

Excaltur's weekly
guide to arts
events on Campus.

If you are planning an arts
event, drop by Excaltur
at 111 Central Square or
call 667-3201 and ask
for Elliott or Dave.

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Readings/Readings/Readings
Playwright George Ryga, reading and speaking
Atkinson Studio, Nov. 15, 10:30-12:00 a.m.
Writers Poetry Series, readers to be announced
Writers Senior Common Room, Nov. 12, 5 p.m.
Canadian Women Writers at Glendon, featuring Dionne
Brand
Senior Common Room, Third Floor, York Hall, Glendon Col-
lege, Nov. 14, 8:00 p.m.
Poetry Reading featuring Judith Fitzgerald, Fred Gaysek
Calumet College Common Room, Nov. 12, 7:30 p.m.,
refreshments served at 7:00 p.m.

Essential Conflict, Theatre Glendon, Nov. 8 and 9, 8:30
p.m.
Tickets \$4, available by calling 487-6107/8 or at the door
Music/Music/Music/Music/Music/Music
25th Anniversary Celebration Day, Nov. 13
Four World Premieres, works commissioned for the 25th
anniversary celebration, Mac Hall, 12:30 p.m.
Alumni Concert, given by distinguished alumni of the Music
Dept., Mac Hall, 4 p.m.
Jazz Concert and reception, featuring the Time Warp Trio,
MacLaughlin Senior Common Room, 5:30 p.m.
Student Chamber Series
Mac Hall, Nov. 8, 12-1 p.m.

legge, until Nov. 15
Film/Film/Film/Film/Film/Film/Film/Film/Film/Film
English Department Film Series: *Tender is the Night*
Senior Common Room, Third Floor, York Hall, Glendon
College
Nov. 12, 6:45 p.m., refreshments will be served
Theatre/Theatre/Theatre/Theatre/Theatre
3rd Year Productions: Nov. 12-15 at 8 p.m., Atkinson Stu-
dio, Matinee on 13th and 15th at 3 p.m.
Jenny's Story, by Betty Lambert, The 5th of July, by Lan-
ford Wilson, *Cosmic Abuse*, by John Gregory. See article for
more info.

Galleries/Galleries/Galleries/Galleries/Galleries
Orenda, an offering of art to the City of Mexico that fell
victim to September's earthquake, drawing and installation
Lobby of the Fine Arts Building, until Nov. 8
Film, poetry, dances, Nov. 7, 4:30 p.m.
Re:Union, a multi-media exhibition of the work of 39 grad-
uates of York's Master of Fine Arts program, 1976-85
Featured at all six York galleries: Art Gallery of York Uni-
versity, Founders Gallery, Writers Gallery, Norman
Bethune, I.D.A. Gallery, Samuel J. Zacks Gallery (Stong)
Also featuring the outside installation piece "York Swings"
by Alex de Cosson, situated in the field south of Stong Col-

a l e n d a r



Organ, Deep & Field

Phil-oratorio

Performer Robin Field, with shows such as "The Klowns," "The New Mickey Mouse Club" and "As the World Turns" to his credit, says that "the history of philosophy has been a dismal failure."
An Objectivist in the manner of Ayn Rand, Field has composed a one-man musical revue titled *Reason in Rhyme*. The oratorio poses three basic questions concerning metaphysics, epistemology, and ethics. It also skims across the slippery surface of the history of philosophy, in a single six minute rhetorical song. Field will perform *Reason in Rhyme* at Burton Auditorium on November 7. The show is sponsored by York's Objectivist Group and the PC Club. Tickets are available at the PC Club in 105 Central Square, and at the Financial Post Coffee Shop in Administrative Studies.
Field's top priority is "to entertain—if it entertains, it implies understanding by the audience." He claims that prior knowledge of philosophy is not necessary to appreciate his show. This, in fact, may be an understatement; although Field's understanding of Objectivism seems fairly succinct, much of his other lyrics sound like a Funk and Wagnel's philosophical synopsis. Perhaps the Gilbert and Sullivan style he uses is simply inappropriate for his philosophical motivations. If you're a fan of Rand, check out *Reason in Rhyme*. If not, don't say you weren't warned.

Urban rage

As the lights go up, Roberta (Maria Vaccratsis) sits chain-smoking in a Bronx beer hall. Danny (Stephen Ouimette), scarred across the forehead, shaking like a junkie, twitches in with a pitcher. He pulls up a chair at the next table, and though they face opposite directions, they begin to talk. For the next 90 minutes, these two urban outcasts will argue, curse, slap, throttle, analyse and make love to each other. They will even plot to commit marriage.
John Patrick Shanley's *Danny and the Deep Blue Sea*, at the Canadian Rep Theatre on Avenue Road, gets off to a shrill and unattractive start. Its first half-hour is almost unendurably nasty, promising to be about as pleasant as finding a nest of cockroaches in your cupboard. But Shanley has found some tenderness and even a little humour in this mire, and by the half-way point, the play's rawness gives way not only to something more humane, but also to better drama. By the end of its single act, Shanley has achieved what seemed impossible in his ugly, foul-mouthed opening scene: he has created a situation that the audience cares about. From sounding like the worst excesses of David Mamet (perhaps with some James McLure thrown in for bad measure), the playwright has wrought drama from the inarticulate rage of the lumpen proletariat.
As Roberta, the over-thirty divorced mother, Vaccratsis can spew bile with the best of them, and her characterization is both strong and subtle. Ouimette's Danny, initially a vicious animal, becomes more sympathetic with a gradualness that is dramatically appropriate. He does, however, tend to rely too heavily upon thrusting both of his hands in front of him as an expression of exasperation, and many of his angry lines are merely belated for modulation. Still, he and his co-star deserve full marks for making a rough kind of poetry out of a script

full of double negatives, cracked syntax and undeleted expletives.

Feisty fest

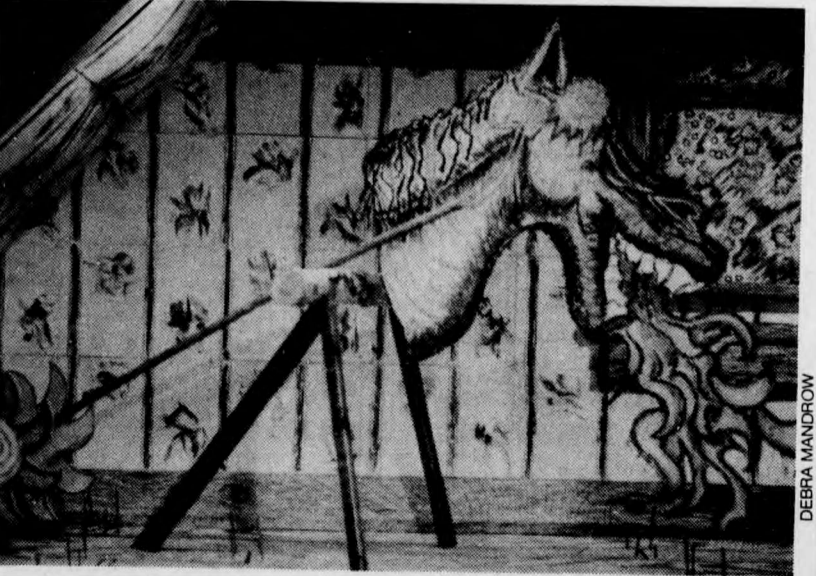
York University's second annual Multicultural Festival sponsored by the Council of York Student Federation (CYSF) started on November 6, and is in full swing.
This year the festival includes a series of cultural displays in Central Square. More than a dozen of York's cultural student associations will be presenting displays on successive days until November 14. Each club has the opportunity to display the various aspects of their own particular culture. The week-long series will include fashion shows, short films, art exhibits and the ever-popular food samples. "This year is going to have much more active displays than last year," said Vicky Fusca, CYSF's Director of Social and Cultural Affairs. She adds that the festival, while sure to be entertaining, is also a unique opportunity for the students of York to learn something about the myriad of different cultures represented at a university of this size.
The highlight of the festival is an evening of events on November 14, starting with the Variety Show at 6:00 pm. This performance consists mainly of native dances, including "Iranian Ballet" and "A Korean Fan Dance" presented by professional troupes.
Following this will be an international dinner held at Vanier and Founders dining halls. Buffet-style, it will include such delicacies as goat curry and terrifically fattening-sounding Greek desserts. Accompanying entertainment will be provided by the York Tones and Batsheva. And if you aren't stuffed and exhausted by this time you can go on the subsequent dance, with music provided by Radio York.
All of this is included in the \$5.00 ticket price. The success of last year's festival suggests you get your tickets as soon as possible.

Bearpit bop

If you hear organ music in Central Square on November 11 you are not losing your mind. And no, Vincent Price is not speaking on what you can do with a degree in parapsychology. What you will be hearing is the York University Choir's special Remembrance Day performance. Albert Greer will be conducting the choir for a short presentation of traditional music. Organ accompaniment will be provided by Karen Rymal and Gary Barwin will solo on the alto recorder. The performance will be at 11:00 am after one minute of silence.

Horse cosmology
Alumni artist Ron Sandor explores galactic physics...

By DEBRA MONDROW
One of the most imaginative works in the RE:UNION:MFA Alumni Exhibition at York University is Ron Sandor's interior construction "...if I should die before I wake...", cited in the Art Gallery of York University (AGYU). At just one glance the piece brings to mind various childhood images and memories while at the same time it intriguingly holds something back. In an interview the artist discussed his work and the ideas behind the finished product.
Sandor began by discussing Platonic philosophy, specifically the notion of knowing everything before birth, and from the moment of birth on, striving to re-attain the forgotten knowledge. That is how one can account for things that are cross-cultural and exist in different points of time, he explains. "There's birth and death in this (the reconstruction) ...there are nails being driven in and popping out. You have to see it both ways."
Sandor believes an idea can get across by what's absent and thus he forcefully puts edges in everything "because they don't exist." Everything has edges, including the two dimensional fire coming out of the hobby horse's mouth.
The initial intention was for the room which held the reconstruction to be closed, into which the viewer could walk. In the AGYU it is now a fragment defining infinity, in which we all live. "When Claudia used the word fragment, it terrified me." Sandor referred to Claudia Leyeri-Esker, the assistant curator of the AGYU who saw the work progress throughout the spring and summer months prior to the show. She explained that Sandor's concept began with a death mask but there were difficulties. Sandor said, "I tried it in the centre of the room, on the floor, even hiding it in a corner ... but nothing worked."
Then one day while walking down Queen Street, Sandor came across a hobby horse outside the Salvation Army. "As soon as I saw it, I said 'that's it' and I don't really know why."
The longer he worked on the piece, the clearer the idea became. The horse imagery was confirmed for Sandor in the process of renovating an old house. "I remember taking down hunks of plaster and finding horse hair ... there was this almost animate thing in this dead house. Wow, that was scary to find." This experience had a great effect on



Detail of Ron Sandor's "...if I should die before I wake..." at AGYU.

CLIP/SAVE

ACT I.V.
THE FAMILY
a new play by
Eugene Stickland

at ADELAIDE THEATRE
57 Adelaide Street East
Opening Halloween Night
October 31, until November 24, 1985
Tuesday - Saturday - 8:30 p.m.
Sunday - 3:00 p.m. (PWYC)
Reservations: 363-6401