

# ENTERTAINMENT

IDA art has melody

## Show captures viewers eye

Rose Crawford

Last week's IDA exhibit of student paintings provided the viewer with a medley of humanism, urban scenes and politics. The power of the works manages to hold the patron in rapt attention. The most striking of the exhibit's seventeen pieces is a series of five small pieces by Peter Wilde. The first two works are of a gaping mouth and an image of a grown person in the fetal position. His remaining three paintings are facial images of a very frustrated human being, a feeling he conveys by using somber blues and greens backgrounds to create the mood of melancholy and despair.

The viewer's immediate reaction is to look for a sequential relationship, because the five paintings are arranged in a connected fashion, but such a relationship is not readily apparent.

A work by Mary Kuhnke is



A partial view of Boulter's untitled nude displayed at IDA, extremely eye-catching simply because of the familiar scene portrayed in the painting; a section of any one of the city's

highways. With the use of a pleasing combination of grey hues, Kuhnke manages to transform a mundane and unattractive subject into something quite intriguing. The beauty of this work lies in its subtlety and in its apparent simplicity.

Sheila Gregory's work is clearly a political statement on the conflict in Northern Ireland; in fact, one wonders if this work was chosen for its political overtones and not for its artistic merit.

The sheer size of a painting by Brent MacIntosh, coupled with its very strategic position in the Gallery, creates enough of an impact to draw the viewer to it for a closer examination. The principal image in this painting is a large fish set on a background of even blues, which along with four crosses in each of the corners of the painting gives this work strong religious overtones.

## York classical music pros do justice to Mozart's genius with inspired program

D. Solitar  
J.H. Grant

Wolfgang Amadeus Mozart himself would have enjoyed the hour concert performance given (with a modicum of costume and props) at 12 noon in Stong College's Sylvester Room on Thursday, March 11, 1982, to an overflow audience.

Joan Wick Pelletier (Mathematics) and Hollis Reinhart (English) presented a program from three of Mozart's operas. The program opened with three selections from *Costi Fan Tutte* (Women are all like that). It concerns a sceptical old bachelor who convinces two soldiers to test their sweethearts' fidelity by having each wear an exotic disguise and court the other's sweetheart. A "worldly wise" maid, Despina, advises the sisters to take advantage of their boyfriends' absence in the first aria, "Any girl who is 15 or over".

### seduce a peasant

The three selections from *Don Giovanni*, were sung in the original Italian of Lorenzo di Ponte. The audience was supplied with English translations side by side with the Italian for these arias. The "catalogaria" in which the Don's manservant Leporello itemizes the Don's conquests and techniques, was followed by the "La ci darem la mano" duet in which the Don tries to seduce a peasant girl, Zerlina, on her engagement day. Finally Zerlina attempting to reconcile with her fiancé Masetto, pleads for his forgiveness by giving him permission to "beat" her if he wishes.

### magical moments

*The Magic Flute*, Mozart's last popular opera, though originally given in German, was also presented in English. The opera is filled with magical events and is heavy on Masonic symbolism. Pamina, the heroine eventually meets the hero, Tamino, but is unaware he has taken a temporary vow of silence and non-distraction. In despair, she contemplates suicide in her aria "All is gone now". In his aria, Papageno, Tamino's assistant,

independently considers hanging himself for lack of a woman to share his life with, but is easily convinced by three genies to use his magic bells instead to summon his Papagena. Their joyous duet outlines their parental plans, and brings the concert to an end.

The audience's sincere and enthusiastic applause after each aria, testified to the musical and

dramatic success of the performance in which both singers sang elegantly, in a convincing, energetic, captivating manner highlighting the humorous moments without reducing them to burlesque. They were ably assisted by Mary Connelly at the piano, and in a brief quartet by Cora Dusk and Andrea Roth. One looks forward to the next concert.

## Student's best presented in a ten year film retrospective

Bernie Ohls

Over the past ten years, York University has gained a wide reputation as the best film school in Canada and one of the finest in North America. This weekend, the reasons for this distinction will be in evidence at the Nat Taylor Cinema, as the York Film Students Association and Vanier College present a retrospective of work produced by students and faculty of the university's Film Department.

Entitled *Flashback: 1971-1981*, the two day event will feature films that have won awards both nationally and internationally in student competition, films by students now prominent in the Canadian and American film and television industries, and work by current members of the Film Department staff. Among the titles being presented are *Against The River* (1981), *Performances*, *The Man From Zodiak* (both 1980) and *Heh, Where's Everybody Going?* (1979), all winners as best overall film at The CNE Film Competition and Festival; *Union Station*, by Mark Irwin (David Cronenberg's cinematographer on *The Brood*, *Scanners* and the soon-to-be released *Videodrome*) and Murray Battle (whose documentary on artist Jack Bush has been highly received by critics); and *Fine Arts at York*, directed by Vincent Valtiekunas and assisted by David Roebuck (both currently teaching 16mm production at York) which won the Bronze

Medal at the 20th Anniversary International Film and Television Festival of New York in 1977.



Filmmakers for *Heh, Where's Everybody Going?*

The retrospective will take place on Friday, March 19th and Saturday the 20th at the Nat Taylor Cinema, N102 Ross. The above-mentioned titles, along with other award winning films with other award winning films, will make up the Friday screenings, starting at 7:30 pm. On Saturday a general retrospective of York films will begin at 10 a.m., to be highlighted at 2 p.m. with a showing of work by current Film faculty members. A dance will top off the festivities in Vanier's Junior Common Room at 9 p.m. Saturday. All events are free to the general public.



## Frenkel on the video prowl

Elliott Lefko

When York Visual Arts professor and video artist Vera Frenkel travelled to Vancouver's legendary production facility known as The Western Front last summer, she found that all the artists were asleep. After travelling all the way to the West Coast, intent on making a videotape, Frenkel decided to simply turn on the cameras and record the artists' dreams.

Seven months later Frenkel's work is available in a 60-minute videotape entitled *Stories From the Front (and the Back): A True Blue Romance*. Frenkel has also constructed an accompanying text entitled *Stranger in a Strange Land*. Both are on display for the next couple of weeks at ARC (Art Resource Centre), 789 Queen Street West.

*Stories* is based around 20 West Coast artists telling Frenkel a personal deeply-felt anecdote. Through Frenkel's sympathetic lens and encouraging directions, the storytellers/artisans reveal themselves candidly.

The artists, such as The Western Front's Elizabeth Chitty and performance artists Anna Banana, tell their stories face frontwards, backwards, and on voice overlays. Frenkel has taken the stories and re-arranged them through imaginative editing. The effect is that of the audience collectively coming in five minutes late and missing some important details. After the stories are told, Frenkel tosses the omitted scenes back at the

audience like scraps from the editing room floor.

The video wizardry is put to good use. Frenkel, who is credited as editor/director, hooks the pieces of stories together with brilliant use of oral and visual connections.

In examining the artist's notes it is explained that Frenkel's videotape is only based on her trip to Vancouver and the participants and stories may not necessarily be who or what they claim to be. For example a man, probably gay, is walking home at night when he sees a parked prowl car with his brother, who he hasn't seen in years, playing the part of cop. The cop begins to harass the slender blonde youth, until he sheepishly makes the connection. The cop brother rationalizes that he is just doing his job, and the story ends there. Assuming this was one of the taller stories, it would have been more ironic for the cop to bust, or even beat up his brother.

*Stories* represents the efforts of an energetic den mother who travelled to an artists' community determined to learn what makes The Western Front legendary. With her skill as a video artist, audiences can share a very striking glimpse into the personalities of her subjects. At the centre of all the stories is Frenkel telling the biggest story — one that you know is real.

The Western Front and its collective pool of inspired talent does indeed exist, and *Stories* celebrates that fact.

## Mainstage debut

### Rich 'n cozy hangout

Lisa Kates

How do you get your laughs? If they are far-and-few-between its recommended that you check out *The Mainstage*, a new comedy cabaret nightclub. The restaurant is rich and cozy catering to those who enjoy good food and good entertainment, and don't mind paying for it. The clubs premiere act is comedian-impressionist Michael Greer.

Greer is a typical L.A.-type entertainer who thinks his jokes are so hilarious that he can't help but laugh at his own material. Throughout his performance he maintains good audience relations, realizing that the key is to establish audience participation. The material is somewhat cliched at times, poking at the usual modern comedic genres (sex, drugs and religions). "What's white and goes backwards? Cocaine, of course."

Greer's singing impressions are emotional and moving, lending insight on how talented this performer really is. His voice while singing an Anne Murray song is sweet and smooth. After listening to him sing one

questions the validity of his present occupation. Is this performer satisfied with his slapstick act? Or would he prefer to be performing serious dramatic material?

*The Mainstage* is similar to Yuk Yuks, but on a more sophisticated level. Leaving a Las Vegas impression on its viewer, one can imagine oneself being at the MGM Grand Hotel. For a taste of something completely new for Toronto, try *The Mainstage*.



Hilarious Michael Greer.