

arts

Anything Goes great

Citadel Theatre's production of *Anything Goes* is a well rounded, well developed extravaganza in the truest Broadway tradition. It strongly depicts the glamour and romance of an age gone by, as done in a stage style seldom seen today. The play comes complete with a revolving set, flashing lights and elaborate costumes. The pace is quick and lively; and Cole Porter's ribald lyrics and music bring new life to the 30's nostalgia popular today.

The action takes place on an ocean liner in the thirties. The characters on board retain distinctly enjoyable personalities. Mickey Costello was particularly impressive in his role as Moonface Martin, Public Enemy No. 13. In speaking of him, Martin Keeley, Citadel Theatre Publicity Director says "I think he will become the finest comic actor in the country." Judging from his performance here in Edmonton, this could very well happen. His stage manner is very free, natural, and effective.

Roma Hearn as Reno Sweeney and Bill Hosie as Billie Crocker were convincing in their roles, and their singing was powerful. Some of the better numbers were "It's delovely", "All through the night", and of course, the well known

"Anything Goes." Bonnie (Valerie Easton) and the Angels gave a well done rendition of "Heaven Hop." Bonnie Britton (Hope) didn't carry her songs across as well as could be hoped for. Bill Fisher gave an enjoyable interpretation of the typical English gentleman, complete with knickers, monocle and ridiculous accent.

The choreography made good use of a very interesting and versatile set. Built on a revolving platform it allowed for an excellent use of levels and good visual variation. The lounge

scene didn't seem to complement the rest of the show, being in a somewhat different tone. The costumes were lavishly pleasing to the eye.

Anything Goes is a departure from the heavy, slow moving plays frequently shown nowadays. It offers no great social comment apart from what could be regarded as a humorous view of religion. Rather it serves to entertain in a fashion which only the large-scale musical comedy can accomplish.

Kim St. Clair

Christmas Words and Music

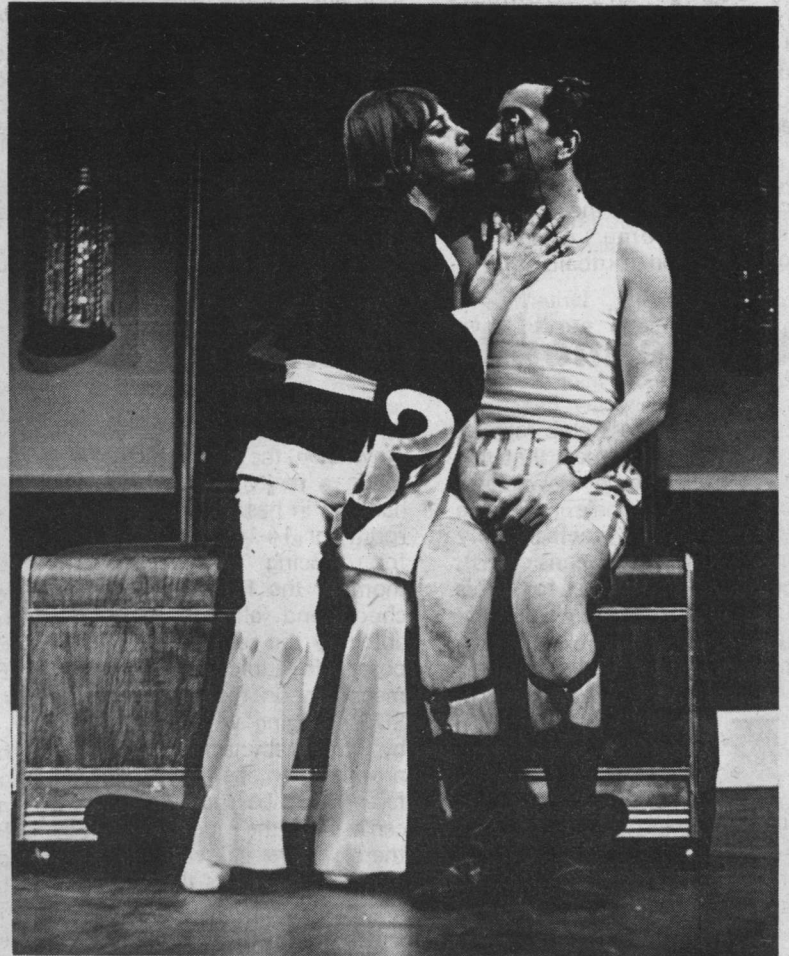
Walterdale Theatre presents *Christmas Words and Music* on December 5, 6, and 7 at Walterdale Playhouse in the old No. 6 Fire Hall at 10322 - 83 Ave.

Be prepared for a relaxing evening of poetry and songs. The program ranges from Shakespeare to Elizabeth Brewster and Al Purdy. The musical part includes Traditional, Folk, Love songs, and music from Fiddler on the Roof.

Tickets for Walterdale's *Christmas, Words and Music* are

now on sale at the Bay Box Office or by phoning 424-0121.

Ellie Neitsch



Swiss Return from Africa a delightful comedy

Return From Africa (Swiss) Edmonton Film Society, Dec. 9, SUB, 8 p.m.

Alain Tanner, the Swiss director who made *La Salamandre*, which was shown by the Film Society last year, has come up with an enjoyable new film based on an original comic idea.

A young man and his girl, fed up with Swiss life and their own situation, decide to go to Africa. They write to a friend there who replies, "Come". After selling their belongings and throwing a farewell party, a

telegram arrives saying don't come, await letter. So there they are, shackled up in an empty apartment for days, not wanting to let friends know of the fiasco, waiting for the letter.

How they finally go to Africa is really a delightful little joke, rather desperately kept going in the middle, perhaps, with foreign labor in Switzerland and Women's Lib rather dragged in, but always with typical Tanner dialogue and performances.

Tickets to the International Series are available at the door. Student price is now \$7.

R. Horak



A cancelled trip, and the furniture's already sold....that's part of the dilemma facing the couple in the Swiss movie, RETURN FROM AFRICA, Edmonton Film Society's 5th presentation in the International Series, Dec. 9 at SUB.

Buckley's latest ideal for your aunt

As certain as death and urination, December is that time of year when every man and his dog release new albums for Xmas buying. Keeping with the *Gateway* tradition of a rapid dispatch of hot news, this review will deal with Tim Buckley's latest album *Look at the Fool*. Needless to say (so I will) this album was released in early September.

Seriously, the delay has been more due to awe-shock than a constant breakdown of my typewriter. Because of constant under exposure, a tardy noting of California's Buckley should be considered as an effort on the part of this reviewer to increase the public's appreciation of musical artistry.

In what seems like an attempt to purge himself of pain through public exposure, Tim Buckley writes songs about the dues he pays as a twentieth century American Male looking for a piece of the action in the midst of a decaying American society. With a sympathetic amount of openness Buckley writes originally from his gut about his successes and failures in what he himself knows as a wilderness of sexual politics. Buckley pays his dues and gets his warm fuzzies from nothing especially complex but rather from simply pursuing his natural masculine desires. Paradoxically, Buckley whether in revealing his lustful intentions on "Wanda Lou" or in exclaiming an "all comed out" feeling in "Helpless", leaves not the impression of the All-American jock but rather that of the ordinary testosterone human being.

One of the major facets that puts all the humanness into *Look at the Fool* is Buckley's terrifically versatile voice. Buckley has always amazed me with his ability to effectively carry a tune and add emotion at a pitch that slightly sounds as if he has just inhaled vast quantities of helium. On *Look at the Fool*, as well as other cuts, Buckley displays his usual vocal range as well as an unpredictable assortment of nasal and gravel

tones to convey the thousand tortures and joys of love. Integrated with his candid lyrics, Buckley's voice becomes a gutsy vocal phallus, covering all the regions of a sexual stimulation spectrum from the virile hard on of his prowls with "Wanda Lou" or under the "Tijuana Moon" to the sly limpness on "Bring it on Up" or on "Helpless".

Buckley has no illusions about being Mr. Superlay like Mick Jagger or Steve Marriot of Humble Pie. Yes there's ecstasy but there is also pain such as a man's humbling love for a woman as on "Who Could Deny You", which can approach the strangely hateful sort of emasculation brought about by the love of a woman as on "Look at the Fool". Yet when Buckley teases a lover with lines like "come and play out in the traffic and we'll make the cars crazy" you can suspect that Buckley is no sexual incompetent and that his middle name may be Charles as in 'Dick'.

With moving melodies and outstanding arrangements by the albums lead guitarist, Joe Falsia, Buckley's songs convey all the

sweat and tears of complicated love, both carnal and romantic. In the sense that these songs reveal a wasting of an individual, a similar theme of decay of American society runs throughout the album. Forewarnings of class and guerilla warfare in the streets of America on "Down in the Street", shows Buckley looking into his crystal ball. These forecasts of doom coupled with Buckley's sexual prowls seem to give the album a sad tone of decadency.

Buckley gets marvellous support with background vocals led by Clydie King and with very sound studio musicians of which Mike Melvoin on organ and piano should be noted for tasteful harmonies and searing notes. Falsia's arrangements convey all of Buckley's pain with horns contradicting the basic melodic lines or with strings reinforcing the melodic and lyrical lines.

So this Christmas do someone a favor - say your girlfriend or your old maid aun't - and give them Tim Buckley's *Look at the Fool* on Warner Brothers.

by Lawrence Wargrave

Studio marks 25th anniversary

The University's Studio Theatre is marking the occasion of its 25th anniversary by offering a set of Christmas cards featuring scenes from its past repertory: these attractively designed cards are available from the Drama Department offices in Room 3-146 of the Fine Arts Centre, 112 Street and 89 Avenue, and from the University Bookstore in the Students Union Building.

Studio Theatre began in 1949 and is one of the oldest continuing theatre organizations in Western Canada. Well over a hundred plays have been

produced under its auspices, and in the 'Fifties and early 'Sixties, prior to the establishment of professional theatre in Edmonton, it made a unique contribution to the cultural life of the City, both as a training nucleus and as a resource centre providing a valuable stimulus for the development of local drama groups. Now a performing vehicle for the Drama

Department's professional theatre training program, the Studio Theatre continues to present a Winter season of faculty-directed plays and special events.