



Catriona Richmond



Paul Babiak



(Photo by Hogg)

Warrior Gideon, played by Chris Bauer, confronts Jesus Christ, Paul Babiak, with the power of violence in the

climax scene of Babiak's *Decline Plus Fall* performed last week at Thornhill Secondary School.

Two original works by students offered at Thornhill Secondary

By Kathy Wynne

The idealistic, the academic and the ridiculous received equal billing at Thornhill Secondary School last week.

Energy ran high as the audience was led through two original pieces by Thornhill students, and Anton Chekov's one act farce "The Proposal".

"Decline Plus Fall" by Grade 11 student Paul Babiak was a surprising attempt to discover some modern truths in the society of Jesus Christ.

Greg Heckel as Caesar, and Chris Bauer, the war-mongering Gideon, along with John Lane as the money-hungry Crassus Cohen, provided a resistant congregation for the crusading Saviour, played by Babiak himself.

The interesting aspect of this piece was the lack of cynicism in the message it carried.

Babiak, competently and at times eloquently rested his idealism and hope in the love of the God who gave his son to the world.

The appearance of such a message and the general acceptance of the young audience that it was worth hearing seemed to indicate a new emerging attitude toward the confusions of the world.

Unfortunately the

presentation did not quite reach the quality of the writing.

One problem common to all three episodes was the colored foot lights, which in many instances simply created irritating shadows. During the introduction of the second play they obscured the vision of the audience completely.

The second flaw in the over-all performance occurred as the players rushed to do their piece and pass the action along to the next person. The resulting impression was often one of a crew of fierce individuals acting out separate roles regardless of their comrades.

This was especially true of the second and third plays. "Most Ado," the fruit of a theatre arts assignment, by Catriona Richmond, assisted by Debbie McKay, was a clever intertwining of reality and "play" to show how an author and an actor may be manipulated by the characters they create.

Again, the writing was excellent and the content absorbing.

In this piece there was no question that the individual reigned supreme. Paul Babiak as Benedick, Marianne Eberhard as Beatrice and P.J. Elliott as Dogberry were among the strongest.

(Claudio, played by Chris Bauer got frequent and well-deserved bursts of laughter for his impassioned delivery. Bauer is one of the German exchange students at Thornhill and his mastery of the English inflections and pronunciations was impressive and acknowledged by the audience.)

But the action was too fast and at times the crisp edges needed on the stage were missing. Speeches began coherently but trailed off rapidly in a rush of gesticulations and impatience to be through.

The high pitch of Chekov's farce "The Proposal", increased the mood of the actors.

Chobukov, the landowner and hopeful father-in-law, was played by Jeff Pearlman. Paul Babiak, again forceful, was the weak and sickly suitor Lomov, and Joy Malbon was the antagonistic and prancing Natalia.

The plot is of little or no importance, it is the build up of absurdity that is the point, and that was lost in the fury of mannerisms and repeated gestures meant to establish eccentric characters and attitudes.

The clowning, by the end

of the scene had lost all connection with Chekov's words and both audience and players were exhausted at the close of the curtains.

Producer Isaac Pfaff was called on stage for the final curtain call, along with the rest of the production company.

Pfaff, with his assistant directors, prepared two complete casts for the three productions, and the exercise was brought off with an impressive degree of professionalism.

CBLT shows classic films for insomniacs

Insomniacs in the area may not find it such a problem anymore. CBLT, Channel 5, Toronto, is currently showing some late night movies, representative of film classics of another generation.

Monday, April 21, Jean Simmons stars in "Trio", three of Somerset Maugham's greatest stories.

The following Monday, James Mason and Ann Todd appear in "The Seventh Veil," the moving story of a

North country painted in Curtain Club's latest slice of English life

By Tom Davey

Celebration, now playing at the Curtain Club, is undeniably an authentic slice of English north country life and more of a cultural reflection than a fictional drama.

There are no stars in this large cast show. But there is a range of outstanding performances, revealing the depth of talent in the Curtain Club.

Regrettably there are too many performers to mention by name.

Madge Scott, for instance, is the very epitome of the harassed northern mother, a performance matched in every way by her stage husband played by Brian Stainer.

Beryl Forestall plays the hypochondriac mother-in-law who constantly drags out her symptoms in a piercing whine—a sound as effective as a dentist's drill in inflicting pain on those around her.

Then there's Clive Ryland who is superb as the patronising, know-it-all bore who leaves no cliché unturned.

Outstanding act But, in an evening of great characterisations, probably the most outstanding was that of Louise Whitney.

Her gawky, awkward, immature, Irene, with a propensity for saying the wrong thing at exactly the wrong time, bordered on the brilliant.

And her northern accent, in her case, acquired for this particular show, had an authentic ring which never lapsed all evening.

Males lacking Speaking of accents, the bridegroom, played by Bernard Fuller, had an accent which never went closer than 3,000 miles west



Louise Whitney

of Liverpool.

In short, his was a Canadian accent and one which was incongruous in this particular play.

This is one area of weakness in the Curtain Club.

They simply lack depth in young male actors while possessing an abundance of talent in other areas.

Perfect uncle Neville Cross, for instance, plays the beer-swilling uncle to perfection. Every syllable, every pip-pointing gesture, was exactly right for such a northern character.

The play was written by Keith Waterhouse and Willis Hall, who also wrote Billy

Liar, another play in the northern idiom and the play which catapulted Albert Finney into stardom.

It also did the same for Tom Courtenay when he succeeded Finney in the role.

I saw the play with Finney in the lead and it was memorable theatre in the best London tradition.

Not comparable Celebration cannot be compared to Billy Liar. It is as though the playwrights merely mirrored a little slice of northern English life and captured the dialogue, actions and reactions of that culture.

There is no plot to follow, nor mystery to unravel.

It is as though the playwrights are developing a series of northern English plays, such as Neil Simon has developed a string of comedies, centred in New York brownstones.

But the English characters are much more satisfying than Simon's wisecracking New Yorkers in the club's last play, The Gingerbread Lady.

Twin city brings ballet

Being a twin city of Amsterdam has paid-off for Toronto and ballet lovers in the area.

Starting April 24, and running to April 26, the Dutch National Ballet will bring eight of its most scintillating works to O'Keefe Centre, the first North American appearance of this 65-member ensemble.

Toronto was singled out for the company's debut, both because it became a twin city of Amsterdam in 1972, and also because 1975 marks the 700th anniversary of the Dutch city, and the 30th anniversary of the liberation of Holland.

Some 7,000 Canadian soldiers lie in Dutch soil, a memory that is sacred to the Dutch people.

To mark the occasion, Canada's National Ballet and the Dutch national group are visiting each other's theatres. The Canadian group closes its season in Amsterdam, four days prior to the Dutch troupe coming to Toronto.

The visitors will present three varied programs, ranging from classical to contemporary, with a 2 o'clock matinee on April 26. All other performances will start at 8.30 p.m.



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Notice of Public Hearing

Ottawa, March 27, 1975
ISSUE NO. 2
HAMILTON, ONTARIO
MAY 6, 1975, 9.30 A.M.

The Canadian Radio-Television Commission will hold a public hearing beginning on May 6, 1975 at the Holiday Inn, 150 King Street East, Hamilton, Ontario to consider the following matters:

VAUGHAN, RICHMOND HILL, MARKHAM, WHITCHURCH-STOUFFVILLE, ONTARIO (750346900)
Classic Communications Ltd., 244 Newkirk Road, Richmond Hill, Ontario.

Application to amend its cable television broadcasting licence for parts of the Towns of Vaughan, Richmond Hill, Markham, Whitchurch-Stouffville, Ontario:

BASIC SERVICE (CHANNELS 2 to 13)
To make channel conversion changes including CBLFT on a clear channel.

CONVERTER SERVICE
To replace CBLFT Toronto, Ontario with CKVR-TV Barrie, Ontario.

— to delete a portion of authorized area in the northern part of the Municipality of Richmond Hill, Ontario. Location where the application may be examined: 244 Newkirk Road, Richmond Hill, Ontario.

INFORMATION ON APPLICATIONS

Right to comment: Anyone may lodge a complaint with or make any representation to the Commission with respect to any matter within the powers of the Commission that is not directed to any application by submitting a brief submission setting out the nature of the complaint or representation to the undersigned. Anyone may submit comments on any application by submitting a written intervention to the undersigned at 100 Metcalfe Street, Ottawa, Ontario K1A 0N2 and by serving a true copy to the intervention upon the applicant on or before April 21, 1975.

The intervention shall contain a clear and concise statement of the relevant facts and the grounds upon which the intervenor's support for, opposition to or proposed modification of the application is based. Be sure to attach the postal or messenger receipt to the copy for the CRTC, giving proof that the applicant has received his copy.

Viewing of documents: Anyone can view the applications at either the office of the CRTC, 100 Metcalfe Street, Room 1601, Ottawa, Ontario or at the local address given in this notice for examination of the application.

Procedure at Hearings: Read the CRTC Rules of procedure to find out the rights and obligations of the parties to a hearing. Copies are available from Information Canada.

Information: For additional information on the applications at the hearing, please contact the CRTC in writing or by phone 613-992-6240 or 996-2294.

Guy Lefebvre,
Director-General of Licensing,
CRTC — Public Notice — 1975-26

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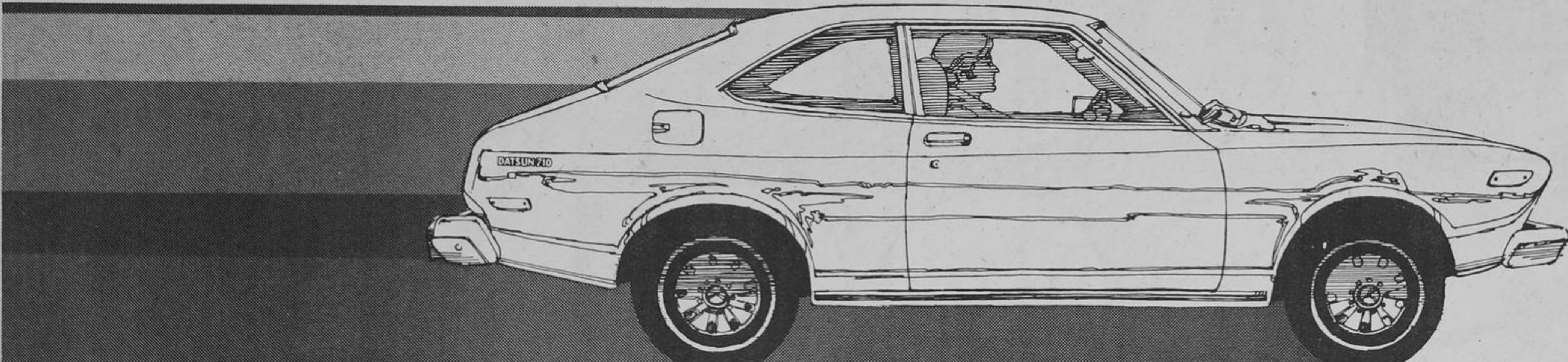
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