



David Brown is seen in his formidable costume for "Frankenstein - The man who became God" by Alden Nowlan and Walter Learning.

TNB monster pleases

By JOHN LUMSDEN

TNB opened this second try of their most successful hit, 'Frankenstein' with a new set, designed by C. Porteous in Vancouver. If that was the sole reason for bringing back the monster to life, it doesn't say much for the first set. But let's get things straight, when I saw the production I was slightly pissed off, so any reaction to the play may be unjustifiably unfavourable. I was somewhat annoyed by being flanked by a crowd of juvenile delinquents. A play exists by a tenuous thread of absolute concentration and empathy between actors and audience, and children making noise didn't help the already weak first act. However, these were kids brought there by well intentioned parents, so perhaps then I could forgive. What really pissed me off was their 50 year old counterparts (Mr. and Mrs. Frederickton, First Nighters) making inane comments and juvenile yuks all through the

performance such as the row of first class lobo's behind me. I heard a slight speech was given on student night warning the "kiddies" to be quiet, perhaps they should continue that practise throughout the week.

So it becomes the old "chicken and egg" question. Was the first act bad because the audience couldn't or wouldn't, give it the effort required, or was it the mediocrity of the first act that cheated the audience? I found the script weak, an embarrassing situation when the playwrights are around, and you can't just junk the occasional line. However, an excellent first effort, Misters Learning and Nowlan, and remember those who can't do, review.

The second act was generally excellent, the damage done by the first act virtually repaired by Peter Boretski's role as DeLacey. Larry Aubrey was good throughout the whole play, as the poet Clerval, whose wholesome cynicism was a

relief from all the blatant sincerity. Walter Learning and Barbara Lee Russel provided hilarious comic relief throughout as one of drama's favourite standbys - the bawdy servant couple.

As the play continued, Frankenstein and his routine got better and more believable - recitation of lines miraculously transformed into insights of character. Things just kept improving, until a sudden flashback to the opening scene. The captain's role was sufficiently short that the play didn't quite stop dead, however, the excellent scene afterwards still had to fight back to operating speed. All the telling points of the play, the lines that really hit, seemed dulled by the last thirty seconds of hideous over-writing, over-production, over-anything. But the play had the audience snagged by then, it received a standing ovation, apparently rave reviews from everywhere else, so I guess I should have enjoyed it too.

October Crisis dramatized

The events are now part of history. The scenario for those days in October, 1970 are familiar to all Canadians: British diplomat James Cross and Quebec Labour Minister Pierre Laporte were kidnapped; the Liberal government imposed the War Measures Act, and Laporte was executed by the FLQ.

However, while most people are aware of what happened, few understand the events which led up to the Crisis, or comprehend the forces which eventually controlled it.

It was shortly after being appointed Head of CBC-TV Current Affairs that Peter Herrndorf initiated one of CBC-TV's most ambitious undertakings: a first-time co-operative effort between three CBC-TV program departments - Current Affairs, News and

Drama - the 2½ hour historical documentary - drama titled The October Crisis, to be telecast on Sunday, Oct. 26 at 8:30 p.m.

Herrndorf wanted to assemble a program which would explore and expose some of the mysteries which still surround one of the major events of Canadian history: what really happened and why; who was involved and what does it all mean when examined five years later?

The task was to orchestrate the two key elements to be dealt with - the journalistic and the dramatic.

By the time The October Crisis goes to air, producer Mark Blandford will have been with the project for over eight months. For Blandford, executive producer of CBMT Montreal's documentary unit, shaping the two-and-a-half hour special represented an interesting structural challenge.

He had hundreds of interviews, thousands of pages of research, miles of stock footage and numerous drama sequences to weave together. The results are unique, he says, "because no major political event has been analyzed to this extent by such a strong team of journalists on television before."

The Kidnapping of British diplomat James Cross triggered the events of October 1970 which sent shockwaves across the country. In an exclusive interview for CBC-TV's The October Crisis with host David Halton, Cross vividly recalls the mental anguish and physical discomforts he endured at the hands of his FLQ captors for over 60 days. The Cross interview, in an expanded format, will be seen as a half-hour special on CBC-TV, Monday, October 27 at 7:30 p.m.

Rush rushes on

By CHRIS HUNT

If you mix Pink Floyd, Genesis and Led Zeppelin together what do you get? The answer - Rush.

With this, their third album, Rush unequivocally demonstrates that "Canadian rock 'n roll can be original and vital."

Consisting of Geddy Lee on bass and vocals, Alex Lifeson on all guitars and Neil Peart on percussion, Rush is one of the best Canadian groups to appear in a long time. Lyrically and musically, "Caress of Steel" easily outshines anything released by the supposed "kings" of Canadian rock, Bachman-Turner Overdrive.

Heavy but original - "Caress of Steel" sounds something like what could have happened had Led Zeppelin taken a different musical direction after their second album. The first three songs are short, heavy rockers with the fast bass, electric guitar and screaming vocals that bring to mind heavy Zeppelin, yet it is a different sound.

The last song on the first side is a long, progressive rock style piece. Entitled 'The Necromancer', it tells the story of three travellers who stray into the domain of an evil Necromancer who strips them of will and soul. Eventually the Necromancer is destroyed and his Wraith driven away by one Prince

By-Tor. The song consists of three parts each connected by a narration of what is going on. 'The Necromancer' is an impressive song that clearly points to Rush's Pink Floyd-Yes-Genesis musical direction.

The second side gives one an impressive display of the talent and potential of Rush. The entire side consists of one complete song called 'The Fountain of Lamneth'. In the tradition of Genesis' 'Supper's Ready', it is divided into several separate songs which combine to form the whole. Each song is a separate and individual piece in its own right. The entire work is linked by the first and last songs which have the same tune but different lyrics and the whole effect is excellent. Rush's diversity is shown through the variety of light, acoustical songs and heavy, electric songs spread throughout the second side and to a lesser degree the first side. Even within one short song the change in style is sometimes striking. The lyrics are highly original showing the influence of fantasy writers such as Tolkien and are comparable to the highly imaginative lyrics of groups like Hawkwind or Genesis.

"Caress of Steel" is an extremely good album which should propel Rush to the stardom they so richly deserve.



David Brown re-creates his stage role as The Creature in Mary Shelley's gothic horror story Frankenstein on CBC Stage, Sat. Oct. 25.

Frankenstein invited to Olympics

Theatre New Brunswick has been invited to take their new production of FRANKENSTEIN: THE MAN WHO BECAME GOD to the 1976 Olympics in Montreal.

The invitation came from the director of the arts and culture program of the XXI Olympiad, Yvon DesRochers, on behalf of the organizing committee.

An important part of the invitation was the request that TNB make the production available for performances in other major centres of Ontario and Quebec, either just before or just following the Montreal appearance.

Artistic director Walter Learning plans to use as many members of the current production as possible. The cast will re-rehearse for one week before staging

FRANKENSTEIN at Montreal's Place des Arts.

Theatre New Brunswick staged the world premiere of FRANKENSTEIN: THE MAN WHO BECAME GOD, at the Playhouse in Fredericton in July of 1974. Since then, the play by Alden Nowlan and Walter Learning has been produced by Montreal's Centaur Theatre, by Vancouver's Playhouse Theatre, and by CBC Radio. Now TNB has completely redesigned the production to take it on tour of 22 centres throughout New Brunswick, Prince Edward Island, Nova Scotia and Newfoundland. The seven-week tour, arranged with the assistance of the Touring Office of the Canada Council, will start on October 27 in Moncton, N.B., and conclude on December 11 in St. John's, Nfld.

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