

Fine Arts students get their act together

By PAULETTE PEIROL

York's Creative Arts Board—CAB—has pulled together its resources to make all Fine Arts departments a more cohesive and stronger unit this year. Begun by Simon Jacobs, last year's Fine Arts Students Senator, CAB has grown from an enthusiastic but unorganized group of individuals into a student council in its own right, with an executive committee of 13 members.

This year's CAB Chairperson, Carl Tacon, claims "CAB has been able to pull together department councils and enforce action," adding, "we try to be representative, not elitist." Tacon, as Fine Arts Senator, is a member of the University's Senate.

CAB is made up of two representatives from each Fine Arts department: dance, music, theatre, visual arts, music, and fine arts studies (an interdisciplinary program). The CAB representatives must sit on four departmental committees: a curriculum committee, search committee, tenure and promotions committee, and undergraduate committee (which handles such matters as scholarships and bursaries).

On each of these committees, CAB has 15-30 percent representation. "The departments and faculties as a whole are very receptive to student concerns, and will help in any way they can," says Tacon.

Last year, for example, enrolment procedures were a concern to CAB, in terms of Fine Arts students being able to get into the courses they had applied for. A questionnaire was circulated by Jacobs, and later presented to each department. As a

result, enrolment has been made more convenient this year and courses are therefore more accessible.

CAB also deals with the social concerns of Fine Arts students. Fine Arts Orientation last month was also a great success, according to Tacon. "It was the first time there's been a student/faculty-wide Fine Arts orientation," he said. Orientation included such ventures as a student and faculty party, a Fine Arts Handbook distributed to over 500 students, and Fine Arts T-shirts, of which all 700 were sold at cost price and more are being printed. "We have an eager bunch of first year students," Tacon realized after the success of orientation.

This year, the upcoming Fine Arts Festival, a unified budget proposal, and balancing academic and studio course content are currently being addressed by CAB. A proposal outlining the Fine Arts Festival's organization, scheduled events, and costs, has already been drawn. A festival committee is being formed, and CAB is presently awaiting responses from the colleges and the Council of the York Student Federation regarding their application for funding.

Concerns have been raised about the content of Fine Arts academic courses not being applied to studio courses. CAB is trying to restructure the visual arts programme in particular, "aiming for an understanding of why (academic courses) are mandatory," says Tacon. "We want a more unified program on a more workable level."

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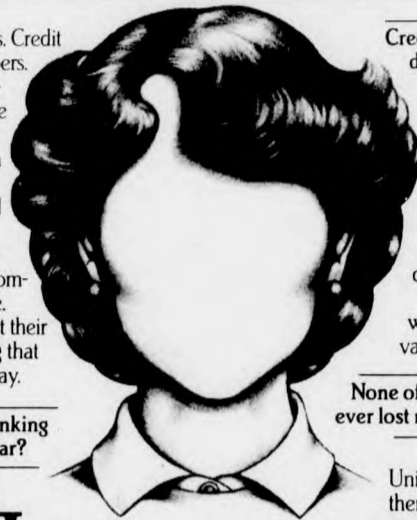
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Winnie and Willy make *Happy Days*



UP TO HER WAIST IN IT: Martha Henry is covered by dirt while Les Carlson reads on in Beckett's *Happy Days*.

By STAN KLICH

An excellent and powerful performance by Martha Henry graces the stage as she portrays Winnie, the main character in Samuel Beckett's *Happy Days*, running at the Toronto Free Theatre until November 8th.

Buried in a mound of dirt up to her waist, Winnie reassures herself that today will be another happy day just like all the rest. Her only problem is that while she is totally aware of her condition, she can't stand it and is unable to change it.

Throughout the first act Winnie tries to cope with her condition. She brings back the past and does things in "the old style," which helps to create a false reality for Winnie.

She reflects upon her surroundings and searches for shelter from reality while ignoring the obvious futility of her present situation. This process of avoiding her dire straits adds humour to *Happy Days*.

By the second act, the mound of dirt has moved up to Winnie's neck and still she continues to live in a false reality, ignoring the truth of her situation. The bleaker things get, the more Winnie avoids the problem.

Winnie's only source of happiness is Willy, portrayed with wit by Les Carlson. His antics from behind

the mound add to the amusement within the play (blowing his nose with the handkerchief he wears under his hat and then putting it back is one of his best). Willy's general appearance is not unveiled until the final moments of the play when he crawls around the side of the mound and, to Winnie's amazement, utters her name. Until this point in the play, Willy remains either in his hole or with his back to the audience.

Throughout the play, Winnie goes through many emotional changes while attempting to get Willy to speak to her. Although Willy's utterances are few and brief, they seem to be all that Winnie clings to, and more than anything else this illustrates the emptiness of her life.

The combination of a bleak, barren set and Winnie's inability to pull herself out of the mound of dirt make the emptiness of her life evident. After the lights fade and the stage is black, it is easy to realize that Winnie's dilemma is not so unfamiliar. Like the people in the audience, she is trapped in the strange world she has created for herself.

Rich in symbolism and at the same time humorous and sadly realistic, *Happy Days* provides the audience with an insight into the not so absurd absurdity of a Samuel Beckett play.

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