

Those magic days of yesteryear are back with kiddie book art

Al Locke

The tiny (almost inconsequential) Glendon Art Gallery is currently presenting a wonderful opportunity to leap back into the youthful days of yesteryear through a showing of illustrations for children's books. Speaking as a former child, and for all former children, the Glendon Gallery presentation is a delightful experience.

Works range from the simple, humorous drawings of Patti Stern's *Sloan and Philamina* or *How To Make Friends With Your Lunch* (an ant and an ant eater become emotionally involved) to Laszlo Gal's *The Twelve Dancing Princesses* with elaborate full colour water paintings. In the middle is brightly humorous, innocent, quality work. The visualization

of an adult going back to the freedom of childhood.

Two of Blake Dawson's creations, *I Like Hats* and *Flying Dimitri* depict the child's view of "the Monster". His work succeeds with oversize portrayals of furniture—the way kids would see it.

When asked about his imagination as a child, and works that stimulate that in

children, Dawson cautioned, "The imagination is great—but it is also a double-edged sword. If you live in an imaginary world you can lose the real experience. You have to enjoy the real moments—those moments you want to keep."

All the artists present stated that it is impossible to make a living doing children's books—even though it is their favourite medium. As a result, incomes are subsidized with government work, advertising and similar, certainly duller sidelines.

The most successful illustrator present was Alan Daniel. With laugh lines already etched on his cherubic face, Daniel is enjoying enormous success. His latest book *Flying and Swimming Creatures from the Time of the Dinosaurs* has had a first edition printing of 130,000 copies for just the Canadian market; American distribution begins later this month.

Daniel's success is due mainly to his wonderful sense of humour. Brought up on a diet of

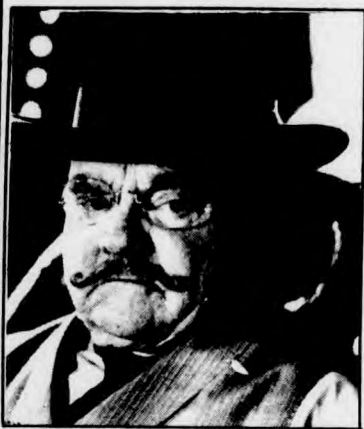
Pilgrim's Progress and wandering around a backyard swamp, Daniel has recreated those moments for a new generation of children. His highly detailed work, however, has brought some comments from his family. For *Dos Power Tower*, Daniel copied the faces of famous personalities (Trudeau, Crombie, Drapeau to name a few). "My wife and kids gave me the gears—I would do a face and have the same expression on my face as I drew it." Why use well-known political figures? "They had to be important people. Besides, I thought the adults would get a kick out of it."

The show is the brainchild of Glendon Gallery curator Anne West. "I've had this idea for almost two years. Although people are recognizing this art form more now, it still is overlooked."

So take your favourite kid and yourself to beautiful downtown Glendon. Gallery hours are 10-5 Monday through Friday and 2-5 on Sunday. Take the time—it's worth it.

Next week in Excalibur Entertainment Movies, Movies, Movies.

Our new rating system goes into effect. We'll look at five or six new films, including *Ragtime*, and Steve Martin's newest film *Pennies from Heaven*.



Next Week: Excalibur Entertains

We have an interview with artist David Askevold and...

The rules to Excalibur's new and revamped Short Story Contest. A chance to flex your creative muscle. It'll be the last



ish before the holidays — so join us — and find out what's happening not only in our town — but what will be best around T.O.

Thief theatre fun

Linda Feecey

Theatre Glendon is alive and well thanks to two independent amateur productions: *The Horrors of Dr. Moreau* and *Theif*.

codes of behaviour. Director Peter Cohran says, "It's a play that if it offends anyone: it offends everyone."

The 'sayer of the law', Chuck Symes and the 'tiger woman' Francesca Owens were able to achieve the difficult integration of an animal personality moulded into a human-like form in their portrayals of "beasts" in the house of pain.



Horrors of Dr. Moreau, an adaption of the H.G. Wells novel *The Island of Dr. Moreau*, asks of us all the now famous question, "Are we not men?" Or are we only beasts alienated and protected from our animal natures by



Theif takes us back to the center of human contact in theatre, the livingroom, to see what the humans are doing. Humans are either hiding behind knives or made up of personnas. It is a snappy, little play that involves a young would be thug and the old woman he meets on his first burglary.

Director Duncan Parker decided to play up the comedic aspects resulting in a delightful organic comedy encompassing everything from class separation to incest in a totally "free and easy" manner. But as Kim Buchard puts it, "I didn't know people would laugh at it." Unfortunately the play ends with the foiled robber scared off by the demands of contact with the lonely older seductress. While both parties on stage went unsatisfied, a lucky audience was.

York dance: variety is the spice of life

Judith Popiel

A variety of talents were displayed in the Fine Arts Dance Concert this weekend in Burton Auditorium. The program consisted of three faculty pieces and five student pieces, including a short Ukrainian folk dance, *Volymanochka*, danced by Danovia Stechishin, and a series of traditional African ceremonial dances dedicated to the oppressed people of Azania, by the 'Isintu' ensemble.

choreographed movement patterns, she delivers the intention of the piece without exaggeration.

"Two Went To Sleep", a pas de deux choreographed by Janice Sandles, displayed a strong dance with simple rather stylized ballet movements. The vocal score by Leonard Cohen captures your attention. Sandles is wearing black unitard and black point shoes contrasted by Carolyn Allison's blue unitard

specific spatial patterns dissolving one into the other. It was Gyneth Mann's flaming red hair and startling theatrical face which held interest throughout the piece. Oded Kafri in his piece "And Then..." uses rhythms and shapely bodies to create a sensual piece.

Other pieces presented were Kim Franco's "A Duel" and Karen Bowes-Sewell's "Mannequin Suite". The evening was a strong indication of the many and diversified talents hidden within this department.



Student choreographer Bette Liota brought a dash of style in her piece "A Change Is As Good As Arrest". Liota indicates by using a humorous approach, how a couple, bored with their relationship, learn to continually dodge each other as they dance to a ballroom style vocal score. The score was composed by Carey and C. Fisher. Liota displays a technically good command over space. Within the

and barefeet. The dancers execute the movements with the easy sense of confidence that comes from/of the technique.

Two of the faculty pieces originated in repertoire classes. David Wood's "Walking To The Opera" with music by Pietro Mascagni was more an exercise in concentration than a dance, while a cavalcade of 14 dancers minus the horses walk in processional style forming

Project week: good

Robyn Butt

If this year's Theatre Department Project Week has proven anything it's that lower-year students not only have more time but more taste, ambition, and likely more talent than upper-year students. When you're looking at unpolished independent work, besides watching for stars you consider things like choice of material, imagination with staging, and heart: the youngsters led.

Three highlights were Zastrozzi, *The Lesson*, and *Martha Reilly*. Zastrozzi, headed by Rod Carley (terrible but hilarious) and Arndt von Holtendorff (less terrible but also hilarious), was a transcendent example of what well-chosen material — contemporary Canadian, risky, and brilliantly written — can do for mediocre ability. I've never been in such a delighted York audience. *The Lesson* was a polished ambitious piece with surprises: Dave Cameron and Suzanne Fitzpatrick's fine acting and especially Mike Harms' directing. *Martha Reilly* is a one-woman comic genius whose only problem is voice projection. That fixed she should leave here and get on with her career.

Promising young talent also peaked out of *Interlude* (Michael Locke and Karl Darret, dir. Cathy Florion), *Playmates* (Carey Meltz), and *I Am A Woman* (Frankie Van Meter, probably the most talented and intelligent

actress at York). Credit for aspiration goes to *Children's Hour* (Van Meter again), *Overtone* (dir. Matalie Lue), *Typefaces* (not-great but writer Kin Kofmel's getting there), and *Zacri Crane* (who needs to vary intensity).

Darlene Harrison and Karen Ballard topped the scant senior work with a *Globe* puppy in a *coureurs de Sun* canoe. *Johnny Mangano*, was a too-early Tremblay: le "T" was dull and obvious back then. David Jorgensen's own comic material got wittier as it went along. Keith Kemps' and Jackie Samuda's latest love drama sometimes had good acting, but director Brian Scott couldn't choose between subtle and slapstick.

The only true breaches of taste were Cori Sandler, who has a ravishing voice but writes the most nauseous effeminate sap I've ever had to endure ("Angelic child...dream until you grow..." — no banality neglected, the kind of self-indulgence that give womanhood a bad name — she should try writing as if everything had to be justified to the mother of a Salvadorean Missing Person); and Shawn Zevitt, flogging mileage out of sexism and Jewishness in an unfunny '41 *Desoto*.

But generally Project Week was impressive and heartening. Congratulations to organizers, Kemps, Sherman, Knowling and crew. To the theatre faculty who didn't go: be sad.

Records reviewed and renewed

Steven Hacker

Dawn Dance Steven Elovson

Dawn Dance marks the recording debut of acoustic guitarist Steve Elovson, accompanied here by multi-instrumentalist Collin Walcott, percussionist for *Oregon*. The album is made up of ten relatively short pieces, most of which are composed by Elovson.

Johannesburg born, Elovson, 28, sent a cassette of his music to ECM and was discovered. No information is given on Elovson on the album jacket since informative liner notes do not seem to fit in with his label's minimalist layout policy. The main thing, though, is the music. Right from the first few bars of Venice, the album's opener, one thinks not of that city but of Ralph Towner and the group *Oregon*. Unfortunately for Elovson, playing acoustic guitar with the *Oregon* percussionist is

bound to bring about that sort of comparison. For those able to put the comparisons aside (and for the many who are unfamiliar with the music of *Oregon*) *Dawn Dance* is an enjoyable album, although one with few surprises.

The music is a blend of western and eastern forms, and classical and improvisational contrasts. Elovson and Walcott take the listener to beautiful places, but places we've been to several times before.

One piece that does stand out is *Africa*, a song that swings the way nothing else on this album seems to do. The point is not that everything should swing, but that some contrast can definitely make an album more appealing.

Howard Goldstein

"Eventyr" *Jan Garbarek* ECM This interesting presentation of Norwegian folk songs, features cont'd on page 10

RADIO YORK

FEATURE ALBUMS
November

- Did It Otway/John Otway/Wild Willy Barrett
- Toronto Calling/Various Artists
- A Product Of.../The Thompson Twins
- Wrap It/Doug and the Slugs
- Camouflage/Masque
- Penthouse and Pavement/Heaven 17
- Unconquered People/Israel Vibration
- Inner City Front/Bruce Cockburn
- Lord Upminster/Ian Drury
- Debut/Heads in the Sky