

art

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busy cultural centre every weekend. It is not only the home of the York University Players, but it is also the theatre that houses the potentially excellent 'Every Sunday at York' series.

Last year for a mere \$15.00 a student could see twenty-one movies, plays and concerts. This included the York University Players, the National Theatre School, and the movie 'The Girl with Green Eyes'.

This year's programme includes the movies Winter Kept Us Warm and the Offering, Dr. Strangelove, Help, the play The Skin of Our Teeth and many excellent concerts.

Why is this series usually a failure?

The stage of the Burton Auditorium has been often criticized by Nathan Cohen and Marigold Charlesworth. It is a challenging stage to work on and a difficult stage to adopt for travelling productions. But, the stage isn't the cause of the failure of the Every Sunday series.

Peter Mann, former artistic director of the ill-fated Playhouse Theatre has said with much wisdom that the public demands entertainment with a big E before it accepts art with a small a. The theatre committee has failed to accept this fact.

The public are not going to drive to the isolated York Campus to hear John Boyden practise his technical exercises on stage or to see Eric Hawkins flex his muscles in the name of dance or to hear a group of poets read their own work.

This year's programme at the Burton Auditorium is worth \$15.00 but it will likely be a financial flop as much of the programme consists of pseudo-intellectual artiness.

Cultural Embryo Has Been Created At York

by Don McKay

The suburban wasteland that surrounds York University forms a protective shell for an embryo cultural centre. In fact, the York Campus was an active showcase for all the entertaining arts last year.

A weekly treat was sponsored jointly by the college councils and the Toronto Musicians' Association. The top jazz groups in Toronto were brought to the dining halls each Thursday afternoon. Unfortunately these excellent concerts were sparsely attended.

The York University Players were responsible for two weekends of excellent entertainment. Early in the year a one act play competition was presented to one of the rare full houses at the Burton Auditorium. The evening's programme consisted of plays by Pinter, Pirandello, O'Casey and an original by an Atkinson student. Later in the year the Players presented a technically triumphant production of the extremely poor play 'Ubu Roi'.

The most exciting event of the year was the York University Centennial Arts festival. The major feature of this weekend was a dreamlike concert of songs and poems presented by Leonard Cohen. It is impossible to recreate the incense-filled atmosphere that this talented Canadian created in Burton Auditorium. The rest of the weekend was made interesting by the bubbling York Revue, a mixed media concert, and the stunning Canadian underground film show.

"Most people involved in the arts in Toronto believe if you go north of Lawrence Ave., you drop off the end of the world." Despair not! A cultural satellite has been launched at the York Campus.



THE WAR GAME

Cinecity is presenting 'til the end of this month two films of shock and value. The first, Robert Enrico's 'An Occurance at Creek', is one of the stories based on a trilogy by Ambrose Pierce. It concerns the thoughts of a dying man, a sabateur in the Civil War, who is paying for his crimes. Before the rope becomes taut and his neck is broken, he imagines he escapes and swims down the creek out of sight of the soldiers and returns to his wife. But just as he returns to her, the rope tightens and he dies. It's a gripping short film and provides a suspenseful interlude before the start of the second film, 'The War Game'.

'The War Game', which is the feature film, is Peter Watkins' film about death and destruction in the county of Kent. Events in Vietnam and Berlin have precipitated a nuclear war. Civilian ignorance on the effects of nuclear weapons and procedure of evacuation is strikingly apparent in man-on-the-scene interviews.

Scenes of destruction are abundant. A child has his retinas blasted and is blinded for life because he glanced at the bomb 27 miles away. The centre of the fire storm generates heat up to 800°C. and people are thrown around like leaves in a wind storm. Others gasp in the deadly fumes generated by the blast and will die within minutes from deadly gas poisoning. Still others live through this carnage and, it is dreadfully apparent through effective makeup and the use of documentary film techniques, that those who do live will die an uncertain death. Throughout the film Watkins has punctuated the film with comments from leading churchmen, and American nuclear strategists, and other leading authorities: a doctor, a psychiatrist, and defense people.

It is an all too shocking and realistic presentation of what could happen. However, the film has been criticized, not for its technical brilliance or for its startlingly vivid presentation of a holocaust, but for the fact that it seems to be advocating unilateral disarmament. As one Toronto columnist has stated, this film presents both the whimper and the bang. The film is an honest and penetrating reckoning of nuclear disarmament possibilities in the world of multiple ideologies.

ACADEMY AWARD WINNER

"IT MAY BE THE MOST IMPORTANT FILM EVER MADE"

—Kenneth Tynan, London Observer

THE WAR GAME

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