

STRIP STRIP STRIP

Editor's Note: Pat McLean became a burlesque queen recently in one of the few remaining burlesque houses in Canada. Normally she is a journalism student at the Ryerson Institute in Toronto. Her feature editor challenged a pretty blonde typist-turned-stripper to a contest with Pat . . . a typing contest. But Cindy Richardson—who once earned \$250 a month as a typist, and now earns \$175 a week on the stage—replied that Pat would have to prove her stuff as a stripper in the local theatre. This is Pat's story, of how she became Miss "Redd Hott".

I first heard about this on Friday morning, after my coffee break. As I appeared in sight of my classroom, a multitude of voices clamored, "Pat, how would you like to strip?"

I joked back, "I'd love to strip. Where?" That one statement put me in a situation which I had never dreamed possible.

"Good, get your coat, we're going to the Lux to look at costumes," was the reply.

"Just a moment," I said, "before I decide whether I'm going for this or not, I have to know how far I'm expected to strip."

"Just as far as you want. Do you know what a net bra is?" I didn't so they insisted that I go with them to see what I was getting into, and to meet my competition.

In a few minutes I was standing in front of the manager, and my competitor, Cindy, a cute blond, poured into purple slacks, offered to lend me a costume. A tassled red dress, split down one side, was handed to me. It fit.

"Now," she said, "you need is some underclothes. What about these?" She dangled an invisible bra and panties before me. I gasped; they looked as though they were fashioned from saran wrap.

"Well," I gulped, "they would be fine, except that I have to go back to school. Have you anything that covers a bit more?"

She dug up her most decent costume . . . a couple of inches of filmy white nylon. I politely took these, but decided that if that was all I was going to have, I might as well quit school.

After seeing the afternoon performance, I decided I needed some practice in the art of stripping. Cindy agreed to be at the theatre by nine the next morning to teach me a few 'bumps and grinds'.

In the meantime, the story snowballed to such an extent that the Toronto dailies and television studios wanted interviews and pictures. This was a hot story!

I was at the Lux the next morning by nine, but there was no time for lessons. Photographers and newsmen invaded the theatre. In and out of costumes I crawled as cameras clicked.

"Look seductive," pleaded one harried photographer.

"But I don't know how to look seductive," I protested, "I've never had to be seductive."

The other show participants were helpful. A girl who has been stripping for 12 years, interrupted her rushed dressing job, to put on



my make-up. The emcee tried to cheer me up by saying, "Look, everyone's on your side. All your friends are out there."

Minutes sped past. The introduction to the typing contest was given. I typed like a mad dog, and had more words than Cindy but only two of them were real words. The rest was a garbled mess.

I dashed backstage, made a quick change into my strip costume, then I was on.

I could see nothing. I don't remember hearing any music, though the band leader told me he did play 'Blue Moon'. I tried to remember what I had practised earlier that day but ended up doing whatever came into my head.

I unzipped the dress, sidled to the side of the stage, ducked behind the curtain, grabbed a waiting Ryerson beanie, and skippel back on the stage to a college tune, wearing an old white t-shirt with a low neckline, a short skirt, and blue gym

bloomers with a Ryerson pennant tacked on the back. The costume was not only decent, it was completely sexless.

After a quick back-flip of my skirt to show the pennant, I threw my beanie to the crowd and dashed off.

The show was over but the publicity wasn't. Reporters, radio and television men took my time for the rest of the evening and I had to phone my parents to assure them that I hadn't gone prancing around the Lux in panties and G-string.

If I had known Friday morning what the results of the idea were to be, would I have gone through with it? Yes. Despite the fact that I was black-listed by my friends at the residence while they thought I was going to appear in G-strings, despite fears of expulsion and of my allowance being cut off, despite the warnings that I would lose my boyfriend, I would have done it. The experience was worth everything I went through.

Bed-Pushers Break Record

LONDON (CUP)—Western today bettered yesterday's 102 mile record for bed pushing set by UNB, by one mile.

The pushers overcame sub zero temperatures and the Ontario Pro-

vincial Police as they pushed a bed from Windsor to London in 11 hours and 10 minutes.

Starting a 5:10 a.m., Feb. 12, they were forced to push the bed on the shoulders of the highway for the first 30 miles, after the OPP declared it would arrest them should they propel the bed down the road.

Wednesday the UNB Red Rollers broke the record of 70 miles set by Waterloo University. A hardy group of nine junior varsity basketball players and 13 other interested students trundled a bed 102 miles in 14 hours.

They set a fast pace over the rolling countryside, but 25 below zero weather, loss of the rubber tires, and other accidents slowed them slightly for the remainder of the trip. On two occasions a wheel was broken off and had to be welded on.

KULTURE KORNER

Musical Club Concert

The University Musical Club gave a concert on Sunday. The five performers gave good student performances to an audience of twenty-six persons in Convocation Hall.

Pianist Lynne Flewwelling played Bach's French Suite No. 5 with good feeling, and a fair technical grasp of the work. She played well with each hand (too often the right predominates in Bach) and in the Courante achieved the speed and continuous sound needed.

At times staccato lines were hidden by the voice contrasting to them, but she had clearly done a lot of work in preparing for this performance. With increased technical facility she would excel, for Miss Flewwelling renders a score well.

Gerald Finzi's "Bagatelles for Clarinet and Piano" is a modern work in many moods. Clarinetist Jim Crane was hampered by reed trouble, but his musicianishness was evident in his phrasing and extremely soft tones.

Pianist Lynne Newcombe worked well with him, and her playing was not marred by flaws in her instrument. Neither hesitated for the other, but both played with certainty.

Dave Blacker, accompanied by Robert Cockell, ended the program with four trombone solos. A Fantasy by 20th century com-

poser Yvonne Desportes was, so far as novelty is concerned, the most interesting composition of the afternoon.

This was followed by two arias from Handel's oratorio "Samson". The second, "Honour and Arms", was the more appropriate as a trombone solo, although it was not played with enough of a precise, martial quality. Mr. Crane caught the smooth style of Bohme's "Liebeslied" appropriately.

The two played Mouquet's "Legende Heroique" best. Robert Cockell did the difficult accompaniment well, his control of dynamics being most notable. The music shows influences of jazz, Debussy and (perhaps) Spanish folk songs, and Mr. Crane managed performing in the different styles.

We have indicated flaws in the performance: some might object to this, preferring to praise the best and ignore the rest. Bear in mind, however, that the performers are students—apprentices—and that mention of the best and weakest parts of a performance has its place.

A good performance to a small audience cannot be termed an unqualified success. The Mixed Chorus had just returned from a tour and many who would have attended may have preferred a rest, or a walk on the warm day of the concert. The University Musical Club's performers merit recognition for the difficult job of playing to a small house. D.C.

University Symphony

The University Symphony Orchestra is presenting a concert in Convocation Hall on Tuesday, Feb. 21. The Soloist with the Symphony will be Mr. Robert Stangeland, who will play Schumann's A minor Concerto.

Mr. Stangeland, an Assistant Professor of Music at the University, has won awards at various Conservatories at which he has studied. In 1952 he won a Graduate Fellowship at the Eastman-Rochester School of Music.

In 1958 he performed Beethoven's "Emperor" Concerto with the Denver Symphony, and this coming April he will be accompanying Mezzo-

Soprano Martha Lipton of the Metropolitan Opera.

Mr. Stangeland, who was highly praised for a previous performance of the Schumann Concerto, is making his first major solo appearance at the University in this concert.

The University Symphony will be conducted by Prof. Crighton of the Music Department. The program consists of the following works in addition to the Schumann concerto: Beethoven's The Glory of God in Nature and Overture to Leonore No. 3; Saint-Saens' Danse Macabre; The Skaters Waltz by Waldteufel; the Intermezzo from Mascagni's Cavalleria Rusticana and the Polka and Fugue from Weinberger's opera Schwanda.

Tickets for this 8:15 performance may be obtained from members of the orchestra, at the Allied Arts Box Office in Heintzman's, or at the door.

Edmonton Symphony

The Edmonton Symphony's concert this Sunday, in the Jubilee Auditorium at 3 p.m., will present two world-famous celebrities.

They are Sir Ernest MacMillan, "the dean of Canadian conductors", and Leonard Rose, one of the master 'cello virtuosos of today.

Sir Ernest's name is known to Canadians. He began playing the organ at the age of nine and, while still in his 'teens, was organist at a large church in Toronto.

Imprisoned during the First World War, his thesis—an orchestral work—was accepted in absentia by a British University. He wrote the symphony with the aid of a battered piano, relying on his sense of hearing for the orchestration.

While Conductor of the Toronto Symphony Orchestra from 1932 to 1957, he amazed audiences with his

ability to conduct a score entirely from memory. He currently travels as Guest Conductor and serves as advisor to various musical organizations.

Sir Ernest will lead the orchestra in The Secret of Suzanne by Wolff-Ferrari, Delius' On Hearing the First Cuckoo of Spring, and Shadow on the Prairie by contemporary Canadian composer Robert Fleming.

Mr. Rose will play Dvorak's Cello Concerto with the Orchestra. He is well-known for his recordings in the Columbia Masterworks series, and his tours have disproven the myth that 'cellists can't compete on the concert circuit with pianists and singers.

Mr. Rose will play here on the rare Amati cello which he acquired in 1952. It is dated 1662 and is considered one of the finest Cremonese instruments in existence.

Tickets can be bought at the Box Office in the Hudson's Bay Store.

St. George's Anglican Church

87th Avenue at 118th Street

Sunday, February 12th

8:00 a.m.—Holy Communion

9:30 a.m.—Holy Communion—

Corporate for Canterbury

11:00 a.m.—Morning Prayer

THE ANGLICAN CHURCH OF THE CAMPUS