

The Holly Cole Trio treats fans at the Student Centre Underground to an incredible evening of jazz

by Maggie Borch

The dark, above the elbow gloves is her trademark, along with a deep, husky voice that can bring an audience to tears.

Holly Cole, in her usual black dress, entered the Underground last Wednesday to a sold-out crowd. She was surrounded by the rest of her trio, David Piltch and Aaron Davis.



York jazz department graduate Davis impressed the audience with extraordinary piano solos.

Cole belted out jazzy tunes from both her albums, *Girl Talk* and *Blame*

CONCERT

Holly Cole, with Moxy Fruvous
The Underground
Wednesday, March 25

It on My Youth. Cole's songs are about love, lust and love again.

From the response she got to the snake's song from *The Jungle Book*, "Trust in Me," she concluded that York was a popular hangout for snakes. She continued with songs ranging from the upbeat "If I Had a Bell" to the melancholy "Foolish Heart."

Cole created the illusion of a nightclub, which the crowd readily embraced. They were delighted by the personal contact between audience and Trio, fostered by Cole's stories about her Grandmother.

Cole indulged the positive audi-

ence in a two song encore. They were sent away begging Cole to return to York in the future.

Opening act Moxy Fruvous, including former York Federation of Students President Jean Ghomeshi, began the evening with humour. Their music, like "The Gulf War Song," is comic but political.

They entertained the audience with variations on popular books and tunes, including a rap song about Dr. Seuss' *Green Eggs and Ham* and the Spiderman theme.

The four members of the band, Mike Ford, Murray Foster, David Matheson and Ghomeshi, even acted out some of the songs, employing a variety of costumes. But, it was their charm (and the subliminal message: "Our \$6 tape is on sale at the side") that enthralled the audience.

It was a nice comedic touch to an incredible evening of jazz.



With her trademark dark, above the elbow gloves and smoky voice, Holly Cole gave a good performance to an enthusiastic crowd at the Underground. Openers Moxy Fruvous gave a nice comedic touch to the incredible evening of jazz. • photo by Anthony Cohen

Don't jump — Goodman's *Bridge* contains a pretty entertaining view

by Peter Rintoul

"Holy shit! My breadcrumbs are moving!"

This from David Goodman, director of an upcoming production of Arthur Miller's *A View From the Bridge*, as the ants in Burton

Auditorium's vestibule made off with his deli sandwich leftovers. The remark is typical of the wide-eyed, energy Goodman habitually radiates.

These days, his energy is focused on his 16 member cast, taken from all four years of theatre, music, fine arts studies and beyond.

View takes place in the community of Red Hook, Brooklyn circa 1955, a place and time Goodman plans on recreating with period costumes. It tells the story of longshoreman Eddie Carbone's struggle with two illegal Italian immigrants boarding in his home.

The object of the struggle is Eddie's niece, Catherine. The rising sexual tension between Eddie, Catherine and Rudolpho, the younger boarder, eventually erupts in violence. Goodman, a confirmed pacifist, is stressing the tragic avoidability of this, and by extension all, ego-spawned violence.

Also being stressed is a strong sense of community, the blending of the private lives of the characters with the public. The story takes place in a community where pride stems from good standing in the neighbourhood, making the public loss of face an unbearable, unspoken threat.

With his large cast, Goodman seeks to give a sense of a sprawling neighbourhood where everybody knows everybody else by name, and, more importantly, by reputation.

As the ants made their way up the wall, Goodman talked about the physicality of the production, about

PREVIEW

A View From the Bridge
directed by David Goodman
written by Arthur Miller
Centre for Film and Theatre, room 142
April 6 to 10

how he and his actors weren't shying away from active expressions of the tension in the play. He intends paying particular attention to the relationship between Eddie and Rudolpho, "Both in terms of homophobia and homosexual attraction."

The text being used is the original one act version which clocks in at about 75 minutes and contains rhyming verse spoken during the monologues of the narrator, a lawyer named Alfieri. Goodman said he chose this version over the more recent two-act script because of its quicker pacing and higher energy: "It's an emotional rollercoaster," he explained, "real bare-to-the-bones rough, tough drama. It's like a two by four."

The ants have no idea what they are missing. *A View From the Bridge* runs from April 6-10, room 142, Centre for Film and Theatre. Showtime is 7 pm. Tickets are \$3 in advance, \$4 at the door. Preview Pay What You Can April 5, 7 pm. Matinee, April 10, 2 pm. For more information, call 283-9083.



According to director David Goodman, his production of Arthur Miller's *A View From the Bridge* will stress the tragic avoidability of all ego-spawned violence, as well as the way public loss of face becomes an unspoken, unbearable threat in a closely knit community. Working with a cast of 16, Goodman hopes to be able to give a sense of a sprawling neighbourhood.

Interdisciplinary show oozes with theatre majors

by Amy Bowring

I attended the recent Fine Arts *Cabaret* held at the Underground Pub on Friday, March 13; however, I did not laugh at most of the jokes because they went over my head. This was not because everyone in *Cabaret* was intellectually superior to me, but simply because I am not a theatre major. This show was dominated by theatre due to the selection of performers and hosts.

The program oozed with theatre majors (mostly singers with guitars). It was not until the sixth act of the evening that an alternate discipline was introduced: a film by Graham Clegg and Steve Milne. As for the rest of the show, two short films, one dance routine and a jazz choir to umpteen theatre and song acts is hardly what I would call interdisciplinary entertainment.

The jokes told by the hosts lacked general appeal, since they only pertained to theatre. The first host, a fourth year acting major, told jokes about crews, wardrobe, auditions and how things used to be when she was in first year.

The hosts for Act II had potential for variation since they were two third year film majors. However, my hope of hearing about anything other than theatre died when the only things they had to say were in-jokes regarding their collaboration course about film and acting with the fourth year acting ensemble.

The hosts of Act III, two second year acting students, topped it all off when they asked the audience to sing "Happy Birthday" to two less-than-famous people named Pia and Micheal. I paid \$4 to sing "Happy Birthday" to

ANALYSIS

Cabaret was originally created to be an interdisciplinary show. Amy Bowring questions why this year's version seems dominated by theatre.

two people I do not know and will probably never know? Where were Pia and Micheal on my birthday?

When former York student Sky Gilbert, current Artistic Director of Buddies in Bad Times Theatre, began *Cabaret* in the 1970s his initial motive was to create an opportunity for any York student to perform in any chosen medium of the fine arts. After Gilbert left York, *Cabaret* eventually died; however, it had its renaissance two years ago when a group of theatre students decided to follow in Gilbert's steps.

Whatever Gilbert intended for *Cabaret* in the 70s is vastly different from what is happening in the 90s. *Cabaret* is presently dominated by theatre in so many aspects that it is intimidating to other student artists, especially students in other faculties.

If there is any encouragement at all from the artistic directors to form an interdisciplinary show, it is failing grossly. The easiest solution for this would be for the Creative Arts Students' Association to take over *Cabaret*, select a panel of interdisciplinary Artistic Directors and leave the progress and promotion of the show up to that panel.

Winners of York writing awards

Each year, York students are invited to take part in a writing contest sponsored by the President of the University. The winning entries for the 1991-1992 school year have just been announced.

Lee Clarke's "The Unspoken Truth" was the winner of the poetry section. Judge Robert Casto remarked, "The language of this poem, deceptively simple, moves artfully from the visible to the invisible, from an imagery of vivid physical presence to a poignant perception of 'evaporation' or absence as an element of the human condition."

Robert Baillie's "At the End of the Road" and Harry Rudolph's "Home Town" were given honourable mention.

Daniel Jones and M. T. Kelly judged Kristy Eldredge's "Taxi!" the winner of the prose fiction section. "It is a story both of a generation coming to age and of the relationships between women," the judges wrote, "and as such invites comparison with the stories of Tama Janowitz and Margaret Atwood."

Honourable mention was given to Stacey Engel's "Scorpion's Oil" and Margo Freethy's "Thespians."

"Two lonely people gaze at one another through their apartment windows with both liberating and tragic consequences," judge Barbara Evans describes the winner of the screenwriting section, Romeo Ciolfi's "Windows." "This is a highly visual screenplay, sensitively written with excellent cinematic potential."

No award was given for playwriting.