

PUBLIC OPTICAL

LAB AT EACH STORE

DESIGNER FRAMES & SPECIAL IMPORTS
SUNGLASSES
HUGE FRAME & LENS STOCK AT EACH LOCATION
QUALITY CONTACT LENSES
INVISIBLE BIFOCALS
FRIENDLY PERSONAL SERVICE FOR OVER 40 YEARS

FEATURING
Christian Dior Silhouette
ital-direct

MOST PRESCRIPTIONS FILLED IN 1 HOUR

OPEN MON TO FRI 9:30 - 9:30 SAT 9:30 - 6 CALL 638-2998 FOR SUNDAY HOURS

CENTRAL	69 QUEEN E. (at Church) 750 DUNDAS W. (corner Bathurst)	364-0740 860-1550
EAST	2763 DANFORTH (corner Dawes Rd.) 3478 LAWRENCE E. (at Markham)	698-4011 431-0411
WEST	3850 FINCH AV. E. (W. of Kennedy) 2626 ISLINGTON (at Albion Rd.)	291-8700 742-9871
NORTH	257 DUNDAS E. (E. of Highway 10) 4646 YONGE (N. of 401/S. of Sheppard)	276-5300 223-1115

FACTORY OUTLET
1140 SHEPPARD W. (W. of Allen Expy) **638-2998**
HOURS: MON, TUES, WED, FRI 10-7, THURS 10-9, SAT, SUN 10-4
20% Discount on Frames—Factory Only

FREE PARKING AT MOST LOCATIONS

the best of everything in sight



The Air Reserve

Join the Air Reserve today...

Earn your wings or learn professional air force trades while developing your leadership potential. The Air Reserve offers part-time work in aviation-related administrative and technical fields, travel opportunities and summer employment for up to 2 months.

It's your choice, your future. For more information, contact: 2 Tactical Aviation Wing Canadian Forces Base Toronto Downsview, Ontario M3K 1Y6 Daytime: 635-4817 Thursday evening and weekends: 635-4567



Three Bad Times productions

Steel Kiss: conflicting ideas about male sexuality

By JENNIFER PARSONS

In 1985 when it was reported that Kenn Zeller, a young homosexual, had been beaten to death in High Park, it was not only the violence that was shocking but the fact that the four youths who were charged were described by witnesses as being "average guys."

One expects that attending a play based on this event would be a shocking experience, but *Steel Kiss*, playing at the Poor Alex Theatre, doesn't impress the feeling that this actually happened or, more importantly, that it can happen again.

Of course the reasons for the play's lack of emotional impact are also some of its strengths. Its structure is highly stylized and the theatrics with which the characters are presented provide a refreshing, innovative change to the classical approaches to story-telling.

Playwright Robin Fulford approaches the murder not with a biographical look at Zeller, but from the conflict of the two groups of people that hang out in High Park. The first of these groups is the gang of hard-nosed youths, which lounges around drinking, swearing and scrapping. The youths are aware of and hostile to the male homosexuals who frequent the park looking for sexual encounters.

While this approach seems to create a detachment from the issue of the victim as a person, it does formulate an interesting exploration of male sexuality. This exploration is furthered by the fact that the same four actors play all the parts—including the youths, the gays and

even the women. The result is that an actor who is making out with another male in one scene will in another be one of the youths who beats up a wandering homosexual.

The four actors, Jack Nichol森, David Kinsman, Greg Morris and Ron Jenkins, are all very good at keeping each of their characters distinct. Nichol森 is perhaps the most versatile and, from his swaggering Mick Jagger routine to his portrayal of a gay man who is forced to the anonymity of the park because he is married, he demonstrates complete conviction.

This character-diversity is necessary because the structure of the play is not a linear storyline but a series of interwoven vignettes, monologues and choreographed sequences. This intercut structure gives the play a

dynamic pace and allows creative jumps in time and location. For instance, the lights dim and a spotlight comes up on one of the actors, who does a monologue about being in a gym shower with a fellow classmate who by wrestling with him has accidentally and surprisingly aroused him. Later the full stage floods with light and the actors are skateboarding, swinging and bantering around a park bench. Of course, while this structure does make for an innovative and high-paced evening, it does so at the cost of a sense of reality whereby we can be reminded that the events presented in the play actually happened.

Directed by Ian McDougall, *Steel Kiss* runs until October 18 at the Poor Alex Theatre on Brunswick Ave.



HANGING OUT IN HIGH PARK: *Steel Kiss* cast from left to right: Jack Nichol森, David Kinsman, Greg Morris, and Ron Jenkins.

5 & Dime Productions' second attempt misses mark

By LAUREN GILLEN

Theatre is a place of ups and downs. You can't feel the highs of theatre without experiencing some of its lows. After the great success of *Come Back To The Five and Dime*, *Jimmy Dean*, *Jimmy Dean*, 5 & Dime Productions, which is now presenting its second play, might likely see the low side with its production of *Bat Masterson's Last Regular Job*.

Directed by Aaron Schwartz, the play previewed last Thursday at the Toronto Free Theatre and will be running for the next three weeks. *Bat Masterson's Last Regular Job*, by resident playwright and co-producer Bill Ballantyne, centres on an aging cowboy hero (Bat Masterson) who must struggle with his sense of identity after success has come and gone.

Frank Adamson, who plays Masterson, gives only a mediocre performance.

The character of the hysteric, gun-obsessed Bat requires a much deeper focus and sincerity than Mr. Adamson seems willing to give. However, Adamson is not totally to blame for his performance as he has to battle a script with an unnatural flow and a painfully slow-moving plot.

Adamson's performance is, however, award-winning in comparison to the poor performance by Michael Quincey as Jess Willard. Jess is a young, up-and-coming boxer who, unfortunately, doesn't know too much about the world. Quincey is not only too old for the part, but in performing the role, seems to mistake Jess's innocence for stupidity.

More convincing are Marcia Bennett as Louise Whitgar, Bat's overly devoted girlfriend, Mark Krause as Horace Rudebaugh Jr., Jesse's nervous, success-minded publicity director, and John Dunn-Hill as Chunk De Pietro, a hard-hitting, non-nonsense coach taking Jess through the tough world of boxing.

If the play sounds like a total disaster, it isn't. There are times where actors and script do come together and create some great moments. Unfortunately they are few and far between.

Gilbert explores gay issues again



SIGNED, SEALED AND DELIVERED: The cast of *Postman* from left to right: Edward Roy, Dana Brooks, Carolyn Heatherington, Steward Code and Andrew Binks.

By SUZAN BUTYN

"Please Lana, send me another nerd!" prays Rupert, a hapless bookkeeper in Sky Gilbert's *The Postman Rings Once* at Toronto Workshop Productions Theatre until October 25. Rupert's worship of Lana Turner is evident from the movie stills plastered on the walls like a shrine, to the strategically placed shute welcoming her arrival.

In the play, Lana Turner is Rupert's idol and appears to Rupert in his moments of crisis. Her appearances on stage are performed by Dana Brooks who plays a convincing Lana Turner despite the fact he is a man.

While Rupert (Edward Roy)

attempts to come to grips with his unnatural desires for his Nordic male co-worker, Lana relives her lustful desires for John Garfield, partner in crime from the original, *The Postman always Rings Twice*.

The play brings into question the legitimacy of heterosexual social norms in relation to the homosexual lifestyle, not surprising, given the playwright/director is Sky Gilbert is well known for his dedication to gay theatre.

Social traditions and stereotypes are issues that Gilbert often deals with in his plays. In the *Postman* these issues are explored in the past through Lana Turner and compared to the present through Rupert.

Lana's lusting after another man is on an equal footing with Rupert's internal struggle with his homosexuality.

The message of *The Postman Rings Once* is based on the maxim "live for today." The *Postman* doesn't, as the saying goes, ring twice: you must take your chances and take them now. So lies the impetus for Rupert to come out of the closet. Lana in turn also decides to take the plunge, raising her eyebrows to declare "For if we are wrong, we will...pay!!"

The play boasts a talented cast, and unfolds effortlessly. For those who enjoy challenging theatre and off the wall humour, remember the postman only rings once. So see it while you can.