

ARTS CALENDAR

Compiled By CATHI GRAHAM

GALLERIES

The Samuel J. Zacks Gallery continues its 1988-89 season with an exhibition of the sculptural works of **Howard Gerry**. Until Nov 14 in room 109 Stong College. Free.

Winters College Gallery displays "Site-specific Installations I" (3rd Year Sculpture I) until Nov 18 in room 123 Winters College. Gallery hours: Mon-Thurs 1-4. A reception for the show will be held on Nov 17 at 4 pm.

LECTURE

The English Students Association presents the second of its series of lectures on literary theory. **Professor Terry Goldie** (York) will deliver a paper entitled "Signs of the Themes: The Value of a Politically Grounded Semiotics" at noon, Thurs Nov 10 in room 210 Stong College.

MUSIC

Dacary (McLaughlin) Hall presents a concert of South Indian Music featuring **R.K. Srikantan** (vocal) and **Professor Trichy Sankaran** (mrdangam) on Wed, Nov 9 at 12:30. Free. Info 736-3365.

Orchestra York performs *Mozart's Overture to Così fan Tutti, Krommer's Concerto for two Clarinets* (soloists: **Julian Milkos** and **Patricia Waite**) and **Beethoven's Symphony No. 3** on Sat, Nov 19 at the Church of the Redeemer (Bloor and Avenue Road) at 8 pm. The performance is directed by **James R. McKay**.

THEATRE

Glendon Theatre performs **Bryan Wade's Blitzkrieg**, a student production directed by **Tracy Shepherd Matheson** between Nov 8-12, each evening at 8:30 pm, Glendon Hall, 2275 Bayview Ave. Tickets \$4. Info 487-6722. **Prime Time** features **Tom Patterson**, one of the founders of the Stratford Shakespeare Festival, speaking about the establishment of the Festival in Burton Auditorium on Wed, Nov 9 at 1:30-3 pm.

The Samuel Beckett Theatre performs "The Skin of Our Teeth", between Nov 14-18 in room 112 Stong College.

Scott.B

cont'd from p. 12

show at York-based CHRY-FM.

Scott.B is a storyteller in the tradition of Guthrie, Dylan, and Seeger. There is urgency in songs like "Way Down on Mohawk Road," which he introduced by saying, "You go west, on whatever highway you go west on, and there's this mean old guy . . ." Putting his guitar through rigorous changes, he played some basic three-chord songs, and others, like "End of the Day" (which he calls a "mining pining song"), called for some fancy finger-picking.

Onstage he was an intense, impassioned performer, at times striding across the stage. Other times he stood unselfconscious, shoulders pushed slightly forward, responding to applause with a slight nod and smile. During his only cover, Dylan's "Something's Burning," he was motionless. When the set ended he ducked out the door to play another show a block away, later returning to catch the end of Johnny Macleod's set.

Macleod walked onstage and tuned his guitar, joking about the Santa Claus parade: "I'm gonna have my own parade at Canada Packers. I'll be dressed in black, with a sled drawn by eight goats, and I'll

take kids' toys away." He dedicated his song, "True Lives of Young Pioneers" to Willie P. Bennett, "who has been doing this for 20 years."

A strong performer, Macleod traded comments easily with the audience and interrupted his own guitar playing to talk. His material varied from slow sad love songs to harder driving ones. He switched effortlessly between vocals and harmonica. Lyrics verged on the poetic: he wrote "The Hand That Heals" after "staring at frosted glass windows and thinking about the ghosts of women walking by."

The thirtyish singer responded to people in the crowd who called out requests, "You younger guys should start playing some of my songs, so I could sit back and make some money. I think my personality would improve a lot. I'd walk down the street and smile and say hi; no, I'd drive down the street and say hi!"

Willie P. Bennett ambled onstage with bass player Tom Griffiths. Bennett carried his guitar and a tool box filled with harmonicas. What first appeared to be a bullet belt slung around his waist, was in fact a belt of harmonicas.

"I'm just a songwriter," he said. "A long time ago, when I was a folk singer in London, Ont., I'd be playing my guitar and someone would come up to me and say, 'I know who

wrote that song — Gordon Lightfoot.' No, I wrote it. Someone else would say, 'That's a John Prine song.' No, I wrote it."

Bennett, now living in Toronto, was regarded as a major player in the London folk scene. His fourth album, *The Lucky Ones*, will be released this spring. Some audience members were obviously familiar with his lyrics, and Bennett could do no wrong in their eyes. He appeared a bit disappointed at the way people kept requesting old stuff: "I've written new stuff too, you know, and I'd like to play some of it."

He joked about some of the songs: "I had a record out — it wasn't with the RCMP". He launched into "Come on Train" with such passion that he broke a string. He remained undaunted and continued to play, his harmonica mimicking the rhythm of the train. At the end of the song, he restrung his guitar and thanked the crowd for being so patient. "I might have to speak some of these songs over the music; I got a bad cold and I'm getting too much sun." Someone from the sidelines handed him a beer.

Bennett and Griffiths ended their set after several encores. While their set left the crowd howling and banging tables, the comfortable rapport that Scott.B and Macleod cultivated was more effective.

Cole and Dale call the shots

By SHAY SCHWARTZMAN

The room is bare except for a pile of 16mm film cans in the corner that contain release prints of the feature documentary, *Calling The Shots*. These, along with some posters, are the furnishings in a windowless office off Yonge Street that independent filmmaker Janis Cole calls home.

Cole and her partner of 13 years, Holly Dale, have researched, written, edited, produced, promoted, and marketed 10 independent documentaries. Their latest documentary feature, *Calling The Shots*, which opened at the Toronto Festival of Festivals, has won critical acclaim from both critics and the public. It is now being viewed at film festivals around the world.

"I never grew up wanting to be a filmmaker," said Cole. "My main interest when growing up was psychology, and that's what I thought I'd end up in." upon returning to school (Sheridan College) when she was 21, Cole got into film production and fell in love with the medium. Sheridan is also where she met Holly Dale.

Said Cole, "I met Holly when she

was directing her documentary, *Cream Soda*. After working on that I switched everything to film and realized that I loved documentaries."

Documentaries constitute the bulk of Cole's productions, although she works on feature films to "pay the bills." She and Dale usually deal with topics society does not want to hear about.

Said Cole: "We want to look at the things people don't ordinarily look at."

They have been true to their word. Their first effort together, *Cream Soda*, deals with the body rub industry.

"We knew women who were students who worked in these places to make extra money and then go off and do their own thing," said Cole.

Following that came *Minimum Change—No Cover*, a film about the Yonge Street sub-culture; and then their first feature-length documentary, *Hookers On Davie* about street prostitutes in Vancouver, and *P4W (Prison For Women)* gave the two filmmakers national recognition — the latter won a Genie in 1982. Columbia Pictures then sought Cole and Dale to direct the

documentary, *The Making of Agnes of God*.

With *Calling The Shots* completed and in the theatres, Cole and Dale are looking to feature dramas as an outlet for self-expression. Cole added, "Making documentaries is tiring. We spent six solid months looking for money for *Calling The Shots* and another six shooting it. The process took two and a half years. It really burns you out." The two acknowledge that dramas would not be easier to make, but welcome a change after 13 years.

Cole and Dale are not filmmakers who make spectacles of their subjects. Said Cole: "We were never on the outside. We understand the lifestyles of these people. We never went into a subject bushy-tailed and wide-eyed."

Cole and Dale know their work and their subjects. Because of this dedication they make films that deal with gritty topics that would otherwise be unknown. After seeing the people in the film, the viewer understands them on a human level.

As independents, their financial rewards have not been great, but Cole cheerfully added, "When you feel passionate about a subject, it all but makes up for it."

Dance displays talent

By KATHRYN BAILEY

Last Friday's Studio Dance Performance Workshop was the second workshop this year. Five original class compositions were presented.

The program opened with an expressive and humorous improvisation developed by "chance procedures." The work was vague, and difficult to grasp.

The second piece, "Process Progress," was easier to understand. It was choreographed by Robin Penty and set to the music of the Beatles' "Magical Mystery Tour." Consisting of seven costumed dancers, the work was a colourful representation of the '60s.

"Composition study from Composition Class 2225," was choreographed and performed by Michele Haywood. The piece, which took about 40 seconds, studied form and

transition, and showed potential as a longer work.

The final two works were the most comprehensive. The first, "(We Dance) So Close To Fire," by Christine Bezjak, was straightforward, dramatic, and exuberant, but lacked originality, bringing to mind the movie, *Staying Alive*.

"Mourning Song," by Donna Krasnow, was the longest, most creative, and thought-provoking work presented. It revolved around the theme of AIDS-related death. The dancers effectively created despair and emptiness by moving slowly and fluidly. The audience remained transfixed, and it was clear that the composition had been in the works for a year.

The workshops are a perfect way for dance students to practise and display their talents. It is truly a learning experience for both dancers and audience.

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