The Caretaker* opens on October 27.

*Old Times* by Harold Pinter will open Theatre 3's season on October 17. Pinter's latest play will be directed by Theatre 3's artistic director, Mark Schoenberg and will feature Gilly Brand, Bill Meilen and Gloria Perkes. For reservations phone their box office at 424-3488.

*Blood Wedding* by Federico Garcia Lorca. Directed by Frank Bueckert. At Studio Theatre. Phone 432-1495 for reservations. Tickets are free to university students. It will open on November 1 and run through till the 10th.

### the eyes have it

The Edmonton Art Gallery is currently featuring displays by Sidney Tillim, abstract paintings by Dan Christiansen, and recent drawings by Edmonton's Violet Owen.

The University Art Gallery and Museum is currently exhibiting works by the staff of the Department of Art and Design here at the university. The Gallery is open weekdays from 10 a.m. to 4:30 p.m. The exhibition runs until the end of the month.

### film fare

*Frenzy* by Alfred Hitchcock is one of the weekend's offerings by Student Cinema.

*Bicycle Thieves* by Vittorio De Sica. An NFT presentation at the Southgate Library Theatre. 7 p.m., Thursday, October 18.

### poetry readings

*Who is Sylvia?* Isabelle Foord will read the works of Sylvia Plath at noon in the Citadel Theatre on Wednesday October 17 (not October 11 as originally reported here.) Bring your lunch. Admission is a dollar.

Adelle Wiseman, who won the Governor-General's Award for fiction for her novel, *The Sacrifice*, will present a reading at 8 p.m., October 17 in room 117 of Grant MacEwan College's Cromdale Campus, 8020-118 Avenue. There is no admission charge.

### ballet buffets

*Giselle* will be performed by the National Ballet of Canada at the Jubilee October 15 and 16. Choreography is by Peter Wright and the music by Adolphe Adam. The production features 61 dancers and 56 musicians. Tickets range from \$3.00 to \$6.50 and may be obtained from the Bay Box Office.

### chamber music

The Edmonton Chamber Music Society will open its season Wednesday, October 24 with the Cleveland Quartet. They will be offering Beethoven's Quartet in B flat, Opus 18, No. 6, Slonimsky's Antiphones and Mendelssohn's Quartet in E flat, Opus 44, No. 3. Student's tickets for the series of five concerts are available for \$5.00 at room 382 in the music departments offices in the new Fine Arts Building.

### opera

*Faust* will be the Edmonton Opera Society's first offering this year. It will be directed by Robert Darling and Jean Deslauriers will be the guest conductor. Feature artists will be Eduardo Alvares as Faust, Doris Yarick as Marguerite, and Paul Plishka as Mephistofeles. November 1, 3, and 5. Tickets available from the Bay Box Office.

### coming home

John Shearer and Home are alive and well and living in a fine blue mist...We'll be hearing more from them.

### musically speaking

Michael Palmer will be at the Hovel October 19, 20, 21. Admission is a dollar. 10907 Jasper Avenue under Keen Kraft Music.

for this was that his playing was an extraordinary complement to the work of the other musicians. He was always very aware of the voices of his instrument and never played them so as to create any interference, but rather to support the musical ideas of the rest of the quartet. Perhaps the best compliment to Barbaro's playing can be put this way: that his solo passage, though they were extremely well played, were never quite as exciting as his extremely subtle,

albeit subdued work during the rest of the evening.

Mark Vasey of the Edmonton Jazz Society aptly summarized the performance of the Hadley Caliman Quartet when, as he introduced them Sunday, thanked them for providing the audience with the most entertaining weekend the EJS has had the pleasure to present. The rest of us had to agree.

Allan Bell

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