

EXCALIBUR

Weekly

Volume 16 No. 17

York's Community Newspaper

Thursday, January 21, 1982

Censors defended

Toni Elkins

On Tuesday, Mary Brown, chairperson of the Ontario Film Censor Board, held a lecture and seminar at York. By detailing its mandates and objectives and discussing some specific instances of censorship in Ontario, Brown attempted to defend the Board against its media propagated image as a group of scissor happy Puritans.

Brown denied that the Censor Board bases its decisions on paternalism, but rather on the documented concerns of the majority of people in Ontario. It is, she said, the object of the Board to reflect the community's opinions by classifying and, if necessary, censoring films for public viewing. She said that the concerns of the majority dictate to the Board that there should be censorship in three areas:

- sexual exploitation of children
- excessive and prolonged violence
- sex and violence in combination.

In the past year, according to Brown, the Board has censored scenes from low budget porns depicting such things as: nails being driven into vaginas, castrations, and rapes of children. The more high profile and controversial acts of the Board have included the clipping of *Tin Drum* and *Luna*. Brown explained that in the

former, a scene in which a 12-year-old boy was involved in oral sex and copulation was censored; in the latter, a scene portraying explicit incest involving a 14-year-old boy was cut.

Under Brown's direction, the Ontario Film Censor Board is assuming a new format. Comprised of 20 to 25 members that work on a rotating basis, the new Board will be more representative of the population and will include several people between the ages of 20 and 25.

According to Brown, the most important function of her Board is the classification of films for public viewing. She cited the example of the controversial film *Not A Love Story*, which is shown commercially in the province of Quebec. The Ontario Board, however, decided to classify it as an educational film which may only be shown when it is requested from the National Film Board. This reflected the Censor Board's concern that the

Brown said that it was necessary to realize that Canadian Censor Boards were set up to administer the federal government's policy of censorship. The Ontario Board, she said, serves to protect the polled interests of the community; it reflects "not the right or the wrong, but the representative concern."

Amnesty holds vigil

Michael Monastyrskyj

Members of Amnesty International from York's main and Glendon campuses will participate in a vigil this Friday on behalf of disappeared political prisoners.

The vigil, to be held downtown at the Holy Trinity Church, is part of Amnesty International's global campaign to highlight the plight of people who according to government sources are missing, but whom Amnesty International believes are being held by the state.

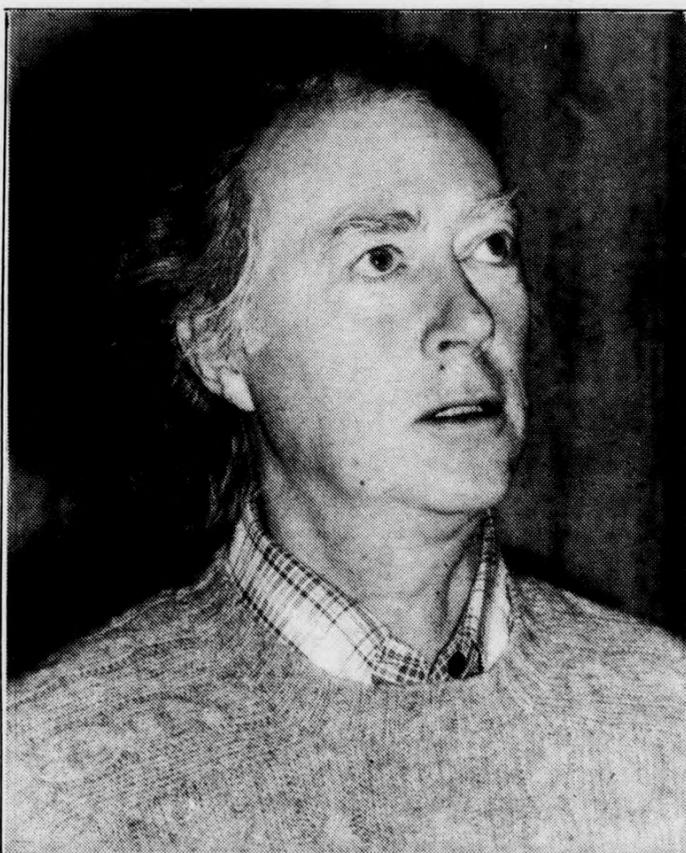
The term, "disappeared" is a

translation of the Spanish word "desparecido" and was coined to describe practices of the Chilean military regime that came to power in 1973. Aside from Chile, disappearances are prevalent throughout Latin America, parts of Africa and certain middle eastern and Asian countries.

The vigil begins at 6:30 p.m. and will be followed by a concert. There is a suggested donation of five dollars, which will be used to support the work of the Toronto Office of Amnesty International. More information can be obtained by calling 593-1219.



As staff photographer Mike Albu learned from this assignment, some people just like winter—and some are just stupid.



Avant garde filmmaker Michael Snow visited York this week.

Uncut Snow

Gary Cohen

Avant garde filmmaker Michael Snow brought his special brand of cinema to York this week.

Snow, 52, was on campus for a screening of his film *Wavelengths*—a 45-minute journey through sight and sound. Sometimes grating, often surreal in its effect, but always interesting the film marked a crucial point in the sculptor/photographer/filmmaker's career. Looking like a mad-hatter with pudgy-blue, beagle eyes Snow explained the motivation behind his film.

"I was trying to do something definitive in the medium," says the film purist. "Since then I've found out that there are other things to do. It is a well kept secret that the materials of film are light and time.

"I shape light and pretend to shape time. *Wavelengths* deals with the essential nature of the medium."

Students fight apartheid

Cathy Moffat

A rather unresponsive group gathered around the bear pit in Central Square on Tuesday afternoon to hear the views of Chris Swart and Trevor Bailey, from the South African student union NUSAS. Both representatives have been sponsored by the Ontario Federation of Students to speak to students in Ontario about the situation of their struggle under apartheid in South Africa.

"Canadian universities should try to provide scholarships for black South Africa students," said Swart, former president at Natal University in Durbin of the National Union of Students in South Africa.

"The general consciousness of the Canadian people needs to be raised as to the situation in South Africa," said Swart, who also believes that Canadians should peacefully pressure the South African government for the abolition of apartheid.

The NUSAS was founded in the 1920s and consists of only white students. In the 1930s the Afrikaners formed their own group, and in 1969 black students split and organized a distinctive student union. These segregations Swart explained were due to the fact that the NUSAS could not serve the needs of black students. "For blacks to regain human dignity they needed to free themselves from the white-dominated union," said Swart.

Asked if the black consciousness movement is "progressive", Swart responded that in South Africa the term "progressive" is equated with Marxism, and that therefore he did not feel that the black movement was progressive.

Trevor Bailey, the acting president of NUSAS at Natal University, stressed the reality of intensive security that pervades all aspects of life. The union has had to move away from visible protest of apartheid because of the restrictions on the right to assembly.

The black universities in South Africa advocate that "the only language white men understand is violence," said Swart, and hence many black students have seen violence as the only alternative. For this reason many blacks and some whites cross the border and join the forces of the Africa National Congress (ANC).

The military issue is also a very real concern for the white South African, said Swart. Every white South African male must serve two years in the government military. Some dodge the draft and several Christians have refused on the basis of faith, but the majority of white men still continue to consign.

The future of NUSAS is

precarious. The government is continuously disbanding all types of "unions". Bailey revealed that there was talk of an inquest into NUSAS activities by the government, but he feels it will be difficult to ban the Students Representative Council (SRC) because it is constituted in the University statutes. The government has succeeded in banning some of the leadership of NUSAS, but has not destroyed its credibility.

Segregation continues nevertheless, with the English whites, the Afrikaners and the blacks in their own distinctive organizations. There is only one group, the Students Union for Christian Action, that is multi-racial.

The right wing of students has not yet mobilized, and Swart feels that they have little chance of organizing in the near future because "they don't have leaders that are bright."

"In South Africa students who come to university don't stay right wing very long," said Swart.

Chile changes education

Michael Monastyrskyj

Chilean students and their education system have been transformed in the years following the overthrow of Chile's democratic government.

Frances Valverde, whose family emigrated to Canada after the 1973 coup d'etat, emphasized this theme during a talk given Tuesday at Vanier College. The former York student returned to South America in 1980 and says, "It's like day and night, the difference."

Appearing at York as part of a

tour organized by the Student Christian Movement, Valverde told an audience of ten people that before the military takeover, "Chilean students were very aware, perhaps too aware," but today's teenagers, who were very young when General Pinochet took power, have little or no knowledge of politics.

Working with high school students on behalf of the Student Christian Movement,

cont'd on page 3

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YORK UNIVERSITY PROGRAMMES IN ISRAEL

SCHOLARSHIPS

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Hebrew University Scholarship

Given annually to a York student for one year's full-time study in Jewish Studies at the Hebrew University, Jerusalem. Value of the award is tuition and room.

All three scholarships are open to any full-time York student, who has completed at least one full year at York. Preference will be given to students completing their second year of full-time studies and who are concentrating in Jewish Studies.

To qualify students must meet faculty requirements for study abroad and be accepted by an Israeli university.

YEAR ABROAD PROGRAMME

Under the York University-Hebrew University Exchange Programme, York University would like to establish a York student group at the Hebrew University in Jerusalem for next year. Such a group might be able to assist students in planning their programmes of study and with other arrangements for and during their year abroad. Should the number of students warrant, there will be a resident advisor in Jerusalem.

When and Where to Apply

Enquiries and applications for the Leonard Wolinsky Scholarships and the Hebrew University Scholarship should be addressed to:

Prof. Lewis Rosen, Chairman
365 York Hall
Glendon College
Telephone 487-6254

Enquiries about courses of study in the Year Abroad Programme should be addressed to:

Prof. Martin I. Lockshin
261 Vanier
York University
Telephone 667-3405

Scholarship applicants should submit a statement of purpose, outlining the projected programme of studies in Israel and explaining how that programme complements their studies at York. Also required for submission are transcripts of all previous university courses taken and two letters of recommendation, one of which must be from a York faculty member. A personal interview may be required.

Scholarship applications should be submitted no later than February 15, 1982 for awards to begin in September 1982. Awards will be announced on or about March 15, 1982.

N.B. Students should consult calendars of the Hebrew University in preparing their programmes of study. One is available on request in Vanier 236.

EXCALIBUR Weekly

York's Community Newspaper

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'Cause when love is gone, there's always justice. And when justice is gone, there's always Mom. Hi Mom!

-Laurie Anderson
from O Superman

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Excalibur is published every Thursday by volunteers from the York Community. Our editorial offices are located at 111 Central Square around the corner from Soundproof records. Our editorial phone number is 667-3201. For advertising call 667-3800.

BLOOPERS

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Chilean students jaded since revolution

she had observed that "High school students do not know the magnitude of what happened. They ask odd questions like What is a Congress? What is it like to live under a democracy?"

In addition to arresting, exiling and in some cases killing student leaders, the present government has restructured the university system. Army officers have been made university rectors and last January the government passed the new University Law, which severely cut humanities and pedagogical programmes. These areas of study had already been hurt by the firing and arrest of professors.

In an attempt to by-pass student opposition the government instituted the law during the South American summer vacation, but this failed to prevent protests. Valverde quoted from a Chilean opposition magazine, which stated that for various reasons the Pinochet government had detained four hundred students in 1981. The magazine estimated that thirty to forty per cent were tortured.

The primary and secondary school systems have also been restructured. While education was previously free, and a national responsibility, schools are now run by neighbourhood

authorities, who either charge an admittance fee or force parents to contribute to Parents Centres associated with the schools. "There has been marked change in the level of education in the country once known as the most educated in Latin America," says Valverde.

answered hostile questions from three Chilean military cadets visiting Canada. They pointed to the existence of an opposition magazine and Valverde's ability to leave and enter Chile as proof of the country's democracy.

After the question period, one of the students became very

angry and said that people such as Valverde should not be tolerated in Chile. When a SCM member mentioned that Valverde had worked with the Church, the student responded, "That doesn't matter. The Archbishop of Santiago is a communist."

Artist seeks friendly abode

Mike Guy

A group of Fine Arts students and a York professor have come forward to aid an Argentinian sculptor who hopes to resume her craft in Canada, after having been forced to leave her homeland.

Ana, who taught at the prestigious Escuela Bellas Artes Prilidiana in Buenos Aires, was surprised to be allowed to emigrate to Canada, a country which she considers unparalleled for its quality of life.

Although the prospect of starting over in a foreign country depressed her at first, she is more than satisfied with her new life. "I found Toronto to be a strange city," she says. "People of many races and cultures live in peace. I did not think this was possible."

The peacefulness of Toronto stands in sharp contrast to the violence of Argentina where the military regime goes to great lengths to silence individuals such as Ana who oppose the government. Ana explains why she left, "After four years of verbal abuse, threats on my life and on my family's life, we applied for Canadian visas. We wanted to leave before the government decided to kidnap us or put us under house arrest."

Ana plans to enter the Ontario College of Arts this fall and

requires \$350.00 to pay her tuition fees and buy necessary materials. Friends, such as Professor Bruce Parson, Ann Buttrick, Robert Donaghue, and Dawn Lee have already offered financial support. Lee, for example, is donating the proceeds from her paintings which are being displayed at the Zacks Gallery until January 22.

Donaghue believes, "No one at York is so poor that he can't assist Ana." Emphasizing that

even a few dollars will help, Ana's friends are appealing to the York community for more help.

People wishing to make a contribution can leave cheques or cash at the Toronto Dominion Bank at Central Square or they can leave cheques only at Professor Bruce Parson's office, Room 252 in the Fine Arts Building. Cheques should be made payable to A.C. Scholarship and the donor should leave their name with it.

Faculty Focus

No more Dick and Jane



PJ Todd

"Despite the 'sexual revolution', the Pill, and easier access to birth control and abortion, women are still being exploited in their relationships with men."

Dr. Esther Greenglass, associate professor of psychology at York, has just finished a new textbook which is tentatively titled *Gender Roles in Perspective* and slated for Canadian publication in April. Her book studies the detrimental effects of unchanging gender roles on human relationships and traces the damage caused by the 'Dick and Jane' school of socialization.

"Men are still raised to believe that they are superior simply by virtue of their role," she says.

Greenglass highlights the dangerous paradox in modern relationships — "the media hype about new sexual freedom is not an accurate depiction of what is going on in today's relationships. Studies show for example that men, in general, still prefer sexually inexperienced women for wives. She foresees serious conflicts arising between men and women if the traditional stereotypes remain hidden behind the guise of sexual liberation. "Meaningful relationships," she says, "remain more important to women than to men."

Greenglass' research has shown that "women are in the forefront of social change" and warns that "men must begin to accommodate those changes if the two sexes are going to find meaningful relationships — one can't change without the other."

A Rose by any name

Paul O'Donnell

Robin Philpot says Paul Rose and other imprisoned FLQ members have been denied their democratic rights and are thus political prisoners.

During an informal dissertation, given at Osgoode Hall last Thursday, the spokesperson for Le Comité d'Information sur les Prisonniers Politiques argued that Rose has been denied parole because of his political views. Rose was eligible for parole in 1973, day leave in 1977 and full freedom on parole in 1980, but has been refused on each occasion.

Philpot believes that Rose's recent transfer from maximum to minimum security after twelve years of imprisonment is a major breakthrough in Rose's case. "Paul Rose will be able to take a breath of fresh air without a gun pointed at his head," said Philpot.

Rose was transferred on Thursday, the day his brother Jacques was scheduled to speak at York, as part of the All Students Union Movement Symposium on Terrorism. Jacques decided it was time to have a family get-together, leaving Philpot to speak in his place.

Women's stereotypes off Centre

PJ Todd

Like the shapely blonde in the alpaca sweater, the six-year-old York Women's Centre — a resource cache crammed with books, advice pamphlets and easy chairs — is being typecast.

"Most women think all they are going to find here is radical feminist lesbians and they're wrong," protest coordinators Ruby Rochman and Franka Adriano. "The Centre is a meeting place and informal information link for all women; for those with problems and for anyone who just wants to talk and share some good experiences."

Substantial contribution

The Centre also makes a substantial contribution to the quality of university life, besides screening pertinent films such as the upcoming controversial study of pornography, *It's Not A Love Story*, they sponsor guest speakers and offer special education classes such as the new Wen-do self defence program. The message, however, hasn't reached enough women.

"We can get any type of information — medical, legal, educational — we can find the answers or can direct you to a qualified person with expertise in the right area" promises Coordinator Adriano. They mail a newsletter to Centre members for \$3.50/year and keep the Centre staffed continually — five days of the week, eight hours each day.

Men are invited to use the resource library but are "not



encouraged to lounge" because Ms. Rochman says, "men already have places to go. Our role is to provide a special support system for women."

In need of volunteers

The Coordinators work diligently try to dispel the misconceptions concerning the Centre and hope to encourage

more women to join the staff — "we are frantically in need of dedicated volunteers," Rochman says.

The Centre will host a Wine and Cheese Open House all day January 28 and everyone — the enthusiastic, the interested and the sceptical — are invited to drop by and get acquainted with The Centre and its staff.

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LETTERS

HAPPIER TO PARTICIPATE THAN TO COMPETE

I have been an active participant in Inter-college sports for four years now as an athlete, organizer, and athletic representative. Although I have competed over the years in almost every sport offered at York, I have never been on a championship team. When I study some of the colleges that are close contenders for the York Torch, I am glad that Winters College is not.

Obtaining the York Torch has become an obsession to many colleges. I have found that participants at colleges such as Winters, which struggle just to get a full team out, seem to enjoy the game a great deal more. There is no pressure to win the sport, "because we won it last year and have to keep the trophy." It is a really big success for us to be the "most improved team" or to get a team together when we did not enter a team the year before.

What many colleges fail to understand, however, is that for some teams only enough people sign up to have a single line-up. In this case, I try to get the Winters games arranged so that everyone on the team can participate in order not to default. I seem to be getting a great deal of opposition to rescheduling games. I could partially understand this if Winters were close to winning the Torch, and I were attempting to manipulate times for our best players in the interests of victory. This is not the case, however. All I want to do is arrange times when Winters can field a team. I do not expect my participants to miss classes in order to play.

Where there is competition, however, there are arguments and complaints. It is part of my job as athletic representative at Winters to voice the opinions of my athletes and lodge any complaints of unfair treatment to Winters. Unfortunately, other athletic representatives take these complaints personally and organizers get their feelings hurt. Such is the cost of improving the programme for the fairness of all.

Winters college may not be a close contender for the York Torch, but the heart of every participant at Winters is in the sport he or she is playing. We are

proud of Winters and proud to be participating in Inter-college sports. Our goals at Winters may be lower, but in my opinion, our athletes are happier.

Christine Bass
Athletic Representative
Winters College

MAN OH MANPOWER

I would like to bring to your attention a situation at York University that I feel is both extremely unfair and improper. My problem involves the staff and services of the Canada Manpower Centre at York University.

I am a resident married student in graduate studies at the university and my wife has recently begun to seek a part-time job in order to defray some of our expenses. Upon her first visit to the Manpower Centre, she made the error of taking our four-month-old son, thus suggesting her non-student status. After consulting with the job counsellor, the receptionist informed my wife that since she was not a York student she could not avail herself of the office's services.

On one instance I was able to obtain job information from the office for my wife, since this seemed to be our only alternative, but on subsequent visits I too was denied information.

The reason given was that the office is partially funded by York University, only York students could be served! Her being married to a registered student, a resident of the York University Community and a federal taxpayer notwithstanding, she was denied access to this federal-York service.

That my wife should be denied access to what is essentially a federal service is totally unacceptable to us and I would appreciate it if your office would investigate this situation and provide a more reasonable explanation than the "non-student" one offered by the Manpower staff.

Dennis Fletcher

Letters to the editor should be sent to 111 Central Square.

Graduate scholarships in housing

If you would like to apply for a graduate scholarship in the field of housing, make your application through the university by mid-February, 1982.

CMHC Scholarships are for graduate studies in architecture, business and public administration, economics, engineering, environmental studies, law, urban planning and social and behavioural sciences. Personal stipend of \$8 400, plus travel allowance, tuition fees and \$1 344 for each dependent. You may pick up an application from the university or CMHC.

Apply now, as applications with supporting documents must be sent to CMHC by the university not later than March 15, 1982.

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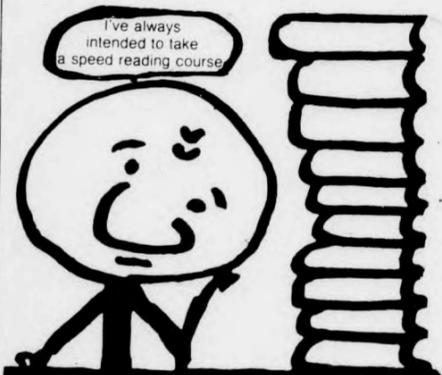
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ENTERTAINMENT

York's Hair for today

The hit of the sixties is still relevant in 1982

Laurie Kruk

York Independent Theatre Productions have been working since last May to put together their first show, the rock musical *HAIR*: a big, emotion-charged production incorporating music, dance and drama, and an enterprise seen by general manager Douglas Ross as "a test". Y.I.T.P. has financed *HAIR* with donations from the colleges and other sources, and is staffed entirely by volunteers. To put together such an ambitious revival with only the resources that the York community can provide has proven to be a real challenge. But it is also a rewarding one, according to all those involved, and a positive and exciting one. Working with the all-student cast has been a professional director, Gregory Peterson. Peterson has an impressive list of successes behind him, assisting at Stratford on *Twelfth Night*, *Much Ado About Nothing* and *The Importance of Being Earnest*, as well as co-directing *The Beggar's Opera* with Robin Phillips. Calling the Stratford Festival a "fantasy factory, encompassing the absolute best in every field", Peterson still has genuine admiration for the students involved in *HAIR*.

"Most of the students I'm directing — in drama, and some business

majors — are more talented than the actors I've been working with at Toronto Truck Theatre, or in Montreal. This is a really educational process for everyone, and a nostalgic one for me, because I grew up in the 60s."

Peterson adds, "Of course, hippies were mainly a New York phenomenon. We were once removed from what was happening there; what we got in Canada was a pale shadow of the actual movement. But it was still a very exciting time."

As for timeliness, "People ask if *HAIR*, in 1982, is relevant anymore. I say yes, maybe even more so than ever before. You see how the peace groups are growing, especially in Europe: there's a resurgence of public nudity, and the hair, again, the long hair. We've got another angry generation cropping up — it retraced, or regressed into the 'Me' generation for a while, but it came back. And this is what *HAIR* says, that we've got to come back together again. For the problems raised by the play are still there, and more."

"There is so much talent here. The ingenuity behind this show is quite extraordinary — the stage is made from a junk-pile! Stage manager Ann Skinner is doing a tremendous job. As you know, there is music

throughout *HAIR* — almost fifty songs. The cast sings and dances; there is a small rock band supplying the music. It's really an exhausting performance! Glenn Morley is the musical director, and he's professional. But the choreographer, Richard Garbig, is fresh from York. They've done a fine job. The lighting director is very up-and-coming, too."

"But most important is the feeling behind the mechanics. The cast is very enthusiastic, and not self-conscious at all. We have a wonderful dramaturge, Bronwen Weaver, who filled us all in on the events and trends of the 60s. It was an incredibly active time, with incredible tension. The hippies grew out of that."

"Yes, there are scenes in *HAIR* that are designed to shock. I'd be happy if you walked out in the middle of it, as long as you told me why. *HAIR* deals with the topics that we still haven't accepted in all totality — sex, as opposed to love, and the use of drugs. *HAIR* tries to distinguish between sex and love. The hippies explored these myths — myths about sex and drugs — to show Americans that they were hung up sexually. While I'm stressing the sexuality of the play, I'm not making a big issue out of it. *HAIR* says that it's more important to love than to copulate."

Hair pullers.



"The question of nudity astounds me. But then, Canadians are less liberal than Americans, after all. What I'm doing is relatively conservative; I'm not out to gross anyone out. There's no embarrassment on the part of the cast — the nudity is optional; maybe everyone will, maybe no one will. It's not necessary. I don't believe in sensationalism in the theatre."

"There's a drug element in *HAIR* as well, but it isn't pushed at the audience, I don't think. It tries to break down people's fear of drugs, their automatic prejudice, but the audience has to draw their own conclusions. My job as director is to ask the question 'why?' of the actors — they ask 'how?'. The

audience thinks of the answers."

"And though *HAIR* is against the establishment in every form: like most good theatre, it has a Christian backbone, and a Christ-figure as well. *HAIR* speaks for change. And the hippies weren't all idealistic and free-minded. The play lets you see that negative aspect of 'hippiedom' too. But the audience is meant to understand them, and what motivates them. And when you understand someone, you can't hate."

HAIR will run from January 26-30, in Burton Auditorium at 8 p.m. Matinee on Friday, January 29 at 2 p.m. Tickets are \$4.00, \$3.00 for students. For ticket information call 667-3627.

Les Ballet Jazz entertains



Les Ballet Jazz has everything for dance students and novices alike.

J. Brett Abbey
Al Locke

Les Ballet Jazz, the internationally renowned Canadian dance company, opened their Toronto stanza to an enthusiastic Ryerson Theatre crowd on Tuesday night.

Divided into four segments, the hundred-odd-minute show was a combination of new and old; power and grace. *Etudes en Jazz*, their first piece, began simply and built to a crescendo which featured eight dancers in bowler hats and long white gloves. The dancers' gloves gave

the effect of huge hands circling impossibly in their sockets. The brilliant lighting and precision movements of the dancers made this piece one of the evening's highlights.

La Machine, a new piece by Darryl Gray, presents the automatic fluidity and grace of a machine. Each dancer, devoid of expression, plays a moving part and gesticulates monotonously on the stage. Once the "machine" is assembled, the dancers, in harmony, "run to the music".

The final number, *La Perfectly Swell*, is a holdover from previous years and left the audience happy. It is a piece that one becomes involved in — you can't help clapping along to the jazzy rhythm.

In total, Les Ballet Jazz has everything that is technically pleasing to dance students, and is entertaining to those who previously were not.

Some tickets are still available for the show which runs until January 23 at the Ryerson Theatre. Call 595-5088.

Epstein revives forgotten Poland

Elliot Lefko

The Poland of today's shambled solidarity is not the Poland that Stephen Epstein dreams about. A Toronto photographer, Epstein travelled to Poland in 1980 to capture in black and white photos the remnants of its Jewish culture. His work is on display in stunning vividness until February 4, at Photo 44, 109 Niagara Street.

"As a second-generation Jew, I was very interested in Eastern Europe," says Epstein, a 26-year-old OCA graduate, explaining his interest. "I knew that what was still there, wouldn't be there in the future."

hadn't seen any pictures from there since '38."

Epstein's people have sullen faces, but they're not depressed. Similarly, there's a certain dignity to the framed, overrun cemeteries, and gutted synagogue that had burned down in 1968. It may not be much, suggests Epstein's pictures, but after them there is nothing else. And if his pictures can preserve some of Jewish Poland then the culture will never die.

Epstein points out that the reason the Polish government has made monuments out of the concentration camps is not out memory to the Jews who

perished in camps but rather as a reminder to the Polish people of how bad things had once been.

Jerusalem in the Fall

Epstein is trying to organize a tour of community centres and schools in North America and plans for the thirty-piece show include a run at the Yeshiva University in Jerusalem in the Fall.

Epstein says he'd love to return to Poland once more. "When you're there, you can't wait to get out. But I'd like to go back, and get enough photos for a book."

Nothing had changed

Epstein concentrated on shooting Jewish cemeteries, people, synagogues, Jewish community centres, as well as concentration camp scenes. Sometimes he would arrive at a place which he had seen in pictures by other photographers. "An American, Roman Vyshniac, wanted to photograph the old Jews before they disappeared," says Epstein. "He had a famous shot of a courtyard, that I reshot, and nothing had changed. I went to New York and showed him my photo and he started crying. He



One of Stephen Epstein's haunting photos of Poland.

Stay far away from The Passing Scene

PJ Todd

Have you ever wondered what an actor might do if suddenly caught in the middle of a play's big scene with a hacking cough? One that can't be quelled with big swallows and furtive throat clearing? Had you been at the Tarragon Theatre, Saturday, watching Erka Ritter's new play, *The Passing Scene*, you could have seen one actress handle an untimely attack of "tickle throat".

Nancy Beatty began coughing and was forced, after delivering five or six muffled lines, to break from her role as Kitty Frank, "soft" journalist, and make her excuses. The house lights came up and we spent the only tolerable ten minutes of the performance waiting for the play to resume.

It is a sad day when the highlight of a play is its intermission or, as in this case — its interruption; but such is the reality of Ritter's latest attempt at stagecrafting. To quickly pinpoint the defects of this play is an onerous chore, because *The Passing Scene* fumbles at every step. In so many ways, that one is overwhelmed with its failure.

Ritter's script is a slick catalogue of one-liners that lead nowhere; rarely to laughter and certainly not to a play. We meet Kitty and Dan in the well-worn and seedy 'pick-up' scenario: she's the frigid bitch and he's a guffawing oaf. The play is concerned with their 'relationship'; and a relationship between these two lovers is about as interesting as a dish of milk-toast.

Ritter's inability to develop character — Kitty, for example,

Cold, cold Kitty

remains as cold and inaccessible as she was from the first moment of the first act — leaves this play without substance or meaning. Her constraining one-liners force the actors into a mincing, clipped delivery that makes them all sound like first night stand-up comedians grappling for exposure.

What might have been a battle of the wits is just a snivelling fracas in which each actor takes turns stabbing himself with a blunt knife.

If anything, Ritter proves that there is something worse than nagging, and that's *quippping*.

Classified MAKE MONEY!

Agressive, enthusiastic, well mannered individuals are required for selling ski programs to groups by telephone from home and occasional personal contact. Also some applicants will be required to travel to southern Ontario ski areas to survey bus groups at area. Must have reliable transportation. These programs will go until late February. Attractive remuneration based on productivity. Call Glen Miles, 705-277-2555 Kawartha Peaks Ski Resort.

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OUR TOWN

WOMEN'S CENTRE
The Women's Centre will be continuing its weekly film series on Tuesday, January 26 from 11:30 a.m. to 2:00 p.m. The featured films will be *Women on the March, Parts I & II*, and *With Bables and Banners*.

On Thursday, January 28 at 10:00 a.m. a special free screening of *Not A Love Story* will be presented in Curtis Lecture Hall "I".

JAZZ AT YORK
York University's jazz series continues with the BILL GRAHAM QUARTET on Wednesday, January 27 from noon to 2:00 p.m., in the Bethune College Junior Common Room at York's Keele Street campus.

Admission is free.
AMNESTY INTERNATIONAL
Amnesty International is a human rights movement independent of any government, political grouping, ideology, economic interest or religious creed. Group 126 at York is having its first meeting of the new year on January 26, 1982 in S173R at 4:00 p.m.

New members welcome.

ENCOUNTER CANADA
Vanier College presents "Moral Education: Danger or Necessity?", a two-day seminar to be held January 25-26 in the Vanier Junior Common Room.

WOMEN AND POLITICS
York University's Women's Public Lecture Series continues with guest speaker Margaret Campbell discussing "Women and Politics" on Wednesday, January 27 at 4:00 p.m. in Founders College Senior Common Room.

SALVADOREAN SOLIDARITY
The El Salvador Committee has declared a Week Of Solidarity January 25-28 to draw York students to the problems in El Salvador.

For more information contact Maggie Bell at 667-9775.

LATIN AMERICAN STUDIES
Professor Mario Solozano Martinez of the Political Science dept., Instituto Centro de Americano Publica, Costa Rica, will speak on "The Current Political Conjecture in Guatamala" on Monday, January 25, in Founders Senior Common Room at 4:00 p.m.

POLITICAL LINGUISTICS
McLaughlin College will present "Power, Influence and Authority: An Illustrated Talk on Political Linguistics", Wednesday, January 27 at 12:00 noon in the Faculty Common Room (140), McLaughlin College on York's Keele Street Campus.

The featured speaker will be David V.J. Bell, Dean of Graduate Studies and Professor of Political Science at York.

BETHUNE MOVIES
Tonight, Thursday, January 21, Bethune Movies presents Norman Jewison's magnificent musical entertainment, *Fiddler on the Roof*. Friday night, January 22, Roger Moore and a bevy of brazen beauties return in the latest James Bond 007 spy-thriller, *For Your Eyes Only*.

Both nights, show starts at 7:30. Admission only \$2.50. Snack Bar. Curtis "L".

FACULTY TALKS
On Thursday, January 21 at 9:00 p.m. in 004 Atkinson College, Professor Austin Clarkson of the Department of Fine Arts will discuss "Primordial Images of Sound".

REEL AND SCREEN
This Saturday, The Reel presents a high flying double bill — *Airplane*, (7:30) and Cheech and Chong's *Up in Smoke* (9:30).

Next Tuesday, The Reel is proud to present an evening of Werner Herzog films: Klaus Kinski in *Aguirre, Wrath of God* (7:30) and Bruno S. in *The Enigma of Kaspar Hauser* (9:30).

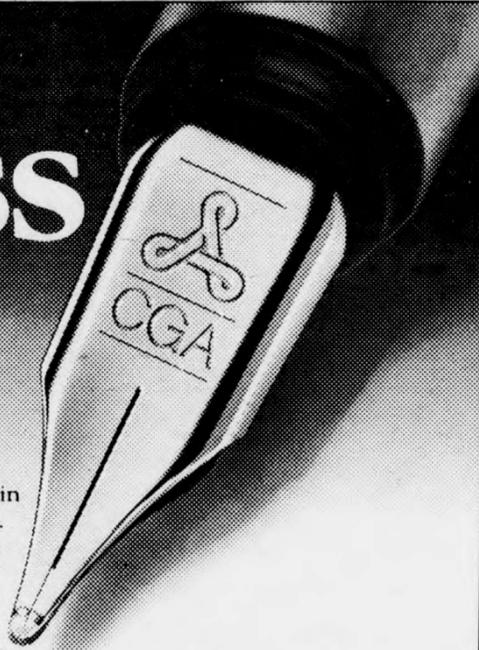
Admission is \$2.75 for both shows or \$2.00 for second films only. Curtis "L".

ART PART
The I.D.A. Gallery will be presenting a York Fine Arts group show on January 25-29, from 10:00 a.m. to 5:00 p.m. daily.

CREATIVE SERIES
The Bethune College Act of Creation series continues its look at current artistic work on Thursday, January 21, at 4:30 p.m. in the Bethune Gallery.

Dancer, writer, producer Deborah Clippington will be on hand for a performance of her Rock 'n Roll melodrama *Critical Mass*. Everyone is welcome.

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Jamaaldeen Tacuma (left), Bern Nix (right) and drummer Denardo Coleman back-up Jayne Cortez.

Cortez explores and conquers

Clifton Joseph

Since her public debut in 1963, black activist poet, Jayne Cortez, has gathered an impressive place in the pages of Black literature and culture in America.

Cortez's work is available in four books, *Pissstained Stairs And The Monkey Man's Wares* (1969), *Festivals And Funerals* (1971), *Scarifications* (1973), *Mouth On Paper* (1977), and on three recordings, the latest being *Unsubmissive Blues*. Presently she's teaching advanced creative writing, Black music and Black literature, at Rutgers University in New Brunswick, New Jersey.

Politics and art

In Toronto recently as part of *Wholly Communion*, a program of *avante garde* poetry, Cortez wove a totally captivating marriage between politics and art. She was backed by Ornette Coleman's band, *Prime Time at The Cactus Restaurant* on February 21, which includes Denardo Coleman on drums, Bern Nix on guitar, and bass

guitarist Jamaaldeen Tacuma the committed artist delivered her call for social change to an enthusiastic audience.

Explaining her commitment, Cortez said that "Black People, Third World people and radical people are all into trying to talk about the contradictions in the world and trying to make people aware of them. People should be thinking about, and exploring, their relationships to all of these things."

Such commitment is in evidence in her album *Unsubmissive Blues*. In the song *For The Brave Young Students In Soweto*, Cortez explores the reasons behind the radical upsurge in Soweto, South Africa in 1976, when many students lost their lives through violence of the apartheid regime's military force.

"When I wrote that piece on Soweto," Cortez elaborates, "I saw a lot of connections between the struggle of black people in the Southern USA in the Sixties

and Seventies, and what was happening in South Africa. It was the same kind of struggle, against oppressive laws, and exploitation. It was about freedom and self-determination, and it still is about those things."

People who inspire

Cortez's musical influences are reflected in her work. The names of John Coltrane, Charlie Parker, Aretha Franklin and Cuban Chano Pozo, among other, are scattered throughout her poetry because "they are people who inspire you, people that you want to write about." It is no wonder she is at ease with her musical accompaniment.

"It is traditional that a person would recite with musical backing," she says. "It happens in Africa with the groits who tell the history of communities. They always recite the history with music, so what I'm doing is really nothing new."

cont'd on page 9



FACULTY OF EDUCATION APPLICATIONS

The Faculty of Education is now receiving applications for the 1982/83 academic session. Students currently registered in undergraduate faculties can obtain applications or information from

**Office of Student Programmes
Faculty of Education
Ross Building, N801**

**Education Office
Glendon College
228 York Hall**

INFORMATION MEETINGS

Students wishing to learn more about the Bachelor of Education programme at York University are invited to attend special information meetings to be held: —

Monday, February 1, 4:00 p.m.
Senate Chamber (9th Floor, Ross)

Wednesday, February 3, 3:00 p.m.
Senate Chamber (9th Floor, Ross)

Thursday, February 4, 4:00 p.m.
Senior Common Room, York Hall,
Glendon College

Amiri Baraka is taking it to the streets

Clifton Joseph

For activist poet/essayist/dramatist/novelist Amiri Baraka (formerly LeRoi Jones) poetry as performance — the poet takes his message 'out there' where the public is — remains the highest and most important expression of the art form. In Toronto recently to film segments of filmmaker Ron Mann's look at avant-garde poetry, the "long-distance singer and would-be dancer" as he calls himself, spoke to *Excalibur* about his work and ideas. "The origins of poetry have to do with song," Baraka intones. "I think speech comes first but poetry has always been a form of musical speech. Too often though, Western bourgeois poetry has been oriented around the page only and much of it passes away into the dust without ever being read."

Baraka, one of the leading voices of the Beat poets



Sally Hutchinson

Amiri Baraka takes his message to the people.

the 1950s, (a movement that included Allen Ginsberg, Bob Kaufmann, Robert Creeley and others) is noted for his many volumes of poetry including *The Dead Lecturer*. His novelistic achievements include *A System of Dante's Hell* and *Tales, Blues, People* and *Black Music* established him as a leading authority on the music of Afro-America, and his dramatic works, especially *Dutchman* and *The Slave* have further propelled him into prominence. On his third and latest album of poetry he is assisted by jazz avant-gardists David Murray on saxophone and Steve McCall on drums.

Baraka identifies the 1960s as the time when he started making sure his poetry was heard. "Afro-American poets in the 60's began to deal with the oral tradition basically because we wanted to take poetry out of the academies and make it reach the people. We knew," he adds, "that the people needed the poetry and the poetry needed the people, and that contact with the people would make the poetry stronger."

"In the 70s, the Publishers have tried to de-emphasize the literature that deals with the real life situations and struggles of people's lives," he says. "They have preferred to publish a literature that suggests that whatever is wrong with society nobody can ever find out. They have tried to eliminate the 60s, just like in the 50s they tried to eliminate the writers of the 30s with the literary McCarthyism of the New Criticism."

Asked about the politics of Black America in the face of supply-side Reaganomics, renewed Ku Klux Klan violence and the radical conservatism of the Moral Majority, his answer is quick and sharp: "The majority of Black America is hostile to Reagan. And the question on the mouths of these people is self-determination — how can we get what we need — I think," he goes on, "that the 80s, 90s, and into the 21st century, the articulation of the Concept and struggle for self-determination will be the order of the day. That is going to be the theme song of the majority of Black organizations and mass movements in America."

Cortez's writing was spawned in the 60's

"In terms of working with a band, it's the use of a call and response pattern," she continued. "I'm making comments on the world, and they are making musical comments on my words, and I'm making comments on their comments, and we build and intensify this feeling and attitude."

Cortez's writing was spawned in the waters of America's tumultuous sixties. The poetry of Black America was uncompromisingly black, was radically iconoclastic in its form, and used the rhythms and emotions of the Black community as

subject matter. Its focus was on social change. Many of the poets were women, fueled by a renewed woman's movement. As a group they burgeoned into a notable force that shaped Black literature in the Seventies.

"I really think that women dominated the Seventies," agrees Cortez. "People like Paule Marshall, Rosa Guy, Sonia Sanchez, Toni Morrison, June Jordan, Audre Lorde, and many other were all very active. The Seventies was a time when women were again finding out about themselves and becoming more aggressive, and there were

more occupations for women." Cortez pauses, "It was a time for redefinition. Many women entered the creative arts as a viable means of both expression and employment. It was a creatively active period."

Cortez's creative voice has placed her in the ranks of the top avant garde poets such as Amiri Baraka, Gil Scott-Heron, and Linton Kwesi Johnson who have all fashioned an alternative form of poetry in which life, politics, art, words, and music are all merged into a consummate expression and affirmation of the human spirit.

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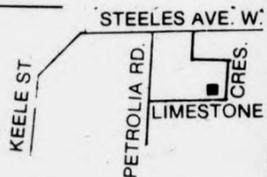
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Mail with incorrect addresses is being returned to the Office of Student Programmes in large numbers. There will be a mailing with important enrolment information in February and no mail will be sent to addresses which have proven incorrect.

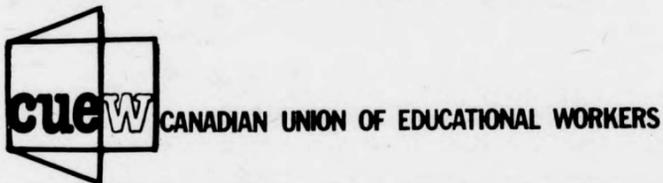
To inform the Office of Student Programmes of your correct address you may come to S302 Ross Bldg. or you may advise us in writing.

Excalibur Meets Thursday At 3 P.M

JOB APPLICATION DEADLINES

The blanket application deadline for 1982 CUEW summer session appointments has been extended to 30 January 1982. If you intend to teach this summer in Education, Fine Arts or Atkinson as a CUEW member, you should submit by then an updated C.V. and covering letter to each appropriate hiring department, asking that you be considered for all positions that you are competent and able to teach.

The firm blanket application deadline for Autumn/Winter (1982-83) teaching appointments remains 15 February 1982.



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BOG REPORT ■

As the newly-elected member of York's Board of Governors, I write concerning a recent report on University food services which I have initiated. The students who are compiling this report (with me) invite your contributions at public meetings to be held in the MacLaughlin Junior Common Room at 7:30 p.m., on Tuesday, January 26th, and in Winters Junior Common Room, at 7:30 p.m., on Thursday, January 28th.

A very prominent concern among York's students is the University's food catering services. The food services issue has arisen repeatedly over many years at various levels of York's administration, and it is not likely to ever be completely quiescent. However, the last two years have featured an extraordinarily high level of student activism directed at improving food services. In my campaign for election to the Board of Governors, I promised to help focus these efforts.

Students' complaints tend to be along two lines. They find the food quality too low, and the prices too high. Quality is invariably sacrificed when food is purveyed in an institutional context such as a University cafeteria; furthermore, it is an institution for students to complain about institutional food. However, despite the inevitability of student dissatisfaction, I feel we may have a legitimate complaint with respect to the virtual monopoly held by the entrepreneur who operates the two kitchens in the six residences on York's Keele Campus. Resident students find it unjust that they are forced to buy \$850 worth of "scrip", the York University currency redeemable only at the cafeterias. In order to make the system fairer, I have suggested that scrip be made redeemable for food at the pubs in the six residences. The pubs presently provide sandwiches, soups and snacks. If scrip were redeemable at the pubs, a resident student could use his scrip to purchase a greater variety of foods, and he could use it to eat late in the evenings. Competition for scrip dollars would increase; quality could increase, and prices in the cafeterias may drop.

While the theory behind this

proposal may be popular among students, many obstacles would admittedly impede implementation. Most notably, the food caterer who services the six residences would object to the prospective loss of business. The University, which obtains seven per cent gross revenue from the caterer and only two per cent from the pubs, would also lose money if business were redirected from the cafeterias to the pubs. Furthermore, the pub managers (who are tenured at the pleasure of the Director of Food and Beverage Services) may find it difficult to handle an increased demand for food. The rule prohibiting the purchase of liquor with scrip would have to be strictly enforced.

I believe the above problems could be resolved with imagination, compromise and efficient implementation. To that effect, I have discussed my basic proposal at length with Mr. Norman Crandles, Director of Food and Beverage Services. He has established a committee of students, myself included, to study the issue. We have followed up on last semester's university-wide meetings initiated by Mr. Crandles by calling for one more round of meetings. Whereas last semester's meetings were mainly a forum for students to voice their complaints, we hope the upcoming series of meetings will elicit further constructive proposals for change.

Our committee will prepare a report composed of students' complaints about the present system and/or proposals for change. We intend to include the views of the Director of Food and Beverage Services, campus food caterers, and pub managers, as well as of students. The report may be submitted to the Board of Governors as well as to the advisory committee of food users, chaired by Mr. Crandles.

If you are interested in contributing ideas to this report, we would be most appreciative. Please appear at either of the two meetings mentioned above, or contact me through the CYSF office in Central Square.

John Weston is our newest Board of Governors representative. The opinions expressed in this column are his and do not reflect the views of the staff or editors of Excalibur.

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Swimmers meet their Waterloo

Drew Clarke

Success in swimming, as in other sports depends on the breaks a team receives. That being the case, York's swimmers are still waiting for their share following losses to the Waterloo Warriors and Athenas.

The Warriors squeezed by the Yeomen 60-55.

Spearheading the York effort was their convincing 4x100m Freestyle Relay victory.

For Yeowomen coach Carol Wilson, Friday's results presented a very different picture than York's previous meet. York's ladies were doubled 61-35 by an impressive Athenas contingent.

Tired from training

Only Breaststroke ace Jane Thacker, and distance freestyler Alison Bradshaw in the half mile event broke Waterloo's monopoly.

Waterloo's monopoly

"Some of our girls were swimming tired from training," explained Wilson.

Nevertheless, training camp veterans Shelley Cadotte and Carmel Fox clocked season's best times.

Waterloo 60 - York 55

Individually, York's Brandon Morrice swept both backstroke events while teammate Gabor Mezo, a sprinter, nabbed the 50m Freestyle.

York's veteran Marty Tildus dominated his Breaststroke events while the duo of Stu Taylor and Chris Kozachenko have shown considerable improvements with each meet they compete in.



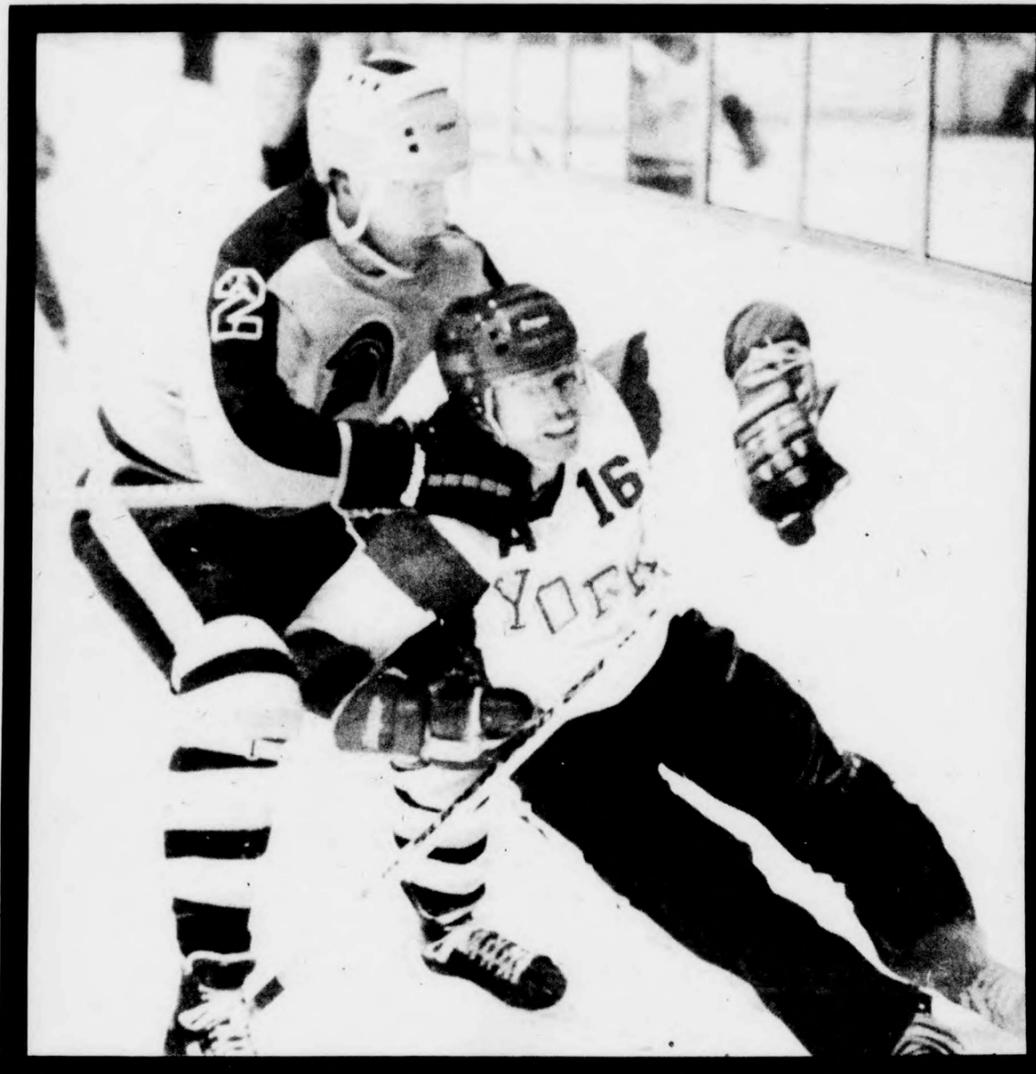
On your mark - Yeomen Lee McFayden awaits the sound of the gun before his 4x100 Freestyle Relay race.

Drew Clarke

This week on campus...

More than 300 athletes will compete in a full schedule of track and field events during the 11th Annual York University Indoor Track Meet on Saturday, Jan. 23rd from noon to 5:00 pm. at the York Track and Field Centre. York University is the site for OUAA east section badminton play, Saturday and Sunday, Jan. 23rd and 24th starting at 10:00 am.

January 21, 1982 Excalbur 11



The 'Beasley Express' - Waterloo Warrior defenceman Mauro Zuliani (2) has the upper hand on Yeomen winger Alf Beasley (16) in York's 8-4 victory over the Warriors last week. Beasley scored three goals in leading his Yeomen teammates to their eighth victory of the season. The Yeomen are presently tied for first with the University of Toronto. Beasley, with 12 goals and 15 assists for 27 points is York's top scorer and is presently fifth in the OUAA scoring race.

Pierre Des Ormeaux

York dominates Queen's to win third straight meet

York's rookie laden varsity wrestling team won their third straight meet capturing the Queen's dual meet in Kingston on the weekend.

York managed to oupoint their Queen's opponents 22-15. It was York's fourth meet victory in five attempts.

York 22 - Queen's 15

In the Queen's Open the following day rookie Randy Smith settled for a silver medal after losing to Concordia's Mike Sullivan 10-0.

Sullivan's victory was his second over Smith in seven days.

Smith wrestled aggressively in the tournament and defeated his opponents by pins. Smith went the distance with Sullivan but was unable to conquer the multi-talented Stinger.

"I went into the match with a different attitude," recalled Smith. "Instead of being defensive I tried to open up.

"I think my inexperience cost me. I made mistakes and he (Sullivan) took advantage of them."

Teammate Jonathan Graham, the York captain, won a bronze medal at the Queen's Open. Graham, the OUAA bronze

medallist last season, lost his only match to the eventual gold medallist in the tournament.

Had the edge

Canadian champion Ken Bradford had the edge on Graham throughout their match. Graham lacked the mental toughness that could have awarded him with the gold.

Other York wrestlers who wrestled well but did not place were: Leon Manner, Tony Camillone, Carmin Tullio and Mark Regush.

Jules Xavier

Gymnasts are victorious

Jules Xavier

It was a double victory for York gymnasts at the Queen's University Invitational over the weekend.

National team members Frank Nutzenberger and Robert Wilde were one-two in the all-round competition.

Combined 53.86 score

Nutzenberger, with a combined 53.86 score helped the Yeomen capture the men's team title. Nutzenberger finished first on both the parallel bars (9.1) and pommel horse (9.3) apparatus.

Wilde claimed victories on the high bar, vault and floor exercise.

Veteran All-Canadian Laurie McGibbon was the female all-round champion (31.85). The



Yeowomen Laurie McGibbon

Yeowomen won the team title by virtue of their 91.15-90.10 score over the University of Western.

McGibbon was victorious on the uneven bars (8.6), floor

exercise (8.1) and finished second vaulting (7.55).

A surprising third all-round

Yeowomen Beth Johns was a surprising third all-round considering she's a rookie. Johns was also third on the beam.

Rookie teammate Linda Kunashko, fourth all-round, was third in the floor exercise.

This weekend the Yeowomen team face their biggest challenge in their young season when they compete in the Western Invitational, their first ranking meet.

X-rated: The Yeowomen basketball team dropped from 4th to 7th in the CIAU rankings.

Jules Xavier

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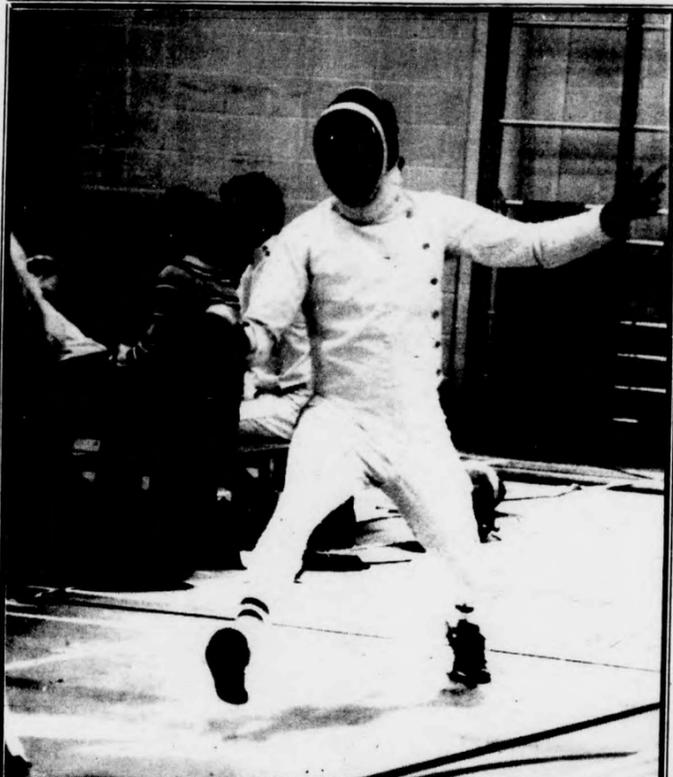
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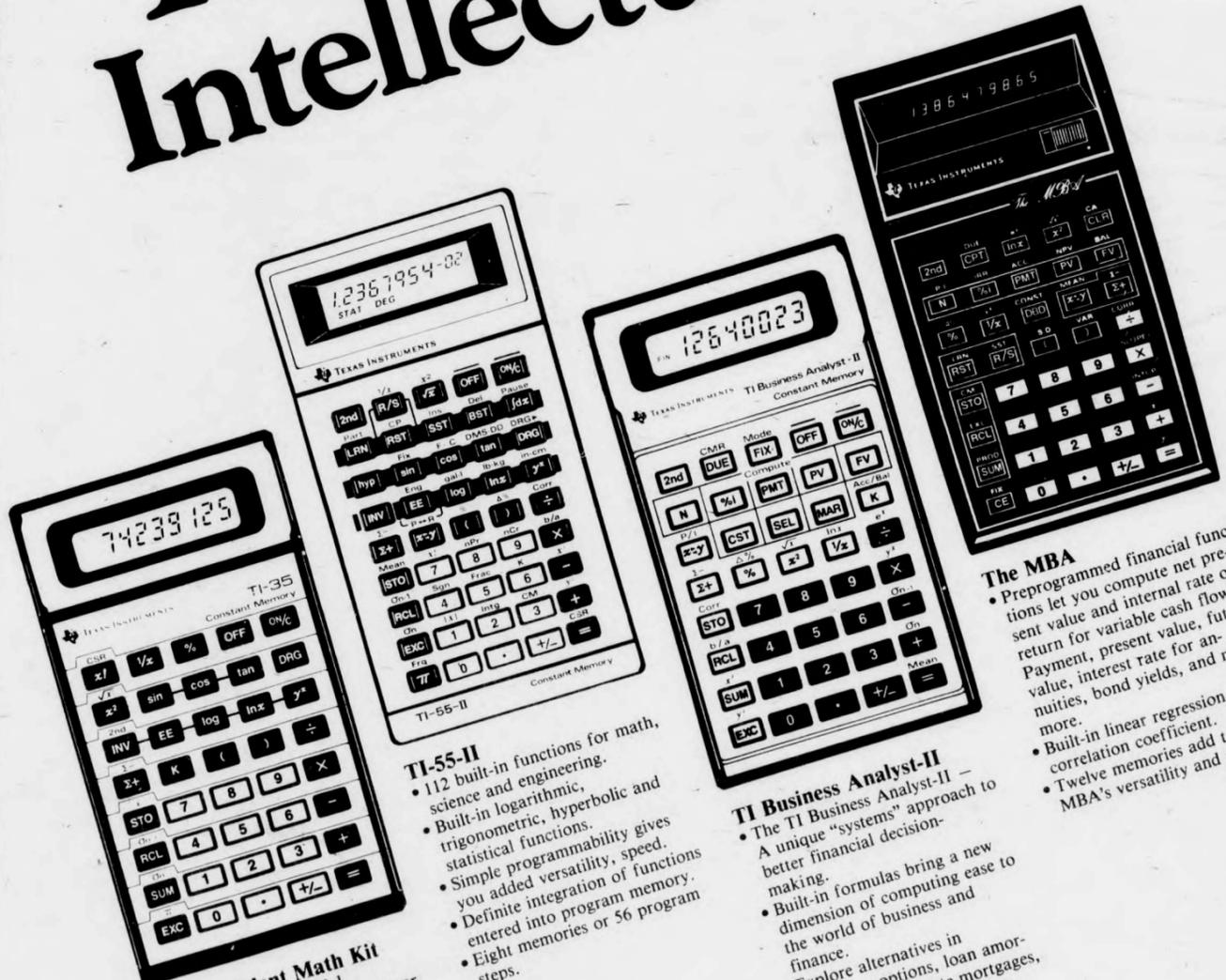
En garde- The York Yeomen fencing team finished a close second to the University of Toronto in the foil division of York's Invitational this past weekend. York's sabre and epee teams were not so fortunate as they both finished a disappointing ninth.

**Ingledew wins big
 in skating**
 The Yeowomen figure skating team started their season off with an impressive showing at the Queen's University Figure Skating Invitational this past weekend. York finished the tournament with three first and six second place performances. Yeowomen Andrea Ingledew won both the intermediate ladies solo and senior ladies solo events to finish as York's top skater. Other York skaters to finish with equally strong performances were Wendy Carriere, Wendy Rodgers, Michele Arbour and Janet MacLean.

Athletes of the Week
 Yeomen wrestler Randy Smith (126 lbs.) is **Excalibur's Male Athlete of the Week** following his silver medal performance at the Queen's Open meet over the weekend. The rookie has placed in the top three in all but one meet this year. Veteran Yeowomen gymnast Laurie McGibbon is **Excalibur's choice as the Female Athlete of the Week.** McGibbon, an All-Canadian gymnast was the all-round victor at the Queen's University Invitational over the weekend. Her performance at the meet enabled the Yeowomen team to capture the team title. She collected two gold and one silver medal during the competition.



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