

arts

Boeing-Boeing hilarious

How can one man keep three mistresses at the same time?

Simple - all he has to do is make sure they are stewardesses on different airlines and then buy an international airlines timetable.

This is the arrangement Bernard has in Stage West's comedy *Boeing-Boeing*. It works perfectly until several flight postponements make his Paris apartment a very crowded place. Bernard and his friend Robert then find themselves stuck with the near-impossible task of housing all three women under the same roof without their finding out about each other.

Boeing-Boeing is a hilarious situation comedy guaranteed to keep the audience in stitches. Under the circumstances this is surprising, for the actors overdramatize both the situations and the characters. Alan Sues is particularly over-indulgent in his part, yet he somehow manages to keep the audience roaring with laughter.

Sues, better known as Big Al, the bug-eyed, bell-tinkling sports-caster from *Laugh-In*, plays the bumbling American country-boy who has just come to Paris in search of romance

and excitement. Sues' performance is along much the same lines as what he used to do on *Laugh-In*. Dynamic and energetic on stage, he plays his role with flair and imagination. His asides are great, and even the duller line can be devastatingly funny when spoken by Sues. Unfortunately though, his zany humor is vastly over-played. Although capable of getting more laughs from an audience than most comic actors, there comes a point when his approach is just too much. Nevertheless, when he's hot, Sues is so funny that he can charm an audience into laughing at almost anything. Perhaps the problem is that he tries to get a response for every line he speaks, no matter how unimportant it is.

Bill Fisher is the smooth-talking playboy with three mistresses, each of whom he has promised to marry. Though it is fun to watch his confidence and self-assurance erode when things go wrong, I feel that his interpretation of the role lacks spice. When he's sure of himself, he should be *more* sure of himself, in keeping with the playboy image, and when he sweet-talks his mistresses he should let the syrup flow by the

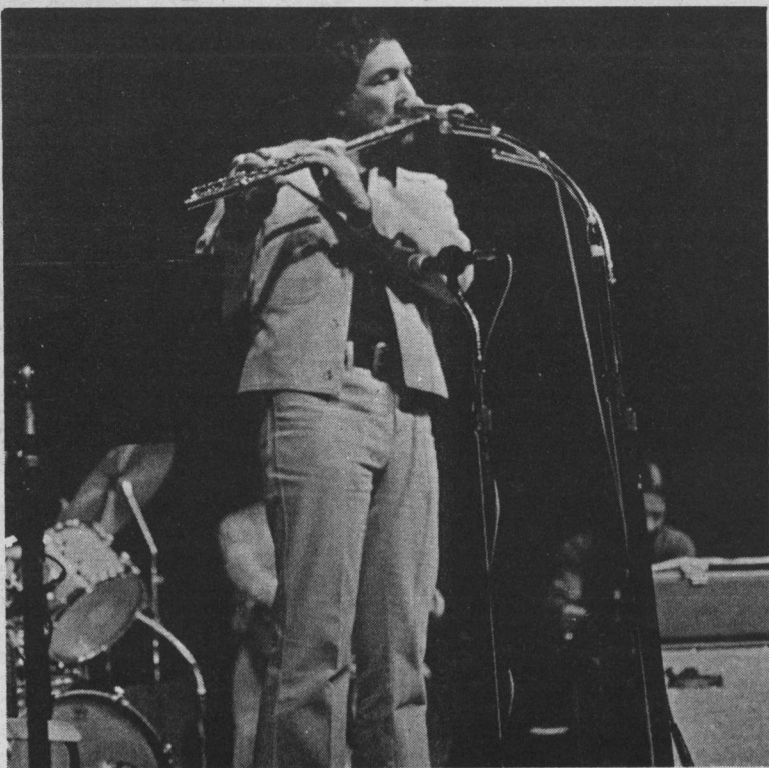
bucketful. If he did so he would accentuate Bernard's dishonesty and make him all the more laughable when his carefully planned schedule breaks down.

Elsa Houba's portrayal of Bernard's maid, Bertha, can best be described in one word - cute. Always complaining, always talking, she contributes a wry, tongue-in-cheek humor to the play that contrasts well with Alan Sues' crazy antics. She keeps the action flowing and the audience laughing without ever appearing to have said or done anything unusual. Her approach is free, natural, and thoroughly successful.

Each of the three main characters in the play evoke laughter in distinctly different ways. Their stage styles and personalities are dissimilar yet complementary; each character supports the other. The play is fast-moving and interesting. The audience is left guessing as to how Bernard and Robert will worm their way out of the situation and as to how the problem will be resolved. Although Alan Sues' capers do get repetitive, they are never boring.

This Stage West dinner theatre production is light, amusing, and highly enjoyable.

Kim St. Clair



Music Horn's language

Two sell-out audiences left SUB Theatre Thursday evening thoroughly entertained. Paul Horn's concerts demonstrated what he meant when he said, "there is no more jazz-rock or folk-rock; there's only music." The Paul Horn quintet gave a performance anyone could have enjoyed, and all did.

Starting the show with a solo flute improvisation, including fine use of an ech machine, he moved to a flute accompaniment of whale sounds. He played a tape of sounds made by killer whales and played along with their sounds. This stems from an experiment to determine the intelligence of whales, in which Horn was asked to come along and play flute for Haidi, Victoria's killer whale.

As the concert proceeded, the various other members of the band were introduced. First Ron Johnston on piano, Neil Swainson on bass, and then the percussion section, Kat Hendrikse on drums and percussionist Jim McGillveray.

Horn's band proved to be a very talented, tight jazz band that could handle anything thrown at them. They played everything from a Bachsonnata to David Crosby's Long Time Gone.

After several songs and

solos from each of the members of the band, Horn explained that in each of the songs they keep the melodies and harmonies constant, but as a whole most of the music played is improvised. He then described how the next song was going to be a total spur of the moment playing. The free form song, he explained, is like a musical conversation between the band members. Then with a quick reminder to the musicians to watch their language tonight, they proceeded with their conversation.

Bassist Neil Swainson took the lead as the band wandered in and out and all around different musical forms for the next several minutes. Horn demonstrating his musical variety moved from saxophone, clarinet, and flutes of various register with amazing ease.

The quintet finished the set with a fast paced piece that had the audience standing and yelling for more. They returned, happily asking if they could take the audience on the road with them. To end the show Horn played a soft, gentle song, then quietly slipped away, leaving a very satisfied audience.

by Dave Garrett



Mayall and Quatro in town

Another of the really big rock concerts happens Sunday March 30, at the Kinsman Fieldhouse. Fire Productions is bringing in three British acts, and it promises to be a heavy rock and blues night.

John Mayall is no stranger to Edmonton, having played here twice in the last two years. As the headline band on this tour, the quality of the concert is guaranteed. Mayall's style is best described by the title of his best selling album, *Jazz-Blues Fusion*. Mayall indeed does fuse both jazz and blues themes into his music, and very successfully. His following have always demanded satisfaction from his performances, and Mayall is a crowd pleaser.

The second big act is Suzi Quatro - one of the only female leaders of a rock band. Suzi has a solid reputation in Britain, and is getting good reviews in her American and Canadian tours.

Suzi is a five foot blonde, tattooed on her wrist and shoulder, dressed in leather bass player. Her manager is Mickey Most, of British Invasion fame. Her band includes guitarist Len Tuckey, pianist Alistair Mackenzie, and drummer Dave Neals. Suzi is the lead vocalist, and their style is basic rock and roll.

The third show is Keef Hartley Dog Show, also hailing from Britain. Hartley has had a long and colorful career as a drummer. He was the man to replace Ringo Starr in the Liverpudlian group when Ringo left to drum for The Beatles. Hartley is also the only drummer John Mayall hired twice. An earlier version of today's band, called Keef Hartley Band, gained enough recognition in the late sixties to perform at the Woodstock Festival.

Tickets are available at HUB Records, and at all Big Steel stores in Edmonton.

by Nanker Phledge

Author is self-taught

About thirty five people gathered in the Humanities Lecture Theatre on Thursday afternoon to hear Canadian writer Matt Cohen read from his new novel *Wooden Hunters* and from an earlier short story, *The Toy Pilgrim*.

Cohen's writing seems to fall into two distinct categories, the comic short story, and the more serious novel, both of which were represented at the reading.

In the discussion period that followed, Cohen said that he saw the novel as a more serious form of writing, and that it would be difficult to maintain the humor that is necessary for the length of the novel.

In response to a question from the audience, Cohen stated that he did not model his characters after real people, since he does not believe that he has any insight into the lives of real people.

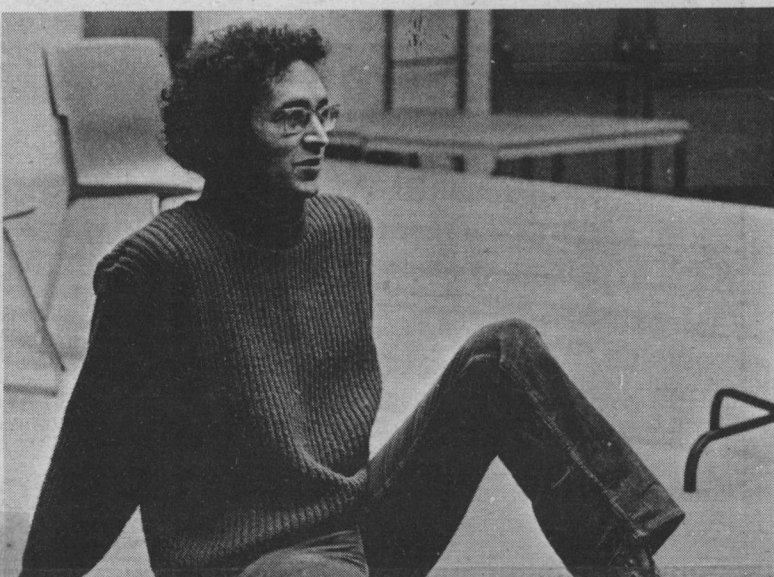
Matt Cohen is one of the few Canadian writers who supports himself entirely by his writing. He believes that he is able to do this because of the increased number of people and libraries that buy Canadian books, and because of the interest in Canadian literature that is now found on Canadian University campuses. Although he has written for television, Cohen considers this type of work "chaos" because the necessary collaboration with the bureaucracy is "deadly".

Cohen has a Ph.D. in Political Science, but he has never taken any English courses at university level because he did not want to be influenced by the great writers. Cohen was

afraid that he might become a second rate someone else instead of writing in his own style as well as possible.

Matt Cohen held his audience well, and his sense of humor that is so obvious in his short stories, emerged during the discussion to keep everyone well entertained.

Maria Nemeth



Hotel Paradiso

Tickets are now on sale for Studio Theatre's final Stage 75 offering of the current season: *Hotel Paradiso* by Georges Feydeau and Maurice Desvallieres. Directed by James De Felice and designed by Larry Miller, *Hotel Paradiso* dates from 1894 but its ingredients - excitement and intrigue amidst exotic surroundings liberally populated with light-hearted lechers - continue to be a source of fascination for both playwright and playgoer. Feydeau himself wrote more than 60 variations on this theme, each with a more-or-less loving attention to irrelevant and irreverent detail.

The play opens Thursday, March 27, with performances every night at 8:30 (excluding Sunday) until Saturday, April 5. There will also be a 2:30 matinee performance on Saturday, March 29. Tickets at \$2.50 each (free to University students upon production of current I.D.) are available from the Department of Drama office located in Room 3-146 of the Fine Arts Centre, 89 Ave - 112 St, or by calling 432-1495.