

# Arts encyclopedia a reality



York professor, Don Rubin, doubles as executive editor of The World Encyclopedia of Contemporary Theatre.

by Tania Hewett

Until now, theatre critics, scholars and researchers had no comprehensive source to turn to find out about theatre companies outside of North America or Europe. But the situation is about to change with the creation of *The World Encyclopedia of Contemporary Theatre* (WECT). Under the careful guidance of executive editor and York professor Don Rubin, this encyclopedia is well on its way to becoming a reality.

The reason for the creation of this encyclopedia of contemporary theatre was, according to Rubin, "because there was no good information on national theatres outside Europe and North America. The last major international reference work was published in the fifties after World War II in Italy and is only available in Italian."

The project involves the creation of six volumes representing the regions of Latin America, Europe, North America, Africa, the Arab world and Asia. The

WECT will cover theatre from 1945 to the present and will focus on all aspects of theatre including music, dance, spoken theatre, theatre for the young, puppet theatre, design architecture and technology. There is an editor for each region, who pulls together his or her volume.

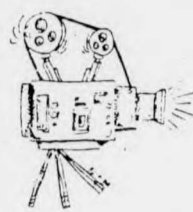
Experts from each country were asked to put together their own volume because, according to Rubin, "We as Canadians have a different perception of theatre from any other country. Many countries have a rich theatrical culture that they want people to know about." The first volume to be completed at the end of next year, is the Latin American volume and will be available for public consumption in two years. The project comes under the wing of the International Theatre Institute which is a member of the United Nations Educational, Scientific and Cultural Organization (UNESCO).

Initial funding came from UNESCO, but the people involved have had to turn to other sources because of the monumental cost of putting together a publication of this magnitude. At one point the project was in jeopardy due to a lack of funds. But the project was saved with the help of individual contributions from people who believed the project was too important to die.

Rubin believes that the York community should take pride in the fact that a "theatrical project [of this size] is based in Canada and at York University." Rubin also points out that the "world is becoming a global village and there is a worldwide theatre community that has common interests and common problems." The WECT is a step towards bringing countries closer together.

The project should be completed by the year 2,000 and will be a wealth of information for future generations.

A benefit performance will be held at the St. Lawrence Centre on February 9 to help fund the project. Sponsored by the Association of Hispanic Canadian Theatre groups, the Columbus Commemoration Committee and WECT, the performance will feature two well-known Mexican actors, (Roberto D'Amico and Kitty de Hoyos), who will perform in a play of Spanish and Mexican ballads.



by Howard Kaman

There's something about Harrison Ford.

Every film he has made, from *Star Wars* to the *Indiana Jones* adventures, has had undeniable box-office appeal. His name is placed above film titles, instead of below.

Ford may well be the last great romantic lead in Hollywood. He has consistently played men obsessed with their passions yet undeniably sexy at the same time. While his characters are all 'perfect men,' they also face the frustrations of 'common men'; ranging from scruffy beards that require constant shaving to a simultaneous love and hate for women.

*Raiders of the Lost Ark* is the perfect B-movie adventure of the '40s, brought up-to-date technically. When released in 1981, it flew in the face of every trend in American cinema. In the same year that saw *Endless Love* and *Arthur*, Steven Spielberg and George Lucas did what they had always done; they saw the future of film through a look into cinema's past. Just as Lucas borrowed from old science fiction for *Star Wars* (and created box-office gold in the process), so he did for *Raiders*. With his good friend Spielberg in the director's chair, the two did not just recall some of the films of old, but also set a trend for movies throughout the '80s.

Everything that *Raiders* had going for it — a good story, great characters and locations all over the world — is lacking in the second film in the series, *Indiana Jones and the Temple of Doom*. Actually a prequel taking place in 1935, *Temple of Doom* lacks the complexity and moral depth that *Raiders* had. It takes place almost entirely in an underground cavern, and is about the search for three rocks that glow when held together — certainly no Ark of the Covenant. The heroine, to boot, is a wimp. Unlike *Raiders'* gutsy Marion (Karen Allen), we get the wimpy Willie (Kate Capshaw).

## reel and screen

Although she was only for comedic relief, her performance wears thin after 15 minutes.

Don't get me wrong; the film is fun. But it's also grotesque. For Spielberg to feature blood in a horror film like *Jaws* is one thing, but to include such gore in supposedly "family" entertainment is something else entirely. One part of the film features Mola Ram, the cult leading villain, ripping out a man's heart as it continues to beat in his hand. The victim, still alive under Ram's spell, is then dropped into a pit of boiling lava as onlookers watch. Scenes such as this make *Temple of Doom* a very dark, depressing film, which seems to have little purpose.

*Indiana Jones and the Last Crusade* on the other hand, has a lot going for it. First, there was brilliant casting. Hiring Sean Connery to play Indy's dad, Henry Jones, was an inspired move, given that Indy's character was originally based on James Bond. Connery is terrific in the role, playing an old codger totally against what his son represents.

While Henry Jones had researched the Holy Grail all his life, he had never had the bravery, guts or ambition to search for it. In an intricately woven plot eerily reminiscent of *Raiders*, he finds himself venturing all over the world with his son, in search of the Cup of Christ. Racing the Nazis as he did in the first film, Indy finds himself in the same moral dilemma, caught between religious faith and his desire for material wealth. Call this the New Testament *Raiders*.

Indeed, Ford faces this dilemma in almost all of his films. His popularity comes from characters which are almost always the most human and, therefore, confused people in the films.

In Ford, Spielberg found a leading man fans can associate with on-screen because, despite Indy's heroic deeds, he still faces day-to-day troubles. Like girls and scruffy beards.

All three films will be at the Reel and Screen (Curtis Lecture Hall L) on January 19 and 20.

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