

# ENTERTAINMENT

## More free film tickets

### Vie for Videodrome

MARSHALL GOLDEN

The video revolution is upon us--or so the media would like us to believe. This technology is evolving much to the chagrin of some filmmakers but to the delight of others. One of those who hopes to profit from video is Canadian filmmaker David Cronenberg (*Scanners*, *The Brood*). The latest film from this sci-fi master is *Videodrome*, a film which deals with the terrifying invasion of video into the lives of ordinary people.

Here is a contest designed to test your knowledge in the areas of film and video. Some of the answers are trivia-oriented, but some deal specifically with York and will require some ingenuity (and phoning). The first 15 correct entries will receive passes to the movie, the 16th correct entry will receive a Blondie album (Deborah Harry is the film's co-star) and the 10 runners-up will receive movie posters. Entries must be submitted to *Excalibur* offices--111 Central Square, Ross Building--in a sealed envelope in care of the Film Editor. *Videodrome* premieres February 4 and the answers to our quiz will be published next week.

#### Questions

1. What film released in 1982, dealt with spirits that communicated through a television set?
2. What was the real-life name of the person to whom they were communicating?
3. Who directed the film?
4. When Pay-TV came on the air at midnight on February 1st, what were the first shows broadcast on each pay channel?
5. What is the name of the feature film currently in production at Niagra-on-the-Lake being directed by David Cronenberg?
6. Who is starring in the film?
7. Who is the author of the novel on which the film is based and what are the names of two other films which were based on novels by the same author?
8. Name four films now being produced by the York University film department?
9. Name three films produced by the York University film department which are now in commercial distribution?
10. Who is the course director of York's second and third year video courses?

## Brackeen at Bourbon Street

### Musician better than music

ROMAN PAWLYSZYN

Within the past week, Toronto has been blessed with rare visits by two of contemporary jazz's pre-eminent pianists, McCoy Tyner and JoAnne Brackeen. Each served up spectacular ivory tickling; each has also proven disappointing because of context.

For the venerable Tyner, it was the debut, in the classic dollars-speaker-louder-than-jazz tradition, of a new noncommittal pop/funk style.

For Brackeen, the disappointment lies with the cult, Bourbon Street tradition, Brackeen has been playing standards (with a local rhythm section) while a small but vocal proportion of the audience obliviously feeds and chatters on. Now there's nothing *wrong* with playing standards. The tragedy is that Brackeen is such a stunning composer. She's written scores of tunes -- complex, challenging, rhythmically involved tunes, tunes so distinctively quirky it's hard to imagine anyone else playing them, tunes that require a rehearsed band to handle. And she hasn't recorded a standard in year.

But here's economics for you. To be fair, Bourbon Street is to be commended for being so farsighted as to bring Brackeen at all. Also to be commended are drummer Terry Clarke and bassist Neil Swainson for doing such a credible job on one Brackeen original they played.

So perhaps I shouldn't be complaining. Even with an evening

of "It Could Happen to You" and "My Romances", Brackeen is capable of delivering undiluted quantities of her dizzying, exciting playing. Brackeen's style is a conglomeration of elements, elements that have served her well during her apprenticeship years with the groups of Art Blakey, Joe Henderson, and Stan Getz ("the only female member ever of..."). The cascading fourth chords, the ripples and rumbles from the bass register recall the pointillistic quality of McCoy Tyner; often, like Tyner, her solos aren't merely melodies from the right hand, accompanying chords from the left, but rather are two-fisted expositions, the one hand inseparable from the other. As well, there are the Bill Evans block

chords, the Bud Powell line here and there and the occasional Cecil Taylor keyboard blitzkrieg. But despite these identifiable influences, Brackeen never comes across as derivative; her playing is always expressively personal. Her school teacher's mien belies the sophistication and boldness of her approach.

Needless to say, the most interesting piece was her own "Special Identity", also the title of her last album on Antilles (with Eddie Gomez and Jack DeJohnette). Like most of Brackeen's compositions, "Special Identity" doesn't have a melody as such it has a structure. Nursery rhyme-like lines

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## York Theatre production allows comedic touch for dramatic sisters



Mark Owen, Marni Walsh, and Cynthia Stanhope in rehearsal for Chekhov play.

PAUL PIVATO

Productions of Chekhov's *Three Sisters* are often extremely cheerless. But Tony Stephenson, director of the York Theatre Department's upcoming production, will be highlighting the play's comedic

aspects.

*Three Sisters* was first directed by Stanislavski, whose approach emphasized the pathos and tragic elements of the play. "Chekhov," notes Stephenson, "always felt that Stanislavski had coloured his play

too darkly." Still, most subsequent productions have tended to neglect the comic tone of the play.

Stephenson also wants to avoid the traditional naturalistic interpretation of *Three Sisters* and will give the play a more symbolic setting. "I want to get away from the idea of naturalism," explains Stephenson. "Chekhov is what I would call poetic realism."

Stephenson teaches Theatre History, his areas of speciality being turn-of-the-century British theatre and popular stage musicals. "I was a history student, but I also enjoyed acting," says Stephenson. "I ended up bringing the two together."

*Three Sisters* is the first play Stephenson has directed since coming to York from the University of Guelph. At Guelph, he directed modern dramas such as *Hedda Gabler* and *The Bald Soprano*.

*Three Sisters*, produced mainly by fourth year theatre students, began rehearsals early in January. The cast, with Marni Walsh, Cynthia Stanhope and Sioghan Stephenson in the title roles, generally rehearses three hours every night. "It's starting to shape up in terms of pacing and more defined sense of character," comments director Stephenson.

Both lighting director Maria Fermo and set designer Jeannie Stolee see this production as unique. "Chekhov has been done so many times," notes Stolee, "but there's always something fresh to do, always something new to pull out of the script." By stressing the comic side of *Three Sisters* and by moving beyond naturalism, Stephenson et al have found a fresh approach to a timeworn play.

*Three Sisters* runs from February 1 to February 11 at 8 p.m., with 3 p.m. matinees on February 9 and 11. All performances are \$2.00, except on opening night, when they'll cost \$1.00.

the road to stardom.

This cabaret, one of the best this year, owed much to the talents of Pat Skinner and Kevin McQuay. Skinner's voice could penetrate audience imagination but McQuay's could command their full attention.

Disappointingly, there were mis-cues, mumbled words, and untrained singers. But, hell, the performance was everything that cabaret should be: A chance to give an audience some light and easy entertainment. The people who applauded, whooped and hollered at the end obviously agreed.

## Entertainment not art

### Rich and Famous success

J. BRETT ABBEY

If you missed the cabaret *Making it Rich and Famous*, which played Mac Hall last week, don't be overly disappointed, you can always listen to the records. Written and directed by Kim Kofmel, the performance was a mix of various well-known songs and humorous skits.

The hour-long show was anything but dull, zipping through songs such as "Fame", "Cover of the Rolling Stone", "Patricia the Stripper", and the "Rich and Famous Blues". The gaps between each song were quickly filled with short funny glimpses of

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Three actors in fantastick form

### Musical parable at Vanier

*The Fantastiks* ran for years in New York. At Vanier College, this musical parable will be running for four days, February 2-5. Now considered a reputable, general-appeal show, *The Fantastiks* was almost controversial when it opened off-Broadway in 1960. Also, the musical score has many songs which are now considered standards. All roles will be played by York students. Director Fred Thury has worked for Theatre Beyond Words and The Mermaid Theatre in Nova Scotia.

Tickets are \$3.00 for students and \$4.00 for non-students. Performances start at 8:00 p.m. Try to remember.

### The Stein work not the woman

The writing of Gertrude Stein is the source for *I think my little dog knows me*, which plays the Samuel Beckett Theatre Feb. 4 and 5. There are two shows--one at 8 p.m. and another at 9:30.

Stein has achieved mythic status as a personality but the majority of her work goes un-read, if not unknown. She created dense, richly-cadenced work that might make superb theatre. *I think my little dog knows me* is a line drawn from Stein's observation on identity and existence. (Unfortunately, the posters show a boy and his dog, a visual symbol at odds with the Stein aesthetic) Admission is free which is the best deal you could get.

### Theatre women in progress

Spotlight Theatre, working out of the Atkinson Studio Theatre, continues to offer some of the most diverse theatrics on campus. This week, three plays focusing on women make up *Women in Progress*, which runs Thurs. Feb. 3 at 8 p.m. and Sat. Feb. 5 at 4 and 8 p.m. The show includes *Dusa*, *Fish*, *Stas & Vi*, a play that had a successful Toronto run a few years ago. *The Maids*, by Genet and *The Ladies Should Not Be in Bed* fill out the programme. The all-woman cast, made up of third and fourth-year theatre students, will perform in a workshop setting. Admission for the two and a half hour show is only one dollar.

### Valentine's Comes Early!

J. BRETT ABBEY

It was in early September '82 that four young lads commonly known as the band "Trixie Goes Hollywood", drew in excess of 300 people to Vanier College. The resulting party was later termed 'spectacular' by Vanier's Social and Cultural Director, John Clark.

Now, almost five months to the day, Vanier College has announced the triumphant return of these four lads who can play everything from David Bowie to the Dave Clark Five, including the Stones, Who and the Beatles.

Clark admits that "when Trixie played Vanier back in September, I was shocked at the overwhelming reception this past Q107 Homegrown winners received." Now, he believes that due to popular demand Trixie is back and ready to turn Vanier College Dining Hall into the best Valentine's bash York has ever seen.

Trixie Goes Hollywood, February 10, 1983 at the Vanier College Dining Hall. Tickets are \$3.00, available at Rm. 121 Vanier or The Open End Pub.