

CYSF refund

BRIAN HENRY

According to Tony Finn, Business Manager of the Council of the York Student Federation, it has recently been discovered that the CYSF should not be paying fees to the Canadian Federation of Students-Ontario for approximately 18 per cent of the students who belong to the CYSF.

According to Finn, this means that last year, the CYSF paid the CFS-O \$2,478 more than it should have, and that this year, the amount owed to the CFS-O is much lower than expected.

Total fees paid to the CFS-O for 1981-82 were \$14,049. This figure is based upon \$1.50 per full-time student or full-time equivalent (FTE) (two students each with a half course load are equivalent to 1 full-time student) who belongs to the CYSF.

But, although fees were paid for every student who belongs to the CYSF, Finn says that, in fact, all of these students are not CFS-O members. He said that the Graduate Student Association, the Graduate Business Council, and the Environmental Studies Student Association all belong to the CYSF but do not belong to the CFS-O.

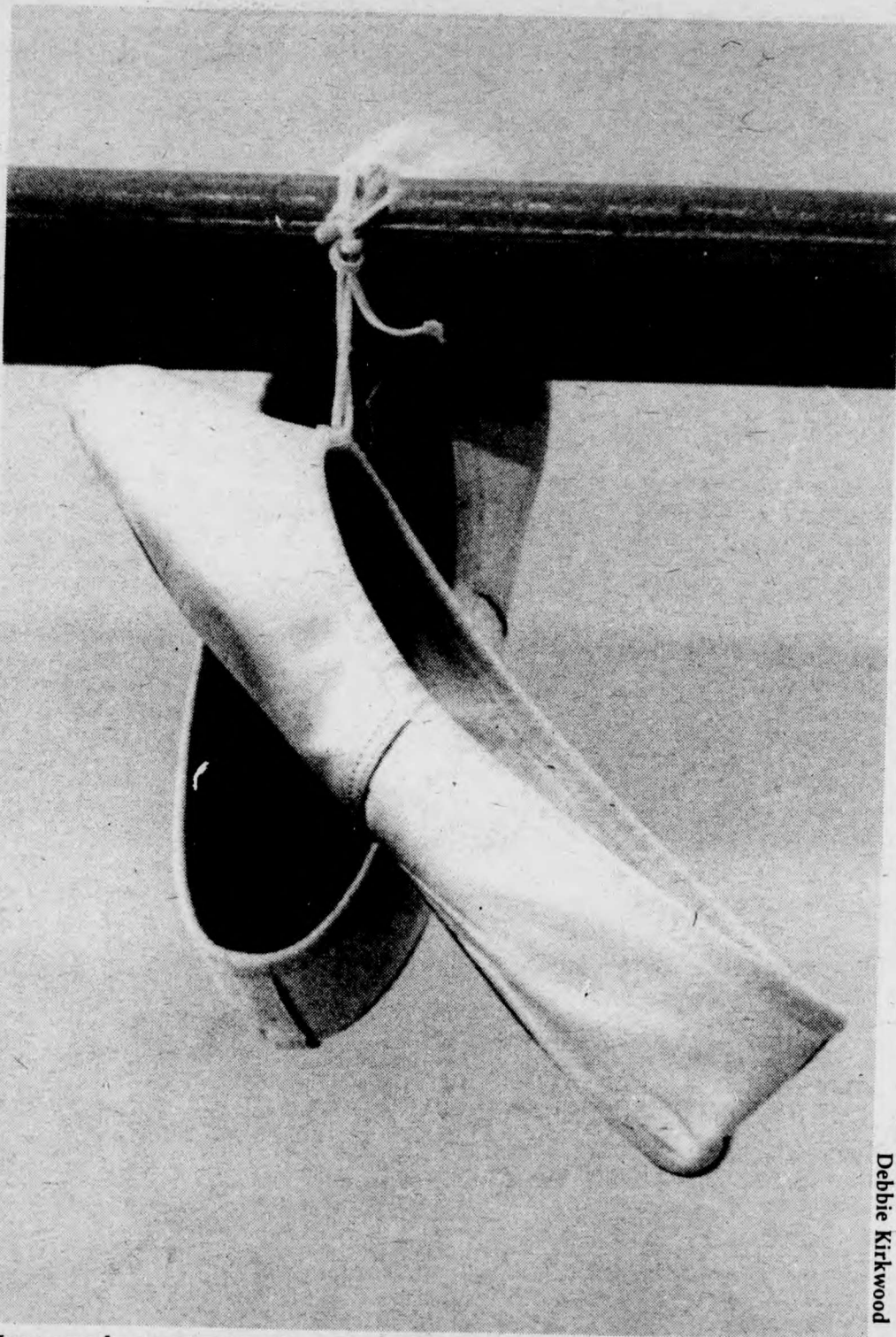
Finn says that the total owed to the CFS-O for this year is \$26,772. This figure is based upon \$3.00 for each student who belongs to both the CYSF and the CFS-O. (An increase in CFS-O fees from \$1.50 to \$3.00 a student was approved by referendum two years ago and came into effect this year.)

To date, the CYSF has paid the CFS-O \$15,000 and has given them a cheque for \$10,000 post-dated to June 1. Finn says that with the addition of the \$2,478 overpayment from last year, as of June 1, the CYSF will have paid the CFS-O \$706 more than it owes for this year.

Finn said that he and Jan Turner, Business Manager of the CFS-O discovered the error about ten days ago. Finn said that it has to be understood that the fee granting system at York is the "most complicated system available". Finn said that last year, he took the FTE enrollment figure as given, but that this year, when Turner enquired about the figure, they looked into it in detail and discovered the error.

Had the error not been discovered, CYSF's fees for this year would have been assessed at about \$32,000 to \$33,000, which, on top of the fees already paid and the \$10,000 payable June 1, would have left the CYSF owing \$7,000 to \$8,000.

Finn says that the final \$9,294 still owing to the CFS-O may be paid before the end of April rather than on June 1. Early in March, CYSF learned that its total operating grant for this year would be about \$27,000 higher than the figure upon which they had based the budget. Previously, the CYSF was looking at a deficit of about \$20,000. Now, the CYSF is looking at a surplus of about \$7,000. Finn said they were considering giving more funding to some



Debbie Kirkwood

Have you been missing the point of Excalibur? Look at page 12.

EXCALIBUR

March 24, 1983

York University's Independent Press

Volume 17 No. 25

SUPPORT
EXCALIBUR

Union participation in Graduate Student Association election creates controversy

JOHN P. SCHMIED

While recent publicity has focused upon the CYSF and its activities, a controversy has developed in the Graduate Students Association (GSA) election campaign. At issue is the fact that GSA presidential candidate Terry Conlin is a vice-president of the York chapter of the Canadian Union of Educational Employees (CUEW). Conlin and his running mates, Enzo Berra and Walton Brown, advocate a closer working relationship between the GSA and CUEW, among other groups.

Ron Moore, Conlin's opponent, is determined to fight the election on that issue. "The primary issue in the upcoming GSA elections," reads one of Moore's posters, "seems to have centred on the desired state of the GSA/CUEW relations." The poster also says that a merger between the two bodies "can have potentially divisive consequences with respect to that portion of the GSA membership which is a more moderate and perhaps anti-union character."

When contacted by *Excalibur*, Moore repeated the

poster's statement. "There has been a tradition with the GSA to remain aloof with (sic) CUEW," he said, "because the GSA membership represents all parts of the student body - pro and anti-union, and those of anti-union feelings will see their

positions within the GSA reduced by such a move."

Conlin, on the other hand, sees this as a red herring election issue. "I'd be one person in a nine person executive," he said. "How could I control the GSA?" According to Conlin, his

platform advocates greater involvement between the GSA with all groups on campus - Black Creek Food Co-op, the Women's Centre, the Day Care Centre, etc.-something with which Moore agrees.

Moore and Conlin both believe that the GSA's

General elections in early April

CYSF President wants to stay

PAULA TODD

After months of speculation, only two candidates have emerged in the CYSF Presidential race--and one of them is incumbent, Maurizio Bevilacqua.

Bevilacqua, a 22-year-old Political Science major, says he wants to serve another term "because I have the experience and the ability to bring about changes and represent the needs and concerns of the students." Bevilacqua claims his year gave him the opportunity to "really learn the ropes of the government. And considering the political climate I faced, I think I did a good job."

His only opponent is Chris

Summerhayes, a third-year Philosophy student who is the Speaker of the Winters College Council, a residence don, part-time employee at the York Track and Field Centre and the Chairperson of the University Food and Beverage Service Committee and helped write the Weston investigated York's Food Services this year.

CYSF released notice of official candidacy yesterday at 5 p.m. Four positions have been acclaimed: the new Director of Internal Affairs is Jenny Burnaka, Lana Flomen replaces Judith Santos as Director of Women's Affairs, Stuart Cork is the Faculty of Science Senate representative

and Marshall Golden enters his third term as Fine Arts Senate representative.

The following candidates will compete in the general election on the 5th and 6th of April.

President: Maurizio Bevilacqua
Chris Summerhayes

Director, External Affairs: Paul Isenberg, Marcello DiFrancesco

Board of Governors: Claudio Calvin Lewis, Martin Zarnett

Senate, Faculty of Arts: Bipin Lakhani, Sean Ford, Chris Kozachenko, Danny Simile, David Spiro, John Walters, Belinda Levine, Makhail Bronshetyn, Christopher Costello.

How many voters missed chance to hear candidates?

PAULA TODD

If candidates in the upcoming Board of Governors and Senate representative elections were disappointed with the small turnout for their All Candidates Meeting held in the Central Square Bearpit yesterday, they might ask CYSF Chief Returning Officer, Larry Till, why he gave the York community just one day's notice of the meeting. This when it was the only CYSF-organised public election forum for these candidates.

Conflict of interest

Till, whose appointment as C.R.O. was challenged last month because none of the other qualified candidates were even interviewed and because his current job as Managing Editor of the Vanier College newspaper, *The Vandoo*, presents a conflict of interest, was apologetic about the short notice but does not intend to make other arrangements for the candidates. "You know how things are," he said, "I'm very busy. But I put posters up yesterday."

When *Excalibur* expressed concern that Till had not given thousands of York voters enough time to respond to the meeting and the opportunity

to hear the candidates' platforms, he said, "I know, I know. But that's how things are. I had to do it with things so late already." Till was referring to CYSF's postponement of the general elections. Advance polls now fall on April 5 with the election scheduled for the last week of the academic year on April 6th.

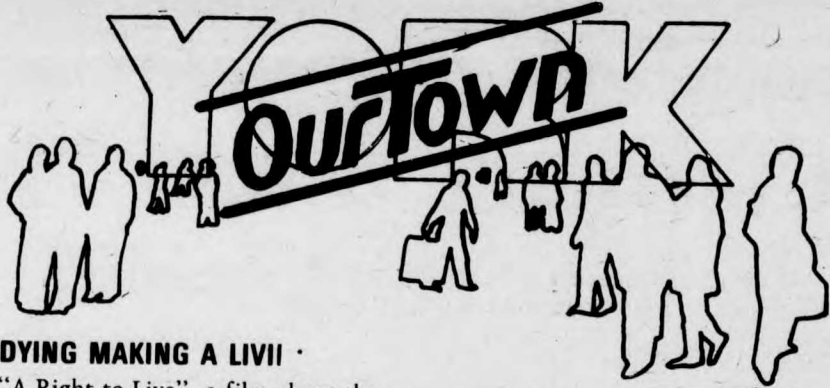
Excalibur learned about the candidates' meeting 15 minutes before it began and was unable to assign a reporter. In an attempt to get some coverage of the event, *Excalibur* approached Radio York, the campus radio station which received approximately \$12,000 from CYSF this year. "This is the first I have heard about the meeting," said Station Manager, Andy Holowaty.

'I don't have time'

"You're the first person to tell me about this. I don't have time to get the equipment set up now." Neither Tye Burt, the CYSF Speaker nor Till made arrangements to tape the discussion.

As David Spiro, a candidate for Student Senator said, "If I wasn't a candidate I never would have known about the meeting."

cont'd on pg. 6



DYING MAKING A LIVIN'

"A Right to Live", a film about the high incidence of accidents in the workplace in Canada. One out of every five workers will be injured in industrialized provinces like Ontario this year. A speaker from the Union of Injured Workers will be leading a discussion after the film. Sponsored by the Social Justice Film Series of the Student Christian Movement and Osgoode Law Union. Showing today, Thurs. Mar. 24, 4:00, Room 107 Osgoode Hall.

CARIBBEAN DAY AT YORK

The Caribbean Students Association invites the York community to join us for lunch and other festivities to be held in the Graduate Lounge (7th floor Ross) on March 29, 1983 between 12-6 p.m. Menu includes rice and peas, Roti, soups etc. Reasonably priced.

FOUNDERS' RING AWARDS

The student body is invited to submit nominations for the Founders College Ring Awards and the Alice Turner Award to Mrs. Pearl Ginsler, 221 Founders college. The criteria for the above awards are: the recipients should be in either their 3rd or 4th year and eligible to graduate, and should not have won the award before. The awards are made to persons who have made outstanding contributions to the extra-curricular life at Founders College during this term. Please submit your nominations between March 14 and March 30.

HOMELESS

A benefit social with music and speakers will be held on Saturday March 26 at 8 p.m. at the Metropolitan Community Church (730 Bathurst St.) This is organized by the International Support Network. All proceeds go to Palestinian and Lebanese war victims. Sponsored by the Committee of Concerned Canadian Jews. Admission is /5.00 or /3.00 for students and unemployed.

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POLLUTION II

Pollution
Pollution is everywhere,
It's in the water, it's in the air.
Soon pollution
Will kill everyone
And after that the world is
DONE

STOP
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MAG

production of the rock-and roll spectacular *Grease*. So slick back those duck-tails and put on your jiving shoes, 'cause it will be Greased Lightning!!!!!!

RACE RELATIONS IN CANADA

On Friday March 25, Frances Henry, Professor of Anthropology at York University will speak on Race Relations in Canada. This will take place at 1:00 p.m. Room 204, Glendon College. Admission is free and all are welcome.

ANNUAL CULTURAL SHOW

Presented by York's Caribbean Students Association. "Metropolitan Blues" is the theme and it features a collage of Caribbean music, poetry, drama, dance and most of all its people. To be held on Thursday March 31, 1983 in Burton Auditorium beginning at 8 p.m. sharp. Tickets: \$4.00 (advance) and \$5.00 (at door); \$3.00 (faithful members). Ticket includes admission to the dance afterward, and can be bought in Central Square during March 14-31 inclusive. Food on sale! So come bring in the sun with the people who know how. "See yuh dey!"

PALESTINIAN BENEFIT

The International Support Network is organizing a benefit/social evening on Saturday, March 26, 8 p.m., at 730 Bathurst St. (Metropolitan Community Church). Sponsored by the Committee of Concerned Canadian Jews and co-sponsored by various Palestinian and Lebanese solidarity groups. Tickets \$5, \$3 students and unemployed; available at the door.

OXFAM BENEFIT

Nancy White will share in words and music her recent OXFAM sponsored trip to Central America. Bobbins Restaurant will host a benefit for OXFAM-Canada on Sunday March 27 from 6-11 p.m., including a Latin American buffet style dinner, performances by Nancy White, slides, displays and crafts. Tickets for the evening are \$20.00 and are available from OXFAM-Canada (961-3935) or Bobbins (923-7811) or at the door, payable by cash or Chagex. Tax receipts available. No reserved seats.

LUNCHEON SPEAKER SERIES

The LaMarsh Research Programme on Violence and Conflict Resolution is presenting a Luncheon Speaker Series on Tuesdays throughout March and April, from Noon until 1:30 p.m. in The Gallery, Room 320 Bethune College.

LUCILLE HERBERT MEMORIAL SCHOLARSHIP

The Lucille Herbert Memorial Scholarship (Department of English) exists to assist any good undergraduate in English (Faculty of Arts) who proposes to travel to Europe, especially to France, and who has completed at least four courses in English. One award per year, value \$750.00. For information or applications write to Professor D.R. Ewen, Chairman, Department of English at York University. Closing date for applications is April 8, 1983. The Department Committee reserves the right not to make an award in a given year.

OUR TOWN WORKS! Records lost in Central Square were returned. Thank you.

When you want great taste, spell it out



Seagram's V.O.

Canada's most respected 8 year old whisky.

LaMarsh Research Programme on Violence and Conflict Resolution

Discussion explores the violent imagery in ads

DAVID SPIRO

They discussed everything from sexual stereotyping to sado-masochism at Professor Judith Posner's presentation, "Violent Imagery in Advertising" on Tuesday at York. The LaMarsh Research Programme on Violence and Conflict Resolution sponsored the slide show and

discussion.

Posner believes that in the last few years advertising has moved from the familiar sort of sexual stereotyping, or the 'Mop'n'Glo' syndrome, into a more dangerous and insidious phase. This relatively recent phenomenon, which began in the mid '70's, is characterized by "the exploitation of sexual-

ity in advertising" where more and more frequently sex and violence are combined and sado-masochism, often in a subtle form, begins to appear in advertising art.

"I'm not suggesting it's a conspiracy" on the part of the admen, Posner states, but rather this new sort of advertising reflects a "repressed,

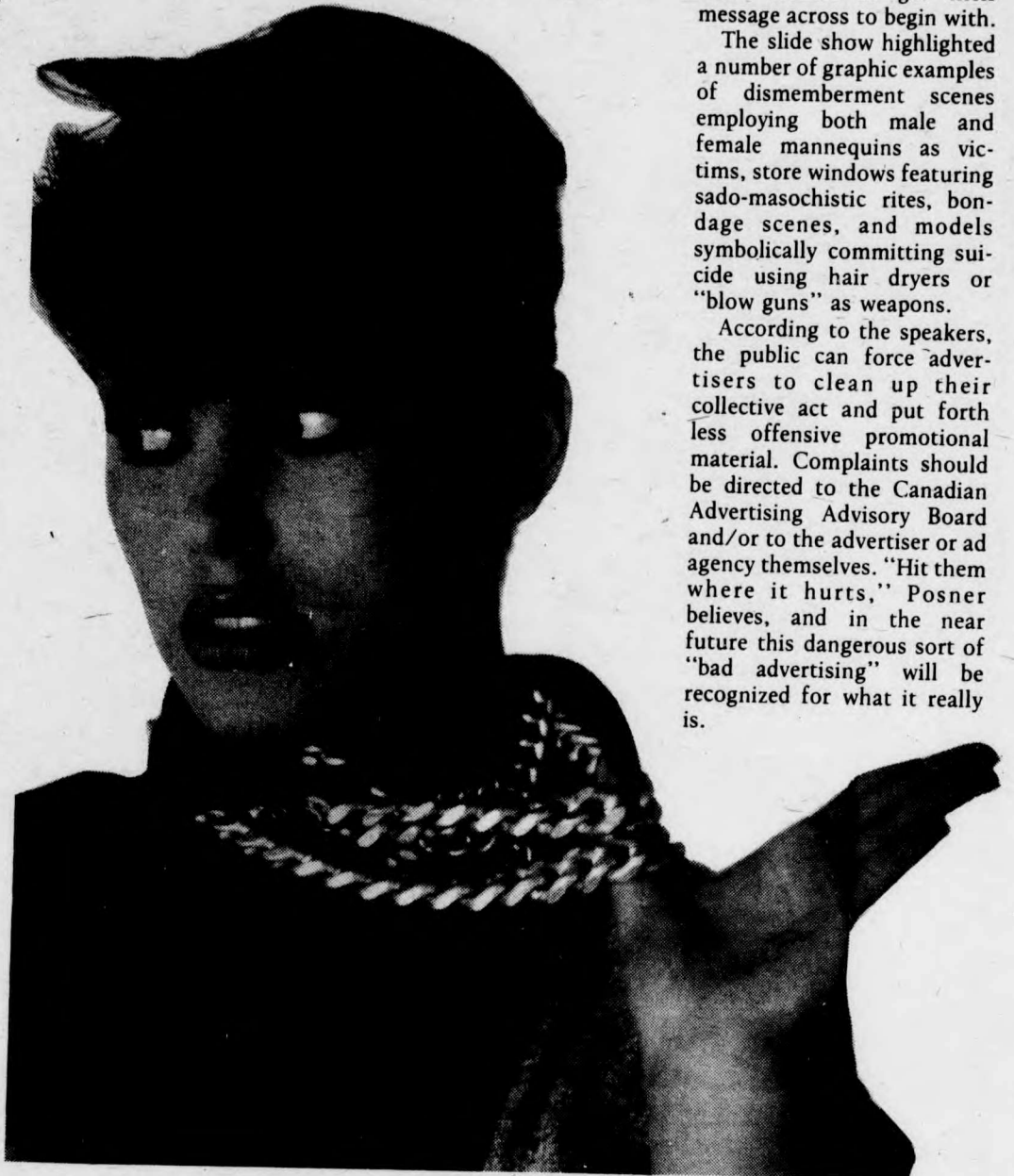
sexually confused" culture. As moral constraints loosen "what used to be in a brown paper bag is now at Mac's Milk". She has perceived "a dramatic change in what we consider to be acceptable." Desensitization has set in so

that a greater degree of shock is required for the potential consumer to notice the product and not blindly walk past the poster or display window. Often ad agencies deny responsibility for this sort of advertising and employ var-

ious excuses to justify their use of the objectionable graphics. "It isn't violent, it's just Punk (or Art-Deco, etc.)," they claim. But Posner questions why they felt obligated to choose that particular format to get their message across to begin with.

The slide show highlighted a number of graphic examples of dismemberment scenes employing both male and female mannequins as victims, store windows featuring sado-masochistic rites, bondage scenes, and models symbolically committing suicide using hair dryers or "blow guns" as weapons.

According to the speakers, the public can force advertisers to clean up their collective act and put forth less offensive promotional material. Complaints should be directed to the Canadian Advertising Advisory Board and/or to the advertiser or ad agency themselves. "Hit them where it hurts," Posner believes, and in the near future this dangerous sort of "bad advertising" will be recognized for what it really is.



Women often portrayed in submissive and violent roles.

More from the Substance and Symbolism Conference:

Forum examines university's role

DAVID SPIRO

The role of the university and its function within the community were the focal points of last Wednesday's discussion group, part of the Substance and Symbolism symposium held here between March 14-16.

Professor Kenneth Golby of the Linguistics Department began the session by paraphrasing Northrop Frye's dictum that the purpose of the university should be to "disorient students to their own society." He suggested that the curriculum should include matters "other than questions of control and hierarchical structures." Instead, "one of the things the university could be best at is to teach imagination." He concluded by stating that "We don't have freedom unless we can think in many different ways."

Commenting on the current discussions about the possible consequences of the new technological age, Professor George Fallis of Urban Studies and Economics felt that "we can tremendously overdo the sense of change and turbulence" surrounding the advent of a high technology society. The age-old problems will undoubtedly persist -- most notably the fact that "knowledge is immensely difficult and time-consuming to acquire. The micro-computer is not going to change that very much."

The role of the university within the community was dealt with by Professor Paul Antze of Social Science. In his opinion, the university must perform a dual role. On one hand, it "serves the needs of society" the providing trained experts and professionals who fill vocational needs. In this sense any post-secondary institution may be viewed as "a handmaiden of industry."

However it "might make more sense," according to Antze, to use the institution "to probe underneath the surface of things and to raise problems." Universities must not forget their role as "places for teaching people how to think."

Professor Janice Newson of the Sociology Department provided perhaps the most radical critique of the present direction of university education. She worries that educators too often forget that "we do have a vision" with a vital part of that vision is "our mission to be subversive." In this context, being subversive would include re-evaluating the role of the professor and closely examining how knowledge is applied within the institution itself. This sort of subversion would force educators to admit that "we don't know it

all" and to realize that "knowledge of different kinds is acquired in different places." She lamented the fact that "students don't know how to tie in what they've learned with what's out there" once they are thrust into the real world after graduation. An important

part of the university's mission is to force people to "understand that knowledge is not just something you carry around in your head" and to "encourage people to think, reflect and integrate what they are doing" - in Professor Golby's words, to educate "the whole person."

New Canadian drug may cure herpes

HUGH WESTRUP
(Canadian Science News)

A new Canadian drug therapy, still being tested, may be used to treat *herpes simplex* infections, including genital herpes--now the commonest venereal disease.

The new treatment, developed by Dr. Sagar Gupta, a pharmacologist at the University of Saskatchewan, has killed the herpes virus in infected laboratory animals. Rarely have doctors defeated the virus once it infects an organism.

Dr. Gupta's treatment is the first to employ a combination of drugs, including one, called MMUDR, that he developed himself. Previous attempts to treat herpes have all been single-drug applications, which Dr. Gupta says have yielded "rather disappointing results".

"A single drug may wipe out 90 per cent of the virus particles but it won't destroy the other 10 per cent that are somehow resistant to the drug," he says.

Dr. Gupta's combination of drugs appears powerful enough to knock out the virus

completely without harming the patient.

Dr. Gupta advocates the drug therapy for treating several strains of the virus, including genital herpes and keratitis, a herpes infection that can lead to blindness. Genital herpes, recently dubbed "the new scarlet letter", not only is the most widespread venereal disease, but is also thought to lead to cervical cancer in some women.

The virus survives so well because it invades the nervous system and lives there permanently like a hibernating beast. Periodically, the virus may break out and infect the body with sores and blisters. These periodic outbreaks of "secondary infections" can happen as often as every two weeks or as rarely as every couple of years.

Dr. Gupta infected his test animals with massive doses of herpes three hours before giving them the drugs. The treatment prevented the animals from developing herpes symptoms; it also killed the virus before it infested their nervous systems.

Beer and cigs boycott

The York University Graduate Students' Association has decided to join the international boycott of Carling-O'Keefe and Rothman's products in protest of the apartheid regime in South Africa.

A group of concerned graduate students approached the pub's management board on February 25th suggesting that such a move would demonstrate solidarity with the people struggling against racism.

The Grad Lounge, located on the seventh floor of the Ross Building, agreed and will no longer sell Carlsberg, Old Vienna, O'Keefe or Toby beer or Rothman, Craven 'A' or Dunhill cigarettes.

A bulletin describing the reasons for the boycott has been prepared for the Graduate Students' Association by the York Inter-Disciplinary Study Group on

Inter-disciplinary Study Group on Development and Underdevelopment and is currently being circulated on the campus.

For more information call Dave Moore (667-6270), Scott Sinclair (667-2527) or Dan Shea (667-2527).

Mac finally elects Prez

After several dissolutions and resignations throughout the fall, the McLaughlin College Council has just had a final, full council election. The election occurred March 14th. The new President is Randy Dobson, a former CYSF representative.

EXCALIBUR'S REFERENDUM

Most students at York think Excalibur is funded by the university.

WE'RE NOT.

Some college and campus organizations *do* contribute to *Excalibur*, and we greatly appreciate their efforts to keep us going.

Unfortunately, the amount of grant money that *Excalibur* receives has diminished every year. Today we receive a great deal less than we did even six years ago.

Excalibur's major financial support is from advertising. Often, we have to cut articles and limit the number of pages due to lack of revenue.

Our referendum asks you to contribute only \$1.00 towards *Excalibur*, your community newspaper.

Please support us in the coming referendum. And please vote.



SUPPORT EXCALIBUR

WE
CARE



A Taste for Adventure

EXPORT "A"  SATISFACTION

WARNING: Health and Welfare Canada advises that danger to health increases with amount smoked: avoid inhaling. Average per cigarette:
Export "A" Regular "tar" 17 mg. nicotine 1.1 mg. King Size "tar" 17 mg. nicotine 1.1. Export "A" Mild Regular "tar" 12 mg. nicotine 0.9 mg.
King Size "tar" 13 mg. nicotine 0.9 mg. Export "A" Light Regular "tar" 10 mg. nicotine 0.8 mg. King Size "tar" 11 mg. nicotine 0.8 mg.

Eighteenth Century Day

York celebrates the 1790's with zest

DAVID GROVES

Members of the York community celebrated the 1790's with *An Eighteenth-Century Day* at Atkinson College on Saturday. The conference was jointly sponsored by

the Humanities Department, Atkinson College, and the newly-founded York Society for 18th-Century Studies.

Ninety-two students, alumni, secretaries, and members of the

faculty gathered in the Fellows' Lounge to celebrate what Professor Ann Shteir called "a decade of heady fermentation". The 1790's in Europe, she said, saw the establishment of public education and divorce, the French Revolution and English conservatism, as well as the spread of new intellectual forces like botany, natural history, romantic poetry, and women's literature.

In the 1790's, a new generation rejected many established attitudes about politics, literature, sexuality and society. As William Wordsworth wrote,

*Bliss was it in that dawn
to be alive,
But to be young was very heaven.*

The *Eighteenth-Century Day* also featured an imaginary debate between Edmund Burke and the Marquis de Condorcet, starring Atkinson professors George Hopton and John Harney. Both were dressed in authentic costumes of the period. As the conservative Edmund Burke, Harney pleaded eloquently for an organic, co-operative society, while Hopton, as the more radical and rationalistic Condorcet, spoke of the potential for individual perfection and the need for fewer social restraints. The debate was enlivened by polite insults and courteous aggression on both sides. Both Burke and Condorcet blamed modern-day evils like pollution, the holocaust, and Hiroshima, on the philosophy of their opponent.

The highlight of the day was a discussion of royalty in the 1790's

by Professor Brian Hepworth. George the Fourth and his Queen Caroline were "two of the more grotesque characters of the age," according to the speaker, who then described the comical wedding of this obese English king and his drunken, lecherous, German wife.

The talk was accompanied by several caricatures of the royal couple. One ominous cartoon showed King George squinting obtusely at a portrait of Oliver Cromwell while his candle expired.

Readings from *The Mysteries of Udolpho* and other 1790's Gothic horror novels were given by Professor Norma Rowen, followed by a discussion of Mozart's last operas by Peter Sandor, a graduate of York's M.B.A. program. The 1790's encouraged writers and composers to depict extreme situations, far-away places, and lurid passions. Peter Sandor noted this connection between continental operas and English novels of the period.

Participants in the *Eighteenth-Century Day* also enjoyed a lavish dinner followed by an illustrated talk on William Blake by Glendon Professor Janet Warner. Professor Warner stressed Blake's discovery of the human body and its revolutionary importance for the 1790's.

In the evening a delightful performance of arias from Mozart was given by Hildreth and Hollis Rhinehart, Joan Wick Pelletier, and Michael Herren. The celebration concluded with a spritely discussion of English country dances by graduate student Jenny Rieger.

New Mac Prez protests funding cut: they lose dons

BARB TAYLOR

"The student always gets hit, we carry the burden especially in poor economic times," said Randy Dobson, President of MacLaughlin College Council, in response to increases in residence and meal plan fees announced last week and the federal government's plans to limit educational transfers to the '6 and 5' expenditure control guidelines.

Last week federal Finance Minister Marc Lalonde announced cuts to the transfer payments which will mean a reduction of \$40 million for Ontario. Richard Baldnis of the Ontario Federation of Students (O.F.S.) pointed out that this amount is in addition to \$320 million cut last year from federal revenue guarantee transfers.

The Board of Governors passed residence fee increases of 12.3 percent and meal plan increases of 10.5 percent, for 1983-84. "These increases are similar to incidental increases occurring across the province above the '6 and 5' guidelines," said Helena Mitchell, Chair-

person of the Canadian Federation of Students/O.F.S.

"My fees are increasing and I'm not seeing anything but cutbacks," said Dobson. Reductions in administration funding of student security last year, and the elimination of donships at MacLaughlin for next year are two examples Dobson cited. "Councils and students are being requested to fund things which should come from administration," said Dobson.

"The Ontario government and the universities should take a position to persuade the (the federal government) of the folly of their ways," said Macdonald.

Macdonald said the universities will continue to lobby the federal government for more funds. "CFS will be meeting with Serge Joyal, Secretary of State and will lobby for an increase in the percentage of funds available," said Mitchell. CYSF President Morris Bevilacqua said he intends to raise the issue at the next CYSF meeting.



FAIR COMMENT

Greg Gaudet, last year's CYSF President, comments on the upcoming General Elections and Referendum...

Voting will be difficult

GREG GAUDET

As most students know, CYSF is holding referenda on its membership in the Ontario Federation of Students (OFS) and the Canadian Federation of Students (CFS), the provincial and national student organizations. Presently, \$3.00 from each student's academic fee is allocated to OFS, \$1.00 to CFS. Although this might seem to be a small amount of money, it adds up to some \$35,000.00. Because this sum is considerably, the issues at hand are crucial and less lucid than supporters of both sides of the question might have voters believe.

If students vote "no", CYSF will no longer contribute the money set aside for OFS and CFS. This of course, will involve paying the membership fees.

Supporters of the "yes" side argue that students need national and provincial lobby groups to make their case and voice their concerns to the respective governments. While this is true, one can seriously question whether or not the present organizations are in fact able to do this. Students at U of T recently voted "no" and one critical report on OFS in "The Mike" suggested that OFS was so closely aligned with labour groups that the needs of students were at times overlooked.

The "no" side however, has no immediate solution to the problems CYSF might have in trying to represent students at the provincial and federal levels. Certainly one could argue that alone, CYSF could attempt to do this. Practically though, it is unlikely to occur. Constant contact would have to be maintained with both Ottawa and Queen's Park. CYSF does not have the manpower resources to do this.

It has also been argued though, that the \$35,000.00 CYSF will save if the referenda fail, could be put to use directly for York students, perhaps in attempts to lobby governments, perhaps to provide better student services. But there are a number of problems with this, not the least of which is the fact that some CYSF governments have been notoriously mismanaged and/or financially corrupt. If CYSF's present administration is re-elected, a big question lingers as to where the \$35,000.00 will go. Also, CYSF has been, for the past three years, lagging behind in its payments to the provincial and national lobby groups. Consequently, the money "saved" would not necessarily represent an immediate windfall.

Windfall or not, some legitimate concerns are raised by the "no" supporters. Experience indicates that OFSA fieldworkers - whose job it is

to assist member councils in their fights for students - are not often on campus. Only when referenda or other questions as to the benefits of membership in OFS are raised, do these staff people become easily available. Also, in both CFS and OFS, situations have arisen where the central committee or executive of these lobby groups have ignored specific mandates from their membership. These are not isolated, petty incidents, but are important indicators of how the organizations have been run for at least the last three years. One must also look closely at the arguments and results of referenda at other universities and colleges. How pervasive is the feeling that OFS and CFS are not putting students' money to work? What effects will "no" votes have on the finances of OFS and CFS - will they be able to continue to operate?

These are all questions that must be asked of both "yes" and "no" supporters. Students are voting on much more than a simple three or four dollars. The result of the referendum will not only effect the operations of CYSF, it will also have a considerable influence on the future of the student movement in Canada and Ontario.

On April 5th and 6th, the Council of the York Student Federation (CYSF), York's central student government, will hold its annual general elections. At that time, CYSF will also ask students if they support giving \$1.00 of their tuition fee to *Excalibur*.

To see the full implications of this seemingly straightforward question, one must understand how student activities are funded at York. Each year the university "grants" student governments a set amount of money deducted from your academic (tuition) fee. The amount presently allocated is \$46.00; \$27.50 of this goes to your college and \$18.50 to CYSF. The total amount granted to all student governments at York this past year was approximately \$800,000.00. It is the responsibility of the councils to distribute this money to those student activities which request it.

Excalibur is such a student activity. However, the paper's share of this year's money was roughly \$6,700, or 0.84 per cent of the total. In fact *Excalibur's* share of the total has dropped from seven per cent over the past six years. This despite the fact that production costs have skyrocketed in the same period and the fact that *Excalibur* is the only student-operated medium which is accessible to all York students.

How then is *Excalibur* funded? Most students believe it is by their student fees but this has already been shown to be, for all intents and purposes, untrue. In order to remain a newspaper of its high calibre, *Excalibur* has had to rely on revenue from advertising - not a stable industry at the best of times. When ads are low in numbers, the paper must be low in pages in order to maintain at least a break-even level of production cost. With a mere \$1.00 increase in your academic fee, *Excalibur* will attain a certain amount of financial stability. That part of the paper's revenue, at least, will be predictable and certain. These elements are vital to any business operation.

But perhaps the most important effect of direct student contributions to *Excalibur* would be the protection the extra funds would give the newspaper against the whims and desires of student governments. As any political science student knows, independent media play a vital role in ensuring government integrity. *Excalibur's* current precarious situation leaves the newspaper at the mercy of student governments that could - if they were offended by *Excalibur's* stand on an issue - withhold funds.

It is extremely important, therefore, that York students consider the issues surrounding the referendum question. The York community needs *Excalibur*, and *Excalibur* needs you.

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CYSF--CFS

continued from page 1

campus groups, who, because of the projected deficit, were given less funds than they otherwise might have been. But, he said, that in any case, the CYSF would break even this year.

CYSF has been late paying its fees to the CFS-O this year. In February, the CFS-O said they would charge interest on the late fees at a rate of 24 per cent per annum compounded monthly. Turner, CFS-O's Business Manager, said that the CYSF's irresponsibility would cost York students thousands of dollars. Turner could not be reached for comment, but based on the information supplied by Finn, it is evident that any interest charged will amount to much less than thousands of dollars.

Finn said the CYSF was not being irresponsible in paying its fees late. He claimed that, "Actually, our delay / procrastination saved us because we would have because we would have (unknowingly) overpaid them, and that would have been more irresponsible because it's more difficult to get money back once you've paid."

Finn said that the issue of interest charges had been superceded by the referendum issue. "I now get the messages from Jan Turner saying 'Phone me; it's not about money.'"

Elections

continued from page 1

executive of the GSA set the agenda for council meetings," Moore told *Excalibur*, "and a union executive could set a pro-union tone for council by recognizing or not recognizing certain speakers and issues."

Moore claims that the most objectionable element of his own campaign, from a CUEW perspective, is his suggestion that "the right of individual choice vis a vis respecting or not respecting picket lines." Moore feels that if a pro-union executive were elected it would attempt to bind GSA members to respecting strikers' picket lines, whether they wanted to or not.

Conlin denies the allegation. "I would be in no position to close down the GSA or beat on those who cross picket lines. Besides, the question of a strike since Act 179 is a hypothetical one." (Act 179 is the Ontario Government's wage restraint program holding civil servants - including TA's to salary increases of 9 per cent this year and 5 per cent next year.) "How can there be a strike when there is no one in a position to do anything about it?"

The GSA elections will be held this Friday, March 25, in N922 Ross, from 10 a.m. to 5 p.m.

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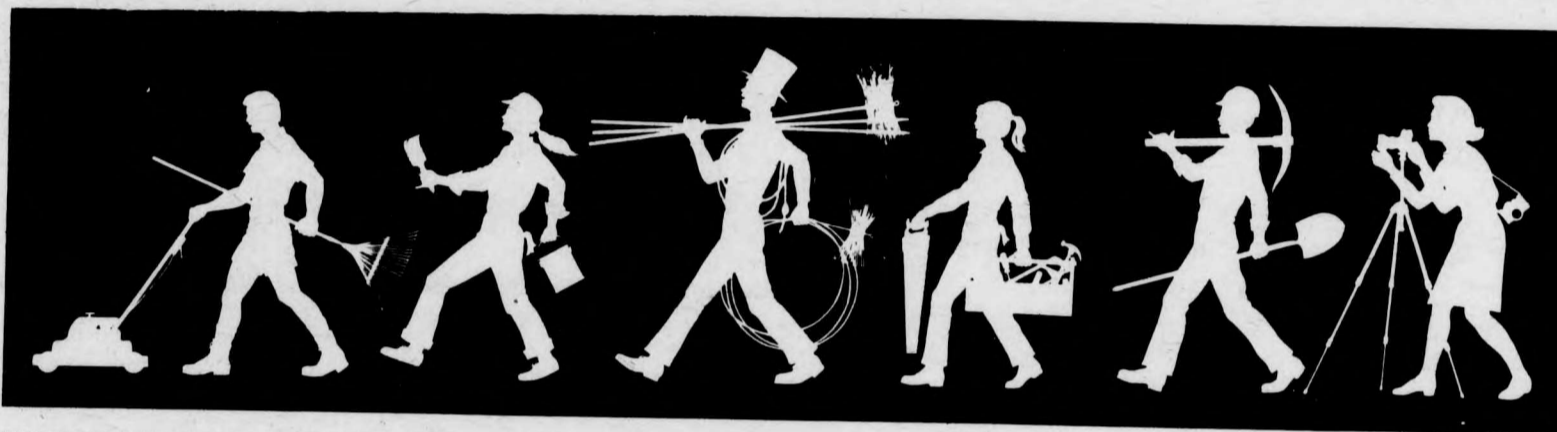
1st Prize: Rose Brass, "It's Your Turn Now"

**2nd Prize Tied: Ruth Graner, "Candace"
Suzanne Collins, "What is Left"**

**Honourable Mention: Valerie Alia, "Would a Rose
By Any Other Name Smell At All?"**

The prize-winning entries will be printed in an upcoming issue of Canadian Woman Studies/Les Cahiers de la femme.

Manuscripts may be picked up at the CYSF Office, Room 105 Central Square, Monday to Friday, 9:00 a.m. to 4:30 p.m.



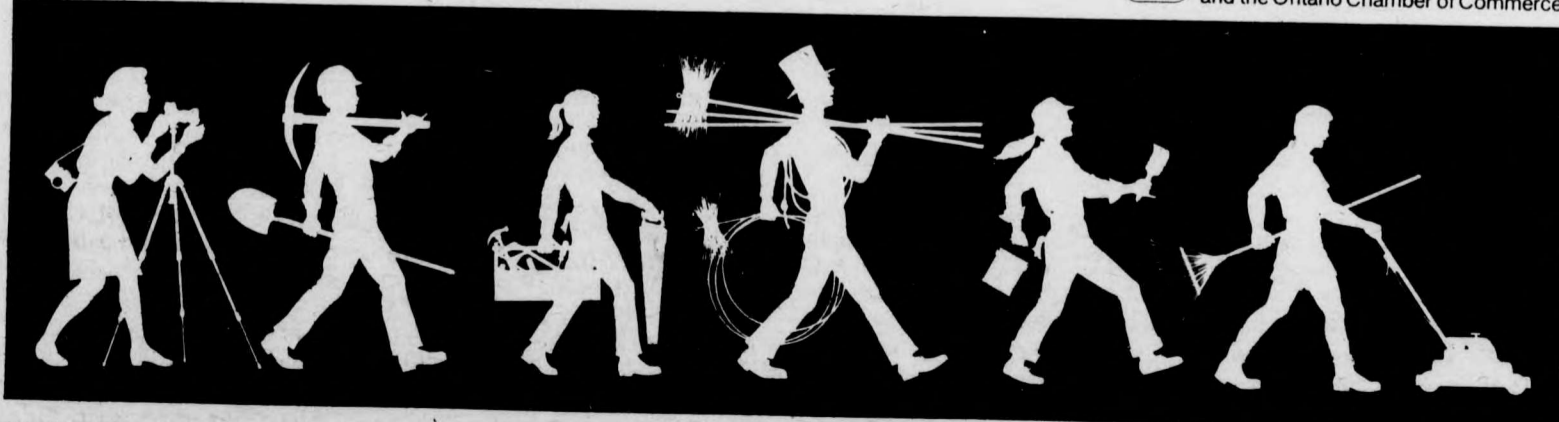
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Director previews latest flick at York

Natassia Kinski Exposed in flashy thriller

IAN BAILEY

Metro Goldwyn Mayer/United Artists came calling at Curtis Lecture Hall L Monday night and brought a print of Natassia Kinski's next film, *Exposed*, along with the film's producer/writer/director James Toback, who fielded questions from the audience after the screening.

Exposed, which will open at the Uptown 1 in late April, also features Rudolf Nureyev and Harvey Keitel. The film is a flashy thriller that teeters between style and silliness. Kinski plays a restless Wisconsin university student who goes to New York in pursuit of a career as a pianist. A chance encounter with a fashion photographer leads to a career as a high-priced model. Her picture, on every magazine cover from *Vogue* to *Paris Match*, attracts quirky concert violinist Daniel Jelline (Rudolph Nureyev) and Rivas (Harvey Keitel), a terrorist bent on destroying Western society. Kinski is soon manipulated by Daniel into the role of pawn in a plan to kill Rivas.

Clever filmmaking

In a visual and stylistic sense, *Exposed* is clever filmmaking that makes effective use of the exotic personalities of its leads. In her role as Elizabeth, Kinski is miscast (Toback later admits that his second choice for the role would have been Debra Winger), but compelling especially when the film shifts from middle American Wisconsin (where Kinski seems as alien as E.T.) to the image-making, artsy world of modelling. She and Nureyev click together like odd-shaped, but interesting, pieces of sculpture. Though given lines that could charitably be described as cryptic, Harvey Keitel is chilling as the smouldering terrorist leader.

The weakness of *Exposed* is its lack of strong, clear storyline. As it stands Toback's style-preoccupied story leaves the audience consciously bucking the narrative flow. His lines are poetic, but don't ring true and his plotting inspires numbness with the vaguely Shakespearean conclusion.

After the screening, Toback

bounded down to the podium at the front of the hall to answer questions from an audience that had occasionally giggled but offered respect in the presence of a director and writer whose previous work has been called classic. Toback wrote the 1974 Karel Reisz film *The Gambler*. He wrote and directed *Fingers*, a 1978 film that starred Keitel, which some critics called one of the best films ever made.

Stout, bearded and energetic, Toback responded to audience questions with a predictable defensiveness, offset by a surprising amount of concession.

His most astounding confession was agreement with members of the audience who suggested there were flaws in the storyline. "I think the narrative has holes. It is not skillfully done and not forced enough in the right places. It makes the viewer ask questions." Toback is no fool, however, and wasn't about to dismiss his effort in a burst of self-criticism. He says he thinks mainly in terms of characters, sometimes at the expense of narrative consistency. He asks audiences to go with the film's characters. He estimates that 25 per cent who have seen previous screenings love the film, 25 per cent hated it, and 50 per cent remained uncertain.

Dangerous situations

Someone asked why Toback decided to set the film against the subculture of European terrorism. Toback says he integrated it into his story for several reasons. As well as being a narrative device to push his characters into dangerous situations Toback says he was fascinated after reading about an elusive terrorist known, in Europe, as Carlos. He was also interested in setting a film in Paris--which has been called one of the terrorism capitals of Europe.

Toback's previous films have been critically acclaimed, but have never connected with the American public at the box office. He blames this on Hollywood. "It's almost impossible to get a lot of money to make a movie about serious themes and characters." He has had more control over *Exposed*, during production and in distribution, something he credits to

"single-mindedness, perseverance and insanity." At the very least, says Toback, this movie is going to get a chance. "If you make something different like *Exposed*, you have to be demonic to get it distributed right."

Toback demonstrated his protectiveness over the film by complaining about the quality of the print. "If the other release prints don't look better than this I'm going to be very worried."

Intense terrorist leader

Toback says a lack of artistic control almost prevented him from casting Harvey Keitel as the terrorist leader. MGM/UA was hesitant to use the intense actor. Toback says Keitel has only made two American films in recent years. Aside from *Exposed*, the other was *The Border*, where he was employed only at the insistence of the film's star, Jack Nicholson. Toback told the audience that Keitel feels he is not getting through to American audiences as he gets older--a lack of communication which has resulted in Keitel's retreat to the European industry (one of his

most recent roles was in Bertrand Tavernier's *Death Watch*).

After the question/answer period, Toback talked about his future. He will finish the publicity chores for *Exposed*, but says his next film project will be called *The Pick-Up Artist*. He describes it as a wild sexual comedy over which he predicts a long battle for control.

One of the most interesting things about *Exposed* are the street characters who pop up throughout the film; from a Paris bum searching for Napoleon to two con artists who rob Kinski during her first evening in New York. Toback says he wrote them into the film as a response to the personality of his lead, Nastassia Kinski, because he felt her personality tends to stimulate strange behaviour.

And what was it like working with the sultry actress?

"She was as close to borderline sanity as a person could bear. This came from a real identification with the role. She wanted to feel everything on the same level of intensity that the characters were feeling. She lives to feel that she's feeling it all."

Referendum question worded inaccurately

BRIAN HENRY

The Council of the York Student Federation (CYSF) has decided to hold referenda on the questions: whether students wish to continue contributing \$3.00 each to the Ontario Federation of Students (OFS), and whether they wish to continue contributing \$1.00 each to CFS-O (Canadian Federation of Students--Ontario (CFS-O)). According to CFS-O Chairperson Helena Mitchell there is a problem with the wording of the second question.

The problem is that although there is an organizational distinction between OFS and CFS-O, the two bodies form a single corporate entity, and York students pay a total of three dollars for membership in

both the OFS and the CFS-O. The additional \$1.00 fee to the CFS-O does not exist, says Mitchell.

York students do pay an additional \$1.00 for membership in the national component of the student organization. The national component comprises the National Union of Students (NUS) and the Canadian Federation of Students (CFS).

Like the provincial components, the distinction between NUS and CFS appears to be more technical than actual. Bipkin Lakhani, CYSF's Social and Cultural Affairs Director says that the \$1.00 fee is paid to the CFS through NUS.

At a recent CYSF meeting, Mark Pearlman, CYSF Academic Affairs Director, moved a single referendum question asking students whether they wished to continue paying \$3.00 each to the OFS and \$1.00 each to the CFS. Pearlman's question was amended, becoming two questions and was re-worded with "CFS-O" substituted for "CFS." Mitchell says the second question should actually ask whether students want to continue paying \$1.00 to NUS.

Lakhani said there was a great deal of confusion among Council members about how much money is paid to which organization and about the relationships between the various organizations. Lakhani said the "intent of Council was to stop the money going to wherever it is it goes." Lakhani also said that he intended to fight to retain membership in the student organizations.

Larry Till, Chief Returning Officer of the CYSF said that the wording of the question cannot be changed. Till explained that because CYSF bylaws require that two weeks notice of the wording of a referendum question be given, there is not enough time to change the wording before the referendum is held.

Till said that the question could be withdrawn by either the CYSF or by an election tribunal. An election tribunal could comprise Till, Ty Burt, the Speaker of the Student Council, and a third party agreeable to both.

Asked why he wanted a referendum on membership in the student organizations, Pearlman said he "strongly supported" holding a referendum every year. "It's what democracy is about," said Pearlman.

Intuitive motorcycle maintenance

ROB KELLY

The inclination of some people to be two-wheeled as opposed to four-wheeled is an aberration that is, apparently, spreading. If last year's 85 per cent increase in motorcycle sales is any indication, this hell-bent-for-leather-ness is becoming epidemic. There are many attractions about bikes: they look good, they use less gas, they're faster, easier to park and a hell of a lot more like "real driving" than cars. "Real driving" being a process where one is actively--in fact, irrevocably--involved with the machine. When one drives a car, one is engaged; when driving a bike, you are engrossed.

Spring is the traditional launch of the motorcycle season; this weird winter may be the exception. In fact, the weather may have allowed many the option of never putting away their machines. All the more reason to consider one of the two options: become exceedingly friendly with a mechanic or save dignity and money with a little investigating of your own.

Motorcycle maintenance is an intuitive science of feeling and sound. Thus the first thing to do is make sure you have oil, a charged battery (should be done on a trickle generator once a month in winter

storage), working brakes and take a test drive. Let the bike limber up for a couple of miles and then, listen for knocks and squeaks, and see how the machine feels; how does it corner?; do the brakes seem spongy?; how are shocks or clutch, and is the acceleration sluggish? A short drive can tell you everything if you just pay attention.

When you actually start working on your cycle, you'll find the owner's manual offers a basically sound set of instructions. With it, you can change the oil and filter, do the spark plugs and breaker points, tire pressures, valve and cable adjustments and brake and battery inspection. All of these are necessary to have a reasonably fit machine. If you intend to carry your efforts further, you'll know that much more about what you're riding and how you want it to feel. You'll also require a few extra tools and a more comprehensive manual.

Shop manuals are available from most all dealerships for makes up to six years old; they cost about \$20.00. The next best thing and somewhat cheaper and more available are the Clymer guides. These are about \$15.00 and are comprehensive, specific and well-illustrated. Clymer manuals are available on most models of Japanese bikes and Harleys but are harder to find for English and

European models.

The tools and supplies you'll need will obviously vary with how involved you want to get. For a simple tune-up and adjustment, a set of sockets, one large and one small adjustable wrench, spark plug wrench, needlenose and large pliers, large star screwdriver, flathead driver, feeler gauges and a tire gauge should get you by. It helps to keep some distilled water (for battery), chain oil, motor oil and some lubricating oil handy. For those of you who want to forge into the soul of your motion-maker, add to the above list an impact tool (about \$14.00), torque wrench with select sizes of deep sockets (about \$40.00 altogether), compression tester (\$15.00-\$40.00), snap-ring pliers and a hundredweight of patience. Clymer gives a lot of good suggestions for improvising tools like timing lights and battery tester. Be prepared to sweat and swear--and save some green for your effort.

If you are prepared to invest a little time and money and get your hands dirty, you can know your machine and get it to do what you want rather than being at its mercy. Bikes require a lot more care (a weekly check, at least) than cars and that's up to you to decide if it's worth it. If not, there's lots of automobiles out there, brothers and sisters--or the mechanic is a phone call away.

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Writer compares fabrication thesis of Holocaust to flat earth theory

Mark Stephenson says he no longer believes the "thesis" that the Holocaust is an "historical fabrication" (Letter, March 17). Unfortunately, Stephenson hasn't latched onto the fact that the historical fabrication "thesis" is not really a thesis at all.

Allow me to draw an analogy: There are still people who believe that the earth is flat. To explain away contrary evidence, they say there is a powerful conspiracy intent on convincing people that the earth is round. Accordingly, they claim that such things as "space flights" and "satellites" are historical fabrications.

It is impossible to prove to the

flat-earth people that the earth is round because, whatever evidence you produce, they will say that your "evidence" merely proves that the round earth conspiracy is very powerful and very good at fabricating evidence.

The status of a real thesis is determined according to the evidence for or against it. But, the flat-earth "thesis" counts all evidence which in fact counts against it, as counting for it. Thus, the flat-earth "thesis" is not a thesis at all; it is a fantasy.

Similarly, there are people who claim that the Holocaust is an historical fabrication created by a powerful Jewish conspiracy. To

explain away the mountain of evidence which documents the history of the Holocaust, the Holocaust-never-happened people employ the same strategy as the flat-earth people. That is, they claim that this mountain of evidence merely proves that the Jewish conspiracy is very powerful. Again, this is not a thesis; it is a fantasy.

It would be comfortable to suppose that Jewish conspiracy "theories" belong only to the past history of anti-Semitism, but it appears that even here at York there are people who are willing to give such "theories" serious consideration.

Brian Henry

'I thought CRO's were to be non-partisan'

Editor's Note: A copy of the following letter was sent to *Excalibur* for publication.

Mr. Ty Burt
Speaker
Council of the York Student Federation

Dear Mr. Speaker:

In case you haven't read *Excalibur* March 17, 1983, there is a letter to the editor from Larry Till. In this letter he expressed opinions about the above-mentioned newspaper. Does this disqualify him from being Chief Returning Officer? Are CRO's supposed to express opinions on referendum questions, or influence the voting populace? With *Excalibur* asking for support through a referendum does the enclosed letter not encourage people to vote for this support?

Does Mr. Till fee free to abuse his position? I thought CRO's were to be non-partisan.

CYSF still hasn't learned not to choose CRO's who are not politically involved. Will they ever?

Maude Withers

It makes snow sense

The snow weighs heavily on the scales of justice. Winter arrives late as did the candidate, the unexpected onslaught of winter-like conditions being a common factor in both of these regrettable situations. Surely the Chief Returning Officer of CYSF could have used a more enlightened view when exercising his discretionary powers. York University students, at best, have problems with transportation. It shouldn't take much imagination to envisage the devastating effect of Monday's weather on the system. Unless of course, you're the CYSF C.R.O.

Anticipating traffic problems, I set out for the University with what I thought was ample time. The C.R.O. had left by the time I arrived at 5:15 p.m. Staff member Jeff Drutz was helpful in trying to track down C.R.O. Larry Till, but was unsuccessful. After finally getting in touch with him Tuesday morning, he was inflexible and would not accept my application for Senate Rep. Mr. Till said that the only option open to me was to petition the CYSF tribunal. He neglected to point out, however, that by the time my petition is considered by the tribunal, the Senate positions will have been filled.

Due to an unavoidable 15-minute delay I must now wait a whole year to exercise my democratic right to run for the Senate, frustrating both me and my supporters.

J.F. Nagy

Students defend Chris Holmes

Last week's *Excalibur* offered a most amusing and ironic juxtaposition of articles. On page one, you covered the York U. conference on "University Education: Substance and Symbolism", and on page five, you carried a student letter "in praise of Prof. Holmes". The contradictions between the symbolism and the substance are most apparent.

The aim of the conference was "to stimulate the York community to focus on our own aspirations and re-examine some of the intentions with which York started its original pilgrimage." Engraved in stone on the Ross building, is this statement of York's aspirations:

We at York... must give special emphasis to the humanizing of man freeing him from those pressures which mechanize the mind, which make for routine thinking, which divorce thinking and feeling, which permit custom to dominate intelligence, which freeze awareness of the human spirit and its possibilities.

Murray Ross

These words are part of York's heritage, and we might wonder where the substance is to back up this symbolism.

On page five of the *Excalibur*, we have a student praising Dr. Holmes--as many would--because he embodies exactly these ideas of education

suggested by M. Ross. Without a doubt, Dr. Holmes is one of the most informative, mind-expanding and inspiring professors we have within this institution. He actually teaches about the nature of the human spirit, and how to unfreeze awareness. But what is the substance of our university education? It seems likely that Prof. Holmes will be dismissed from our university because he dares to explore topics like mysticism, consciousness, the psychic sciences and spiritual psychology.

M. Elliot said at the conference on education: "The conference on the verge of 1984 is timely." It certainly is. They should offer Dr. Holmes the opportunity to talk about the real substance and symbolism of university education.

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Ombudsperson 'expensive, not thought out'

We are writing in response to the "Persuasio" column of J. Alan Hunter entitled "We need a York 'Ombudsman'" of March 17, 1983. The article is rife with inaccuracies and contains a section of unionbashing full of unsubstantiated accusations and misleading statements. First let us point out that the referendum being held is for an ombudsperson and not an ombudsman, as an advertisement immediately below the column points out. As for the section on "Union attitudes" one must wonder where Mr. Hunter finds his information. It is but another example of pro-ombudsperson (or is it ombudsman?) proponents presenting poorly researched and poorly argued statements to push through an inadequately thought out and expensive proposition.

Let us point out the inaccuracies in the "Union attitudes" section. The university is not responsible in any way for the relationship between CUEW and its support staff as the article implies. That is handled through CUEW and CUPE Local 1281. Second, T.A.'s are limited by Ontario law to work no more than an average of ten hours per week, and to no more than 270 hours a year by our collective agreement. The reason for this limitation of hours is that T.A.'s are also students and must study as well as work. It is totally ludicrous for Mr. Hunter to argue that he has heard of T.A.'s who "having already done their required

20 hours of tutorial aid" by January stopped working. We can state without qualification that no such instance has occurred in this fine institution.

We did indeed strike for "quality of education" in 1981 and fought hard for smaller class sizes in 1982 negotiations. The fruits of our efforts have been slow in coming, but for students and teaching assistants used to large classes, we have been able through financial

Pearlman defends CUEW

I would like to respond to Alan Hunter's letter in the "persuasio" section of *Excalibur*, V. 17, No. 24.

Though I fully support the creation of an independent Ombudsperson at York, I however do not support the issues raised by Alan Hunter in reference to CUEW.

It seems that Mr. Hunter in the process of protecting his own democratic rights has stepped on the very rights of a much larger group. Just as we all have the right to abide by a constitution so does CUEW have a right to exercise the very constitution they abide by.

Contrary to what Alan Hunter states I believe that CUEW broke no contractual agreements against student body or university administration.

Mark Pearlman
CYSF Director of Academic Affairs

YOU REALLY LIKE THOSE JEANS DON'T YOU?

ERRATUM

An article which appeared in the March 3rd issue of *Excalibur*, "Security benefit dance a bust", incorrectly states the amount of door sales at the Lampshade Lunacy dance. Sales at the door came to \$102.00.

penalties on the university to hopefully limit tutorial sizes to 28. Still this is inadequate, but we haven't given up the battle. If there is any villain in the piece it is hardly CUEW which has consistently fought and will continue to fight hard for a proper learning environment. The focus of attention should rather rest with the administration of this "fine" university which because of its efforts to secure larger grants from Queen's Park have adopted a policy of overcrowding and the stuffing of classes with students, who, in administrative shorthand are "Basic Income Units."

If our teaching assistants adhere to the terms of their contract by refusing to work more than the

maximum 270 hours a year, we fail to understand the point of Mr. Hunter's article. He proposes that students view their stay at York in contractual terms, but yet demands that T.A.'s break their negotiated contracts. Hardly a consistent line.

Mr. Hunter should investigate the facts before he puts pen to paper; perhaps a teaching-assistant could show him the basics of consistent and persuasive writing.

The Executive
CUEW, Local 3

Union candidates cause concern

As concerned grad students, it was with a certain amount of uneasiness that we learned the C.U.E.W. was fielding a slate in the upcoming Graduate Student Association (G.S.A.) elections. Clearly, such a move could affect the ability of the G.S.A. to fairly represent all graduate

students, both unionized and un-unionized. Even among many grads who belong to the union there is a belief that in times of labour confrontation each individual must be allowed to make his or her own choice as to whether or not to respect union picket lines. For some of us, our dedication to our students and our research remain our most important priorities. We are here to get an education and learn a career, not to play politics. In the past we have always felt free to express our opinions and concerns in and through the G.S.A. which acts as mediator between opposing views in its membership. We are concerned that if the C.U.E.W. executive controls the G.S.A., it will cease to be a forum for mediation and compromise and become a mere rubber stamp for union policies.

As for the work of teaching assistants, lab demonstrators and markers has a substantial effect on the undergraduate community, we are surprised and disappointed that *Excalibur* has ignored the G.S.A. elections and related issues. What is at stake in a union takeover of our G.S.A. could have tremendous repercussions on the working relationships between graduate students and the rest of the York community. We hope that *Excalibur* will publish this letter to help make graduate students aware that there is an important election on Friday, March 25th. We encourage all grad students to go to N922 Ross and vote. It would be nice if *Excalibur* could endorse the pro-compromise slate of candidates--Ron Moore for president, Mahmood Amani for secretary and John Hahn for treasurer.

Sincerely,
Elisa Bourdon

D.M. Bruce
Kai Keskinen

Tom Steel
Chin Chintas
A. Maise

EXCALIBUR

PAULA TODD MICHAEL MONASTYRSKYJ
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If I had time, I might wonder if any of this lunacy really matters. But that breeds confusion/apathy/the blues: if it matters it will matter regardless of the time spent considering it. Don't think so much. No better still: discover when it's appropriate. It's true, however, that thinkers really care and asking means concern. Breathe easily. Relax. It flows. "You want a receipt? Get out of here." There's something from Banff that's exactly the right colour. Thank you very very much for the Spock Beverage Holders. Hang in there Brian, we'll figure out what happened in APPC. To Ricardo: FELICIDADES!!! May Lerrick stumble upon 1,000 more new and awful jokes. Cheers to the Gang of Three...Hi Ho Silver.....AWAY.....!!

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Film catches shadow play of people in a dangerous place



Mel Gibson

ROB KELLY

The Year of Living Dangerously opens with a demonstration of Y'ang, or shadowplay. It is an Oriental form of puppetry in which intricately carved puppets move behind a screen lit by a torch; the light is such that the characters seem about to burst into flame. This is the central symbol for the film; the characters are as shifting shapes over a background which constantly threatens to engulf them. It is a film about illusion--the fog-locked territory of good and evil, set in Sukarno's Indonesia of 1965. The volatile political atmosphere reverberates through the plot, but it is the ten thousand gestures of personal politics which give it flesh and blood.

The central characters are an Australian foreign correspondent (Mel Gibson), Billy Kwan (Linda Hunt), a freelance photographer and existentialist, and Jill (Sigourney Weaver). Billy's unrequited love whom he manoeuvres into an affair with the Australian. All the portrayals--including the peripheral ones--are deftly executed with a particularly fine performance by Linda Hunt as Kwan, the compassionate dwarf

genius of the camera who keeps files on everyone. He is the fifth business here, the knowing shadow. Hunt's handling of the role is compelling.

At the onset Gibson arrives, the new kid in shantytown, and is befriended by Kwan who "senses a potential". The reporter is wary but he is also without contacts, the hearsay pipeline of political journalism. Kwan offers him an interview with the tight-lipped Communist party leader; this becomes an exclusive and a string of intrigues for both. The swelling bedlam of rebellion builds ominously. And, of course, there are the interventions of more intimate passions.

When Kwan initially introduces the Australian to Jill, an assistant to British diplomats, the reaction is mutually lukewarm; as they continue to collide, a friction point is reached and they become involved. The fact that Jill is about to leave the country accelerates the emotional machinery and a tension persists. The sexual aspect of their relationship is implied, as a gesture.

This is the moot point where the casual involvement between the characters and their environment

gradually intensifies until every action becomes a committed act of alliance or betrayal. As the political atmosphere thickens, possibilities emerge. Relationships shift, the characters revealing or revoking aspects of themselves previously veiled. The netherworld of personal intrigue of human interaction becomes the mixed matrix of a larger drama cutting across all lives. Kwan brings this conflict to the fore in a series of revelatory scenes which elucidate the dilemma of an intellect disabused of some illusions.

This movie is an eloquent restatement of the obvious but valuable idea that things are rarely as they appear. The tone is alternately ominous and off-hand; much as a Westerner might feel in the centre of

someone else's revolution. You make assumptions at your peril.

The Year of Living Dangerously takes its title from Sukarno himself. He was in the habit of giving a label to the years of his reign. It is a beautiful, explicit title; the film itself is a masterful intrigue, a nonpolitical account of living in the alchemical brew of politics imploding. For those of us who live with the milquetoast of western politics in action it is an opportunity to understand commitment and betrayal of a more visceral, less covert kind. There is no grandstanding, only an intelligent depiction of people in a dangerous place responding inevitably with who and where they are. It is about personal politics forced into the big forum: the results are very telling.

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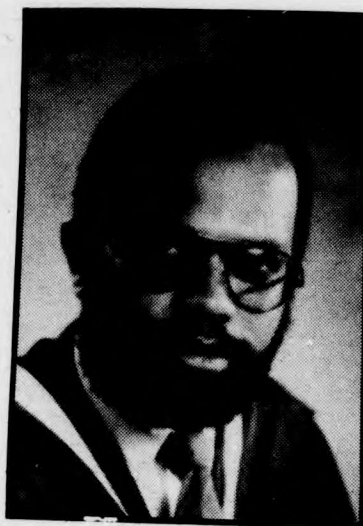
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ENTERTAINMENT

Lust with the improper stranger

Pasolini avoided the safe and sought the dangerous

W. HURST

Pasolini/Pelosi is more than a dramatization of the murder of Pier Paolo Pasolini, the Italian filmmaker. This excellent production, at the Theatre Centre, delineates the need of a man to avoid the safe and seek the perilous. Pasolini had a dangerous need for sex with Italian street toughs--punks who would threaten him and gratify him sexually. He was bludgeoned to death by one of these punks.

Sky Gilbert's script, which draws heavily from Pasolini's poetry, is less true narrative than a string of highlights. The audience is shown Pasolini rehearsing actors, talking with friends and cruising the streets and cinemas. He used street boys in his films, in juxtaposition to people like Silvana Mangano. Mangano's patrician and remote beauty made a harrowing counterpoint to the coarse hustlers.

Gilbert, who also directed the play, specifies action by location. Upstage left, a riser is used by various characters to comment on Pasolini's work and life. Upstage right, vignettes are played out to clarify Pasolini's rejection of what he called the "dull life". Centre stage is for the reality of Pasolini's life: his films, his seductions and his murder.

This clever staging allows both actors and audience to deftly shift focus and perceptions. Given the speed of the scene changes, the set-up is almost mandatory. Moreover, all the actors, except Damir Andrei as Pasolini, undertake a multitude of different characters.

Frank Pellegrino is outstanding, whether an Italian screen actor, street stud or bellowing father in a

commedia del'arte familyscene. He inflection of his voice; he alters his body to specify each character. A shrug is carefully adapted to the nature of a fop or a hustler. Daniel Allman has fewer characters than Pellegrino but he shows a similar dexterity. In a cinema scene, Allman manages a shockingly tender quality that is quite unlike the raunchy set-up. By resting his head on Pasolini's shoulder, a street boy becomes trusting vessel, not predator.

Less successfully, Angelo Pedari has been given the role of Pasolini's murderer, Pelosi, as well as other characters. Pedari looks the hustler part but he doesn't sound it. His voice rips out of tight chest, sounding strained even in relaxed passages. It doesn't reverberate from his guts. Doesn't he breathe?

Arlene Mazerolle is not the only woman in the show--she is all the women, playing Laura Betti, Pasolini's truest friend, a housewife, even Rita Hayworth and more. In all these parts, Mazerolle is extraordinarily believable, giving each woman a distinct voice, body language and personality. The play's closing dialogue, which could be a sermon on understanding, draws the audience into a primal grief and love. Mazerolle lowers her voice and you pitch forward in your seat, forgetting that you are watching a performance.

Against the melange of characters everyone else is busy performing, Andrei has only Pasolini, but how dies one actor believably combine the oppositions in Pasolini's character? How does an actor play a man who is now a cult figure? Andrei

makes the 'how' irrelevant. He just does it. The laconic talk with an actor and rebuff of a stylish come-on are as much in character as the hustle in the alleys. In Andrei's performance, the sublime and the brutal form a whole being.

Unfortunately, the play is less than a cohesive whole, because *Pasolini/Pelosi* abuses three symbolic people: a suburban housewife, a supposedly-sophisticated, professional woman and an urban homosexual whose every word is a gay cliché. Objecting to the endless farting in Pasolini's *The Canterbury Tales*, hardly minimizes the offended person's humanity. Worse still, the

opening night audience could congratulate itself for being superior to people bothered by the depressing aspects of *Teorema*. In fact, Pasolini has become a cult figure to those he would have loathed: the artsy intellectual who thrills to dangerous vulgarity in art but avoids it in real life.

These simplistic put-downs almost over-shadow a truly dangerous suggestion the play does make. In a stark fellatio scene, the street hustler rages against Pasolini because he has been brought to orgasm and he profanes women as well as his sexual partner in a torrent of verbal abuse. This pugnaciously

straight man seems to dislike women as much as he despises homosexuals. He uses the sexual act as an act of control. When he is sexually gratified, he sees himself as losing power. This drives Pelosi to murder, in an attempt to supposedly regain his power.

Pasolini/Pelosi realizes some of that power, some of that rage. It is a jarring play with superb performances. Like Pasolini's films, the most pungent parts are the most brutal. And you'd never see this at St. Lawrence Centre.

The Theatre Centre, 666 King St. W. Thursday through Sunday until April 2. 8 p.m. (2 p.m. Sunday)

G.V. Chesterton onstage

One man show blends artist with art

PAUL PIVATO

In *G.K.C.*, English writer G.K. Chesterton is the subject of a brilliant one-man performance. Impersonated by Tony van Bridge, Chesterton comes to life on stage as a burly man with huge shaggy whiskers, a man full of warmth and wit. The play is nothing more than a patchwork of anecdotes and excerpts from Chesterton's writings, given to the audience with hardly any action. Yet *G.K.C.* still manages to be highly entertaining, at once thoughtful and humorous.

The show begins with an entrance by van Bridge. As he describes Chesterton, van Bridge changes into Victorian apparel and dons a grey wig. His transformation complete, van Bridge steps forward and introduces himself as G.K. Chester-

ton. His characterization of Chesterton is so enchanting that the audience believes it is actually the writer himself.

Using only the power of Chesterton's words, van Bridge creates a world rich with people and action. The actor's sparse use of movement forces the audience to listen, yet his characterization remains absorbing throughout. Van Bridge has a feel for all the nuances of speech: he shifts easily into different accents, controls the flow of his words, pausing for effect, and glides from one topic to another. What threatens to become a plain recital of Chesterton's writings never happens. Rather, van Bridge weaves together choice fragments of autobiography and writing that spellbind the audience and evoke the zest and charm of Chesterton.

First performed at the Shaw Festival in 1970, *G.K.C.* was written, devised and arranged by van Bridge, who recently appeared in the CBC mini-series *Empire, Inc.*

G.K.C. ends rather suddenly and unsatisfactorily with the conclusion of a *Father Brown* story. The ending seems arbitrary. When van Bridge leaves the stage, it appears as if he has simply grown tired of speaking

and, with nothing more to say, exits.

In *G.K.C.*, Chesterton is portrayed in all his colours: disorderly, absent-minded, critical, humorous and rebellious. Known as the "master of the paradox", Chesterton exposed hypocrisy with a searing wit and also penned the famous *Father Brown* detective stories. One aspect of his character that van Bridge explores is Chesterton's love of liquor. Van Bridge-as-Chesterton tells how he sought shelter from a blizzard inside a church. Thirsting for a shot of spirits, Chesterton instead is offered an Arrowroot biscuit.

One of the highlights of the show is chunks of dialogue taken from encounters between Chesterton and his rival George Bernard Shaw. In one such encounter, Shaw pointed to Chesterton's swollen gut and asked, "What are you going to call it?" Chesterton calmly replied: "If it is a girl, I shall call it Elizabeth. If it is a boy, I shall call it Gilbert Keith. But, if it is only wind, I shall call it George Bernard Shaw."

G.K.C. triumphs as a sparkling, witty play that captures both Chesterton the man and Chesterton the writer.

Art exhibit at Atkinson

The real risks of surrealism

STEPHANIE-LYN GROSS

"In some countries, surrealism is not an easy way of life," said artist-publisher Ludwig Zeller. He and Susanna Wald presented their surrealist art exhibit, *The Exquisitely Lively Corpse* last Wednesday at Atkinson College.

Both Zeller and Wald have lived in Toronto since 1971, working as artists and running the *Oasis* publication which they founded in 1975. Before moving to Toronto from Santiago, Chile, they had set up *Casade de la Luna*, which was intended to regroup "artists and poets interested in surrealism", according to Zeller.

Zeller and Wald have collected paintings, drawings, sculpture and poetry from countries around the world. Using these works, as well as their own, they have produced several shows in Toronto.

In the Fellows Lounge, several paintings were displayed, three by Wald and Zeller. One notable oil, by Philip West entitled *Telephonic Fish-hook* was detailed and powerful. Zeller displayed his own collage of mixed media entitled *The Terrace of Thirst. The Sea Cocoon* by Guy Rousille was a four-colour lithograph. Most of the paintings and drawings used the same basic colour scheme: dark grey, blue, burnt orange and black. A dramatic effect was achieved by the use of bold lines and animated shape, characteristic to all the art in the show.

Several small sculptures in both clay and bronze paled beside the impact of the paintings and the incredible amount of published work. Forty books and 14 magazines, plus pamphlets and exhibit programmes from around the world were shown. Few were in English.

Zeller, a native of Chile, had

cont'd on pg. 12

TOM SELLECK BESS ARMSTRONG in HIGH ROAD TO CHINA

Fun and adventure at every turn.



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Dancing between humour and art

J. BRETT ABBEY

Toronto Choreographer Peggy McCann has always found humour in life's everyday events. In the past, her bright, funny and likeable presentations of dance have often left her audiences wanting more. It is no wonder so many people turned out last weekend at Harbourfront to witness the premiere of four new pieces of McCann artistry.

And she once again proved it possible to work in and inhabit an area of space somewhere between humour and art. However, while McCann's simple (occasionally obvious) choreographic endeavours require her dancers to add more personality than technique, some of the programme lacked the vibrant energy that so typifies McCann's work.

For *Better or For Worse*, a light entertaining look at couples opened

the programme on a solemn note with a look at the individual thoughts of couples kept secret from their partners. While one couple's arms extend to embrace, another couple's arms reach out to strangle each other. The humour is implied in the situation. Unfortunately, the dancer's neither build upon nor react to it. *Dance for Janice*, on the other hand, revitalizes the performance by presenting a solo danced by Janice Dulak. It was a smooth and rhythmic entertaining look at 'life in the fast lane'—appropriately demonstrated.

Not until the presentation of *Sans Souci*, is a little of the McCann spark seen. Once again she demonstrates her ability to mobilize everyday objects. In this instance, she makes use of two benches, and a rather large black box in a situational look at the reflections and dreams individual ladies have upon hearing

the same song in a nightclub.

Dancers Kim Frank and Joan Phillips orientate themselves in, around, and on top of two benches with the versatility and imagination that has so characterized McCann's effective use of inanimate objects. Here, too, both dancers add the touch of personality that substantially creates a unique balance between humour and art. As for the black box, dancer Danielle Belec's seductive use of technique and enhancement virtually seduces the box into following her every movement. *Sans Souci* simply is McCann and her dancers at their best.

The final piece on the programme, *Class of '62*, examined the various pretensions and feelings of a late '50's rock and roll generation. At this point McCann's female cast of dancers are joined by three male dancers (who it would seem are) used only to create a balance between male and female participants at a dance. It will suffice to say that the male dancers paled in comparison to the females.

Containing little more than a series of jitter-bug, disco and slow dance steps, *Class of '62* is reminiscent of many past attempts at depicting this era in history. There has been no significantly new approach added to McCann's view, nor any visible signs of giving an otherwise overworked era in history, new vitality.

Still, McCann and dancers managed to fill the evening with simple, sometimes humorous expositions on everyday life. Although not entirely on par with her past exploits, the new works do find ways under your skin, thus making an empty evening enjoyable. Combine this with the rhythmically smooth and technically exceptional talents of company dancer Danielle Belec and the result is very satisfying.

Dance at York: A Fine Madness



York dancers in early rehearsals of modern dance classic.

W. HURST

The York Dance Department presents its annual Spring Concert in Burton auditorium, from March 24 to 26, at 8:00 p.m. There is a special matinee Friday, March 25 at 2 p.m. Most choreography is by both faculty and students; all performers are students. However, a highlight of this year's concert should be *Water Study*, which was first performed fifty years ago. The choreography, by dance pioneer Doris Humphrey, has not only stood the test of time; it is recognized as a *classis* piece of twentieth century dance art. There is no musical score so the dancers, all women, must rely on a sensitivity to one another's movement dynamics. That the York Dance Department has been allowed to mount this work is a testament to the excellence of its programme, and the talents of its students. Each admission of \$2.50 will be donated to the Dance Scholarship Fund.

Lab experiment fails

W. HURST

Faces of the Moon, a one-woman show at the Actor's Lab, raises many questions: For example, how did a play so poorly realized make it to the stage?

The text, by Richard Nieoczym, is the foremost of many problems. Presumably about a Japanese-Canadian woman's search for self, the script draws from the Bible, pop poetry (school of Rod McKuen) and occidental simplifications of oriental philosophies. In a 15 page 'interpretation' of the play, Jinnie Kim suggests that the playwright tries "to activate a sharper awareness of female self and to offer another way of life for women." How very generous of Mr. Nieoczym. Aside from this presumptuous offer, the writer has only sporadically given the actress, Dawn Obokata, material with which she could sustain a performance. Otherwise, the material is, confounded by endless proclamations that the woman will no longer be a victim or whore or slave etc., etc.. Curiously, there is little else than polemic. Nieoczym fails to offer "another way" unless the passive, stilled woman at the end of the play is the example of new-found life.

Dawn Obokata's performance rises above the script but not very far. Given a variety of personae and roles, she doesn't slip out of character, she leaps. Portraying an aged and, of course, wise Japanese woman, Obokata is bent and slow, one moment but bounding into the air, the next. Her voice, in this passage, is an approximation of age not imitation or representation. In another section a speech about the very real biblical debasement of women is only that: a speech. The ravaged pain and scorn is never evident in the monotonous vocals or smooth body movement. Chants and songs are delivered in a Western musical form, not in the Japanese pentatonic scale.

However, Obokata does glean moments of great theatrical power from the script and her use of props is especially deft. She seems to have a self-consciousness that has transcended to quiet self-awareness. Unfortunately, she cannot overcome this stillness when necessary. Working with a red scarf and scythe, her body responds in a quality stillness which is without tension, sublimely attuned to forthcoming action. However, her slash at the scarf is sluggish when it should be swift.

The staging is an arrangement of shrines and sites of experience, with each area invoking particular revelations. With the audience interspersed among the sets it could

be possible to break the boundaries of traditional staging. This does not happen. Movement seems obligatory instead of deductive, although the sets are beautifully compact and each has a distinct aura.

Perhaps, particular sets spurn Obokata to reach into herself and produce the occasional intense moment. In her passages are as a young woman ignorant of her body and abandoned to her ignorance, Obokata is extremely focused and vital. Also, sustained, long steps across the stage, with an accompanying recitative, are done with a very real presence—a breathing, flowing sincerity.

Faces of the Moon was presented as a full-blown theatrical production when it is, at this point, only at a workshop level. Dealing with sexual politics and the feminist equivalent of racial memory is fraught with peril for both writer and performer. Nieoczym and Obokata are taking up the challenge prematurely. *Faces of the Mood* needs much editing and a firmer hand behind it. Now it has only good intentions and sparks of what is possible.

Surreal creation has power to change

cont'd from pg. 11

difficulty speaking English and questions were translated by Susana Wald. The discussion was lengthy, partly because of interest but also because of a language barrier. However, Zeller did clearly outline the problems artists must face in some nations. He said that the suppression of surrealism "is not a question of belief or rights, but politics." In some places, surrealists cannot hang their work, they cannot publish magazines or books," Zeller suggested that the reason for these problems "is 'surrealism cannot be domesticated.'" He continued, "Authoritarian societies devour us. The principle of pleasure in surrealism is not accepted." When asked if this isn't true of all art he replied, "I feel that surrealism is especially dangerous because it has no pretense of making a literary school or a painting school—there is an effort to cause total change."

Wald added that, "surrealism wants and allows for complete freedom." She argued, however, that this art form "does not teach anyone rebelliousness unless it comes from within."

According to Zeller, "Creation is the power we hold but we have no control over the finished material once it is consumed."

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SPORTS

Victory march in the planning stages for gridiron Yeomen

MARK ZWOL

Football--in March?

Despite soggy outdoor conditions on the northwest corner of the campus, head coach Dave Pickett has his grid iron Yeomen pacing through the rigours of an all-out practice indoors--at the Track complex.

"Sure, it's not the same as being outdoors, but you can pass a football around in there without too much problems," Pickett said.

Aside from the regular crowd of joggers and mini-gym hangers-on, the Yeomen "take to the field" (actually, it's the infield area of the track) Tuesdays and Thursdays.

Pickett has assembled approximately 45 veterans and rookies for the workouts, and with the aid of his assistant coaching staff, can run any number of drills and scrimmages

without worry of being cramped for space.

"We are emphasizing speed and flexibility in these workouts," Pickett explained. "We can work with the football, but we get in a lot of drills--working without the football."

Last year a memory

For all those die-hard red and white fans, the 1982 Yeomen football campaign is a receding memory, gone the same way as hopes for the far-off '83 season.

As in previous years, 1982 promised a feat never before accomplished in York's brief 11-year football history--a playoff berth.

But the Yeomen finished the season at a disappointing 2-5, duplicating their net result for the

previous '81 season.

Yeomen fans had little to cheer about in '82, save the annual York-U of T brawl down at Varsity Stadium, which seems to attract the most boisterous cross-section of the football-loving public.

However, this year's version of the red and white seems to have been kicked off with a greater enthusiasm than others, with a focus on gritty determination thanks to these early-bird workouts.

"Most of the players spend a lot of time on weight-lifting programs over at the complex anyways, so these workouts fit in nicely. It gives them a more rounded-off season programme," Pickett explained.

The Yeomen will have a jump on the rest of the teams in the OUAA, who have recently been granted the right to hold spring training

workouts, commencing in May.

"We've incorporated a new offense and defence into our playbook and these workouts will give the players a chance to prepare for the May camp. We'll probably be the most prepared team in Canada by next fall," Pickett said.

Hopkins missed

But come the warm weather in May, the Yeomen's line-up card will be minus a familiar stalwart in the line-backing corps--Marc Hopkins.

Hopkins was selected by the Montreal Concordes in the second round of the CFL's amateur draft last January. He's busy prepping his 40-yard 4.6-second 230-pound frame for opposing would-be long gainer proteges in the CFL.

But Pickett didn't let graduation

deplete him ranks, having recently recruited highly eye-balled high-school licks K.C. Cotter and Terry Douglas to the York football programme.

Cotter is a healthy 6-foot 2-inch, 220-pound line-backer who spent the '82 season in a Simon Fraser uniform while Douglas is a slick running back from Scarborough.

"It's been a little difficult for them to make all the workouts because of academic priorities," Pickett added, "but they've looked pretty good so far."

In fact, Pickett is high on all his prospects this year, having a nucleus of 54 players returning as opposed to last year's rookie-laden squad which saw as many as 14 freshmen on the field for an opening kick-off.

"Last year we had a young team, and it's safe to say we were expecting to do better than we showed," Pickett added.

"We sat down when it was all over and had a sort of heart to heart talk and came up with this incredible desire to win which, I think, is showing up at these indoor sessions. We now look forward to May instead of September."



MARK ZWOL

Canada's Queen of treds didn't choose bumpy road to a world championship

MARK ZWOL

After posting world record times, wearing the gold at the 1982 Commonwealth Games, and five years of relentless competition and practise, Angela Taylor has seen an encyclopedia's worth of whits and whimsies from around the world.

But there are entries in those metres of experience that she'd like to forget.

With the aid of so many recent headlines, Taylor's confrontation with U of T sprinter Angella Bailey over an alleged steroid allocation, has left the memories of some of her finer accomplishments somewhat jaded.

The "incident" occurred at the York Invitational track meet last January after Bailey had edged Taylor out in the final heat of the 60m dash. While returning to the warm-up area, Bailey taunted Taylor and teammate/friend Molly Killingbeck with "you're over the hill", and she accused the York runners of using steroids to "keep up". The exchange resulted in a brief skirmish between Taylor and Bailey, which was immediately blown up into a war of sorts.

"I was just protecting a friend," Taylor explained. "I was sick and tired of hearing it. Since 1980 that's all I've been hearing and I just didn't want to hear it anymore. I don't even know why she would start something like that--she beat me in the 60m but she's not even close in the 100m and 200m events."

In fact, the billed "rivalry between the two Angel(l)as" never really existed for Taylor. "I have no rivalry with Angella Bailey," Taylor said. "I don't worry about her or her 11.20 in the 100m. She has yet to run 11.00 seconds so I'm not concerned with anything she does."

Bad reflection on Canada

The alleged use of drugs (any user of a long list of substances--from allergens to aspirins--can be banned from competition) seems to go with the territory for Canada's number one female sprinter.

"It reflects a Canadian mentality," Taylor said. "The mediocre athletes will never give you a break, they'll always bad mouth anything you do that

is positive. They think that because we're Canadians that we can't come up with the times--that we must be taking drugs. Really it's just that they aren't prepared to work for it."

Canada's unique tendency to shoot itself down, on the track as well as in Ottawa, makes matters worse for those involved in climbing the ladder to a championship title.

York track coach, John Millar, shakes his head. "That's (the drug accusations) the big trouble up here," Millar said. "When someone like Angela does well, no one is there to congratulate them--they look for ways to shoot them down or they'll pop in drug charges. No one has achieved the results Angela has and things will be sad because she works out three times as hard as anyone in Canada right now."

However, leaving things stirred in the wake of her successes is nothing new to Angela Taylor. She came out of high school in 1978 ranked seventh in the world, and by her first year at York in 1980, she had dethroned Angella Bailey as Canada's queen of the treds.

She ran times at or better than 11.00 seconds in the 100 metres, and she turned in a pair of world record times in the 200m and 300m events in 1980.

Taylor is now ranked number four in the world, and only three-tenths of a second separate her from the number one perch--held by her closest competitor, Evelyn Etcher of East Germany.

"Evelyn ran 11:20's in Germany and 11:30's outside. Comparatively speaking, I beat her in the 200 metres in Japan last year. But Elizabeth Ashford and Kim Gour have run 10.96's and 10.97's, so they'll be very competitive as well," Taylor commented.

Taylor should get her chance to set the record books straight at the world track and field championships in Helsinki this July. In the meantime she attends Winter/Summer courses at York while waiting for the opening of the outdoor season.

Bumpy indoor season

An all too familiar circumstance tainted her indoor season at York this year--a new ruling in the CIAU regulations determining the eligibility for varsity athletes scratched her from participation in the OUAA and CIAU championships.

Her current enrollment in the Winter/Summer programme, making her eligible for competition (after a year's absence in '82), was wiped out by the addition of a relatively impossible clause specifically outlining requirements for all varsity athletes to have completed three full academic courses for the competitive year.

"It's very funny that they should do this, but it is also very frustrating," Taylor mused. "Sometimes I wish somebody would go up and tell them how stupid the ruling is, but rules are rules."

Taylor plans to continue her studies, but with the 1984 Olympics coming up, she will undoubtedly focus her attentions on training. "It's always been my dream to win at the Olympics," she says, and with a will to win that is second nature to her, one cannot help but think Taylor will be second to none.

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In last week's Election Notice ad, there was an error in the wording of one of the referenda. Referendum 3 should read:

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Our apologies for any inconvenience this may have caused.
Larry Till
Chief Returning Officer

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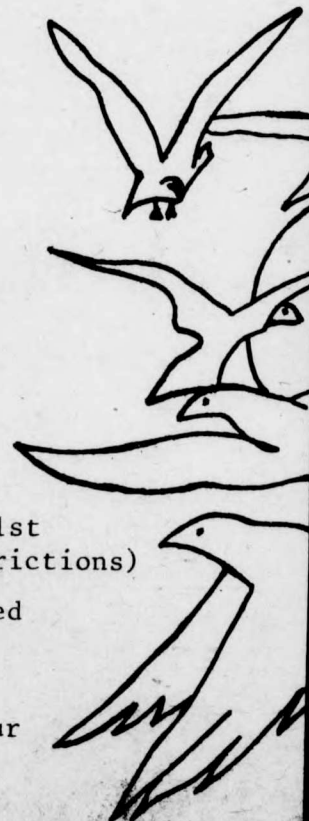
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SUE FENWICK

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Such is the experience at the Canadian Outward Bound Wilderness School, where students push themselves, and in the process, discover new personal qualities.

One experiences the silence of wild places, of sleeping under the stars. And, one learns to rely on the mind and body, to trust and respect others, and to expect responsibility.

At the outset of the course I was one of ten strangers milling around Thunder Bay Airport, an interesting mixture of ages and backgrounds. June, a 25-year-old teacher, had never paddled a canoe. George, a 37-year-old account executive, was overweight and out of shape. He dropped 10 pounds on the trip and wished he had believed the literature that advised physical conditioning, conditioning.

Outward Bound began in 1941, in Wales, the brain child of educator Kurt Hahn. He was an exponent of experiential education--learnin by doing.

His philosophy was that if you give people a chance to step out of their ordinary routines, amazing things could happen.

Today, more than 34 Outward Bound schools located on five continents provide powerful supplements to traditional forms of education.

There are several courses available at the Canadian Outward Bound Wilderness School, located 150 km. north of Thunder Bay. I chose the 24 day expedition that took me deep into the wilderness.

I wanted to find out what wilderness really was. Until now, camping

meant too many people, too many camper-trailers, and someone else's radio.

One of the integral parts of the experience was the three day solo in the wilderness. For many students, this was the first time they had been alone.

It is the opportunity for contemplation and self awareness in some of the most magnificent scenery in North America. For most students, solo is the high point of the course.

And remember, you don't need to be an athlete of Olympic calibre to take an Outward Bound course, but it is suggested that you be in reasonably good physical condition.

Out. Bound expedition

MARK ZWOL

York Expedition founder and Outward Bound zealot, Ronnie Ng, plans to undertake an independent philosophical and cultural comparison of Outward Bound schools that should take him halfway around the globe--providing he obtains the one essential ingredient--money.

Ng, a second year physical education student at York, has been actively involved with Outward Bound since 1979, and hopes to visit several international Outward Bound bases to further understand the varied teaching philosophies of those schools.

"Although the basic Outward Bound philosophy is common to all schools - cultural, political and environmental differences determine variation of the ways in which foreign camps teach," Ng explained.

Money is the big problem

But money is the big obstacle in Ng's path at present. While Ng is shelling out \$1,000 from his own pocket for the project, there remain a few miscellaneous items like airfare (\$2,300), expense for four months (\$1,500), film, travel, and insurance.

The various Outward Bound schools he plans to visit have agreed to give him free accomodation and participation in their programme, but Ng is looking at an approximate \$3,500 goal he must reach by May to get his project off the ground.

Nothing New

The Outward Bound experience is nothing new to Ng. "For the past five years I have been actively involved with Outward Bound and other outdoor related organizations and I have also been travelling extensively," Ng said.

"I have experience working for the Outward Bound organisation as a support staffer during the past two years. Last summer, I worked as a guide for the Maine National High Adventure leading white water canoe trips and backpacking trips on the Appalachian trail."

"This project will be beneficial for me in pursuing my career as an Outward Bound instructor, and will also help me to bring information on "experiential education" back to Canada."

Upon returning to York in September, Ng has offered to make himself available for multi-media slide presentations and discussions of the entire trip.

Ng also hopes to run tutorial lectures and a possible movie production of his experiences abroad. "I will be presenting slides, a travel log, a written paper, if possible a movie, and organizing discussions for students, college tutorials, organisations and sponsors, and other interested institutions," Ng said.

"Thus I hope to inform the York community, and also to benefit educators and environmentalists at large." Anyone interested in helping Ronnie Ng or obtaining further information can call him at Founders College.

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Nats ink York stars

CHRIS B. DODD

When the Toronto Nationals of the new Canadian Professional Soccer League begin their training camp next month at York, two players at least, will feel right at home.

Glen McNamara and Paul Berkhuisen of the Yeomen soccer team have been drafted by the Nationals in the league's inaugural amateur draft held last week.

Retains eligibility

McNamara, a 23-year-old goalkeeper, is the first of two players to sign a contract with the club. McNamara has signed with the team as an amateur, which allows him to continue his inter-collegiate eligibility.

McNamara was a CIAU all-star after sitting out the 1981 season with a broken leg. Berkhuisen, an all-star midfielder, has yet to put ink on a contract with the Nats.

The National's public relations director Tony Hutch believes the two Yeomen will be given every opportunity to become original members of the team. "Both are excellent players," said Hutch. "I believe both players will figure into the team's plans for the coming season. Our goal is to develop Canadian players such as these and the recruitment of these players and others (from other schools) will be vital to our growth."

The new league has been developed specifically for this reason. It is an alternative to the North American League which has only three Canadian teams and a high proportion of foreign players.

Nats open in May

The nationals will hold their training camp at York in April and will begin its season May 9 at Varsity Stadium.

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Umpire strikes back with a laugh

ELISSA S. FREEMAN

"During my career on the field I got to know, and like, numerous men who managed big league ballclubs. It's an elite, exclusive fraternity, limited to a membership of 26 men at any one time. But as I learned, old managers never die; they just end up working for George Steinbrenner."

Ron Luciano

Former American League Umpire

As one of baseball's most candid, brash and flamboyant personalities, Ron Luciano emerges from behind home plate to call the game as he really saw it, in *The Umpire Strikes Back* (Bantam Books, \$3.50). In collaboration with veteran writer and former baseball commissioner's office employee, David Fisher, Luciano has compiled one of the most humorous and in-depth accounts of baseball ever written.

Luciano, who has an incredible sense of recall, unleashed a torrent of marvelously detailed anecdotes about his 11 year career as an American League umpire. So precise is his memory, he recreated the scenes of each of his stories as if it all happened yesterday. Luciano doesn't pull any punches as he recounts how umpires root for rain shortened games or how baseball teams based in Arizona spring training are more concerned with their sun-tanning than baseball playing.

Each chapter of the book deals

with every aspect of the game baseball from the umpire's point of view. The reader will be entertained with stories of Luciano's outlandish arguments with a variety of baseball's most volatile managers (especially Earl Weaver, the recently retired manager of the Baltimore Orioles) and chuckle at Luciano's own theories on what makes a good hitter, pitcher fielder--and umpire. For example, on the role of the catcher, Luciano says, "The first lesson I learned was to be nice to catchers, for my own safety. Like most umpires I tended to think of catchers as brick walls, but often smarter."

Outlandish arguments

The book also gives Luciano's own account of his short-lived pro-football career to his flamboyant field umpiring. As one of the only umpires that fans would pay to see,

Luciano would certainly give them their money's worth with his high-flying 'Wild West' style of 'mock-shooting' a player 'out' with his index finger while screaming OUTOUTOUT! Luciano also shoots straight from the lip as he readily admits to missing a number of close calls as well as guessing on balls and strikes. "An umpire can be wrong. Whenever I made a mistake and know it, I really tried to keep the manager and players in the game. I rarely apologized and only when my mistake was obvious did I admit I might be wrong. No umpire can admit all his mistakes and survive."

But Luciano does manage to survive it all. Even when Frank Robinson, while managing the Cleveland Indians, threatened to impose a \$200 fine if his players talked to Luciano or when Weaver literally stole second base, taking it back to the dugout with him, Luciano is able to maintain his sense of humour as he fondly recalls his umpiring career.

With baseball season right around the corner, this novel is an excellent way for the baseball fan to get back into the swing of things.

Just say **OH**



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