



Doing the bar scene p.9



Hockey squads
0 for 2 p. 11

MONDAY, NOVEMBER 26, 1990

VOLUME 25, ISSUE 30

Excalibur

YORK UNIVERSITY'S COMMUNITY NEWSPAPER

We're Sorry

Excalibur wishes to issue an official apology to the York community for an editorial cartoon which ran in Monday's newspaper.

The papers, which have been removed from the stands, featured a cartoon depicting Andrea Shettleworth and Jean Ghomeshi in racially stereotypical terms.

The cartoon was run, ostensibly, to show the two individuals as being in opposition to each other and a wrestling analogy was employed to this end. At Excalibur we are aware of the oppression and discrimination that follows in the footsteps of stereotypes. However, what we failed to acknowledge was that "professional" wrestling itself relies heavily on racial stereotypes.

We, at Excalibur, can give no excuse for our grievous error. And we thank the student body for making us aware of their feelings about the cartoon and stress that their input is always a priority.

This type of controversy, if anything, has served to make the staff at Excalibur more aware of the insidious nature of institutional racism. We learned an important lesson regarding the connotations of these types of depictions.

We have strengthened our commitment to be more sensitive to these issues in the future. We are embarrassed by our oversight and hope that we will be able to regain the trust and respect of the student body.

Security to receive constable status

by Jessica Goldman and Brent Poland

Within a matter of months, York students and staff could be legally arrested and handcuffed by university security officers.

If the bid for special constable status is passed, some security officers will have the power to arrest and detain suspects for criminal charges.

This special status, which has been under assessment for two years by the Security Advisory Committee would allow security officers to arrest and escort suspects to 31 Division and handed over to the police.

Presently, security officers are only able to hold suspects and wait until Metro Police arrive. However, 31 division is often so busy trying to patrol the Jane-Finch area that security problems at York are put off by police or simply not attended to at all.

Executive director of safety, security and parking services, Pam MacDonald,

feels that constable status, "enables security staff to be more effective in bringing to justice persons behaving in ways which disrupt the university."

She added that the constable status would allow security to take action quickly and effectively. This MacDonald felt, would be beneficial to the York community and the safety of the officers themselves.

It was these considerations which the Security Advisory Committee took into account when they approved the special status.

"Handcuffs would be used as a defensive mechanism," said Caroline Winship, YFS representative on the Security Advisory Committee.

Winship explained that security were disadvantaged when trying to restrain someone and that using handcuffs would allow security officers to detain someone safely.

continued on page 3

Enrolment and space problems for York U

by Patrick Follens

York University students are fed-up.

Over the past few years, they have been faced with overcrowded classrooms, hallways and cafeterias, and they want to know if there is an end in sight.

According to the 1989/90 York University Fact Book, enrolment of undergraduate students at York has increased by just under 4,500 students, or by 14.5 per cent between 1986 and 1989. During the same period of time, full time faculty at York had increased from 1,131 to 1,200 members, an increase of 6.1 per cent.

The number of part-time faculty at the university in 1990 was 1,417, outnumbering the full time faculty by 217 people.

Peter Merrick, student representative on the Board of Governors, feels that overcrowding at York is the result of the university trying to meet the enrolment "corridor."

This level which was set by the former Liberal government, will increase the university's government funding when it is reached. "York can't service the students it has now," Merrick said. "And they're trying to put more students in the crowded hallways."

Also according to Merrick, the university is accepting more students at a time when York has

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one of the highest student-to-teacher ratios in the province.

Sheldon Levy, vp institutional affairs, has stated that while York's student-to-teacher ratio is higher than the provincial average, the difference is negligible.

"If the government is going to continue funding the university as it has in the past 10 years, it's going to be very difficult to pretend this ratio is going to decrease," Levy said.

Tim Jackson, president of the Ontario Federation of Students (OFS), feels that the problem of under funding is not exclusive to York. "I think that York is probably one of the worst, although not the very worst," Jackson said.

Jackson also felt that Ontario, in relation to the rest of the country, has been lagging in assistance to its universities.

"Ontario ranks ninth in student funding out of the 10 provinces," Jackson said.

According to Norman Crandles, director of housing and food services, the situation at York is not new. "We've been

straining at the seams for 10 years now," Crandles said.

Crandles assured that by next year with the new buildings going up on campus, York would be in much better shape.

"The fact is that up until now we have been doing as well as we could, but obviously that isn't enough," said Crandles. "Central square is the embodiment of that."

"I would say that the problem is worse this year than last year," said Simmi Sakhuja a second year political science major. "Paying your fees takes for-ever and getting into prerequisite courses is often a struggle."

Sakhuja suggested that increasing the number of courses and extending the hours of administrative offices should be part of the solution.

Jean Ghomeshi, president of YFS, had no comment.

"There's something fundamentally wrong with the fact that students going to York are getting an inferior education because they're not being properly serviced," Merrick said.

Merrick insisted that the university was accepting students to meet corridor requirements without having the infrastructure to handle them.

Fortunately, according to Levy, the increase in enrolment for the 1991/92 academic year will be approximately one per cent.

Levy also points out, however, that "all the new space coming upstream still isn't enough."

According to York's draft Green Paper on enrolment, (which outlines York's policies for the next 20 years), the increased enrolment, and the extensive construction on campus are the result of the university's long term master plan, adopted in 1988.

The plan calls for growth and diversification at York, to reach the ultimate goal of "York as a comprehensive university."

The Green Paper states that for York to become "comprehen-

sive," it must expand its programs. Of the 10 largest universities in Canada, nine have engineering schools, eight have medical schools, six have architectural schools, six have all three, yet York has none of these programs.

Likewise, the paper states that 8 per cent of York students are enrolled in science-related programs while of the group noted earlier the average is 24 per cent. Similarly, York's percentage of undergraduate students to total student population is 91 per cent, as compared to an average of 80 per cent.

This, according to the Green Paper, contradicts York University's original aspirations to be a large, multi-faceted university.

According to Merrick, part of the increased enrolment can be traced back to the recent influx of students (46,000) coming out of high school since grade 13 was abandoned.

Weather Swammy

<p>Monday</p>  <p>mostly cloudy, showers</p> <p>High 11 Low 1</p>	<p>Tuesday</p>  <p>mostly cloudy, showers, windy</p> <p>High 4 Low -2</p>
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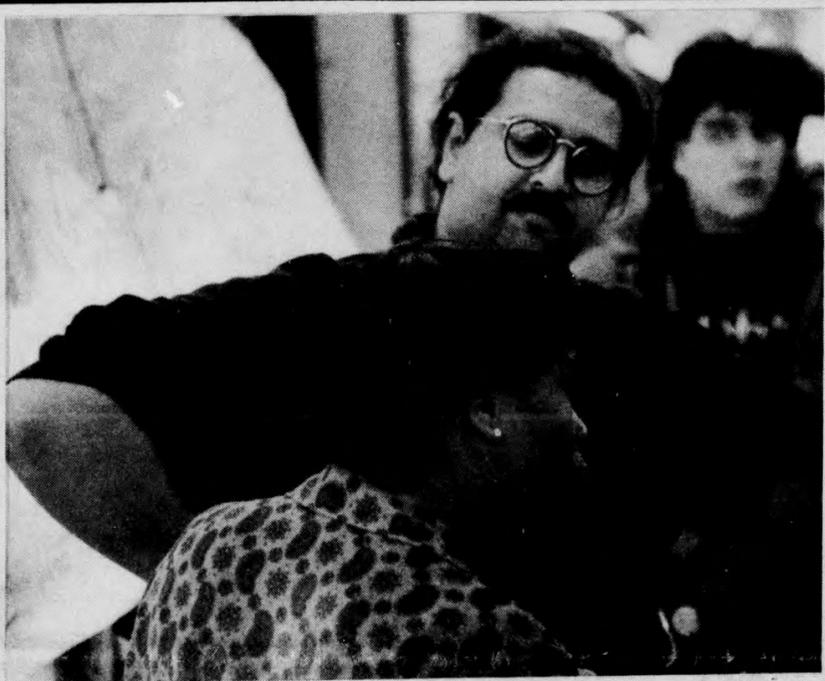
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VOLUME 25, ISSUE 30A

excalibur

YORK UNIVERSITY'S COMMUNITY NEWSPAPER



A. Clive Cohen

ALTERCATION IN CENTRAL SQUARE

George Sanghera, YFS vice president (programs), looks on with indignation as Andrea Shettleworth rips down a YFS sponsored anti-racism banner during the Nov. 21 day of action against institutional racism on campus.

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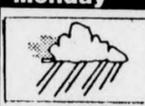
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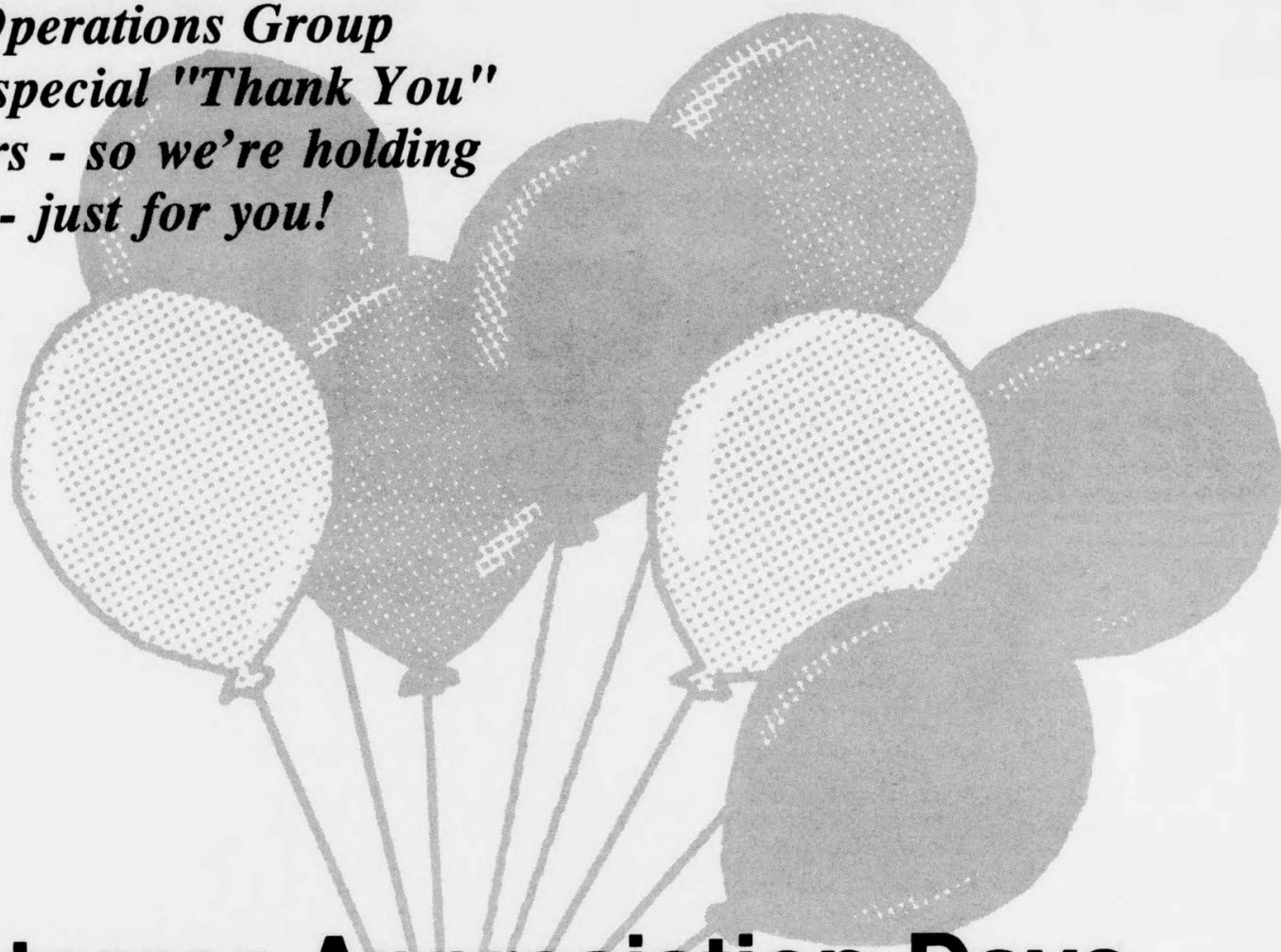
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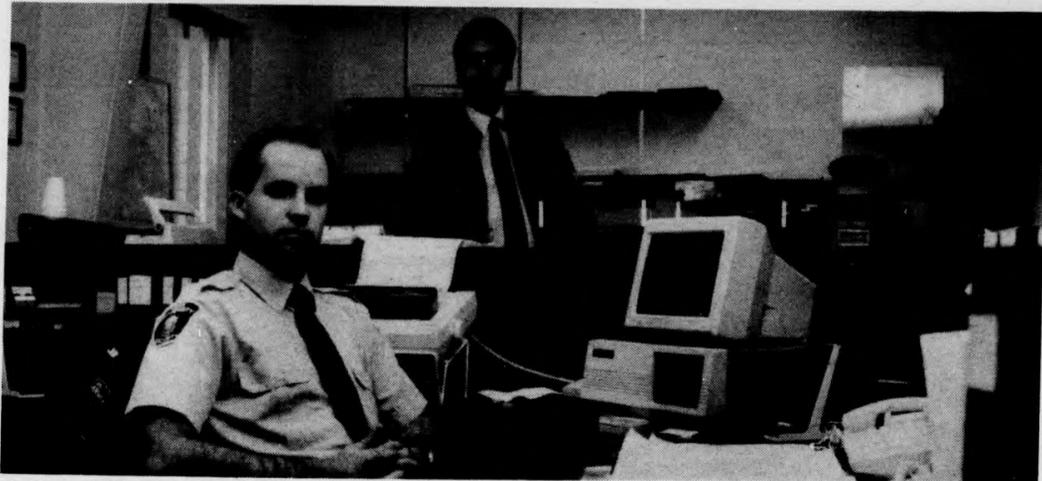
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NEWS



Security officers Irving (seated) and Delosrios, pose for *Excalibur's* photographer. Some officers are currently involved in training to become special constables.

A. Clive Cohen

Security getting handcuffs

continued from page 1

Although the special constable status allows security officers to police the campus more effectively, the student body was not informed of these changes.

"It's justified but it's a foot in the door. Now that they have special constable status what else happens," said Mattia Magnatta, a third year Mass Communications student. "We [the students] should have been informed about the changes and the allowed to voice our opinions."

According to Winship, the special constable status was a very selective process. The program is not for those people who are just "wanna be cops", and the security officers would respect the unique atmosphere of a university.

"The largest problem we find is that we have to deal with people not connected with the university, who drift onto campus for whatever reason" said a security officer.

The officer felt that handcuffs would rarely be used against students.

Last year Rob Hughes, a security officer sued the university for wrongful dismissal after he was

fired for authorizing the use of handcuffs on a patron at the Cock and Bull pub. The patron was involved in a fight with a bouncer.

The committee's recommendations will be submitted to Vice President of Administration and Finance Bill Farr for approval.

According to Assistant Director of Security Operations, Eric Pond, the Committee's decision was unanimously in favor of the status.

Other Campus' such as the University of Western Ontario and Waterloo have university campus police.

UWO's police force uses handcuffs and are issued billy clubs for night patrols.

"The implementation of the university police resulted from a number of public incidents" said Mark Tinlin, director of security for UWO.

Tinlin said that although students sometimes question the authority of the university police, most students are very supportive.

Before the decision was made, UWO had a forum of administration and students.

"I can't read his thoughts, but I know Farr is keeping an open mind," said Pond of Farr's pend-

ing decision. "My guess is that he will approve the committee's recommendations.

Farr refused to comment.

Pond, who last year felt that the use of handcuffs, "won't happen on this campus" is now in full support of the special status.

He now believes that, "handcuffs are needed in certain situations as restraining devices."

Although the status will mean pay increases for security, many of the officers oppose the new job description.

Rigorous and time consuming training must be attended before an officer can obtain constable status and many of the older officers feel that they will lose their jobs to younger candidates.

Pond assured that no officer would lose their job as a result of the status.

"This would not be an overnight change," said Pond. "Rather the implementation of constable status would take place over a five year period."

This period may become extended if the large expense of changing security vehicles and providing training becomes too extensive to handle in such a short period of time.

Community events

TOYS FOR UNDERPRIVELEGED KIDS

A christmas toy drive is being held by the Jamaican-based Youth Promotion. Youth Promotion was founded in the 1970s by Lincoln "Sugar" Minott, a reggae musician, to try and keep poor Jamaican kids off the streets. Donations of toys, articles of clothing and school supplies can be dropped off at the Caribbean Students Association. Gifts will be distributed at the Youth Promotion headquarters in Kingston, Jamaica on Dec. 24. Deadline for gifts is November 30. Phone Carol Walker, 766-1014 for more information.

PUBLIC WORKSHOP ON AIDS AND STD'S

A public workshop and informational session on the prevention of AIDS and sexually-transmitted diseases will be held at Stong College JCR, Tuesday Nov 27 at 8:00 pm. The event will be put on by the North York Public Health department. Door prizes consisting of colored and flavored condoms, condom wallets, etc., will be handed out. A condom trade-in will also take place where one condom will get you seven.

Friday November 16

Theft Personal-Parking Lot 1A

A student's car was entered by breaking the passenger window. A compact disc player, a Minolta 35mm camera, a leather jacket, sun glasses and driving gloves were stolen- estimated loss and repair costs - \$2300

Theft Personal-Parking Lot 8A

The "T" of a student's car was forced open. A car stereo and a leather jacket were stolen- estimated loss and repair cost-\$1480

Saturday November 17

Stuck Elevator-Stong Residence

Security and North York Fire Department were called early Saturday morning to free two males trapped in Stong residence elevator. Since damage had occurred to both the inner and outer doors of the elevator it was boarded up.

Wednesday November 21

Theft Personal-Farquharson Building

A faculty member reported that she had left her knapsack unattended in rm 304A. When she returned it had been stolen. The knapsack contained personal documents and a Sony Walkman. A suspicious person was seen in the area during the same period. He is described as a black male, 5'9", 160 lbs, with short, dark curly hair, medium build, wearing wire frame glasses and a brown coat.

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EDITORIAL

The main event

There's a new kid on the student activist block.

After a month of gathering names on her "Abolish the YFS/OFS/CFS referendum results" campaign, Andrea Shettleworth has emerged as a clear challenger for Jean Ghomeshi's WWF lobbying championship belt.

Shettleworth is ostensibly beating Ghomeshi at his own game. She is lobbying the lobbyist. She is more active than "the" student activist. She is able to leap tall buildings in a single bound.

And yes, by the gods! she is consolidating a retroactive "NO-Coalition" to battle the dark forces of the YES-Coalition. (This sounds like a very bleak tale so far, but there's more.)

The Great Ghomeshi has been conspicuously quiet in dealing with what seems to be Sensational Shettleworth's personal vendetta against him and the YFS.

To avoid legitimizing Shettleworth's position, Ghomeshi has chosen to ignore her in the hope that she might go away.

But he's had no such luck.

Shettleworth has been standing by her banner for a full month now, taunting Ghomeshi, building support around her cause, and collecting thousands of signatures in an effort to nullify the referendum.

But there's something even stranger going on.

The Great One has been criticized by some for cocooning himself in the YFS offices in response to the challenge from Sensational Shettleworth.

However, he has also been getting flack from others for being too active in events such as protests (Mulroney, Rae) and organizing (anti-racism day of action, anti-war teach-in).

So what can Ghomeshi do? Is it a Catch-22?

Because Ghomeshi opposes censoring a student's right to express herself (and because Shettleworth's presence seems to be growing), he has no choice but to meet her on the battlefield of debate.

Andrea and Jean can have their opening remarks, a rebuttal, and a question period in the bear pit with a moderator and a definite time limit.

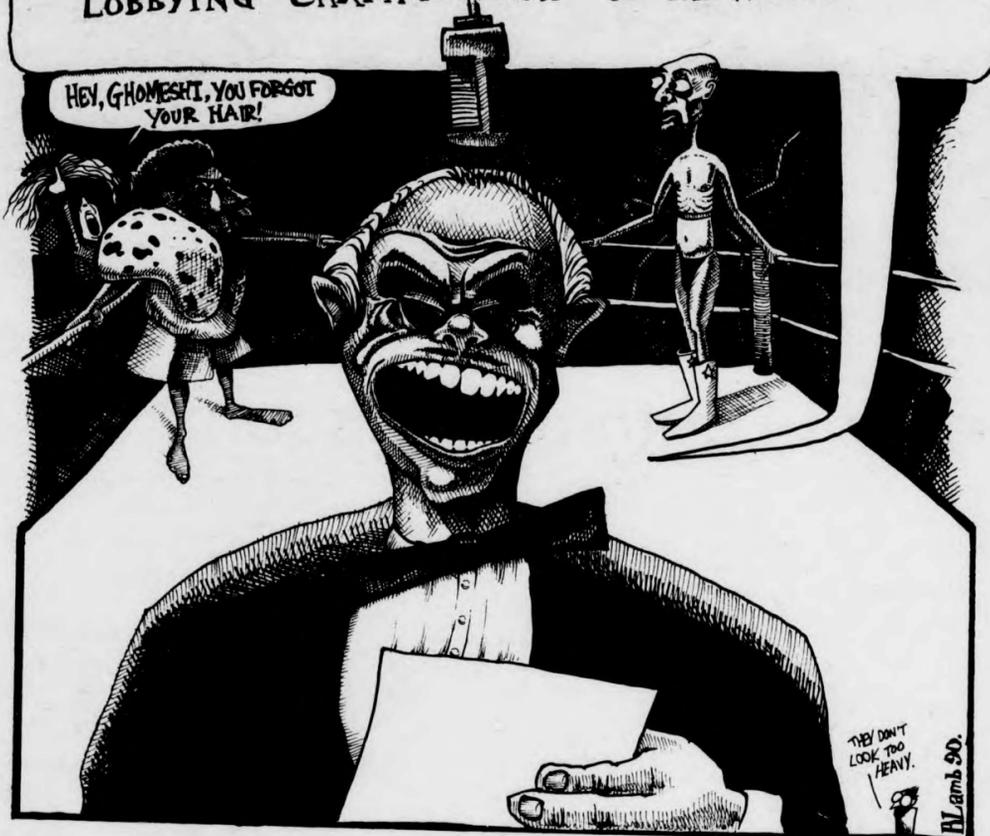
Bottom line: Ghomeshi has to confront this issue head on. It will not go away.

Shettleworth has protected her banner's territory defiantly, fighting back against Student Affairs and the YFS. Now, she has her eyes focused on the biggest quarry of all: the Great One.

Shettleworth has Ghomeshi on the run, backing away for fear of a big scrap. Ghomeshi doesn't even want to give her the time of day. And students are placing bets on midterm by-elections.

Ladies and gentlemen! In the red corner wearing . . .

... AND NOW, "JEAN THE SPIDER" AND "ANDREA THE ANIMAL" WILL BATTLE IT OUT FOR THE HEAVY WEIGHT LOBBYING CHAMPIONSHIP OF THE WORLD!



LETTERS

Excalibur welcomes letters to the editor on all topics. We will publish, space permitting, letters up to 500 words in length. They must be typed, double spaced, and accompanied by the writer's name, signature and telephone number. The opinions expressed belong to the writers and do not necessarily reflect those of Excalibur staff or directors. However, we will refuse letters that are racist, sexist, libellous or those which attempt to incite hatred toward an individual or an identifiable group. All material is subject to editing. All submissions must be addressed to the Editor-in-Chief, Room 111, Central Square.

Students not uninformed

To the editor,

Re: Ignorance, information, and one-sidedness.

I'm quite sick of hearing that students weren't informed about the OFS/CFS referendum.

At the registration fair, the week before classes even began, there was OFS information being handed out. When I picked up my copy of *Up York!* there was information there. I even received information in the mail.

No information for the students? Was I having an hallucination?

Then, in October, I was bombarded for a three week period with posters, pamphlets, and articles from both Yes and No sides. I won't deny that there was a stronger "Yes" presence but that doesn't make the information one-sided.

I think some people have forgotten that this university is populated by students and not idiots. Anyone has the ability and the right to question what they see and hear.

The very "over-presence" of "Yes" information should have raised, and to some extent did raise, questions. In any case, those who call the referendum "one-sided" are implying that we, the student body are idiots, completely subject to whatever is presented to us. Not a nice implication coming from those who supposedly speak for students.

I find it funny that as students we can question the propaganda our federal and provincial

governments feed us, and yet somehow it's assumed that we are incapable of questioning smaller governments, whether they represent the whole university or just a college.

Anyone who was bombarded and overloaded with information would have questioned what they were being told — one way or another; and I like that most of my fellow students who voted did question what they saw.

So to those who are insulting our intelligence: put a sock in it! We aren't stupid, and we're sick of being treated as though we are.

Sincerely,
Robin Gurney

Unfeasible proposition

To the editor,

Re: Mr. Ward's letter, " 'strippers' should be given away" (Oct. 17).

I have worked in a chain bookstore for many years and am quite familiar with the strip cover process.

Bookstores buy mass market paperbacks from publishers at a discount. After three months, the copies that don't sell are 'stripped.' That means that the covers are ripped off the books and sent back to the publisher who then credits the bookstore's account. The book husk is then ripped in half and trashed. Not even employees are allowed to take the strips home.

Mr. Wand wants the husks to be given away to students and libraries. I wonder if he seriously

thought about what he is suggesting. The whole system would fall apart.

Let's say that a bookstore is giving away stripped books, what happens? Customers stop buying many books, especially those issued at \$7.95 and above.

Instead, they plead poverty and insist on getting a strip. The bookstore complies, the cover is sent back to the publisher.

Does the publisher give the bookstore credit for that cover? How can the publisher distinguish between those books that genuinely did not sell and those that were stripped on purpose? They can't! They would stop giving credits for returned covers and books would become non-returnable.

New authors would have trouble selling their books. Most bookstores would begin to stock only Stephen King and Danielle Steele, those books that are guaranteed to sell.

Customers would have less choice in the stores. Prices would rise to cover losses incurred when a buyer orders 100 copies and sells only 50. Bookstores' profitability would drop. Many would close. Those that did not would stock only the top 20 bestsellers. I am sure Mr. Wand does not want to force the collapse of the international book industry.

Furthermore, publishers hold back some of the author's royalties in case some books are returned as strips. If a book is stripped and returned, the author does not get the royalty for that book. Stripping books and keeping them is similar to stealing money from the authors.

I hope I have convinced you of the foolish nature of your suggestion to give strips away. But, your

continued on page 5

EXCALIBUR

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Excalibur is York University's community newspaper. We publish twice-weekly, and distribute across York and Glendon campuses and various locations within the North York community.

Excalibur is an autonomous corporation with a mandate to inform, educate and provoke thought among York University's diverse population.

The distinct opinions and articles appearing in Excalibur constitute our collective voice. However, they belong first and foremost to the individual writers and are not necessarily shared by any other Excalibur staff or board member.

Final editorial responsibility is retained by the Editor-in-Chief.

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LETTERS

continued from page 4

environmental concerns are valid, and not unnoticed. The book industry is aware of the environmental concerns regarding the strip-cover process and environmental issues in general.

There is an article on "Greening the Book Industry" in the May 1990 issue of *Quill and Quire* by Gordon Graham. In it, Matthew Sibiga, Penguin Books' hardcover representative for Metro Toronto has called for "an industry-wide effort to rethink this [strip cover] process."

Also, a task force of the Book and Periodical Development Council is examining ways to make the book industry more environmentally friendly.

If you are really concerned about the whole process, I suggest that you come up with **good, solid, economically viable** solutions and submit those to the presidents of various publishers and bookstores. They do, I assure you, want to hear any and all realistic suggestion.

Salman A. Nensi
Chair, Mass Communication
Student Federation

Questioning petition's argument

To the editor,

We are writing in response to the free-form graffiti-cum-petition displayed in Central Square.

We would like to compliment the authors of this "petition" on their imagination, little of which they showed during the actual referendum campaign.

The petition is billed as an "OFS/CFS petition for a new referendum" (presumably the OFS and CFS are sponsoring this petition). It asks potential signers if they are "Angry at ever-increasing tuition fees," and "tired of one-sided referendum campaigns."

What this petition really represents is a retroactive "No" campaign.

People are being told to sign a petition which asks if they oppose tuition increases, then tells them to oppose the referendum results.

Aside from comments such as "Tom Eats Worms" and "What does it all mean?" (among the more enlightened contributions to the petitions) some signatories mistakenly thought they were signing a petition *against* tuition hikes, writing "If us students get hiked any longer we will hike ourselves out of York University," and "It's already enough for foreign students."

The "petition" accuses YSF/-FEY of running a one-sided campaign in favour of OFS/CFS membership. What were YFS/FEY meant to do — run both the Yes and No campaigns? Presumably, then, Jean Ghomeshi should have run a campaign to "Unite and Fight For and Against Student Rights."

There are people who believe in a "non-political" student council. These are the people who think YFS/FEY should not have come out for a Yes in the referendum. But there is nothing "neutral" about being silent while racism and sexism persist on campus.

There is a political character to a student council's silence in the face of rising tuition, cutbacks,

and deteriorating conditions on campus. By doing nothing to prevent rising tuition, some student councils are making a statement about their vision of post-secondary education — i.e., that those who can afford it should have access to it.

The petition also informs students that with \$7, they can buy a Big Mac and some fries, or a pair of undies, or a pack of smokes — implying that students would be further ahead saving their \$7 fee rather than wasting it on student organization.

It is pretty hard to take seriously this concern for students' pocket-books now, *after* the referendum. But if the petition's backers are so worried about this \$7, they should start looking at the *real* wastes of money on the campus — the silver platters for Brian Mulroney's visit.

If the big concern expressed in the "\$7 = Big Mac" equation is *genuine*, then the petition's supporters will no doubt be building future anti-cutback and anti-GST demonstrations.

Or will it be just one more example of sour grapes at the effectiveness of a campaign that strengthens the voice of those

who won't accept being pushed to the margins of political life on campus?

Michelle Robidoux
Martha Kayna-Forstner
International Socialists

Macaroni booster

To the editor,

Re: Alan Grad's letter concerning the "juvenile behaviour" of those York students protesting Brian Mulroney. Grad writes that the protesters should "ask for some honest changes in a manner becoming of the elite of the population (the university student)."

One of the many things being protested, however, was this notion of elitism.

Because of the lack of student funding, those who are able to attend university are becoming an elite based purely on monetary wealth. It would be interesting to see how many of the protesters did not require a part-time job or OSAP in order to attend university.

Grad suggests that an alternative form of protest would be to "... call your MP or hold up signs of protest as he passes by," and adds "the PM can read."

I suggest that the PM can read, but such written forms of protest do not appear to affect his decision to turn Canada into a mirror-image of the United States.

Grad writes that, "The fact that he is the prime minister makes it even worse." Well, if not the PM, then who are we supposed to protest? Mulroney is the elected leader of a democratic country. As

our leader, he is supposed to reflect the desires of the majority, not impose his own American-based ideals upon the people of Canada.

As for Grad's comparison to Oka: macaroni and paper do not cause the physical harm of a rock. For those of you who did protest, "rich" or "poor," I praise you.

Grad call you juvenile, but that is a judgement based on a set of standards which assume that capitalistic rationality is superior to personal emotion.

Paul Tonin



QUOTE OF THE WEEK

"He's weird."

(Mitch Blass describes George Sanghera)

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by Brett Gellert

Excalibur has been getting letters over the last few weeks on questions that no one is willing to answer.

The university staff are busy building multi-million dollar buildings while the student administration is deciding on whether or not we should belong to the "We Support Multi-Lettered Organizations That People Really Don't Give A Damn About" League. The editor in his great wisdom, and because I was just sitting around making fun of the guy who does Cyrano, requested (forced) me to answer some of the more urgent sounding letters.

The first question comes from a Poli-Sci major who asks: Is Brian Mulroney for real?

Excellent question. Yes, unfortunately the PM is for real. I think as Canadians we'd like to imagine he wasn't for real, much like headcheese.

The only person I ever met who defended the PM was a guy I worked with in the summer named Kevin Travers. Mind you, he had one of the best senses of humor I've ever come across, so I think he was joking. I think most Brian Mulroney supporters are only joking: it's all part of the wacky world of politics. I do know it's easier to find Saddam Hussein supporters in Canada right now.

From a Phys-Ed major this interesting question: How many beers can someone drink before they think they can fly like Superman?

For this question, we had to conduct a serious, scientific study. We got a two-four and an average male. The average male was my assistant Clem. My idea was to feed him beer until the desired effect (wanting to fly like

Superman) was achieved.

After four beers, Clem became loud and extremely flirtatious. After five, he was knocked down and beaten rather badly by several enraged females from the staff. After six beers, Clem showed signs of imitating Adam West from the old Batman TV show. After 10 beers, he thought our word processor was the control panel of the Exxon Valdez. He kept leaning from side to side and screaming "We're gonna hit, hand me another beer."

At fifteen beers, he exhibited the desired effect. He leaped through the air, his boxer shorts on his head like some type of helmet, a Japanese flag as a cape, and crashed into the ground like a university elevator, screaming something that sounded like "I will vanquish you."

So if you want to be Superman for a little while, it's going to take more than a case of 12 to do it.

The next question comes from a Fine Arts student who asks: Do we really get our value for our entertainment dollar?

Hell, I don't know. A good way to judge if you're getting your money's worth at a movie is to count the number of car crashes. If that number exceeds the number of dollars you paid, you can consider yourself entertained.

At operas my only guess is to gauge the quality of the Mama Cass impersonators dressed in viking outfits.

In professional wrestling, the better match is the one involving a guy who can walk to the ring and still have an ounce of dignity left.

And a good baseball play is one in which the players lob food into the audience, preferably hot-dogs.

Decent TV is any show that has people yelling "Mulroney Sucks."

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by Mary Cerisano

Aquarius (Jan.20-Feb.19)
Not all people will be as intuitive as you today. Give the cynic in your life some breathing room.

Pisces (Feb.20-Mar.20)
A stranger from a foreign country will play a constructive part in your day.

Aries (Mar.21-Apr.19)
The partnerships you entered into today will result in net gains.

Taurus (Apr.20-May20)
Today's events may present you with a situation where quick judgements may be necessary. Don't worry . . .

Gemini (May21-June20)
Taking a long walk in your neighbourhood will help you keep your mind off of your problems. Complicated situations will work themselves out.

Cancer (June21-July22)
Sometimes the opposite sex isn't meant to be understood. So let bygones be bygones.

Leo (July23-Aug.22)
Someone you've been thinking about, from your past, will make an appearance. Re-live old times, it could lead to new memories in the New Year.

Virgo (Aug.23-Sept.22)
You've got a lot of loose ends to tie up. Today is the day to get things done.

Libra (Sept.23-Oct.23)
Your luck lies in material interests today, not necessarily in other areas. So keep your temper in check.

Scorpio (Oct.24-Nov.22)
Start thinking about the New Year's resolutions you're going to make and how you're going to keep them because it's time for a change.

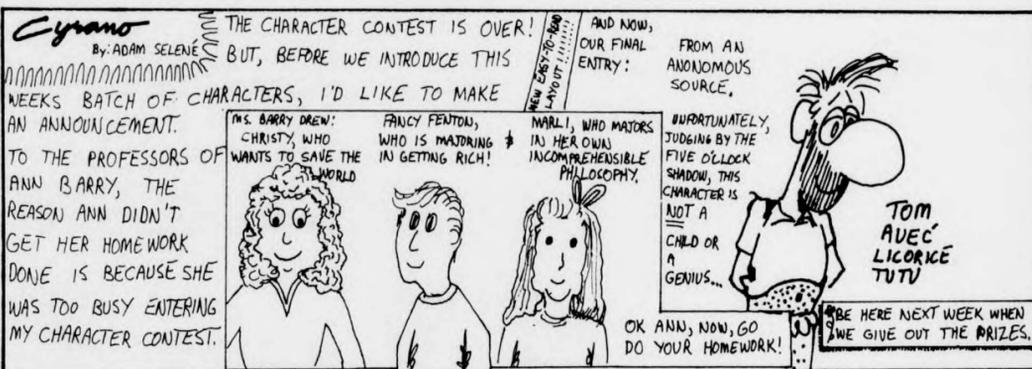
Sagittarius (Nov.23-Dec.21)
It's time to get away from the hustle and bustle of your life, book that Christmas trip.

Capricorn (Dec.22-Jan.19)
Make it a point to avoid the negative types in your life. It's to your advantage to play the social butterfly today.

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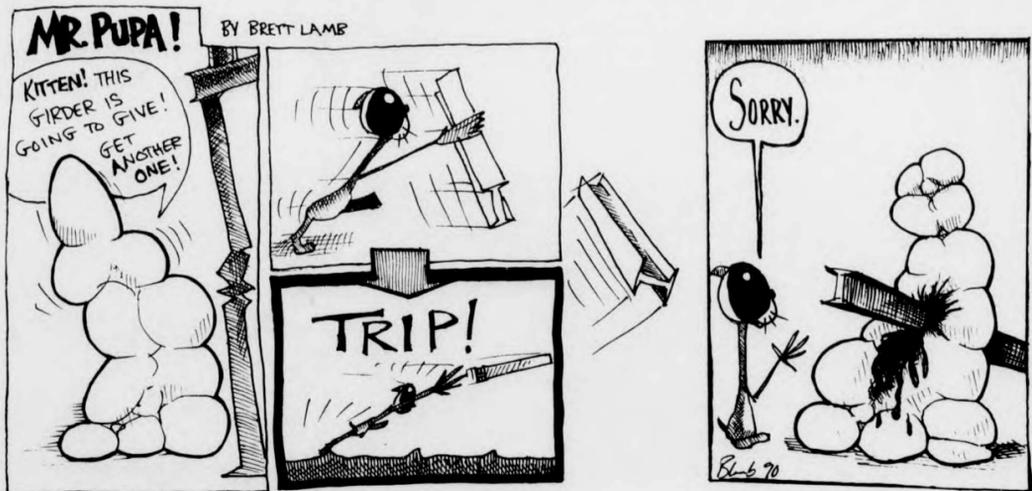
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Cock and bull go Cruising

by Sally Teodoro

Cruising Bar
by Robert Menard
Malofilm Distribution

When I attended the screening of *Cruising Bar* at the luxurious Cineplex Odeon Theatre on Yonge St., I didn't know what to expect. All I knew was that it was a French-Canadian film. Then I thought—great, subtitles.

Trying to read subtitles and watch the film at the same time would prove, at best confusing. However, as is always the case lately, I was wrong.

Cruising Bar is a contemporary comedy of manners. It is a collection of four parallel stories featuring four different caricatures, all played by the same actor, Michel Cote.

The stories are simple. All four men, have one goal in mind - cruising for women. The film details their bar-hopping exploits on a typical Saturday night.

Each character is given a characteristic that describes their own unique way of achieving their goal. Thus, we meet in turn, a peacock, a bull, a lion and a worm. When it comes to women, each one thinks of themselves as animals.

The actions alone of the four men are enough to know what the story is about.

Nominated for 3 Genie Awards in March 1990, including Best Actor (Michel Cote), *Cruising Bar* is definitely a worthwhile film to view.

Michel Cote, who plays all four men in the film, is simply marvelous.

Cote, a well known French-Canadian actor, gives each character his own unique style. Each one stays true to his own "animal", and is portrayed accurately by Cote.

Even though the movie uses subtitles, they are minimal and do not distract you from the story.



Michel Cote on the prowl

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of Students

yfs/féy*
*formally cysf

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East Bear Pit





AURAL SECTION



Miscreant vocalist with a leather fist

by *Psych*

Danzig Pure Malice
Danzig in concert w/guests
Trouble
at The Concert Hall

It was a night for malice.

The crowd, a moderate showing due largely to inadequate advertising, was black-hearted and the expression on Glenn Danzig's face was darkly intense, to say the least. Naturally the tunes were awesomely, horribly malicious.

The pit, whipped into a frenzy by Danzig's guttural vocals and evil rhythms, was vicious, what with the usual slamming and headwalking (stagediving however, was verboten).

I found unusual the extent to which Danzig distanced himself from his audience.

Not shaking a single hand, he

refused to allow anyone to violate his personal space. In fact, when an over rambunctious skinhead, having given Glenn the finger, bounded over the barricade, our miscreant vocalist was only too happy to rearrange the man's face with a taped up, leather gloved, very large fist. He did all this without interrupting the song or the show.

Of their two solid albums, the band played half of the first, overlooking but one song from the second.

While these were good enough to passify most of the fans, rarely a moment passed when someone wasn't crying out for music from The Misfits or Samhain (Glenn's first two bands for those who didn't know).

For this reason the high point of the evening had to be "To Walk The Night" by Samhain.

Being the only song rendered from Glenn's pre-Danzig repertoire, and being the first song of the encore, it was recieved with wild ferocity, as ecstatic fans pogoed to new heights.

Malice aside, the night went down without major casualties. This may be in part due to the brisk body search at the front door, and not quite so many rampaging idiots out for blood on the floor.

Minor injuries (bleeding noses, bruises and the like) were the order of the day, but worthwhile considering the sheer joy of emotional release typical for a show of this nature.

It was a good show this time around and it'll be a must see next time around (that is if you're ready to cut loose and think you can hold your own).



Folk of Malice: Glenn Danzig (vocals), Eerie Von (Bass), Chuck Biscuits (Drums) and John Christ (Guitars) are Danzig.



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Stop!

by *Kathryn Bailey*

Shadowy Men On A Shadowy Planet

Savvy Show Stoppers
Cargo Records

My first exposure to the Shadowy Men was a video for 'Shadowy Countdown' — a song that lasted less time than it took to press the record button on my VCR.

Surprisingly, I developed a curiosity for the band within those forty seconds.

After some time, my curiosity was appeased when I attended a taping of Kids In The Hall, which has now grown into one of Canada's most successful and risk-taking comedy shows. The Shadowy Men lurked about, interspersing tidbits of twangy surfer music between sketches of peculiar humour.

I finally got to see the band live at a local club, and this began the unending search through record stores.

I had heard rumours that recordings were available on vinyl, but these were not to be found. I had also heard that the band were passing out records disguised as Jiffy Pop, so I assumed that maybe I was looking in the wrong places and I should wait until they put something out that is not edible.

Savvy Show Stoppers is not edible. It is an actual album without camouflage, revealing the faces of the Shadowy Men for an instant.

The album is summed up on the inner sleeve as a "savory selection of socially irrelevant songs", and yes, the Jiffy Pop appears directly beneath this statement.

The album is an introduction to the three-piece instrumental band which, although short, reveals strength and variety.

Their music wavers between the ominous and the frivolous, at one moment conjuring images of old gangster films, and the next displaying great similarity to that band of Flintstones fame, The Way Outs.

Shadowy Men On A Shadowy Planet are one of the most unique and courageous bands Canada has to offer. Their debut album will prove this, and no doubt lead them on to bigger and better things. And no longer will they have the need to give away free popcorn.



SPORTS



York Varsity Athletics
for the week of
Nov. 26 to Dec. 2

Tuesday November 27

Volleyball

Yeowomen at Tait versus Toronto - 6 pm
Yeomen at Tait versus UofT - 8 pm

Wednesday November 28

Hockey

Yeowomen at Ice Palace versus Guelph - 7:30 pm

Friday November 30

Hockey

Yeomen at Concordia - 7:30 pm

Saturday December 1

Hockey

Yeomen at Ottawa - 7 pm

Swimming

Yeomen at McMaster - 7 pm
Yeowomen at Tait versus McMaster - 1 pm

Track and Field

Yeomen and Yeowomen at Western for season opener

Sunday December 2

Gymnastics

Yeomen at home for York University Invitational - 2 pm

Pucksters dropped as slide continues

by Josh Rubin

For the Yeomen, it was simply a case of too little too late.

Despite two goals in the game's final minutes, they were dropped 5-3 by the visiting Waterloo Warriors last week.

After taking an early 1-0 lead in the first, the Yeomen got bogged down with some bad breaks and stupid penalties.

As has been the case of late, it was weak special teams that once again proved to be their doom.

After some good shots on net in the first period, the York power-

play was largely ineffective the rest of the game, going 0-8 on the night.

The Yeomen penalty killers weren't much better, however, and Waterloo scored three of the six times they were given the man advantage.

In a carbon copy of most of his other performances this season, Yeoman netminder Ted Mielczarek was once again outstanding.

If not for Mielczarek's speedy glovehand, this one could have been embarrassing for York.

Mielczarek, incidentally, is

likely to remain in net until at least the new year, when Willie Popp is expected to be fully recovered from a pulled groin.

With the loss, the Yeomen remained tied with UofT for third spot in the OUAA East, behind Trois Rivières and McGill.

Also on hand to take in the game was Terry Crisp of Calgary Flames fame.

Crisp, whose son Tony notched an empty-netter for Waterloo late in the game was impressed with what he saw.

"This is a really good brand of hockey . . . [university players]

are really underrated," Crisp said.

Crisp chuckled when asked about Toronto's other hockey team, but denied the Flames are shopping veteran center Doug Gilmour.

However, Crisp added "Cliff Fletcher will make a trade if he feels it will improve the team's chances of winning a Stanley Cup."

The Yeomen's next see action this weekend when they take to the road to play Concordia and Ottawa, a pair of tough eastern division opponents that could well challenge them for second spot.

U of T ices Yeowomen

by Riccardo Sala

Games against UofT this season have taken on the morbid character of a shooting gallery for the hockey Yeowomen, with York playing the role of target.

Last Tuesday's 10-0 loss at Varsity Arena was no exception.

York entered the game with less than a full lineup. Kristin Lane, the Yeowomen's starting goalie sat out with a back injury.

Once again it was a blueliner replacing Lane, this time Megan Digby.

In the first period the Blues jumped ahead with a 3-0 lead.

Despite being shutout, York made several forays into the Toronto zone during the course of the game.

The closest the Yeowomen came to getting on the board was Michelle Campbell's surgical zig-zag through the Blues defence with five minutes left in the second period.

Her shot on goal was foiled by Toronto netminding.

Despite some good York defence the Blues set up goals at a blazing pace.

Crisp passing plays gave the Blues a host of excellent

opportunities.

More than a couple were close-range shots that took advantage of confusion around York's crease.

York coach Debbie Maybury was stoic about the loss.

Maybury also acknowledged that an upset just wasn't in the cards against a powerhouse like UofT, whose roster includes five member's of Canada's world champion national team.

Currently, the Blues occupy top spot in the OWIAA.

Coached by former York coach Dave McMaster, they were last year's provincial champions.

The only question that remains now is who takes second and third spot.

Maybury is confident that it could be her Yeowomen. The Toronto loss was their first in three games, after wins against McMaster and Guelph.

The biggest obstacle between the Yeowomen and a birth in the three team Ontario finals will likely be the Queen's Golden Gaels.

The Yeowomen's next home game is this Wednesday's match-up against Guelph, a 7:30 start at the Ice Palace.

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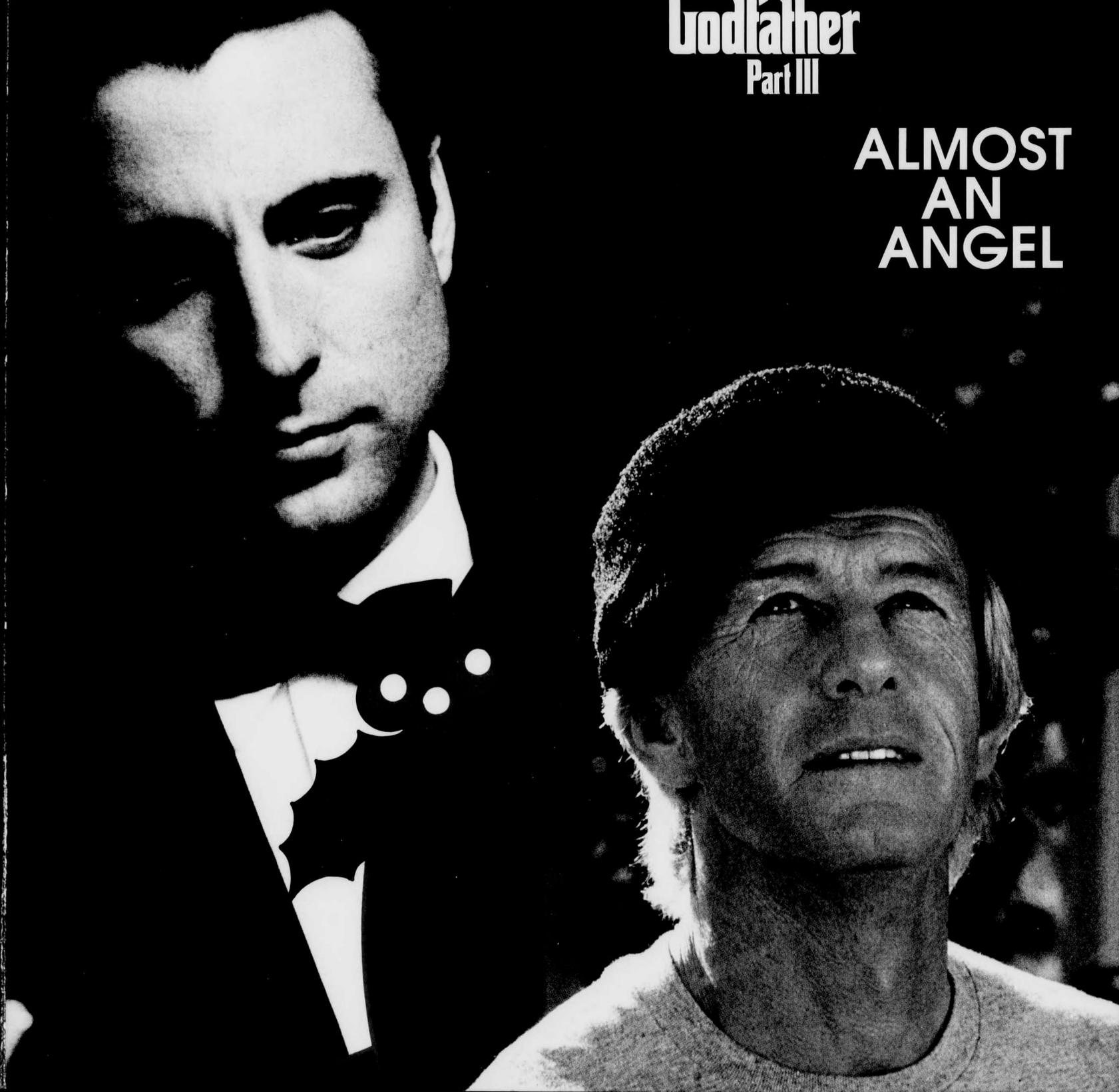
TRIBUTE

CAMPUS EDITION
VOLUME 7, ISSUE 7
DECEMBER 1990



**The
Godfather**
Part III

**ALMOST
AN
ANGEL**



THE GODFATHER

PART III

The surprise, of course, is not that Paramount Pictures has finally made **The Godfather: Part III**. The surprise is that it took so long.

After all, the first two *Godfather* films, released in 1972 and 1974, have passed into movie history. Between them they were nominated for 16 Academy awards and won nine, including best picture in their respective years of release. The films established Francis Ford Coppola as one of the most significant filmmakers of his generation and introduced Al Pacino as a major new star.

So why the 16-year delay in making **Part III**? "Well, Francis was reluctant for a long time to make a third film," concedes Fred Roos, coproducer of the newest installment. "He didn't want to rehash what he'd already done."

In the intervening years, says Roos, Paramount had come close to giving a green light to several different scripts with several different directors attached. But nothing got the nod until, early last year, Coppola agreed to write and direct a third movie.

"I always felt there was a whole new chapter to the Michael Corleone story that you could tell," says Roos, who served as casting director on the first *Godfather* movie and producer on the second. The screenplay that Coppola and cowriter Mario Puzo (author of the original novel) finally wrote is, indeed, a whole new chapter.

The year is 1979, Michael Corleone (Al Pacino once again) is 60 years old and suffering from diabetes, as well as a guilty

conscience. He has removed the Corleone family from all illegitimate businesses — they are now involved in banking and international finance — and he wants to make peace with his soul.

But redemption isn't the only thing on his mind; so is family succession. He has a daughter, Mary (portrayed by Coppola's daughter Sofia) with whom he likes to play chess. But he's pinning his hopes for the future on his son, Tony, a recent graduate from law school. When Tony announces, however, that he does not want to join the Corleone businesses but intends to pursue a career as an opera singer, a shadow is cast over the future of the family.

Enter Vincent Mancini, played by Andy Garcia. The illegitimate son of Sonny Corleone (portrayed by James Caan in the first movie), Vincent is a tough guy in a leather jacket, a street fighter — not the sort of guy to look after the cleaned-up Corleone fortunes. Still, Michael's sister, Connie Corleone (Talia Shire once again), sees a kind of strength in Vincent and introduces him to Michael.

Thus begins an intense family drama played out against a beautiful, brooding canvas: everything from the Vatican, during a Papal election, to a Sicilian opera house, where Tony Corleone makes his operatic debut, to

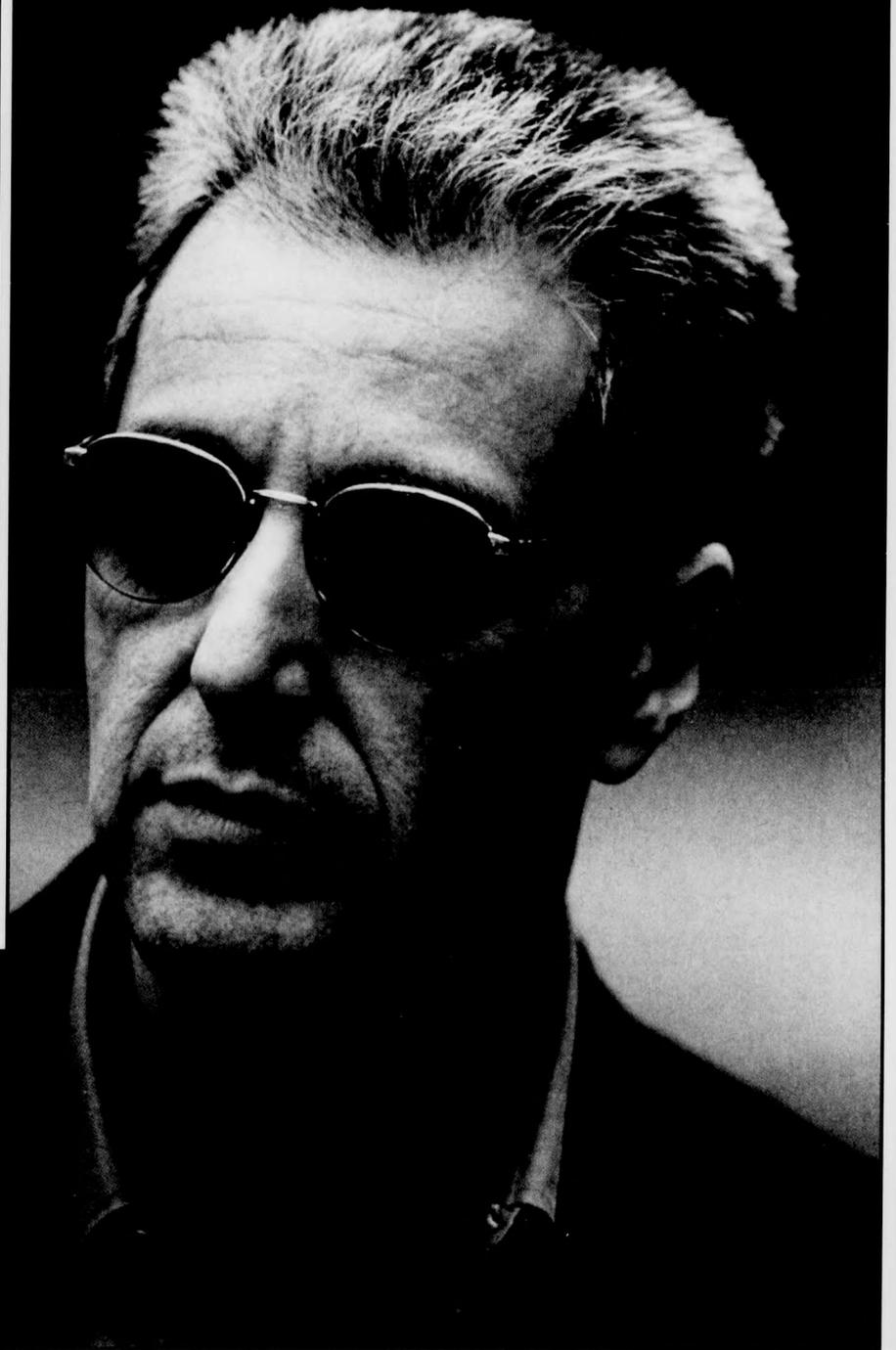


Reprising their roles as Michael and Kay Corleone are Al Pacino (above right) and Diane Keaton (below right). New faces include Andy Garcia (above left) as Michael's illegitimate nephew, and Bridget Fonda (below left) as a reporter.

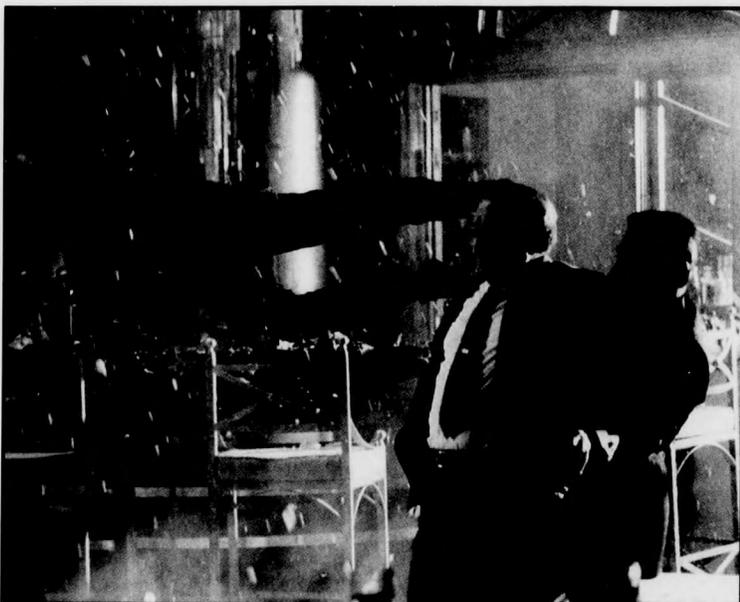




THE CORLEONE FAMILY SAGA CONTINUES



In this third installment, Michael Corleone (Pacino, above) struggles to protect his family (above left) and their business from the violence and corruption of organized crime (below).



Michael's baronial Fifth Avenue apartment, where the extended Corleone family gathers.

Newcomers on the scene include Bridget Fonda as a journalist trying to get an interview with Michael, Joe Mantegna as a New York hood named Jerry Zazza and Donal Donnelly as an influential Roman Catholic archbishop. Other new faces: George Hamilton as the Corleone family's attorney, John Savage as a priest who's the son of former Corleone lawyer Tom Hagan (played by Robert Duvall in the first film), and Eli Wallach as Don Altobello, a mafia head and longtime Corleone family friend.

Location shooting throughout Italy, including Rome, Viterbo and

Sicily, adds a rich texture to the film. It would be easy to play up the Italian aspect of **The Godfather: Part III**, particularly with Coppola writing and directing. "He's very Italian," notes Roos, who has known Coppola for more than 20 years. "It's deeply part of him."

But to think of the film as *only* Italian would be wrong. As Roos believes, "Coppola thinks of it as a story of the '70s and '80s, about the nature of international wheeling and dealing."

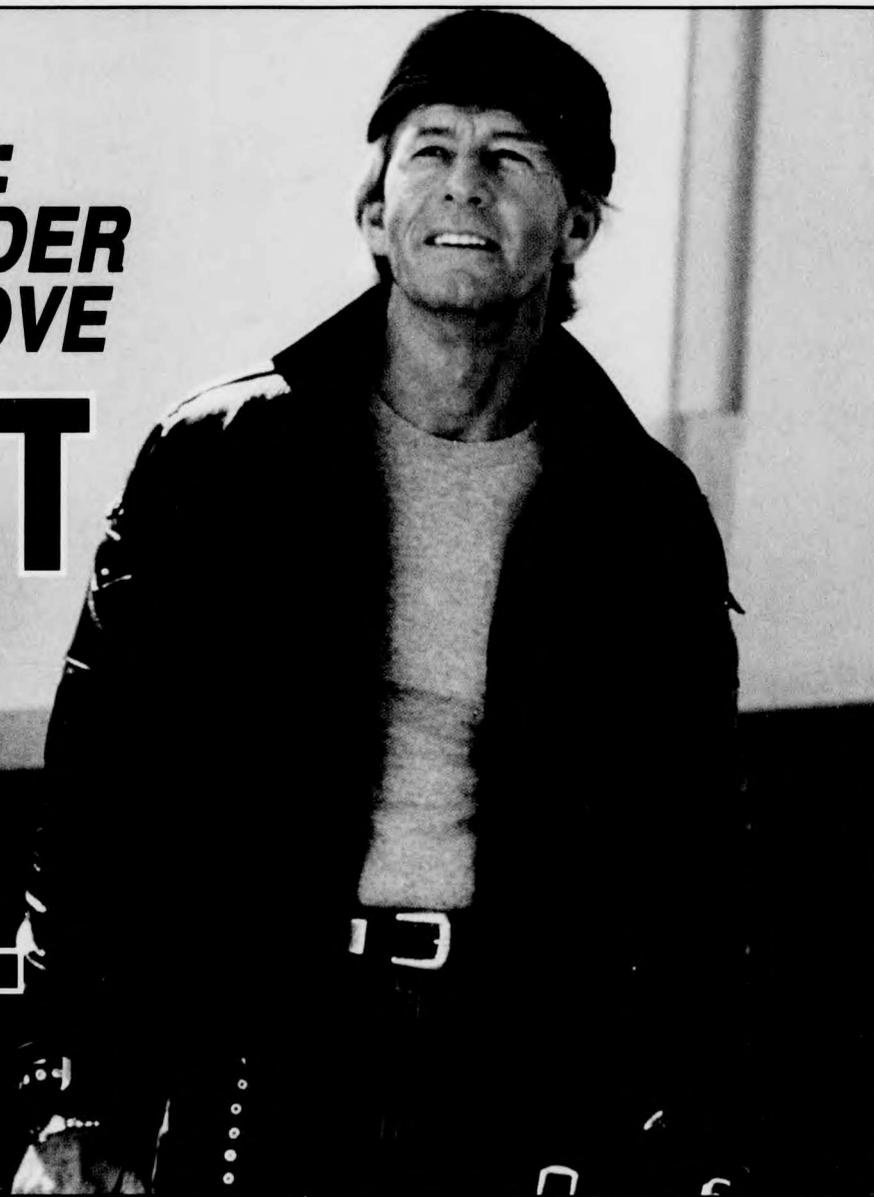
The Godfather: Part III opens Tuesday, December 25th in theatres across Canada.

— Lyle Slack



PAUL HOGAN: FROM DOWN UNDER TO HEAVEN ABOVE

ALMOST AN ANGEL



Quick, name an Australian, the first one that pops into your head. To paraphrase *The Family Feud*, "Our survey said — (Ding!) — Paul Hogan!"

You were expecting maybe Yahoo Serious? As the man who replaced the koala as the living national symbol of Oz — courtesy of "*Crocodile Dundee*" and those old shrimp-on-the-barbie Australian tourism ads — Hogan sometimes wonders what he has wrought. A good day for him is one in which he doesn't have to hear the word "G-day."

"Yeh, people say it to me all the time, all over the world, most of them a little worse than you," the fatigued, sun-baked bloke-turned-superstar told us on the heels of "*Crocodile Dundee II*." "Gd-eye, gud-oye, gud-oooye. But Barbara Walters was the worst: 'Gid-yewee' or somethin' like that."

Therein lies part of the reason Hogan claims to have retired the character of Michael J. (Mick) Dundee.

And those ads? He's through with them, too. "I don't know if you've noticed, but Australia has more tourists than it knows what to do with now. I think they're gonna bring back the koala [a symbol Hogan hates] to slow things down until they can get some hotels built."

Little wonder, then, that **Almost an Angel** — his hope-filled first starring role not as a certain knife-toting outback legend — is as far away from "*Crocodile Dundee*" as possible. "It doesn't have anything to do with Australia or New York or culture clashes. It's a comedy, but it has more to do with people and situations."

The situation is this: Hogan plays professional thief Terry Dean, whose one good deed lands him in the hospital. Through a weird series of events, he becomes convinced that he has died and come back as an angel (and thus is safe from harm). Emboldened by his "supernatural" abilities, Dean sets out to do good on a grand scale, with little regard for physical danger.

Rounding out the cast are hot Canadian actor Elias Koteas (from

Gardens of Stone) and, as Terry's love interest, Linda Kozlowski ("Mick's" girl in "*Croc*" I and II, she recently became Mrs. Paul Hogan offscreen).

"**Almost an Angel** is basically about this guy with a criminal mind trying to be an angel of mercy," says Hogan. "In his own strange way, Terry becomes a hero. Though ostensibly a comedy, it's a very uplifting film and hopefully makes a lot of points about how people should treat each other."

Will people embrace Hogan as warmly without his outback alter ego? He told *Interview* magazine there's a lot of his personality "that the public has yet to see. Then again, they might not like what they find," he quipped, self-mockingly.

On the other hand, Dundee wasn't a completely fabricated personality. Even before he created him, Hogan said in *Playboy* he had an idea of what audiences might be hungry for and where his personality might fit in. "For anyone under 20, American movies were high-school's-a-drag dramas and karate-chopping messengers from hell. Adult movies were about middle-aged people dying of

cancer or marriages breaking up or financial disasters.

"I remember thinking, 'There's gotta be something in between.' There was a dearth of grownup leading men; no one filled those roles that Cary Grant and Humphrey Bogart once did, particularly comedy roles. The only grownups doing hero roles are Clint Eastwood and Charles Bronson and *they're* not getting any laughs.

"I've no big scenes where I have an emotional breakdown and burst into tears. I haven't experienced that [in real life], I probably can't do it, so I won't put that in the script."

Hogan says that he's basically happy "any day that I'm in good health and the sun shines. Since 1973 [the year he talked his way from a job as a rigger on Sydney's Harbour Bridge to one as a featured comic on Aussie TV], there's hardly a day I haven't felt that way."

Almost an Angel opens Wednesday, December 19th in theatres across Canada.

— Jim Slotek



FLIGHT OF THE INTRUDER

Like *The Hunt for Red October*, the movie **Flight of the Intruder** began life as a novel published by the Naval Institute Press. In fact, *Red October* and **Flight** were the first and only novels to be released by the small Annapolis, Maryland, publishing company, which had specialized exclusively in scholarly books about naval warfare.

So why did the Naval Institute make an exception in the case of *Red October* and **Flight of the Intruder**? Even a cursory look at the two stories suggests one obvious reason: Both are so meticulously based on fact they could well have been true stories.

Flight of the Intruder, in particular, comes by its authenticity easily enough. Stephen Coonts, its author, is a 43-year-old Denver lawyer who spent two years fighting in Vietnam. Flying from the aircraft carrier "Enterprise," Coonts logged 1,600 hours in an A-6

Intruder, a low-altitude bomber, carrying out scores of missions over North and South Vietnam and Laos, and winning a dozen combat decorations including the Distinguished Flying Cross.

It comes as no surprise, therefore, that the central character in **Flight** is Lt. Jake Grafton (Brad Johnson), an A-6 Intruder pilot frustrated with the senselessness of his combat orders. Time after time he is sent out to bomb negligible targets — truck parking lots, previously destroyed power plants, empty farmhouses — each time risking his own life as well as that of his crew. He knows politics, not military strategy, has dictated insignificant targets.

"So in desperation," as John Lehman described it in his *Wall Street Journal* review of **Flight**, "Jake Grafton and his navigator, 'Tiger' Cole [Willem Dafoe], do what thousands of naval aviators dreamed of at the time. They plan



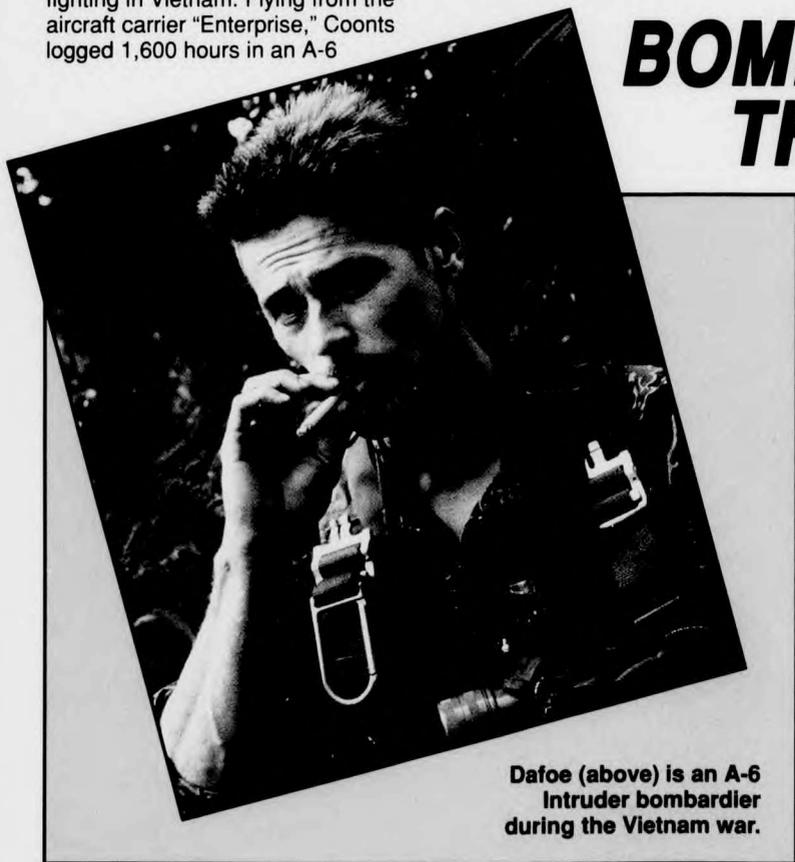
From left: Brad Johnson is pilot Lt. Jake Grafton; Danny Glover plays Commander Frank Camparelli, a bulldog squadron leader; and Willem Dafoe is Lt. Commander Virgil "Tiger" Cole.

and fly an illicit diversion from their assigned, useless targets" and bomb a missile depot in downtown Hanoi. Lehman knew what Coonts and Jake Grafton and thousands of other aviators dreamed of because Lehman, too, was an A-6 Intruder pilot and, at the time he wrote

October 1989 with two days of filming at Pearl Harbor, which doubled for Subic Bay in the Philippines.

The cast and crew — which includes Danny Glover as Jake's bulldog squadron leader and Rosanna Arquette as the war

BOMBER PILOTS ATTACK THE POLITICS OF WAR



Dafoe (above) is an A-6 Intruder bombardier during the Vietnam war.

his review in 1986, was Ronald Reagan's Secretary of the Navy.

Flight of the Intruder struck a realistic chord in one other sense — the ambivalence of its central character. In a lot of conventional wartime fiction the hero knows exactly what he's about. Vietnam, however, was not a conventional war, and Jake Grafton is not a conventional hero. "Jake is not portrayed as a superman," observed John Stubing in his *Best Sellers* review. "Rather, he is a human being caught up in the dilemmas of war." Jake even reflects sometimes on the unseen victims of the bombs he drops. Nor does Coonts glorify violence. "He shows what combat is like," noted Stubing, "and it is terrifying."

In turning the book into a film, director John Milius has clearly gone after a cinematic realism to match Coonts's literary honesty. Principal photography began in

widow with whom Jake becomes involved — then moved to the Hawaiian island of Kauai where the Philippine red-light district of Po City was re-created. Scenes in the men's officers club and quarters were filmed at the U.S. Navy's Barking Sands Missile Range.

"Mr. Coonts deals with this reality in an unpretentious manner," wrote reviewer Lehman. "He attempts no preachments or grand lessons. And unlike the think-tank experts who have never been there, he has no grand designs for Pentagon reform. He merely describes, with force, how it really was, operating in a system drained of common sense by bureaucracy, yet sustained by the camaraderie of rare and honorable men."

Flight of the Intruder opens in theatres across Canada in January.

— Lyle Slack



DEPARDIEU

IS

CYRANO

D E B E R G E R A C



— Coming this Christmas —

Two different movies. Two different European stars. And two different stories that take place hundreds of years apart in far-flung parts of the world.

Yet there is an echo that reverberates between **Cyrano De Bergerac** and **Lionheart**. Each of the new movies tells the story of a French soldier who fights for those he loves and happens to be virtually unbeatable at his particular mode of attack.

In **Cyrano De Bergerac**, the hero is a soldier in the French army of the 17th century whose preferred weapon is not bare knuckles but the rapier — both sword and wit. A lavish, monumental French film adaptation of Edmond Rostand's popular stage play, **Cyrano** is less an adventure story than a bittersweet romance.

Cyrano (Gérard Depardieu) is a dashing swordsman and poetic spirit who fails to find true love. The catch is Cyrano's nose — an oversized, overlong appendage that long ago doomed him to bachelorhood.

However, when Roxane (Anne Brochet), the young Parisienne he has fallen in love with, herself falls in love with Christian, the most handsome soldier in Cyrano's company, Cyrano gets a chance for love once removed. The literate Roxane appreciates a man with a poetic turn of mind, Christian — though handsome — is tongue-tied, and Cyrano is the solution: He will write the words with which Christian courts Roxane.

In **Lionheart**, the soldier is Lyon Gaultier (Jean-Claude Van Damme), a member of the modern French Foreign Legion stationed at a remote North African outpost. When word arrives that his brother in Los Angeles has been seriously injured, Lyon requests emergency leave but is denied. He deserts, and the heart of the movie is the story of his perilous trek to California, pursued by two Legionnaires determined to retrieve him.

Along the way, Lyon is seduced into a bare-knuckles, underground New York wrestling circuit run by a woman (Deborah Rennard) with a voracious appetite for art-deco furniture, high-fashion clothes and men.

Lionheart and **Cyrano** clearly

feature very different kinds of central characters — as, indeed, are the two leading men who play them.

Jean-Claude Van Damme, a former European karate champion, emerged as an international star four years ago playing the villainous alien opposite Arnold Schwarzenegger in *Predator*, then went on to sudden fame as the kick-boxing hero of the 1987 martial-arts extravaganza, *Bloodsport*.

Born and raised in Brussels, Belgium, Van Damme began studying martial arts when he was 11 years old, eventually earning his black belt in Shotokan (Japanese karate style) and a European middleweight championship. He parlayed his notoriety into a successful gymnasium business, but in 1983 sold the business, hopped a plane to Los Angeles and promptly discovered that, despite his physique, dexterity, enthusiasm and good looks, it wasn't going to be easy breaking into show business.

For three years Van Damme supported himself at a variety of odd jobs — limo driver, bouncer,

carpet layer — before getting his first role, as a minor villain in the independent movie, *No Retreat, No Surrender*.

Gérard Depardieu, probably France's most popular leading man at the moment, also led another life prior to becoming an actor. The third of six children of an illiterate sheet-metal worker, Depardieu dropped out of school at 12 and became a *loubard*, a young vagabond. He worked as a crewman on a boat, a beachboy on the Riviera and eventually landed briefly in jail.

A prison psychologist prescribed drama classes, and a couple of years later Depardieu made his film debut in Roger Leenhardt's *Le Beatnik et le Minet*. He has since appeared in over 60 feature films, among them *Get Out Your Handkerchiefs*, *Mon Oncle D'Amerique*, *Jean de Florette* and, most recently, *Too Beautiful for You*.

As **Cyrano** and **Lionheart** suggest, it's a safe bet neither Depardieu nor Van Damme will return to their old jobs.

— Lyle Slack

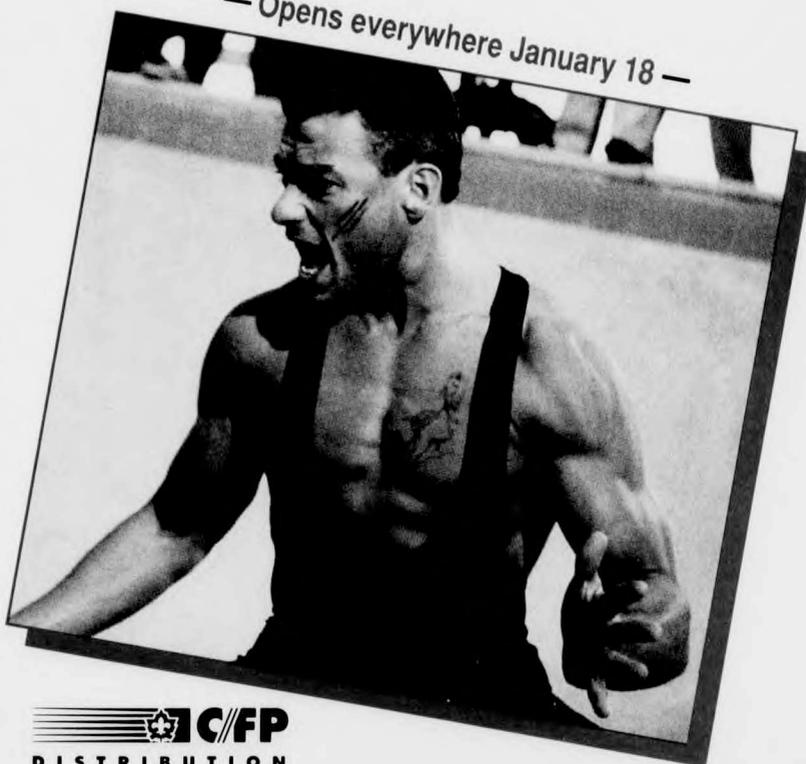


VAN DAMME

IS

LIONHEART

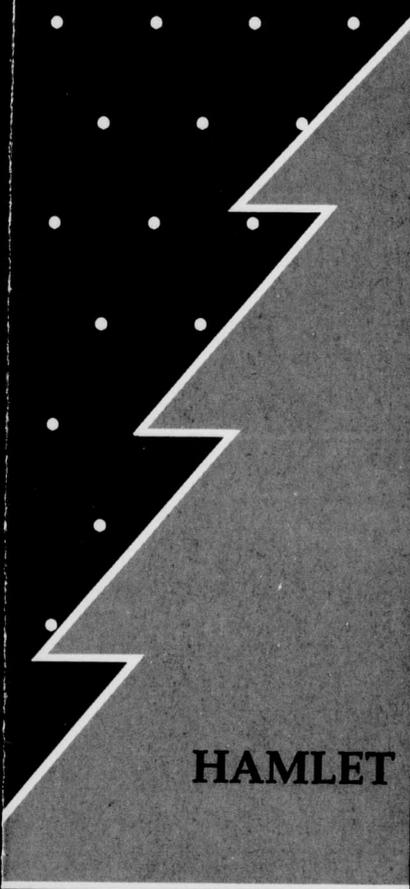
— Opens everywhere January 18 —



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CAMPUS EDITION
VOLUME 7, ISSUE 7
DECEMBER 1990



THE ROOKIE



THE SHELTERING SKY



THE BONFIRE
OF THE VANITIES



CLINT EASTWOOD

CHARLIE SHEEN

THE ROOKIE



CLINT EASTWOOD AND CHARLIE SHEEN ARE PARTNERS IN FIGHTING CRIME

Clint Eastwood's semi-silent again. After his tour de force as the voluble John Huston character in *White Hunter, Black Heart*, he's back to being the strong man of few words that audiences around the world know and love.

In *The Rookie*, which he also directed, he's Nick Pulovski, a veteran detective who's never made a major bust. He's teamed with David Ackerman (Charlie Sheen), a raw rookie who's never been on a major case. They are wary of each other, but bound by the truism that a cop's best weapon isn't his gun, it's his partner. A pair of car thieves (Raul Julia and Sonia Braga), miffed that Pulovski and Ackerman have broken up their operation, kidnap Pulovski, and his young partner must save his life.

Charlie Sheen started acting at the age of nine, although he really wanted to be a professional baseball player. Then at 13, he spent eight months in the Philippines while his father, actor Martin Sheen, was filming *Apocalypse Now*. "Being exposed to that environment at that age," says Sheen, "made me realize there was more to life than just baseball." He was then bitten by the acting bug and has since zoomed to stardom in such films as *Platoon* and *Wall Street*. He has costarred twice (*Young Guns* and *Men at Work*) with his brother Emilio Estevez.

Eastwood didn't have the advantage of a family acting tradition. He was born in San



Detective Nick Pulovski (Clint Eastwood, left) gets up close and personal with one of his kidnapers (Sonia Braga).

THE ROOKIE

Francisco in 1930 and grew up as a child of the Depression, trailing his father along the dusty roads of the West Coast as he searched for work. Young Clint had to take his

schooling where he could get it and attended 10 schools in 10 years. When he graduated, he worked as a lumberjack in Oregon, served in the army and then entered Los Angeles City College to study business administration under the G.I. Bill.

He became intrigued with acting and worked as a gas-station attendant and fire fighter to pay the rent while he made the often-frustrating rounds of agents and studios. His first screen test won him a contract — at \$75 a week — but he spent the next few years appearing in films that were distinctly undistinguished.

A perceptive casting agent signed him for the TV series *Rawhide* and he spent eight years in the role. But he got his big break when Italian director Sergio Leone whisked him to Europe to make the low-budget *A Fistful of Dollars*, the first installment in Leone's spaghetti-western trilogy.

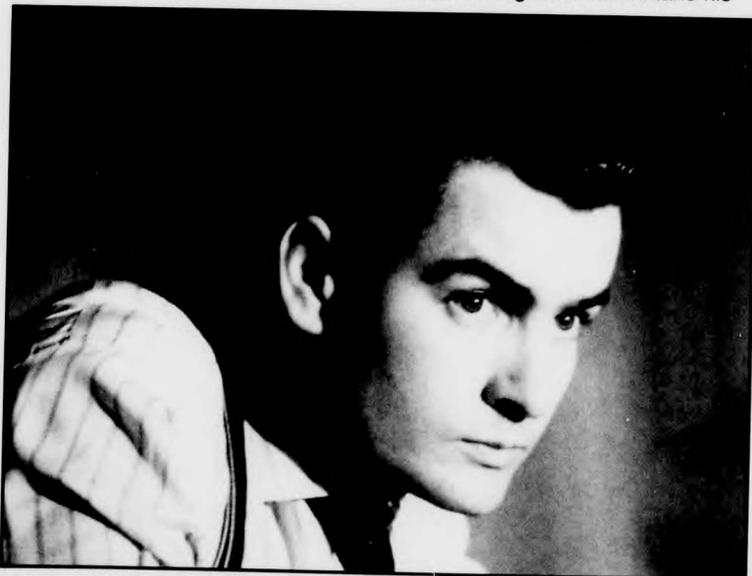
Eastwood was so popular that his salary tripled in the second film of the series, *For a Few Dollars*

More. Then came *The Good, the Bad and the Ugly*, and the rest is history.

His impact as the cool, laconic, tight-lipped outsider, always defending the underdog, brought him the clout he needed to form his own production company, Malpaso (a Spanish word meaning "bad step," which is how his manager had described Eastwood's role in *A Fistful of Dollars*). Eastwood has since produced his own movies and directed 14 of them, including such varied projects as *Play Misty for Me*, the 1971 thriller, and *Bird*, the acclaimed biography of jazz great Charlie Parker.

As Gerald Pratley, former director of the Ontario Film Institute, points out, "Eastwood as a director has made films which have point and purpose to them. He uses the system with honesty and a sense of integrity to make studio films aimed at a large audience, but which still relate to social concerns."

— Pearl Sheffy Gefen



The first big case for rookie David Ackerman (Charlie Sheen) turns out to be saving his abducted partner's life.

THE SHELTERING SKY

Talk about contrasts. Bernardo Bertolucci's last film was an epic with a cast of thousands. His latest is an intimate portrayal of the lives of three complicated individuals.

Bertolucci's 1987 hit *The Last Emperor* won every Oscar for which it was nominated — nine in all, including best picture, best director and best screenplay. For his new film, **The Sheltering Sky**, he has managed to reunite seven of the nine key people who worked on *The Last Emperor*.

The team includes the dynamic trio of Bertolucci as director, producer Jeremy Thomas and screenwriter Mark Peploe, along with the director of photography, costume designer, editor and sound recordist. It was important to Bertolucci to get that creative team, because he wanted to achieve the same kind of film that is rich in setting and story.

This time the on-location filming took the team to Algeria, Morocco and Niger to shoot a story set in postwar North Africa. Producer Thomas says, "This is an intimate,

sensual film. It will be a complete change from *The Last Emperor*."

The star of **The Sheltering Sky** is no stranger to sensuality. John Malkovich, who had previously thrilled audiences with his performances in *Places in the Heart* and *The Glass Menagerie*, truly shocked his fans with his sensual portrayal of Valmont in *Dangerous Liaisons*.

Malkovich was rather surprised by how much everyone talked about his sexiness. He says, "First, I don't think very much about whether I even have fans, and second, every character you play has various challenges, and various personality traits that you may enjoy playing. So, yes, sexuality is fun, but I had as much fun playing blind and playing retarded as I did playing sexy."

Based on the novel by Paul Bowles published 41 years ago,

the story is built around a couple coming to the end of their time together, in North Africa in 1947. The three in the triangle are Malkovich, Debra Winger and Campbell Scott, making his big-screen debut.

Scott is the son of George C. Scott and Colleen Dewhurst. You may have seen him on *L.A. Law* or as Joe Kennedy Jr. in the ABC-TV production of *The Kennedys and the Fitzgeralds*, but **The Sheltering Sky** is the film that will introduce him to millions. Scott felt so strongly about the project that he gave up a leading role in *White Palace* to work with Bertolucci.

By all accounts, **The Sheltering Sky** held a similar fascination for Debra Winger. At first Bertolucci

thought she was too intense to play the part of Kit Moresby. Apparently he wanted a less aggressive actress, someone like Melanie Griffith. Griffith was pregnant and not available, so Winger campaigned for the chance to audition. She had loved the book and was convinced the character of Kit was really Jane Bowles, the author's late wife, and she set out to become her. She even arrived in North Africa, after winning the role, with a similar short haircut.

Paul Bowles, now 79, was entranced with Winger and vice versa. Winger told *Vanity Fair* magazine, "I thought I'd be able to stand back and have an impression; instead, I fell in love on sight. We spent every nonworking moment together."

With pomp and grandeur, Bertolucci's *The Last Emperor* earned \$44 million at the box office. The director hopes **The Sheltering Sky** will earn the same, but this time with love and passion.

— Jane Hawtin



Kit and Port Moresby (Debra Winger, below left, and John Malkovich) share an intimate moment. Completing the relationship triangle is Campbell Scott (inset).



DEBRA WINGER • JOHN MALKOVICH

*A woman's
dangerous
and erotic journey beneath...*



THE
SHELTERING
Sky

A Film By **BERNARDO BERTOLUCCI**

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THE LAST EMPEROR AND DIRECTOR OF LAST TANGO IN PARIS.**

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BONFIRE OF THE VANITIES

TOM WOLFE'S BLOCKBUSTER NOVEL HITS THE SCREEN



After a hit-and-run accident, things get tense for Sherman McCoy (Tom Hanks, above right) and his mistress (Melanie Griffith). Bruce Willis (bottom right) plays a reporter snooping for scandal.

The *Bonfire of the Vanities*, the most talked-about novel of 1987, will shortly attempt to become the most talked-about movie of 1990, starring Tom Hanks, Melanie Griffith and Bruce Willis.

Why was *Bonfire* originally such a *cause célèbre*? Well, to begin with, it was the first novel by Tom Wolfe, who as a journalist and all-around wit has made a habit of being controversial. Such earlier nonfiction books as *The Right Stuff*, *From Bauhaus to Our House* and (way back) *The Electric Kool-Aid Acid Test* had established him as a meticulous researcher with unpopular opinions (some said he

was just plain arrogant) and a flamboyant prose style.

Then came *Bonfire*, in which Wolfe used his keen eye for detail and his delight in satirizing establishment icons to take on nothing less than the entire upper-class social structure of Manhattan — Wall Street, City Hall, the newspapers, the judicial system, the whole kit and caboodle.

The "hero" of the book is Sherman McCoy (Hanks), a Park Avenue WASP and hotshot bond trader who considers himself one of the Masters of the Universe. Why not? He graduated from Yale, has a demure wife who devotes herself to dinner parties and remaining thin, wears custom-tailored \$1,800 suits and is having a torrid affair with a smart society

dame (Griffith). Then one evening McCoy's mistress takes a wrong turn while driving Sherman to the airport, and before she knows it she has hit a young black man on a deserted ramp.

"The intent is, of course, satiric," as Terrence Rafferty observed in his *New Yorker* review of *Bonfire*. "The central joke is that Sherman, who has lived his whole life in ignorance of the Universe he thinks he's Master of, now finds himself, thanks to this messy accident, at the mercy of the very system that has been propping him up."

McCoy's former footmen — the underclass, the courts, the media — turn against him, and even the people his crisis forces him to rely on, like his Irish lawyer, don't treat him with the respect he's used to.

"They're all playing by the arcane rules," noted Rafferty, "of sub-universes barely known to Wall Street and Park Avenue, and Sherman is as powerless as a pinball."

The book immediately spent 56 weeks on the *New York Times* hardcover best-seller list. In the *Times* Frank Conroy called it "a big, bitter, funny, craftily plotted book." In *The New Republic* Frank Rich thought Wolfe's nightmarish urban vision was conveyed "by scenes of brilliant high comedy and farce."

Clearly, many enjoyed the book. Equally clearly, many had reservations. Conroy thought that after a while the fun of watching Wolfe satirize one group of New Yorkers after another began to turn sour and Rich thought the author had given short shrift to Manhattan's lower classes.

Exactly what director Brian De Palma and his screenwriter, Michael Cristofer, will manage to do with such a huge book, not to mention the huge canvas, remains to be seen. But certainly the film, like the novel, will not lack for authentic detail. De Palma and his company of actors — which also includes Morgan Freeman, F. Murray Abraham, Kim Cattrall and Saul Rubinek — spent 10 weeks filming in four Manhattan boroughs before completing an additional six weeks of principal photography in Los Angeles.

As for Wolfe, he has initiated yet another revolution — the return to respectability of the realistic novel. "I was quite shocked to see that writing fiction wasn't all that easy," he has said. "I thought that once you could make up things there was nothing to it, but it's not easy to make up things effectively. The imagination needs material. I had to put everything aside and do some reporting."

— Lyle Slack





TOM
HANKS

BRUCE
WILLIS

MELANIE
GRIFFITH



Take one Wall Street tycoon,
his Fifth Avenue mistress,
a reporter hungry for fame,
and make the wrong turn in The Bronx...

then sit back and
watch the sparks fly.

THE
BONFIRE
OF THE
VANITIES

COMING IN DECEMBER TO A THEATRE NEAR YOU



HAMLET

MEL GIBSON TACKLES SHAKESPEARE'S GREAT DANE



From road warrior to Danish prince. Over the past decade, there's no denying Mel Gibson has come a long way from those post-apocalyptic Mad Max days, proving time and again that his talents extend considerably beyond his looks. So it was not surprising that after shooting three action movies back-to-back (*Lethal Weapon 2*, *Bird on a Wire* and *Air America*) Mel was ready for a change of pace. But Hamlet?

"It was a question of whether I'd pick up the challenge or let it go by," reasons Gibson. "To be or not to be ... Hamlet, if I can put it that way."

He decided "to be," after having lunch with director Franco Zeffirelli, whose previous cinematic encounters with Shakespeare have included *The Taming of the Shrew* and *Romeo and Juliet*. The two exchanged their interpretations of the 400-year-old play and the next day Gibson was willing to don the doublet.

"I knew I would make a film of it one day," recalls the Italian director. "At the end of the '80s I finally said, 'I'm ready for Hamlet; if I don't do it now, I'll never do it.' And this was also because I saw an actor, Mel Gibson, whom I knew would be exactly right to play Hamlet. His strength in front of the camera, combined with his past performances on stage in Shakespearean and other classical plays, made him a perfect choice to be the Hamlet of the '90s."

Gibson's grip on The Bard goes back to his time with the State Theatre Company of South Australia, where he cut his teeth on the likes of *Henry IV*, *Romeo and Juliet* and *Hamlet*.

"Romeo was probably the role where I developed a grasp of Shakespeare's language as the blueprint of something that could take motion and have a life distinct

Hamlet's stellar cast: Mel Gibson (above left), Helena Bonham Carter (top right, on stretcher), Glenn Close (far left), Alan Bates and Ian Holm.

from the one it has on the page," Gibson explains.

Once he had secured Gibson, one of the world's reigning box-office draws, Zeffirelli proceeded to surround his tragic hero with a group of respected thespians, none of them strangers to Shakespeare, including Glenn Close as Hamlet's mother, Gertrude; Alan Bates as Claudius; Ian Holm as Polonius; Paul Scofield as the Ghost and Helena Bonham Carter as the fair Ophelia.

Hamlet began shooting on April 23, 1990 (which just happened to coincide with the anniversary of Shakespeare's birth) on location in the south of England. The start of principal photography followed several months of intensive preparation, during which time Gibson and his fellow cast members studied fencing and horseback riding and worked with a voice coach. A trio of historic ruins served as Elsinore, Hamlet's medieval home, while interiors were constructed at England's Shepperton Studios.

In an effort to turn a staged play into a living, breathing motion picture, Zeffirelli understandably took certain liberties, ones which might not exactly endear themselves to purists.

"Movies can tell so much in one shot that sometimes even Shakespeare's words become redundant," he explains. "My efforts were to keep the story clear without mutilating the original. We made some tough choices, and some may be controversial."

Ultimately, **Hamlet's** success or failure will lie on Gibson's shoulders. Like Kenneth Branagh before him, he's stepping into a role which, for the past four decades, has belonged definitively to the late Sir Laurence Olivier.

And while Gibson himself has referred to the vehicle as "kind of a no-win situation," his colleagues are rooting for him. Predicts *Air America* costar Robert Downey Jr. in a recent interview: "Either Mel will get an Academy-award nomination or it will be the first time Shakespeare ever grossed \$100 million."

—Michael Rechtshaffen





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