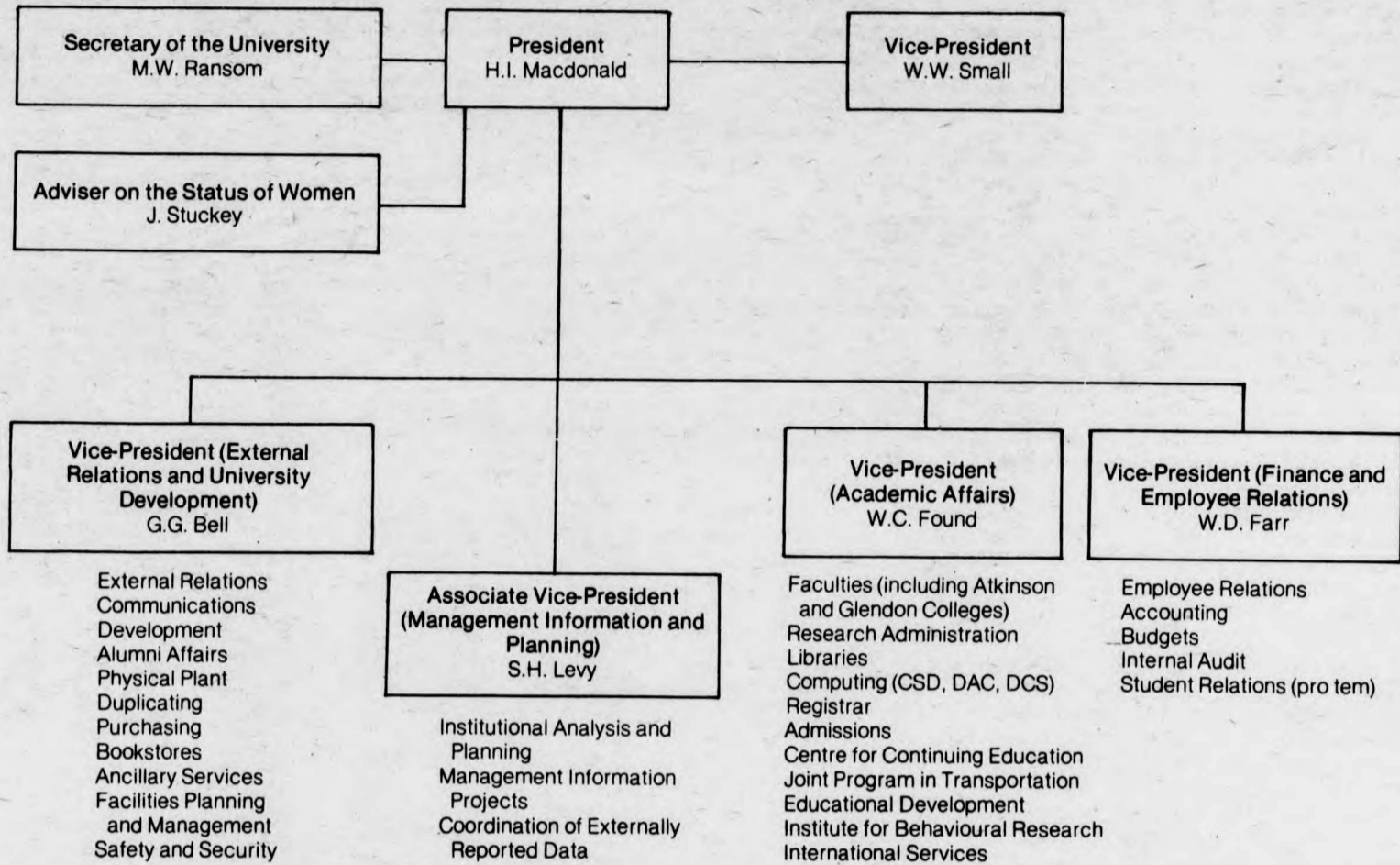


York University's administrative reorganization

Functional Responsibilities of Line Positions reporting directly to the President as of May 1, 1983



BOOKMARKS

Grits: An Intimate Portrait

IAN BAILEY

Based on research collected during the years Christina McCall-Newman reported on the Ottawa politics, *Grits: An Intimate Portrait of the Liberal Party* is a feature article that took twenty years to write.

The book peripherally discusses the roots of Canadian Liberalism. It also touches on the end of the Pearson era, where it intersects the period of Trudeau's rise within the party. However, most of McCall-Newman's grits are the legions who supported Pierre Trudeau—the people who during the last decade defined Canadian Liberalism. The book avoids being a Trudeau biography by concentrating on the mandarins behind the Prime-Minister. The cast includes Keith Davey, who had the awesome task of winning the '79 election, Michael Pitfield, who Newman accuses of bungling attempts to revolutionize the federal civil service, Jim Coutts, (now a York professor), Liberal hope, John Turner.

The Liberals, according to Newman, are a decaying party sustained by the ability to consistently put the best face forward. Newman suggests that the party has suffered the effects of a backroom war between an intellectual approach to governing, led by Trudeau, and hard-nosed pragmatists such as John Turner, and the quieter Keith Davey.

Grits focuses on the five W's - who, what, where, when, and why. It is this quality that makes it fascinating. Newman takes us into the backrooms, the private discussions, the pasts and the minds of its characters. She paints her 'intimate' portrait from the heart. This approach makes it a intriguing, engrossing dissection.

Fireweed: Lesbianics

BARB TAYLOR

Lesbian politics and art are the central focus of this issue of *Fireweed*, entitled "Lesbianic". The assembled works humourously point out that the lesbian issues presented—lack of a visible, artistic herstory and lesbian involvement in the women's and liberation movements—concern all feminists.

The feature articles raise the issues of lesbian unity and solidarity with other groups. In "Knowledge is Power", Sue Golding traces the development of the lesbian movement and its problems, which include divisions between dykes, heterosexual women, womyn and gay women. Problems encountered by both gay(men) and feminist organizations are also discussed by Golding. In "Nice Jewish Girls" by Susan Sturman and "Talking with Lesbians in South America" by Francie Wyland, the lesbian problems of suppression within their own cultural/liberation groups are outlined. Sturman also discusses racism within lesbian circles.

The politics of sexuality and the conflicts between S/M practitioners and so-called "vanilla" lovers form the body of "From Ms. to S/M", an up-to-the-minute discussion by Susan Cole.

The visual art of Marg Meigs, Midi Onodera, and others are a celebration of being both a woman and a lesbian, while the fiction presented in *Lesbianics* laments the domination of men over central female characters. An amusing and witty soap opera based on six lesbians living in one house is enough to make any feminist give up *Days of Our Lives*. Several writers explore the herstory of lesbian culture and the need to have it as an available and proud part of their lives.

While aimed at lesbians, heterosexuals would also enjoy the frank discussion of herstory, sexuality and political liberation. *Fireweed* has created a strong forum, raising many questions for lesbians and feminists.

Fireweed is published quarterly by a Toronto women's collective. The issues published since *Lesbianics* deal with Fear and Violence, Feminist Aesthetics and Racism.

Streep shines as Sophie

Finally, page to film succeeds

IAN BAILEY

Adapting literate bestsellers to the screen is a Hollywood tradition equal to the historical epic, the ungainly musical and recently, the special extravaganza.

The continuance of this tradition is demonstrated by such recent films as *Ragtime*, *The World According to Garp*, and now *Sophie's Choice*. The film is a bittersweet drama whose visual elegance overlays three detailed performances by stars Meryl Streep, Kevin Kline and Peter MacNichol.

The film is based on the semi-autobiographical novel by William Styron. The tale is told by Stingo (MacNichol), a young, would-be writer from Virginia who lives in a 1947 Brooklyn rooming-house. He sets up to write the 'great American novel', and meets Sophie (Streep), an Auschwitz survivor who has flourished under the care of her Jewish lover, Nathan Landau (Kline).

Bursting with a love of life, the duo enwrap Stingo in their summer madness of frivolity and celebration. Sophie and Nathan waltz through life with an inebriating exuberance, yet they dance on a graveyard of old, sad truths. Sophie must live with the ghastly choice she was forced to make as a concentration camp prisoner. Nathan suffers from a self-destructive drive that overshadows the brighter side of his love for Sophie.

The film is not perfect. It is fairly long and occasionally drifts off into sub-plots which are superfluous to the main storylines. Staggering passages, quoted by narrator Josef Sommer, that are drawn verbatim from the book, seem out of place. They sometimes serve as a nagging reminder that the film is an adaptation and not an original creation.

Although the film's structure is sometimes weak it is given emotional momentum by the quality of the acting. *Sophie's Choice* generates a tension by the manner in which the two men, Nathan and Stingo, revolve around Streep's humane and authentic Sophie. With a lilting Polish accent, her frustration at navigating English and the sunny demeanor of the 'girl next door',

Streep elevates Sophie from an interesting woman to a memorable one. She moves from apparent naivety through to the tortured, bitter soul we discover at the film's tragic conclusion.

Director-Writer Alan Pakula, who has demonstrated a facility for coaxing excellence from actresses in *Klute* and *The Sterile Cuckoo*, develops a history for his central character. He switches the scene from New York to Auschwitz halfway through the film, when a mesmerizing Streep tells Stingo of the single event that has haunted her.

Kevin Kline, an actor from the New York stage, should get a

nomination for the Best Supporting Actor 'Oscar' for his portrayal of Nathan. Alternately, Kline blends madness and flamboyance into a fascinating characterization that lights up the screen with intensity. In an underplayed, but very affecting portrayal as Stingo, Peter MacNichol compliments the two characters alongside him.

Sophie's Choice may prove to be one of the best transitions from page to celluloid. It is made with the good sense of a director uninfatuated or intimidated by his material. Pakula realizes that there is a vast distinction between the power of literature and the power of film and he gets with glorious results.

EXCALIBUR

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Film Editor Marshall Golden
Music Editor Steven Hacker

It's been a little crowded in the Excal offices lately (helps keep the cold out) and we finally decided to take a head count. Here's what we came up with. Apologies in advance to anyone we miss.

Staff this week: Greg Gaudet, Steve Hacker, Elizabeth Santia, Barb Taylor, Elissa S. Freeman, Ian Bailey, Lerrick Starr, Allan Schacht, John P. Schmied III, Rosemary Cloomey, Howard Goldstein, Chester Field, Peter Ferentzy, Robert Koch, Donald Solitar, John Monastyrskij, Mark Cutforth, Sheree-Lee Olsen, Debbie Kirkwood I, Amelia Golden, Nigel Turner, Mark Zwol, David Spiro, Marshall Golden, Chris B. Dodd, John Notten, Mario Scattoloni, Bill Hurst, Jack LeBlanc, Terry Jones, Merle Menzies, Paulette Peirol, Carol Brunt, David Chilton, Leala Birnboim, Sanjay Dhawan, Stephanie Gross, Belinda Levine, my Mom, Paul O'Donnell, J. Brett Abbey, Monica Bider, David McAdam, Paul Pivato...and the rest of the crowd.

Steve, we didn't want to cut your piece, but "in these times of limited resources..." Robert, will you ever write again after the rush this week and then the no-show? We ran out of space and you get first dibs next issue. Promise. Same goes for you Sheree-Lee. A sincere, if crunchy thank you to Paul O. who dumped a bunch of chips on us. Here's Elissa S. Freeman's name: understand the hot date is almost lined up. Sylvia Stanley makes the best coffee. Welcome to the world of journalism Amelia: entry is always a little strange. There are short term plans and long term plans: blue stationary is excellent. It's 3:30 a.m., do you know where your editors are? Do you care where they are? Right, roll over.