

STUDENT ASSISTANCE TASK FORCE

- The Federal-Provincial Task Force on Student Assistance is reviewing current and proposed alternative programs for post-secondary Canadian student assistance related to a student's financial need;
- written views are invited from the public. These may deal with any or all aspects of student assistance including alternatives for the continuation, modification or replacement of existing policies and programs of both federal and provincial governments;
- further information can be obtained from: The Federal-Provincial Task Force on Student Assistance, P.O. Box 2211, Postal Station P, Toronto, Ontario, M5S 2T2;
- closing date for submissions to the Task Force is June 1, 1980.

Secretary of State / Secrétaire d'Etat

Council of Ministers of Education, Canada / Conseil des ministres de l'Éducation (Canada)

Who dun it?

by Sylvia Kaptein

Who dun it? Who killed Richard Warwick? Was it his beautiful but mistreated wife, Laura? Her secret lover, Julian Farrar? Richard's retarded but nevertheless potentially dangerous half-brother Jan?

No, Agatha Christie has fooled us all again, in her thrilling murder-mystery "The Unexpected Guest". The play was performed in the Rebecca Cohn Auditorium last Friday and Saturday nights, March 28 and 29, by Barbara Plays Limited.

The story takes place on a secluded Welsh estate and begins with the "unexpected guest", Mr. Michael Stardwedder, seeking help since his car has just broken down near the Warwick residence.

He arrives to find Mr. Warwick dead in his wheelchair and Laura Warwick, who readily admits to murdering her husband, standing with the gun still in her hand.

Despite the obvious evidence that Mrs. Warwick is

the murderer Stardwedder refuses to call the police, saying that he cannot bear the thought of such a beautiful woman wasting away in prison.

He chivalrously offers to help her frame another man—a Mr. MacGregor, whose only son had been killed by Warwick in a car accident years ago. The police are called and at first believe the MacGregor story.

As the plot unfolds, each character in turn gives his or her story, either to the police or to Stardwedder who they believe is a disinterested stranger. By the end of these tales, the audience suspects anyone from dear old Mrs. Warwick, Richard's mother, to the faithful maid, Miss Bennett and Richard's shifty nurse-valet, Harry Angell.

But it is only after the announcement that the suspect MacGregor has been dead for two years, that the finally gets solved (or so it seems). After being subtly

pressured by Miss Bennett, Jan Warwick (Richard's younger half-brother) confesses to committing the crime to prove that he is a 'real man'.

The police attempt to arrest Jan, who gets away and shoots himself rather than being locked away in prison.

Only after the tragic death of this innocent young man does the real killer come forth. Michael Stardwedder, the unexpected guest suspected by no one, admits to being the supposedly dead MacGregor and Richard Warwick's murderer.

Each and every member of the cast was superb. Especially convincing were Michael Schilling as Jan Warwick and Carmen Silbera as Miss Bennett.

The elaborate set was also noteworthy, looking just like a study in an authentic old Welsh home might. It added the proper atmosphere to an altogether wonderful production.

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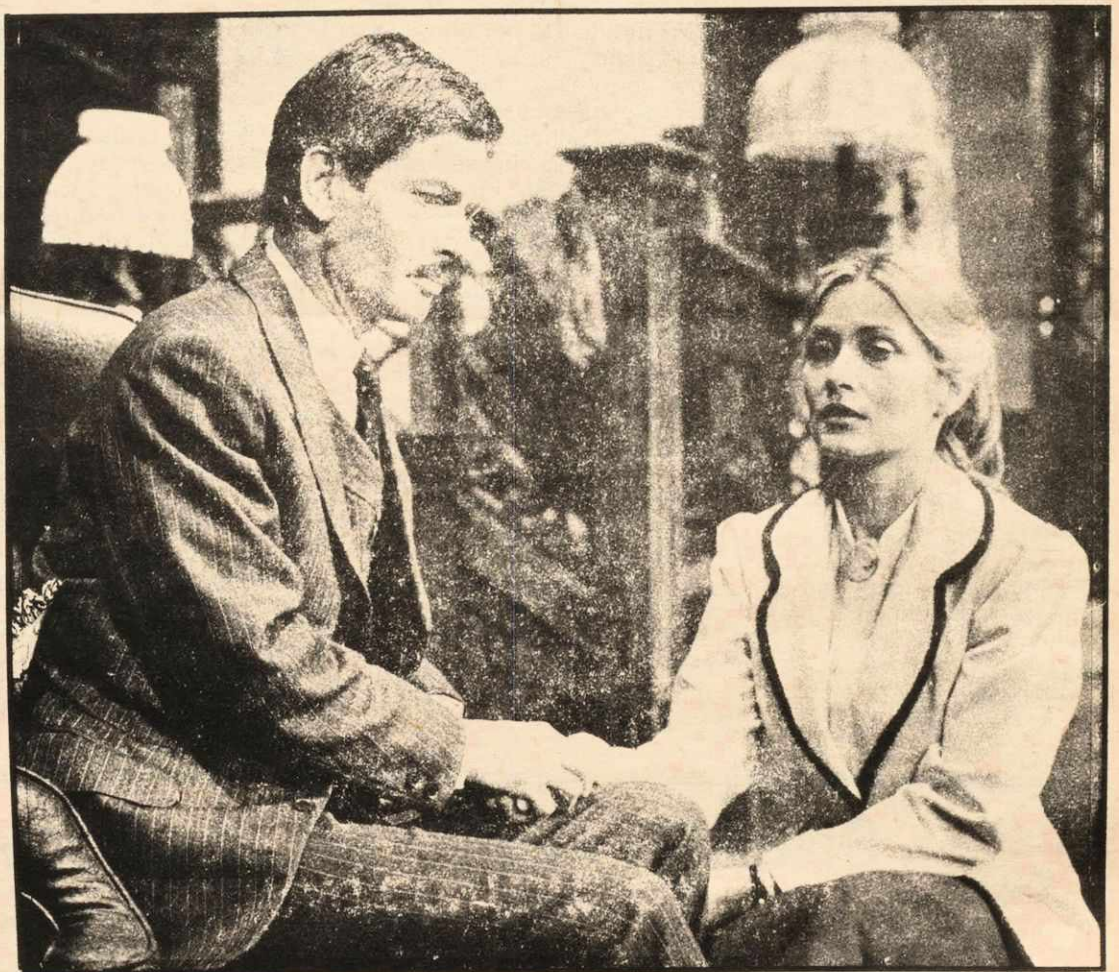
York University's Centre for Continuing Education offers a six-week immersion programme in Canada's official languages, French and English, from **June 30 to August 8, 1980** in Toronto. Tuition and board will be paid through a Federal Government bursary.

Applicants must be Canadian citizens or landed immigrants, be at least 18 years of age and be presently enrolled in a secondary or post-secondary educational institution.

For more information about the Summer Language Bursary Programme call your provincial co-ordinator.

Nova Scotia Mr. J. Roland AuCoin 902-424-6646

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Are "boxes" works of art?

by John Vilks

Twenty Five Years of Tony Urquhart

A retrospective exhibition is an event which can provide a valuable characterization and understanding of an artist and his work. Unfortunately this luxury is often obtained at the expense of the individuality of the art pieces which can be crowded into insignificance. Such is the case with the showing of Tony Urquhart's work at the Art Gallery of Nova Scotia.

This show attempts a representation of 25 years of

production and thusly becomes a conglomeration of art that is so diverse in design and execution that it is hard to accept its creation by a single individual. However, on closer inspection, a unifying air permeates the gallery; an air which brings forth visions of organic soil, abandoned antiques, and museum exhibits. This tinge of natural age and folk antiquity can be found in every piece and gives the viewer an unmistakably tactile sensation.

This quality is exemplified by the box sculptures which open to reveal landscapes of textures and visceral forms.

These boxes can be seen as playthings which the viewer is encouraged to open, close and fondle.

However, enjoyable as they are, one tends to question the validity of the boxes as serious works of art. This may be due to the unorthodox or to the ever prevalent dogma of art as a stagnant and un-touchable object. This concept of art suggests that anything that is fun cannot be valuable, intellectual or historically significant. Whatever the feeling they produce, the boxes cannot be dismissed in a casual manner

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