



UP, UP AND AWAY . . . York faculty member Paula Thomson is artistic director of Northern Lights Dance Theatre, which will perform Jan. 12-16 at Harbourfront.

A R T S C A L E N D A R

Galleries

Selections from The Inuit Collection of the AGYU, guest curated by Cynthia Cook, Art Gallery of York University (N145 Ross), Dec. 1-Jan. 29.

K. Armand Flint, oil paintings by the artist, Samuel J. Zacks Gallery (109 Stong College), until Jan. 9.

Pierre Gaudard: Retours en France, a collection of photographs organized and circulated by the Canadian Museum of contemporary Photography.

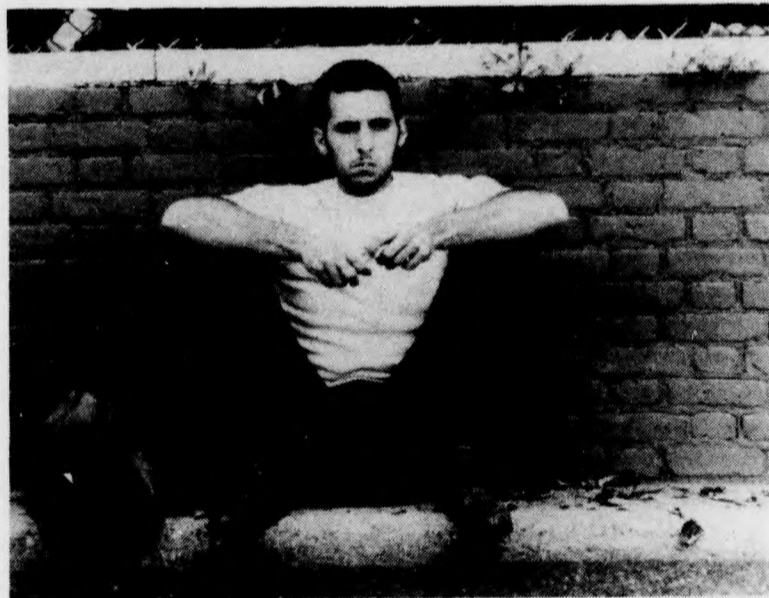
Glendon Gallery (2275 Bayview Ave.), until Jan. 10.

People, Places and Things, personal photographs by Jeremy Stacey and, selected prints by Chris Stacey, Zacks Gallery (109 Stong), Jan. 11-15 with an opening on Jan. 12 from 5:30 to 7.

Dance

Northern Lights Dance Theatre. York dance graduates will perform in an evening of modern dance at the Premiere Dance Theatre, (Harbourfront), Jan. 12-16.

Foster stands out in comeback film



BUMMING BRONX STYLE: Heinz (John Turturro) pauses for a smoke in John Shanely's latest film, *Five Corners*.

By JENNIFER PARSONS

Jodie Foster of *Taxi Driver*, *The Little Girl Who Lived Down the Lane* and of *Disney*-fame is back in business. Having just graduated with an English degree from Yale, Foster has pulled her acting talent from out of her back pocket to give us a full and satisfying performance in the film *Five Corners*. Foster, however, is not the only standout. The acting in the film is superb; the characters of a Bronx neighborhood called Five Corners have been written and performed with hilarious detail.

Written by John Patrick Shanely (who also wrote the recently released *Moonstruck*), *Five Corners* is set in the Bronx in the sixties. The film's action begins with the return of an intense and angry young man, Heinz (John Turturro), who has finished serving time for attempted rape. His return to the neighborhood induces his victim, Linda (Jodie Foster), to seek protection from the man who

originally saved her, a peace-loving political activist named Harry (Tim Robbins). But this is the entrée to what otherwise is a full course meal of subplots.

We are introduced to the wizard gadgetry of young street kids, to glue-sniffing girls, to the history of Indian invasions given by a pimple-inflicted cop, to the regimented procedure of a staunch algebra teacher, and so on. On top of this the film manages to bring to life attitudes towards the politics of the day, in which young black and white students were losing their lives to Southern Sheriffs in an effort to emancipate the blacks.

Sound like a lot? It doesn't seem to in the beginning. Instead of confusing the audience the stories seem to flesh out the context of the main action. The characters are so accurate even in their absurdity, that the film takes on a liquidity which is easy to follow.

cont'd on page 12



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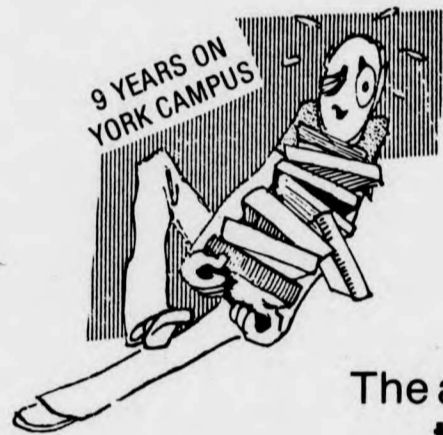
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