

brilliant display for homecoming

by Cynthia Sharp

The faculty of fine arts celebrated Homecoming last Friday evening with Reflections '89, a collection of displays and performances representing all departments.

The evening began in the dance studio, as the York Dance Ensemble gave a brilliant performance of the modern dance techniques of Jose Limon. The demonstration, staged by dance professor Donna Krasnow, was accompanied by the piano music of Michael Leach and a lecture by Krasnow. The dancers created a semi-circle of beauty, performing warm ups and slowly building the action with hands, then shoulders and body movements, culminating in one climactic combination of dancing.

"Split Image," the second dance choreographed by Krasnow, was accompanied by the music of York alumni Steven Castellano and Edward Zaski. The piece held a theme of light and dark, as one dancer, then a second and a third moved away from, and back into the group. This theme was felt in the music through the presence of two voices.

The next piece titled "Uninvited," choreographed by Jean Louis Morin, was an expression of anger. The emotion could be felt in the brooding tone of the music and in the turmoil of the dance, as black clad dancers marched, paced, screamed and knocked one another to an agonizing death.

"For Some We Loved" had a dif-

ferent tone, as it explored a relationship between lovers, with the aggression and tenderness of human emotion. The duet, written by Philip Drube, was beautifully performed by Blake Martin and Suzanne Lee.

"Devil in the Drain," by Holly Small, was followed by Alesandra Coverly-Lowry's "Anthem." In this final dance, the audience was privileged to witness the dance of worship, created for the Anglican service held in the SkyDome on Sunday. Dressed in liturgical purple and yellow, dancers expressed the theme of "the Spirit of God renews the face of the earth."

The film department also enjoyed a successful evening. Student films were shown, with particular attention focused on

the work of Pete Marshall. The theatre department offered a walk-through costume display accompanied by slides of previous York productions. The gallery at Winter's College also displayed artwork to celebrate Homecoming. And, finally, York graduate Tim Postgate played some jazz during the reception following all the performances.

Event organizer Don Murdoch was rewarded in his efforts to keep alumni involved with the university, and particularly with the fine arts department. Those who attended enjoyed reuniting and reminiscing following the shows.

If you missed Reflections '89, be sure to attend future fine arts events. Friday evening was an indication of quality.



whore's revenge



Jack the Ripper and a syphilis infected prostitute make *Whore's Revenge* a romantic comedy.

by Justin Shade

In his new production, *Whore's Revenge*, Sky Gilbert is taking a break from drag queens. "It's not like I'll never write about (them) again... it's just that I was interested in writing about a real woman this time."

Real, however, is one of those words in Gilbert's vocabulary that is practically meaningless without a set of inverted commas around it. For the real woman he's referring to is a syphilitic infected whore fighting it out in the backstreets of 19th century London with her ex-employer, Jack the Ripper. Who else but Gilbert could weave a plot incorporating prostitution, insane gynecologists, and Victorian-age repression and still somehow manage to carry it all off as a romantic comedy?

Whore's Revenge, running at the Tarragon Extra Space until October 22, opens with a late night visit at the house of Dr. Mor-

timer Dambridge. The prospective maid, Desiree LaChance, is in the parlour for an employment interview. The doctor, after humiliating Desiree with a barrage of prurient questions about her private life, decides to hire her on the condition she both remain celibate and agree to periodic "physicals" on his examination table in the cellar.

A few scenes later, the dreaded examination is under way. In the dark and misty room the doctor finds something inside poor Desiree that he's never seen before. He is not amused. With the innocence and purity of his children in mind, he promptly fires her. What is the aberration? I won't spoil the surprise for you, but suffice to say Desiree is a victim of bad timing; her "affliction" would be welcomed rather lustily in today's society. Acts two and three chronicle Desiree's sordid plunge into the world of prostitution and syphilis-induced

psychosis.

Whore's Revenge took Gilbert, a self-confessed workaholic, a full year to write. While the results are not without fault, it is nonetheless an ambitious and, for the most part, well thought out production.

Sandwiched between a twin-set of seating platforms, the stage sets a mood of intimacy. The competent acting by Gilbert, Kate Sykes, Deborah Kirshenbaum, Steve Cumyn, Edward Roy and Susan McLeigh is carefully played out to both sides of the audience. The sound, lighting and imaginative use of limited stage space all serve to give the play a professional and entertaining quality.

So while the British accents and some of the Victorian language are not entirely convincing, *Whore's Revenge* is nevertheless highly recommended for its anarchic and skillful mix of such topical issues as disease, medicine, morality and feminism.

1 Various Artists (C)	It Came From Canada Vol. 5	OG
2 Various Artists (C)	En Garde	En Garde/Cargo
3 Junior Red	One Blood	J.R.
4 The Doughboys (C)	Home Again	Restless
5 Lieutenant Stitche	the Governor	Atlantic/WEA

Compiled by CHRY's Music Department from programmers' playlists over a 2-week period ending October 9, 1989. Programmers choose their own material. C denotes Canadian material. CHRY 105.5 FM, Request Line 736-5656.

6 Camper Van Beethoven	Key Lime Pie	Virgin
7 Little Lenny	Healthy Body	Shocking Vibes
8 Sanchez	Number One	Ras
9 The Jellyfish Babies (C)	Here She Comes Again/Homage	Supersnazz
10 Fugazi	Margin Walker	Dischord/Cargo

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