

GATEWAY TO THE arts

PAGE EIGHT

FRIDAY, DECEMBER 18, 1964

'Wail' Chalks Up Marks On Wall For Watson, D'Amur, And 'Suite'

By Jim Pasnak

"Wail For Two Pedestals" was written by Dr. Wilfred Watson and directed by Bud D'Amur.

In the cast are Wilf Rowe

as Godot and Carol Frederickson as Lefty. They occupy the pedestals.

John Arntzen, Mahara Christante and Danny Singer are the chorus of half-beats.

Fussing about in the background, Carol Shaw and Danny Walsh run the hotel where the action takes place.

These are facts.

It is also a fact that "Wail" is returning to the Yardbird Suite for two more performances tonight and Saturday.

"WAIL" SPOOFS ABSURDIST

Beyond this, one enters the realm of academic conjecture. A number of people I talked to confessed themselves unable to discern the moral pattern in "Wail." It is not surprising since there is no basic purpose. Called an instant happening, "Wail" spoofs society, human progress, social morals, and so on—the usual stuff in theatre of the absurd.

At the same time, "Wail" spoofs the absurdists. Each word has a meaning, each line a bite or message or moral; but usually it is totally unrelated to what has gone before—or what comes after.

Dr. Watson calls "Wail" a message about messages and this pretty well sums it up.

The plot, if almost non-existent, is interesting. I call it an existential love affair (or a non-existent love affair). If it does nothing else, "Wail" make "Waiting for Godot" seem clearer than it ever has.

GODOT IS GOD

Godot is apparently God, a largely non-interfering God, one whom the human race would take from his pedestal and judge for allowing man to be evil.

The role of Lefty is not quite as clear. At times, she is a resur-

rected Virgin Mary, at times a seduced society, and at times merely a girl that Godot tries (unsuccessfully) to seduce. In fact, except for Godot, none of the caricatures are neatly defined.

The chorus, Mama Lolita (aged 83) and Winnie (aged 70), represent different, shifting aspects of society, of society that was, that is and even that will be. If a character begins to solidify, if the edges move toward a point, another character appears and both dissolve in a flurry of words, nasty, funny, obscene, and blasphemous, but never inappropriate or in bad taste.

INSTANTS

Dr. Watson calls "Wail" a farce on "instants, instant happiness, instant progress, instant coffee and instant everything." He also says it is "a lot of fun" and so it is.

But is it worth it? Does the Yardbird Suite justify its existence with this sort of production?

The answer is an unqualified yes. Apart from the obvious fact that this burg needs all the drama it can get, there is a crying need for this type of drama both for the use of local material and for the encouragement of experimental, if not far-out, plays.

Only Studio Theatre's "Theatre Upstairs" is doing any serious, sustained work. While there is good drama in Edmonton, too much of it is overly classical and stylized.

MARKS ON THE WALL

So mark one up on the wall for Dr. Watson for giving us a play, not as great as "Cockcrow and the Gulls," but a good deal more polished.

Mark another for Bud D'Amur for a superb job of direction and production.

And mark a third for the whole Yardbird Suite organization for daring to pinch the Benevolent Hand.

Bergman's 'Summer With Monika' Record Of Youthful Revolt

By Marion Raycheba

"We had a nice summer," said Harry; and that was the end of the Monika-Harry interlude.

Ingmar Bergman's "Summer With Monika," last Monday's Film Society presentation, is the tender record of the temporary revolt of Monika and Harry against the uncompromising demands of society.

They rush off on a vagabound summer holiday, filching extra vitamins from farms they pass.

Harry cannot completely reconcile his standards to their aim-

less wandering and, when Monika tells him that a third party will soon break up their cozy two-some, he tries to plan a more secure future.

NO THOUGHT

But Monika has no thought for tomorrow. She laughs and capers about, teasing Harry into the verve and enthusiasm of irresponsible youth. Even motherhood fails to soften and mature her. Monika will always be the self-styled heroine "just like in the movies."

Although Monika is a selfish, shallow person, she isn't artificial. She really does love Harry or at least with all the love of which she is capable. Insecure and restless, Monika is eager to grasp everything now lest it elude her. Their affection could not en-

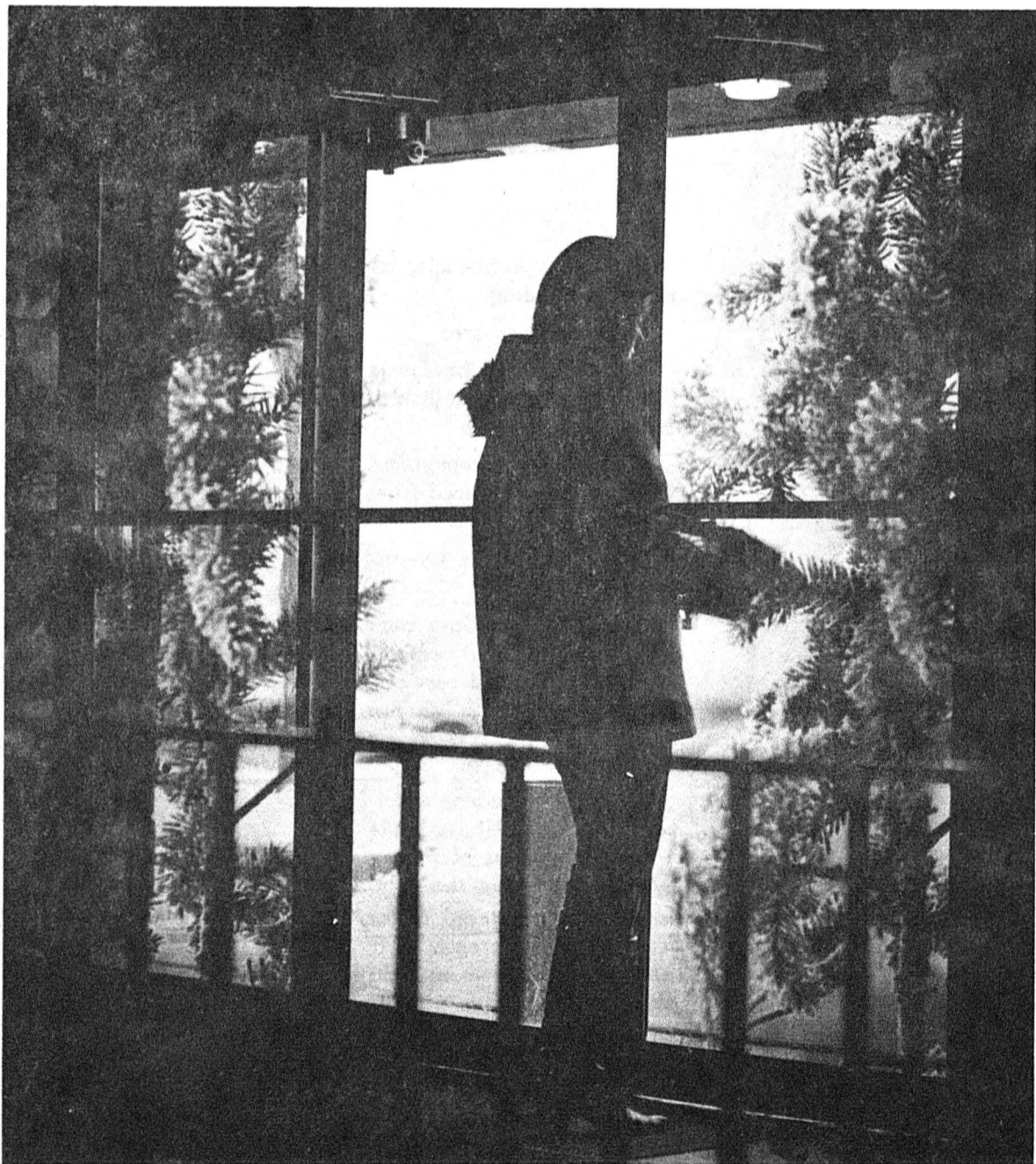
sure the trials of everyday life, housework, study, job, baby crying, and the rent. Monika must have pretty clothes, a good time and strings of admirers to keep her happy.

CARELESS NOT WICKED

Monika is not really bad; she is selfish, careless and thoughtless, but never consciously wicked.

Harry is the unsure young man to whom is thrust the care of their baby before he has really had time to grow up and live. When he realizes it is better for Monika to be free, he trudges off alone to find a new life for himself and his daughter.

Harriet Andersson and Lars Ekborg are excellent in their roles as Monika and Harry. It is they who make "Summer With Monika" more than a movie seen today and forgotten tomorrow.



—Wilson Photo

WHITE CHRISTMAS—A campus co-ed and a snow-laden blue spruce close to the Math-Physics building. Caught in a study of wistful yearning for a warm open fire and cheerful faces, she dreams in silence.

R. S. Eaton And T. Ralston To Combine For "Messiah"

Handel's "Messiah" will be sung at the Jubilee Auditorium tonight as a special Christmas season production.

The University Singers, in conjunction with the Music Division Chorus and the All Saints' Cathedral Choir will present the music beginning at 8:15 p.m.

Professor R. S. Eaton will conduct the chorus while Thomas Ralston will lead the chamber orchestra.

With Sandra Munn on the harpsichord and Hugh Bancroft as organist, soloists will

be Crystal Fleuty, Aline Blain, June Hunt, Ronald Nelson and Peter Koslowsky.

Drawn from fifteen principal manuscript sources, the "Messiah" edition used this evening will be Watkins Shaw's of 1958.

First sung in 1742, "Messiah" is still an exciting challenge to artists all over the world.

Tickets for the performance are available at the Allied Arts Box Office. A special student rate is also being offered.

Fine Arts Calendar

"The Messiah: A Sacred Oratorio"
Jubilee Auditorium December 17, 18

"Wail For Two Pedestals"
Yardbird Suite December 18, 19