

"Joe Egg" is grotesquely realistic but funny as hell

by David McCaughna

"Joe Egg", at the Royal Alexandra, isn't the usual cheery pre-Christmas musical as some ladies in the lobby prior to the play thought, even though it does feature semi-pop star Noel Harrison. It is a perverse, highly comic British play that has received wide acclaim in London and New York. "Joe Egg" along with the upcoming O'Keefe Centre presentation of Tom Stoppard's "Rosencrantz and Guildenstern Are Dead"

are the two most important plays coming to Toronto this season.

"Joe Egg" has to do with a young school teacher and his wife living with their spastic child. For ten years they have had to learn to adjust to a "human vegetable". Instead of becoming self-piteous and maudlin about the situation they have taken it in a humorous way. They laugh, joke, and invent dialogue with the child. Admittedly, it is a somewhat

grotesque approach to a tragic situation but, certainly, a realistic one. There is no cruelty involved — to save their own sanity they approach the child's condition light-heartedly. For many people this is ghastly.

The first act is a build-up of one hilarity after another; with the actors explaining their thought and history by breaking the dramatic illusion of the play and directly addressing the audience. The second act becomes rather more contrived

and melodramatic when the husbands attempt a final solution to the burden of the child. But the play nearly always remains valid and controlled as far-fetched as it may seem.

Noel Harrison in the lead as the father was much better than I thought he would be in a very demanding role. He doesn't quite have the power or drive and leaves one pining for Albert Finney who had the part in New York. The play suffers from a lack of accentual con-

gruity. It is set in Bristol, England yet only Harrison comes across with an English accent, the others all speaking with blatant North American accents. Most outstanding is Elizabeth, the grandmother, who speaks with a rough New York honk.

"Joe Egg" is a fine play, and is very well worth seeing, even though it does leave one regretting the fact that Toronto audiences are forced to put up with second-string companies.

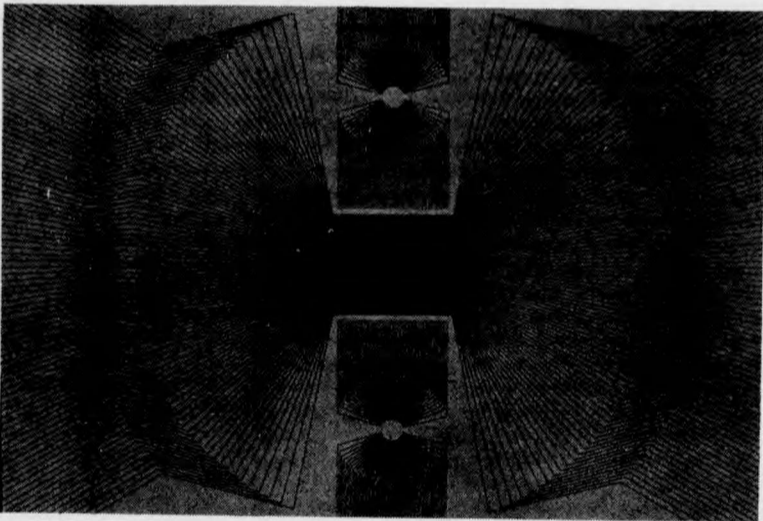
this art?

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art photos by Jerry Shiner



TEN TOP FLICKS OF 1968

(this list was drawn up by Frank Liebeck who is notoriously narrow-minded)

1. Cool Hand Luke
2. The Graduate
3. Rachel, Rachel
4. Boom!
5. Hour of the Wolf
6. Space Odyssey
7. The Fearless Vampire Killers or Pardon Me But Your Teeth Are In My Neck.
8. Romeo and Juliet
9. The Conqueror Worm
10. Weekend

Dud of the year — La Chinoise

Electric Circus at last!

by Pat Kutney

After many months of frustration and construction the Electric Circus will open to the public on Dec. 21 with the upcoming American groups "Cat Mother and The All Night News Boys" and "Sirocco".

The Electric Circus is no small financial venture. There has been an outlay of quite a few hundred thousand dollars for the Circus including \$200,000 for a computerized light show. The Circus will consist of much more than just performing groups and the light show. There will be several additional environmental rooms: The Meditation Room, the Great Expectations Room, etc. And rumour has it that more than forty people can use the washrooms at once.

The admission charge will be \$4.00, (on weekdays students can get in for only \$3.00) not an unreasonable price when one considers that this type of entertainment will be a totally unique combination of music, theatre, film and visual arts.

MAUD'S Column

Random notes of 2 day students observing 013

by Mssrs. R. Levine and S. Wagman

R (to Maud in Founders coffee shop): Maud! Flash news report about Winters coffee shop! Muss Maurey Haydon, well-known songstress and raconteuse failed to show up last Friday night. A rumour circulated that she was not allowed to cross the border, but the management had no definite commitment.

Her act was titled 'The second coming of Maurey Haydon'. She was to have played three sets during the evening.

So everyone sat around the common room and drank coffee and watched movies in the coffee shop. It's called WO13, you know.

Maud: That's unnecessary to say. Everyone knows something about WO13, even people who don't go there.

R: Don't generalize. What we need is LOGICAL INVESTIGATION. Let's go to see it.

FOUNDERS CROWD (muttering, watching them leave): Degenerate traitors to another college.

Maud (looking into the Buttery): Is this it?

R: NO. We'll know it when we see it. That's the scientific method.

You know, Maud, 013 is probably the most active place on campus late at night, and especially on weekends. There are always people lounging around, even when Founders is like a morgue.

Entertainment on Fridays and Sundays (often with movies between sets), and a discotheque on Saturdays. Sundays sometimes includes The Singing of the Scroll, spontaneous poetry readings for anyone who wants to join.

Maud: I've never heard of that.

R: Not surprising. Advertising is not widespread. Sometimes you will find small wall posters, or coloured displays, by Steve Liversidge, but it's really a Winter's organization, run by the three managers Peter F., Marshall G., and Barb L.

Maud: That proves that the college system is a farce. After all, anyone can go there. So what's the point in separation?

R: That's really illogical. Winters must be different if it can sustain such an off-beat coffee shop. The college system, therefore, must encourage differences. This implies that. This, therefore that. That's modus ponens.

Maud: Maybe. Well, is this the place?

R: Let's see. Low-slung aluminum-foil ceiling, violet lights, dark, a small room, round wooden tables, steel frame chairs. Everything checks out, but, of course, we can never be

sure. The inductive hypothesis might play us false.

Adam Apple (bystander): Hey buddy, you got the right place.

R: Looks like this is the place. Buy you a donut?

Maud (munching one): This tastes stale.

R: Probably a simple reason. Donuts are behind the counter. It takes two seconds longer to serve from behind than from the front. Multiply two seconds by a box of donuts, and that's a long time. That's logic.

Maud: I don't think so, R. Hey, what are these pictures on the east wall?

R: One is a red and yellow foot picture by Marlene Duda a 14-year-old girl. The others are montages by David McCaughna and Richard Perry. Some people

say they contribute to an unpleasant garish atmosphere in here, but that's only an opinion.

Maud: Then why is 013 so popular?

R: Oh, a strict casual hypothesis should probably include the 50-cup Enterprise Percolator Urn on the front counter (quick service), but a more relevant reason is the excellent music that always plays.

Some people like the nearness to the large common room. Buy your coffee, sit on a sofa, yet still feel part of the scene. It must be popular. Look at the mess.

Maud: Ugh.

R: Perhaps we should study the other coffee shops this way. Rational thought is so restful.

Maud: See you next year, R.



Winters coffee shop turns into a discotheque on Saturday evenings. (Scott McMaster took this live photo in the middle of the dance floor.)

Sketches of Christmas to be a student-style mini-revue

by Don McKay

York's annual Christmas concert will have a completely new look this year. Instead of the choir, York strings and other musical acts, the concert is going to be a minirevue, entitled SKETCHES OF CHRISTMAS.

The writer of the revue wants to get away from the hackneyed revue style that has become status quo since the arrival of "Laugh-In". Bill Cameron, a columnist for the STAR and a commentator for CBC wants to avoid the right wing style of today's satire. He claims that in present revues the laughs are always based on hippies, students and other non-establishment topics. In writing SKETCHES OF CHRISTMAS he hopes to develop a student-style revue.

The cast will include many York stand-bys, such as Sandy Fainer, Larry Gangbar, Mike Snook and Sue Lacey. Naturally the director will be Nicholas Ayre (a revue at York would not be a revue without Nick).

SKETCHES OF CHRISTMAS is guaranteed to be a change from the usual Christmas Concert. You can see it this weekend, Sunday Dec. 15, at 7:00 p.m.