Serving the community with a left slant

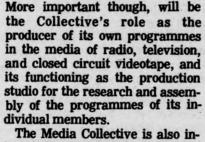
Media Collective sparks own programmes

By IRA MICAY

Sparked by the political spirit of its members, and aided by a \$100 CYSF club grant, the York Media Collective is now preparing for its first full year of service.

Operating out of its office in Room 308 Bethune, the collective will function as a "media clearinghouse" for radical left wing political activity, according to Robert Kasher, one of its founders, and the co-ordinator of its current programmes.

The group has submitted a \$427 budget to CYSF to stock a reading room with books and periodicals of contemporary radical thought.



terested in contacting left wing interest groups in the community at large, that could benefit from access to the media, but lack the production skills necessary to prepare their own programmes.

Founded this past summer, the Collective is chartered as a club under CYSF. Specified in its charter is the group's specifically left wing stance. It is not interested in entertaining members from the radical right, or even political

moderates. For the present, a steering committee of its founding members including Kasher, Michael Hollet, Paul Stuart, and Mary Lockheed, is responsible for the direction and philosophy of the Collective. It is hoped, however, that once regular meetings get under way, the full membership will plan the group's activities.

Currently in production are two documentaries sold by the group to CBC Radio, for its "Ideas" and "Identities" series. The "Ideas" programme deals with the concept of government secrecy; the implict secrecy of hiding or witholding certain information from the

public, and the analytic secrecy that obscures the import of facts readily available but perhaps scattered and misunderstood. Data concerning the state of the environment or the economy is often subject to this type of secrecy.

The "Identities" programme examines the Rastafarians, a religious group of strong political identity, with origins in Jamaica, that is well represented locally, and according to the Collective has previously received in-accurate coverage by the media.

Kasher also anticipates the production of two video tapes. One will focus on the issue of the food

A perfect villain, shark in film

catering problems at York, and could be viewed by students in Central Square. The other would be an orientation programme for high school students on current affairs in Ontario Universities, York in particular, and would tour the schools equipped to view

The first organizational meeting of the Media Collective will be held on Tuesday, September 30, at 4:00 P.M. in the Bethune office. Starting in October, a series of political films will be sponsored by the group. The flicks, shown biweekly, can be viewed in Curtis Lecture Hall at 8 P.M. for only 99c.



OCTOBER 6-11 THE GOOD BROS.

OCTOBER 20-25 WILLIE DIXON

OCT. 29-NOV. 1 KINKY **FREIDMAN** and the Texas **Jewboys**

NOVEMBER 5-8 MAINLINE with Mike McKenna and Joe Mendieson

NOVEMBER 10-15 BUDDY GUY and JR. WELLS

NOVEMBER 17-22 JAMES COTTON

NOVEMBER 24-29 ROUGH TRADE

Native changes

The York University Art Gallery will show an exhibition aimed at shedding light on the changing ways of the Eskimo. This particular exhibit, starting this Saturday at 10 a.m., covers the changing ways of some of Inuit women. The York Art Gallery is located in N145 in the Ross Building, and the exhibit will be open until October 19, daily 10 a.m. to 4:30 p.m., Sundays 2 to 5. All are welcome, and it's all free.

By ALAN FILEWOD Three men go fishing. They kill a fish, and in doing so, advance the cause of primal justice, reaffirm a sagging morality, strike a blow for the common man, put women in their place, defeat political corruption, pay the dues of folly, and win. And that's what Jaws is: a film of relentless winning. It's the perfect Bicentennial film.

In spite of the furor, the sen-

shows up American hangups sationalism, the shock value, Jaws monster. There is no problem of isn't a horror movie, not even in compassion involved, as there the comparatively sophisticated might be if the story revolved vein of The Exorcist. Nor is it a around voracious killer whales, or other intelligent mammalian boiled down abstraction of major themes from American literature friends. And we all have our in spite of its Captain Ahab and primal fears. It's a workable com-

> right because might takes skill and know how. Here is a conversation from the novel. The protagonist, Police Chief Brody, is resisting his wife's plea to give up his suicidal mission to eliminate the hazard of a thirty-foot great white shark off the beaches of a Long Island sum-

glorious subjugation of a hostile en-

vironment. Rather, it's a carefully

engineered fantasy of popular con-

servatism, in which might makes

mer resort:

"... But giving up isn't the answer. It doesn't put an end to anything."

'Why is an end so important?" "Different reasons, I think. Quint feels that if he doesn't kill the fish, everything he believes in is wrong."

Right. Might also makes right because it's backed by faith. One more quote, lifted from the climax of the story, when the shark is pitted against the hunters:

"Fuck it," says Quint. "If it's a fight he wants, it's a fight he'll get."... "Okay, shit-eater!" he calls. "Come and get it!"
So these are the tools of triumph:

righteous wrath and vilification. Armed with determination of this magnitude, is there any doubt as to the outcome?

It's hard not to admire Jaws, if only for its technical efficiency. Resorting to a two-thousand year old dramatic structure, the producers have cunningly exploited the melodramatic fantasy of the year, and the film's box office success attests to their acumen. There's no problems of ethics, just as in a good morality play, all that's taken care of. The shark is the perfect villain, no casual seducer, he. It's the precise

pity and fear", is in spite of its bloody battles, ghosts, graveyards, brutal intrigues and vicious sexual politics. If there's one basic premise behind Jaws it's balls, that mysterious quality that is supposed to make men and women happy. The protagonist is your basic North American male, a castrated, whimpering, defeatist who relies on the tension between his authority and his liberal sentiments to provide the sense of machismo he obviously lacks. And he needs it, you see, because all isn't well with the missus. He'd better get them balls before her eyes wander, in the specific direction of the young, hip, and very macho ithycologist who lends his fabulously wealthy resources to the hunt. And although the film

mon denominator.

Nobody comes out of Jaws

quivering with terror. Frightened,

sure. Apprehensive of that long-

planned idle in Cape Cod, sure.

But Jaws differs from, say The

Exorcist, in that people get to see their terror justified. Catharsis, and relief. Just like Hamlet, which

few producers would bother

labeling as "A play of relentless

jaws of the shark. And to balance the two, there is a third hunter, a brazen, rowdy, gambolin', caperin' son of a seadog, who pilots the three to victory, only to pay for his blasphemous over-confidence at the last moment.

eliminates the unnecessary slop-

piness of sexual matters, the novel

plunges right in, so that although

the young man survives in the for-

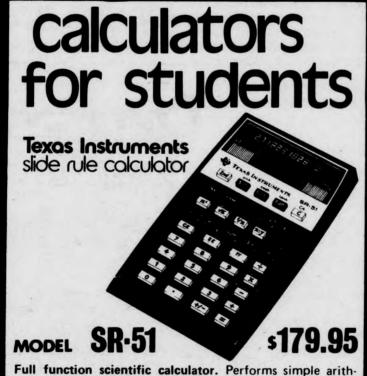
mer, he pays the price in the lat-

ter, suffering retribution in the

Of course there is no question as to which of these three archetypal citizens actually strikes the death blow, is there? The fish is killed, and by indirect assumption, everything they believe in is right.

Jaws, I suspect, is an epochal film, signifying the end of the great disaster movies. No more defeat, no sir. That's the end of this hostile universe in which we are piteously trapped in burning high-rises, earthquakes, tidalwaves and the like. It's victory now, achieved by an ingenious combination of skill, brawn, dedication, and faith.

Jaws is breaking box-office records. The Atlantic Seaboard tourist trade is suffering. And millions of impotent, quivering, citizens are realizing the ideals of their myths by proxy. Comforting,



metic, reciprocals, factorials, exponentiations, roots, trigonometric, hyperbolic, linear regression, mean, varience, standard deviation, permutations, random numbers and 20 conversions. Floating or fixed decimal option with scientific notation. Automatic shift to scientific notation. Three usable accessible memories. Display. 14-character LED, Keyboard. 40 keys including 26 with dual function.

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