

arts

Theatrical food not for all

The Au-Pair Man is a witty piece of work filled with sexual innuendos, sub-surface connotations and double meanings. A very wordy play, its attraction lies not in its action, of which there is very little, but in its interpretive value.

While offering ample food for thought for those who enjoy deciphering two-faced conversations, Citadel Theatre's production may prove dull for those who prefer rowdy, out and out comedies. It is difficult for actors to maintain the interest of the audience in a two man play at any rate. *The Au-Pair Man* must also bear the absence of those visual stimulants we have become accustomed to - a variety of actors, differences in costume, and changes in set. Although the pace is quick and the jokes and inferences numerous, the production does suffer from this setback.

By definition, an au-pair man is someone who supplies a service in return for another service. The story-line itself is about the attempted seduction of an Irish countryboy by an aging but austere upper class woman. The events and characters themselves are of no importance, for they serve only as representations. Elizabeth Rogers, played by Moya Fenwick represents Great Britain as she once was in all her stiff-collared majesty. Refusing to acknowledge the disintegration of old class systems she has isolated herself from the changing world. Her home has become a firetrap of bulging walls, tilting floors and cracked plaster. Shrouded in regal disdain, she declines to accept the degradation of her

Cassenti Players

Edmonton Chamber Music Society members will have the unusual opportunity of hearing Schubert's *Octet in F for Strings and Woodwinds* and Beethoven's *Septet in E flat for Strings and Woodwinds* in concert on Wednesday, January 22, at 8:30 p.m. in Convocation Hall, when the Society presents the Cassenti Players in the fourth concert of the Society's subscription series.

Under the direction of renowned bassoonist George Zukerman the Cassenti Players have performed at the opening of the National Arts Centre in Ottawa, at the CBC Montreal Festival, on frequent radio and TV broadcasts, and on major chamber music series throughout the west. Cassenti Players' flexible membership allows the ensemble to present a repertoire seldom heard in concert, such as the Schubert Octet and the Beethoven Septet that Chamber Music Society members will hear on Wednesday.

Admission to the concert is by season membership only, and a few memberships will be available at the door before the concert, for this and the remaining two concerts of the series. On March 26 the Society will present the University of Alberta String Quartet and on May 7 the series will close with a concert by the world famed Borodin Quartet from Moscow.

home, her attractiveness, and her power.

Brent Carver is Eugene Hartigan, an ill-educated Irishman who takes the position of au-pair man. Their relationship represents traditional differences between upper and lower classes and it represents Britain's attitude toward her colonies. Britain is depicted as an elegant but jealous tyrant clinging tenaciously to the tarnished vestige of a past age.

Miss Fenwick is perfectly suited to the part played. She becomes the exact image of a charmingly deceptive and gracefully devious gentlewoman. Brent Carver makes a good attempt at filling his character's requirements but I feel he needs to present a greater

contract to his social superior. While giving an adequate performance, he fails to keep a consistent accent and generally doesn't achieve the same convincing sense of assurance that Miss Fenwick does.

The Au-Pair Man delivers a good contrast between old and new, changes in class separation, and relations between Britain and her colonies. It is revealed in an underhanded, witty manner, but its humour is of a more subtle shade than many may prefer. No major objection can be made about the acting, and if this style of theatre interests you then *The Au-Pair Man* may be just your cuppa. If not, chances are you will find it only slightly humorous, dull, and a bit slow.

Kim St. Clair



This Sunday Jan. 19, SU Cinema presents the musical *MAME* starring Lucille Ball as Mame, and co-starring Beatrice Arthur, Bruce Davidson, Robert Preston, and Joyce Van Patten. *MAME* was filmed in 1974 and was directed by Gene Saks (*Barefoot in the Park*, *Cactus Flower*, *The Odd Couple*). *MAME* brings to life the time from the Roaring 20's to the late 40's. It is based on a book by Patrick Dennis, and first appeared as the play 'Auntie Mame' in 1956.

1974 music year disappointing

Gordon Turtle, a Gateway Arts writer has summed up his personal opinions of developments and albums of 1974.

Summing up a year of contemporary music is a tough task for anyone, as one cannot be expected to know everything that went on throughout the year. The year 1974 was basically disappointing though, as the taste and desires of the public plummeted to depths never before reached. Even in this university, where intelligence is theoretically congregated, one can find hundreds of people actually enjoying commercial garbage such as Rich Wakeman, Elton John, Deep Purple, and Bachman-Turner Overdrive. I will not devote much time to these "artists" though, as their fans probably can't read anyway.

One trend in rock music last year that I found noticeable was the almost total disappearance of protest songs. You know, four dead in Ohio and all that. Perhaps only one of the great blatant revolutionaries produced anything of quality this year, and that was Ray Davies of the Kinks. The Kinks completed their quasi-opera "Preservation" with a double album that was released in Canada midway through the summer. Although the album, "Preservation Act II," was not nearly as good as previous Kinks' albums, the first side at least, made clear Ray Davies' prominence in the cynicism and decadence departments.

But, the cries for revolution in rock music became more subtle in 1974, with a much more intellectual tough than in previous years. Lyricists such as Peter Gabriel of Genesis, Richard Thompson, and Betty Thatcher, took rather sly cuts at things that offend them, with sometimes even whimsical lyrics as a result. I personally prefer these less damning but equally effective lyrics to the violent cries of the late sixties and early seventies. Lyrics are not everything though, and it is unfortunate that the quality of rock music is also on a general decline. Groups like Emerson,

Lake, and Palmer, Yes, James Gang, Mott the Hoople, and Queen, continued their repulsive careers, sucking money out of gullible heavy metal kiddies all over the world. Of course, this trend is not unique to 1974, for, as the old saying goes, there's a sucker born every minute.

There were good groups in the year, though. Genesis, continued to impress me enormously, and of course, the all-time greats, Fairport Convention, released two excellent albums. Artists such as Jackson Browne and Bonni Raitt enjoyed increased popularity, and are being accepted as the major forces in the American folk-rock movement. Obscure but good British groups such as Steeleye Span, Audience, Contraband,

and JSD Band, all found an audience somewhat larger than two years ago, mainly because their albums were made available to us in summer through prominent, Edmonton record stores.

There are two big disappointments in 1974. The first and foremost was the disintegration of Pentangle, one of the forerunners in the traditional British folk

movement. Although the two guitarists of Pentangle, Bert Jansch, and John Renbourn, have pursued solo careers, the excellent and stunning vocalist Jacquie McShee was conspicuously absent from the music world in 1974.

The other disappointment was the downfall of Jethro Tull. Two dismal albums, "A Passion Play" and "War Child" have signalled the ruination of a group that was once one of the best.

The best news of the year was the breakup of the Moody Blahs. It had been too many years that we had been forced to listen to the nauseating drivel of those talentless idiots, with their schmaltzy lyrics that sounded like entries in an elementary school poetry contest, (the losing entries at that). Their attempt at music was even worse, with arrangements that would make the producers of Muzak jealous, and their blatant ignorance at attempting to mingle classical music into what their fans called classical-rock. Let us hope that those guys get jobs as milkmen or something, so they won't return to the music scene ever again.

Albums that impressed me in 1974: "Turn of the Cards" by Renaissance, "Selling England By The Pound" and "The Lamb Lies Down on Broadway" by Genesis, "Past, Present, and Future" by Al Stewart, Fairport Live and Fairport Nine, "Streetlights" by Bonnie Raitt, "Late for the Sky" by Jackson Browne, Contraband's first album, "Valley Hi" by Ian Matthews, "The Great Pretender" by Michael Dinner, and "It's Too Late To Stop Now" by Van Morrison.

The worst albums of the year were: Emerson, Lake and Palmer Live album, "Caribou" by Elton John, "Its Only Rock 'n Roll" by the Rolling Stones, and all Mott the Hoople, Foghat, and BTO albums. The biggest laugh of the year was Carole King, the most repulsive song was "Smoke on the Water", and the most boring album, (of the entire decade for that matter) was "This Is The Moody Blues".

Nothing really stunning happened in music in 1974, but there were, indeed a few good things to keep my interest alive.

Gordon Turtle

English Grads' movies begin with 'Tom Jones'

The Graduate Students of English Association will show the film *Tom Jones* (directed by Tony Richardson, with Albert Finney and Susannah York) on Thursday, January 16 at 4:30 and 6:30 p.m. Showings will be in Room L-1 of the Audio-Visual Centre of the Humanities Building, and admission will be \$1.00.

The presentation is part of a series of film adaptations of works of English literature which the Association hopes to show.

In addition the Association will next week begin a series of some of the classics of cinematic art, entitled "The Great Directors". These films will be shown on Thursday evenings, and admission will generally be \$1.00.

The series will feature the work of some of the greatest directors of the century, notably Orson Welles, Alfred Hitchcock, Akira Kurosawa and Ingmar Bergman.

Dates and films are as follows:

January 23: *The Magnificent Ambersons* (directed by Orson Welles, 1943) at 4:00 and 6:30.

February 6: *Shadow of a Doubt* (directed by Alfred Hitchcock, 1943) at 6:30 and 8:30.

February 13: *Ninotchka* (directed by Ernest Lubitsch, 1939) at 4:00 and 6:30.

March 6: *My Night at Maud's* (directed by Eric Rohmer, 1969) at 4:00 and 6:30 (French with English subtitles).

March 13: *Red Beard* (directed by Akira Kurosawa,

1964) at 4:00 and 7:30 (Japanese with English subtitles).

March 20: *Les Anges du Peche* plus *Les Dames du Bois du Boulogne* (directed by Robert Bresson, 1943-1944) at 6:30 (French with English subtitles).

March 27: *Morocco* (directed by Josef von Sternberg, 1930) at 4:00 and 6:30.

April 3: *Sawdust and Tinsel* (directed by Ingmar Bergman, 1953) at 4:00 and 6:30 (Swedish with English subtitles).

All films will be shown in Room L-1 of the Humanities Audio-Visual Centre, with the exception of *Red Beard*, which will be shown in Tory Turtle TL-11.