

ARTS

Twelfth Night performed impeccably

Twelfth Night, by William Shakespeare
Studio Theatre
February 3-12

by Dave Cox

That Bill Shakespeare can sure write, eh? He is obviously no Alberta Playwright.

Studio Theatre's production of Bill's *Twelfth Night, or What You Will*, is closest to the perfect performance of it I've seen (although I'm still young).

To begin with, I think I'm in love with Marilyn Wallis (who plays Olivia). Her acting here and as Simone Evrard in *Marat/Sade* in December have been highlights of the season so far.

Grant Carmichael was also splendid as Feste, the fool. Beyond the fact that the role is good (Queen Elizabeth's court jester played in the original), Carmichael plays it

with the needed zest. The lute-playing was also a nice touch.

Many of the other performances are well worth mentioning. Malvolio (Bill Davidson), Sir Toby Belch (Steve Atkinson) and Sir Andrew Aguecheek (David Sivertsen) stand out, but all the parts were done well.

The staging was very good, especially in such scenes as Malvolio's funny/cruel imprisonment.

The show's sets and costumes were also very effective. I was skeptical about a few of the outfits at first, but quickly recovered my opinion after seeing such attire as Olivia's dress.

Catch this show before it disappears - good student productions (at a student price) should be rewarded by our attendance.



photo Bill Inglee

Sean Mallen as Orsino and Catherine Clark as Viola in Studio Theatre's *Twelfth Night*

Special show tonight

by Karen Redford

In case you hadn't heard, it's the university's 75th anniversary, and there have been a number of exciting events planned. One of these is a Gala Performance of *Twelfth Night* on Tuesday, February 8. On that night, Studio Theatre will be filled to the walls with government officials, university faculty, press members, and any other members of the community who have been

involved in creating and supporting Studio Theatre over the 36 years that it has been presenting plays on the campus of the U of A. There will be a special performance of the currently running *Twelfth Night* followed by a lavish buffet. In commemoration of the university's longevity and involvement in the arts, the drama department has organized a night filled with all the glitter, excitement, fond remembrances and magic that theatre can create.

Literary Supplement Coming!!!

This is to announce the annual running of the famous Gateway Literary Supplement. Get your submission of poetry, prose, etc. in by March 1st (don't make them too long) and the issue will come out March 3rd.

I've heard through the grapevine that a show worth catching might be Ross Shepard High's upcoming play *Godspell*. It starts February 10. Details next issue.

Williams is Dickens, both are spellbinding

Emlyn Williams as Charles Dickens
Citadel Rice Theatre

by Lorie White

The indefatigable Emlyn Williams is the indefatigable Charles Dickens. He whispers and winks and glowers his way through two and a half hours and nine spellbinding excerpts of Dickens' prose. He recreates a nineteenth-century institution.

From 1853 until his death in 1870, Charles Dickens gave public readings of his work. People loved it, and ladies fainted in the aisles to prove it! Equipped with a pair of white gloves, a red geranium in his button-hole, and a peculiar Dickensian reading table, Emlyn Williams has been restaging this event since 1951.

Mercifully, no ladies fainted in the aisles of the Rice Theatre last Thursday night, but long rounds of applause showed the enthusiasm of the audience. I have to admit that Mr. Williams-Dickens seemed tired at first (the two gentlemen have 248 years between them - Mr. Williams 77, Mr. Dickens 171). And when the lights went down, sleepy listeners occasionally went down with them. This was entertainment with the labor of close attention. Some

people found it rather tiresome.

It was an evening of snobbery, mystery, grief and amusement. There was Bob Sawyer "who had about him that slovenly smartness, and swaggering gait which is peculiar to young gentlemen who call waiters by their Christian names...." There was the Government Department of

Circumlocution which specializes in the business of 'How Not To Do It', and there was the Great Philosophy of Podsnappery. My favorite, by far was the bloody and hilarious story of Captain Murderer, whose name, strangely enough, had awakened no local prejudice! "It was the best of times; it was the worst of times...." (Yes, the

Williams-Dickens team delivered that too).

These two outstanding gentlemen will be at the Citadel Theatre until February 13th. For people who can't make it to the performance, or for people (like me) who really enjoyed it, "Emlyn Williams as Charles Dickens" is available in a two-record album.

Film captures Piaf's early life

Piaf- The Early Years
Varscona

by Dave Cox

My friend Bob, who is studying in France this year, has had a longtime devotion to the great French songstress Edith Piaf.

After seeing this film, I understand why. The "liquid, pleading" sound of Piaf's voice, her charming, elfish personality and her haunting, compelling presence on stage.

The movie opens at Piaf's birth, in the Northeastern Paris slum of Belleville. It shows her recovery from childhood blindness, her singing in the streets for change.

She is married at seventeen, and has a

daughter who dies in infancy of meningitis.

Lucien "Papa" Lepree, owner of a nightclub, takes her in and gives her the name "Piaf" (which means "sparrow"). But he is suspiciously murdered, and Piaf is falsely implicated by the police.

She manages to rise from the scandal, and (in life, though not this film) goes on to develop a following which includes Jean Cocteau, Marlene Dietrich, Lena Horne, Charles Aznavour, Pablo Picasso, Judy Garland and Maurice Chevalier.

Piaf is played very well by Brigitte Ariel, who was an unknown before this part.

She says of Piaf, "What struck me was the way she conveyed the 'soul' of France in her voice." Ariel was chosen in part because it was thought that only a French

actress could properly do Piaf.

Her half-sister Simone, who she affectionately calls "Momone," is played with equal fervor by Pascale Christophe. The movie is based on Simone's biography of Edith Piaf.

The show contains renditions (by Piaf) of her most famous songs: "La Vie en Rose," "La Trompette en Bois," "Elle frequenta la rue Pigalle," and "L'Accordeoniste," which fades into the end titles, with Piaf's signature tune "Non, je ne regrette rien" being sung in the background.

The "petite chanteuse" who enchanted a nation is captured well in this film. It should be seen by those with a heart for the romantic, the tragic and the beautiful.

UP

The Utopian Pragmatists address the issues!

SU Debt

Reduce the deficit through celebrity bake sales.

Clubs

The right of the students to keep and bear arms shall not be infringed upon.

Women's Centre

Every woman should be allowed to have a center, since the human body tends to split in two without one.

SU Accessibility

Since leaving the SU door open to the student has not improved communication, we will resort to kidnapping and third degree interrogation to determine student opinion on our performance.

Cutbacks

We demand a 20 per cent increase in the University's operating budget. Failing this, in accordance with our responsible, non-confrontational approach, we will nuke Loughheed's ass.

Physics

We will repeal the oppressive *Law of Gravity* so all UPward progression is facilitated and expedited.

Electoral Reform

Abolish all serious slates. In lieu of abolishing them this year, give all serious candidates a daily distemper shot.

Transportation

The SU should build a Sky-Tram from RATT to Dewey's, with a parachute drop to the Power Plant.

Tuition

Index tuition to the average world price of crude oil.

Boycotts

Boycotts are sexist. Entitycotts; or nothing.

Parking

Free parking must be made available for all students at West Edmonton Mall and on the North Saskatchewan when conditions permit.

We also need a new way of allocating our insufficient parking space. Triple-decker demolition derbies in Stadium Parkade could reduce the number of cars on campus, with only the winners being eligible for parking permits.

CJSR

We support CJSR's bid for *First Choice* pay Radio.

UTOPIAN PRAGMATISTS

The only thing on the wall is our posters (sic).