

Private Lives: journey to discovery

Private Lives
Shoctor Theatre
til May 4

review by Mac Hislop

If the Citadel's production of *Private Lives* is an indication of the calibre of theatre Edmonton can sport, Edmontonians have little to complain about. The play, the production, the set and, most importantly, the acting conspired to create a truly remarkable theatrical experience.

Written by Noel Coward, the play considers love, life, and English marriage. The newly-wedded couples are honeymooning somewhere on the French coast. Elyot and Sybil Chase and Amanda and Victor Prynne meet. As it turns out, Amanda and Elyot were once husband and wife. Their love rekindled, they dash off to Paris to consummate their rediscovered admiration and enrapture. The new spouses, Victor and Sybil, are left adrift. Enough said.

The cast worked exceptionally well together. Each character was believable, well-understood and well-handled. Undeniably Elyot and Amanda were a perfect match; he glib and flippant and she unprincipled and impulsive. Elyot, played brilliantly by Brian Bedford, and a superb Amanda (Sara Botsford) encapsulated effectively the vital nature of the play.

Through these characters, Coward makes his statement on love and life; that the tragedy of the human experience is that the only thing of any consequence in life is love and love, like happiness, is fleetingly intense and impossible. Although one may experience the joy of love, marriage (or living together) precludes pure unfettered love. While chance brings people together, love drags them apart. The depth of love and the shallowness of marital life is expressed poignantly by Amanda and Elyot's superficial shallowness.

Victor and Sybil were very similar characters. Each was totally incompatible with the spouses they chose for mates. Victor, played by Geoffrey Saville-Read, is described variously as: a "dumb ass" by Elyot; "caring" by Amanda; and "glad to be normal" and "Eng-

lish" by himself. Sybil, played by Gabrielle Rose, is a silly, "insipid ass" who is jealous, conniving, stubborn, airy, and, in Elyot's eyes, "completely feminine". Both characters were well-acted.

The play carries the audience on a wonderful and hilarious discovery of life and living. In the midst of crisis, poise is Elyot's crutch while Amanda adopts a superficial, but not false, arrogant cheer — to paraphrase, crisis is much too serious for anger. Having spent the latter part of any evening walloping one another in fits of ecstatic violence, the arrival of two retributive spouses causes the full nature of their characters to emerge.

In the words of an usherette (what is the correct Newspeak term? — usherperson?), "It was the best production at the Citadel in two years."

Even if you have to mortgage your books or skip an exam, see *Private Lives*.



Photo Timothy Hellum

Sleeping Together sizzles

Sleeping Together
Nexus Theatre

review by Suzanne Lundrigan

Attention couch rugby players and bedroom athletes... the referees have walked out and the rule book has been thrown away. Falling in love in the eighties means more falling than love. The body count is way up and the opposing team is taking no prisoners.

So says Michael McKinlay in *Sleeping Together*, Nexus Theatre's current production. While McKinlay is saying nothing new he is saying it in an innovative way. He has couched the bitter pill of insight in the soothing frivolity of a musical. Though content and form are sometimes at odds (the actors burst into song after particularly bitter exchanges in an annoying fashion), the music

does serve to keep the mood light.

Ellen (Rhonda Trodd) is a theatre critic. She introduces herself saying "Don't talk to me. I'm vicious." Behind the tough veneer is more tough veneer. Beneath that... well Tony, owner of three Radio Shacks, suspects she is the woman of his dreams.

This unlikely couple (Ellen thinks they are very unlikely) meet at a theatre opening. Tony, smitten, clumsily tenders his affections. Ellen, nonplussed, curtly refuses. The curtain is about to go up. Tony makes another attempt only to be shushed by Ellen.

The play begins and Tony promptly falls asleep. While he sleeps, he dreams of a time and a place where he is able to break down frosty Ellen's defenses. Yet even after he has managed to reach Ellen, they even enjoy a tumble in the sack... the dream sours. Tony finds that all is not as he dreamed it... that Ellen is not all that he imagined. Ellen and Tony part alone and lonely.

The curtain falls, Tony awakes and looks at

Ellen through different eyes. This is his 'second chance' and he has no intention of blowing it this time.

Love in the eighties is not as endangered a species as we had imagined.

Trodd and Hilton carry their roles well. Trodd is appropriately steely-eyed and cold-hearted while Hilton as the bumblingly, romantic Tony, comes across with a charming boyish persistence. They attack the music with admirable verve. Piano man, Warren Albers, is solid throughout.

Sleeping Together is fine lunch hour theatre... it makes for a nice light snack. McKinlay has tackled a daunting subject. The intricacies of love have previously been the subject of the moans of dying sopranos, the exaltations of fifty member choruses, and the resounding boom of one hundred piece orchestras. McKinlay has economized and the result is no less effective than these more elaborate productions. In this case, less is more.

Smooth debut album

Tall house
The Velveteens
Ransom Records

review by Blaine Ostapovich

Tall house is the debut effort of a Vancouver-based group of five musicians known as the Velveteens. The band's mini-lp features the previously released "Moonwork" as well as four new songs. The band's sound can be lumped in with new wave, but the general feel of the material is variety and listenability without repetition.

The title cut "Tall house" starts the LP off with a quirky, up tempo feel with great crooning from vocalist Lawrence Crayton. His vocal reverberations give the song an eerie edge, very similar to Darkroom's Jim Gray. The song is melodic and deep enough to sustain the listener's attention. Next up is "Love as a Rule" a guitar-strumming ballad that sounds a bit like Valdy on a good night. The strongest tune is "Tired of the beat". It demonstrates the versatility of the performers

including well-timed backup vocals from Vanessa Richards and unassuming saxophone licks from Michael Blake.

The other tracks are the aforementioned "Moonwork" which was produced and engineered by Greg Reely of Animal Slaves, Grapes of Wrath, and Moev fame. I found the song tiresome and unoriginal, but not by any means distasteful. The last cut, "Flies", is much the same; however, if keyboard tinkering is your thing, this may be the strongest cut. Beware this song is 45 rpm while all the others are at 33, which makes little or no sense.

Overall the album is more than a listen. David Ogilvie, who produced and engineered the four new songs, gives the band a professional sound while keeping the album 'alternative'.

As evidenced by reaching the top ten on C.I.T.R. (University of B.C.) charts, this band has some potential and promise. For a debut release it displays courage, brains, and a heart. Full marks for a smooth take-off.

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1986-87 PARKING APPLICATIONS

The University and the Students' Union have agreed upon a new system of allocating available parking space to students. The aim is to make the process more convenient and efficient. The procedures are as follows:

(1) APPLICATION DATE

All Winter Session student parking applications will be accepted from 14 July 1986 until 3 September 1986. After September 3, 1986 applications will only be considered if space becomes available.

(2) OUT OF TOWN STUDENTS

Available space will be sold to students confirmed as residing outside of metro Edmonton, on a first come first served basis, starting August 18, 1986, at which time, permits can be purchased and picked up. (Metro Edmonton includes St. Albert and Sherwood Park residents).

(3) IN TOWN STUDENTS

City of Edmonton and metro Edmonton students may apply for space during the period from July 14 to September 3, 1986. Application for these students will be kept on file and parking space remaining unclaimed by University staff and out of town students will be assigned to this group at the end of the student registration period, after September 3, 1986. Available parking will be assigned on the basis of a priority system mutually agreed upon by the Students' Union and the University.

Parking application forms are available at the Parking Services office and are also included in the Registration Procedures book. Parking rates for 1986/87 had not yet been finalized at the time of this writing.

For further information please contact Parking Services, at Room 203 Education Car Park or Phone 432-3811, or the Students' Union Housing - Transport Commissioner, Room 274 SUB or 432-5329