 From where I sit

# 'Orrible Arrabal' makes the grade

Suddenly we're finding 'Orrible Arrabal is arable. (Been waiting for weeks to fire that one off!)

What I mean is, we're suddenly into Fernando Arrabal country, what with school groups recently doing his "Picnic on the Battlefield" and "The Two Executioners," and "The Grand Ceremonial" coming up at the Market Cafe this month.

Arrabal, a Spaniard living in France and writing in French, is an arch-exponent of the Theatre of the Absurd. Some of his plays, which are even more enigmatic — if that is conceivable — than Beckett's or Ionesco's, have been given distinguished performances in France and Britain.

They are hugely acclaimed, though often distractingly opaque as to logic and thrust.

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His attitudes and images, totally anarchic in terms of conventional staging, demand an exceptionally sensitive cast of actors and a commandingly clued-up director.

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## Not that Dr W!

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A pregnant Welsh girl, wandering London looking for a doctor, sees a nameplate "Dr Vaughan Williams," but is refused a "consultation" because he "is busy orchestrating 'The Men of Harlech'."

"He's four months too late," said the unfortunate girl.

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"I've always been a keen student of accent and dialect," he told me, "especially as an index to the tribal identity of a people and their culture."

"That, for example, is how I became so closely involved in the early development of 'uMabatha' with Welcome Msomi and Professor Elizabeth Sneddon. The Zulu prosody is an accurate reflection of the Zulu culture."

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"I had a newspaper colleague in Durban," he told me, "who would always respond to my announcement that I was off that night to attend a concert by the Durban City Orchestra with the question: 'Really? Who's on drums?'"



## As others see us...

Self-portrait, surrealist style, of a pretty girl...

This drawing adorns the invitation to a show by painter Carolyn Seawright in the exhibition area of the Wartenweiler Library at Wits.

Several of Carolyn's friends have spotted an uncanny resemblance to the artist in the drawing, though it is hardly a flattering portrait.

"I suppose it must be a self-portrait," admits Carolyn, "but a subconscious one. It was drawn quite early on, in 1965."

"All I remember is that I was in a highly emotional state at the time and it must have expressed some of my tension."

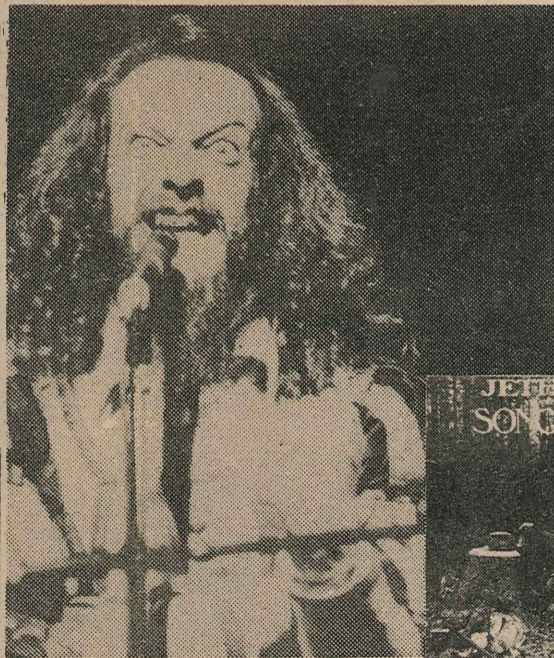
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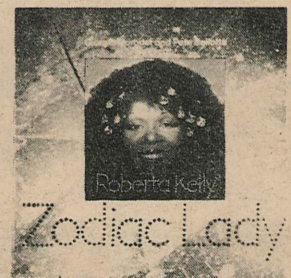
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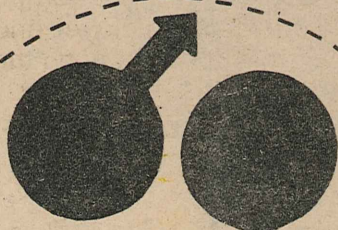
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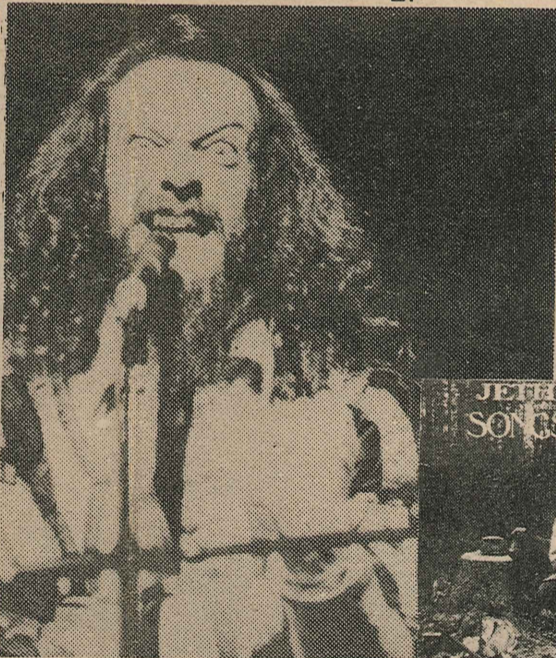
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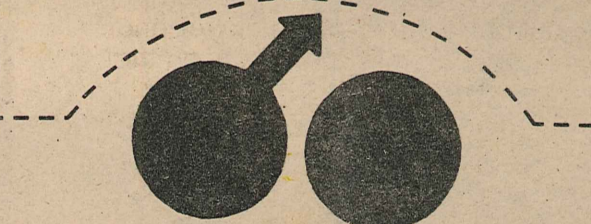


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