

# ARTS CALENDAR

compiled by Howard Kaman

## GALLERIES

**Art Gallery of York University** is closed for renovations until March. **Glendon Gallery** presents **Narrative Constructions**, the works of Sue Real, until Feb 12. 2275 Bayview Ave. Gallery hours Mon-Fri 10-4, Thurs 6-9, Sun 1-4.

**Zacks Gallery** presents an exhibition of paintings by Ukrainian artist **Fedosii Humeniuk**, until Feb 10. Hours: Mon-Fri 12 noon- 5 pm. Free.

## MUSIC

**Stong College** presents violinist **Oleh Krysa** in concert at the **Jane Mallet Theatre** of the St. Lawrence Centre of the Arts, on Feb 10. Tickets are \$25, \$20 and \$10, and are available at the St. Lawrence Centre Box Office, or phone 366-7723.

**Osgoode Hall's annual Law Bash** will feature **Paul James Band**, 8 pm tonight, at the **Copa**, 21 Scollard St. (Yonge at Yorkville). Tickets are \$8 at the door.

## THEATRE

**Vanier College Productions** is presenting **Arsenic and Old Lace** until Feb 4 in the **Vanier Dining Hall**. Shows are at 8 pm nightly. Tickets are \$5 for students and seniors, \$8 for adults and are available at the Office of the Master. Phone 736-5192.

**The Women's Caucus of Osgoode Hall** presents **Cakes for Queen of Heaven**, a play about feminism, mythology and religion, in **Moot Court** at Osgoode Hall, Feb 9 at 7 pm.

**Samuel Beckett Theatre** and the **Fine Arts Festival** present **Get Stuffed** from Feb 7-10 at 8 pm in the **Samuel Beckett Theatre**, Stong College. Admission is \$4.

**The Student Council Ice Cube Show**, a collection of works by Visual Arts students, will be on display in the **IDA Gallery** in the Fine Arts Building, Feb 6-10. Hours: Mon-Fri 9-5. In addition, works will be available for sale in the **Founders Gallery** and **Scott Library**.

# Tapeheads: This is Spinal Crap

By MARK DILLON

*Tapeheads*  
Avenue Pictures  
Directed by Bill Fisherman

Well, at least the shots were in focus. That's about all one can say in favour of *Tapeheads*, a moronic new "funny movie with music."

One can only imagine what producer Michael Nesmith had in mind. It seems he was aiming for a variation on *This Is Spinal Tap*, spoofing the rock/video biz here instead of heavy metal. Well, let's just say he misses the mark.

*Tapeheads* is so bad that it was apparently shelved for three years. It's surprising the film is getting any distribution at all, as it is "straight to video" material. It would probably be less of an endurance test on small screen, without the theatrical, ear-splitting sound.

Much of the music is bad, even in the context of the movie, let alone in stereo!

Fishbone fans will be disappointed with the lame score composed for the film and the brief appearance of the group as "Ranchbone." This rock film is a total rip-off. I have no recollection of the Bo Diddley number mentioned in the ad. And if you blink you'll miss the cameos by Weird Al Yankovic and Ted Nugent.

Avenue Pictures is obviously

counting on the rising popularity of *Tapeheads'* star Tim Robbins and John Cusack (*The Sure Thing*, *Hot Pursuit*) to carry the film. The guys play a couple of late night security

body wants to see the video footage of the group before they died so those lovable goofs make the big time.

Oh, and there is a videotape of a presidential candidate engaging in kinky sex thrown in, giving the filmmakers lots of opportunities to show FBI agents acting like clowns. We just haven't seen enough of that in movies lately.

If you still don't get the picture, *Tapeheads* is a comedy totally devoid of wit. If anyone thinks kids want to see this stuff, I think they're mistaken. It was amateur night at the movies. Yawn.

## Film Review

guards with a higher calling — Timmy is video camera wiz, and Johnny has the ambition to take them places. Starting at the bottom of the rock video ladder, they get their big break when a heavy metal group for whom they made a disastrous video are killed in concert by a fallen satellite (ho-ho-ho). Every-

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# Ecstasy raises native issues

By GARRY MARR

George Ryga's *The Ecstasy of Rita Joe*, which opened for a one-week run at Osgoode Hall's Moot Court, is as valid today as when it was first performed in Vancouver in 1967.

The play centres around native Indian Rita Joe, who is on trial for prostitution, vagrancy, and petty theft. The trial launches testimonies from Rita's acquaintances, which expose her troubled past but fail to recognize the cause; it is based on her inability to adapt to the white society she has been thrust into. At times the on-stage shifts from trial to past incidents are abrupt and fragmented, but this underscores Rita's own sense of displacement.

Rita Joe, (Alda Neves) is in love with Jaimie Paul (Gordon Macken-

zie). Jaimie wants to create an industry for his people, but ends up wasting his life on the end of a bottle. Rita's father, played by August Schellenberg who appeared as Jaimie Paul in the Vancouver premier, begs her to return to the reservation, but Rita remains a victim of the city and is unable to escape its environment.

## Theatre Review

"You've got rules that were made before I was born," says Rita in regard to the magistrates charges against her. "I was hungry when I stole something and I was so lonely when I started whoring."

The cold elements of the white majority are represented strongly by Melody Johnson, Rita's teacher, who is unforgiving and contemptuous of all of Rita's actions. Similarly, the magistrate is unyielding in her

determination that Rita must spend 30 days in prison for what she has "done."

The pace of the play is set by the music — an original score — written by York alumnus Don Ross. Singer Richard Burdett and guitarist Peter Farbridge effectively bring across Ross' music, which adds to the tension of the play's conflict.

Director Joseph G. Green wanted to "bring a fresh awareness to the community of the place of our native people in today's society," and he has undoubtedly succeeded. The play's attempts to raise the social conscience of Canadians are not lost in this production, but are enforced.

The production will continue until February 3rd and features an ancillary showcase of native performing and visual arts. The "First Nations, First Images" includes a performance by Dan Ross and a reading of traditional Native stories by Max Ireland.

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