hot flashes

music

Hovel notes — tonights membership social features Pontiac, famed guitarist Les Paul is featured Friday through Sunday.

The Edmonton Symphony and the Symphony Chorus will perform Haydn's *Creation* at the Citadel's Shoctor Theatre Fri. March 25 and Sat. March 26. Tickets available at the Symphony Box Office 433-2020.

The U of A's dept. of music presents *Open House Part One* between 12:15 and 4 p.m. Mon. March 28. *Part One* features students performances in the areas of harmony, voice, piano, opera, band and orchestra. *Part Two* begins at 8 p.m. on the evening of the 28th with performances by mimists, a solo cellist, the Concert Choir, the St. Cecilia Orchestra and the Stage Band. The daytime activities take place in various classrooms, hallways, and stairwell landings in the Fine Arts Bldg. with the evening's events in room FA-1-23. All proceedings are free and viewers are asked to come and go discreetly.

Tonight's free classical performance at the Edmonton Art Gallery will be that of flute and piano duo Jonathan Bailey and Reinhard Berg. Saturday's free jazz will be provided by the Rick Garn septet, starting at 2 p.m.

theatre

Mr. Keith Digby, director of the Citadel on Wheels/Wings will be auditioning Equity actors for the 77/78 season April 4 at the Citadel Drama Workshops. Mr. Digby is interested in actors with professional experience, and persons skilled in mime, movement and music.

The Citadel's current production, *The Kamagata Maru Incident* by Sharon Pollock continues until April 2. Tickets at the Citadel Box Office 425-1820.

Theatre 3's Long Days Journey Into Night ends Sunday. Tickets are available at the Bay and at the Theatre 3 Box Office. 426-6870.

Studio Theatre's last production of the 76/77 seasons starts Tues. March 29. *The Rimers of Eldritch* by Lanford Wilson will be performed at 8:30 p.m. nightly, with Sat. Matinee at 2:30 No Sunday performances.

literature

Daphne Marlatt whose poems "are dense and subtle explorations of personal environments" will read her work in Humanities AVL-3 tomorrow noon.

The U of A Science Fiction and Comic Arts Society will hold its' first open house and book exchange Sun. March 27 from 1 till 5 p.m. in SUB 1-42. Comic books, science fiction works and posters for purchase or trading, and free films (NFB animated shorts) for viewing, are on the agenda.

art

The Printmakers' Show presenting a preponderance of prints by current U of A students continues in the Central Library's Foyer Gallery till March 31.

Aspects of Realism showing at the Edmonton Art Gallery, features an international cross-section of current realist painting and sculpture and ends March 31.

dance

Tournesol presents *Tav*, a celebration of the movement of consciousness through time and space incorporating elements of percussion and dance Sat. March 26, and Sun. March 27 at the Espace Tournesol 11845-77 St. Performances start at 8:30 p.m.

Incident closer than admitted

by Kevin Gillese

The Komaqata Maru Incident by Sharon Pollock Citadel Rice Theatre

The Komagata Maru Incident is unlike the normal "artistic" work which seeks to reveal the human condition by examining the intricacies of individual human relationships.

The Komagata Maru Incident seeks, rather, to reveal the personal experience by examining the historical, the social situation; in this case to show how racist sentiment in Canadian society has its roots in an older, colonial tradition and even, possibly, in manipulative aspects of capitalism.

The Komagata Maru Incident examines an "incident" in Vancouver in 1914 when an Indian steamer, the Komagata Maru, was turned around and sent back to India because Immigration officials would not allow the 376 Sikhs on board to land in our country.

Even though the East Indians were British subjects (many had even fought in the British Army) and thus should have been allowed entry, they were refused on the grounds that their boat had not made a direct journey to Canada. No one ran steamers directly between Canada and India in those days, so this provided a convenient excuse for immigration authorities to use as whim or public outcry dictated.

Those aboard the Komagata Maru were stubborn and fought to have their claim — the right to immigrate — heard in Vancouver courts. But Canadian officials fought back, by refusing to allow provisions to be sent to the ship, by attempting to board the ship in a paramilitary action, and, finally, by manoeuvering a naval cruiser alongside the Maru to threaten bombardment if it did not return to India, as it eventually did.

Pollock's examination of the Komagata Maru incident is gripping, incisive, and emotional. In her forward to the play, Pollock does not see theatre as a distraction, but sees the stage as "an exciting, dynamic place, and I want to see on stage passionate works recording, questioning, examining and-or challenging, in an entertaining way, the social inanities of our time, and-our the human condition." Certainly in her own work Pollock has produced one of these passionate works — an exciting, dynamic drama that makes this a small Canadian masterpiece.

Using the many-faced character of T.S.to bind the work together in a somewhat innovative fashion, Pollock gives two sides to the Maru incident, alternating between scenes in a white Vancouver brothel, with its obvious implications, and the deck of the Komagata Maru.

T.S., combination huckster, master of ceremonies, racist MP and ruthless Immigration authority, is played exceptionally well by Ray Hunt. Hunt's performance is particularly impressive to those who have followed his career through the last two years, during which he has been involved closely with the city's Walterdale amateur theatre group.

T.S. is a difficult role to play for it must be done with poise and flair, and even the slightest accident or noticeable flaw can jar the spell. Yet Hunt carries the role off with confidence and ability, and Pollock nicely

balances the savage ruthless nature of the Establisment figure with the carnie character, whole present often serves only a technical purpose, that is, to ket the play moving smoothly and swiftly.

The other main character is William Hopkins Intelligence Director for Canadian Immigration Hopkinson is a man caught between conflicting hum motivations; a desire for wealth and power, and a base emotional response to the suffering of those aboards Komagata Maru, coupled with an intense hatred Indians, and a need for love.

Michael Ball plays this role superbly; his acting precise and powerful. In his best scene, as he shouts defiance, at German immigrant Georg Braun, generates great emotional intensity.

Jean-Pierre Fournier is well-cast as Braun, but role itself does not allow much room for interpretation Fournier does a competant job within the role, not etheless.

The three female roles are the weaker parts of play, although all are acted well. Evy, the prostit whom Hopkinson turnsto for sympathy and support played inconsistently by Peggy Mahon. Sometim Mahon is very good, but at times, particularly where she describes a racist attack she witnessed writing a tram, she is poor and jars the fluid tone of production. It is difficult to judge, however, whet this is Mahon's fault or whether Pollock has ow written the particular scenes where this inconsister is present.

The role of the Indian woman, played by Part Lenyre, sometimes strikes this same jarring not through no apparent fault of the actress as when says "we are hard like tempered steel." The statement redundant, since those aboard the Maru had, at point in the play, been starved and half-dehydra without submitting. Lenyre is generally fine, hower as the representative Sikh in the play. Angela Galhowever, is the weakest character in the play, as soveracts the mindless role of Sophie, the over-weil prostitute.

Special note should be made of the outstand directing job James Defelice does with this play, staging is crisp and clear, his blocking in unaffected efficient, and he gives the audience one of the bepaced pieces of theatre I have seen in Edmonton.

At the end of *The Komagata Maru Incident* mapeople were obviously shaken by what they have witnessed, a horrifying story of brutality taken straig out of our beloved nation's own history books. Pollo in her forward, says she wrote this play because shelieves "we are still suffering from the residual effect of the imperialistic policies of the British Empire." As she says, "until we face what we have done in the pawe can never change the future."

One can only hope such is the case. But if Green Paper of 1975, the recent outbreaks of rac violence in the East and the differential tuition imposed in Alberta and Ontario are any indication with a such as a contract that we will admit the case. But if the case. But if the case is the case is the case. But if the case is the case is the case. But if the case is the case is the case. But if the case is the case is the case is the case. But if the case is the case is the case is the case is the case. But if the case is the

we're closer to our past than we will admit. We need more of this kind of theatre.

Hopkinson and Evy from Incident.

photo Grant Wu

