

## The best of Tennessee soon to be seen here

Rehearsals have begun for Theatre 3's upcoming production of *The Glass Menagerie*, to open January 27 in the Centennial Library Theatre.

First staged in 1945, *The Glass Menagerie* was welcomed as a "vivid, eerie, curiously enchanting play", and introduced theatre audiences to a

new stage-poet named Tennessee Williams, who promised "truth in the pleasant disguise of illusion."

Through thirty years, *The Glass Menagerie* has haunted audiences with its portrait of a faded Southern belle chasing past glories, in a steamy New Orleans tenement adorned with jonquils and lace. The success

of the current revival at New York's Circle-in-the-Square Theatre is a testament to the play's strength and deepening appeal.

Linda Rabinovitch, returned to her native Edmonton after extensive work nationwide, plays Amanda Wingfield. She is joined by C. Holte Davidson as Tom, and Susan Andre as Laura, both familiar to Theatre 3 audiences from the season-opener, *A Doll's House*. Toronto actor Craid Gardner, who joins Theatre for the Spring season, plays The Gentleman Caller.

Director Mark Schoenberg and Designer Pat Flood are emphasizing the play's gossamer quality - "a mood that can't be created so much as captured."

*The Glass Menagerie* runs January 27 through February 7 in the Centennial Library Theatre. Tickets are available at all Bay outlets, or by calling Theatre 3 at 426-6870.

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# The arts

## The Sun shines, Boys - even in Edmonton

Paul Kligman, director-actor and author, returns to the Citadel Theatre to direct the production of Neil Simon's *The Sunshine Boys*. An accomplished actor associated with Wayne & Shuster for many years, Mr. Kligman played lead roles in the Citadel productions of *Othello*, *Siedman & Son*, and *An Enemy of the People*. Recently he published his first book "It All Ends Up In The Shopping Bag"; is currently writing his second on anecdotal humour, tentatively titled "Let Him Sleep, It's Cheaper"; and is planning his third. His vast experience as a comedian

provides his insight into Simon's play *The Sunshine Boys*, as he understands the human element of the characters.

Mr. Kligman considers *The Sunshine Boys* Simon's best play. It runs at the Citadel from January 17th to February 21st featuring Guy Sanvido and Mickey Costello as the Sunshine boys, two vaudeville comedians who reunite for a special CBS television tribute to vaudeville after eleven years of retirement. Guy Sanvido, frequently on stage at the Citadel, appeared last in Neil Simon's *Last of the Red Hot Lovers*. Mickey Costello will be remembered for his outstanding performance last season in *Anything Goes*.

*The Sunshine Boys* by Neil Simon runs at the Citadel on February 21st. Tickets are available at the Citadel Box Office.

## Go for broke with casino

"It's going to be the biggest casino in the world for the night, as far as number of tables and wheels go."

"There will be better entertainment, better bar facilities and there should be better prizes."

The event referred to, of course, is BACUS's annual Monte Carlo night, as described by Darryl Vinet of the Monte Carlo Committee.

Although this year's event doesn't occur until January 20th, over 100 blackjack dealers are presently preparing the tables. Those interested can sign up at CAB 301 anytime.

There will be a free after-bash for all Monte Carlo workers.

## Good Canada, bad buy

*Good Buy, Canada!* Soupcoff, Murray (ed.) James Lorimer and Co. Toronto, 1975 \$5.95.

This is excrement ... and expensive excrement, at that. *Good Buy, Canada!* is a bad buy and I think that it's about time we said goodbye to this type of crap.

(Author's note: The above humour is of about the same calibre as that included in *Good Buy, Canada!* ... perhaps now you can understand why the book is lousy.)

The book (if one could call it that) attempts to satirize issues (mainly political) of current

interest in Canada, and to some extent it accomplishes the goal. But it does so in a style which is nothing but an extremely poor imitation of such efforts as Monty Python's *Flying Circus* and National Lampoon. It carries an issue to the point of absurdity, which can be extremely funny when done properly, but then keeps flogging it until the blood begins to rise.

Absurd, redundant, boring, the worst type of kitsch ... this is worth neither the money nor the effort.

Kevin Gill

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