

Chilean refugees refused in drama

Canada's complicity unmasked in TWP play

By MIRA FRIEDLANDER

Canada's complicity in various United States endeavours around the world has always been a well-disguised fact, from the days of Vietnam to the more recent destruction of Salvatore Allende's Marxist government in Chile. It is therefore always encouraging when that complicity is publicly unmasked.

Jack Winter, a playwright noted for his well-wrought political scripts, has taken the refusal of the Canadian government to admit Chilean refugees to this country and made that the theme of his latest work, *You Can't Get Here from There*. What he has brought to the Toronto Workshop Productions stage is a damning, powerful drama that has much to say about our government's policy regarding fascist states.

The play is set in the Canadian embassy in Chile and revolves

around ambassador Andrew Ross' dealings with the refugees, Ottawa and the junta.

The embassy itself is stunningly designed by Astrid Janson, and its plexiglass and sterile white carpeting make the perfect setting for Winter's condemnation. The crispness and austerity of this background is also accentuated by the acting company, who move deftly through the play, always in control of themselves and the script.

Too often in such a play the actors feel obliged to scream their message across to the audience; therefore in George Luscombe's production it is a pleasure to see actors with enough confidence in their script to let it carry them on its own merit.

Unfortunately the least successful aspect of the production is the reading of Pablo Neruda's poetry by Maria Enriquez. The English

reading is not effective because neither the beauty of Neruda's Spanish nor the English translation is successfully transmitted. If she were allowed to read in Spanish as she does a beautiful ballad at the end of Act 1, there would be no need for a translation.

A tighter script would be also an asset to the play. At present there are several repetitive scenes that tend rather heavily towards propaganda, while neglecting the theatrical aspects somewhat. Because of the masterfully subdued direction, these

occasional lapses into lifeless speeches is even more strongly felt. The arguments are strong, actually accurate, and vividly portrayed, and thus the dialectic becomes redundant. A more even blend of the two would give the play a faster pace and a harder punch. In its present form the play stands adequately on its own, but leaves the audience with a desire for more bounce to alleviate the heaviness of Winter's electrifying comments.

You Can't Get Here from There is a production that must be seen by all

who are concerned about Canada's involvement in world politics, and especially by those who are not. The awareness that Winter gives us is badly needed if we are to do anything about Canada's rapid growth into a 51st state with all the horrors and implications of such an event.

You Can't Get Here from There, to January 12 at Tarragon Theatre, 31 Bridgman Ave., Tuesday to Thursday at 8:30 p.m. \$3.50 general, \$2.50 students; Friday, Saturday \$4.50 for all; pay-what-you-can matinee Sunday 2:30 p.m.

Radio York starts off on right foot

By STEVE HAIN

The ushering in of the new year has brought about a number of changes around station CKRY. The physical appearance has been altered, the on-air format tightened and a new executive has been voted in.

The new directors are Scott Marwood, station manager, Dave Quick, programme director, Bill Eggertson in the news department and Bob Predovitch in production; head librarian is Evan Leibovitch.

The on-air schedules have been rearranged to provide programming compatible with the time of day at which

it is being aired. This has been done to emphasize the 'quality of sound' on the station.

There will be increased information programming that will feature greater stress on interviews and campus events. All this has been done in hopes of breaking new ground, keeping in mind the thought that the 'past is the past'.

To accompany its new image, Radio York is replacing many of the damaged and ripped-off records, and has renovated its offices. In addition, the library has been moved to the main studio.

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