

Lene mania

Joanne Sisto

Toronto—(Exclusive) Lene Lovich is an elegant, flexible woman, quick-moving and precise, eyes fleeting around the dressing-room, with a mime artist's repertoire of facial expressions. But far from overbearing, she is attractively timid, admitting: "I could never have done this five years ago—I was far too shy."

Lovich appeared at the El Mocambo last week. Her voice was edible and melodic: a strange Continental omelette coming from the wilds of Europe and nowhere in particular. She was born in Detroit and after spending 13 years there, lived in England for a spell. Her most dramatic growth as an entertainer took place on the "German Music Hall Scene" where she played the sax in a three-girl cabaret throughout Scandinavia, Finland and Berlin. Her Eastern European sound comes from those five years of "not getting her own way."

"I even took jobs in fairgrounds where I was the BINGO caller," says Lovich. "I also worked in odd theatre jobs to learn about the business. I found that you learn twice as fast if you get out there and do it. Your awareness is heightened like nothing you can imagine if you don't take the chance and put yourself on the spot."

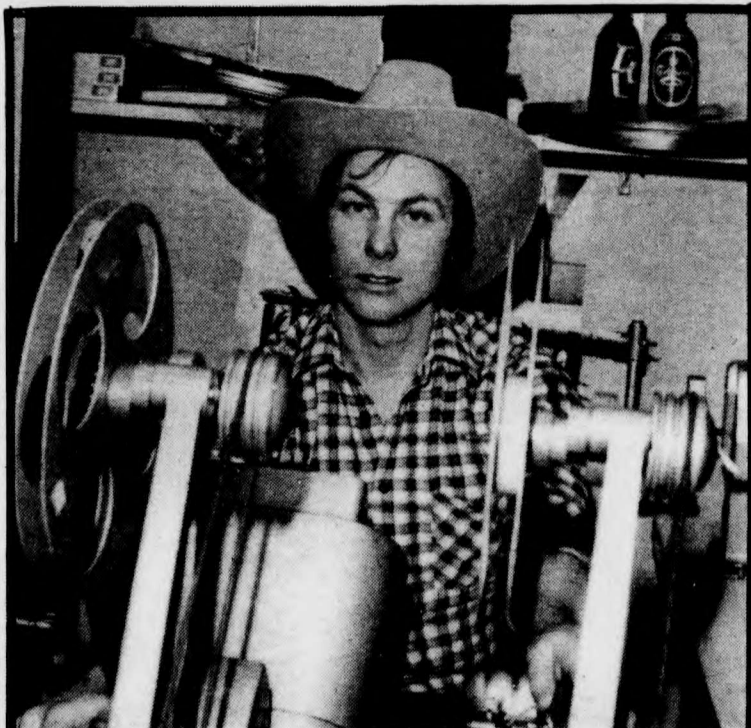
Taking a sip of her beer, Lene patiently signs autographs each movement a controlled expenditure of energy. Had Shirley Temple danced the Sherbourne and Dundas Circuit, she would have perhaps worn the Lovich look. The *Globe* described her black frills and fishnet, as the dress "of a hooker going to a funeral." Her costumes aren't contrived to be "casually decadent" or to provide a social commentary, however, her vocal style, like her clothing preference, is simply a personal eccentricity.



Joanne Sisto

Entertainment

Warning—Contains language which may be unsuitable for some readers.



Hey, Alan Crevier's award-winning 15-minute film "Hey, Where's Everybody Going?" will be screened today twice in the cub pit, sandwiched between the bank and Scott Library, 2 and 2:30 pm. Be there.

Hey Alan, where are you going?

James P. Boyle

Not many York students can claim to have had their work here recognized publicly. Alan Crevier, a fourth-year filmmaker, can. The thirty-one year old former studio musician has had double success, first with his second-year Super-8 project *The Terror* and then with *Hey, Where's Everybody Going?*, his third-year 16 mm film.

The Terror was second overall at both the CNE film festival and the Ann Arbor film festival. Crevier says *The Terror* was a totally collaborative effort. Working with fellow filmmakers Tony Sloan, Tom Zsoter, Doug Munro, and Francois Labbe, Crevier built an elaborate set in a barn north of the school. "We filmed it in the winter, even with a

heater, it was cold." Crevier attributes the success of *The Terror* to professor David Roebuck, whose encouragement kept the \$780 project alive.

Hey, Where's Everybody Going? was also a group project involving both Sloan and Munro. Based on the Woody Allen play *Death*, the film had a January night shoot. "We were glad to finish that shooting," Crevier said wryly.

Hey was brilliant in its nighttime photography, Crevier credits Vincent Vaituikunis' directing and editing experience and John Clements' cinematographic advice as integral in creating such a successful film.

The film was also entered in the Canadian Society of Cinematographers' Competition. The award, however, went to Tony Sloan and Robin Campbell for their work on fellow auteur (and *Excalibur* film critic) Richard Zwykoywicz's *For Elizabeth*.

The irony for York filmmakers is that festival competition usually comes from the editing room next door. Crevier attributes that to the staff and faculty. As well as Vaituikunis, Roebuck, Clement, and Jim Fisher, department chairman Stan Fox is accessible to every student. "Their heavy demands on the students make York, Canada's best film school."

Spirit of dancing

Paul LeForstier

The enthusiastic audience at Burton Auditorium last night was witness to one of the most energetic evenings of dance that it is ever likely to encounter. Sara Rudner and her Dance Ensemble provided a marathon of aerobic exercises at a pace that rarely varied throughout the performance. There is, however, an incongruity between the life and spirit of the dancing and its effect on the development of the choreography.

Sara Rudner's ability to choreograph endless movements that utilize the entire body is nothing less than phenomenal. Often the movements are pedestrian in nature but the material was explored, developed, and expanded with a few clever tools she has skillfully mastered. Such was the case when the simple movements of a waiter and waitress were pursued far into the realm of the imagination and began to look like everything else Rudner choreographs. She takes a simple movement and disjoins the natural timing allowing arms and legs to be free of their restraining effect on each other. The resulting lilt and free

flowing quality is very appealing to the senses for its freshness and joie de vie. However, executed at such a high tempo for such an extended period, it made the audience somewhat uncomfortable.

She has modified her tendency towards marathons; she has been known to perform for up to three hours stopping only to mop her

brow. Yet the tempo and pace of her work continues to be a hindrance for further growth.

Rudner has a lively group of dancers that display a constant flow of motion and life, necessary for her choreographic signature. She has an active and creative mind. My only wish for her is that she learns to form and temper her choreographic ability.

Ring around the book

Anne Gentleman

Richard Truhlar, *A Porcelain Cup Placed There*, Coach House Press. Toronto, 1979. 107pp. \$5.75.

A Porcelain Cup Placed There is a charming little book to examine; it is another distinctively designed volume published by the Coach House Press. The accessible quality of the book's visual presentation is at odds with the disarming formality of the diction of Truhlar's poetry.

The first section of the work is entitled "Monolithos Monographikos". It is an intimate catalogue of direction, distance and time. It unfolds like a guided tour of the faces of stones, the

character of trees-- the beauty of which is obstructed by details which accumulate like "The House That Jack Built".

The subsequent section, "Bear View" and "Echo" show the author's obsession with content-- it is description without analysis or significance suggested. Thus, while the images are often striking, the words remain perfunctory. Truhlar's poetry is a corrosion of Gertrude Stein's manoeuvres of the language or Surrealist automatism taken to its most clinical extreme. "Echo" is perhaps the most delicately crafted part of the book. The phrases are translucent and ephemeral. Still, there is a pervasive element of medical

(student) fantasy which is distracting.

"Chameleon" and "A Thing Among Others" are typographic excursions into the same literary territory. "Chameleon" abandons the tedious prose sense in favour of a succinct descriptive tone. The eroticism of "A Thing Among Others" is diluted by his insistent patterns.

The work, as it repeats so vigorously and so consciously, quickly becomes redundant. His narratives, unusual at first in subject matter and presented in Truhlar's odd style, gradually numbs the reader and leaves one to ponder the rings the cup has placed there.

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