

It's funny but ignored

Case of the Glowing Pine is a knee-slapper

By DAN ZANBILOWICZ

A very funny show is currently being ignored by most of the Toronto theatre-going public, a rather unhappy situation for both the public and the members of the show. The Group of Seven and the Case of the Glowing Pine doesn't suggest a plethora of knee-slapping, but please, overcome your instinctive dread, go see the play, and I promise you a sore, slapped knee.

The evening of Canadian-content cabaret skits begins with the prodigiously talented Fiona Reid (this is at least her fifty-third affair) reciting a bit of delightful nonsense patterned after the speeches that little darlings and budding politicians present to their public speaking classes in elementary school.

Then we have the attempts of an American Marine and chaplain to motivate a group of wary Canadian

fighting men into the Normandy invasion, followed by a skit depicting the trials of a captured Canadian peace observer in Vietnam. A sparkling, hilarious skit entitled It Could Have Happened honours the centennial celebrations of our adorable R.C.M.P. by portraying decadence run wild in the hypothetical absence of our Mounted Men in Red.

The second act is occasionally a bit more puzzling than the first, but the

skits retain their humour in spite of their unconventional nature, as in It Came from Inuvik, in which Toronto is terrorized by the giant reincarnation of Father Brébeuf (superbly acted by John McAndrew). By the time the title skit rolled along towards the end, my right knee was swollen quite painfully.

The show is being presented by Bill Glassco's Sage Productions, an offshoot of the Tarragon Theatre, at the Poor Alex Theatre. It was written

by Canadian John McAndrew and directed by our own Bill Peters, with the help of Americans Joe Grifasi and Jim Burt, all of whom were imported from the Yale School of Drama.

They are all superb comic performers, complemented beautifully by the skills of ebullient Fione Reid and cuddly Paul-Emile Frappier, both local actors. The music is composed and arranged by one-man band William Skolnik. Call for reservations. 920-8373.

Expérience intime au Théâtre du P'tit Bonheur

By GEORGE HEWSON

Le Théâtre Du P'tit Bonheur donne de la force à la présence francophone à Toronto et nous fournit en même temps d'une expérience théâtrale intime.

Sa présentation actuelle est Une Tempête d'Aimé Césaire. Cette pièce, écrite en 1969, est une adaptation pour un théâtre nègre d'après The Tempest de Shakespeare.

On a ajouté trois personnages dont un, celui de Eshu, un dieu-diable nègre, est notable; mais ce qui est plus remarquable est la transformation des rôles principaux, ceux de Prospéro et Caliban. Selon Shakespeare, Prospero est magicien et philosophe "being so reputed in dignity and for the liberal arts without a parallel".

Mais Césaire l'imagine comme un méchant qui a découvert "ces terres qui depuis des siècles sont promises à la quête des hommes" et qui faisait ses "préparatifs pour en prendre possession".

Césaire, né à la Martinique en 1913, voit l'histoire avec les yeux noirs. Caliban, qui n'est plus le "savage and deformed slave" de Shakespeare mais plutôt un homme noir, beau, en train de découvrir sa fierté, prononce des

mots ressemblants aux ceux de Malcolm X ou Frantz Fanon. La première chose qu'il dit est "Uhuru", liberté.

La conclusion de la pièce prévoit la terminaison de la domination blanche du monde noir. Shakespeare ne pouvait point voir la totalité de l'horreur que l'occasionneraient les occidentaux.

Césaire la connaît, mais il ne voit que ça. Il nous donne une simplification qui est fort compréhensible de son point d'observation. Il nous scandalise, comme il faut, bien sûr; mais, au contraire de Malcolm X, il ne laisse pas d'espérance pour coopération raciale.

La présentation, qui a au commencement une croix allumée, symbole d'une église oppressive, est imaginative et garde plus ou moins l'attention de l'assistance par son activité et son emploi du feu et des sons frappants.

Il ne faut pas y aller si on a peur du bruit ou des flammes, ou naturelles, ou embrasés par un homme en colère, enfin libre.

Le Théâtre Du P'tit Bonheur se trouve à 95, rue Danforth (Metro Broadview).

La pièce continue jusqu'au 27 octobre. Tel: 466-8400.

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Sight and Sound

Rabid shoot-em-up at Winters

Another rabid shoot-em-up courtesy of Winters College explodes this weekend in Curtis LH-I. Burt Lancaster fights the Indian nation in Ulzana's Raid, Friday and Sunday at 8 p.m. The public is invited to pay \$1.25 for the privilege of watching the holocaust, while Winters students can get in for \$1.

Faculty of Education films showing

The Faculty of Education has lined up an hour and a half of films to be shown Tuesday, Oct. 23 in Ross N833, from 12 to 2 p.m. and from 7 to 9 p.m. The films are Up Against the System, The Summer We Moved to Elm Street, Cry of the Marsh and VTR St. Jacques. Admission is free.

Bethune — Play Misty for Me

Clint Eastwood stars in and directs yet another Bethune movie this weekend. In Play Misty for Me, he plays a Los Angeles disc jockey whose casual flirtation with a woman who keeps requesting him to play Misty (a lovely song) on the air, develops homicidal proportions. Lotsa thrills in Curtis LH-L Saturday and Sunday at 8:30, with a high-quality 35-mm. print. The public pays \$1, and Bethune students pay 75 cents.

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