

Entertainment

Songs of a Sourdough

Songs and stories recreate the klondike days

By PAULLUKE

The Northern Lights have seen queer sights,
But the queerest they ever did see
Was that night on the marge of
Lake Lebarge
I cremated Sam McGee.

If the ghost of Robert Service wasn't beaming happily at the scene in the McLaughlin Junior

Common Room last Thursday night, it wasn't Hank Stinson's fault. When he launched into a recital of Service's classic chiller, "The Cremation of Sam McGee", the room's temperature grew perceptibly cooler.

As you may recall, the punchline of this iambic excursion into the supernatural occurs when the

narrator stuffs a frozen buddy, Sam McGee, into a makeshift funeral pyre only to be ordered by the contentedly sizzling corpse to shut the door and not let in the cold.

At this point Stinson's small audience might have gulped collectively, but if they did, nobody noticed, for we were all staring in rapt attention at the convincing transformation of Hank Stinson into eerie sourdough.

As an interpreter of some of the choicest Arctic poems in Service's cannon, Stinson was close to ideal. Not only did he vividly exploit the dramatic potential of Service's poetic narratives, but Stinson also made use of a more than adequate baritone singing voice to set certain poems to music. The Service poems and songs became tense with life in the throat of a man whose affection for Service is so fanatic that he actually went so far as to tidy up the master's cabin and sit in his rocker during a stay in the Yukon!

All kidding aside, Stinson's nice balance of self-effacement (dispensing with the sourdough regalia he has sported on other occasions) and theatrics made him an admirable medium through which to encounter the characters who animate Service's poems.



Hank Stinson, reliving the work of Robert Service last week in McLaughlin's JCR.

Mingled with the vivid accounts of Golden Gut Flossie, Cannibal Bill MacKie and Diamond Tooth Gertie were stray Yukonisms, outrageous snatches of Arctic legend and details concerning the years just following the Klondike Gold Rush

when Service lived in the Yukon. I took the battlefields of Europe to develop Service's elegiac side, as in "Flander's Fields", and it took the Canadian North to bring out his humorous one.

The Play's the Thing

By BOB POMERANTZ

Can a drawing room comedy be successfully performed in an apartment age? Phoenix Theatre's production of Molnar's "The Play's the Thing" convinces me that it can be done.

The key to the play's success lies in superb acting. Furthermore, Ita D'Arcy's meticulous direction facilitates smooth interacting.

The play tells the story of Turai and Mansky, a pair of playwrights, who spend the weekend at a castle retreat for two reasons - to cast Ilona Szabo, a leading actress in their newest operetta, and to marry her off to Albert, Turai's viginal nephew. Arriving without warning, the three overhear Almaday, a leading actor, making sexual

overtures to Ilona, who seems to forget her romance with Albert and does not altogether repel Almaday. Albert is heartbroken and contemplates suicide. How the play ends will remain a secret, but you can be sure that Albert loses his innocence before the final curtain falls.

Graham Harley deserves special mention for his clever portrayal of the cosmopolitan Turai. He gives scrupulous attention to facial expressions, gait, tone of voice, and even maintains the proper tilt of his monocle. Also noteworthy is Damon Mycock's portrayal of the butler, who is hilarious, waltzing to music while he lays out the breakfast. This scene alone is worth the price of admission.

Cabaret moves to McLaughlin

By EVAN LEIBOVITCH

After a touch and go relationship with Vanier in 1974 and a false start last year, York's Cabaret is ready to start fresh this year, and has lined up a full season of shows to be presented in McLaughlin College.

Until 1975, Cabaret had been a tradition at the Open End in Vanier College, where the bi-weekly shows enjoyed large audiences. However, last year, complications arose with the Open End management.

Appeared twice

Because of these difficulties, Cabaret only appeared at the Open End twice last year, and started looking for a new stage to present its work. Artistic Director Ron Woloszyn, acting on behalf of Cabaret, found a taker;

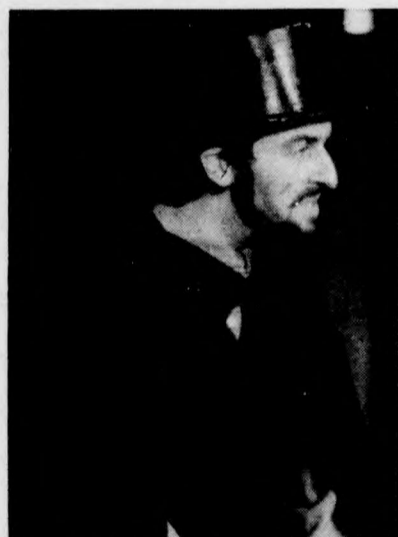
that "Mac has so much more to offer. Although the JCR is cozier, some shows would be more suitable for Mac Hall. It's good to have a choice".

Thus far, Woloszyn, along with Technical Director Doug Newell and Music Director Avery Saltzman, has planned at least nine shows this season. The first one, presented last night and tonight in the Hall, is an adaptation of Moliere's "Le Medecin Malgre Lui" (The Physician in Spite of Himself).

Two groups

This year, Woloszyn is organizing

two groups to perform Cabaret. The first is a troupe comprised of theatre students who will do a few shows of improvisations, A second group for plays and skits, has membership open to anyone interested who contacts Woloszyn at the Cabaret office in 210 Burton (-3775).



A scene from Cabaret two years ago

McLaughlin College Council. Lacking a full time pub itself, McLaughlin chose to present either a licensed Cabaret or a disco on alternating weeks.

Council agreement

According to the agreement reached with the council, Cabaret would be shown either in the Mac Junior Common Room, or McLaughlin Hall, formerly PEAK Passage, which was once McLaughlin's Dining Hall. The location of any specific show would depend on the kind of show that was being presented. In an interview with Excalibur, Woloszyn, a McLaughlin student himself, said

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