

The weekly guide to arts events on Campus.

If you are planning an arts event, drop by Excalibur at 111 Central Square or call 667-3201 and ask for Elliott or Dave.

CLIPSAVE

CALENDAR

Paintings, Works on Paper, and some Free Form Sculpture by Michelle Veltkamp
I.D.A. Gallery
Until Sept. 16
Admission free

MusicMusicMusicMusicMusic
Contemporary Canadian Music for Brass, Percussion and Piano
Mac Hall
September 18, 12:30
Admission free

CALENDAR

Gerard Sandry Exhibition French Printmaker
Samuel J. Zacks Gallery, Stong College
Until Sept. 20
Gallery Hours 12-4
Admission free

Riel Remembered
Winters College Art Gallery
Until Oct. 9
Hours: Mon-Fri 10-4:30, Sun 12-5
Admission free

CALENDAR

FilmFilmFilmFilmFilmFilmFilmFilmFilm
1960 Watershed Year in International Film
Production Festival
Nat Taylor Cinema
Sept. 18: 1:30 - Munroe and The Apartment;
4:30 - Hiroshima, Mon Amour
Admission free

GalleriesGalleriesGalleriesGalleries
Altered Eggs: the Multimedia Work of Carl Beam
Art Gallery of York University
Until Oct. 6
Admission free



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Jazz and family toilets mix at Theatre Centre

By PAULETTE PEIROL
Six Palm Trees and The Return of Pokey Jones
The Theatre Centre, R&D Series
Tues-Sun, Sept 3-15

While people on the streets panted for air-conditioned havens last weekend, about a dozen straggled into the stifling heat of the Theatre Centre, fanning themselves with clenched programmes but looking optimistic. Appropriately, *Six Palm Trees*, a comic chronical of the sixth member of a family of 14, addressed just that: how just over a dozen people remain optimistic in a cramped space. Caitlin Hicks as Annie Shea wanders through the dilapidated home of her childhood, peeling memories from the tattered wallpaper, unveiling diary prophesies of becoming a nun, and counting the 33,393 flushings the single family toilet endured that year.

Although many of Hicks' one-liners are mundane (in reference to the flushings, "that's a lot of water under the bridge!"), her humorous details prove inspiring. Underpants, for example, are "the closest you could get to having something of your own." The topics are, on the whole, typical large family fare; the politics of hand-me-downs, bunk beds, bears lurking in closed closets, tinned foods, and the dinner table dash to satiety.

The minimal set and costume changes offset Hicks' broad range of characterization. The continuity of the speaker's mother image, lurking in the privacy of the bathroom, culminates in a dark and powerful comparison with her own mothering experience of her only son. Mrs. Shea, mother of 12, becomes the woman who everyone loves but cannot know intimately.

The Return of Pokey Jones is about a heroic troubador who dies at the supple age of 32. His fantastic tale is written and told by Daniel Brooks, in a minimalist fairy-tale fashion. The audience becomes voyeurs in Pokey's hallucinatory journey. Pokey Jones' dream-foretold mission is to find his father and arms of the town clock. The stray ticking of jazz improvisation leads the hero

into surreal territory. The play took root with Brooks' recent discovery of American jazz—Miles Davis in particular. It retains its improvisational quality largely because of this. Yet after only four weeks of jamming, Pokey Jones has become a musically and visually cohesive work. It is, above all, humorous. In an attempt to beat the heat, midway in performance Brooks dropped his pants, hiked up his underwear, and announced, "Thanks for sharing this moment with me."

The collaboration between Brooks and Peter Dick began last December with performances of their version of Inuit throat singing. Brooks, also a writer, actor and director, has performed extensively in South America, Europe, the US and Canada. Dick has played with jazz groups in West Berlin and is a member of the Bobby Rox Group. Brooks and Dick enlisted the help of C. Gerrard Pinker, who describes the piece as "using the actor as an instrument." While Dick uses a synthesizer and basic percussion blocks, Brooks plays counterpoint with a mixture of dance, mime, and tai chi type movement, without props. Brooks also adds succinct vocal effects. The stage is almost bare, with four vertical beams acting as the periphery of various settings. A wooden stool marks centre stage. All other objects and dimensions are created by Brooks himself, sometimes using a mere two fingers to illustrate Pokey's journey, at other times shrinking or expanding his whole body into another space and character.

The characters Brooks plays range from an eccentric Asian philosopher to an innocent maiden, a whore, an evil old man, and a black seedy pimp. Often Brooks plays two characters simultaneously, literally extending various parts of his body into two different roles.

In one scene, Brooks plays the part(s) of town council, creating several characters in one body. He achieves this effect by using limbs and joints to distinguish various voices. In the end, the confusion of the members of council results in Brooks



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becoming completely physically twisted. The improvisational rapport between Brooks and Dick is remarkable. It suggests an invisible nerve-cord connecting Brooks' body and Dick's rhythm. Vibrations emanate from this nerve bundle, as the performers transform the bare stage

into a fantastic jungle, the eye of a hurricane, a swirling river, and a busy small town. The heat of the night was forgotten as the fantasy intensified—Brooks became a veritable shaman. His spell, and Caitlin Hicks' humor, can still be witnessed at The Theatre Centre until September 15th.

Personal friendship is a draw for York dancers

By NICOLE DESJARDINS

Old friendship brings three York dance graduates back to Toronto to collaborate with Henry Kucharzyk on *Personal History*, a multi-media science-fiction production. Susan Cash, Tedd Robinson and Holly Small have each choreographed a distinct section of the new work, to be shown at the Winchester Street Theatre, September 11-15th. The three artists will also be acting and dancing in the show.

While other dance graduates have invested their talents in established companies such as Lar Lubovich in the United States and Dancemakers or Toronto Dance Theatre, Cash, Robinson and Small are following independent and often obscure paths. Tedd Robinson is the artistic director of Winnipeg's Contemporary Dancers, while Cash and Small are independent choreographers and dancers.

Henry Kucharzyk, the creator and composer of *Personal History*, sought Robinson, Cash and Small to work separately on the three-act performance, giving each act a personal style. The first two sections were choreographed by Cash and Robinson, and premiered in 1983. This year, Holly Small's section will be added to the others, completing Kucharzyk's score as a full-length work.

The multi-media production includes live music, slides, and dance,

adding a unique flair to contemporary dance. Due to low budgets, it is rare that live music and dance are seen together.

Choreographer Holly Small was a journalism student for three years at Carleton University before entering the dance program at York. During this time, she gained critical experience as an assistant editor for *Dance In Canada* magazine, while also teaching, choreographing, and dancing. Small is now in her second year at UCLA studying choreography and music. She is still busy both choreographing and performing.

After graduating from York, Tedd Robinson earned a year-long scholarship with the Toronto Dance Theatre. He then entered the Contemporary Dancers of Canada company as a dancer. Within two years, he became the resident choreographer and is presently fulfilling the title of artistic director.

Robinson and Small consider themselves lucky to be able to use their talents in independent and company-directed works, both choreographing and dancing. They advise dancers who wish to stay in Toronto and choreograph to "become known by going to (downtown) classes and by participating in group choreographic efforts such as Danceworks." The alternative could be to join a company, "but," cautions Small, "it legitimizes the dancer as a performer only," and threatens choreographic aspirations.

the
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