

# EXCALIBUR

## Weekly

VOLUME 16 NO. 1

THURSDAY, SEPTEMBER 10, 1981

### Sissy and Oscar

Sissy Spacek's new film, *Raggedy Man*, debuted at the Montreal World Film Festival to an enthusiastic response. Sissy's performance could just lead her to another Oscar. While in Montreal she discussed her life and career in the movies. Page 14.



Brian Gortick

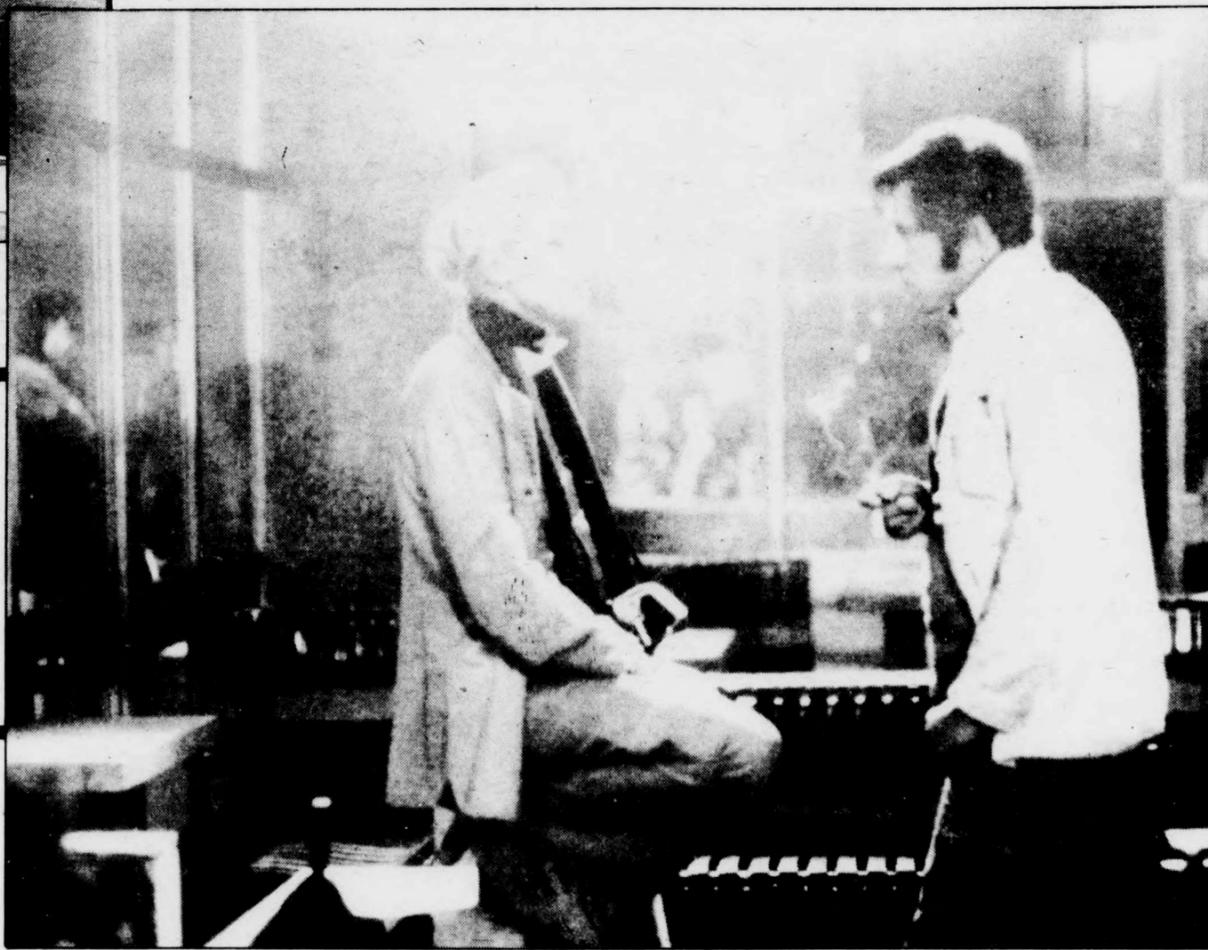


### No Clay Feet Here

Hugh Hudson's *Chariots of Fire* examines two runners and their search for Olympic Gold. One of the gala features of this year's Festival. Page 12.

### Perfect Polish Film

Andrzej Wajda's *Man of Iron* won the best prize at Cannes. It blends fact and fiction in showcasing the Solidarity struggle. Page 12.



### A New Mann

Ron Mann has come a long way since his days as a projectionist during his early university years at York. His new movie, *Imagine The Sound*, unreels at the Festival of Festivals. Page 14.

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#### Excalibur Weekly

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## York and YUSA; tentative agreement

York and YUSA reach agreement. An informed source said that the YUSA settlement, which members will vote on today at 1:00 pm in Curtis I, will amount to 15% in wages and benefits. This would equal the settlement made with the Faculty Union (YUFA). Union chief and management would not make any comment on the rumoured settlement terms.

pay their dental insurance premium based on the Ontario Dental Association's fee schedule for 1981. Presently union members are covered under the 1980 schedule. YUSA is also asking that June be considered for summer hours and that the membership be paid accordingly.

If a strike is called problems with registration and the loss of library services would effect students immediately.

The York University Staff Association (YUSA) and the University returned to the mediation table Tuesday after an eight-break during which YUSA received a mandate from its members to call a strike.

YUSA, which represents library, technical, clerical and secretarial staff, decided that, because only 55% of the two-thirds of their membership that

The union was encouraged in its bargaining by a 15% wage and benefits settlement recently reached by the York University Faculty Association (YUFA). YUFA reached this settlement in June after a one-month strike during which final grades were withheld. This was the first strike in Ontario by a Faculty union and it also marks the first time in York history that its



YUSA President Karen Harrell

would not ask members to strike.

The contract dispute centres on wages. The University is offering 12% (up from their original offer of 8%), but the union is asking for a 16% or \$2,000 pay hike, whichever is greater. The union is further demanding that the University

Faculty has had a contract prior to commencement of the academic year.

When asked why the union wanted more than the rate of inflation Karen Harrell, President of YUSA replied, "Past settlements have never been at the rate of inflation so the portion above 13% is an attempt to recover past lost wages."

## Montgomery's ghost still haunts CYSF

Although the student body of York last year resoundingly kicked Malcolm Montgomery out of office, his ghost still haunts the CYSF. Montgomery's inaction after the victory of an Ontario Federation of Students' referendum has left CYSF to find that it is obliged to pay double the amount collected from students for the OFS.

On October 23, 1980, students in the CYSF, Osgoode and Atkinson voted to collect an extra \$1.50 to be put towards the newly inflated OFS fees. Bethune voted against the motion on a

tie-breaking vote by the council chairman.

It was after this vote that Montgomery was to send a letter to Vice-President Farr's office asking for the increase in student contributions. This request was not received by November 1, 1980, the cut-off date for the 1981-82 fiscal year.

The situation leaves this year's council with the unenviable task of finding an extra \$10,000 (approximately 9% of the total CYSF budget). Options open to council are: 1) Pay \$1.50 this year and the remainder next year with interest. 2) Collect an extra \$1.50 from students next year. 3) Drop out of OFS and pay approximately \$3,000 for the four months that CYSF has been a member.

This situation will probably add fuel to the argument that student activity fees should be paid as a separate amount and not as part of tuition. At the moment York students give less towards student activity than any other university student body in Ontario.



## Orientation '81: Head and Tables

### Elliott Lefto

Despite some streamlining of their original plan, CYSF is going ahead with Orientation '81.

"We've got two main types of orientation this year," says Lisa White, CYSF's Social and Cultural Affairs Officer. "Firstly, we reserved 14 tables in Central Square for student services and student organizations."

"Secondly, we've booked the rock group Teenage Head (a favourite of the Mober Indian Reserve) for a concert September 18 at Vanier. We feel that they're a good band that will fill the hall and provide a good time for the students."

Recently Jeff Elie, the editor of Bethune's Lexicon, wrote in an editorial that he felt CYSF was overstepping sacred college grounds by booking Teenage Head.

White is brief in her reply to the Lexicon editorial. "We have a right to bring anyone we want. They've played for three or four different groups on campus, we're just another group," says.

A York resident for over two years, White says that much of her original plan, which included traditional orientation activities such as "pyjama breakfasts and coffeehouses"

just couldn't be done on a CYSF scale."

Other early year CYSF activities include the birth of the first CYSF-Excalibur sponsored concert series, which begins Wednesday September 23 with "Joined At The Hip", a show featuring Chas "Chuck" Lawther, and Suzette "Fran" Couture. The Concert Series will be handled by Soundproof Productions, says White.

"We hope to provide a show every month featuring some form of top quality entertainment whether a band or a cabaret-type

## Ubermanus: superior information

### Berel Wetstein

What is faster than Trudeau changing his position; more colourful than a Joe Clark speech; more informative than an Al Haig press conference. It's UBERMANUS!!!!

Born in a small university office buried deep within trillions of tons of grey cement, Manus managed to break through years of mediocrity and black and white covers to become UBERMANUS. Dressed in its new purple and yellow uniform the CYSF's handbook seeks to battle ignorance and bureaucracy while selling beer at the same time. "Manny" got his new colours after being force-fed a diet of rye Whiskey all year (as were the editors).

The proud parents of "Manny," Elliott Lefto and Gary

Cohen, (who suspiciously look like The Excal editors) both agree "It's the most fun we've ever had making fifty cents an hour." And it shows. The superior lay-out, research, creative spelling and ads make this the finest Manus ever produced. Oh those ads! The life blood of UBERMANUS is coursing through its veins thanks to a transfusion from Dr. Alex Watson. Dr. Watson also added some new organs this year, such as a new restaurant section. It recommends good off-campus food at low prices. The editors, at Ubermanus' expense of course, tested each selection personally.

The award winning photography of David Himbara is featured on the cover and he is ably helped by Anderson Lookin, Renuka de Silva, Pierre des

Ormeaux and Stuart Ross.

Manus is distributed to first-year members of CYSF colleges. Others can pick up their copies at the CYSF office in Central Square.

Get yours today!



# Renovations temporarily close York gallery as plans for Fine Arts complex get underway; Greenwood pleased

Gary Cohen

What is described as a "benefactor's windfall" by curator Michael Greenwood will mean the closing down in November of the Art Gallery of York University for renovations which will eventually more than double the size of the existing AGYU space.

Renovations to the gallery are part of a three-phase project which will ultimately form a Fine Arts mini-complex in the north end of the Ross Building. Plans are already under way for the relocation of the music department's recital hall and for the construction of a new Film Department studio/screening room, which seems to greatly please Greenwood.

## Higher profile

He is very happy with the "higher physical profile" the gallery will have on campus, as a result of its proximity to the other two facilities, and due to its enlarged size. The extra space will afford the gallery the opportunity to exhibit on a rotational basis its permanent collection which Greenwood estimates is comprised of between 700-800 pieces of art. Most of this art is scattered in

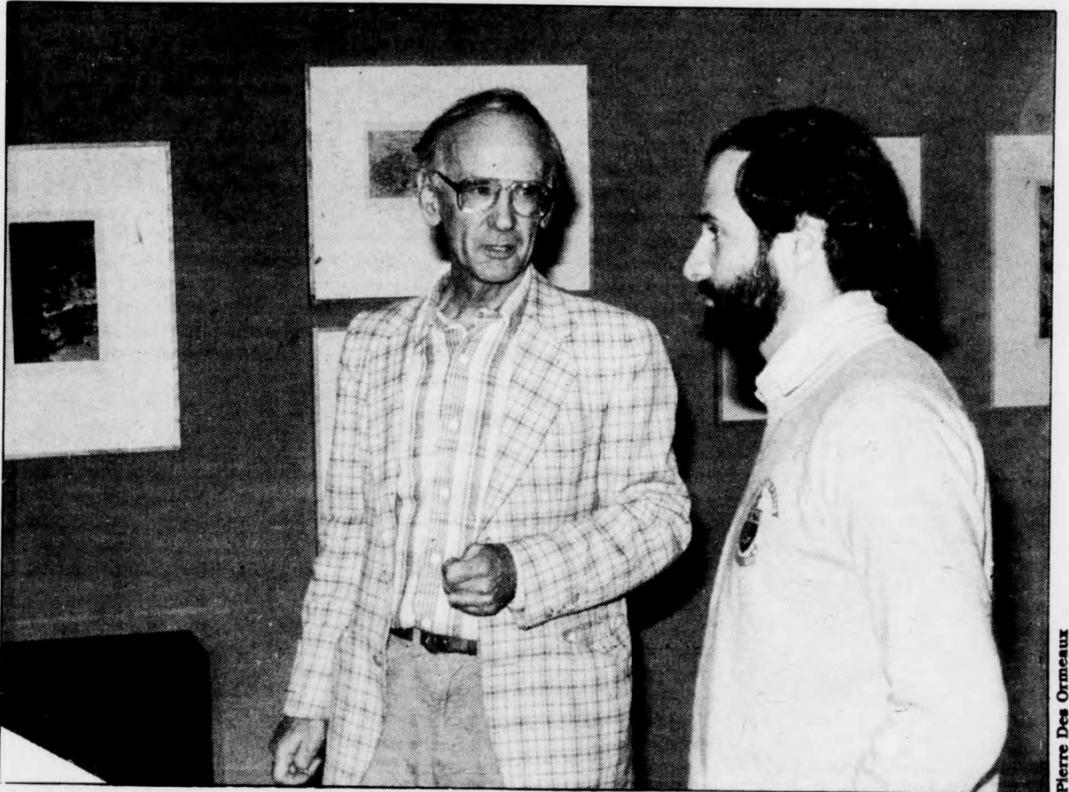
obscure places throughout the university or is being kept in the curator's storage.

Not only will the extra space enhance the existing collection, it may help to expand it. "We wanted the space to encourage donations," says Greenwood. "People don't want to donate things which are going into a box somewhere."

## Academic rapport

Because of its soon-to-be close proximity to the other fine arts facilities, Mr. Greenwood also sees the possibility of arranging thematic presentations in conjunction with the film and music departments. "I have always wanted exhibitions in this gallery to have an academic rapport with the rest of the University," he said.

Construction of the new gallery will commence in mid-November and the AGYU will not re-open until September 1982. But until work begins, Greenwood has two interesting exhibits lined-up. The first runs from September 21 to October 16 and is a showing of 19th century German drawings and prints. The exhibit was put together with the help of private collectors, the McMaster gallery and the Art Gallery of Ontario.



Michael Greenwood, curator of the Art Gallery of York University discusses a recent exhibit with Excalibur staffer Jim Jag. Greenwood has been buoyed by recent expansion plans for his gallery.

The second show, running from October 26 to November 13, will feature 35 images of Niagara Falls by a promising

young photographer, Brian Condom. The show is entitled *Slowly I Turned*. Under Greenwood's supervision a

Canada Council grant was secured and all 35 images will be reproduced in duo-tone prints to be sold in book form.

Pierre Des Ormeaux

## PARKING NOTICE

In order to give new students the opportunity to purchase parking decals, vehicles may park free of charge in any peripheral (single letter) lot on the York Campus, and in "F" and "G" lots at the lower parking level at the Glendon Campus, until September 18, 1981. All motor vehicles driven on campus must display a decal by the above date, or drivers will be required to pay the daily fee. Persons registering vehicles are advised that they must be prepared to provide the ownership permit, and student number.

The following categories of decal are available: Daytime Reserved Area Decal, Daytime Unreserved Area Decal, Sessional Evening Reserved Area Decal, or Sessional Unreserved Area Decal. Sessional Evening Area Decals are available only to evening students, who will be required to produce evidence of their part-time status.

After September 18, 1981, attendants will be on duty at all peripheral lots and those persons without appropriate current decals will be required to pay the daily fee of \$1.00 and to park in "M" Lot. Parking decals may be obtained on the York Campus at the Parking Office, A2, Temporary Office Building, or at the Glendon Campus from the Security Office, C110, York Hall.

**N.B. NO SIGN MEANS NO PARKING.**

# OSAP—the easy way

Well, hopefully you'll make it through this term financially afloat. But what about next term?

The Ontario Student Assistance Program (OSAP) can really make a difference. This week we'll give you a brief explanation of what OSAP is and how it works, as well as some tips on making it work for you.

OSAP comes in two forms: grants and loans. Grants are great—you don't have to pay them back! Loans are good too. They're interest free, until six months after you're through full time university. You apply for both OSAP grants and loans through a single application form available from the Office of Student Awards in Steacie.

You'll be classified as either a "Group A" or "Group B" student. Unlike Huxley's world, the Betas generally have it better off than the Alphas! You're a Group B if you are married, a single parent, or have worked for three years. Otherwise, you're Group A, meaning that your parents' income will affect the amount of your assistance. Naturally, there

are about five billion subclauses to this. For instance, if you're married and both students OSAP considers both of you to be single Group B's, which has its advantages and disadvantages.

The application form is not difficult to understand and fill out. After the usual identification nonsense, you have to declare your gross summer or work term earnings. Academic awards, investment income (yes, those damn stocks again!), study period earnings, government income and other assets must all be reported.

If you're a Group A student, as most students are, OSAP expects your parents to contribute financially to your education. In order to calculate how much your parents are expected to contribute, OSAP requires information on your parents' financial status and number of dependent children. The same sort of information is required for Group B students with non-student spouses.

The amount of grant or loan you receive is based on a simple equation. First, the OSAP

number crunchers calculate your "Allowable Education Expenses", including tuition, books, living expenses (as per their formula!) and travel allowances. Then they subtract off your "Expected Financial Contribution", a computed percentage of you and your family's income and assets, with allowances for the number of children in the family and other odds and ends.

The difference between these two figures is your "Calculated Financial Need". You will only receive OSAP assistance if your educational expenses exceed your expected contribution.

Group A and married Group B students can receive at most \$2,500 in grant per term. Single Group B students receive a maximum of \$1,000 in grant per term. In addition, either group can be offered up to \$1,800 in loan per term.

The best piece of advice when applying for OSAP is to apply early. Apply now for next term! Also, don't make any mistakes or leave things blank that should be filled in.

*Courtesy of Imprint*

## Wright quits academic affairs position

**Roman G Pawlyszyn**

"It just came to a choice of cards," says John Wright in explaining his recent resignation from his position as CYSF Vice President of Academic Affairs.

Wright, who was appointed co-manager of Soundproof (the CYSF's record store in Central Square) this May, says that running the store has turned into a larger job than he had anticipated. As a result, he cannot spare the 20 hours per week he says would be necessary to do a good job in his position on the council.

"I've got no complaints about the CYSF administration," said Wright. "I just couldn't do what I said I could do."

Wright says that in past years, the duties of the Vice President of Academic Affairs have not been adequately and completely

performed. Because he doesn't have the time, Wright feels someone else would be better suited for the position.



Wright: "No complaints"

"If I were to keep it, it would be another year down the drain," said the young entrepreneur and Philosophy student.

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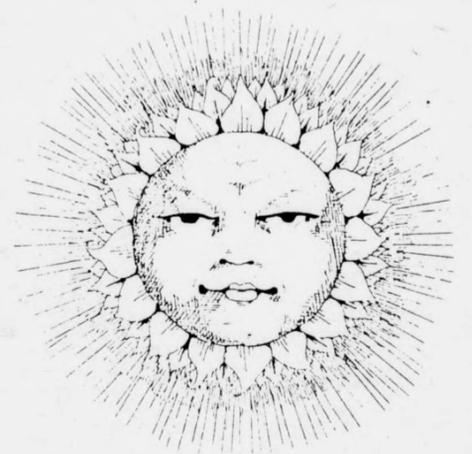
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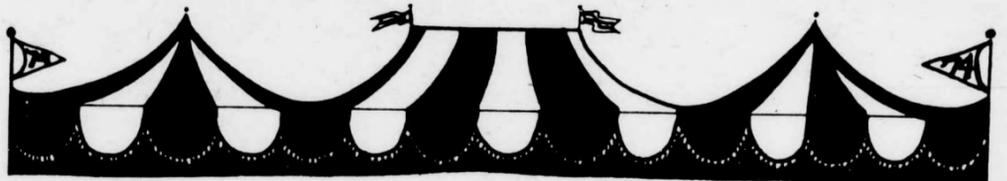
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### CURRENT EVENTS:

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11:30 Rabbi Noah Weinberg on "The Jewish  
View on Sex, Love, and the Good Life" in the  
bearpit.

4:00 U.J.A. Committee Meeting. All are  
welcome. CS140B.

Wednesday, Sept. 23, 1981

12:30 Committee on Neo-Nazism CS140B

# FEDERATION NOTES

## *New year; new challenges*



"Federation Notes" is a column provided by Excalibur for the benefit of the Council of The York Student Federation (CYSF). The Council is composed of five federated colleges and two constituencies and is recognized as the central student government of campus. The person writing this column is the president of CYSF Greg Gaudet (hi), but throughout the year, the author may be any one of a number of executive members. Further information on almost anything can be obtained at 105 C.S., or by calling 667-2515.

CYSF is financially supported by its student members. Although this same point is made repeatedly, if follows, then, that in order for CYSF to properly provide services to students, enough of those students must be willing to get involved. Election to the council is not necessary to sit on any of its many committees, or to help in poster campaigns, etc. All it requires is a willingness to become involved. There are a large number of organizations associated directly or indirectly

with CYSF, making for an extremely diverse organization.

CKRY (Radio York) is perhaps the service with the greatest potential. Although there have been problems in the past, CYSF has contributed financial and moral support so that the station could begin broadcasting for the first time in almost a year. CYSF will continue to work to ensure that CKRY will eventually be broadcasting throughout the campus.

Soundproof, CYSF's record store has taken the place of Lyceum, the used book store. In addition to the fact that they are extremely competitively priced, the record store provides a much-needed service, in that there are no record stores located close to the York campus. It should, therefore, be especially helpful to those students in residence.

Again this year, CYSF will carry on with the Reel tradition. The Reel and Screen film series has been an unqualified success since its inception and there is no reason to believe that the same will not be true this year. The cost is \$2.75 for a double bill (\$2.00 to see only the second film), and Reel popcorn and pop will be available. Listing posters are available in the CYSF offices,

and, as always, the posters for each night will be wallpapered around the campus.

The CYSF typing service will also continue this year. Located in room 121 Founders College, the service is very professional and prices this year are competitive.

This year, CYSF hopes to become more involved in athletics, and as a result, has organized a challenge competition with the U of T SAC. Students from either University can challenge students from the opposing University through the respective student councils. The week preceding the game against U of T Blues, will see these challenges played out with the team accumulation the most points declared the winner at the game.

Many clubs on campus are funded by CYSF, and these are an ideal way to meet other students with the same interests, and to get an idea of what is happening beyond the academic life of the university. Course Unions, while organized through departments, are also involved in much more than academics, and are the responsibility of the Academic commission of CYSF.

Other ventures by CYSF this

year include fund-raising, increased activity in the social aspect of student life, and attempts to increase student representation on the university senate.

Although seen by a few as simply a clearing station for student fees which should be passed on to clubs and unions, the CYSF is an organization with a wide scope. Its mandate goes beyond concentration on clubs and unions. It is an organization which represents the majority of York's full time students, and it cannot remain stagnant. Changes take place, progression continues, and the image of CYSF is improved as time goes on. There is a place for a central student government within this college-oriented and college-based university. And that government is CYSF.

**CYSF**

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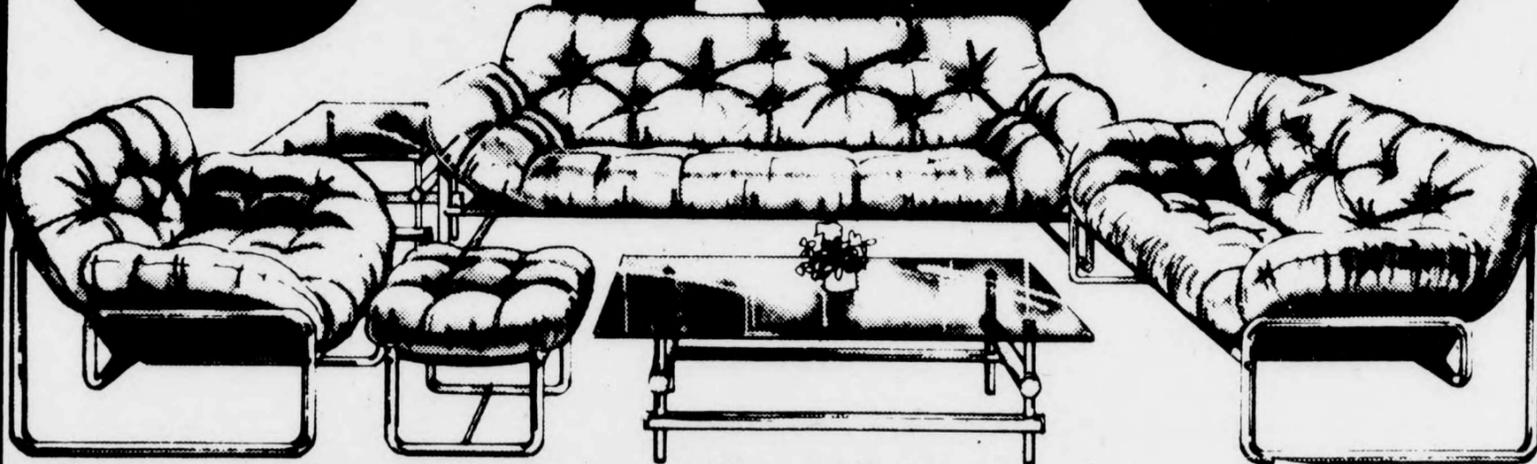


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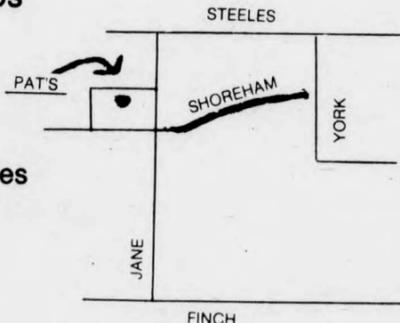
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# EDITORIAL

## Shopping bag editorial

We changed our style. Oh, so you noticed already. The next question is why. Well we wanted to bring a fresh approach with some new ideas. Over the next few issues we'll be searching for our own style, so we'll continue to experiment. Bare with us, and drop us a note if you've got a comment.

Approximately 9% of CYSF's budget may have to go towards paying off their debt to OFS, money that hasn't been budgeted in the 1981-82 fiscal year, otherwise the student contribution may be tripled for next year.

The point here is that the new CYSF members should learn from their predecessors' mistakes. At least let's hope so, they're paying for it.

...



Radio York has announced plans for a DJ service on campus. Representatives from the station say that their record library, which numbers in the thousands, will be the stuff of which they'll be singing. And they claim they've got an able and enthusiastic staff that can make the programme go.

In our view the programme is good for Radio York because it gives them some much needed visibility. And it's good for the community because of the service it provides.

Now it they can only get on the air!

Another fresh face you may have noticed on campus is our new neighbour, Soundproof Records. We think the idea of a campus record store is a winning one. The store is there for you, the York community, so speak up and tell the people at Soundproof your likes and dislikes. Otherwise the store will become merely an outlet for top forty retreats.

...

## Next Week In Excalibur

**Chas and Suzette Interviewed:** Elliott Lefko does an exclusive interview with Chas Lawther and Suzette Couture as they talk about their careers, past, present and future and their upcoming York concert.

**Football Preview:** Sportswriter Mike Leonetti previews the Yeomen season. How will they fare...who's the tough gridiron competition — who are the pushovers.

**Festival Reviews:** Continuing our Festival coverage with more interviews, reviews and pics.



Brian Gorlick

Suzette, Chas and bricks.

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**Yukon Jack**

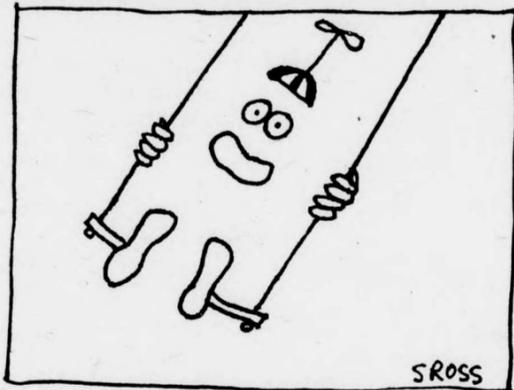


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# OUR TOWN

## Clubs and Unions

Funds have been set aside by the Calumet General Meeting expressly for disbursement to York organizations. Interested parties should prepare a presentation for the May fourteenth C.G.M. (to be held in the Calumet Common Room). For information please contact either Chris Collins or "Oskur" Robinson (External Affairs Officers).



## Orientation

An invitation to our freshman from the Fine Arts Department. Today at 3 pm. Meet the Dean, Chairmen, and fellow students.

Find out about programs and events in the coming year. Enjoy a barbeque, refreshments and

jazz. See the movie Divine Madness with Bette Midler. So come to the foyer at the Fine Arts Building on September 10, at 9 pm. C U there.

## Poetry

Free poetry reading on Tuesday September 24 at 8 pm. Bill features Robert Casto and Don Summerhayes. Location Northern District Library, 40 Orchard View Blvd. (Yonge and Eglinton subway). 889-6703.

## Bananas

There is no Banana club. They do not meet. At all. Their existence is a mystery. But rumours exist so maybe they do exist. Who knows.

## Steel Band

Steel Band music September 26 in Bearpit.

## Music

Teenage Head, perhaps Canada's most misunderstood band, perform on Friday September 18, at 8 pm, in Vanier Dining Hall. Price \$7 (CYSF-Advance) \$8 (at door).

## Water Polo

On September 19, from 9 am to 6 pm is the York Early Bird Invitational Tournament.

Also there is an O.U.A.A. Coaches meeting the same day from 1 to 2 pm.

## Cabaret

He's not on television any more but he is still alive. Chas Lawther, once Chuck the Security Guard, returns to York with partner Suzette Couture for their hit comedy cabaret "JOINED AT THE HIP". Showtime is Wednesday, September 23 at 8:00 pm, in Vanier Dining Hall. Tickets \$4.99 (CYSF-Advance), \$5.99 (others and door). Hey yo—

## Film

The Reel and Screen film series has returned for another year of audience-pleasing entertainment.

Thursday, Sept. 17 at 7:30, Ken Russell's Altered States will be screened, followed by O Lucky Man at 9:30. Double bill: \$2.75. O Lucky Man only: \$2.00.

## LETTERS

## TO THE

## EDITOR

are welcome. They must be received by Room 111 Central Square before Monday at 6 pm. Limit 350 words. Letters must be signed.

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FEBRUARY 20

HELMUT LACHENMANN/THE ELMER ISLER SINGERS

at Walter Hall, University of Toronto at 8:30 p.m.

MARCH 19

URSULA OPPENS/AKI TAKAHASHI

duo pianists at Walter Hall, University of Toronto, 8:30 p.m.

APRIL 23

MAURICIO KAGEL/ALOYS KONTARSKY

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FOR MORE INFORMATION:

## NEW MUSIC CONCERTS

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## APPLICATIONS TO MEDICAL SCHOOL

Applications for all Ontario medical schools are now available for 1982 at the Office of the Registrar. Completed applications must be received at the Ontario Medical School Application Service (OMSAS) on or before November 15, 1981.

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# CAREER CENTRE

Is this a familiar scenario? After I graduate from University with my (B.A., B.Sc., B.B.A., M.B.A. etc.) the world of work will beckon to me with a job/career that is totally related to my

University field of study. The job will pay very well in addition to providing satisfaction and fulfillment.

There are some for whom this wonderful description is a reality. However, there are many grads whose vocational destinies are boring, low-paying and/or unfulfilling jobs. Or at the worst possible extreme — no job at all.

The York University Career Centre serves all members of the York community and can help

people from falling into an unhappy working situation. Even if you feel the successful scenario describes you, a visit to the Career Centre could prove beneficial since planning for your next job should begin as soon as you are successfully employed.

The Career Centre is staffed by three full-time counsellors (two

of whom are York grads!) We offer a varied and comprehensive service including: individual counselling; career-planning and job-search work-shops (these cover such topics as self-assessment, decision-making, resume-preparation, job-search strategy and the interview); a career library including popular career and job-search books; binder information on a variety of careers; career reference materials; Canadian University and Community College calendars as well as U.S. and international academic information; there are also sections on study and work abroad and information on starting your own business. We also have a video-tape collection on a variety of topics, some of which "star" York grads talking about their careers.

The Career Centre will be writing a regular monthly column in Excalibur to keep you updated on special events we will be sponsoring as well as workshops, new acquisitions to our library, relevant career information and job-search tips. We would also like to include

original strategies that have worked for you, so that if you have invented a successful technique concerning any aspect of career-planning or job search, please send them in and share the secrets of your success. We may even offer a (small) financial prize for the best tips received.

The Career Centre also plans to sponsor a Speakers Series, **It's Your Life! Options For Your Future**, beginning in September. Our first scheduled speaker is Sam Ion, Toronto Sun columnist and author of the recently published book **Dear Sam: Advice to the Working Woman**. The date is Wednesday, September 23, in the faculty lounge (8th floor Ross Building) from 12 o'clock to two o'clock.

The Career Centre is located at N105 in the Ross Building. Please drop by anytime (Monday to Friday 8:30-4:30) to browse or to make an appointment. Our phone number is 667-2518.

Remember — It isn't the best qualified person who gets the job but the person best qualified at getting the job. And that should be you!

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## Media condones exploitation authors claim

Marc Epprecht

"Abandon hope, all ye who enter here." - Dante

Melodramatic yes, but in many ways this inscription is as warranted on the cover of Noam Chomsky's and Edward Herman's **The Washington Connection and Third World Fascism** as it was above the gates of hell. In the case of this book however, the first in their two-volume opus **The Political Economy of Human Rights**, what must be abandoned is our naive hope of ever achieving a semblance of social justice and respect for human rights as long as the American sponsored capitalist mode of development is in place.

The authors present a shocking, scholarly attack on both the evil perpetrated by the present economic system in the Third World and, more importantly, the role of Western media in blatantly suppressing or disguising both its effects and the West's role in perpetuating them. To read this book is to destroy once and for all any belief that we have a free, objective press and that the U.S. is the guardian of human rights and progress throughout the world.

Chomsky and Herman have collaborated to expose what should be (and is, after you've read the book) obvious to us all. Not only is the U.S. guilty of

actually undermining social reform and progress in the Third World (with consequences in terms of starvation, violence and political repression far in excess of anything "Communist aggression" achieves), but it successfully obscures this fact with an astonishing veil of propaganda. Most startling of all is the willing and eager cooperation it receives from our alleged free press. In fact, as the authors meticulously point out, our press is as rigidly censored in its own manner as that of any totalitarian state. 99% of what we read about foreign affairs is as far, and often farther, removed from the truth of the global

situation, as anything found in Pravda.

Such an hypothesis may seem incredible, and one's first assumption is that the authors are mere polemicists, or worse, sympathizers and apologists of Communism. That is absolutely not the case. Both are high respected non-Marxist scholars. Chomsky is a prolific linguist at M.I.T., whose other works include **At War With Asia** and **For Reasons of State**. They were among the earliest outspoken principled opponents of U.S. involvement in Vietnam. Their research is backed up by equally respected and creditable sources (83 pages of footnotes!) as well as a faultless logic. They have few kind words for Communist brands of totalitarianism, although they maintain that, in the long run, these are inept and relatively benign compared to the effects of U.S. policy. If anything, their reasoned approach and conclusions about the existence, maintenance and cover-up of a brutal American empire seem too mild. The sheer weight of the facts they present would seem to justify even the most hysterical response.

To begin with, they assert that

the U.S. is relatively democratic. Admirable domestic politics however have rarely prevented a country from pursuing aggressive foreign policies. Democracy is, in fact, perfectly compatible with the nurturing of fascist, terroristic regimes abroad. Indeed, it may actually abet such an inhuman foreign policy for it encourages the people of the U.S. (and the West people of the U.S. (and the west as a whole) to don a mantle of self-righteousness that thoroughly obscures an objective perception of the facts. We believe we are the vanguard of decency and civilization. Any evidence to the contrary can therefore only be regarded as the lies of those insidious commies.

Such evidence however is overwhelming. The authors draw on a broad range of sources, including the UN, Amnesty International, refugees, politicians and correspondents, to describe in detail how the U.S. reigns over an empire of fascist regimes characterized by their greed and brutality. It is a military empire that guarantees by brute force the most favourable climate for the capitalist mode of development.

Third World fascism is supported for it has been found by experience to be the most amenable in offering Western corporations lucrative business opportunities. It not only crushes unions, represses the dissenting population into passivity, provides scandalous tax shelters and corporate freedom for pollution, health and other environmental or social responsibility, but it also buys up vast quantities of Western arms and thus becomes a bulwark against the Great Bogeyman, communism. In short, the U.S., through the corrupt, elite of its Third World allies, sells out its professed concern for human rights in favour of its lust for property rights.

Throughout this "subfascist empire" the U.S. condones 'benign' and 'constructive' terror.

Our much lauded media is apparently to blame. On foreign policy issues it is virtually monolithic, that is, totally conformist to government propaganda. By various tricks, including reporters' rigorous self-censorship, avoidance of searching through allies' propaganda for ideologically unacceptable truth, skillful editing and even deliberate mistranslation, the press feeds us precisely the material conducive to corporate and government aims.

Chomsky and Herman examine the tactics of our press under a fine microscope, including comparisons between what reporters wrote and what appeared after editing in the media, between proper and self-serving translations and between reported fact and unwarranted or even absurd interpretations. It seems we are all capable of the failure to perceive even the most fantastic leaps of logic. We are so trusting in the media that we simply waive any critical analysis of our 'news'. But then that would be nearly impossible to achieve in any case, as facts and opinions that don't conform to ideology either don't get media exposure at all or they appear as a five-line filler at the bottom of page 43.

A less close examination of government and business strategies is needed, since the facts here are all clearly documented. What Chomsky and Herman do manage to do is connect the discrepancies between professed, self-righteous ideology and actual behaviour to a systematic campaign to disguise those facts, in effect preventing the well-documented from becoming the well-known.

For those of you who support Reagan and believe Haig, or worse, still believe in the "innocence" of America, this book will probably be too much of a shock. For others who have wondered why, after so many years and dollars, the Third World keeps sinking farther into debt and depravity, it will confirm all your worst fears. It is, in short, profoundly disturbing and ultimately depressing, without doubt imperative reading for anyone who wishes to understand the brutally bared political reality of the world today.

September 10, 1981 *Excalibur* 11



# FESTIVAL OF FESTIVALS

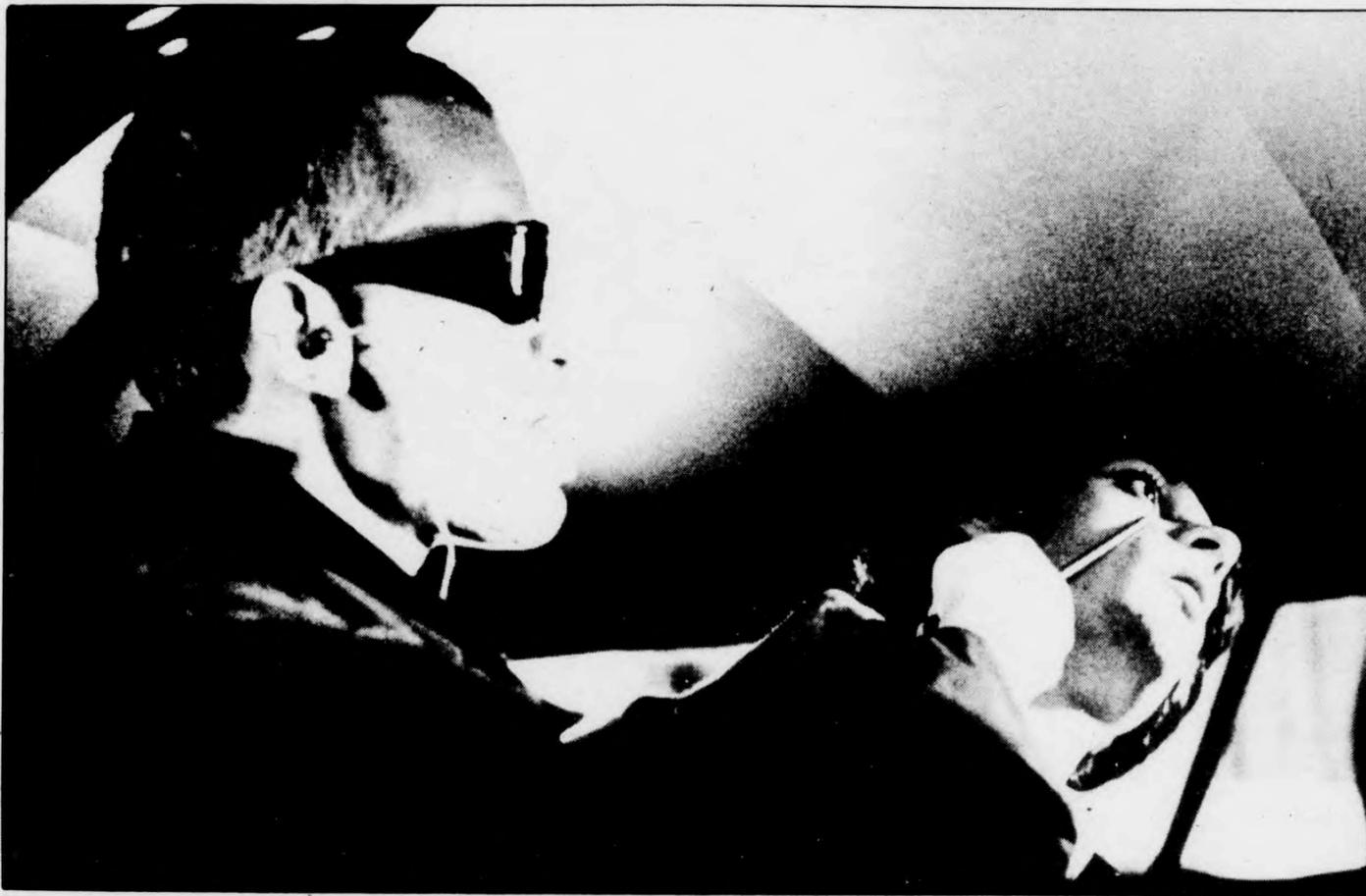
*Festival's fare ranges from the bizarre to the melodramatic in order to please film-goers palate*

**Robyn Butt**

The Festival of Festivals, says director Wayne Clarkson, really is a film festival of hits from other world film festivals — the picks of the picks (pix). This year it's better than ever. "When we call up to ask for a film," he says, "we don't have to explain who we are anymore." The festival divides films into series, which will include **Buried Treasures**, **Critics' Choice**, **Special Presentations**, and a Polish series.

The **Critics' Choice** series, according to the PR person with the instant breakfast vocabulary who writes the press releases, is a "showcase of films of an 'alternative' nature", many from first directors. ("Contrary to popular belief it's been a good year for first directors," said Clarkson, "which bodes well for the future of cinema.") There'll be 18 movies from all over the world and five directors will accompany their films to the Festival. **Diva** (Beineix), billed as France's best of the year; **Killer of Sheep** (Burnett), an honest look at life in Watts, L.A.'s black ghetto; **Short Circuit** (Grandperret), which claims to abandon the trendy Parisians of normal French City cinema for a paralyzed Tremblayesque character obsessed with motorcycles and **The Pretenders** (Stelling), a resurrection of Dutch Flower Children and a dissection of the 60's come with their directors.

Then there's a lot of marvellously disturbed West German films, such as **Desperado City**, the Cannes Camera d'Or Critics' Award, winner which focuses on desperate criminal lives; **Asphalt Night** about a decaying rocker named Angel who looks for a lost melody and finds it through the help of a punky named Johnny; **Angels of Iron** concerns survival in post-war Berlin. "An almost surrealist fantasy. More than subversive," says the director;



A scene from *Diva*, a French entry in the Festivals cavalcade of fine films.

**Looping** reels the life of an old couple down and out on the carnival circuit — stars Shelly "Who Is Ingrid Caven" Winters and Ingrid Caven; **Malou**, Jeanine Meerapfel's autobiographical debut, Hannah ("awe-inspiring performance") travels to the past, pain, and her mother. And miscellaneous, of which you might try: **Mark of the Beast**, Holland ("Extraordinary cast includes many who electrified Festival audiences last year"); **Charlotte**, Holland (a woman escapes the Nazis and then has to escape herself); **L'Altra Donna**, Italy, (an unlikely friendship between two women); **Celeste**, France (memories of the girl who looked after

Proust: a rustic's dedication to an alling intellectual); **Squeeze**, New Zealand (tribulations of a gay couple); **Jaguar**, Philippines (their best film-maker; the one they cancelled last year. "Ganster melodrama with a difference").

The Buried Treasures theme is "The 'Bad' Movie"; films "dismissed from the canons of art because of particular transgressions against traditional expectations". This year the series programmed by Johnathon Rosenbaum, hope for subversity as *raison-d'etre*. Watch for **Bird of Paradise**, U.S. '51, with Louis Jourdan and reportedly bizarre; **Mikey and**

**Nicky**, U.S.'76, with Falk, Cassavetes, and Beatty, directed by Elaine May, one of Hollywood's few women directors. A rebel. Special Presentations, Clarkson says, reach beyond the conventions of their genre. "Like **Imagine the Sound**. Yes it's a documentary but no, it isn't in Katz's definition. It's somehow special." Or **Not A Love Story**, the NFB film? The nature of the subject transcends the straight 'documentary'. **Not A Love Story** is one of those uncompromising Canadian exposes, first time film-maker and Montreal stripper exploring the sex supermarket. They go through peepshows, strip joints,

and candid with various vampires of the porno trade. A Canadian premiere. **The Gardener**, a comedy that uses images, character and movement more than dialogue; **The Heiress** (by the fabulous Hungarian Marta Nine Months, **A Man and a Woman** Meszaros), a WWII tragedy with French cinema street-queen Isabelle Huppert, pre-**Gates of Heaven**; and **How Do I Make It In The Movies?**, "a ribald comedy about film extras and their hunger to become stars", for everyone who hates groupies. For the hyperactive, catch Dutch and French shorts chosen by Critics' Choice organizer David Overbey. All under half an hour.

## The Festival: where movies grow on trees

**Elliott Lefko**

What's a September without the sound of falling leaves, back to school shock, and of course The Festival of Festivals.

Back again for its sixth season, The Festival again lives up to its self-proclamation of being the class of film fests in Canada.



Gurey and Elia Kazan

Some new categories this time around are World Of Animation; featuring more than 100 animated shorts from around the globe (at the Backstage Theatre on Balmuto St.).

Another first for The Festival is a series called Cultures Under Pressure — 17 films showing cultural dislocation in various countries including two from Canada, **Magic In The Sky** and **Les Voleurs de Job** (Where Dollars Grow On Trees).

Five features, will be shown by Turkish director Yilmaz Guney who is behind bars in Turkey, convicted for murdering a judge; Guney manages to get his films off the ground even in jail.

The Less Is More series is in its second year. Katz sees these films as 'nuggets' in the dark sea of celluloid. Some of his favourites in the series are Ken

Loach's **Looks and Smiles**, which focuses on the problems of Britain's unemployed youth;

Jan Egleson's **The Dark End Of The Street**, a followup to his Billy **Billy Of The Lowlands** — which also showed last year in the Less Is More Series, and an adaptation of Doris Lessing's first novel (1950), **The Grass Is Singing**, starring Karen Black, and produced by the unusual threesome of Zambia/U.K./Sweden.

"It's really a rewarding job," says Katz. "I see approximately 250 film for both series. I've developed extensive connections and either I seek out a film or a filmmaker will get in touch with me. The best part of the job is following the careers of certain filmmakers and watching their progression."

Katz's Documentary series, Real to Reel, is in its third season. The first year was best remembered for Ira Wohl's **Best Boy**. This year Katz has a programme of nine features and three short subject documentaries from around the world.

Of interest to Drama students is a Spanish film which shows a group of dancers rehearsing the flamenco-ballet version of Garcia Lorca's play **Blood Wedding**.

Finally again from Canada, comes Harry Rasky's **Being Different**, which is a portrait of humans with abnormalities, which asks us just who is normal and who is the freak?

interest to all sections of the film-going public.

The big night this year is Tuesday, September 15, when a special gala double bill will feature two of the best films from the world class Polish Cinema. The first is Krzysztof Zanussi's **A Man From A Far Country**, based on the life of Pope John. The second is Andrzej Wajda's **Man Of Iron**, a semi-fictional look at the solidarity struggle. The latter film won the top prize at the Cannes Film Festival this year.

Czechoslovakia's Ivan Passer's American film, **Cutter's Way**, is based on the Newton Thornberg

Jeff Bridges, John Heard, and Lisa Eichorn.

And Hugh Hudson's **Chariots Of Fire** is an artistic film examining the lives of two great Marathon runners, and the reasons why they run.

This year's Festival's Galas, all at the Elgin Theatre, should be of

# Laughing Matters: taking comedy seriously

Gary Cohen

"I've been at Cannes and other films festivals over the past few years and the prevalent themes have been death and suicide. I thought it might be time for a change, time for a comedy series." And obviously the people who run this year's Festival of Festivals are in total agreement with Laughing Matters programmer Ted Riley, because with over 50 films to its credit the Festival's comedy series is three times larger than any of the other categories.

Riley, who is presently the acting Toronto representative of the Canadian Film Institute, was taking time between screenings to reminisce on how he got the idea for Laughing Matters, a project which has had him and co-programmer and friend, Cine-Mag editor Stephen Cole, steeped in work for the past six months. The concept that Riley dreamed up while running this year's Canadian Images festival in Peterborough was good, but still a crude product that needed refining.

"It was like a first year student who thinks he has started working on the best essay idea ever, only to realize sixty pages later that he is still defining his terms. We needed themes and we wanted ones that would highlight the social and political concerns of comedy...we wanted people taking comedy seriously."

Riley and Cole based their series around five themes (Comedy Between the Sexes, Comedy as Madness, The Clowns, Comedy as Political Satire and Comedy as Social Commentary) while at the same time trying to create a balance between American and foreign, as well as commercially successful and "festival calibre" films.

"The Festival has a two-fold mandate," says Riley. "It should provide entertainment for people, but it should also provide festival calibre films...good quality, interesting or little-known films that it can introduce to the public."

"We were concerned that the audience would not be familiar with some of the foreign films but we wanted a good balance. We wanted *Annie Hall* and *Shampoo*, yes, but we also



Jerry Lewis, shown above in his role as The Nutty Professor, is just one of the funny people who will be gracing the screen at the Bloor Cinema over the next few weeks. His film is just one of the highlights of the Laughing Matters retrospective, part of this year's Festival of Festivals.

wanted to show films like *Fireman's Ball*, an excellent Milos Foreman film which is not often seen here."

Riley and Cole have applied their concept and concerns to shape a well-balanced, provocative retrospective which is full of funny films. Among some of the other foreign entries are *Happiness*, a 1935 silent comedy, which Riley laughingly suggests is "the Soviet version of Charlie Chaplin"; *Macunaima*, an experimental product of the Brazilian cinema novo movement, which "shows politics mirrored through humour" scatologically developed through scenes of cannibalism and

incest; *Il Minestrone*, a film depicting the poor side of Italian society, and making its North American debut at the Festival directed by former Passolini collaborator Sergio Citti; a splendid British film, *Whiskey Galore*; Yugoslavia's *W.R. Mysteries Of The Organism* and Holland's *Fanfare*.

Spilling over into all five themes and anchoring the retrospective will be two of Chaplin's best, *The Gold Rush* and *Modern Times*. (Riley and Cole wanted to include *The Great Dictator*, but they "were conscious of not including too many American films.") Joining the American classics are Leo McCarey's *The Awful Truth*, a

1937 film starring Cary Grant and Irene Dunn, and *Duck Soup* featuring the inimitable Marx Brothers, *Pat and Mike*, a Tracey-Hepburn vehicle, Kubrick's *Lolita* and *Dr. Strangelove. The Nutty Professor*, Jerry Lewis' best film, and Billy Wilder's *The Apartment* with Jack Lemmon, Shirley MacLaine and Fred MacMurray. Also of note is *Mickey One*, the first collaboration between Warren Beatty and director Arthur Penn before *Bonnie and Clyde*, a film which Riley says is included in the retrospective because it touches on the theme concept of "the comedian as a tragic figure." Special events include the

Toronto premiere of the new John "Pink Flamingos" Waters' movie, *Polyester*, starring Divine, screendom's most bizarre hero/heroine. The film will be presented in odorama — scratch and sniff cards will be handed out at the theatre — and will be followed by a party at *Heaven* with Divine in attendance.

A tribute to Laurel and Hardy, co-ordinated with the Sons of the Desert, a local group of Laurel and Hardy fanatics, will be on for the first Saturday of the festival. Movies will be accompanied by a pianist. And later that day the festivities will continue with a screening of Olsen and Johnson's *Hallazoppin'* which will kick-off the Comedy as Madness section of the retrospective. Also on the bill will be some vintage Three Stooges and a Ritz Brothers film. During the screenings people planted in the audience will keep those in attendance on their toes with some live madness to coincide with the zaniness on the screen.

Also featured as a tie-in to the Laughing Matters series will be a special 11 o'clock after-screenings show which will be held at Yuk-Yuk's Comedy Cabaret. Those present at the day's screenings are invited and details concerning the date and performers will be forthcoming.

Among those who will show up at the Festival for guest appearances will be Buck Henry and Milos Foreman who will be present for the showing of their film *Taking Off* (Henry wrote the screenplay for Foreman's first American film). Also appearing will be Ivan Passer, whose *Cutter's Way* will be making its gala premiere at the Festival this year. Coincidentally Passer wrote the screenplay for Foreman's *Fireman's Ball* which is also on the programme.

Festival passes for the Laughing Matters series cost \$30.00. For further information concerning tickets or scheduling you can check the daily papers or call the Festival office at the Park Plaza Hotel.

## Film through a different lens

Gary Cohen

Third Dementia, this year's Festival of Festivals 3-D film retrospective, is one of the most esoteric series being featured and Frank Taylor, the Festival's Planning and Development Director, and the man responsible for the 3-D programme, is happy to keep it that way.

Beginning with its slightly eccentric time slot (all showings begin at 11 p.m. at the Bloor Cinema) Taylor admits that he wanted his programme "to appeal to a slightly more marginal audience".

"The time slot was my choice. I wanted to do a fun program in a time slot that wasn't competing with a whole lot else," he explains.

But as an ex-Director of the National Film Board, president of his own film distribution company and present director of the Festival, Frank Taylor takes his movies to heart. There is a serious side to his 3-D retrospective. Besides wanting to explore some of the potential of the 3-D film process as it

relates to a variety of movies, Taylor wanted to present "a broad spectrum of films as far as the technical end of 3-D is concerned."

Several examples of 3-D cinematography are included in the series (a new space vision system, side by side) along with the latest example of 3-D technology, an experimental, computer-animated 3-D film produced for Panasonic by Robert Abel and Associates. "Animation," hypothesizes Taylor, "may be the area where 3-D is most strongest felt in the future." But he adds that the potential doesn't stop there.

"3-D has obvious benefits for science-fiction and horror films and people like John Carpenter, George Lucas and George Romero are expressing a strong interest in working in 3-D." Keen, received interest in the process, coupled with relatively lower costs as a result of new techniques, augers well for the future of 3-D in Taylor's opinion.

"Hitchcock understood the aesthetic potential of 3-D best," admires Taylor. He goes on to

recall the first time he saw *Dial M For Murder* (the film which opens the series) in 3-D. In the two-dimensional version of the film the murder sequence in the living room of Grace Kelly's flat is a powerful scene, but in the 3-D version Taylor says, "the audience almost feels implicated in the murder."

The work of cinematographer Lucianne Ballard in *Inferno* another Festival film, also draws high praise from Taylor. Known for his association with von Stroheim *The Devil is a Woman* and Peckinpah *The Wild Bunch* Ballard "reflects what a good cinematographer can do with the process."

Taylor is also high on Gun Fury, a Raoul Walsh film which he calls his series' "greatest coup".

As Taylor rushes off to another news conference and more meetings, the dominant feeling one has after speaking with him is that, like Columbus, Frank Taylor wants to prove that the movie world doesn't necessarily have to be flat.

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Culture Under Pressure (CUP)

Special Presentations (SP)  
Real to Reel (RR)  
Less is More (LM)  
World of Animation (AN)

Laughing Matters (COM)  
Third Dementia (3D)

Repeat Screenings

Repeat Screenings

Repeat Screenings

### TICKET INFORMATION

The Festival's main ticket office is located at the Park Plaza Hotel, 4 Avenue Rd. Toronto. Telephone: 923-1367.

Passes:(\$75) admits to all Festival screenings except

Opening Night.

Single Admissions: \$3.50  
Individual tickets, on a space-available basis, are available at all cinemas, and you can order ahead for most screenings through BASS (698-2277).

# Behind the scenes: an in-depth look at the Montreal World Film Festival

## Elliott Lefko

From the city of smoked meat comes the 10 day party that dares to call itself the World Film Festival.

From Yugoslavia and Poland to New Zealand and Canada, the Montreal Film Festival embraces film cultures from over 20 countries. There are no favourites. Within the five theatres of the Parisienne Theatre, one could zoom from eyewitness accounts of both Iranian hostage and Polish solidarity crises to contemporary big-budget fiction, all within the space of a hectic, tiring, sore-eyed day.

Sissy Spacek, last year's Academy Award winner, came to Montreal with on one arm, director/husband Jack Fisk, and on the other **Raggedy Man**, the first film by the pair.

Is their a lack of good roles, Spacek is asked?

"There's a lack of good films," she replied in her Texas drawl, then went on to say, "It's harder to find good projects than it is to actually make the film."

**Raggedy Man** is based on a childhood fantasy of director Fisk. It is his first feature film after spending a decade as an art director on pictures like **Days of Heaven**, **Badlands**, and **Carrie**.

"So many people that are making films about the South don't know and have nothing to do with the South. I wanted to recreate the South as I know it," says the tall, bearded Fisk.

**Raggedy Man**, which also stars Sam Shepard and Eric Roberts (in his first film since **King of the Gypsies**) casts Spacek as a poor young divorcee with two kids working as an operator in a small town during the Second World War.

"I like to play characters with redeeming values, with a ray of hope. Like **Carrie**, she was a strange person, yet she had a ray of hope. You cared about her."

Besides **Carrie**, Spacek's name is also associated with another strangely unique American film, David Lynch's **Eraserhead**, which she helped fund.

"David had known Jack (Fisk) since high school. They had lived together in stables. David worked on **Eraserhead** for five-

and-a-half years," Spacek says, then adds proudly, "I was even the script supervisor for a couple of days."

And on **Heartbeat**, for which she portrayed Carolyn Cassady, the wife of famous beat protagonist Neal Cassady, Spacek argued that the film was the victim of a studio that had no confidence in the product.

"I like **Heartbeat**. My only problem was that it could not have been longer."

Finally on her life Ms. Spacek, whose appearance is healthy and unadorned, except for her magnetic personality, and whose passion is riding horses, says that "Our Hollywood is different from the traditional vision of Hollywood. It's a big community. We are a new Hollywood. We move in our own circles. And there are many of us."

It was just four years ago that Ron Mann, 23, was projecting films in S137 Ross as a part-time job in his first year at York. This past month the young filmmaker wowed the Montreal Festival with his first feature film entitled **Imagine The Sound**.

A 90 minute documentary, **Imagine** examines the work and minds of four of the leading exponents of free jazz music. It stars pianists Paul Bley, and Cecil Taylor, reedman Archie Shepp, and trumpeter Bill Dixon.

The idea for the film was conceived one night last year, after watching Shepp in concert at The Edge, a Toronto nightclub which has since closed. Mann met Bill Smith the co-owner of the Jazz and Blues Record Store, and a leading producer in free jazz through his own Sackville Records, that night, and the two began assembling the project. A year later as the film unreel in its world film festival debut (it had also debuted at the Edmonton Jazz Festival), it appeared that Mann had won his battle against the forces that impede a first time director and had assembled a first-class work.

The film is both a performance vehicle for the four musicians, Dixon and Shepp with bands, and a sounding off stage for the

four to tell their story of the music: how it had transpired and what their involvement was. Paul Bley talked of knowing when the music was being played when he saw the audience on the street. Taylor talks of the Ralph Ellison's **Invisible Man** and how it paralleled the lives of the Black free jazz musician.

The good sense echoed by the musicians in their conversation is underlined by their richly sometimes dark, sometimes buoyant improvisational music. The excitement does spill over into the performance and Taylor, for example, turns one of his pieces into an exercise in speed that leaves both the audience and performer sweating by the final notes.

"The film has potential distribution to Japan, Europe, the U.S. and in Canada," says Mann, whose warm personality and bubbling creativity made him one of the highlights of the Festival.

Before leaving Montreal, Mann had already received offers for his film from German television.

And he was lining up an American distributor. He already has a Canadian distributor International Tele Films.

Mann's film will be shown at the Toronto Festival September 12, and repeated on the 18. Afterwards he will rush to tie up his next film, a documentary on poetry featuring a collection of the top performers in contemporary North American poetry.

The next time someone knocks the Canadian film industry or the Canadian Film Development Corporation ask them if they've seen the **Black Mirror**. It's new, it's Canadian and it's good.

Directed by the burly alternately sensitive, alternately gruff, Pierre Alain Jolivet, and starring some of Canada's finest

female dramatic talent, **Black Mirror** is a bizarre parable that is both shocking and intellect-



Archie Shepp booms out the sax in **Imagine The Sound**.

ually satisfying. The film is loosely based on Jean Genet's **Death Wish**, and actually was written with Genet's cooperation. It concerns a secret ritualistic society within a women's prison.

"I happen to be, and I don't know why, the 237th to ask him to make a film of his works. He said no 236 times," Jolivet says still radiating from the association.

The two worked together for eight-and-one-half months, meeting every day.

"He would discuss with me

what he wanted to say, and then I'd have 24 hours to write those ideas into one or two new scenes," explains Jolivet.

The two had started to adapt **Death Wish**, but wound up writing their own script which became **Black Mirror**.

"He (Genet) said 'we're two good guys. We should be able to find a new idea for a screen play'. It's actually been included as the last volume in Genet's collected works," says the Quebec director.

## Lenore Zann's **Black Mirror** of success

### Elliott Lefko

Lenore Zann just cannot stop smiling. The 21-year-old Western Canadian's career as a celluloid actress has begun to take off at an alarming rate. The actress is hot and she knows it.

In Montreal for the premiere of **Black Mirror**, the sensational new Canadian film (co-authored by Jean Genet) in which she leads, Zann looked every inch the star. Dressed in colourful red dress with white beads and bracelets, the dark tan contrasting against her dirty blonde hair, she spoke of the range of roles that she has played and offered some insight as to the roles she has been offered.

"I began as a singer in musicals, and eventually relieved the starring role in **Hey Marilyn**. Cliff Jones's Marilyn Monroe-based stage musical.

"When **Black Mirror** came along I jumped at the part. Here was a film that required you to show some emotion not for shock horror but for a film that made people think.

"It was the hardest thing I'd ever done. We did our own

stunts. When it was finished I was black and blue.

"**Black Mirror** was an exception to the usual roles offered actresses in this country. I studied Genet and knew what the film was saying. I may not agree with Genet's black vision, but I understood how he can be and feel that way.

"Since the film I've turned down roles in **Death Bite** and **Battle Zones-Atom High**, two of the few films being made in Canada this year. I'm sick to death of films like those. Why can't they make films that give us something to chew on?"

One film Zann is proud of is **The Fright**, a Canadian film in which she plays a street punk. "It's got a social message," she says emphasising her concern. "It's the type of film I'd want to go and see."

As with many good Canadian actors, Zann is being courted by Hollywood, or L.A. as it's now being called. She claims that she's been offered roles in both the all new **Saturday Night Live**, and in Tony Randall's new

situation comedy **Sidney Shorr**.

"**Saturday Night** wanted someone who is a good actress, who can do comedy and serious roles. As well they want me to sing in character ala say, the Blues Brothers."

Zann is reminded that the show barely made it to the end of last year's television season, and chances of it succeeding this year are slim.

She smiles again. "Yes, but I want that year for the exposure, and then I'd go on to American films."

The other proposed television role casts her as a young married mother who teams up with private detective Randall. The pilot done two years ago had Randall as a gay. The new role has been streamlined and his sexual status has been eliminated because of pressure from the moralists.

"I'm pondering the choice between the two," she says. "The Randall contract is for five years. I guess I'll take one of the roles and give it everything while it's going on and then hope the series will go under after a year."



Brian Gortick

Smiling Lenore Zann is just happy to be 21 and Canadian.

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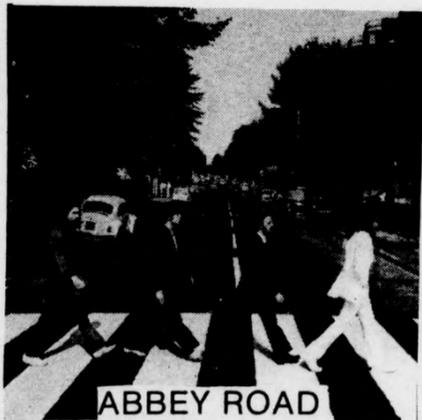
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# To Russia with video love

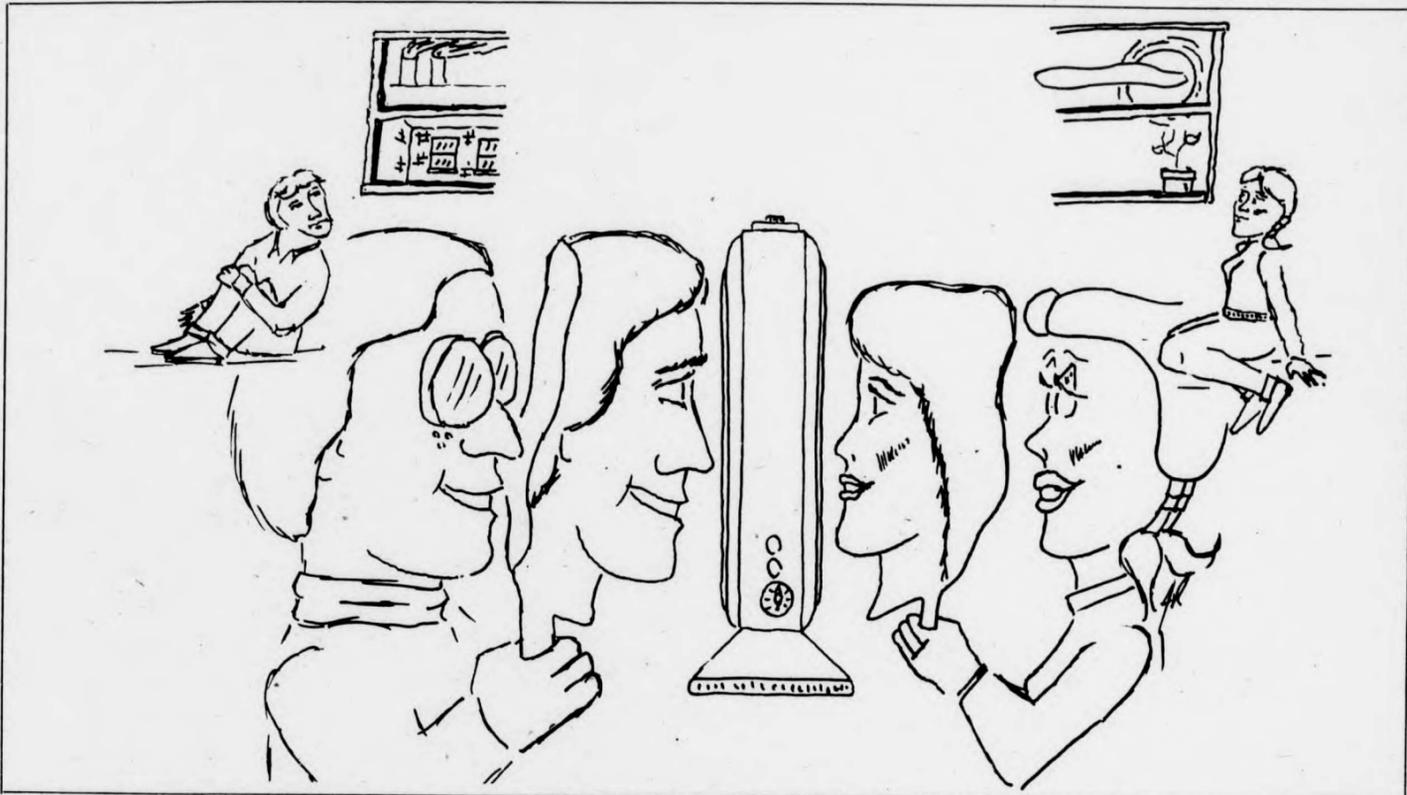
**John Tittel**

Computer dating...phone dating...blind dating...and now something entirely new on the Toronto scene...video dating.

"It's so much different, that it's fun" says Wayne Mastromatteo, owner of Moments in Time, Toronto's first video dating service. The 32-year-old entrepreneur got the idea of video dating from a similar agency in California called Great Expectations. "Video dating is very popular there (California) and has been in existence for about the last five years" comments Mastromatteo.

Instead of programming his or her dislikes, likes, eye colour, hair colour, height, hobbies and the like into a computer, the client is instructed to talk about all the various factors on camera. Mastromatteo himself interviews the clients in a relaxed living room atmosphere.

Once on video cassette, the client is catalogued on to a card filing system stating his/her basic characteristics. Mastro-



matteo says he will not take on married or common-law people

as clients, and warns that he thoroughly checks out the claim

of a would-be client. "I get a lot of calls from married men, but I tell

them my service is not what they're looking for."

"Depending on how talkative client is, he/she is put on video tape for five to ten minutes" says Mastromatteo. The client is asked if he drinks, smokes, what his tastes in music, theatre and restaurants are and the list goes on. Perhaps most important, the client is asked what kind of person he is and what kind of person he is seeking.

Mastromatteo, who is also a full time firefighter for the York borough fire department, claims that 70 percent of his clientele are professional people. The average age of clients is about 30 "but I do have a lot of people in the 20 to 25 age group" he adds. The oldest is a 58-year-old male engineer. Other clientele range from a 23-year-old Bell Canada operator to a 30-year-old television writer and lawyer who flashes his American Express card during his video interview.

The financial part of video dating?

"It's \$175 for a year and that includes 24 different selections" says Mastromatteo. "My motto is 'choose and choose back' and that way the first date is a mutual affair" he continues. In other words when a client goes for a viewing session and chooses another client, the chosen client must go through the same procedure and give approval of the chooser.

Mastromatteo maintains that what sets his business apart from other dating agencies, is that when his two clients go out on a first date they have a very good idea of what they're getting into. Mastromatteo says that video dating "lets the client get past the initial stuff of sizing up" and adds "you can view more men or women in one day that you could otherwise view in a whole year."

Right now, Moments in Time, located on Soudan Ave. at the corner of Mount Pleasant one block south of Eglinton, has only one competitor in Toronto. The Couple Company is at 53 St. Clair Ave. and the phone number is 923-9010. The number for Moments in Time is 485-6661.

Moments in Time offers a special deal for students that includes 10 viewing selections over a six-month period for \$95.

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*Excal goes continental*

## Europe's jazz fests a "no-wave" rave

**Steven Hacker**

Jazz has long held a fascination for Europeans. In fact many American musicians, such as Anthony Braxton and the Art Ensemble of Chicago, achieved recognition and popularity in Europe long before they did in the U.S. Jazz in Europe is presented in nightclubs and concert-halls as it is here, but what is most impressive is the number and variety of festivals that take place in both the small towns and large cities. Most of the festivals are supported in varying degrees by municipal governments.

Each festival has its own distinct programming policies and each one its own mood and atmosphere. What they have in common is that most of them are eager to support and encourage the less familiar names, in addition to presenting the better-known acts.

Neuwied, West Germany is a small city on the Rhine better known to Europeans for its unique suspension bridge and the nearby nuclear reactor than for its Festival of Contemporary Music held each June. The organizers of this 4-year-old festival have turned it into a showcase for artists on the innovative, but controversial, ECM label. This year's big draws were Eberhard Weber, Rainer Bruninghaus, Joachim Kuhn (all Germans), Miroslav Vitous and Terje Rypdal. The lack of variation in the eight hours of

live music eventually became too tedious for many in the audience, who were sprawled all over the gymnasium floor on sleeping bags and blankets. But those who were not sleeping were treated to some fine solo piano by Joachim Kuhn in addition to a rare duet appearance by bassist Eberhard Weber and guitarist Bill Frisell.

Just an hour's train ride from the chaotic atmosphere of Amsterdam is the relatively peaceful city of The Hague. In addition to its casinos and diplomats, The Hague is also the location of what is probably the world's largest three-day jazz bash, the North Sea Jazz Festival.

While the Montreux Jazz Festival still seems to be the best known of the European Jazz Festivals, nothing can approach the North Sea festival in terms of quantity. Held in July, this year it offered about 120 different acts over a three-day period. The festival's size allows its organizers plenty of room to program jazz of several different forms, each being covered comprehensively. Just about all of the stars who were touring Europe were present: Dexter Gordon, Herbie "Hands" Hancock, Al Jarreau, McCoy Tyner and many more. Also featured were several players in the free-jazz vein, such as "Blood" Ulmer, James Newton, Chico Freeman, and Albert Mangelsdorff. The blues, salsa,



John Surman blows a big one as Miroslav Vitous considers the possibilities of penguin-modified existentialism.

dixieland and dutch jazz all received similar exposure. In all, approximately 800 musicians were involved, with the concerts taking place simultaneously in the massive Congress Centre.

Obviously, having such a large festival can have its drawbacks, one being that too many people enter and leave the halls during a performance, coming from or going to another show. Some musicians and fans do not like the format of North Sea, claiming that the tight playing schedules and spectator movement make the event too hectic. This is true to some extent. However, many of the artists managed to overcome that aspect of the festival and gave outstanding performances. Among the highlights (and there were many) were the Gil Evans Orchestra, the "Tenor Sax Battle" (an all-star sax jam session), Chico Freeman Quartet and Heavy Days Are Here Again, a popular Dutch band that deserves much more recognition in North America.

Moers is another small city in Germany and for the last 10 years this quiet centre has hosted a Festival of New Jazz.

Held outdoors in a beautiful park in the middle of the city, this festival is unique in both its programming and atmosphere. With several thousand people coming from all over Europe and camping right in the park, the

Ornette Coleman. The Moers lineup also included an extensive series of workshops entitled Portraits and Interaction, designed to promote interaction between the musicians involved and the audience. Over the three-day period, members of the various groups performed in spontaneous free improvisations with one another in an informal and intimate setting. The artistic director of the Moers Festival is Burkhard Hennen, the head of the Moers Music record label.

As good as they may seem on paper, jazz festivals are not always the best places to experience live music. The settings are often not as intimate as in the clubs — it's hard to develop a rapport between audience and artist in a large outdoor park, gymnasium, or tent. In addition, listening to live music for eight-or ten-hour periods can be very demanding and great performances often go unappreciated by music-weary listeners. However, for a jazz-starved backpacker wandering through Europe, it sure beats going to bed early in the youth hostel.



Bill Frisell and Eberhard Weber demonstrate a basic cha-cha step on stage in Germany.

## Tough pick in dick flick

**Mark Lewis**

**Prince of the City** is a taut, intense study of a narcotics cop's struggle with himself — what he believes his moral duty to be versus his duty to his job, friends, and family. The film, running for almost three hours, is able to sustain its considerable emotional power through several channels. Much of the power lies in director Sidney Lumet's insightful perception of the concept of the group, and in particular, the conflict engendered when an individual who is part of a small, intimate group goes against that group for reasons of personal morality.

Treat Williams delivers an exceptional performance as Danny Ciello, head of a Special Investigative Unit in narcotics who reaches the point where he can no longer reconcile his actions as a cop with his conscience, and as penance, agrees to help a federal

commission on police corruption. His one condition is that his partners in the unit, who are also his dearest friends, are to be left alone.

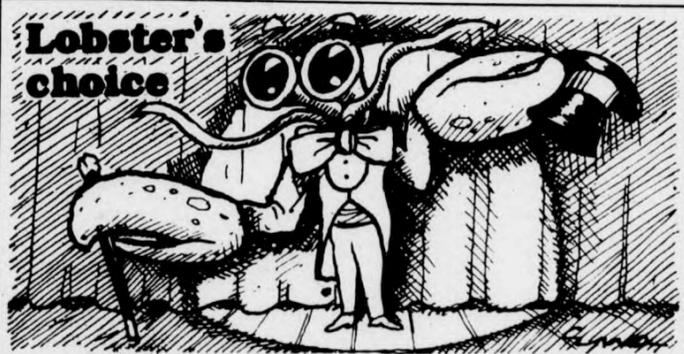
As the investigation goes deeper, however, it becomes increasingly difficult for Danny to keep them uninvolved. Because the relationships within the group are shown so positively in the film, the process of their disintegration and Danny's obvious feelings of guilt, frustration and remorse, give

**Prince of the City** its intense, tragic mood.

Behind the drama lies the moral issues of whether the end justifies the means. Whether the members of a law enforcement body are just in using illegal methods if it results in the arrest and conviction of a criminal who might not otherwise be apprehended. The question becomes a real dilemma for both Danny and ourselves, and while Danny makes his choice and must live with the consequences, we are left at the end of the film to make our own decision.

In asking its questions through the emotional and moral upheaval of its main characters, **Prince of the City** produces a similar upheaval in the viewer, providing a powerful experience of the kind that has been sorely missed in most Hollywood films of recent years. It shouldn't be missed now that it is here.

"If that's art,  
I'm a Hottentot!"  
-Harry S. Truman-



## Name-the-Contest Contest!!!

The Lobster's Choice column is traditionally devoted to tipping you off on the most interesting events taking place on campus. Since there's nothing much happening this first week, we are devoting Pere Lobster's space to our weekly contest/quiz thing. Since this quiz doesn't have a name yet, that'll be your first dangerous challenge—**Name the contest!** And if your entry is chosen, you get a free copy of the new Triumph album, Allied Forces, courtesy Attic Records. So get your suggestions (include your name) to Excalibur, Comrade Lobster, 111 Central Square by Wed., Sept. 16 at noon. No Excal slaves need apply. S.R.



Records

Meanwhile, in the vinyl world...

# Jaco threatens to outfuzz Jimi



Pastorius: "I sold my chin for the big-band sound."

Word of Mouth  
Jaco Pastorius  
(WEA)  
●●½

Jaco Pastorius, Weather Report's nimble-fingered bassist, has come up with a record that is quite a departure from both the Weather Report sound, and his previous solo album. *Word of Mouth* is an arranger's album—it's short on solos (especially bass solos) and long on large-band arrangements. I can just hear the hordes of young Jaco-imitating bassists raise their collective voice in protest...

The album opens with 'Crisis', a tense free-form number that reflects its title well. The song consists of interplay between woodwinds and piano, overlaid on a continuous 5:17 of what one sticky critic recently called Pastorius' 'machine-gun bass-playing.' It is the album's highlight.

'Three Views of a Secret' is a very different version of the tune that first appeared on Weather Report's *Night Passage* LP. Where the original had a nice airy small-band arrangement, this version gets the big-dollar treatment—strings, horns, and voices. With the harmonica and the Ben Hur 'ah's it all sounds very Muzak-y to my ears. Theme music for an elevator.

The trio of songs that opens side 2 comprises the solo section that Pastorius played on Weather Report's 1980 tour, although here they are orchestrated. First comes an adaptation of J.S. Bach's 'Chromatic Fantasy', then Lennon/McCartney's 'Blackbird', which is done here as a bass/harmonica duet (bass taking the melody). Next, on the title cut, he turns in a bass solo which threatens

to outfuzz Hendrix.

'Liberty City' is the tune closest to a conventional big-band sound, but the ostinato bass section with superimposed steel drums and harmonica is anything if not unconventional. Jaco may be heading for the big band sound, but there's no way he could ever be accused of being mainstream. *Word of Mouth* is Pastorius' own brand of fusion.

Roman Pawlyszyn

Mad About The Wrong Boy  
The Attractions  
(Attic)  
●●½

Doing a far better job than The Rumour, The Attractions have proven that if their fuerher, Ethel Costello, died in a car accident (or got beat up by Ray Charles), their careers would go on. And even if nothing happens to Four-Eyes, they can still run a lucrative side-business, cleverly hatching hefty stews like this.

Admittedly, *Mad About The Wrong Boy* does seem to have made some concessions in the names of democracy (to be discussed later), but it also is an intelligent, funny, listenable disc with plenty in the way of musical jokes, twists, and subtleties.

The best material here is written by Steve Nieve (keyboards) and Brain & Hart (actually Nieve and his girlfriend, the press kit tells us). Songs like 'On the Third Stroke', 'Single Girl', and the title cut are great little pop songs in the true Lowe/Costello tradition.

The remaining cuts are by Bruce and Pete (bass and drums), Mrs. Thomas' boys. The best of these

superfluous circumambages is a sharp tune called 'Little Misunderstanding'. It may be the most inane lyric on the LP, but it's irresistible in an enticingly mindless sort of way. And in 'Motorworld', otherwise mediocre, they sing, 'You can have my car 'cos its always going wrong/ Don't wanna be a Numan I'm too fast a human.'

It's what you'd hope for, almost expect, from your Favourite Boy's backing band.

Stuart Ross

As Falls Wichita, So Falls Wichita Falls  
Pat Metheny and Lyle Mays  
(ECM)  
●●●

It isn't easy to pin down Pat Metheny. Just when he had released his most commercial album and jazz people had written him off as a sell-out, he turned around and recorded *80/81*, his most uncompromisingly jazzy album ever. Now, with *Wichita Falls* she throws another wrench into the works. Here's an album that explores textures and shadings more than it does harmony or melody, an album on which Metheny takes only one guitar solo, a restrained, tasteful

album that brims with what *Varsity* reviewer Sam 'Goopy' Guha has called 'emotional intensity'.

Much of the record belongs more to keyboardist Lyle Mays than it does to Metheny, particularly on the title tune. Taking up the entire first side, this track is a display of the orchestral capabilities of Mays' various synthesizers and keyboards. It is not always successful, but the pastoral section near the end is sublime, with its lush sustained synthesizer tones. Also moving is a segment in which Mays plays an ominous melody on the autoharp while Metheny accompanies sympathetically on a pellucid electric 12-string guitar.

'September Fifteenth' is a change for Metheny in that he plays the classical guitar instead of his usual electric. A plaintive ballad dedicated to the late Bill Evans, it sounds unlike anything Metheny's done before. It's gripping.

Metheny turns in his lone solo on 'It's For You', and it's a strong one. He spends the rest of the time maintaining an unobtrusive backing role to Mays' outstanding keyboard playing—Mays has quite a career ahead of him. Brazilian

percussionist Nana Vasconcelos helps to pull things together throughout and is featured on one track, 'Estupenda Graca'. This music soars. Buy now.

RP

## RATINGS

- A must-own.
- Real good.
- Hotsy-totsy.
- Donny & Marte.
- Arf.

Your big chance to win a crummy album. See 'Lobster's Choice' page 17

## Filumena, Filippo, Phipps

# Italian script blends well

### Michelle Rosenzweig

The Theatre Plus production of *Filumena* is one of those extinct occasions where all the fine details blend together into a well-structured, enjoyable evening.

This Italian comic-drama about an ex-prostitute who tricks her man into marrying her after having lived together for 25 years is touching and often funny.

Everything here works — the cast, script, set, even the music preceding each scene and closing the production. Director Malcolm Black has brought us a well-orchestrated version of Eduardo De Filippo's 1946 play.

The cast work well together as an ensemble, each understanding their own character and interacting with one another quite naturally.

Doris Petrie as Rosalia, Filumena's maid and confidant, particularly seems to enjoy her role. Gillie Fenwick too, makes the most of his too few lines. Filumena's sons, each unaware

of the other's existence, have developed magnetic and distinct personalities. The brash, young tailor, Riccardo (Reg Tupper); a plumber (or 'sanitation engineer' as Rosalia calls him) Michael, the family man, played by Lee J. Campbell; and the intellectual-strange-accountant, Umberto (Brian Taylor).

They're complete opposites, yet, when it comes down to it, they manage to reach across lifetime separation and join together to become a family.

The person who bridges the gap is their mother, Filumena, the true star of the show. Her burning intelligence, strength and passion shines through in Jennifer Phipps' performance — once she gets going you cannot help but watch her constantly. Even if Malcolm Black had directed the cast to turn cartwheels instead of freezing during the riveting revelation scene it is doubtful that the audience's focus would have strayed from Ms. Phipps.

Her match in the play is her lover/husband Don Domenico Soriano, competently played by John MacKay. Wanting to relive his past greatness, he feels that he is losing control and growing old — neither of which he wants to accept. Though a bit blustery in the beginning, he comes down as the play progresses and indeed, his silent moments are actually his best.

The rest of the cast also play their roles well. Marianne McIsaac as Diana, the 'other women' (half child — all chest, actually); York graduate Jane Heeley in the part of Lucia, the pretty maid, the waiters...they are all good.

At one point in the play Filumena explains that she has never cried, "for in order to cry one must first know happiness". By the end, Filumena is in tears and the audience — satisfied.

*Filumena* is at the St. Lawrence Centre till September 26.



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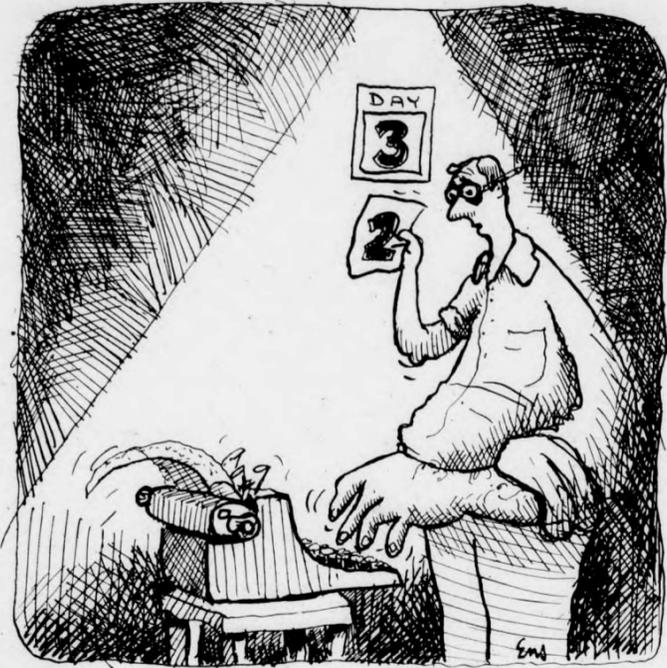
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## "I was held captive for a 3-day novel..."

and Atwood didn't even enter!"

### Stuart Ross

At the end of one ray of light, where the wall met the floor, a single spider still slept. Soon, it would wake and find itself dead, its long legs curled inwards, dead, cooked by the sun. Its web would slowly fall, fall gently to the floor, and another fat, brown, crawling spider would take its place in the corner of the ceiling, to begin weaving, spinning dancing, the dance of the spider.

I stopped and looked at what I had written. Jeez, there were spiders

everywhere. I hadn't planned it, hadn't even wanted it. Later that afternoon, Juanita Venom, the hero's wife, would turn into a spider herself.

I got out of my seat, walked to the back of This Ain't The Rosedale Library and began heckling Paul Quarrington. He was working on something called *The Man Who Liked To Fall In Love*. Mine was called *Wooden Rooster*. Paul and I had been invited down to Charles Huisken's enigmatically-named Queen St. E. bookshop to be writers-in-residence for the first day of Pulp Press's Fourth International Three-Day Novel-Writing Contest. We were two of about 200 entrants across Canada this year.

I peeked through the magazine racks at Paul's pile of paper. He had so many pages! I'd never catch up. Maybe, but his margins were

narrower than mine. I stole some of his Doritos and returned to my typewriter. A customer in the store had just discovered one of my sex scenes and asked me if I was an aspiring Henry Miller. "Never read'm," I mumbled, slipping back into my seat.

"These are my friends, Mako and Sako."

Carlos stared at the two men. They were a horrifying sight. Their heads resembled nothing so much as deflated balloons. At first, Carlos had thought they were headless.

Jennifer took Carlos' hand. "They may be able to help you, Carlos. They have unique powers."

Carlos stammered. "Th-th-they have no skulls."

It was late Sunday afternoon. *Wooden Rooster* was my second three-day novel. This time I knew my mistakes. I had gone into intensive training a week earlier, reading Mickey Spillane, crummy horror novels, born-again religious pamphlets. But I hadn't counted on getting a fever. And it was becoming pretty hard to concentrate on the fate of Carlos Venom.

Pulp Press, located on Vancouver's Beatty St., had run the contest three times before. There had only been one winner. The Second International Novel Contest had driven notorious poet/playwright Tom Walmsley to create his depraved, brilliant legend, Dr. Tin. The year after, my own *Father, the Cowboys are Ready to Come Down From the Attic* was considered "the most promising entry" of an aborted competition. Outraged, I had sworn I'd never do it again.

"Ross, you hypocrite," I growled, trying to figure out how Carlos would ever be able to live in the deadly Antarctic climate. *Penguins!*

By midnight on Monday, September 7, the contest's closing, I had managed to sort of tie up the loose ends and make some obscure universal statement. Fifty-five pages. Not bad, but could have been longer. I stuffed it all in an envelope and tried to sleep.

The next morning, I boarded the bus for downtown to hand in my entry.

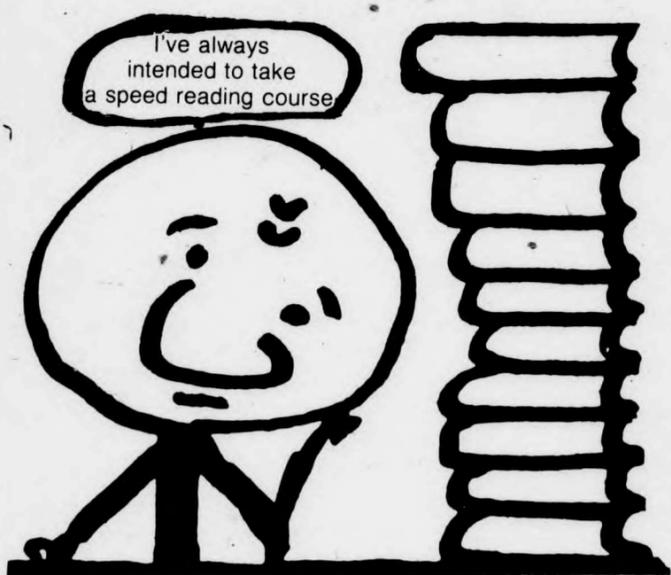
"That's sixty-five cents," snarled the driver.

"Oh, yeah, sorry," I explained. "I was up all weekend writing a three-day novel."

"That's nice. Sixty-five."

I stumbled to the back of the bus and thought about Harold Robbins.

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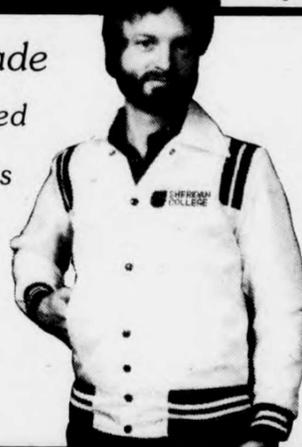


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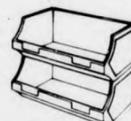


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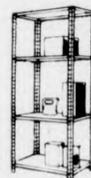
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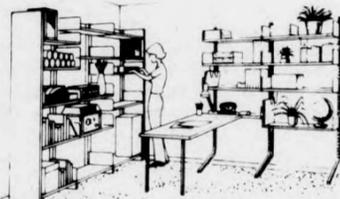
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# New King real wing-ding

Lloyd Wasser

**Danse Macabre** by Stephen King. Everest House. 400 p.p., \$18.75.

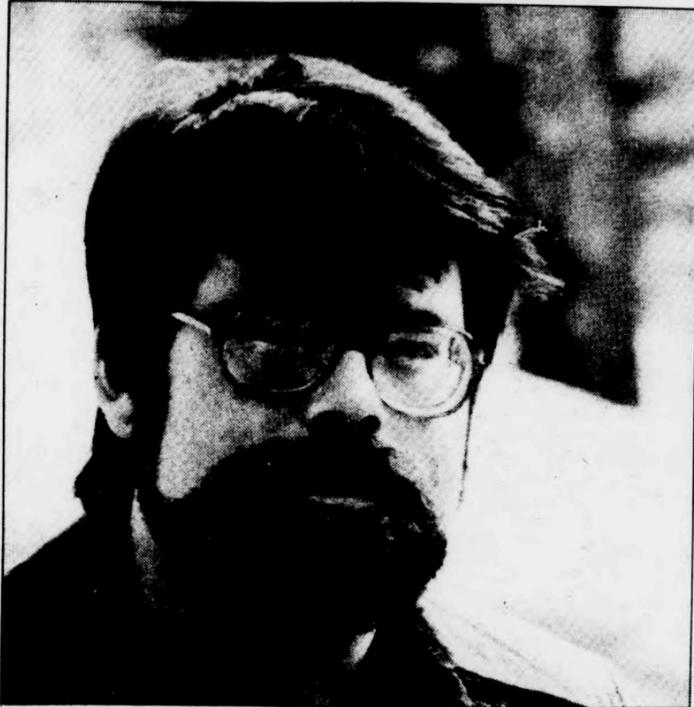
"The danse macabre is a waltz with death. This is a truth we cannot afford to shy away from. Like the rides in the amusement park which mimic violent death, the tale of horror is a chance to examine what's going on behind locked doors which we usually keep double-locked. Yet the human imagination is not content with locked doors. Somewhere there is another dancing partner, the imagination whispers in the night — a partner in a rotting ball gown, a partner with empty eye sockets, green mold growing on her elbow-length gloves, maggots squirming in the thin remains of her hair. To hold such a creature in our arms? Who, you ask me, would be so mad? Well...?"

So writes Stephen King — certified master of the modern horror novel, creator of *The Shining*, *The Dead Zone*, *Firestarter* and others — in the epilogue to his first non-fiction book, *Danse Macabre*, a serious, thoughtful journey down the hallowed (and thickly cobwebbed) halls of horror.

The book was written in response to: "Why do you write that stuff?" and is an attempt at summing up the state of the genre in the last three decades. King mixes myth with fact, philosophy with pathology, and terror with trivia to produce an intriguing, informative view of horror in our culture.

He delves into horror's influence on many cultural levels, including radio, television, American film and fiction. Interwoven through all of this are King's frequent autobiographical pauses and engaging anecdotes.

*Danse Macabre* works most effectively when King discusses the area he knows best: the



One of King's most horrific creations.

horror story. Besides being the longest chapter in the book, it is also the most sharply-focused, and serves as a critical and psychological examination of this popular (but often maligned) literary genre.

Novels such as Peter Straub's *Ghost Story* and Ira Levin's *Rosemary's Baby* are expertly analyzed and dissected (King was once an English teacher) with a scholarly flair that is lacking throughout the rest of the book. King speaks of the books and their authors—Ray Bradbury, Harlan Ellison, Charles L. Grant—with love and respect, citing both their triumphs and failures in honest concrete terms.

It is in this examination of the horror tale that *Danse Macabre* really succeeds. The loosely-styled, anecdote-smattered

chapters which precede this section are easily forgotten as King earnestly delves into the tangled heart of a literary field rarely unravelled before.

Equally successful is his analysis of the American horror film, both as an examination of current horror trends (splatter films, werewolf movies) and as a vivid playback of childhood years when the big thrill was staying up late to watch *The Horror of Party Beach* in the dark on a black and white portable.

For those who revel in the stimulation of a good scare, screaming in delight from beneath theatre seats, *Danse Macabre* is highly recommended. It's a creative work for imaginative readers — a pleasing mixture of fact and fiction that's sure to delight any real fan of the Bogeyman.

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## Evert disappoints

# Austin impressive in Canadian Open debut

The Canadian Open Tennis Championships have finally come of age.

The 1981 edition of the Open, which brought only the women's half of the pro circuit to the National Tennis Centre, had it all: big name stars, top prize money, plenty of emotional outbursts, fashionably poor officiating, and even a death threat.

The reigning queen of women's tennis and defending Canadian Open champion, Chris Evert-Lloyd, headed the most impressive field ever brought together for a Canadian professional tennis tournament.

Among the many top-ranked players challenging the number one seed Evert-Lloyd for her title,

were Tracy Austin, Andrea Jaeger and Martina Navratilova, seeded two, three, and four respectively.

Unlike the men's Canadian Open played in Montreal, where the top seeds fell by the wayside in the early rounds, the Ladies' Open offered very few surprises. At the completion of the early rounds of play, all but one of the top eight seeds had advanced to the quarter finals. Number seven seed Wendy Turnbull was upset in a third round match by South Africa's Rosalyn Fairbank, ranked number fifty-four on the Women's Tennis Association computer.

As expected, the top two seeds, Evert-Lloyd and Austin, easily made their way to the championship game to battle it out for the tournament title and the \$34,000.00 paycheck.

What wasn't expected was Austin's lopsided 6-1, 6-4 victory over an uninspired Evert-Lloyd. The latter, who has been called the most consistent player in the game, made an uncharacteristic number of unforced errors throughout the match.



Chris Evert-Lloyd strains during action at the Canadian Open Tennis Championships. Lloyd lost her title to an eager Tracy Austin.

The rumors following the match were that Evert-Lloyd was thrown off her game by a serious threat made on her life the previous afternoon.

She refused to comment on the death threat and attributed her loss to Austin to a lack of desire.

"It's a matter of eagerness. I felt I had nothing left out there. I have to be 100% on top of my game to beat Tracy. She just wanted this one a little more than I did."

Austin, who earlier this year was forced into a six-month lay-off because of a lower back injury, was visibly delighted with her victory.

"I've had to work very hard, both mentally and physically, to come back after my injury. I'm very glad about this win because now I feel I'm totally back."

Although the Canadian Open has by no means the importance nor prestige of a Wimbledon or a U.S. Open championship, it is now, nevertheless, considered one of the major stops on the women's tour. Consequently, as in any major tournament, tension runs high giving way to frequent emotional outbursts. One might say that this year's Open had just enough of these to add that little extra zip that fans seem to love. In most instances, the cause of the players' flare-up was, of course, the officiating. The most memorable of such incidents was the quarter final confrontation between Tracy Austin and nineteen-year-old Pam Shriver, the tournament's eighth seed. This was unquest-

lonably the most heated match of the tournament.

Shriver, a hot-tempered player, had lost the first set 2-6. In the second set, she was continually thwarted in her efforts to get back into the match by the umpire, who on quite a number of occasions, overruled the lineperson's calls in Austin's favour. At one point in the match Shriver refused to go on playing unless the tournament referee was brought in to discuss yet another over-rule by the umpire.

Shriver went onto lose the match and as the two players approached the net for the traditional hand shake, she hurled a few choice words at Austin, who dropped her racket to the ground and stared in disbelief at her opponent before going to her chair where she broke down in tears.

Later, during the post match interview, Austin refused to repeat what Shriver had said to her claiming, "I don't use that kind of language, but I can tell you that one sentence started with 'You're a piece of...'" and she used a few words that started with F."

In her own defence, Shriver claimed that Austin shouldn't have been quite so jubilant at the conclusion of the match because it had not been such a great match.

"That second set was a total shambles because of the officiating. You shouldn't throw your arms up in the air after a match like that. It was a joke."

Chris Evert-Lloyd, who at the age twenty-six is considered an old timer on the tour, was asked if perhaps the younger players over-react a bit too much to close calls. She replied, "It's so competitive now, what with the computer rankings being so important, that all the girls are very tense. Everyone wants to do well."

All the outbursts witnessed at the Canadian Open, as well as in other tournaments, perhaps are proof that the ever increasing number of teenagers on the circuit can't handle the pressure of professional tennis as well as they can handle their rackets.

All the Canadian entries gave the home-town crowd very little to cheer about.

Of the four Canadian women entered in the main draw, not one made it past the first round.

Canada's biggest hope was veteran Marjorie Blackwood of Ottawa. She was ranked forty-eighth on the WTA computer, whereas her opponent, Rosalyn Fairbank was ranked fifty-fourth. Fairbank, however, turned out to be the surprise of the tournament by being the only unseeded player to go as far as the quarter finals.

The country's national champion, Victoria's Nina



Playing with new found aggressiveness, eighteen-year-old Tracy Austin earned \$34,000.00 en route to becoming the new Canadian Open champion. She defeated defending champion Chris Evert-Lloyd 6-1, 6-4.

Bland, was defeated by South Korea's Duk Hee Lee. Lee later went on to upset ninth-seed Virginia Ruzici. Carol Bertrand and Angela Walker were the other two Canadians who packed their bags after the first round.

Thirteen-year-old sensation Carling Bassett of Don Mills, daughter of Johnny F. Bassett, is considered by many as Canada's brightest prospect to make it to the top ranks of big league tennis. Playing in her first professional tournament, her lack of competitive experience was evident when she lost in straight sets in the qualifying rounds to Czechoslovakian Yvone Bzrakova.

Bassett was joined in defeat by her fellow countrywomen Jill Heatherington of Brampton and

Helene Pelletier of Quebec City.

Even before this tournament began, there was much criticism concerning the new structure, which this year had the men's tour stop in Montreal and the women's here in Toronto. Many skeptics claimed that the Canadian Open Ladies' Championships would fail dismally, simply because people don't want to watch women's tennis. However, judging from attendance figures, which exceeded by a few thousand those predicted by Tennis Canada, this tournament wasn't a flop.

If one could only forget Rill Foods' horribly stale popcorn, warm beer and outrageous prices, one could say that the 1981 Canadian Open was a total success.

Text by Rose Crawford

Photography by

Gary Hershorn

# Robbins named new athletic director

"We're going to go after outside associations in order to continue to support our programmes."

emphasises Dr. Stuart Robbins, new chairman and director of Physical Education and Athletics.

Robbins replaces popular Frank Cosentino who served as Chairman and Director since 1976. Cosentino is currently taking a one-year sabbatical leave to work on a variety of projects, including a book. Cosentino will return to York to teach full-time.

In conversation yesterday Robbins, 42, expressed a great deal of optimism, even in the stormy face of crippling cutbacks. "Any further cuts go beyond cutting material. You're cutting people," he warns.

Funding, Robbins says, is in bad shape because of high enrolment and little increases in government grants.

"We need money to build and

maintain complexes such as the Track and Field Centre. They're good for York because they draw people from all over the city. No longer is York an out of the way place. It opens up our community name and serves over 5000 students."

The Track and Field Centre says Robbins was built as a cooperative venture between York, the Ontario Track and Field Association, and the Ontario government. "That's the route. The days when a university could support its own program are gone."

Robbins is also excited over the gains made by the graduates of the Physical Education and Recreation Programmes.

"The graduates have been successful in many areas not just their specific field. For example some of our graduates have done well in the insurance field. They are well-rounded and able to deal with people," Robbins says.

When discussing plans for the upcoming year Robbins is

neither a dreamer nor pessimist. "We've got some exciting ideas for recreation. And we're prepared to work with minimal resources. But we've got to make some money from the campus space to fund our other projects. This year \$500,000 was cut from the proposed budget," he says.

In his new position Robbins will oversee the academic and athletic sections of his department. Robbins taught and coached at the University of Alberta from 1964 to 1974. He coached soccer, track and field, and tennis.

"I want to re-enforce that I'm optimistic. The faculty and students at York and in the Physical Education program are enthusiastic. We're trying to pull in our belts without detracting from the programmes," he says.



New athletic head optimistic despite obstacles.



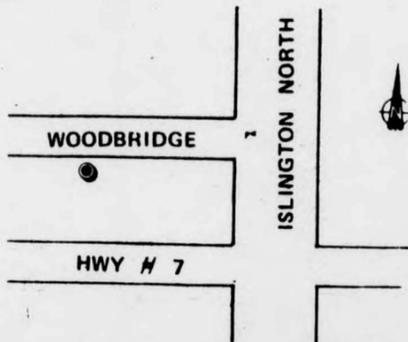
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## Scholarships

# Love 'em or leave 'em

### Ross Crawford

Despite a whole year of ad hoc committee meetings, amendments and proposals, the CIAU and the OUAA are no closer to solving the dispute over athletic scholarships than they were a year ago.

In fact, as it stands right now, the two bodies are back to the resolution passed at the CIAU general assembly in June of 1980.

This resolution basically says that all financial awards which recognize athletic participation are no longer in violation of CIAU regulations. Within this resolution there are three fundamental criteria which

must be met by universities awarding scholarships. These criteria are more or less safeguards against some of the problems which have arisen in the American scholarship system. Problems such as undue pressure to produce on recipients of athletic scholarships, and neglect of academic work.

The OUAA, who has threatened to boycott national championships unless certain clauses are incorporated in the present resolution, has been given until the fifteenth of September to officially inform the CIAU as to whether or not it will participate in the 1982 national championships.



York University, along with the University of Toronto are two of the Ontario schools who have already said that they do want to compete in CIAU championships, even if it means competing against universities with a scholarship program. If two-thirds of the OUAA membership votes in favour of the boycott, York and U. of T. won't have a choice but to go along with that decision.

The OWIAA, the body governing women's athletics in the province of Ontario, is in a much different position than its counterpart. It has allowed each individual institution to decide on its own whether to compete or not.

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