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WONDERFULLY NASTY

Robin Williams reveals his inner monster in the new dark comedy, *Death to Smoochy*. D1

NEWS

ANATOMY OF A HEP A SCARE

How a food handler's virus triggered health alert. B1

Israel poised for assault as Arafat asks for ceasefire

Appeal for a truce comes as Arab endorse peace plan

By LEE HOCKSTADER

JERUSALEM — Palestinian leader Yasser Arafat issued an urgent appeal for an immediate and unconditional ceasefire Thursday night as Israeli tanks and armoured vehicles moved into place for what officials said could be a major assault on Arafat's West Bank headquarters.

The eleventh-hour appeal seemed an almost desperate attempt to forestall an Israeli strike in retaliation for a Palestinian suicide bomb that killed 20 people and wounded scores at a Passover celebration Wednesday night in the coastal resort of Netanya north of Tel Aviv.

Arafat said he relayed his decision to the U.S. special envoy to the Middle East, Anthony Zinni, who has tried without success to arrange a truce for the past two weeks. But even as Arafat spoke, at least one Palestinian was engaged in a gun battle with

Israeli troops after having stormed into a Jewish settlement in the West Bank, killing at least four Israelis, Israeli commanders shot the gunman dead.

The Islamic Resistance Movement, known as Hamas, took responsibility for the attack, as well as for Wednesday's bombing.

The events overshadowed developments in Beirut, where Arab leaders endorsed a peace plan that for the first time offers Israel recognition and pledges of security from the entire Arab world in exchange for land and a Palestinian state.

Ending a two-day summit mired by bickering and walkouts, the 22 nations of the Arab League unanimously approved the plan, outlined last month by Saudi Crown Prince Abdullah. It calls on Israel to withdraw from all Arab land it captured during

See ARAB LEADERS A2

Police seek clues on five more missing women

Their names may be added to task force investigation

By LINDSAY KINES and KIM ROLAN

Vancouver's missing women task force has released the names of five more women who have disappeared and who match the profile of 50 others missing from Vancouver's Downtown Eastside.

And already questions are being asked about why some of the names were not released sooner.

The joint RCMP-Vancouver police task force asked for the public's help at a packed news conference Thursday, saying it has yet to be determined if the

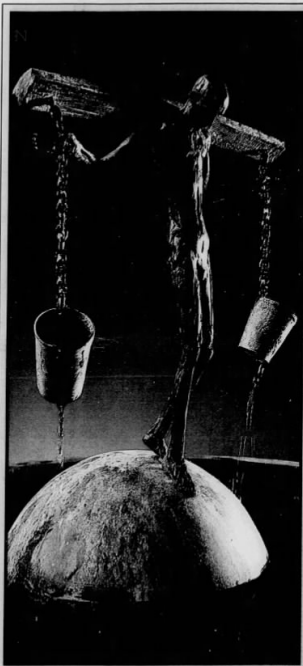
five will be officially added to the list.

Police say three of the five were reported missing after a massive police search began Feb. 5 at a Port Coquitlam pig farm in connection with the case, while the other two women were reported missing in 1997 and 2001.

But Elaine Allen, a former coordinator at a Downtown Eastside drop-in centre for sex-trade workers, said she passed on information to police about one of the women more than two years ago.

Allen said she was "disgusted" Thursday to learn that police are only now considering adding Tiffany Louise Drew to the list of 30.

RCMP Constable Catherine See MISSING WOMEN A2



Sculpture conveys the biblical idea of Jesus carrying 'the yoke' of his commitment to God.

GOOD FRIDAY

Easter art that inspires, provokes

A priest's son has an ambitious dream for his sculpture of Jesus

By DOUGLAS TODD

The Font, a work of art depicting Jesus carrying water in a crucifixion pose, is currently a 30-centimetre sculpture sitting in a corner of the studio of Vancouver sculptor David Robinson.

"I could have sold that piece 20 times over. Both Christians and non-Christians seem drawn to it. But I'm waiting for the right moment," Robinson says. The reason he hasn't sold the unusual Easter-themed work is that both he and key people at Regent College are dreaming of the day The Font will be turned into a life-sized bronze fountain prominently displayed at the main entrance to the University of B.C. campus.

"It portrays Christ on the cross and Christ as the living water. It just captures almost everyone's imagination," says Dal Schindell, curator of the art gallery at Regent College, and one of the scholars who wants to see The Font erected in the college's large north plaza at the entrance to UBC.

Two factors that could prevent The Font from ever finding a permanent and imposing home as a fountain at the gates to UBC (the corner of University Boulevard and Westbrook Mall) are money and controversy.

It will require hundreds of thousands of dollars, Schindell said, to erect a life-sized bronze of the cross-shaped Font to stand beneath a copper dome in a pool of constantly moving water.

And, in an evangelical Christian institution such as Regent College, Schindell said, "There will be debates and opinions all over the place." Some Christians who have seen the small version of The Font have been offended by it.

Robinson says the sculpture is meant to convey a number of Easter mean-

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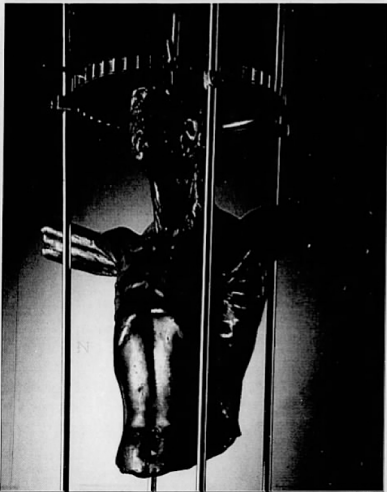
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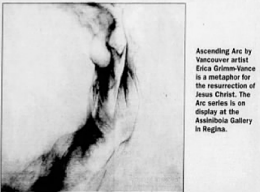
the ineffable with human hands



Close up view of *Crux*, a crucifix by David Robinson, which resides in Cates Hill Chapel on Bowen Island.



North Vancouver artist Friedrich Peters used scripture from Isaiah 53 as inspiration for his portrayal of Jesus, on display at the Seymour Art Gallery.



Ascending Arc by Vancouver artist Erica Grimm-Vance is a metaphor for the resurrection of Jesus Christ. The Arc series is on display at the Assiniboia Gallery in Regina.



Frank Turner's view of the Ascension adorns the door of Corpus Christi Catholic Church.



Amateur painter Sam Roddan's gritty work is featured in the Salt of the Earth Christian Calendar.

As a result, Woods created 17 images of Jesus' last tortured week on Earth, setting them in 1990s Vancouver (they can be found on the Internet at www.dianeferis-gaffney.com/artists/woods/).

In Woods' Stations of the Cross, Pontius Pilate, in a sombre blue suit, washes his hands on the steps of the Vancouver Art Gallery. Jesus takes up the cross in the plaza of the convention centre at Canada Place. His route takes him along Georgia Street to Stanley Park, where he is hanged.

In open daylight, two blond young men, dressed in white shirts, black jackets and red ties, overpower the white-robed Jesus near grassy Brockton Oval. They force him down on to a plank of wood and drive a construction spike through his hand. With the shiny skyline of Vancouver in the background, Jesus dies upon the cross. His mother, Mary Magdalene and two apostles are at his feet. Later, his followers take him to a tomb.

Woods, 32, says Jesus' life on Earth "really is the greatest story ever told. That's why it's been artists' bread and butter for so long. It's why I include Christian images in my work about consumerism, because religious art has a gravity that's missing in so much contemporary art."

For the Stations of the Cross, Woods said in an interview, he portrayed the killers of Jesus as generic young men in suits ("they could be anyone from business executives to Mafia to intelligence agents") because he wanted to convey a sense that evil is hidden in society.

"I was overwhelmed as I did the series," he acknowledges. "Jesus' life of suffering was so strong. The temptation to let it burn into your mind is so great. The thought of God actually being on Earth is so tempting to embrace. It really is."

FRANK TURNER

Frank Turner, a 50-year-old Vancouver movie actor and icon painter, is more committed than Woods to following the way of Jesus.

"I'm a practising Roman Catholic," Turner likes to say with a smile. "And I hope to continue practising until I get it right."

When Turner is not playing roles, often as a craggy villain, in movies such as *Snow Dogs*, *Air Bud*, *We're No Angels*, *Lonesome Dove* and the upcoming *Insomniac*, he's painting traditional icons

(<http://athensnet.net/frankturner/>).

At this time of year, Turner is particularly drawn to *The Ascension*, which portrays Jesus rising into heaven. It's on the main door at Corpus Christi Catholic Church at 48th and Nanaimo in east Vancouver.

In *The Ascension*, Jesus stands against a circular heavenly background, flanked by the angels Michael and Gabriel. Below Jesus is Mary and Peter, the rock upon which the church is built.

All images of Jesus are in some ways sermons, or interpretations, of his life and death. And the glowing two-dimensional icon Turner has created does not aim to be a sensual portrayal of a human Jesus.

Instead, he said, it's designed to be "a window into heaven. It's a means to establish a prayerful relationship with the person represented. You don't stop at the icon. You go through it into prayer."

The circular imagery in the icon symbolizes mystical completion, Turner says. It is, to him, the climax of the Easter story.

"The Ascension is the completion of Jesus' mission. It's what Christ came to Earth for — to teach us, to die for us, to rise from death and be our eternal link to God."

frank@paganism.net

An untraditional depiction

From Al

ings, including that Jesus Christ is the "servant King" who humbles himself to serve humanity.

It's also designed to echo the passage in the gospel of John, where Jesus says, "I am the living water" and goes on to confirm he is the resurrection and the life. The piece, in addition, conveys the biblical idea of Jesus carrying "the yoke" of his commitment to God.

Art critics for *The Vancouver Sun* have been enthralled by the work of Robinson, the 36-year-old son of a retired Vancouver Anglican priest, who only occasionally delves into explicitly Christian themes.

Sun writer Lloyd Dyck has called Robinson's sculptures "mysteriously magnetic" and "grave and astonishingly polished." Sun art critic Michael Scott has said Robinson is an artist of "complicated" and "formidable" talent, a natural "monument builder" whose work "cries out for full-scale realization."

Although most people seemed to love

The Font when the 30-centimetre version was displayed a couple of years ago at Regent College, Robinson acknowledged in an interview Thursday the piece seemed to make a few people nervous. "In Christianity, it's not hard to find someone to offend."

If *The Font* was blown up into a life-sized outdoor monument, Robinson is concerned some Christians and non-Christians would find it too imposing in part because the Jesus figure is naked. Others, Robinson said, might be unhappy it is not a traditional representation of the Easter story.

That, however, is why Robinson did it. Most images of the cross and the resurrection are well-worn and "faded," he says. His artistic depictions of the Easter story come from some intuitive place deep inside him that he can't control, he says. Sometimes they don't fit neatly into orthodox Christian theology — and sometimes, as in the case of *The Font*, they inspire people, in spite of, or even because of, that.

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