

# Entertainment

"If you are not a myth, whose reality are you?"  
-Sun Ra-

## Beautiful

Elliott "Rudy" Lefko

In Canada young people dream of becoming hockey players. In England they dream of becoming rock musicians. Perhaps that is why they've got such good rock musicians and we've such good hockey players.

"There's a really strong chance that at least half of us would be out of work, if it weren't for the group," confides Dave, the blonde-locked lead singer of The English Beat. "As the group started, Andy left a job in a factory. I left a job on a building site. We took a chance on music. We knew that if you give up a job in England, you've about had it. You'll have a hard time getting another one."

*Can't Stop Dancin'*, the appropriately-titled debut album, has cashed in on the ska fanaticism that is arriving from Jamaica through England. The English Beat follow in the two-tone dance-step of The Specials and The Selector. Two-Tone is the name of a record label and a British musical invasion that take their name from their racially-mixed group concept. Singer Evert explains their two-

tone roots:

"We haven't consciously gone out with the idea of having black and white people in the same group to make a social comment. We come from Birmingham where it's fairly well integrated already. It's natural. You're going to find loads of black people and loads of white people anyway."

Sharing the Specials and Selector dance spirit, The English Beat were pleased to see a shaking full house at their recent Masonic Temple concert. The former Rock Pile doesn't have any seats, similar to English concert venues, but unlike most in North America. Dreadlocked drummer Randy says the dancing is like a drug for him.

"You get used to an audience dancing, to the point where you rely on it. You know you can make an audience dance and the difference between just going through the songs, and really performing, depends entirely upon the audiences. They drive you on. So if they're sitting down, you feel like getting an armchair and saying: Great what's on the other channel?"

Occupying the 600 sq. ft.



The English Beat: up against a desolate Toronto wall.

Masonic Temple during the English Beat's set were 800 mini-Major Tom's who had only recently bought their first Edge concert kit. Did the group know where their musical blows landed?

"I think we're going to the head, but not at the exclusion of the body," reasoned Andy. "I think people will think about, and add more, to the depth of the imagination, when their body feels good. If you get people dancing then their body feels

vibrant, active, and their mind is feeling the same. So you can say quite heavy social and political things. And people will give it an extra five seconds thought because their body feels good.

"It also allows the audience to be part of what's going on...It breaks down the Moses rock star syndrome, i.e. John Cale and Lou Reed.

"I imagine about half the audience doesn't know what the songs are about. So they can take it on whatever level they want.

"At some of the gigs in England we get a lot of black people, and this creates for us and the audience a strong positive feeling. It may be the first time when 2000 black and white young people will find themselves in exactly the same situation. And at that point the band is more or less forgotten. We could be a record player in the corner. That's a social thing that has needed to happen for a long time."

The beat goes on.

Courtesy of the gracious P.L. Noble

## Wilde Salome

Ronald Ramage

*Salome* is coming. The Oscar Wilde story of a girl who danced the dance of the seven veils, and then demanded "Bring me the head of John the Baptist."

York teacher Dean Gilmour, a graduate of Ecole Jacques Lecoq in Paris, France, is directing this production: "We have been researching, with non-realistic styles, to create our show. A *Salome* of our own."

That phrase has become a cast motto. Dan Lett, who plays the prophet Jokanaan says, "We took a different approach, not direct to the text. The text is Oscar's, but the pain and the joy will be ours."

Janet Sears, who is playing Herodias, wife of Herod, claims Gilmour makes you think. "He sometimes brings us to the point of desperation and abandonment where we don't think, but act...a space to discover how important non-thinking is."

The cast finds that Gilmour's methods are totally different from the other work they've done at this school, excepting that with Michele Collison George.

Ms. George, director of last year's production *Shakes A Pear Tree*, is co-director of the Theatre Department's graduate program and a former member of Peter Brook's International Center for Theater Research in Paris.

Antonella Loras, who plays Salome, remarks, "It's scary. It demands everything. Total involvement. Like the work I did with Michele Collison George, it stresses the humanity of a situation."

The cast's excitement is plain and contagious. Their praise of director Dean Gilmour is generous and constant. Gilmour believes "the audience will see the results of a group working through a process of research into our self. A choosing of the details that make up humanity, to create entertainment. That process is *theatre*."

*Salome*, October 15, 16 and 17 at 8:00 p.m., matinees on October 17, 18 and 19 at 2:00 p.m., in Atkinson Studio. Tickets are available at Burton Auditorium box office, phone 667-2370.

Come see Salome get hers.



Loras and Lett go Wilde.

David Himbara

## The Lobster King speaks

Ric Sarabia

Last weekend, York's Dept. of Theatre hosted "Theatre Explorations"—three days of lectures and performances dealing with research in contemporary theatre. Decadent theatre types crawled into Burton Auditorium from around the world to hear grand poobah lobster Jerzy Grotowski on Friday evening. For this rare public speaking gig Grotowski dealt with his most recent experiments, speaking on the "Theatre of Sources."

In order to connect with the heart of the medium and reveal its intrinsic riches, Grotowski aimed to strip theatre down to its bare essentials by creating the Theatre Laboratory in Poland in 1959. Through the Laboratory's research into the domain of the theatre and the art of the actor, Grotowski arrived at the concept of a Poor Theatre.

Twenty years later we find that Grotowski's current work is something quite separate from the actual work being carried on by his collaborators of the Polish Lab nowadays. Four years ago he established a Theatre of Sources as an international organization and an extension of his earlier research. He works with seasoned, experienced people from various countries and traditions as a group—as a mixture of sources with different cultures to share in a theatrical context.

After these "sources" work together for a time they must return home to apply their exposure (to other techniques of sources) to their own work in their own companies and groups.

Grotowski stressed in his lecture that his work is not simply research into the sources of theatre, nor is it a theatre history study, nor mere synthesis of various techniques of sources. It is an investigation into the origins of theatre techniques throughout the world. It appears that this work is meant to broaden the actor, director, and



"Why you call me Lobster King?"

David Himbara

playwright's awareness of alien technique in order to help theatre progress faster than it digresses.

He spoke of the actor entering a "heightened state of consciousness" to be able to grasp these techniques including Indian Shamanism, Buddhism,

yoga, and the principles of Carlos Castaneda's Don Juan. Grotowski encourages the actor to find his own "inner silence" and a childlike energy and joy in order to connect with his art onstage.

I know it's kind of fuzzy...I guess you had to be there.

## Felix licks

Norman "I'm back" Bates

Most of us have fond memories of waking up early on Saturday morning to watch our favourite cartoon heroes on television. Nothing could distract us from watching the weekly adventures of our friends such as Popeye, Felix the Cat, and Bugs Bunny. Sadly, the cartoons of the old days have changed and we so-called grown-ups sleep through our Saturday mornings recovering from Friday nights.

One man who has maintained his fascination for the old cartoons is Reg "Ain't got no" Hartt. Hartt, the operator of Cineforum, has a collection of more than 500 cartoons, most of which are very rare. Many of his cartoons are from the 20's and 30's, a period in which cartoonmakers produced



many films containing profanity, racism, violence, and wartime propaganda. Since people thought that cartoons were for kids, there was not any censorship. These cartoons are not seen on television anymore but they will trot down to York for a special screening. The show is being presented by the Reel and Screen and C.Y.S.F. next Thursday October 16 in Curtis "1" at 8 p.m.