

# Sight and Sound

## Bugs Bunny meets Curtis Mayfield

The Bethune Movie Promo department writes in: "If you lose, don't ask no questions why — the only thing you know is do or die. Superfly's got a plan to hit the man for the big cocaine deal of all deals." Snap your fingers to the hum-mable Curtis Mayfield soundtrack. Tremble as black ace Superfly swats the bad-dies in 35 mm. Watch Bugs Bunny and Donald Duck in a couple of warm-up car-toons. Saturday and Sunday night in Curtis LH-L at 8:30 p.m., with \$1 admission for most, 75 cents for Bethune.

## Newley's autobiography in living colour

Winters presents Anthony Newley in Heirónymous Merkin, an unusual melange of Federico Fellini, raunchy vaudeville, and Playboy centerfold. In a combina-tion junkpile, movie studio, and open-air projection room by the seashore, a fabulously successful entertainer on the brink of middle age unreels an auto-biographical film in a narcissistic attempt to justify his life. Turn up at CLH-I at 8 p.m. Friday and Sunday nights: \$1.25, or \$1.00 if you're from Winters.

## Education presents films on sports

The department of education will present a series of films on "sports and education" on Tuesday, November 6 from 12 a.m. to 2 p.m. and from 7 to 9 p.m., in Room N833 Ross. The films include It's Winning that Counts, The Rink, and Volleyball, and admission is free. Open to the York community.

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# Nightwalk by Open Theatre explored world of dreams...

By WARREN CLEMENTS  
The Open Theatre's presentation of Nightwalk at Burton last Wednesday night was ingeniously executed, frequently amusing, and for most of its hour-long duration, utterly confusing.

On a stage stripped of everything but a curtain, two carts and a large metal frame on wheels, the actors rolled about making hilariously grotesque faces, uttering absurdist truths and flitting to and fro in exquisite ballet movements.

In an early skit the cast flawlessly mocked a Thanksgiving dinner, with simpletons uttering banal lines like "who wants pumpkin pie?", throwing sudden tantrums, and using the itsy-poo language common to retarded children and dinner-party hostesses.

A later skit involved the molesting of a torch singer who is determined to complete her song throughout the rape; another detailed an eerie night-fight between a tiny bird-like woman and a pirouetting male, turning from the billing and cooing of love to the pecking and shrieking of war.

But much of the action and dialogue was painfully esoteric — one had the feeling that something interesting was going on, but had no clue as to who was doing what.

Joseph Chaikin, the company's director, has stated that his intention is to "make images into theatre events

beginning simply with those that have meaning for (him)self and (his) collaborators and at the same time renouncing the theatre of critics, box office, real estate and the conditioned public."

As far as this conditioned reviewer is concerned, Chaikin has done a very thorough job.

The Open Theatre has been a leader in experimental drama for 10 years — creating America Hurrah and Viet Rock — and the skill and timing of the company certainly warrants respect

and admiration. It is sad to hear that the Theatre feels its routines are stagnating, and is consequently dis-banding in December.

But those who sat through Nightwalk with a bewildered pang in the pit of their stomach may wish that, if and when the actors regroup, they supply the "conditioned public" with a few explanatory notes concerning their theatrical images.

The Open Theatre was the first of three events in the Performing Arts theatre series.

## Terminal tackled death

By SHELLEY RABINOVITCH  
Wailing, banging and a general clamour greeted the audience attending the Open Theatre ensemble's presentation of Terminal last Tuesday night at Burton Auditorium.

The troupe exhibited a style of acting which could only be called theatre in its most basic form, as the three men and three women flowed around the platform, creating some of the most effective abstractions seen onstage in a long time. Through these motions, the actors tried to convey to the audience their feelings toward death.

There was no Tom Lillard, Paul Zimet, Jo Ann Schmidman, Tina Shepard, Raymond Barry or Sami

Chaikin on the Burton stage — there were only abstract concepts, quiet in-nuendos, mystic symbols and six extremely talented and neutral bodies portraying the thing man fears most.

Surprisingly enough, the piece was not morbid or in bad taste, as some individuals had anticipated. The humour was subtle, the acting was powerful, and the audience was responsive to the eerie scenario.

When the final scene ended and the cast left the stage, there was a hush throughout the auditorium. The viewers were numbed, expecting something that they could not grasp.

Thought-provoking and quite entertain-ing, the Open Theatre ensemble is a highly-trained, finely-honed troupe of professional actors who know what they are doing and do it well.

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