

# EXCALIBUR

Weekly

Volume 16 No. 2

York's Community Newspaper

Thursday, September 17, 1981

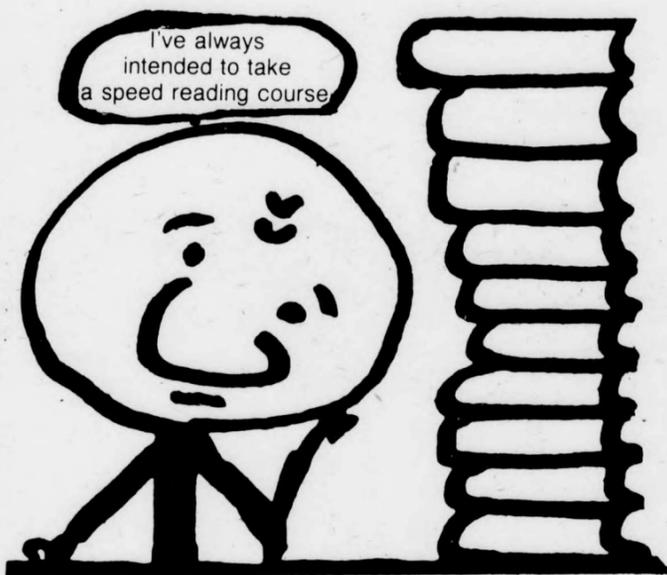
Chas & Suzette Interviewed Page 10



Funding Report: Increase or Decease Page 3

Pigskin Preview: Is This York's Year Page 19

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## Excalibur Weekly



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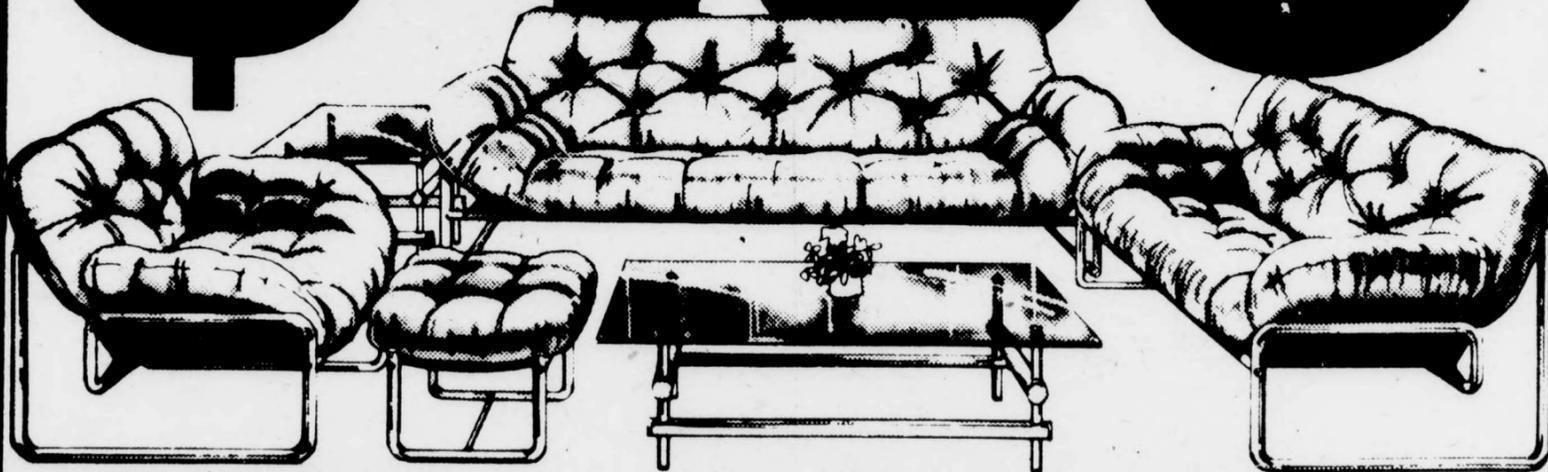
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## Committee report calls for increased funding to avoid drastic measures



E.G. Harley

In their recently released report, the Committee on the Future Role of Universities predicts the demise of quality universities in Ontario if the provincial government continues its current policy of "muddling through". The committee says that only a real growth in funding or a significantly re-structured system under current funding levels will ensure continuing quality of higher education.

The report was highly critical of short-term grants and ad hoc measures, calling for immediate institution of a long-term policy. This bluntly worded report calls for closer links among

government, industry and the universities. It deals with such controversial topics as funding, allocative methods, accessibility, tenure and sabbatical and the affect these might have on the

future welfare of Ontario Universities.

The report goes on at length about the importance of universities to society, industry and business. "To put it bluntly neither B.I.L.D. (Board of Industrial Leadership and Development) nor I.D.E.A. (Innovation Development for Employment Advancement Corp.) will be successful unless universities, which provide the base for innovations, technology and development, are maintained." The importance of a healthy university system to

Ontario's industrial development is emphasized repeatedly. But the ability of universities to meet society's needs depend on resources available.

Painting a bleak picture for the future of Ontario universities, unless there is a real growth in funding, the committee suggests that restructuring would have to occur in order to maintain quality universities in Ontario. There would be one university capable of offering a wide range of high quality programs at all degree levels. Not more than four others would offer a more restricted range at all degree levels. In addition there would be four or five special purpose institutions, including some specifically designed to serve Northern Ontario.

Necessarily most universities would have to be closed or changed significantly. This restructuring would mean a loss of accessibility and research capacity, as well as disruptions in several communities that house universities. This system is not the committee's primary recommendation, but an alternative if the government refuses to increase funding to a reasonable level.

The report accuses the government of denying true accessibility to Northern Ontario, franco-Ontarians, native peoples, part-time students, handicapped, women and those who live a long distance from any university. Recommended is a greater number of part-time programs to service the over-25 group, continuing education for professionals and professional accessibility programs offered in French.

More dramatically they suggest free tuition in the two northern universities for students who have normal residence there. This would

encourage more participation from the northern and native students, a traditionally low participation group.

When dealing with the controversial topic of allocation methods the committee was hesitant to make a recommendation until future funding is known. They say that the current enrolment formula was workable so long as adequate funding is available. Otherwise a new formula must be implemented in order to prevent the current fighting over students in order to procure funds.

The report gives universities a vote of confidence, and recommends that they continue as autonomous institutions. They should, however be held accountable for expenditure of funds.

This regulation should also apply to reviews of faculty and staff, including those with tenure. Tenure, they report states, should not mean untouchable job security, but rather a guarantee of confidence in academic productivity. The committee also recommended that professors be held strictly accountable for sabbatical leaves and that significant work be undertaken on these leaves.

The report affirms, the objectives for universities as set by the Ontario Council for University Affairs (OCUA) and endorsed by the Ontario government. These objectives include to develop a more educated populace; to educate and train people for the professions; to provide study at the highest intellectual level; to conduct basic and applied research and to provide service to the community.

The committee commends the universities for meeting these objectives under limited funding. They say, however, that public funding must increase in order for universities to keep from sinking into mediocrity.

### Cuts could be devastating

## Economic priorities override societies broader needs

This column has been written by Barb Taylor, Chairperson of the Ontario Federation of Students, an organization which represents 230,000 students across Ontario.

The recent report on The Future Ontario Universities and the indication from the Federal Government that they would like to cutback \$1.5 billion from post secondary education funding means only one thing: the closure of universities or the severe reduction of programs and courses across the board. This is the cumulative effect of several years of underfunding on the part of the Ontario government and the political decision by the Federal government to pursue the badly thought-out policy of fiscal restraint.

Ministry of College and University officials have said that they see this as only a doomsday scenario. However, the report from the Committee on the Future Role of Universities in Ontario is clear

in their conclusion that universities will have to close in the near future if adequate funding is not forthcoming. Premier Davis has said that he would be reluctant to close universities, however, Davis has known for several years that the system is in rapid decline. In a report from the Ontario Council on University Affairs, the government's own advisory body said that in 1979 that the system was on the brink at that point in time. Countless briefs from the Ontario Federation of Students and other post secondary organizations have warned the government continuously over the last few years that the system has been rapidly deteriorating. The signs are quite evident at all institutions, including York. At York, tutorials which are only intended to have 15 students now have 30 to 50 students registered. Ross library can no longer afford to provide the updated periodicals and books which are needed for a quality education. One of the most obvious effects is tuition

increases which have been in the range of a hundred dollars for every institution over the last few years. These are only a few examples of the results of underfunding. The scenario of university closures is close to becoming reality and all universities are vulnerable, including York. What is the use of a university degree from a school which no longer exists?

*university closures scenario is close to becoming reality.*

The political priorities of the provincial government which result in underfunding are compounded by the federal government. Currently the federal government provides 73% of the funds for post secondary education in Ontario. In October, Finance Minister

McEachern stated that he would like to see \$1.5 billion cut from federal transfers for education, health and other social services. Strong public reaction to this forced the federal government to set up a task force to examine the entire area of fiscal arrangements with the provinces. The Task Force has recently reported and has concurred with the provincial committee in the area of funding. Even though this Task Force has a majority of Liberal MPs on it, Trudeau has since stated that he would still like to see \$1.5 billion cutbacks.

Provincial and federal cuts combined could have the devastating effects of a 40% reduction in university and college funding across the board, or the closure of several institutions. Government's reaction to the declining situation has been to see universities as more and more of an economic priority as opposed to a social and cultural priority. The federal government is talking about moving education from the social affairs portfolio

to the economic package. The provincial government is discussing the possibility of cutting all studies except for several specialized institutions which would concentrate on technical training. It seems as if the governments economic priorities are beginning to override the broader social and cultural needs of this society.

Student reaction has been strong against the deterioration of education. The Ontario Federation of Students is calling on both governments to increase funding immediately. A petition which is being circulated nationally is available in the CYSF office and will be presented to MPs during a mass lobby at Ottawa in October. Student opposition to underfunding must be vocal if we wish to have any effect. CYSF is also forming an anti-cutbacks committee which is open to all York students. If you care about your education, now is the time to get involved. For more information, call CYSF 667-2515.

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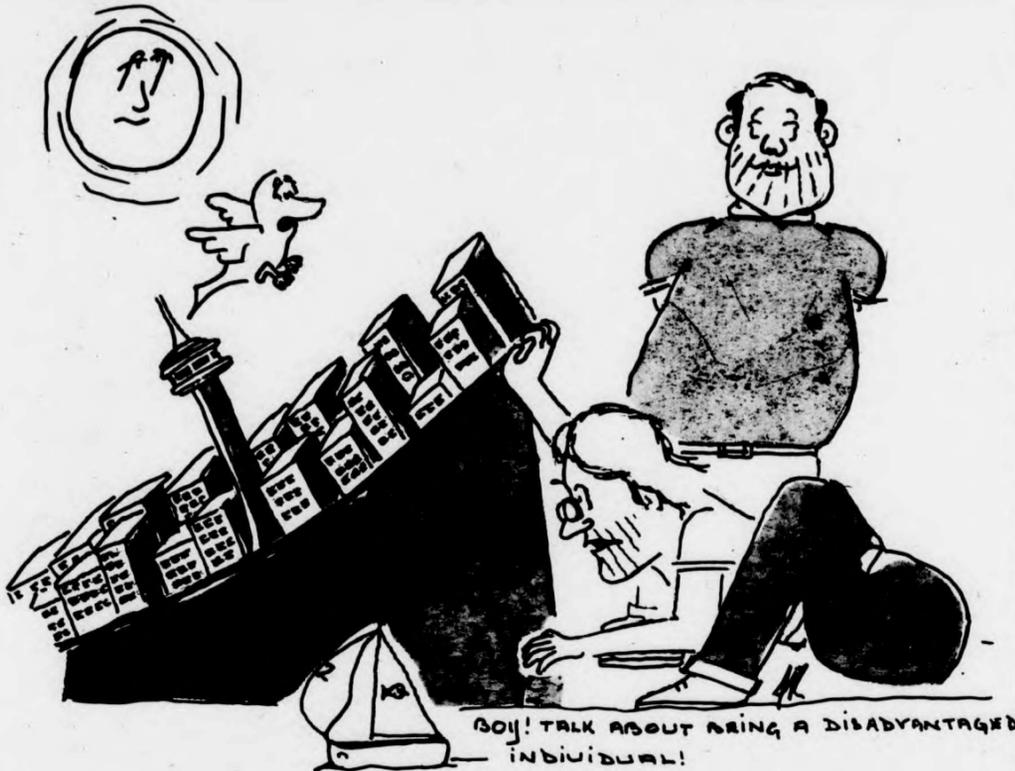
### LETTERS

Dear Student:  
I am presently confined at the Ossining Correctional facility, and I would be very grateful if I could perhaps establish a correspondence with anyone willing to do so. Please understand - just because I'm in prison - doesn't necessarily mean I'm a criminal. We all can make a mistake because - imperfection is due to anyone who's not perfect. But nothing can really change a particular situation unless there's a will to do so. Is God the only one who forgives? I hope it hasn't been accounted presumptuous if a man of love and humble station has ventured to have a friend.

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## Patience pays-off when searching for Off-Campus Housing: Director

**Kim Hartill  
Toni Elkins**

Mr. Charlie Fair, Manager of Off-Campus Housing suggests "that students searching accommodation must possess a positive attitude." Plenty of off-campus housing is still available for those York students who require it, however, if a student wants a particular type of housing, patience may be necessary.

Off-Campus Housing offers to students, a great variety of accommodations: including, houses for rent or sale, unfurnished, and single rooms

for rent. The majority of the housing listed is located in the city of North York; mainly between Yonge and Bathurst.

Costs often being uppermost in students' minds, Mr. Fair suggests that it is most economical for a group of students to rent a house. Four students may rent a house for approximately \$650 a month plus utilities. On the other hand, one may rent a single room for between \$30 and \$50 a week. These prices vary according to the availability of such things as: private entrances, private

washrooms, and kitchen facilities. Mr. Fair cautions that, "some people are out to make as much money from students as possible." So, 'caveat emptore'. (Let the Buyer Beware).

Off-Campus Housing is a facility funded by York Student Services. If you require off-campus housing, bus guides, maps and other information is available at the office outside N114 Ross. Mr. Fair advises that staff will be working full-time for the next two weeks. Thereafter, office hours will be shortened.

## Choir Inquiry Required

**Ian Bailey**

The 1981/82 Fall academic year has opened with a dispute over the topic of funding for the York University Choir.

Choir spokesman Joanne Finlay said that until September 2 of this year the 80 member group had received financial support from various areas in the University. The \$7,500 cost was split several ways. The Faculty of Fine Arts provided assistance through a Joint Committee, the Co-Curriculum Fund. The President's office offered financial support. In addition, the Choir was funded through petitioned donations from the various College Councils.

Funding procedures were allegedly restrictive, however, as sums from the Councils were uncertain, making advance planning difficult. Furthermore cost funding were so low as to restrict the purchase of additional materials (eg. songsheets) to accommodate the Choirs growth.

Choir spokesman Finlay reported that at this time all but one funding source has been cut off. The College Councils have not yet spoken on the matter.

However, the dispute facing the Choir seems to revolve more around the substance of their allegations rather than the implementation of cutbacks.

John Becker, Vice President in charge of Student Relations, disputes the claims of the Choir. Mr. Becker pointed out that he had not communicated with Miss Finlay since January 9th of this year, while adding that Miss Finlay's claims were "highly pessimistic". Mr. Becker said that he was not aware that she had been told by anyone that the budget had been cut. "I have not told her that," he stated.

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## Proposed film series means alternative films may find a new home at York

Leora Aisenberg

Film will flourish at York this term with the opening of a new screening room on campus.

CYSF is now studying a proposal, already approved in principle by Bethune Council, which outlines plans to unite the two governing bodies as co-sponsors of a new film series. Funding will be attained trust fund upon submission of a budget. If approved, the series will be operated jointly by Bethune Council, CYSF, and the York Film Students' Association (YFSA).

The proposal to screen alternative cinema arrived in the wake of disgruntlement concerning commercial film through the Bethune/CYSF screenings on campus.

Members of the York community can now view CYSF's

Reel and Screen movies on a thrice-weekly basis, or Bethune showings on weekends. In addition, Bethune college still operates its *Bijou* series of free films.

Lisa McCabe, Bethune Council president, adamantly supports the past and present operation of the college screenings. "Our (Bethune Council's) feeling is that we took the original risks of establishing the program nine years ago, and that a college council has as much right to facilities as any other student government."

Surprisingly, both Bethune and CYSF have demonstrated a mutual enthusiasm for working together to establish a film program in the film department's new screening room. The 120-seat facility in N102 Ross will provide a forum for

experimental and more esoteric cinema. Above all, notes YFSA president Bob Levine, "There is a mandate to give exposure to York student films."

The screening room is being designed by a movie theatre architect and will have 35 millimetre projector facilities. Admission charged, if any, will be a nominal fee. It is hoped that the new series will get underway sometime in October.

The film department series will provide an alternative, rather than competition, to the commercial film showings.

There has been considerable debate between Bethune Council and CYSF over the territorial rights of Curtis Lecture Hall 'L' for screening purposes. The committee responsible for space allocation recently assigned the cherished Friday night spot to CYSF for the duration of the first term.

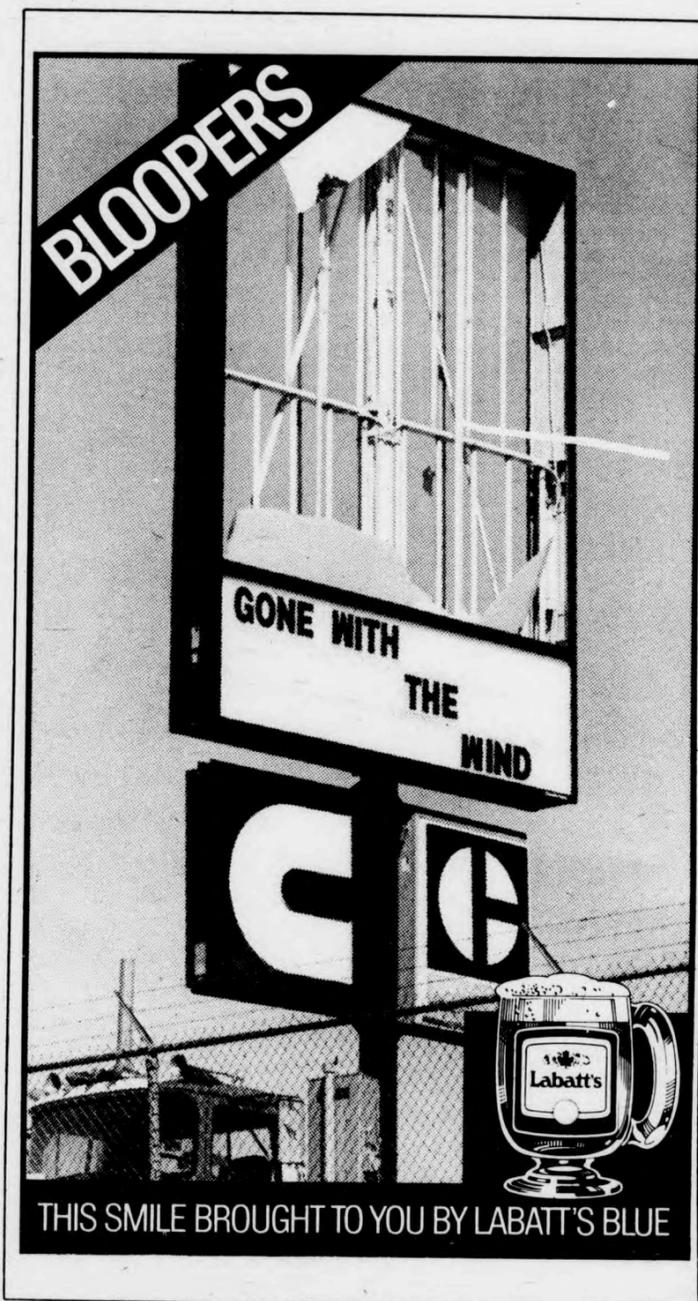
Reel and Screen co-manager Howard Hacker feels that a central location such as Curtis may not be suitable for a college series, which, last year, operated at a loss. "Bethune, as the only college with regular activity in a central facility, is an exception to the rule," he said.

Whether Bethune can stay out of the cutting room remains to be seen. Plans for its second term series are pending upon a financial review in November.

In the meantime, Bethune Council and the CYSF might be commended for attempting to take a definite, if initial, step towards a rational, mutual program. Final credits go to the film department for establishing a welcome exhibit of its own talent.



Alternative cinema, such as Fantastica could arrive at York series



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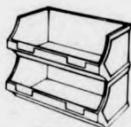
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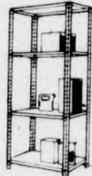
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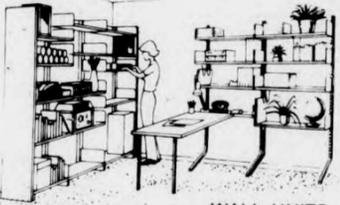
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# EDITORIAL

## Betty's holding the cards

It's Battlin' Bette and she has all the aces. The question is will she play her trump card or will the Minister fold? The Committee on the Future Roles of Universities report offers as one of its options the closing of some universities, if post secondary funding is not increased. With cutbacks, not increases on the horizon it might be time to meet the issue with a new and fresh approach.

Ottawa and Alberta have just signed a new oil pact and Alberta is now going to get a potful of Ontario money. Most of that money is coming from resources developed by university trained graduates, many of whom are from Ontario universities. It must also be quite nice to receive the income tax revenues of all these new professionals, especially when you didn't have to pay for their education.

With more than half of all engineering and science graduates going west, it makes no sense for the Province of Ontario to spend more on post-secondary education. Premier Davis once stated that education was the greatest investment Ontario could make in its future. But when that future becomes Alberta's and the investment offers little return, why bother?

Now is the time for Bette



Stephenson to lay her cards on the table and demand that a portion of Ontario post secondary education be paid by the Wild Rose Empire of Peter Lougheed.

Alberta has learned the

benefits of being the rich kid on the block. Now it's time for it to learn the costs. If Davis can't ask his Tory brother for the money out of some false sense of pride maybe it's time to change the deck and the players.

## Next Week In Excalibur:



Pay T.V. and Home Entertainment: Break or Bust?

Campus Connection: There's money, but no one to spend it.

Entertainment Editor Stuart Ross interviews director Franco Rosso, who's sensational new film, Babylon, examines racial tensions in Brixton, England.

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# LETTERS

## Book 'em

In my work with the Criminal Division of Community Legal Aid Services at York U., I've talked to several students who have been caught. The York bookstore has an excellent security service, including plainclothes security people.

During the first weeks of school, some students will be tempted to take advantage of the confusion in the campus bookstore to shoplift. To anyone considering shoplifting, don't do it, especially from campus stores.

You will be caught. And that's only the beginning of your problems. The police will be called and you will not be able to talk your way out of it. You will be taken to court and face a fine and a criminal conviction. Neither

The embarrassment of being caught, the worry and anxiety of a court appearance and the



severe consequences on your future of a criminal record just aren't worth it.

Sincerely yours,  
John Galinaitis

Zann Fan

I thought your piece on Lenore Zann was most interesting. It probably would have had even more interest for your readers

had you pointed out the fact that Lenore was a student in the Theatre Department just two years ago. You also say she's a western Canadian. She was, in fact, born in Nova Scotia.

Don Rubin  
Chairman  
Department of Theatre

(Lenore claims she was kicked out of York's Theatre Dept.—Ed.)

## LETTERS TO THE EDITOR

are welcome. They must be received by Room 111 Central Square before Monday at 6 pm. Limit 350 words. Letters must be signed.



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The Yorktone Steelband presents Fall Chillout at Bethune College Dining Hall, York U on Saturday, Sept. 26, 1981. Thaw: 9 p.m. Warmup: 4 a.m. Admission \$3.00 ladies free before 10 pm. This event features the Yorktones, Funky Ken and 1001 Disco Soul. Lic. L.L.B.O.

## Cornfest

The Yorkview Provincial Liberal Association is having their first annual CORNFEST at Downsview Dells Park located on the south side of Sheppard between Keele and Jane on Saturday, Sept. 19 from 5 p.m. All you can eat Corn-on-the-Cob, for only \$2.00. Games, prizes, music. Special guest: Michael A. Spensier, M.P.P. of Yorkview. For further info. call 743-7272. In case of rain, CORNFEST will be held the following Saturday.

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## Sam Ion

SAM ION, Toronto Sun Columnist, and author of *Dear Sam: Advice to the Working Woman*, will be speaking on Wednesday, September 23, 1981, in the Faculty Lounge (S869 and S872, Ross) from 12:00 to 1:00 and 1:00 to 2:00. All interested members of the York community are invited to attend.

## Attention Poets

Attention all poets. Submissions wanted for an anthology of York University/University of Toronto student poetry. Deadline: October 30, 1981. Please reply

with S.A.S.E. to Hogtown Poems, Box 909, Adelaide St. Station, Toronto. For more information contact James Deahl at 654-6582.

## Grow your own!

HAIR - a musical production - all students are invited to participate (any faculty). Involves all aspects of theatre. Watch for more information from the York Independent Theatre Productions.

## Marijuana Law

The National Organization For The Reform of Marijuana Laws in Canada is pleased to present a "normal social" featuring Twitch and other surprise performances that will insure a night of solid good, euphoric rock and roll. This benefit will take place September 18, 1981, 7:00 p.m. to 1:00 a.m. at the St. Lawrence Hall - 92 Front Street East, at Jarvis. Tickets will be \$5.00 available at the door and Bass outlets. Included will be food and a cash bar.

## Readings

Wednesday September 30, 4:00 pm. Hart House Library, U of T. Patrick Lane will be reading. Monday October 19, 8:00 pm. Hart House Library, U of T. John Newlove will be reading.

## York University Choir

The York University Choir will be holding its first rehearsal for this year tonight at 6:00 in Curtis Lecture Hall 'F'. The choir holds no auditions and EVERYONE is welcome. There will be concerts throughout the year on and off campus. For more information call Joanne Finlay at 667-0972, or better yet, drop into our rehearsal tonight or any Thursday from 6:00 to 8:00 in Curtis 'F'.

## Reel and Screen

Tonight the Reel and Screen

begins the year's programming with Ken Russell's *Altered States* (7:30) followed by *O'Lucky Man* (9:45). Friday night is Mel Brook's *Blazing Saddles* (7:30) along with *Every Which Way But Loose* (9:30). Tuesday Sept. 22 the Reel is proud to present the hit *Bye Bye Brazil* (7:30) and Rodney Dangerfield in *The Projectionist* (9:30). Admission is \$2.75 for double bills and \$2.00 for second film only. Curtis Lecture Hall "L".

## Films

The Department of Languages, Literature and Linguistics are showing two films. One Friday, September 18 from 3:30 - 5:30 entitled *Full Moon Lunch* and Friday, October 2, 3:00 to 5:00 *Sansho the Balliff* by Mizoguchi. Both films are part of the course Japanese 280.6 *The Literature of Modern Japan: An Introduction Through Translation*. Extra seating is available. Admission is free, and the place is Curtis Lecture Hall "J".

## Gay Alliance at York

Gay Alliance at York begins its weekly coffee houses on Wednesday September 23rd, 7 to 10 pm in the Senior Common Room of Founders College, Room 305. All gay men and lesbians are welcome!

## Concert

Thursday Sept. 17, 18, 19 Concert featuring Susan Macpherson. Y.P.T., 165 Front St. E. 8:30 p.m. Students \$6. For more information call 864-9732.

## Rosh Hashana

Do you have trouble finding meaning from the Rosh Hashana service. Come hear Ross Mandel Tuesday Sept. 22 speak on: *How To Survive The High Holiday Services*. Call Howie at JSF 667-3647.

## I'll Bet You Didn't Know

# EXCALIBUR Weekly

Vol. 16 No. 1

Every Thursday, 1981/82

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## Diamonds in the sky

Richard Dubinsky

Our sun is an average star, about 5 billion years old (middle-aged as stars go) and should last for a total of 10 billion years. More massive stars have shorter lifetimes since they burn up more quickly while lighter stars can last up to a trillion years.

Stars are powered by the burning of hydrogen within them. The combustion is nuclear rather than chemical. An atom of helium is the product of the reaction of four hydrogen atoms. The hydrogen loses mass in the process and converts directly into energy in the centre of the star. The end of the star comes when the hydrogen supply runs out.

### outer layers

The star starts to expand its nuclear reaction from the centre to begin consuming the hydrogen in the outer layers. This results in a significant swelling of the star due to the tremendous amounts of energy produced in the outer layers — similar to a slow acting fusion bomb. Expanded stars such as this are cooler and are red in colour. They can expand over a hundred times their normal size and consume planets that happen to be near them. This phase of their life may last up to a billion years, but the end is inevitable.

Once all the hydrogen has been consumed and changed to



helium, the star cannot generate sufficient energy to balance its own weight and it rapidly shrinks. Once this contraction starts it proceeds very rapidly and the star implodes. This causes tremendous pressures to build up in the same way that diesel fuel heats up when it is compressed. Extremely high temperatures are generated, high enough to start another fusion reaction in the core which precipitates the conversion of the helium into carbon. New energy bursts from the core and causes the star to swell into another giant sphere.

### cosmic jewels

If the star is no more than four times the mass of the sun another contraction occurs, however the internal energy is not sufficient to fuse carbon into heavier elements. Under these conditions it cools off. Its colour changes from a brilliant white to yellow, then red and finally it becomes black like a cinder cast from a roaring fire.

It is possible that the internal pressures and temperatures have caused the carbon to be transformed into diamond. The star may really be a diamond in the sky but its brilliance has been lost; its internal fires have at last succumbed to a quiet stellar death. We believe that billions of these dead stars litter our galaxy; invisible treasure chests of cosmic jewels.

Sept. 20, 1519: Ferdinand Magellan begins his round the world voyage.



Sept. 22, 1791: Michael Faraday, Physicist, born.

Sept. 23, 1846 The planet Neptune was discovered by Johann Gottfried Galle and Henrich Louis d'Arrest.



Sept. 29, 1962 Alouette, worlds first domestic communications satellite launched by Canada.

## Science Writers Needed

We require individuals, preferably science students to conduct interview, write science articles and do layout for a monthly science section in Excalibur. If you would like to expand your communication skills and serve a good purpose contact us.

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### My Old Flame



by E.C. Neics

Alas, twas another Saturday eve and I sat in a candle lit lounge sipping on my quinine solution and playing with my two foot wire: bare copper wire to be exact, about 2mm. thick, stripped from a 300 volt line. Several tables away sat a young lovely who smiled at me as I caught her glance. Never snobbish, I stood up, straightened my lab coat and walked over.

"May I sit down?" I queried.

"What for?" she answered.

"Simply to perform an experiment I just thought of illustrating a natural phenomenon between wire and flame."

"Very well," she replied.

"May I borrow a pencil or pen." She complied and I wound the copper wire about the pencil fifteen times in a tight coil and used the remainder as a handle. I explained, "Thousands of specks of carbon are given off by a burning candle which usually become so hot that they glow and produce the yellow part of the flame."

I lowered the coil over the flame, which disappeared producing billows of smoke streaming from the coil.

"Copper is an excellent conductor and is now absorbing the heat and light normally produced by the flame, thus the carbon stops glowing and the flame disappears."

Removing the coil reversed the process and the flame reappeared.

"Why does that happen?" she asked.

"Ah! I said "An excellent example of Energy Transfer. I'll explain..."

Ordering another quinine water for myself and my friend, I proceeded to relate the intimacies of Thermodynamics. Needless to say, this led to more experimentation and a warming relationship.



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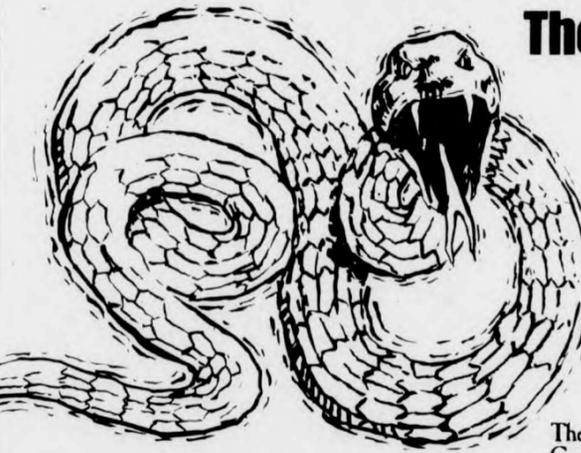
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# FEATURES

## Chas & Suzette

**Elliott Lefko**

"It's fate the way it happened," recalls Suzette Couture of what happened to her partner Chas Lawther almost one year ago to this date.

"We were both working on pilots for television shows at the same time. Mine was for the CBC and had all the appearance of going. They had flown me to Vancouver and things looked good," she explains.

"Chas's project, on the other hand, looked like a distant possibility at best. I mean a one camera, All-Night Show? Yet look what happened."

What happened was immense popularity for one half of Toronto's best comedy cabaret team. Chuck the Security Guard, a character Chas played, became last year's cult hero. Even at ole York, a small society would gang up in resident common rooms for early morning Chuck watching.

### "Stage is a luxury"

The All Night Show was canned during the summer, replaced by reruns without the host, and without the one camera.

Chas and Suzette, partners in comedy for the last few years, will continue to perform their *Joined At The Hip* Show, which they first ran at the Blue Angel and which they'll be bringing to York this Wednesday night for their Vanier Concert.

"Our show will include three different sets; it's an evening with Chas and Suzette," says Couture, the more outgoing of the two. "We'll be weaving bits of *Joined At The Hip* in with some new stuff. We also have an experimental set."

The two have decided not to write a "new show." "Stage to us is a luxury," says Suzette. "At one point we were going to, but why throw away good material. There's this pressure on comedians, and comedy writers to turn over their material constantly where a musician say will keep the stuff he likes and build sets from them."

During the Toronto Theatre Festival last spring Chas and Suzette produced *Joined At The Hip* at The Blue Angel, subtitled it, "Comedy You Can Dance To". The tag had apparently come from an actual experience.

### Joined At The Hip—comedy cabaret that you can dance to



"We were playing this place in Mississauga called Chuckles ('a little song, a little dance, a little seltzer down your pants') which is now defunct," says Chas. "They had strippers downstairs, and where we played they had this big dance floor in front of

the stage. The people you were playing to were eating their dinners along the sides, and lining up at the buffet for ribs. The chef would walk right across the floor in front of us."

"We're our own band," adds Suzette. "We like the idea of sets. We want to take our 'hits' and re-shape them or add an electric instrument. Taking a character for us is like taking an instrument which you're playing in a song a certain way, and you like that so you extent that."

"And the fantasy goes further. You've got someone in your band who is on accents, someone who is on shtick. It's a whole idea we've got."

The *Joined At The Hip* show and the new material are the result of four hours a day practising that the two try to maintain. The amount of time was decreased to two, when Chas was doing Chuck, and it had to be cut down at present while Suzette plays Pierre Burton's mother in a dramatic series for the CBC.

The way they work is to sit down and discuss the newspaper, and what each has found

amusing of late.

The two began together when they found that their humour was intertwined and they both enjoyed playing characters. Chas had been working as a comedian at Yuk Yuk's Komedy Kabaret (both the old and the new ones), while Suzette had been working in theatre "doing mostly drama, Pinter, Brecht.

"I didn't like being myself in front of them," Suzette says explaining the beginning of the relationship. "It was difficult to decide on the version of yourself on stage. I watch the old comic teams, and how they get along. It's not the timing that's good, but the style."

The seamless part happens occasionally with the Toronto team too. "Sometimes you lose yourself in the character," marvels Chas. "When that happens you're really doing well."

The key ingredient to improvisation according to the two is trust. "Sometimes I don't know where Suzette is taking an idea. She'll surprise me, and force me to take my character further," says Chas.

They don't plan to work together exclusively. "We need to do other things," says Suzette. "It's like a marriage and the people are having an affair. My working with other people makes me grateful to work with Chas."

Both feel that they can accomplish what they want in Toronto. Although according to Suzette they're looking to video rather than playing live too often.

"In all our time at The Black Cat, we had maybe one-twentieth the audience of the All-Night Show. And the irony is that the Black Cat was where we had our strongest-most interesting ideas. A whole variety of concepts and characters and only about 4000 people saw us."

And says Chas, there just aren't that many comedy venues. "At one point it looked like every small town in Canada was going to open a comedy club, but now it seems there's only Yuk Yuk's," he observes.

Suzette believes that they're only a year away from doing a conceptual show for the CBC.

So they'll continue to play away until their number is called.

"When you're young you have a five year plan for the future. 'If I'm not in L.A., and not in a series...' but as you survive," Suzette says. "You think I'm not a household name, but my work is tremendously satisfying. That's important."

## U.S. and France: international human rights gangsters

**Marc Epprecht**

This is the conclusion of a two-part series.

The subtitle of Noam Chomsky's and Edward Herman's *After the Cataclysm* is "Post-War Indochina and the Reconstruction of Imperial Ideology." It picks up the general theme introduced in *The Washington Connection*, that is, that the U.S. is engaged in systematic empire-building and that this subversive, anti-democratic activity is veiled behind a curtain of propaganda drawn by the government with the full cooperation of the so-called Free Press. In this, volume two of *The Political Economy of Human Rights*, the authors subject their thesis to an in-depth analysis of a single case in point — post-

1975 Western treatment of the three Indochinese nations which felt the brunt of the American military assault on the Southeast Asia.

Chomsky and Herman are clearly not apologists for communist rule in those countries. They deplore crimes against humanity whatever the cause and do not shy from recognizing that serious abuses of human rights unquestionably have taken place in Vietnam, Laos and Cambodia. But, they say, it is not enough to simply decry these without first understanding the historical background of the region, nor to limit oneself — purely for the purposes of national ideology — to denouncing and denying aid to only these countries.

First of all, the authors present historical precedents to

effectively illustrate the depth of Western hypocrisy regarding concern for human rights.

They compare numbers of political refugees (the American Revolution created proportionately more than have fled from Vietnam) and post-war behaviour of Western countries (for instance, the number of reprisal killings of Nazi collaborators in France is proportionately far higher, with far less justification, than killings in Vietnam and possibly even Cambodia). They point out with great irony that it is the U.S. and France — the two imperial powers with the most abysmal record of human rights violations in Southeast Asia ("the biggest international gangsters since World War Two")

— which have the most self-righteous foreign policies today.

The authors then briefly examine the recent history of Indochina, reminding us of the extent of American and French brutality there and that the physical legacy of their destruction is still acutely felt. For instance, large areas have been rendered into virtual desert by defoliation and craterization. Most of the infrastructure was destroyed. There are villages that suffer nearly 100% mortality rates due to the chemicals that were dumped on them. Unexploded bombs litter the countryside which continue to go off, exacting a heavy toll in lives. As for the psychological legacy of more than 30 years of colonial, genocidal warfare, the authors leave that to our own speculation.

With these irrefutable facts in mind, a systematic examination of media coverage of Indochina since 1975 is made.

On the issue of Indochina, conformity in the media is especially desired in order to 1) exculpate the West for its pre-1975 role, 2) justify the withholding of aid and 3) to show

the rest of the Third World that it doesn't pay to reject the capitalist mode of development. To instill these ideological lessons, facts are often dispensed with, regardless of whether they overwhelmingly contradict the basic propaganda line. Likewise is common decency discarded, as witnessed by our continuing efforts to punish the wreckage left by the most devastating imperialist attack in history.

# What's so funny about a cowboy in Hamburg

Howard Goldstein

At about the midway point on the bus trip from the Duisburg train station to suburban Moers, the bus stops just before crossing a bridge. Looking out of the front window you'd swear you were in Pittsburgh or Hamilton. For situation on both banks of the Rhine, which flows filthy beneath the bridge is heavy industry; the kind one expects to find in North America (specifically in the steel triangle of the Northeast). The air around was thick with pollutants, almost visible, as sheep grazed on green spots between industrial plants. All at once it was obvious that Germany had become more American than MacDonalds.

The fascination that Germany has with America can be felt in many places, in many ways. In Berlin, a billboard proudly announces that Anheiser Busch (Budweiser) "is now here", complete with cowboys riding

across the Grand Canyon. In Munich, at the movie theatre, there is a commercial in English for a cigarette called "Go West" with a macho cowboy of the urban variety-telling the teutonic crowd to "Go West". In Essen, though my German isn't great, I overhear a child nagging his mother to take him to MacDonalds. Everywhere throughout the country some influence of our friends to the south can be found.

But aside from cowboys and the frontier tradition there is nothing the Germans have a greater fondness for than American music. Jazz, in

particular, finds itself more at home in Germany than it does in parts of the U.S., even though it's thousands of miles from home. It is because of this German fondness for Jazz that I went to the small town of Moers this past June. Each year, for the past ten, this small town has put on what may be the most important of all the European music festivals.

To understand just what the Moers International New Jazz Festival is all about consider Burkhard Hennen its organizer. Hennen, 34, is the owner of a popular nightclub in Moers, "Die Rohre", as well as the fast growing Moers Music record label; yet to see him you'd never know it, as the full-bearded Hennen, dressed in his white overalls, looks more the part of a health food store owner than a promoter of international jazz. While appearances can be deceiving in Hennen's case they are rather valid. His relaxed appearance is quite like the open atmosphere of the festival.

Over a liquid lunch, Hennen stressed that an openness between performer and audience was something he felt was essential if audiences were to escape becoming "merely consumers". To this end he has created what he calls "Portraits and Interaction," which consisted of various performers, ranging from the internationally acclaimed trombonist Gunther Christmann (a frequent visitor to Toronto) to lesser known musicians like bassist Torsten Muller, performing simultaneously in separate rooms throughout the school. The audience could leisurely go from room to room as they wished,

and were invited to ask questions and freely engage the musicians in conversation.

The informal intimate atmosphere made from some fine performances. Most notably the 59-year-old alto player Keizo Inoue from Japan, who captivated the audience with his passionate lyrical playing. It is unfortunate he is not better known on this side of the

Atlantic — the grey balding little man is irresistible.

Also worth mentioning was the fine performance by English vocalist Maggie Nichols. Nichols is one of only a few vocalists who truly uses her voice as an instrument. Her stream of consciousness ramblings, especially one about a depressed woman, were so stunning that one left the room feeling that what was witnessed was more than just great music, but great theatre as well.

The Festival's main stage, located in the spacious park at the town's centre, was quite unique, though sometimes disappointing. The theme of this year's festival was "Free Funk" or "No Wave" music, which seems to be at the heart of Jazz's next revolution. Each of the three nights of the festival was headlined by a group playing some form of this music.

The first night was headlined by the very visual Luther Thomas and Dizzazz. Thomas, a onetime member of St. Louis' influential B.A.G. (Black Artists Group) seems to have found himself a new direction. The show began like a New Orleans funeral — the band spewing out



a contorted circus theme, while a coffin containing Thomas was carried out on stage. Thomas later emerged in red silk top hat, blue suede shoes, and white Dinner Jacket and — lest we forget — blaring alto. The sets borrowed from sources as diverse as Bob Marley, James Brown and the Human Arts Ensemble and were a hit with

the crowd, who could literally be heard miles away banging industrial trash containers for an encore. It seems almost definite that with proper promotion Dizzazz's upcoming album on Moers Music Records, "Yo' Mama", should supply the success needed to give the small company wider recognition.

cont'd page 12

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Ross S105

Wednesday, Sept. 23 12:30 p.m.  
meeting of the committee on Neo-Nazism  
JSF Central Square 140B

Thursday, Sept. 24 12:30 p.m.  
Israel Action committee meeting  
JSF Central Square 140B

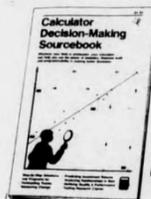
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There will only be one performance of each opera in this series. The dates will be: Friday, Jan. 29, (*Die Fledermaus*); Friday, Feb. 5, (*Lucia di Lammermoor*); and Saturday, April 24, (*La Traviata*). All of the performances will be in the O'Keefe Centre for the Performing Arts, 1 Front St. E. at Yonge, and all curtain times will be 8:00 p.m.

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O'Keefe Centre Seating Plan

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# Moer's Jazz

from page 11

On the second night of the festival the headlining band was Ronald Shannon Jackson and the Decoding Society. Drummer Jackson, whose impressive credentials include stints with Cecil Taylor and Ornette Coleman, has assembled a fine band including sax players Lee Rozle and Zane Massey. They delivered a nicely balanced mixture of free jazz and introspective pieces which featured Jackson's meditative flute work.

The Festival was closed with a final-night performance by Ornette Coleman's Prime Time. Hennen is quick to point out the rationale for bringing the big name Coleman to what is traditionally a festival for the up-and-coming. "He is the father of this music...Isn't that enough of a reason?" Prime Time's appearance was disappointing to say the least. The double trio (two guitars, two electric basses and two drums) was nothing more than a wall for sound for Coleman to solo against. The crowd, however, though differently, as they responded much in the same fashion as they had two days earlier for Dizzazz.

The Festival crowd represented the country's youthful subculture. To use a term now hopefully forgotten on this continent, they were "hippies". Hennen explains that they come to the festival as much for a social gathering as for the music. One look around the park quickly confirms this, as thousands of tents are pitched. At the festival's close what was a beautifully manicured park, was



Ornette Coleman walls

McGregor's light, but substantial piano instructions were definite highlight.

In sharp contrast in the big band department was the Wiener Art Orchestra. This collection of German, Austrian, American and Swiss musicians seem like a band on the way up. Their mixture of fast moving arrangements by band leader Mathias Ruegg, and goofy comedy recall Carla Bley at her peak. American vocalist Lauren Newton, her clear, high voice beautifully worked into the arrangements, turned in one among many superior efforts. Also notable was reed player Wolfgang Puschnig's parody of an American, complete with N.Y. Yankees cap — not to forget his alto and piccolo playing. This band is probably a couple of years away from North America. Until then one is urged to pick up a copy of their "Concerto Piccolo" on Hat Hut records for a taste of some really fresh music.

"rolling his eyes in  
ecstasy with each of  
his solos..."

left looking like a refugee from a "Jazz Woodstock".

Hennen mentions that the townsfolk are not exactly in love with the audience for the festival, but are willing to put up with them because of the Global attention it yearly brings the town. The Government, too, is less than delighted with the festival crowd. Two years ago police with machine guns set up road blocks on the way to Moers expecting to encounter terrorists.

While the headlining groups generally played somewhere below their reputations, the smaller, less-heralded groups delivered well above expectation.

Frank Wright's Quintet turned in a fast paced set of sixties free jazz, a tribute to his years with Albert Ayler. Odean Pope, at present a member of Max Roach's quartet, played his tenor with great rhythm and energy. He was finely backed by bassist Gerald Veasley and drummer Cornell Rochester. Rochester's visual performance, the small, short-haired man rolled his eyes in ecstasy with each of his solos, easily won the crowd's heart.

In the way of big bands, Moers was fortunate to have the ever dependable South African, Chris McGregor, and his Brotherhood of Breath. This edition of the Brotherhood included John Tchical and Francois Jeanneau, as well as old standbys Harry Becktt and Radu Malfatti. While the Brotherhood didn't present anything earth shakingly new, it was how crisply they performed their relatively mainstream material that impressed.

But while there were many solid performances at Moers, one group really stood out above the rest. Making their second appearance at Moers, the Ethnic Heritage Ensemble were totally captivating. Sax players Edward Wilkerson and "Light" Henry Huff, as well as percussionist/singer Kahil El'Zabar, are among the most impressive musicians to come out of Chicago's famed A.A.C.M. (Association for the Advancement of Creative Music) and that includes some players of enormous stature, like Anthony Braxton, Muhai Richard Abrams and Roscoe Mitchell.

Theirs was a complete performance. From a driving Coltrane-like number they would go into a more subdued African piece, complete with El'Zabar on Sanza (thumb piano). At one point with Wilkerson at the piano they even performed a beautifully gentle R & B number with Zabar urging the crowd to chant "Peace on Earth", which the audience gladly did. (Cynicism hasn't seemed to reach this section of Germany's youth yet).

So fine were the ensemble that I left Ornette Coleman before his encore in order to insure a good seat for their performance later that evening at "Die Rohre". And as they had that afternoon at the festival's main stage, they once again emitted music of a highly sensitive and intelligent nature. In fact, sitting in the front row, with "Light" Henry Huff's warm tenor practically in my face, remains a highlight among my weeks in Europe.

# UNIVERSITY NEWSBEAT

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

## "Slaying the mystical university dragons"

by H. Ian Macdonald, President of York University

The following article by York President H. Ian Macdonald originally appeared in the *Globe and Mail* on July 21, 1981

During the past few weeks, the media has devoted much time and space to colorful convocation ceremonies at universities across the country, and the messages of distinguished honorary graduands given departing students.

I was delighted that, to date this year, I have not seen the traditional newspaper cartoon depicting one of those graduates, still wearing cap and gown and with sheepskin clutched in hand, standing in an unemployment insurance line. Nor have I heard or read remarks about how many, if not most of them, will be driving taxis for the rest of their lives.

Old myths die hard, but this one—that a university degree is tantamount to a guarantee of unemployment—has clung to life with particular tenacity. Eventually, of course, the facts will out. When Statistics Canada published a report earlier this year that showed university graduates have the lowest level of unemployment of any educational group in Canada at 2.4 percent (college certificate-holders are next lowest at four percent), the media and the public began to take notice.

We had been trying to tell them so for years. We knew that, since university grads were usually applying for more highly specialized positions, it would often take them longer to find an appropriate job than it would those seeking more generalized work. However, it was evident that once they did find employment they not only started at a higher rate of pay but their chances of upward mobility within their field were increased compared to those without university training.

As a single example of the myth of chronic unemployment for university graduates, I can quote statistics recently provided by York University's dean of the Faculty of Education—and nowhere has the myth been more persistent than in the area of teacher-training: of the 160 graduates of our 1980 Faculty of Education, 130 (or 81.3 percent) responded to a survey regarding their employment status and only five (or 3.8 percent) had failed to find suitable employment.

Perhaps this is the time, having apparently slain one mythical dragon, that we should be taking on another: that universities have over-expanded and should go through a shrinkage phase.

This proposedly healthy gearing-down (being brutally forced by persistent government under-funding) is seen as inevitable, even desirable, in some conventional wisdom because: (1) the baby boom has "boomed out" and there is, therefore, less need for university places for students; (2) fewer secondary school graduates are opting for university education (this is a remainder of Myth One and assumes students see no employment benefits from attending university); and (3) the country does not need a surplus of over-educated and under-employed (again refer to Myth One) citizens wandering about.

These are all erroneous (if persistent) assumptions based on

either incorrect or incomplete information. The baby boom is over, but the fact is (despite earlier inaccurate government forecasts) that total enrolment in universities continues to grow, though not as quickly as during the 1960s when the system was forced by government into rapid expansion to meet the demand for spaces.

In Ontario, across the university system, applications from high school students increased by 10 percent this year. Add to those numbers the continuing question of accessibility, a question that becomes more pertinent every time the economy takes a down-swing and every time universities are compelled to raise their fees. How

We are not having trouble selling our product; we are having difficulty providing it because of inadequate government financing. The results of attempting to maintain our standards and provide our services while persistently receiving grants well below the level of inflation over a period of years are dramatically becoming obvious: most universities across Canada are either already deeply in debt or rapidly moving to that position as reserves run dry.

I am certainly not opposed to a continuing process of review of our systems, a continuing process of fine (or even medium) tuning to eliminate redundancies and focus excellence among universities.

nation.

"Public spokesmen who should know better have been suggesting that we require fewer persons with a university education because we require more technically trained people. In fact, these groups are complementary and we require more of both. Strategic planning for the Ontario economy must involve a mix of enhanced research and development, professional training, technical skills and general education.

"It is vital that the need for urgent development and expansion of the human resource capabilities of Ontario and Canada be recognized and acted upon before critical manpower shortages occur in the mid-1980s and beyond. As a country in the process of becoming a medium- and high-technology society, we are critically in need of indigenous entrepreneurs, innovative managers, and leaders in the application of science and technology."

I do not believe that governments are unaware that the place to find the solutions to many of the problems that beset our society is within the university—not only through production of highly educated people to meet the challenge of the future but through the research potential of institutions of higher learning. And there lies a second bitter irony. The federal Government, in recent years, has

been taking steps to increase its support of research in a number of scientific and sociological areas. The question is now becoming whether the universities, starved for operating funds to the point of near collapse, will be able to accept that financial aid and carry out the required research.

For example, one of York University's particular areas of strength and excellence is in biological research. Ranked in terms of the dollar value of grants received from federal sources in the years 1976 to 1979, York placed first among 22 major universities in Canada. It is obvious we have the potential to do a job. But our overcrowding (due almost directly to under-funding) has forced our scientists to perform their research in hallways and converted washrooms. On the one hand, we are told to do more; on the other hand, we are told we will get less to do it with.

To those who would quietly acquiesce to the dismantling of our university system, once the envy of the world, let me quote from C.P. Snow, an Honorary Graduand of York University: "The world's greatest need is an appetite for the future. The sense of the future is behind all good policies. Unless we have it, we can give nothing either wise or decent to the world."

Or to ourselves.

### University grads have the lowest level of unemployment of any educational group in Canada.

many students who deserve and would benefit from higher education are not applying because, for social and/or financial reasons, they simply cannot afford to apply?

Even if the argument were valid that fewer Grade 13 graduates were continuing on to university (and it is not), how can universities ignore new pressures from other sectors of the community for access to our lecture halls?

The phenomenon of part-time students is one example. There has been a tremendous growth in part-time and mature student enrolment in recent years. At York University alone, the enrolment of part-time and mature students has almost doubled since 1977 and, at our Glendon campus, the percentage of these students as part of our total enrolment has risen from 18.5 percent to 27.8 percent in the past five years.

(Glendon provides another good example of accessibility. It is the only campus in Toronto where post-secondary education is available in French. Toronto has a francophone population of about 50,000. Montreal, with an English population of 600,000, has two large anglophone universities with places available each year for about 6,600 incoming undergraduates. Glendon has an annual intake of about 385 freshman students and caters to francophone students and others interested in furthering their education in a second language. It is obvious that accessibility for an English-speaking student to university in Montreal is about 1.5 times better than for a francophone student in Toronto.)

The problem of universities across Canada is not lack of demand for enrolment. At York, we can only accept one of four qualified applications for our Faculty of Administrative Studies. That becomes one of 10 applicants at Osgoode Hall Law School. In fact, it appears that this year we will be turning away qualified applicants in every one of our faculties.

However, a wholesale shrinking of the system merely to bring it within the dollar figures that governments seem willing to supply is a destructive process and ignores the consequences of accepting such an inevitability.

There is also a bitter irony involved in pursuing such an objective and it was cited in York's brief to the Committee to Review the Objectives and Funding of Ontario Universities: "Current conventional public wisdom holds that there will be an inevitable 'shrinkage' in universities and, moreover, that there should be because of a potential reduction in the numbers of Grade 13 students in the system."

"In our opinion, this is precisely the opposite of what is required or what should occur. The future of Ontario, its economy and society, depends directly on the quality of its human resources and on the availability of 'knowledge workers' as never before. We urgently require not less, but more investment in education if Ontario is to compete in the world economy and recapture its traditional place in the life of the

## Lottery benefits kids' day camp

For \$1, you can find your place in the sun.

How?

Buy a lottery ticket from the York Youth Connection. Two prizes will be awarded in a draw at York on October 1 at noon: the first prize is a trip for two to Trinidad and Tobago, which includes air fare and accommodation; the second prize is air fare for two to Jamaica.

Both trips must be taken before December 14, 1981.

Tickets are available in the York Bookstore and in Room S802 Ross Building. They will also be available in Central Square on September 17,

at the York Youth Connection booth from 10 a.m. to 2 p.m.

The York Youth Connection is a volunteer group of York University community members and members from the neighbouring Jane-Finch community. The group operates a summer day camp on the York campus for children between the ages of 10 and 16. The camp provides the children with a multimedia and sports program, plus a three-day camping trip to the Rockwood Conservation Area.

All proceeds from the draw will go to support the camp and its activities.

## It's time to apply for Rhodes Scholarships

Applications for the 1982 Rhodes Scholarships may be made until October 26, 1981. Eleven of the scholarships will be awarded to Canadians, entitling the winners to study at Oxford University in England for two (and possible three) years commencing in September 1982. The value of each scholarship is approximately 6000 pounds per annum.

Canadians, preferably in their third or fourth year of university work, who are unmarried and between 18 and 24 years of age are eligible for the scholarships. Applications forms and particulars may be obtained from the Faculty of Graduate Studies, N920 Ross Building, or by writing to: J.M. Farley, Esq., P.O. Box 451,

Toronto-Dominion Centre, Toronto M5K 1M5.

Applicants are not required to write an examination. Selection is made by provincial committees after personal interviews and on the basis of the candidate's record. Although scholastic ability is of importance, such factors as character, qualities of leaderships and interest in outdoor sports are carefully considered. Some definite quality of distinction, whether in intellect or character or a combination of these, is the essential requirement.

The Rhodes Scholarships, established in 1904 under the Will of Cecil Rhodes, are the best known of international scholarships. They have been the model for many similar awards in Canada, the

United States and elsewhere. Rhodes Scholars proceed to Oxford where unique opportunities exist for general undergraduate studies and for advanced work in both the humanities and the sciences. The present stipend is approximately sufficient to pay all expenses and to enable the scholar to take advantage of excellent opportunities for travel in Britain and on the continent of Europe during the three lengthy vacations of the Oxford academic year.

Over 600 Canadians have now held Rhodes Scholarships. Many of these scholars on returning to Canada have had distinguished careers and made significant contributions to the public life in this country.

# ENTERTAINMENT

Festival animation series

## 'Toon fest no jest

Roman Pawlyszyn

The Animation Series is a new addition to this year's Festival of Festivals, and it's about time. Many other cities hold major annual festivals devoted entirely to the screening of new animated films, while Toronto has almost avoided this most creative facet of the cinema.

"People here are preoccupied with stars, directors, and 'events,'" says programmer Kelly O'Brian, who is also the director of the Ottawa International Animation Festival. "At the Ottawa Festival it feels closer, more intimate, and the audience more receptive."

Perhaps as a symbol of Hogtown's haughtiness towards animation, O'Brian's series has been tucked away into the Backstage II (a less than ideal theatre under any circumstances) and has been beset with technical difficulties. One of the problems is that O'Brian is busy running around doing everything herself. In Ottawa, I have two projectionists working for me. Here I'm the announcer, the curtain framer, the projectionist, even the ticket taker," she jokes. "Still, it's my baby, so I don't mind."

The breadth and variety of animated films and animation techniques are astounding, going far beyond the familiar Saturday morning cartoon. O'Brian points out that "cartoon" is to animation what "documentary" is to film—

merely one aspect of a broad field. Some highlights of the animation that have appeared so far:

- *Dream Doll*, a British film about a man and his love affair with a life-size inflatable doll. His heart gets broken but his tale ends happily.

- *Mindscape*, from the National Film Board of Canada. A surreal journey into a painting, it uses the pinscreen technique, a painstaking and complex process in which thousands of black pins are inserted into a white board. By varying the length that the pins stick out from the board, the animator creates various shadings from black to white. The effect in *Mindscape* is superb.

- *Kick Me*, a film about a being who consists of a pair of legs joined together, and who gets chased by a giant baseball. Everything was drawn directly onto the 35mm film stock, a laboriously meticulous technique.

- also from the NFB, *T.V. Sale*, a parody of television programs, with commercials from the "North American Tragedy and Death" life insurance company and "Pit-Stop Sonic-Spray Deoderant."

- *The Censor*, an inside look

at how the Ontario Censor Board makes its decisions: clay animated censors throw darts at a board divided into "General", "Adult", "Restricted", and "Ban". Very pertinent.

- *The History of the World in Three Minutes Flat*, which is precisely that. "And then there was light," says the Creator as a light switches on. In the end when he sees what he has created he turns off the light, yawns, and says "Oh well, I'll try again."

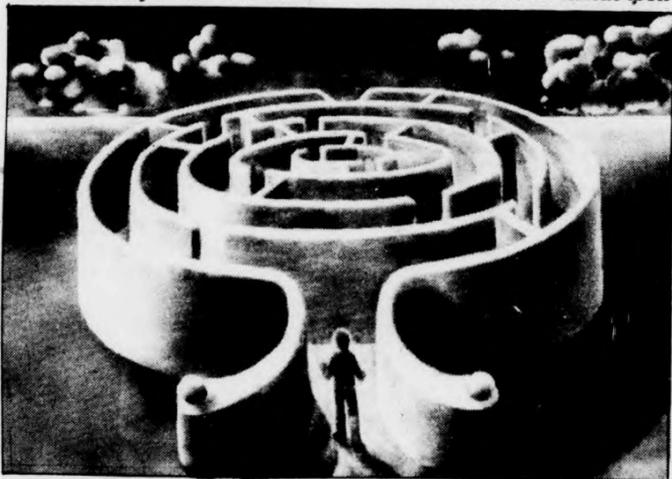
- *Thanksgiving*. The animators took an actual turkey—basted and roasted—put eyes on its rear and animated it to walk around like some mutant beast. From the Vancouver School of Art.

- *The Fly*, a Hungarian film in brown pencil depicting life from a fly's perspective, with a tragic ending. Very unusual, almost dizzying, and last year's Academy Award winner.

- *Babfilm (Scenes with Beans)*. Animated lima beans are people who drive cigarette-box and sardine-can cars, live in milk carton high-rises, and harvest their wheat with a Bic razor mowing a yellow shag carpet. Ingenious.

Does O'Brian have any problems selecting which films to show from among the thousands available? "Usually I can pick my favourites, but sometimes they're not available so I just have to take the distributor's word on something I haven't seen. On a few films, I took the chance and lost. There's a lot of bribery involved."

The Animation Series continues today and tomorrow with animation from Quebec, Parts I and II, and Saturday with a selection of the best films screened during the Festival. Hopefully, the Animation Series will become an annual affair, and perhaps next year the projection conditions will be improved to a level deserving of the subject matter.



Mindscape: Jaques Drouin/NFB

...and Malevil

## Nuke flick no Irwin Allen

Roman Pawlyszyn

A wine cellar in Malevil, a provincial French village. The mayor of the village and a group of locals are making some small business dealings. Suddenly, the transistor radio goes dead.

Brilliant beams of radiant blue light streak in under the crack in the cellar door. The pealing reverberation of thunder. The people break out in profuse sweating, sweating that is so unbearable they writhe. Wine bottles burst, violently expelling their contents.

When the commotion ends and the people carefully emerge from their protective basement hideaway, they discover their village in ruins, debris floating through the air, mummified horses, charred bodies, and a perpetually overcast sky. They discover that they are the survivors of a nuclear holocaust.

Imagine what Irwin Allen would have done with a scenario like this one and you'll know what *Malevil* is not. It's a human

drama, not a special effects thriller. The premise of nuclear destruction serves only as an initiating force — the atomic age's equivalent of the shipwreck. From there, it's the story of this group's survival in a post-nuke wasteland, their determination to carry on as if it were only another hurdle in a normal lifetime of challenges. As one character says while surveying the parched bleakness around him, "I thought it'd be worse." It couldn't possibly be.

We see how, in the ensuing months, this disorganized group of people who saved their lives purely by accident, advance and become a self-sufficient community. An important moment in the lifting of the gloominess present at first is the occasion of the first rainfall since the explosion. Although everybody has been waiting for it, when it finally does rain all are cautious to avoid the possibly-contaminated water—against their initial impulses. When they

discover that the rain is safe, inhibitions disappear; it is quite a joyous moment seeing these people frolic in the rain fully dressed.

The community is a microcosm of life. When the resident electronics whiz removes parts from the lovable grandmother's washing machine to build a transmitter, the grandmother becomes upset. "No use ruining it," she says. When she is browsing through a glossy magazine that has just been unearthed, she admires a photo of a gala dinner party. "Those lucky people," she editorializes, not considering the possibilities. When the members of the group engage in a roulette game, they play for real money, and, just as a real money game would inspire, avarice and cheating pervade the affairs.

As time passes, living conditions improve and things become quite peaceful. Their

cont'd p. 17



Neige—Godard goddess Juliet Berto

## Ticket to Festival

Robyn Butt

### Ticket to Heaven

*Ticket to Heaven* can't touch Harry, sitting outside in his leather jacket. But it should retire forever the persistent and invidious notion that Canadians always make bleak rambling inept movies, often about snow. The film is a dissection of the Moonie movement, and the acting is competent (although occasionally self-conscious), the camera-work is efficient, the pacing is faultless. Saul Rubinek, as the nut-with-a-heart-of-gold who saves his best friend from Mooniedom, is cute and convincing; and for the 15 minutes R.H. Thompson appears as the de-programmer, possesses the screen like a glorious demon. His presence has a James Dean-like energy with a veteran stage-actor's polish. Then there's Nick Mancuso, playing the guy the Moonies get, and redeeming himself from the abysses of *Stratford* and *Nightwing*. If he sometimes seems one-dimensional, the problem isn't his, so much as the movie's.

In the end, *Ticket* is a core with no outer layers. Moonies brainwash through malnutrition, no sleep, and verbal manipulation. Since we all are potential victims, we must view the film in this light, and this is where it starts to fall short. It doesn't examine why brain-

washes are susceptible in the first place. Because frankly, anyone who believes people whose idea of music is "Amazing Grace", deserves to be Moonified. All we know about Mancuso is that he's just had a fight with his girlfriend before he's off to the farm to be freaked out. We haven't a clue why someone who not only acts too intelligent, but looks too intelligent to be a Moonie, gets taken in by a compulsive teeny camp-counsellor with a whistle, and a Brit lecturer who's ridiculously pompous. All of which is too bad, because the ignored secret is right in the line: "a wretch like me." This could be *Ticket to Heaven's* alternative title. Or should have been.

### Neige

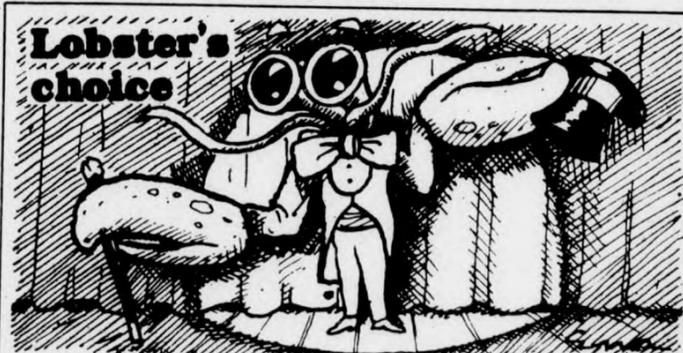
*Neige* is another Godardian street-film. Gradually becomes amazing for the choked innocence threaded consistently though every wandering scene. People afterwards complained that its hopefully hopeless protagonists weren't realistic, but if anyone going to the movies nowadays wants "realistic" films to present reality they should be chained to the corner of Queen and Jarvis for two hours.

### Not A Love Story

*Not A Love Story* is a film in which the film-maker set out to

cont'd p. 15

Extended by popular demand!



## Name-the-Contest Contest!!!

The *Lobster's Choice* column is traditionally devoted to tipping you off on the most interesting events taking place on campus. Since there's nothing much happening this first week, we are devoting *Pere Lobster's* space to our weekly contest/quiz thing. Since this quiz doesn't have a name yet, that'll be your first dangerous challenge—Name the contest! And if your entry is chosen, you get a free copy of the new *Triumph* album, Allied Forces, courtesy *Attic Records*. So get your suggestions (include your name) to *Excalibur*, Comrade Lobster, 111 Central Square by Wed., Sept. 23 at noon. No *Excal* slaves need apply. S.R.

Tied off at the nipples...

# Pornography anti-erotic: film

explore the porno scene, met Montreal stripper, Linda Lee Tracey, and continued with her in tow. Its creative merit lies in its story of a woman's growth to awareness of her exploitation. As mere exposee of pornography, it's an instructional film that everyone should see, particularly porn consumers. Tracey interviews girls who perform in glass booths ("What do you think about?"—"Nothing."), confronts a porno-house manager whose main problem turns out to be terminal stultification, and watches two-minute flicks of fellatio, a gun barrel being shoved in and out of a woman's mouth, a bound woman's pubic hair being torn out, a woman attacked by a studded black-leather penis, and a woman with her breasts tied off at the

nipples. She also talks to a girl who has sex with her husband onstage, 12 times a day. "I'm my own boss, nobody tells me what to do, I'm with the man I love. But I go outside and see the billboard and it says, 'Raunchy Live Show'. Who's raunchy?" Her voice breaks. "I'm not raunchy." Tracey herself poses for a porn photographer whose thing is to make "pussies that look like flowers". It is at this point that she becomes too insulted by the degradation to go back to her strip act.

We can still hope that the Censor Board will approve *Not A Love Story*. They are possibly not clever enough to notice that it's against censorship. "My film is an argument for knowing," said Klein after the screening, "and censorship is an argument for not knowing." The film's occasional feminist come-ons

are a bit strong-armed, but a film with no subjectivity is faceless, and what *Not A Love Story* offers is still something we need to know. The definitive judgement came from an interviewed writer: "Pornography is anti-erotic because it is the separation of spirit from flesh. Mysticism defines the gulf between a love-scene and a literal and metaphorical fuck."

## Les Grands Enfants

Quebec cinema, after all, is not all good. It, too, can take a nose-dive as in *Les Grands Enfants*, another story of a lower-class someone trying to get it together when it's evident he never will. I'm embarrassed to report that it has snow imagery. Not only that, but it is actually narrated through letters. My vote does not go to any movie that is verbal when it could be visual, even if it's something you wouldn't want to see.

## Jaguar

A mob melodrama that's taken a year to get out of the Philippines. Subversive because it provides all the thrills and vomitous slug-sessions Philippines apparently require, while slipping in its naive, poverty-class hero's growing awareness of his repression by the elite he works for. *Jaguar* also happens to present the most lyrically erotic love-scene I've ever watched on film, by juxtaposing five camera-angles in three minutes of complete silence. Worth seeing even if just for this scene.

## Diva

Director Jean-Jaques Beineix's virtuoso first film is the surprise hit of the Festival. At every screening of every movie there's now someone amongst blasé Toronto movie-lookers recommending *Diva* to someone else

as the one they must see. *Diva* is what film ought to be. Visually, it's the most original and beautiful movie we'll probably find in North American theatres: there are shots so eloquent you have to stop looking. Plot-wise, *Diva* is a genre thriller about an innocent who's in love with an opera-singer and becomes enmeshed in a murder when evidence gets dropped into his knapsack. The action is impeccably-paced, never too predictable, and thrilling for the right reasons, i.e., character and timed reversals. On another level, *Diva* is a celebration of eccentricity; the tenderness with which its protagonists are allowed to be complex and bizarre is heart-rending.

describes her love-scenes with the hero to a reporter in a prison cell, and believe me, not in detail. *Man of Iron* is actually a political statement with pictures. As such, it was probably made under incredibly difficult conditions and Wajda possibly endangered his life and certainly his life as a film-maker by making it. It's mandatory viewing if you want the truth about Poland vs. the Soviets. It's definitely to be avoided if you want a good movie. That it was chosen Best Film at Cannes can be explained in one of two ways: a) pickings were slim, or b) the Cannes critics are morally ostentatious and artistically jaded.

## How Do I Make It In the Movies?

Loony would-be actors loving each other, being "crazy" and taking over the studio that's ripping them off. An amusing couple of hours if you can overlook certain ostentation and the fact that *La Cage aux Folles* did it all better. Unlike *Diva*, eccentricity merely for the sake of eccentricity.

## The Heiresses

In *The Heiresses*, you learn why Isabelle Huppert is the current goddess of European cinema. Director Mart Mezarus brings out in her a transparency clearer than water. Lilli Monori is a rich woman who needs an heir and decides to overcome her sterility by substituting her best friend for herself. This is the tragedy of a woman used as a baby machine and what happens in relationships when plotting ignores the consequences of human emotion. Only Monori is annoying—she's Mezarus's favourite whose acting is just too obscurely eccentric.



Man of Iron

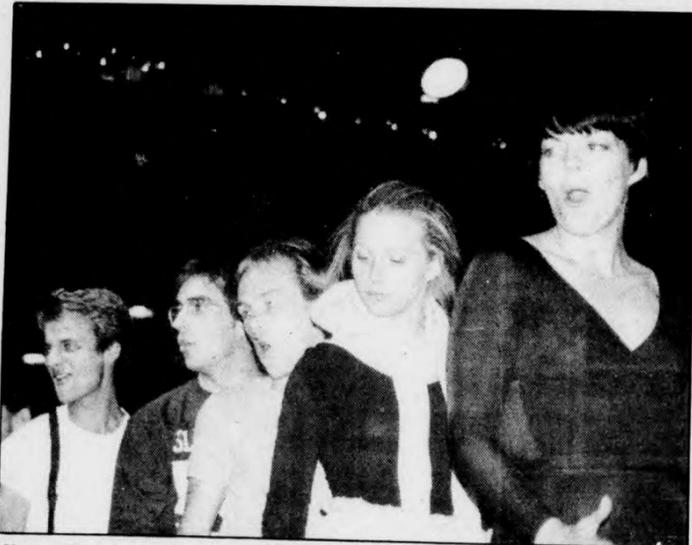
I have to say that this film, which is centred around the Gdansk strikes, is paralyzingly boring. It is anti-cinema. This may make it Godardian but it does not make it good, or even funny. Director Andrei Wajda has no visual sense and no human sensitivity. His characters are painfully unlovable, even when they are noble. He is so uneasy with emotion that his heroine

# Join Mick and Jude

James Carlisle

It was easy for Mickey Rooney and Judy Garland. They knew they were special people, so to prove it they rented a barn, put on a show and wowed the critics. It looks easy in the movies, but where are you going to find a barn with a lighting and sound system in real life?

Sandra O'Neill and her two partners are starting a theatre from scratch. Instead of a barn, they found a bankrupt disco near Yonge and Steeles in North York, and this week their first production, *One Big Break*, or, *Mickey and Judy Rent a Barn*, has begun previews.



Young Fine Arts grads line up to rent barns.

O'Neill has adopted the successful format of a dinner theatre, but she promises better food and entertainment than is common in such enterprises. According to partner Vladimir Burstein, other Toronto dinner theatres "often give you rubber chicken and a mediocre show."

O'Neill's Dinner Theatre is unique in that it is affiliated with a development programme for young professional actors and actresses. O'Neill, who describes herself as "a seasoned veteran of the musical stage", has starred in many important productions, both here and in the U.S. O'Neill produced, directed and co-starred in the satirical revue *Sweet Reason*, which became the longest-running show in Canadian theatrical history.

Last summer, funded by grants from the Canadian Student Employment Program, and Theatre Ontario, she and director Rex Buckle worked with six Fine Arts students on a new production which the students helped write. The show premiered at Harbourfront in August and now it is opening at O'Neill's theatre.

O'Neill emphasizes that development programmes like this one are necessary for the students. "They are all very talented people," she says, "but they don't have enough stage experience to compete with ACTRA members for jobs. At this point, a union card would be at ticket to unemployment."

This show will have an indefinite run, but at the end of it O'Neill hopes to have a non-profit foundation set up to provide scholarships to assist the development of young performers. Right now the actors and actresses are "learning the hard realities of the business," according to O'Neill; they rehearse and perform their show, but to supplement their incomes they also wait on tables before the performance and between acts. During the rehearsal I visited, a break had to be called to allow the players to learn how to use the cash register.

*One Big Break* is a happy, lively show which is really about the aspiring professionals' own lives. As the title indicates, it follows the attempts of the young characters to survive in menial jobs while they try to land the part which will make their careers. This is dinner theatre, always light and breezy, but first-rate dinner theatre for all of that.

*One Big Break*, or, *Mickey and Judy Rent a Barn* is now in preview at O'Neill's Dinner Theatre, 72 Steeles Ave. W. (886-2100) until Oct. 1, when it will begin its regular run.

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Records

Meanwhile, in the vinyl world...

# Bertrand bleats brave new brew



Stuart Ross

The Plazz eyes 50,000 screaming pre-teen fans as 100,000 buttocks (not visible in photo) grind in sweaty unison.

**Grands Succes/Greatest Hits**  
Plastic Bertrand  
(Attic/RKM)

●●● ½

This best-of album, from Brussels' foremost pop-cat, is a sort of catch-up collection for the uninitiated, just as was Graham Parker's *High Times*. It also contains some previously unreleased material that makes it worth owning, even if you've got the complete set already.

The album's weakness is that it fails to represent Plastic Bertrand's early snivelling-punk days, containing only one song, the notorious hit, "Ca Plane Pour Moi", from his fabulous first elpee, *An I*. Missing are such great tunes, perfect pop anthems, as "Pogo Pogo", "Dance, Dance" and "Wha! Wha!".

But *Grands Succes* is still a great collection, bringing together "Tout Petit La Planete", "Super Cool" and that demento-disco fave, "Stop ou Encore". The Plazz really bleats.

Also included is a new cut, "Hula Hoop", which could very well have been on the debut album, a rousing popper that makes ya wanna jump up and down. And there are two live cuts, adding a nice, well-rounded touch to the album.

With this collection, maybe we can wrench this fine, fun Sinatraesque song-stylist from the grubby 100,000 palms of 50,000 screaming 15-year-old girls. It's almost that perfect.

(And don't miss those wild jacket notes by Ralph "Waldo Emerson" Alfonzo!)

Stuart Ross

**United**  
Woody Shaw  
(Columbia)

●●●

When Columbia first signed Woody Shaw a few years back, there was a lot

of ballyhoo form them that Shaw was their first Great New Hope in trumpet-playing bandleaders. And with Miles out of commission and Freddie Hubbard off slumbering in disco-heaven somewhere, a new trumpet hero was certainly on the menu.

Well, Miles is back now and I say he's been dethroned. Woody Shaw is the Great New Hope, and with his string of excellent Columbia albums, he's suited to the role nicely. This is no case of hype.

*United* is a bit of a change from Shaw's last couple of releases. Gone are the arrangements for multi-piece bands and string sections (however tasteful they were), and the vocals. Gone also, and somewhat sadly, is Woody's entire band from the *Stepping Stones* days. Here Woody is playing with a quartet that includes Steve Turre on trombone and pianist Mulgrew Miller; altoist Gary Bartz lends his lips to two of the numbers, taking a dynamic solo on "Blues for Wood". The new boys are just fine.

As usual, Shaw plays sensitively and inventively on mostly original compositions, although the title tune—a jazz waltz by Wayne Shorter—and a clever version of Cole Porter's "What Is This Thing Called Love" are among the album's bright spots. Shaw's "The Green Street Caper", based on a modified "Green Dolphin Street", almost feels like mid-fifties Miles Davis with its gorgeous muted trumpet.

What's nice about Shaw's music, however, is that it manages to sound so contemporary. It's not so hip that the neighbourhood banshees will wail, but it's hip enough that it will still sound good next year. Yup, Woody's the man and *United* is his most consistently enjoyable and accessible album since *Rosewood*.

Roman Pawlyszyn

**Tin Can Alley**  
Jack DeJohnette's Special Edition  
(ECM)

●● ½

After last year's immensely successful *Special Edition* recording, it comes as a bit of a surprise that drummer Jack DeJohnette has shuffled the band. On *Tin Can Alley*, the second *Special Edition* album, Chico Freeman and John Purcell have taken the reed chairs from Arthur Blyth and David Murray. Jazz fans have eagerly awaited the release of this album and there has been much speculation as to whether it could equal the first. Other than the personnel change, DeJohnette has not strayed too far from the previous record's formula.

As on the first album, DeJohnette has tried in part to capture the mood of another era in jazz. On the song "Tin Can Alley", the band pays homage to Duke Ellington. The pastoral "Pastel Rhapsody" is a tribute to either Keith Jarrett or Bill Evans, judging from DeJohnette's piano work. Both pieces feature excellent blowing by newcomer John Purcell, providing a heavy bottom to the music with his strong baritone. Once again the double sax combination works well for DeJohnette's compositions.

What sets this album apart from the first is, primarily, Jack DeJohnette's contribution of "The Gri Gri Man", a solo venture with

organ and percussion overdubs. A creditable idea, but one that doesn't work.

By this point in the album, the listener is anticipating some more excitement and fireworks but all the band has to offer is "I Know", an overly-long, self-indulgent blues; DeJohnette's vocal and some "authentic" pre-recorded applause cannot save it.

On the whole, this album turns out to be just a reference to people like Duke Ellington. It's a tribute to Arthur Blyth, for without his biting and piercing alto to lend some more character, this edition of *Special Edition* is not special enough.

Steven Hacker

**Pleasant Dreams**  
The Ramones  
(Sire/WEA)

●●●

Okay, guys, I take back everything I said about you being no-talent bums who survived on hype and little else. The Ramones are a real rock band whose last few albums seem to have soared from one inspirational step to another.

From the shadowy front cover of their latest album, *Pleasant Dreams*, produced by Graham Gouldman of 10CC, to the constant uplifting beat imbedded in the grooves, the boys not only play good, but they make the listener feel even better. And the lyrics are a far cry more intelligent than their usual glue-sniffing content.

The Ramones have taken a step towards commerciality by jazzing up their sound. One hopes that their effort won't be vain, and that this fine vinyl will get a chance on the big cheese airwaves.

Elliott Lefko

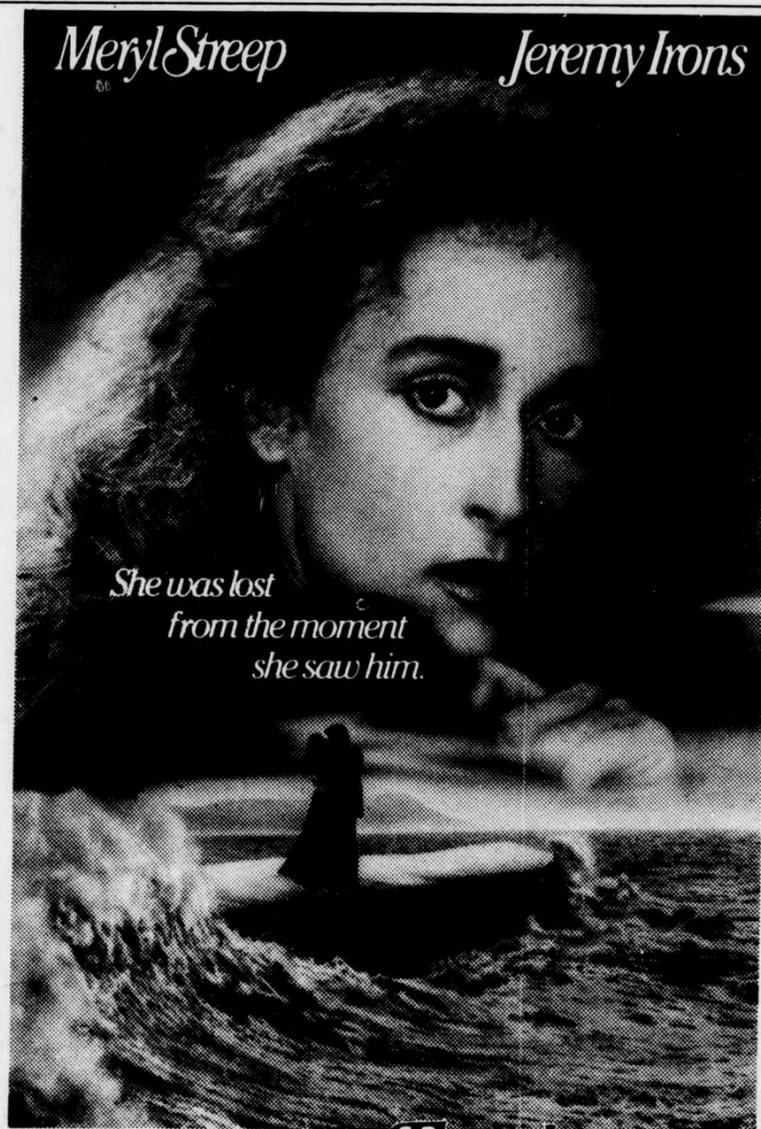
## In one ear....

● ½ *Inner Sleeve/Where Are The Girls?* (Attic) "Hey, let's quit Herman Brood's band and do an album! I've got a great idea for a cover!" S.R.

●● *Stevie Nicks/Bella Donna* (Modern/WEA) Listening to this third of Fleetwood Mac's songwriting triumvirate is at least three times as much fun as the entire band. Still, the reworkings of "Dreams" are becoming tiresome (disguised here as "Outside the Rain"), and that mellow L.A. sound almost lays back into oblivion by now. R.P.

## RATINGS

- A must-own.
- Real good.
- Hotsy-totsy.
- Donny & Marie.
- Arf.



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from the moment  
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## The French Lieutenant's Woman

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Cutter's Way:

# Why did Alex Cutter Cord?

Roman Pawlyszyn

At first, it was hard to imagine why such a fuss was being raised. After all, just how significant is the "Canadian premiere" of a film that has been playing commercially in the U.S. for over three months now? And how important is it to have such a film in the Gala series at the Festival of Festivals? There it was, though. The limousines, the beautiful people, and Jeff Bridges in the row in front of you.

Then, before the screening, an explanation was offered as to why Festival policy concerning Galas was waived. Despite the fact that *Cutter's Way* was already playing in the U.S., it was considered such an exceptional film that it deserved a Gala presentation. I don't know if that's justification enough, but let me take my turn in quoting about 39 other critics: "*Cutter's Way* is the best American film I've seen all year."

Set in a lushly-photographed Santa Barbara, the film stars John Heard as Alex Cutter, a one-eyed, one-armed, one-legged Vietnam veteran with a vengeance for society and a thirst for drink. His best friend, Richard Bone (Jeff Bridges) is a boat salesman cum gigolo who one evening witnesses the hazy details of a murder in a dark alley. Later, Bone thinks he recognizes the killer—J.J. Cord, a wealthy, respectable business tycoon—but soon realizes that his identification was open to question. This doesn't matter to Cutter, though. To the modern day pirate, Cord is a guilty man whether or not he actually committed any crime at all. It is

people like Cord, people who sent Cutter to Vietnam and turned him into a disillusioned man, who are guilty.

"They're all the same", Cutter says. "Their asses are never on the line." The fact that his friend Bone once thought he could identify a killer is enough for Cutter to condemn Cord and set the course for retribution.

Only a murder mystery superficially, at its core *Cutter's Way* deals with an insane man who eventually draws others around him into his own insane world. In particular, Cutter forces Bone to reconsider his own complacency, his own utter lack of concern for what is just. It may be nothing more than a mad

journey into hell, but at least Bone gets cornered into making some realization of awareness—about himself, and about the workings of the world around him. He does this by seeing Cutter's way—he may be mad, but for the viewer there is no escaping his message.

John Heard's portrayal of Cutter is brilliant—every nuance of this weirdo's character seems real and natural. Last seen in 1980's *Heartbeat*, playing Jack Kerouac, Heard clearly turns in the performance of his career in *Cutter's Way*. With the success of the film, he also seems to have broken a longstanding jinx on the movies in which he appears. Besides *Heartbeat*, his

previous flops have included *First Love* (a campus-crush flick co-starring Susan Dey), and Joan Micklin Silver's *Head Over Heels* which met the same fate that *Cutter's Way* almost did. When *Cutter's Way* was first released, it was pulled from the market after only one week (a result of United Artists executives still panicking over *Heaven's Gate* and one sweeping pan by the *New York Times*). Fortunately, it's been given a second chance and if only for Heard's performance, it deserves it.

Czech-born director Ivan Passer has taken quite a step forward from the string of semi-

schlocky American films he directed earlier, films like *Law and Disorder* (with Carroll O'Connor and Ernest Borgnine) and *Silver Bears*. *Cutter's Way* is a mature, sophisticated work, a vindication of the American cinema. It's the promise of Passer's potential—amply demonstrated in his early Czech films, the best-known of which is *Intimate Lightning*—being brought to fruition, a stylized and personal work.

*Cutter's Way* is not perfect, the flaws lying mostly within the screenplay, but it comes close. And yes, it's "powerful". It opens tomorrow at the prestigious Fine Arts Cinema on Yonge Street.

## Malevil cont'd

quiet becomes threatened, however, when they encounter other survivors. Of particular concern is a Stalin-esque figure known as "Monseigneur Directeur", a tyrant who proclaims himself to be the new Messiah and compels the survivors in his group to spend several hours each day worshipping him. Inevitably, when this maniac learns of the vegetation and cattle at Malevil, he declares war. He is defeated, but not before many are senselessly killed.

*Malevil* is one of those small-scale films that really works on the emotions in a big way. The cast consists of many notable French actors, including Michel Serrault (*La Cage Aux Folles*) and their performances go a long way in injecting a real life-blood into the film. The roles are certainly demanding, but the



Films have a direct and powerful influence on our lives. They open new doors of knowledge and enjoyment to people everywhere, and have become an integral part of the cultural life of all nations. The Festival of Festivals provides Canadians with the opportunity to view the very best films produced internationally, and has enjoyed immense success since its inception in 1975. To the organizers, I send my congratulations, and to all those taking part in this exciting event, my warmest wishes for an enjoyable and stimulating Festival.

The Prime Minister of Canada

characterizations are alive. Director Christian de Chalonge has chosen a difficult and unusual subject—he co-wrote the screenplay and has handled things with great restraint. The film is entirely believable. And the cinematography is beautifully evocative of hope.

The peaceful image of a small rural community amid the unlikely setting of atomic refuse: sunshine, smiles, people eating, doing farmwork, embracing. Abruptly, the peace is broken by crashing thunder. Is it another explosion to destroy the community they have wrought? No, it is a formation of

helicopters. As they fly over the horizon, they announce from the sky: "Prepare for immediate evacuation...By international treaty, the destroyed nations have been declared uninhabitable." The door of the helicopter opens and a heavily protected man wearing a gas mask emerges. This man doesn't understand, but the camera does—these lands are inhabitable. The people of Malevil inhabited them.

*Malevil* is a hopeful celebration, a sensitive, funny, touching film. It's warm movies like this one that make you wish these festivals would never end.

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Alexis belts out the beat to raving maniac crowd.

## At Albert's Hall

# Alexis pounds happy beat

### Alt and Morowicz

Her name is Alexis, and she belts out her numbers with the power of Etta James and the sensitivity of Joan Armatrading. Caught on opening night, she surprised a large Monday night crowd at the Brunswick House with a warm stage manner, and an exciting sound—a mixture of blues, jazz fusion and a bit of rock 'n' roll for good measure. Pound for pound, Alexis may just be the best singer in Canada.

Alexis opened the evening with a well-paced set—a combination of exciting, up-beat rock tunes with a handful of soulful, bluesy numbers. The material is all original. With one ballad called "Dragonflies and Kites," Alexis managed to reach the audience, something which won her the warmth and respect of the Monday night crowd.

But her talent certainly isn't restricted to the 'small bar' atmosphere. Some of you may

have been fortunate enough to catch her opening for Mink Deville last spring at The Edge. There again, in a much different setting, Alexis managed to create an intimate atmosphere from a large and somewhat rowdy audience.

Right now, the performance focuses almost entirely on the vocals, but this could change in the future, as we found out while speaking with a somewhat

*I've never heard such corny lyrics, such simpering sentimentality, such repetitious, uninspired melody. Man, we've got a hit on our hands!*

-Brad Anderson

breathless Alexis between sets. Her new band has only been together for a few weeks. They haven't even chosen a name yet, but they have developed a tight style and a controlled cohesiveness, providing a solid backdrop for Alexis' gutsy vocals.

Alexis explains that this band represents a new beginning for her career, and they intend it to be a permanent musical relationship. This is not destined to be a one-man show, she assured us. And although there are no definite album plans, Alexis suggested that we might hear her distinctive voice and original melodies captured on vinyl in the future.

Has she got what it takes? Well, if Monday's full house is any indication, Alexis is on her way up. So catch her while you still can 'til Saturday at Albert's Hall, upstairs at the Brunswick House. No cover, lover.

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## Football preview

## Yeomen eye OUAA Championship

"This team has the potential to be the best this school has ever had."

Head Coach Dave Pickett on this year's York Yeomen.

## Mike Leonetti

For the above statement to be true a great many things have to fall into place for the football Yeomen. Dave Pickett is not trying to boast or to build up high expectations; it is, rather, a statement of quiet confidence. At the same time Pickett is the first to admit this team has many "ifs" facing it.

The most vital point of concern is the quarterback position. The Yeomen have no veteran passer returning, forcing them to use two quarterbacks who have never played university football. The two leading candidates are Tino Iacono from Senator O'Connor High School and Angelo Inetta a converted slotback.

## Explosive Ground

The remaining backfield members will also be new. But Pickett is very excited about the running game. Norc Williams who has played for the Etobicoke Agonaunts and Joe Paraselli from Weston Collegiate, also an MVP in last year's high school all-star game, promises York an explosive ground game.

The offensive line returns virtually intact. Led by all-star Steve Shubat, the line should provide much support to a young and inexperienced backfield. In fact the offensive line could be the team's strongest area. Receiving also should be solid as Brian Eifford and Neil Dalgarno return from last year's team. Mike Bridgeman might be a newcomer to watch for in this area.

Defensively the Yeomen appear to be solidified especially the front seven. Pickett intends to use a 3-4 defense (3 down linemen and 4 linebackers). The line is anchored by veteran Charles Haing who will be joined by 23 year old rookie Trent Mackay who Pickett describes as someone who "could be all world." John MacDonald will likely be the noseguard in the alignment. The linebacking position will be handled by experienced men which include Elviro Marsella, Ron McIntyre and Mark Hopkins.

## New Faces

There will be new faces in the defensive backfield this year. Gone are vets Angelo Kloussis and Greg Timmons however returnees included Dan Koenig and Doug Taylor. Rookies expected to start include Trevor Williams, Gordie Ferguson and Gerry Phillip. Pickett thinks the lack of experience among the defensive halfbacks will be made up by having more quickness and speed than in previous years. The kicking game will hopefully be handled by Sergio Capobianco who rates as one of the best in the league. However his academic status was not yet clear and if he is unable to play...well Pickett would rather not think about such a problem.



Training is hard work as our Yeomen are finding out. Here we see them going through their paces on the exercise field. Keep up the good work boys and step over those Radio Shack antennas.

Not to be forgotten as one of the rookies is Coach Pickett himself. The challenge of head coach is one he's looking forward to. "I love being head coach. It's something I've always wanted. I like the responsibility it brings me back to my quarterbacking days."

Pickett, who has been the Yeomen's assistant coach for the past 3 years, assumed full responsibility last spring replacing Frank Cosentino. He is quick to acknowledge Cosentino's work in bringing the Yeomen to respectability but he wants the team to go on to bigger and better things. He believes he can do this by adding more fire and intensity to the football program. "We will have a young team but we're going to be aggressive and have a more diversified attack than we've had before."

## Tremendous Interest

Pickett has been especially happy with his first training camp as head coach.

"I am very pleased with the effort that has been given by everyone. There has been tremendous intensity and excitement. The key will be the development of the young players. I am sure the veterans are back to prove themselves and I feel we can compete with anyone."

Competition in the OUAA is expected to be tough this year. The Western Mustangs, last year's College Bowl participants, should be strong contenders again. The Varsity Blues, with QB Dan Fereday leading the way, should challenge for first place. Of course no-one should overlook a team coached by Tuffy Knight. His Laurier Golden Hawks always appear in the playoff picture often upsetting favorites. A team to watch for could be the Guelph Gryphons who made the playoffs last year as a much improved squad. Windsor is hoping to recapture their glory days and at the same time, playoff berth. Waterloo and McMaster are expected to be the weaker teams in the league.

The Yeomen have never made the playoffs and to do so this year would be a great accomplishment for Coach Pickett. It was something Cosentino could not accomplish but Pickett is confident his team will mesh together and gain a playoff berth.

Maybe this could be the season that Yeomen fans will have something to cheer about.

**"I feel we can compete with anyone."**

The Yeomen have gotten off to a good start. In an exhibition game last Friday, September 11, they defeated the Ottawa Gee-Gees 24-20 in Ottawa.

This Saturday, the Yeomen are off to London, Ontario where they'll do battle with the Western Mustangs.

On October 3, they'll host the Windsor Lancers for their home opener.



Ummmph!

Training for the upcoming football season means more than just push-ups and weightlifting! Here, dance instructor Paula Thompson leads the Yeomen through flexibility exercises.



# Jocks itch for more room

## Rose Crawford

If everything goes according to plan, all the athletes on campus are going to have a lot more room to play around in.

The plan is a 3 million dollar expansion of the very cramped athletic facilities presently available on campus.

The new athletic complex will boast a large gymnasium with a seating capacity of three to four thousand, a gymnastics area, twelve squash or racquetball courts, a dance studio, and an expanded swimming pool. It will also have increased office and classroom space.

The Tait McKenzie expansion is one of six capital projects proposed within an ambitious campaign. If realized, six more buildings will be added to the York campus along with other new features such as research laboratories, a computer centre, theatre and dance facilities, and libraries.

According to Patricia Bryden, Director of Development and Alumni Affairs, the total amount of money needed to get the plans off the drawing board is fifteen million dollars.

The university is going after the private sector in order to raise the money, having realized the the government is not going to come through with any significant financial aid. Up to this point, only three of the fifteen million has been raised.

Another facet of the Tait expansion is a five to six thousand seat stadium, which would serve the football, rugby, soccer, and field hockey teams. But the plans for the stadium are separate from the university's campaign drive.

Stu Robbins, Chairman of the Physical Education Department, said in an interview that York has been approached by the Ontario Soccer Association about the possibility of building a stadium as a joint project, much like the Metropolitan Track and Field

Centre. The Physical Education Department is in favour of the idea, but as of yet, nothing concrete has been put on paper.

The inadequacy of the present facilities has long been felt by everyone who has been in any way involved with York athletics. Many varsity teams are forced to practice very early in the morning or very late in the evening because of the lack of space. The excellent sports seminars program, which attracts hundreds of people from all over North America, has also been greatly hindered by the lack of adequate facilities.

Robbins stressed that with the new facilities York can become a prominent centre for amateur sports development in this part of the country.

The added classroom space would greatly enhance the academic side of the Physical Education Department by enriching existing programs and adding new ones in the areas of



sports injuries, coaching, and fitness.

Reading about all the proposed projects, one can't help but be impressed. However, as Robbins stated, "If the funds don't come through, this could all go down the tube."

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