

Entertainment



Grand night for singing

What better way to get into the feeling of spring than with a concert? That's what the children of German Mills Public School in Thornhill felt, anyway, when they got together for an evening of singing at the school. In this picture, Barbara Asher, who also conducted the primary group, puts

the senior choir through its paces. Conducting the junior choir, the third group to perform, was Mrs. Daphne Murdoch. Mrs. Verrol McGee accompanied both groups.

(Photo by Hogg)

Calendar

Toronto Truck Theatre — Ten Little Indians by Agatha Christie; opens tonight. Call 922-0084 for tickets.

Caravan 76 — June 18 to June 26 in downtown Toronto; the best show of the year, with 50 different pavilions to choose from.

St. Lawrence Centre — Uncle Vanya; June 16 to July 10. Call 363-6505.

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WED. JUNE 16th **ADMISSION \$1.00**

"NO ONE UNDER 16 YEARS ADMITTED"

Whitney, Moore shine

"Night Must Fall" gripping and smooth performances

By Kathleen Wynne

The Cameo Theatre Group's production of Emyln Williams' "Night Must Fall" is on the surface a British "Who done it?" Upon closer inspection, however, it is of a much more fascinating nature. It is the study of a vain and inconsequential young man unbalanced enough to be capable of murdering people to prove to them that he exists and is important. It is also the tale of a bored young woman desperate for a novel experience and convinced that one can never happen for her: Even "Murder is so ordinary..." she complains after finding her dead aunt.

The interaction between these two sad beings is at first a contemptuous flirtation and by the final curtain has developed into a kind of perverse obsession with one another.

Smooth performance
Louise Whitney gave a strong portrayal of the complex Olivia Grayne, capturing the manner of a frustrated, intelligent woman, having nothing to occupy her mind but reports of a gruesome murder and the terrifying

possibility that the murderer may be living under the same roof. Whitney is a smooth and talented actress doing more to pull me, as a member of the audience, into the performance than any other single element.

Brian J. Moore as Dan, the main protagonist of the plot, was at his best as the psychotic man-child turned killer. I was intrigued by Moore's development of the character. It was an even more complex role than that of Olivia. He was forced by the nature of the part to assume the role of Dan and in turn Dan changed coats like an evil chameleon.

He bids to the particularly well done scene where Dan goes through a disturbing withdrawal through childhood into an embryonic bundle huddled on the floor just before his arrest. The cocky murderer, out to prove his existence to the human race, returns, as the realization dawns on him that the trial will put him in the limelight. Dan's vanity is assuaged and one wonders if it is perhaps the only real quality the man can claim.

The playwright makes rather blunt parallels

between the increasing darkness of the forest and the souls inside the house, and we are coerced into accepting the imagery contained in "Night Must Fall".

The Cameo troupe does, however, manage the progression well, director Geoffrey Spurlin using the set effectively. At no time did he use the symmetry of the darkening set and the heightened desperation in the characters too obviously.

Delightful character
Supporting roles were especially important in the first act and a half of the piece when the action

was drawn out. Mrs. Terence, outspoken housekeeper and perceptive wit of the play, was a delightful character created by Jean Hepburn. Hepburn plays the sharp tongue for all it is worth and in the opening scenes I waited for her to re-appear. The parting shots to crotchety and neurotic Mrs. Bramson: "If you're an invalid, I'm the Prince of Wales", were delivered with perfect force and timing. Certainly the attacks were warranted, although I could not decide whether Jeni Harris as Mrs. Bramson was more irritating when

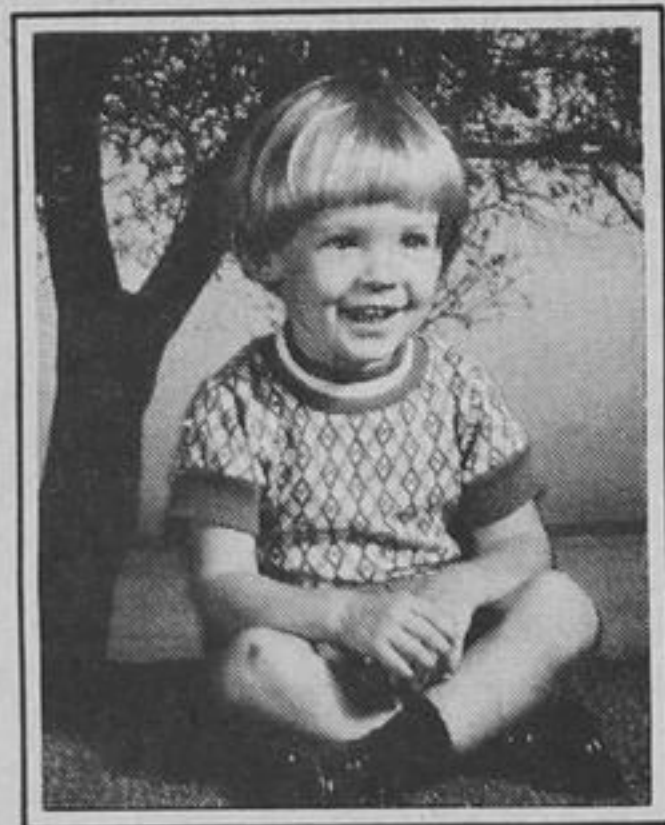
she was in character as the old aunt, or when she slipped out and was obviously a much younger woman with a high screech of a voice. The third act was far and away the most gripping, and people who left after the second, grumbling about predictability and overacting, missed a tight and energetic bit of theatre.

I applaud the cast and crew for achieving good

entertainment on more than one level.

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