

arts

Painter shows York vision

South American expatriate artist paints unique visions of political persecution in homeland

Internal dialogues against the wall paintings by Jorge Echegoyen Calumet Common Room

By LILY CONTENTO

Jorge Echegoyen left Argentina six years ago in the midst of political persecutions. He is presently studying Visual Arts at York, creating paintings which he hopes will reach out to even the most apathetic of audiences.

Echegoyen's work, on display in the Calumet College Common Room, are frightening, almost too powerful. The exhibition presents two contrasting approaches to the concept of negation. Black and white are used primarily, with shades of grey as variants.

The collection is called "Internal dialogues against the wall," an appropriate enough title, since what they represent are the artist's unspoken anger against the injustices and violence in a bourgeois society. They attempt to relate a kind of personal ideology: a surrealistic depiction of personal experiences. Visions of never-ending corpses and the invocation of Baudelaire and Cortazar denote the artist's political orientation.

The paintings are unframed, a statement of non-commerciality. As an extension of this, the works display sophisticated thinking with unsophisticated techniques. It took Echegoyen only half an hour to complete one of the works.



One of the works on view in Calumet by Argentinian Jorge Echegoyen.



Bob Carlton and Janet Dixon.

Funny things on way for show

A Funny Thing Happened on the Way to the Forum

directed by Frank Canino
at Burton Auditorium through Saturday

By NANCY WEBSTER

York Independent Theatre Productions' presentation of the long-ago Broadway hit *A Funny Thing Happened on the Way to the Forum* leaves much for the audience to reconcile. The musical comedy is a reworking of the Roman playwright Plautus, whose tales of intrigue and love created an entirely new comic form—which doesn't seem to be enough to convince director Frank Canino to leave well enough alone. Instead of treating us to Roman atmosphere and costumes, he barrages us with splashes of flamboyant vaudevilian costuming and sets.

While the slapstick, farcical pace of the piece echoes faithfully the burlesque tradition it pays homage to, it stretches credibility when a slave in a garish suit pleads for his freedom from his football-helmeted master. It is difficult to reconcile dialogue concerning Roman eunuchs, slavery, and baths with actors strutting the stage sporting flapper costuming and mounted police uniforms.

Which isn't to damn the production altogether. The cast was energetic and

engaging on opening night, a feat all the more commendable considering the audience was drastically reduced by the snowstorm. The timing involved in this type of comedy demands accuracy and meticulousness, and the cast of primarily first- and second-year theatre students performed the task quite well.

Especially noteworthy are the performances of Kirk Dunn as Pseudolus and Paul Tessier as Hysterium. The frantic conniving and the squealing and fear of the two combine to set the plot in motion. Dunn's opening "Comedy Tonight" is very well done and he doesn't tire throughout the performance, dominating the cast and the stage.

Also worth mentioning is the performance of Sherri MacFarlane as Damira. Tessier and MacFarlane perform "That Dirty Old Man" amusingly together, Hysterium acting as the doormat to Domina.

But the most impressive characterization was created by Blair Williams. He portrays Miles Gloriosus, a sadistic soldier who has come to claim his virgin bride Phillia played by Janet Dixon. His vocal work, humor and stage presence are superb. He is a valuable addition to the cast.

A worthy successor to such previous YIPT outings as *Hair* and *Grease*.

Music professors belie old maxim—boppers do and teach

By RICHARD UNDERHILL

"Those who can, do; those who can't, teach," wrote Shaw. This oft-repeated maxim has little credibility at York, especially within the Fine Arts department. Normally, instructors in such demanding disciplines as theatre, visual arts and music have eked out professional careers aside from their teaching duties. As a rule they are respected artists, if not nationally then at least within the city. Unfortunately, students, for want of time and money, rarely have the opportunity to see the extracurricular accomplishments of their professors. This week was a welcome exception, however, as the York Music department presented two concerts featuring well known and up-and-coming jazz faculty musicians.

Held in the intimate atmosphere of Winters Senior Common Room, last Thursday's performance highlighted



"Yeah, go man go!" John Gittins grooves.

the diverse talents of the faculty jazz quintet, a well rounded ensemble consisting of Chris Chahley—alto sax, Roand Bourgeois—cornet, Frank Falco—piano, Al Henderson—bass, and talented student Larry Crowe—drums. That the hard swinging music of 1940s and '50s pioneers Charlie Parker and Dizzy Gillespie was featured came as no surprise. The York jazz department has often been fondly referred to as the 'Conservatory of Bebop'. What did come as a surprise was the various forms that the music took, ranging from the standard jazz repertoire to original compositions.

After rather tentative beginnings, the band seemed to get off the ground with "The Martian Jump," a funky two-feel piece written by jazz professor and self-proclaimed prophet of the Pan Galactic Bebop movement, Al Henderson. Drawing melodic influence from Thelonius Monk and burning bluesy energy from Charles Mingus, "The Martian Jump" seemed to spur the musicians on, suddenly increasing the intensity level of the performance. Such is the function of Henderson's Pan Galactic Bop, which demands a high level of performer energy and integrity as well as a great deal of audience participation for success.

Perhaps as a result of the increased demands of Pan Galactic Bop, the second set began at a much higher level of musical energy than the first, the band seeming to gell as the night progressed. Once again one of the most exciting tunes of the set was "Beamer," composed by cornetist Roland Bourgeois.

Perhaps the high point of the evening followed, a beautiful duet between pianist Frank Falco and Bourgeois on the jazz standard "My Foolish Heart." Bourgeois wove a lyrical solo through the rich harmonic textures laid down by Falco, who also soloed sensitively.

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Yesterday, less than a week after the faculty quintet concert, Falco was again performing at York, this time in a sparser duet setting, with pianist, Social Science professor, and York jazz theory guru John Gittins. Reminiscent of the kind of musical conversation recently explored by Herbie Hancock and Chick Corea, the two pianists provided unique interpretations of several stalwart tunes of the jazz repertoire.

Commencing with an upbeat version of "The Days of Wine and Roses," the duo made it clear from the outset that they were just as excited about playing as the attentive student



A quiet duet with Frank Falco and John Gittins.

audience was about hearing them perform.

Soloing simultaneously, and at times trading bars and phrases of melody, Gittins and Falco exploited the principles of density and space within the music, building arching juxtaposed lines to a tense near cacophony, and releasing this tension with soft, sexual counter segments. Interest was also maintained throughout the performance, (especially on a later version of "All God's Children") as the two paid frequent but tasteful homage to the styles of such noteworthy predecessors as Fats Waller, Kieth Jarrett, Bill Evans and Herbie Hancock.

The climax of the afternoon's feast of improvising was most definitely a startling treatment of the time-tested ballad "Body and Soul." Trading melodic and solo sections, both men exhibited harmonic improvising, Gittins more percussive and tense, Falco pastoral. Each solo was like a journey down a strange new musical alley, the musicians pushing back the boundaries of conventional playing and leading the audience to a fresh destination. An important lesson in how to play the jazz piano, and a clear demonstration that not only is it possible to do and teach, but that some gifted individuals find that the two can easily go hand in hand.