

UNIVERSITY NEWSBEAT

Prepared and paid for by the Communications Department, S802 Ross, 667-3441

FILM GRADUATES FIND JOBS



York film students working on location

What are your chances of finding a job in your chosen field of study after you graduate? If you're a York film student, they are remarkably good: close to half of the Department's 264 graduates since 1972 are known to be employed in either television or film. Of these, 21 are directors, 16 writers, 15 producers, 12 cinematographers, and 11 editors. The remaining 43 have either formed their own companies or become involved with areas such as teaching,

distributing, sound, critical writing, designing, performance, public relations, casting, or research.

Stan Fox, chairman of the film department, described developmental routes three of York's film graduates have successfully taken. Leila Bassen, who was concentrating in film writing at York, spent several years working in a technical job as floor director for CTV. She sold one script for the King of Kensington show, and is

now combining both her writing and technical skills as script editor for Robert Lantos Productions, one of Canada's feature film concerns.

Ivan Fecan worked with CBC radio contributing to a public affairs show, before he became news director for CITY TV, where he is using current events knowledge gleaned from his radio work in combination with the training in television he received while in film at York.

The third student, Rudi Buttignol, decided to go independent when he left York, and formed Cinema Productions, a private film company, with another film student. Among their best known productions is the Jack Bush film, which was co-sponsored by the National Film Board, and recently screened on campus.

Prof. Fox outlined the many strengths of York's film program: "We appear to spend more time teaching writing and directing than other similar institutions, and we employ as part-time teachers some of the major professionals in the field, such as Stanley Colbert, the executive producer of drama for the CBC." In fact, he says, a distinctive feature of all areas of the program is that the vast majority of faculty and studio assistants come out of the practicing world of film, rather than a more theoretical academic environment.

"We integrate video with film as we feel these areas must be taught together. Without TV training, a person is crippled in the modern world. We also insure all our students are familiar with both the theoretical and historical sides of film.

"Whereas performance is sometimes ignored in other film schools, we have forged a partnership with the theatre department at York and designed exchange courses to give film skills to theatre students, and acting experience to film students." Prof. Fox describes another interdisciplinary course in which film and theatre students work together in a simulated real world situation to

produce a finished film.

The film department offers the first and only graduate program in film in Canada. Prof. Fox explains each of the seven graduate students has developed a highly individualized program. One writing student has already sold a script to the CBC, while others are working on projects such as the use of film in dance or studying the development

of docudrama in Canada.

Limitations of equipment and studio space and a desire to preserve both a quality environment and good teacher-student ratio has caused the department to restrict undergraduate enrolment. Prof. Fox explains that over the years, applications have soared to three times the department's capacity to take in new students.

WHY SHOULD I GO TO A FILM SCHOOL?

The following are excerpts from Stan Fox's *A Consumer's Guide to Film Schools*, available through the York Film Department, 226C Administrative Studies (667-3244).

● At low cost you can gain access to equipment that you couldn't afford to own or rent, equipment that you wouldn't be allowed to touch in some unionized outfit like the CBC. All-inclusive tuition costs in a serious film school can run up to a \$1,000 a year in Canada. That is taking into consideration the basic course fees, studio supplies and extra stock you'll want to buy. However, to rent the equipment you need to shoot, edit and post-produce 2 or 3 short films per year, which would cost you, on a commercial rental basis, at least \$4,000, so you're getting an incredible financial deal. I'd be the first to admit that film school equipment is sometimes old and battered and the mixing arrangements are frequently primitive, but it compares well with what you get from the discount rental houses and, in my experience, is better maintained.

● You get supportive feedback on your work. It is in the teacher's interest for you to succeed. It reflects well on the school. They will, in most instances, try to give you an accurate appraisal and a sense of direction.

Your fellow students will also be available as a responsive audience for your films. You are part of a group with many shared creative

problems. You can see how others respond to difficulties you are experiencing.

● You have a pool of professional knowledge in the major areas of film within easy access. Among the teachers and staff there will be human beings whose function is to answer your questions.

● You can make mistakes without being fired. In an industry job, particularly at the lower levels, you can't afford to take risks which might result in a costly mistake. You tend to follow orders literally. The alternative is "getting a bad name" or being dismissed. It is hard to learn in that atmosphere because true learning involves making lots of mistakes. Sure, students can suffer the penalty of lower grades but there is a built-in allowance for mistakes in an educational environment that no industry operation can afford.

● You have the opportunity to learn a great deal more about film than just the nuts and bolts of craftsmanship. If film in Canada is to continue to grow in artistic stature, it will need filmmakers who have a sense of cultural traditions and the ability to criticize their own and their colleagues' work at a high level of perception.

Studying film is as important as making films at a school. A knowledge of film history and film theory is a vital component of any film education. Unquestionably, the most appropriate place to get that knowledge is at a film school.

Graduate Scholarships

The following are three scholarships available to graduate students. For further information concerning eligibility and application procedures, contact Mrs. Pauline Callen in N920 Ross (Phone: 667-2284).

CMHC

Canada Mortgage and Housing Corporation (CMHC) is awarding scholarships for full-time graduate study involving the social, physical, environmental, economic, legislative, or administrative

aspects of housing, in both urban and regional contexts.

These scholarships are given for one year, starting in September 1980, and are for studies at either Canadian or foreign universities. They will be of particular interest to master's and doctoral degree candidates in the fields of architecture, business and public administration, economics, environmental studies, law, planning, and social and behavioural sciences.

Included in the scholarship is a personal allowance of \$5,400 plus the cost of travel from residence to the place of study, university tuition fees, and \$960 for each dependant.

Applications must be submitted to York no later than February 28.

OXFORD

Balliol College in Oxford, England, is offering two Domus Scholarships, one in Arts and one in Science, for a period of two academic years beginning October, 1980.

These are fee scholarships, with the value being approximately half of the University Composition Fee. In 1980-81, it will be approximately 1840 pounds sterling for Arts, and 2440 pounds sterling for Science. The Domus Scholarships cannot be held in conjunction with any other scholarship which guarantees to pay the whole fees of a student.

Applications must reach Balliol College no later than March 15, 1980.

J. H. STEWART REID

The J.H. Stewart Reid Memorial Fellowship was established by the Canadian Association of University Teachers in memory of its first Executive Secretary.

One fellowship in the amount of \$4,500 will be awarded to support one year's study at any Canadian university. Choice of field is unrestricted.

Closing date for applications is February 29, 1980.

TTC TESTS EXPRESS BUS TO WILSON STATION STARTING FEBRUARY 25.

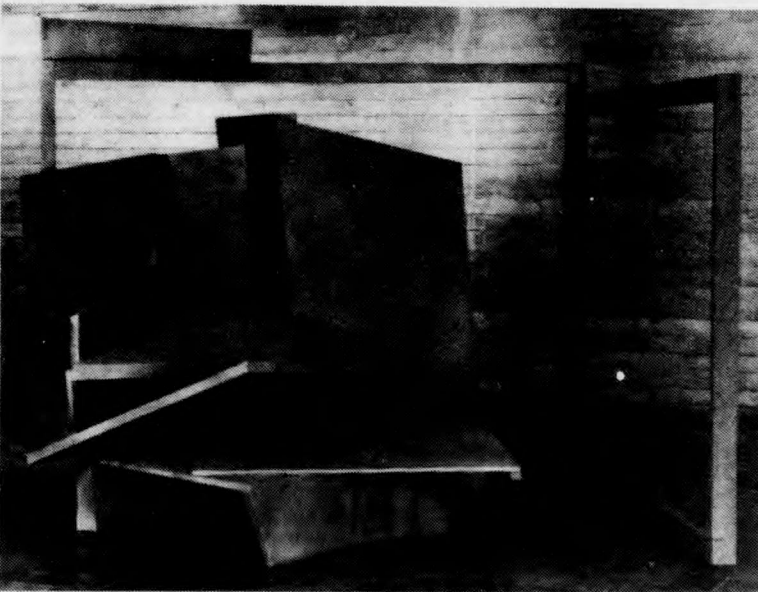
For a five-week trial period, from Monday, February 25 through Thursday, April 3, the Toronto Transit Commission (TTC) will operate an express bus service between York and the Wilson Station. If this service, which is in addition to the regular 106 bus, is successful, the TTC will consider implementing it permanently.

Buses will leave each end of the route at twenty-minute intervals throughout the day at ten-past, half-past, and ten-to the hour. The travelling time (one-way) is estimated at twenty minutes.

The first bus from Wilson leaves at 8.10 a.m. and the last one at 4.50 p.m. The first bus from York leaves at 8.30 a.m. and the last at 5.10 p.m. Detailed schedules will be posted at the bus stop in front of the Ross Building and at Wilson.

It should be noted that the express bus does not travel around Fraser Drive and does not stop at any points on its route other than York and the Wilson Subway Station.

AGYU Shows Sculpture By Alan Reynolds



"Framed and Mounted," 1979 painted wood sculpture by Alan Reynolds

Until March 7 the Art Gallery of York University (AGYU) is presenting an exhibition of recent work by Alan Reynolds, a well-known Canadian sculptor from Edmonton.

His pieces are constructed, rather than modelled or carved. This open-plane sculpture tradition originated in the early

non-objective 'counter reliefs' made by the Russian artist Vladimir Tatlin in 1914. What was then an entirely novel conception of sculpture subsequently branched out in two directions: one concerned with purely structural principles based on geometry and mathematics and using recognizable industrial materials; the

other developing a more pictorial treatment of space, relying on an instinctual sense of 'rightness' rather than on predetermined theory.

Reynolds has taken the latter direction in his own work, following, though quite independently, a course indicated by other modernist sculptors such as Anthony Caro and Michael Steiner. Reynolds assembles his pieces from planes of wood each painted an even colour so as to eliminate variations of grain and texture that would otherwise interfere with the formal eloquence of the work. Sometimes he introduces tonal variation in the painted surfaces in order to reflect more or less light and thus to enrich and enhance the spatial interaction of the planes.

The exhibition has been organized and circulated by the Edmonton Art Gallery, and an illustrated catalogue with an introduction by the Gallery's director, Mr. Terry Fenton, will be available.

The AGYU, located in N145 Ross, is open Mondays-Fridays, 10:00 a.m. - 4:30 p.m.