

d'amur demur? never!

Last August, Bud d'Amur withdrew himself and his plans for producing new Edmonton plays from the Yardbird Suite. The Suite once again became a folk and jazz center, and it seemed that Mr. d'Amur was disappearing from Edmonton theatre. Edmonton shrugged its shoulders and forgot about him. (A similar reaction during the past few years has been responsible for the Suite's financial difficulties.)

Edmonton underestimated Mr. d'Amur. During the past two months, his plans for Edmonton theatre have revived and grown. They have resulted in arrangements for staging plays in the new theatre at Collège Saint-Jean during the coming season.

The new organization, which is still nameless, will be essentially a theatre workshop.

Mr. d'Amur hopes to produce new work by Edmonton dramatists and to combine the creative abilities of the author and the actor to make this work "play". He stresses the importance of imaginative actors in such a program; the actors must use their own creative imagination during rehearsals to add to the play and to help the author rewrite it.

The ultimate goal of the program is to have the author rewrite and publish the play after it has been produced, using the knowledge of the play's effect he will have gained during rehearsals. Eventually he hopes to see other theatre groups producing these plays.

Although the concept of a theatre workshop has been used to organize some American university and community theatres, it is relatively new to Western Canada.

The results are unpredictable: practically no effect on the type of plays Albertans write, or it could completely change the aesthetic dimensions of Alberta drama.

It is possible that plays produced in this way would tend to move from an obscure literary to a more purely dramatic form. But even this is not an entirely safe prophecy.

Perhaps the only sure thing is that, with Bud d'Amur behind them, the plays will be different and entertaining.

Mr. d'Amur is very elated about the Canadian Drama Festival he will produce this year with the aid of a grant from the local Canadian Centennial committee.

The festival will center around the production of four Canadian plays. Works of Wilfred Watson, Jim Salt and John Orrell are being considered for this project.

However, Mr. d'Amur is not concentrating only on Canadian plays. For the rest of this season's program, he welcomes anyone who has a play, published or unpublished, Canadian or foreign, he wishes to direct.

In this way he hopes to encourage potential actors and directors as well as playwrights.

He is also working with the Cultural Activities Branch of the Alberta Government to organize this year's Provincial one-act drama festival.

Mr. d'Amur admits that this type of theatre work faces many problems. The worst problem, he says, is the apathy of Canadians towards their own drama.

Because semi-professional and professional actors refuse to become involved in the production of new plays, he finds he must continually train new actors. And the lack of reviews by local news-

papers (although Mr. d'Amur is far too polite to name names) makes publicity difficult. Consequently, box office receipts are low.

In spite of these difficulties, Bud continues to recruit actors, directors, playwrights, and people who are interested enough in theatre to work in the box office or building sets to help him. He welcomes everyone with an interest in theatre.

And, with his usual enthusiasm and optimism, he hopes to open his new program before the end of October.

—Shirley Neuman

mud-puzzle for puzzled muddlers

Are you full fit to read the Fine Arts Page fully and fairly? Test yourself on the following Space-Filling Device.

- Translate the following lines into Anglo-Saxon or Platt-Deutsch or Wendish:
(a) The medium is the message
(b) Where is Registration, Part 5?
(c) Chimo, Cheechakos, where is Registration, Part 5?
- Write your Student Identification Number in the New Math on the base 2.3743.
- At Mt. Rushmore you are hanging by your toes from Teddy Roosevelt's nose in a most ridiculous pose, just suppose, when what do you think arose?
(a) The Spanish-American War
(b) The morn in mickey mantle clad
(c) The workers
- Parse the following sentences (or diagram them, if you prefer):
(a) Jesus wept.
(b) The metamechanics of (and I do not wish, let me emphasize, to be misunderstood) astrobotanical—if I may use a phrase of my own coining—men-suration so scintillatingly explored by my old colleagues—ah! I remember them well, and the happiness of pre-war days in Stuttgart—but I digress.
(c) Where is Registration, Part 4?
- Compare and contrast:
(a) The Brothers Karamazov
(b) Crime and Punishment
(c) Dombey and Son
- Write a fifteen hundred word essay on one of the following topics or write a one word essay on each of fifteen hundred topics at your discretion.
(a) What Registration, Part 3, Meant to Me
(b) Poesis and Noesis
(c) Minor Tracheal Defects in the Average Lungworm (Note: Candidates wishing to write on the exceptional lungworm must obtain the permission of the Dean of Arts before attempting to do so.)
(d) Sex (Note: the literal meaning of the word is "six." Proceed at your own risk.)
(e) What I Did For My Summer Holidays (Note: We ask not what your summer holidays did for you.)
- Whatever became of that crispy bacon we had before the war?
- Identify the following quotations:
(a) "The night will turn us all to fools and/or madmen."
(b) "You got till sundown to

get out this town, hom-bre."

- "What did I do to be so out and down? Is it all over, Baby Brown?"
- Complete the following quotation: "The medium is . . ."
(a) the message
(b) not the message
(c) an opera by Gian Carlo Menotti
- In your opinion, who wrote William Shakespeare's plays?
(a) William Shakespeare
(b) Someone else of the same name
(c) Leonard Cohen
- Form sentences from the following groups of words:
(a) be be or to to not that
(b) nevermore!
(c) part? is Registration where 2, ,
- Has anybody seen my gal?
- Discuss: "The Western Alliance should return to the pre-NATO position."
- Fourteenth in the hierarchy of leadership established by the recent shakeup in the People's Republic of China is:
(a) Charlie Chan
(b) Lin-din Jon Son
(c) Jan Breughel the Elder
- When the Great Rufus Motmot nests, it carefully collects back issues of the Saturday Review to construct its domicile. True or False?
- Whatever happened to that crispy bacon we had before the war?
- Would you fight fire with:
(a) fire
(b) earth
(c) air
(d) water
or would you let it modestly blaze?
- If Ali Khan, why Kant, Immanuel?
- Compare and contrast yet again:
(a) the pit and the pendulum
(b) I and Thou
(c) "compare" and "contrast"
- Complete the following Shakespearean Quotations:
(a) "Out, damned . . ."
(b) "A horse! A horse! My kingdom for a . . ."
(c) "The quality of mercy is not . . ."
- It's springtime in the Rockies.
- With regard to the Student Alcoholism Question, how many students drink to you only with their eyes?
- Arrange the following Bartok string quartets in order of composition:
(a) No. 1
(b) No. 2
(c) No. 3
(d) None of the above
- Which of the below were or are Presidents of the United States?
(a) Harry Truman
(b) Truman Capote
(c) Al Capote
(d) Tex Peyote
(e) Al Caiola
(f) Joe Payola
- Who steals my purse steals:
(a) \$72.50
(b) poor white trash
(c) third base
- Where is:
(a) an April, 1952, copy of the "Neue Zeitschrift fur Botanik"
(b) Bunny Lake
(c) Registration, Part 1
- Question the following answers:
(a) the Don comes up like thunder
(b) when he has 117 peanuts
(c) Karl Marx and John Lennon
- A rose:
(a) is a rose
(b) is a rose is a rose
(c) by any other name is either of the above.
- You have successfully completed all five parts of Registration, but have just discovered that your mother in a jesting fashion decided to dub you with a false name for a joke. Therefore you must go through registration again, this time with the correct name. Your first question is:
(a) Is this a dagger I see before me?

film flam

CASANOVA 70, at the Garneau, has Marcello Mastroianni as a semi-impotent Italian officer in NATO who ends up married to Virna Lisi.

His problem, it more or less gradually appears, is that the Sexual Availability of the Modern Female destroys all the pleasures of the chase, and without an element of danger lovemaking becomes tedious, indeed impossible.

Put this way, it all sounds like just another Italian sex-farce churned out by the secret agents of the Vatican in their ceaseless efforts to corrupt us in the most wholesome way possible.

Actually, this film's complete stylistic diversity, amounting to sloppiness with just enough incompetence thrown in to make all the dedicated film-as-Art men cringe—I'm thinking especially of the labouring of the old psychiatrist-goes-mad joke in the trial scene—all this kills the movie's Message very nicely.

So we're left with the vaguely related series of semi-risque incidents that (be honest!) was all we really wanted anyway.

The parodying of parodies of parodies is getting so confusing that I half expect a sober North American school of socialist realism soon to spring forth from the putrid heaps of jokes we've been shoring so indefatigably against our ruins.

If Casanova 70 parodies anything, it is the sequence of Italian sex-comedies that began with "Divorce Italian Style" (still by far the best).

But parody isn't quite the right term for this film's refusal to take its own conventions seriously.

The courtroom scene is as wildly unrealistic as the similar scene in "How to Murder Your Wife". (Maybe it has something to do with Virna Lisi, who was in that one too.)

Its deviation from standard (which for me means Perry Mason) courtroom procedure is, as far as I can see, quite pointless—an easy way out of scriptwriter's problem.

An earlier scene involving the psychiatrist, can't make up its mind whether to be broad or subtle.

And the quality of the comedy in the relatively straight episodes at the beginning is vastly different from that of the later, wilder sequences.

Nevertheless, the film emerges as a curiously likeable hodge-podge.

Largely, of course, this is due to Mastroianni, whose presence could probably induce me to sit through a seven-hour movie version of the 1961 Canadian Census. (Are you listening, Andy Warhol?)

But the film's turning-point, at which I really began to like it, involves a prostitute who suffers from possessing the evil eye: disasters keep overtaking her clients.

When Mastroianni, ceaselessly on the lookout for the danger which is his only aphrodisiac, hears of this, he makes a beeline for her place. She is so pleased to have found a man who dares to risk her embraces that she gives him what one gathers is a very pleasant evening for free.

In the morning, for reasons involving the tenuous plot, Mastroianni finds he has to leave by way of the roof. This is a beautiful Freudian affair of peaks and curves, from which he inevitably falls.

The whole sequence is timed faultlessly, and achieves a surprisingly touching effect. It is followed, not dishonorably by a long, rather goofy episode involving a sinister jealous count who is about as sinister as the Great Pumpkin. And somewhere along the line Mastroianni impersonates rather ingratiatingly a doctor making a virginity examination.

For these and a few other minor felicities this uneven, (perhaps appropriately) semi-impotent film is worth seeing.

- Babababababababababab?
 - Where is Registration, Part 1?
 - This is
(a) the beginning of the beginning
(b) the beginning of the end
(c) the correct time: Mountain Standard.
- If you have decided to attempt

the preceding questions, you are obviously a freshman, but that can be forgiven.

If you have answered ninety per cent of the above questions correctly, you are Very Good.

If you have correctly answered all of the above questions, you are entitled to set the next test, which shall be for sophomores.