

Author explores new fields

Diverse is a word aptly suited to describing James Reaney. As well as being an accomplished poet, playwright and novelist, his interests encompass Canadian history, bird-watching and a growing interest in the insect world.

Although Mr. Reaney's current outlet is play-writing (notably "The Donnelly Trilogy", which played in SUB Theatre recently), his first endeavors in writing were poems. His descriptive words and phrases encourage the individual to, as he terms, "mind paint". That is, to create in one's mind the physical reality of what is being described.

Reaney carries mind painting one step further than emblem poems do. Adjoining each poem is a diagram which aims at making the reader extend his imagination until he sees the connection between poem and picture. Reaney states that emblem poems "tend to be seen as well as heard, they rely on visual as well as mental images and words."

He has also become interested in creating poems for groups of voices, similar to a vocal orchestra.

Mr. Reaney's first initiation into the drama world did not occur until 1965, when he was invited to submit a play to a summer theatre and help co-direct it.

"I felt paralyzed," he states. "I was unaware of the potential of the cast and crew."

Reaney says that he now prefers plays to poetry and prose because, "A play is a physical experience. One can watch the audience and question themselves about how and why the audience is reacting to the play. In the writing of prose and poetry one has no conception as to how the individual

feels."

James Reaney's highly developed level of imagination had led him into a mode of "collage" or "free-form" theatre. He feels the collage mode is much deeper and more complex than one-point perspective plays.

He considers "listen" to be the key word in theatre; he relies heavily on the rich associative use of poetic language. One of his prime intentions is to involve ever-increasing numbers of people in his 'free-form' theatre. He wants people to join in the delight of listening to words which create imagery in the mind.

Perhaps one of the most important aspects of James Reaney's life is his work concer-

ning the Donnelly's. For five years he researched and collected material on them. "It became an obsession," he states, "I could not satisfy my curiosity about the Donnelly's."

A number of plays, poems and a trilogy are the result of Mr. Reaney's research and accumulation of facts.

One of the main reasons for his interest in the Donnelly's is and was the distortion of facts about what really happened. One could very briefly summarize the Donnelly story by saying that their murder and immolation was a result of their religious and political attitudes; in essence their murder involved the whole community.

Currently Mr. Reaney is working on a book in which he

discussed a collection of Donnelly documents.

His aspirations extend to the founding of a theatre workshop based in a community where its history would be studied and enacted. Reaney also wants to take his collage plays even further by creating works which could be termed "primitive". They will be sensational, sentimental and direct, he says.

Now at the age of forty-nine James Reaney has not yet reached his peak; his future works will continue developing into a totally new and original form of art that will extend beyond the theatre and perhaps beyond the imagination itself.

Jamie Stanley

Biting typists

The Typists by Murray Schisgal, is now being presented at the Northern Light Lunch-hour Theatre. Schisgal, a New Yorker, is a contemporary of Neil Simon - he develops his characters and situations with the same kind of sharp, biting humour.

The play is set in a modern office, where the nine to five day becomes a metaphor for the lives of the man and woman who work there. Joining the company for the first time are two fine, young Canadian actors, Larry Farley and Gail Roberts.

This widely acclaimed comedy will run till November 14, Monday through Friday, 12:10 p.m. and an extra performance on Thursdays and Fridays at 1:10 p.m. Admission is \$1.50. Bring your lunch or buy it there.

A special rate of \$1.00 per person is offered to groups of 15 or more when reserved in advance through the office, 429-3110.

Please note: *Heroes*, originally scheduled for this time slot, will be produced in the Northern Light Theatre spring season.

Northern Light Theatre is a registered non-profit society. All donations are tax deductible.

Guest pianist

The Edmonton Symphony presents the brilliant Greek pianist Vasso Devetzi in concert at the Jubilee Auditorium under the direction of Pierre Hetu (Saturday, November 8, 8:30 p.m.; Sunday, November 9, 2:30 p.m.)

When the Greek pianist Vasso Devetzi made her first American appearances during the 1970-71 season as a soloist and the following season in joint recital with the legendary Mstislav Rostropovich, she was already familiar to piano aficionados in the United States for her award winning performances on recordings with the Moscow Chamber Orchestra and Rudolph Barshai.

Well-known throughout Europe and especially popular in the Soviet Union, she developed her career carefully and sensitively in France before beginning her now complete

conquest of Russia, Europe and South America. She has appeared with every major European orchestra, recorded with most of them, and tours the Soviet Union every season, both in recitals and with orchestra.

She built her reputation in Europe while developing one of the most extensive repertoires of any artist currently before the public.

Tickets cost \$4-\$7 and can be obtained at the Symphony Box Office, Jubilee Auditorium, and the Bay Box Office.

... HOT FLASHES ...

THEATRE

Northern Light Theatre presents *Heroes* an entertaining play by Canadian author Ken Mitchell. Week days through Nov. 14, at 12:10. Admission 1.50 at Edmonton Art Gallery.

Studio Theatre production. *The Cave Dwellers*. Until Sat. November 1, 8:30 at Corbett Hall. Free to students with ID cards.

Citadel Theatre performance *Dear Liar* featuring Dame Peggy Ashcroft and John Neville. Play continues until Nov. 29.

Theatre 3 presents *A Doll's House*, a tribute to International Women's Year. At Library Theatre Nov. 4-15. Curtain time 8:30.

CINEMA

Blazing Saddles at SUB Theatre Fri. & Sat. Doors open at 6:30 and 9:00. Advance tickets \$1 to SU members and \$1.50 at the door.

Dr. Zhivago at SUB Theatre, Sun. Nov. 2. One show only, 7:00 p.m.

Gallery Cinema presents *Return from Africa* Thurs. Oct. 30. *The Visitor* will be the Fr. Oct. 31 film. Time 7:30 pm. \$2.

Edmonton Film Society featured *Wedding in Blood* (France 1974) Mon. Nov. 3, SUB theatre at 8:00. Membership.

In A Lonely Place presentation of *Edmonton Film Society* Wed. Nov. 5. Tory Lecture 11. at 8:00.

MUSIC

Ridgerunner at the Hovel Oct. 29 - Nov. 2. This Vancouver group, playing the best dance music in a long time, consists of ex-Braindamagers Gary Cramer, David Engleman, and Joel Bert, along with Elliot Turrent and Larry Lunchpail. \$2 for members, \$3 for non-members; at 8:30 p.m. - on Friday. *The Masquerade Ball*. \$4 - \$5, refreshments served.

Louisiana Red, at the Hovel Nov. 4-7, 8:30 p.m. Playboy says that "Louisiana Red exemplified that perfect balance technique and soul that is the Blues."

Rust, playing experimental classical music at the Art Gallery, Nov. 6, 8 p.m. Free.

The Edmonton Brass Guild, Chamber Music at Central library, Nov. 2, 2:30 p.m. Free.

Rick Wakeman Nov. 4, Jubilee Auditorium, Tickets at Mikes.

ART

Christmas Art Fair, Edmonton Art Gallery, Nov. 1, 10 a.m. - 6 p.m. Works by local artists and craftsmen will be on sale. Admission: \$1 to raise funds for the Gallery. *People Paintings* by Margaret Mooney, Nov. 1-30, Foyer Gallery, Centennial Library.

OTHER

WO Mitchell, reading at Cromdale Camp (80 St. - 118 Ave. Rm. 117), Nov. 5 at 8 p.m. Free.

Masquerade Ball downstairs at the Embers (111) 52 - 106 St.) Nov. 1, 9 p.m. \$5 per couple. Sponsored by the Dance Society of Alberta, presenting Bob Stroup's Group.

compiled by Mary MacDonald

Ibsen does a dirty act

Perhaps Henrik Ibsen's *A Doll's House* is only now coming of age. Or rather, of its age. Theatre 3 opens its '75-76 season November 4 with this classic portrait of a married woman's awakening, a drama that proves as urgent and crucial to modern audiences as it did to Ibsen's, 96 years ago.

Not that Theatre 3 supposes its audiences will be so violently stirred by Ibsen's work as were the Victorians (one critic of the period was moved to typify Ibsen's honesty in the face of fashionable hypocrisy as "a dirty act done publicly").

But if *A Doll's House* hasellowed with time, it has also gained a beauty and poignancy that those first audiences could not recognize. And the celebration of International Women's Year in 1975 seemed as irresistible cue to Theatre 3's artistic Director Mark Schoenberg.

Designer Gwen Keatley's lush period costumes complement an ingenious setting designed to tour to Northern Alberta following the Edmonton production, at the request of Alberta Culture.

A Doll's House runs November 4 through 14 in the Centennial Library Theatre. Tickets are available at all Bay Centrelets, at the HUB Mall on campus, or by phoning Theatre at 426-6870. Reservations are also being taken for the Theatre 3 - Edmonton Plaza Dinner Theatre Affair.

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