

## Poe may not have interpreted it this way

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stories are Poe's "Tell-Tale Heart", O'Conner's "Good Country People", Faulkner's "A Rose for Emily" and McCuller's "Ballad of the Sad Cafe".

The framework Porter and Hilker created for the telling of these stories is simple: a young woman defies her father by becoming a playwright. Part of her inspiration to become a writer came from her Aunt Sara, an old lady from the Old South who loved to tell her Canadian neice the best stories of the South. Porter then uses each story to illustrate a turning-point in the life of her

character, Anna MacFarland; for example, "Good Country People" is fondly remembered for the agitation it caused her father when she performed it at school.

But it is in Aunt Sara's honeyed voice that we hear the story, as Porter puts on her storyteller's cap and begins to act out, wonderfully, the fantastic yet familiar people of the Old South. It is here that the performance really delights the imagination. With nothing more than the disciplined control she has over facial movements, postures and voice, Porter conveys every character

with precision. Her control is marvellous to watch, and the stories are satisfyingly bizarre, tragic--and yes, even Gothic.

If there was a weak point, it was possibly "The Tell-Tale Heart", by far the most familiar story, and the one that proved the most difficult for Porter, playing the derranged narrator. Enacted by a woman, it seemed to take on a new meaning--female emancipation?--that Poe probably had not intended. Happily, the other three stories appeared neutral in narration and so put no obstacle in the path of her lucid interpretation.

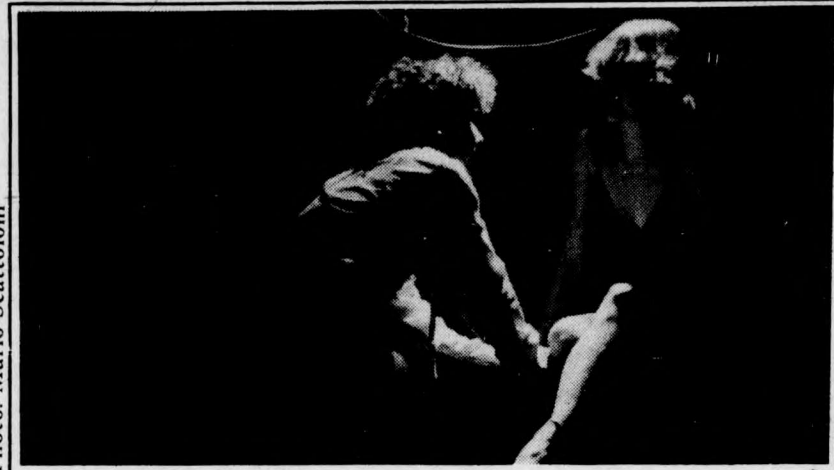


Photo: Mario Scattoloni

*Fine Line*, a surreal cabaret, will be presented in McLaughlin Hall from November 11th to 14th. Admission is /1.50.



# MAKE IT A CARLSBERG.

## The essence of magic

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"forgotten impulse" of magic and myth, preserved in folk images and beliefs. The result is an eclectic mixture of materials found or made, all of which have individual significance, lending a diversity to her projects.

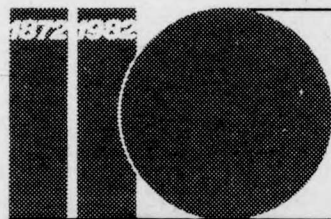
Most imposing are the three "Witch Doctors", made of thick pieces of hand-woven wool and fragments of "pre-hispanic cloths", sewn with feathers, seashells, and beads of metal and clay. These hangings, which are in fact giant icons--their "sleeves" extend horizontally like wings--hang from carved pieces of "colonial wood" that Alamos got from old churches, and are festooned with pompoms, tassels and little cloth dolls.

Simplicity of design and strong colour combinations keep these from becoming too busy, but on a small scale, in the "Boxes of Songs and Poem", the busy detail adds to the fascination. These hand-made box-books of wood, each dedicated to a single poet, are like rustic reliquaries, their many hinged doors dabbed all over with colours and symbols--hearts, suns, tears--and covered with writing. In the inner compartments are various figures--one contains miniature sheep and lambs on shelves--but all contain, perhaps in a secret drawer, a cassette tape of the poet to whom the box is dedicated. It is these works, particularly, that satisfy the curiosity piqued by the ingenious invitations.

Alamos has illustrated the work of some of the same poets in limited editions of hand-made books. On separate leaves, collected in canvas bags or bound up with wool, whimsical and brightly coloured line drawings surround hand-lettered text. The same style is less successful when extended to small canvases portraying characters from the works of Gabriel Garcia Marquez. Here the bright pinks and greens seem frivolous compared with the very rich combinations of reds, green and black in the hangings.

Much of Alamos' importance lies in her attempt to challenge the European and American orientation of "establishment" Latin American art. But some of her visual reinterpretations of the folklorique remnants provoke question. The 12 small panels illustrating the round of planting and harvesting of the Inca year seem altogether too innocent, considering the mention in the accompanying text, of the sacrifice of little boys and girls. In a different way, there is something disconcerting about the homespun dolls hung like baubles on the bosoms of the witch-doctors and goddesses. They are supposed to represent humans, but if you look closely, you can see that their tiny hands, with thread-wrapped fingers of straw, look tortured. Because the viewer is closer in size to the witch doctor, there is a curious shift in perspective. But that is the essence of magic.

Held over until November 12th--



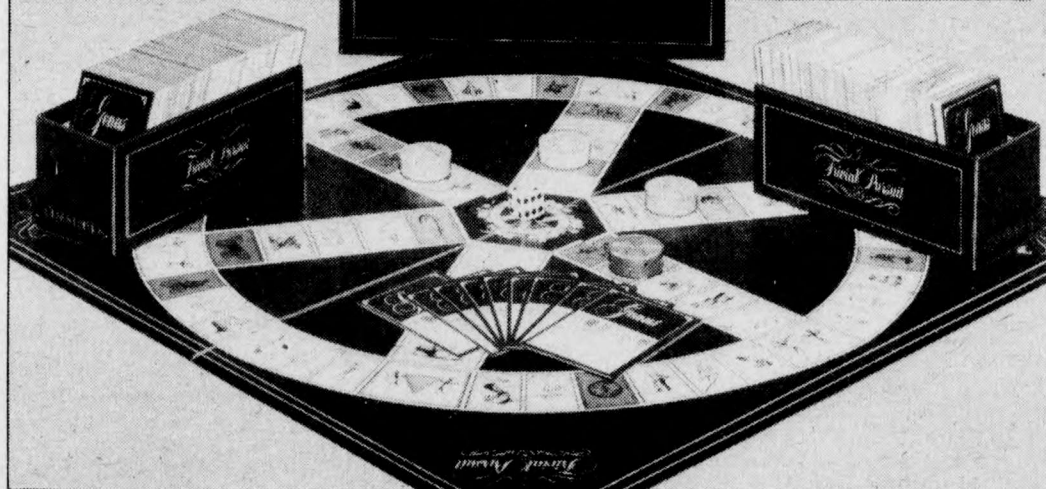
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