

Elwood Glover invites students to watch Lassie

By WARREN CLEMENTS
It all started in late September with a note from Ian Yanover, CBLT public relations assistant, inviting Excalibur to a special press screening of fall programming.

"I hope this meeting will open up a neglected line of communication between our station and the university and college element of the audience we serve", he wrote.

"We can't ignore over 125,000 students in this area."

Hoping to catch a glimpse of an unreleased Monty Python show, I rode the Red Rocket down to the CBLT board room on Jarvis St. Representatives from the Varsity, the Eye-Opener (Ryerson) and McMaster's Silhouette, and this reporter, sat in plush chairs feeling very important and waiting for an evening of video entertainment — the best of what CBLT had to offer.

We should have suspected something when Yanover announced it would only be half an hour long.

The lights dim, the screen crackles and on come the Sonny Caulfield Trio. Oh no!

Elwood Glover appears behind a lectern. He says he will be our host on a promotional trip through the fall line-up. The CBLT viewing area extends from the Niagara Peninsula to Oshawa, but Yanover admits "the producers haven't discovered anything but Toronto".

We receive a chart with grey areas for the national CBC network programming, and white areas for CBLT. Most of the chart is grey.

We start with weekday afternoon shows. New Directions is designed for senior citizens, and is hosted by genial Elwood and Ann MacMillan.

"Ann's father was a Canadian who met a Welsh girl trapped in Canada by the war", says our promo guide. "Both were medical students who moved to Wales to complete their training. That's where Ann came into the picture".

We student press reps are wondering just where students come into the picture.

Tuesday's offering is A Second Career, "just plain good advice" for wives re-entering the job market. Wednesday offers Food for Thought, about nutrition and dieting.

The First Five Years shows "experiments being conducted to discover how early boys and girls acquire sexual identity, how they discover a sense of self, and how they learn to speak". TGIF (the euphemistic Thank Goodness It's Friday) covers Metro's "rich entertainments scene". A young man does Louis Armstrong impersonations.

Good Christ. Elwood's back. We are invited to watch two Coronation Streets (1,000 episodes about the "ordinary working people who live there") and three Petticoat Junctions (each week).

And Lassie ("this remarkable canine"), the Flintstones ("a rollicking, fun-filled hour"), Brian Keith, Dick Van Dyke (he plays an actor), Here's Lucy, and Ozzie's Girls ("sets the bridge between generations swaying a little").

There's nothing like local programming.

All is not lost, though. Reach For the Top (eighth season), Weekday and Toronto Tonight are still with us. Larry Solway may be gone, but An-nabel Hoyt still clutches her chalk.

Tomorrow Now on Tuesday promises to tell us about medical advances, research and industrial technology. And at noon Sunday, we can see a showcase of National Film Board films.

On All About Toronto, CBLT's hidden camera "will be used more and more, catching unsuspecting passersby with hilarious results".

It looks like the best bet is late at night, watching CBLT cinema. Foreign films on Sunday night, British films on Monday, Westerns on Tuesday, series (Charlie Chan) on Wednesday, pre-1948 on Friday and post-1948 on Saturday.

And British comedies Thursday at midnight. Monty Python starts in January, linked with Father Dear Father.



Dancers Al Huang and Suzanne Pierce presented a special programme of Theatre Dance: East and West on Tuesday night at Bur- ton. Huang, an instructor of Oriental theatre at York, and his wife, dancer-designer Pierce, premiered several new works.

Albee's Tiny Alice is intellectual tour-de-force

By BOB McBRIDE

Edward Albee's *Tiny Alice*, now playing at the Actors' Theatre, is a dramatic extravaganza abounding with metaphysical, theological and psychological lore.

The play is an intellectual tour-de-force which will fascinate, and probably baffle, those risking a plunge into its labyrinth of ideas.

The script is so powerful that in the end its intrinsic energy overshadows the weaknesses of any specific production. The Actors' Theatre troupe is uneven in its portrayal of the play's hallucinatory, nether world of shifting perspectives and dimensions.

But Albee's voice remains clear, if not altogether comprehensible, as he persistently questions our stability of perception and identity. Are we mere members of a larger mind's dream? What is the essence of this hall of mirrors that we blithely label reality?

The playwright's wondering becomes the audience's dilemma.

Tiny Alice takes place (perhaps in the mind of a mad lay-priest, Julian, played by Charles Koven. Koven's Julian is a not-altogether-convincing mixture of humorous naiveté and tragic resolve. The "imaginary" adversaries who populate the crumbling castle of his psyche include an unscrupulous lawyer, a quipping butler (named Butler), a mercenary cardinal, and a tempting Mephistopheles, called Alice.

The actors experience some difficulty in projecting this surreal atmosphere. The play's pace and its performances tend to sputter, then start anew. William Ballantyne, as the lawyer, gains confidence only as the play progresses.

Catherine Logan's Alice, while energetic at many junctures, lapses at vital moments of dramatic intensity.

Only Howard Siegel, as Butler, remains consistently in control of his character.

Fortunately the production's costumes, lighting and set arrangements are excellent. Such technical competence is essential to the play's success, evoking a sense of temporal and spatial uncertainty.

Tiny Alice is an explosive production which should be seen with eyes, and mind, wide open. It is a worthwhile exercise in intellectual gymnastics, and few should deny themselves such a workout.

The Actors' Theatre is at 390 Dupont — Telephone: 967-6969.

DEADLINES
The deadline for all copy for the entertainments section is Sunday night.

HUMANIDS

Panel 1: "VI WAS ZARZ!"

Panel 2: "I HAVE A HAND-GRENADE! I WILL NOT HESITATE TO KILL US BOTH!"

Panel 3: "I KNOW WHO YOU ARE! A REAL HUMAN FROM THE PAST! THE CENTRAL COMPUTER IDENTIFIED YOU FROM THE BEGINNING! IT WAS NECESSARY TO TRICK THE OTHERS ABOUT YOUR LANDING! YOUR PRESENCE WOULD CAUSE CHANGE IN OUR ROBOT SOCIETY!"

Panel 4: "HUMANS AS YOU KNOW THEM WERE WIPED OUT DURING THE COSMIC PLAGUE CENTURIES PAST."

Panel 5: "BEFORE THEY DIED, WE WERE CREATED TO SURVIVE EARTH'S PROUD CULTURE AND TRADITION"

Panel 6: "WE NEUTRALIZED THREATS TO OUR SECURITY..."

Panel 7: "WE CONQUERED AND COLONIZED WITH OUR CREATOR'S PHILOSOPHIES OF GREED, IMPERIALISM AND WANT!"

Panel 8: "BUT YOU --- A HUMAN --- OUR CREATOR --- OUR GOD --- THE DISSIDENTING ELEMENTS OF OUR SOCIETY WILL RISE AROUND YOU! THAT'S WHY THE INNER COUNCIL OF EARTH HAS DECREED YOUR SECRET ELIMINATION"

Panel 9: "NEXT WEEK: CONCLUSION!"