

In-depth reading

By Kim Llewellyn

A Vanier College Literary Journal, *Existere*, is now an option for York readers in search of more in-depth reading than the campus newspapers provide.

As well as focussing on a select topic each issue, *Existere* publishes reviews, creative writing and social and political commentary.

Existere receives \$1550 from Vanier's college council. The magazine works on a voluntary submission basis, although its editors solicit material from students and staff who have some knowledge of the issue's main focus.

The layout is uninspired with two columns of copy on every page and little relief, but editor Gary Kenny and his core staff of four, expect to improve on their first efforts. In addition, says Kenny, they hope to launch a major advertising campaign to fund the journal next year.

In his opening editorial editor Gary Kenny calls for us to "take our future into our own hands... What is required of us is that we take a firm stand.... We must in short be prepared to follow through with our ideas."

"We felt that we could create a specific literary context in which new learning experiences could take place; that by working to improve existing levels of communication between members of the York community we could at least make a beginning in terms of understanding ourselves as an educational community."

Volume one, issue one, which hit the stands in November, studies the role of the colleges at York. Also of note in the issue is John Quinn's "University and the Eclipse of Mind" which suggests "The university has become a stop-over for lethargic adolescents on the way from their suburban T.V. rooms to their Queen's Park clerking desks."

In the same issue Andrew Rowsome credits "The phenomenal success of "In Praise of Older Women" to none other than Ontario's chief censor, Donald Sims... Ironically enough, Ontario's archaic censorship laws may prove to be the salvation of Canada's film industry."

The second issue of *Existere*, entitled "Hermeneutics & Structuralism: Merging Horizons" was produced under the direction of the Literary Society of York to compliment a Vanier - sponsored conference last November.

The next issue, expected to be available sometime this month, will centre around religious studies.

Education and Moral responsibility, Vanier Encounter: Native Rights and Canadian Fiction & Women's Studies are other designated topics for future *Existeres*.

Copies of *Existere* are available in the Master's office of each college free of charge. To comment on *Existere* or make submissions contact the Vanier college student council in room 101B Vanier.

Off York



Theatre

Round three of playwright Sam Shepard versus the Toronto theatre audience has begun. Following on the heels of *Cowboy Mouth* and most recently *Action, Curse of the Starving Class* is a terrific action-laden play that is suitable for the young and old. The play centres around a family in the American mid-west. We see them struggling to maintain what is left of a beaten down relationship. The father is a drunk and the mother is off with a lawyer friend looking to escape their farm. The daughter is going through her first period and the son is sadly bewildered by his families problems. The play is in three acts with two fifteen minute breaks. Don't let the three hour length scare you, though. The drama builds slowly but is guaranteed to leave you breathless by the last spoken word. *Curse* is running until February 4 at the Adelaide Court, 57 Adelaide Street East. 363-6401. Gay Walsh



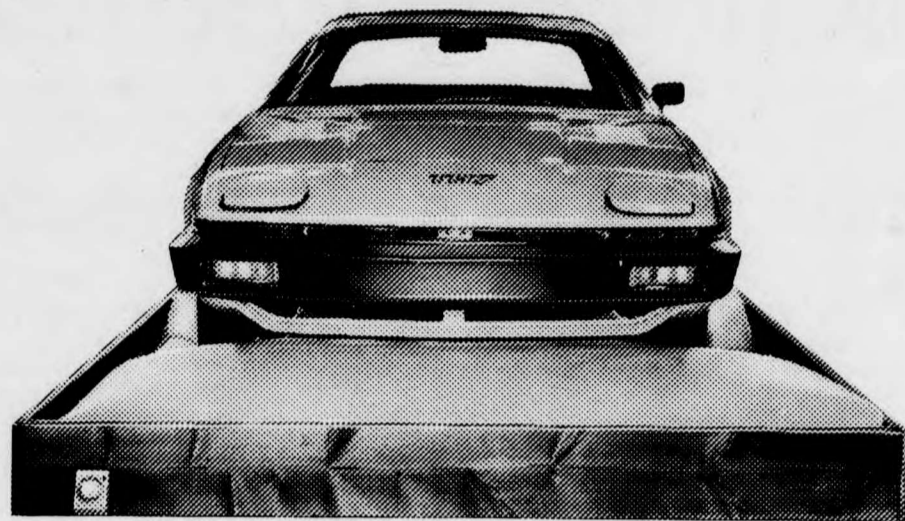
Cinema

The biggest hype/potential hit of this year is without any doubt *Superman*. The film is expensive, long and very entertaining. It is also very confused, unsure over whether to be big star spectacular, a reverent handling of a legend or an uproarious piece of camp. Surprisingly it somehow succeeds in being all three simultaneously. So what if Richard Donner gets his motifs all mixed up? So what if you actually can see some of the wires? So what if Marlon Brando is good but nowhere near 3.7 million dollars worth of good? What ultimately matters is simply, to quote one young viewer, that: "Wow, it was even more fun than *Star Wars*".

The pod creatures of Philip Kaufman's stylish and nervewracking *Invasion of the Body Snatchers* are terrifying simply because they are such a perfect metaphor for the apathy of our times; they would not be recognized on the subway because they are on the subway. Kaufman's flamboyant camera angles, movements and eerie shadows could easily have become a spoof of the much imitated Hitchcock style except for the fact that the end result is so damn scary. It is a nightmarish film made all the more horrifying by the reality it warns us against.

Andrew C. Rowsome

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