

The arts

Let's do it once more



Werner Klemperer(left) plays alongside character foil Judy Cooke (right), and Colin Miller (centre) in "Once More With Feeling."

Most people know Werner Klemperer as 'Colonel Klink' of Hogan's Heroes, but Stage West audiences know him better as Victor Fabian, temperamental symphony conductor. Klemperer breezes through the pacy comedy *Once More With Feeling* with artistic abandon, altering rhythm and using varying energy levels at will. Never dull, the actor molds his expressions, intonation, and stage presence like the ruthless manipulator he portrays.

No less accomplished is the performance of Judy Cooke, who plays alongside Mr. Klemperer as Fabian's wife and mistress, Dolly. Cool and calculated, Miss Cooke presents a perfect contrast to the excitable Fabian. The graceful demeanor of her character supplies a delicate and sustained counterbalance that keeps the production flowing and the laughter surfacing.

The play evolves around the problems caused by Victor Fabian's violent drive for perfection in his orchestral endeavors. After touring all the small town low-profile engagements, he

and his manager contrive to land a contract in the great conductor's stomping grounds in Chicago. Standing in their way is Fabian's own character - he breaks a violin over a musician's head and later tears a shirt off the back of said musician's brother without first removing the man's jacket. The only solution is to persuade Fabian's estranged wife into a visit, in order to allow her flawless diplomacy to smooth ruffled feathers. Complications arise when her new husband-to-be appears on the scene at a very inopportune moment.

The entire show advances at an undeniably humorous pace as Klemperer and Cooke storm the audience with a well-balanced supporting cast in tow. The principal actors bring their characters to life, lending them an endearing and lovable quality.

Stage West proves itself to be a very viable form of entertainment, as it combines great food with a relaxed atmosphere and commendable theatre.

Kim St. Clair

Mitchell to speak

W.O. Mitchell, one of Canada's best-known authors, is to receive an honorary degree at Fall Convocation, scheduled for November 15.

Mitchell, a graduate and former professor of Canadian Literature and creative writing at the U of A will receive an Honorary Doctor of Letters degree and deliver the convocation address beginning at 2 p.m. in the Jubilee Auditorium, where approximately 1,200 students are eligible to receive degrees that day.

Mitchell first gained prominence with his novel "Who Has Seen The Wind?" which caught the imagination of the Canadian public with its portrayal of childhood on the Prairies.

From 1948 until 1951 he served as fiction editor of Maclean's magazine and during that time he sold the first radio script for Jake And The Kid to CBC Radio. The show ran from 1950 until 1958 - becoming a Canadian institution. In all, Mr. Mitchell, who returned to Western Canada in 1951, wrote 390 scripts for the radio show. His collection of Jake And The Kid stories published in 1961 won the Leacock Award for Humor.

Since returning to Western Canada, he has written a number of novels and spent a great deal of time giving advice and encouragement to younger writers.

His latest novel is *Vanishing Point*, published in 1974.

No flak about Roberta



Roberta Flack, accompanied by the Edmonton Symphony Orchestra, sang many hit numbers at her concert last Thursday. She was received by a full house at the Coliseum. This was the first of the ITV Concert Series played in the Coliseum. Photo by Brian Gavriloff

Rampantly insane show

The world is full of madmen and the only place where one might be safe from their follies is in the lunatic asylum. Such is the picture projected in *The King of Hearts*, a wild comedy directed by Philippe de Broca, starring Alan Bates and Genevieve Bujold.

The story takes place in a small northern village of First World War France. The Germans are evacuating the village, while a Scottish regiment awaits the opportunity to move in behind them. But they cannot do so immediately, having learned that the whole town is wired to explode at the stroke of midnight. Alan Bates, who is actually an ornithologist in the film, is mistaken for a demolition expert and sent off to defuse the explosives.

The town in the meantime has been abandoned by its inhabitants, who are promptly replaced by the escaped inmates of an insane asylum. Alan Bates is crowned the King of Hearts by these people and soon finds himself caught up in the joyful antics of his new subjects, who confound both the clumsy Germans and three Scottish soldiers (a kilted version of The Three Stooges) sent out to check up on their comrade-in-arms.

Bates does finally manage to prevent the time-charge from exploding and his regiment arrives to be feted by the crazy

Citadel defended

The following is a reply from John Neville, Theatre Director, to the article which recently appeared in *The Gateway*. The article referred to is the interview with Mr. Paul Thompson, Artistic Director of Theatre Passe Muraille.

Well, well, well. So Mr. Paul Thompson after a two day visit to Edmonton is "disappointed that the Citadel won't gamble with Canadian plays". Since March of this year the Citadel has presented FOREVER YOURS MARIE-LOU, BABEL RAP, BATTERING RAM and COMPULSORY OPTION (just closed - did Mr. Thompson see it?). HOSANNA is coming in January and another Canadian play in March.

All Canadian and I defy any other major theatre to challenge that record. Or may I put it another way, and here I borrow from Mr. Thompson - BULLSHIT. John Neville

townspeople. The celebrations include a show of fireworks which brings the Germans running in the belief that the explosives have detonated, destroying the enemy. In the aftermath of the ensuing battle some interesting questions are raised concerning sanity and insanity.

The King of Hearts is at times touching and often hilarious, but the exaggerated antics of the asylum escapees would be an insult to any self-respecting lunatic and detract from the general appeal of the film. Were they instilled with a little more dignity the characters would have been

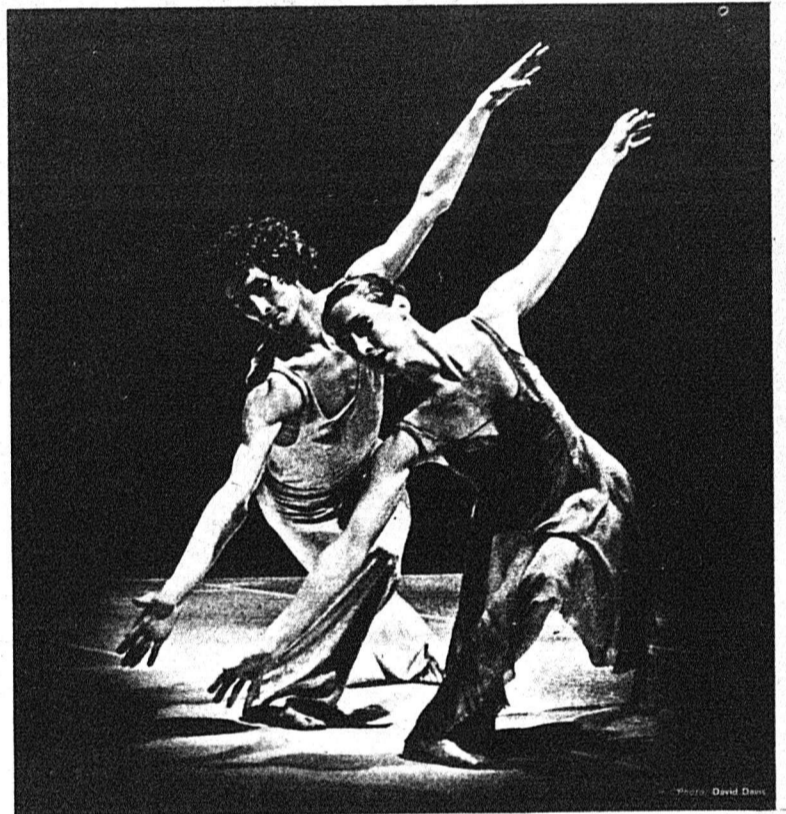
more convincing and the humour would consequently have risen above the level of slap-stick.

Genevieve Bujold plays the role of the innocent young virgin like a wind-up figurine doll, which is probably what was asked of her. Alan Bates, on the other hand, is quite likeable in his role as the King of Hearts and gains support from the good performances of some of the minor actors.

The King of Hearts is an enjoyable film despite its shortcomings and may be viewed at the Klondike Cinema where it will be playing until Thursday evening.

Robert Simpson

Passion leads to exposure



Featured in the first of four dance presentations by the Students' Union Theatre is the Toronto Dance Theatre, which will be performing here November 14 and 15.

The Toronto Dance Theatre began in 1968 with a passionate commitment to the movement principles discovered by Martha Graham and to her values as a contemporary dramatist. Martha Graham is one of the few people who has found an original way of communication. There is no dancer who, within a single lifetime, has expanded technique to a comparable degree. She has herself alone given us a new system of leverage, balance and dynamics.

Graham's innovations constitute probably the greatest addition to dance vocabulary made this century. In a purely abstract sense, her code of technique may well be more beautiful than any of her compositions; it is certainly more durable. It has gone into the vocabulary. It constitutes perhaps the most beautiful sustained movement by a living composer.

The key to Martha Graham's interpretation of dance is found in the American modern dance movement which began at the turn of the century with Isadora Duncan.

Isadora rejected the classical ballet, which at that time in America had become extremely decadent. This was before the great era of the Ballets Russes who apotheosized she partially inspired. Her

revolution began by looking back to the spirit of dance at the very beginning of western culture in Greece, when dance was a simple and natural part of everyone's life.

This was and still is the key to the modern dance revolution. It was the rediscovery of dance as an experience rather than as entertainment - an experience that should be available to everyone, not just to a privileged few.

Until recently in Canada there has been little exposure of American modern dance, perhaps because the American External Affairs Department has not yet realized that Canadians are most apt to benefit from the inspiration of forms and ideas native to this continent. Canada too deserves artists as ambassadors.

The Toronto Dance Theatre has done much to encourage modern dance in Canada, having toured both nationally and internationally and performed on television. They will be followed later in the year by the Alberta Contemporary Dance Theatre, Entre Six, and Tournesol, all of which appeared at the National Dance Conference at the university last June.

Tickets for the series are selling for \$9.00 for students, \$12.00 for non-students. Tickets for the Toronto Dance Theatre performances cost \$3.00 for students, \$4.00 for non-students; available at the SU Box Office and all Bay outlets. Performances start at 8:30 p.m. in SUB Theatre.