

# ENTERTAINMENT

## Mozart disgusts and amazes crowd

**Amadeus**  
The Shoctor Theatre  
Feb. 25 - March 24

review by Brenda Waddle  
Jealousy.

For some, it is simply a mild pang of envy at someone else's success or good fortune. For others, it is a controlling obsession, which can cause the obsessed to strike out at the object of their jealousy.

Such an obsession controlled Antonio Salieri, the protagonist of Peter Schaffer's *Amadeus*. Salieri was a man caught in the world of mediocrity. He was a good musician - but he would never be great. He met someone, however, who one day would be great, and set out to destroy him. That man was Wolfgang Amadeus Mozart.

Scott Hylands, who played Salieri, did a marvelous job portraying a man who felt betrayed by God because the talent he so desperately wanted was invested in someone who seemed to scarcely appreciate or deserve it.

The part was largely composed of long asides to the audience, which Salieri referred to as "the ghosts of the not yet born". The audience felt acutely uncomfortable as a mirror was flung in, making them part of the action. The rest of the play was presented as contrivances of Salieri's memory; which Salieri manipulated and choreographed. Thus, Salieri appeared as the only round, realistic character, while the other roles, excepting Mozart, were stylized and somewhat farcical.

Mozart, as portrayed by Ray Dooley, was at first a bit of a shock. Who expected the composer of "The Magic Flute" to have a dirty mouth and an even more lascivious manner - to be an "obscene idiot", as Salieri called him? Dooley seems to specialize in this sort of perverted childishness, as anyone who saw his performance as the Dauphin in "The Lark" will testify. Dooley added slightly more depth to this role, however, particularly after Mozart lost his court favour and was left penniless. At times, one almost felt sorry at his desperate state, but then the memory of his conceit and disgusting personality made one wonder, along with Salieri, why such amazing genius was entrusted to such a disgusting person.

The rest of the cast was comical and quite adequate, although the script gave them little to work with. Mozart's wife, Constantine, as portrayed by Wanda Cannon, displayed the same sort of character growth as Mozart. Another notable was



Constance receives the attention of Mozart and Salieri.

William Fisher as Emperor Joseph II of Austria, who always seemed to be on a separate wavelength from the rest of his court.

Technically, nothing was spared in this resplendent production. The costumes were luxuriant and extremely gaudy, particularly Mozart's bizarre combination of hot pink waistcoat and canary yellow jacket. Salieri was the only character who seemed to display any taste or moderation, and this crumbled rapidly in the second act. The wigs were pure flights of fantasy. Mozart had at least three, one of which made him look like Annie Lennox with a pigtail.

The set was a simple yet extremely successful blend of opaque curtains, revolving platforms and projections on huge white sheets. A particularly workable touch was the large red wheel which Salieri would spin to create his own private screen changes. Mirrors were not the only things flung onto the stage, either. Film screens, kings, and the eye of God were all lowered

onto the stage at various points in the action.

The only truly glaring fault in the production was not the Citadel's fault - it was courtesy of playwright Peter Schaffer. It was simply too long - a little scrupulous editing, although probably forbidden by copyright, would have made it a tighter, more stimulating production.

## U of A String Quartet to perform

The U of A Department of Music presents a concert Wednesday February 29 at 8:00 PM featuring the University of Alberta String Quartet, and pianist Helmut Brauss.

The program will include String Quartet in E flat major D.87 by Franz Schubert, String Quartet No. 2 'Variations' by Clermont Pepin, and Piano Quintet in F

minor by Cesar Franck.

The U of A String Quartet consists of faculty members Norman Nelson and Lawrence Fisher on violin, Michael Bowie on viola, and Paul Pulford on Cello.

The concert is on Wednesday, February 29 at 8:00 PM in Convocation Hall in the Old Arts Building, and admission is free.

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## SUELECTION

Nominations Have Been Reopened for  
These Two Positions Only

Students' Union  
VP External Affairs  
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VP Women's Athletics

Nominations close Thursday, March 1 at 1700 hrs.  
Election day Friday March 16

For further information, please contact the S.U.  
Returning Office (Room 271 SUB) or the Receptionist,  
SU Executive Office (Room 259 SUB).