

Manager apologises for remarks about college reputation

MIKE MONASTYRSKYJ

At a public meeting held at Bethune college on Monday, pub manager Dave O'Sullivan apologised for comments about the college's policy and reputation that he made while negotiating use of the Junior Commons Room with the Gay Alliance at York. The Alliance had earlier charged that O'Sullivan's reluctance to allow the organisation use of the room represented discrimination against the gay community.

All events requiring the Bethune College liquor license must be approved by the College council, which will vote Thursday on the Gay Alliance Dance. Griff Cunningham, Master of Bethune, has confirmed that "In certain parts of the residence a petition against the dance is being circulated, and I've heard that it has met with resistance in parts of the College." Residence tutor Allen O'Conner was unavailable for comment.

"The entire issue raised a great deal more problems than I had anticipated," O'Sullivan told a large audience in the JCR. "I guess I overstepped my bounds and I apologise for that."

In a telephone interview with *Excalibur*, O'Sullivan said, "All I remember is that I made some remarks in my position that I had no right to make. I may have made some references to phys. ed. students, I don't remember." Karen Khan, Co-President of the Gay Alliance has charged that O'Sullivan had been concerned that the dance would harm the college's athletic reputation.

Describing a January 28th meeting of Bethune's Master's Advisory Committee, Master Griff Cunningham said, "I think it was his (O'Sullivan's) contention that Bethune has a natural constituency, and that was a jock constituency. O'Sullivan was told that he had to bargain in good faith and that he wasn't making policy for the college." Cunningham stressed that the meeting ended amicably, and that the public forum was only called to "clear the air."

O'Sullivan had also said that the dance would be the scene of anti-gay violence, and that he did not have sufficient staff to control any incidents. "I honestly believed and felt that letting them have the function would put them in danger, and our license in jeopardy."

After the meeting, O'Sullivan said "I don't feel any different than I did before. I told them I would not have enough people from my own staff. I had decided if council passed the dance, I would have to find an alternate source of staff."

At Monday's forum, some college members referred to the security issue as a "red herring". Cunningham pointed out that in his first year as Master, plate glass windows had been broken during concerts and that the administration had not even threatened to revoke Bethune's license. "If I'm here during that dance--I'd certainly be here--and if an identifiable group caused problems they'd be the ones who would be in deep shit-not us."

Another participant at the meeting argued, "If everyone here came in good faith there'd be no problems. I think the imaginary enemy that's going to disrupt the dance is right here in this room."

However, not everyone agreed with these assessments. One student drew applause when he argued that "a small Holocaust" such as the one that occurred at a gay dance at another university could repeat itself at Bethune. Someone else argued, "It's like a Nazi demonstration; it's a very controversial issue and you're going to attract trouble. I feel sorry for David (O'Sullivan) if he thinks there's going to be trouble. He's going to bear the responsibility."

Reaction to the meeting was generally positive. Cunningham and O'Sullivan agreed that it had gone well. "I had expected a more boisterous meeting," said Cunningham.

Stewart Reed, Vice-Chairperson of Bethune College Council and a member of the Gay Alliance, commented "I think it went really well. I could feel the tension in the room, but there were a lot of positive aspects." Asked if his membership in GAY would represent a conflict of interest in Thursday's vote, he replied, "I'll be voting. I think on this issue I'll be acting as representative of the Bethune community, not the Gay Alliance."

Student council budget delayed

JOHN P. SCHMIED

Last night's CYSF meeting finally saw the tabling of the budget proposal for the '82-'83 academic year, but because quorum was not reached by council, it could not be considered for passage.

Past delays in the tabling of the budget were due to the fact that previous proposals had been repeatedly sent back to Business Manager Tony Finn for clarification and reorganization. Failure to reach quorum has also hampered council business throughout the fall of '82. So much so that speaker Tye Burt announced on January 4 of this year that he would begin enforcing Article XVIII, paragraph 2 of CYSF's constitution which stipulates that any members missing four meetings during the academic year could be automatically dropped from council. It was felt that by enforcing this rule, council members would feel pressured to attend meetings, or else it would lower the number needed for quorum by lowering the number of members in council.



EXCALIBUR

Some roads lead to the Fine Arts building, others lead to the Italian capital.

Photo: Mario Scattoloni

Prof reminisces about feminism

STEPHANIE GROSS
 "There are a lot of women who wouldn't call themselves feminists, but who would adhere to the causes," said Professor Johanna Stuckey, Advisor to the President on the Status of Women in a discussion about "Radical Feminism in the '60's and '70's" at the Women's Centre on Tuesday.

'Seen as quasi-man'

"We thought we had discovered it (feminism) that we were new," Stuckey now says. "We were repeating what other women had done." Of her first meetings with the New Feminists, a Toronto women's group in the '60's, Stuckey says, "There was an enormous amount of energy."

week for two years until they disbanded in 1971. "It was quite a role in the as quasi-masculine and fiercer and me," Stuckey says. his responsibility educational zed it was

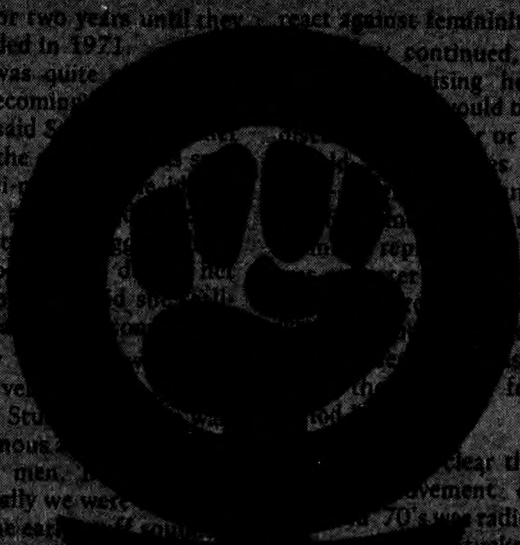
'It's an awful fight'

"It bothers me when women say that they don't need to be a feminist when they're at the top of their department," Stuckey comments. "How do you think they got there? It's because of the actions we organized in the '60's and '70's." One of these actions was to introduce "sex" and "marital status" into the human rights code. When asked if the fight should be continued, Stuckey replied, "I'm not saying by any means that I think

personal analysts." This shift of focus allowed women to concentrate their energies on personal achievements. "We decided to set our own lives in order--we worked separately." Since that time Stuckey has worked at York, helping set up the Women's Centre.

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YORK



APPLEBERT

The Bethune Institute will sponsor a seminar on "The Failure of Cultural Policy: A Look at Applebert" in the Bethune Art Gallery, Rm. 323, Thursday, Feb. 24, 4:30 p.m.

WENDO

A Self Defense Course for women is being sponsored by the Women's Centre again this term. Classes begin February 28th, Mondays 5-7 p.m. Six weeks for a complete course. Phone 3484 or enroll at BSB 102 before February 10th.

ATTENTION SF, HORROR & FANTASY FANS

The discussion group will be meeting again this Friday (Feb. 11) at 3:00 p.m. in Rm 215 of Founders College. New members are always welcome.

VOICEPLAY

Atkinson College, The Graduate Program in Theatre & The Music Dept. present a concert featuring Barbara Chilcott singing Harry Somers' "Voiceplay" (1971) in Curtis Lecture Hall F. Harry Somers will be present to answer questions about the work following the performance. Wednesday, Feb. 9, 8:00 p.m.

WOMENS STUDIES STUDENT CAUCUS

An information meeting for students taking Women's Studies courses will be held on Thursday February 10 from 1:00 2:00 p.m. in the Women's Centre BSB 102. Everyone welcome.

STAGE RAGE

During the week of February 21, the students of York's own Theatre Dept. will be setting the stage with independent productions, ranging from improvisational "theatre-sports" to original works. The shows are all free. Keep posted for more details!

COMEDIES IN MAC HALL

During the week of Feb. 21 until Feb. 26 Mark Hudson will present two light comedies in Mac Hall. Both plays are written by Don Munro and were extremely well received in their recent production at the Palmerston Library Theatre. *Tap City* is about the humorous antics of two men on the road together selling baby pictures door to door. *The Mistress* is a play about the relationship between a professor and a student.

ABAPHUCIWE/THE DISPOSSESSED,

A film about the continuing injustices of apartheid in South Africa.

Excalibur is published every Thursday by Excalibur Publications, Inc. with the help of volunteers from the York community. Our offices are located in Room 111 Central Square, Ross Building, York University, 4700 Keele St., Downview, Ont. M3J 1P3. Editorial Office: 667-3201. Advertising & Typesetting: 667-3800.

Abaphuciwe is a Zulu word meaning "those who have everything taken from them by force".

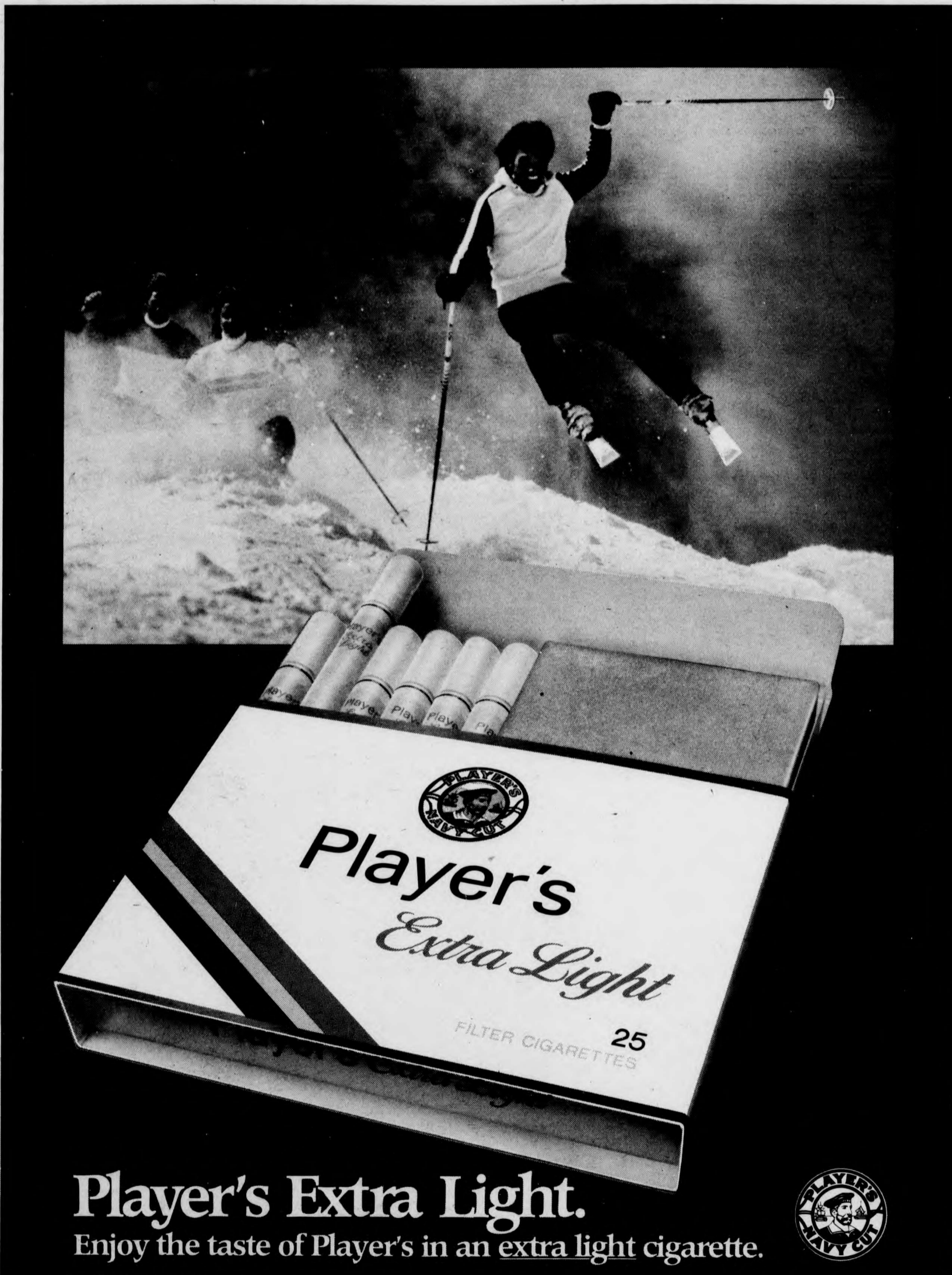
Showing in Osgoode Hall, Rm. 107, 4:00 p.m., Thursday, Feb. 10. Sponsored by the Student Christian Movement and the Law Union.

FACULTY OF ARTS STUDENTS

Are you having problems with professors? Dissatisfied with courses? Disputing your marks? Do you need assistance with petitions? To work out a strategy and action for academic problems contact the Faculty of Arts Student Caucus at S314 Ross, 667-3512.

FREE TRADE VERSUS INDUSTRIAL POLICY

The Economic Students Association invites all interested students to a debate on "Free Trade versus Industrial Policy" between Prof. Don Daly of the Faculty of Administrative Studies and Prof. Fred Lazar of the Dept. of Economics. Thursday, Feb. 24, 4 p.m. CLHG.



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Corporate involvement in the arts brings rewards

SHEREE-LEE OLSON

Increased employee loyalty and productivity, improved business contacts, and a more prestigious image are corporate objectives that can be realised through the arts, says Arnold Edinborough, President of the Council for Business and the Arts of Canada.

Speaking at York last Thursday for the Dean's Colloquium Series on Business and the Arts, Edinborough said, "Corporations have an increasing realisation that the arts can do for one dollar what an ad agency does for ten."

As president of an organization that comprises 120 corporations with a combined arts budget last year of seven million dollars, Edinborough is well versed in the various forms that corporate patronage can take. "Businessmen have always been involved in the arts" says Edinborough, but it wasn't until 1928, when irate shareholders tried to sue the Bank of Commerce for donating profits, that legal limits and guidelines were established for corporate patronage. "Up to 20 percent of corporate profits could be given, but actually they give about .6 of one percent." Then they have to decide who merits the gift. "The benefit of giving money to hospitals is obvious -- the arts are difficult."

However, says Edinborough, providing employees with direct contact with the arts means "they don't mind when the corporation makes donations to ballets." Tele-globe's mandate to "bring the arts to their employees" takes the form of "significant discounts on symphony tickets."

Edinborough finds a direct relationship between employee loyalty and company generated education. A company funded arts centre that maintains a community or-

chestra could provide training to workers' children, said Edinborough, so that "the same people on the other side of the bargaining table are helping their kids." His audience of business students laughed when he told of a middle-aged Shell executive in Alberta who complained "she had to burn her collection of paintings on velvet after the company brought in lecturers to educate an employee's committee that had been

formed to buy art for the workplace. The woman will be grateful, he says, when the new works she buys are worth a lot of money some day.

Patronage can also provide lucrative business contacts, said Edinborough, citing the example of a small printing firm. The owners gift 15 years ago of \$5,000 to the National Ballet was the largest single donation at that time. "He was soon on the board, and then he was chairman. His

business doubled."

But by far the largest benefit lies in the fact patronage improves corporate image through what Edinborough calls "piggybacking" on the arts. "Corporations realise that people respect art and some of that respect rubs off on them." He cites American Express's campaign to raise money for three national youth arts organisations. "Suddenly everyone across Canada knew there was a

National Ballet School and that American Express had something to do with it." The fact that the advertising campaign cost over one-half million dollars while the schools only received \$40,000 each doesn't bother Edinborough who says American Express couldn't justify giving

that much money away. "They were going to spend the half million anyway. They used the arts organisations to give their advertising more punch." The donations were "manna from heaven" for the schools, says Edinborough. "As opposed to nothing \$40,000 looks pretty good."

Economics professor speaks at Founders

Road to socialism difficult

DAVID CHILTON

The experiences of some Latin American and Caribbean countries at varying levels of fundamental social and economic change were discussed by York Economics Professor Louis Lefebvre last week.

Speaking informally to a small but attentive group of students and faculty in Founder's Senior Common Room, Professor Lefebvre noted that a country such as Nicaragua would face considerable problems if it sought to change its economy from capitalist to socialist. Among these problems would be an inherited and excessive reliance on international trade; a lack of fiscal and monetary control; and the distortion between the rural and urban economy.

Moreover, any socialist government would have to accommodate the remnants of the previous structure.

Taken together these problems create a situation of political and economic confusion which results in inflation, the need to seek the assistance of the international financial community and the imposition of sanctions. And of course the formidable threat of the military which is "interested in orderly econo-

mic organization" should not be discounted.

It is because of these factors and not because of the strength of the intervention, Lefebvre said.

Noting that a socialist transformation requires sacrifices, Lefebvre suggested ways to help this transformation: an expansion of the demand for labour in economically constructive projects, an

increase in agricultural products for domestic consumption, and orderly monetary and fiscal policies so the "International Monetary Fund cannot get its claws in."

Lefebvre noted however, that no transformation will come about if governments in Latin America and the Caribbean give "unnecessary affronts to the international community."

Active Student Group wants another party

DAVID CHILTON

A new political organization formed at York hopes to provide an alternative to three major parties and a vehicle through which young people can have more say in how the country is run.

The Active Student Group, says spokesperson and first year student Alex Riha, is neither right wing nor left wing. Foreign domination of the economy, better investment opportunities for Canadians, fewer bail-outs for foreign firms, better investment opportunities for Canadians, fewer bail-outs for Canadian firms, and stricter criteria for young people seeking social assistance are among the organization's chief concerns.

The group would also like to see the government establish popular programmes that would forecast the demand for different occupations at a given time, so high school and university students could choose their course accordingly.

When asked how the Active Student Group differs from more traditional organizations, spokesperson Riha replied that in the other groups, "everybody gets washed out by the big guys."



Photo: Mario Scattoloni

Lucky winner of Mac dating game?

Sheep shits in square

IAN BAILEY

Wednesday at about noon, an unknown person or people chained a full grown sheep to a railing in Central Square, across from the pharmacy. Imprinted in large, black letters on the side of the animal was the statement, "Raped by PLO".

It was freed and carried out of Central Square by Security guards, but not before it had defecated on the floor.

Judith Santos, CYSF Director of Women's Affairs was one of the first people on the scene. She called the incident "a cowardly act. It was a provocation. It reminded me of the massacre in Lebanon. It was the first time I was so outraged in my life."

York film inspires confessions from incest victims

CAROL BRUNT

So many people wanted to see *The Best Kept Secret*, a York student film about incest, that Kathy Smith, one of the three filmmakers, was unable to squeeze into Stedman Lecture Hall B to participate in the discussion on Tuesday.

Co-writer and editor Alexander Van Ihinger and director and co-writer Marshall Golden spoke briefly about the 10-minute film which is based on the "typical incest family" and which was completed last May. According to the filmmakers, it is estimated that one in 10 women is a victim of incest. This figure was supported when eight of approximately 80 remaining individuals spoke of their victimization.

The film was screened twice and a question and answer discussion period followed the first presentation. The panel of speakers consisted of Charlotte Vale Allen, author of *Daddy's Girl*; Patricia De Courcy-Ireland, organizer of treatment workshops for adult victims of incest; Barbara Chisholm, child welfare consultant in private practice;

and Dr. Evelyn Challis of the York Counselling and Development Centre.

Vale Allen defined incest as "inappropriate sexual attention paid by an adult to a



Barbara Chisholm

child" and dispelled the common belief that victims are usually girls. "In my experience it is not exclusively a female domain." Suggesting the need for the definition of appropriate and inappropriate sexual attention, Chisholm blamed the lack of well-defined boundaries. In trying to define them, she stated, "Sexuality is really an adult function and the use of a child to satisfy an essentially adult function is wrong. Period."

Vale Allen, herself a victim, described the typical incestuous father as having a "critically flawed self-image so damaged in his own eyes because he believes he's not where he should be." He is, among other things, tyrannical and not about to relinquish his grip on the "powerless children". This explains why incest frequently continues through the family to younger children.



Dr. Evelyn Challis

Chisholm explained that it is hard to pin-point an incest victim because "the child clamps down, knowing they can't tell", often, according to Vale Allen, because they're threatened with being respon-



Patricia De Courcy-Ireland

sible for the parent going to jail. "The signs (of the problem) are very loud and clear," and she listed some of the standard behavioural signs, not necessarily of incest, as regressive and anti-social behaviour by the child and a change in eating patterns. But according to both Chisholm and De Courcy-Ireland the denial pattern is strong. The belief is that it couldn't possibly be incest. The parent tries to explain away the signs as pubescent behaviour because it "goes against the grain" and destroys "our believed values". There is a "conspiracy of

silence" though the mother knows what is happening.

Vale Allen recalled that as a child she knew most of the other children didn't feel what she did. "You are effectively cut off from society, yet you are compelled to live in it and are asking yourself how do I get to be normal?" Unable to speak about it, the child then represses it which all the speakers agreed has devastating effects.

The solution offered by the panelists was education and information. Vale Allen described the practise in Winnipeg of a team of police which visit kindergarten and younger grades to educate the

young children. Challis said, "We must eliminate the taboo we have of the intact family." The idea that "it's none of our business," Chisholm says that it is "our responsibility to intervene", that we have a moral obligation.

But it is important when talking to the child that a rapport be established so the child feels safe. Anyone reporting incestuous behaviour or sexual exploitation is protected under the Child Welfare Act even if the reports prove unfounded. The panel stressed that this adult intervention is needed because, as De Courcy-Ireland pointed out, the rights of the child are the same as those of other victims, "but it's another story to act on them".

The following members of the panel can be contacted about treatment workshops and information: Barbara Chisholm at 482-1412, Dr. Evelyn Challis at 667-3215 and Patricia De Courcy-Ireland at 923-8592.

Anyone interested in seeing *The Best Kept Secret* can call Mobius International at 862-0255.



Charlotte Vale Allen

"People should know why they are giving donations"

Oxfam benefit for Central America

STEPHANIE-LYN GROSS
Oxfam is holding a benefit concert to raise funds for Central America on February 18 at the St. Lawrence Hall. Comedian Dave Broadfoot, the evening's host, will introduce speakers from Nicaragua and El Salvador. "People should know why they are giving donations," says Mary Corkery, organizer of the benefit.

Apart from raising money, Corkery sees the event as an effort to "increase people's awareness" about the present Central American crisis and "provide an opportunity for people to meet others who are involved in helping out."

A slide show and photography exhibit, *Testimonios de Nicaragua* by Canadian Deborah Barndt and Uruguayan Daniel Casselli, are also ways of informing the public on issues concerning Central America.

Entertainment will include performances by musician Beverly

Glenn Copeland; a comedy group, the Frantics; and a rock Calypso band, the Ceedees, who will provide dancing music later on in the evening. Refreshments are included and a cash bar is available.

The Central American Benefit is

Oxfam's first event in Ontario for this particular campaign. The evening begins at 7:30 p.m. Tickets are \$8.00 for students and the unemployed, \$10.00 for everyone else. They may be purchased at the door or through Oxfam, 961-3935.

Losing tickets buy books

PAUL O'DONNELL
Mary Williamson, the Fine Arts bibliographer at York's Scott Library is collecting used, losing Wintario tickets to help buy new books.

The Wintario Council is recognising each losing ticket as a coupon worth 50 cents to a maximum of \$15.00 for the purchase of any Canadian book.

Since the campaign began Williamson has bought over \$700.00 worth of books with a \$300.00 saving from Wintario. "Donations now go further through the use of the tickets" said Williamson.

The process of buying those books, however, has become more time consuming. Instead of buying books from wholesalers, Williamson says she has to buy through sellers such as the campus bookstore. But seeing what is being bought is more fun than choosing through catalogue descriptions and Williamson concluded that she does enjoy it.

Art books are the main purchase, usually costing more than \$30.00 each, but other departments and universities are now thinking of following her example Williamson said the library is receiving money, but acknowledges, they need more.

EXCALIBUR

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The sooner you fall behind, the more time you have to catch up. A very happy birthday to Ricarda from everyone at Excal. Good work Brian—it'll surface in the next issue. Mario, you need sleep and a word processor—keep it together in Italian today. Its 2am and Greg still wants to know how real time affects the organisation. Ah ha! It doesn't. Thanks to Mavis File who discovered that the silence upstairs can make one hell of a noise. Four pillows are better than two and yes, EVERYTHING is a part of it. Thanx to Alex & John for cleaning pots that haven't been cleaned for months. Does anybody have time to read during Reading Week? Be extra good to your valentine. And save that house!

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ENTERTAINMENT

The Fantasticks is . . .

Vanier has its best show yet

J. BRETT ABBEY

Last week, under the direction of Fred Thury, Vanier College Productions presented *The Fantasticks* in the over-crowded Vanier College Dining Hall. Written by Harvey Schmidt and Tom Jones, *The Fantasticks* was first performed in 1960 in New York City. Presently, the show is still enjoying its record-breaking off-Broadway success.

While the show seems to be a simple 'boy meets girl' musical romance, *The Fantasticks* is deceptive, insofar as it contains significant underlying messages. Vanier College's production seems to have found both the direction and the method to find and deliver these messages to an enthusiastic audience.

Basically, *The Fantasticks* deals

with people who yearn for an ideal, like having a wish come true, then find that the ideal isn't all that it's supposed to be. When the girl wishes to see the world and all its heroes, she is disappointed to find that her hero has deserted her and she won't get her wishes. Similarly, the boy sets out to find a world of riches and fun, only to find sorrow and hunger. In the end, the boy and the girl find that all they ever needed was right before them in each other.

It is Thury who appropriately directs the narrator, played by Albert Schultz, to come across as a fairy godfather. He ultimately hurts the couple to teach them that "we all must die a little before we grow a bit." A lesson we all could use, he says. Schultz's combined musical and acting talents provided a

continued source of strength in this two-hour production.

The real impact of the show, however, was created by York's own Della Powell. Playing the part of a girl who lives in story books and fairy tales, Powell's dynamic performance never let up. Filling every lifeless moment on stage with small gestures and subtle flowing movements, she kept the audience spellbound.

Powell's harmonious singing further enhanced the production--she has close to a three-octave range and while she sang for most of the show, her voice never faltered.

However, the concentration and consistency in the performance of the deaf-mute played by Duncan Ollernshaw was the focal point in this tightly-knit production. Only a first year student, Ollernshaw will be a talent to watch.

On another level, the character of the boy's father, played by John Gazey, deserves considerable attention. His vivid portrayal, in speech and in song, effectively brought the printed word to life with details as small as the glance of an eye.

Thus ended a production that director Thury should be proud of. After all, many Vanier College shows have bordered on the mediocre, but *The Fantasticks* should strip away any negative opinions people may have gathered. There is talent north of Bloor St.



The Fantasticks at Vanier featuring Della Powell

...ENTS...

Musician's daughter stands alone

STEVEN HACKER

Children of famous artists attempting to forge their own identity seldom have it easy. Frequently they are measured against their parents' achievements. Pianist Katharina Wolpe, who gives a free solo concert tonight in Curtis 'F' (8 p.m.) is the daughter of famous new music composer Stefan Wolpe but she is establishing the reputation as a gifted pianist in her own right.

The late Stefan Wolpe, who died in 1972, was one of the leading modern composers of the New York scene, along with Aaron Copeland, John Cage, and Milton Babbitt. He was also an important teacher whose students included noted jazz composers, George Russell and John Carisi, who wanted to learn to compose in extended forms. York Music Professor Austin Clarkson has referred to the elder Wolpe as "a radical populist and a radical individualist who created an original, inclusive, and unfailingly imaginative response to the quest for coherence and communication in post-tonal music."

Born in Vienna, daughter Katharina has been playing professionally for some 20 years and studied extensively in Europe. She was also Pianist in Residence for two years at the University of Toronto.

On the programme for tonight's concert are works by Brahms, Schubert, and two challenging compositions by her father: Form (1959), and Form IV: Broken Sequences (1969).

This Saturday at the U of T Edward Johnson Building, the New Music Concert Series pays tribute to Stefan Wolpe, and Katharina Wolpe will be among the soloists in a programme of seven Wolpe originals. For tickets and information on this concert, call 593-0436.

Oh, to get physical with her

"She's not just a pretty Australian girls that sings, she's what I want for Christmas." Olivia Newton John may be too big to be that ideal stocking stuffer but that hasn't dulled the fantasies of millions of adorers. In *This Far Away From O.N.J.*, York theatre graduate Ric Sarabia plays Sam Boulevard, a roadie hopelessly devoted to Olivia Newton John. The play was written by Mike Blouin, a fourth year film student and also stars Karen Ballard as a high school groupie.

Admission is free. Thursday-Saturday, 8 p.m. at the Samuel Beckett Theatre in Stong College. There will be an additional show on Friday night at 10 p.m.

The second-run and repertory cinemas in Toronto are not the only discount film spots in town. Carlton Ciniplex, at Carlton and Yonge streets in downtown Toronto, shows films that never appear at the regular run houses--small budget American, cinema gems and foreign films, particularly.

With a student ID, you can avoid the five dollar admission charge. The student discount card, available from the Carlton cashier, is good any day of the week, for any showing. Also, the Eaton Cineplex has resumed its policy of reduced admission for weekday matinees, but does not have a student discount programme.

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MARSHALL GOLDEN

First, the answers to last week's freebie film quiz:

- 1) Poltergeist
- 2) Heather O'Rourke
- 3) Tobe Hooper
- 4) First Choice - Rich Little followed by the Who concert SuperChannel - Star Wars
C Channel - Did not come on the air until 8:30 when it broadcast Swan Lake
- 5) The Dead Zone
- 6) Martin Sheen, Christopher Walker, etc.
- 7) Stephen King - Carrie; The Shining
- 8) The Silence Upstairs; Participation House; Loose Ends . . . etc.
- 9) Cutting It; The Best Kept Secret; Streetcar
- 10) Dave Homer

More free film tickets

Now, this week's freebie giveaway: *The Lords of Discipline* is Paramount Picture's latest release and is scheduled to open on February 18. It is a film which examines the power structures of military academies and the conflicts which can arise when these hierarchies clash. To qualify for this week's giveaway, list, in 25 words or less, as many similarities or differences as possible between the films *Lords of Discipline* and *An Officer and a Gentleman*.

Please enclose your answers in a sealed envelope with your name and phone number and slip them under the door of the Editors' office at Excalibur, 111 Central Square. The first 30 answers received will win passes to the film's premiere.

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Glendon's beyond Mozambique

Mad laughter escapes from a bloody world

PAUL PIVATO
Imagine an ex-Mountie with a fetish for young girls trying to strangle a half-Jewish, half-Chinese homosexual priest on a stage strewn with human guts. So goes *Beyond Mozambique*, a black comedy by George F. Walker, to be performed at Theatre Glendon from February 22 through February 26.

"Don't be offended by the blood," warns playwright George F. Walker, a grin on his face. "There's a whole

nightmare of worse things going on beneath the surface. It's really a play about blood inside the head." Walker points to his head and smiles.

Beyond Mozambique, written with an episodic structure, concerns six obsessive "B-movie" characters living in a jungle on the verge of apocalyptic doom. "In those old B-movie melodramas, there is so much ugliness underneath: racism, sexism, imperialism. I put B-movie stereotype characters in a much funnier and more desperate situation," explains Walker. "The result was black comedy."

The play was first produced at Toronto's Factory Theatre Lab, in 1974. Walker himself directed a subsequent production in 1977. Since then the play has been staged across Canada and the United States

and is currently playing in Australia. At present Walker is busy directing his latest piece, *The Art of War*, which opens the same week as *Beyond Mozambique* at Factory Theatre Lab.

The characters in *Beyond Mozambique* are all haunted by guilt, by their pasts, as they struggle to make some sense of their lives. They live in a world of chaos and violence, fraught with evil. "There's so much violence," claims Walker, "that it drives them to laughter."

Director Stephen Devine, a fourth-year York theatre student, agrees: "It's pretty dark, grotesque stuff, but it's also brutally funny. You laugh and then think: My God, that's really horrible. It isn't Neil Simon."

The play, cast with mostly Glendon students, will not recoup

production costs, but Devine is not concerned. "We have to produce Canadian works or no one is going to continue writing," he stresses.

Devine, who acted in a production of Walker's *Sacktown Rag* four years ago, believes Walker is one of Canada's best playwrights. Initially, Walker received negative criticism, but lately he has garnered more recognition and praise, winning the Dora Mavor Moore award in 1982 for his play, *Theatre of the Film Noir*.

"By the end of the play, *Beyond Mozambique* turns into an assault on the audience. It raises a number of interesting questions, forces you to think," comments Devine, who is most intrigued by the character Rocco. A former Nazi doctor, Rocco call himself "the absence of God". At one point, the air filled with the

wail of babies and the sound of war drums. Rocco states, "There's something about committing crimes against humanity that puts you in touch with the purpose of the universe."

Other characters include Olga, who believes she is a character in Chekhov's *Three Sisters*; Tomas, Rocco's assistant, whose head is constantly dripping with blood; and Rita, a sleazy would-be actress who wants to make a movie about a sleazy would-be actress.

In *Beyond Mozambique*, what is black and horrible is, at the same time, funny. The play is a macabre comedy, the product of Walker's dark, disturbing vision. "It's a bloody world," says Walker. "Comedy is one way of dealing with that."

Time: 8:30 p.m.
Admission Price: \$3.00

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Genie Award Nominations

MARSHALL GOLDEN

The following is a partial list of nominees for the 1983 Genie Awards. These awards, presented by the Academy of Canadian Cinema, annually honour achievers in the Canadian film industry. The awards will be presented by David Thomas March 23, 1983 at 8:00 p.m. at the Royal Alexandra Theatre.

Best Motion Picture

The Grey Fox - Peter O'Brian
Harry Tracy - p. Ronald I. Cohen
Une Journee en Taxi - p. Robert Menard

Quest For Fire - p. John Kemeny, Denis Heroux
Threshold - p. Jon Slan, Michael Burns

Best Performance by an Actor in a Leading Role

Gilles Renaud - Une journee en taxi
Saul Rubinek - By Design
Marcel Sabourin - Doux aveux
August Schellenberg - Latitude 55
Donald Sutherland - Threshold

Best Performance by an Actress in a Leading Role

Sara Botsford - By Design
Rae Dawn Chong - Quest For Fire

Helene Loiselle - Doux aveux
Monique Mercure - La Quarantaine
Andree Pelletier - Latitude 55

Best Performance by an Actor in a Supporting Role

Nicholas Campbell - The Man in 5A
Doug McGrath - Porky's
Gary Reineke - The Grey Fox
Wayne Robson - The Grey Fox
R.H. Thomson - If You Could See What I Hear

Best Performance by an Actress in a Supporting Role

Genevieve Brassard - Doux aveux
Jackie Burroughs - The Grey Fox
Clare Coulter - By Design
Patricia Nolin - La Quarantaine
Trudy Young - Melanie

Best Achievement in Cinematography

Une Journee en taxi - Pierre Mignot
Threshold - Michel Brault

Best Achievement in Direction

Les Fleurs Sauvages - Jean-Pierre Lefebvre

The Grey Fox - Phillip Borsos
If You Could See What I Hear - Eric Till
Une Journee en taxi - Robert Menard

Melanie - Rex Bromfield

Japanese Student Scholarships

Peat, Marwick, Mitchell & Co. (Canada) announces a scholarship program to enhance opportunities for Japanese students to study in Canada.

The scholarships are open to any Japanese citizen who is admitted to a course of full time study in Business or Economics at a Canadian university, at either the undergraduate or graduate level.

Scholarship Provisions

Cash amounts may be awarded annually to an individual or individuals, to an aggregate total of \$2,500.

The scholarships are tenable for one full academic year.

Individuals may re-apply in subsequent years, whether or not they have previously been awarded a scholarship.

Selection

A selection committee to be named by Peat, Marwick, Mitchell & Co. (Canada) will review applications and decide the number of scholarships to be awarded in any year and their amount.

The Consul General of Japan, in Toronto, will act as advisor to the committee.

Applications

Requests for application forms should be addressed to:

Mr. R. Michael Howard, B.A., C.A.
Peat, Marwick, Mitchell & Co.
P.O. Box 31
Commerce Court Postal Station
Toronto, Ontario M5L 1B2

Completed applications will be received until April 15 of each year, applicable to the subsequent academic year at the Canadian university which the applicant will attend.



Peat, Marwick, Mitchell & Co.

Theatre student workshop

Progressive actors tackle tough women's dramas

PAULETTE PEIROL

Women in Progress, a workshop production of three plays at Atkinson's Spotlight Theatre last week, could have been as aptly titled "Works in Progress", "Progress in Women", or "Women at Work". The third- and fourth-year female York theatre students were generally well-cast for their roles in *Dusa*, *Fish*, *Stas and Vi*, *The Ladies Should be in Bed*, and *the Maids*.

The aim of a workshop production is to provide an experimental environment in which a play can be

developed, one which is responsive to audience feedback. Each of the three directors exploited this freedom in a unique way, stressing different aspects of their productions.

Dusa, *Fish*, *Stas and Vi* shows the result of four eccentric women being lumped together like four mutant peas in a pod. Inevitably, the "pod" bursts from the tension created within it. The feature the characters share is their pre-occupation with the opposite sex, yet their individual methods of coping with these

all consuming" men is what distinguishes each female from her counterparts.

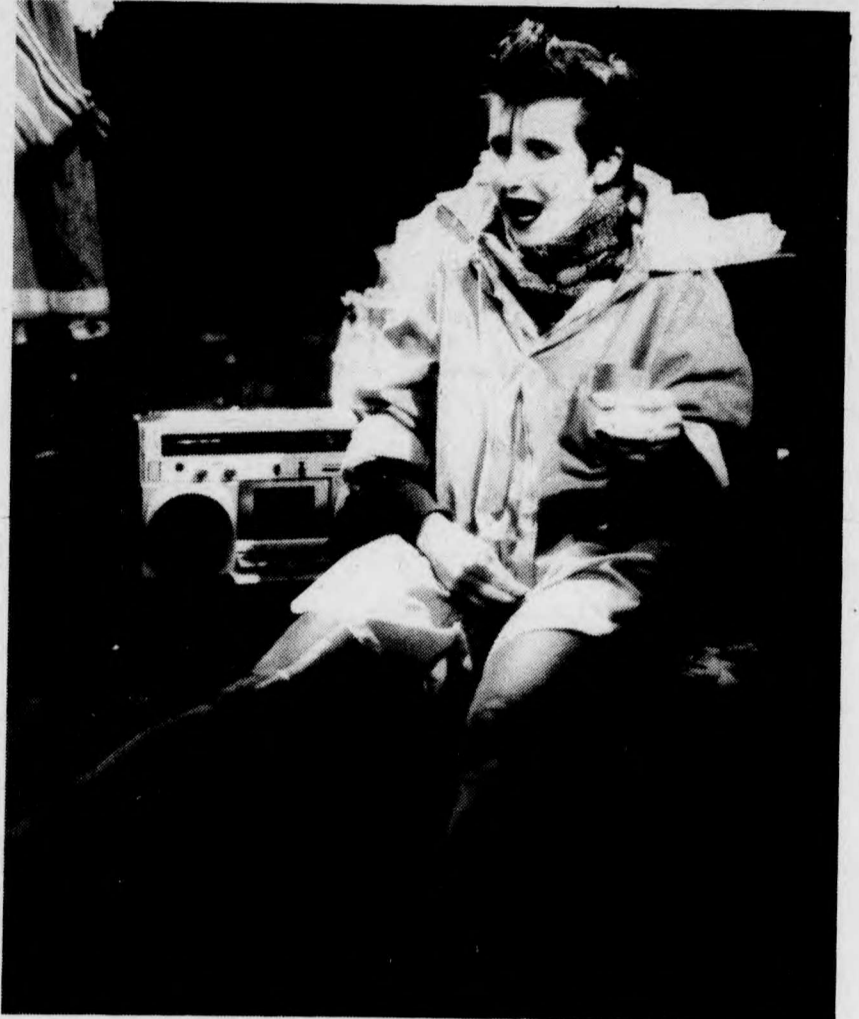
The physically static plot demands vivid characterization which Roberta Kerr (*Fish*) and Heather Wilson (*Vi*) achieved remarkably well. Wilson's transition from anorectic apathy to a drug-induced frenzy was superb.

Director Ines Buchli effectively assigned to each character one corner of the stage, using the centre as neutral territory for the women to interact in. The script was shortened considerably to squeeze into the 45 minutes allotted. Buchli accomplished this smoothly, retaining the essence of each character as well as the skeleton of the plot.

Carry Lewis' direction of *The Ladies Should be in Bed* fulfilled playwright Paul Zindel's theme of the sublime evolving into the ridiculous. By the end of the play, the characters themselves do not know whether they should laugh or cry. Lewis' geometric staging afforded the audience an omniscient view of the plot's dynamics. The idiosyncrasies of each of the "Ladies" were boisterously exploited by the well-cast actresses. Marea Van De Saden's portrayal of Mrs. Steele, the stiff-upper-lipped housekeeper, was impeccable. She appealed to the audience's sense of detachment from the frivolity of the Ladies' "bridge game". Yet after Mrs. Steele leaves, the audience is drawn into the Ladies' drunken emotions and finds itself laughing aloud with them, only to become beguiled by the director's ironic change of plot, from laughter to tears.

The Maids, directed by D.D. Kugler, was disappointing: it showed immense potential, but was not sufficiently developed. Kugler's brilliant use of three full-length mirrors as a backdrop to literally involve the audience in the maid's enacted fantasies, seemed to be ignored by the actresses. They played to the mirror itself, but failed to see the audience within the reflection. Alexandra Harding Brown, playing the high strung younger maid Claire, was excellent in the sudden transitions of emotional states that her difficult role required. Her imitation of Madam was even more realistic than Carol Whiteman's acting of Madam herself. Elizabeth Leigh, as Claire's older sister, Soulange, used her eloquent voice to its fullest, which enhanced the poetic language of Jean Genet's script. *The Maids*, setting a rather dark and sombre mood, would have provided more variety to the programme if it had been the second rather than the last piece performed.

Actress Roberta Kerr commented that "the workshops helped the plays develop, since we could gauge their effectiveness by the audience's reaction". Hopefully, the "Women" will continue to "Progress".



Workshop theatre and women

EXTRACTS

Every Home Should Have One

Patti Austin

Qwest Records

W. HURST

Patti Austin is a singer's singer—a vocalist appreciated by fellow artists but not necessarily familiar to the listening public. However, Austin's new album, *Every Home Should Have One*, should gain her a wider audience—too bad it's not a better product.

Her earlier albums lacked direction and focus but they contained a few real high spots. On *Live at the Bottom Line*, Austin punches and swells through "Love Me By Name" and validates the otherwise trivial "One More Night".

This new album, produced by Quincy Jones, aims not only for consistency but also accessibility. There's a pop ballad, a reggae ballad and the expected but superior dance tunes. "Come to Me", a mellow duo with James Ingram, has been released as a single and is climbing the charts.

However, *Every Home Should Have One* is so accessible and consistent that its range is limited, musically and emotionally. Austin isn't. She never, on any cut, hits a dead note or blurs a rhythm pattern. She revitalizes the old "Stop, Look and Listen", and surges past the fussy production values that weigh down the album.

This is a good album by a great singer held back. Quincy Jones has known Austin for years. Unfortunately, familiarity has bred constraint.

Music Spoken Here

John McLaughlin

WEA

ROMAN PAWLYSZYN

John McLaughlin has always been in the forefront of one jazz fusion movement or another. First, the fusion was with rock—McLaughlin's searing electric guitar work with Lifetime and the Mahavishnu Orchestra established an idiom. Then, with Shakti, he went acoustic, recording three superb albums with traditional Indian instruments. With his current Paris-based group, the fusion has been a classical guitar centred hybrid of those two extremes.

Music Spoken Here is the second of this group's platters. It's a rather inconsequential follow-up to last year's *Belo Horizonte*. Whereas that album was a buoyant and seamless blend of acoustic and electric elements, *Music Spoken Here* comes across as disjointed. The disparate ingredients never cohere into a whole. As well, it lacks the diversity that the violin and sax gave to the earlier disc, replacing them with greater doses of Katia Labeque's synthesizer. Labeque's solos are far too often accelerated up-the-keyboard-and-down-again affairs. Her playing is distinctive in a monotonous sort of way, but one suspects her prominence has more to do with her romantic ties to McLaughlin than with her musicality. As for McLaughlin himself, he too gets a little speed-happy at times; his best work is the pliant electric guitar that graces a couple of tracks here for the first time in years.

The record does have its good points—the Weather Report-like textures of "Honky Tonk Haven", or the synthesized rusticity of "The Translators", for example. Still, although music may be spoken on *Music Spoken Here*, consummate artistry isn't. Coming from John McLaughlin, that's disappointing news.

Concerts

Keith Jarrett

ECM

STEVE HACKER

Keith Jarrett squeals, wheezes, grunts and sighs his way through another live concert recording, this one documented merely as a single disc. Of course there's nothing wrong with not mixing out the artist's natural sounds, in fact, Keith Jarrett is a very adventurous musician. Each time he steps onto the stage, he takes the chance that someone might cough or sneeze during his recital. Unfortunately, the excitement provided by his reaction to such and outburst is not featured on this album.

Bregenz, Austria provides the setting for this concert and the majority of the album is a piece aptly titled "Bregenz." It begins quietly and in the typical sensitively-melodic Jarrett fashion. After a few minutes in the upper octaves, Jarrett bottoms out somewhat and discovers some hard driving rhythms that really please him. Then it's on to some more subdued introspective explorations—this time much less melodic. And on he goes, never overstaying his welcome in any particular mood. The album is fairly wide ranging and should satisfy those new to the work of Keith Jarrett (and those who have procrastinated about the purchase of a Jarrett album).

If you are familiar with his previous solo-live recordings, the Bregenz concert should be no surprise. This is not to say that Jarrett is completely stagnating. The last few years have seen him involved in a variety of different projects ranging from the orchestral *Celestial Hawk*, to music of G.I. Gurdjeff (*Sacred Hymns*) and the jazzy Village Vanguard quartet sessions (*Nude Ants*). However, with more than 20 Jarrett discs of solo piano available, I wonder why a lot of people anxiously await the release of yet another solo-live album by this man.

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CYSF will be accepting applications for the position of **EDITOR** for its 83/84 Student Handbook/Manus. Applications accepted until close of business 4:30 p.m. February 11/83. Applications may be left with Mrs. Sylvia Stanley - secretary of CYSF. More information may be obtained from CYSF Business Manager - Tony Finn at 667-2515

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Without a Trace: A tragic timeliness

Kate Nelligan soars as stubborn, heroic mother

PAUL PIVATO
Watching *Without A Trace*, one can't help being reminded of the recent disappearance and murder of Sharin Keenan. Her horrible death accents the fear, anxiety and emotional trauma on which the film focuses. But *Without A Trace* is not a documentary on missing children; it dramatizes how people try to cope with sudden tragedy and how hope, faith and courage are put to a test. As such, *Without A Trace* is a success. The film stars Canadian Kate Nelligan as Susan Selky, a single mother and professor of English at

Columbia University. She returns home one day to find her son Alex missing. Tension mounts as the drama rapidly unfolds. Detective Al Menetti (Judd Hirsch of *Taxi* fame) arrives at Susan's home and, within hours, a full-scale investigation is under way. Susan is almost suffocated by insensitive TV reporters and police, yet she refuses to break down. Instead, she is buoyed by hope and her gritty spirit. Nelligan's Susan Selky is the very heart of the movie; the other characters all revolve around her and are tested by her faith and determin-



Canadian actress Kate Nelligan: hope and a gritty spirit

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ation. David Duke plays Graham, her estranged husband, and Stockard Channing appears as one of Susan's good friends. When the burden of Alex's disappearance becomes too great, both husband and friend shrink from the tragedy, but Susan grows stronger. The media and the community eventually lose interest, but detective Menetti, 'the friendly neighbourhood cop', is spurred on by Susan's unflagging faith.

Nelligan plays Susan Selky with sensitivity and skill. The audience can empathize with and believe in her. Susan's qualities of intelligence, courage and strength, brought out and developed by Nelligan, are rarely portrayed in women on celluloid. Nelligan's Susan is one of the strongest heroines in years, yet she never becomes larger-than-life.

Without A Trace marks the directorial debut of Stanley Jaffe, who produced *Goodbye Columbus* and the Academy Award winning *Kramer v.s. Kramer*. The screenplay, by Beth Gutcheon, is adapted from her novel *Still Missing*. At emotionally powerful moments in the film words are unnecessary. Instead, the viewer is allowed to see the pain and joy felt by the characters.

Without A Trace is much more than a suspense story. Director Jaffe prefers to train the audience's attention on the development of the characters. While the narrative moves slowly at times, the plot takes sudden unexpected turns, preventing the story from sinking into a torpor.

The real drama is to be found in the strained relations created by the crisis and in the manner each

character deals with the crisis. In one chilling scene, Susan is forced to take a lie detector test and is pushed to extremes of fortitude by a ruthless examiner. (To its credit, *Without A Trace* avoids cliched situations; there are no heated romances during the investigation.)

Unfortunately, the film is marred by the odious music of Jack Nitzsche. Maudlin trumpets blare rudely at the audience undermining emotion-laden scenes with unnecessary cues to smile or shed a tear as in some trashy melodramas.

Without A Trace is a touching film peopled with real and endearing characters. The movie never degenerates into a sickly sweet sob story, nor does it stray from the bounds of conventional Hollywood drama within which the film works, remaining uncomplicated and unpretentious.



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CONGRÈS NATIONAL SUR L'ENSEIGNEMENT DU DROIT

World class competition at the Gardens

York track stars meet stars at Indoor Games

MARK ZWOL

Apparently, Bill Olson's crystal ball is working. At the Maple Leaf Indoor Games, Olson became the first pole vaulter in history to clear 19 feet indoors. For York athletes attending the international meet, however, the only predictable thing was the level of competition--top notch.

The OUAA and CIAU championships come up in March, and the Maple Leaf games provided the kind of high calibre competition York needed to produce medal times.

Rivalry renewed

The two Angel(l)as, York's Angella Taylor and U of T's Angela Bailey, were pitted against each other in the women's 50-yard dash finals.

While all eyes were on the duo in lanes three and five, Los Angeles' Alice Brown blitzed to the finish line first with a time of 5.85. Angella Taylor finished second with 5.87, bettering Bailey, who came in third with a 5.92. Molly Killingbeck

finished fourth, clocking a time of 5.98.

Killingbeck close

Killingbeck later stirred the crowd to its feet when she sustained a dramatic kick over the final 200 metres of the women's 600-metre race. But DeAnn Gutowski of Los Angeles hung on to her hairline margin finishing first with 131.02 to Killingbeck's 131.04. In the all-Canadian women's 600-metre race, York's Camille Cato took third place with strong time of 2.14.33.

McKoy barely edged

Mark McKoy settled for a second in the men's 50-metre hurdles after he was narrowly edged by the University of Tennessee's Willy Gault. McKoy, the Commonwealth games gold medalist in the 110-metre hurdles, finished with 6.04, a fraction of a second behind Gault's 6.02. In the process, McKoy broke

his own Canadian record of 6.27.

According to McKoy, a second-year physical education student, the competition he has been facing hasn't been enough to push him to improve his times. At the end of the school year, he plans to travel south of the border, where the level of competition is higher.

York's Desai Williams placed third (5:41) in the men's 50-yard dash. First place was awarded to world record holder Stanley Floyd (5.22), of the Tiger International club, as he clocked 5.34. Oklahoma's James Butler took second with a time of 5.38, while Ben Johnson, Williams' teammate at the Scarboro

Optimists track club, finished fourth with a time of 5.42.

TREADS: The York Track Team will host its final meet of the indoor season February 19, at the Metropolitan Track Centre. They will then prepare for the OUAA finals to be held in Windsor, March 4-5.

Fourth overall at McMaster

Gymnasts Vaulting success at meet

KIM MYERS

With a first place finish on the vault and a third on the balance beam, York gymnast Linda Kunashko placed fourth all-round this last weekend at the second OWIAA Ranking meet held at McMaster.

York, along with six other Ontario university teams, competed this weekend in the final ranking meet before the Ontario Championships to be held in London. The McMaster Mauraders were again the strong

winners with a team total of 126.37 points.

York was second place with a total of 119.97, closing in on McMaster. The University of Toronto team placed third with a total of 109.58.

Team coach Natasa Bajin, pleased with her team's scores, believes that with a few less falls on the beam, the team has a good chance for a first place finish at the Ontario Championships.

Along with Linda's strong perfor-

mance, teammate Mireille Gour was equally strong placing third on bars with a score of 7.73. Gour also finished an outstanding sixth place in the all-round competition. Kim Douglas, also of York, had a second place finish on bars with a score of 8.0.

Other team members competing for York were: Beth Johns, Cindy Janssen, Liz Langdon, Jamic Horii, Kim Myers, and Janice Eaton.



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SPORTS

Gee Gees halt it at forty

Yeomen win streak ends

MARK ZWOL

Things can change over the course of a week as the York Yeomen basketball team learned when their undefeated streak this season was halted by the upstart Ottawa Gee Gees with a 76-73 victory last Friday night.

York had dominated Ottawa in a game the previous week when they trounced the Gee Gees 92-62. After going into the half with a one-point lead, 38-37, York's defense virtually closed the inside game off in the second, allowing only 15 points over the remaining 30 minutes of play. However, York ran into a pair of hot shooters in Rohand McClean and Geordy Gibson in the rematch at Ottawa. The two forwards, who netted a combined 43 points, wore down the Yeomen's zone defense, especially in the final quarter, with their outside shooting.

Ironically, the Yeomen enjoyed one of their more productive nights in team scoring with all five starters well into double figures by the game's final whistle.

"They showed us a much better offense," coach Gerry Barker explained. "Two of their guys (McLean and Gibson) got hot from the outside, something they weren't doing last week, and that hurt our zone. Their big man, Rob Taylor, also did a good job for them."

The loss chalks the Yeomen's record-breaking win streak against OUAA east division teams into the books at 40 consecutive victories, a feat which dates all the way back to January of '80.

Bounce back against Carleton

York rebounded the following night in the second of their two-game series in Ottawa when they tripped up the Carleton Ravens by a 89-74 score.

Enzo Spagnuolo led a much more spirited Yeomen effort with 19 points. York went into the half with a 12-point margin, 53-41, and a ball-hawking defense closed the door on any bid for a Raven comeback.

The weekend split tapers the Yeomen won loss record to 8-1. Until Friday's encounter with the Gee Gees, York had remained the only unbeaten team in the 15-school OUAA league, but with five games left to play in the regular season, the Yeomen appear to be well on their way to a sixth successive OUAA east division title and fourth straight league championship.

According to coach Gerry Barker, Friday's loss to Ottawa shouldn't bear any significance on the outcome of the season. "Sure, our guys were upset over the loss; we were hoping to win two over the weekend. But if

we win our remaining five games, the loss will be insignificant," Barker explained.

"Actually," he continued, "there is a positive side to it (the loss). It kind of brings us back to reality, gives us a chance to settle down. We know that if we don't play hard and work hard, there are teams out there that are going to beat us."

REBOUNDS: Both the Yeowomen and Yeomen basketball teams are in action this Friday, February 11, when the Carleton Ravens return for a rematch at the Tait Gym. Game times are at 6 p.m. and 8:15 p.m.

Edged by three points

York second at tourney

ELISSA S. FREEMAN

At last weekend's Can-Am Squash Tournament in Dartmouth, New Hampshire, the Yeomen valiantly struggled only to come up short in their bid for the championship title.

Missing top players

Queens University finished first with 41 points, edging out York who accumulated 38 points. Dartmouth was third (27 points), McGill checked in at 4th (21 points) while two U.S. colleges, Vassar and Hamilton College, brought up the rear with 14 and 7 points respectively.

After virtually tearing up the squash circuit in their eight previous meets, the Yeowomen travelled south of the border missing three of their best players: Rhonda Firmi, Anita Halpern and squash superstar, Jo Ann Beckwith, who had National Team commitments.

Pimm was Number One

However, the rest of the team pulled together and fought tooth and nail—only to lose out to Dartmouth

(three games to two) in the tenth and final round, while Queens breezed past Vassar 5-0 thus giving them the championship.

Karen Salmon, Ruth Castellino, Heather Sampson and Nancy Lum represented York, but it was Gail Pimm whose light shone the brightest. Pim went 5-0 and emerged as the number one player in the tournament.

"We had a very inexperienced team down there," commented coach Bob Cluett. "And considering that several of the girls had never played hardball before, the fact that we finished the ninth round tied with Queens, is unbelievable!"

Yeomen waltz over Ryerson

CHRIS B. DODD

With the fierce playoff race in the OUAA hockey standings approaching a climax, the Yeoman's 14-1 win over Ryerson last Sunday afternoon was a vital if easy victory.

It was a game York simply had to win if it is to capture the sixth and final playoff position. The romp over the cellar-dwelling Rams gives York a record of 10-9, and lifts York into seventh place.

Bill Elisson led the way with a barrage of four goals. Perry Edwards picked up a hat trick and Mike McCauley added a pair.

The team was seemingly unaffected by the absence of defenseman John Campbell, Les Smith and Steve Weatherbee all of whom were sidelined by injuries. "It's a great accomplishment to win without players of that calibre," said coach Bob Hedley.

NOTES: With only five games remaining in the schedule, there is a heated battle among nine teams for the six playoff positions. The league has 12 teams. York has a light schedule, as it plays its next three games against Brock, Waterloo and RMC—three teams which aren't involved in the playoff race.

Goaltender Dave Stewart, who had been benched recently, returned to the net Sunday. Stewart has been a workhorse all season, but had begun to slump. "We'll alternate them (Stewart and Jim Chambers) until we find a steady goaltender to lead us into the playoffs," said Hedley.

The next game for York will be Friday February 11, when they travel to Waterloo.



MARK ZWOL

March means OUAA pennant time for York varisty teams

It's now that time of the season when York's intervarsity teams shed their civilized, regular season veneer to don a more eat 'em raw visage for the upcoming playoffs. Anything that was going to happen—from player injuries to players quitting—has more than likely already occurred. The teams are either in first place or taking runs at it, and in the next couple of weeks, the story on the various benches will be the same: it's OUAA pennant time.

Several of York's intervarsity squads are in contention for the right to play in league championship games: Wally Dyba has his volleyball Yeomen sitting atop the OUAA East Division with a 14-1-0 record. The single loss, a match against Queens, was the Yeomen's first league defeat in three years. York has lead their division for the last six years, and you can bet they'll remain there this season, as surely as you can bet that the swallows will return to Capistrano.

And speaking of being on top, it's only a matter of time before the Yeomen basketball team takes hold of a coveted first place perch. Holding a 7-0 record, they are currently occupying third place in the OUAA East, owning a rather awe-inspiring win streak against league opponents. The Yeomen have 39 consecutive regular season victories, and if you throw in playoff games, the streak jumps to a staggering 52 wins in a row.

In recent years York has been touted as the team to beat, but this season some thought the monkier was a bit far-fetched. After all, a team losing the likes of a Dave Coulthard—the third leading scorer in OUAA history with 1133 points—might be looking lean come opening day tipoff. But with the Laurier and Excalibur tournament trophies tucked away in the Tait alcoves, coach Gerry Barker can shrug off that prediction. "We just went out and proved that we could play together as a team without Dave, and play well."

Yeowomen on the move

Nothing beats that good ole rivalry York has with its crosstown opponents, U of T. Last year's ice hockey Yeowomen paraded through the East Division with an undefeated 14-0 record, only to lose to the Lady Blues in the OWIAA championship rounds. This season, the Yeowomen are sitting in second place with a 9-2 record, and while Toronto, at 11-1, holds down the number one spot, York is looking to upset them in the first round of the playoffs.

The York Yeowomen basketball team doesn't have a 52 game winning streak to concern themselves with, but like their male counterparts, they are in the hunt for a playoff berth. As defending OWIAA champs, it took a little "reachin' back" to bring this year's team back to par. However, Paula Lockyer's last second 40-foot swisher at the McGill tournament in Montreal, seems to have given the third place Yeowomen the emotional high they'll need in March.

Big one is coming up

Back at the York pond, another hockey team is preparing for the final stretch. The Yeomen will travel to MacMaster on February 18, for what might prove to be a decisive game against the Marlins. MacMaster is currently in fifth place with 22 points, four ahead of seventh place York. Laurier and U of T lead the league with 33 points apiece, but only six points separate the third and seventh place teams. With five games remaining in the schedule, there should be a real dogfight for the playoff berths.

Anyone following the team might have become a bit cynical because, at 9-9, they've slipped into seventh place. Only the top six teams make the playoffs. However, before it can get into the big picture, an OUAA championship, York must win the little battles with midriff teams like MacMaster.

From an overall team standpoint, York and Mac have a lot in common. Both are playing at the .500 level, and both are hard skating, hard hitting outfits. The two squads have their share of firepower up front; with 32 and 39 points respectively, York's Bill Elisson and Ken Norris hover around the top ten in league scoring. The Marlin's Grey Bullen is third with 45 points.

Before their confrontation, the Yeomen would like to notch into the win column three of the four games they need to assure a playoff spot. "We'd like to go into the Mac game with a playoff spot locked up" explained coach Bob Hedley. "But I don't think our season will be lost if we lose. Any of the top teams can be had on any given day but, with that game being their last and our second last, all fingers point towards a playoff spot riding on that game."

Must pull socks up

The Yeomen have shown some improvement in the second half of the season, but in recent weeks have not performed well. Having Les Smith and John Campbell sidelined with injuries contributed to the losses against number two ranked Laurier and number three ranked Western, but now, with a full line-up, the Yeomen should get on track in time for the playoffs.

Sportlite

CORPORATE CHALLENGE TRACK MEET

The Department of Physical Education and Athletics has challenged Ontario's business community to participate in a *Corporate Challenge Track Meet*, to be held Saturday, February 24th at the Metropolitan Toronto Track and Field Centre.

Thanks to the sponsorship of Casio Calculators, Coca-Cola Ltd., CP Air, Labatt's Ontario Breweries and Sears, the event will have trophies and prizes ranging from t-shirts and wrist watches to a draw for a trip for two anywhere in Europe that same year.

The challenge will be to raise money for track and field events for men and women in three age categories. About 100 York volunteers, including University student-athletes and some of Canada's top track stars, will be on hand to officiate.

For more information and a brochure, call Dave Smith at (416) 667-2379.

OSGOODE LAW GAMES AT YORK

More than 700 law students representing at least 12 schools from across Canada will congregate at York University's Osgoode Hall for the Canada Law Games, February 16-20.

The Games, also known as the Law Olympics, are being organized by Loudon Owen and Patrick Egan, of Osgoode Hall Law School. Student will compete in hockey, curling, squash, basketball, volleyball, water polo, and indoor soccer.

The Games will coincide with two other meetings at the York campus: the National Conference on Legal Education, and a meeting of the Presidents of the Law Student's Societies. All sporting events will be held at the York campus, or at nearby sports facilities and the events are open to spectators. For further information on the Games, call Osgoode Law School at 667-3141.



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