

Press silenced over loan to Atkinson Student Council prez

By BERNARDO CIOPPA
and GREG GAUDET
and GARY SYMONS

The Atkinson College Students' Association requested that news of a \$4,000 loan to its president, out of student funds, not be published in the college's newspaper.

The loan agreement, made last May, was between ACSA treasurer Avi Cohen and president Rosamond Rogers before consulting with other council members. The agreement was then ratified by the ACSA Assembly at its next meeting.

According to council minutes of May 1983, "the treasurer A. Cohen informed the Assembly of an emergency transaction that was made. Monies were loaned to a member of the Association for a short period of time. There was a contract made for a period of six months; \$4,000 loaned plus interest charged."

The same minutes read "The editor (Mary Ellen Kelly) agreed that this part of the Assembly proceedings will not be printed in the *Atkinsonian*."

The section of the meeting dealing with the loan was held in camera.

According to Manon Krohn, ACSA's Director of Internal Affairs, Rogers needed \$9,000 to meet payments on a newly-acquired house. Cohen said that, at the same time, he lent Rogers an additional \$5,000 of his own money.

Rogers failed to pay back ACSA's loan by the agreed due date of November 1983, yet, according to Cohen, she did repay his \$5,000 personal loan. In its November 17 General Assembly meeting, Council voted to extend the debt agreement to April 1984.

"Nobody questioned her (Rogers) too closely on that (the extension of the repayment

time)," said Kelly.

Council's Director of External Affairs Courtney Doldrun said some council members plan to question Rogers about repayment in their February 18 General Assembly meeting.

When contacted, Rogers refused to comment.

Kelly said she believes details of the loan should have been printed. "But I felt that some of the more disruptive and less beneficial elements of the Association would take over the leadership," she said.

"It (the loan) was not right. It should never have happened. It was approved after the fact," she said. "Students should have been notified because it wasn't right."

Kelly said although students should have been told, it was a moral judgement on her part not to print the loan details.

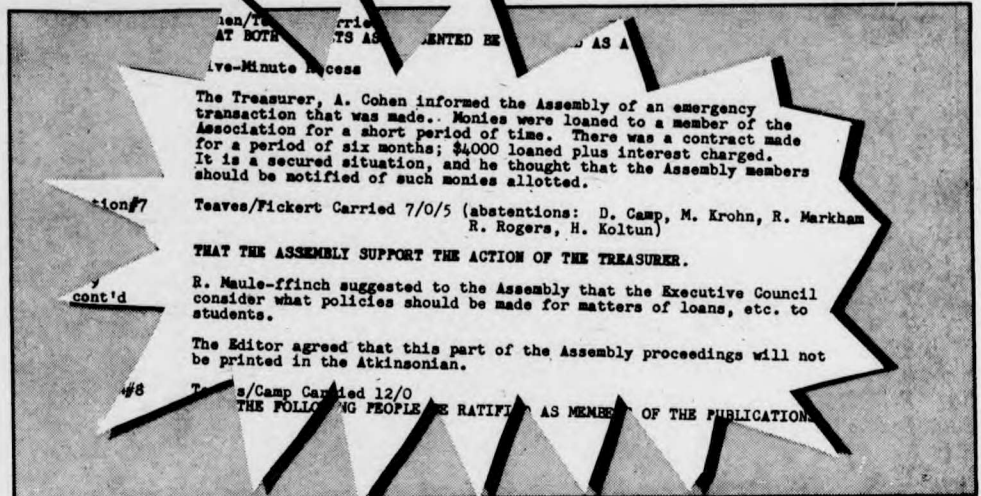
Krohn said she could understand the in camera discussion because it was a sensitive issue, but "the newspaper had a responsibility independent of council to let the students of Atkinson College know what's happening with their money," she said. "Without accurate and uncensored news we cannot be accountable or responsible."

According to Doldrun, Kelly should not have been asked or have agreed to withhold the news. "It's not just the money, but the way it was done," he said.

Seven council members were in favor of ratifying the loan, while five abstained. There were none against.

"I abstained because I knew it wouldn't make any difference and I felt it would be politically unwise," said Krohn. "I still feel that I partook in something wrong."

"At the point of the decision (to lend the



Record of the \$4,000 loan made by Atkinson Council to its president is recorded here in the Council minutes of May 28, 1983.

money) no consideration was made to position, color, or religion. If the person was an ordinary student under the same circumstances, I would have given them the loan," said Cohen.

According to ACSA's constitution and by-laws, there is no policy concerning loans. "The same loan would be unlikely to have been made to the average Atkinson student under the same circumstances," said Kelly.

Several members of council said that no loans have been made to any Atkinson students in the past.

"There has been no talk of similar loans to students previous to Rogers' loan," said Hadley Koltun, student senator for ACSA.

Koltun said much discussion on the loan ensued in the May 1983 meeting "because it is a precedent setting case." He said if the ACSA was willing to lend money to a student in need then

a "case could be made for any student."

"It's a wrong thing to do if the precedent cannot be generalized to all Atkinson students," said Koltun.

Claudio Lewis, then vice-president, said during the discussion of the May meeting, he told council "it would be wrong to make this a policy because other people could come and say they want money too."

"I wouldn't say anything bad about the president because she is good in many respects, but I think for her credibility she should resign," said Doldrun. "She has done a good job for two years, but this is the kind of thing governments fall on. The most honest thing for her to do is step down."

Elections for ACSA executive positions will be held 18 February, 9:30 a.m., Senate Chambers.

Charges laid against clerks in \$11,000 student fund scam

By BERNARDO CIOPPA

Two Atkinson College clerks were charged last Thursday with the theft of more than \$11,300 in student tuition fees.

Investigating officer Stephen McCarthy of 31 division said that during 1983 two York employees pocketed tuition monies paid by part-time students at Atkinson College.

According to William Farr, York's vice-president (Finance and Employee Relations), the duo, who worked in Atkinson's Student Accounts, issued receipts to those enrolling in courses but never registered them in the course. "When something official like an exam

happened, the applicant's name wasn't on any list," said Farr. He said student complaints led to an audit in October 1983. When the auditor revealed his findings, Farr said he called in the fraud squad.

Police investigators said they expect the \$11,300 sum to increase and are checking records from 1982 and earlier.

No money has been recovered.

Charged with theft over \$200 are Farida Mirza, 31, of Bramalea and Mirella d'Antonio, 27, of Woodbridge.

Farr said the two women are under suspension without pay from the university.

CYSF to give Radio York a chance

Grants struggling station referendum request for \$2 per student levy in coming CYSF elections

By LILY CONTENTO

The CYSF has approved Radio York's request for a campus-wide referendum to decide whether students would favor a \$2 levy on their tuition fees to cover the station's expansion costs.

The referendum will be held as part of CYSF's March elections. The results will then be forwarded to York's Board of Governors prior to November 15. If accepted, the levy will be charged to students during the 1985 school year.

Radio York lost a similar referendum last year in the CYSF elections in March. 747 students voted against the radio station levy on tuition fees while only 719 voiced their approval.

CYSF President Chris Summerhayes said he believes the students will respond affirmatively. "There will be a more positive look at Radio York than last year, because they have been doing a better job," said Summerhayes.

"Radio York is the lowest-funded campus radio station in Canada," said station manager Jack Cales.

Radio York is presently heard in the York cafeterias, one of the Bearpits, and campus

pubs. Yet, according to Cales, "Radio York is being heard infrequently. Bars often switch to other stations and there is too much noise in the cafeterias."

One of Radio York's priorities is to reach the University's residences. In addition, the station is planning to get a low power FM transmitter to become a campus community radio station which would serve the Downsview area. Part of the money will also go toward the replacement of old equipment.

Asked if he would approve of the \$2 levy, Rodrigo Marques, a second-year Political Science student said: "\$2 is not a very large increase, and it will be better for the York community to have a wide reaching radio station."

"A better radio station will foster a more unified school spirit, and it will raise York's standards," said Valerie Macioce, also a York student.

Summerhayes hopes that the \$2 levy will cover all of Radio York's expenses so that CYSF will no longer have to provide it with an annual grant. He believes that the levy is "a good idea."



Photo: STEWART MOSCOFF

A frigid Jack Frost prefers *Excalibur's* intellectual titillation to the attentions of two York lovelies. After coming in from the cold last weekend the mysterious visitor has set up shop at this bench in Central Square's bear pit.

Macdonald almost spaced out

By LAURA LUSH

President H. Ian Macdonald says he barely missed going into space on the U.S. space shuttle this year.

In the Canadian Space Program's final selection process, Macdonald said he was surpassed by only 60 of the more than 4,000 who hoped to ride the shuttle in late 1984 through 1985. Masking his desire to travel in space, Macdonald regarded his application as "a bit of a lark."

Prompted by an early ambition to travel into space, Macdonald applied to the Program for Canadian Astronauts, which was widely advertised in the national media. Six finalists were picked, three of whom will represent Canada's first astronauts in space. Former York science graduate Steve Maclean was one of the lucky six chosen.

Macdonald described his lifelong fixation as a "contemplation of what lies beyond the universe." A childhood dream gradually developed into "quite a serious interest.

Sometime before I left this world I wanted to go into space," Macdonald said.

"After 10 years at York, who would be more spaced-out than me," Macdonald quipped.

When it came time to apply Macdonald said he filled out his application with "deadly serious" intentions. He said he foresaw that his non-technical background and age would place him in a "longshot" position. Applications were sent to the National Research Council in Ottawa and interviews were granted to the final group of 60 applicants.

"I hoped I'd win," Macdonald said, who was nonetheless pleased with his strong finish. Even though the NRC was looking for people with medical, science, and engineering backgrounds Macdonald said that one could probably "compensate for this by preparing yourself technically."

Specifically, Macdonald said he could offer "good judgement, experience, maturity" and the necessary leadership skills required to enter space.

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Radio York Pop Choice

D.J.'s PERSONAL SELECTIONS:

Kieran Gelfand (M 5-6): Silent Love—Nina Hagen (-), Love is a Wonderful Colour—Icicle Works, Kick Out the Tories—Newtown Neurotics.

Hershel (M6-9): Killing Moon—Echo and the Bunnymen (3), Funk Pop a Roll—XTC, Surrender—Cocteau Twins (19).

John Doyle (M 9-12): Up the Down Escalator—The Chameleons, Here Comes the Rain—Eurythmics (9), Mr. Right—Hunters and Collectors.

Nelson Tom (T 11-1): Middle of the Road—The Pretenders (2), The First Cut—Eurythmics (9), I'm Stepping Out—John Lennon.

Anti-Sanity Show (T 9-12): Colour Field—Colour Field (1), Coup—23 Skidoo, All the Answers—Social Disorder.

Michelle Rumball (W 11-1): Gather Your Limbs—King Kurt (4), Slaughter—Breeding Ground (-), This is Not a Love Song—P.I.L. (-).

Gary Watson (W 6-9): The First Cut—Eurythmics (9), Killing Moon—Echo and the Bunnymen (3), Boats in Rivers—Scott Matthews (6).

Magnetic Chameleon Show (R 6-9): Colour Field—Colour Field (1), Bela Lugosi's Dead—Bauhaus, New York, New York—Nina Hagen (-).

Vertical Chris (F 6-9): New Song—Howard Jones, Calling All Girls—Rock Angels (7), Here Come the Rain Again—Eurythmics (9).

CAN. CON.: Vital Sines, Sturm Group, Messenjah, Scott Matthews, Almost Something, Maja Bannerman.

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Fri. Mar. 2	THE BIG CHILL - 7:30 NOSFERATU - 9:15
Sat. Mar. 3	DEAD ZONE - 7:30 DAYS OF HEAVEN - 9:15
Fri. Mar. 9	RETURN OF MARTIN GUERRE - 7:30 COUP DE TORCHON - 9:30
Sat. Mar. 10	EDUCATING RITA - 7:30 MOON IN THE GUTTER - 9:15
Fri. Mar. 16	THE DRAUGHTSMAN'S CONTRACT - 7:30 NIGHT OF THE SHOOTING STARS - 9:30
Sat. Mar. 17	NEVER SAY NEVER AGAIN 7:30 NIGHT SHIFT - 9:45

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ANOTHER SERVICE BY THE COUNCIL OF THE YORK STUDENT FEDERATION

Symposium on pornography held at OISE last Sunday

By GREG GAUDET

"Every pornographic picture treats people as though they are no more. Real men do not violate other human beings."

That was the message relayed to approximately 750 people at the Ontario Institute for Studies in Education (OISE) by Dr. Reginald Stackhouse, Wycliffe College, U of T last Sunday. The occasion was a day-long symposium on media violence and pornography. Experts, media representatives, religious leaders, and feminists from the U.S. and Canada addressed the capacity audience on issues ranging from child pornography to violence in sports.

The symposium was sponsored by the Action Group on Media Pornography, the Canadian Coalition Against Violent Entertainment and the National Coalition on Television Violence.

A highlight of the symposium was the impassioned address by Andrea Dworkin, author of *Pornography: Men Possessing Women*. Calling pornography "the sexualized subordination of women," Dworkin said she was "outraged that someone has to study whether hanging a woman from a meat hook causes harm or not." She argued that pornography is an extension of male supremacy, and that in a system where women are exploited, people grow up to think this is normal.

One way women are "sexually subordinated" is through the portrayal in films and magazines of women enjoying rape. It's known as "rape myth." According to Dr. Wendy Stock, a sexual violence researcher, "men are taught the positive thing is 'scoring,' and exposure to pornography depicting 'rape myth' reinforces this notion.

Although pornography showing women forced to have sex and enjoying it may not cause men to rape women, experts at the symposium presented evidence indicating that men, after being subjected to films showing such scenes, became desensitized to rape and were increasingly inclined to believe the images they had seen.

Rape myth is part of a larger problem: the juxtaposition of sex with violence. Dr. Edward Donnerstein, another researcher, showed a film clip from *The Toolbox Murders*, a movie with an

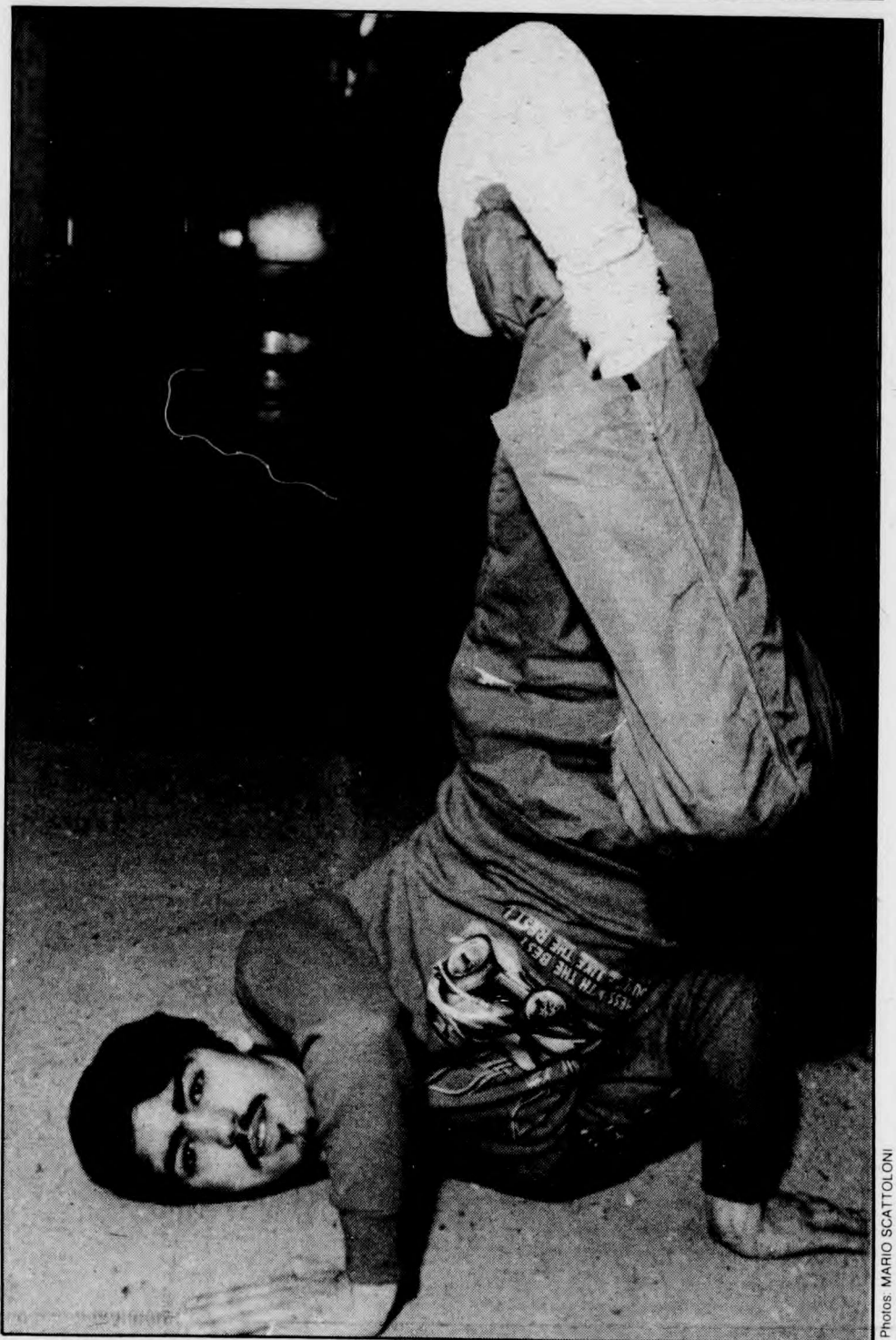
"R" rating. A woman was shown masturbating just before being shot in the chest and through the head with a large staple gun. Several speakers addressed the issue of violence taking place during or just after sex. They argued that the issue is not one of sex, but of power. Stock said that "pornography represents social control over women."

George Gerbner, a professor from the Annenberg School of Communications, discussed the political dynamics of media violence. He outlined how in 1977, the three major U.S. TV networks scuttled an attempt by the U.S. House Subcommittee on Communications to report on media violence. The Subcommittee looked at the structure of broadcasting and how the system restricts viewing choice and contributes to violent shows. According to Gerbner, the networks lobbied heavily to have the final report redrafted to "shift the blame from the structure and focus on the symptoms."

One of the more controversial speakers at the symposium was Toronto Rabbi Elyse Goldstein. She spoke on ethics, saying "it is time the clergy identified sexual violence as a sin." She noted that the church had not yet addressed the issue properly. "When a wife confesses to her clergy that her husband is beating her," she said, "it is a sin for her clergyman to tell her it is her wifely duty to take those blows."

Technology is also being used increasingly with pornography. Dr. Judy Reisman, from the Office of Juvenile Justice, American University, said that computers are now used to airbrush photographs of women in pornographic magazines. Computers are also used by pederasts to store and send information on children with whom they have had sex. FBI agent Ken Lanning showed charts that pederasts had kept with statistics on the number of sexual acts they had performed with children.

The symposium did not go without its detractors. A leaflet was distributed outside OISE objecting to the \$40 registration fee (suggesting a lower fee for the poor and unemployed), the lack of childcare facilities, and the large number of men speaking on what is primarily a "women's issue."



Photos: MARIO SCATTOLONI

Freestyle dance champion Lou Navarro hails from New York where he is a member of the New York Breakers dance troupe. Here Navarro displays some of the moves that have attracted world wide attention to this athletic form of dance.

Violent pornography too accessible says N D P MP McDonald

By STUART MOSCOE

The worst problem with pornography featuring violence and children is that it's becoming increasingly accessible, according to New Democratic Party MP Lynn McDonald.

McDonald, who spoke at Atkinson College on Tuesday evening, said that most of this kind of pornography is imported from the U.S. "where it is produced by the Mafia."

She said the increase in pornography is related to the rise of the women's movement in North America, and that this type of pornography promotes attacks on women.

Much pornography today is protected by our right to freedom of expression, guaranteed in the Canadian Charter of Rights. But

McDonald said that right should not be interpreted as the freedom to display "women on the rack." She said this pornography is produced mainly by men and "indicative of their attitude towards women."

She made several proposals about how pornography should be regulated. She suggested that only certain milk stores carry pornography, that a 100 percent tax be placed on its sale, and that the government not provide tax breaks to hotels showing pornography in private rooms.

Concerning porn on pay-TV, McDonald said the law preventing pay channels from displaying material that discriminates on the

amended to disallow sexually-demeaning programming.

In addition, McDonald said pornography broadcast from satellites and displayed in bars, hotels, and apartment buildings should be disallowed by an international treaty, so that foreign programs circumventing the federal government's control over satellite broadcasting could not be beamed into Canada.

McDonald said the major positions of power in Canada are occupied by men, and that usually men only see this as a problem if asked how they would feel in the same position as "women are presently in."

"For women to ever achieve equality, pornography must be eliminated," McDonald said.



Photo: STEWART MOSCOE

NDP MP Lynn McDonald

WISE women must break tradition to enter good careers

By L. STARR

"Women believe in the ancient myths, but if you want more for children you cannot stay at home and lead a traditional life," said Dormer Ellis, national president of Women in Science and Engineering (WISE), at a seminar for women interested in science-oriented careers.

The seminar, sponsored by the York Career Centre, was held last Wednesday in the Calumet Common Room to an audience of about 25.

Ellis said that women used to believe that once artificial career barriers were removed they would become equal partners in the workplace. Yet, despite the fact that there is no biological evidence for their exclusion, traditional beliefs and customs are still hampering women's entrance into the workforce, said Ellis.

The stereotypical belief that women do not need to develop their own careers because the can depend on their husband's income has induced many women to make poor academic choices, excluding them from lucrative careers in the sciences, Ellis said. "Your standard of living is affected by your choices at university level," both for the children and in the pleasure

of having an interesting career, she said.

Audrey Swail, representing the Women's Bureau of the Ontario Ministry of Labor at the seminar, is encouraging "women to take their proper place in the workforce."

"The Human Rights Charter is not enough," she said. "Opening doors isn't enough. Women entering science are still considered pioneers."

"Women in science must talk to other women, take control of their own lives," she continued. "We must question our goals and our values and say—what do I really want out of it?"

Etta Wharton, of Ontario Hydro's Planning and Administrative department, described the employment situation in the sciences field as "pretty bleak."

"Women are cut off from science careers without grade 13 math," Wharton said. "Your career is affected by your sex."

She also discussed what she called the "dual ladder concept," saying that she believed the technical ladder was a "shorter route to success. If a promotion to management becomes available, and if doing science turns you on, maybe you should decide to stay a working scientist."



This panel of experts chaired the "Careers for Women in Science" seminar

Introducing herself as a "jack of all trades," Karen McNeil, McLaren Engineering Corp., offered practical advice to the B. Sc. seeking employment: "Be prepared to be aggressive. Résumés bring rejection," she said. "Use the telephone. Speak to personnel. Tell them you want to work for them and ask if you can send a résumé."

She suggested job seekers be "gung-ho, ask questions, but don't beg," and that the job

applicant should investigate the company background so as to be knowledgeable during the interview.

McNeil suggested that the potential science graduate gain a variety of skills while at university, particularly business skills. She also encouraged students to be selective about the companies they apply to so that "you do not dead-end yourself" in a static business.

Photo: STEWART MOSCOE

Fleming speaks on party reform

Multiculturalism also discussed by Liberal ex-Cabinet Minister

By CAROL BRUNT

Multiculturalism, party reform, and recent political maneuvering within the York West Riding were key issues raised by Liberal MP Jim Fleming (York West) in a speech last Wednesday.

Fleming, former minister of state for multiculturalism, was the guest speaker at a meeting of York University's Student Liberal Association. There were about 30 in attendance.

"Multiculturalism is a complex issue," said Fleming. He said that from his "partisan viewpoint" he Liberal Party has a better understanding of the mix of cultures within Canada than do the Conservatives. Since the policy of multiculturalism was introduced in the early 1970s, the Liberal Party has "added the whole social face missing from multiculturalism," he said.

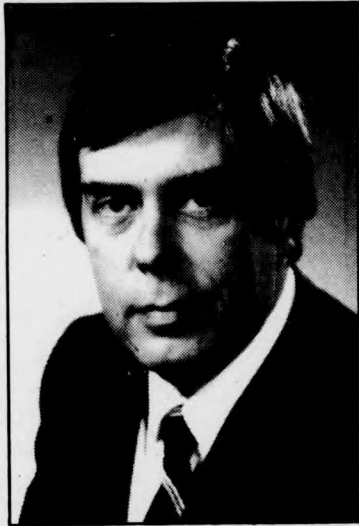
Fleming said the federal Liberal Party is in a period of uncertainty. "I have offered public criticisms to show that we are ready to reform ourselves," said Fleming. He said that it is time to look at the executive of the party and question why that executive doesn't reflect what the party supports.

Fleming acknowledged that the Liberals are not seen as the most popular of the three major political parties. "I think our policies have largely been very sound, but I think we're perceived as being insensitive, a little too slick and we've got to have a good look at ourselves." He said that to help the party regain its credibility it was necessary for the public to "see us look at ourselves."

Within the past two weeks, Fleming has faced what he called "a rush on membership" of his riding association. He said that suspicions were raised when 487 membership applications arrived a few hours before a meeting of his executive.

Fleming admitted that there are persons within his riding trying to raise memberships. He speculated that this might have been an attempt to take over the organization of his executive. "I am a little disconcerted," said Fleming. "We've got this situation to deal with and I'll deal with it."

To be eligible to vote at the annual meeting elections of the riding, members must belong to the party at least two weeks prior to the meeting.



York West Liberal M.P. Jim Fleming

Ad imagery violent says lecturer

By DOUG LITTLE

Imagery in advertising is becoming increasingly violent, according to Judy Posner, a graduate sociology student from Atkinson College, in her lecture "Violence and Advertising" last Friday in Bethune College.

Posner focused on the violence found in store window advertising during her seminar, which was sponsored by the LaMarsh Research Program and the dean of Graduate Studies. There were about 30 students and faculty in attendance. The seminar was the third in a series of seminars on the subject "Women and Violence."

Posner said that displays involving mannequins are becoming increasingly perverse. She divided the relationships depicted in these displays into three categories, showing scenes of alienation, aggression, and violence.

In the violent displays, scenes of bondage, dismemberment, and death were common, said Posner. One scene depicted a dismembered body surrounded by displaced arms, legs and heads, while another featured a scantily-clad woman wrapped up with a cord.

She went on to say that some of the aggressive displays were blatantly animalistic. She said that there is an increase in the use of dogs and women in these displays, suggesting bestiality. Posner showed slides of displays that included prostitutes and "sexually submissive females."

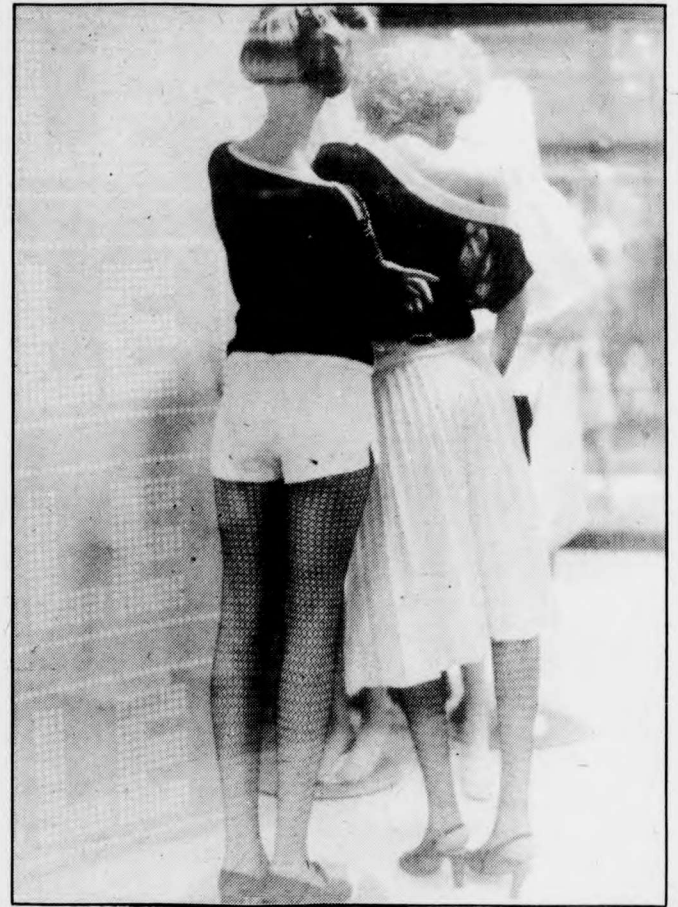
The displays depicting alienation contained groups of "non-interacting mannequins," which Posner claimed created a strong sense of anonymity, which "could negatively effect passersby."

According to Posner, these types of displays are not unique to our own time. Window displays of the 1940s and 1950s also contained similarly bizarre scenes, she said.

Posner said that the use of mannequins in displays is significant because, compared to the one-dimensional advertising found on TV and in print, mannequins are much more life-like, creating a greater sense of reality.

Posner said she thought most of the scenes were not designed to be violent and aggressive deliberately, but rather, were unintentional.

One male in the audience claimed Posner was attempting to brainwash the audience and that many of the violent scenes would have been given a second glance by an uninformed passerby.



Pictures of Toronto window displays taken by Judy Posner that combine sexual suggestion and female bondage.



Introducing Molson Bock.
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JDL confront the accused

By FAY ZALCBERG

Violence erupted outside Old City Hall on Queen St. W. Monday as 50 demonstrators, including some York students, assembled to protest the activities of Ernst Zundel.

Zundel, 44, who operates the Semisdat Press on Carleton St., was charged with two counts of unlawfully publishing false statements about the Holocaust. The publications *The West, War, and Islam* and *Did Six Million Really Die?* were presented as evidence.

Zundel arrived in a chartered bus accompanied by 20 bodyguards clad in yellow hard hats when several scuffles ensued. A CBC cameraman met with physical resistance when he tried to film several demonstrators and angry protestors who struck the chartered bus as it left the scene.

The Jewish Defence League organized the rally. Meir Halevi, the league's national

director insisted "Nazi propaganda will never be tolerated in this city."

Police provided a barrier between demonstrators and Zundel's bodyguards.

The York Students For Responsible Action (YSFRA) distributed a flyer on campus last week urging students to attend the rally. "We do not support all methods of the JDL. In particular, we do not support the concept of courthouse demonstrations as these are often viewed as attempts to influence the decision of the court," said a member of YSFRA, who wished to remain nameless.

"We do however, strongly feel that in any circumstance in which Jews are likely to be harmed, every measure will be taken to ensure this does not happen," said the member.

Zundel is scheduled to appear in court June 18 where he will be arraigned and a trial date set.

Socialist puts women's cause in historical perspective

By STEPHANIE GROSS

Within the struggles of women through the years, there has often been a division—those women in the upper or middle classes, and those in the working class, according to Lindsey German in her talk on "Women in the Revolutionary Tradition" in Winters College Tuesday.

German took a historical look at women "beginning to organize and fight for ideas." She pointed to the French and Russian Revolutions, when women wanted the rights to education and certain work.

"The problems of being a woman were completely subdued compared to problems in the difference of class," said German.

German said women who worked in factories began to join unions and to fight "not on the basis of the common interests of women," but could best fight "for working class rights."

In the Russian Revolution "society as a whole began to take the responsibility of looking after the family and home," said German. They set up communal kitchens, laundries, and an organization for the purpose of educating women and encouraging them to take up their rights, she said. German said Bolshevik women won rights "in the workplace through workers' struggles."

German criticized "feminist separatists" saying "you cannot accomplish a change in society when only half the people are involved."

When questioned about the rising numbers of rape, wife battery, and sado-masochism in pornography German attributed it to the economic crisis saying "people internalize their anger" and cause harm to their families "to make them feel they have some power in a society that makes them feel powerless."



Photo: STUART MOSCOE

Lindsay German

German said this is especially true in working class families or those families where unemployment has struck.

She said those who blame individual men or male dominance for the oppression of women "have moved women away from collective action." She said the oppression of women comes from the whole of society.

German, who hails from Britain, will give a series of talks in Canada and the U.S. She is a leading member of the British Socialist Worker's Party and a long time activist in the British women's movement. She is also the author of several articles on socialist and women's issues.

Her talk was sponsored by York's International Socialists Club.

King and bisexual repression

By DAVE BYRNES

The horror fiction of Stephen King "testifies to the urgency of the need for social sexual revolution," according to Atkinson film professor Robin Wood, who spoke on "Freud and the Repression of Bisexuality" at Bethune College Tuesday.

Wood said that King's work testifies to the "unbearable" sexual repression that is caused by our patriarchal capitalist society.

"Contemporary decadence is an absolutely logical outcome of capitalism itself," he said.

Wood equated the elements of evil and the supernatural in King's novels with sexual repression in patriarchal capitalist culture. He supported Freud's observation that "bisexuality is an innate condition for everyone in childhood" by disagreed with the founder of psychoanalysis's supposition that bisexuality

should be repressed in the course of normal individual development.

He argued that even Freud saw that repression "was already reaching the limits of the bearable."

Wood claimed that King's novels speak forcibly of this repression and "are in a very real sense written by the culture out of an urgent necessity."

Wood's talk was the third in a series of lunchtime seminars in Contemporary Cultural Studies, sponsored by The Robarts Centre For Canadian Studies (York) and the Faculty of Graduate Studies.

The next lecture in the series will be held February 23 and will feature Raymond Morrow of Western University. His talk will deal with Quebec Nationalism and Alain Touraine's Theory of Social Movements.

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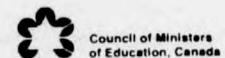
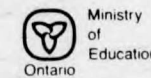
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DEADLINE: THURSDAY, MARCH 15 1984, 4:30 P.M.

editorial

The man who never looks into a newspaper is better informed than he who reads them; inasmuch as he who knows nothing is nearer to truth than he whose mind is filled with falsehoods and errors.
—Thomas Jefferson

Atkinson evils

Need a loan? Having trouble meeting those bothersome payments on your new car? Bank foreclosing on your mortgage, perhaps?

Well, the Atkinson College Students' Association would like to hear from you. At least, that's the message they sent when they quietly approved a \$4,000 loan of student money—your money, if you're an Atkinson student—to their own president.

ACSA president Rosamond Rogers approached treasurer Avi Cohen last spring with an appeal for \$9,000 to meet payments on her house. Cohen says he lent her \$5,000 of his own money, plus \$4,000 from the ACSA—presumably, she couldn't make it to the loan wicket at a bank. Either that or the banks didn't consider her a good credit risk.

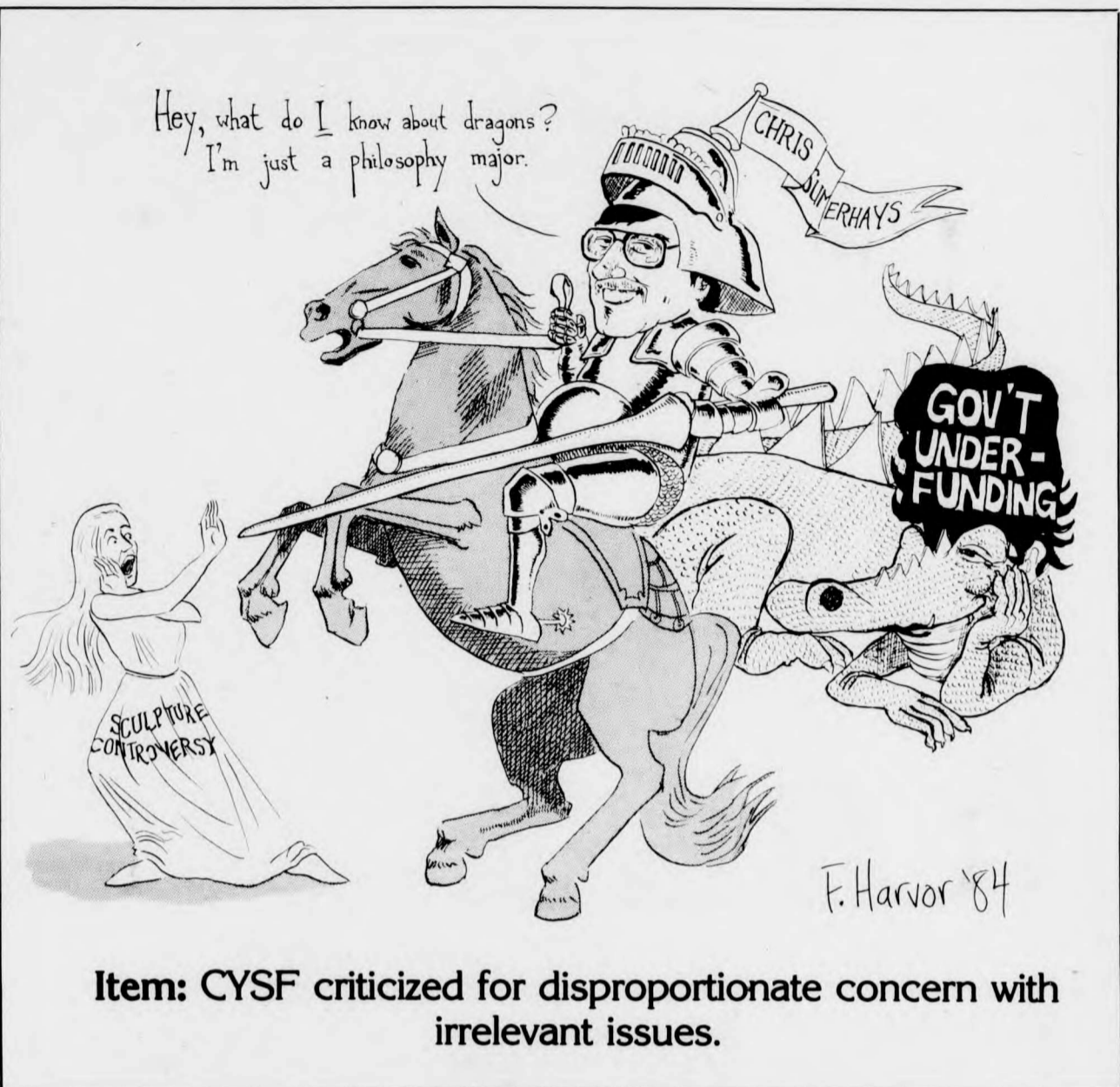
Although not expressly forbidden in the ACSA's constitution, the loan was nevertheless unprecedented, especially considering that it was made to the council's president. But what's more unnerving is the clandestine way the transaction was handled.

The loan was made before other members on the Association were notified. But even when they found out, members of the ACSA asked the editor of *The Atkinsonian*, Mary Ellen Kelly, to not mention the loan in print. Kelly replied that she had independently made the same decision. Meanwhile, no one questioned Rogers's ability to repay the loan, or the morality of such a free-handed transaction, perhaps fearing political reprisals.

Rogers failed, in fact, to repay her loan by November, when it became due, although she managed to repay the personal loan Cohen made to her.

Now, the ACSA has a lot of money at its disposal—its bank account would make a CYSF president salivate. Perhaps Rogers, Cohen, Kelly, and others on the ACSA have lost sight that perhaps all those dollars they have to play with don't really belong to them, but rather to the students. And if the ACSA doesn't know what to do with the cash at its disposal, perhaps it should start issuing refund cheques to those students.

If Cohen and Rogers have any respect for the students they represent, if they feel any responsibility for the money they have been entrusted with, if they have any self-respect, they will resign as members of the ACSA.



Item: CYSF criticized for disproportionate concern with irrelevant issues.

letters

Excalibur attempts to print as many letters as space allows. Please be brief—letters over 250 words are subject to editing for length. All letters must include the author's name, address, and phone number for verification purposes. Pseudonyms may be used upon request.

Get with it

Editor:

I would like to respond to your article "Vandalism at York Rising" in the Jan. 12 issue. This occurrence shows the lack in security control York presently receives. With total damage estimates reaching \$6,000, I demand a reasonable explanation from the security department. This incident occurred during the late night hours, when Security should be at its prime.

The \$700 loss of a stereo from the barbershop, once again, emphasizes the security problem at York. No one could understand how the suspect entered the building during the late night hours. Obviously, an entrance door had been left insecure.

Our tuition fees indirectly pay the Security staff wages. In turn, we ask the internal control department to hold up their end of the deal.

Come on Security—get your act together!

—Ripped-Off

Backward policy

Editor:

I (although most certainly not alone) am outraged at the backwardly bureaucratic admission system at this university. I speak mainly on behalf and out of concern for a friend who was declined acceptance into this institution of such obvious prestige. His grade 13 average was admittedly just below 60% but this 59% was from one of, if not the finest, private schools in Canada (St. Andrew's College). He again petitioned for acceptance as a mature student this year after successfully gaining employment in the white collar business world (already obtaining more career success than many of the people that complete degrees here).

It is beyond belief that this, coupled

with several letters of recommendation from both high school and university faculty members still failed to impress the admittance élite.

The number of waste-away students nurtured through this university simply because they obtained 60% from some "\$4.00" Public High School (when over 46 percent of all the high power executives in Canada come through the private school system) is grotesque when some of those who truly desire the chance to succeed are denied the right by others who flagrantly abuse this privilege.

—Keith C. Boulter

Club identity

Editor:

We would like to express our concern over recent actions taken by the Council of the York Student Federation president Chris Summerhayes.

Several weeks ago we were informed that the York El Salvador and Central America Support Committee (YESC) was having difficulty in being recognized as a student club by the CYSF. In order to express our concerns over these difficulties we sent a letter to the *Excalibur*. At that time we were happy to be informed by Summerhayes that previous delays had been due to a misunderstanding and that he foresaw little difficulty in YESC's membership application. Much to our surprise at the following CYSF council meeting not only did President Summerhayes oppose YESC's application but also accused the group of supporting "terrorism."

Aside from illustrating the grievous need for education on Central American issues, Mr. Summerhayes' statement represented a surprising shift of position from the week before when he spoke to us. If we are to assume the best—that Mr. Summerhayes was not being duplicitous, but rather was confused—this only further underlines the need for effective

debate and discussion on the issues concerning Central America.

—J. Douglas Allan
Andrew Murray

Quebec question

Editor:

Re: Jake Brook's letter in last week's *Excalibur* 8 February 1984.

Perhaps Mr. Brooks has already forgotten about the French language Charter (26 August 1977). This law decreed that French must be used by law in all social relationships involving business, commerce and the educational system. Mr. Levesque's primary goal was the francization of all social institutions that conducted business in Quebec. By francization of the social institutions, Mr. Levesque was in a better position to redefine the institution social roles. Prime Minister Trudeau does not publicly support this idea, but he is in no way trying to stop it either.

The intention of Bill 101 and the Quebec referendum was to create the needed groundwork to negotiate association to Canada. "But if we negotiate association by definition we will achieve sovereignty," R. Levesque *My Quebec*.

Association must concern the market, the currency, and the repatriation of power. The province of Quebec would receive the power of legitimate use of force. Bill 101 was declared unconstitutional by the Supreme Court of Canada.

Some more progressive schools of sociology (Potter, Clement) believe that the result of multiculturalism is the isolation of cultural minorities. It is my opinion that Canada should stop enforcing multiculturalism and support a melting pot policy. This I believe would create a stronger and more descriptive national patriotism, that all Canadians would benefit from.

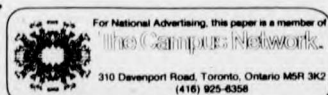
—John Vanderbrug
Vice-President, York PC Club

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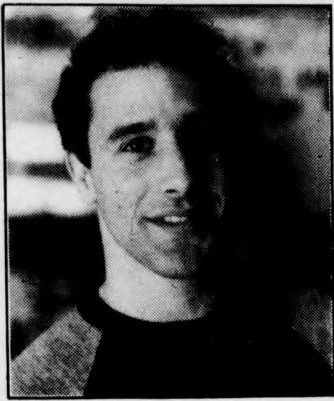
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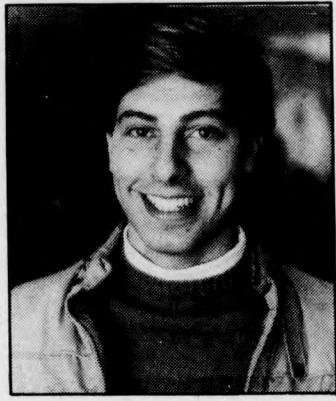
the question

By STUART MOSCOE

Valentine's Day is Tuesday. What would you like to say to your Valentine?



Leon Manner, Education IV
"Happy Valentine's Day Vicky. This is your gift."



Rob Flicht, P.P.A. III
"Roses are red, tulips are redder, you get me hot and excited when I see you in a tight sweater."



Risa Adelman, Sociology III
Lloyd: Here's to a great beginning. Love and Kisses, Risa.



Mike Palumbo, Econ. III
"Babe, I'm behind you all the way, now and always."



Jack Buzaglo, Econ. II
"Love is like dafina. You always want more."



Cathy Katz, P.P.A. III
"Zephor, Be my Valentine."

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Other Campuses

University micros

By ANDREW ZARNETT
The federal government last week named Queen's University the headquarters of a new micro-electronics corporation to promote technological research by some 26 Canadian universities.

The project is the result of a successful pilot project started by three Queen's engineering professors several years ago.

The project simulated interest among other universities, where research students lacked practical experience in chip design. About 26 institutions have now joined the project. Student designs can be sent on tapes to the Queen's centre, where high-tech computer equipment tests the circuits and translates the designs for chip production.

—The Queens Journal

Professors evaluated

The Students Administrative Council (SAC) at the University of Windsor began to conduct its own student evaluations last month even though it could not get total support from the faculty association and the University administration.

Initially, 42 professors were to be evaluated, with the results to be printed in a booklet, but 10 refused to participate.

David Laird SAC president, admits there may be some problems, but he will propose that a Student Evaluations Committee be set up at the next SAC meeting. The purpose of this committee would be to review the present booklet and propose ways to improve it, he said. He also hopes the booklet will continue publication over subsequent semesters.

—The Lance
University of Windsor

Pass for no exam

Scarborough College students who staged a boycott of their December 1983 final exam will receive pass grades in the course and will not be required to write a new final exam.

John Lee, the professor who taught the course, was pleased with the decision. The outcome gives each of the 36 students a full credit for the course, but none will receive letter or percentage grades. Lee believes it indicates a willingness on the part of the administration to take the students' concerns seriously.

Some of the students are considering pursuing the matter further. They plan to appeal the decision. But Lee advises against that because he says it contradicts the principle on which the boycott was first launched: exams and marks are not a valuable means of educating.

—The Varsity
University of Toronto

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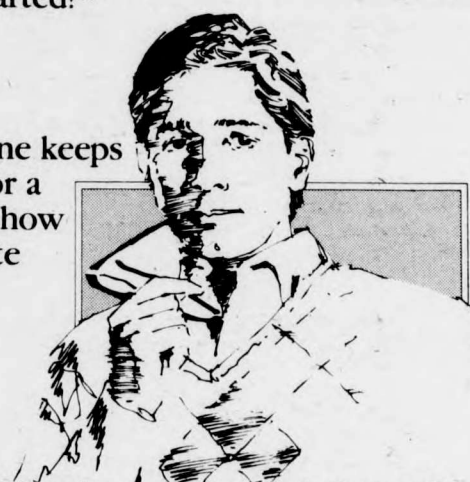


"How will I know if my skills will still be in demand when I graduate?"

"I don't even know what I'd be good at, what kind of job should I be looking for?"

"If nobody wants to give me a job because I've got no experience, how am I supposed to get started?"

"Everyone keeps asking for a resume, how do I write one?"



"I'm looking for a summer job that will help me prepare for a career. Where can I find one?"

"I hear the government has some new training and employment programs, where can I find out if any of them are for me?"



Now, there's a new book which answers these questions, and more. It's called "Opening Doors to Jobs" and it contains information on all the programs and services for youth, available at your local Canada Employment Centre, or Canada Employment Centre on Campus. Get a copy, and let us help open some doors for you.



Employment and
Immigration Canada
John Roberts, Minister

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Canada



TELEVISIONARY TECHNOLOGY

By ELISSA S. FREEMAN

Videotex. In Canada it's known as Telidon, in Britain Prestel, in France it's Antiope.

It's a computer home information system that experts say has the potential to radically alter our lifestyles. Someday, they say, every home will have a videotex terminal and we'll all be doing our shopping, banking, and newspaper reading by television.

Videotex involves a two-way interactive technology that allows the user to select information from a large computer storage system, called a "database." With videotex, you send or receive information using your TV, a home computer, and a modem (a device which allows computers to communicate with each other via telephone lines).

Not many of us do our shopping and banking at home—at least not yet. So, as one means of introducing videotex to the general public, Infomart—a government-subsidized company (owned by Torstar and Southam) that markets the development of videotex—has created the familiar Teleguide terminals. Currently, there are more than 480 Teleguide terminals located around Toronto alone, with a number on York's campus. The Teleguide database provides a blueprint—although admittedly a sketchy one—of where to stay, eat, shop, and play in Ontario.

Although advertisers pay to be included in the Teleguide database, Infomart representative Peter Zimmerman says Teleguide is not "an advertising system, but an information system. It's not forcing something on someone. You ask for what you want—it's a service medium."

How popular is the Teleguide system? Figures provided by the federal Department of Communications (DOC) show that the summer tourist season registered the highest monthly "hits" or number of "pages" (screenfuls) of information viewed. Last June, 11.5 million pages were viewed. Entertainment and restaurant listings proved to be the most popular.

Teleguide advertising salesmen concentrate on two areas: tourism groups, and retail shops and restaurants. Advertisers pay an initial subscription fee of \$200 and an additional \$150 per year to cover the cost of storage and maintenance. But the process of page creation is the biggest source of income for Infomart—advertisers are charged \$45 per hour for the creation of pages, and a single page can run anywhere from \$15 to \$300, depending on complexity.

Infomart not only regulates what information is presented on the screen, but it also has guidelines for the type of information it deems acceptable. When asked if Infomart would create a package for a gay bar, Zimmerman said "there would be no reason why not—unless there were illegalities in the information." However, several massage

parlors seeking to become "information providers" (Infomart's name for Teleguide's advertisers) were turned down. Apparently their text included "suggestive proposals" with explicit wording, something Infomart steers away from.

But despite Teleguide's success, it is the vision of a videotex terminal in every home that pervades the atmosphere at Infomart. "Right now, Teleguide is where the money is, but we aren't exactly cleaning up," admits Zimmerman. He says most of Infomart's government subsidies have run out, and the firm suffered a staff cut two months ago.

Advertisers would be "slitting their own throats" should they rely on Telidon's tele-shopping.

Clearly, the way of the future lies in household use.

From May 1982 to September 1983, Infomart and Bell Canada ran a home field trial in which about 250 terminals were placed in homes in Toronto and Cap Rouge, Quebec. But the prospective home market did not flourish the way Infomart had hoped.

Infomart surveys of Teleguide users claim that 96 percent would like to have such a system in their homes. However, in the surveys, the cost of owning such a system was never mentioned.

Cost has, in fact, proven to be a major hindrance in the widespread implementation of videotex. "In Canada, the decision was not made to force all television manufacturers to put decoders into the TV sets as has been done in England," explains York Mass Communications professor James Durlak. "This means that if people want to buy a decoder, they have to spend a substantial amount of money." A decoder costs about \$600, and although technological advances are certain to cut that price, subscribers must also pay a \$26 monthly user fee. It all means that videotex technology is readily available to only an elite class, what some call "the information rich." They're young, affluent, urbanized, and heavy media users—and they make up only 15 percent of the population.

Some videotex observers wonder whether it is possible to ensure equal usage of this technology for all sectors of society. Those involved with the practical use of videotex, however, tend to play down the problem of the information rich versus the information poor. Zimmerman feels that people are willing to learn how to use the system and

those who cannot mentally grasp the technology can learn about it from their friends. On the other hand, Robert Cousins, from the DOC, believes there "will always be a gap of some extent, but schools are a way of bridging that gap."

However the problem of affordability remains: the people who could benefit most from videotex information can afford it least.

"We are looking at a defined public in that only so many people can be computer programmers, or doctors, or engineers," adds Cousins. "Since the work force is showing a tendency to become quite specialized, people are mainly interested in information that is of their own concern."

There is information that some would consider very useful, but would not be made available in the public database. For example, "political toy" information concerning the nature of contracts let out to the public sector, patronage, and investment tips would be privy to certain people, "or those who would be shrewd enough to get into the database," says Cousins.

Instead of becoming a public service utility, there is the risk that videotex will be reserved for an elite class (the information rich), or become another tool for the rich to amass greater wealth.

The regional office of the DOC lists many contradictions of Infomart's ideals. For one, they believe that conventional advertisers would be "slitting their own throats" should they depend solely on Telidon's tele-shopping. While Infomart reports that home shopping worked very well in its home trial and that eventually one would be able to order a whole list of products from department stores, such a technology would probably deter in-store traffic. Often, customers are attracted to various marketing displays and buy products they originally did not intend on purchasing. And people would probably not order a major item (like a stereo) without investigating the product in person anyway.

Infomart prides itself on its graphics, but there are those who denounce graphic designers who think of themselves as the "Michelangelos of 1984." Many think that content, not graphics, should be the main basis of videotex. "For example," adds Cousins, "concerning the 'travel text,' it is highly unlikely that one would choose a hotel for a vacation based upon a Telidon graphic." Moreover there is the problem of the time it takes for the graphic to be "drawn" on the TV screen—a complaint registered by a number of the home trial users.

Another major point that separates Infomart and the DOC is their view on the emergence of a regulatory body. Peter Zimmerman of Infomart feels that there will be no need for a regulatory body. He reasons

that eventually more databases will emerge, and there will "not just be two or three databases controlling the market." Thus the market would set its own "standards." The opinion of the regional office of the DOC is quite the contrary. The general feeling is that the DOC will arise as the governing body to oversee videotex's applications (advertising, banking, shopping), content, and fee structure.

Advertising in this new medium will likely be different in form and content. Subliminal advertising or content that violates existing ethics and standards would have to be scrutinized. Rates would also become regulated. One database may charge \$20 per minute for certain information and \$20 per hour for another sort of information; there would certainly be pressure to stabilize such rates, in addition to implementing separate rates for business and domestic applications.

Beyond the statistics and the overly optimistic forecasts of those trying to market this technology, however, there are still a number of doubts concerning a viable application. There are those who feel that so much time has passed since videotex's introduction seven years ago that it will never

Political toy information would be privy to certain people, or those shrewd enough to get into the database.

create a long-term impact on society. "Even television didn't take that long," adds Cousins.

Videotex technology is being exploited for all it's worth. Home trials have come and gone, surveys churn out hopeful statistics, yet there are few practical results.

"It does seem to be working for very specified kinds of user groups mainly in business," says Durlak. "It has also been relatively successful as an advertising medium for tourists and people living around the city."

There are also a number of applications that would aid the handicapped, such as close-captioning for the deaf, and Blissymbolics, a visual symbol system allowing the speech impaired to communicate. The Blissymbolics project is currently being funded by the DOC.

But Durlak is negative about widespread public use: "First of all, you need a lot more people around with personal computers. But once people have personal computers—will they need videotex?"

Indifference, intolerance

Bill: They came in to the Bull one night.

Henry: What, some fags?

Bill: Yeah, there was five—five guys sitting at a table and all of a sudden they all got up and danced together, like to a fast song.

Henry: Really?

Bill: And a slow song came on so these two got up and danced close.

Henry: What, all of a sudden they were holding each other?

Bill: Yeah, they were dancing close. So this one guy on the dance floor, he turns around and says, "You fucking fags" and the one guy turns around and says "You're damn right" and he hits him. Like he really hits—

Henry: What, the gay?

Bill: Yeah, knocked him right on his ass. Started a big fight.

This is part of an actual conversation between York students, recorded by film student Dave Wiechorek for a class assignment. It raises many important questions: how tolerant is the York community of its gay and lesbian members? How do gays at York feel about the University?

On the surface, York tolerates the freedom of sexual choice. Most seem to be indifferent. Yet in fact there appear to be undercurrents of intolerance.

The place where York's Gays and Lesbians face the most discrimination is in undergraduate residences. Stephen Hutchings, an ex-resident, says living in residence means "living in close quarters with one or more people who are difficult with homosexuality."

According to Bernie Stellino, a Campus Connection counselor who specializes in gay-related problems, there are "mind games" in residence. "People suspect you are gay and you get funny looks. If you are always receiving phone calls from your girlfriend or boyfriend, you have to explain who it is or lie. I know people who make up a lot of stories. The trouble is keeping your stories straight."

Keith Seniuk, who lived in Founders for two years in the late 1970s says "For the first year, no one knew I was gay. During my second year I told everyone I knew. All were supportive, but it got around. I found most people, especially males, extremely homophobic."

"There was nothing physical, just words and name-calling. People made me feel uncomfortable if I tried to participate in residence activities. Some made direct remarks to me, others talked about me in the halls." Seniuk says this type of behavior caused him to move out of residence.

Alan O'Connor believes that it is "tougher to be gay at York than at U of T because York is isolated and has an atmosphere more like that of a small community. There's not the variety (of people) that you'd find downtown."

Bernie Stellino agrees that it is more difficult for gay students who go to school at York than for those who go downtown. "A lot of gay bars are downtown. All kinds of groups, like those for lesbian mothers or gay men, hold their meetings downtown. More gays hang around downtown."

CYSF President Chris Summerhayes thinks "Probably the collective attitude at York is ambivalent, though I know there must be groups that are against them. It's a non-reaction; people are not saying no, not saying yes, just not saying. Why would someone be interested in someone else's sexual activity? Should we be positive or negative about heterosexuality? Who cares?"

On the other hand, psychologist Sandra Pyke, of York's Counseling and Development Centre, estimates that York is "somewhat more benign than the general population" towards homosexuals. Pyke says "homosexuality is not seen in my profession as a problem requiring treatment. It is deviant in the same sense that being married and having ten children is deviant; that is, it's not the predominant lifestyle." People at York tend to respect these educated opinions, she says.

In early January, the Gay Alliance at York (GAY) set up their first Central Square booktable in ten years. According to Alan O'Connor, Bethune Residence Tutor and GAY member, the public reaction was positive. "There was a constant stream of people stopping and chatting," says O'Connor. The table with the pink triangles is now present in Central Square every Wednesday.

Another sign of York's acceptance of homosexuality is the fact that the new Sexual Harassment, Education and Complaint Centre is willing to deal with the reports of gay people who are being verbally abused on the basis of their sexual orientation. This type of complaint falls under the section of the Centre's definition of harassment which describes it as "Sexually oriented remarks and behavior which may reasonably be perceived to create a negative psychological and emotional environment for work and study." (The Report of the Presidential Advisory Committee on Sexual Harassment)

On the other hand, last year when the Gay Alliance at York tried to reserve the Bethune Junior Common Room for its Valentine's Dance, it met with direct opposition. Dave O'Sullivan, who plans reservations for the room, was reluctant because, as he purportedly said, "there might be a lack of staff" to handle the possible violence. GAY complained of discrimination and, at a public meeting, O'Sullivan apologized for remarks he made to GAY about the college's policy and reputation. At the same meeting, the Master of Bethune College, Griff Cunningham, confirmed that a petition against the dance was being circulated in the adjoining residence. When the Bethune Students Council voted on the issue last February 10, an anti-gay delegation was present at the meeting. However, the council voted

unanimously in favor of letting GAY book the common room.

"There is a variety of attitudes at York toward us," says David Blair, President of GAY, "but most people are indifferent. There is no organized opposition to us. No one is making public statements to oppose gay rights."

"The price of tolerance is total silence," he says. "Those who oppose gay rights have no one to aim their statements at. If more people were openly gay a lot of those who are indifferent might develop opinions."

Blair admits that GAY has been a part of this silence. "The Gay Alliance was laying low for a couple of years. It hasn't gained enough visibility to become the object of a reaction." The club is not listed in the 1983-84 *Manus* (York's Student Handbook) nor does it appear in the Undergraduate Calendar or the York telephone directory.

Mike Kelly, president of Gays and Lesbians at the University of Toronto, says "Every so often I get calls from York students looking for the Gay Alliance at York. They can find me, but they can't find GAY."

Blair insists this will not remain the case for long. "We are attempting to gain support by breaking the silence. To that end we are increasing our visibility." He uses the appearance of the GAY booktable in Central Square as an example.

As individuals, "Gay people are more closeted at York than U of T," says Alan O'Connor. "With most gays (at York), maybe their best friend knows." In a questionnaire filled out by 17 members of GAY, 10 declined to give their full names.

Recently, GAY requested that their membership list be removed from the public access files of the York Archives. A memo from a number of years ago made the same request on the basis that the "publication of any of the names given in this list may, since we are not protected under the Human Rights Code as yet, endanger the basic rights of the person listed."

Though many GAY members claimed they would reveal their sexual preference to anyone who asked, one visa graduate student said he would conceal it from "officials or professors who are likely to keep a record which may be passed on to immigration authorities or future

employers. This may be a paranoid attitude, but it's based on the belief that being gay is not accepted in society. I become fearful of how these attitudes are going to manifest themselves. I've considered becoming a professor; who knows, maybe at York. There are members of the faculty who are 'out,' but the position of foreign students is more precarious."

Atkinson Film professor Robin Wood, who has expressed his sexual preference by wearing "gay t-shirts and badges" on campus, says: "A lot of gay people invite discrimination. They present themselves as victims. There is a great deal of paranoia, not without reason, among gays about discrimination. They have a half-ashamed, apologetic attitude. You've got to show that if someone disapproves, you couldn't give a fuck."

One member of the Alliance blamed the York Community as a whole for the silence. "If people are so permissive here, why don't we have more participation in GAY events? (The average attendance at a GAY meeting is 25). If everyone's so peachy keen, why all this silence? Is this a warm, loving atmosphere? Not enough people are 'coming out' to show this is true."

"The price of tolerance is silence." But the silence itself suggests that perhaps there isn't as much tolerance as we think. "This circle must be broken," says Dave Blair.

By Julia Steinecke

GAYS FIFTEEN YEARS AGO

The results of a survey conducted of 153 York students in 1969 found that:

- 17% said they consider homosexuality to be wrong or sinful.
- 7% said homosexuality is physically or mentally harmful if engaged in too frequently.
- 27% said homosexuality is not a good idea, although it is not sinful.
- 19% said homosexuality is all right for adults under certain circumstances.
- 5% said homosexuality is quite natural.
- 23% said they were uncertain how to regard homosexual relations.

In 1984, students have mixed feelings as to whether these attitudes have changed. Dave Blair, President of the Gay Alliance at York, believes the attitudes he calls "extremely negative," such as the belief that homosexuality is inherently wrong, are less prominent today. Blair thinks more people would reply that homosexuality "is not a good idea, though not sinful."

Peter Bartlett of the Osgoode Gay and Lesbian Caucus thinks the "bulk" will answer that homosexuality is "all right for adults under certain circumstances."

Keith Seniuk, a member of GAY, says "Not enough has changed to make any difference. Ideas like that take an awfully long time to change."

ORGANIZATIONS FOR GAY STUDENTS

Gay Alliance at York

This group meets weekly for discussions, films, lectures, and socializing. The purpose, says President Dave Blair, is to bring together "all sorts of gay people and members of the York Community at large. We want to create a comfortable atmosphere for them to meet and a forum for the discussion of gay issues."

GAY has approximately 50 members, including gay and lesbian students, professors, and university staff.

Osgoode Gay and Lesbian Caucus

The Caucus shows films, invites speakers and acts as a "presence at Osgoode" according to member Peter Bartlett. The main event of the fall term was a panel discussion on gays in the legal profession. There are about 15 contacts and members.

Gays and Lesbians at the University of Toronto

Spokesman Mike Kelly says this is a "support group." They hold coffee houses, lectures, and regular meetings. Events at their recent Gay and Lesbian Awareness Week included a showing of *La Cage Aux Folles* and a "Homo Hop" dance. The average attendance at their regular meetings is 40.

arts



Fear of Romance is one of John Ens' paintings on display at Calumet College.

Photo: STUART MOSCOE

Animalistic paintings

By KEVIN CONNOLLY

Animal Theatre, a selection of paintings by John Ens and James Lahey is currently on display at Calumet College, in the Common Room and the Ainger Coffee Shop.

Of the two, Ens' are the more accessible. His works on display use animal imagery and rather romantic landscapes in comments on art and religion. In "Fear of Romance," a skater is seen escaping from a gothic background, complete with wolf, full moon, and a blue-black night sky. The work seems to be a discussion of contemporary fears of sentimental or romantic art.

Some of Ens' other works involve a proliferation of cows and farm animals. One pair of paintings involves lawn furniture facing a candy-striped pole on a hot yellow lawn. The companion work radically alters the scene—

the chairs are toppled and a reclining figure in the foreground is wearing a cow's head. Two other works involve the strange juxtaposition of animals (cows and horses in stiff classical positions) and clearly romantic natural settings. In "Passion's Momentary Love of the Mundane," a horse is seen facing lawn furniture on a stark, moody landscape.

The most obvious theme piece is "Spirituality's Uncertain Future," which involves a running man on a similar plain. He is looking over his shoulder at the same cow (called a "sacred cow" in another work) and the sky is wild, aquamarine, and filled with movement.

Lahey's paintings also involve animal imagery, but the style is more abstract and the themes either absent, or more difficult to absorb. The works are rough and much larger, and include a strange silhouette of a whale or fish in vibrating blues of different shades. The exhibition runs through tomorrow.

Time Warp hits JACS with explosive boom at noon

By RICHARD UNDERHILL

There was a near explosion outside of JACS in Bethune yesterday at noon. Although no dynamite was involved, a ferociously energetic performance by Time Warp, continuing the Bethune Jazz series, threatened the continued existence of the cold concrete structure.

Time Warp, as the name implies, is no ordinary jazz group. Powered by the dynamic energy of the "Galt Rhythm Machine" (bassist and part-time York instructor Al Henderson and drummer Barry Elmes) and fronted by the spirited tenor playing of "the Senator" (reedman Bob Brough), the group is unique not only for its blues power but also for its devotion to playing original compositions. Not surprisingly, yesterday's concert was comprised solely of original material, most of which was very entertaining and highlighted the special talents of the group. Also, the power trio was joined by local tenorman Alex Dean who added his own energetic fire to the performance.

Making their intentions clear from the outset of the concert, Time Warp kicked off the set with "The Hucksters," a bluesy Henderson original. Elmes' brushwork and Henderson's relentless bass lines urged the tenormen to ecstatic shouting. The frenetic energy level of the performance was maintained as the band moved on to "Got it and Gone," another Henderson original which showed his versatility as a composer as it delved into the non-chordal, melodic style first pioneered by Ornette Coleman.

Finding themselves once again in the blues idiom, the tenormen really let go. Brough, with his huge tone and excellent blues feel

contrasted by Dean's more angular post-bop playing.

Although influenced by different areas of the jazz tradition, Brough and Dean found common ground in their energy and dedication to the music, visibly digging each other's playing. "Pan-Galactic Burner," a quick, near-tonal tune written by the father of the Pan-Galactic movement, Al Henderson exhibited the Galt Rhythm Machine's amazing rhythmic flexibility, Henderson and Elmes not content to merely play time but rather to expand and contract it, filling the space with shots and producing an exciting solo-beneath-the-soloist effect.

The first set ended on a whimsical note with "Sonny's Tune," a mutated version of the jazz standard "I Got Rhythm," by Barry Elmes. Its playfully disjointed melody and peg-legged rhythmic feel had the crowd in stitches of joy. It was the perfect set closer, a devil-may-care contrast to the serious playing earlier.

What was most impressive was Time Warp's ensemble versatility and power. They proved yesterday that vast amounts of technology isn't needed to produce good music. With a simple, bare bones set-up they played raw-to-the-bone, vibrant music that made the concert more of a celebration than a mere performance.

Although Time Warp has nothing lined up in the immediate future, their new album *Asteroid Aleey* (on York grad John Karpenko's C-Note label), and they were even hinting at a lunar tour, although they wouldn't give a date. (Depends on the shuttle, no doubt.)

Alex Dean, meanwhile, will play the Brigantine Room at Harborfront in the near future, and is eagerly awaiting the release of his very own forthcoming album.

Reckless teenager is reminiscent of James Dean's Rebel

Reckless
Directed by James Foley
At the Uptown

By IAN CLARKE

There's something I've got to do. I've got to go. I don't know where—just somewhere, out of here. See, I get real frustrated 'cause there's lots of stuff I feel, but, it just doesn't come out right. I need you to go with me 'cause it's just no good alone." Will Johnny convince Tracey to hop onto his motorbike and split from the drudgery of a West Virginia mill town? Or must he hit the road alone, an inarticulate nomad, rumbling through the midnight fog like some lost character from a Jack Kerouac novel? Such questions!

What Jimmy Dean exemplified in 1955 in *Rebel Without A Cause* has most recently surfaced in *Reckless*. Here again is the precocious teenager who combines mature cynicism with juvenile impetuosity. Such films provide the graphic excitement of high school daredevil rituals while sporadically dropping nuggets of sociological thought. *Reckless* unabashedly sticks to the formula like crazy glue. Although there are few surprises, the film does offer a skillfully rendered, modern portrayal of the kid with a megaton chip on his shoulder.

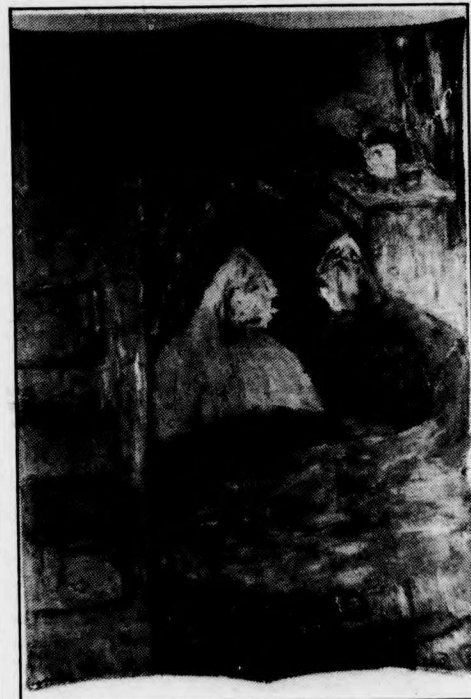
Aidan Quinn plays the rebel Johnny Rourke with all the emotion of a young Marlon Brando. He is taciturn as a mummy and what the lips can't articulate, the fists can. Yet underneath the slick leather jacket beats a lonely and desperate heart. Johnny is a slumming angel who strives to rise above the stifling fumes of the plodding mill town. Such a romantic loner attracts Tracy Prescott (Daryl Hannah), a girl so preppy that her cheerleading activities seem the most profound expression of her existence. These polar opposites cling to each other like lint on silk. Both share a sense of adventure as a reaction against society's hypocrisy.

First-time director James Foley demonstrates originality in handling commonplace material. An awkward script is balanced by deft camera work. Foley is indebted to cinematographer Michael Ballhaus for infusing the predominantly nighttime scenes with serene and lingering despair. Johnny's sullen frustration is conveyed more through the omniscient smoke and neon of the cityscape than raging theatrics.

Reckless is as uncomplicated as a pop song, saccharine and predictable, but moving too quickly to be boring. It reincarnates the spirit of Jimmy Dean for a 1980s sensibility.

Blackout's featured artists are a study in contrast

By KEVIN CONNOLLY



Shawna Earle's works in Blackout are dark, muddy, and depressing.

Photo: STUART MOSCOE

Winters College Art Gallery is currently the home of *Blackout* a selection of six large canvases by York artists Andrew McPhail and Shauna Earle.

The two artists have strongly contrasting styles. McPhail's are bright and detailed while Earle's use dull and muddy colors to evoke a more depressing mood. Two of McPhail's works are bathroom scenes, one, a man with a shower head and the other a man's head above the water capped with a rubber duck. Both are heavily highlighted and vibrate with blues and yellows. Though the figures are recognizable the perspective is skewed, giving them a bizarre and somehow grotesque appearance.

Earle's works are more abstract. The muddy figures blur into a flood of greens and browns. In the painting reproduced above, the figures at the table are barely recognizable in their blurred surroundings. Another nightmarish piece depicts tall, wide-eyed figures whose generous faces blend with what appears to be a funeral scene in the background.

The works are large, painted on what seems to be old tent canvas. Their presentation is tasteful and unpretentious, as are the works themselves.



This painting by Andrew McPhail is one of the three works featuring bright colors and skewed perspective.

Photo: STUART MOSCOE

books

York professor assembles a delectable collection of fantasy stories

Black Water is a treasure trove for lovers of fantastic literature

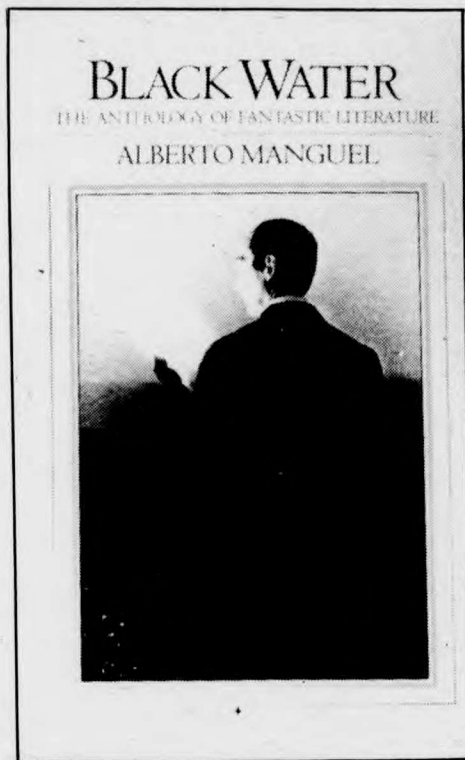
Black Water: The Anthology of Fantastic Literature
Edited by Alberto Manguel
Lester and Orpen Dennys, 967 pp., \$12.95

By JASON SHERMAN

York teacher Alberto Manguel had two intentions in putting together his anthology of fantastic literature, *Black Water*. The first was to collect in one volume some of his own best-liked stories; the second was to surprise the reader with some authors not usually found in such collections. A quick glance through the table of contents reveals such names as Max Beerbohm, Graham Greene, Vladimir Nabokov and Tennessee Williams, authors not widely-known for their forays into the fantastic.

But Manguel believes the genre brings out the best of writers. "It provides," he says, "a chance to push characters to the brim of situations so they will have to react." And although Manguel shuns definitions, he will at least say that fantastic literature is "the impossible breaking into the possible." A number of the 72 stories in the anthology

reflect this view, which we might stretch to mean "an invasion": that is, Manguel's definition shouldn't be taken as strictly metaphorical.



In the first story, Cortazar's "House Taken Over," the narrator calmly describes his peaceful existence while relating the advance through his home of some force or beings never seen:

I told Irene that I was going to the kitchen for a glass of water. From the door of the bedroom (she was knitting) I heard the noise in the kitchen; if not the kitchen, then the bath, the passage off at that angle dulled the sound. Irene noticed how brusquely I had paused, and came up beside me without a word. We stood listening to the noises, growing more and more sure that they were on our side of the oak door, if not the kitchen than the bath, or in the hall itself at the turn, almost next to us.

The story is the perfect way to begin this anthology, because the narrator's cool tone duplicates fairly well many of the other characters' as they relate their stories. Rosa's "The Third Bank of the River," Kafka's "The Penal Colony," and Schulz's "Father's Last Escape" all feature narrators aware that their very pacing of the story—as if the details weren't enough—are means of maintaining, if not creating, suspense. "The thing that isn't told," says Manguel, "is the most exciting." In Jorge Luis Borges' terms it is "the intuition of a revelation that does not take place."

Not all the pieces are solemnly told. There is,

for example, Saki's very funny "Laura," wherein a woman foretells her own reincarnations. Indeed, Manguel has tried for as much variation as possible, even in an area as seemingly superfluous as story length. The fantastic need only be one single thought, as this story idea from Hawthorne's *American Notebooks* demonstrates:

In an old house, a mysterious knocking might be heard on the wall, where had formerly been a doorway, now blocked up.

There is also variation in cultures. Although Manguel believes that this is a world-wide phenomenon, he also thinks that in Europe and America "Fantastic literature must find new ways of excusing itself." It's a rare event in Western literature, he notes in his introduction to "An Injustice Revealed," to find as beneficent a ghost as those found in Chinese tales. He thinks this has to do with an "educational system based on the restraint of imagination." When students go beyond certain limits, they are brought straight back. The fantastic Manguel believes, allows access to realities often denied.

Manguel, who teaches a Vanier college tutorial called Fantastic Literature, sees the mid-19th century as being the height of the genre in the West, largely because of one man, Edgar Allan Poe. "Unfortunately, it's Poe," he adds. "Poe flirts between being very good and ridiculous."

The same cannot be said for Manguel's collection. Highly recommended.

New Naipaul novel focuses on South American problems

A Hot Country
by Shiva Naipaul
Collins, 185 pp., \$19.95

By KAI MAHABIR

A Hot Country is a novel that successfully combines reality and fiction. It deals with the growing apins of an emerging Third World nation—the fictitious country, Cuyama (unmistakably Guyana), "perched uneasily on the sloping shoulder of South America."

Shiva Naipaul masterfully describes Cuyama, its capital Charlestown, the country, the people's daily lives and problems, and the difficulties of attaining national independence, all within the confines of a short piece of literature.

Naipaul uses experiences from his own native birthplace, the neighboring Caribbean island of Trinidad, and successfully combines real scenarios into his novel. The result is a book that not only tells a story, but gives the reader an accurate flavor of life in Guyana. In situations throughout the novel Naipaul covers everything from the inept independent government to the barren food shelves in local stores.

The author not only captures the essence of the country, but explores the questions asked by many Third World nations. One of the main characters, Aubrey St. Pierre, asks, "How does one discover what the limits are? How does one distinguish the possible from the impossible?"

Outside perceptions are revealed through Alexander Richer, Aubrey's college friend and

international journalist. Aubrey's wife Dina asks him, "Is it possible that people in England are interested in what goes on in a place like Cuyama?" "To be honest—no," he replies. "Even my editor wasn't too sure where Cuyama was." Alex leaves Cuyama with little to submit to his editor. This may have in part been the result of the rebuke he received from Dina. She asks him, as journalists have been asked in the past, "Why do you come all this way merely to observe our misery, to feed on it? Why don't you and your kind leave us alone?"

Questions aside, *A Hot Country* reveals the growing pains of an independent Third World nation using a combination of history, lifestyle, and present situations. But one problem that exists is the manner in which Naipaul moves from one time period to another. At points in



Shiva Naipaul

the novel the time change is very clear, but some sections leave the reader to guess by the change in content that a change in time has taken place. Still, Naipaul has written a timely, realistic novel which explores South American difficulties on a personal level.

Davey's prose poems are witty, nostalgic and charming

The prolific writing professor adds a new title to his long list of works

Edward and Patricia
by Frank Davey
Coach House Press, 80 pp., \$6.95.

By KEVIN CONNOLLY

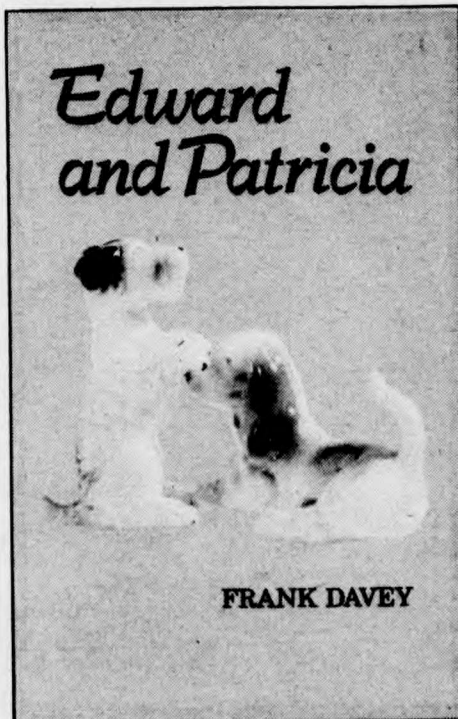
York creative writing professor Frank Davey is well known in Canadian literary circles. Not only is he a prolific poet (this month's *Edward and Patricia* is his 15th book) but he is also one of Canada's most respected literary critics, with at least half a dozen titles in that category.

His new book is particularly tight. Its strengths are in its humor and its characterization, focuses one would expect from a novel but not necessarily a book of poetry. Indeed, to classify *Edward and Patricia* would be difficult and probably counter-productive. It is a collection of some 40 prose poems arranged loosely in chronological order, each one a chapter in the growth and disintegration of a marriage born in 1960s Canada.

Edward, a librarian, and Patricia, hydro clerk, are both eminently ordinary people. What Davey manages to do is to take their seemingly mundane middle class lives and breathe life into them, creating two sympathetic and familiar characters in the process. Middle class values and mores are only the objects of light parody—they play a secondary role to the emotional dynamics of the pieces. Davey's jokes don't go much

farther than self-inclusive good humor, they are not meant to provide any cynical exposé of the bourgeois psyche.

Davey takes seemingly banal detail and dialogue and charges them with emotion and thematic relevance. 1960s iconography—anything from *A&W* and *McCall's* magazine to Alan Watts and the Kingston Trio—provide the context for the psychological drama, and its familiarity keys a reflexive nostalgia for the reader. The characters of Edward and Patricia are given depth by the familiarity of the surrounding detail, and their environment and their concerns are very reminiscent of our own.



Like much of Davey's work, the thematic focus in *Edward and Patricia* tends to shift toward the sexual. Sexual problems and sexual politics are used to illustrate the state of the couple's relationship. Sex also becomes the source of much of Davey's humor, indicative of all that is absurd or difficult in life. Davey manages to turn the sexual peculiarities of Edward and Patricia into light farce throughout the book. With their sexual problems and idiosyncrasies exposed the two seem naive and essentially innocent. The author deliberately avoids bawdiness for its own sake, and the explicit language is not employed for mere shock value.

Most of the verses are pared down and deceptively easy to read. Only on the second and third readings does one really appreciate the craft involved, the subtle control of audience sympathy that underlies even the smallest details. Though Davey tries hard not to limit himself, the book is clearly about Edward, with Patricia as a well developed but slightly secondary concern. Many of the poems focus on Edward's sexual hang-ups, his immature and self-satisfying attitude towards the sexual act. He is often childish and easily manipulated, frequently becoming the victim of Patricia's sexual tyranny. It becomes increasingly obvious that Edward's attitude is superficial compared to his wife's and he suffers from an often unrecognized inability to cope with Patricia's physical needs.

Edward becomes completely alienated by the sexual revolution, and though Patricia takes a lover towards the end of the book, the most Edward can muster is a guilty platonic friendship with a young philosophy groupie. His desire for another sexual partner is more a passing fancy than a definite need. But Patricia has her problems, too. She puts too

much stock in Edward's emotional dependence and underestimates her own. It is these conflicting sexual and emotional attitudes that ultimately drive the two apart.

Though enjoyable on their own, the poems are clearly meant to be read in sequence, preferably at one sitting. *Edward and Patricia* is an exercise in narrative poetry. The book adopts many of the conventions of the epic and the mock-epic forms.

Davey has a keen sense of the ridiculous and has a delightful ability to approach social taboos directly, with grace and humor. More importantly, Davey's humor is a means to an end rather than an end in itself. He uses humor to deflate his poetic language, making it all the more moving in contrast.

Though we recognize much in *Edward and Patricia* that we can equate with our own lives, we can also recognize them for what they are—overgrown children. *Edward and Patricia* takes the symbols of a generation, with all its sophistication, affectations, and idiosyncrasies and exposes them as emotional toys, the things which hide our essential childhood. Though the book ends sadly, one is not so sure that Davey is saying that this advanced state of childhood is necessarily a negative thing. What drives the two apart are their personal excesses, rather than their personalities. Their innocence, while endearing in particular situations, is lethal when taken to the extreme. In all their fond game-playing, the two rarely meet at any great depth. Consequently, they are completely helpless when the final crisis hits.

Frank Davey will undoubtedly read selections from the new book when he is featured along with bp Nichol and Judith Fitzgerald at Calumet College, Friday February 24. *Edward and Patricia* is available at the York University Bookstore and through Coach House Press.

Mime master a committed artist

By LINDA JANASZ

You cannot separate out totality. Education may tell us that we are made up of atoms. But really, we are made up of body and soul. I don't have a hand, I am a hand."

So says Yanci, the internationally acclaimed mime artist who is currently touring through Canada. Yanci, who was Marcel Marceau's performing partner for over eight years, decided in 1980 to create his own one-man show. While touring through Europe and the U.S., he garnered critical acclaim. An Austrian newspaper commented that "Yanci's art is so realistic and universal that only the greatest pantomime masters can achieve



Yanci was M. Marceau's understudy for eight years.

such stupendous technique."

His Canadian debut at the Harbourfront Dance Theatre drew standing ovations during his sold-out performance.

"One of the reasons I love mime so much," he says, "is that it is an international language. It is one of my greatest thrills to be able to work in front of a German, French or Japanese audience. There is no language barrier. Just pure communication."

"But although it breaks all barriers, it is the most difficult of the performing arts. Once you have taken away the words and the props there is nothing else to rely on. You must refine your body movements to an essence."

Yanci goes on to explain how mime as an art form is still a novelty in North America. "Marceau introduced mime here in 1955; essentially, there had been none before that. In Europe, it has been an art form for centuries. I want to close some of the gap."

"I am the next generation. Perhaps people will equate me with Marceau, but I only feel fortunate that there is a standard by which to rate me.

"But unlike many new artists, I do pay respect to past artists. I have taken the classics to the next generation, but I have also combined them with the present."

I am trying to bridge the art of the theatre and mime. Perhaps I see pantomime in a more universal way. I am not opposed to speaking on stage. You cannot deny the word."

His hands moved through the air and his eyes danced. "I love the art. It is really a whole new area. But when you see my show I think you will see something new. I sweat and work very hard. My body is my instrument."

Yanci will be performing at the Leah Posluns Theatre, 4588 Bathurst Street, for two performances on Saturday February 18 at 8:00 p.m. and Sunday February 19 at 2:00 p.m. Tickets are available at the theatre box office at 630-6752 and at all BASS outlets. Student and senior discounts, too.



The T.C.O.

Schumann concert

By VICTOR MIO

The Toronto Community Orchestra, directed by James McKay, performed an all-Schumann program this week at the Church of the Holy Trinity located behind the Eaton Centre. The TCO is in residence at York University.

Since its debut in 1968 as the Glendon Orchestra, the TCO has grown to a full 65 members, and is comprised of York students, faculty, and alumni as well as community amateurs and professional musicians. The works presented were: "Overture to Geneva, Op. 81," "Concerto in A Minor for Cello and Orchestra, Op. 129," and "Symphony no. 4 in D Minor, Op. 120."

The first piece was a short number that prepared the audience for the rest of the performance. The concerto for Cello and Orchestra featured a brilliant performance by Coenraad Bloemendal, a graduate of the Amsterdam Conservatory, and now head of the string program at York.

The fourth Symphony was the focus of the evening. The very full sound of this piece was almost too big for the church's limited acoustics.

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Film explores a social taboo



Lili Monori in Keszi-Kovacs' *Forbidden Relations*.

Forbidden Relations
Directed by Zsolt Keszi-Kovacs
Carlton Cineplex

By LORRAINE WHELAN

"Can any time, place, moral, law, or power be stronger than the love between two people?" Hungarian director Zsolt Keszi-Kovacs asks this question, and, though he does not give a specific answer, explores the possibilities in his new film *Forbidden Relations*.

A chance meeting results in an 'incestuous' relationship between a half-brother and sister. The two find an unusual love for each other and refuse to willingly separate or put an end to their taboo affair. Instead, they face the consequences, trying to deal with the often incongruous laws and mores of traditional Hungary. Their attempts to raise a family and live as "life-companions" in a normal setting are constantly foiled by their mother, who believes they are sinners, and the law which continually charges and sentences them for the same offence.

The imagery within the film is

both simple and alluring—traditional symbols of birds and water are expressed with clarity and subtlety throughout. There are also some beautiful images of cleansing as the mother tries to wash away the shame of sin. In one scene she's like Lady Macbeth, washing her hair in the middle of the night. The contact between her head and hands is as poignant as the scene in *Apocalypse Now* in which Marlon Brando washes his head.

In documentary style, naturalism and simplicity are the key elements to Keszi-Kovacs' film. Many of the events are understated (such as the mother's breakdown), and the fact that no motives are given for other incidents which occur (such as the suicide that begins the movie) add to the realism. The audience finds it understandably difficult to read the minds of the characters.

There are many layers to *Forbidden Relations*, but Keszi-Kovacs deliberately reveals only the surface. He is an objective observer presenting the issues and gives the viewers credit for the intelligence and ability to draw their own conclusions.



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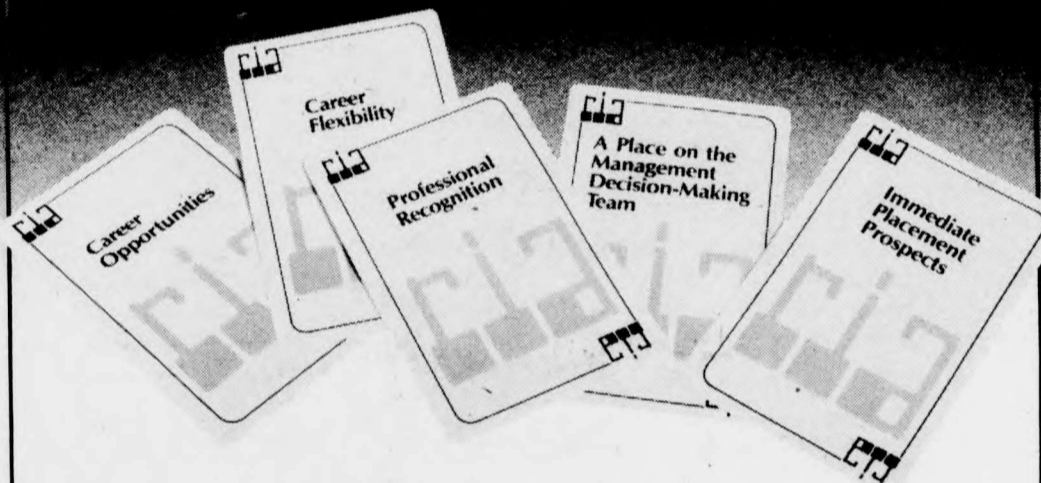
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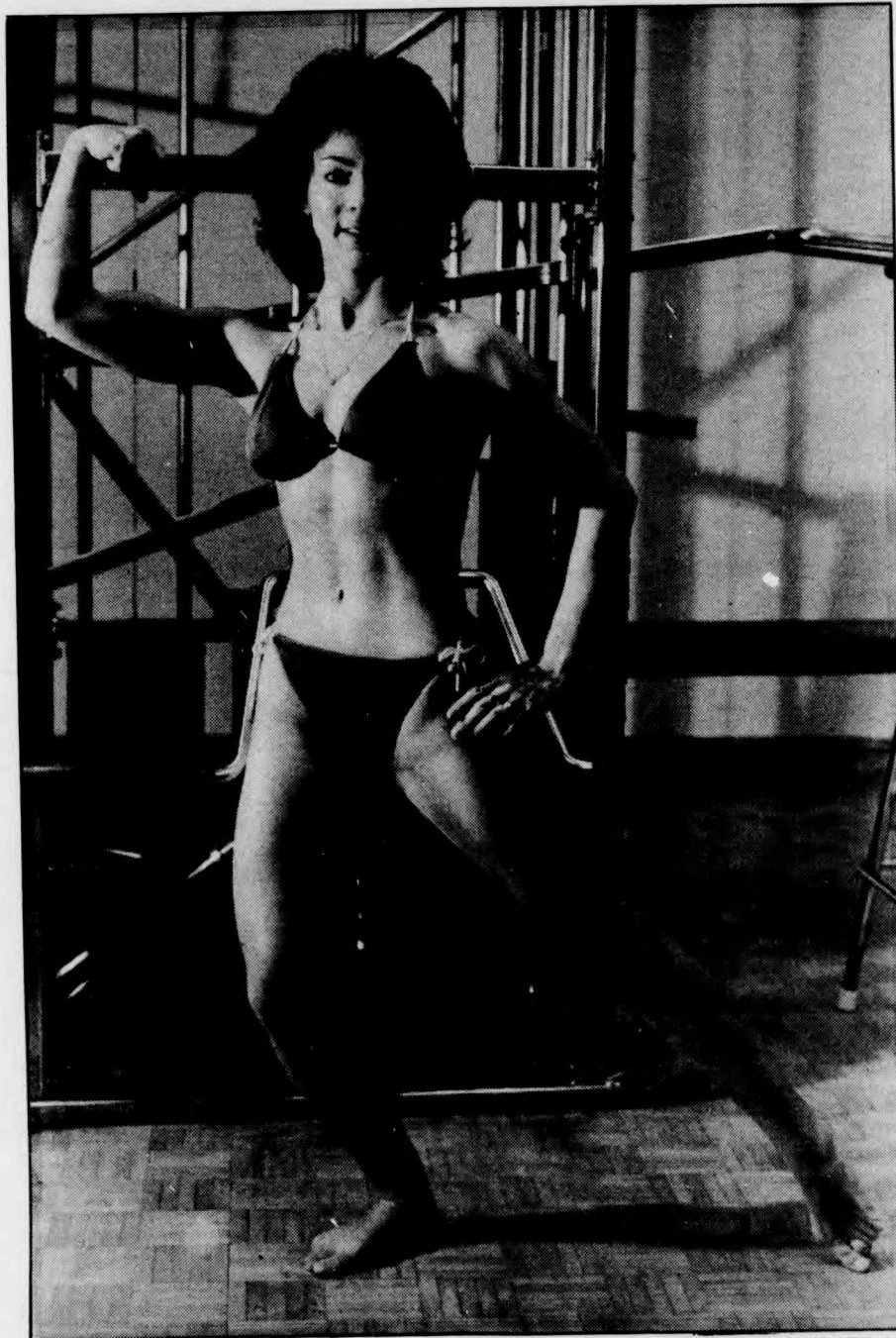
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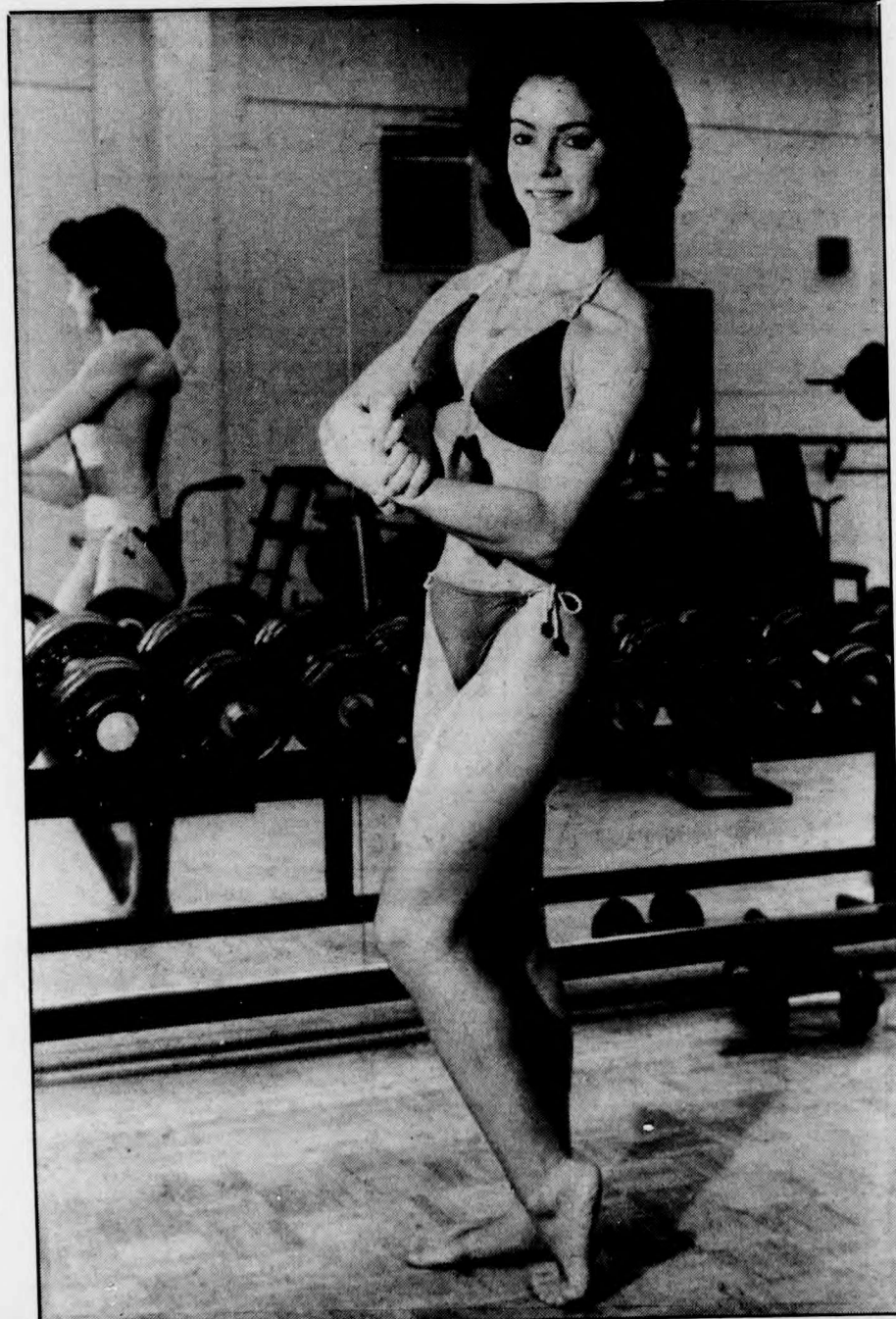
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sports



Photos MARIO SCATTOLONI



Fuse Room Venus mounts wings of muscle

By MARK ZWOLINSKI

About a year ago, Sherry Hislop looked in the mirror and decided it was time for a change.

At a mere 168 cm (5'3") and 52 kg (115 lbs.), Hislop considered her bodily possessions to be flabby, dull, and about as startling as pear sitting on a kitchen window sill.

In her home town of Chomedey, Quebec, no one noticed her when she donned her favorite swimming wear. They didn't even kick sand in her face.

Then came the membership in the "Centre Culture Physique" in Chomedey, run by former Mr. Canada Raymond Sancousy.

Today, things have changed—er, ah, developed. Hislop, now pursuing an Administrative Studies degree at York, owns a completely rebuilt 118 pounds packed into a rippled and strikingly-toned frame that would make Charles Atlas or Arnold Schwarzenegger do a double take.

She hopes to turn a different set of eyes though, those focused from a table of judges at the Miss Laval Body Building Championships where her newly-acquired muscles will be put to the test.

"You can take body building and, depending on your interests, achieve many goals," Hislop says. "I was always watching myself, always dieting. I thought I looked okay but underneath I was still soft."

"Then I saw a girl in a competition who had big legs but they weren't fat. They looked good, really defined. So I went out and bought a second hand set of weights and started training at home. It wasn't easy at first, especially in getting acquainted with the training. But I know what I was then and where I want to go now."

Results like Hislop's have swayed many women toward body building as their method of achieving and maintaining attractive and well-toned bodies.

At gymnasiums all over Toronto, the number of women involved in weight training and body building exercises is on the increase.

Hislop, who confesses to being a "big" eater, has supplanted an old-line calisthenics program with vigorous two-hour-a-day, six-day-a-week sessions in the "Fuse Room" at Founders College, which she has neatly woven around her academic timetable.

While maintaining an intense bodybuilding schedule, she finds that her body overhaul hasn't detached her from femininity, a rumor that often causes beginners to think twice before lifting their first barbell.

However, the moment Hislop relaxes from a lift the muscles disappear from view, leaving her just an extremely well-built young woman who looks alluringly feminine in her everyday street clothes.

"A lot of women are turned off by weights and bodybuilding," she says. "Granted, there's a lot of hard work involved, but that's only to get results. There is simply no way a woman can develop muscles to the same extent as a man."

Like most successful bodybuilders, Hislop's diet consists mostly of foods like fish, chicken, plenty of fruit, vegetables, and whole grain foods. She avoids "white death"—sugar and salt, which causes bloating that adds weight and makes muscles smooth rather than defined.

But Hislop's appetite, now curbed towards sensible cuisine to coincide with her program, has only been dampened slightly.

There is the matter of slaking a new hunger for achieving the ultimate body, and that means competing in a supercharged world of Danskin-clad bodies pumping iron for dollars, and yes, the chance at breaking onto the Hollywood scene as so many successful bodybuilders such as Rachel McLish have done lately.

"There is definitely a very personal kind of pressure once you decide to compete," Hislop says. "In one way you have to battle with yourself. You have to say to yourself 'I want to be better at the next competition than I was at the last one.' It involves constantly looking back at your old body and seeing how far you've progressed."

"A second pressure, and probably the more difficult of the two, comes when you're up against other girls. Body builders often measure themselves in terms of how successful other body builders are. I often look in the mirror and psyche myself up, thinking of what it will take to be better than the best."

Being a newcomer to the competitive side of body building hasn't fazed Hislop, nor has it distracted her from her daily routine. In her very first competition back in October 1983, she managed to place third in the lightweight division (114½ lbs. and under) in the Junior Canadian Womens Championships at Scarborough's Cedarbrae High School, a scant seven months after she christened her new body with its first workout.

While she hasn't competed in the past three months, her weight training program has undergone a preparatory transition which entails an eight to 10 week period where she will concentrate on the elimination of body fat, a process that will see Hislop drop from her normal weight of 118 pounds to a feathery 108 pounds of hopefully solid muscle.

In the meantime, a full-sized mirror and a make-up kit see regular use, along with a mandatory string bikini and a bottle of baby oil that will anoint her body through the phases of her posing routines.

Hislop will be judged in three categories—an initial symmetrical round where judges look for equilibrium in the development of muscle groups, a secondary round centred on the five obligatory poses, and a final 90-second freestyle pose round, choreographed to music, where she will strike her best composites.

She admits to a certain trepidation about competing in the Miss Laval Championships, but that is only because she is not satisfied with her current physique.

In fact, no body builder is entirely satisfied with their bodily state of affairs. The body is always under construction.

"I still have a long way to go before I get the body I want," she says. "The way to keep going in body building is never to be satisfied. My first goal was to get my legs in shape. When I got them to a maximized point, I look in the mirror and see my arms need work. It goes on like that with all the parts of the body—it's never ending."

"You never build the perfect body, but you can get close. I want to get as close as possible."

Muscle bound

York's Sherry Hislop is the pride of the Fuse Room but she is looking to tone her 5'3" frame for the Miss Laval competition this March.



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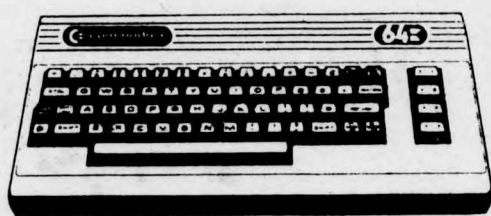
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calendar

9 today

Animal Theatre—New paintings by James Lahey and John Ens. The Ainger and Calumet Common Room. Until tomorrow.

Gods of Metal—Academy Award nominated documentary on the social, economic and environmental effects of the nuclear arms race. Second in S.C.M. film series. Speaker: Len Desroches on civil disobedience, its practise and its philosophy. 4 p.m., 107 Osgoode Hall.

G.A.Y.—The Gay Alliance at York meets at a new time. Join us this evening at 6 p.m. for our social hour, with the regular meeting starting promptly at 7 p.m. Hope to see you there!

Sexual Harassment—Dorothy Moore, Co-ordinator, Sexual Harassment Education and Complaint Centre, will be discussing definitions of sexual harassment, gender harassment and procedural guidelines established at York for any problems which may arise. S869 Ross, 12 noon and 1 p.m.

10 friday

Dance—Indian Students' Association, Valentine's Dance. 8:00 p.m.-1:00 a.m., Stong Dining Hall, tickets \$4.00 non-members, \$3.00 members.

12 sunday

Free Movie—"The Man Who Fell To Earth" Sunday Night at Bethune J.C.R., 8 p.m.

14 tuesday

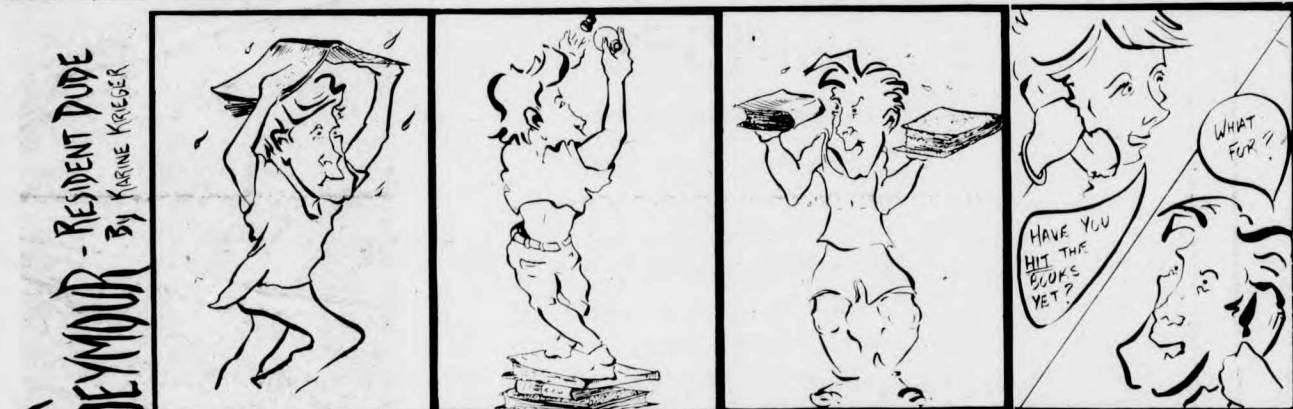
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23 thursday

Frozen Polluted Niagara—Niagara Falls may be frozen over, but thousands of gallons of toxic chemical wastes continue to pour into the Niagara River. Today at 7:30, Pollution Probe will present a seminar that will explain how and why this is happening and what can be done to stop the flow. The seminar is free. Ecology House, 12 Madison Ave. near Spadina and Bloor. 967-0577.

Plays—Student Project Week in association with Samuel Beckett Theatre presents "Juve", a play about teenagers, tonight and Feb. 24 at 8:00 p.m. and Feb. 25 at 2:00 p.m. Also an evening of two one-act plays: "The Trouble With Norman" and "The Dumbwaiter" will be presented Feb. 22 and 25 at 8:00 p.m. and Feb. 24 at 2:00 p.m. Admission free.

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Election Day:	Thursday, March 15, 1984	10:00 a.m. to 8:00 p.m.
Advance Poll:	Wednesday, March 14, 1984	10:00 a.m. to 8:00 p.m.
Nominations Open:	Monday, February 6, 1984	9:00 a.m.
Nominations Close:	Friday, March 2, 1984	9:00 a.m.
Campaigning Opens:	Friday, March 2, 1984	9:01 a.m.
Campaigning Closes:	Tuesday, March 13, 1984	12:00 Midnight

Positions Open:

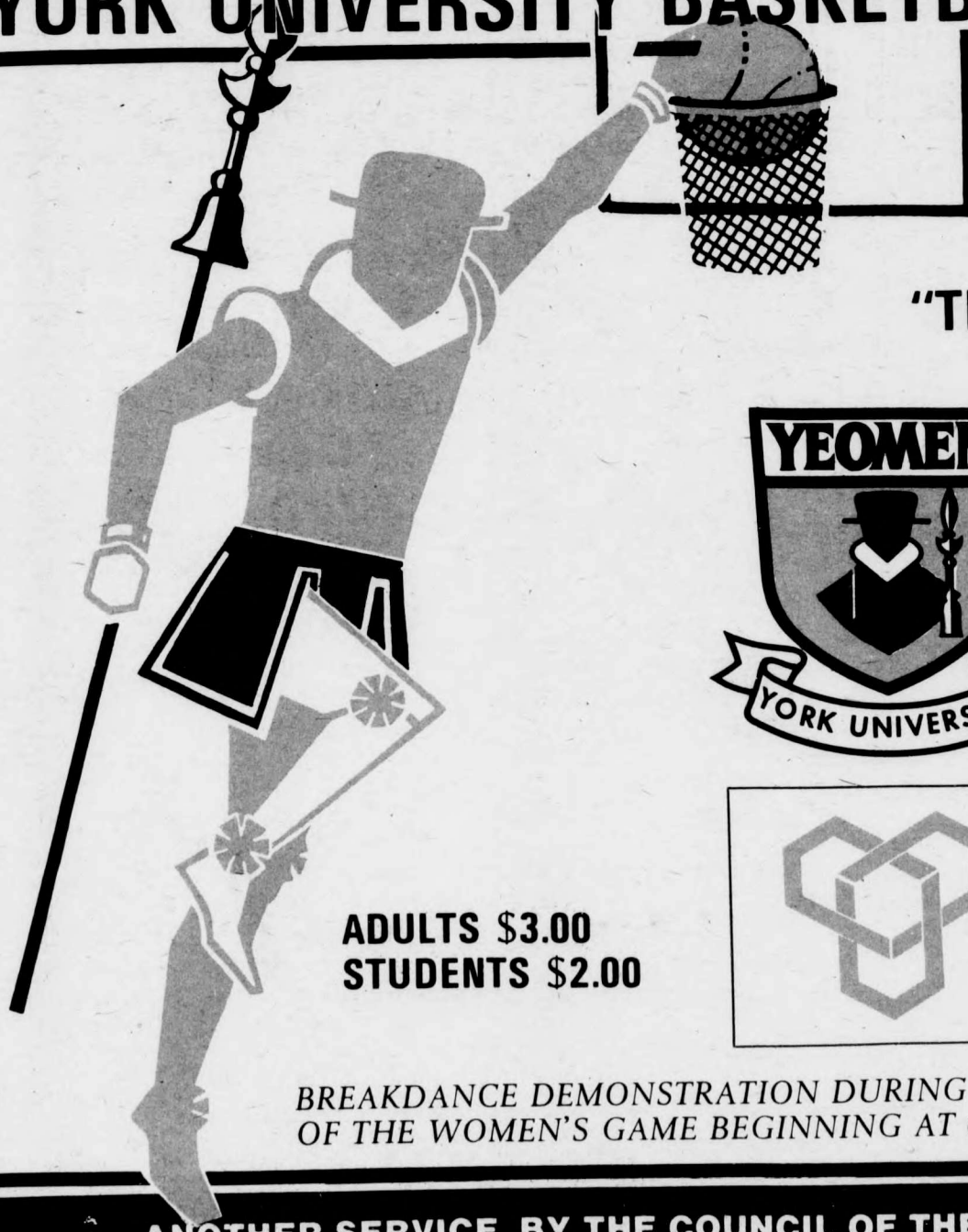
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7. 1 Faculty of Fine Arts Senator
8. 1 Faculty of Science Senator

A description of all available positions, nomination forms, a constitution and a copy of the Resolutions Governing the Conduct of Elections can be picked up in the C.Y.S.F. Office, Room 105, Central Square during office hours 9:00 a.m. to 4:30 p.m.

The Board of Governors position is open to all York students who are Canadian citizens, while all C.Y.S.F. positions (1-4 above) are open only to C.Y.S.F. constituent members (Environmental Studies, Founders College, McLaughlin College, Stong College, Vanier College, Winters College and Graduate Students). In order to stand or vote for any student Senator position, each student must be a member of the appropriate faculty.

James Crossland
Chief Returning Officer
C.Y.S.F.

YORK UNIVERSITY BASKETBALL DOUBLEHEADER



FEATURING THE RETURN OF
THE FLASHDANCE PERFORMERS

"THE NEW YORK CITY BREAKERS"

(FINAL APPEARANCE AT YORK)



Yeowomen
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VS.

No. 2
RANKED

Carleton

ADULTS \$3.00
STUDENTS \$2.00

BREAKDANCE DEMONSTRATION DURING 1/2 time
OF THE WOMEN'S GAME BEGINNING AT 6:00 p.m.

"KIM HOLDEN NIGHT"

Fri. Feb. 10th 84
TAIT Gymnasium
6:00 & 8:15 p.m.

ANOTHER SERVICE BY THE COUNCIL OF THE YORK STUDENT FEDERATION