

## Citadel Two - Neville and Peacocke

Citadel Two, the Citadel Theatre's second stage, is now a reality. What was once the old Weightwatcher's sweating ground at 10018-102 St. became, at the beginning of this season, the main rehearsal hall for the theatre and has now been converted into an attractive, 100 seat, intimate theatre.

Aimed at widening audiences, a program of 75 percent Canadian content opens on March 19th with a double bill. Half of the double bill, which runs to March 29th, consists of Vancouver writer John Lazarus' satirical comedy, *Babel Rap*. In the other half, Citadel Theatre Director John Neville is joined by Tom Peacocke, Chairman of the University of Alberta Drama Department, in *The Extermination of Jesus Christ* by George Bernard Shaw.

In regards to the union, Tom Peacocke says "I think there's something kind of symbolic in that. In many cases there seems to be a gulf between professional and educational people. We're trying to bridge that gap. We are trying to cooperate and be of mutual benefit to each other."

Citadel Two is intended to reach a wider, more diversified audience than traditional theatre-goers. John Neville discusses this aim. The sort of things that one produces on second stage are not necessarily the things that would get their chance on the mainstage in that they may not appeal to a wide audience, but the sort of things that we do on the second stage, on the other hand, appeal to a young audience, to a more adventurous audience, perhaps - people who are looking for that kind of material."

Tom Peacocke relates the Citadel Two program to university students. "It is of particular interest to our students. The kind of work it will be doing will be of interest to our students to

work in and watch because it's off the beaten track. I would hope that there would be more involvement as far as university students goes."

Citadel Theatre has always been restricted in its range of influence because of their seating situation. This problem will be remedied with the opening of the new complex in 1976, which will have a much larger auditorium and many more seats than there are now. But until then "we have no way," says John Neville, "of widening our audience, of getting more people into the theatre and introducing new people to the great thing that is live theatre - because we have nowhere to put them! We only play each show for four weeks; and the seats are full for all of the time. Consequently, there is a general feeling running around the city that it's a kind of club, that you have to be a member, that you have to wear a dinner jacket to get in and it's always full

anyway. And it's for 'them' not 'us'."

The project has received the big push in-advance of the opening of the new Citadel complex in order to establish a second stage set-up and to blaze a trail among prospective viewers. "In this way we can start building that new audience who will go to fill those extra seats we will have in the new theatre. We will also be fulfilling the job that the theatre should do, and that is appeal to every strata, every race and every creed, and particularly every age group."

"I don't believe in ramming theatre down people's throats. What I do believe in is making the product available as widely as possible - available and attractive. When we get into the new auditorium there will be certain seats available for the not-so-well-off in our society, like students and poor people."

Kim St. Clair



John Neville and Tom Peacocke.

treat writer John Metcalf. It's an intense, satirical story of a young high school English teacher's attempt to maintain his sanity and sense of humor against what he considers the narrow-mindedness of the academic establishment and temptations that are generations old.

### U. of A. Chorus

The University of Alberta Mixed Chorus presents its 31st annual formal Spring Concerts in the Students' Union Theatre tonight, Friday and Saturday, under the direction of Dr. Ron Stephens of the Faculty of Education.

The Chorus is one of the oldest organizations on the University Campus. Its seventy-five members come from many different faculties and bring to the Chorus a love of music. Besides many hours spent in practising, the Chorus has undertaken a tour to the northern part of the province at the beginning of Reading Week, and is planning another tour of Alberta in April.

For the Chorus, the Spring Concerts will be the culmination of this year's efforts. The program will consist of spirituals, traditional chorus pieces, folk songs and modern selections.

Tickets for the concerts will be available at the door. Performances begin at 8:00 p.m. each night.

## Garbo stars in Society's last classic

*Mata Hari* (Edmonton Film Society, Classic Series, Mar. 17, Tory Lecture Theatre, 8 p.m.)

This 1932 film does not purport to be an accurate history of the famed femme spy. The *Mata Hari* of this film just happens to be a weary sophisticate whose malaise prods her into a German spy ring, and who discovers true love in the arms of one of her victims. MGM Studio had put Greta Garbo through so many variations on the beautiful spider falling in love with the idealistic fly that the actress could have performed this part in her sleep - and more than one critic accused her of doing just that. But this is not quite true. The sleepwalking gait is as much Mata's as Greta's and Garbo's bemused sexual irony give her character a mordant sense of humor. Alistair Cooke described Garbo as a "superior woman whose eyes saw and discounted everything in advance." In *Mata Hari*, she allows herself to be entrapped, a masochist among predators. The awareness of her allure is coupled with a sympathetic condescension for her would-be lovers. When she said no to men, it was not for her own sake, but for theirs.

Ramon Navarro, like a dozen other Garbo co-stars, plays the role of man-child to Garbo's older woman: the naughty boy, cute and irresistible, especially to a

## Northern Lights

The latest addition to the city's dramatic scene is the *Northern Lights Theatre*, Edmonton's first full-time lunch-hour theatre. Based for the first two months at Edmonton Art Gallery, the troupe will present regular noon-time programs with the aim of building a permanent lunch-hour theatre in downtown Edmonton.

The company, consisting of Angela and Merrilyn Gann, Allan Lysell and Scott Swann, is a group of professionals who have been working on stage and television in both Vancouver and Edmonton.

"Lunch hour theatre has proved successful in such cities as London, Paris, New York and Montreal, not to mention Vancouver's highly successful City Stage," comments co-founder of Northern Light Theatre, Scott Swann. "We believe that Edmonton, with its downtown core, will certainly be able to supply an audience for lunch-time theatre. Let's face it, it is much more pleasant to relax with good, enjoyable entertainment for 40 minutes than have to hassle around a crowded store or cafe during lunch."

Allan Lysell, Scott's partner on the noon-time venture cites the City Stage audience as an example that people want entertainment at lunch-time. "During City Stage's first year of operation," he states, "more than 15,000 people passed through the theatre and saw the shows. Certainly Edmonton has proved that it is theatre conscious, and that lunch-time theatre is feasible - you only have to look at the Citadel lunch-time specials to be able to see that - they do a roaring trade."

Both Scott and Allan feel that the whole theatre com-

munity in the city will benefit from the introduction of theatre at lunch-time to many people for the first time. This type of exposure, means that many people from offices, and stores will be attracted. People who might not otherwise visit live theatre will get their first introductions at lunch-time, and then begin to take in evening shows. Allen states that this has been proven statistically in other cities where lunch-hour theatre has become an established tradition.

The groups opening production, which runs till March 14, is *Love and Drollery*, a celebration of life and love in Bawdy Elizabethan England, drawn primarily from the literature and music of the Elizabethan Era.

## Red Beard

On Thursday at 4:00 and 7:30 the Graduate Students of English will be continuing their "Great Directors" Series in Tory TL-11 with Akira Kurosawa's 1965 masterpiece *Red Beard*. The film is being shown in Tory rather than in the GSEA's usual Humanities Building because *Red Beard* is in cinemascope, which requires special equipment.

*Red Beard*, apart from being one of the most entertaining movies of the 60's, is epic in conception and in length (it's 168 minutes long), and also epic in expense - so the GSEA is putting up the price of admission, for this one show only, to \$1.50. It's worth every penny.

## TV Highlites

FRI., MAR. 14

Friday Night Movie - "The Thomas Crown Affair" (adv., dra '68) - 102 min. - (UA-TV) Paul Burke and Jack Weston. Multi-Millionaire executes a daring daylight robbery of a bank and gets away with two million in cash. A female insurance investigator is convinced he's guilty but becomes emotionally involved with him. Channel 13.

Gallery - Letter From Paris - A moving and nostalgic look at the glamorous and romantic city of Paris in the 1920's and 30's, as seen through the eyes of 84-year-old writer Janet Flanner, who moved from the American midwest to Paris in the early 1920's. For most of the past half century Miss Flanner wrote a bi-weekly column for the New York Magazine. The column was called Letter from Paris. Program is about some of Miss Flanner's memories, the famous people she knew and befriended, and the parts of Paris she knew and loved. Executive producer is Sam Levene. Channel 5.

SAT. MAR. 15

National Film Board - "The War of 1812 (1783 - 1818)" - The Canadian-British-American struggle for the Ohio valley; the War of 1912 and its contribution to American and Canadian nationalism; some sardonic looks at the myths of that war. Channel 13.

SUN. MAR. 16

Concert Canada - Special. Victor Feldbrill conducts the Toronto Symphony in a program of all-Canadian works, with violinist Albert Pratz as soloist. Channel 5.

Performance: Going Down Slow - Barry Pearson adapted this acclaimed Canadian novel by Mon-

woman tired of men pretending to be as worldly wise as she. Garbo's affinity to children and animals has often been noted, and many of her screen lovers fit into this puppy-dog mold. They allowed the star to surrender herself but not her superiority, to treat men as love objects but not as equals. Sacrifice is much nobler when performed for the benefit of the unworthy.

It has been said that Greta Garbo made fewer good films than any major performer, and almost no films that would have been good without her. But if

her movies are not art, they are Garbo. She was able to survive good and bad directors and bad and awful leading men. Survive, but not thrive. Garbo's tragedy was that her closest professional relationship was not with a great director or even a sympathetic writer, but with cameraman William Daniels, who photographed most of her pictures.

Since this film is the last in the Film Society's Classic series, single admission tickets will be available.



Enemies in love.... Soldier Ramon Navarro and spy Greta Garbo burn the candle at both ends before death strikes. The film is *Mata Hari*, one of Garbo's rarely shown works. Edmonton Film Society has it as the finale to the Classic series, March 17, Tory Lecture Theatre. Single admission tickets available.