

Manzu art is simplicity itself

Al Locke

Manzu 100 Works 1938 to 1980 opened January 12 at the Jewish Community Centre's Koffler Gallery, 4588 Bathurst Street. This stop, the eleventh, is the last one after a sixteen month cross-Canada tour, sponsored by Rothman's of Pall Mall Limited.

Alan Hanlon, Art Director for Rothman's, conceived the show in 1979. At that time, Hanlon, realizing that no art show consisting strictly of Italian sculptors had been brought to Canada, contacted four noted artists: Emilio Greco, Umberto Mastroianni, Mario Marini and Giacomo Manzù. With art expert Glen Cummings (Director, Art Gallery of Hamilton, and President of the Gallery Directors' Association).

Travelling to Italy, Hanlon rejected Greco's work because "it hadn't changed in twenty years," Marini (famous for his horses) was too ill to interview and Mastroianni's work, "just wasn't good enough."

The still-dynamic Manzu was left. A recluse, Manzu lives behind electrified fences in an estate near Florence, and was, to put it mildly, a very difficult man

to interview: "The Italian government told us (Hanlon and Cummings) it would be easier to arrange a private interview with the Pope." Part of Manzu's reclusiveness was caused by two kidnap attempts, the rest because of the low-profile life he demands. Finally, a deal for the show was struck and Manzu lent 83 million worth of art to Rothmans. Manzu's preferred contract: a handshake.

Born in 1908, Manzu was a childhood and life-long friend of Pope John XXIII. Several of Manzu's works reflect his love for the Catholic Church. A series of sculptures of Cardinals, and his most famous work, *The Door of Death*; a huge bas-relief bronze work that is the third of three doors to St. Peter's Basilica in the Vatican. Pope John died shortly before completion of the door (photographically reproduced for display at the Koffler) and Manzu touchingly immortalized him on one of the portals. Manzu broke with the Catholic Church and Catholicism when he was asked to sculpt the death mask of his friend, the Pope.

The majority of the still-evolving Manzu's work are

bronze busts and sculptures. Many pieces reflect his fascination with Oriental women, their delicate features cast with sultry eroticism. According to Hanlon, eroticism is a major part of Manzu's work: "He's like Bernini. You know you are looking at lovers, but Manzu covers up hands, etc., by creating folds in the sculpture. You can't really tell what they're doing. Very Bernini. Very erotic." Also included in the show are several pieces of gold jewellery, one statue from the 'Cardinals' series, and a collection of tempura drawings from his limited edition version of *The Odyssey*.

Manzu's genius stems from his ability to do so much with so little. He is simplicity. His bronze figures bear a looseness of stroke, giving his work a light, transcending quality that appropriately accents the sensual nature of his work. Features which distract from the

beauty of form are left out of his work. Toes and fingers are rarely found in Manzu. More typical are two lines representing eyes, eyebrows and a nose. A dedication to the beauty of form, which Manzu depicts with *Guantanamera*, a huge white marble nude, is striking because it is eyeless. Alan Hanlon offered that, "the eyes take away from the form. So Manzu left them out." In other words, when Manzu takes the trouble to make a stroke, it is a stroke of genius.

Of the 73 International awards and honours Manzu has received, the most famous is the 1967 International Lenin Prize, given for his "consolidation of peace between peoples." The money received from this was given "to the wounded and needy ones of Vietnam." Perhaps it is Manzu's humanitarian principles, as well as his talents, that prompted Greco to say, "he is the most eminent living sculptor in the world."

Jim Agnelli

Rothman's has scheduled two lectures on Manzu, featuring York University Professor,

wonderful sense of the physical and pure sensuality of life. I believe what sets Manzu apart from his contemporaries is his humble integrity-complete devotion to humanity and nature'.

Manzu is significant today because he has given new life to Mediterranean and Italian classical art. His child-like awareness, combined with a sensitive touch have transformed archaic romanesque figures and sculptures.

Admission is free to both of Professor Greenwood's lectures. The first is January 18, at 8pm at the Leah Poslun's Theatre, Jewish Community Centre, 4588 Bathurst St., and the second is on January 28, at 7:30pm at OCA Refreshments, including wine, will be served at both lectures.



AGYU's Michael Greenwood.

Michael Greenwood. Greenwood first came in contact with Manzu in 1956 when working at a London Gallery. "It was there I got to know and appreciate his work", Greenwood adds, he had a



Rothman's Canada Ltd.

My friends are dead, man...

Cockroach hits a nerve

PJ Todd

The Cockroach stands alone. He's the wispy-haired, pasty-complexioned hippie who hates the past but cannot move beyond it. A veteran of the drug wars of the '60's, he speaks to us from the confines of a mental asylum where he sits day and night, clutching his package of Drum tobacco, strumming a battered guitar, and licking the mind scars that keep him locked away.

All my friends are dead, man... They are the dying culture and I am their life flashing before their eyes.

Alan Aldred as the 'Cockroach' is as sharp and insightful as a sliver of mirror and the show runs a full hour and a half with Alan "on" the entire time. His feet are always tapping and his trembling hands slash the air in gestures that curve with the crazy arcs of a lunatic welder. He is hot from inside with a blue electricity that keeps this one-man play high with tense excitement and heady with brilliant sarcasm and biting intelligence.

The Cockroach Trilogy is written by Alan Williams and performed by Alan Aldred: they are the same man. Does he recognise the potential for two people in himself? "Nah, the British union already had an actor named Alan Williams, so I am Alan Aldred the actor, but Williams the writer." Born and educated in Manchester, England, he is currently on a Canadian tour with the *Trilogy*, hoping for the success in Toronto that will ensure future bookings.

Alan started with the Hull Truck Theatre in the early '70's — "they were really struggling to form a viable company, but the headquarters were unreal — a rundown house on a street that boasted semi-pro prostitutes, killers, theatres and antique dealers who were 27-year-old millionaires hustling fakes. Our business phone was the call box 6 Excalibur January 14, 1982

outside and we didn't get calls unless someone was walking by." So Alan drifted into a London drama college which he found full of 'theory' and teachers who had never been on the stage. "I left," he says, "because I felt they were going to throw me out." He smiles. Things got better. He returned to the Hull Truck Theatre which had become extremely popular and spent "two and one-quarter years in controlled, detailed, naturalistic improvisation.



In '78 Alan "decided to become an actor," but could not find a decent role so he wrote the first Cockroach play. "The Cockroach is just a guy who won't call himself anything but the 'Cockroach'; he's evasive and he lives in a fantasy world filled with exotic dreams. Nothing he says is necessarily true." But, of course, the impact of the Cockroach is his unnerving ability to succinctly reveal the 'truths' of the past generations. The problem of the '60's, he claims, was that "the Giant looked into the eyes of Jack and saw his Doom." He is fearless and his insights "made some people in England uncomfortable. Most of the rock press ignored me, but those few who came were very offended."

You know what

they'd say, those kind, about, say, Presley: "he was unvarnished sexuality." Stuff like that comes from the leather underpant school of rock criticism.

Alan tried his monologue out at local pubs and met with immediate success. His clever combination of charm, insult and social perception, coupled with the perfect timing of an experienced actor, is irresistible.

I call it the Myth of Niceness... people are only nice to you when they want something from you... I know that now.

The Cockroach says these things sadly, wistfully, as if these truths, discovered earlier in life could have saved him from himself. His trilogy of plays is a moving portrayal of three decades — the first is the '60's, the second — the '70's and the last play (he's rewriting it now in his borrowed Toronto apartment) will appraise the '80's.

All of us have lived a bit of what the Cockroach hits upon — some of us more than others. But Alan the writer doesn't need the drugs that gave us the Cockroach — the world blows his mind.

RADIO YORK

*** FEATURE ALBUMS ***
December

- °Non-Stop Erotic Cabaret/Soft Cell
- °Give the People What They Want/Jimmy Cliff
- °debut/The Wildroot Orchestra
- °Rage in Eden/Ultavox
- °Architecture and Morality/Orchestral Manoeuvres in the Dark
- °Absolute Beginners — ep/The Jam
- °Movement/New Order
- °Popular Songs/Clive Robertson
- °Photographs and Memories/Jim Croce
- °Assemblage/Japan



Ballet Jazz back in T.O.

J. Brett Abbey
Al Locke

This year *Les Ballet Jazz* is celebrating its 10th anniversary season. The company begins the new year in Toronto at the Ryerson Theatre, and after that further performances in Canada, U.S.A., Great Britain, and South America are planned. In total, 150 performances are planned for 1982, one every other day. Toronto will have the company here for 4 days, January 19th to 23rd inclusive.

If the performance this year is as good as last year's sold out stanza at the Ryerson, (a performance that prompted

Stephen Godfrey of the Globe and Mail to write, "judging by the audience reception... *Les Ballet Jazz* can come back to Toronto anytime" audience will be in for a real treat. It's a good time to be had by all; whooping, hollering, and dancing to a strongly maintained frantic jazz beat.

Good seats are still available at reasonable prices (\$11.00 and \$15.00) and can be obtained at Ticketron outlets and at the Ryerson Theatre Box Office (10 a.m. to 6 p.m.). For more information call 595-5088.

"It's a show that will get under your skin and bring out the wildest sensations imaginable."