

Marilyn comes back

by Michael Greenfield

This Sunday February 16 at 12:30 on "The Entertainers" CBC radio will present **Hey, Marilyn!** The musical biography of the life and death of Marilyn Munroe. Not only is this show an important sign of the re-

vitalization of radio; it will present, for the first time to many Canadians, the talents of two rising Canadian stars, song writer Cliff Jones and singer Beverly D'Angelo. Both of these talents were in Halifax for a day and the **Gazette** was

pleased to be able to speak with them.

Cliff, Toronto born, became nationally known when his CBC musical version of Hamlet was transported to the stage at the Charlottetown theatre. Kronberg; 1582 was an immediate success and played all last summer. This year Kronberg will be taking a cross Canada tour, and late next September it will open on Broadway.

America first became aware of Cliff Jones and Kronberg when Broadway's most famous actress, Cooleen Dewhurst took a summer break from her show **Moon for the Misbegotten** and caught Kronberg in PEI. She loved it and invited all the New York people up to see it. Leonard Osterman who also produced **Moon for the Misbegotten** bought the rights to the show.

However, Cliff does not foresee ever abandoning his home base of Toronto. He is interested in more songwriting for Canadian shows. Troubled about the lack of theatre and music coming out of Canada, he

hopes that he can open up opportunity for other Canadians. He wants to fight the Canadian attitude that only a foreign show can make money. "Half the people on the L.A. scene are Canadians," he told us. The market in the states is glutted and Cliff hopes that despite recent cutbacks in CBC T.V. and Radio the money will be there to back Canadian talent. It seems that radio offers a better forum for new ideas because it is cheaper and lacks the dozens of "cooks" that tend to spoil the broth in T.V.

Beverly D'Angelo has her own reasons for enjoying her work on radio. In **Hey Marilyn!** she can stop worrying about the physical aspects of Marilyn Munroe and concentrate on Marilyn's emotions and character. Beverly, originally from the U.S., has found her true home here in Canada. In the past she had worked as a backup voice for dozens of groups. The last group she worked with was The Ronnie Hawkins Band. She turned down a world tour with Grand Funk



Cliff Jones

Railroad to do **Hey Marilyn!** She hopes her role as Marilyn will be a transition phase of her career, she wants very much to go into acting and musicals.

As to future prospects, Beverly is working on a part for a new musical and Cliff expressed a desire to perhaps set the Canadian novel **Godtree** to music. Canada is looking for great things from these two talents and the prospects for Canada do not seem very disappointing. (Trite but true)



Beverly D'Angelo

entertainment supplement

Hamlet flirts with 30's

by Cathy Crouse

I must admit that when I heard that Neptune Theatre was planning to perform Shakespeare's **Hamlet** within a 1930's setting, I had my reservations. Having seen it, I can only say that I hope you literally have yours, for this is a production no theatre goer should miss.

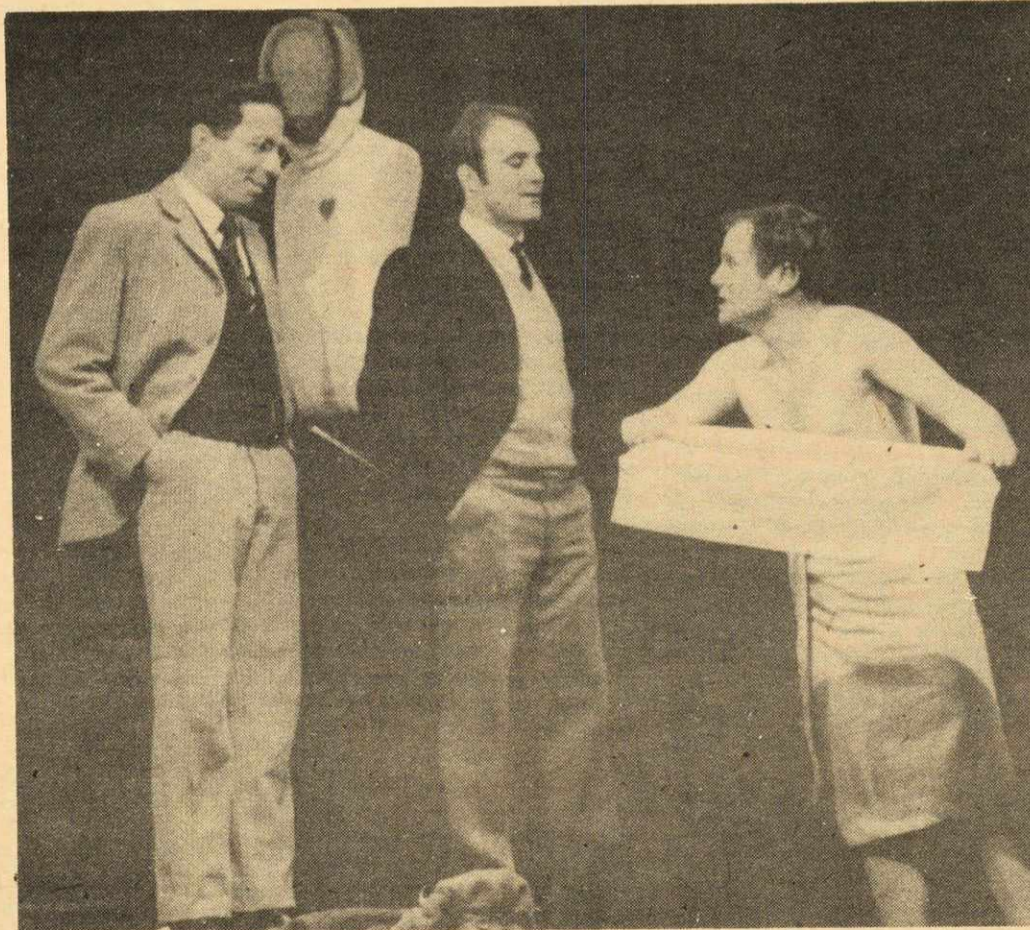
The setting is stark and mechanical - I would say it broods over the stage - accordingly, it reflects the general mood of **Hamlet** as well as the temper of the times the play is set in. I was pleased that few props were used, Shakespeare is always at its best when unadorned, and despite their relatively modern context, the props were ingeniously incorporated into the theme of the play.

The main characters' costumes were tasteful and elegant although they seemed conspicuous at first, due to our deeply ingrained conditioning to traditional Shakespearian garb. A measure of the success of the contemporary setting was during the scene where Hamlet's player friends present an ancient play before the murderer king in order to expose his guilt. The players were dressed in true Shakespearian style, yet they looked relatively odd and somewhat amus-

ing, although I must admit that a good deal of the amusement in this scene was due to the portrayal of the player queen by Paul Davis.

It is not an easy task to make Shakespearian characters convincing within a 1930's setting. There is not only a language gap between the two ages but a culture gap as well. The turmoils that dwelt within the heart of a Shakespearian prince may seem overdone in a twentieth-century indecisive royal momma's boy, which is essentially the characterization Neil Munro gave Hamlet. In light of this, it is not surprising that some people felt Hamlet was portrayed as slightly too insane. Although one can indeed say that Hamlet's determination to disguise his inner conflict's true nature was intense, I felt that the last few scenes were somewhat lacking in purpose. The final scene and its resultant slaughter struck me as almost happenstance, which is not how I remember the play. Be that as it may, one can definitely say that Neil Munro carried the play by bringing out the complexity and wit of the main character with vitality and polish.

I found Claudius, the king, played by Michael



Rosencrantz and Guildenstern and Hamlet

Ball, reserved and formal. Perhaps this is befitting a calculated murderer but there was quite a bit of internal conflict within this character that lacked conviction in the performance.

Denise Ferguson, as Gertrude, the queen reached her peak in the bedchamber scene with Hamlet and, admittedly, had little else to work with. Her portrayal of an ageing once-beautiful woman with

alcoholic tendencies that ultimately did her in was perhaps the most contemporary of them all.

Ophelia, played by Marti Maraden, also did justice to

(cont'd on pge. 8)