

Erich Segal's modern tragedy

Man/Woman and child: ironic film covers both worlds

J.E. NAGY

True to the form of a modern tragedy, a new film by Erich Segal uses a reflection a Shakespearean Tragedy. The question of fate investigates Bob Beckwith's (Martin Sheen) difficulties and, the film investigates the role of the perfect all-American male: Bob is a respected professor at a southern

California University, married to Sheila (Blyth Danner). She is a successful literary editor for the University Press. The couple has two daughters nine and thirteen years old. Lecturing in France, Bob is involved in a minor car accident. Sustaining head injuries he is taken to the hospital. Bob's moment of weakness gives into temptation,

when he meets a strong, determined woman doctor who sees him as handsome, successful and funny, and uses him as a means to procreate. Bob is not a Lothario; this is the only time that he cheats on his wife in the ten years of their marriage. A decade goes by before a friend tell Bob that the woman, whom he had met briefly in France,

has died and left him a son. Bob tells his wife Sheila and, together, they decide that the boy should visit for Easter break. However, Sheila finds it very hard to accept the boy's existence and, eventually, the girls find out and reject the boy as their father's son. Bob wants the boy to stay but knows that his family feels differently. His nine-year old son

also decides that it is best that he return to France.

Ironically, in both families, Bob is biologically essential for procreation but not further required except to represent a figure-head. Subjected to the declining importance of the fatherhood role, it appears as if Bob is essential for only one purpose, much like a drone in a bee colony. Bob—our contemporary Dagwood Bumstead: in spite of his best intentions as master of the house, he cannot control his family life. Not in control, he loses the relationship with the new-found son he wants and has quickly come to love. Sheila and the girls do change their minds and ask the boy to stay, but it is too late. The boy realizes that this is not his family, knows that it is best to return to France. The ironic dichotomy of reflects the difference of roles between the ultra traditional family and the 'freelance' family. This movie does a wonderful job of showing the best of both worlds.

BOOKMARKS

Poems of the Great Outdoors
R.H. (Red) Fisher

LERRICK STARR

In light of the popular image of a poet, it's hard to imagine a fish gaffer's offering to the art form. Nevertheless, popular Canadian sportsman R.H. (Red) Fisher has published his third volume of poetry for the outdoorsy crowd.

For those who have made the trip to *Scuttlebut Lodge*, the last refuge of chauvinistic manhood, it is no surprise that Red Fisher can string a few words together. (He is never seen at a loss!) But don't look for prose here, no sir! Each and every poem tells its message in that almost-lost form where the lines actually rhyme.

Whether reminding us of the rules of safe hunting, the joy of model trains, or the beauty of our countryside, his messages are straight from the heart and directly to the point.

In his own peculiar way, he brings the art form to a crowd whose nose is always buried in the myriad of hunting and fishing magazines as soon as they hit the stands. However, it's relatively virgin territory for any artist seeking to deliver a message.

Signing autographs at the Sportsman's Show at the C.N.E., Red was never freed from the arduous task of signing autographs for his countless admirers in the ever-pressing crowd.

In his poem 'JUST WHAT DO YOU DO' he recounts the infinite number of things which can go wrong in own life . . .

*Just what do you do, at the count of ten,
And you've slipped, as you started to rise,
You see two arms raise, to end the fight then,
That belong to the two other guys?*

or

*Just what do you do, when your motor quits,
And you're drifting downstream, towards that roar,
You left the oars by the barbecue pits,
And your wife left the gas on the shore?*

It's a little rude and a little crude, but for sportsmen who can relate to a rod and a rifle, no one hits the target like Red.

Kudelka's new music play suffers unmusical cast

STEPHANIE-LYN GROSS

American Demon, a new musical presented by the Factory Theater Lab at Theater Passe Muraille for the festival of Woman's Culture, is a scratchy attempt to interpret an insightful script by Toronto's Jan Kudelka from Toronto.

The story is about three women trying to make it as musicians in the rock 'n' roll world. Their big break comes during a rock festival when they are asked, at the last minute, to back up the *American Demon*.

For a musical, the calibre of singing was not up to professional par and only one actor, the music critic, could play guitar passably. The three women would have been better off pretending to play their instruments. Instead, they banged away ineptly on drums and keyboard, drastically limiting the authenticity of the characters. Too often the stage direction was stagnant. The actors were grouped together on one side of the stage unable to make good use of the space available. Only in one song, 'We All Dance' was the choreography well-planned and carried out. Furthermore, where high energy climaxes could have been achieved, the timing was off and out-of-sync, never reaching the potential for powerful, dramatic response.

The script, itself, is extremely clever, witty and well-written. The *American Demon* is used as a symbol to represent the power behind rock and roll. The play opens with the *Demon* slowly stripping off a green crackling, cellophane cover to reveal a martian-type creature who semi-sings: "I am an extra-terrestrial fever that blinds the human brain. I would, if you let me, get inside your soul to joyous rock 'n roll."

The *Demon* remains aloof throughout the play. His translucent but powerful presence uncovers the sinister and sometimes violent force behind rock music. He is the untouchable, subhuman instigator, the evil idol in rock 'n roll. Kudelka shows how an angry, despairing youth turns to music for an escape, an identity and a power which they do not and cannot hold.

Women's Cultural Festival 864-0891 for information.

ERRATUM

RE: *Excalibur* Thursday March 17, 1983. Israel Week Celebrates Culture. It is not the Israel Action Committee which includes the Jewish Student Federation, as the article stated. The I.A.C. works out of the J.S.F. office and therefore it is the J.S.F. which includes the Israel Action Committee.

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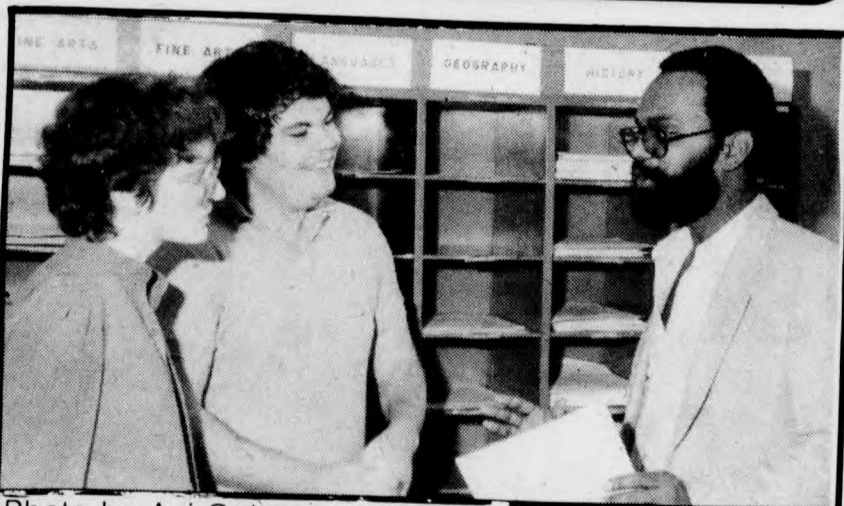


Photo by Avi Cohen

Claudio Lewis, Board of Governors Candidate

caught campaigning at York Campus. He says that he is confident of victory and is anxious to serve the York Community. He also says that "it is time to have a sensitive and committed student member on the Board of Governors.