

Candide an exuberant production

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no later than

February 1, 1979

for the M.B.A.

April 15, 1979

for the M.H.A.



Cunegonde (Cindy Cook) and Candide (David Logan) sing of innocence lost.

Richard Spiegelman

By Andrew C. Rowsome

Monday, opening night—

To paraphrase/bastardize Voltaire: "Most is for the best in this best of all possible productions." With sheer energy, a lot of talent, unusual cooperation between the Fine Arts faculties and a bucketful of sequins, the 18th century satirical masterpiece "Candide" is dressed up in vintage Broadway style. A 19 piece orchestra, under the direction of Jim McKay, fills McLaughlin Hall with a tremendously solid sound over which the dancers and actors performed.

Director Frank Canino has bedecked the production like an Andy Warhol technicolour dream with extravagant splashes of pop art. Inspired moments include a member of the Inquisition in punk sunglasses, a computer printed "holy" book and a palm tree which borders on the obscene. The inventiveness of the costumes and props is matched by the staging which places the audience in the midst of the action. From the opening moment when the dancers explode onto the stage, one is transported into the centre of a Busby Berkeley fantasy.

The York community has just cause to be

proud of its theatre, music and dance departments. Now that they know they are capable of handling Leonard Bernstein's extremely difficult score they will be able to concentrate more on their acting and any tendency towards caricature will without doubt disappear. Of special note is Cindy Cook who handles exceptionally high notes with aplomb and David Logan who contributes the most moving ballad of the evening in the first act. Their duets are likewise well done.

Both the best moment and the worst are provided by Jane Enkin as the "old woman." Her heaving tango is a moment of supreme hilarity that stops the show. Unfortunately an over-long monologue also literally stops the second act and an entire harem of dancers is required to start it up again. Enkin struggles bravely with the windy speech and manages to salvage a few humorous lines but eventually succumbs

and the show's momentum is momentarily lost.

The infectious enthusiasm of the entire cast, orchestra and dancers is without any doubt the highlight of the evening. Even when Ian Gillespie (who, along with Kathy Kinchen, sets the uproariously raunchy mood of the first act) was injured jumping off a platform, in the grand theatrical tradition, the show carried on undaunted. For having the nerve to perform so close to an audience they deserved the applause at the end of their performance; by establishing such an effective and exuberant rapport they earned it. Let us hope that this collaboration between the faculties is a preview of many more communal efforts to come. Faculty cross-fertilization does work; "Candide" was deservedly sold out for the entire run within a few hours, but you can try the box office anyway: 667-2370.



The judgement of Pangloss (Ian Gillespie) by Spanish inquisition.

Richard Spiegelman

Funny money examined

By B.J.R. Silberman

It's not uncommon to walk into a residence lobby and see a petition expressing a grievance about the Food Services at York. One of the major grievances is a general dislike of the scrip "funny money" system.

York adopted the scrip system in 1973, after abolishing the "meal ticket" method. The initial response from resident students at that time was favourable although meal tickets had tended to dictate to students, what they could eat, where they could eat and at what times.

Meal tickets had also been an open invitation for misuse. Resident students had been known to loan out their cards to day students. Other major problems with the system included the wasting of food when students, who took their full entitlement of a meal, threw away what they couldn't eat.

When the scrip system first appeared at York, four levels of "food money" packages could be bought. Plan A required that the student purchase \$420 of scrip, Plan B, \$510,

At the present time, York resident students buy \$700 worth of scrip, up \$100 over last year. Many students are unable to use up all their scrip and it isn't unusual to see signs posted which read, "Scrip for Sale - 20% Discount". At later times in the year, some student sell off excess scrip for up to 50% off.

Les Bertram, a fourth year honours history student, is dubious about the value of the scrip plan for students.

"Is a Student Food Plan to be a service to the student or a money making venture? I thought that the university would take some part in alleviating the high cost," she said.

In response to this, Norman Crandles, the Food and Beverage Services Manager at York, stated that the university does subsidize the Complex I and II food services in an indirect way. He said, "the university loses money because Rills gives a guaranteed return to the university but the cost (which York pays for) of electricity and heating etc. for the kitchen and dining room areas exceed the return from Rills." He stated that all the deficits incurred over the last five years have been a direct result of residence operations.

When asked what kind of a profit the Complex I and II caterers make and whether a policy existed which dictated how much they could make, Crandles responded, "there is no set policy on how much they can make. In terms of our contract we don't make it necessary for them to reveal that information to us, so that we never know how much profit the caterers are making unless we make specific enquiries." He added, "The general feeling is that they are not making any profit at all." He did state though that places like Osgoode, Markys, Atkinson and Central Square don't lose money.

Addressing the question of the rising prices of on campus food outlets Crandles said: "The average increase of food on campus this year is between five and seven per cent which is considerably less than the national average which runs at about 17 per cent per year. Obviously if we can hold it under ten per cent we are doing really well."

To the notion of students cooking in the residences, Crandles said that York University was built on a collegial model like an old European university. He said, "You've noticed the stages in the back of the dining halls? These originally were platforms where the Masters, and College Fellows would dine. The idea was for residence and day students to mingle with their peers in dining style."

"The residence rooms were not designed to be cooked in. The wiring, creates a hazard of fire and of overloading." Crandles said, "imagine 800 hot plates going on at once!"

He stated that Bethune later had kitchen facilities built in. Residences in Complex I

such as Winters, now have minimal cooking facilities.

Crandles stated the reason why students cannot use their scrip in the pubs is because in the beginning, when it was allowed, figures showed that almost 16 per cent of all the scrip spent in that first year had been spent on alcoholic beverages. That was \$100,000 out of \$650,000 of scrip.

We didn't want a bunch of inebriated students around. We didn't think that that was what our meal plan should be doing."

Exploration in modern dance

By Laura Brown

The room is cold and the floor is dirty, but the 12 students seem oblivious to their surroundings as they twist their bodies into awkward positions, some groaning and some giggling nervously.

"The Bethune Dining Hall is not the ideal place for a dance class", said instructor Paula Thompson of the Beginners Modern Dance Instructional Course. Ideal or not, Thompson meets with two eager groups every Monday and Thursday (class times 4-5 pm and 5-6 pm). The students arrive in the dining hall, garbed in leotards and tights, or sweat pants and t-shirts, for one hour of strenuous exercises which will prepare them for eventual modern dance instruction.

The art of modern dance is a turn-of-the-century rebellion against the very classical and romantic ballet but which shares the general patterns of primitive,

Indian and eastern styles of dance, as well as those of martial arts.

For the students in the Beginners Modern Dance Instructional class, concentration is placed on getting to know their bodies and how it moves, which is accomplished through the introduction of various exercises and concentrating on breathing, twisting, and stretching of all parts of the body.

Through the course, students also learn better posture and balance, and smaller tricks for everyday use, such as how to get rid of tension in your neck after studying all day.

"The course is simply an exploration of how you move," Thompson said.

The students can use the exercises, "in their walking, sitting, standing and everyday kind of activities", Thompson said. And with a lot of practise at home, "they can increase their flexibility and

strength... and if they do it long enough and faithfully enough then their bodies will eventually change", she added.

"Ideally, for modern dance, you should have a drummer or pianist to work with", Thompson remarked. But the lack of music facilities in the dining hall is only a small handicap for the instructional course.

"I've had to count and provide verbal cues which is harder for the students", said Thompson, "but for the general warm up before dance movements I don't think lyrical music should be used, because you can get lost in the music and then you don't think about what your body is doing."

By the end of the first three-month session, when the basic moves, stretches and breathing exercises were under control, taped music was brought into class. Bouncy vaudeville music set the rhythm as the students took the previously-learned movements and turned them into dance "phrases".

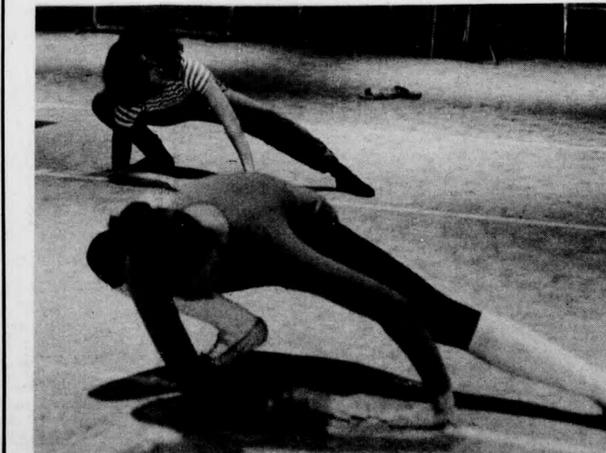
There is no scheduled class routine and the warm-up level is controlled by the individual needs of the group. According to Thompson, the class size of 12 people is perfect because she can give personal attention to everyone.

"When I'm teaching, I first of all see what the students need, and learn where their strengths and weaknesses are so I can gear class time to what is best for them", Thompson said.

"And I must watch their development", she also pointed out, "for it's very easy to get injured in dance if you're not ready for the next movements."

As the students are not there to meet set standards, no tests are given. "It's based on your personal development and there is no failure in the course because you're not there to pass tests".

The class is co-ed and costs \$20 for each session. You do not need previous experience in dance or movement instruction and you don't have to be a physical education student to join up. For information on joining the modern dance class, contact Arvo Tiidus at 667-2351.



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With the scrip, resident students could eat anywhere on campus and food was sold in a-la-carte fashion.

Problems with the new meal plan system immediately arose. Many freshmen had trouble choosing the plan most appropriate for them. As a result, the Food Services office received many requests for plan changes. Furthermore students who feared that they wouldn't be able to use up all their scrip, over-bought at the cafeterias.

In the 1974-75 academic year, one scrip Plan was instituted. It required the resident student to purchase \$460 worth of "food money". This eliminated the chance of gross surpluses of scrip at the end of the year.

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