

Gertrude Stein's no square . . .

"Cubist" writer's revue wondrously melodious

MICHAEL BOYCE

"I believe in the sacred rites of conversation, even if it is a monologue."

Gertrude Stein

Gertrude Stein was an early to mid-twentieth century "cubist" writer of portraits, prose, poetry, plays, opera

and criticism. But she was more than this. She also stood as a central influence in the Parisian art movements which revolved around the likes of Henri Matisse and Pablo Picasso. The American writer, Ernest Hemingway, looked upon her as a kind of mentor. Her house served as a spot for these people and others who were interested in

discussing artistic theory and everyday life.

Gertrude Stein's *Gertrude Stein* is a revue of works and commentary on and by Stein. The rich programme was acted by Nancy Cole as Stein, and Alice B. Toklas, as Pablo Picasso; at times, their vocal delivery was wondrously melodious.

The transformation from one character to another was done by merely turning to face one way or the next, by changing facial expression, body posture or through the addition of eye glasses. This minimal approach to character portrayal matched the sparseness of the set, which consisted of two chairs. One chair stood to the left of the audience, a red shawl draped over it—never used except in reference to the

place Gertrude Stein sat for her portrait with Pablo Picasso. The other chair, by a table, to the audience's right, which was used by Cole as Gertrude Stein writing letters or as Alice B. Toklas reading from *The Autobiography*. A table, with a black table-cloth, a book, some pieces of paper, a water glass and small glass vase holding one red rose, a small red rug, and a stick, banged, at the opening, against the floor as a kind of 'heralding in', completed the set.

This particular economy worked very well inasmuch as it exemplified the importance of the text which was not offered interpretively (except by intonation) but as a sampling. Of course, this means that what we are talking about here is not so much

theatre (although it is dramatic) as a moving anthology.

This is interesting in so far as it centres itself in a re-thinking of the single-person presentations which have become quite popular lately, particularly in the dinner clubs. These presentations, such as the one on Brendan Behan or G. K. Chesterton (or for that matter *Gerty Gerty Stein is Back Back Back*) do strictly autobiographical accounts of the peoples' lives as portrayed by the actors. *Gertrude Stein's Gertrude Stein* gives us this and more, by offering a triple narrative (i.e. autobiographical, biographical and representational). The performance as a whole turns in on itself in what could be called true Gertrude Stein fashion.

Gold in no-silver pics

NIGEL TURNER

Not Again, in Founders college last Monday through Friday, is a photography exhibition of non-silver prints by York students Vanessa Perry, Sam Garner and Jonas Tse.

All three photographers are taking a course in non-silver processes taught by Assistant Professor Jack Dale. The students, although technically graduates, are taking the class for their third year. Among the non-silver processes used in the exhibition were cyanotype, photo etching, Van Dyke, Kallitype, and gum-bichromate.

One photograph by Perry was of her grandmother. The picture was set on a pillow using the cyanotype process. Garner's work consisted of many tasteful nudes. While all the

photos were expertly executed, the stained glass windows surrounding Tse's brown glass prints seemed to clash in terms of tone and mood. Perhaps this was part of his statement.

The name of the show, *Not Again* is an inside joke. All three artists have other photographs of similar subjects—Perry and her fields, scenes, Garner and his nude photos, and Tse and his scenes of Paris. Other than the fact that the photographers were dealing with their favourite subjects, no overall concept tied the photos together.

These same artists will present more photographs in another exhibit which will begin next Monday at Calumet College. The subjects will be the same, and show will be called *Why Not Again*.

Quebec choreographer's dance stark, grotesque, alienating

W. HURST

Harbourfront's *New Quebec Dance* series proves that there is no type of dance indigenous to Quebec. Regardless of quality, the companies shown are wildly diverse. This diversity continues with the performances of Danse-Theatre Paul-Andre Fortier.

Fortier's work has gotten the kind of reviews other artists would crave: writers may hate his work but they admit that Fortier is impossible to ignore. Described as grotesque, alienating, ugly and painful, his choreography refutes the assumption that dance must be non-involving or, worse, pretty. Dance audiences are not used to seeing the

stark images and radical sexuality that are inherent in pieces like *Fin*. Dancers have large, apparently real stones roped to their heads. Bodies are assaulted with nasty kisses.

Danse-Theatre Paul-Andre Fortier is only two years old, but the company is making a name for itself not only in Canada, but around the world. It was one of only two dance companies invited to Germany to participate in the *O Kanada* arts festival.

Despite the seemingly harsh world in his stage work, Fortier maintains there is a real humanity in his choreography. You can judge for yourself at Harbourfront until Sunday, March 13.

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Tues - Sat. 8:30 p.m.
Sun. 2:30 p.m.

...ENTS...

Wide-ranging student recitals

Every year at this time, York's music students show what they've learned in their programme in music recitals. The recitals feature a wide range of musical forms performed on various instruments, and are quite entertaining.

Today at 1:00 p.m. in the Winters Senior Common Room, Anne Marie Gruchardi (voice) performs works by Handel, Hadyn and folk songs of Eastern Canada. Christian Sharpe (bassoon) performs works by Hindemith, Osborne and Beethoven. Roy Patterson will also be present, performing contemporary guitar music.

Next Wednesday, March 16 in Curtis Lecture Hall 'F', Debbie Harriot plays piano music by Mozart, Brahms, and Ferguson. The programme begins at 1:00 p.m.

Theatre students win awards

Six York theatre students have been recognized by the *Society for the Recognition of Canadian Talent* and York's theatre faculty.

David Cameron was awarded the *Kate Reid Award* for excellence in developing his performance craft skills. The *Herbert Whitak Whittaker Award*, for all-round excellence in production and design was shared by Alanna Jones and Heather Sherman.

The most promising playwright *Mavor Moore Award* was received by Michael Schiff. As an outstanding fourth-year student, Robert Holmes received the *Cheryl Rosen Memorial Award*, which is given in memory of a former York student.

Graduate student Gionilda Stolee received the *Herman-Geiger-Torel Memorial Award*, which is given to the outstanding graduate student in the production and design areas. In 1982, Stolee won the *Chalmers Award* for her apprenticeship at the Charlottetown Festival.

These awards highlight the excellent work continually produced the students and faculty of the York Theatre Department.



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