

# The arts

## Doll's House unmarred

There may have been other productions of Henrik Ibsen's *A Doll's House* than that seen last Tuesday night at Theatre 3. Yet, as many of those who attended at the season opener will agree, there have probably been few better.

Ibsen's play, written in the latter half of the nineteenth century, revolves around the character of Nora Helmer, the sheltered, doll-like wife of a self-conscious banker. It is through an unforeseen incident abetted by the soon-obvious hypocrisy of her husband's feelings toward her that she is compelled to see her marriage as the sham it is, and to live as wife and mother as a mime. Nora's reaction to this sudden development leads to a moving and memorable conclusion that so violently stirred Victorian audiences.

Judith Mabey excels in her portrayal of Nora, capturing all the giggling exuberance and demure frailty Ibsen intended for the character to possess. To a role that could easily be overplayed by a lesser performer, Ms. Mabey lent a distinct air of plausibility, and in doing so contributes heavily to the aesthetic appeal Ibsen's work deserves.

C. Holte Davidson as Nora's husband Trovald, was a sore in the evening's entertainment, as he gave indications that he would have preferred the sanction of Edgar Bergen's lap. Nevertheless, he did display many flashes of brilliance in a demanding part.

Demonstrating superb professional talents were Susan Lind as Mrs. Linde, Drew Ireland as Doctor Rank, and Richard Gishler as Krogstad, with all three supplying more



C. Holte Davidson and Judith Mabey play in Theatre Three's captivating rendition of "A Doll's House".

than adequate foils to the characters Nora and Trovald. Complementing the cast with brief but solid performances are Larissa Maclean and Christopher Larson as Nora's children, Emmy and Eric, as well as Lee Royce in the role of Anne Marie, and Donna Gruhlke as Helene.

Although there appeared to be some preliminary problems with lighting the technical aspects of the production were of high quality. Every detail from

costume to set design seemed to have been given an extra share of consideration and thought.

For the hard work and effort put into the first play of their 1975-76 season, artistic director Mark Schoenberg and the staff of Theatre 3 are to be commended. If opening night is a fair and just indication of things to come, Theatre 3 will be providing entertainment that should not be missed.

Saxby Philips

## ... HOT FLASHES ...

### THEATRE

Stage West performs *Once More with Feeling* until Nov. 30. Tuesday through Saturday, 6 pm, Sunday at 5 pm. Dinner followed by the production.

*Northern Light Theatre* presents *Heroes*, an entertaining play by Canadian author Ken Mitchell. Week days through Nov. 14, at 12:10. Admission \$1.50 at Edmonton Art Gallery.

*Citadel Theatre* performance *Dear Liar* featuring Dame Peggy Ashcroft and John Neville. Play continues until Nov. 29.

*Theatre 3* presents *A Doll's House*, a tribute to International Women's Year. At Library Theatre Nov. 4-15. Curtain time 8:30.

### MUSIC

*Edmonton Symphony Orchestra*, Nov. 8 and 9, Jubilee Auditorium, \$4 - \$7.

*Louisiana Red*, Chicago blues. At the Hovel tonight (members only) and Friday night, \$3 for non-members, \$2 for members.

*Raffi*, at the Hovel Nov. 8, 9, & 10.

*The Jabs Saxophone Quartet*, Nov. 9, Central Library, Edmonton Room, 2:30 pm, admission free.

*Gino Vannelli*, a students' union theatre presentation. Nov. 11, 8:30 pm; SUB Theatre. Students \$4.50, non-students \$5.50. Tickets at all Bay outlets, Mikes, and the SU Box office.

*Rust*, playing experimental classical music tonight. Edmonton Art Gallery, 8:00, free admission.

*Taj Mahal*, Nov. 12, on campus. Details to be announced.

*Imperials*, Nov. 7, Jubilee Auditorium.

### CINEMA

*Festival of International Film 1975* at the Varscona Theatre Nov. 7 - 13. See article in this paper for information.

*Phantom of the Paradise*, Nov. 7, 8, and 9, SUB Theatre 7:00 and 9:30 pm.

*Antonia*, Nov. 12, SUB Theatre 7:00 and 9:30 pm.

*Force of Evil*, of the Edmonton Film Society's Film Noir Series. Nov. 12, Tory Lecture Theatre 11, 8 pm. Admission by series subscription only, on sale at the door for \$8.

*Background to Latin America*, 2pm Nov. 8, *Last Grave at Dimbaza*, 7:30 pm, Nov. 9, Provincial Museum, free admission.

### ART

*Exhibition: Margaret Mooney* throughout Nov. in the Central Library Gallery. Margaret Mooney's works are concerned with people, and with women in particular.

*Display: H.G. Glyde watercolor sketches*, through till Dec. 7, second floor of the Central Library. These sketches illustrate his experiments in forms and angles and feeling through the use of light, of his subjects.

*Exhibition: John Weaver*, Nov. 9 - Dec. 7, Edmonton Art Gallery. Sculpture by a well-known Edmonton artist. *Deco 1925, 1935*, exhibition opens Nov. 8 at the Edmonton Art Gallery.

## The bigger the better, he believes

Best known to Edmontonians for his monumental sculptures (The Stake and The Longhorns at the Provincial Museum and Archives; The Leader at The Centennial Library) John Weaver is a prolific and versatile sculptor. His monuments appear throughout the U.S. and now in Canada, and they include portrait busts, life-size figures, church, scientific and diorama sculptures.

The Montana-born grandson and son of artists, Mr. Weaver studied at the Art Institute of Chicago, and later sculpted for the Smithsonian Institution for six years.

Although his subjects are varied, time and again they turn to western themes of conflict and heroism, and his work is often reminiscent of such giants in western art as Remington and Russell.

In an exhibition running from November 8 - December 8, the Edmonton Art Gallery presents large and small works, exciting western themes, similarities of monuments elsewhere, as well as more intimate figures and portrait busts in different media.

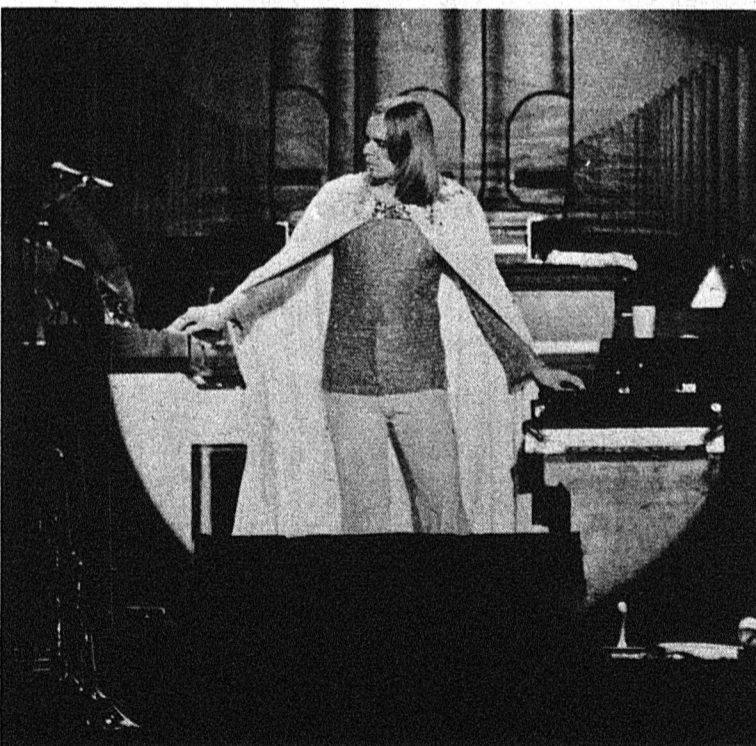
## Left in the wake of the wizard

Tuesday evening Edmonton was graced with the presence of one of the great keyboard men of the rock world - Rick Wakeman. Master of the moog, Wakeman stood surrounded by his instruments and proceeded to amaze his followers as he played selections from each of his solo albums.

Wakeman's musical abilities proved to be virtually flawless as he moved through a balanced cross-section of his works. His fingers flew with ease from piano to moog to melletron, often leaving him stretching the full length of his

keyboard. The only technical difficulty with his playing was that he all too often stayed with the same sound from the moog. His explorations into the infinite variety of sounds available on the moog were far too rare. In using the melletron - an incredible device that can re-create any sound from that of a string section to a full scale war - Wakeman generally stayed with basic violin and choral fills.

Much of Wakeman's music, in particular the pieces from "Journey to the Center of the Earth," came across a touch empty, for orchestral accompaniment was conspicuously



Rick Wakeman displayed his skill at the keyboard in his Brimstone-produced concert here last Tuesday.

absent. He instead relied on different arrangements, the melletron, and two horn players in the band. This was a major disappointment, for the atmosphere of many pieces was

totally changed by having to be played rock and roll style. The rendition of "Hall of the Mountain King" in particular suffered. Alas, it would seem economics have played their

part, for as Wakeman pointed out, an orchestra is fine, but they want to be paid. It seems then, that the enormous costs of touring with an orchestra has eliminated their use in all but Wakeman's studio work.

In concert, he must rely on his own abilities and those of his band, the English Rock Ensemble. The English Rock Ensemble - well it would seem that they were very carefully chosen by Mr. Wakeman to have sufficient talent to keep up with him, but at the same time never enough to out-shine him.

While not comparable to Wakeman's musical abilities, the band turned out to be tremendous fun to watch. There was the guitarist, looking like Jerry Garcia, running around imitating various musicians, or the vocalist and percussionist flinging tamborines at each other; altogether quite a good time for both the band and the audience. Wakeman summed it up best when he was interrupted trying to tell a joke and exclaimed, "The band's gone mad!"

The concert turned out to be, as was to be expected, Rick Wakeman at his on-tour best. And that is certainly enough to make a worthwhile concert.

Dave Garrett