

Citadel crew turns in yet another stinker

Talking Dirty
by Sherman Snukal
Citadel Rice Theatre until February 18

review by Wendy Hawkins

Talking Dirty is garbage. It may be the worst play the Citadel has produced this season. If I may interject a personal note here, I'd like to say that the Citadel is, generally speaking, a real toilet bowl this year. They have money, they have good facilities, they have good talent (for the most part) so you wonder why they can't get anything to work.

First there was *The Lark* - a beautiful play but St. Joan was a dud and the whole show was self-indulgent on the part of actor-director Nicol Williamson. Then *How I Got the Story* - real garbage, followed by cutesy *Educating Rita* and then *The Fox* which I'm still trying to decide about. Then *King Lear* - a notable exception - was basically pretty good and I enjoyed it. Followed by *Death of a Salesman* - the best yet - and finally *Talking Dirty* where we once again revert to the sludge of the theatre world.

Talking Dirty is a very bad play. We're talking about regional jokes, sight gags, constant "puking" by one character and a bona fide pratfall. With a play this bad it is hard to say where 'the flaw' is.

The story is about a philosophy professor, Michael, who has an "arrangement" with his former live-in girlfriend, Beth. Michael couldn't take the marriage plunge so now Beth and Michael see each other occasionally, and anyone else they can find. Michael gets a visit from a married friend, Dave, who's in town for a convention and who wants to have an affair - but he's not sure.

This is complicated by Karen, a mutual friend of Michael and Beth - Karen wants Michael. Added to this is Jackie, a girl with a bad back who comes from a party in the apartment house. Jackie succeeds in spilling the beans (and everything she's eaten) about who's doing what with who.

There are some very good one-liners in the play, and it starts off well. Unfortunately, the basic lack of dialogue, character development or anything resembling a plot marks the play for the grave.

The acting is very good considering the plot is almost non-existent. Michael (Richard McMillan) shows a comic genius on occasion and he and Karen (Gwyneth Walsh) would be excellent in something that was less horrible. Beth (Kathie Ball),

Dave (Francis Damberger) and Jackie (Linda Z. Schultz) all turned in perfectly adequate performances and were occasionally very good. There was a lot of music during the play that tried to fit the theme. Rod Stewart's "Do You Think I'm Sexy" and Doug and The Slugs' "Too Bad (That You Had To Get Caught)" were cute.

I wouldn't go to this play again unless someone gave me a lot of money (this is

significant because I'll go to almost anything). *Talking Dirty* is facile, tacky, a little vulgar (this is the good part), boring and generally unfunny garbage. Granted, total crap can be amusing for a while, but it's the boredom that finally gets to you and makes you wish that the play would just end and crawl off the stage. In short, I wouldn't recommend this play unless you're tired of banging your head against the wall and are looking for a new form of self-torture.

Guests inject old works with new life

Edmonton Symphony Orchestra
under guest conductor Konstantin Iliev
with soloist Nathaniel Rosen, cello.
Friday, February 3

review by K. Arthur.

On Friday evening the ESO audience was treated to refreshing performances of three works: Tchaikovsky's Symphony No. 5, Bloch's "Schelomo", and a Divertimento by Haydn. The orchestral contribution was lively and assured, allowing the conductor and soloist to display some originality, rather than restating the obvious.

The entire first half of the program featured guest cellist Nathaniel Rosen, a recent gold medal winner at the Tchaikovsky competition, and pupil of the late Gregor Piatigorsky. He began with a Divertimento of F. J. Haydn, originally written for baritone trio but arranged by Piatigorsky and orchestrated by Ingolf Cahl. When pieces of chamber music are orchestrated they run the risk of sounding too rich and thick for the original structure to bear.

However, the Haydn came out sounding quite good, and retained its classical proportions, with just the right measure of sweetness. Mr. Rosen obtained a beautiful sound from his cello, although in this work his playing tended toward the nonchalant.

The second work on the program was Schelemo, for cello and orchestra by Ernest

Bloch. Bloch was inspired to write this music upon viewing a statue of King Solomon. Bloch used the rich orchestral sounds to suggest the pomp of King Solomon, while using the reedy tone of the cello to personify the philosopher-king himself.

Amid the joyous and barbaric sound of the orchestra we hear the skeptical and despairing voice of the cello. The rough and powerful sounds of Mr. Rosen's cello brought out the anguish in Bloch's writing, while conductor Konstantin Iliev maintained firm control with sensitivity to the dichotomy inherent in the music.

The performance of Tchaikovsky's Fifth Symphony by Mr. Iliev was excellent. The orchestra rose to the occasion with a well integrated sound of appropriate depth and volume. Mr. Iliev is the resident conductor of the Sofia Philharmonic Orchestra and his European training readily shows through with fine orchestral discipline and a muscular, athletic conducting style. The orchestra responded very well to his direction, although there were times in the final movement when the orchestra appeared unable to play as quickly as Mr. Iliev required. Nevertheless, it was an enthusiastic and straightforward account.

Musicians help out El Salvador

Over the past year, the students and faculty of the U of A donated over 400 books for the University of El Salvador Library. This was part of a cross-Canada campaign to collect books for the library, which was destroyed by the military in 1980.

Friday, February 10, at 7:00 PM in the Multi-Media Room of Education (North), Raymihuara, an Andean music group and Lyall Steel, a spanish guitarist will perform at a benefit concert to raise money for the shipment of the books to El Salvador.

Raymihuara was founded in July, 1976, by a group of political refugees from Chile. They have pursued the recovery, preservation, and recreation of Latin American and

Chilean folklore and transformed it into a fully effective contemporary expression, rather than a "museum" music, accessible only to a small elite.

Since 1976, the group has been performing in and out of Alberta in multicultural festivals, concerts, and workshops, displaying the music, history, and indigenous musical instruments of the South American Andes region.

Lyall Steel, originally from Saskatchewan, travelled and studied guitar in Spain for several years. His traditional spanish guitar music is well-known throughout Alberta, and especially in Edmonton.

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