

Entertainment

Plaza Suite not as good as it could be, poor lighting, acting marred Neil Simon play

By BELINDA SILBERMAN
Plaza Suite is not one of Toronto Truck Theatre's better productions, but it does have its merits.

Though there are problems with lighting, costumes and general acting, the show manages to be entertaining.

Written by Neil Simon, it is presented in three humorous one act plays, all taking place in the same hotel room.

The first scene is a comic situation where a husband (Pat Patterson) and wife (Rosalind Kindler) spend the night of their 23rd anniversary in the hotel where they spent their honeymoon.

LIMPING AROUND

The big problem in this scene lies

with Kindler. She not only overplays the part by limping around too much, but does it superficially. The costume designer, Maureen Sheerin, doesn't help matters either, by outfitting Kindler in a hairpiece that doesn't match her natural hair and a dress that makes her look pathetic.

"Visitor From Hollywood", the second scene, comes off better. A famous Hollywood producer (Brian Kaulback) meets his old girlfriend (Sandra Shuman) in the hotel room. Simon describes the producer as dressed in 'a turtle-neck sweater and tight blue suede pants', yet the director has chosen to dress him in a white suit and jazzy shirt, which does not produce the in-

tended effect.

There are some very good moments in this scene when the humour is played out though. Unfortunately Kaulback is stiff in his part and Shuman recites her lines too much.

The third scene, "Visitor From Forest Hills", is the best. The conflict revolves around a bride (Sandra Shuman) who locks herself in the bathroom and refuses, despite her parents' pleas, to come out and get married. Ruth Maltese played the mother well, and made the part comic yet believable.

The best performance was given by Pat Patterson (the husband) in the final scene. He showed himself to be versatile and gave all of himself to the audience, whereas the other actors seemed to hold something back.

POOR EXECUTION

The set of the show was well constructed and looked 'permanent'. The lighting was poorly executed, with flaws in fade downs and in a total blackout, the bathroom light did not go off.

The show as a whole came off quite well and a longer running period would have given the performers a fairer chance to develop their characters.



Pat Patterson and Ruth Maltese in Truck Theatre's "Plaza Suite".

More schools opening for Canadian dancers

By CATHERINE KARPENKO

Dance in Canada seems to be in a state of eager anticipation. In the last five years, dance programmes have sprung up in colleges and universities across the country. Toronto, for instance, is not only the home of the National Ballet School and the Toronto Dance Theatre School, but also the dance departments of York and Ryerson. As a result of this, there is a greater than ever number of trained dancers seeking a career in that realm which they love and do best.

Like the general employment situation, the number of dancers exceeds the positions available for such a career, but even at the best of times, dance opportunities earning even a livable wage are few and far between. Dancemakers, a small company started by a York graduate, was an example of creative way of dealing with the problem.

This past summer the Fourth Annual Dance in Canada Con-

ference was held in hospitable Halifax. At this time, the first Canadian Dance Festival was also presented. The conference turned out to be an informative, though often confused conglomeration of classes and lectures concerning such topics as stage make-up, injuries, and costume, among others.

The Festival, on the other hand, revealed that Canada is regionally oriented. Dance groups from east to west made appearances during three lengthy performances (literally performance marathons, lasting from 8:30 p.m. to 1 a.m.). Each group or soloist had their own dance interest, both of amateur and professional calibre. Whether one was of folk or modern dance orientation, the importance of the dance experience to each individual gained acknowledgment.

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