

Entertainment

Glitter runs rampant



Cabareteers in rehearsal

Mike Fisher

If, as someone once suggested, 'life is a cabaret', then we will all have an opportunity to get out and live a little, for York Cabaret returns this year in a series of six new productions.

The Artistic Directors for the 1979-80 season are Douglas Brown and Guy Babineau. Both are York students and Theatre majors, and both are committed to improving the Cabaret series. First, they plan to make the shows more accessible to students who want to participate. "In the past," says Babineau, "shows were often monopolized by a small group of students. We intend to open up the auditions to all students." Brown adds, "We also encourage people to submit show concepts and original material. The shows are usually a blend of music, acting and dance. If anyone has any ideas, they can drop a message in the Cabaret mail slot at the Theatre Department, on the second floor of the Administrative Building."

Their second major improvement will be to produce quality shows on a regular basis, making the Cabaret more accessible to the audience. Babineau explains: "What we're going for

approach. This means disciplined rehearsals and fully mounted productions which will be intelligent and entertaining. We plan to provide something for everybody."

This policy of management, which promises to satisfy both the participants in the production and the audience, is concurrent with the funding requirements of co-curricular activities on campus. Cabaret is a co-curricular activity of the Theatre Department; these projects are funded by the colleges, and must be of interest to the entire campus. The York Cabaret provides an opportunity for interested students to gain practical working experience by producing projects which are made available to the York community.

The directors consider the Cabaret an alternative to those nights when we are sometimes suspended, brooding between a book and a bottle. (Even when it's a bottle of aspirin.) "The shows are usually no longer than an hour, and there is a liquor

license," says Babineau. "People can leave after the show, or stay to drink and talk."

The first show of this season is entitled **I Love Loosely**. Conceived and directed by Guy Babineau, it seems to bear out his commitment to satisfy everybody. For example, there is a strip duel between a girl and a guy. He describes the show as "a farce of unrequited love, with lots of glitz and sex, plus — a guest appearance by Marlene Dietrich." Along with the Blue Angel, there is a cast of nine enthusiastic performers, and a production crew which includes Technical Director Keven Clark, Musical Director Andrew C. Rowsome and Choreographer Jacques Lorenzo, "an asset to any production".

One of the musical numbers performed is, "Find Out What They Like, And How They Like It". If you'd like to discover what and how, attend the Cabaret for free at McLaughlin Hall on October 24, 25 and 26. There are two shows nightly, one at nine and another at 10:30. Old chum

This year's twits

Evan Adelman

What is fairly light, incredibly amusing, satirical in character and representative of everyday life? What else?! The rib-tickling comedy performed by York's semi-professional revue company, Mrs Plummer's Mattress Factory.

"We're just a group of university students who enjoy making other people laugh. The most important goal we have is to provide a humorous form of entertainment for our audiences," says Greg Moorcroft,

troupe founder, administrator and chief writer. "We formed Mrs. Plummer's Mattress Factory a year ago, and it has since been a continuing source of satisfaction for all of us."

Mrs. Plummer's Mattress Factory originated as a 12-member outfit but the cast has since dwindled. Today, the group is comprised of Moorcroft, Ron Lindeman, Steve Webb, Jeff Hoppe, Voker Bruhn and the newest addition, lovely Lesley Ewen, a talented actress who has already added a new

dimension to their artistic scope.

They hope their work will serve as a stepping stone into the professional entertainment field.

Mrs. Plummer's Mattress Factory will be on stage at Mac Hall on November 6, at the York Woods Library Theatre on the 8, at Fairview Library on February 14 and tonight they will be highlighting a post-Homecoming celebration in McLaughlin's dining hall beginning at 8 pm. Admission is free!

If you want it Dunn...

Ronald Ramage

Douglas Dunn, another avant-garde dance experience imported from "New York", billed and reviewed as "most exciting", "one sensational" and "the latest thing", premiered his newest work, **Foot Rules**, for York's "Edges", a festival devoted to the creative fringe of the performing arts. (This festival replaces the Performing Arts Series that was so successful in the past.)

Douglas Dunn, dancing in duet with his partner, Deborah Riley, was arresting. Most interesting was the exploration of the roles of dance partners. Deborah Riley twisting, pushing and punching Douglas Dunn. The rise and fall of energy levels as both dancers approached and withdrew from each other. He holding himself through pirouettes and turns, instead of her holding him.

Douglas Dunn calls this conventional. It is for a man who has lain still for the audience to throw rubber balls at, who performed in a film by Charles Atlas called **Mayonnaise** (where Dunn was only given the instruction to keep his left elbow on a green sawhorse.)

The costumes were interesting also. Deborah had a shadow of sequins along her collar-bone. Both wore high color pants, t-shirts, and Douglas had orange and black striped socks with sneakers.

While it didn't pull one out of one's seat, the dance not inviting emotional involvement, it was masterful and the audience warm and appreciative.

In the past, the Performing Arts Series was the major Toronto showcase for avant-garde developments in dance, music

and theatre, attracting sell-out crowds to Burton Auditorium. This new program, **Edges**, promises to create as much excitement, or more, with such events as the Art Ensemble of Chicago (Thursday, November 29), a dance presentation of the Mini Bolshoi (Sunday, December 9) and a theatre presentation of **The Video Cabaret** (Jan. 23-26). The tickets are pricey and often hard to come by, but if you are into it, some shows have been mind-blowing.



Douglas Dunn and Foot Rules

Off York

Music

Canada's got the blues. And that's something to be pretty happy about. A new record label, Fix it in the Mix Music, brings us **The Stephen Barry Band Live**, an exciting, tight performance by young dedicated Quebec bluesmen. There's Stephen Barry on bass, Andrew Cowan and Jorn Reissner on guitars, Paul Paquette on drums, and some rattling keyboards by Ken Pearson (not a member of the band, he sat in for this engagement).

With originality and love, Barry's band runs through a dynamic and well-paced set of standards (including "Got My Mojo Working") and some of their own compositions (most notable is Barry's "Crazy Man"). The one or two weak cuts on this record are more than made up for by the energy and force of the others.

The vocals are felt, there's no compromise. And the album has real atmosphere. The influences are wide ranging with slices of jazz and even country thrown in tastefully. All it takes is a single listening to find that the talent of the Stephen Barry Band is overwhelming, and if there is justice, this debut album will bring them the recognition and the opportunities that they truly deserve.

Stuart Ross



Film

In terms of the Fellini circus, the self-indulgent splendour splashing itself across the screen, **Orchestra Rehearsal** is a small movie. The characters talk to the camera about their relationships to their instruments. Each promotes his own as the most important, the most irreplaceable, the most integral thread in the musical fabric. There are some quiet, magic moments of self-revelation. The tuba player telling of how "It chose me, Nobody wanted it, and I didn't want it, but it chose me to play it, so I had to," all the while stroking the tuba with affection.

The most Fellini-like aspect of this movie is the plot. A war, led by the union, erupts between the conductor and the orchestra. Here the film becomes the symbol-laden chaos associated with Fellini. Musicians desecrate the walls with obscene slogans, and fall wittingly upon a goat.

The movie invites parallel comparisons of Italian society as represented by the cast of **Orchestra Rehearsal**. To indulge in this, however, would deny the honest and accurate perception into the creative process as worked through a large group. And the use of fate as a large steel ball is too simple a solution of restoring order.

This film is a small gem about the business of life and making music.

Ronald Ramage