

# Lost six finally find a home

**Romano Marchi**

Producing a Pirandello play is a challenge. One must emphasize what is implicit in his scripts and that the ideas expressed by the characters are motivated by their feelings and not the philosophical indulgences of a clumsy dramatist.

This challenge is met admirably by freelance director Ed Thomason and York's fourth-year theatre students. Their production of *Six Characters in Search of an Author*, which opened Tuesday March 16 and ran until last Saturday, was a fast-paced, sharply focused production of agonizing intensity.

The play begins in a modern theatre and the set is simply a rehearsal stage, scattered with props and furniture. Actors and crew enter usually ready to begin a day's work. An atmosphere of intimacy is established as the house lights are left up and the actors use the entire theatre as they would during a rehearsal. The scene quickly turns macabre as the "six characters" enter, ashen-faced, ominously dressed in black, claiming to be deserted by their author. What follows is their attempt to



Tom King

improvise their own drama, much to the consternation of an uncomprehending director and cast.

Shawn Zevit (as the Father), desperately pleads with the director (and the audience) to understand the importance of the characters acting out their drama, while the sullen-faced Steve Hill (as the Son) viciously denies having anything to do with them. The sultry Monique Verlaan unmistakably conveys her contempt for the Father and Son. Finally, the ranting and

raving of J.P. Chavair, as the vulgar director, drives the play forward due to an inability to understand these theatre "ghosts". Chevrier seems to come dangerously close to hemorrhaging out of the sheer intensity of his frustration.

It is the charged performances of the four central characters which truly depict what is implicit and explicit in Pirandello. York's *Six Characters in Search of An Author* is a successful production of a difficult play.

# Cash moves at Harbourfront

**William Hurst**

Choreographer/dancer, Susan Cash presented 8 dances at Harbourfront, collectively titled *New Moves*. Most of the show has been seen in Toronto before, by *Primal Purge* and *80 Ladies* were premieres.



*Primal Purge* is a solo with Cash clad in pantaloons-like gold shorts and black bodice. Backed by equally exotic music, she escalates from tribal rhythms through sixties go-go dances. Her *Primal Purge* climaxes when she breezily jogs away from it all.

In *Dirge*, Cash moves in a cacophony of taped voices as she confronts disparate inner voices. Using angular hand and foot gestures, she only sketches her turmoil. The nature and depth of the struggle are not exposed in the choreography.

*Solo*, danced by Anita Shack, also fails to portray its intensity in a dance motif. Cash relies on a prop to clarify what the movement cannot.

Cash does not dance in *Please Release Me*. She poses, on a ladder, like a nightclub magician's assistant, in a red polka dot unitard. The minimalist movement by Cash and the others who hobble onstage help the work, although a prop is the focus for much of the time.

*Imagination (Only) Reaches*

*Warmth Across* seems still at a workshop level. Despite three strong performers, the work is verbose and inconsistent, with its power unrealized.

*Whirlpool*, by guest choreographer Joe Bietola, works a multitude of angles and dynamics to sustain interest and focus, without the aid of props or set.

Cash choreographed *80 Ladies* for 8 of the best dancers in Toronto. Each is given a distinct movement for which Cash attempts the high energy illusion that *80 Ladies* are dancing. However, the phrases are too flat and repetitive to succeed.

In all her work, Cash shows an astute appreciation for production values, such as the splendid cocktail dress by Jo Azzarello, in *Please Release Me*. She also attracts many talented dancers, like Billyan Balay, but Cash's choreography is too dependent on production and performers. It has trouble speaking for itself.

## EXCALIBUR MEETS THURSDAY AT 3 P.M.

All members of the York community are invited to Excalibur's annual end of the year bash. The date is April 2. The time is 9:00 P.M. The place is 111 Central Square. See you there.

## DO YOU WANT TO GET AHEAD?

### LEARN BUSINESS MANAGEMENT AT NIGHT

- Canadian Business Concepts • Managerial Accounting
- Quantitative Information for Decision Making
- Organizational and Human Behavior
- Marketing • Operations Management
- Finance • Policy and Administration

Attend Classes at University of Toronto; York University

CANADIAN INSTITUTE OF MANAGEMENT  
Suite 110, 2175 Sheppard Ave. E., Willowdale, M2J 1W8  
491-2982

SERVING CANADIAN MANAGERS SINCE 1942



## CONSIDER AN MBA AT

# DALHOUSIE UNIVERSITY HALIFAX, N.S.

Meet our program co-ordinator while she is on campus and discover why the Dalhousie program could have special bonuses for you.

Monday, March 29  
11 am - 2:30 pm  
Room N109  
Ross Building

