

# AIR T S



JOHN HIA



## More than Margaritas

by Azed Majeed

Beunos Dias, Chico's and Chiquita's! Greetings from the centre of sun, sand and breathtaking scenic surroundings. . . uh, wait a minute, Jose, this ain't Mexico. However for the cheapskates at Excal attending the film series "Five Decades of Mexican Cinema" at The Nat Taylor cinema, it's the next best thing.

Watching these excellent films from really cool master filmmak-

ers such as Luis Bunuel, Paul Leduc and Fernando de Fuentes will definitely give you more insight into the Mexican perspective than any sombrero wearing, burrito filled vacation, where you stay at a Ramada Inn and sip Margarita's by the hotel pool.

This series is being sponsored by The Atkinson College Hispanic Community Initiatives, The Latin American and Caribbean Studies Programme from good ole' York, as well as the embassy of Mexico,

the consulate general of Mexico and the Mexican-Canadian Association. Whew!

The film which I attended was Bunuel's "La Illusion Viaja En Tranvia." I will not translate this because the essence of the phrase would be lost in English . . . OKAY, OKAY! I FORGOT WHAT IT MEANS. BIG DEAL!

The film itself is an enjoyable fable, which when analysed, becomes a political allegory ( or maybe it's a metaphor? I always

get those two mixed up) and makes you feel guilty for thinking that it is just an enjoyable fable.

Hey, Luis you are one crazy guy, but I love ya, man! If you are a big Bunuel fan, as am I, you might be slightly put off at the straightforward narrative style of this particular film. I mean this is no "Un Chein Andalou", ya dig?

However this film is still very enjoyable and the subtitles were hilarious, for example, " Does anybody has a mirror?" and " Why you arrive so late?" I don't know about anybody else but I preferred it to the Anglicizing which usually accompanies foreign language films.

These subtitles worked, in that

the broken pattern lends itself better to the ethnic cadence of a Mexican person speaking English. All in all it was an interesting and worthwhile experience.

So, get the hell over to The Nat King Cole Cinema, oops! that's The Nat Taylor Cinema, and support this cool/school series of Mexican film.

The next few films are: "Retrato De Una Mujer Casada" by Alberto Bohorques, which plays tonight at 8:00pm. And "Estas Ruinas Que Ves" by Julian Pastor, which plays on Oct 26.

Finally and perhaps most importantly, from this point on I would like to referred to as Azed "El Stupido" Majeed!

## STAY AT HOME



by Laura Martins

*Fall Back to Home*  
at Factory Theatre Studio Cafe

There are those of us who love to spin yarns, to relate bizarre stories and have them passed along. Nobody really believes them, but they are sometimes good for a laugh.

*Fall Back to Home*, currently playing at the Factory Theatre Studio Cafe, explores a family's strange stories. Passed on from one generation to another, these mythical tales become the pre-occupation of Joseph, the sole character in the play.

The play is structured around three monologues performed by three actors, each portraying Joseph at different stages in his life. Unfortunately, the monologues, taken individually, are better than the overall play. Like a bed-time story, which is enter-

taining while it lulls you to sleep, the small details are often entertaining, but as a whole, the play makes you drift off and wonder what point writer Sean Dixon was driving at.

The story-telling technique is effective in the first monologue performed by David Storch. Here the vignettes of Joseph's parents and grandparents are amusing and imaginative. However, by the second monologue, Joseph, now played by Neil Foster, is middle-aged and still recounting the same stories of his bizarre, hairy grandfather whose beard and chest hair are infested with fleas and grasshoppers.

Joseph's description of his first meeting with his ex-wife Molly, in a Toronto streetcar, is far more interesting than the exaggerated stories about his family. In this monologue, we also learn that Joseph's preoccupation with the

myths has altered his life. This obsession leads to his never-ending non-sensical yammering which forces his wife to leave him.

Joseph then suggests that his family may have a history of mental illness. I don't doubt this insight in the least, but even if the play was written as a journey into madness, its roots remain vague. For this reason, the third monologue is totally unconvincing. As a result of Joseph's faith in the myths, he pushes his son off the roof, thinking his child can fly. Joseph, now "Old Joseph," portrayed by Michael Mawson, has become a pathetic, broken man in a prisoner's garb.

Joseph may have become a victim of false beliefs, but he doesn't inspire much sympathy. There doesn't seem to be a reason to warrant the dramatic leap from the character portrayed in the first two monologues to the final jail scene.

The actors deliver strong performances. The direction, however, could have been better focused to connect the images of madness into a more believable conclusion.

Questioning fantasy and reality may be the point of the play, but since the writing lacks interest, you find yourself not caring either way.

*Fall Back to Home* continues at the Factory Studio Theatre until October 21.

## Good Ole PB & gel

by Sally Teodoro

More-No-More-Than-4-Ingredient-Recipes; The Kitchen Klutzes' Cookbook by Joy Gallagher Douglas.

Some of us, at one point or another, have attempted to do different things. Some have tried their hand at music lessons, others have tried some sort of sport, or maybe cooking lessons was your thing.

Many of us are not as natural in the kitchen as we would like to believe.

At one point or another, our culinary talents have been put to the test and the end result has us failing miserably. But fear not. Help is just a cookbook away.

Move over Betty Crocker and make room for the newly crowned Queen of the Kitchen, Joy Douglas with her latest work of art *More-No-More-Than-4-Ingredient-Recipes: The Kitchen Klutzes' Cookbook*.

Douglas, known to the many fans of CBC Radio's Saturday morning show Basic Black, is the founder of Kitchen Klutzes' United, an organization that realizes that many of us have no talent whatsoever in the kitchen.

Douglas' cookbook provides

easy to follow recipes for appetizers, soups, meats, salads, and even candy.

Many of these recipes contain no more than four ingredients - some even less.

Some of her delicious recipes include: Beef in Wine Sauce (stew beef, sherry, one can of tomato sauce, and dry onion soup mix), or Won Ton Soup (chicken broth, frozen wontons, thawed green onions, and soy sauce), that can be made in no time at all.

Along with her mouth watering results are stories that will leave you shaking with disbelieving laughter.

These stories are from members of her group that have had disastrous results in the kitchen. Such as the lady who sprinkled her eggs with powdered cleanser instead of Parmesan cheese, or the woman who accidentally used purple hair gel in her husband's peanut butter sandwich instead of grape jelly.

If you want to impress those who have already tried your cooking, and have lived to regret it, Joy Douglas and her latest culinary masterpiece, *More-No-More-Than-4-Ingredient-Recipes*, is the perfect thing for the kitchen klutz in all of us.

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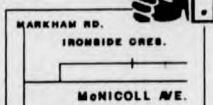
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## KEEP IN MIND

The last day to petition and register late for Fall Term and Full Session courses

is :

# FRIDAY NOVEMBER 2, 1990

**This notice is a final reminder.** Students (including those enrolled at Osgoode Hall Law School) who had not paid their academic fees and applicable Late Service Charges by **September 28, 1990** were notified that their enrolment in Fall Term and Full Session courses had been cancelled.

Any student wishing to register was advised of the need to petition for permission to register late. Petitions which demonstrate administrative default on the part of a University office or cover compassionate reasons are considered. The Registrar's decision is final.

Petitions must be submitted in writing. The appropriate form is available from the Registrar's Office, Suite C130 West Office Building, telephone 736-5155.

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