



## Beautiful costumes enhance Beast

**theatre review**

### Beauty and the Beast

Runs 24 January-2 March  
Directed by Bob Baker  
Starring Kharyta Bilash, Rejean Cournoyer, and John Ulyatt  
Citadel Theatre

MARIA KOTOVYCH  
Arts & Entertainment Staff

Leaving your fate in the hands of a candelabra is an curious option, but it's one that the Beast in the Citadel's production of *Beauty and the Beast* just might have to resort to.

*Beauty and the Beast* tells the classic story of Belle, a girl who comes across an enchanted castle where a prince, turned into a Beast after denying an enchantress, lives. All the people who lived in the house were also turned into various objects (plates, teapots, etc), and the spell can only be broken if someone falls in love with the Beast and teaches him how to love back. But there's an impending time limit to end the spell, and it's almost expired. So when Belle exchanges places with her father (whom the Beast had captured and imprisoned), many of the characters see this as the last opportunity for the Beast to fall in love and

break the spell.

"It's all up to him, up to this guy who is a complete prick, to fall in love with somebody and learn what it's like to fall in love with them. How hopeless a situation is that?" Says John Ulyatt, who plays Lumière. "At the beginning of the story, we've been in the situation for ten years! So yes, of course it's really silly, but if you go with the reality of the situation, it's really sad. It's really sad, and it's really getting desperate."

Lumière is a candelabra who's in charge of all the dining services in the house. Additionally, while Lumière (and his clock counterpart, Cogsworth) are clownish and move the story around, they also help the Beast become a better person and try to get him to overcome his fear of finally loving someone else.

"[Lumière's] kind of like Maurice Chevalier; he's a bit of Serge Gainsbourg, a bit of everything French that I can imagine. [That] he's 'more French than the French' is a good way of putting it," laughs Ulyatt, referring to Lumière's self-description.

To play a candelabra, Ulyatt prepared much the same way as he approaches other roles: considering what the character is thinking and feeling and understanding what the character's greatest fears are. In this case, Lumière had been working at this

home, and he suddenly found himself turned into a non-human object. Now, he's facing quite a precarious future: if the spell is not broken, not only will the Beast remain like that forever, the spirited household objects will turn inanimate, ending their existence.

In addition to the emotional and psychological dimensions of the character come the physical ones—Lumière is a candelabra, after all. So in each hand, Ulyatt is constantly holding an object that can ignite to simulate candles. Holding this object in candelabra style poses a physical demand on Ulyatt, who did shoulder and bicep exercises to build his strength for this role. But it's all worth it once he's in costume.

"I look like I'm wearing a really stiff unitard; it's almost like wearing a wetsuit, but it's a lot more breathable, otherwise I'd die," he jokes. "And I have a huge collar on that is made of foam and wire and more foam. And [the costume] has got these feet; if you imagine a candelabra, I've kinda got a pedestal; my two feet sort of make up one pedestal, but they split apart, so I've kinda got flippers on my feet. I've kinda got flippers on my feet while I'm wearing a wetsuit. And I'm completely in copper. So sometimes I look like a spaceman, and sometimes I look like a swimmer, and sometimes I look like a dolphin."

## Hockey Stories scores as Canadian classic

**theatre review**

### Hockey Stories For Boys

Runs until 27 January  
Directed by Steve Pirot  
Starring Steve Pirot, KS Callihoo, and Murray Utas  
The Roxy (10708 124 Street)

CHARLIE CRITTENDEN  
Arts & Entertainment Writer

It started with the national anthem, interspersed with catcalls of "Go Leafs!" and "The Leafs suck!" But it wasn't a hockey game, it was a play: *Hockey Stories for Boys*.

An actor came out and asked us to rise for the singing of "O Canada." That sounds hokey, and it was, but there was something more there. As with the rest of the play, I felt drawn in, despite my awareness that it was, well, kind of dumb.

After all, the central plot is two losers on an odyssey to liberate the Stanley Cup. There's a fight scene in the Hockey Hall of Fame and thugs from the NHL. Yeah, it was kind of dumb—but as I looked around me during the anthem, people were actually singing. During the play, people laughed and gasped. Whatever it was, it worked.

One of those losers, Neil (Steve Pirot),

finds the original deed to the Cup and discovers a clause saying it won't be awarded to teams outside the Dominion of Canada. This moment of discovery is the equivalent of a visitation from angels, so Neil heads off on a holy quest to free the Cup from the American-dominated NHL. His buddy, Darcy (KS Callihoo), has three hefty equipment bags of weed to move. The two go road-tripping.

When I read this before seeing the play, I wasn't that excited. It looked like it was going to be just another stereotypical Canadian product, with plenty of "ehs" and toques. There were plenty of these—even a woolly sweater patterned with curling rocks—but there was also Neil and Darcy.

Expertly played by Pirot and Callihoo, the two held together the play with their energy and held attention with their words. They didn't have a choice—there is only one other actor (Murray Utas), no scenery, and barely any props. That my attention was held for several hours by two average Canadian guys speaks volumes for the quality of their work.

Instead of an intricately built set, *Hockey Stories for Boys* uses lights and sounds. With a simple change in colour and ambient noise, Neil could believably move across the stage and be skating down a river or standing in an elevator. These transitions were masterfully done, and with nothing unnecessary between

me and them, the characters connected. Part of the connection was in their normalcy. They weren't anything special, and no one really liked them. Neil was out of a job, and Darcy was still living with his mom. They want to escape their lives—Neil hilariously daydreams of attacking successful jerks around him—and finally break free on their wild goose chase across Canada.

So, do you need to like hockey to like

*Hockey Stories for Boys*? I'm one of those unfortunate people who can't even figure out the little abbreviations by the score, so I was unsure. The answer, thankfully, is that while your appreciation might be deepened, the play's enjoyable regardless of whether or not you've ever followed Canada's favourite game.

Even the most hockey-ish parts of the play—the men reading from a hockey storybook to pass time—are engaging. I found myself engrossed in tales such as the hockey team that trekked across Canada on dogsleds and bicycles to make it to the 1905 Stanley Cup and the Leafs star that disappeared into the forest, rumoured to have defected to the Soviets to train their team.

Ultimately, despite being deadly Canadian—what other country could make an epic journey out of finding a hockey trophy and do it in a station wagon?—*Hockey Stories for Boys* skates its way into your heart.


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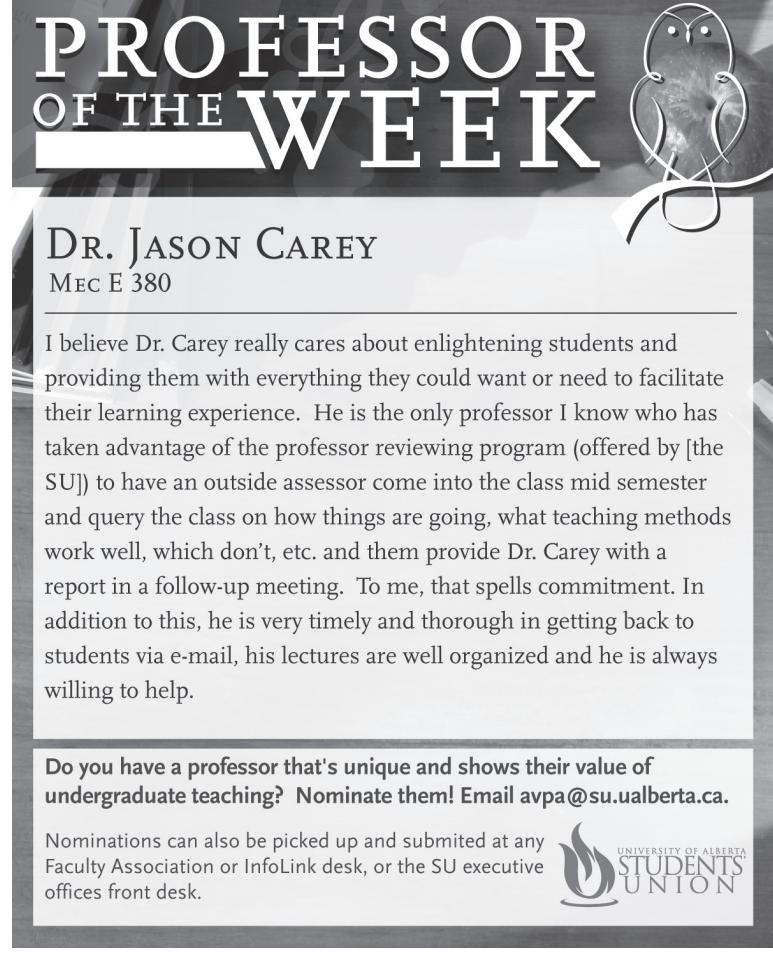
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**PROFESSOR OF THE WEEK**

**DR. JASON CAREY**

**MEC E 380**

I believe Dr. Carey really cares about enlightening students and providing them with everything they could want or need to facilitate their learning experience. He is the only professor I know who has taken advantage of the professor reviewing program (offered by [the SU]) to have an outside assessor come into the class mid semester and query the class on how things are going, what teaching methods work well, which don't, etc. and then provide Dr. Carey with a report in a follow-up meeting. To me, that spells commitment. In addition to this, he is very timely and thorough in getting back to students via e-mail, his lectures are well organized and he is always willing to help.

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