

arts



Fear of Romance is one of John Ens' paintings on display at Calumet College.

Photo: STUART MOSCOE

Animalistic paintings

By KEVIN CONNOLLY

Animal Theatre, a selection of paintings by John Ens and James Lahey is currently on display at Calumet College, in the Common Room and the Ainger Coffee Shop.

Of the two, Ens' are the more accessible. His works on display use animal imagery and rather romantic landscapes in comments on art and religion. In "Fear of Romance," a skater is seen escaping from a gothic background, complete with wolf, full moon, and a blue-black night sky. The work seems to be a discussion of contemporary fears of sentimental or romantic art.

Some of Ens' other works involve a proliferation of cows and farm animals. One pair of paintings involves lawn furniture facing a candy-striped pole on a hot yellow lawn. The companion work radically alters the scene—

the chairs are toppled and a reclining figure in the foreground is wearing a cow's head. Two other works involve the strange juxtaposition of animals (cows and horses in stiff classical positions) and clearly romantic natural settings. In "Passion's Momentary Love of the Mundane," a horse is seen facing lawn furniture on a stark, moody landscape.

The most obvious theme piece is "Spirituality's Uncertain Future," which involves a running man on a similar plain. He is looking over his shoulder at the same cow (called a "sacred cow" in another work) and the sky is wild, aquamarine, and filled with movement.

Lahey's paintings also involve animal imagery, but the style is more abstract and the themes either absent, or more difficult to absorb. The works are rough and much larger, and include a strange silhouette of a whale or fish in vibrating blues of different shades. The exhibition runs through tomorrow.

Time Warp hits JACS with explosive boom at noon

By RICHARD UNDERHILL

There was a near explosion outside of JACS in Bethune yesterday at noon. Although no dynamite was involved, a ferociously energetic performance by Time Warp, continuing the Bethune Jazz series, threatened the continued existence of the cold concrete structure.

Time Warp, as the name implies, is no ordinary jazz group. Powered by the dynamic energy of the "Galt Rhythm Machine" (bassist and part-time York instructor Al Henderson and drummer Barry Elmes) and fronted by the spirited tenor playing of "the Senator" (reedman Bob Brough), the group is unique not only for its blues power but also for its devotion to playing original compositions. Not surprisingly, yesterday's concert was comprised solely of original material, most of which was very entertaining and highlighted the special talents of the group. Also, the power trio was joined by local tenorman Alex Dean who added his own energetic fire to the performance.

Making their intentions clear from the outset of the concert, Time Warp kicked off the set with "The Hucksters," a bluesy Henderson original. Elmes' brushwork and Henderson's relentless bass lines urged the tenormen to ecstatic shouting. The frenetic energy level of the performance was maintained as the band moved on to "Got it and Gone," another Henderson original which showed his versatility as a composer as it delved into the non-chordal, melodic style first pioneered by Ornette Coleman.

Finding themselves once again in the blues idiom, the tenormen really let go. Brough, with his huge tone and excellent blues feel

contrasted by Dean's more angular post-bop playing.

Although influenced by different areas of the jazz tradition, Brough and Dean found common ground in their energy and dedication to the music, visibly digging each other's playing. "Pan-Galactic Burner," a quick, near-tonal tune written by the father of the Pan-Galactic movement, Al Henderson exhibited the Galt Rhythm Machine's amazing rhythmic flexibility, Henderson and Elmes not content to merely play time but rather to expand and contract it, filling the space with shots and producing an exciting solo-beneath-the-soloist effect.

The first set ended on a whimsical note with "Sonny's Tune," a mutated version of the jazz standard "I Got Rhythm," by Barry Elmes. Its playfully disjointed melody and peg-legged rhythmic feel had the crowd in stitches of joy. It was the perfect set closer, a devil-may-care contrast to the serious playing earlier.

What was most impressive was Time Warp's ensemble versatility and power. They proved yesterday that vast amounts of technology isn't needed to produce good music. With a simple, bare bones set-up they played raw-to-the-bone, vibrant music that made the concert more of a celebration than a mere performance.

Although Time Warp has nothing lined up in the immediate future, their new album *Asteroid Aleey* (on York grad John Karpenko's C-Note label), and they were even hinting at a lunar tour, although they wouldn't give a date. (Depends on the shuttle, no doubt.)

Alex Dean, meanwhile, will play the Brigantine Room at Harborfront in the near future, and is eagerly awaiting the release of his very own forthcoming album.

Reckless teenager is reminiscent of James Dean's Rebel

Reckless
Directed by James Foley
At the Uptown

By IAN CLARKE

There's something I've got to do. I've got to go. I don't know where—just somewhere, out of here. See, I get real frustrated 'cause there's lots of stuff I feel, but, it just doesn't come out right. I need you to go with me 'cause it's just no good alone." Will Johnny convince Tracey to hop onto his motorbike and split from the drudgery of a West Virginia mill town? Or must he hit the road alone, an inarticulate nomad, rumbling through the midnight fog like some lost character from a Jack Kerouac novel? Such questions!

What Jimmy Dean exemplified in 1955 in *Rebel Without A Cause* has most recently surfaced in *Reckless*. Here again is the precocious teenager who combines mature cynicism with juvenile impetuosity. Such films provide the graphic excitement of high school daredevil rituals while sporadically dropping nuggets of sociological thought. *Reckless* unabashedly sticks to the formula like crazy glue. Although there are few surprises, the film does offer a skillfully rendered, modern portrayal of the kid with a megaton chip on his shoulder.

Aidan Quinn plays the rebel Johnny Rourke with all the emotion of a young Marlon Brando. He is taciturn as a mummy and what the lips can't articulate, the fists can. Yet underneath the slick leather jacket beats a lonely and desperate heart. Johnny is a slumming angel who strives to rise above the stifling fumes of the plodding mill town. Such a romantic loner attracts Tracy Prescott (Daryl Hannah), a girl so preppy that her cheerleading activities seem the most profound expression of her existence. These polar opposites cling to each other like lint on silk. Both share a sense of adventure as a reaction against society's hypocrisy.

First-time director James Foley demonstrates originality in handling commonplace material. An awkward script is balanced by deft camera work. Foley is indebted to cinematographer Michael Ballhaus for infusing the predominantly nighttime scenes with serene and lingering despair. Johnny's sullen frustration is conveyed more through the omniscient smoke and neon of the cityscape than raging theatrics.

Reckless is as uncomplicated as a pop song, saccharine and predictable, but moving too quickly to be boring. It reincarnates the spirit of Jimmy Dean for a 1980s sensibility.

Blackout's featured artists are a study in contrast

By KEVIN CONNOLLY



Shawna Earle's works in Blackout are dark, muddy, and depressing.

Photo: STUART MOSCOE

Winters College Art Gallery is currently the home of *Blackout* a selection of six large canvases by York artists Andrew McPhail and Shauna Earle.

The two artists have strongly contrasting styles. McPhail's are bright and detailed while Earle's use dull and muddy colors to evoke a more depressing mood. Two of McPhail's works are bathroom scenes, one, a man with a shower head and the other a man's head above the water capped with a rubber duck. Both are heavily highlighted and vibrate with blues and yellows. Though the figures are recognizable the perspective is skewed, giving them a bizarre and somehow grotesque appearance.

Earle's works are more abstract. The muddy figures blur into a flood of greens and browns. In the painting reproduced above, the figures at the table are barely recognizable in their blurred surroundings. Another nightmarish piece depicts tall, wide-eyed figures whose generous faces blend with what appears to be a funeral scene in the background.

The works are large, painted on what seems to be old tent canvas. Their presentation is tasteful and unpretentious, as are the works themselves.



This painting by Andrew McPhail is one of the three works featuring bright colors and skewed perspective.

Photo: STUART MOSCOE