

From a welding school

A big little theatre

by David Oke

Theatre 3 is in the process of converting an old building in the Boyle Street area into the company's first home theatre.

The most unique aspect of this building is the extreme flexibility of its auditorium, which is also the stage. Theatre 3's artistic director, Mark Schoenberg says the bare walls are essentially the completed auditorium. Each production will have to start completely from scratch.

The stage and seats are portable and are shifted according to the needs of each individual production. The lighting and sound consols are also portable and are placed wherever technicians are able to get the best perspective on a current production.

Commenting on the versatili-

ty of the staging area, Schoenberg says, *The Hostage* will have the stage running down the centre of the auditorium with the audience looking on from both sides, "à la football stadium."

A very different format will be used by next play. The stage for this production will be put in one corner with the audience sitting along the opposite three walls.

Michael Liknaitsky, Theatre 3's president, says the company's philosophy is to provide serious professional theatre emphasizing experimental plays and Canadian content. He sees Theatre 3 as being complimentary to, and not in competition with the Citadel.

The auditorium is small which fits in well with the Theatre 3 philosophy. According to Schoenberg, the power of the event is concentrated into a small area. Depending on the staging

arrangements, the theatre's auditorium seats 225 to 300 people.

To get building and operating funds, Theatre 3 is soliciting the government and the Edmonton community at large. \$600,000 is needed, including \$176,000 for purchasing the building itself. The federal government is contributing \$225,000 to Theatre 3's completion.

The use of Theatre 3's facility by the community is a promising source of revenue for the company. "We would like to be good corporate citizens," says Schoenberg, "so we are allowing other theatre groups to use this theatre."

If the bounding enthusiasm of Mark Schoenberg and his associates is any indication, Theatre 3's new facility will be a much valued addition to Edmonton's burgeoning theatrical scene.



From shack to stage: The walls take shape, and, in time, the new Theatre 3 auditorium will be providing Edmontonians with unique theatre.

Hypnosis Motivation Institute

Self-Hypnosis:

We have within our personalities the source of power, creative energy, that can bring about conditions desired by the person. Self-Hypnosis will aid the person to direct this power to relax, break habits, lose weight, alter and improve study habits, write exams, ease tensions and much more. Courses consist of four sessions one week apart. Self-Hypnosis courses start on:

Mondays: February 7th, March 7th and April 4th
Wednesdays: February 16th, March 16th and April 13th
Course fees \$40.00 All Courses 8 - 10 p.m.

Basic-Hypnosis:

Introductory eight week course covering the basics of Hypnosis. Course starts Thursday February 17th 8 - 10 p.m. Course fee \$75.00 (Saturday course 7-9 p.m. may be considered)

Advanced or Professional Hypnosis:

Prerequisite: the course in basic hypnosis or equivalent; subject to written or oral examination. Course fee \$120.00. 16 week course starts Saturday, February 5th 10 a.m. - 12 noon. 16 Workshops, Saturdays 1-3 p.m.

ALL COURSES MAXIMUM OF 10 STUDENTS

Self Hypnosis Home Study Course:

090 A home study course in self-hypnosis on three cassettes. Cassettes mailed one week apart to ensure proper conditioning responses. Complete course \$25.00. Cheque or Money Order.

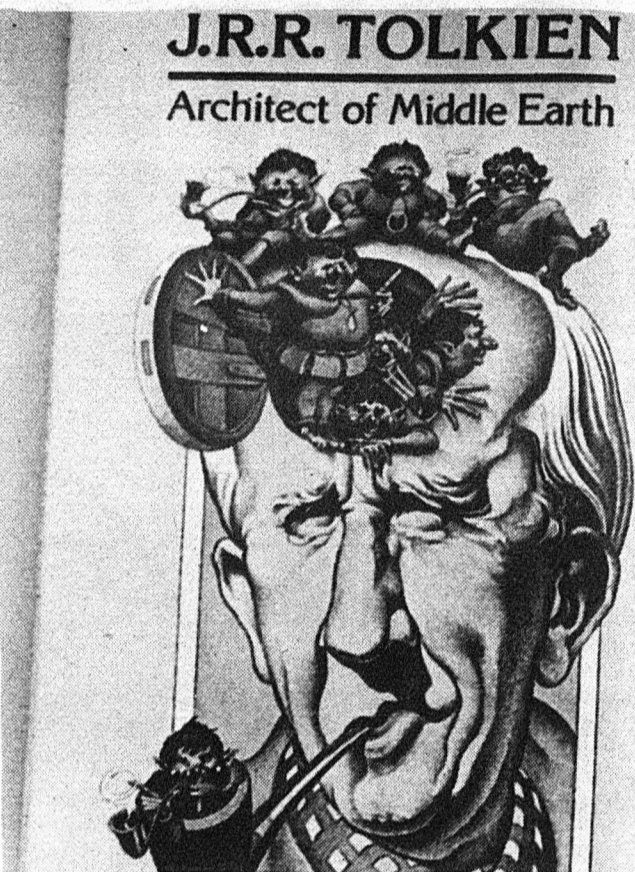
H.M.I. (NORTHWESTERN) Ltd.
9222 - 116 Street
EDMONTON, Alberta T6G 1R1

For further information and application forms please write to the above address or telephone 439-4598 evenings and weekends.

Volunteers for Sat. afternoon classes. People with problems such as biting finger nails, poor concentration, etc.

But is it art?

TOYKO (ENS-CUP) - Tokyo's railroad system has hired 30 additional employees to help stuff passengers onto its trains this winter. Officials say passenger's bulky winter clothing takes up more space and that more cramming is required.



Mordor master a dead ringer

by Dave Samuel

Daniel Grotta-Kurska, *J.R.R. Tolkien - Architect of Middle Earth* (Philadelphia: Running Press, 1976).

When Allen & Unwin undertook to publish *The Lord of the Rings* they "hoped to gain favorable reviews, good will, perhaps a literary prize, a well-rounded seasonal list," all this for a £1,000 loss. The company did not anticipate a market for a book which "contained stretches of verse, ... and samples of imaginary languages in imaginary alphabets; but only the most slender 'romantic interest' ". Clearly this was not another *Gone With the Wind*.

As we know, and as Daniel Grotta-Kurska's biography informs us at some length, *The Lord of the Rings* was an immediate success. The book was published in three sections over several years, to cut the publisher's losses, and the demand increased with successive publications.

Grotta-Kurska's rather polite biography tells us the story of John Ronald Ruel Tolkien, beginning with his family's

history, his early childhood in South Africa, his days as a young soldier in Flanders, and ending with the attempts of the scholar to escape the attention of fans, the copyright problems with *The Lord of the Rings*, and Tolkein's death in 1973.

We are not told intimate details of Professor Tolkien's sex-life. Grotta-Kurska refrains from telling us precisely how much the Professor drank.

He does provide us with a great deal of information about the milieu in which Tolkien existed. The cosy academic world of Oxford, with its tutorials and club-meetings, seems a foreign to experience on a Canadian campus as the Shire itself. Tolkien was never able to jet to academic conferences at U.C. or Miami beach. He occupied himself with his mythology and philosophy and with pub conversations with such friends as C. Lewis.

Tolkien was not an entirely satisfactory lecturer. Although his knowledge of folk-lore and mythology was enormous, his lecturing was hurried, almost uninflected, and at times inaudible.

The Hobbit and the *Lord of the Rings* grew, to a large extent, out of Tolkien's fascination with languages: Welsh, Anglo-Saxon and others, which led to the creation of the Elvish languages. He believed "that language presupposed a mythology."

Grotta-Kurska's biography falters badly only when he briefly attempts to analyze *The Lord of the Rings*. Despite the fact that Tolkien specifically stated *The Lord of the Rings* was not allegorical, the Orcs were meant to symbolize German soldiers. Grotta-Kurska insists on stating "It is also difficult to dismiss the marked similarities between the Orcs and the German soldiers."

Thankfully this sort of literary criticism is kept to a minimum. On the whole the author refrains from lengthy descriptions of Tolkien's personal traits. Rather he allows us to draw inferences about the dominant personality from the detailed description of his day to day activity and the intuitive feeling which Grotta-Kurska gives us of the sort of humane, cultured community which Tolkien favoured. This book's portrait of the social environment in which Tolkien lived, alone is enough to make it worth reading.

WINTER'S FRIENDS

Presented by

ALBERTA CONTEMPORARY
DANCE THEATRE

featuring guest
artists Carol & Ernst
Eder of TOURNESOL

S.U.B. THEATRE
University of Alberta

JANUARY
28 & 29
8:00 P.M.

TICKETS: \$4.00 available at all
Woodward's Stores, the Coliseum,
Bonnie Doon Box Office, Miles Ticket Office
and S.U. Box Office on the H.U.B. Mall

Sponsored by S.U. with the
assistance of Alberta Culture

