

TWP's champagne season

"Club" is witty, thoughtful

By Michelina Trigliani

It is difficult not to be influenced by audience reaction when viewing a play — theatre is a collective experience and that which the majority finds entertaining often becomes so.

Such is and is not the case for *The Club*. This "musical diversion" (part of Toronto Workshop's Champagne Season), opened at the TWP theatre one week ago today to (albeit) a receptive group of spectators but spectators who were reciprocally impressed and treated with a most witty, entertaining, thought-provoking evening.

The Club is a "safe retreat" — a gentleman's club circa 1900 where members go to toss ideas and gossip, to play their roles, to evade their wives and mistresses, to smoke their cigars and sip their wine.

No excuses are made in *The Club* for the rather rigid class distinctions

nor the blatant stereotyping of "the weaker sex." The treatment of topics in this fabricated shelter almost always results in a declaration of man's superiority. Why then would an audience which is at least half female accept so good-naturedly a play of this type?

First of all, the action takes place almost a century ago. Therefore, one might suggest that there has been a great evolution in the roles of the sexes. Secondly, the play is a light-hearted musical approaching its material in a burlesque sort of way. Therefore, one might take the entire presentation as satire. But more than likely, the interest revolves around *The Club's* extreme, almost disturbing irony — the roles are all played by women.

The result of this is hard to editing, and low-key narration. The seven performers so aptly

mimic their counterparts that one wonders what exactly the difference is between the sexes.

But once the initial surprise of the players' gender wears off and the audience is taken in by their excellent characterizations, what holds the spectators' attention is not the material presented in *The Club* (most of it, in fact, is old hat) but the way in which it is presented.

There is a ticker-tape dance. The characters are introduced via a barber shop quartette. These actresses portraying men play men portraying women. Even a musical within a musical is staged. *The Club* moves quickly and provides the right amount of singing and dancing at the right times. There is a lot of food for thought here, but *The Club* can be enjoyed as just good plain fun.

Kendall's newest screened

By Colin Smith

"Tonight is the beginning of a new attempt to open these films properly."

The occasion was a CFDC (Canadian Filmmakers' Distribution Centre) screening of a new hour-long documentary by Nicholas Kendall, *Do It With Joy*. The statement was from Natalie Edwards, a writer who is also on the board of directors of the CFDC. It was the first night of a new idea.

The CFDC, a non-profit organization founded in 1967 and operating out of a rambling old house on Jarvis St., is providing a forum for Canadian filmmakers who would otherwise get little publicity, i.e. experimental-short-subject-documentary type filmmakers working in 16mm. The centre, which distributed (rental or sales) several hundred of these films itself, is starting screenings on a regular basis. Ordinarily these films have few outlets other than universities and libraries, although the occasional one comes to the

attention of the NFB or CBC.

This is the case with Nick Kendall. Currently on contract as a producer-director to CBC's *This Land*, the 28-year-old filmmaker has made ten films (including the new one), some of which have been seen on CBC-TV (1973's *Ice*, for example). *Do It With Joy*, a free-form documentary about tree-planting in northern B.C., is also up for dubs, and for once the fuss is expended on a film of worth.

Do It With Joy is a joyous 54-minute ode to alternate lifestyles, the Canadian outdoors, ecology, tree-planting, music and life in general. Strongly rhythmic, the film employs good use of texture, music, editing, and low-key narration. There are faults (some non-integrated humour, overuse of zooming) but on the whole it's a thoroughly engaging piece of work that takes some steps in the direction of a new kind of documentary form.

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Works in ceramics, glass, textiles and jewellery by Harbourfront's resident craftsmen are for sale in the Exhibition Gallery from Dec. 9 through 23. Open daily, 9 a.m. to 9 p.m.

FESTIVAL OF LIGHT

Electric artists Martin Hirschberg, Don Jean-Louis and Michael Yerex light up the Art Gallery with their work in neon, fluorescent and incandescent light. The show opens Saturday, Dec. 10, and runs till Dec. 31. Gallery hours: Tues.-Thurs. 12:30 to 6 p.m. Weekends 12:30 to 9 p.m. Closed Christmas Day.

TWO PLAYS

The Centennial College Drama Guild and Actor's Workshop present Edward Albee's *The Sandbox* and George Bernard Shaw's *Passion, Poison & Petrification* at 8:30 p.m. on December 10, 11, 14 and 15 in the Theatre.

SUNDAY JAZZ

On Dec. 11 Harvey Silver and His Band perform; on Dec. 18, it's Pete Savory's Louisiana Joymakers, and The Climax Jazz Band is featured on Jan. 1. 7:30 p.m. in the Brigantine Room. Admission \$1.

FRIDAY NIGHT FLICKS

Feature-length films and shorts are screened every Friday at 8 p.m. Call 364-5665 for details.

POETRY EVENING

On Tuesday, Dec. 13, author-poet Irving Layton reads from his work; on Dec. 20 Len Gasparini is the guest. 8:30 p.m. in the Cafe.

WEDNESDAY NIGHT AT THE MOVIES

Every Wednesday at 8:30 p.m. in the Cafe. Films for Dec. 14, 21 and 28 look at food from a variety of viewpoints. Call 364-5665 for details.

AN EVENING OF DANCE

"Dancesmiths" of George Brown College School of Dance present three new works on Dec. 17 and 18 at 8 p.m.

Free admission unless otherwise stated. Free parking. For more information on these and other programs during the week, call us at 364-5665.

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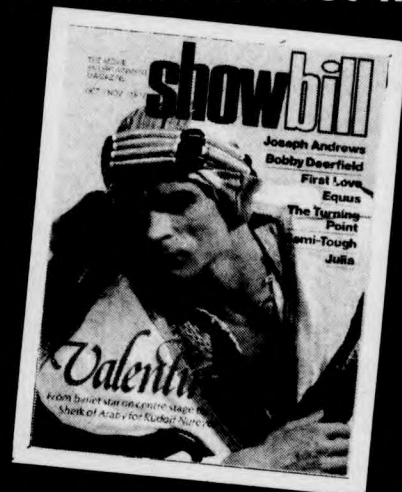
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