

Entertainment

At Old Angelo's

Superb solos spark "showbiz" stage stuff

By EVAN LEIBOVITCH

If you expect a dance routine to fill a whole stage with effortless leaps and bounds, Counter Melody is not for you;

If you insist on music and

dialogue that challenges your intelligence, it's not for you;

But if all you want is a fun night out, with a few drinks, a few laughs, and some real show-stoppers, than Counter Melody, Upstairs at Old

Angelo's, (597-0155) can prove to be a very entertaining show.

Ocurring entirely aboard a 747 in flight, this is the plot of Counter Melody: A stewardess runs into an old show biz partner while en route from Toronto to L.A., who then tries to persuade her to return to her past career. After some reflection, she decides not to, but to stay with what she's got (the bartender on the first class lounge, who has fallen in love with her).

If you think it's simple, you're right. Fortunately, most of the plot unfold in song, and all of the music and lyrics is of high quality, with one exception. "Grab the Ring", the song which is repeated at the very end, seems to be awfully weak as a musical summary of the play.

Each of the three players in Counter Melody brings to it a specific talent. David Warrack, as well as playing the bartender, wrote the music and lyrics, and produced the play. During the play he sings well, but shines on keyboards (there are two pianos on the set; and upright hidden behind the bar on the left, and another the right.) during most of the singing, as well as an extraordinary solo medley.

The stewardess is played by



David Warrick, Edda Gburek, and Barrie Wood, from Counter Melody

Edda Gburek, who won the Best Actress award at the Quebec Drama Festival. She sings and dances on the set allright, but her real contribution is in her acting, her facial expressions, and that hard-to-define quality known as stage presence.

Darryl, the show biz friend, is played by Barrie Wood. His talents are fairly obvious: he's studied

with the Royal Winnipeg Ballet, as well as Les Grands Ballets Canadiens. Considering the restrictions of the stage, does an excellent dance or two, as well as a neat tap dance routine with Gburek.

In all, an evening well spent, on a nice'n'easy play that was exciting in spots, but always very entertaining.

Glendon has "creeps"

By ARA ROSE PARKER

David Freeman's play, Creeps, was first brought to the attention of the best national critics with its production at the Tarragon Theatre. Creeps, is an inside story, written from personal experience, dealing with the thoughts and lives of handicapped persons. In the sold-out student production at Glendon, the clever direction provided the essential backbone for sensitive interpretation of the subject.

As the lights go up, one's stomach begins to tighten with the fear of not being able to face the problems of these disabled victims. But as the play progresses the dignity of the characters and their struggle for the ability to cope with the world becomes the foremost concern. It is a hard struggle for these people to find their identities, because they must work against the excuse for non-achievement due to physical disability, against others around them in the "sheltered workshop" who work heavily on each others insecurities, and against the institutions and charitable organizations who make a show of the afflicted. The table is rightly turned around however throughout the play, whereby the charitable crusaders become the circus of free hand-outs, to the men and women in the workshop.

David Marcotte mastered well the physical traits and mentality levels of his character, Pete, a frustrated man, who cashes in on the excuse of an incompassionate world. Tom, played by Ronn Sarosiak, the playwright in person, cries for his right to express himself as an artist, regardless of barriers. However one wonders to what extent Tom is affected by cerebral palsy, for he speaks with control and certainty, although his body sways spasmodically. He proves, a compassionate figure and it is through him that a hope is established.

To look at Glendon's new theatre set-up, one finds it hard to realise that the confines of this exciting world, is actually a section of the dining room. Indeed, the sincerity of performance and the calibre of production, aided by the intimacy of audience space, lighting, and superb stage design, proves to be a true rendition of professionalism in the early Tarragon style.

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