

**OPERATION PLACEMENT**  
for  
**STUDENT SUMMER**  
**EMPLOYMENT**

will be commencing operation on

**APRIL 14, 1975**

**A PROGRAM FOR:**

**-Employers - seeking Student  
Summer Help**

**-Students - seeking Summer  
Employment**

**CANADA MANPOWER CENTRE**

for **STUDENT**

**LOCATED AT: 10275 - Jasper Ave.**

**Basement of**

**CREDIT FONCIER BUILDING**

**after April 1st**

**Phone: 425-3570**

**until April 1st**

**Orders for your Student Needs will  
be accepted at all CMC Offices.**

## A pleasant production

Though full of flaws, for some reason I did find Walterdale's production of Leonard Gershe's *Butterflies Are Free* pretty digestible. Directed by Eric Candy, the production wasn't exactly my cup of tea but the time passed pleasantly and quickly unlike some productions which have numbed my wrist from constant turning to discover the time.

The play centres around a young blind boy attempting to escape the confinements imposed by his mother and the difficulties he encounters on his own, especially that of a relationship with a frivolous and fast-moving young actress. The Walterdale production manages to get most of the intent of the play across with some degree of tender understanding and humorous sensitivity.

Such is amazing considering a (well, let's be kind) poor performance by Nancy Methuen in the lead female role of the young actress. The first scene of the first act almost completely blew the whole production as Methuen strenuously and painfully overplayed her character and its enthusiasm by a loud and repetitive patterned soliloquy of her lines. Solace eventually came to the audience's ears as Methuen co-painfully and attempted to put some variety and expression into her lines. However, the young actress has a tendency to avoid eye contact with other actors by saying a line and then jauntily turning her head away or jutting out her chin to gaze up towards the fly gallery. This lack of eye contact sapped the vitality to the production, especially in the play's first scene with the blind boy, Don Baker.

Michael Bell's performance as the blind young man was good. He played his blindness necessarily subtle while at the same time conveying his painful struggle for independence and sensibly invoking sympathy from the audience. However, while Mr. Bell's underplaying did emphasize scenes of more intense emotion it is questionable if such a tactic did not give his performance some discontinuity, as his flights into greater emotion were also not too subtly transitioned.

Barbara Reese as the overbearing mother who has her eyes opened to the realiza-

tion that her son is growing up, was superb. She carefully and believably presented the audience with the dichotomy of her character and gave small but very important foreshadowing clues of her eventual change of attitude towards her son.

On the other hand, Bob McManus as a high spirited theatre nouveau director epitomized in his short time on stage the basic flaws of the production, namely exaggerated movement to a stage area followed by delivery of humorous lines with all the subtlety of Henny Youngman. Nancy Methuen, along with the others in lesser degrees, were victims of this highly contagious and basic stage fault. While this is in large part a responsibility of the actor, Director Candy allowed it go by in especially important and dramatic scenes, such as with Methuen in an incredibly contrived and stagey ending to the second act's first scene. However, Candy's blocking and design on the difficult and unusual Walterdale stage space should be complimented for its careful consideration of sight

# arts

lines and positioning of actors.

Technically the production was shoddy. The Great God Wargrave has let it be known that he will allow two technical errors. The crew of Walterdale is to be sentenced to watch the *Hot L Baltimore* eight hundred times for missed light cues, dropped bowling balls backstage, and a wall telephone that dinged every time someone closed the left stage door. Also if actors are going to drink coffee let's put coffee in their cups, as any theatrical illusion attempted can easily be spoiled within the close and raked confines of Walterdale.

Perhaps some production flaws could be contributed to opening night, but if I pay three dollars for a ticket why should I be martyred for the sake of ironing out production difficulties? Walterdale's production of *Butterflies Are Free* is pretty fine amateur theatre and taken in a more general theatrical context, still pretty damn entertaining and humorous. It runs until March 22nd in the new 83rd Avenue and 103rd Street theatre.

Lawrence Wargrave

## Forceful play to show

*Forever Yours, Marie-Lou* is perhaps one of the finest plays to come out of Quebec in the past ten years and it is next on the Citadel playbill - opening on Saturday March 22nd - with two previews on Thursday and Friday, March 20th and 21st.

The production, which stars Frances Hyland in the lead role of Marie Louise, speaks in no uncertain terms of the past, present and possibly the future of Quebec. Tremblay is undoubtedly French Canada's most important contemporary playwright.

The action of the play, which involves the conflict within a Quebec family, takes place simultaneously in 1961 and 1971. Marie-Louise and her husband Leopold are in the midst of having breakfast in the kitchen one Saturday morning in 1961. Ten years later, their two daughters, Carmen and Magnon, find themselves in the same kitchen and in the same house where Magnon still lives. The two conversations alternate throughout the play, sometimes slipping back ten years, but always returning to the tragedy

which has destroyed the lives of the family ten years before.

In describing his writing of *Marie-Lou*, Tremblay says in an interview that the play is on at least three levels. "For those who want to see in *Marie-Lou* only theorems that end with this is what happens in a family when nobody talks to each other, you can see just that and it still stays a good play. But you can easily make it grow to encompass a whole nation, a people, a country." Tremblay states his message so forcefully that the play would receive a 'Restricted' classification under movie ratings.

The cast of *Marie-Lou* includes two U of A graduates as well as the lead actors, Francis Hyland and Mina Evian Mina, both of whom have received international reputations.

## Bedroom farce in Studio

It appears that Studio Theatre's *Hot L Baltimore* has been torn down only to be replaced by *Hotel Paradiso*, a French comedy written by that master of the double entendre, Georges Feydeau. Feydeau elevated the bedroom farce into a minor classic art form, producing more than sixty comedies over a thirty year stretch around the turn of the century.

*Hotel Paradiso* finds an assortment of refined people stealing through the halls and rooms of a cheap hotel, all comically intent on the age-old art of "having an affair". There is the hero, the henpecked husband, who arrives in disguise with his friend's wife; a tottering octogenarian and a chorus girl; a stiff youth on his first flight with a housemaid; a nosy bellboy who impales our hero with a brace and bit as he looks through the wall for a peek; and a host of others, including the police who raid the joint at the second-act curtain.

The box-office opens Thursday, March 20 and the play runs March 27 - April 5, marking the close of Studio Theatre's *Stage 75* season.

## The PAUL HORN Quintet



Tickets from \$3.50\*  
\$3 for SU members  
at SUB Box Office

In Concert

Two Performances  
7 & 9:30

**MARCH 20**

\* Available at SUB and at the Door A.S.U. Theatre Presentation

