

Hits 'n' Bits

AROUND YORK

Hip to Orange and Black? Good news, that Great Pumpkin is sprouting! And if you plan on sitting in the pumpkin patch with Linus this Saturday night, check out the Halloween Eve action around campus this Thursday. Pubs are plastering their orange and black decor and expecting a stream of costumed creatures. Carve pumpkins at Calumet before catching the party at On The Edge. More dancing at the Cock and Bull. The Absinthe is shelling out prizes and screening scary movies. There are probably events taking place at most of the pubs so crawl around. If you miss the Thursday jazz, then don't miss the Saturday night Halloween bash at Founders dining hall hosted by the Caribbean Students Association.

The Division of Humanities is holding a memorial gathering to commemorate English Professor **EM Mandel**. Mandel is a noted Canadian poet and a York professor who both Margaret Atwood and recent Booker Prize winner Michael Ondaatje include as an influence. It will be held in Winters College Senior Common Room on Thursday, Oct. 29, at 12:30 pm. All members of the York community are welcome to participate.

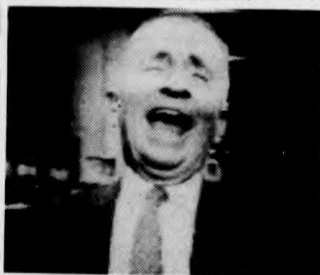
FILM

Feed offers the public a peek at the underbelly of American politics.

Journalist-filmmakers Kevin Rafferty and James Ridgeway followed presidential candidates around early this year and spliced together video and off-track footage for a piercing yet hilarious look at the American king-making machine.

The political stars deconstruct themselves. It's the side of politics we don't see watching television in our living rooms. When you strip away the facade of bullshit and glitz, the men appear as power hungry baboons, albeit very funny ones.

Bush stares blankly into a television for an interview that never happens. Jerry Brown is caught grooming and using nasal spray. Clinton's alleged tabloid-mistress, Gennifer Flowers, is asked "How many other presidential candidates are you sleeping with?" An aide announces that Clinton's wife is ready for "retail politics." Perot cracks jokes about ugliness.



Buchanan announces "We want to push Bush right off the horse. We want to get on the horse ourselves." Arnold Schwarzenegger tells us that the Democrats "look like a bunch of girly men." The out takes and mixed images combine to show how narcissistic and vacuous American politics really is.

The film is appropriate to Canadians considering the manipulative propaganda exercise misnamed a "referendum" we've just been subjected to.

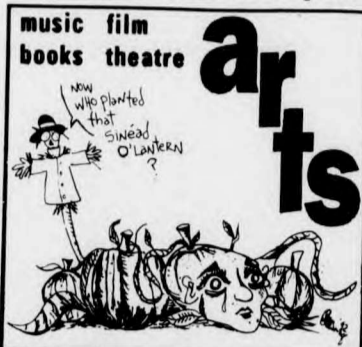
Unfortunately, our political values are not that much different

Ghost story bravely told in Lorca

by Harry Rudolfs

The Lorca Play is the latest artistic gem from writer-directors Daniel Brooks and Daniel MacIvor.

A play within a play, *Lorca* examines the life of Spanish poet Federico Garcia Lorca, whose brilliant and tortured life came to an abrupt end



when he was executed by fascist soldiers in an olive grove near Grenada in 1936. Brooks and MacIvor utilize the characters in Lorca's last play,



Tracy Wright (left) and Valerie Buhagiar are Lorca's schismatic creations.

The House of Bernarda Alba, to create a stimulating masterpiece.

MacIvor, himself, plays Lorca, and his cane sets the cadence for the multi-faceted and supra-dimensional work. The other characters, the authoritarian matron Bernarda Alba and

her five daughters and female servant, interact with Lorca in the creation of the original play, and, at times, extrude themselves from the scene to offer their analysis of the poet in a series of Karaoke microphone solos.

The interconnectedness of Lorca and his characters allows the playwrights a chance to step beyond boundaries and create stupefying tapestries of sound, dance and movement.

Characteristic of MacIvor's innovative work are the ballet scenes that result from the choreographic intersection between the poet and his creations. On top of the marching of the women, whose feet provide the basis for the rhythm, is overlaid a soundtrack which inter-

theatre

The Lorca Play
 The Theatre Centre
 652 Queen St. W.
 Until Nov. 1.

poses house, classical and dub music on the visual patterns. The viewer is witness to a consuming work that puzzles and astonishes. A tap from Lorca's cane and the characters switch to another performance mode, each segment providing more texture and insight which reacts with the previous vignette.

Considering Lorca was a poet of immense magnitude, the play, itself, takes only cursory interest in the poet's words. Much more important are the dance-music scenes which evoke profound psychological states—almost terrifying in intensity. The ballet whirls through the cycle of life: order, chaos, death and ecstasy, and their various permutations including violence, terror, sex, guilt, fascism, religion etc.

In fact, Bernarda Alba, the stern and totalitarian matriarch, could be seen as a foreboding of the Spanish dictator, Franco. Lorca was shot on the eve of the Spanish civil war, but in *Bernarda Alba* one can see the masquerade of power and suppression by which Franco was able to maintain his hold on power until his death. The other women take on different schismatic aspects of Lorca's personality, and perhaps provide a means by which to explore his homosexuality.

Lorca is packed with subtleties and clues. Several viewings would be necessary in order to obtain the full meaning and impact of this astounding performance. Even then, I have a feeling there would be still be a lot of meat left on the bones. It marks another triumph for Brooks and MacIvor and puts them at the head of the pack of Toronto's brave young theatre dogs.

"Alternative" Jonestown ain't, but fun

by Joshua Marans

Don't ever go into the Marquee. Not unless you might like a lounge that looks like a yuppie's idea of a disco wonderland. Furniture on the ceiling, and a light and sound system that could rival that used for John Travolta's *Staying Alive*. A band like *Jonestown*, which bills its sound as alternative music, starts a show at a considerable disadvantage.

You might have seen *Jonestown* in such venues as Sneaky Dee's, Jac's, Norman's, or the Absinthe. The band has two York students in it, so you can probably catch them at more York pubs this year.

The first thing apparent about the band's self-written music is the lead singer's inability to announce.

Jonestown
 The Marquee
 Sat. Oct. 3, 1992


Through the night, hardly one word escaped with clarity. Though it's doubtful that they were playing satanic incantations, you really can't say for sure. The band's sound was enjoyable and could be fun to dance to, yet without the words they didn't produce anything "alternative." They sound like early *R.E.M.*, with a lead singer whose voice is reminiscent of *Rush's* Geddy Lee.

Though the Marquee didn't provide much of an audience from which the band could feed off, the energy on stage was next to nil. Band members rarely interacted, hardly moving about

at all. On stage they were five separate artists. Even with a slow crowd, one would hope that the band would have enough self-confidence to simply have fun on stage.

The lead singer really proved his disinterest when somewhere in the middle of the show he left the stage for half a song to talk to friends, only to return to the stage and start singing in mid-sentence. Colin Thompson, one of the York students, remarked after the show backstage how not uncommon this was for the lead singer.

Jonestown can be a fun band to dance to in a pub, but they don't provide enough of a complete package to make you want to hear them on cassette. Maybe with a new lead singer that could all change.



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