

Higgins gives new dimension to music

By LYNN SLOTKIN

Think of the best Indian music you've ever heard. Now try and sing to it. Impossible? Not if you're Jon Higgins. He made it seem as easy as an every-day thing last Monday at Burton.

Higgins, an American, is an expert in classical South Indian (Karnatak) vocal music. He went to India on a Fulbright scholarship in 1964, to study music and stayed three years. During that time he toured India and gave a series of concerts. He returned to the United States for further teaching and study, and returned to India in 1969 for another two years to write a doctoral thesis on classical dance music. He toured the country and made a series of recordings and gave concerts. He is now a professor of music at York.

At first, the singing seemed to be just a series of gargles, and vain attempts to clear the throat, but once one became accustomed to the music one realized just how hard it was to sing.

L. Shankar, one of India's most outstanding young solo violinists, played the mainstream of music that Higgins sang to. Shankar's playing never overpowered Higgins' voice, which was rich and clear. Mr. Higgins seemed to have a little throat trouble at the beginning of the second raga, but he overcame it and he was fine for the rest of the concert.

There were times during the concert when the two would deviate

from the written note and improvise; it was on these improvisations that the concert became really exciting. No matter how difficult the music Shankar played, Higgins always was able to sing it.

Trichy S. Sankaran, a master of the mridangam, the two-headed classical concert drum of South Indian Karnatak music, supplied the beat. During the last raga of the first act, he played a ten minute solo that had to be heard to be believed. I'm sure Mr. Higgins and company made a lot of people happy during his concert, and he attracted a lot of people to Indian music.



Jon Higgins in his Indian garb.

York professor's gallery showing

Sacilotto prints depict ominous New York

By HELENE PAULYN

Deli Sacilotto, Master Printer and Assistant Professor of art at York, recently showed fifteen of his prints at the Ashley Crippen Gallery, 196 Bloor St. W. Sacilotto, who was born in Kimberly, B.C. in 1936, pursued his post-secondary education at the Alberta College of Art, after which he received a government grant to study at the Art Students League in

New York City. His experience with New York City seems to have played a dominant role in his past exhibition. The titles of the prints enforce this statement.

The sparing use of colour tightly controlled and confined to very simple geometric shapes, contrasts to the grey, brown, black areas. The ominous atmosphere of that city has been implanted in Sacilotto's

images. Foreboding as this mood is, the movement and activity pulsating in the smog-filled, dirt-ridden city is enacted by the scrambled lines running and intertwining above, below or around the hard-edged colour.

Bowery Series 11 no. 9 conveys clearly the sunshine happiness that can dwell in the head that is above the grime. The joy in Sacilotto's

relief-intaglio prints is not as fluid as that in the serigraphs of Palchinski, who was showing concurrently. The composition of Sacilotto's prints reflect the angular grid pattern of New York City streets which are enhanced further by the canyons formed by the buildings. Luckily the spacing on the paper has left enough clean areas to prevent the viewer from choking.

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