

Netters top Ontario East

See page 14.

Excalibur

York University Community Newspaper

Vol. 15 No. 22

Thursday, March 5, 1981



Pierre DesOrmeaux

Couldn't you just hug him? This handsome fellow is one of York's relatively younger students, who spends much of his time at York daycare's pre-school program working on looking cute.

At weekend convention:

York Tories split

Neil S. Wiberg
Ottawa Bureau

Last weekend's Tory convention in Ottawa delivered a hammer blow to Progressive Conservative leader Joe Clark, with delegates from both the Osgoode and York PC clubs enthusiastically joining in the fray.

Conservatives voted 33 per cent in favour of holding a leadership convention, surpassing party organizers' expectations of 20 per cent. Although this is lower than the 50 per cent figure which would have forced an immediate leadership convention, the result still leaves Clark crippled.

Some Osgoode delegates were enraged at the party's lack of confidence in Clark. One Osgoode delegate, who did not want to be identified, attributed the high anti-Clark vote to the "bozo factor" in the Conservative party.

"Those people who voted against Clark were complete bozos," he told *Excalibur*. "They are just like the Argos. They want to fire the coach every season, but they are doomed to eternity in opposition."

Both the Osgoode Hall and York University Conservative Clubs sent three delegates to Ottawa. The delegates themselves

disagreed on the leadership question.

Jim Kings, President of the York Tory club voted in favour of a leadership review. "I voted that way, because there are better people who should be leading the party," Kings told *Excalibur*.

Kings explained that the York delegation did not vote as a block. Each individual voted as he wished.

Kings was pleased with the result, which surpassed his prediction of a 25 per cent vote in favour of a leadership convention.

The vote brought a lot of bad feelings to the surface. One young delegate from Trail, British Columbia told *Excalibur* that people from her delegation were not talking to each other because they voted differently.

Even normally tranquil hospitality suites featured some animosity after the Friday vote as delegates shouted at each other in heated debates.

The Progressive Conservative Youth Federation meeting, held before the leadership vote, provided none of the fireworks that the senior meeting did.

No candidates for PCYF

executive positions emerged from either York or Osgoode, although Allister Campbell of the University of Toronto Tory Club was elected Universities Director of the Young Tories.

The PCYF were under strict spending controls. Consequently, there were no wild spending binges by any candidate. Campbell was limited to spending \$800 on his campaign.

By contrast, the senior Tory candidates spent much more money in their quests for executive positions. Chris Speyer, who finished last in the last presidential race, was rumoured to have spent in excess of \$80,000 for his campaign.

Speyer had hospitality suites in all the major convention hotels, dispensing an endless supply of wine and beer. Beautiful hostesses pinned six-colour Speyer buttons, costing two dollars apiece, on visiting delegates.

Pat Nowlan, runner-up in the presidential race, spent \$35,000 on his campaign. His big splurge was a Saturday clam chowder lunch provided free to conventioners at the National Press Club. Two long-haired blondes, dressed as mermaids, posed for pictures with delighted Tories.

Paul Rose Held for his beliefs?

Svend Mann

Convicted in 1970 of the kidnapping and murder of Pierre Laporte, Paul Rose is still in jail ten years later because of his ideas and not his actions, according to his sister, Claire Rose.

Speaking at Osgoode Hall Wednesday afternoon, she argued that because Rose has twice been denied parole by the National Parole Board he is a political prisoner. Rose shared the stage with Gaston Bourget of the Committee for Information on Political Prisoners and Moderator David Jacobs.

"Without a doubt," she said through an interpreter, "Paul Rose is being detained not only because of his activities in 1970 but because of his beliefs."

Rose believes that it is her brother's political ideology which is keeping him in jail. In refusing his application for parole, a Parole Board statement said in part that "His perception of the actions he took almost ten years ago remains

the same, his analysis is marked by rationalization..."

She contends that his opinions are not relevant to the question of his release, and argues that he poses no danger to society, having denounced violence a number of times in recent years. She stated as well that with "all the others who have had parole there has been absolutely no problem," and have run afoul of the law since their release.

According to Rose, in 1976 there were 13 political prisoners in Quebec. Now she puts their number at three: Paul Rose, Jacques Lanctot and Robert Hudon.

Even those among the thirteen who have been released on parole "live in a prison outside of prison," according to Bourget. They are subject to "police harassment, searches and intimidation," he said.

Those still in prison are subject to special treatment, including "naked searches, searches of cells,

and frequent transfer of cells."

According to Bourget, "They spend an average of three times the normal amount in solitary confinement," and have "trouble meeting their lawyers."

Jacobs announced the formation of a Paul Rose Committee at Osgoode when the talk ended. Inquiries may be directed to Jacobs through the Osgoode Law Union, which sponsored the event.

The audience was a mixture of the sympathetic and skeptical, and their questions reflected this.

Asked why they were making their appeal to English Canadians in Ontario, when only Quebecers have real grasp of the events leading up to Paul Rose's arrest, Claire Rose replied that that Quebecers already know her brother's plight and support his release.

See 'People', page 3.

Yorkview candidates square off today at noon in the Bearpit.

Berel Wetstein

York students will get their chance to experience the democratic process in action at noon today in the Bearpit, when provincial election candidates in the Yorkview riding assemble to face the electorate.

No less than seven political hopefuls should appear, each with the hope of garnering your support in the upcoming provincial election.

The candidates are:

- Mike Morrone, New Democratic Party—a graduate of the University of Western Ontario, he has spent the last five years as constituency assistant to the riding's former MPP, Fred Young.
- Michael Spenseri, Liberal—received his law degree from Osgoode Hall, he is a partner in the legal firm of Shapiro and Spenseri.
- Brian Yandell, Progressive Conservative—graduate of Harvard Business School, he is currently Business Representative of Labours Union Local 183.
- Jack Sweet, Communist.
- Richard Brandenburg, Independent.
- Fred Esposito, Independent.
- Victor Heunn, Independent.

Yorkview is one of Toronto's largest ridings, with 48,000 eligible voters. Because former MPP Fred Young of the NDP has retired after 17 years, the riding is considered an open contest.



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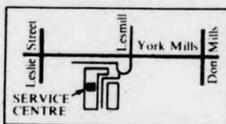
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Excalibur

Everything secret degenerates; nothing is safe
that does not show it can bear discussion and publicity.
—Lord Acton—

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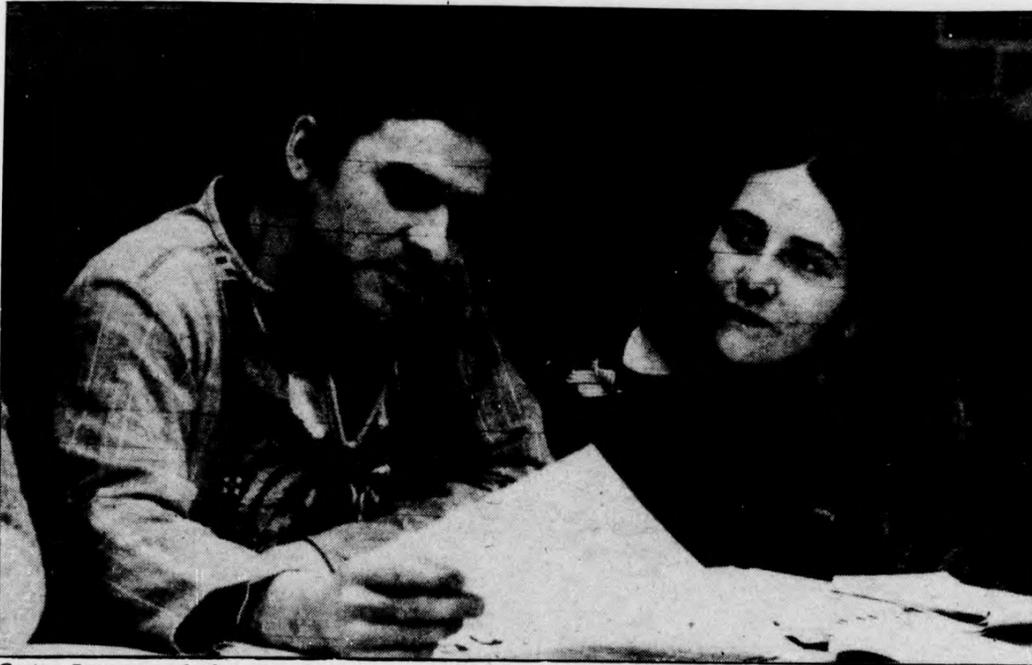
"People all over support Rose"

From Page 1.

But the help gather opposition to what is the action of a Federal body (the National Parole Board), she is spreading the appeal to other parts of Canada.

Jacobs added that "People all over the world are supporting Paul Rose, it's embarrassing that English Canada is not."

One woman asked if, in the light of the recent referendum defeat of the sovereigntists, Quebecers really do support Rose's separatist ideal. Bourget replied to the question in a long and vague response which seemingly blamed the negative vote on the "repression" that Quebecers have suffered under. He went on to say that evidence of this repression is to be found in Quebec's French hospitals, which he insisted, are worse than the province's English ones. Bourget said that French emergency rooms are always overflowing, while English hospital emergency rooms have no such problem.



Gaston Bourget and Claire Rose ponder a question during Wednesday's discussion at Osgoode Hall.

Gaudet and Montgomery in council clash

Mike Monastyrskyj

As the York community eagerly awaits the upcoming Council of the York Student Federation election, last night's council meeting concerned itself with matters ranging from the political to the taxidermic.

During the council's last get-together before the March 26 vote, CYSF President Malcolm Montgomery announced that consideration was being given to adding more polling booths for the election of the student Board of Governors Representative which is taking place the same day.

Montgomery mentioned Atkinson College and Osgoode Hall as possible locations for the extra booths. Although students at Atkinson, Bethune and Calumet colleges and Osgoode Hall are not members of CYSF, they are eligible to vote for the BOG Representative.

Montgomery also proposed a motion to allot \$300.00 to be used at the discretion of the director of

External Affairs Peter Mednis, "to fight against the current rationalization policy" on university underfunding.

After the motion was passed, Stong representative Greg Gaudet asked that the council also give \$300.00 to an organization which he heads, "York Students Against Underfunding." The vote over the motion ended in a tie, but the proposal was defeated because the CYSF charter calls for a majority in order for a motion to be passed.

This result was achieved only after a lively debate in which Montgomery said he was opposed to the idea because he felt the committee was duplicating the efforts of External Affairs to fight cutbacks.

When Gaudet pointed out that External Affairs director Mednis belongs to his group, Montgomery argued that Mednis' participation in some of the committee's activities did not imply Mednis' unqualified support. Gaudet replied that Montgomery should

not speak on Mednis' behalf, to which Montgomery replied, "Neither should you."

At this point Speaker Mitchell Weisberg closed off debate on the motion in order to "prevent a personality conflict from spilling into these chambers."

The council also decided to officially recognize an organization of Urban Studies students, and to grant \$200.00 to a group of biology enthusiasts who wish to establish a stuffed bird collection.

Women's Day celebration this Sunday

Terry van Luyk

Saturday March 7 marks this year's International Women's Day, with local celebrations promising an informative and political calendar of events.

Four major points which currently face the women's movement will be discussed: childcare, equal pay for equal work, violence against women, and the rise of the political right.

Sue Colley, a representative of Action Day Care, will outline the issues at an 11 a.m. rally to be held at Toronto City Hall. Following Colley's speech, various affiliated interest groups will march to Harbord Collegiate for an afternoon of workshops dealing with gay rights, rape, working women and other issues.

Besides the workshops there will be musical performances, art displays and poetry readings, plus an evening celebration and dance.

Marianna Valverde, a T.A. in York's Social and Political Thought

program, who is active in the women's movement, described Saturday's events as "a good opportunity to find out about the movement" because of the broad range of topics covered.

On campus, York's Faculty Association and Staff Association, as well as the Canadian Union of Educational Workers and the

Glendon Student Council, have endorsed the event.

International Women's Day has its roots in an event that took place on March 8, 1908, when 30,000 textile workers in New York went on strike with the slogan "Bread and Roses" symbolizing their plea for economic security and a better quality of life. After thirteen weeks, 312 shops had full contract.

Excal chooses the Network

Ending a month's debate over the choice of Excalibur's national advertising representative, the paper's Board of Publications decided to retain The Campus Network in a 6-2 vote Tuesday night.

The Campus Network has been responsible for Excalibur's national advertising for ten years. Competing with them for the newspaper's business was Canadian University Press Media Services, a newly created arm of

Canadian University Press.

The decision will bring Excalibur's line rate (the price paid for a single column line of advertising space) to 39 cents, from the 37.9 cents Excalibur now receives. CUP Media Services offered 31 cents a line.

Editor-in-Chief Jonathan Mann was unsure about the move. "It wasn't a clear cut decision to go with either of them" he said. "In many respects it was a question of choosing the lesser of two evils."

Erratum

In "Surcharges still stalled" (Feb. 26) Paul Padley, Chairperson of the Calumet General Meeting, was incorrectly identified as Peter Padley. As well, the Graduate Business Council was incorrectly identified as the proprietor of the Financial Poste snack bar. The Undergraduate Business Council is the proprietor.

Excalibur regrets any inconvenience these errors may have caused.



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see page 6

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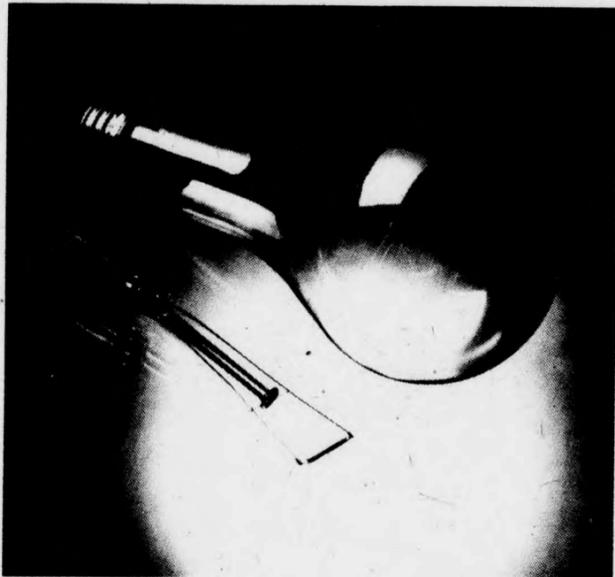
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Our Town

Film

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Condolences

We would like to express our sincere condolences for the tragic death of Angelo Harpantidis' beloved pet fish 'Mastouris'.

Signed Oi Yorkodes

Campus Cults

The Jewish Student Federation and the York Christian Fellowship are joining together to co-sponsor a symposium on Cults, Wed. Mar. 11. Films, literature and speakers will deal with experiences with cults, political ramifications, and how to deal with cults will be presented in the Bearpit 11:30 a.m. to 2:30 p.m. Special showing of an unreleased NBC documentary film. At 3:00 p.m., Ian Haworth of the Council on Mind Abuse will speak in Curtis "B". Further info call JSF: 667-3647.

Quaker Meeting

A Quaker Meeting is held at 198 Grandvine Drive, 2 miles south of the York campus, on the third Sunday of each month at 11 a.m. For further details call Ray Morris at 3717.

Ecology

Murray Bookchin, radical critic and author of many books on anarchism, the impact and revolutionary potential of modern technology will speak on: "Towards an Ecological Society". Tuesday, March 10 at 9:00 p.m. in the Faculty Lounge, S869 and S872 Ross. Info: 667-6434.

Music

The Music Department will be presenting a student recital on Wednesday, March 11 at 1:00 p.m. in the McLaughlin Junior Common Room. Jessica Blackmore, recorder & friends will perform.

Upstairs in a Tent

Poeting, Prosing, Fiddling, Fluting. "Won't it be a Party?" Four Performers from Northern Ireland, 8:00 p.m. in Winters College Junior Common Room. Monday, March 9, 1981.

Party

Winter's Seer is planning an all nite party. Revellers will start off at Stan's, and then head over to Dom's house for some careless cavorting with his mother and older sister. After that, it's back to the old York campus, where Dom will phone every woman he knows with just one dime. Phone 667-3260 for details.

CYSF Candidates

are asked to attend a meeting of *Excalibur's* Staff Assembly on Tuesday March 10 at 2 pm. The newspaper will decide whom to support in the coming election at that meeting. Phone 667-3201 for details, or if you are unable to attend.

Bulgarian Graphics and Poetry

Stoimen Stoilov, Venceslav Antonov, Stoyan Stoyanov, Stoyan Tzanev. March 4-19, Samuel Zacks Gallery, Stong College. Gallery Hours: Weekdays 9:30 a.m.—2:30 p.m.

Feminist Criticism

York Women's Centre, Noonday Seminar: Graduate Students in English discussing feminist criticism. Wednesday, March 11 at noon.

The Reel

Tonight the Reel and Screen presents Fellini's *Amarcord* (7:30) and *The Green Room* (9:30), a recent release by Francois Truffaut. Admission is \$2.75 for both films and \$2 for TGR only. Curtis L. Next Thursday, March 12, the double bill is Stanley Kubrick's *A Clockwork Orange* and Marty Scorsese's *Mean Streets* with Robert DeNiro and Harvey Keitel.

Solidarity Now

The Committee for Solidarity with the Peoples of the United States is sponsoring a rally in support of U.S. global initiatives this Saturday at Union Hall, Bloor West.

All Candidates Meeting

Liberal, NDP, Progressive Conservative. Monday, March 9 at 7:30 p.m. and Wednesday, March 11 at 7:30 p.m. Come Back Inn, Main Level, Atkinson College.

Ecology House

"How to Heat Your Home with Three Lightbulbs"—7:00 p.m., Wed. March 11, 12 Madison Ave. Toronto. \$3.00.

Latin America

Dr. Cheddi Jagan, General Secretary of the People's Progressive Party and Opposition Leader in Guyana, South America, will be speaking at York University in Curtis J on Tues. March 10 at 3:30 p.m. Topic is "Economics and Politics in Latin America and the Caribbean." Sponsored by Association of Concerned Guyanese.

Food Production Conference

Thursday, March 5 to Saturday, March 7. All panels will be held in the Club Room 218, Bethune College. Info: 667-3940.

Yale Russian Chorus

Concert sponsored by Vanier and Winters Colleges. Tuesday, March 10, 1981 at 7:30 p.m. Winters Dining Hall. Tickets \$2.00.

Multidisciplinary Studies

presents lecture no. 8. Dr. Willem Vanderburg, Faculte de genie et de sciences appliquees, Departement de Sociologie, Universite de Toronto. "La technique comme systeme et milieu". Senior Common Room, March 10, 8 p.m.



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Editorial

Women's Day bestows diverse support

This Sunday thousands of women will be demonstrating at city hall to commemorate International Women's Day, 1981.

There is much to support in the women's movement. Too long discriminated against in the workplace, victimized in the street, imprisoned in the home, women deserve a lot better than they've been getting.

International Women's Day represents in a small way the drive that women are making to get rights that men have always taken for granted.

But the city hall demonstration will also raise other issues which are less clear, and those who give their support on Sunday should know that their presence will lend support to some of these other causes as well.

Among the different groups who'll be using the gathering as a platform for their views is the Canadian Union of Public



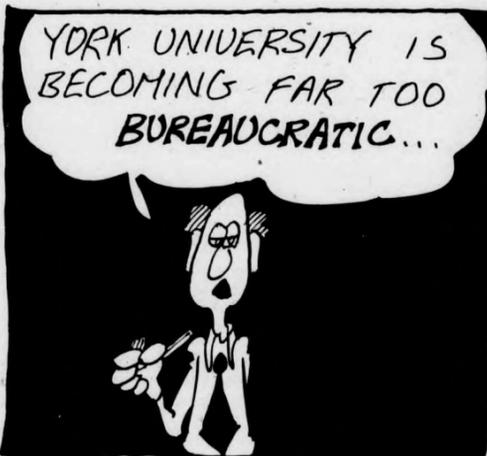
Employees, who recently went on an illegal strike for higher wages for hospital workers. The revolutionary movement in El Salvador will also be represented at the meeting. Those on the political right can expect to receive a tongue-lashing, if nothing worse, from the day's speakers, as can those who support the development of nuclear and military technology.

There are good reasons for

supporting some of these positions, perhaps all of them. Still, they are distinguishable from the drive for universal daycare and equal pay for equal work. Some who support these latter issues might not agree with the former, and so might be misled into lending support to a demonstration seemingly concerned with women's rights. The organizers of the day have made no attempt to hide their sympathies. But they're sympathies which not everyone may share, and which many at the rally may be surprised to find that they are tacitly supporting with their presence.

Our words should not be construed as discrediting these positions. We do not choose to comment on the path that the organizers have chosen to tread on Sunday. Instead, we're simply presenting a map, so that those present will know where they're being led.

Quickies



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Correspondence

More on Meyer

I'd like to dispel any misconceptions received by *Excalibur* readers from the Feb. 12th article on my Russ Meyer Film Festival.

I organized this festival because as a film student I believe Russ Meyer to be an important cinematic talent, whose virtuosity as a director, cameraman, writer, and editor go far beyond the subject matter that is his particular obsession. As for that subject matter, he deals with the North American mania for large-breasted women by turning the characters and situations in his films into cartoons, with the corresponding exaggerations of the sex drive and violence that are found in cartoons. It's these exaggerations which make his films both interesting to watch from a film student's point of view, and a lot of fun for those who want to have a good time. I hoped through the Russ Meyer Film Festival to expose as many people to the pleasure of these movies as possible.

Anyway, the article on the festival implies wrongly that, 1) the films I am showing are not of high quality, 2) I'm out to make a profit by showing these films, and nothing more, and 3) that I am despondent over the lack of attendance. I want to correct these impressions.

Firstly, what I actually said was that with the high quality double bills shown by CYSF and Bethune for \$2.75 and \$2.00 respectively, it is difficult to compete when I can only afford to show one film for \$2.50. I made no reference to my films being of a lesser quality than those shown by the others.

As for the second point, considering that of the three series mine is the most expensive, and the most specialized in its content, then to have expected any profit would have been unrealistic. I had hoped only to make my money back, and knew even before I started that I would probably take a loss. Yet I wanted to show these films, which I have been doing, in spite of the cost.

Finally, I won't deny I'm a little disappointed at the turnout for the films, but again, considering what these films are about, the cost of competing with prosperous, established series on campus, and Russ Meyer's anonymity to the general public, I am pleased with

the fact that eighty people came to see *Vixen*, and that the thirty people who saw the other two films had a good time, which was the sole purpose of the festival to begin with.

I just want to make one more correction to the article. The film I am showing on Feb. 27th with *Supervixens* is not a Jane Russell movie, but rather a film called *The Girl Can't Help It*, which stars Jayne Mansfield. This film, a Rock 'n' Roll movie made in 1956, is the direct ancestor of Meyer's films in the way its director, Frank Tashlin, treats the mammary obsession of our society, and as such it is the perfect movie to show with Russ Meyer's most successful, most personal, and most popular film.

Mark Lewis

Thank you York U.

As a long-impecunious student at York I would like to thank it for having such a generous system of bursaries and fees deferments for the financially uneasy.

We can all agree that tuition fees increase seem uncivilized at the best of times, especially considering they occur nearly as often as Conservative governments or air-craft disasters. Yet I will defend our system, because in Canada we are quite well off.

I would never recommend complacency because there are a lot of improvements we could make. But having lived in other countries, (and not just looking at European countrysides out of a train window) I would guess that

York U. and the system which created it. Thank you.

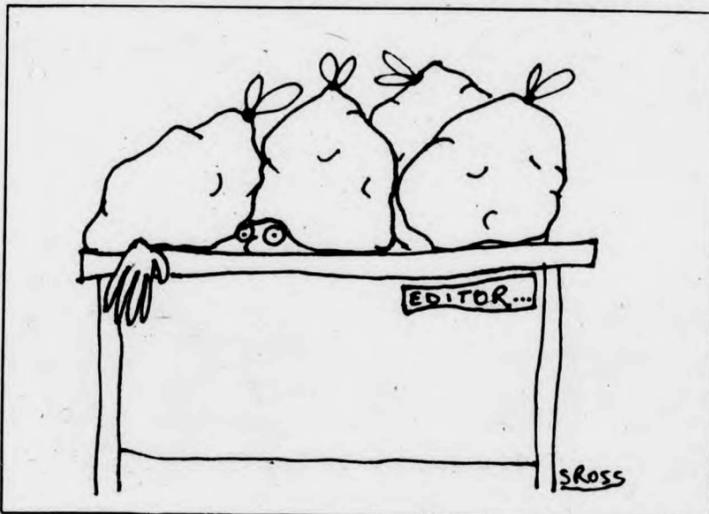
Rene Schmidt

Mundane matter

I don't customarily write angry letters about such mundane matters as food, but I decided to make an exception due to the severity of the situation at York University. Because of the scarcity of reasonably-priced living accommodations in Downsview, I, and I presume many others, are obliged to endure living at the residences. Since the only eating places within walking distance from the residences are run by the university, or at least by companies hired by the university, there exists practically no competition to provide good food to students.

The result is a very interesting case of monopoly-at-work for economics students, and indigestion for the rest. The food costs more than much better food at outside restaurants, while its quality is a good incentive to go on a weight-reducing diet. The ingredients are apparently stored either improperly or for too long; the colour of some of the foods served have on a number of occasions forced me to leave expensive food untouched—more bluntly, it looked too disgusting—while the word I would use for the taste would be "sickening." In fact one of my friends came down with a serious case of food poisoning from eating university food. If we are what we eat at the university cafeterias, then we are a very sorry lot indeed.

Mohammad Sheikholeslami
Winters Residence



Kudos for Stong

Let me take this opportunity to congratulate Richard Linley and his Stong singers on their fine effort in staging H.M.S. Pinafore this week. I enjoyed the performance, those around me enjoyed it, and the cast clearly had a good time.

It is gratifying to see this kind of thing happening; that is, a production by people who are not professionals, taking place in a friendly college space that is not primarily designed for such activity. Keep it up, Stong, and keep offering opportunities like this for those many talented students, faculty and others in the community who would otherwise get no opportunity to perform.

Ceri Stephens

Canadian universities are more accessible and less expensive, all things considered, than anywhere else in the world. There are countries where idealist philosophies are extant, or where per-capita income or productivity is slightly higher, but there is always a catch; you must pass rigid entrance exams and score in the top percentage, or the fees are outrageous, or "simple" matters like the cost of housing is prohibitive, or your father has to be a party member... In Canada we have a great deal of freedom, more than we realize.

I have spent the last five years earning my degrees and living on a shoestring and loving it; supporting myself and my habits and even my trusty little car. I thank

Correspondence should be addressed to The Editor, *Excalibur*, 111 Central Square.

Letters must be typed and no longer than 250 words. The enormous volume of enormous letters received necessitates that these requirements be strictly enforced in coming editions.

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The Pill:

Benefits outweigh the risks

Twenty years after the introduction of oral contraceptives, and their use by an estimated 150 million women, it is clear that the pill results in some health risk. However, numerous studies show that for most healthy young women the benefits outweigh the risks. Serious complications could be avoided if doctors would help their patients to understand which of them could expect to use the pill safely, and if the lowest dose possible was prescribed.

Cardiovascular disease, the most serious health risk, could be greatly reduced if women using the pill would not smoke, and if doctors would not prescribe oral contraceptives for women with histories of hypertension, high cholesterol levels, and diabetes. Women who smoke heavily and use the pill have 39 times the risk compared with women who neither smoke nor use the pill.

Age is also an important factor, but it has been shown that women

under 35 run little risk of heart attack as a result of pill use. Women over 35 should, however, consider other effective methods of fertility control. Recent studies have suggested that the amounts of estrogen and progestin in the pill play a significant role in some cardiovascular diseases. It is imperative that doctors prescribe the lowest dose consistent with efficacy, and provide their patients with full details concerning the risks and benefits of the pill's use. Women must also inform their physician of any pre-existing conditions which might increase the risk of serious complications.

The overwhelming majority of studies which have examined the pill's carcinogenicity find that there is no evidence that the pill use causes cancer of the ovaries, uterus or breasts. There is, however, some evidence that the pill protects against ovarian cancer. Long term cancer risks which may develop 20 or 30 years

after pill use is discontinued are not yet clear.

On the other hand, the incidence of at least four diseases are reduced by the use of oral contraceptives. Benign breast

important non-contraceptive benefits of the pill is the protection against pelvic inflammatory disease. Pill users appear to have only half the risk of contracting this common, but serious infection.

Since powerful hormones can affect all the body systems, it is not surprising that a variety of adverse consequences have been ascribed to pill use. Most of these consequences now appear unfounded. Pill use may delay child bearing by several months, but inherent fertility is not impaired, and pill users run no higher risk of complications during pregnancy. Another benefit to be considered is that maternal mortality rates are approximately five times higher than pill-associated mortality.

Janet Armstrong

(Taken from *International Family Planning Perspectives*, Vol. 6, No. 4, Dec. 1980).



CAMPUS CONNECTION

disease, ovarian cysts, iron deficiency, and rheumatoid arthritis are less likely to develop in pill users. One of the most

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see page 6

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York Unions

York University Faculty Association:

Conciliation report sought

Today YUFA is requesting Conciliation from the Ontario Ministry of Labour. It has become abundantly clear to us after only four negotiating sessions that the Administration is content to hold firm on a salary offer of 6 per cent scale increase, plus 1 1/4 per cent merit, and a career progress increment which is less than the formula agreed upon in previous contrasts.

They do this with clear knowledge that our salaries are now *17.8 percentage points behind the rate of inflation!* (See YUFA Negotiating Committee Report No. 2).

They do this in spite of two *adjustments downward* proposed by YUFA Negotiators designed to move negotiations forward!



They do this in the face of a *growing gap* between our average salaries and provincial averages! (e.g. in the 40-44 age range York average salaries are 5.7 per cent below provincial average salaries.

See YUFA Negotiating Committee Report No. 2).

We are not convinced at this point that the Administration, the Board of Governors, and the Policy Committee are giving *serious attention* to these negotiations or to their own negotiating team! Therefore we now act on the mandate of the YUFA Membership "to reject any Administration tactics designed to draw out negotiations" and to go to Conciliation in order to achieve an early settlement. We are demanding a settlement that will remedy our anomalous position

vis a vis provincial averages. Our position with reference to inflation is even worse.

We suggest that the BOG, the Administration and the President's Policy Committee begin to act as though negotiations with the Faculty are of some importance.

As soon as we have dates and times of the Conciliation Sessions we will send out another Report. We will also be informing the Membership as to other provincial settlements in subsequent Newsletters.

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Features

Close-up: Behind the screens

The Handyman

Not too long ago, she used to sit for hours in the dark watching films, and falling in love with the images on the screen. Now, at 29, she's the Genie-nominated star of one of the all too few high-quality films made in Canada in recent memory.

Andree Pelletier sits relaxed in the Fiesta Restaurant more than a little amused at the new wave direction the little restaurant has taken since she was here last, five years ago.

The lovely French Canadian actress' new film, *The Handyman*, has just been released and she's come from Quebec to Toronto, along with director Micheline Lanctot and co-star Jocelyn Berube, to conduct interviews and keep up the momentum that has followed the film first through its run in Quebec, and later in New York.

Squeezing some lime into her beer, the dark-haired, petite bilingual actress revealed that she is very single, lives in a loft on Montreal's Main, and confesses to being a big boxing fan who knew about Jake LaMotta long before he became Martin Scorsese's *Raging Bull*.

Pelletier began her acting career as a 19-year-old, big blue-eyed naive charmer. Pulling on a Gitane cigarette, and sipping her beer, and underlining her speech with the occasional obscenity, she quickly demonstrates that ten years of maturation have changed her character.

She admits that she didn't take acting seriously until 1978 when she played Louis Riel's courageous and heroic grandmother in *Marie-Anne*, a feature film that has yet to be shown.

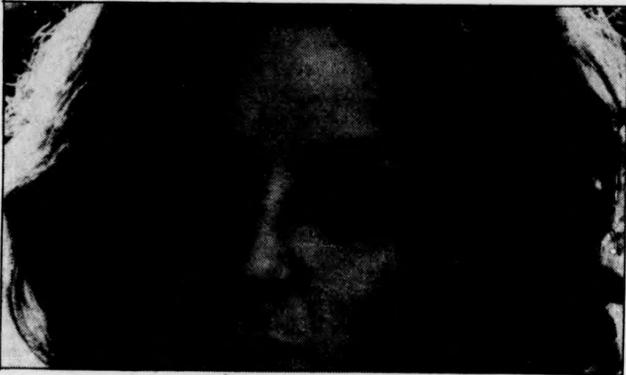
"Up to then I was just projecting an image," recalls Pelletier. "Even imitating other actresses that I admired. Then I realized that you had to get inside a character, to let it live in you. Then all the aspects of the character will naturally come out."

Pelletier's role in *The Handyman* gave her an opportunity to develop her new found confidence. It was also a chance to work with director Lanctot, one of the free spirits of the Canadian film industry. (Lanctot is best remembered for her role as Richard Dreyfuss' lover in *The Apprenticeship of Duddy Kravitz*).

"Our relationship was terrific," says Pelletier. "I feel that she brought out my best work to date. She just had to say a word and I'd understand."

After *Handyman*, which ironically was her first French-speaking role in five years, she went to Alberta to film *Latitude 55* directed by John Juliani, who taught at York until recently. Juliani cast Pelletier as one of only two main characters in his psychological thriller. She jokes about the project's tear filled scenes requiring about two gallons of the glycerine used to induce crying. "The filming took five weeks, and I cried during three and a half of them," she says truthfully.

Pelletier doesn't know how the film will turn out though. "It was a hard shoot with a lot of problems; I've no idea, what I've done in it. I was too much inside the role. You know I couldn't even watch rushes, I was so involved."



From her work in the last few years, she's built up some notoriety on both sides of the border. She also has become known as the attractive seductress who stole Richard Dreyfuss' heart when they were both acting in *Duddy Kravitz*. She since left both Dreyfuss, and a subsequent relationship with a Canadian actor. Pelletier suggests that she left her last beau as a result of the experience of playing the archetypal bored housewife in *Handyman*.

"The film did something to me," Pelletier says. "I was living a pretty domestic life at the time. When I did the film it made me think about domesticity and being trapped within four walls. I couldn't live that way anymore."

"It's a risky business. Maybe that's why actors are paid more. You have to continually put yourself on the line emotionally. Sometimes it leaves scars."

Pelletier took a breather from acting after *Latitude 55*. She received a grant and began writing a script with her sister Louise, a screenwriter. Besides the first screenplay, they've got another project with a Quebec scriptwriter. On top of that Andree will direct a play Louise wrote.

She is looking carefully before she does another film. She's torn between making films to better her career—to work just to work—and to do films that will improve her metier. That decision is compounded by the fact that she isn't an Anglo.

"It doesn't matter how good or bad I am; I'm French. That's a big barrier to jump."

Now that *Handyman* is a success she hopes that there will be more films which feature Canadian actors in the leading roles. "We should be able to make films without American stars. We should create our own stars. Bogart wasn't born Bogart."

She is also upset at the English Canadian film industry which she says is colonized by America. "Our industry is only 20 years old for fuck sakes. We should take care of it."

Text by Elliott Lefko



Les Bons Débarras

Born in Shanghai China in 1944 Francis Mankiewicz has risen quickly among the ranks of talented Canadian film directors. His filmography began in 1972 with a 90 minute drama *Le Temps D'Une Chasse* and 15 films later continues with *Les Bons Débarras*, an emotionally packed work that was recently nominated as Canada's best picture of the year.

Mankiewicz is a shy, sensitive and soft-spoken young man who takes a lot of pride in his work, and is extremely pleased that his latest film has been a hit both in film festivals and commercial runs, in both Quebec and New York. He was in Toronto recently to supervise the opening of his film which curiously was written and is spoken in French verse.

Is it a problem being a director in the relatively young and inexperienced Canadian film industry?

No, I think in Canada, and Quebec, a director has the most chances of making a film and getting it shown, simply because there is a lot of money put in by the various levels of government. I think that the competition is much greater in England, or France, or the United States.

How is it that French Canadian directors seem to be capturing Canadian culture in their films, something the Anglo directors are missing, for the most part?

If we're going to make films about our area of the world, they're going to be in French, and to a certain extent that excludes the possibility of using an American actor unless there was a role for an American character. So circumstances, geography, culture, though it's a disadvantage in certain ways, is an advantage in that it forces us to be ourselves.

If someone has a good idea, could you take their idea, and work with them and construct a good screenplay?

It depends because there are a lot of good ideas around. What there

isn't a lot of is imagination. In a sense you can say that any ideas will make a good film. It just depends on the imagination of the writing of it.

Is the sign of a good script that you can tell the story in a few sentences?

You may not be able to tell the story, but you should be able to say in a few words about what it is you're dreaming of. For example, I could tell you that the story is about a girl and her mother but that's not it. It's about a struggle for life. About the fragility of people, and how people are emotional, and intense and passionate. And I would put that all together by saying it was a film about a romantic sense of idealism versus a sense of reality.

You seem to be a very easy going, gentle person. How does that translate into your direction?

It depends on the film. If I were doing a detective story, I wouldn't direct it the same way I directed *Les Bons Débarras*.

We spent about four or five weeks in preparation with the actors, basically getting them into their characters, and also defining the style, and the rhythm of the film—what was going to be important.

For example we decided during the preparation that all the colours in the film would be subdued. And we would always shoot the exteriors under cloudy skies, and

whenever it would be sunny we'd go indoors to achieve that kind of texture. So a great deal of the film was made in the preparation. That's the only time that you can see the thing in its entirety.

You use music very subtly. In fact you hardly hear any music in the film until one scene when you use some very spirited opera.

There was a reason for that. It's a film that looks like a social drama but it isn't. It's really a tragedy almost, in a classical sense, and I didn't want Guy (a retarded youth who kills himself) to end up in a gutter. He dies but it's not a morbid death. It's a death that takes him into another world. I felt that the music should give a sense of something that opened into something else. And I also thought that it had something of an operative death, rather than a realistic death. Take away the mental images he is dreaming about, and take away the music, and what you see is Guy ending up in a ditch in his broken up truck.

Do you think you'll ever make a nice happy comedy?

I've always had the idea to do such a film but I've always ending up doing tragedies, and slightly heavy films. I don't know why. There's something in me that goes in that direction, maybe my French-Canadian heritage. I guess we have a lot of scores to settle with life.

Francis Mankiewicz has recently completed a new film, *Les Beaux Souvenirs* (Happy Memories).

Inside Moves

The struggle to make human, personal films is as much a struggle in the United States as in Canada. Director Richard Donner, who picked up his directorial experience on *The Twilight Zone*, believes he is extremely fortunate to have made such a film in *Inside Moves*.

Based on the novel by Todd Walton, this underdog film revolves around the characters in Max's Bar, where being handicapped qualifies one for membership. Each of the very colourful characters, are almost proud of their handicaps, like a kid with his first shiner.

Continued on page 10

...and more screen gems

Donner saw a lot to like in the characters in *Max's Bar* and decided that this would be the project that he'd throw himself into after the overwhelming experience of directing *Superman 1*, one of the most expensive and grandiose films ever made.

Recently Donner sat in his Windsor Arms hotel room sporting sunglasses, his tanned silver-dark hair on the edge of being long. He is dressed in golfer attire—yellow cardigan, knit slacks, and tennis shoes. He speaks with all appendages in motion—hands flaying, mouth roaring, the words fast, eyes fastened to the four reporters, making each feel he's the one being addressed.

Donner is in Toronto because he wants to spread the word on *Inside Moves* himself. He's got 30 minutes to satisfy the four scribes, and he starts off by asking good-naturedly, if we all like his film. When we collectively nod, he smiles and says: Good, you can stay then."

Donner talks.

Diana Scarwid, the female lead in *Inside Moves* received a best supporting actress nomination from the Academy Awards. She's walking on water, there's no talking to her on the phone. What busted my heart was that John Savage didn't get it. I'm not going

to knock Peter O'Toole and Jack Lemmon, but, I mean hey—it broke my heart.

But I never expected any awards for the film. We're an independent and we just made this picture on our own against all the studios in town. And there was no block voting on ours. So there was no way we were going to make it.

It wasn't that much different working with young actors like Savage and Scarwid, as compared to working with a veteran like Gregory Peck, who I directed in *The Omen*. As long as they're disciplined and good and they know what they're doing. You can provoke them, and you can get a trend of thought, and you also get challenged. But it's a bright challenge. And I'm the first to listen and learn. Though if it comes down to it and it's not working out the way I want, they'll listen to me.

I use the same crew on every film. John Barry, Lazlo Kovacs, they're mine. Even Richard Greenburg who does the titles. What a difference from *Superman* titles to the gentle, little thing that he came up with. It was very integral to the film.

I feel really good about what's happened to the film since it's been released. What's working with this picture is the best thing that's ever happened in my life—

word of mouth—the best advertising in the world.

I tell people before you go to a flick and pay 20 bucks—admission, food, parking—ask someone about *Inside Moves*—I don't think we'll lose one person.

If someone asks me about *Inside Moves*, I say it's 'incredibly delicious'. Because if I say it's about these handicapped guys, one's blind, one's in a wheelchair, one can't see, one has no hands, and they hang out in this bar, another guy tries suicide, then who the fuck will want to go to the movie. You wanna pay \$20 to be depressed. What I can't say is wait a minute, it's not depressing. It's wonderful, it's up, and it's happy and it's a fable. It's bigger than life. The minute I show the other side of it, I've lost my audience.

My film is of special interest to film buffs, especially those who remember a 1946 film called *The Best Years of Our Lives*. If you were doing a script and it said there's this old 'codger' sitting in a bar and he had no hands. And you say 'Jesus, how the hell am I going to cast that?...Harold Russell—whatever happened to Harold Russell? 34 years between parts. A shitty agent? No, he's been on the President's Commission For The Handicapped all this time. And he'd turned down many motion



Richard Donner is smiling these days over *Inside Moves*'s success.

pictures during that time. I sent him the script, and I got a call back the next day saying he'd be delighted to do it.

Harold's reluctance reminds me of an old story. There's this actress, she's in the jungle, in the swamps, and there's mosquitos and they're biting, and finally she turns and asks: Who do you have to fuck to get off of this picture? That was Harold, he never wanted to do a

movie. For this film though he would have done anything to get on.

A question and answer-filled half-hour later, he exits to a waiting plane, but not before he gives us a couple of winks and handshakes, and his phone number, telling us to call anytime. Then he's off; a bit of movie magic on a cold February morning.

Pub call.



Just say OV.
Oh Ya!

Career shock

Monica Hulas

Arts graduates take hope. The future for graduating liberal arts students is not as bleak as it appears. Yet various myths pervade the job market which hinder potential job hunters.

Myth: Positions offered by most firms seeking arts graduates for employment are often limited to such areas as sales representatives, life underwriters, managerial trainees, chartered accountants, computer programmers, and so on. Truth: Opportunities in such preferred areas as personnel, public relations and administration are available to graduates who indicate a level of competence while first serving the company at a less desirable position.

Karen Fisher, placement officer at York University's Canada Manpower Centre says, "The availability of more attractive positions is often restricted to the employees in the firm. Therefore, getting hired by a company is a major first step which can soon open the graduate to endless possibilities within the company."

Myth: Low starting salaries can be anticipated by students holding a degree in any discipline other than the professions. Truth: A study conducted by Renate Lerch reveals that the expected wages for new accountants will range between \$13,000 and \$15,000. Graduates of architecture can anticipate an annual starting salary of \$13,000 or less. Hence, it should be consoling that an initial income of \$11,500 to \$14,000 is standard among graduates of most disciplines.

Graduates have an advantage over other employees for rapid advancement. A company will evaluate a new employee's record and determine their potential for upward mobility following either a six to nine

month trial period in the company's training program.

Ted Negatta, also a placement officer at York's M.P.C. believes "University graduates have an advantage over other company employees for upward mobility—usually within the first nine months."

Coping with "career shock" requires two things of the graduate: a correct approach and a positive attitude. An art graduate seeking employment opportunities in today's competitive market must learn to create an image and sell that image by developing marketing tools.

A resume carefully tailored to one's individual personality will project the sort of image necessary for opening that first door. For the graduate addressing various companies and, or positions, two or three resumes should be prepared with emphasis on areas of necessary interest.

Following the preparation of a good resume and cover letter the applicant should research the company and the position for which he wishes to be interviewed.

A third marketing tool involves the ability of an applicant to intelligently "sell" him or herself at an interview. This is the determining factor which will distinguish the applicant, their ability to communicate well and quickly pick up and digest information.

Another possible marketing tool is volunteer work. This is not always a practical solution nor a possible one, in view of financial obligations. However, for the sociology graduate interested in working with handicapped individuals, or the English graduate seeking a career in newspaper reporting, the volunteering of time in exchange for job experience may open more than one portal.

Entertainment

"The mist is in my mouth."
-Marie-Claire Blais-

Collin Wallcott interview...

A sitar is born

Steven Hacker
and Howard Goldstein

One of the most refreshing things to happen in jazz in recent years has been its increased association with Third World folk forms. Though Africa has always been at the heart of the music, it is only recently that these connections have been brought to the forefront. Thanks to pioneers like Randy Weston and Don Cherry, traditional music is now an accepted and vital part of today's jazz.

One of the most successful products of this movement in jazz is a trio of musicians known as Codona. Codona consists of American trumpeter Cherry (not to be confused with the former Bruin coach), known for his work with Ornette Coleman's historic quartet, Brazilian percussionist Nana Vasconcelos (who has played with everyone from Eno to Egberto), and American sitarist and tabla player Collin Wallcott. Together they combine to produce a unique fusion of musical forms. From the jungles of South America to Ornette Coleman, and from the deserts of North Africa to Stevie Wonder—such is the scope of their music.

Of the three, Wallcott is probably the best known, because of his membership in Oregon, a popular band among younger jazz fans. Though Oregon takes up much of his time, it hasn't prevented him from playing with performers as diverse as Miles Davis and the Toronto Symphony Orchestra. Perhaps the only jazz musician whose career rests solely on sitar and tabla, he shared a few moments during a recent Oregon performance in Lewiston, N.Y.



Howard Goldstein

"Take two tablas and call me in the morning," advises Dr. Wallcott.

How did you get interested in the music that you play?

When I was in music school I was a straight percussionist and fledgling conductor, but somehow or other I wanted to improvise, and Indian, African and Cuban music struck me before jazz did. At that time—late 50's, early 60's—the only jazz that I was exposed to was pretty progressive, like Coltrane and Mingus in periods when they were really 'out there', and it just didn't appeal to me as an alternative to what I was doing. Whereas the Third World thing and a more intimate, 'chambery' kind of thing—but still something that swung—did.

A lot of people have closed attitudes to Third World music. Do you find this to be an obstacle?

Not really. In a way it opens people up more than it closes them. They say, 'wow it's weird—let's listen to it.' It's the reverse with John Abercrombie (whose quartet is playing in the background) using guitar, piano, bass and drums. Everybody's heard that combination. To make people listen to those instruments

you have to be really incredible, as they are. With us, we've got such weird instruments that you at least have the audience for fifteen minutes, just out of curiosity and then obviously you've got to deliver the music.

You've studied sitar with Ravi Shankar and tabla with Alla Rakha. Does the traditionalist Indian view you as faithful to the tradition?

No. But also not heretical. Traditional Indian musicians can appreciate that I've spent a lot of time practicing and that I've developed my own style of playing, not according to Indian rules. Now, if I was going on the stage and saying 'Now I'm going to play raga such-and-such', then they would get upset. They don't object to people experimenting with the instruments but they do object to people playing piano—Indian music—getting dressed in Indian clothes and going out saying they're playing Indian music when they're not.

So you don't concern yourself with the spiritual implications of the music?

Not particularly. When I first heard it, I was primarily interested in it as music. A lot of people got into Indian music and the whole Indian trip as a spiritual basis. They were more into the music because it was trippy than because they liked it.

I was primarily interested in the music. I've never been drawn to Hinduism or Islam as religious practices. But I am involved with Buddhism, or rather I should say Buddhist psychology, since Buddhism is more about psychology than religion. All of us in Oregon are somewhat closet to it even though we're not practicing Buddhists.

Many people are familiar with the

sitar, but they have little knowledge of the tablas.

Basically you have two drums, a high drum and a low drum. The low one is very unusual in that it has a very loose head, and it gives a very watery, liquid sound. It's almost like a kettle drum with a pedal on it which you can make go up and down with your hand. The high drum is a very clear, specifically tuned drum with a very clean sound.

How did Codona come about?

It started out as my record and my tunes, but it ended up that as soon as we got in the studio it was apparent that we were a democratic trio and not my group.

The first Codona record on ECM was well-received by both fans and critics. Is there anything we should know about the new album, Codona 2 (just released in Canada)?

Well, it's much stranger than usual. We use kettle drums and accordions with lots of overdubs. It's very strange. Lots of singing. It's just weird. A very weird record.

Are you sure that's what you want said on behalf of your new record? This is a commercial, you know.

(Wallcott reconsiders and then answers sarcastically) It's a wonderful record full of rich instrumental variety...

With Oregon planning to take the year off so that the musicians can pursue their solo careers, Wallcott is left with considerable time to himself. He plans to use it by touring with Codona as well as continuing his study of African music with a drummer from Senegal. And beyond that, well, only your sitar knows for sure.

Friends or foes

Michael Monastyrskij

Alan Ayckbourn's *Absent Friends* which was recently presented at the Atkinson Cafeteria transforms a tired theme into a very successful comedy. It may be no great secret that marrying a girl or boy of your dreams doesn't guarantee bliss but Ayckbourn's play still serves as an enjoyable reminder.

Absent Friends concerns a group of former schoolmates who have all found their ideal marriage partners. The action begins when the fiancée of one of the group drowns, bringing the characters together for a party to console Colin, the heartbroken suitor.

Ayckbourn uses the party as a vehicle to highlight some unexpected contrasts between the unhappy Colin and the 'happy' couples.

Paul and Di's marriage has hit a rough patch, and Evelyn isn't exactly enamoured with her husband John. At first glance, Marge is the only satisfied spouse but it is soon obvious that her husband's never-ceasing illnesses have left her drained. In fact, he is sick during the party and actually never appears on stage.

Much of the comedy is ironic. For example the 'romantically involved' Evelyn laughs off a romantic story in which a man sings and dances through fields after his girl kisses him. While the 'emotionally shattered' Colin while talking about Carol, intricately describes the same scene.

Most of the comedy was reserved for midway throughout the first half, giving the audience a chance to build up some sympathy for the unfortunate characters.

As Evelyn, Siobhan Stevenson met a difficult challenge that required her to do a lot of acting



Anderson Lookkin

Family portrait

without the benefit of many lines. Don Martin's Colin was suitably bubbly.

In the wrong hands Di could have become an uninteresting kvetch, but the actor who played her created a personality that earned the audience's condolences.

Alex Galatis, who directed the play, did himself a favour by playing the part of Paul for it's not hard to imagine him sitting in an office, grimaced, directing cat food sales. John "I'm used to those bastards getting my name wrong" Beirne was technical director.

Sparks from the dark

Peter Robinson

Why Brownlee Left by Paul Muldoon, Faber & Faber, 1980, \$11.25. 48 pp.

At age 30 Paul Muldoon has established quite a reputation in his native Northern Ireland. Though this is not so well known on this side of the Atlantic, his third book, *Why Brownlee Left*, should put things right.

Muldoon favours plain-speaking, but his poems are full of odd twists and turns and his images are constantly surprising. For example, in "Hedgehog" from his first book, *New Weather* (1973), he presents a very unusual view of a snail: "The snail moves like a/Hovercraft, held up by a/Rubber cushion of itself." The subjects he treats are ordinary enough—childhood, nature, journeys, war—but the way he handles them is always unexpected.

In the opening poem of his second book, *Mules* (1977), "Lunch with Pancho Villa," Muldoon takes up the question of what a poet should write about. The "celebrated pamphleteer" tells him:

*There's more to living in this country
Than stars and horses, pigs and trees,
Not that you'd guess it from your poems.
Do you ever listen to the news?
You want to get down to something true,
Something a little nearer home.*

And this is all the more effective when one remembers that "home", for Muldoon, is Northern Ireland. But in the second part of the poem, Muldoon twists everything around, pointing out that it was "All made up as I went along", and ends by wondering what he will say to the "callow youth" coming for lunch—"He'll be rambling on, no doubt/About pigs and trees, stars and horses."

Why Brownlee Left picks up the concern with narrative begun in *New Weather* and *Mules*. In many ways, the poems merely act as introductions to greater mysteries: they pose questions and offer no answers. In "October 1950", Muldoon writes:

*Whatever it is, it all comes down to this;
My father's cock
Between my mother's thighs.
Might he have forgotten to wind the clock?*

Yet he ends the poem: "Whatever it is, it leaves me in the dark."

The title poem is a good example of the mysteries that stories sometimes provoke. Nobody knows

"why Brownlee left, and where he went", but his leaving turns him into a local legend. People talk about him, and the reader is left, like Brownlee's deserted horses, "shifting...from foot to/foot, and gazing into the future."

The final poem, a ten-page narrative called "Imram", has already been hailed by other reviewers as Muldoon's finest achievements. It certainly is a magnificent piece, a pleasure the joy comes from the way Muldoon handles the language. Seeking his father, the poet journeys through a world that veers between the sordid reality of Foster's pool hall and the Atlantic Club, and the realm of hallucination, "the Morgue/Of all the cities of America." There is no way a brief review can do the poem justice, but perhaps a stanza will give some sense of the range and vigour of Muldoon's narrative. At the Atlantic Club ("Not the kind of place you took your wife/Unless she had it in mind to strip/Or you had a mind to put her up for sale"), the poet meets a girl:

*She was wearing what looked like a dead fox
Over a low-cut sequined gown,
And went by the name of Susan, or Suzanne.
A girl who would never pass out of fashion
So long as there's an 'if' in California.
I stood her one or two pink gins
And the talk might have come around to passion
Had it not been for a pair of thugs
Who suggested that we both take a wander,
She upstairs, I into the wild, blue yonder.*

Susan, or Suzanne, reappears later in the poem in rather unusual circumstances, but that would be giving too much away. Part quest, part detective story, "Imram" brings something fresh and new to narrative poetry.

Muldoon will be reading in Winters Junior Common Room on Monday, March 9 at 8 p.m. The reading will form part of a whole evening's entertainment called "Upstairs in a Tent." John Morrow will be reading some of his stories. His book, *Northern Myths*, appeared in 1979 and is full of funny, irreverent tales delivered in a voice, I'm told, that must be heard. Ciaran Carson, a poet, will also be playing flute and whistles, and Deirdre Shannon will add some lively fiddle. The event is free and a cash bar is being provided.



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Happy End Puppet racket

Lloyd Wasser

Shortly after the success of *Threepenny Opera* in 1928, Bertolt Brecht premiered a new work, *Happy End*, to an anticipatory Berlin audience, with disastrous results. Written with assistance from Brecht's secretary, Elisabeth Hauptmann, and featuring music by Kurt Weill, *Happy End* was a dismal failure and closed after only one night. The opening night performance could hardly be completed because of the mocking laughter, hissing and noisy slamming of doors by the outraged audience. It was one of Berlin's—and Brecht's—worst theatre scandals.

After a wait of over 50 years, *Happy End* came back to life recently at the Tarragon Theatre. The opening night premiere saw no hissing, little or no mocking laughter, and a distinct lack of slamming doors. Instead, Tarragon audiences were treated to an entertaining and interesting evening of theatre.



This musical comedy tells the story of Hallelujah Lil, a Salvation Army girl who becomes romantically entangled with dangerous Chicago gangster Bill Cracker, while attempting to save his neck from a gang of racketeers led by a mysterious woman known only as "the Fly". The play, which takes place in the Chicago of the 1920's, is rich in colour and style. However, it's easy to understand why this production failed in Berlin and has rarely been revived since. The fault lies with the play itself, for this tale of Chicago gangsters and girls is an unoriginal and less-than-exciting story, lacking in any real wit or intelligence. It has none of the usual Brechtian touches to it, and certainly none of the political or

social themes Brecht utilized in his other works. Basically, *Happy End* is an odd mixture of *Guys and Dolls* and *Public Enemy Number One*.

Bill Glassco, Artistic Director of the Tarragon, realizing the script wouldn't hold up in production, joined forces with Felix Mirbt. The latter created a barrage of three-and-a-half foot tall puppets to take the place of actors, and the technique works wonderfully. The puppets practically ooze personality, from the sad, doe-eyed expression of Hallelujah Lil to the comic antics of Doctor Nakamura (a one-armed Chinese Nazi in the tradition of Lionel Atwill). The puppets play their parts to near perfection and are manipulated with great skill and deftness of hand by three on-stage puppeteers.

Aside from the puppeteers, other humans also stalk the tiny stage. Four vampy singers share the spotlight and sing the Weill tunes, as well as being the puppets' voices during the show. A pianist sits in the middle of the stage, providing accompaniment to the musical antics.

In addition to making the play more interesting, the puppets also help to distance the audience from the action. This technique, known as 'Verfremdungseffekt', is a device, which, by bringing all the theatrical devices, sound effects, music and other ingredients up on stage, constantly reminds the audience that they're watching a play, preventing them from getting too caught up in the action, and missing the work's message.

The 'Verfremdungseffekt' works extremely well here, so it's indeed unfortunate that *Happy End* contains no message of consequence to the viewer.

The music is at times, the best part of the production, truly bringing the play to life. Numbers like "Surabaya Johnny", "The Bilboa Song" and "The Sailors' Tango" managed to capture the mood and emotions of the era.

This production of *Happy End* is unique, and therefore well worth seeing. All the elements, including the puppets, the lighting, sets, and music are first rate. So take a trip down to the Tarragon Theatre, 30 Bridgman Avenue, for a night of innovative theatrical magic. Until March 21st.

A whole lotta Shakes

Andrew C. Rowsome

Only the last moment of last week's production of *Shakes* at Mac Hall was disappointing: a rousing version of "On Broadway" treated bitter-sweetly. Too bad, because with a bit more energy and confidence this immensely talented group could have been challenging Broadway rather than masochistically dreading and desiring it.

This was in direct contrast to the way an earlier version of "Fame" worked. Putting the number in the ironical context of a tap-dance class composed of varying degrees of ability gave the dismal tune a badly-needed and sharply satirical edge.

The engaging script (by Janet Sears) is best when dissecting the twin evils (virtues?) of love and fame in the Shakespearean context—the balcony scene snaps into life—and at its worst when squeezing tired laughs out of theatre department in-jokes. The script is good enough to stand on its own without them. Again it took nerve to tackle Shakespeare in a novel way and skill to succeed.

A stand-out comic turn by Walter Villa holds the show

together through an awkward narrated dream-sequence. His lampoon of an entire generation of directors is pointed, while remaining fresh. Deborah Tompkins nearly stops the show with an over-heated vocal while Valeria A. Sipos sizzles in a more visual way.

Realistic sparks do fly between the romantic interests, Antonella Loras and Stuart Hughes, but it is their inclusion in a well-staged scene that gives the love story its poignancy. And a colourful scene it is—with some impressive dancing that leads to my favourite moment: Darlene Harrison steals a dance number from under the most of some obviously more trained dancers. Her wonderfully mobile face laughs, pouts and shifts at breakneck speed as she falls into the splits and beams—succeeding for one brief second in directly sharing the joy of accomplishing something surprising and difficult.

If the talents that went into *Shakes* were to give themselves a bit more credit I think they would discover that the tragedy of "On Broadway" might not be the only aspect they need aspire to.

Toots and the Maytals

Toots Live!

(Trend)

Toots, supported by his talented back-up group, serves up his speciality: hot spicy reggae. This live recording includes such favourites as "Pressure Drop", "Sweet and Dandy" and "Monkey-man" which typify Toots' brassy vocal style and his bands vibrant rhythms.

In the selections "Funky Kingston", "54-46 That's My Number" Toots gets fully involved with his audience as he coaxes them into some intense participation.

Toots and the Maytals' combined use of ska and reggae



Records...

Dandy guys

rhythms make them unique among their contemporaries and fans.

Paul Ellington

Charles Mingus Something Like a Bird (Atlantic/WEA)

Something Like a Bird consists of material drawn from what Atlantic proudly proclaims on the cover as Charles Mingus' "last recording

sessions", the same sessions that resulted in a previous release, *Me, Myself, An Eye*. By this point in his life Mingus was in a wheelchair and unable to play, but he was present in the studio, supervising and overseeing the music being recorded. For the two tracks on the album, he assembled a big-band with an all-star cast of heavies including the Brecker Brothers, Eddie Gomez, Ronnie Cuber, Lee Konitz, and George Coleman—guys who couldn't

play poorly if their lives depended on it.

The 32-minute-long title track is



an uptempo bebop tune that features seventeen different soloists tossing choruses back and forth like hot potatoes. Building in

intensity as the soloists take shorter and shorter exchanges among themselves, the piece is propelled through a series of climaxes and, despite its length, never loses momentum. The other cut, "Farewell Farewell", is more subdued (and very pretty), more of a composition than a tune to blow on. It is marred only by the excesses of Larry Coryell's aim-for-the-youth-market guitar solo.

Something Like a Bird is by no means a posthumous cash-in. While it doesn't rank with such classics as *Mingus, Ah Um*, this record is still a strong offering and proof that Mingus was a creative force to the very end.

Roman W. Pawlyszyn

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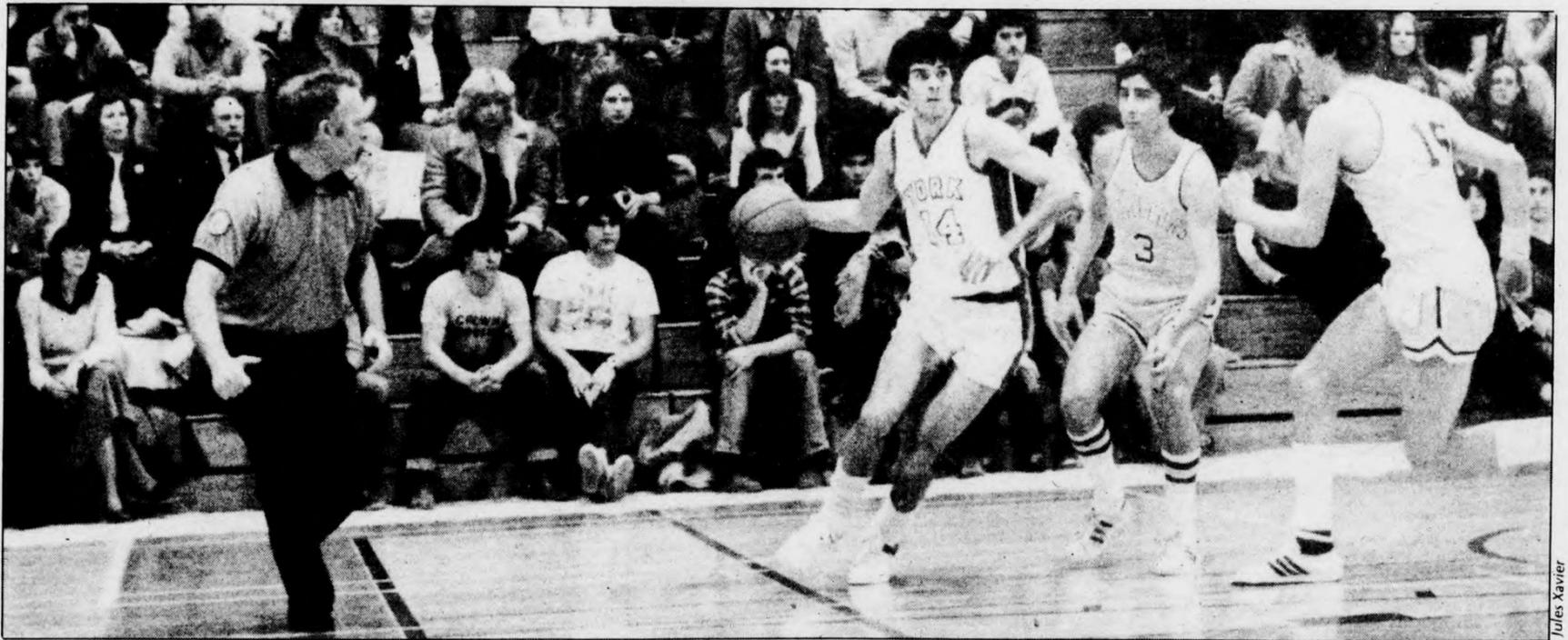
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Jules Xavier

Yeomen win fourth Ontario East final

Mike 'Totally Rehabilitated' Allen
In the "what else is new" department of York sports, the Yeomen basketball team won its fourth consecutive OUAA East championship by disposing of the Laurentian Voyageurs 92-71 last Friday evening at the Tait Gym.

All-Canadian David Coulthard, a young man who sends sports writers scurrying for new adjectives every time he plays, turned in a brilliant 32 point performance.

This latest triumph leaves the Yeomen with some good news and some bad news. The good news is that all-Canadian Bo Pelech, out of the Yeomen line-up for the last five weeks has returned to action.

The bad news is that the OUAA West division crown has gone to the Windsor Lancers, who Saturday evening in Guelph, upset the Gryphons by grabbing a two-point victory on a hotly disputed last-second basket.

They Yeomen must now make their bi-annual trek to Windsor's St. Dennis Hall, better known as "The Pit"; a pre-historic, cave-like dwelling that only vaguely resembles a gymnasium. The floor resembles one of the more popular rides at "Canada's Wonderland" and the noise level in the building would make a rock musician cringe.



Jonesy's last home game.

York's last meeting with the Windsor crew was in the 1978-79 OUAA playoffs where the number one Yeomen, led by Lonnie Ramati's memorable "The refs are out to get me" performance (four fouls in four minutes) were upset 78-76 by the Lancers.

Hopefully, this year's match-up will not be a repeat performance. Pelech's early return to the line-up casts a new light on the Yeomen's playoff hopes. If Pelech can work himself back into his

previous playing form, this could be the year when the Yeomen "win it all".

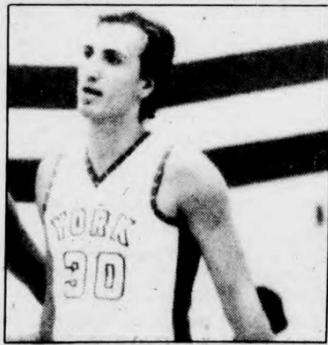
Pelech, who was greeted by a prolonged ovation from Yeomen supporters, talked about his return after the game.

"It really feels good to be back. I just can't stand sitting on the bench and watching. That's why I didn't go on any road trips while I was hurt. It would just eat away at me that I wasn't in there."

Head coach Bob Bain, obviously relieved by Pelech's return, stressed that, "We knew Bo would be back just as soon as he could. My only concern was that he didn't come back too soon," he said. "Bo's the kind of guy who would play hurt and not say anything about it."

Friday's match-up against Laurentian was the last home game for guard Paul Jones and forward Ron Kaknevicus.

Yeomen basketball fans will not soon forget Kaknevicus's outstanding performance as York's "little-big man" in the 1979-



Bo's back!

80 season when he grabbed 42 points in two games against Carlton while shutting down Raven centre Tom Cholock, who towered over "Kak" by half a foot.

Paul Jones is another Yeoman who will be remembered by York fans for his quickness and determination on the basketball court. He is universally well-liked; by his teammates, by his opponents and rumors have it, by a girl named Kim from Barrie.

Cluett's crew wins it all

Rose Crawford

The York Yeowomen squash team could not have ended their brilliant 29-2 season in a more fitting manner, winning the 1980-81 OWIAA Squash championships last weekend.

The University of Toronto went into the tournament as the heavy favourite on the strength of three provincially ranked players.

In fact, the Lady Blues did win this third and final leg of the OWIAA championships, but since they are determined by cumulative points, the Yeowomen still managed the win with two points to spare.

York was tied up with U of T until the last round. In that round York faced the University of Waterloo, a team York had easily defeated in the past. It was crucial that the Yeowomen win all their matches in that round in order to win the championship and in the words of coach Bob Cluett, "We didn't have the high ranked players so we couldn't afford to make mistakes and we didn't."

York ended the tournament with 78 points while U of T finished with 76. Queen's University was third with 68.

To put the icing on the cake, York's Mandy Battershill took the silver medal in the individual standings. She finished with 14 matches to her credit, second only to U of T's Patti Hogan who had 15 match victories. Hogan is ranked number two in Ontario.

The silver medal victory came as a surprise for Battershill who throughout the tournament had not been aware of how close she was to the top of the standings.

"I was really surprised because I had no idea of the standings," she said. "Bob came up to me and said that if I won that match (her final match against the Waterloo player), I'd win the silver medal. Naturally I became quite nervous, but I still managed to pull it off."

Coach Cluett felt "ecstatic" about his team's victory and attributed the success to the Yeowomen's stamina and perseverance.

"The thing that's amazing about this team is its ability to hang in there. I couldn't believe some of the rallies on the weekend. The other players had the better shots, but the girls would keep on rallying. They rallied the other girls right into the ground and that's just what it takes to win."

York hosts Can-Am squash tournaments

York University will host two premiere squash tournaments featuring some of the top-ranked junior female players in North America starting March 6. Both events are open to the public at no charge.

The first tournament, to be held at the Tait courts on Friday, March 6 (6:00-8:00 p.m.) and Saturday, March 7 (9:30 a.m.-1:00 p.m.), is the second half of a unique transborder event called the **Can-Am Team Championship for University Women** featuring the York Yeowomen and teams from Vassar College, Hamilton College and McGill University. The initial part of the event was played November 1980 in the U.S. under U.S. rules with the hardball. The Yeowomen, coached by Bob Cluett, take top honours into the March 6-7 tournament which will be played under international rules with the softball. The standings at the end of the U.S. tourney were: York 12, Vassar 10, and Hamilton 8.

The **Can-Am Invitational**, hosted by York and sponsored by Manta Sports Inc., is a 16-woman field highlighting the play of a "dream draw" according to tournament chairman Shelagh Murray and host coach Cluett. The invitational runs Saturday, March 7 (3:30-5:30 p.m.) and Sunday, March 8 (9:30 a.m.- 5:00 p.m.) at the Mayfair Parkway Raquet Club in Markham, Ontario.

Shortstops

Yeomen gymnasts figure prominently at National Selection

York's gymnasts put on an impressive show at the first annual National team selection meet this past Saturday and Sunday at Seneca College. The results reaffirm that York is one of the pre-eminent gymnastics centres in the country.

Dan Gaudet, the current OUAA champion, placed second all-around, a point behind Jean Choquette of Montreal. His solid performance earned him a trip to New York to represent Canada at the prestigious American Cup, March 21-22.

Frank Nutzenberger, who was held back by a serious ankle injury, was unable to perform on the floor exercise and on the vault. His showing on the remaining events however, proved that he still belongs among the top ranks of Canadian gymnastics. He too will be travelling this spring. He will represent Canada at the East Germany Invitational in April.

Other members of the York team who competed in the selection meet were Bill Chong, who placed fifteenth, Pat Rogers (10th in the junior category) and Tom Bertrand.

Right now the Yeomen gymnasts are in Calgary hoping to capture another CIAU championship.

Athletes of the Week

Yeowoman squash player Mandy Battershill and Yeoman gymnast Dan Gaudet are **Excalibur's Athletes of the Week**.

Battershill not only captured the individual silver medal in last weekend's OWIAA squash championships, she also won the pivotal match in the final round giving York the provincial crown.

Gaudet was among the many gymnasts fighting for a berth on the Canadian National team last weekend at Seneca College. He placed second all-around and earned the right to represent Canada at the American Cup on March 21-22.

Inter-college sports winds down

Stephen Podborskie

Inter-college sports are a month away from completion for 1980-81. Broomball and archery are the remaining sports left to complete.

'A' hockey has just been completed with Osgoode defeating Alumni, the defending champions in two straight games 3-2 and 7-4. Bethune finished third followed by McLaughlin, Stong 1, Glendon, Stong 2, Founders, Calumet, Vanier and Winters.

In the 'B' league Stong 1 finished first followed by Osgoode, Stong 2, MBA, Calumet, Environmental Studies, Grads and McLaughlin.

Osgoode defended their basketball crown with an easy two game victory over their arch rival Stong. These two teams may face each other again in the upcoming Second Annual Stong Invitational Basketball tournament.

An indoor soccer tournament for women was held during the first two weekends of February. Six teams played on an exhibition basis with only one team defaulting out of the competition.

In the semi-finals Calumet defeated the Grads while Stong

advanced to the finals with their win over Winters.

An aggressive yet spirited final game saw Stong hail victorious by a score of 4-1. Winters finished third followed by Grads and Vanier. McLaughlin defaulted out of the competition.

Swimmers hang up trunks

"Fins"

The 1980-81 season ended for most of the York Yeomen swimming and diving team February 22 with the OUAA championships hosted by McMaster.

Despite disqualifications and false starts, all team members swam their best times as the Yeomen collected 62 points to finish sixth.

Leading the way for York were veterans Marty Tiidus and Cam Rothery, both of whom advanced to this week's CIAU's.

Tiidus, runner-up in the 200 metre breaststroke had the benefit of a judge's decision to win the bronze medal in the 100 m. breaststroke.

Alumni were the overall victors in the combined volleyball with a slim 98-97 margin over Stong. Alumni won the overall men's and coed divisions while Stong captured the women's division.

Calumet finished third followed by Osgoode, McLaughlin,

Founders, Winters, Vanier, Grads, Bethune and MBA.

Stong has a 26 point edge over McLaughlin in the 'B' league, 540 to 514. McLaughlin had been leading much of the year but Stong gained on them by virtue of their 378 to 80 points for participation in

'B' hockey.

Most Improved Teams honours have been bestowed upon Calumet in women's volleyball, Bethune in men's 'A' hockey, and Founders were double winners in men's volleyball and innertube water polo.

Rothery finished fourth in the 100 m. butterfly and tenth overall in the 200 m.

The weekend meet also marked the arrival of sprinter Joe Skelly who, after just five weeks with York narrowly missed CIAU standards in the 50 and 100 metre freestyle.

Two other freshmen, Lee McFayden and Glen Mateer also made their presence felt with personal bests in the 400 m. freestyle and butterfly events respectively.

Rookie coach Mark Temple was pleased with the performance of the Yeomen swimmers. "After some early setbacks I think we came back well at this meet." But,

stresses Temple, "We can't sit around. We have to take the initiative and recruit. It's the only way to be successful."

York will have to do just that to replace graduating veteran Andy Manaham. "The Axe" went out in style, posting seasonal bests in the fly events and as a member of the 4x100 and 4x200 freestyle squads.

Highlighting seventh place finishes by both squads were particularly strong swims by sophomore Stu Taylor, York's most versatile competitor. The meet also saw the return to form by two veteran freestylers, Al McMullen and Drew Clarke, both of whom sat out last season.



It's eleven o'clock. Do you know where your legs are?

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Saturday, April 4th and Sunday, April 5th
Toronto Downtown Holiday Inn



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Here's your opportunity to pick the brain of the man who has had 12 winning years and 16 total years experience as a bettor, horse owner and system developer. He will present his complete approach to winning at the seminar. He will then put his approach to the test at Mohawk Raceway on Saturday, April 4th.

The seminar will be composed of work periods, mini-lectures, question periods and periods for open discussion. Plenty of time has been set aside in the schedule for answering personal questions.

Seminar Kit

A Seminar Kit containing different winning systems will be given to registrants. The Seminar Kit contains:

- (1) An updated Point Method that shows a profit in a test of over 1000 races.
- (2) A new Triactor system that shows 49% profit in over 100 triactor races tested.
- (3) A False Favorite angle that shows 100% profit in over 300 races tested.
- (4) 10 rules for eliminating risky races.
- (5) 23 rules for eliminating probable losers.
- (6) Optimum money management.
- (7) Drivers' Win Percentages for all 2500 North American Drivers.
- (8) The 10 Per Cent Solution and The Nirvana Account.
- (9) Longshot angles.
- (10) The deadly "T" horse.
- (11) The Professor's book **Harness Racing Gold**.
- (12) Membership in the International Gamblers' Club and subscription to the Club's Newsletter.

What Do You Want To Learn?

One third of the seminar time will be devoted to what you want to learn. The Professor will ask you to make a list of topics of interest to you. He will then discuss your topics. Also, bring a program from your racetrack for analysis. In addition, one question period will be devoted to systems for casino blackjack, football, hockey and other games.

Fine Points

Many fine points will be covered in mini-lectures and open discussions. Points such as the importance of the final quarter, a sloppy track, post position, a layoff, lengths gained, age, sex, money earned, class changes, claimers versus conditioned horses, clocking, inspection, smart money, fixed horses, etc., etc.

Participants in the Professor's 1980 Seminar loved it. Here's what they said:

"Excellent seminar, very positive." P.L. Windsor
 "This seminar is worthy of attending annually." J.L. Toronto
 "Very satisfying, extremely enriching." G.J. New Jersey
 "Nothing better could have happened in my life!" K.M. Detroit
 "I enjoyed the seminar and got a lot out of it and that should help my race betting." D.J. New York

"It was a great personal pleasure to meet the professor, a truly rare individual who combines a sincerely honest nature with the ability and desire to instruct others." D.T. Maryland
 Ninety-five per cent of the participants in the 1980 seminar said they would recommend the seminar to their friends.

Seminar Schedule

The Seminar begins at 12 noon on Saturday, April 4th. On Saturday afternoon the Seminar Kit is distributed, several major topics are covered and Saturday night's Mohawk program is handicapped with the Kit. Personal questions will be answered till 5 p.m. At 6 p.m. the group travels to Mohawk by chartered bus. Bus returns to Holiday Inn at midnight. Seminar resumes at 10:30 on Sunday. Mohawk program is re-analyzed, followed by a question period and open discussion. Luncheon (free) 12 noon to 1 p.m. Fine points and the rest of your topics are covered from 1 to 5 p.m. Seminar ends at 5 p.m. on Sunday, April 5th. Refreshments will be served throughout the two days. A second trip to Mohawk on Sunday night is optional.

Registration is Limited

Registration is limited to 40 persons. Register now and avoid getting shut out. Fee \$200. Send to Dr. Kusyshyn, International Gaming Inc. P.O. Box 73, Thornhill, Ontario, Canada L3T 3N1. For more information phone the Professor at (416) 881-9322.

Room Reservations

You may make your own room reservations by calling or writing to: Toronto-Downtown Holiday Inn, 89 Chestnut St., Toronto, Ontario M5E 1R1. Phone (416) 367-0707. (The Holiday Inn is located next to City Hall).

About Professor Kusyshyn

Professor Kusyshyn has a Ph.D. in psychometrics. He teaches gambling courses at the university level. He is the author of five books including the popular book **Harness Racing Gold** (over 5,000 copies sold) which Paul Moran, the racing editor of the Fort Lauderdale News, believes to be "the best book ever written on harness race handicapping." The Professor has devised many winning methods including the Simple Point Method, the Professional Method, the Odds Model for Detecting Smart Money Betting, and the Advanced Method. Professor Kusyshyn is also a member of the New York Academy of Sciences and the British Society for the Study of Gambling.

CLIP AND MAIL THIS COUPON NOW

Dear Professor: My \$200 fee is enclosed. Please enrol me for the two-day April Harness Seminar and send me confirmation. I understand I am to make my own room reservations if staying overnight at the Holiday Inn.

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Send fee to Professor Kusyshyn, International Gaming Inc., P.O. Box 73, Thornhill, Ontario, Canada L3T 3N1.



Maharishi Mahesh Yogi.

Introductory Lecture given on Wed. March 11 in South Ross 105—a great technique for dealing with the busy stress of student life—lecture given at 12 noon and 5 p.m. Feel welcome to attend either.

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High schools: Breeding grounds for university gymnastics



Rose Crawford

Yeowoman Marilee Boles competed in last year's high school invitational.

Rose Crawford

The third edition of York's High School Invitational Girls Gymnastics meet once again gave a unique competitive experience to more than 150 gymnasts from sixteen high schools across southern Ontario.

The importance of meets such as last weekend's York Invitational lies beyond that of the final results.

According to Yeowomen head coach Natasa Bajin, a meet like this is very beneficial to both high school and university gymnastics.

Within the Ontario high school system there aren't many opportunities for competition except for the OFSAA qualifying meets and the OFSAA finals and Bajin states, "This meet gives the kids a chance to compete before their finals and for those who don't qualify it gives them an extra incentive to keep on training. It's pretty difficult to keep on training if there are no opportunities to compete."

Bajin also extends an invitation to all coaches and gymnasts to come to York and take advantage of the facilities here and of her expertise if and when they need to.

She feels that this meet is a very important instrument for recruitment.

"It gives the kids a chance to come and see York and there's always the possibility that some will come here."

The high school invitational has already paid off in terms of recruitment. Two of this year's Yeowomen gymnasts, Marilee

Boles and Cindy Jansen, were competitors in last year's invitational. Furthermore, at least two competitors in this year's meet expressed interest in attending York in the future.

Sheryl Boucher, the senior all-around champion is presently only a grade ten student at Ottawa's Sir John A. Macdonald. When asked what her plans were for the near future she did state that she plans to attend university and York is a definite possibility.

Linda Kunashko, a grade thirteen student at Burnhamthorpe Collegiate finished third in the senior competition and already has planned to enroll at York in the fall. During the past few months, Kunashko has trained at York once a week, making good use of the facilities here.

Eventhough the recruiting seems to be working, Bajin speaks strongly against it.

"They told me I have to recruit, but I don't agree with that at all. I believe my job is to teach and coach."

"I don't believe in recruiting kids who are already top calibre gymnasts like Sherry Heise at McMaster (Heise was a national 3 level gymnast before she enrolled at McMaster) because then I have nothing to offer them."

"I would rather coach a gymnast who's starting from scratch and see her do well after I've coached her for a while."

Bajin said that right now practically every coach does some recruiting and she has no choice

but to do the same.

"There are allowances within the budget for recruiting," Bajin said. "That means that if I want to go out of town to meet or look at an athlete, those expenses are taken care of."

High school gymnastics provides an important base for university programs, eventhough there has been a great boom in club gymnastics over the past few years. Bajin believes that, "By the time club kids get to university age, they are already sick of competing. By that time they're into judging or coaching."

Notes: Three members of the York Yeowomen gymnastics team are headed for Calgary this weekend to compete in the CIAU gymnastics championships. Out of the top thirty-six gymnasts from across Canada, Laurie McGibbon, Marilee Boles and Linda Stella are ranked fourth, thirteenth and twenty-eighth respectively.

For McGibbon, who finished fourth over all in last year's championships, this is her third trip to the nationals. For Boles and Stella, this will be their debut performance. Good Luck!!

FLASH! A York first Barb Whibbs named All-Canadian

Jules 'Sparky' Xavier

Excalibur has learned in an exclusive interview that Yeowoman Barb Whibbs has been named to the All-Canadian basketball team for 1980-81.



Jules Xavier

The announcement was made by York's Co-ordinator of Women's Athletics Mary Lyons hours before the selections were released in Guelph at the CIAU dinner and awards banquet.

Further details will follow in next week's issue.

You read it here first in Excalibur.

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