

entertainment

'Roustabout': human circus at Mac



Dean Smith and Kelita Haverland as Marco and Rosalie

'The York Cycle'

By Peter Hadzipetros

This past weekend at King's College Circle and Convocation Hall of the U. of T., an unusual, if not contemporary, festival took place. The York Cycle of Mystery Plays was performed in its entirety for the first time since 1569.

These plays trace the biblical history of the world from creation to doomsday. The 47 plays that comprise the cycle were traditionally performed on Corpus Christi Day, in the early summer. However, conditions last weekend were hardly summer-like.

After starting the festivities outdoors on Saturday morning, rain forced proceedings indoors to Convocation Hall. This posed a problem as each play was to be staged on a separate wagon and moved around between performances. This was impossible indoors. Instead each play had to be set up before each performance and dismantled afterwards. Those who packed the building did not seem to mind.

Sunday was a little better. Although the plays were performed on their respective wagons, the weather was chilly. There was an overflow crowd.

The plays were staged by numerous groups. Though most of

them were Toronto based, some from other parts of Ontario and even the U.S. participated. University players, church groups, and other actors performed.

The York Community was represented by the staging of two plays. Carolyn Whightman directed a group of primarily Atkinson English majors in the seventh play of the cycle, *Cain's Murder of Abel*. The Butchers from Glendon College, directed by Skip Shand staged the thirty-sixth play, *Christ's Death and Burial*. Both performances were well received by the appreciative audience.

The wagon built for the Glendon production was one of the most impressive of the festival. Also noteworthy was the performance of Ronn Sarosiak as the dying Christ in *Christ's Death and Burial*.

In addition to the continuing plays, there were also medieval dancers. A fair of arts and crafts was also held in Convocation Hall throughout the weekend.

Those who made it down to see the York Cycle witnessed a well planned and well executed event. The York Cycle Planning Committee did nothing less than a great job. The two groups from York University should be proud to have participated in such an exciting undertaking.

'J. A. Martin': a gem

By Ara Rose Parker

J.A. Martin, *Photographe*, directed by Jean Beaudoin, starring Monique Mercure and Marcel Sabourin, opened to great acclaim at the gala showing of the Toronto Film Festival. This Quebecois film is a gem. Set in early Quebec, the film is about the frustrations of the marriage between a photographer J. A. Martin (Sabourin), and his wife (Mercure).

Monique Mercure creates a very touching and real character who is caught in the demanding routine of a housefull of children, alienated from her self-involved husband. She realizes her marital relationship is dying and decides to assert herself in the interest of her marriage. Mme. Martin manages to arrange her duties so that she can accompany her husband on his annual five week trip into the back-woods, photographing rural folk.

The script is simple yet in its simplicity, rich. In one scene, after several days of horse and wagon, dirt road travelling, the emotional tension, from fatigue and the constant togetherness of the photographer and his wife, peaks. The wagon gets stuck in mud and the two are seen up to their thighs, screaming at each other while trying to pull it out. Relief is found as she

falls in the mud, pulling him down with her. They laugh. One cannot help but laugh with them in the beauty of the impressionable moment. While hundreds of Hollywood films force comedy, trying to provoke laughter, this scene is remarkable for its naturally joyous quality.

The cinematic style and camera work gives impact to the film. Uncomplicated, gentle camera movements, exquisite colour, soft focusing and strength in the well composed shots visualize the script well. The film is structured in sequences joined together with fade in and outs, paralleling the technique of old cameras where the film plate was lifted out and then replaced.

Mme Martin, who at the start of the film talks only of her children, realizes near the end of the trip that she has not thought of them in days. Her involvement with the people she meets along the way and the development of her and her husband's relationship helps her to gain perspective and to discover herself more fully.

The restrictions on the woman's role at that time, was such that the townsfolk resented Mme Martin even going off with her husband for

By Michelina Trigiani

"Jill is a distorting mirror to herself. To undistort herself, she finds Jack to distort her distorted image in his distorting mirror. She hopes that his distortion of her distortion may undistort her image without her having to distort herself."

The speech is from *Roustabout*, York Cabaret's first production held in Mac Hall last week, and it

and others like it were rendered entertaining, effective and thought-provoking by songs, dances, visual magic, a smooth series of skits, eleven special players and of course, Kate Lushington, the director.

Roustabout, based on the works of R.D. Laing, is a human circus, ("le cirque de la vie") examining areas of human behaviour through a series of well-staged burlesque numbers.

Fright is illustrated by a tight-rope act. A couple engage in a musical argument on jealousy and trust. Clowns do a pantomime on stupidity. An Andrews Sister act sings about craziness. Marco and Rosalie, a sword act couple visually illustrate their mutual animosity.

All these satirical gems allow the eleven performers to display their extraordinary talents. From dancing, to singing to play-acting, their renditions were first-rate. Most notable were the performances of Kelita Haverland, Dean Smith and Lenore Zann.

For *Roustabout* Mac Hall gained a thrust stage, and three other areas of performance, with the audience surrounding the stage in a horseshoe pattern. The decor, composed of a few streamers, balloons and three projections, was modest but adequate giving the illusion of being at the circus.

Even though the intimate atmosphere necessary for a cabaret is threatened in a place as large as Mac Hall, the room was set up to allow that feeling of intimacy with the performers. As Kate Lushington said, the audience was close enough at times "to touch the actors' faces and take the make-up off."

One thing that was lost in the move from Vanier pub to Mac Hall was the audience behaviour. The pub audience at Vanier did not wait in quiet expectation for the performance to begin, and between shows, talked and laughed.

Perhaps the atmosphere last week simply reflected the audience's infatuation with *Roustabout*, but it is possible that we did not know what to do between shows. Something must be done at York Cabaret to maintain the cabaret atmosphere which is a unique combination of rowdy bar and hushed theatre, so that this very unique theatre experience on campus may be preserved.

Galleries at York

By Grant Kennedy

Whenever you get tired of the Central Square mob scene, it's nice to know there are six sanctuaries of art on campus where you can collect your frayed nerves, levitate your mind or maybe even look at some fine art.

These galleries include the Art Gallery of York University, located N145 Ross and the I.D.A. (Instructional Display Area) in room 102 of the main floor of the Fine Arts building. Several of the colleges also have their own art galleries.

Founder's College has art displays located in room 207b, the reading and listening room. Stong College has the Samuel J. Zacks Gallery in room 109 of the college.

The Winters Collette Gallery is located in room 124A.

McLaughlin Hall, which is run by the visual arts departments, will be featuring an exhibition of photography starting October 4.

The Art Gallery of York University was the first official public gallery of the university, founded in 1970. Mr. Michael Greenwood, the curator, has been managing the gallery since its inception in 1970. He says the AGYU "has had a wide variety of professional exhibits, including ones from the National Gallery and the Art Gallery of Ontario."

Currently running until October 7 is the *Bloomsbury Painters And Their Circle*. From October 17 until November 11 Esther Warkov's drawings will be displayed. From November 21 until December 16 the gallery features a historical collection of master photographs from Toronto collections. The Gallery is open weekdays from 10:00 to 4:30.

The I.D.A. Gallery is run exclusively by the visual arts department. The curator is Susan Aberghini. She said, "The gallery features faculty and graduate student work from York as well as selected undergraduate exhibitions that are related to the department curriculum."

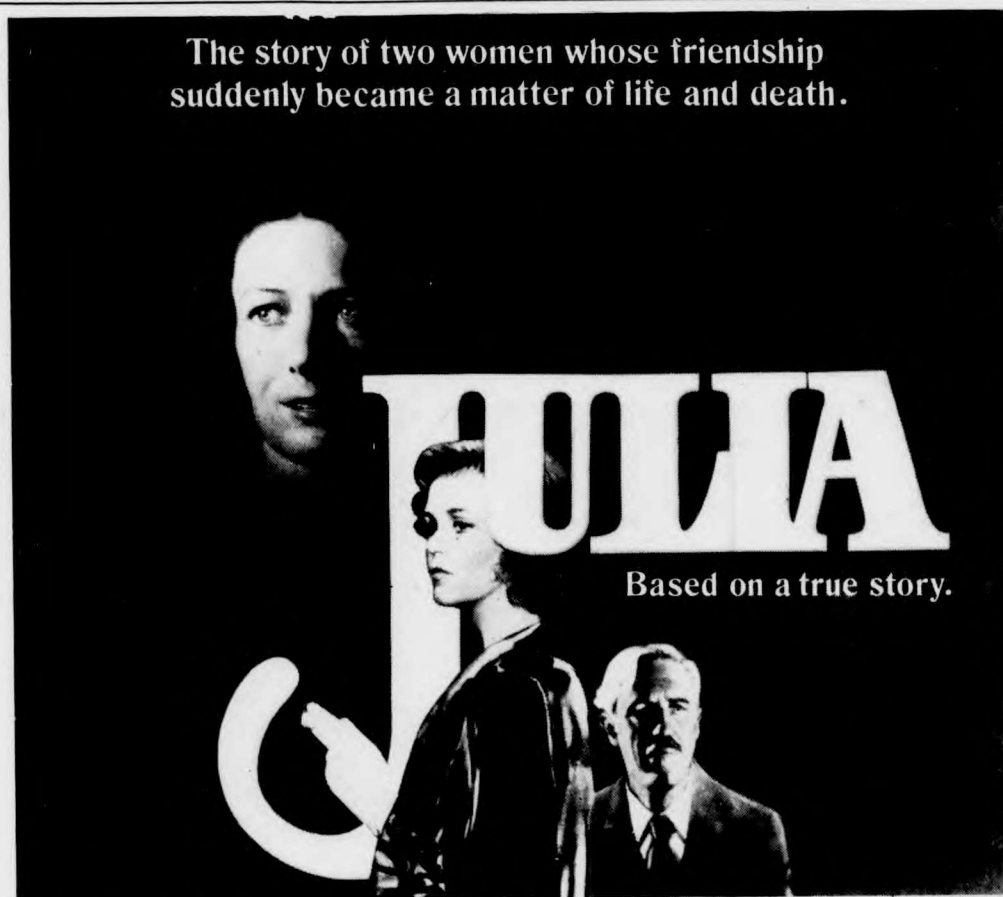
From October 3 to 14 there will be student work in graphics.

From October 17 to 28 drawing professor Helen Lawson will present a show in co-ordination with biology professor Phillip Sweeny, entitled *Micrographs*.

During November students in a variety of media will be exhibited. Upcoming events include the department of theatre's display of costumes from the York collection, in late December.

Currently Mary Molton's corroborative art can be found in Founders College. According to curator Herman Yamagisi, "The

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20th CENTURY-FOX Presents A RICHARD ROTH Presentation of A FRED ZINNEMANN Film

JANE FONDA · VANESSA REDGRAVE

JULIA

also starring JASON ROBARDS · HAL HOLBROOK

ROSEMARY MURPHY and MAXIMILIAN SCHELL as "Johann"

Directed by FRED ZINNEMANN · Produced by RICHARD ROTH · Screenplay by ALVIN SARGENT · Based upon the story by LILLIAN HELLMAN

Music by GEORGES DELERUE · PRINTS BY DeLUXE



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STARTS FRIDAY OCTOBER 7th

BLOOR AT YONGE SUBWAY

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