



HONEY, GET YOUR FOOT OFF MY TOE: From left to right: Gerry Smith, Bonnie Walsh and Blain Walden

Little Foxes saved by strong supporting cast

By DARREN ALEXANDER

William Hellman's *Little Foxes* is the story of a family's struggle for power. But on the stage it becomes the story of an actor's struggle with roles.

Directed by L. Garth Allen, the play is a portrayal of the corruption, greed, and selfishness which parallels a power-struggle in a wealthy aristocratic family.

Set in a small town in the southern US at the turn of the century, the play focuses on the two Hubbard brothers, Ben and Oscar, and their sister Regina Gidden. Together they make the arrangements as equal partners in financing the construction of the town's first cotton mill, a plan which may make them millions of dollars.

Troubles begin, however, as the contract deadline approaches and Regina has yet to obtain her share of the deal from her chronically-ill husband. What follows is a corrupt battle for control between the family members with each stopping at nothing—blackmail, theft, and murder included—to obtain it.

Sound a little like *Dynasty*? You bet. And complete with a wicked Joan Collins-like character in the form of Regina, played with an evil spunk by Bonnie Walsh. In television, however, the actors have a chance to reshoot their ill-performed scenes. On this equally lavish and impressive set, the cast of *The Little Foxes* would have been grateful for such a luxury.

The first act of the play got off to a

shoddy start with two of the three main actors (Jerry Smith and Blain Berdan as Oscar and Ben respectively) having difficulties getting comfortable with their southern accents. As a result, much of the dialogue in the first half of the act was hard to grasp. Further problems occurred as a result of several line slips and a general lack of energy.

From the sluggish beginning the supporting cast came to the rescue and overshadowed the low-key efforts of the lead roles. Val Thomas (Birdie Hubbard), for example, controlled the audience with her role as the abused wife of Oscar in a tension-filled soliloquy. In the speech she reveals the miseries of her life since joining the Hubbard family through a naive marriage, saying "Ben Hubbard wanted the cotton and Oscar Hubbard married it for him." Young Nikki DeBoer also stands out with her role as Alexandra Giddens, Regina's daughter, who is cruelly caught between the hateful relationship of her mother and dying father. And Cyril Bollers provides some comic relief as Cal, the black butler/gopher of the Giddens household.

What might easily have been a disaster was thus partly salvaged, thanks largely to the supporting cast. Aside from a competent performance by Ms. Walsh in the lead role of Regina, it was the little guys who carried the show.

The Little Foxes runs through October 10 at the Fairview Library Theatre.

Artist Barragan's use of colour 'majestic'

By LAUREN GILLEN

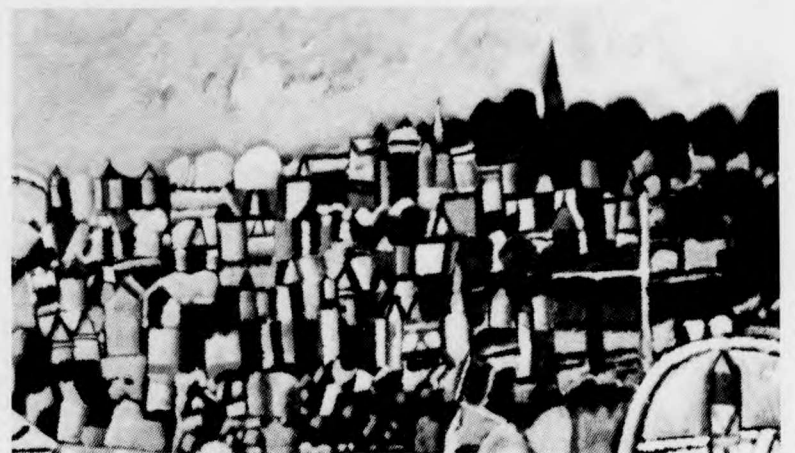
Although Julio Barragan's work has been on display in Argentina, France, Italy, USA and many other countries, its Toronto appearance at York's Zacks Gallery is a rare one.

The Argentine painter Julio Barragan is best known for his use of colour and for his lively yet simplified view of crowded city skylines against peaceful, rolling countryside.

Born in Buenos Aires in 1928, Barragan showed exceptional artistic talent at quite a young age, becoming an imitator of old masters as early as age 15. He rejected most contemporary theories of his day and chose to remain true to the classic style.

As he matured, however, Barragan experimented with abstract designs. He was heavily influenced by the works of Picasso, but still, elements of the classic style remained in his work. In a book by Mauricio I. Neumann entitled *Julio Barragan*, the author writes, "The constant factor throughout the whole of his art is reality."

Indeed, reality is an undeniable element in Barragan's work. There is no doubt as to what Barragan saw



SOME PEOPLE ARE JUST SO SQUARE! The Argentine cubist Julio Barragan's *Bee* and other works are on display at Zack's Gallery

and wanted to portray. His forms are simple. His style is cubism. Rectangles and squares represent houses, triangles are roofs or church spires and round shapes are trees and shrubbery. Yet, in spite of this simplicity, Barragan is able to show the vibrant life of the city.

Colour plays an important role in Barragan's work as well. At an early age he experimented with depth perception through the use of colour and shading. On close examination, his brush strokes are short and heavy and his lines are hard, but, it is his

playfulness with colour that gives an overall softness to his work.

His paintings don't appear to be aggressive or angry, but confident and even majestic. His themes of city life are universal. Concrete buildings crowd the space, harbours bustle and smoke billows into the air, but it is Barragan's blending of the vibrant spectrum of colours that make his paintings jump off the canvas. He takes what society usually reflects on as cold, harsh, overcrowded city life and turns it into an almost electric vision of beauty.

A R T S C A L E N D A R

FILM

Video Art from the Federal Republic of Germany since 1976. Two screenings at The Art Gallery of York University (N145 Ross). 7 p.m. on Oct. 14 & 15. Viewings upon request between 10-6 p.m. Phone 736-5169.

GALLERIES

Alison-Binder-Ouelette, works by the artist. IDA Gallery (102 Fine Arts Bldg.), Oct. 5-9.

Aid to Nicaragua, a selection of donated art works on display to raise funds to send art materials to Nicaragua. IDA Gallery (102 Fine Arts Building), Oct. 12-16.

Gu Xiong, works on paper by a visiting artist from China. Purple Lounge, 3rd floor, Fine Arts Bldg. Until Oct. 9.

Julio Barragan, 30 colourful oil paintings by the Argentine artist. Zacks Gallery (109 Stong), Mondays to Fridays 12-5. Oct. 1-28.

Rick/Simon: Printed Matter, a selection of photography and offset printed posters, postcards and magazine covers. Glendon Gallery. Until Oct. 18.

Unofficial Portraits, a solo exhibition of photographic self-portraits of Canadian politicians by Andrew Dawson. AGYU (N145 Ross), Mondays, Tuesdays & Fridays 10-5, Wednesdays & Thursdays 10-9, Sundays 12-5. Oct. 2-30.

MUSIC

Graduate Programme in Music Colloquium, Ms. Jane Sugerman of the University of California will discuss "Albanian Music in Toronto." Everyone welcome to Rm. 207 McLaughlin College at 3:30 on Oct. 8 (date subject to change—contact Dept. at 736-5186).

Lunchtime Jazz, CHRY-FM (Radio York) presents live jazz in the Vanier Junior Common Room free of charge. Cash bar. Oct. 13 at noon.

PUBLICATIONS

Yak Magazine will publish on Nov. 16. Immortalize yourself by sending writing and visuals to 104C Winters or to 257 Concord Ave., Toronto, M6H 2P4. Deadline is Oct. 7. Legible submissions will be treated with special attention.

READINGS

POETRY/FICTION/STUFF by Stuart Ross, streetwriter and editor of *Dwarf Puppets on Parade*. Winters College Reading Series, Winters Senior Common Room, Oct. 13 at 5 p.m.

If you are planning an arts event, write a short blurb explaining what, when, and where and drop it off in the LARGE MANILLA ENVELOPE on the ARTS BULLETIN BOARD at the Excalibur Office, 111 Central Square. Attn: Heather or Christine.

Faculty of Graduate Studies

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The Faculty of Graduate Studies
N922 Ross Building
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& **Oct 2, 3, 4/87**

32 hour course **Sept 5, 6, 19, 20/87**

& **Sept 5, 6, Oct 3, 4/87**

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DEADLINE: Applicants registered full time at a Canadian university must ensure that the application and all supporting documents reach their graduate director on the date set by the programme. The university must forward the complete application to the Council, postmarked no later than November 20th. Applicants not registered full time at a Canadian university must send their complete application including supporting documents to the Council, postmarked no later than November 15th.

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