

Brecht on Brecht, OOPS!

In Tuesday's edition of *Gateway* a large segment of the review of *Brecht on Brecht* was inadvertently left out. We publish that portion here with apologies to those whose work was unrecognized.

Susan Ferley fares best with the admonition on *Casting* and Janet Green with her moving rendition of *Concerning the Infanticide, Marie Farrar*. Possibly the only moment in the evening when the material shows depth and emotional validity.

Sandee Guberman has little

to do but does well with *The Songs of Mother Courage* showing as an exquisite thumbnail sketch of one of Brecht's greatest oventions.

Fiona Law does a fair bit of singing. I am not exactly overwhelmed by her singing but she fills in well in other anecdotes requiring a number of people.

Sheelah Megill acquits herself well in the evenings only sustained dramatization, *The Jewish Wife*. In what is essentially a monologue she

sustains the suspense and the audience's interest with energy and discretion.

Ironically, in a presentation crying out for men, Bob Baker does poorly. He fails to grasp the significance of his speech and remains consistently cryptic and unrecognizable.

Tom Wood, who was trucked in to beef up the company, pulls off a couple of nice moments, particularly the monologue on *The Old Hat*. Wood is a peculiar actor of some talent. He instinctively goes for the jugular of the audience and sells himself with zeal. It is deceptive because the material is left behind. Nor, in his haste to ingratiate himself, does he work with his colleagues. He works best alone.

Brecht on Brecht is staged much like reader's theatre without the books. It is appropriate to the man and his material, a concept which designer Lucinda Zak has both embraced and honoured with suitable simplicity. The whole thing is not exciting but it is genuinely interesting. It is as interesting as any glimpse at a genius can be. The acting is below par only because for the women most of the emphasis is on the poetry rather than the man. Hopefully they will have something which they can rise to in their future.

Walter Plinge

AWARDS

In keeping with the spirit of awards madness that has struck the *Gateway* on the occasion of our last press night I thought I might get into the act and recognize those works of theatre that have had merit this last season.

Not all the season's are complete. Theatre 3 still has to produce its version of Samuel Beckett's *Waiting for Godot*. This absurdist classic will undoubtedly be the hit of their season. There is a similar case with the Citadel whose double bill of *Scapin* and *Oedipus Rex* promises to be a fitting finish to the season.

Notwithstanding my own personal choice of the years offerings this far are as follows:

Best Play of the Year award goes to Walterdale's *A Day in thy Life of Joe Egg*. It was gutsy and genuinely funny.

Best Director of the Year goes to Richard Ouzounian for his direction of Harold Pinter's *The Caretaker* for the Citadel.

Most Impressive Performance by an Actor goes to John Neville for his portrayal of the beleaguered schoolmaster in *Child's Play*.

Most Impressive Performance by an Actress goes to Pamela Brook for her exquisite portrayal of Beatrice in John Neville's production of William Shakespeare's *Much Ado About Nothing*.

Best Performance by an Actor in a small part goes to Orest Kinasewich for his role as the troubled priest and school

master in *Child's Play*.

Best Performance by an Actress in a small part goes to Judith Maybe in *Much Ado About Nothing*.

Most Disappointing show of the year was *The Country Wife* at Studio Theatre. Wycherly's wit was wasted in an overinflated show giving us a rhinestone instead of the gem it is.



Sam Rivers, a fair-to-middlin' jazz musician will be appearing at the Old Timer's Cabin, April 7th and 8th. That's this coming Sunday and Monday.

Auditions Auditions Auditions

Actors and Technical Crew needed for production of *MACBETH* by Eugene Ionesco. Production dates June 7, 8, 9.

All roles available to anyone who is sincerely interested and combine an improvisational and traditional approach to production. Rehearsals to commence end of April.

Interested participants please leave name and telephone number with Gordon Gordey, Drama Dept. 432-1271.

George Carlin
JUBILEE AUDITORIUM
\$6.00, \$5.00, \$4.00, \$3.00
Sunday, April 14th, 8:00 P.M.
TICKETS at MIKES

QUOTE OF THE MILLENIUM:
 "Who is...so devoid of human feelings as not to see that immoderate prices are widespread in the markets of our cities, and that...evil men reckon it their loss if abundance comes?"

---Roman Emperor Dioclecian, who invented price controls in 301 AD.



theatre lives

Citadel has an incredible double bill of One-acts lined up for its April 20 opening. John Neville will direct and star in *Oedipus Rex*, the closest thing there is to the original tragedy. Also featured will be Mary Savidge as Jocasta and Roland Hewgill as Creon. Also on the bill is an original rock musical based on Moliere's frantic farce, *The Tricks of Scapin*. Richard Ouzounian's *Scapin* will be directed by Tibor Seheregyhazi and feature Douglas Chamberlain as Scapin. Also in the cast are Trudy Young and Robin Ward. Musical direction will be by Peter Yakimovich and the choreography will be by Danny Siretta. Tickets are going like hotcakes so the best chance to see this double treat is at the previews on Thursday and Friday, April 18 and 19. Previews offer the student the incredible bargain price of \$1.50. Directors and cast will remain after the show to answer any questions that the audience may want to ask or talk about. You'll have to hurry for them too.

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Studio Theatre will be the home for three one-act plays by Anton Chekhov. Direction will be by M.F.A. candidate, Martie Fishman. Admission is free. Showtimes are 8:00 p.m. Thursday, April 4; 7:00 p.m. and again at 9:30 p.m. on Friday, April 5; and 8:00 p.m. on Saturday, April 6.

ballet

Les Grands Ballets Canadiens will be presenting their spectacular production of *Tommy* with music by the Guess Who. Performances will be in the Jubilee Monday, Tuesday, Wednesday, April 15, 16, 17. Tickets are available from the Box Office at the Bay.

film fare

Stanley Kubrick's fine *2001: A Space Odyssey* is at Student Cinema this weekend.

jazz cocktail

ABC Dunhill recording artist, Sam Rivers, will be appearing at the Old Timer's Cabin next Sunday and Monday, April 7 and 8.

easy on the ears

Mike Giles, an unusually creative musician, will be playing this Sunday night for an Edmonton Folk Club concert. Mike is the only musician who can fit both categories of country and jazz. He specializes in his own songs and in unusual jazz arrangements of songs by writers such as Neil Young and Jesse Winchester. Complementing his interesting guitar improvisations is an equally free flowing singing style.

Mike Giles will be playing at Gameau Church Hall, 84th Avenue and 112 Street, this Sunday night (April 7th) starting at 8:00 p.m. Admission is \$1.25. 75 cents for Folk Club members. Back up act is Larry Saidman.

Tuesday night the Edmonton Folk Club will have a workshop on humour and satire in folk music. Held at Gameau Church Hall, 84th ave and 112 street. Admission by donation. Begins around 8:00.

miscellany

Watch out for Spring. It's here, you know.

The Student Union is currently hosting an Easter Sale of Crafts in the SUB Art Gallery. Some very interesting work is on display. You might even find something you'd like for your home.

Hovel has some interesting things happening this weekend. Thursday night is Beer night (members only) Country Green will play. Tab is \$1.50 for members. Country Green will also appear Friday and Saturday night. \$1.50 for members and \$2.00 for non-members. Sunday has jazz on the menu. Katz and Jammers will be doing the honours. \$1.50 for members and \$2.00 for non-members.

CKUA will be recording a program April 9th in SUB Theatre from 12:00 to 1:00 p.m. Dean Riggs will be conducting works by Handel, Beethoven, Corelli, McKay, Bernstein, Elgar, and Riggins. Musicians for the occasion will be Dean Riggins on Trombone, Rhonda Taft on double bass, Albert Kry Worl on piano and Larry Reese on sitar.