

# Drama people exposed

by Kim St. Clair

Any law student will tell you what Fine Arts majors are like. They walk around in leotards making rude noises to themselves, they hum, they sing, they clomp along in their tap dancing shoes. You've seen the type before - they're the ones who try to shock old ladies on buses. They even out-freak the hare kirshna fans on Jasper Avenue.

Most people don't know much about Fine Arts majors, but if there is one thing they do know it is the fact that they are WEIRD. At least that's what people have always told me, and besides, how can hundreds of law students be wrong?

Naturally then, you can understand how I felt when I found myself surrounded by all twelve of the graduating Fine Arts acting class. The purpose of the pending interview was twofold: to bring to light some of the inbred peculiarities of drama majors and to dispel some of the popular misconceptions which surround them. A major difficulty arose from the start - how do you interview twelve people who insist on talking all at once?

"Hey, lets interview him. What did you suspect?"

"I've heard about you people," I said.

"Oh, it's all true."

"Tell us, tell us! We run around in tights and we're weird."

"No, let him tell us."

"What do they say about us outside?"

Outside? By the way they talk you would think they live in a jail, or a convent. In a way I suppose they do. They spend so much time in Corbett Hall and the Fine Arts Building that the cleaning staff look upon them as permanent fixtures. The pros simply treat them like they would any occupational hazard.

"It's not that we feel isolated, we are."

"As a matter of fact, that's something interesting. Because our course is so concentrated there's a lot of personal time that is required for the courses, and as a result you tend to lose contact with the rest of the world."

"We haven't got time for a second interest."

"Some of us lived in res for a while when we first came here. They don't understand the commitment involved, so they tend to treat you as being kind of weird."

"I still don't understand." I

told them. "Exactly what is it that sets drama people apart?"

"Because of the nature of our work which is largely emotional, you go through a lot, and it gets rid of a lot of tension so you are more loose and not as uptight. That's why theatre people always seem outgoing, because their energy is built up."

Fair enough, I thought. "In what way has exposure to theatre changed any of you?"

I think it depends on your individual personality. A lot of people try to find themselves in theatre... I know it's helped me a lot."

"It's made me able to relate to people."

"This next question is a stupid one, and I'm sure you've been expecting it - do you find it hard to stop acting and to be yourself once you get off stage?"

"Of course not. That's popular misconception."

"I've run into that question a

lot and the other one I run into is the accusation that it's a hell of a lot easier to be an actor than a person, because when you're acting you never have to be yourself."

Does this attitude bother you?" I asked.

"I think it's funny."

"Some people can be really offensive, but that's rare."

"Yah, and they always assume that you want to make it big in the movies. 'Oh, you're going to Hollywood, eh? Gonna be Marilyn Monroe the second, eh? Better get a breast job, kid...'"

"Tell me something about the faculty. What kind of program does the university offer?"

"People are here from all across Canada... They had five hundred applicants last year for a class of twenty."

"It all has to do with acting... We get one elective in a period of four years."

"Are programs as rigid  
continued on page 10

## Zukerman teams up with Symphony

Pinchas Zukerman, one of today's most prominent violinists, will appear with the Edmonton Symphony at the Jubilee Auditorium Saturday Feb. 15, 8:30 p.m. and Sunday, Feb. 16, 2:30 p.m.

Born in Israel in 1948, Pinchas Zukerman began his study of the violin with his father at the age of seven. At eight he entered the Israel Conservatory



PINCHAS ZUKERMAN—Feb. 15-16

and the Academy of Music in Tel Aviv where he studied with Ilona Feher. His talent was immediately recognized, resulting in a scholarship from the American-Israel Cultural Foundation. In 1961 Isaac Stern and Pablo Caslas, then appearing at the First Festival of Music in Israel, heard him and recommended advanced studies in the United States. He entered Juilliard with the Foun-

dation's continued assistance and began his studies with Ivan Galamian.

He subsequently won the Leventritt Award in May, 1967, made his New York debut with the New York Philharmonic in February, 1969 and became one of the busiest violinists in the world. He has become a favorite at music festivals throughout the world as a soloist and has received great acclaim in his chamber appearances with pianist Daniel Barenboim and as a member of the Barenboim-Zukerman-du

## Chekhov for Citadel

The Citadel's first production by Chekhov - *Uncle Vanya* - opens on Saturday, February 15th.

Set at the turn of the century, *Uncle Vanya* is an eloquent and sensitive study of the yearnings, hopes, dreams, disappointments of the human situation and the need of great love. It is set in provincial Russia and captures all of Chekhov's humour, compassion and un-failing insight which makes him one of the greatest and most revered dramatists of all time.

In the title role is Roland Hewgill, who was last seen at

the Citadel in the 1974 production of *Oedipus Rex* and *Scapin!*, and earlier in the season in *Much Ado About Nothing*.

Pamela Brook, who was also featured in *Much Ado About Nothing*, plays the role of Yelena. Miss Brook has, like Mr. Hewgill, worked extensively for the Shakespeare Festival at Stratford and has returned only recently from a tour with the company of Australia.

Citadel Theatre Director John Neville 'takes to the boards' again for the first time this season in the role of Astrof.

*Uncle Vanya* is directed by Ray Michal, one of the most interesting theatre populists on the Canadian Theatre Scene today. Since he co-founded Vancouver's lunch hour theatre City Stage three years ago, he has directed over 30 highly successful productions at the theatre, as well as working as its administrator.

There will be, in addition to regular shows, which run from February 15th to March 15th, the usual two previews on Thursday, February 13th and Friday, Feb. 14th at 8:30 p.m. The usual student and senior citizen rate applies - it's \$1.50 - and \$2.00 for adults.

Pre Trio.

This weekend's program consists of Stravinsky's *Jeu de cartes*, Sibelius' *Violin Concerto* and Dvorak's *Symphony No. 8*. The orchestra will be conducted by Pierre Hetu.

Tickets are available at the Symphony Box Office, Jubilee Auditorium (433-2020) and the Box Office, The Bay Downtown (424-0121).

Rush Tickets on sale at the door one hour before concert time; \$1.00 for students, \$2.00 for non-students.

## Broken Globe

Reader's Theatre of the Department of Drama will hold auditions for *The Broken Globe* on Thursday, February 13 at 8:00 p.m. and Friday, February 14 at 5:30 p.m., in Room 2-48 of the Fine Arts Building.

"The Broken Globe" is an original one-act play, based on a short-story by Henry Kreisel and adapted by Frank Moher. It will be directed by Jack Emack. Actors are required for 7 male roles (including a fiddle-player), and 1 female role. Students from all faculties are welcome to audition. Tentative production dates are March 21 and 22, in the Humanities Centre Theatre.

## At the Hovel

This weekend (Feb. 14-16) the Hovel presents Sheri Scott and Mock from Vancouver. The trio plays some fine acoustic folk music using several different instruments.

If you saw Stringband while they were here and dug their sound, then you will probably enjoy Sheri, Scott and Mock.

Doors open at 8:30 each evening, and it's \$2 member, \$3 non-members.

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# arts

## HOT L BALTIMORE

Studio Theatre's next production in the current Stage 75 season is the smash hit Broadway play and winner of the New York Drama Critics Circle Award, *The Hot L Baltimore*, by Lanford Wilson. Special permission was obtained to present the play here in Edmonton, following a run of nearly two years in New York. *The Hot L Baltimore* (That's "Hotel" without the "e") opens at Studio Theatre, Corbett Hall, on Thursday, February 13, and runs nightly (except Sunday) until Sunday, February 22. The performance time is 8:30, and there is a Saturday matinee on February 15 (2:30 performance time). Tickets are available from the Drama Office in Room 3-146 of the Fine Arts Centre, on

the University campus; the price is \$2.50 - University Students are admitted free of charge. Call 432-1495 for Box-Office information.

The Hotel Baltimore is a survivor from an age when, in the author's words, "the neighbourhood of the railroad terminals bloomed with gracious hotels." It must have been quite a place in its heyday, and the ghosts of its departed dignity and elegance linger on in its disintegrating plumbing system and the windows that no longer close properly. The building and its remaining residents, management and staff are all of a piece, though the original clientele would have raised a few eyebrows at some of the social conventions that pass for currency here. There is a more than a hint of Chekov in the impending demolition of the building and the society its inmates seem to represent; there is a sense of loss, certainly, as this particular Cherry Orchard awaits the wrecker's ball - and there is also defiance, the determination that something may survive for the future - a defiance that thumbs its nose at the artificialities of life in order to allow us to perceive more clearly the indestructibility of life itself. The New York Times Drama Critic, Clive Barnes, comments about the play: "It is both funny and sad about today, and the com-

continued on page 10

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