

'Fantasticks' To Premier At Center Stage Tonight

Some of the "most beautiful music written" in the last few years and a small, intimate stage will be combined in tonight's opener of "The Fantasticks," Robert Reifsnider, director of the University Theatre production said.

The musical begins at 8 p.m. at Center Stage. Tickets may be purchased at the door.

"The play involves a small cast—eight people—without a singing or dancing chorus, a platform for a stage, no elaborate scenery and a small orchestra, Reifsnider said.

"The setting is in the same tradition of the Shakespearean plays, which called on the audience to imagine they were in a different spot. It is also similar to the Japanese Kabuki Theatre in that the prop man, here played by a mute, supposedly remains invisible," he added.

THE CHARACTERS, he said, are all introduced by the narrator. They finish putting on their costumes on stage, and there is no attempt at realism. The play calls for a suspended disbelief on the part of the audience, as in most musicals, except here there is an improvised feeling. This extemporaneous quality needs an intimate theatre, because that sense of the

play would be lost in a large theatre, Reifsnider said.

The lights for the Tom Jones-Harvey Schmidt fantasy are intricate because they help set the mood and place in the areas they illuminate, Alex Clemente, theatre arts graduate student and lighting director, said.

THE MUSIC, calling for an orchestra of a harp, a piano, drums and a bass, is of a wide variety. Included in the score are a waltz, Spanish-flavored rumba-type number and ballad.

"The music is lilting," Reifsnider said, "humable after you go out of the theatre."

The set, designed by the theatre arts graduate student Truman Reed, is kept to a bare minimum of platform and four tall, tin poles.

"This is a basic bare acting area and stage," Reed said. "It is sometimes a castle, a house, sometimes inside or outside. There are so many scene changes within the play that the set can't be anything complicated."

Artist Series

Neway Cast in 'Weird' Opera

By NANCY EGAN

"The Turn of the Screw," called "a wonderfully weird" production by the Boston Traveler, will be presented at 8:30 p.m. Friday and Saturday in Schwab by the University Artists Series.

All student tickets for both performances have been distributed. A few general admission tickets for \$1.50 each are still available at the Hetzel Union desk and will be on sale from 9 a.m. to 5 p.m. today and tomorrow.

THE MUSICAL adaptation of the Henry James' novel is the joint effort of composer Benjamin Britten and librettist Myfanwy Piper. Set in a series of variations, the opera is orchestrated for 13 instruments.

The story of the "The Turn of the Screw" concerns the frustrating attempts of a young governess to protect her two charges from the influences of evil spirits. Her ultimate struggle with the spirit of a former valet in the household who is tormenting the boy, Miles, leads to a nightmarish climax which has been interpreted in many ways.

PATRICIA NEWAY and Richard Cassilly, members of the original American cast of "The Turn of the Screw," will be appearing in principal roles this weekend. When it was first performed in New York City, the City Centre Opera Company's presentation was called a "gripping stage work" and a "musical performance." The New York Post

commented: "nobody can deny its chilling macabre musical power."

Miss Neway, cast as the governess, has become well known here and abroad for her performances of both contemporary and standard operatic repertory, although she sings primarily contemporary works. Noted also for her acting, she received the Tony Award for her portrayal of the Mother Abbess in Rodgers and Hammerstein's "Sound of Music."

CASSILLY, who will appear as the valet, made his professional debut in 1954. He has sung leading operatic roles in the United States and Canada and has appeared with the Lyric Opera of Chicago and the New York City Center company.

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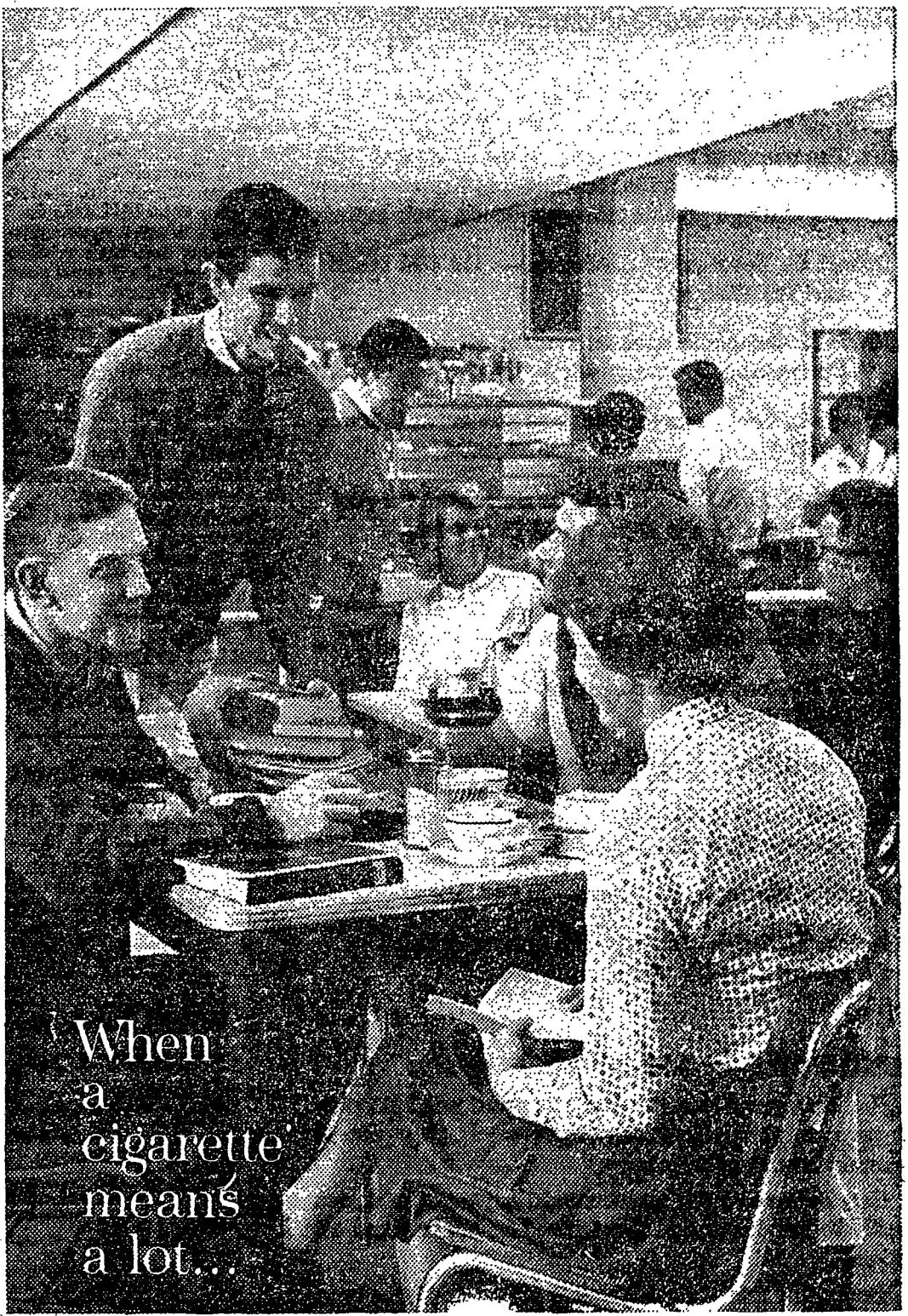
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