

## CHRY-FM 10 MOST PLAYED RECORDINGS NOV. 7-23

| ARTIST               | TITLE                            | LABEL             | WKS. |
|----------------------|----------------------------------|-------------------|------|
| C Dreaded Kave Cooks | <i>Play Us &amp; Laff (Tape)</i> | A God Awful Prod. | 2    |
| C                    | <i>Gruesomes</i>                 | Gruesomania       |      |
| Big Black            | <i>Songs About Fucking</i>       | Touch & Go        | 5    |
| C Rheostatics        | <i>Greatest Hits</i>             | X                 | 8    |
| Goo Goo Dolls        | <i>Goo Goo Dolls</i>             | Celluloid         | 6    |
| Opal                 | <i>Happy Nightmare Baby</i>      | SST               | 2    |
| C Suffer Machine     | <i>Deprogram</i>                 | Burning Buffalo   | 4    |
| Tellus #17           | <i>Video Arts Music</i>          | Tellus            | 2    |
| C Various            | <i>Progress (7")</i>             | Still Thinking    | 3    |
| C 13 Engines         | <i>Before Our Time</i>           | Nocturnal         | 7    |

## ARTS CALENDAR

### GALLERIES

**To Honour the Nativity with our Hearts**, a private collection of Central and South American "creches" or paintings used to celebrate the birth of Christ. Zacks Gallery (Stong College), Dec. 1-13.

**Selections from the Inuit Collection of the AGYU**, guest curated by Cynthia Cook. Dec. 1-Jan. 29 at the AGYU (NI45 Ross).

**Stephanie Hatton and Nancy Davenport**, a dual exhibition of acrylic paintings by the artists. IDA Gallery (102 Fine Arts Bldg.), Nov. 23-28.

**Nazeer Khan and Stella Capogna**, a dual exhibition of the sculptors' works. IDA Gallery from Nov. 30-Dec. 4.

**Winters Art Gallery** (123 Winters) presents group shows from fourth-year studios. A painting studio will run from Nov. 24-27. A sculpture studio will run from Dec. 1-11.

**"Twinkle, Twinkle Little Bat: The House Project, The Nursery"**, an exhibition of new work by sculptor Ron Sandor. Glendon Gallery (York Hall, Glendon College). Until Nov. 29.

### MUSIC

**"Musicians and Their Ears,"** a lecture and demonstration by Paul Madaule, director of the Listening Center, Toronto. All welcome to 023 Winters College, Nov. 26, 5:00 p.m.

**CJRT-FM Concert Series** presents "The Murray Schaffer Retrospective." Featuring the CJRT Radio Orchestra and soloists Christine Petrowska on piano, Eleanor James mezzo-soprano, Paul Robinson and James McKay conducting. All welcome to the FREE concert at McLaughlin Hall, Nov. 26, 8:00 p.m.

**Student Chamber Series Concert**, performances by student ensembles and soloists. All welcome to McLaughlin Hall, Nov. 27 at noon.

**Lunchtime Jazz**, CHRY-FM presents the Andrew Boniwell Quartet. Free Admission. Cash bar. All welcome to hear the groovin' tunes at Vanier Junior Common Room, Dec. 1, noon.

**Scott B.**, a CHRY-sponsored concert playing the Grad Lounge (Ross Bldg., 7th floor) on Nov. 30 at 8:00 p.m.

**Cowboy Junkies**, a CHRY-sponsored concert playing the Grad Lounge Dec. 1 at 8:00 p.m.

### THEATRE

**The York Theatre Department** presents "Waiting for the Parade" and "Oh It's a Lovely War." Performed on alternate dates from Nov. 16-28 at the Atkinson Theatre. Phone the box office at 736-5157 for show times and tickets.

**Samuel Beckett Theatre** presents Sam Shepard's "Curse of the Starving Class," directed by Frank Clarke from Nov. 24-27, 8:00 p.m. and Nov. 28, 2:00 p.m. Tickets \$4, students/seniors \$3.

**Theatre Glendon** presents "Mankind" directed by John Mayberry, Nov. 24-28, 8:30 p.m. in Theatre Glendon, 2275 Bayview Ave. at Lawrence. Admission is \$4.

**Prime Time Guest Speaker Series** presents John Murrell, playwright and author of "Waiting for the Parade," who will discuss playwriting in general and the "Waiting for the Parade" production. Atkinson Theatre, Nov. 27, 10:30 to noon.

### DANCE

**The York Dance Dept.** presents Outreach Performances and workshops. Dances created by students and faculty will be performed at different schools throughout the city on Dec. 1, 2, and 4. Free admission. All welcome. Call the York Dance Dept. at 736-5137 for times and locations.

### SEMINARS

**The Women in Art Series** presents a lecture "Women and Architecture" by lecturer Shelley Hornstein—Rabinovitch, a York Art Historian. Discussion and panel in the Purple Lounge on Dec. 1st (3rd floor, Fine Arts Bldg.).

If you are planning an arts event, write a short blurb explaining what, when and where and drop it into the ARTS CALENDAR envelope at the Excalibur Office, 111 Central Square.

# Opera takes risk but fails

By KEN KEOBKE

*Cruelties are created in order to come into contact with great problems.*  
R. Murray Schaffer

**P**atria 1: *The Characteristics of Man*, Murray Schaffer's music/theatre extravaganza at the Texaco Opera Theatre, follows the life of an immigrant, DP [Displaced Person], entering a new country. The immigrant encounters several stock figures artlessly created by turning normally compassionate figures into monsters. The politician is a Banana Republic dictator; the megaphone-wielding customs officer looms larger than life; the doctor's right eye-glass and foot are grossly deformed; the union representatives are moronic psychopaths; and the English teacher can barely speak the language himself.

The most important of these is the English teacher who is unable to pass onto DP the tool for dealing with his new world—language. Because DP doesn't have this tool, the world and his reactions to it are reduced to a physical level and he becomes a victim. There are references throughout to Ariadne, the mythic figure who gave Theseus the tool—a piece of string—that allowed him to kill the minotaur and escape the maze.

Program notes refer to *Patria 1* as "... a visionary work about alienation and non-communication in the video age which deals directly with an immigrant's experience in a new country." But one suspects that what passed for vision in 1966, when Schaffer began writing the work, has become passé in 1987 and the non-communication is now between Schaffer and the audience.

*Patria 1*'s thin plot is presented as a metaphor for our present alienation from technology; this simply is no longer as true as it was in 1966. And many of the technical tricks (smoke, multiple monitors, juxtaposition of icons and absurdity) that attempt to give us the sense of technology as boogy monster, are as dated and overused as those in last



**FROM ROCK TO OPERA:** Rough Trade's Carol Pope makes a very brief appearance in *Patria 1: The Characteristics of Man*.

week's rock videos.

The work is described as a collage, from which the audience should let their eyes "move and select." But the collage is too busy and it becomes as irritating as whiplash to try to sort it all out from the confusion of monitors, screens and performances occurring at either end of the vast rehearsal hall.

One such example occurred early in the performance when I noticed the custom officer's head lying on the floor. Did he take it off? Was it knocked off, possibly by the protagonist? Was it removed by his fellow customs officers? What is the significance of the person who replaces it? One suspects that the head fell off by mistake and the first person to notice tried inconspicuously to repair the damage.

There are wonderful performances and direction throughout; director Christopher Newton has used the cast of 50 imaginatively and the choral and musical aspects are often delightful. But Schaffer's attempt to synthesize dance, music, theatre and technology ultimately becomes a patchwork mishmash closer to a variety show. It's a good variety show because most of the performers are so adept—but they are all underused. Particularly offensive is the star billing yet minimal use of former Rough Trader Carole Pope, whose only contribution is half a song. Her chief role seems to be to draw a younger crowd.

Schaffer is to be commended for proceeding with such a grand and experimental work—it's just too bad the experiment failed.

## Festival features works in progress

By E.A. JOHNSTON

**A**ccording to Webster's Dictionary, the definition of groundswell is: "A movement that is unmistakably evident but often lacking in visible leadership or overt expression." For many years, female writers have been ignored in theatre, but finally a forum offered through the Groundswell Festival may give them the prominence and direction which they deserve. Last Thursday night in the Annex Theatre, the Third Annual Groundswell Festival took place, giving aspiring female writers the opportunity to develop and test their material on a live audience.

Running until the 29th, the festival of works-in-progress is produced by Nightwood Theatre—a collective theatre group. The festival is for women writers to try out new material and see if the dialogue actually

works. For instance, if the script is supposed to be humorous and the audience does not laugh then the writer knows she has to revise it.

The sets are minimal but effective. They encourage the audience to pay closer attention to the action going on. Sometimes the audience is asked to participate by imagining throngs of people or the interior of a judges chamber.

Nightwood's board of directors called for submission before the festival. They encouraged writers of different backgrounds and concerns to submit pieces for publication. After the Board chose the pieces, they provided the technical support, rehearsal space, scheduling, and the actual place of performance.

The festival is a great opportunity for the writers and directors alike. Although the pieces featured are not finished works, the opportunity to

see them in completion is possible. For instance, a piece that was in last year's festival, *African Solo*, is now running at Factory Theatre.

The Clichettes performed first on Thursday night in a piece called *Let's Go to Your Place*, a satirical look at the phenomenal prices for small downtown houses. The real estate agents says, with reference to a charming house with "talking walls," "this is one of the last houses going for under \$499,999 in Toronto."

Linda Brown, general manager of Nightwood, finds that audiences respond enthusiastically to the festival and look forward to seeing the pieces completed. Indeed, being involved with the piece at an embryonic stage is exciting in that one gains a sense of what the creative process in developing a play involves.

## NEW MUSIC CONCERTS

SUNDAY, NOVEMBER 29

ANDRIESSEN, BURKE, OLIVER  
Premiere Dance Theatre, Harbourfront  
Illuminating Introductions: 7:15 PM  
Tickets: \$13/\$7 available through BASS  
or Box Office at 973-4000

FRIDAY, NOVEMBER 27

8:00 PM  
SOUND PRESSURE performs ANDRIESSEN etc.  
The Music Gallery, 1087 Queen Street West

SATURDAY, NOVEMBER 28

10:30 AM  
COMPOSER'S WORLD  
ANDRIESSEN / BURKE / OLIVER  
Concert Hall, Royal Conservatory of Music

8:00 PM FILM & VIDEOS  
by LOUIS ANDRIESSEN  
The Music Gallery,  
1087 Queen Street West



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