

# York Masquers meet with nothing but success



Ronnie Feldman plays Childie in the chilling drama, *The Killing of Sister George* by Frank Marcus. The York Masquers will present the play tonight, tomorrow and Saturday at 8:30 p.m. in the Stong Theatre.

By LYNN SLOTKIN

Joe Monaco 'eats, sleeps and breathes theatre'. When you're this devoted you can't help but get results, and as artistic director of the York Masquers of Stong College he has certainly produced results.

Monaco says, "The initial purpose of The Masquers was to set up an extra-curricular drama club so that people who wanted to do drama could come to a place and do it." During the first season, two years ago, they presented *Black Comedy* and *The Firebugs*.

Gradually the company and the audience grew, and the season expanded. Last year The Masquers toured several high schools with a piece entitled *Interview*. They also had great success with the two productions they presented in the Stong Theatre, *Joe Egg* and *The Prime of Miss Jean Brodie*.

With the changes in the company came changes in the concept of it. Monaco now has visions of creating a university wide company with Stong as a base; a company akin to U of T's Hart House.

Also, The Masquers offer many opportunities for Fine Arts students. It gives them a centre "to put into practice what they've learned in theory, because the faculty can't take 150 kids in production courses and

say 'Okay we're going to do 150 shows' . . ." says Monaco. The idea for setting up a centre for those students who wanted to test what they learned and experiment, came from Joe Glosson, technical director of the theatre department.

Courses in basic theatre production and practice are offered by theatre majors so that the Masquers acts as a complement or supplement to what the Faculty is doing. Theatre faculty members act as advisors; and now that the Masquers have a dance company, they also have the services of several dance faculty.

Lastly, the Masquers offer an outlet, for the student who for one reason or another could not or did not take a Fine Arts course but are still interested in it.

Because of its steady growth and success CYSF now regards the Masquers as a service and not just a club, therefore they are receiving funds from Council. Larger and even better productions are imminent.

The Masquers new season gets underway tonight with *The Killing of Sister George*, and continues tomorrow and Saturday night. Show time is 8:30 p.m. in the Stong Theatre. Tickets are \$2.50 for general public and \$2.00 for students at the door. Students may purchase advance tickets in Central Square for \$1.50.

## Pianist delights crowd at Burton with right-hand acrobatics

By MICHAEL BARRIS

Oscar Peterson, the Montreal-born pianist who long ago gained eminence as an accompanist and then soloist gave a concert at Burton Auditorium Friday night, as part of the Performing Arts Series.

Playing in somewhat rigid fashion at first, Peterson quickly settled down and launched into a torrid rendition of *Sweet Georgia Brown* that drew a crackling wave of applause from the sellout crowd. Thereon he cooked engagingly, embellishing such traditional and contemporary jazz themes as *Satan Doll* and *Bluesette*.

Not surprisingly, concepts of musical technique were introduced to Peterson during classical training received at age 6. He progressed rapidly as a talented jazz pianist and by the mid-forties, the 20-year-old was enjoying a big local reputation with the Johnny Holmes Orchestra—a popular Canadian dance band. Eventually, producer Norman Granz brought Peterson to New York City for an appearance with the Jazz at the Philharmonic touring group at Carnegie Hall — an engagement that influenced his rapid rise as a national name in the United States.

At that time, it was observed that the new pianist sounded like an amalgam of George Shearing, Errol Garner and Art Tatum. But soon he developed the clearly distinguishable style showcased in the Friday night performance. The Peterson trademarks — the cascading runs and ripples, the caressed keys and the acrobatic right-handed twirls — all executed with astonishing ease — largely couched the rhythmic pulse of his unaccompanied performance, although at times, such oft-abused tricks tended to become tedious.

Nevertheless, the compelling

improvisational line Peterson pursued — bop-punctuated and blues-infused, marked by provocative accents and jarring shifts in rhythm — to an extent compensated, for the disturbing unorthodoxy of the artist's musical taste.

But late in the programme, twisting the microphone toward him and teaching a 'jazz lesson' to the audience, Peterson performed delightful imitations of other such 'modern traditionalists' as Bill Evans, Errol Garner and (less

modern) Teddy Wilson. And thus the artist struck the keynote of the concert, of his career; namely, that Oscar Peterson is a virtuoso who possesses some of the greatest keyboard skill in the world.

And perhaps one final remark should be written on Peterson the person. Watching him swivel off the piano bench, one was immediately seized by the certainty that the talented musician bowing low and humbly before his standing, applauding admirers was indeed, a warm, sincere — and appealing man.

## Culture Briefs

### Is nothing sacred?

Well, Here We All Are, a satirical Dr. Strangelove style takeoff on *Childhood's End*, premieres Saturday morning at 10 a.m. on CBLT Channel 5. The ten-week series considers nothing sacred: universities, OCE, student radicals, the media, the military or science fiction. It could be good science fiction, especially with the colour chroma work, but drawn out over ten weeks, with many flashbacks, it loses its impact. It would have been better as a tightly edited hour long special.

### New Cabaret underway

1. The new Cabaret gets underway tonight and tomorrow night in Winters Coffee Shop. Show times are 8:00 p.m. and 10:00 p.m. Admission is free and everyone is welcome.

2. The Performing Arts Series presents the James Cunningham Acme Dance Company on Monday in Burton at 8:30 p.m. Tickets may be purchased at the Burton box-office.

3. Don Rubin, assistant professor in the theatre department, will be presenting two half hour specials on the status of Canadian theatre, on C.B.C. radio on January 27 and Feb. 3. at 10:30 p.m. Rubin will be going to Europe and Russia with the Stratford Shakespeare Company. On his return he will record a special for C.B.C. on the results of the trip, entitled 'To Russia With Lear.'

### York Masquers start season

The new season of the York Masquers begins tonight, not last week as erroneously reported, and will continue tomorrow and Saturday night. Show time is 8:30 p.m. Tickets are \$2.50 for general public, \$2.00 for students at the door. Students may purchase advance tickets in Central Square for \$1.50.

### Ruskin society moves to York

The Ruskin Literary and Debating Society, which has been based in Hart House for the past forty years, has moved to York University.

The goals of the Society are the promotion of self-education in the working class, and improvement in the art of public speaking.

Meetings take place every second Saturday night in McLaughlin College. All members of the York community are welcome. For further information call Adrian Hill at 661-3334.



## Good Eats

### Blender not blunder

By HARRY STINSON

And what did Santa discard for you this merry Yuletide? If, perchance he were to be sufficiently munificent as to leave a blender, then we're in business. For a blender is probably the most worthwhile kitchen investment you can make, short of plumbing. Make sure however, that you get a good one. It should be sturdy — able to handle a hefty load without a mechanical cardiac arrest — and well designed from the point of view of being waterproof, easy to operate, with a removable mixing jug, and preferably some degree of speed adjustment control.

Another handy feature is a small capped hole in the top, through which you can pop ingredients while the contraption is churning away. Many people also sagely counsel that you should ensure that your choice offers a good warranty. Generally speaking, the 'biggies' among dealers (Eaton's, Simpson's, etc.) are usually easiest to deal with in this regard, but you have to be prepared to pay higher prices.

Now to business. A blender allows you a fantastic degree of versatility in making soups, principally in creating unique and smooth purees out of practically anything (the obvious vegetable puree springs to mind), but by simply chopping your magic and predominant ingredient into manageable chunks and plumping it into the blender with some stock or juice, you can whip up soups you never would have even considered before: carrot soup, cucumber, apple, etc.

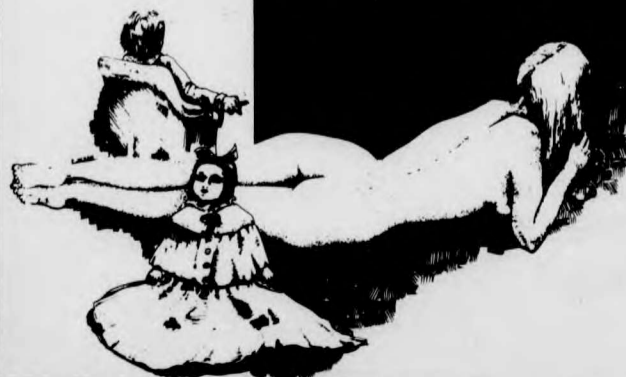
Salad dressings are a snap. Old scraps of cheese, tossed in with a basic oil and vinegar, with some sage, onion salt, dry mustard, curry, garlic, and soya sauce become a really delicious drool. As a matter of fact, you can now set your demented culinary instincts to work thinking up things to add to basic dressing . . . mustard, tomato paste, or ketchup, onions, mushroom soup, apples, oranges, raw egg, simmered cranberries . . . the sky — or your stomach — is the limit!

The same applies to main course complimentary sauces and gravies. Add anything to basic white sauce . . . mushrooms, cheese, tomato, mustard. One of the blender's most appreciated talents is the ability to beat the lumps out of gravies and sauces — makes you look like a real practised genius in the kitchen. Beating in the air also adds considerably to the lightness and flavour. Make your spaghetti sauces smoother and richer by blending the tomatoes, chunks of green pepper, onion, celery, carrot, etc. before simmering on the stove with meat, mushrooms, tomato paste, stock, soy sauce and seasonings.

In the space remaining, a suggestion to try experimenting with the old milkshake format: yogurt shakes are good (healthy!). Among the best tasting, looking, and feeling blends is ice cream (or yogurt) milk, and whole chunks of fresh fruit, with perhaps a touch of flavouring (cinnamon for apples, for instance).

With a little daring and imagination, you'll never tire of blending madly away (don't overload it though, not only will it not properly mix then, but you might well blow up . . . burn out, overload, strain . . . the whole gizmo: which is exactly what I did, to my everlasting sorrow).

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ADULTS \$ 2.50 STUDENTS \$ 2.00  
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