

Like scraping nails: Dark Song play fails

By FRANK CLARKE

Nails scraping across a blackboard — producing an unbearable agony that lasts from beginning to end — is the feeling that one experiences while watching Platform 9's production of *Dark Song*.

Platform 9 is a young theatre company whose mandate is to bring a high impact theatrical voice to current social issues. The company has produced such controversial works as *Organic Divide* and *Steel Kiss* (a play based on the murder of a gay school teacher in High Park.)

Artistic director Ken McDougall and playwright Robin Fulford have collaborated to produce seven of the company's eleven productions. Their company aspires to envelop, challenge and move its audience with contemporary social issues but fails miserably with their latest production of *Dark Song*.

Dark Song examines the issue of acquaintance rape. In this case, the victim is Lee (Martha Cronyn), a writer who feels very insecure living on her own while her musician boyfriend is off touring with his band.

Throughout the course of the play, Lee becomes frustrated by the harassment from low-life characters who inhabit her building. Her rapist ironically turns out to be her superintendent who originally poses as her protector. Lee tries to deal with the rape by writing a variation of the Red Riding Hood story, with herself as the young girl and her attacker as the wolf.

Written by Robin Fulford, the play attempts to evoke sympathy for

the troubled Lee who struggles to live in a brutal urban society. However, there are numerous flaws in the script and the staging.

Fulford's characters are completely unsympathetic. Lee spends so much time whining and complaining about her miserable life, that one cannot wait for a moment of relief. Unfortunately, this moment never comes. Instead, the audience is consistently subjected to the vulgarity of Lee's poetry and her own vulgar personality.

Other characters such as Ralph (David Blacker), the superintendent, are mere stereotypes. Instead of allowing the audience to guess the identity of the rapist, Director Ken McDougall crushes this hope — and any imaginative character development — by making Ralph wear a wolf's head during one scene. This tactic, as well as spotlighting Ralph in a murky blue light with eerie background music, makes it too obvious that Ralph is the rapist and immediately destroys any suspense.

Other poor directorial choices include the use of irritating saxophone playing during some of Lee's monologues and the love scene between Lee and Terry (Hume Baugh) that takes place with their backs toward each other. Even the scene changes looked sloppy as the actors stumbled around in the dark.

There are some good moments in the play. For instance, Terry compares love to one's favourite foods in a monologue that is at times quite funny.

The show continues at the Poor Alex Theatre until October 23.

The IDA Gallery aids Nicaragua

By LORRAYNE C. ANTHONY

The IDA Gallery, for the past five years, has been hosting *Aid to the Arts of Nicaragua*, an exhibit to promote political awareness. Eugenio Tellez — assistant director of the show — is quite disappointed with the response to this year's show.

Students and faculty members donate pieces of their own art to the show and the proceeds are used to buy art materials for young artists in Nicaragua. This year, students contributed more than faculty members, but donations have decreased overall.

Tellez fears that this lack of response is due to the remoteness of Canadians from the problems in Nicaragua.

"Understanding is lacking," Tellez said. "People do not understand what a tremendous help we can be to these artists. We (at York) require more of a social education."

Seven years ago, Rosario Murillo, poet and wife of Nicaraguan President Ortega, together with the Sandinista Association of Cultural Workers (ASTC) approached Tellez about finding support for artists.

Tellez felt that a show set in an academic community would best

help the artists of Nicaragua. With George Manupelli, the director of the show, and many donations of artwork, Tellez has been able to help the ASTC.

Although there has not been much enthusiasm this year, many generous artists, like Faculty members Renee Van Halm, George Manupelli, Dan Olsen, Judith Schwartz, and Eugenio Tellez, have donated their work. Many graduates and undergraduates have also contributed.

Aid to the Arts of Nicaragua will run to the 14th of this month in the IDA Gallery in the Fine Arts Building.

Strapco's Fireballs bum up

By SIMON CHUNG

The poster for *Fireballs* features a fireman hosing down three scantily dressed females with enormously large breasts. Indeed, the film more than abundantly fulfills what the poster promises: a huge exposure of the female organs.

Made in the worst tradition of the American (teen) sex comedy, a species prominent in the '70s and early '80s and thought to be almost extinct of late, *Fireballs* is perhaps interesting only as a depiction of sexism, hedonism and alcoholism.

The film evolves around three firemen whose primary interests in life seem to be alcohol, partying and women (in that order). It is easy to criticize the film's unfavourable depiction of firefighters, women and racial minorities, but perhaps one should attack the enemy on his own turf.

As a comedy, the film is decidedly unfunny — the gags are utterly unoriginal, often drawn out and always sloppily executed. The plot is uneven, disjointed and barely coherent. The three male leads are bland and unenergetic, and the female characters — all sunshine girl types — function chiefly as sex objects and are undistinguishable from one another.

The producer of the film, Mike Strapco, graduated from York in 1984, after studying film theory and screenwriting at Atkinson College. His credits in the film extend beyond producing to include acting (he is one of the three main characters), screenplay and even stunt coordination.

Fireballs, his first feature film, is made with the help of a group of independent investors for a modest budget. It will be distributed by Cineplex-Odeon in Canada, and is currently seeking a U.S. distributor.

When asked why the film — shot in Midland, Ontario — features a fire station with an American flag hanging at its front, Mr. Strapco explained that the flag was put there deliberately to appeal to American audiences, who would "want" to see an American flag on the screen rather than a Canadian one.

Here is a filmmaker with the dollar sign flashing at the front of his mind. He has some very fixed and definite ideas about his "targeted" audiences and their expectations (one of those being that they would be superficial enough to allow their perception of the film be altered by a flag that appears on the screen for a few seconds).

Perhaps this partly explains the groin-level humour and lowest common denominator approach of the film. Ironically, the character Strapco portrays in the film is a mindless, incompetent idiot. Hmm... strangely appropriate.

COMMUNITY AND LEGAL SERVICES PROGRAMME (CLASP) FINANCIAL STATEMENTS APRIL 30, 1988

AUDITORS' REPORT

We have examined the balance sheet of Community and Legal Aid Services Programme as at April 30, 1988 and the statements of members' surplus, and revenue and expenses for the year then ended. Our examination was made in accordance with generally accepted auditing standards, and accordingly included such tests and other procedures as we considered necessary in the circumstances.

In our opinion, these financial statements present fairly the financial position of Community and Legal Aid Services Programme as at April 30, 1988 and the results of its operations for the year then ended in accordance with generally accepted accounting principles applied on a basis consistent with that of the preceding year.

Tepperman & Partners
CHARTERED ACCOUNTANTS

Tepperman & Partners

CHARTERED ACCOUNTANTS

Toronto, Ontario
July 19, 1988.

COMMUNITY AND LEGAL AID SERVICES PROGRAMME

BALANCE SHEET AS AT APRIL 30, 1988

ASSETS	1988	1987
CURRENT ASSETS		
Cash	\$ 597	\$ 6,783
Accounts receivable	4,492	5,107
Client trust funds	3,818	3,278
	\$ 9,307	\$ 15,168
FIXED ASSETS		
Computer hardware	\$ 3,416	\$ 2,060
Furniture and equipment	672	—
	\$ 3,886	\$ 2,060
Less: Accumulated depreciation	1,351	463
	\$ 2,535	\$ 1,597
	\$ 11,842	\$ 16,763
LIABILITIES		
CURRENT LIABILITIES		
Accounts payable and accruals	\$ 1,500	\$ 3,815
Clients' funds held in trust	3,818	3,278
	\$ 5,318	\$ 7,093
MEMBERS' EQUITY		
MEMBERS' SURPLUS		
	\$ 6,524	\$ 9,672
	\$ 11,842	\$ 16,763

COMMUNITY AND LEGAL AID SERVICES PROGRAMME

STATEMENT OF MEMBERS' EQUITY FOR THE YEAR ENDED APRIL 30, 1988

	1988	1987
SURPLUS - BEGINNING OF YEAR	\$ 9,672	\$ 865
Excess of revenue over expenses (expenses over revenue) for the year	(3,148)	8,827
SURPLUS - END OF YEAR	\$ 6,524	\$ 9,672

COMMUNITY AND LEGAL AID SERVICES PROGRAMME

STATEMENT OF REVENUE AND EXPENSES FOR THE YEAR ENDED APRIL 30, 1988

	1988	1987
REVENUE		
Ontario Legal Aid Programme Grant	\$ 141,000	\$ 132,000
Student fees - York University	35,490	34,920
S.E.D. Grant	5,365	8,500
Legal and Literary Society	6,250	6,250
Other	820	633
Sale of manuals	—	3,901
	\$ 188,925	\$ 186,304
EXPENSES		
Summer students' salaries	\$ 83,644	\$ 65,214
Secretarial salaries	45,549	44,406
Counsel salaries	19,452	18,730
Part-time counsel	8,443	12,394
Office and general	6,791	6,308
Duplicating	6,530	3,205
Telephone and long distance charges	5,832	5,738
Students' salaries - S.E.D.	5,312	11,783
Counsel fees	2,900	2,400
Books	1,530	1,724
Professional fees	1,500	1,700
Processing costs	1,341	1,614
Computer supplies	1,000	257
Conferences and seminars	529	656
Translation	351	358
Transportation	66	105
Bank charges	56	96
Manuals	—	2,336
Depreciation	888	464
	\$ 192,312	\$ 179,486
EXCESS OF REVENUE OVER EXPENSES (EXPENSES OVER REVENUE) BEFORE REIMBURSEMENT	\$ (3,407)	\$ 6,818
REIMBURSEMENT OF EXPENSES BY CLIENTS	252	2,009
EXCESS OF REVENUE OVER EXPENSES (EXPENSES OVER REVENUE) FOR THE YEAR	\$ (3,148)	\$ 8,827

COMMUNITY AND LEGAL AID SERVICES PROGRAMME

NOTES TO THE FINANCIAL STATEMENTS APRIL 30, 1988

1. SIGNIFICANT ACCOUNTING POLICY

(a) As the organization is not incorporated, the accompanying financial statements do not include any other assets, liabilities, revenues and expenses of its members or other Osgoode Hall Law School activities.

(b) Fixed assets

Fixed assets are stated at cost. It is the organization's policy to provide depreciation on its fixed assets using the diminishing balance method at the following rates:

Computer hardware	30%
Furniture and equipment	20%

JSF
JEWISH STUDENT FEDERATION

For more information contact:
Jewish Student Federation
736-5178

There will be a programming meeting on
Thursday, Oct. 20 at 4:00 p.m. at the JSF
office.

Come and share your ideas with us.

SOVIET JEWRY UPDATE

Find out what is happening to our brothers and sisters in the U.S.S.R.

Thursday October 20, 1988

12:00 p.m.

Jewish Student Federation

Portable 1

(Just outside of the south exit of the Ross Building)

For more information, call Allan at 736-5178

The Jewish Student Federation

Invites you to an

INFORMAL

FRIDAY NIGHT DINNER

Followed by a mystery Program

FRIDAY, OCTOBER 21, 1988, 7:00 PM

AISH HATORA SYNAGOGUE

296A WILSON AVE. (AT BATHURST)

\$13 for students

\$15 for non-students

Reservations must be made by Wed. Oct. 19

Join us at the Planetarium for

LIGHTWAVES

\$5.50 per person

Royal Ontario Museum

100 Queens Park

October 22

9:30 pm

*Reservations must be made by Wednesday, October 19