

Entertainment

Martha and Henry targeted for a year's worth of fun

Workshop's season out to excite

by Virginia Gillese

Martha and Henry are looking forward to a wonderful season of theatre at Workshop West. Gerry Potter, the theatre's artistic director, has formed a company of writers, directors, and actors in order to develop a distinctive style of theatre and better rapport with the audience. In his opinion, this will help draw people to live theatre, as it's drawn Martha and Henry.

Who are Martha and Henry? "They're the couple we're using as a campaign theme, said Potter. They are a fictional, middle-aged, ordinary couple who have excitement injected into their lives by subscribing to a season of live theatre." According to Potter, the idea of Martha and Henry was a joint effort that originated with a summer student who worked with Workshop West.

The campaign aims to communicate the idea that theatre is special. "It's live," said Potter, "Some people may have preconceptions of the theatre that are erroneous. We think that showing bored people watching TV will contrast well with the excitement of live theatre. It's a live experience with living people. There's contact with people and recognition of faces that isn't there with bigger theatres like the Citadel."

"Our special mandate is mixing Albertan plays with plays from across Canada," said Potter. "There are more new plays this year, because they're ready."

Potter described the coming season as an issue oriented season with personal and social issues being strongly explored in an entertaining fashion.

The first play of the fall season is *It's Your Turn To Get Up!*, a comedy about the choices and issues of having children.

"The play has a lot of monologues — it's a collage," said Potter. "It was developed by using our own stories, our own experiences. We introduced songs and a fantasy side to the play. The audience will be taught about the world of parents by imagining that they are children again."

Closing Time, the next play, was written by actor Dan Libman.

"It's about his experiences in a print shop in Montreal," said Potter. "It pits economic reality against values of friendship and the ideals of co-operation."



Inset: Gerry Potter
Above: Last season's Workshop West production of *Straight Ahead and Blind Dancers*

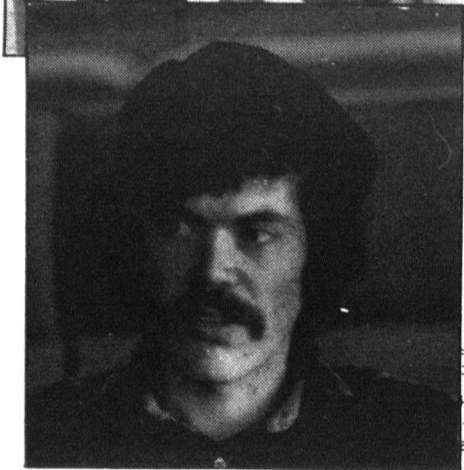


Photo: Jim Hellum

The Fighting Days is the third and final play of the season. It is described by Potter as a play that deals with the issues of women's rights, conscription, and war in Canada.

Workshop West has chosen a season that reflects its company and utilizes its ensemble. Formed this year by Potter, the company consists of: Susan Sneath, Dan Libman, Dorothy Haug, David McNally, Blair Haynes,

playing-skills and special skills in developing new work. He believes that an ensemble of directors, writers, and actors can avoid the tension of working with strangers and make for better, freer creative expression. "I want to develop a style that really is distinctive and recognizable," he said.

So far, Potter feels the company is progressing. "I'm really pleased with the skills we've developed and the material we're coming up with. The style will develop gradually and won't be distinctive for a few years," he said.

Potter feels that *It's Your Turn to Get Up!* will be the best that his company will have ever done and will show something of the style they're aiming at. He describes that style as "rough theatricality", which includes "assigning the audience a role and mixing fantasy and reality; using techniques that t.v. and film can't."

There's more to Workshop West, though, than productions. There is a workshop held by the theatre called The Playwrighting Circle. Conducted by playwright Frank Moher, this workshop will enable aspiring playwrights to receive help in developing scripts. Workshop West sometimes uses these plays, though Potter stressed that plays chosen to be performed are always "workshopped" — that is, developed with actors in the studio.

Workshop West was founded seven seasons ago by Gerry Potter after he graduated from the University of Alberta with an M.F.A. in directing. "I had learned directing by the seat of my pants," he said. "So I needed to find out how you actually do it; I learned a lot."

and Jan Wood. According to Potter, the performers are allowed creative input into the plays, helping to write and sometimes direct them, and each member of the company will be active in almost every play.

Potter wants his company to be unique in English Canada and possess a lot of ensemble

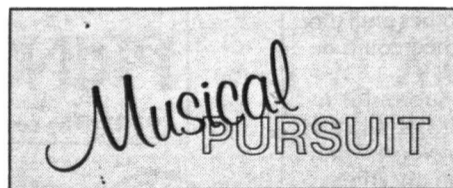
Wock and woll women

by Don Teplyske

It appears that last week's Musical Pursuit was too demanding as there was no winner of our record token. Better luck with today's column which is devoted to the many women who broke ground for the Cyndi Laupers of today. Additionally, the third clue to the Continual Pursuit mystery artist appears today; we've had some good guesses but so far no one has come close. Keep trying. Entries for both the Women Who Wrocked and Continual Pursuit categories may be dropped off at the Gateway RM 282 SUB. Remember, all entries must be in by Friday afternoon and the one with the most correct answers will receive a five dollar record token from Auracle Records (10808 -82 Ave.). And put your name and phone number on it.

FEATURE SUBJECT: Women Who Wrocked Before 1970

1. Born Constance Franconero, between 1957 and 1966 she was the best selling female vocalist with the hits "Vacation", "Stupid Cupid", "Carolina Moon" and others.
2. One of Tamla Motown's biggest selling vocalists, in 1964 she sold over a million copies of "My Guy".
3. A white girl group produced by Shadow Morton; their biggest hits were "Remember (Walking In The Sand)" and "Leader of the Pack".
4. Now perennially on the country charts, this 49' bundle of dynamite began her singing career as a child in her teens recorded nothing but massive hits, including "Sweet Nothings", "Dum Dum", and "I'm Sorry".
5. Before Mick and David got a hold of "Dancing In The Streets", it and "Heatwave"



were successful for this group of women. 6. While it didn't exactly rock, her "Ode to Billy Joe" was one of the biggest hits of 1967. 7. Born Mary O'Brien in London, she changed her name and became a Ready, Steady, Go! regular and a star with "I Only Want to Be With You" and "You Don't Have to Say you Love Me".

8. After recording several hits with Marvin Gaye, this woman collapsed in his arms on stage and died shortly after.

9. All she ever wanted was "Respect" but she got a whole lot more on her way to begin crowned the "Queen of Soul".

THE CONTINUAL PURSUIT

Clue #3 — With his musical partner, our feature artist was the first artist signed to Arista Records in 1974.

Last Week's Answers

1. David Bowie produced Transformer 2. Andy Warhol directed the early career of the Velvet Underground 3. Springsteen sang the last verse of "Street Hassle" 4. "I Love You, Suzzane" was Reed's 1984 mini-hit 5. Reed does ads for Honda Scooters 6. "Tired of Waiting" — The Kinks; "Rock and Roll Hoochie Coo" — Rick Derringer "Glad All Over" — Dave Clark Five 7. Joy Division covered "Sister Ray" 8. the Modern Minds 9. Hazel O'Connor starred in Breaking Glass.

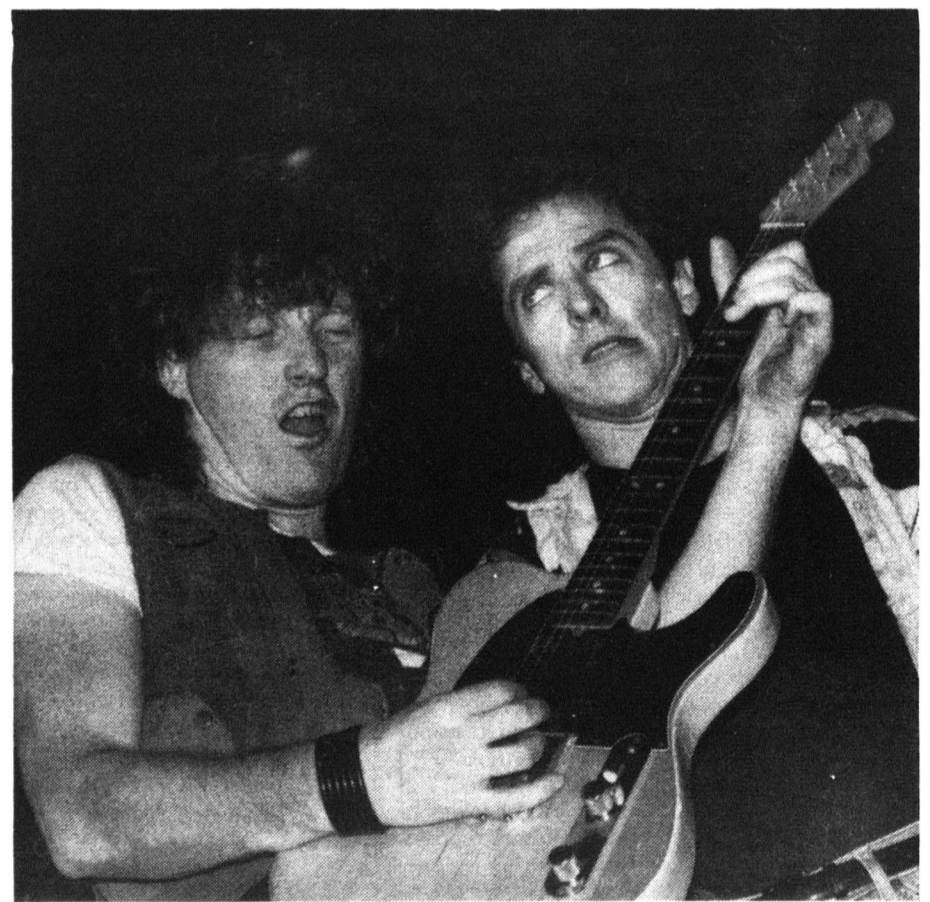


Photo: Bill St. John

Harlequin: light but fun

review by Susan Atkins and Rosa Jackson

The well established Canadian rock band Harlequin gave an entertaining though somewhat inconsistent performance Friday night at Dinwoodie Lounge.

George Belanger, the energetic and theatrical lead singer used gymnastics kicks and wild leaps on stage, immediately exciting the fairly large crowd of students who attended. He was supported further by the dramatic effect of the solo pieces in which each of the band's musicians indulged, particularly keyboardist Gary Golden.

Yet while the band performed good renditions of their entertaining but not especially thought-provoking hits such as "Superstitious Feelings" and "You Are the Light", at

times they lapsed into almost indifference towards their audience and their music. For this reason the initial enthusiasm of the students was not upheld throughout the evening.

In contrast to Harlequin's rollercoaster performance the Edmonton based band Airwave provided a strong, unflinching set.

Airwave had a lively professional presence on stage, though lacking (perhaps by chance), some of Harlequin's antics. Since their set was relatively short, Airwave had little chance to play their original pieces. Those that they did play ("Tears in Her Eyes," "She Don't Wanna Get Down," and "Don't Get Too Deep") were, however, upbeat and catchy.