

ARTS

German's star is on the rise

By ROSLYN ANGEL

York University may have a rising star in Jeff German. The 21-year-old psychology major/music minor from Paris, Ontario recently won an all-expense paid trip to Memphis, Tennessee, where he competed in Youth Talent International which, he says, is "the largest amateur talent contest in the world."

The contest, which was held at the Mid South Fair in Memphis, featured the last 25 acts from a record 15,000 who competed all over the United States and Canada.

For German, the contest began at the Paris Fair on Labour Day weekend, where singing Bobby Darin's "Mack the Knife" won him first place. He proceeded to the quarter-finals, the semi-finals, and the finals at the Western Fair in London, Ontario from September 9-18. German came in runner-up to 13-year-old Beverley Mahood of Orwell, Ontario. On September 30, Mahood and German left for their five-day free trip to Memphis where they had the experience they will never forget.

His fourth year competing in the contest, German said his main goal was to make it to Memphis—and he did. He said, "It gave me a great sense of accomplishment to finally make it to Memphis after trying for so long." Though he didn't win or place in Memphis, German still feels like a winner.

"The experience was a win in itself," he said. "The talent was exceptional, and anybody could have won."

The contest not only gave the York student a chance to travel (including a one-day trip to Grace-land), but also allowed him to spend days among some of the most talented youth in North America.



ANDRE SOUJOURN

YORK'S JEFF GERMAN will be featured soon on The Nashville Network

It also gave him exposure. After winning second place in the Western Fair, German was approached by Brian Foley, an accomplished choreographer who works in Toronto, New York, and Las Vegas. He offered to coach German before the competition in Memphis. German said that Foley helped him polish up his act and make it more Vegas-style. The Western Fair paid for the coaching sessions.

But German's big thrill was after the Memphis competition, when he was approached by Don Dashiell, one of the judges who also co-produces the Nashville Network's

You Can Be A Star. The TV show searches for talent from across Canada and the United States. Dashiell wants German to appear on the show next season, and German plans to follow through with the offer.

German looks forward to graduating from York and "pursuing a musical career in theatre or night clubs." But he says his main goal is to be a Vegas performer. With another talent contest November 18 in Cambridge, Ontario, and a spot on *You Can Be A Star* next year, German's dream of becoming a Vegas singing star is not far from becoming reality.

ARTS CALENDAR

By CATHI GRAHAM

GALLERIES

The IDA Gallery features the art works of York MFA graduate students, **June Clark-Greenburg**, **Sandra Gregson** and **Scott Marsden** between Nov 7 and Nov 11. The opening will be held Nov 7 at 5:30 p.m. Scott Marsden's work, a performance piece will be presented Nov 8 at 12:30 p.m. Meet the artists on Nov 10, noon-1 p.m. Gallery hours: Mon-Fri 9-5. Free.

Winters Gallery presents the paintings of **Trish McMillan** until Nov 4 in room 123 Winters College. Gallery hours: Mon-Thurs 1-4. Free.

Samuel J. Zacks Gallery opens their 1988-89 season with an exhibition of the selected sculptural works of **Howard Gerry**. The show runs until Nov 14 in room 109 Stong College. Free.

DANCE

The Dance Department of the Faculty of Fine Arts offers an informal showing of work from composition classes, independent studies, projects, and extra-curricular student work on Fri Nov 4 from 12-2 pm in Studio 1 of the Fine Arts Bldg.

THEATRE

Theatre Glendon presents a student production of **Bryan Wade's** *Blitzkrieg* between Nov 8 and Nov 12. The play, directed by **Tracy Shepard Matheson**, will be performed at the Glendon Theatre, 2275 Bayview Ave. at 8:30 p.m. each night. Admission is \$4. Venez nombreux!

Vanier Collage Productions' Performance Art Group (VCP II) presents *Inside, Outside*, an interactive performance. The piece will be presented on Tues Nov 8, 8-10 pm in the courtyard just west of the Stedman Lecture Halls. Rain date, Nov 15. Free.

The **Samuel Beckett Theatre** previews *Dramarama*, a six-hour variety show to raise money for an autistic children's camp. The show will take place on Fri Nov 4 at 6 pm in room 110 Stong College. The cost is \$2 per hour of entertainment.

If you have a York-related event that you would like the York community to know about, write down all the pertinent information and drop it off in the large manilla envelope in the Excalibur Office, 111 Central Square. Thanks.

Kundera's Master: a study in symbiosis

By MARK LEVINE

Try to imagine a play with a plot but no story, taking place in a time that is neither past, nor present nor future, filled with characters that are fully aware that they are merely actors on a stage, playing roles that have been created for them by a writer that exists elsewhere. If this imaginable, then you are half way to understanding (or at least accepting) the style of Milan Kundera's *Jacques and his Master*.

Best known for his novel *The Unbearable Lightness of Being*, recently adapted into a film of the same name, Kundera has himself adapted this from Denis Diderot's novel *Jacques le Fataliste*.

On the surface, the play is about the symbiotic relationship between a servant (Jacques, played by Kimball Fox) and his master (Ted Powers) who are on a journey across France to an unknown destination. Each tells the other stories of their past and how they came to be where they are.

In the middle of the play, they meet an innkeeper who relates a story of her past to them. In one way or another, the three stories are connected or paralleled. Although this description of the play is rather general, to say more would be giving too much away.

The meat of the play does not lie in its superficial facade but rather in its dialogue. It is fast-paced and heavily laden with intellectual concepts in which the true meaning of the play may be found. On this level, it is about fate and the lack of control that people have over their own lives. In one scene, Jacques explains,

"everything that happens down here is written up there," suggesting that each of us is merely a character on a stage.

The style of *Jacques and his Master* is similar to *epic* theatre, popularized by Bertolt Brecht 40 years ago. A montage of ideas is presented in which there is little emotional involvement, causing viewers to respond intellectually rather than emotionally. We are repeatedly reminded that the people onstage are only actors and that the events are imaginary, further distancing the audience from the characters. The play is worthwhile exactly because nothing is explained, thus forcing each viewer to become an intellectual participant.

U of T's Graduate Centre for the

Study of Drama at the Robert Gill Theatre was, for the most part, successful in staging this difficult play; however, it was not without flaws. Although the two leads worked well together, there was a problem as soon as they were separated onstage. While Fox was excellent, staying in character throughout, Powers was weak. He performed instead of acted, at times slipping out of his character. As the play went on, however, he appeared to become more comfortable in his role.

Chevalier de Saint-Ouen (Kevin Blatch) and Marquis des Arcis (Anthony Paul Cappuccitti) were overly flamboyant and quickly became irritating. Normally, this may be placed under a category of "artistic licence." In this case, unfor-

tunately, it was simply inappropriate.

Kundera's directions at the beginning of the play, specifically state that exaggeration in the acting is contrary to the spirit of the play. These characters were not only exaggerated in their acting, but in heavy make-up and lavish costumes as well.

Despite its flaws, this production of *Jacques and his Master* remains enjoyable. It is funny at times, and when the two leads are together onstage, they play off each other until the presentation finally clicks. Keep in mind, however, that it is not a passive experience. If you are not willing to think during the performance, go to a movie instead.

Existere's fresh, creative ideas

By FARHAD DESAI

A problem with many literary magazines is that they are either filled with clichés or contain large, impressive words. The result is that the reader becomes bored or intimidated by the language. In the current issue of *Existere*, a literary magazine featuring the works of York students and faculty, the writing is fresh — filled with new and creative ideas. It begins with a tribute by the editors to the late bpNichol.

The first piece, an essay called "Fear of Poetry" is very fitting. It reads as a confession from a third year English student who fears poetry, but still thinks it is important. The author, Paul Downes, writes,

"Poetry is a spanner in the works. It demands patience, silence and reconsiderations — endangered species in the 'information age' "

Downes expresses familiar feelings about poems — the meaning does not just come out and reveal itself to the reader. The reader has to put some effort into finding it.

Some of the better poems in *Existere* are: "The Space Between Us," "The Brain and the Body," "Kate," and "Bagatelle." "Bagatelle" is a simple nine-line poem in two stanzas, and is open to endless interpretation. New images appear each time it is read.

Another short poem is "The Brain and the Body." The imagery in this poem is excellent. The poet com-

pares the human brain to bug's eye — both are delicate and mysterious. Just as in "Bagatelle," "The Brain and the Body" can be interpreted in several different ways.

The prose pieces in *Existere* are of equally high quality as the poetry. The most interesting piece is "Winging It" by Timothy Archer — a poetic essay within a story. The technique works well, as Archer warns the reader against the written word as fact. At first, the piece seems to be divided into two distinct parts; however, the poetic essay progressively relates to the story. By the end, it is one piece.

If you are looking for truly creative writing, pick up a copy of *Existere*.

One to One's AM clichés

Record Review

1-2-1
One to One
WEA

By DANNY GALLUCCI

The Ottawa-based band One to One is back with a second effort, *1-2-1*. To Canadian One to One fans, this means about a year of listening pleasure, and to all party goers, it means great fun.

The album has hit potential, and will likely be aired on AM radio stations from coast to coast.

Most of the songs carry those familiar bubble gum hooks, as well as cheap lyrical clichés. However, the album certainly finds its way as a danceable DJ favourite.

Songs like "Victorious" and "Inside These Eyes" both have the energy and backbeat to keep most junior high students bouncing and bopping, while the ballad "Heading for Zero" contains stuff to keep any 14-year-old girl sobbing into her pillow on Friday night.

The songwriting duo once again includes the likes of singer Louise Reny and guitarist Leslie Howe, who once again tries his hand at production.

Technically, the album is brilliant and well-produced — putting it in the top 10 category for all CD listeners.

It's been a year and a half since One to One released an album, but for all their fans it's definitely worth to wait.