

## ARTS CALENDAR

## GALLERIES

**Philippe Bosse**, photomontage and collage by the artist. Maison De La Culture (Glendon Campus), Jan. 29-Feb. 5.

**The Phase Show**, two electronic sculptures and one wall work by Doug Back, Norman White and Hu Hone. Glendon Gallery (2275 Bayview Ave.), until Feb. 21.

**Miniature Show**, York sculpture students present a mixed media show. Founders Gallery (206 FC), Jan. 25-29.

**Selections from the Inuit Collection of the AGYU** (N145 Ross), until Jan. 29.

**Group Exhibition**, a collection of mixed media works by the matrix students of York. IDA Gallery (102 Fine Arts Bldg.), Jan. 25-29.

## DANCE

**York Dance Labs**, Faculty and student works in progress. All welcome to come and watch on Jan. 28 from 4-6 p.m. at Studio One (Fine Arts Bldg.) or on Jan. 29 from 2-4 p.m. at Studio One.

**Dancer's Forum**, Betty Oliphant, founder and Artistic Director of National Ballet School, will present students from her school in a lecture-demonstration. Burton Auditorium (Fine Arts Bldg.), Jan. 22 at 2 p.m.

**Dance Allegro**, a dance performance featuring dance students from the York Department. Winchester Dance Theatre, Jan. 22 & 23 at 8 p.m.

## SEMINARS

**Prime Time Series**, guest speaker Marion Gilsenan of Theatre Ontario will be at Atkinson Theatre on Jan. 22 from 10:30-11:45 a.m. Free.

**Art and Ideas in 18th Century England**, a lecture and demonstration by Elaine Biagi Turner and organized by the Dance Department. Burton Auditorium (Fine Arts Bldg.), Jan. 26 from 10 a.m.-12 noon.

**Lecture and Demonstration**, with Prof. William Austin, Cornell University on "Piano Preludes and Fugues of Shostakovich: History.

Theory and Performance." McLaughlin Hall at 3 p.m. on Jan. 21.

## FILM

**Solid Gold Cadillac**, the Dept. of Humanities presents a Judy Holliday film as part of the "Humanities Looks at Business Film Series." Nat Taylor Cinema (Central Sq. North), Jan. 29 at 7:30.

## LITERATURE

**Winters College Reading Series** presents Nicholas Power and Julia Steinecke in performance. Winters College Senior Common Room, Jan. 26, 5:00 p.m. Free.

## SPECIAL EVENT

**"Not Just Another Women's Sexuality Week"**, Jan. 25-29.

**Monday, Jan. 25**, *The Company of Sirens*, a local improvisational Theatre Troupe will perform "Foul Play: Sexual Harassment at the University," Curtis 1, 3 p.m.  
The reception of the art show "*Feminist Paradigm*", Faculty Lounge (Fine Arts Bldg.), 6-8 p.m.

**Tuesday, Jan. 26**, lecture by *Nikki Craft*. Craft has been arrested over 40 times for Civil Disobedience and will present slides and a paper entitled "In Defense of Disobedience." Room 314, Fine Arts Bldg., 4-6 p.m.  
A celebration of *Women in Music*, an evening of entertainment in the Grad Lounge (7th floor N. Ross), 8 p.m.

**Wednesday, Jan. 27**, a presentation of films by and about women: *Bed and Sofa*, Kay Armitage; *There is in Power . . . Seduction*, A. Mangaard; *I object*, F. Millon and L. Lewis; *The Man who Envied Women*, Yvonne Rainer. Calumet College, Room 109 (Atkinson, Phase I), 7 p.m.

For more information phone 736-3453.

**If you want everyone on campus to know about YOUR arts event, drop us a few lines explaining what, when, and where in the Arts Calendar envelope centrally located in the Excalibur Office, 111 Central Square.**

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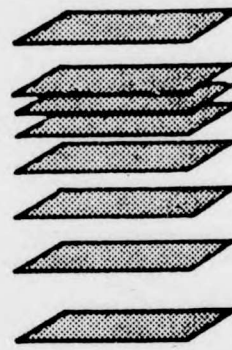
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## Alea's Last Supper

By MARTY FAIRBAIRN

*The Last Supper*, kick-off film of this year's "Third World Film Series: The Global Village," sponsored by Atkinson College, is so slanted it could be used in Calgary for ski-jumping.

Cuban director Tomas Alea, who also co-wrote the script, has created in this 1977 film, a Marxist tirade against religion ("the opiate of the masses") as propagandist as 1936's *Triumph of the Will*.

Set during "Holy Week" on an 18th century Cuban sugarcane plantation (and based on an actual incident), the film centres on a wealthy and guilt-ridden Count who stages a last supper, casting himself as Christ, to which he invites 12 black slaves to serve as his disciples.

During the meal the Count instructs the slaves in Christian dogma: "Sorrow," he says, "is the only thing we can give God with Joy," and concludes that their suffering, like Christ's, will be rewarded in Heaven. Valuing the meal more than the oratory, the 12 slaves indulge the Count's mood, hoping to gain some benefit. Sure enough, before the meal has ended, a thoroughly drunk Count has promised one aged slave his freedom, and the rest of the slaves the day off the following day (Good Friday). Later, when promises are not kept, he slaves rebel, burning down the sugar mill and crucifying their mill-boss, Don Miquel. The Count's wrath

excited, the 12 pay dearly for their revolt.

Director Alea's message is that there is a causal link between religion (particularly Christianity) and oppression. We see the Count in Christ-like poses, and at prayer, but by the end of the film this same Count has chopped off the heads of his slaves and mounted them on posts.

While the role religion plays in the domination and subjugation of whole classes of people is revealed quite clearly in the film, there is no treatment of the other kinds of roles religion can play in a culture.

However, production values are most impressive and the performances, while restrained, are multi-dimensional. Together they bring out the complexities and subtleties of the relationships between master and slaves. Not without an axe to grind, *The Last Supper* still stands as a thought-provoking (if infuriating) work, worthy of viewing and discussion.

Remaining evenings in the series include Feb. 10, *You Have Struck a Rock* and *Roots of Hunger*, *Roots of Change* and *The Business of Hunger*; March 2, *Small Happiness: Women of a Chinese Village* and *Global Assembly Line*. Screenings are at Oakdale Junior High School Cafetorium, North York, 7:00 p.m. Admission is free. Films are followed by refreshments and discussion. For information contact Mark or Carole at 736-5229.

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