

# prince charming at york

by Anna Spalvieri

**Y**ork student director Joshua Greer and playwright Scott Duchesne hope to move the audience beyond the theatre with their original production of *Prince Charming(?)*.

This tragicomedy structures around two diametrically opposed personalities; Simon, the sensitive intellect, and Dennis, the P.M. Toronto "stud" who is abusive towards women. These men are the two halves of the ideal "Prince." The play deals with the ways in which people relate to one another. It portrays society's tendency to overlook the insides of a person and see only what lies on the surface; we inspect what a person is wearing or drinking or smoking rather than how they feel or think.

Greer encourages people to see the play because the problems the characters face are universal, and York students will see themselves mirrored in the images of Simon and Dennis.

"It's also a good piece of theatre," adds Greer, "and it's only four bucks."

"We accept Visa and Mastercard," jokes Duchesne. They say this while promising to invite every audience member to dinner

when they become rich and famous.

As the director of this production, Greer hopes to accomplish a great deal. His involvement in the production stems from his desire to form a completely student-run original work. He believes this play gives York students the opportunity to illustrate their individual talents and it offers creative freedom.

One of the purposes in doing this play is to involve many faculty departments from the university to collaborate together on one project. Art students created the set, and Sean Richards, a second year music major, designed the original score.

Another reason for Greer's interest in *Prince Charming(?)* is obvious. "Of course (there's) the dough aspect. We plan on making thousands and thousands at \$4 a ticket... Samuel Beckett Theatre seats 40 people; that's a major cash flow."

Duchesne, a 1987 winner of the National Arts Centre Playwright Contest in Ottawa, is greatly influenced by his adolescence. The play derives from his own experiences as well as other's. He says the topic is universal, and the audience will leave the theatre thinking they relate to the characters.

Greer and Duchesne both admit that it will not be a professional

and polished production that you would see in downtown Toronto. It is a learning experience for them, but they are confident that with a great cast, *Prince Charming(?)* will be a success.

There is, of course, one thing that Duchesne dreads will happen; the actors will forget their lines and start to improvise.

The best Greer hopes for is that he successfully relays Duchesne's words onto the actual stage performance. If he achieves this, then he knows the audience will be positive about the whole experience.

"I'm going to be very interested in listening to the audience afterwards as they're leaving the theatre to see what they say," Greer comments. He wants some reaction and input from the audience, whether it be good or bad.

The two also have other aspirations that will benefit York. Greer hopes to establish a cabaret on campus where creative people will be able to perform. Duchesne hopes to set up a playwright's co-op for next year.

*Prince Charming(?)* will run from November 6 to November 11, starting at 8 p.m. in the Samuel Beckett Theatre located in the basement of Stong College. The cost is \$4 per ticket and the November 6 preview is absolutely free. Quite attractive Prince Charming t-shirts will also be on sale.

# artscalendar

by Kristy Gordon

It's time to take a break from all the hectic essay writing and studying afflicting this campus. Refresh your brain cells by attending one of the many events on campus this week.

York's department of English presents *Betsy Warland* reading from her poetry at noon on Nov. 7 in 201 Stong. Warland is the author of *A Gathering Instinct*, *Open is Broken*, *Serpent (Write)* and *Double Negative*.

Don't miss *Prince Charming(?)*, a play written and performed by York students.

*Prince Charming(?)* runs from Nov. 6-11 at 8pm in the Samuel Beckett Theatre in Stong College. The Nov. 6 performance is free, all other performances are \$4 at the door.

Have you gone over to the Samuel J. Zacks Art Gallery to see the **Exhibition of Contemporary Art from Ecuador** yet? This is an exhibition that you shouldn't miss. The display, featuring 19 artists, runs until Nov. 14 and is open from noon - 5pm on weekdays.

On Nov. 6 at 3:30pm in the Winter's senior common room the music department is presenting a mini-conference highlighting the papers presented to the American Folklore Society and the Society for Ethnomusicology. Professor Beverly Diamond-Cavanagh will read her "**Re-cycling Methodologies? Complementary Perspectives on Eastern Woodlands Disc Rattles as Cultural Symbols.**" Grad stu-

dent J. Patrick O'Neill will read his "Jess Walter Fewkes and Mr. Phonograph: An Early Recording-based Musical Ethnography Revisited" and grad student Lise Waxer will read "Bringing Music to the People: W.O.M.A.D. and the Democratization of World Music."

On Nov. 13 at 12:30pm in the Nat Taylor Cinema (Ross N102), the department of Film and Video is presenting Wolf Donner, one of the leading West German film critics. Donner, a director of the International Film Festival in Berlin, will discuss "The Financing of German Films."

The Glendon Gallery at Glendon College will display Rose Lindzon's *Etruscans* from Nov. 9-26. The gallery is open Mon-Fri from 10-4 pm.

From Nov. 6-10, the IDA Gallery will display *Sticks and Stones: nature as experience - bringing the outside in* by Lois Andison and Karen Baltgailis. The gallery is located on the first floor of the fine arts building.

The AGYU is displaying selections from the Ann and Marshall Webb Collection. This private collection features sculpture, paintings and prints by 22 artists from Canada, Germany, Austria and America. The gallery, located in Ross N145, is open Tues-Fri from 10-4:30 pm.

If you want 16,000 pairs of eyes reading about your event, please bring your listing to the EXCAL office and drop it into the big manilla envelope on the arts board.

# reel and screen: a lethal sequel

by Mikel Koven

**S**equels are strange. The general rule of thumb is that the sequel is never as good as the original, however, *Lethal Weapon 2* is a greatly superior film to the original *Lethal Weapon*.

The best thing about *Lethal Weapon* is that it created two of the most memorable screen cops in the 1980s. Other than that, the film can do little good. Funny at times, the script is full of cliches, stereotypes and wrong notes. Not even director Richard Donner can save the asinine script with his stylish, yet meaningless direction.

Mel Gibson and Danny Glover have a nice chemistry together, but Gibson's American accent is artificial and deters from the overall enjoyment of the film.

*Lethal Weapon 2*, however, is different. The characters are fleshed out, the script is honestly funny and the action is exciting. This seems mandatory for an action-adventure-comedy, however, the first *Lethal Weapon* fails on all these accounts. *Lethal Weapon 2* makes up for it.

Gibson and Glover are teamed up again with Donner directing, but the addition of Joe Pesci as a Federal informant (a story that is ideological for right now), and violence to blow the former away,

make this sequel better than the original.

The friend I saw *Lethal Weapon 2* with, one who abhors violence, began shouting "Kill that —! Kill him!" *Lethal Weapon 2* is exciting enough to incite violence in even the most devout pacifist. If for none of the other reasons, *Lethal Weapon 2* is noteworthy as the first film to portray apartheid as a Nazi state, complete with German actor Jurgen Prochnow and the eagle insignia.

The Reel and Screen will be showing both features back to back on Friday and Saturday. Besides, how often do you see a sequel that is better than the original?

*The creative writing page is making its debut November 9. It's a great opportunity for aspiring artists to publish their work. All submissions must be in the Friday before each issue. Please drop off your poetry, prose and short stories (500 words max.) in the manilla envelope in the editors' office at 111 central square.*

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