

Theatre 3 is without question the most exciting theatre in town. It is adventuresome and uncompromising in its search for a meaningful theatrical experience. It does not shirk from experimentation and resolutely refuses to settle down into stolid respectability.

Its physical environment continues to reflect the organization's accommodating nature by changing the staging space in responsible response to the demands of the play rather than shaping the presentation to meet the demands of space. There is an admirable flexibility that serves art rather than trying to master art by whipping it into shape. For all these exemplary reasons this review has become a painful task to perform. Simply put, Theatre 3 has come a cropper with their latest endeavor.

This evening of two one-act plays is a dismal exercise in expedient lip-service to new playwrights. In truth only one play is new and of the two offerings it is Jim Osborne's new play, *By The Sea*, that certainly fares best. Mark Schoenberg's *The Guardian* only confirms that as a playwright he's a damn fine director. *The Guardian's* cast, consisting of a man and a woman, pace about on a riverbank waffling through a gamut of emotions consisting of A and B. They try to reach out towards each other and at the same time they cut themselves off from each other. As a play *The Guardian* is very much a dreary pedantic exercise in the philosophy of futility; as a performance it was neither well taught nor well told.

Judith Mabey as the girl, is admittedly very good at crying and does provide the evening's suspense. Just why it is that she cries is never clear unless she is mourning for time lost and lost love. She achieves a shrill kind of clarity in her emoting by means of a strident but hesitant delivery that has impact but is not always endearing to the ear. The American actor, Phillip Baker Hall, who was imported for these shows wandered through his half of the maze with an irritating hesitancy, tripping before and after every verb as if trying to decide if he was speaking the right lines at the right time. Presumably it was intended to indicate his basic insecurity in a world seemingly designed to thwart his desires. Then again it might have been a fear of speaking of things that might better be left unsaid. Either way it wasn't very convincing and the lines would have been better left unspoken. Both actors were entitled to absolution however on the grounds that the lines they had to speak were rapid enough to tongue-tie the most gifted actors.

John Terfloth's direction was conspicuous by its absence. He moved his players around as if he were juggling them in a mad attempt to keep one character in the air at all times. Little wonder the characters couldn't reach one another, John Terfloth kept them too busy marching off in opposite directions. The governance of this production revealed nothing whatsoever that might have been lying concealed within the bowels of

the script. All effort seemed to be concentrated on motion at the expense of meaning. A most unfortunate and trying exercise.

By The Sea constituted the evening's Canadian content although it was disguised as what might be called a New York, New York mini-jamboree. Osborne's play dealt with the time-hallowed theme of man's inhumanity to man.

Jim Osborne managed to breathe some new life into this hoary old playwright's thematic exercise. A Japanese boy intently set on contemplating the ocean is encountered by a middle-aged couple re-enacting one of their private rituals which they perform annually in confirmation of their tentative and shallow grasp on existence. Harry's wife Mildred is intrigued by Jun and coyly persuades him to share a sandwich and tell them some Japanese stories. Harry, bigotry personified, is not amused and goes out of his way to antagonize Jun by belittling him and finally murdering him in frustration.

Osborne's play is unassuming and bares all the insignia of a young artisan early attempts to scale the battlements of theatrical writing but is sprinkled with humour and biting excavations from the pits of man's capacity for hatred. On this occasion the cast managed to turn the play to some account and delivered a fairly competent presentation. Phillip Baker Hall as Harry recouped some of his earlier losses and showed some signs of credibility as an actor. His timing revelled in the callous humour of a bigot and functioned as the driving force of the play. With his mind firmly on the pulse of the play he kept it throbbing along with a deft characterization. Lee Royce was suitably garish as Harry's gauche spouse, Mildred. Given to some overindulgence in her part of the repartee she was nonetheless a refreshing presence as the apex of a most unusual triangle. Dusty Hornby acquitted himself well in the difficult part of the Japanese boy, Jun. By underplaying his character he managed to keep the essentials clear without marring them with the disastrous imperfections that might have been his lot had he attempted a more fully three-dimensional characterization. A trifle wooden, he was none the less engaging as the philosophical Japanese youth.

Ben Tarver's direction was only mediocre in conception. While his direction was quite servicable it did little to illuminate the script and at times tended to obscure it. He let the central emotional conflicts flounder at times in favour of the script's inherent humour but as a consequence the humour was somewhat contrived and the emotional impact of Osborne's writing lost some of its bite.

Both sets were designed by Richard Roberts. They were in every way quite utilitarian and simultaneously imaginative. He has managed to conjure up some fine visual metaphors with an obvious modicum of monetary expenditure and an expanse of expertise. Hopefully next time the productions will serve him as well as he serves these productions.

Walter Plinge

en garde by the sea

all-beethoven concert

On March 10-11 Lawrence Leonard will return to his orchestra's podium to conduct a tribute to one of the mightiest composers of all time.

Season 21's All-Beethoven concert will include the *Cariolanus Overture* and *Symphony Number 7*.

The highlight of the concert will of course be the performance by Claudio Arrau of the *Piano Concerto No. 5* (The Emperor).

Claudio Arrau's career began in 1908 and has been marked by an unending torrent of critical acclaim.

For decades he has been celebrated on every continent as one of the handful of the world's greatest living pianists. Wrote a London critic: "Many musicians maintain firmly that he is the greatest of all pianists because he has everything that we look for in a pianist, whether of technique, of power, of heart or of mind."

The interpretations of such a master can only improve with age. A critic from the *New York Times* wrote that "Very few pianists ever reach the peak of artistry from which Claudio Arrau functions. One has come to take Arrau's startling virtuosity and bronzed tone for granted over the years, but now the penetrating profundity and serene maturity of his interpretations are positively humbling."

His stature as one of the greatest pianists of all time remains undiminished. *The Times* of London wrote: "Arrau stands unique among front rank pianists of the present day. He is at home in every period, displays a penetrating insight into every composer, and his sheer pianism is stupendous."

In a written tribute to him the world famous Berlin Philharmonic hailed him as "The Heir to Busoni and Gieseking."

Arrau is an indefatigable traveller and has performed on three continents since the completion of the North American tour that saw him perform in Edmonton last January.

Tickets cost \$3.50-\$6.50 and can be purchased at all Bay giftwraps and McCauley Plaza or by phoning 433-2020.

theatre seeking manager:

The Edmonton Experimental Theatre is looking for administrative people. We require a General Manager to handle fund-raising, bookings and general office work; and a Public Relations officer to do promotional work.

Some remuneration on a profit-sharing basis. Please direct written replies to: Isabelle Foord, Artistic Director, Edmonton Experimental Theatre, Theatre West, 10135-89 St., Edmonton.

'Bhakti' is exactly the kind of film you would expect Bejart to make. It disturbs, it irritates, it interests and excites you.

He has equated divine love and daily love, spiritual aspiration and material existence into the One-Whole, the unity with the universal.

Bejart himself explains the film is "an attempt to join constantly differing languages. There is continual opposition between cinema reporting and cinema-dance-film, between two great cities, Brussels and Benares, between two worlds, the Occident and the Orient."

'Bhakti' will be shown on March 7th at 7:00 and 9:00 p.m. at the Students Union Theatre in the Students Union Bldg., U. of A. campus.

Tickets are available at the Edmonton Opera Box office in the Bay.

Price of tickets is \$1.50 for adults and \$1.00 for students and children.

All profits will be donated to the Alberta Ballet Company.

See 'Bhakti'.

CONCEPT performance

coronation of poppea

The Department of Music, in cooperation with the Department of Drama of the University of Alberta, is presenting Monteverdi's "The Coronation of Poppea" on Tuesday and Wednesday, March 6 and 7, at 8:30 p.m. in Convocation Hall, Arts Building, U. of A. campus. This will be the Canadian premiere of the Raymond Leppard realisation of this opera which he prepared for Glyndebourne and Sadler's Wells. Alfred Strombergs and Rowland Holt Wilson, both Department of Music staff members, are music director and stage director respectively. Sets and properties will be designed by Lee Livingstone, graduate student in the Department of Drama. The cast is comprised of students from the Department of Music's Voice/Opera Division, supported by the Opera Chorus prepared by Assistant Professor of Music, David Stocker, and the St. Cecilia Orchestra conducted by Professor Strombergs. Tickets are \$2 for adults; \$1 for students and children, and are available from Room 348, Arts Building, and at the door.