

U of A SQUASH PLAYERS CLUB UNITE!

There will be a meeting of the **SQUASH CLUB** on Thursday, September 15, 1988 at 5:00 p.m. in W-01 Van Vliet Center.

All people interested please attend.

Selection Committee for Deans: Review of Composition



The composition and size of selection committees for Deans are being reviewed by the Executive Committee of General Faculties Council.

Information about the present composition of such committees is available from **Ellen A. Schoeck Solomon**, 2-5 University Hall.

If you wish to submit your views on this subject, write to **Dean Jean A. Bour**, c/o 2-5 University Hall, by **October 31, 1988**.

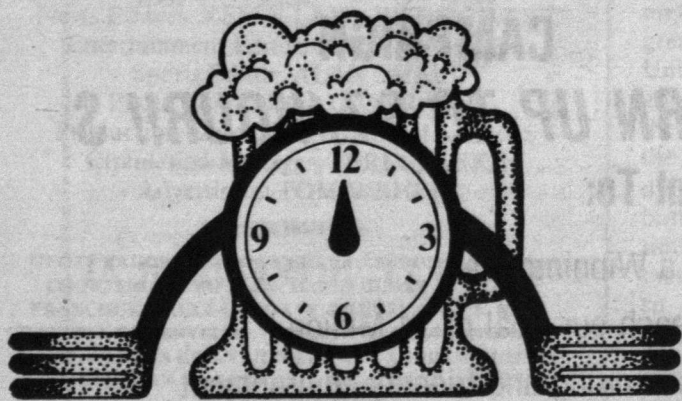
LAW SCHOOL ADMISSION TEST NOTICE

To all prospective U of A Law school applicants:

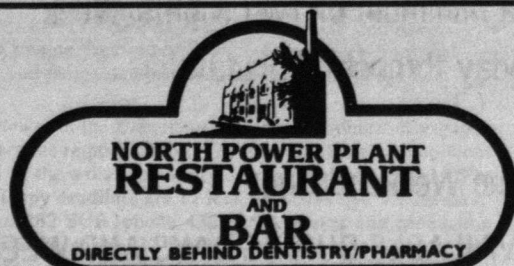
December 3, 1988 is the last date upon which the LSAT can be written by applicants seeking admission to the Faculty of Law for September 1989.

For further information call:

Faculty of Law Admissions
432-3067



BAR SERVICE STARTS AT NOON AT



"Quality Food at Casual Prices"

**EVERYBODY WELCOME
NO MEMBERSHIP REQUIRED**

continued from p 9

JAZZ HOT! (Kompany! A Performing Dance Troupe)

Having seen a number of Kompany! shows before, I knew I could expect some "hot" dancing (as the name of the show suggests) and performances which exuded enthusiasm. But I wasn't quite prepared for the flash, glitz and glamour of this show, which this month is being presented on the main stage of Expo '88 in Brisbane, Australia. It had all the style of a Las Vegas revue while still preserving Kompany!'s unique qualities, including an off-beat sense of humour. The dancing was at times cramped in the limited space of the Chinook theatre, but overall was strong and dynamic. My personal favourites were the "dirty dancing" number, which enabled the dancers to show off their flexibility and skill, and "Rock Around the Clock", in which each dancer exhibited his or her own quirky individuality. A variety of well designed costumes, whipped up by Betty Kolodziej, added to the professionalism of the show.

BEST . . . line at the Fringe: "If you believe in fairies, clap now!" Sky Gilbert, *Lola Star Builds Her Dream Home*

PLAYING STRIP POKER WITH POOPSIE (Pizzazz Productions)

And now for a real stinker . . . I don't know where to begin with this one. Was it the mediocre acting? Was it the lack of wit or style, even plot in the script? (I found it interesting that the name of the playwright wasn't listed in the program. Maybe he or she was embarrassed, and rightfully so.) Was it the total lack of any focus or direction? Well, yes and no. It was a fatal combination of all of these flaws which made this play a flop. What I find truly amazing is that at the Fringe, you have to stand in line to get tickets to a play like this, and if you don't come early, you end up in the back row (like I did). Unfortunately, the sound of Marcy's (Lorraine Cook) shrill, hysterical voice carried to the back of Orange Hall, and I still had a good view of her boring lump of a husband, "Poopsie" (Michael LeNeve). The opening of the play was promising, consisting of voices stating problems which couples face in the 1980's, something which many of the audience could relate to. But I pity anyone

who could identify with Marcie and Poopsie. One night, bored with their marriage, they decide to play strip poker, but both are too embarrassed to take their clothes off. End of story. Winning lines included: "Ah, bat poop", and the exchange "Take something off, Marcie-Pooh"/"Oh, do I have to?". The only redeeming feature of this play was its length: short.

WORST . . . novelty item: fridge magnets for 50 cents each. I thought they were really great at first, but when I got my pig-shaped magnet home, it wouldn't even hold a piece of paper up on the fridge and within two days, fell off and broke. I found half in my dog's mouth.

THE OVERCOAT (The Little Apple Theatre Company)

The best of the Fringe, to my mind. This is the only play that has ever convinced me that what's happening on stage is REAL.

Winning lines included: "Ah, bat poop", and the exchange "Take something off, Marcie-Pooh"/"Oh, do I have to?"

When one of the characters died at the end, I was so sure that he was actually dead that I was surprised and relieved to see him come and take a bow. I'm reluctant to describe the plot of the play, because it sounds so ludicrous that, unless you had seen it, you would have a hard time picturing it as believable. In brief, it was about a poor man in Russia who became so obsessed with his new overcoat and all that it symbolized that he began to treat it as a loved one. When one of his co-workers hid the coat as a joke and it subsequently disappeared, he too was destroyed. The set was stark and ominous, consisting only of three chairs, and the characters all had a touch of the sinister in them. As the program states, this play has created controversy. It deals with love and betrayal, and examines a person's purpose in life.

BEST . . . novelty item: wooden boxes for cassettes, C.D.'s, video tapes, etc. by the Rocky Mountain Box Company Ltd. Not having a C.D. player, I use mine for jams.

LOLA STAR BUILDS HER DREAM HOME (Buddies in Bad Times Theatre, Toronto)

A very shiny production, with great costumes and set by Leslie Frankish. It was big, it was expensive, much the opposite of Mr. Gilbert's gravity-defying foam cones in the bodice of Lola's weird and wonderful wardrobe (they were big and cheap). The singing was excellent; unfortunately, the music was boring and unimaginative. The guy sitting in front of me was wearing his Walkman, and tinny, interesting sounds drifted back and distracted me on several occasions. Essentially this show was a badly done rehash of the lesbian daughter-of-star-kills-star's abusive boyfriend story. The only redeeming factor was the chillingly convincing scene in which Lola is attacked by her vicious boyfriend, Johnny Bad (Edward Roy . . . also the co-director). Joe Colborne as Eat Me the dog was interesting. If you are getting the feeling that this show was primarily a bunch of over-acted yabber, you are not alone.

BEST . . . avoided at all costs: the perky, impish white-clad government interview girls harassing people in lineups.

SPIRIT GUM (Gerald Osborn, Edmonton)

From the creator of *Albert Eat Poo* came this quirky treatment of a trendy subject this year — talk shows and the "New Age". Bonnie Green was superb as a supermarket checkout girl turned channeller. Elizabeth Brown regressed her "ditzy" character back through all of her past lives into the primal swamp, where she discovered that the second oldest spirit in existence was her arch-enemy, Max the talk-show host (B. J. Brown — in her first Gerald Osborn role without curlers!) There was occasional bad blocking on stage with actors standing in the dark and occasional dead air, but in all an enjoyable show. **BEST . . . entrepreneur:** Noah Walt, professional line-sitter. He was making \$50 a day waiting in line for other people.

DAMP FURY (Teatro la Quindicina, Edmonton)

1988's entry from Stewart Lemoine, winner of a Dora in Toronto, and the king of the Fringe, is very tightly woven. Although the plot is (again) a spoof of bad drama, it needn't be bad itself. The opening act is a work of art (I know people who are still singing I's the By in that peculiar fashion), but none of the wonderful characters inside the tavern are reintegrated. The play is merely a linear journey through time and space, for Lemoine's strengths are dialogue and situation, and neither the two main characters were exploited to their fullest here. One woman on the way out said, "Talent is wasted on the lazy". I wouldn't go so far as to say that, however. Jane Sidell was wonderful as the nurse Jenny Tucker, and Leona Brausen was great (as always) in her dual role as Tubby Moll and Houhani Malu, mother of the soup-loving Jimmy (Warren Sulatycky). Also commendable was the great bodice-ripper poster by Dave Jackson of Phoenix Theatre.

GOTTA DANCE !!!

You're poultry in motion



Two left feet?
Ain't got no moves, Hepcat?!
Don't need no partner
Need no experience

U of A Dance Club

Dancing since 1957

Waltz cha cha
swing/Jive Rumba
Tango

10 LESSONS
(Introductory to advanced)
2 dance parties 2 socials
free REFRESHMENTS

all this for only **\$12.00 per term**

REGISTRATION at BOOTH in SUB SEPT.6-9, 12-15

Classes start Sept 19/20 in Dinwoodie 432-2116