

R4 6/6

NEWS: Flip the page — jello toss and study room loss
ARTS: Somewhere inside — greasy dogs, angels and adultery
SPORTS: Right below you — the Yeomen fall 29-12 against Windsor

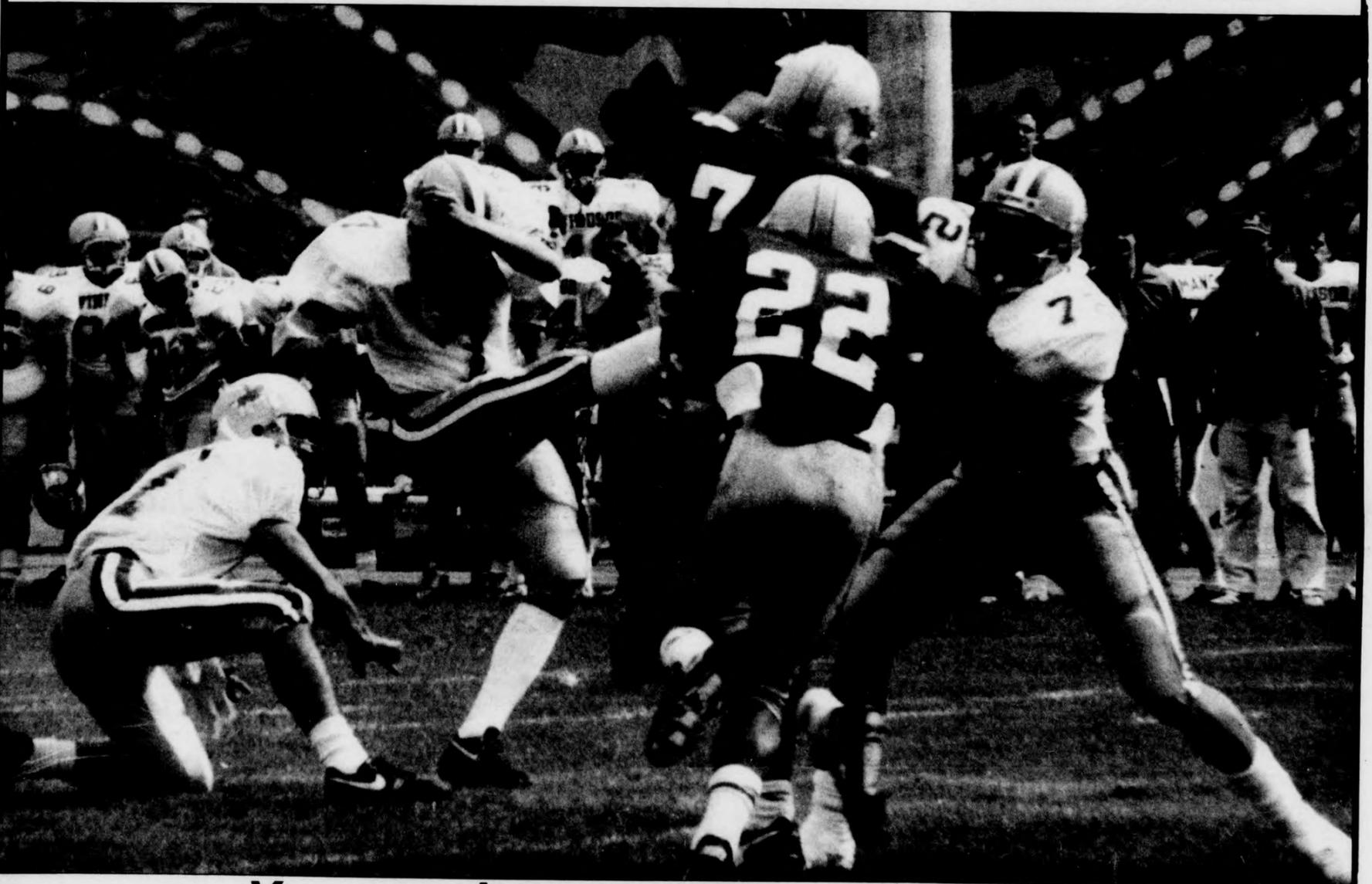
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WEDNESDAY, SEPTEMBER 19, 1990

VOLUME 25, ISSUE 11

excalibur

YORK UNIVERSITY'S COMMUNITY NEWSPAPER



Yeomen drop season opener at home

by Debbie Levy

First, the bad news: we lost. The inexperience of the football Yeomen was painfully apparent in the squad's 29-12 loss to the Windsor Lancers in last Saturday's season opener at Esther Shiner stadium.

Now, the good news: it can only get better. The majority of this year's crew are rookies, both the players and coaching staff. And although, they will have to make adjustments, the eager squad views the new influx of personnel as a fresh start with a coach who know what it's like to win.

The head coach, Tom Arnott, as well as the six other special teams coaches are all with the Yeomen for their first year. With them, however, they bring extensive previous experience — Arnott's last engagement being with the successful Wilfrid Laurier Golden Hawks.

Arnott remains optimistic about the upcoming season at York. Yet despite this, the Yeomen will have a tough time changing old habits. They must

meet the challenge in reshaping veterans and breaking in rookies.

As the game on Saturday opened, the Yeomen defense looked superb and their offense was striking. The defense, led by veteran Kevin Julyan, did not allow the Lancers a first down until their third possession. Meanwhile, the Yeomen offense led by second year quarterback, Dean McLaren, moved confidently down the field, drawing first blood with a field goal. The home crowd was anticipating repeat performances; they did not come.

After the Yeomen took an initial 4-0 lead, the Lancers grabbed the rest of the half. Scoring two touchdowns, a field goal and a safety, the score had slid to 21-4 at the half.

On their first possession of the second half, the Yeomen fumbled the ball and the Lancers recovered. The turnover resulted in a safety and subsequently led to a Windsor field goal.

The game was relatively one-sided, but not because of a discrepancy in ball-playing talent. The name of this

particular game was PENALTIES and lots of them: the Yeomen lost 103 yards over 60 minutes.

Four out of the six Lancers' scores in the first half were chalked up because of Yeomen penalties. More often than not it was the offside call, which showed the eagerness and inexperience of the York defense. Twice, when the defense had successfully kept Windsor out of the end zone, they drew offside penalties, giving the Lancers two extra chances.

And what about the lack of Yeomen scoring? The Lancer defense was able to rise to the occasion even when York established good field position. Adding to the lack of initial offence was Dean McLaren's trouble controlling the ball. Chalk this up, forgivingly, to the fact that it was the first game of the season. McLaren's arm is as good as the best QBs in the league.

Jason Bitter, also in his second year, came in relief for the second half, and although he too had some trouble with his control, showed tremendous potential once he relaxed.

York's offense didn't do as poorly as the final score indicated. Although Windsor was able to score 29 points, most of these came from field goals; rarely did the Lancers pass the Yeomen 25-yard line. Yeomen linebackers McKenna and Bournakos were constantly pressuring Lancer quarterback Walt Tazzman.

The York squad didn't come out roaring to demolish their first opponents, but they did show more potential than they have in years. The team played with heart and renewed confidence. In the last two minutes of the game, Bitter rallied the Yeomen as they marched down the field to paydirt. We also caught a glimpse of rookie wide receiver, P.J. Edgeworth, who made two key catches on York's last possession.

If the defense can tighten up a little and eliminate the penalties; if the quarterbacks begin to settle down and throw consistently; then the York Yeomen might prove to be real contenders for the CIAU Vanier cup.

Billy Barroo's

rhythm & brews
 ★ ★ ★ ★ ★ ★ ★ ★
 6 6 0 0 0 5 6

This week:

Bleecker Street

Tues. Sept. 25

The Shakers

(shake, rattle and roll)

Sept. 26-29

Backstreet

(lot of "street" bands this week)

Mondays

**All-you-can-eat
spaghetti**

(please use a fork)

Tuesdays

**2 for 1 chicken wings
and tall boys!!**

Wednesdays

**All-you-can-eat
perogies**

(new record [unofficial] — 16)

Every Night

**Cleverly named
shooter specials!**

Sundays

Free hangover buffet

(noon 'til 2:00 pm)

Huge screen

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The Stalkyard

by Salman A. Nensi

York's induction ceremony "attempts to ingrain patterns of subservient behaviour towards the administration," says an open letter issued by the college council presidents and YFS/FEY President Jean Ghomeshi.

COLUMN

Induction a lesson in subservience say council presidents

Part of the ceremony, a formal welcome to first year students, involves students bowing to regally-clad York President Harry Arthurs while he sits upon a throne. In addition, students must acknowledge that they are junior members of the York community. These are the parts being objected to.

According to the Provost, Beth Hopkins, the ceremony is not intended to make the students feel inferior. Those that are about to begin their education merely pay respect to those that have completed theirs.

"There is nothing educational about the ceremony, it's just a symbolic attempt to underscore the status quo," said Ghomeshi. "Students get to know who's in charge, who they should respect and where they belong in the hierarchy."

The YFS/FEY has misunderstood the ceremony's intention, said Hopkins. It is an academic affair. Arthurs attends as York's Vice Chancellor, not in his capacity as President. Students do not pay respects to President Arthurs, but show respect for the concept of education and knowledge, symbolized by Vice Chancellor Arthurs.

Ghomeshi was unable to separate the symbolic position of Vice Chancellor from President Arthurs the person. "With all due respect to the President and other administrators, why does knowledge have to be represented by a group of administrators, some of who have no academic connection?"

The Provost made changes in this year's induction ceremony: the oath was cut short; students were allowed to come in casual attire; and a student representative was allowed to address the gathering.

"The administration has missed the whole point," said Ghomeshi. "It is not the small things. We're talking about the larger issues. If it is an academic ceremony, what's so academic about it?"

Unable to see the induction ceremony as anything more than administrative brainwashing, Ghomeshi refused to speak as the representative of students of York at the ceremony.

Stating his solidarity with those students and college presidents that did attend, Ghomeshi added, "The slogan for this year is, 'Student's First', I could hardly comply with or sanction an event underscoring students last!"

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NEWS

Atkinson study room replaced by offices

by Anton Katz

The removal of student study space in Atkinson college by the Atkinson administration without student consultation has students upset. In July, Room 251, the college's traditional study area for the students was officially reallocated as an office for the graduation department of Atkinson's

student programmes.

The graduation department needed a new location after losing its basement room to a new computer lab over the summer.

Both moves were taken by the college administration without consulting the Atkinson College Student Association (ACSA), which has angered ACSA president Anna Segal.

She said she learned about the loss of study space by chance on

May 19 from "an anonymous student" who told her the room was going to be renovated.

Segal said that ASCA does not disagree that the computers would be beneficial to the students or that Atkinson staff deserve access to space, but she felt that Atkinson students should have been consulted.

Had ACSA been consulted earlier on the issue of the computers, she said, it might have given the

displaced graduate department part of the space in the study room.

The placement of computers resulted from work done by the Dean's Advisory Committee on Computing. The lab is intended for student use, yet, as Atkinson associate dean John Parkinson admitted in an August 22 letter to ACSA, "a significant omission from the membership of this committee has been the stu-

dents."

Parkinson said that he and outgoing dean Stephen Griew did not consult the students because there was no time, since the college was offered a provincial grant in February to get the computers and had to have a room ready by March to get the money.

He said consulting the students would have stalled matters and might have cost the college the grant.

Following the reallocation of the study room, Parkinson offered ACSA the Atkinson conference room (room 282) as new study space, but ACSA rejected the offer in July since students would be only one of many groups using the room.

In a July 13 letter to ACSA, Parkinson stated that "the main purpose of this room is to accommodate official Atkinson College business meetings" and offered the room to students on an "as available" basis.

He has promised to post a notice of scheduled bookings for the room but has not yet done so.

As of the end of the first week of the term, Atkinson students still do not have a study room to replace room 251.

Segal said that these incidents were not the only examples of the college administration taking space away from students without consultation.

She said that in May 1990, room 253, formerly used by the students as a discussion room, was converted into a professor's office, with no consultation with ACSA.

Parkinson declined to comment on this incident.

Student starts up "Fun Club" with Jello toss

by Daniel Wolgelerenter

If getting back to school has you a little depressed, you may want to try slinging some jello at a fellow student.

That's what fourth year biology major and York University Biology Society president Sheldon Bergson invited passers-by to do last Friday afternoon when he dressed up in an orange garbage bag and goggles and set up shop in the field between the Farquharson and Steacie buildings.

At \$1 for three shots — to "give a loony to a loony" as his sign read — students were encouraged to pelt Bergson with jello.

It was all part of the membership drive for his new club, the University Life Appreciation Organization (ULAO), also known as the Fun Club which Bergson hopes will "end apathy at York once and for all."

The one dollar went towards a one-year membership in his club, which received the approval of Student Affairs last Wednesday after submitting a constitution and a list of ten initial members,



OH SHIT, HERE COMES THE JELLO: "Fun Club" president Sheldon Bergson waits to be pelted by edible slime.

as per Student Affairs regulations.

Bergson claimed to have 29 members by Friday.

Bergson's club has yet to be recognized by the York Federation of Students (YFS), which would entitle it to apply for funding that Student Affairs does not

provide. The YFS requires similar stipulations for official club status as does Student Affairs.

Clubs commissioner Ziad Hafez said YFS' major stipulation is that the club not be racist, sexist or homophobic.

Bergson said that the club is

open to all members of the York community and has applied for official standing with YFS.

The club, however, has one central rule: everyone must have fun at its events. If a member is not having fun within one hour of attending, they will be thrown out, he added.

The one dollar membership — "we wanted to keep it affordable," Bergson said — will be fully refunded if each member does not have a good time during at least one of the club's functions.

Bergson was not worried about a run on his treasury because he said most people had fun just bombarding him with the jello, which he said was donated by General Foods.

Among the other events Bergson hopes to hold are a macaroni and cheese eating contest (with donated food), a Big Brother and Big Sister day for children waiting for Big Brothers and Sisters, a fundraiser for illiteracy, and a campus clean-up day where all the garbage on campus would be put in one big pile and photographed.

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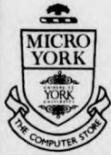
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Anyone wishing to register after this date must submit a written petition to the Registrar's Office no later than **Friday, November 2, 1990**. The appropriate form is available from the Registrar's Office, Suite C130 West Office Building, telephone 736-5155.

Petitions which demonstrate administrative default on the part of a University office or cover compassionate reasons are considered. The Registrar's decision is final.

Office of the Registrar
September 1990

EDITORIAL

**Thee words
ov power**

ART? An increasingly inadequate substitute for sex.
 BLOOD BANK? Is there any other kind?
 BOB: The sub-genius.
 BORN-AGAIN? Twice too often.
 CIVILIZATION? The biosphere's skin disease.
 CONSERVATIVISM: A tired cliché: catch the wave.
 COUPLES? Monogamy is monotony.
 CRUCIFIXION? Too little and too late.
 CYNICISM? Long since surpassed by recent events.
 DISEASE? Very dangerous: a leading cause of doctors.
 ELECTIONS? Dumbocracy in action.
 FAITH? Is fatal.
 FAMILY: No nukes!
 FEMINISM: Equality with men: a mediocre ambition.
 FREE TIME: Work the boss doesn't pay you for.
 FULL EMPLOYMENT: A threat, not a promise.
 GOVERNMENT: Guns don't kill, politicians do.
 GURUS: A good mantra is hard to find.
 HIPPIES: Running on empty.
 HOSTAGES: Not worth killing, not worth killing for.
 INSANITY: There's no life like it.
 JUDGES: Doddering despots in clown suits.
 KKK: Bigots with two-car garages.
 LAW: Crime without punishment.
 LAWYERS: Life support systems for mouths.
 THE LEFT: Left behind.
 LIBERALS: Conservatives with guilty consciences.
 LIBERTARIANISM: All the freedom money can buy.
 LIFE AFTER DEATH: Why wait?
 MARXISM: The highest stage of capitalism.
 MASOCHISM: Like taking your work home with you.
 MULRONEY: A hard man is good to find.
 MYSTICS: Have incommunicable insights they won't shut up about.
 NIHILISTS: Going beyond good and evil, they stopped half-way.
 OIL: Make petrol, not war.
 PEDAGOGICIDE: A victimless crime.
 POLICE: Terrorists with the right credentials.
 POLITICS: Like a pond, the scum rises to the top.
 PREJUDICE: Folk sociology.
 PROPERTY: Is theft — and theft is proper.
 PUNKS: Hippies with amnesia.
 PUNQUES: Punks who attended art school.
 QUEEN: The world's richest antique.
 RADIO EVANGELISTS: Less aural sects, more oral sex!
 RELATIONSHIPS: Being alone together.
 RELIGION: Deifying your defects.
 THE RIGHT: Wrong.
 ROCK MUSIC: Has a great future behind it.
 SEX? An increasingly inadequate substitute for masturbation.
 SCHOOL VIOLENCE: Class struggle as struggle in class.
 SOCIALISTS: Sheep in wolves' clothing.
 TEACHERS: Outclassed.
 UTOPIA: Nostalgia for the future.
 VEGETARIANISM: You are what you eat.
 WORK: Self-inflicted prison term.
 ZEALOTS: Those with more to lose than the rest of us.

Peter Stathis

• **Today's staff meeting is at 4:00 pm. We will be selecting sub-editors and discussing a new column.**

EXCALIBUR

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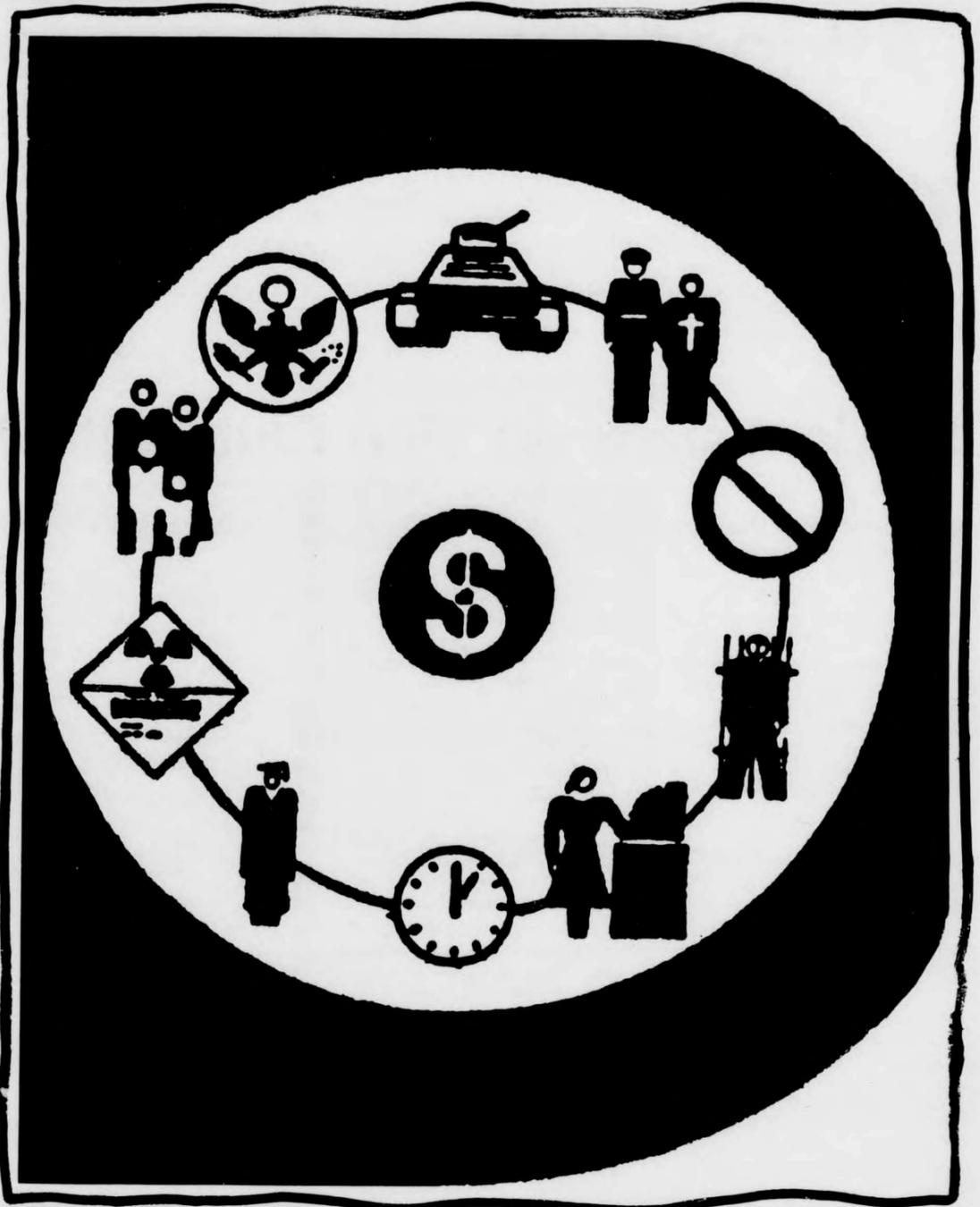
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**Honesty
alive at
York**

To the editor,

As you know, we live in a world where crime is on the uprise and at York University theft has become a major problem, especially around Tait Mackenzie. It is to this effect that I wish to report something that may give us some hope.

On Friday, September 7, 1990, while dressing for a tennis game, I left my handbag in the ladies washroom on the main floor of the East section of Tait Mackenzie. It was not until an hour later, when the game was over, that I realized this. You can imagine my devastation when I returned to the ladies room, only to find the bag gone. Naturally, I assumed the bag had been stolen.

I immediately took all the necessary precautions, such as notifying police and cancelling credit cards. However, on Saturday afternoon a young York student by the name of Lucy Rizzi called me to say that she had found my handbag, with all contents intact — even the cash. You can imagine the joy I felt by this

news.

The reason I am reporting this is because I think it is appropriate to publically acknowledge the good deeds done by others. Perhaps, this will encourage others to be more honest.

Margurite Taylor

**Bethune
prez pissed
at Azed**

To the editor,

As a member of the Bethune College Community, I find Azed Majeed's "Bethune turns reviewer into Gene Shalit" extremely offensive to our college. At a time when volunteer affiliation with colleges is right around the corner, this article's stale, clichéd style of putting down one thing in order to promote another lacks both imagination and TRUTH! Oh, and if this was an attempt at humour on the part of the Excalibur we here at Bethune are not amused.

Sarah Payne
 President,
 Bethune College Council

**Handicap
access
blocked by
locked doors**

To the editor,

Last week the rush to classes began. At ten to the hour hundreds of students are passing in and out of the doors leading to Ross and the Curtis Lecture Halls. Why can't Security unlock all these doors?

During the summer the far right door, leading into the northwest end of the lecture halls, was almost always locked. This was not a major problem, although terribly annoying. Now that school has started it has become inconvenient, but still there remains an even greater issue.

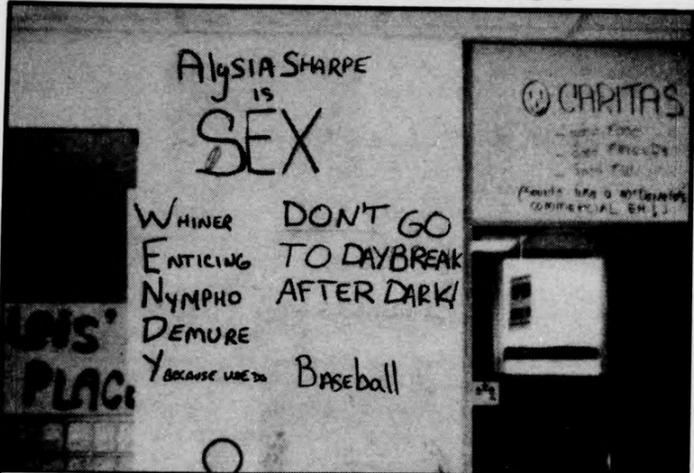
Either Wednesday or Thursday of last week the handicapped access door at that same corner was left locked.

There is no conceivable reason why Security cannot take a few seconds to unlock all the doors, especially for the handicapped!

Students wanting to go to their classes.

NEWS

Orientation poster removed from Vanier, deemed sexist



POSTER PROBLEM: Vanier College administration removed a poster that said "Shalom guys like it on top."

by Ira Nayman

Although this year's Vanier College orientation has been relatively tame, at least one poster in residence was deemed offensive enough to be taken down.

"There's no question it was bad judgement," Don Roberts, Vanier College tutor, said of the poster, which read: "Shalom guys like it on top." But "no sexism was intended," he added.

Other posters on Vanier residence walls read "Alysia Sharpe is SEX" and "Wendy Enticing Nympho Demure Y? (WENDY)."

Vanier Master Mary Sue McCarthy said that the posters had been put up "too quickly, without thinking," by people working on orientation.

McCarthy pointed out that the posters were "in jokes" among the college residents. Shalom guys like it on top, for instance, was a reference to the fact that

the men's floor was above the women's floor in residence. References to specific women were about floor dons.

"If it offends one person," though, McCarthy said, "it's not acceptable."

"As soon as we found out what the poster said, we took it down," Roberts said. McCarthy confirmed that as soon as the poster was brought to her attention, it was removed.

According to Sexual Harassment Education and Complaint Centre advisor Dale Hall, "We have had less problems than ever before" with sexist incidents during orientation.

"The comfort level of first year students is better than it has ever been," McCarthy agreed. She expressed the hope that "consciousness could be raised," by the incident.

"As long as they keep the humour," McCarthy commented, "and get rid of the macho," the posters should be fine.

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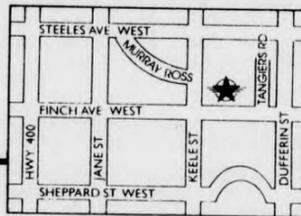
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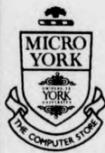
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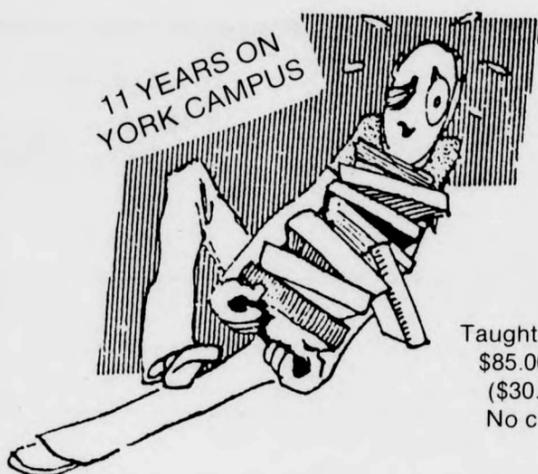
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WRITER'S BLOCK

by Ira Nayman

To have devoted my life to writing, you might expect me to be somewhat . . . different. Nothing major — a history of depression, for instance, or some drug or alcohol abuse. Perhaps I have been involved in random and inexplicable acts of violence. At the very least, I should have a few unnamed children spread over a wide geographic area.

Unfortunately, none of these great personality problems apply to me. The only things I can think of that set me apart from most people are that I never lie and I never get bored. While this isn't likely to get me a *People Magazine* cover or other free publicity, I like it.

Not being able to lie is a strange attribute for a person who aspires to become a "professional liar," as writers have been called, but there it is. Technically, I suppose I can lie, it's just that I am so tremendously awful at it: my voice trembles in a particularly insincere way; I have difficulty keeping myself from shaking; I can't keep my story consistent from one minute to the next. I'm such a terrible liar that I just can't be bothered.

Guilt doesn't have much to do with it; I simply never learned how. When I was growing up, my needs and desires were largely taken care of — I didn't have much opportunity to lie.

While I believe this is a good thing, it does have its drawbacks. How do you not offend somebody who wants your opinion on a personal matter on which you know there will be disagreement? People often tell "little white lies" in order to spare another's feelings. Since I cannot always avoid such situations, I have developed a high tolerance for the personal quirks and foibles of others.

One of the few things I have little tolerance for is — surprise, surprise — deception, especially from people in positions of authority, people we are expected to trust. As a satirist, of course, I am well positioned to

expose deception and social self-delusion.

As for the other, people have a hard time believing that I never get bored, but it is true. For one thing, I'm a voracious reader, and always carry a book or magazine with me wherever I go. Thus, long subway rides or bank lineups hold no terror for me.

Half of the time, though, I don't even have to resort to literature. The most interesting and important part of the creative process, for me at least, is the conception and development of ideas. This is an ongoing process which can, of course, be done anywhere.

(It is a process which, it should be noted, has the potential for a lot of embarrassment; when I get an idea, I have to immediately write it in a notebook I carry with me or I may forget it, even if I am in the middle of a conversation at the time. The people I talk to when this happens have the right to wonder: am I going to show up in some demented comedy some day?)

(As it happens, what I write in my notebook is invariably something my subconscious threw out at me that has nothing to do with the conversation. I make it a point to tell all my friends that they do not have to fear ending up in my writing; I find it easier to keep friends that way.)

Other activities are equally related to writing. I sometimes create characters or situations for people I see in public places, for example. This is like a pianist doing finger exercises; it is short and devoid of a larger artistic significance, but it does keep your creative juices flowing.

This is an important example of a way of interacting with one's environment, a creative way of looking at whatever milieu one happens to find oneself in. I'm surprised more people don't do it, but I try not to be surprised by anything anybody does any more.

Not being able to lie and not getting bored — Hemingway would probably turn over in his grave if he knew what passed for bizarre behaviour in writers these days. Ah, well; I gotta be me . . .

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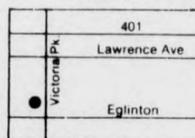
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ARTS



Rosie meets Guildy: Corpses Rise

by Ira Nayman

Rosencrantz and Guildenstern Are Dead

directed by Tom Stoppard
produced by Nova Entertainment

Specifically, the problem is specificity. How do you translate the unspecific nature of a fantasy for the stage (which engages the viewer's imagination) to the ultra-specific medium of film (mired,

as it is, in concrete images)?

To take a specific example, consider *Rosencrantz and Guildenstern Are Dead*, written and directed by Tom Stoppard from his play. Rosencrantz and Guil-

denstern were minor characters in *Hamlet*; Stoppard elevated them to major characters to determine what they were doing between appearances in Shakespeare's play. It turned out not to be much, but they did it brilliantly.

Going in, I wondered how the simple twilight world of the play could effectively be transferred to film. I shouldn't have worried. *Rosencrantz and Guildenstern Are Dead* is wonderful, hilarious in some places, thought-provoking in others and, ultimately, touching. Although somewhat different from the original, it captures the spirit of the play perfectly.

Stoppard, a literate, intelligent writer, has pointed out that, while the play has the events swirling around the title characters, for the film they are the ones constantly in motion. Not only does this avoid the stage-bound look of most filmed plays, but it actually accentuates the feeling that Rosencrantz and Guildenstern are on the periphery of something important, if only they could figure out what it was.

Rosencrantz and Guildenstern are one note characters, barely better drawn here than in *Hamlet*; nonetheless, Gary Oldman and Tim Roth portray them masterfully, catching the comedy, confusion and tragedy. We know from the start that they are doomed to die (if you're not familiar with *Hamlet*, you only have to look at Stoppard's title), and the actors manage to invest their performances with a real sense of futility and despair.



Richard Dreyfuss seems too light weight as The Player, the leader of the group of actors who play a key role in *Hamlet*. The character has a majesty that Dreyfuss, entertaining as his performance is, just doesn't seem able to carry off. Now, if Sean Connery had stayed with the part

Wow.

Stoppard's direction is assured and effective — you wouldn't even notice the bits that he chopped out because he grew to dislike them over the years. And, a new recurring sight gag in which Rosencrantz almost discovers important scientific principles is hilarious. Furthermore, the film's design is lush, a wonderful swirl of colour and texture. *Rosencrantz and Guildenstern Are Dead* is, like its older cousin *Waiting For Godot* (to which it bears a striking resemblance), a slapstick comedy of despair. Both explore the themes of fate versus free will and Art versus reality.

To be sure, this is a minority taste in a culture dominated by escapist entertainment. Nonetheless, *Rosencrantz and Guildenstern Are Dead* is an excellent, worthwhile film.

Not for the faint at heart



Fine, I'll use my shoe-phone then . . .

by Jim Russell

Interrogation

directed by Richard Bugajski
produced by Zespol X

Interrogation is not a movie for the faint of heart.

Seething with brutality and sadism, it is a damning indictment of the Polish government and a black eye on the face of Communism. Completed three months after martial law was declared in Poland, *Interrogation* was labelled "inflammatory" and banned in 1982 by the Ministry of Arts and Culture. It would have

remained suppressed forever if director/writer and new Canadian, Richard Bugajski had not smuggled an illegal video copy of the film into this country in 1985.

The story centers around Tonia (Krystyna Janda) a vivacious, effervescent cabaret singer, who because of a one night stand with a man is now suspected by the state of treason, is spirited away from her husband, her career and her friends by the state security police.

Five years later, after enduring harrowing mental and physical torture, starvation and a gut

wrenching episode of self destruction Tonia, is freed, her humanity, honour and dignity intact. *Interrogation* is a great movie not because of its portrayal of the dark side of mankind, but because Tonia's story represents a ringing confirmation of the human spirit.

I give it a 10 out of 10.

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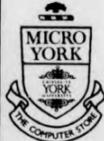
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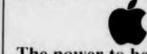
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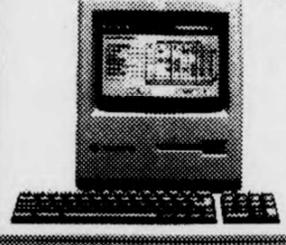
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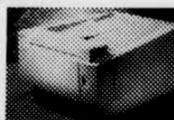
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ARTS

Yeaah! I have seen thuh lite!

by Kim Yu

Waiting for the Light
directed by Christopher Monger
produced by Epic Productions
Inc.

Waiting for the Light, directed by Christopher Monger is set against the backdrop of the Cuban Missile Crisis of 1962. Shirley MacLaine stars as an "eccentric," Zena, who lives with her niece Kay, played by Teri Garr.

Kay's two children, who on occasion have performed magic tricks with their great aunt, have taken to mischievous antics at school too. The delinquent duo indulge in delightful deceptions, from dismemberment to complete disappearance. They wreak havoc on their teachers and peers, to the dismay of their mother.

Salvation to the harried Kay comes when she inherits a diner in a small town. The entire family is uprooted for a new start. Although Zena and the children promise not to practice their dazzling prestidigitations on unsuspecting townfolk, they eventually renege on the agreement when a grumpy neighbour, Mr. Mullens, (Vincent Schiavelli) angers them. Zena concocts a ghostly prank to scare the recluse.

Played with much zeal by MacLaine, Zena comes across as a lovable kook and Garr is funny as the exasperated mother.

Business picks up for the entire town — and, particularly Kay's diner — when word gets out that



Shirley MacLaine appears in the Festival film *Waiting for the Light*.

an angel has appeared to the mean-spirited Mullens.

In an interview, Schiavelli said of his character, "Mr. Mullens — total recluse, nasty — has had a very hard life. I assume he was very devoted to his mother, who passed away and left him there in this house. He doesn't speak to anyone, he doesn't see anyone, because he's in tremendous pain. That's why he is the way he is."

Many of Schiavelli's roles, although small, are important to the development of the plot. In *Waiting for the Light*, he explained, "What happens to him is pivotal in terms of the story, because, if you don't believe that Mr. Mullens believes what is happening to him then, you can't believe the story. Then, the story has no basis. Chris and I worked very carefully to really make those things believable — that

Mr. Mullens believes, that as absurd as it seems considering this is the little girl he saw the day before, he truly believes that an angel of God has appeared to him."

With the appearance of the "angel," he transforms his life. Schiavelli explained, "The image of the angel is his release essentially, and it permits him to become this transcended, loving fellow. What was lovely was playing a character that believes he has looked into the eyes of God. It was wonderful going to work everyday. It was a wonderful feeling."

People seem to remember Schiavelli's roles, but not necessarily his name. They recognize his acting ability but not always the actor behind the part. Theorizing on this, he said,

"I've played a lot of little parts in

a lot of movies. A friend of mine said to me — and it's a lovely compliment — the reason why people respond to what I do — and people respond, to my mind, really disproportionately to the length of time I'm on the screen — the way they do is because the characters always have a wisdom. They're always imparting that wisdom to the audience."

Most recently, Schiavelli played a ghost who kept ritualizing his death on the subway in the movie *Ghost*, with Patrick Swayze and Demi Moore. "The hero has to

descend into hell," he said of that role, "has to go down into the subway and force this person to be his teacher so that he can return and perform his tasks and accomplish the heroic act. It's a very classical, mythological character."

Certainly, there will be even more to come from Schiavelli. "I think, surely, I am the Clark Gable of the nineties," he said with a laugh.

Waiting for the Light will be released commercially in November.

Thou Shalt Not . . .

by Jim Russell

The Law
directed by Idrissa Ouendraogo
produced by Les films de l'Avenir

How fortunate that we live in the type of society where families are disposable and adultery is the stuff that jokes are made of.

Consider, if you will, the millions of people, many living from day to day, whose only chance for existence over the centuries has been family, community, norms, customs and, of course . . . *The Law*.

This film is about the law that punishes adulterers with death. It does not ask for our approval nor does it offer excuses.

The setting for *The Law* is Burkina Faso, a small African country. The year is never mentioned and, in fact, doesn't matter. Saga has

returned to his tiny village after a two year absence and finds that Nogma, the woman he was "promised," has been forced to marry his father. Angry and bitter, Saga refuses to live in his village and instead builds a hut nearby. It is not long before Nogma finds Saga and the two of them begin a series of adulterous rendezvous. The village elders soon discover what is going on, straws are drawn and it is his brother who is chosen by fate to punish Nogma with death.

As you may have surmised, this film is depressing as hell. The camerawork, however, is excellent, the characters believable. Mr. Ouendraogo has captured both beauty and ugliness, hope and despair in this sensitive look at his country and its people. It's worth a look.

I give it a seven out of 10.

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ARTS

Gentle greasy dog

by Azed Majeed

White Room
directed by Patricia Rozema
produced by VOS Productions

Patricia Rozema's *White Room* is an urban fairy tale/thriller/media statement which is beautiful to look at, but falls flat in the plot department. This film is another example of the corrupting influence of money in film.

Rozema's last film *I've Heard The Mermaids Singing* garnered much of its kudos because of Sheila McCarthy's fun performance. The film itself had that low budget Canadian look, but it worked because of the character and the script.



This time around Rozema has become a stylist in search of a good script... hmmm, maybe she should change her name to Coppola. (She should work with less money so as not to be tempted by cranes and other toys.)

White Room tells the tale of Norman Gentle (give me a break, Pat), a young would-be writer who leaves home after witnessing the murder of a famous pop chanteuse Madeline X (Margot Kidder). However, Norman didn't just happen to witness this murder; rather he was in the habit of spending his evenings in voyeur-

istic pleasure outside the singer's house. Norman, you greasy dog! One of the main problems with *White Room* is that it starts things but never finishes them. The voyeuristic aspect of the character is pure Hitchcock/De Palma, however Rozema never follows this dark side of Norman's character. In the end he becomes a big, bland moral "Prince Charming." Yech!

The plot of *White Room* does not hold up mainly because it is shallow. Sometimes it seems as though an adolescent wrote it. (Interestingly enough, I've heard the same comment from most of my prof.'s after they read my essays). The mystery portion of the story is practically given away at the beginning when Madeline X (who is only seen in video flashbacks) says in a previously taped interview, "Sometimes I think I should stage my own death," or words to that effect (give me a break, Pat). Wasn't this the plot of *Eddie and the Cruisers*? Anyway, the plot is kind of goofy.

The acting is pretty good, especially Kate Nelligan as the reclusive alter ego chanteuse. Sheila McCarthy is always fun to watch, but her character, Zelda, is truly bad. She's one of those flakey neo-punker, conceptual artists who don't exist in real life (give me a break Pat).

White Room has some of the coolest looking sequences I've seen in a long time. Patricia Rozema and cinematographer Paul Sarossy have crafted a fascinating style. Now, let's get the story straight, okay Pat?

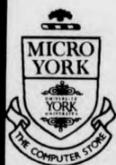
RIGHT: (R to L) Mary Crosby, Henry Jaglom and Frances Bergen in *Eating*



ABOVE: (L to R) Liv Ullman, John Heard and Sam Waterson compare world views in the film *Mindwalk*

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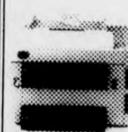


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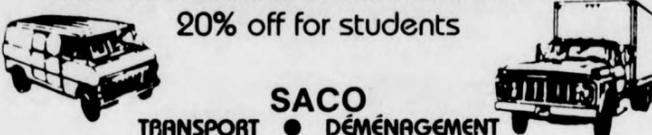
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? THE Riddler



By David Gardner

Self-proclaimed Brains beware! He's here, and he's ready to wage an ongoing battle against sanity and clear thought at York. That wizard of wit, that prince of puzzles, that king of conundrums, The Riddler has chosen York University as the site at which to prove his intellectual mastery of the world. In each issue of *Excalibur*, that confounded quizmaster will be dipping into his chasmal bag of brain-busters and daring all readers to match his cranial might. As the challenger you must answer the several posers that The Riddler asks, listed from easy to difficult. Failure to do so means that you must wait until the following edition to learn the solutions. Good Luck!

1. What relation is that child to it's father who's not its fathers son?



2. What is the five digit number, containing no zeroes, in which the second digit is three times the first, the third is one more than the second, the fourth is four times the first, and the last one is one half more than the second?



3. A professor owned no watch, but he had an accurate clock at home which, however, he sometimes forgets to wind. Once when this happened he went to the house of a colleague, passed the evening with him, went back home, and set his clock. How could he do this without knowing beforehand the length of the trip?



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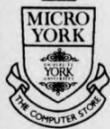
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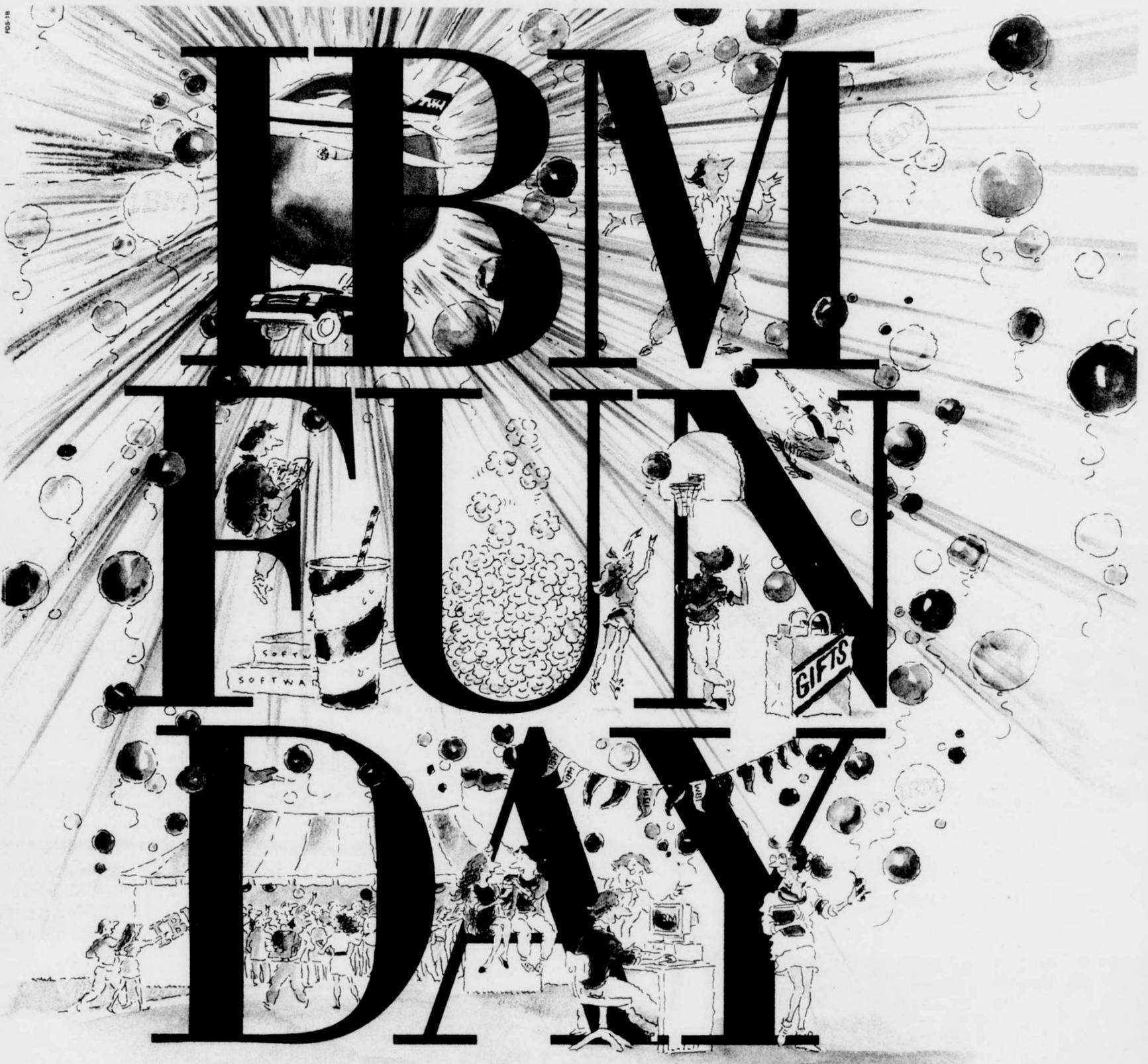
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