

the ARTS

At the Opera

When the Edmonton Opera Association presents its second production of the season in January, Edmonton Opera buffs will, for the third time, see and hear an internationally known star. (Previous years have seen Beverly Sills, and Joan Sutherland)...Anna Moffo, who will portray the tragic heroine of Verdi's most popular opera *La Traviata*.

The production, under the baton of Charles Rosekrans of the Houston Grand Opera, will take place at the Jubilee Auditorium, January 17, 19 and 21st. The cast will also include Jose Carreras and Wassili Janulako.

Star of the Metropolitan, La Scala Milan, Vienna Staatsoper, Deutsche Opera East Berlin as

well as San Francisco and Chicago, she has, the world over, been acclaimed unanimously by both critics and audiences.

Miss Moffo is currently being heard at the Met in two roles. That of Violetta in *Traviata* (The role she repeats in Edmonton) and *Pamina* in Mozart's "Magic Flute".

In opera, Anna Moffo has sung most of the great Donizetti Coloratura roles...Lucia in Vienna which left all the critic's at a loss for superlatives, Marie in *Daughter of the Regiment* (not often performed because of its demand for a special kind of soprano talent.)

Tickets for *La Traviata* can be purchased at the Opera Box Office, third floor in the Bay. Phone 422-7200 twenty four hour service.

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FRIDAY, JANUARY 11



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Conference

A major Conference of the Arts, sponsored by the Alberta Government, will be held in Red Deer from May 30th through June 2nd, 1974. This was the joint announcement of Horst A. Schmid, Minister of Culture, Youth and Recreation and James L. Foster, Minister of Advanced Education, today.

The Conference, to be known as "The Arts and You" is the outcome of recommendations made by Alberta delegates at the Canadian Conference of the Arts held in Ottawa in 1973.

"The Arts and You" will be of a scope that will give every Albertan the chance to become involved. Leaders from all fields of community life and representatives of multicultural groups will have the opportunity to meet with top Albert artists to learn through demonstrations, workshops and performances how the arts can be effectively used in their own communities.

The workshops and demonstrations will focus on showing people how to do art - not just talk about it.

Red Deer has been chosen as the site of the conference due to its history of cultural involvement, numerous facilities, excellent accommodation and central location.

"The Arts and You" will go far to enrich understanding between artists and the people of Alberta.

Child's Play

The Citadel's production of *Child's Play* is a fascinating adventure into the frequently belittled genre of horror. Marasco's play depends a great deal on horror for its impact. There are moments that hit out like bolts of electricity in a shock treatment and there is the long drawn out element of suspense which is manufactured by an accumulation of innuendo and insinuation.

Richard Ouzounian's direction of Robert Marasco's play achieves the first objective at times, creating genuine chills but fails to fulfill the demands of generating enough suspense to maintain a malevolent atmosphere that should build until it has to be resolved. It is not a crushing defeat. The play has been left only slightly unfulfilled and it is a fascinating evening at the theatre.

Child's Play concerns a boy's school which has deteriorated beyond acceptable behavior. The boys are acting strange and the staff is bickering amongst themselves. Survival has become the main objective and there are dark mutterings of spirit possession, although this comes from a priest possessed by high proof spirits.

I won't give the plot away. Half the experience is watching the puzzles solve themselves. The other half is trying to keep track of the red herrings and put the clues together. The ultimate objective is to decide just what forces of evil are at work in the school, what possible forces could drive human beings to behave in such a perfidious manner towards their fellow humans. The trick is not to be taken in by the oft-offered excuse that many actions are the guileless pranks of cruel little school boys striking out in resentment at figures of authority.

As an intellectual thrill *Child's Play* is a cheat, rather like a Perry Mason mystery that is never resolved until the last minute. The play's intrinsic interest lies in the fact that the conceit is reasonably well maintained and the audience is privy to most of the clues.

As a production the play is well presented and it is a pleasure to watch some of the truly skillful acting that goes on. The play's story is seen through the keyhole of the staffroom. The staff's problems are the ones that we deal with.

Ouzounian's direction is workmanlike and well paced. I think the true credit for the success of the show must go to his actors who are more interesting in the final analysis than the play itself.

John Neville is really quite extraordinary as Jerome Malley the authoritarian teacher who is the chief victim of the forces of evil that are loose in the school. Jerome is pounded into submissive despair by vile letters and washroom innuendo. Never a popular man, always a demanding teacher, Jerome is destroyed by a continuous barrage of insinuations and every turn of the screw crushes the life out of him until he is driven beyond despair. Neville's portrayal is complete in its definition and controlled in its disintegration. He has a particularly fine moment when he shrivels up when he learns over the telephone that his mother has died. It's never mentioned you understand, you just know. This is the one instance in the play when the human heart is touched and the cerebral ruminations are left behind.

Vernon Chapman is equally accomplished as Joseph Dobbs the kindly old-timer, loved by the boys in the school for over thirty years. It's his school and it is his life and his love. The boys

are his boys and its easy to understand why. Chapman communicates all this with consummate ease. Such utter relaxation in the midst of such tension speaks volumes about his competence as an actor. One looks forward to seeing him work again.

Michael Ball brings a light touch as Paul Reese, the school graduate presently employed as a teacher on the staff of the school. Reese is the hinge on which the plot turns. Through Reese the audience learns the different sides of the dilemma and its true dimensions are illuminated. It is through Reese that the truth of the situation is brought to light. It's a dashing theatrical role and a clever dramatic device that could so

easily have been turned to mush in the hands of a less competent actor.

A special note of appreciation for Orest Kinasewich who achieved some fine moments as headmaster Father Mozier. Kinasewich showed a sense of depth and passion that was in complete accord with the dilemma faced by his character. He has grown immensely as an actor since I first saw him four years ago. Alas, such was not the case with Frank Maraden as Father Penny. I first saw Maraden act six years ago. He shows no sign of having learned anything in the meantime. He was overshadowed by Ian Deakin as the student

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theatre lives

Child's Play by Robert Marasco and directed by Richard Ouzounian. Opens at the Citadel January 5 and runs to February 2, 1974. This production stars John Neville and Vernon Chapman. There will be a student preview January 4 with a question period following the performance. Tickets for this evening performance are \$1.50 for students.

Soft Streetcar compiled and directed by local playwright Isabelle Foord will be presented by the Citadel's Stage 6 company of young actors and actresses. This engaging company will be performing on Friday, January 11 at 7:30 p.m. at the Dickensfield Library. There is no admission charge so do yourself a favour and take them in.

Have You Any Dirty Washing Mother Dear? written by Clive Exton and directed by Warren Graves. Next at Walterdale Playhouse, Nightly at 8:30, January 15 thru 26 inclusive. Tickets at the Bay Box Office or phone 424-0121 for reservations. Do it now or you'll be out of luck.

dance

The Toronto Dance Company will be performing at SUB Theatre January 10 at 8:30 p.m. Tickets at SUB ticket office, \$3.00 for students and \$4.00 for others. Phone 432-4271 for reservations.

opera

La Traviata with Anna Moffo under the baton of Charles Rosekrans at the Jubilee, January 17, 19 and 21. Tickets at the Bay or phone 422-7200.

easy on the ears

The University of Alberta String Quartet will be playing in SUB at noon on January 11, Friday. No admission charge. Program includes works by Mozart, *Adagio and Fugue in C Minor*.

Lenny Breau will be appearing at the Hovel Thursday, Friday, Saturday and Sunday. Admission is \$2.00. There are two shows nightly, one at 9:00 p.m. and the other is at 11:00 p.m. On the corner of Jasper Avenue and 109th Street. Take him in. He's been around a long time and the experience shows.

easy on the eyes

The Edmonton Art Gallery is exhibiting some examples of Canadian and European painting and sculpture drawn from the gallery's permanent collection, the E.E. Poole Foundation, The Steen Collection, and the MacAulay Collection to celebrate the winter season. Until January 27.

There is also a display on the Materials and Techniques of painting. The colours of the various types of fluid materials employed in painting are all derived from the same pigment sources. The difference between media is that of the particular liquid solution in which pigments are ground and mixed, that is the vehicle. An informative display. Until February 25.

Latitude 53 is featuring an exhibition of prints by 13 Alberta photographers. January 3 - 16. 12:00 p.m. - 5:00 p.m. Tues. to Sat. Thurs. evening 7 - 9 p.m. At 10048 - 101A Avenue.

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