

Directed by Urjo Kareda

Landscape and Silence interesting

By SANDRA SOUCHOTTE

The game could be called, "get the critic," but it would seem that he got us after all. The Toronto Star's, Urjo Kareda, is the director of two Pinter plays, playing at the Coach House until March 25th, and his view of this playwright is exceptionally interesting.

The first play, Silence, is set against a backdrop of two flat white intersecting panels. Three empty chairs stare at the audience prior to their occupancy by the figures (two men and a woman) who break the silence to begin their separate interior monologues, and then lapse back into silence again at the end. It

would be in the nature of a Pinter play to leave us wondering if the silence was ever broken at all but, in spite of the bleakness of the characters, something does come alive upon the stage. Kareda has stressed the stripped and stylized Pinter dialogue so that each word or sentence, drawn desperately from some half-forgotten memory, looms portentously against the silence. Words alone threaten to become boring but these are enriched by both dialect and intonation.

Peter Stead as Rumsey, Mavis Hayman as Ellen and Skip Shand as Bates, create kind of atonal syn-copation with words. Ellen has a few

moments of physical contact but it is the movement and the flow of the words building up against each other which provides the static tension holding the fragments of these people together. The muted, desperate control of Peter Stead is especially captivating and is set effectively against the double personae of Mavis Hayman, whose meanderings of mind are looser and more fantastical.

The second play, Landscape, is less complex and more problematic. Two antithetical characters Beth and Duff, as ordinary as their names, play-off against each other. Barbara Collier as the soft, ephemeral Beth is lost in a private memory of some brief passion while Ian Orr as Duff, provides an earthy but helpless figure talking out-loud about the mundanities of his life and trying to make them interesting, even to himself.

The central image seems to be "bullshit" and the flat, muddy-brown panels of the set accentuate this feeling. The claustrophobic atmosphere of the play is achieved well and Ian Orr has an intense and gripping moment of passionate rage which suddenly explodes into the play. Even though the actors are



Mavis Hayman (as Ellen) and Peter Stead (as Rumsey) in Silence.

very good, the claustrophobia begins to threaten the audience with a discomforting inertia and both the characters and the play fade into oblivion.

For Pinter fans the plays are well-worth seeing, for certainly there is ample opportunity to discover your own private purgatory within these stereotypes.

Academy's version of Christie not too good

By LYNN SLOTKIN

The senior students of the Academy of Theatre Arts presented Eugene O'Neill's Anna Christie at the Ward-Price Building Thursday. One would have expected a better production from acting students.

The play concerns Anna Christie, a young prostitute and her father, a sailor. They are reunited after a 15-year separation. He blames every tragedy he has suffered, including the death of his wife, on the sea and all his efforts go to preventing Anna marrying a sailor.

The downfall of the production is not entirely the students' fault. Some rests with O'Neill's play. His characters aren't unified and therefore not really believable. At times Anna speaks with a Swedish accent and at times she speaks rough American slang. At one point Mat Burke, who falls in love with her is a rough brute; the very next moment he's meek.

O'Neill describes Anna as "plainly showing all the outward evidences of belonging to the world's oldest profession", yet Mat calls her "a fine decent girl" not like "them cows on the waterfront". One can only guess what "them cows" looked like.

The acting didn't help this production either. There were a multitude of accents, most of which were undefinable. Most of the actors didn't listen to one another, they just

listened for the word that would cue them for their next speech. Subsequently there was no flow to the acting, it was just plain stilted.

Kadri Tamme as Anna was too deadpan, too monotoned to be believable. She was doing an impersonation of Garbo doing Anna. It's unfortunate director Z.A. Turzanski didn't have enough faith in Tamme's talent to let her give the part her own interpretation. Leonard Hrab as Mat Burke, applied too much of his effort trying to get his lines out in a believable Irish accent.

He should have put more effort making his character believable. He had a perpetual grin on his face but there was no life to his delivery.

One positive point was John Carroll as Chris Christopherson. He was credible as the old sailor. He was slumped over and he shuffled when he walked. There was no hesitation when he gave his lines. He knew what Chris was about and he conveyed it in his acting.

The lighting was terrible. Every so often it would dim for no reason, and then go up to full. It was most distracting.

One must make allowances because this is a student production, but this is a production that charged an admission price. The price was too high when you consider the returns.

Osibisa gives new interpretation to Latin-American-Afro jazz

By STEVE GELLER

Over the last few years pop music has diversified, resulting in a self-proliferation in which many old fields of music have been reapproached in a newer way. About three years ago Santana touched on something that has since had interesting effects on music. The Latin American-Afro-jazz orientation of Carlos Santana and company attracted other musical entourages who attempted to recreate the same beat. Unfortunately most of the other groups that tried saw their music fizzle into basic blues or jazz assertions. Recently a group called Osibisa have appeared. They have successfully taken the Latin-Afro-jazz initiative to a new interpretive level.

The group is presently living in England. (The last time I saw them they were living in the small apartment and rooming house district not far from King's Cross in London.) Osibisa consist of seven members, none of whom are originally from Great Britain. Four are

natives of West Africa and three are formerly from the West Indies. Aside from guitar, bass guitar, drums, piano, and organ, the group is also proficient with tenor sax, baritone sax, trumpet, flugel horn, kabassa, congas, African drum, and timbales. (That's not to mention the vocal ability of the band.)

Osibisa's music is root music. It's honest and emulates happiness. There are recognizable influences such as high life and calypso but more totally, the group comes across as being a personification of excitement where lengthy percussion breaks feature all seven members of the band playing rhythm instruments. This is largely responsible for building the torrid atmosphere.

It took the group a while before a recording contract became arranged, however Osibisa now has two L.P.'s on the Decca label. Their first was entitled Osibisa while their most recent album is called Woyaya. Both albums are fine examples of what Osibisa is capable of putting together.

FINAL EXAMINATIONS

(Faculty of Arts, Fine Arts, Science)

CHANGES TO TIMETABLE DATED FEB. 15

Chemistry SC 351.8 - now cancelled
English AS 245B - Section 2 - now in room 125 Winters College
- Section 5 - now in room 126 Winters College
- Section 6 - now in room S313R

English AS 313 - now Tuesday, April 11 a.m. CLH-B
Geography AS 303 - now in room N306R
Geography AS 310 - now Tuesday, April 25, p.m.
History AS 316 - now cancelled
History AS 321 - now cancelled
Humanities AS 171A - Echard - now in CLH-B
- add Dutka - room CLH-D
Humanities AS 392 - now in CLH-G
Natural Science SC 174.6A - also AS 174A

Physical Education AS 303.3BS/SC 303.4BS now at same time as AS 303.3AS/SC 303.4AS - Mon. Apr. 10 a.m. - CLH-A, B

Physics SC 301.8 - add Fri. Apr. 7, p.m. - 317PS

Political Science AS 203A - now Fri. Apr. 7, a.m. - CLH-E
Political Science AS 203B - now Fri. Apr. 7, a.m. - CLH-A
Political Science AS 203C - now Fri. Apr. 7, a.m. - CLH-F
Political Science AS 203D - now Fri. Apr. 7, a.m. - CLH-D
Political Science AS 203F - now Fri. Apr. 7, a.m. - CLH-B

Psychology AS 341.3BS/SC 341.3BS - now cancelled

Social Science AS 171
- now in rooms S501R, S536R, S537R, S577R, N601R, N637R, S637R, S677R, S701R, S736R, S737R, S777R

Social Science AS 176 - now cancelled
Social Science AS 180F - now cancelled
Sociology AS 201E - now programmed outside exam period.
Sociology AS 201J - now programmed outside exam period.

Vanier College Players present:

The persecution and assassination of Jean-Paul Marat as performed by the inmates of the asylum of Charenton under the direction of the Marquis de Sade.

Marat de Sade

by Peter Weiss

MARCH 16, 17, 18 at 8:30 p.m.

McLaughlin Dining Hall,

Admission \$1.00 for students,

Others \$2.00