

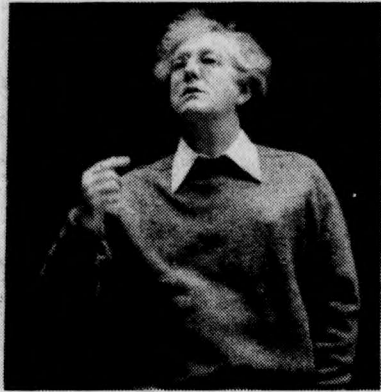
# entertainment

## Canada's King comes to York

By Andrew C. Rowsome

The news that the "scale of resources is not important to what you do" was greeted with great enthusiasm by the large audience who had come to hear Allan King. The event was the first in a series of discussions with prominent Canadian filmmakers organized by the York film department. In his introduction of King, Stan Fox, the chairman of the film department, expressed the wish that the discussions will prove interesting to both filmmakers and those interested in film.

The discussion centred around clips from several of King's films. These excerpts covered the entire gamut of his career which has spanned an extensive amount of the history of Canadian film. Talk ranged from the early CBC documentaries beginning with *Skid Row* through "actuality dramas" such as *Warrendale* and *A Married Couple* to the recent feature film *Who Has Seen The Wind*. Emphasis throughout the afternoon was on the fact that King has remained independent with time spent running his own production company being



Director Allan King

balanced with periods of work for the CBC.

For a change the message, while not overly optimistic, was at least not completely bleak. In a quietly humorous manner King recounted his adventures raising money in order to begin and complete film projects. The underlying message seemed to be that if the idea and technique are sound the money becomes, while still necessary, secondary.

King warned against following

trends citing the example of his own film *Who Has Seen The Wind*. The film originally had problems finding investors as "it was Canadian, which is death at the box office; it was a classic novel, which is death at the box

office; worse yet it was a family picture, no sex or violence." Despite its status as a hit in Canada the film is still, for the same reasons, having little success in finding distribution in the States. Even the most pessimistic

statement of the afternoon was given a coda of ironic humour. "It's hard to find a market for films about people dealing successfully with social problems... however you can always sell a tale of sad impotence to the CBC."

## Cabaret with a martini twist

By Mickey Trigiani

Tonight and tomorrow night, McLaughlin Hall is once again animated by the sights and sounds of York's Cabaret Theatre.

*Latent Tendencies*, a series of silly, satirical, songs, sketches and soft-shoeing, was conceived, written and is presented by the delightful team of *Mingo and Knights* - whom many of you will remember from last year's Christmas Cabaret and from their own two-woman show, *Mixed Blessings*.

Tonight's Cabaret pokes fun at everything. Cathy Knights and Pam Mingo "hate and love" while

investigating areas of politics, fantasy, love, sex and 20th-century technology.

Mingo and Knights, who initially met at a Cabaret rehearsal, and neither of whom are in theatre, find the whole experience of writing and presenting a show "energizing." As Pam says, "it gives you a chance to say something, portray your views and get immediate reaction. Some people smoke dope, we put on Cabarets. It's like drinking a double martini with a twist of lemon."

Apart from Pam and Cathy, *Latent Tendencies* draws on the

talents of choreographer Jacques Lorenzo, pianist John Whynot, designer Tanny Mendes and features the unique addition of two original songs. *Dracula*, written by Barb Mingo describes the perils of a girl smitten by a vampire while the self-explanatory, "I Was a Test Tube Baby" was written by Cathy and Pam with music by John Whynot.

Show times are at 8 and 9:30 p.m. both nights. Mac Hall opens shortly beforehand and remains licensed throughout the performance. As Pam says, "there's drinking, sex, spirit, two gorgeous women and it's all free."

## York Art

By Colin Smith

One of the strangest personages in the history of modern art was the German caricaturist George Grosz. His work, which can only be described as compellingly ugly, is on display at the Art Gallery of York University.

For those with a taste for the morbidly different, time spent at the exhibition, prepared by Dr. Walter Huder of the Akademie der Kunst, Berlin, and on loan from Toronto's Goethe Institute, will be worthwhile. Although most of the display consists of watercolours and drawings from the notorious *Ecce Homo* cycle (for which Grosz was fined 6000 marks - "attack on public morals") there are also portfolio backgrounds for *Schwejk*



Gary Hershorn

Attack on public morals

and a selection of collages, photos and illustrated post cards. All of this is nicely complimented by piped-in classical music that is noticeably discordant.

The main bulk of Grosz's work took place before 1933, when he fled Germany a scant 18 days before Hitler's coming to power, in order to avoid becoming concentration camp fodder. A man of many guises - sidewalk cafe dandy, "Field Marshal" of the Berlin section of the Dada movement (given to wearing clown make-up in public and firing pistols at poetry readings) - Grosz's main satiric target was the bourgeois and/or the military. In a broader sense he went after anything that stood in the way of social change. All of his work is characterized by a deliberate fracturing of perspective and crudeness of line, fueled by bitter anger.

The exhibition will remain at the gallery until the end of January.

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