

THE ARTS

FOOTLIGHT FOOT NOTES

By MICHAEL OLVER

JOHN HIRSCH, Manitoba Theatre Centre artistic director, was on a talent hunt in New York this week. Mr. Hirsch went down to a meeting of the Theatre Communications Group, a Ford Foundation-supported organization that gives theatre men from all parts of the continent a chance to swap notes and watch for new talent. No contracts were likely to follow the trip immediately but the MTC is not only looking for actors for next season but for replacements in the production staff.

Besides A. Marc Leventhal, whose departure for London at the end of the year on a British Council fellowship was noted in this column a few weeks ago, the MTC is losing two other valuable back stage workers, each after only one season with the company.

Colin Winslow has been designing this year's sets with the help of Joseph Stell as lighting designer. Mr. Hirsch is going back to London and Mr. Stell to New York. One combined set and lighting designer, said to be expert in both fields, is about to be hired to replace them, but nothing may be whispered about his name until the contract is signed.

Talking about whispers, this seems a good time to mention that Tom Hendry's successor as general manager at the MTC (Hendry leaves at the end of June) has been on the job for nearly two months — counting a period shortly after his arrival here from Florida when he was sick.

For some reason that I know not but can only make unattractive guesses at, we have not been allowed, "officially," to know his name or even to hint that he is here. He went to New York this week with Mr. Hirsch and the word was that his "arrival" in Winnipeg was to be announced on his return Thursday.

Why the MTC's board of directors should think that at this stage this piece of intelligence will be news I cannot imagine. I have to confess to being thoroughly brainwashed about the whole affair and have not before referred to the new man being here in spite of several very pleasant conversations with him.

Soloist with the Greater Winnipeg Schools Orchestra at its concert in the Civic Auditorium Monday night will be a young man who combines clerking for the Canadian Wheat Board with workouts at the key board.

Robert Ashley, 21, has studied piano on and off for more than 10 years. He broke off his lessons during his teens and only came

back to it two or three years ago. Monday he will play George Gershwin's Rhapsody in Blue with the main orchestra, conducted by Frances Fort.

The auditorium floor will be full of music-making youngsters — the main orchestra, the senior and junior orchestras and the band all have their place on the program. Proud parents and others in the audience will squeeze into the balcony and enjoy the music from there.

First audiences at the newly finished Tyrone Guthrie theatre in Minneapolis will consist mainly of cab drivers, bellhops and hotel clerks, along with the plumbers, carpenters, electricians and truck drivers who helped build the place — and their wives, of course. Why the hacks and hotel boys? To spread the good word, of course.

The theatre's first season, directed by Sir Tyrone Guthrie himself, starts Tuesday with a performance of Hamlet in late 19th century Romantic "Ruritanian" costume and with Moliere's The Miser, directed by Douglas Campbell, opening Wednesday night. The final dress rehearsals with those extra-special audiences take place Sunday and Monday.

Winnipeg's University Chamber Music Group holds its last concert of the season next Saturday in the architecture building on the Fort Garry campus. Following their concert two weeks ago in association with the Canadian League of Composers the group's committee plumbied this time for a program a little more conventional, not to say recherché.

Bernard Naylor, better known in Winnipeg as a composer than a pianist — a song cycle by him was included on the last program — is the lynch-pin of this concert. He plays with Lea Foll and Peggie Sampson in Naylor piano trios by Haydn and Mozart and with Nona Marl when she sings two pieces by the 17th century English master Henry Purcell and three songs for soprano and piano trio (Mr. Foll and Miss Sampson again) by Roger Quilter — English and 20th century. The other piece on the program is a piano and violin sonata by Frederic Delius.

I had an invitation card passed on to me this week from higher echelons in the newsroom soliciting our interest in the St. James Art Club's bazaar of paintings, mosaics and watercolors. This is to be held throughout the month in the Hammond organ studio in Polo Park.

Coffee was served Friday afternoon and evening and today until 6 p.m. "Bring a friend," says the card. Perhaps I will, as long as I am sure no one will be playing the Hammond organs.

Dr. Hubert R. Du Charme of St. Vital is a chiropractor by profession with a penchant for homemade music. He is also an amateur painter and trainee pilot.

But music remains the doctor's first off-work love, following his attractive German-born wife, Rosl, and their two children, Pierre-Luc and Nicole.

Musical-minded Dr. Du Charme who, incidentally is the only practising chiropractor in St. Boniface, has gone so far as to assemble an electronic organ in his home at 435 Kingston Crescent.

"I believe it is the only such instrument in a home in the Winnipeg area," says the owner, a 38-year-old native of St. Hyacinthe, Quebec, who came here four years ago from Montreal.

Dr. Du Charme, ex-pianist and guitar player ("I once played in a college combo at the University of Montreal") became wired to the thought of owning an electronic organ about a year and a half ago.

He went to New York, contacted an organ company and arranged to have the parts shipped to his home.

Working nights and weekends, and following instructions in a manual, it took the doctor three and a half months to assemble the organ. The finished product cost him \$2,200 "but if I had gone to a store and bought one I would have had to pay \$5,000."

Canadian taste in ballet seems to run to the classical, he says. "But in some areas, and Montreal is among them, there is an audience for more contemporary ballet. I find that Toronto ballet-goers are much more conservative than Montrealers."

Adams had intended to leave April 1 for Britain to dance as a guest star with the Festival Ballet Company until the Canadian season in September.

However, an operation in Toronto for removal of a bone chip from his right foot put him in

a walking cast and he now plans to join the English company in June.

He spent last year with the Festival Ballet and says he gained considerable experience from having to adjust to the different styles of many ballerinas while touring Europe.

Before going abroad, Adams and his wife, prima ballerina Lois Smith, had danced together 10 years with the National Ballet.

"We were very little exposed to dancing outside our own company. ... Now I have realized anew that technique is the means, not the end, to expression in dancing. I had been placing too much emphasis on technique and not enough on interpretation."

Adams even looks upon his wife's knee injury—which prevented her from dancing with the National Ballet this season—as a sort of blessing in disguise. It was a break that enabled her to take a long look at herself as well as have a physical rest. By fall he hopes to be dancing with her again.

A performer with strong personal views, Adams insists that the artificial show business atmosphere should not spill into the life of his 12-year-old daughter Janine, being raised by his mother in Vancouver.



DAVID ADAMS



DR. DU CHARME AND ORGAN

Homemade Music Is His First Love

By MILT MacPHAIL

Dr. Hubert R. Du Charme of St. Vital is a chiropractor by profession with a penchant for homemade music. He is also an amateur painter and trainee pilot.

But music remains the doctor's first off-work love, following his attractive German-born wife, Rosl, and their two children, Pierre-Luc and Nicole.

Musical-minded Dr. Du Charme who, incidentally is the only practising chiropractor in St. Boniface, has gone so far as to assemble an electronic organ in his home at 435 Kingston Crescent.

"I believe it is the only such instrument in a home in the Winnipeg area," says the owner, a 38-year-old native of St. Hyacinthe, Quebec, who came here four years ago from Montreal.

Dr. Du Charme, ex-pianist and guitar player ("I once played in a college combo at the University of Montreal") became wired to the thought of owning an electronic organ about a year and a half ago.

He went to New York, contacted an organ company and arranged to have the parts shipped to his home.

Working nights and weekends, and following instructions in a manual, it took the doctor three and a half months to assemble the organ. The finished product cost him \$2,200 "but if I had gone to a store and bought one I would have had to pay \$5,000."

So You Want To Conduct...

By NEVILLE CARDUS

LONDON (Special - The Guardian) — Most people who like music have, at some time or other, wished to conduct an orchestra.

Almost every owner of a phonograph has stood before it, while a record was playing a symphony, and has waved his arms and stroked with his fingers, like Barolrolli, Klemperer or Karajan.

He has even deluded himself into a momentary belief that, given the chances, he could have done it all himself and set into flowing motion this mass of instrumentalists. He has "followed" the sounds emanating from the phonograph. And there's the snag. He really has "followed" them, not directed the course of them. He could not, in fact, even give a start to an orchestra. The first bar of the Fifth Symphony of Beethoven would unhorse him. As Sir Thomas Beecham once said to an orchestra at a rehearsal: "Gentlemen, we must take care to begin all together and to finish all together. What happens in the middle is of secondary importance."

In his fascinating book, Thoughts on Conducting, Sir Adrian Boult takes us into the workshop, so to say, and reviews all the conductor's technical formulae. At once he furrows the brow of the amateur aspirant.

"I should like to point to one rhythmic figure which is so constantly heard wrongly that it is worth discussing. How rarely is a crochet following a minim in three-time or following a dotted minim in four given its full length or weight?"

Who'd have thought of this? Again: "If two players are sharing music at one desk, they'll both find their music and the conductor's field of gesture separated from each other by a slight angle. It follows that the angles should be as small as possible and the same for each player; a capital letter Y represents these lines of sight, with the conductor at the base of the letter, the music at the central

fork, and the two players at the top points." Ah, hum!

So Sir Adrian goes on, teaching and telling us from long experience, illuminating point after point which never occurs to our private selves, as we see ourselves riding and directing the storm before our phonograph.

Give Leads

I imagine that anybody who diligently sets himself to study Sir Adrian's searchingly instructive book and to practice all that it teaches, could "conduct"; that is to say he could in time give the necessary "leads" and obtain a workable ensemble. In time he could probably produce a performance.

But most likely it wouldn't be an interpretation. I made this distinction in print years ago, a convenient shorthand distinction useful to the music critic and his job. Sir Adrian doesn't solve, doesn't try to solve, exactly what is the power, the personal influence, that changes performance into interpretation.

He does set down a hair-raising list of qualifications for the conductor:

He should have himself played in an orchestra for some years; he should have a thorough knowledge of the classical repertory from the point of view of orchestration, structure, phrasing; he should have a clear pattern in his mind of the necessities of style, in regard to the many different schools of music; he must have a knowledge of musical history and of all great music, songs, organ, chamber music, piano, etc.; he must have powers of leadership, unlimited patience, a real gift of psychology. He must also have a constitution of iron and be good-humored in face of the most maddening frustrations.

Sir Adrian also thinks that many conductors talk too much at rehearsals.

(Copyright 1963; By Arrangement with The Guardian, Manchester)

FOUND BOUNTY

The remains of the mutiny ship Bounty were found off Pitcairn Island in the Pacific in 1957.

Canadian Actor Earns Plum Rule

By CARMAN CUMMING

Edward Albee's *Who's Afraid of Virginia Woolf?* this week won the New York Drama Critics' Circle award as best play of the season.

NEW YORK (CP) — A play with the unlikely title of *Who's Afraid of Virginia Woolf?* has provided Canadian actor Arthur Hill with one of the most talked-about roles on Broadway this winter.

The play is the first full-length drama by young American Edward Albee and it's every inch as strange as the title.

"Possessed by raging demons," said one critic.

"A sick play about sick people," said another.

"Three-and-a-half hours long, four characters wide and a cesspool deep," commented a third.

Despite this play, a deep probe of the morals and motivations of two university faculty couples during a long and drunken evening, was acclaimed as brilliant — almost unanimously.

About Hill there were no dissenters.

"A superbly modulated performance," said Howard Taubman of The Times.

"A contribution of colossal impact, one of the great roles of any season," said John McLain of The Journal-American.

Robert Coleman of The Mirror spoke of Hill's "shattering virtuosity," and Richard Watts Jr., of The Post called it "further evidence that he is one of the finest contemporary actors."

Hill, a lean, 40-year-old RCMP veteran who was born on the prairies but broke into theatre on the west coast, has been host of the macabre party six nights a week for the last six months. The houses are packed and each audience seems to go away ready to add more fuel to the debate over the production.

Bawdy

Most of the controversy swings on the play's bawdy aspects. Hill considers these incidental.

"It's a play that has meaning on a lot of levels," he says seriously.

"I think people who come here for sexual titillation are going to get a real shock."

Do people come for that reason?

Hill thinks many of them do. Yet he finds the audiences "the most consistently responsive of any play I've been in."

"There seems to be an immediacy about the way Albee communicates that reminds one of J. D. Salinger."

Hill offstage provides a startling contrast to Hill in professional action.

In the drama he is a weak, deeply troubled history professor living a tortured existence with a wife who cannot tolerate his lack of success. Throughout the 3½ hours he claws him verbally while he in return lacerates her with a quietly venomous sarcasm.

Offstage, in an uncluttered dressing room, Hill is relaxed, decisive, uncomplicated. With a long, athletic frame stretched in three directions at once — chairs seem too small for him — he discusses the complex role with reflective detachment. He dresses casually but conservatively; displays none of the usual theatrical mannerisms, has no trace of a west-end accent despite seven years on the London stage.

Shocked

He admits that Virginia Woolf shocked him somewhat on first reading. But he was convinced that it had "serious intent;" that the four-letter words were an intrinsic part of the whole.

Front Rank

While the play has clearly projected Hill to the front rank of American theatre, he has been a well-respected professional in three countries for more than a decade.

Born in Melfort, Sask., he moved to Vancouver as a teenager, studied law at the University of British Columbia and became interested in college theatre.

In 1942 he began three years in the air force, mostly as an education officer at Trenton, Ont. Then he and his wife, the former Peggy Hassard of Vancouver, returned to the coast to do radio work.

In 1948 they moved on to London. His wife did a number of BBC shows while Hill quickly found work on stage, in such plays as *Home of the Brave*, *The Male Animal* and *The Country Girl*. He came to New York with *The Matchmaker* in 1955 and then went on to other Broadway parts, including roles in Pulitzer prize-winning plays *All the Way Home*, and *Look Homeward, Angel*.

His face is a familiar one on American television — he has also visited Toronto occasionally for TV shows — and he will

soon be seen in two movies, *The Ugly American*, with Marlon Brando and *In the Cool of the Evening*, made in Britain with Peter Finch and Jane Fonda.

Suburbia

He now lives in a New York suburb with his wife and two well-travelled youngsters Doug, 13, and Jenny, 10.

His immediate future is tied to Virginia Woolf. His present contract runs until June and he may return to London with the play later.

With six months conditioning, he's taking the nightly 3½-hour stint in stride, although he admits it was a rugged physical task at first.

And the mental ordeal—does he find it difficult to step in and out of the weird and anguished world on stage?

"No — not at all," he says with a crispness that disappears the moment the curtain goes up.

The Week's Events

MUSIC

Saturday, at 8:40 p.m., in the architecture building at the University of Manitoba, Nona Marl, soprano; Lea Foll, violinist; Bernard Naylor, pianist and Peggie Sampson, cellist, will perform works by Mozart, Purcell, Delius, Quilter and Haydn.

At 8:30 p.m. Wednesday, the St. James Pops Orchestra will give a concert in the Assiniboine School auditorium. Basso Cecil Semchynshyn will be the guest artist.

At 2:30 p.m. Sunday, the Matthew Shattuck "Bandurist" male chorus will give a concert in the Ukrainian Labor Temple, 591 Pritchard Avenue.

ART GALLERY

Annual salon of Photographic Art, sponsored by the Manitoba Camera Club, until May 18.

Graphic art by Ernst Bloch, from May 9 to 20.

Fitzgerald exhibit, held over until May 11.

FILMS

Winnipeg Film Society will present *Summer With Monika*, an Ingmar Bergman movie, at 8:30 p.m. Monday at the Playhouse.

WOMEN'S MUSICAL CLUB SCHOLARSHIP

APPLICATION DATE EXTENDED TO SAT., MAY 11.

Details: Mrs. C. B. Nourse GR 5-1970

WANTED Tenor Soloist

to commence immediately. Apply Augustine United Church GR 5-6047

JUNIOR MUSICAL CLUB ANNUAL SPRING CONCERT

Thurs., May 9, 8 p.m. Tech-Voc Auditorium 1555 Wall St. Silver Collection

WANTED CONTRALTO SOLOIST

YOUNG UNITED CHURCH

Apply to: Mrs. Vera Stedman 10 Tuxedo Apts. 213 Langside St.

Nunny Bag 2 and Rubaboo 2.

These beautifully illustrated children's anthologies by Canadian authors are at your bookstore now. We are considering manuscripts for the 1964 anthologies until August 31st.

For information write to: W. J. GAGE LIMITED, 1500 Birchmount Road, Scarborough, Ontario.

Illustration by Lanetta Rix from Rubaboo 2.