

diesel - grunt pulls in

Albany Two presents Diesel/Grunt formerly known as Home.

If you get off on something a little off the beaten track you might possibly get off on Diesel/Grunt. The group, once known as Home, is an amalgam of rock jazz and a lot of electronic stuff. The group's leader, John Shearer, has chosen the correct herbs and spices to make this blend something you'll enjoy. You might even decide to stay off the beaten track and dig people such as Varese, Stockhausen, Fongard, The Kid Down Your Street.

Friday and Saturday (16 & 17) at RATT, at 9:00 p.m.



rod mckuen

The unprecedented early demand for tickets to Rod McKuen's concert with the Edmonton Symphony Orchestra on March 16 has resulted in successful negotiations for a second performance. Rod McKuen is now scheduled to perform with the orchestra under Tommy Banks at 8:30 p.m. on both March 16 and 17.

Rod McKuen is a poet, composer, songwriter, and conductor. In four years his books of poetry have sold in excess of five million copies in hardcover, making him the best-selling poet of his era and the best-selling living author in hardback. In 1968 he was the

only author in over 70 years to have three books in any one year on "Publisher Weekly's" annual best-seller list.

McKuen has composed more than a thousand popular songs that have sold over 100 million records for himself and many of the world's major recording artists such as Frank Sinatra, Petula Clark, and Glen Yarbrough.

Tickets are available at the McCauley Plaza Box Office, and may be reserved 24 hours a day by telephoning 433-2020.

Prices are \$6.00, \$5.00, and \$4.00.

Tonight At 8:30 was originally conceived as nine one-act plays filling three evening bills. When it opened in New York in November 1936, the cost to the average theatre-goer and his wife amounted to \$27.00 for the complete program; a not inconsiderable sum for New York even in those days. The show was the smash hit of the season; Time Magazine reported that speculators had snapped up 408 of the National Theatre's 508 orchestra seats for the first 3 months of the run. Showmanship on the Coward scale was big business; between 1926 and 1936, the playwright grossed well over \$5 million in Britain and the U.S. He had one headquarters in Manhattan's R.K.O. Building and another in London where he was affectionately known as "The Great White Father".

The play (or plays) had opened at the Phoenix Theatre in London, in January 1936, with Noel Coward in the male lead, and the incomparable Gertrude Lawrence. The Spectator recorded its sense of wonder and delight at the sheer virtuosity of these two performers - especially Coward.

"I wonder what he's like on the tightrope?" pardonably mused the lady on my left. We were nearing the close of the second of the alternating programmes of three short plays. Mr. Noel Coward, in addition to being their author, had revealed himself as actor, producer, composer, and dancer, with effortless success; there seemed to be a feeling

abroad among his more insatiable admirers that he might have thrown in some more flamboyant proof of versatility - ventriloquism, perhaps, or snake-charming.

Lawrence and Coward repeated their success in the New York production, and the show was successfully revived in March, 1948. Coward was no longer playing the roles that he wrote for himself, but Gertrude Lawrence, that vivacious and much-loved figure, again took the female lead. The revival version pared the original nine one-act plays down to six, performed in two groups of three.

The world of Noel Coward is a portrait of a period as distinct in time (and seemingly as distant) as the English Regency. His comedy is a comedy of frivolity, his characters almost always the froth of Mayfair, hugely amusing, and entirely unimportant except as an exposition of a kind of society that flourished among the leisured classes of the time. Coward is not a playwright with any profound sense of human relationships. What he brought to the theatre was a sense of comic relationships in sharp relief, a glib and often brilliant speech, a keen wit, and a certain flair for expressing bluntly and colourfully the things that

great white father to entertain at studio theatre

people feel who do not feel deeply. The playlets that comprise *Tonight At 8:30* nevertheless have a theatrical vitality and a sure grasp of Entertainment.

The three one-act plays presented by Studio Theatre will be: *We Were Dancing*, *Fumed Oak*, and *The Red Peppers*. There is music and song, much light-hearted merriment and wit; in sum total, an enjoyable finale to the Studio Theatre season.

Tonight At 8:30 will open Thursday, March 22nd, and run for 11 performances, nightly until Saturday, March 31st, excluding the Sunday, but with two special Saturday matinee performances on March 24th and March 31st. The box-office opens Thursday, March 15th, and tickets (\$2.50 to adults, free to University students) may be obtained by phoning 433-3265, or by calling in person at the box-office in Corbett Hall, 82 Ave. & 112 St. Matinee performances start at 2:30, and the evening shows commence - of course - at 8:30.

CONCEPT

Wholeness

make films :

make money

The Conservatory of Cinematographic Art announces that the Fifth Canadian Student Film Festival will be held at Sir George Williams University September 26 to 30, 1973.

The Conservatory will be joined by Famous Players Ltd. to offer the largest Canadian competition of its kind. The Conservatory will organize the festival and Famous Players will put up \$10,000 in prize money and awards.

Prizes will be divided among scenario, animation and documentary categories in 16mm, 35mm, and Super 8 format. Best overall entry will receive the Norman MacLaren Award and \$1,000.

Only Canadian-produced films are eligible; they may not have been entered in any

other festival during 1973.

Deadline for submissions is August 26. Films from the Prairies and B.C. should be sent to Famous Players Ltd., 719 Seymour Street, Vancouver; those from Eastern Canada to the Conservatory of Cinematographic Art.

Entry forms and contest details will soon be mailed to schools and be made available at Famous Players theatres across Canada. Details from the Conservatory of Cinematographic Art, 1455 de Maisonneuve Boulevard, Montreal 107.

folks at the library

There is a Western Canadian Folk tradition. A concert of traditional and "contemporary" folk songs from Western Canada will be presented in The Edmonton Public Library Theatre on Wed., March 21 at 8:00 p.m. It will feature various local musicians such as Chris Mitchell, Jo-Ann Daniels, Don McVeigh, Mike Giles et. al. Most of the songs will reflect Western Canada's Anglo-American heritage although there will also be examples of Chinese, Dukhabor, Canadian Indian, and Ukrainian folk songs.

The concert is co-sponsored by the Edmonton Folk Club and the Edmonton Public Library. A program and a short history of Western Canada will be handed out at the concert.

Admission is 75 cents for folk club members, and \$1.50 for non-members.

chinese folk music

The Edmonton Folk Club is presenting a workshop on the Folk Music of China, Tuesday March 20 at 8 p.m. at RATT. On the program is Shiu Luk's choral group, Herbert Hsu, master of the ee-wu, and possibly the Chinese Orchestra.

No admission charge, although donations are appreciated.