

GATEWAY TO THE arts

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FRIDAY, JANUARY 31, 1964

Serpent And Convicts Prove Compatible In 'Three Angels'

By Marion Raycheba

"Stage 64" has proven conclusively that convicts and a house-trained serpent can be lovable.

My Three Angels by Sam and Bella Spewak is the case in point.

Jules murdered his wife, Alfred did away with his step-father and Joseph was an expert in salesmanship and doctoring the books of a factory which provided bottled medicinal "changes of air" for patients who could not afford to take a holiday. Other than that they were delightful sorts with the usual hearts of gold.

SUICIDE PREVENTED

When dear Marie Louise Duotel (Shirley Bedry), a bubbly, beautiful slip of a girl, suffers from an acute case of unrequited love, Alfred leaps to the rescue and prevents her from succumbing to suicidal impulses. When Felix Duotel (Richard Savill) cannot persuade customers to pay cash in his Cayenne, French Guiana general store, Joseph promptly remedies the situation.

However, their supreme moment comes when they "inadvertently" allow Adolphe, their cooperative, if poisonous, friends,

to escape. Naturally a common tropical accident occurs with the victims just happening to be the villains of the piece.

Paul Trochard, who has scorned Marie Louise's love, and his mercenary, miserly uncle Henri, who is about to eject Felix from his business and send him back to France in disgrace, get theirs in true melodramatic tradition.

SCHEMING BUZZARD

John Arntzen, as the slouching Alfred who ambles about saving suicides, and Jim Worthington as Jules, the cook, who prepares almond-stuffed chicken perfectly, are delightful. Wally McSween is a treasure in the role of Joseph, a pious and eloquent accessor to "accident" and writers of wills for those recently deceased. They blackmail cheerfully, "borrow" orchids from the governor's garden joyfully, and are sweetly sarcastic to Henri, a scheming old buzzard who well deserves an end à la Adolphe.

The general atmosphere of the play was relaxed and natural despite a few muffed lines in the initial scene. Directed by Daniel Walsh and produced by David Galbraith, *My Three Angels* was very well done and provided a laugh-filled evening. The debut of professional theatre in Edmonton, carefully planned by the Edmonton Repertory Company, was an outstanding presentation.

Feb. 6 Big Day

Hanson To Perform At Con Hall

By Lorne Larson

Philip Hanson, one of America's foremost dramatic performers, will be at Convocation Hall on Thursday, Feb. 6, at 8:30 p.m.

Tickets will be sold at the Allied Arts Box Office for \$1, and at SUB for students at 75c each.

Mr. Hanson spends eight months of each year touring his repertory of seven one-man shows in which he plays over 140 characters.

He has been acting since he was seven years old. His debut was

on a children's show, broadcast from station KING in Seattle, Washington.

Mr. Hanson has the unique reputation for carrying 30 complete Shakespearian roles in his memory.

He has been touring his repertory of solo shows across the United States and Canada since 1959.

"Kings & Clowns," the first show in a repertory of seven solo shows, features the actor playing more than 40 characters from famous Shakespearian plays.

"Moby Dick" by Herman Mel-

ville, is the second show in Mr. Hanson's repertory. In this play he introduces music in the form of singing six sea chanteys.

The third play is a collection of speeches and poems of famous Americans, entitled "The Rebels."

"My Name Is Oram," the fourth show, was the highlight of the San Francisco May Festival in 1962. In this selection Mr. Hanson takes the role of a story teller.

The fifth selection is a sequel to "Kings & Clowns," entitled "Villains & Fools."

The sixth show, "Dickens' Christmas Carol" is presented only during the month of December.

Mr. Hanson concludes his repertory of seven shows with "The Adventures Of Huckleberry Finn," which he includes for the purpose of adding a comedy of American classic literature to his roster of shows.

In one school, after the actor's performance of "Kings & Clowns," every Shakespeare book in the library was checked out.

"In the age of space we need vigor," Mr. Hanson says. "Shakespeare offers us vigorous laughter. I think that's one reason why he is so popular with audiences today."

In 1958, Mr. Hanson was awarded the rarely given Outstanding Achievement Citation for his two years as a Civilian Entertainment Supervisor for the U.S. Army Entertainment Program in Europe.

Mr. Hanson enjoys his role as a versatile repertory actor. "I'm happiest when I'm very busy," he says.



PHILIP HANSON

... Shakespeare in Con Hall

Folk Dancers Perform Feb. 14 At Auditorium

Completing this season's parade of folk dancers, the Ukrainian Shumka Dancers will present The Songs and Dances of the Ukraine at the Jubilee Auditorium on February 14, at 8:30 p.m.

Highlighting the presentation of fast paced, colorful dances will be guest artists Viki Wynnychuk and Maurice Lorieau. Miss Wynnychuk and Mr. Lorieau will sing traditional Ukrainian songs.

The Shumka Dancers were formed in 1959 in Edmonton by a group of young people who wished to dance. In the five years of its existence the Shumka (meaning Whirlwind) Dancers have become known nationally, performing at such functions as the Shevchenko Centenary Celebration in Winnipeg in 1962.

Mass dances are performed to toe-tapping music. More color is added by the many and varied costumes, replicas of authentic costumes worn in the Ukraine.

by a soldier, is the natural culmination of the film and not at all incredible.

The characters who share the girl's life with her are marvellously acted by a talented cast. Michel Legrand, who wrote the music, appears as Cleo's composer. This scene is a delight.

There is a movie short included in the picture, one of the inside caprices which artists in the "nouvelle vague" enjoy using. Such well-known people as Eddie Constantine, Sami Frey, and Jean-Luc Godard appear in it.

Corinne Marchand is perfect as Cleo, but doubtless Anges Varda is to be thanked for this. Under the direction of a lesser talent, the lovely Mme. Marchand might well have emerged as a Gallic Kim Novak.

But she carries the picture with ease, seldom worrying her face from its one or two basic expressions and in fact creating a simple direct characterization. In all, *Cleo From 5 to 7* is admirable.

French Film Admirable, Society To Be Lauded

By Bob Pounder

Cleo from 5 to 7 is a French film which puts a novel and welcome ripple in the "Nouvelle Vague."

It was written and directed by Agnes Varda, a woman of considerable talent who knows how to use a camera to good, often stunning effect.

Some of her effects may, it is true, seem somewhat contrived at times, but we can be forgiven this when there is so much more in the picture worthy of praise. The Edmonton Film Society is to be commended for making it available here.

The film's opening is an example. As the credits are flashed on, we watch a fortune teller examining Cleo's cards and in a few short minutes the events

which are to follow are prophesied. Death is the last of these.

Cleo is a singer in Paris, quite successful, who is awaiting the results of a medical examination for stomach cancer. The picture follows her through the two hours preceding her learning the outcome of the medical report.

These two hours are made worthy of our attention because of the inevitability of the "ordinary" events they show. Cleo spends a good deal of time walking the streets and sitting in cafes and riding in cars.

These things are not interesting in themselves but as a whole, bound together by the expectation of the news, they attain artistic merit. Cleo's final happiness in the shadow of death, shown her

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