

entertainment

Tournesol in Juliani's Separation

By Mary Fraker

McLaughlin Dining Hall provided a peculiarly appropriate setting for Ernst and Carole Eder's performance of *Separation* on Tuesday 25 October. Two years ago it was dubbed "P.E.A.K. Passage" and used as rehearsal and performance space by York's graduate program in theatre. When the controversial program was terminated, its director John Juliani moved on to become founding director of the theatre company "Savage God" and - among other things - to collaborate with the Eders (whose two-person theatre-dance company is called Tournesol) on *Separation*, which Juliani terms "an exploration in sound and movement of the tensions emanating from the state of being united."

The piece began with the gentle enslavement of Ernst, as Carole attached large brightly-colored helium balloons to his arms, legs and neck. (Whether or not this was intended as part of the work, it was a

fitting prologue to *Separation*.) Seated, facing one another, arms and legs entwined, they formed one entity, breathing in the dim light. Gradually the breathing expanded into groans and sighs and ever-larger contractions and relaxations until slowly, painfully they began to separate, til they rose to their feet, and Carole broke away.

The initial effect of the break was a familiar one (remember the astronauts and their umbilical cord space walks?), followed by the eerie realization that she was not connected to anything, and was floating frighteningly free. In turn, Ernst, who had been lying in darkness, freed himself from his colorful shackles with awkward man-strivings and animal-moans.

After this initial and compelling portrayal of separation, the rest of the work dealt with particular instances in which people become separated - from themselves, from other people and other things. The

separation of a child from his mother was an especially poignant scene. With effort, resignation and triumphant determination, Carole dragged a white bundle across the floor. Ernst emerged from it, equally determined, clung to his mother, and finally stood alone.

Also depicted were the separation of a person from her-his mask and the subsequent mixture of pain and freedom, the separation of people from their homelands (upon which Canada as a nation is built); and - inevitably - the question of the separation of Quebec. Besides the vocal sounds which grew out of the dancers' movements, there was a taped soundtrack which included French popular songs, Beethoven's "Ode to Joy", announcements of flight departures from airports in a number of different countries, and a recording of Trudeau discussing the breakup of his marriage.

Parts of the work were less successful than others (particularly the more obviously identifiable ones



Ernst & Carole Eder

such as the references to Trudeau and to the current political crisis), and the audience was drained and exhausted by the end of the hour-long performance, but the response was warm.

Afterwards, Ernst talked informally with the audience about the conception and evolution of the piece, their interest in experimenting with voice and movement, and such details as the use of balloons - their continuing presence alternately

playful and menacing; and the colors of the costumes: his white leotard and her black one suggesting, among other things, the polarities of yin and yang.

Eder was warm, open and eager to talk, and asked as many questions as he answered, explaining that the piece is constantly growing and evolving through audience response. The exchange of ideas was a satisfying and relaxing end to an evening intense with concentration.

Reany trims "Dismissal"

By Colin Smith

A possible treat for theatre-goers is James Reaney's *The Dismissal* (Or, *Twisted Beards and Tangled Whiskers*) the second play in the Sesqui Winter series.

The three act play, directed by Keith Turnbull and produced by the NDWT Company in co-operation with University College, is a witty dramatic account of the 1895 student strike and the political contortions that caused it.

Reaney, who was responsible for the famed Donnelly trilogy, (also mounted by the NDWT) has had his hands full trying to edit down his massive treatment of this full slice of Canadian political (and university) history. Originally four hours long, the play (at a preview last week) ran



photo Denis Paquin

Playwright James Reaney

for a solid three hours, including intermissions. And yet Reaney wasn't satisfied.

"We're still shortening it," he said during a chat during the second intermission. His goal: to pare *The*

Dismissal down to two-and-a-half hours for its premiere at Hart House Theatre on Monday November 7.

He may have problems. Even at three hours the play is remarkably condensed. Displaying a fine cast and a well-tuned sense of satire and pathos, the production doesn't suffer for length and still retains a keen grasp on the rich period detail.

The Dismissal will run at Hart House Theatre from November 7 to December 3. Tickets run at \$6 regular, \$3 for students, and are available by phoning the Hart House Theatre box office at 978-8668.

The play will be presented on Mondays through Saturdays during the week, with the curtain rising at 8:30 pm.

Surrealist spaghetti house



By Alan Fox

Located just one Downsview block south of the York campus, Pietro's Pizza and Spaghetti offers an Italian fast-food menu in an environment of tasteful tack bordering on the surreal.

Pietro's highlight is their Wednesday 5 to 9 special. For 99 cents you get a plate of spaghetti and a roll, which is adequate for all but the pig-out bunch. The spaghetti is fairly thick and has a peculiar, but quite edible taste. The rolls look like a cross between a hot-dog bun and a prune. Consequently, a stick of garlic bread (99 cents) is a good investment. It's quite tasty and thickly buttered, and serves two quite fine.

The place is licensed, and mugs of draft ale and lager, as well as carafes of wine are available. Draft is 75 cents, the wine is available at the usual inflated prices.

The decor occupies a no-man's land between loud and overdone, and understated design-tasteful tack sums it up. It's built with family feeds in mind, so *tables a deux* are a rarity. The staff is friendly, in an efficient way.

When you enter, you are supposed to find a table, check out the menu, then saunter up to the counter and order. You then pay, and return to your table with a numbered receipt. When your number is up, you return to the counter and pick up your meal.

Consequently, the place has a surreal atmosphere. A disembodied voice calls out numbers while a player piano churns out ragtime at a nickel a shot (*sans* pianist). In the center of it all sits a fireless fireplace. Obviously influenced by Dali.

Bearpit show a mixed attraction

By Lisa Woo

CKRY's first Bearpit show this year was broadcast live from Central Square last Wednesday.

Featured were Kate Lushington and cast from Cabaret, Norm Ritchie of CKRY, CYSF president Paul Hayden, the Vibrators, editor of the new *Dream Weaver* magazine, Harry Posner, and coach of the hockey Yeomen, John Marshall. The Santa Fe band provided brief musical interludes.

The Cabaret group performed a few musical numbers from their productions *Sinstrip* and *Smile*, and attracted the largest audience. Cabaret, which originally started as pub entertainment in Vanier College is looking for recruits, particularly male performers-actors, singers, dancers and writers and directors.

Norm Ritchie was interviewed about his upcoming interview - documentary series with President H.Ian MacDonald. The four-part series, which will be sent to CBC, concerns the recent president's report which suggests future changes at York, such as larger classes and a restructuring of the college system.

Ritchie commented on the fact that most of the crowd dispersed after Cabaret. "It upsets me to see the apathy around the university. Students just don't give a damn. The future of the university depends on this report, and if students don't take the initiative, the report will go through - a report largely for the benefit of the administration and not the students." Ritchie urges students to pick up a copy of the report and get involved.

CYSF president Paul Hayden

discussed the enrolment drop at York, resulting in cutbacks in all areas. "The reason for the enrolment drop is that the BA no longer guarantees a job, and York doesn't offer professional programs, so there is more



Bearpit host John Thomson

enrolment in community colleges." Hayden suggested another reason for York's low enrolment is its "inferior reputation".

With a budget of \$98,000, CYSF cutbacks have amounted to \$8,000 so far this year.

The CYSF is proposing certain constitutional changes for more direct college representation, and also the construction of a Student Union building on campus, as there is no "adequate place for student gathering" at York.

Gary Tibbs and John Ellis of the Vibrators, a new British punk rock band, were interviewed by John Thomson. The band, on tour to promote their new album *Pure Mania*, recently created a riot in Ottawa.

Tibbs calls the band "the only good group out of England" and

said the British press was "stupid" to give bad coverage and the city councillors "stupid" to prohibit their gigs.

The Vibrators played in Berlin because London music is "too styled". Punk rock, originally a press phenomenon, is now a street phenomenon in Britain.

"It is geared to 15 and 16 year olds," says Tibbs, "but it is really for everyone who wants to have a good time and is pissed off with the system and with disco shit."

The Vibrators played at the New Yorker in Toronto Saturday night.

Thomson talked with Harry Posner, a researcher of dreams, whose new magazine *Dream Weaver* will be issued January. The magazine will feature dream therapies, theological and philosophical approaches to dreams, and readers' contributions, and will be issued quarterly in Toronto.

The last guest was Yeoman hockey coach John Marshall, who previously played four years of hockey at Guelph University, was drafted by the Philadelphia Flyers, and is the founder of a hockey school and an institute of research in sport.

Marshall realizes the problem that good athletes often go to the States because of the lack of scholarship programs in Canada. However, he is optimistic that the Yeoman team, which has younger players this year, will be solid contenders for the national title. The Yeomen were predicted to come first in Canada last year, but finished second in Ontario.



The fall issue of the York literary magazine *Waves* is now available at the bookstore for \$2. Put together by a collective of York staff, students and profs, this edition includes poetry by Earle Birney, Allen Ginsberg and many others, reviews, fiction, artwork and an index to volume five. . . . **Theatre Pass Muraille** brings *Convicted But Not Convinced* to Osgoode's Moor Court next Wednesday at noon and 8 pm. The play is an outgrowth of incidents of prison unrest in Canada during the '70s, and performed by six inmates on whose personal experiences the work was based. . . . the new fall issue of *Canadian Theatre Review* is now available at bookstores, \$3 a copy.