



Hey...did you hear this is the last issue of Excalibur ever?



OOOOOOOH!!!! NOOOOOOOOOOOOOOO!!!!!!!



You're lying!

Tell me it isn't true.....



I knew it. They'll be back next year!

Invalidation possible in CYSF election

BRIAN HENRY

At a CYSF election Tribunal enquiry held on Monday, Director of Academic Affairs Mark Pearlman admitted he stole ballots while assisting in the tabulation of election results last week.

The Tribunal also heard charges that ballot boxes were stuffed, eligible voters were denied ballots, election advertising contained incorrect information, and that a ballot box from Stong College was returned late by an unauthorized person.

Pearlman was acting as a scrutineer in the Ombudsperson referendum when he stole the ballots. Chief Returning Officer Larry Till told the tribunal (of which he is a member) that six ombudsperson ballots bearing "no" votes were found in Pearlman's pocket, and that a CYSF presidential ballot bearing a vote for Maurizio Bevilacqua was found in the pocket of Allan Schacht, who was scrutineer for Board of Governors candidate Martin Zarnett. Schacht was not present at the enquiry.

Enoch Bempong, scrutineer for presidential candidate Morris Bevilacqua, said he became suspicious of Pearlman and Schacht because the two, together, often left the room in which the ballots were being counted. (According to Till, people were allowed to leave the room to go to the washroom.) Bempong said he started watching Pearlman and Schacht and said he saw Schacht elbowing ballots off the table, which Pearlman picked up and put in his pocket. When Bempong accused the two of taking ballots, Till had Pearlman and Schacht empty their pockets. Discovering the ballots, Till then dismissed the two scrutineers. Till said the incident occurred about 5:30 a.m. Friday. Polls closed at 6:00 p.m. Thursday.

Till said that although he knew it was illegal for scrutineers to handle ballots, he asked them to help sort as a time-saving measure. Till, who says he received a consensus from all of the scrutineers for the procedure, estimates it would have taken 25 work-hours to sort and count the ballots from one Central Square ballot box, and pointed out that there were three boxes from Central Square as well as those from the colleges. A reliable source says it took a total of 18 hours to complete the count.

Till said that a number of Ombudsperson ballots, all of which bore "yes" votes, were found folded together in a ballot box. Till said it is impossible that ballots individually dropped into the box could have come out all folded together. Also, ballots are numbered and those found folded together were from the first day of voting and should have borne numbers about or under 400. But the ballots found folded together were all numbered between 1,500 and 2,000. A reliable source said that in total, 20 to 30 ballots with wrong numbers were found in the ballot box.

Bipin Lakhani, CYSF Director of Social and Cultural Affairs and candidate for the Senate (Faculty of Arts), said that at 6:15 Thursday evening (15 minutes after polls closed), the ballot box from Stong College had not been returned to Central Square, and he became worried. Lakhani said he went to Stong and did not find the poll, the Deputy Returning Officer, or any scrutineer. Lakhani said he returned to Central Square and found that the ballot box from Stong still had not been returned. He said that at 6:35 the ballot box was returned, and the person who returned it was not a DRO. At the enquiry, it was not established who returned the Stong ballot box.

Terry Conlin, President of the Graduate Student Association, said that for a few hours Thursday morning, graduate students were denied ballots for the election of the CYSF President and CYSF Director of External Affairs. Till affirmed that the mistake occurred. Conlin also said that an advertisement placed in *Excalibur* by the Chief Returning Officer incorrectly stated that grads could not vote in the referendum for OFS and the CFS. Till affirmed that the mistake occurred. Conlin said that some grads had not gone to the polls because they believed they could not vote.

Excalibur has also learned that the advertisement placed in *Excalibur* was incorrect in that it said that students from the Graduate Business Council and from the Environmental Studies Student Association could not vote in the OFS and CFS referenda.

Tye Burt, of the Election Tribunal, said that because of the irregularities which had been reported to the Tribunal, the validity of the vote was in doubt. Burt said that no election results will be released until it is determined that the results are valid. Burt indicated that the Tribunal would only invalidate the election if it decided that irregularities may have changed the result.

Unofficial election results

Excalibur received this unofficial ballot count from a reliable source who was present at the time of the count. These are unofficial statistics as the Chief Returning Officer, contrary to By-law No. 2, Article 21, Section 1 and Article 19, Section 7.1 and Article 18, Section 5 has failed to release the official count. Copies of the election rules (By-law No. 2) are available at the CYSF office, Room 105 Central Square of the Ross Building.

ELECTIONS

CYSF President

C. SUMMERHAYES	M. BEVILACQUA	Difference:
860	358	502

CYSF External Affairs

M. DEFRANCESCO	P. EISENBERG	Difference:
470	559	89

Senate

M. ZARNETT	C. LEWIS	Difference:
1067	413	654

Spoiled Ballots

Ombudsperson 72; Senate 91; External Affairs 113; President unknown

Results of referenda--see page 12

Age of Kali-yuga, says Holmes

I was disheartened today to learn that the Senate committee has followed the lead of the psychology department committee in rejecting my application for tenure and promotion at this university. The reasons stated in the senate committee's letter are primarily a repetition of earlier statements. Along this line, the Senate committee gave considerable weighting to the prejudicial assessment of my work as offered by the psychology faculty who initially reviewed my teaching: "Especially telling (they write) were the statements (by his colleagues) . . . that the candidate relied heavily on the text, failed to assess material critically, and lectured without originality or insight, since these are judgments undergraduate students are relatively ill-equipped to make." The Senate committee gave more weighting to one hour of assessment by three of my prejudiced so-called colleagues, than they did to "the large volume of very enthusiastic student letters" in my file. Students familiar with my teaching are likely to realize the ridiculous nature of these criticisms.

For those familiar with my writings on *Man's Psychological Illusions*, you may be surprised to find that the committee gave most weighting to those referees who described the work as "a non-scholarly exposition of the writings of Gurdjieff and Ouspensky. . . . totally lacking in critical perspective, and marked by an absence of both objectivity and originality." This is a far cry from the review of one referee who wrote: "This is a most interesting piece of work. It shows an impressive mastery of the thought and work of Gurdjieff and Ouspensky and relates it intelligently to modern western psychology. The author evinces a good command of esoteric and occult thought. Overall the work shows the marks of careful and commendable organization. . . . I believe it is time that western psychology took serious note of innovative thinkers. . . . This study represents a serious, thoughtful and valuable scholarly effort." Once again, committee members have completely disregarded favourable reviews of my

writing, and rated my scholarly work as "not competent".

Why does this happen, and what is this all about? To understand the issues involved in my case is very difficult, but basically it boils down to prejudice and fear (fear of the unknown, and that which people do not understand). As I have said, I am very disheartened by the lack of intellectual integrity and the domination by prejudiced and close-minded individuals in these committee proceedings. My own orientation to psychology fills a most important gap within the York psychology department, which continues to offer students a most restricted and superficial approach to the study of psychology.

When I first came to York, I read this quotation in the undergraduate calendar, describing psychology at York:

What is psychology?
Psychology is defined as the scientific study of individual behaviour.
Why take psychology?
Well, why not? In fact there are some excellent reasons for not taking psychology. You should not take psychology to improve your mental health--it won't. Do not take psychology in order to expand your consciousness. . . . Don't expect to be entertained by the 'weird and wonderful'--by and large psychology is not concerned with mystical phenomena.
York Psychology Calendar

Unfortunately, this is true. Do not take psychology to improve your mental health, or to expand your consciousness, or to learn about mystical phenomena. Modern western psychology does none of these things, and this is what is wrong with modern psychology.

In reality, however, psychology should do all of these things, and the fact that it does not, is the major limitation of our modern science. In my explorations in psychology, I have come to realize that psychology did not begin 100 years ago in

Liepzig, Germany when W. Wundt founded a laboratory. Instead, psychology is an ancient science which has been elaborated within mystical and esoteric teachings of all ages: From the vedic texts of India (approximately 3000 B.C.), through the methods of Yoga, Hindu and Buddhist teachings, Pythagoras, Socrates, Plato, christian and jewish mysticism, tibetan and egyptian doctrines, through to modern teachings like that of the Gurdjieff work, theosophy, Krishna consciousness, and so on. As Sri Prabhupada, an authority on the ancient science of psychology, notes, "real knowledge" or "objective knowledge" involves the awakening of consciousness:

Everyone has dormant consciousness of God. It simply has to be developed by proper training. It is just like anything else in life. For example, you have to become a scientist by proper training, proper education. Similarly, the dormant consciousness of God is there in everyone. It simply requires the proper education to awaken it. However, this education is not given in the universities. That is the defect of modern education. Because our government does not know that life, especially human life, is meant for understanding God, they are supporting all the departments of knowledge very nicely except the principle department, God consciousness.

Reasons there may be many, but the principle reason is that this is the Kali-yuga (dark age). People are not very intelligent, therefore they are trying to avoid this department of knowledge, the most important department of knowledge.

Not only are students not taught anything about this aspect of psychological study at most universities. The only thing that this aspect of psychological study at most universities, but further, there is a deep-seated prejudice against anyone who

would dare consider such areas of exploration and inquiry.

At York, we have a fine set of ideals engraved in stone on the Ross building: "We at York. . . must give special emphasis to the humanizing of man freeing him from those pressures which mechanize the mind, which make for routine thinking, which divorce thinking from feeling, which permit custom to dominate intelligence, which freeze awareness of the human spirit and its possibilities." These are fine ideals, as are those expressed at York's recent symposium "On The Future Of Education". If people could really understand all the lies embodied in these words, they would understand the "special emphasis" that we at York actually give to those who would dare to teach and write about the subjects I have been pursuing over the last years. I'll tell you what this so-called *special emphasis* is--it is that of small-mindedness, intolerance and persecution. We don't "unfreeze awareness of the human spirit". In fact, we cannot even tolerate someone who would claim to understand how this might indeed be possible. Did Murray Ross never read the psychology undergraduate calendar? What we should really engrave on the Ross building are these words: "Do not expect university education to improve your mental health or to expand your consciousness, or to entertain you with the weird and wonderful. It won't." This certainly is the age of Kali-yuga.

Christopher Holmes, Ph.D.

violated the most fundamental freedom that we have--the freedom of choice. Not only that, but you took it a step further to violate the principles of democracy and to denounce the concept of fair-and-free elections.

You have so far admitted guilt, but how can you even attempt to concoct a justification for the stealing of ballots in an election? Your claim that you only stole six ballots and that it was 5:30 a.m. is no excuse for going against democracy. Whether it was 5:30 a.m. or whether it was only six ballots that you stole is irrelevant. What is relevant, however, is the fact that you engaged in an act of theft with the intention of pushing up the "yes" vote. And that is against the wishes of students who did vote "no".

If you were convinced that the students would vote in favour of an Ombudsperson's office, then you would not have stolen ballots. Concomitantly, such a shameful act would not have been committed by you who has for so long claimed to serve the interests of our prestigious institution.

Mark, you have brought it upon yourself. Culpability cannot be avoided. I wish you luck in it.

Bipin Lakhani

P.S.--Mark, you told me that you did this because you are only human. Exactly! As humans, we should adhere to the principles of the Ten Commandments.

C.U.E.W. vs G.S.A.

What amazes me is that, in spite of the tenor of his campaign literature, Terry Conlin steadily maintains that the G.S.A. will not become a rubber stamp for the C.U.E.W. I hope he's serious. Perhaps if he, too, admitted that his campaign slogans "should not be taken as fact" his reassurances would acquire more credibility. I hasten to add, however, that during his campaign Terry proposed a number of programs which, in my opinion, are worthy of serious consideration. I hope the combined obligations Terry finds himself under as Internal Vice-President of the C.U.E.W. at York and President of the G.S.A. do not interfere in the implementation of these programs. It might be disappointing for all graduate students.

At this point it is customary to call upon everyone to bury past differences and make an honest effort to work together next year. All right, fine. But I would like to amend custom by suggesting that we adopt a more serious attitude as well. Apologies after the fact, warranted or not, are empty. Also spiteful and vindictive reply to alleged grievances does little to reassure the student body that their needs come first and will be properly attended to. Both posturing are oves in the little game of personal conflict. None of us are free from it. It happens. But it would be nice to put it aside for once and get to work making the G.S.A. responsive to and representative of the graduate students at York University.

John F. Hahn
Former Candidate for Secretary of the G.S.A.

York University and Moiseev Productions Present "Micro Lunch"

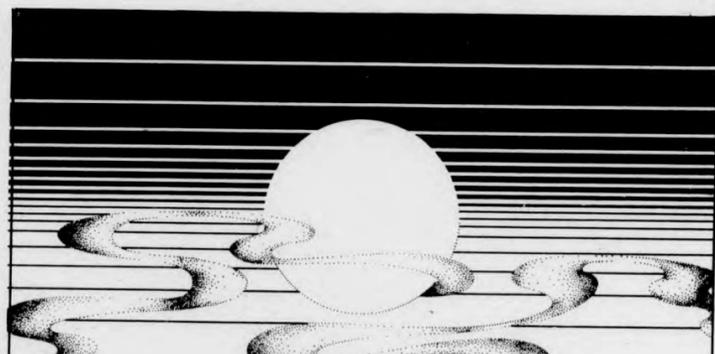
Wherein secretaries and staff (and other interlopers) are invited to bring their own lunch and participate in a demonstration of the amazing, amusing, and (the things one would least expect to find in a University) humanizing, and possibly educational talks by
Professor Donald M. Solitar
with the assistance of some Micros (and humans too numerous to mention by name)

Date: Wednesday, May 18, 1983
and Wednesday, May 25, 1983
Place: Curtis Lecture Hall "L"
Time: 12:15-12:45 p.m.
(repeated) 1:15-1:45 p.m.

First Lecture: "English makes me swear (English ist schwer)", including interviews done by that famous Rogarian Psychiatrist Dr. HermanR. Grossfraud--this is part of a 4 (6 weeks if demanded) week group of lectures to be held on consecutive weeks, same day, same time, and same place.

Second Lecture: Music of the Rectangles, not of the Spheres.

A computer you know
is just a machine
And therefore is neither
All nice or all mean
It can be a boon
Or else a disaster
Depending on whether
It's servant or Master
©Moiseev



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667-3312



News- papers, NEWSPAPERS!

I thought I was finally giving our hard-working *Excalibur* writers a break when I told them they could submit anything they wanted for this final issue of 1982-1983.

"Anything?" they asked, puzzled, obviously amazed by this snarling editor-turned-fringe-lunatic.

"Anything," I confirmed. "Poems, pictures, your grocery list. I don't care."

"Sure," they grunted, slipping off aimlessly into the unexplored world of literary freedom.

I expected anything but what I received. You'd think these volunteers who'd suffered the trials of deadlines, brutal editing, rewrites, typesetting errors, proof-reading oversights and ostracization from any revered group would eagerly snatch the opportunity for revenge.

Nope.

Brian Henry insisted on covering the news. Barb Taylor wanted not one, but *two* assignments, managing to schedule herself for another deadline-nudging article. And Bill Hurst reported that people are still submitting entertainment copy.

And what did the rest of the *Excal* writers who'd managed to survive the great obstacle course of exams and essays elect to write about?

Newspapers. *Newspapers!*

The slaves wrote sonnets to their master.

I think that is the kindest gift they could have offered. Because one of the most difficult tasks an editor has is that of convincing would-be writers to devote time and energy to a job that can drain them, frustrate them, and make them vulnerable to social and political pressure. We also can't afford to pay them.

I'd begun to think it was too demanding—and for some it was—but my idealism and enthusiasm has been replenished by the dedication of those who have persisted in the face of adversity, not to mention advertising.

I'm moving on to more assignments, deadlines, and apparently the night-shift. But before I go I would like to acknowledge my debt to the student newspaper: it is a training ground for thinkers, speakers, researchers, writers and coffeemakers. It is a place to meet friends and make enemies. But, perhaps most importantly, it is a place to find a voice. And everyone is always welcome.

When our critics scream about lack of coverage, errors or missing 'Our Towns', I've been known to say, "*Excalibur* is a reflection of our limitations." Which is true to a certain extent. No other major university newspaper in Ontario, and possibly in Canada, has endured the long-term financial struggle that has been *Excalibur's*.

But we've managed to stay alive since 1967 and *that* is a reflection of our staff's talent and devotion. We are a family--albeit a little grumpy at times and prone to sibling rivalry and parental squabbles, but a cohesive unit nonetheless.

Louis Ginzberg once said that "no man who is badly informed can avoid reasoning badly", and this year has provided me with ample evidence of that. *Excalibur* attempts to promote good reasoning through accurate information. You may not have always liked what we have said, but you can be certain that our writers have tried their best to be timely and insightful, honest and thorough.

I thank them all. I thank the men and women who read us. And to answer all those old editors, writers and the friends who have helped me through all-night production sessions and personal upheaval--yes, it was worth it.

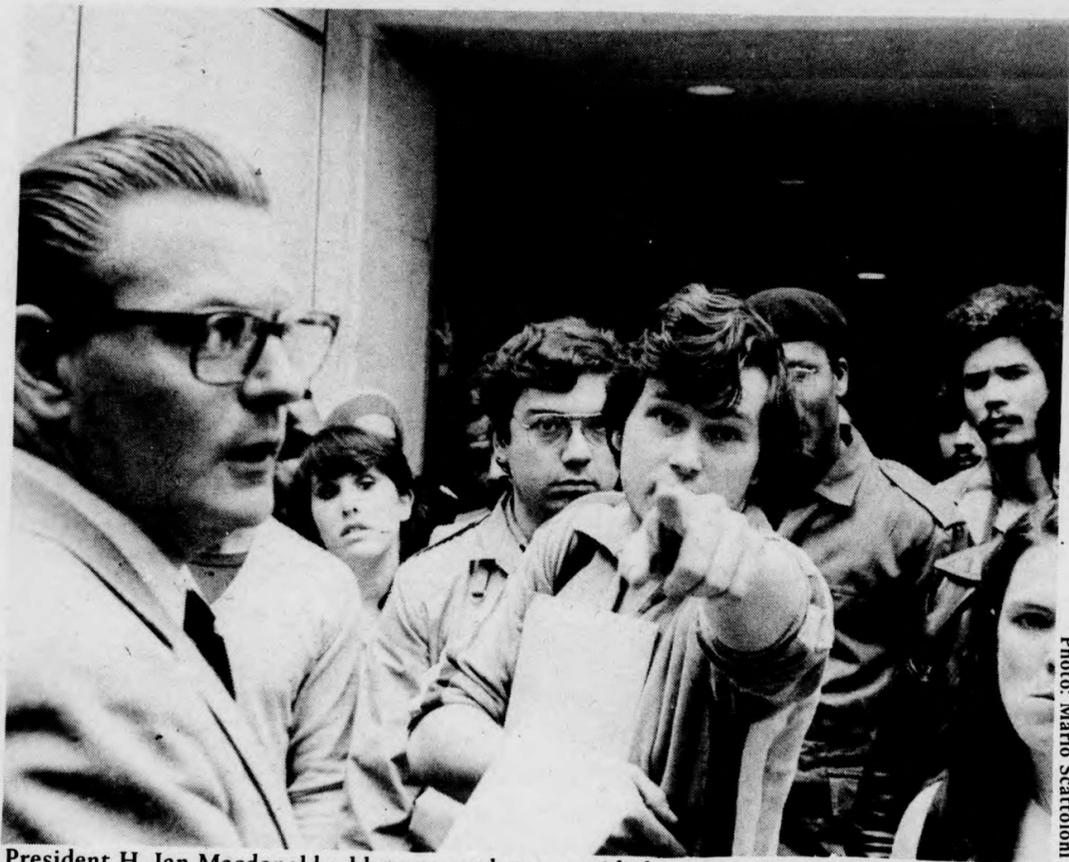
Take care and read us next year.

PAULA TODD

Photos by Mario Scattoloni, Nigel Turner

Students confront police

Demonstration to protest racial harassment



President H. Ian Macdonald addresses students outside his ninth floor office yesterday.

York Progressive Conservatives endorsed candidates in elections

BRIAN HENRY

Excalibur has obtained a copy of a recent mailing of the York Young Progressive Conservative's Association in which the York YPC, endorse Chris Summerhayes for President of the Council of the York Student Federation, Paul Isenberg, for CYSF External Affairs Director, and Chris Kozachenko, Danny Simile and Walters for the Senate (Faculty of Arts).

The mailing also contained literature obtained from by the "no" side of the recent CFS referendum at the University of Toronto, and an article from *Excalibur* concerning the U of T referendum and alleged interference in that referendum by the Ontario PC Party.

Matt Marshall, Vice-President of the York YPCs, said some candidates were not approached to find out what their views were. He said the process of deciding which candidates to endorse "wasn't as extensive as it could have been... (but) time was of the essence." Marshall said the endorsements were made by a consensus of some members of the York YPC executive. He said there was not time to contact everybody.

Marshall said that Summerhayes and Isenberg are not YPC members. Marshall said he was favourable impressed by Summerhayes' intention to make CYSF more accountable for how it spends students' money.

Marshall said that he also met with Isenberg, who, Marshall said, is perturbed over the loss of communication with the OFS which resulted from the resignation of CYSF's External Affairs Director this year. Marshall said he was impressed with Isenberg's commitment to the External Affairs position.

Marshall said that Kozachenko is an executive member of the York YPCs. He said that he thinks Walters is also a member and said he did not know about Simile. "We have 120 members," explained Marshall.

Ted Paul, President of the York YPCs said that Walters "philosophically in tune with us," but he declined to say whether Walters or

Simile are actually YPC members.

Marshall said Simile and Walters were endorsed because they are "enthusiastic about the Senate." Marshall said another reason Walters was endorsed was "because we were introduced through a mutual friend whose judgement I trust."

Marshall said the York PCs do not have an official position on the OFS and the CFS referenda. He explained that literature concerning the student organizations was included in the mailing to assist YPC members in formulating a decision on the referenda. Marshall said the literature distributed was chosen because it was factual rather than rhetorical. He also said the *Excalibur* article was included in the mailing to balance the literature from the U of T "no" campaign.

Peter Hoy, OFS/CFS-O field worker for the Metro area, described almost everything claimed in the "no" campaign literature as false. Among other things, the "no" literature states: "Last year CFS Services made a profit. CFS had a surplus. So why do they need a fee increase?" Hoy said that CFS

Services did not make a profit; CFS did not have a surplus; and although the U of T referendum did involve a fee increase, the referenda being held at York do not.

Marshall said "I believe they (the CFS) are asking for an extra dollar." The referendum question asks whether students wish to "continue paying" \$1.00 to the CFS. Marshall said the York YPCs did not check the facts asserted in the "no" literature.

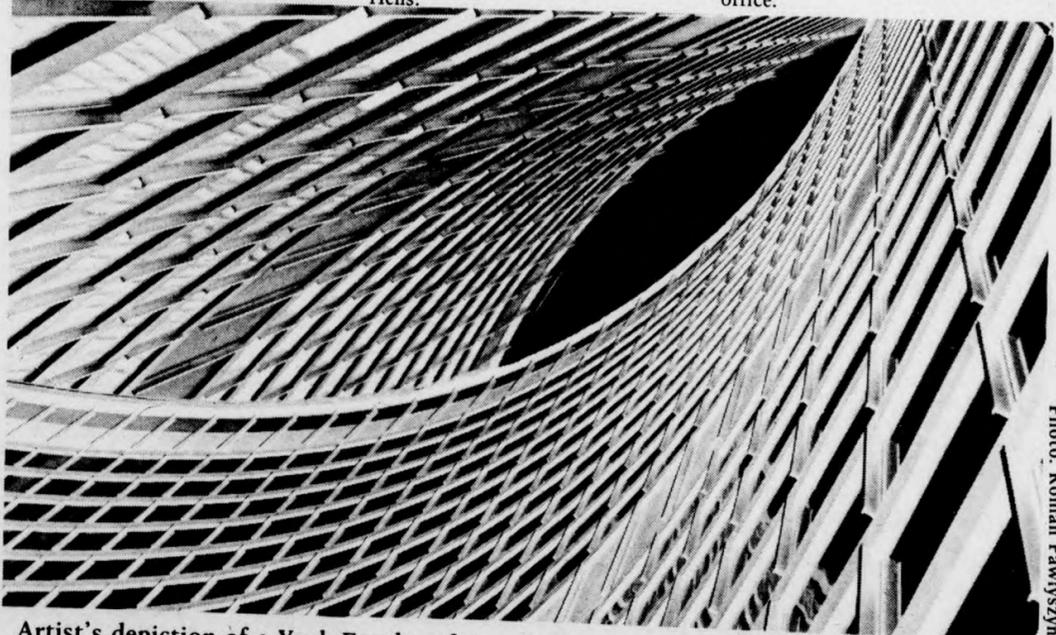
The *Excalibur* article distributed by the York YPCs ("Student Federation charges Ontario PCs with interference in referendum," March 17) reports that the U of T PCs distributed a letter accusing the CFS-O of corruption, and endorsing candidates for the U of T student elections. Because the letter was typed under the official letterhead of the Ontario PC Party, CFS-O accused the Ontario PCs of interfering in a student election, the letter was signed by Tony Clement, an

executive member of the U of T PCs and a leader of the "no" side in the U of T referendum. Bob Harris, Executive Director of the Ontario PCs stated that Clement's use of the letterhead was an "impropriety."

Clement stated that he did not know of any instances of corruption in the CFS-O.

Since the March 17 *Excalibur* article, a YPC convention was held in Toronto at which David McFadden, President of the Ontario PCs congratulated the U of T PCs for defeating the CFS referendum (as stated in the "no" literature distributed by the York PCs the referendum at U of T was defeated by about two to one). McFadden said he did not know about Clement's letter before it went out and noted that the Ontario PCs had received a letter from Clement apologizing for his use of their letterhead.

McFadden said he approved of the idea of a student lobbying group, but said that he thought people were "fed up" with what the CFS/CFS-O are doing. He said the student organizations should stay away from El Salvador and other leftist causes and should stay with student issues.



Artist's depiction of a York Faculty of Arts course description catalogue.

**BRIAN HENRY
BARB TAYLOR**

During a demonstration held on Wednesday outside of York President H. Ian Macdonald's office, two Metro police officers unsuccessfully attempted to apprehend a student on a public mischief charge.

The students were protesting alleged incidents of sexual and racial harassment in the Graduate Residence. Janice Joseph, a black woman

living in the residence, wrote a letter to *Excalibur* last week, in which she said Grant Austin, a white male neighbour, has called her racist names, made racist remarks outside her apartment and has pushed a racist letter under her door. "In addition," wrote Joseph, "this tenant has been disturbing me by deliberately banging on the side of the wall that separates the two apartments."

Three students say they tried to talk to Austin last Friday. Apparently, Austin called the police, and eight to ten officers arrived, according to the three students, who claim they were physically abused and racially slurred.

Sergeant Burgess of 31 Division, one of the officers at the demonstration Wednesday, said he had come on campus to arrest one or more of the students involved in Friday night's incident. Burgess said the door frame of Austin's apartment had been cracked. When an *Excalibur* reporter examined the outside of the door, no cracks were evident.

Apparently, the police had attempted to apprehend Frank Hells in the washroom around the corner from Macdonald's office. This caught the crowd's attention and several dozen angry students confronted the officers. Students yelled out that Hells had not been present at the Friday night incident. However, a neighbour of Austin's identified Hells as one of the three people present.

When Hells' legal advisor pointed out that charges could not be laid at that point, and once Hells' jacket (which had been taken from him by the police earlier) had been returned to him, the undercover officers left.

Students turned their attention back to Macdonald and stated that the undercover incident reinforced their call for "an enquiry by the York administration into police conduct and racial discrimination," and "a guarantee of student protection on their own campus and prevention from further abuse of this kind."

Members of the Ad Hoc Student Committee presented these demands and others as a Letter of Protest and Statement of Demands at the beginning of the exchange with Macdonald. All students then had an opportunity to participate, although the demonstration was broken up by the attempted arrest of Hells.

Much of the discussion centered on the role of the York Security and Metro Police. "The guy's (Austin's) call to police received an immediate response," said students. "Her's (Joseph's) did not." Students pointed out that Joseph's complaints to police were not dealt with because police had stated the matter was an internal affair and no criminal offence had been committed. They stated that York Security had refused to investigate Joseph's charges, and had refused to assist in verifying the police abuse which took place Friday night.

Ike Henderson, a member of the Ad Hoc Committee, stated that "Police knocked on students' apartment doors the night before the demonstration in what could be conceived as an attempt to intimidate students who were involved in the Ad Hoc Committee." Theresa Hibbert, a member of the Sociology Department, said "This is just not an isolated incident, it is a general failure on the part of the administration to provide safety, in particular for

Angry students

women students, on this campus."

Vice-President of Finance, William Farr, and Head of Security, George Dunn, also participated in the discussion with angry students. Macdonald agreed to meet with three students and discuss further methods of improving security. "We are prepared to assist students to go through legal action, including paying legal costs," said Macdonald.

Students also called for disciplinary action against Austin and an investigation of York Housing for not dealing with Joseph's complaints. Macdonald said that he had requested that Farr investigate the incident and take appropriate disciplinary action. Farr said that Joseph had been offered another apartment and had accepted. "Why should the victim be moved?" cried students.

Theresa Hibbert called for the eviction of Austin. Hibbert provided evidence that tenants can be evicted under the Landlord and Tenant Act for "substantially interfering with the reasonable enjoyment of the premises for all usual purposes," and "if the safety or other bona fide and lawful right... is or has been seriously impaired by an act or omission of the tenant." Austin could not be contacted by *Excalibur* for comment.

Macdonald agreed that the Housing Department had not acted properly and stated, "We have to follow up that inadequate response." Macdonald said the investigation will take a week to ten days.

Students will be meeting with the administration, and another demonstration has been called for Friday at 1:00 p.m. in front of the President's office.

Photo: Roman Pawlyszyn

Anorexia and bulimia explained

PAULETTE PEIROL

"If only anorexia was contagious..."

A popular woman's magazine

Trivia Question: What did Jane Fonda and Karen Carpenter share in common? If you answer "anorexia nervosa", you're only half right. They also suffered from a lesser-known, yet more prevalent disease called 'bulimia', or 'bulimarexia'.

Both anorexia and bulimia were the topics of discussion in a public forum, "Dying To Be Thin: The Anorexia Epidemic", April 6 at the St. Lawrence Centre, sponsored by the Health League of Canada and Centre Stage Forum.

CBC journalist and broadcaster Valerie Pringle introduced the topic: "In the past five years, there's been an epidemic in either its incidence or media attention." In fact, the conspicuous increase in both incidence and public awareness of anorexia and bulimia are probably inter-related.

The panel of three speakers consisted of Dr. David Garner, co-author of *Anorexia Nervosa: A Multidimensional Perspective*, President of The Health League of Canada, and working at the Toronto General Hospital; Dr. Allan Kaplan, Senior Resident in Psychiatry at U of T; and Dr. Brenda Toner, a Clinical Researcher at the Toronto General Hospital.

Toner presented a brief, but thorough, overview of the characteristics and etiology of anorexia nervosa. Anorexia, she stressed, "is a pre-occupation with body size to reduce weight at the expense of other parts of the person's life; it is not a loss of appetite." Although anorexics are secretive about their behaviour and deny their illness, Toner said that underlying the anorexic's illiveness is an overriding fear of "giving in" to eating. It is a battle against the physical need to eat, and for the anorexic, the scale is often the supreme judge. As Toner said, "The thinner they get, the better they feel."

Every anorexic develops a unique justification for her weight loss. Toner outlined the basic characteristics of most anorexics' history, beginning with a "seemingly normal" diet which develops into an obsession. Symptoms include excessive exercise (often as a form of self-discipline), pre-occupation with food (some anorexics collect and study cookbooks), a high protein, low carbohydrate diet, avoiding rich foods, amenorrhoea (cessation of menstrual periods), deception, and a fierce denial of hunger. Yet perhaps the most serious of all characteristics is the anorexic's isolation. Her introversion is dangerous since it prevents her from getting help. To further complicate matters, the anorexic insists on maintaining a facade of happiness and independence which can delude unsuspecting peers and family.

Statistics reveal that there is a higher potential for anorexia where there is an attention to slimmness. For example, in London, England, one per cent of all teenage girls develop anorexia, while in Canada, in the disciplines of ballet and modelling, incidence increases to seven per cent. Ninety to ninety-five per cent of all anorexics are female. It was previously thought that anorexia was limited to upper-middle-class adolescents (the "Poor Little Rich Girl" Syndrome). However, recent findings are dispelling this theory, as anorexia is now occurring in all social classes and is also evident in older females (up to 40 years-old). Toner concluded, "It is difficult to differentiate the causes from the effects."

Bulimia harder to cure

Bulimia is often more complicated than anorexia, and is invariably harder to cure. The American Psychiatric Association officially

recognized bulimia only four years ago, although it now offers DSM criteria (which is used to diagnose psychological illness). Medically defined, bulimia is "an abnormal craving for food that results in excessive bingeing, followed by self-induced vomiting after the gorging episodes." It is also followed by guilt and/or fear of weight gain. Dr. Kaplan noted that in the past 10 years, the prognosis for bulimia has been twice as bad as that for anorexia. There are three primary reasons for this:

- The anorexic body is continually digesting itself, while the cyclical pattern of the bulimic oscillates between nutrition and depletion--basically, the anorexic eventually reaches an "eat or die" confrontation while the duration that a bulimic can maintain her disorder for is indeterminate.

- The effect of anorexia is visibly obvious (emaciation), while the visible effects of bulimia are subtle (lacerated knuckles, poor complexion, bloated stomach, etc.).

- While the anorexic's behaviour is relatively predictable (she follows self-imposed rules and restrictions), the bulimic is very erratic--remission are often transient. Thus, bulimia is more physically and psychologically complex than anorexia, and consequently harder to cure.

Vicious circle

Kaplan described the self-perpetuating pattern of bulimia: dieting and starvation lead to bingeing, the binge produces guilt, and the guilt results in purgation (by vomiting, laxatives, and/or diuretic abuse). Yet purging also results in guilt feelings, as the diet pattern is repeated. Trapped in this cycle of behaviour, the bulimic becomes depressed, irritable, and hyper-emotional. Kaplan stated that "75 per cent of bulimics and 20 per cent of anorexics vomit."

Bulimia has recently been divided into three subtypes. It can be a result of other illnesses (such as brain damage); a subtype of anorexia (bulimarexia); or "a separate syndrome in itself." The physical complications of bulimia are many and vary in severity, from dental erosion to heart attack. Karen Carpenter's "sudden death"--just when she seemed to be recovering from anorexia--was a result of electrolyte imbalance from vomiting, according to Kaplan. Electrolytes in the blood are necessary for the body to maintain homeostasis. Loss of potassium and sodium (as a result of electrolyte imbalance from vomiting) directly affects the heart and central nervous system, which can lead to death.

Kaplan concluded that "bulimia seriously impairs a person's psychological, social, and physical functioning." The crux of the matter is that bulimic behaviour is anti-social and therefore secretive--the illness often continues unnoticed by peers and family until it is too late.

Though anorexia and bulimia involve anti-social behaviour, Dr. Garner contends, they are largely caused by socio-cultural factors. He noted that anorexia is "a multi-determined disorder". Commented Garner, "Look at women's magazines and the messages that they convey to women." He compared the rotund female figures painted by artists such as Renoir with the look

of models such as Twiggy. Twiggy is worlds apart from the Venus of Willendorf, an ancient fertility goddess. In addition, Garner pointed out that this emphasis on thinness is only directed at women, which may explain why 90 per cent of anorexics are female.

Garner has recently completed studies on the socially preferred "ideal" weights of women, based on *Playboy* centrefolds and Miss America Pageant winners. The studies reveal that there has been "a significant decline in the percent of average weight since 1960." Paradoxically, the average weight of the overall female population has increased, while the preferred weight in a social context has decreased.

The 'Golden Girl' mystique

"Society," Garner explains, "equates thinness with success, glamour, and prestige." Thinness is, with females especially, associated with youth (i.e., the pubescent body). Youth is invariably symbolic of joy, spontaneity, and freedom. David Hamilton artistically exploits this sentiment in his sensual photos of young, nude girls. They are often portrayed in the image of mature women (Brooke Shields in *Vogue*). "The media," Garner stated, "promotes the 'Iron Woman' standard", as exemplified in Jane Fonda, for example. "The media shows it as a desirable disorder." He adds, "There needs to be greater responsibility by the media and fashion magazines." The desire to be fit has become a yearning to be a 'Superwoman', which, contends Garner, is "anti-biological". What began as an

Continued on page 7

LETTERS TO THE EDITORS

I read with interest Paula Todd's editorial on President Bevilacqua in last week's *Excalibur*. Then I turned the page to find yet another editorial on the very same subject, "Panel grills CYSF candidates." The only candidate who was grilled was Bevilacqua. Summerhayes got off scott-free--which, although I expected more from you, is perhaps not too surprising given the paper's support for that candidate. Bevilacqua may very well be unworthy of the office of President, but in setting out to destroy his credibility you have lost some of your own. The 'interview' was nothing more than an attack on Bevilacqua, an attack which you used to restate the position expressed in the editorial. Whereas an editorial is a perfectly legitimate forum in which to present those views, an interview is not. In two pages you have demonstrated some of the best and worst of what journalism can be.

Sandra Whitworth

Sensationalist

Paula Todd's front page article is sensationalist, whether or not she intends it to be. The presentation (rather than the actual content) startles and manipulates the emotions of the reader. The piece occupies the most prominent location in the paper. A red border and a huge headline decorate it. Its tone is unusually vicious: the writer claims that Maurizio Bevilacqua is "running scared", has "made fools of" his voters, and "doesn't give a damn about you." This editorial is tasteless, poor journalism.

Julia Steinecke

If the president of CYSF is innocent of the allegations levelled against him especially at such an inopportune time with the elections being so close, why has he not publicly responded to these politically destructive allegations? Furthermore, the charges against the president are not matters of registered fact because there is some doubt to these dangerous remarks, and *Excalibur* should be prepared to defend themselves with absolute certitude.

Brian Taran

Radio York elections

On Tuesday, April 12, internal elections were held at Radio York for a change in the power structure of the station. These actions were the first of their kind in many years and will bring in a new executive council with varying responsibilities.

In the past year, Radio York had a bad reputation to overcome dealing with accused mismanagement, if the general public had even heard of Radio York. With the new executive, will come a rejuvenation of Radio York. Their first priority will be to have locations in as many spots as possible for the beginning of the '83-'84 school year. This will include pubs, cafeterias, and common rooms. Programming will be of interest to all York students, since, besides the varied music, they'll keep on top of all campus events from athletics to academics. Working side by side with *Excalibur*, the two university mediums will keep the students well-informed. For more information concerning Radio York, contact them at 258A Vanier College or call us at 667-3919.

Jack Cales
Station Manager

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LETTERS TO THE EDITORS

THANKS!



Revisionist twisted

Although he says he no longer believes the Historical Revisionist nonsense that the Holocaust never happened, Mark Christensen (letters in *Excalibur*, April 7 and March 17) defends the Revisionists as if they offered a legitimate perspective. Christensen says that, to the best of his knowledge, the Revisionists are not Jew-haters, and he claims it is "just media hype" that the Revisionists are neo-Nazis.

To set the record straight: The Revisionists are utterly twisted with Jew-hatred. Their aims are to persuade people that the Nazis were not evil and never murdered six million Jews, and that the Jews deserved to be murdered in any case.

In my March 24 letter, I noted that to deny the Holocaust the Revisionists stand logic on its head and claim that the evidence documenting the Holocaust is merely "proof" for the existence of a Jewish conspiracy which industriously fabricates evidence. With similar "logic" the Revisionists claim that a "Zion-racist" (i.e. a Jew) who professes equality, brotherhood or democracy is disguising his true beliefs which (because he is a Jew) are necessarily evil.

Christensen protests that the Revisionists do not believe in a Jewish conspiracy, but he admits,

"some of them" believe the Holocaust is the fabrication of a Zionist conspiracy. Christensen neglects to mention that in the Revisionist fantasy, "Zionism" is not the form of Jewish nationalism which emerged in the 19th century. Rather, the Revisionists imagine Zionism as the present-day manifestation of an age-old plot to subjugate the world to Jewish demonism. As a sample of Revisionist hate propoganda, I quote from Ditleb Felderer's tract, *Anne Frank's Diary, A Hoax*:

All the way back in antiquity the Zionists have peddled their ware, a disease far worse than the leprous plague. (This first claim is lifted verbatim from Hitler's *Mein Kampf*.) In this way they have brought havoc, confusion, butcheries, cruelties, and death to millions of innocent people.... The Zion-racists continue on to our present day to whore their race merchandise, often under the guise of equality, brotherhood, and democracy. In truth, their form of "democracy" is no other thing but a chronic state of demonocracy--a rule by incarnated demons.

Brian Henry

Graduate Student Elections just sackcloth and ashes?

I have read with interest two very different post-mortems appearing in your paper recently on the Graduate Student Association (G.S.A.) elections: Ron Moore's letter appearing in the March 31st issue and Terry Conlin's letter in the following issue of April 7th. At this time I would like to add further comment; hopefully without flogging a dead horse.

Having appeared on the same slate as Ron Moore, his words, by association, have become my words. Although my participation in composing the slogans used was limited, naturally there was tacit approval on my part of everything that appeared in our literature; whether on posters produced by group effort or in letters written single-handedly by Ron Moore. There was not then, nor is there now, anything I would care to retract or to apologize for. Thus Ron Moore speaks for himself and his own interests when he apologizes that our slogans "...should not be taken as facts, but simply reflective of a certain amount of political license." For my own part, I maintain that our slogans, placed next to the campaign literature of Terry Conlin's slate, highlight succinctly the attitudes of his group that we, or at least I, found potentially hazardous to the effective operation of the G.S.A. For instance consider: "it is essential for

Grad. students to form a united front. MA's PhD's, TA's, RA's, GA's, the G.S.A. and C.U.E.W.: it is all the same fight." I feel this rhetoric is more appropriate for the union hall than for an organization which is not, properly speaking, an organization of labor advocacy but rather an open forum for all graduate students, including those who wish to struggle only for the mastery of their chosen discipline. We hit hard, but fair, so why the sackcloth and ashes?

A Former Candidate

THE COMMANDMENTS

To the Editor:

- 1) Thou shall not steal.
- 2) Thou shall not justify theft.
- 3) Thou shall not achieve thy goal through theft.
- 4) Theft is a crime is a sin.

Under these conditions, who is the better man: Bipin Lakhani or Mark Pearlman?

Enoch Bempong
Scrutineer that caught Mr. Pearlman with his hand in the cookie-jar.

Racially harassed woman

Reader experiences protest

Last week's *Excalibur* contained a letter from Janice Joseph, a graduate student in Sociology living in the Graduate Residences. Ms. Josephs has been subject to racial and sexual abuse by a tenant of the Graduate Residences, Grant Austin. For some time now Austin has been banging on Ms. Joseph's wall, stuffing garbage under her door, and racially insulting her in public. Ms. Josephs' complaints to York Housing, York Security, the Ontario Commission of Human Rights and the Metro Police fell on deaf ears; the best solution that the University could come up with was for Ms. Joseph to move from her apartment. After publication of her letter in *Excalibur*, three black students who attempted to talk with Austin in his apartment were surrounded by Metro police in a corridor of 8 Assiniboine Road, threatened, called "lazy niggers, thieves, and trouble-makers," and in one case kicked and physically abused.

A meeting called to protest these two incidents outside the President's office on Thursday, April 13 soon proved that this university is incapable of protecting its students from racial and sexual harassment. As President MacDonald gave equivocating, vacillating answers to the angry questions of the nearly 100 students gathered in the corridor outside his office, two undercover Metro policemen accosted a black student in a nearby men's room. They attempted to block the door and tried to interrogate him about the leaders of the protest meeting. His calls for help caused a wild rush and pushing match between the police and angry students. In an office of an Administration official, police tried to continue their provocation by arresting a student. Students crowding into the room forced the police to back down.

All this is background to some simple questions of this Administra-

tion. What steps will they take to protect York students from racist attacks, whether from sick individuals or the organized racism of the Metro police? President MacDonald showed a lack of leadership bordering on coaridity by refusing student demands that he walk 100 feet down a corridor to witness precisely the type of harassment that brought students to the protest in the first place. Who called the Metro police to this meeting? Is President MacDonald fearful of speaking to his own students? Why have the police been so diligent in defending this racist, Grant Austin, while the university has done damned little on behalf of Janice Joseph?

Today's incident was further proof of what people have been saying for a long time--the Metro police are out of control. The bath house raids, the Johnson incident, the raids on the homes of the anti-cruise missile activists have shown the Metro police as storm-troopers bashing all those who they see as their enemies--blacks, Indians, gays, and "subversives"--whether they be former Toronto mayor John Sewell or outraged York students demanding protection from racist attacks.

President MacDonald can use his considerable public influence to bring the police back under public accountability while at the same time protecting York students from further harassment. He can do this by making a public statement expressing his concern about the racism of the Metro police and their questionable activities on campus. He can restore confidence in his Administration by requiring York Security to accompany Metro police while on campus, to file a public report of the police activity, and to instruct York Security to protect the legal rights of students from police intimidation. And he can begin to make amends to Janice Joseph and to all concerned students for the

University's failure to protect our civil rights by having Grant Austin evicted from his Graduate Residence Apartment. Failure to take these minimum necessary steps will mean that in the face of a general crisis of Canadian higher education, President MacDonald is unfit to lead this University.

D.J. Shea

Why a president?

I feel compelled to write to *Excalibur* regarding a situation I found myself in just the other day. The incident occurred on April 4th and as elections are the 5-7th, I'm not sure what relevance this letter will have. Despite this, I write in anticipation that it will be printed.

A member for the campaign drive of Maurizio Bevilacqua noticed me reading an article in *Excalibur* about the elections--more specifically, the interview with Bevilacqua and Summerhayes. He proceeded to stress the extreme bias of both the front page editorial and the interview. My concern isn't with either article as I was also inclined to consider them rather one-sided for whatever reason. Instead, my concern is with the answer the campaigner gave to me when I questioned him on such matters as the late budget, the Bipin Lakani affair, and the initiation of the button campaign. He tended to stress the point that the president of CYSF has virtually no power at meetings and if things got out of hand, or if issues weren't discussed, it wasn't the presidents fault but rather the councils in general who he said wasted a lot of time on inconsequential issues.

The only thing that this indicates to me is Bevilacqua's ineptness in drawing members and in running a student council. If you're going to complain about the lack of power you hold in an office and as a result shouldn't be held accountable for the mistakes of your council; then I suggest you do something about it rather than use it as a lame excuse for council inaction. That, after all, is one of the duties of a president - to correct the failings and the shortcomings of the system. The fact that you haven't suggests to me that perhaps someone else should be elected who will.

Lenny Atkinson
a Concerned voter

Reader feels a poor past repeated in election race

It has been with great personal interest (as opposed to significant personal involvement) that I have watched history repeat itself in the great annual spectacle, the CYSF "elections."

Two years ago, about this time, *Excalibur* reported the election of a president in a campaign fought on many of the same issues as this year's. To quote from the editorial of the day, "Council people have, on occasion, acted too freely because no one can become privy to information without committing themselves to the secrecy we would have them prevent." One hopes that the election of a new president will allow the staff, faculty, and most of all the students, to find CYSF an open forum for debate, and a willing helper in the funding of community projects.

CYSF presidents are not judged by the magnitude of the projects they implement, nor are they judged by the "bottom line" of the finances at the expiry of their term on April 30. Each is, however, judged by the status of the co-operative relationship they have established between the CYSF and York's administrators college councils and the diverse interest groups necessary to a vibrant university community.

It is my personal wish that Chris Summerhayes will be remembered as a president who established such a relationship based upon the honesty born of having nothing to hide. If each member of the community takes an active interest in the affairs of CYSF, perhaps this goal can be achieved not only this year, but in perpetuity.

To conclude, as did the editors of *Excalibur* March 19, 1981: "What York students need is not a great leader, or a brilliant administrator. What they are looking for is one honest man."

John Wright

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Toronto newspapers: 'Smarmy Trash'

ROB KELLY

The purpose of a newspaper is not - despite what the Toronto Sun apparently believes - to excite and outrage its readers. That may indeed be a byproduct of what is read but it should not be a prime target of journalism. Neither is it the business of news media to provide pat opinions for the public: to inform an opinion yes, to deliver it outright no. After all if you're not excited by living or able to express intelligent views, newsprint can't provide it. If you do get your excitement and opinions by print-media express, I think we may have found a definition for the term "brain-dead".

You see, I am not one who has taken the reporter, or newspeople in general, as heroes or even admirable human beings. I've never thought of "Front Page" as a real depiction of the pressman's crusade (more an illustration of print propaganda gone Hollywood) or that the New York Times reports only "the news that's fit to print". Journalists are a suspect lot whose every word and shading thereof ought to be scrutinized and challenged. The assumed rightness of media is its power such that people tend to eat newsprint with the same mediocrity that they inhale fast food. It's just more stuff to kill time with and one's

as good as another. The result of this is that you get a lot of opinionated, yet uninformed buffoons spouting off about things which they know zip about or which they have allowed the media to frenzy them with. And this is by way of understanding the world. Carl Sandburg and later, John Steinbeck, put a lot of stock in what the man on the street had to say; Eric Hoffer went a step further and consolidated pavement wisdom into a philosophy. If they were to confront someone on the streets today for an opinion (on whatever) they'd be treated to the garbled vegarigation and catch-phrase unthinking of some pressman and his

copy editor. As a wiseman once said "Whereof you know not, speak not thereof".

Newspaper reporting is, of course, not easy; you want to be concise, interesting, informative with a minimum of bias, all under threat of a deadline. Hard news is ostensibly separated from opinion by the belly boy of an editorial section and a legion (lesion?) of columnists who make their preferences amply, usually nauseatingly clear. The problem is that the distinction is blurred in the middle pages--by writer and reader--and the two mix. The end product is hard opinion and prejudicial news. A subterfuge of truth all the way to the travel pages. Although we in North America are not subjected to state-owned newspaper and enjoy a largely "free" press, our papers are far from free of the intonations desired by those who operate the darned things. Intelligent people hardly take a propaganda machine like *Pravda* seriously or any of the British tomes with their idiotic Royal frenzies and righteous indignation. This is comedy with a "K". But our press has a subtler stroke for covert colouring of issues and is fearless in its zeal to stir controversy or blacken someone's eye. I mean, it's scary to read Toronto *Sun* editorials--not to mention the letters-to-the-editor and think that something besides a myopic machine wrote it. It is not the Tories who have turned their leadership campaign into a circus but the all-knowing, all-seeing press and their need for an angle. Media tends to trivialize the significant and raise the trivial to apocalyptic pre-eminence. This is not always the case but it does occur with incredible frequency.

Take the controversy which recently blew in one of John Q. Public's ears and out the other concerning Playboy on Pay T.V. WE have stridency and stupidity winning on all fronts and front pages. To some, it was the onslaught of an American porno racket which degrades women; to others, the issue was the advent of a censorial dark age. What garbage. If ever the press flaunted a non-issue, this was it. Unless 95 per cent of the TV viewing public was tortuously attempting to resolve those scrambled lines on their tube into naked bodies, this was an imagined threat. For the 5 per cent who get Pay TV and watched

Playboy, they found milquetoast in the form of a nude soap opera. Big issue. But the papers just had to field it with the seriousness of real news.

The point of this marauing tantrum on journalism is that it is a manipulative, highly-abused medium which serves a vital, laudable function: to inform. People want to know about the world and each other. The simple fact is, you've got to wade through a lot of bullshit to get it. It seems journalists, reviewers and columnists are not satisfied with presenting clear, comprehensive reportage; we must have clever little catch-phrases like "left-lib" and "useful idiots"--which the *Sun* variously attributes to Lenin, Trotsky, Stalin and Marx, instead of to the actual person who coined it, John Read--we must have bad attempts at poetry, monumental hyperbole and just plain crummy reporting. Instead of trying to present the big picture, we must covertly sponge-bathe our favourite political bodies. Stow it: poets and novelists abound to provide that intellectual baggage.

I, for one, am sick of the smarmy, slanted trash which permeates the pages of Toronto's newspapers turned ad supplements passed off as journalism. It is possible to report the news cleanly, clearly and within the comprehension of anyone reading it. I find only a morbid glee in perusing this city's dailies and laughing 'til I collapse. Indeed, there is a way to inform people and stimulate them without the shoddy tactics of six-inch rape-and-murder headlines or griping, whiny columnists. A total waste of space. Like this.

Illness is potentially life-threatening

continued from page 5

emphasis on fitness has "turned into more than just health."

Anorexia and bulimia are not diseases that you can 'catch'. Likewise, it is equally absurd to contend that social factors alone can instigate these illnesses. Granted, the pursuit of the 'ideal' body form (i.e., thin) can provide a catalyst for the decision to diet. However, there seems to be another necessary precondition, for the fact remains that 1) Not all dieters become anorexic, and 2) not all anorexics are conscious dieters. Anorexia and

bulimia are clearly much more than merely "dieting gone haywire".

Although there are general patterns of behaviour that these eating disorders follow, it must be remembered that each case has individual causes, and hence, individual solutions. Therapy must be individualistic, because one of the main factors of anorexia and bulimia is a lack of self-identity. It is generally agreed that anorexia and bulimia are attempts to cope with the patient's feelings of ambiguity, unassertiveness, and lack of definition in a social/family context. The desire for self-control is personified through

eating behaviour. Dr. Garner advises that the patient must learn self-acceptance (of her body image) as well as gain self-esteem through constructive behaviour. The all-encompassing energy which anorexia and bulimia require must be rechannelled through positive outlets.

Self-help possible

The medical success rate for treatment of anorexia and bulimia is 50 per cent. Thirty per cent of patients show a "modest improvement", while 20 per cent remain ill or die. Garner said, "We do not have adequate treatment facilities available." Yet, even worse, is that often patients "are not admitted into hospitals until their bodies are in extreme danger." The further the illness is allowed to progress, the worse the prognosis is. "Fortunately," Kaplan adds, "most of the effects (of bulimia and anorexia) are reversible." Patients are not considered cured until body weight and functions return to normal. Kaplan stated that self-curing is possible. The difficulty is in determining when medical intervention is required. Words to the wise and concerned: "Better safe than sorry."

If not cured, both anorexia and bulimia are potentially life-threatening. Even when medical attention is received, the after-effects of anorexia and bulimia can remain in the depths of one's psyche long after normal eating patterns and weight are restored.

The *Excal* staffer will take out his university press pass and tuck it away in a safe place. Years later, as he hacks away on some overnight shift, he'll think of it and be reminded of the *Excal* deadlines he missed, the stories he never filed, the goofy opinions he committed to paper. He'll be reminded too of the need for *Excal* to be taken more seriously by its staff and the university.

Student newspapers fill a function more important than training young and not-so-young cubs in the fundamentals of journalism. They inform the university about itself and help make it less impersonal; they take the edge off of the "diploma mill" syndrome.

They also remind you of the need to be punctual.

An editor comes in and wonders if there's more to type on this final deadline day.

No, there isn't much more to write. But there's a hell of a lot more to think about. Thanks, York. Thanks, *Excal*.

Excal writer reflects

There's lots to think about

DAVID CHILTON

It's mid-April and an *Excal* staffer types his final 30. Summer beckons. There'll be customers to serve at his summer job; there'll be tenters to hook him as he waits to hear from the journalism schools; there's a beautiful new son to take to the park and show what dads ought to do; there'll be some thoughts about York and *Excal*.

And what will he think?

He'll think about line-ups and bad food and 30-below weather. He'll think about dopey profs and rising tuition fees and the blatnat discrimination foreign student will have to suffer next year. Wake up, Queen's Park! The money invested in foreign students now will be paid back many times later on.

In a few years these self-same foreign students will be heading government departments and looking at bids for tenders. But what does Bette Stephenson care? By that time she will have retired to that place old politicians go where she'll spend her sunset years having her armour replated. And so it goes.

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ENTERTAINMENT

Geometry not about love triangles, tensions



Sheila Moore and Geordie Johnson in *Geometry* at the Tarragon Theatre

York's Exile seeks larger audience

CHRIS B. DODD

Keeping a literary magazine alive, in today's economy, is no easy task but *Exile* has flourished throughout the decade and publisher Barry Callaghan still experiences difficulty in trying to run such a publication in the current environment. According to Callaghan, Canada does not provide the cultural environment in which such magazines can flourish. "This is not a country where people buy journals," he says. The intellectuals are basically interested in politics and don't seem to be interested in watching good writing evolve.

The lack of public support also bothers Callaghan. "Our bookstore sales are almost non-existent," he says. "And the level of personal subscription is low. Yet, we now know that readership is quite wide. We receive about 100 manuscripts a week, most of them from people who are familiar with the magazine. My conclusion is that the readers are there, but they're not fighting to keep the thing alive."

However, Callaghan does hold high regard for government agencies such as the Canada Council which he believes has been a major financial boost for the arts in this

country. "Without them," says Callaghan, "culture in this country probably wouldn't exist."

Contemplating the magazine's future, Callaghan admits that it could be gloomy. "Sometimes I think *Exile* should die. Over the years I've put nearly \$10,000 from my personal pocket into the journal. Obviously, the financial outlay can't continue but, when I think this way, it only means that I'm tired."

"Over the years *Exile* has published some fine material," adds Callaghan. "What's more, I'm convinced there's even a larger audience out there, if we can reach it somehow."

Thank you!!

W. HURST

The last *Excalibur* of the current year is the last chance for thank-you's. To the people who have sat in the seats, have spun the discs and handed in the copy.

To Elizabeth the Efficient, for reading and reading and reading and reading, trusty non-repro in hand.

To Merle and her petty cash for type-writer ribbon. Too bad the bookstore charges so much.

To Stuart, Terry, and Greg. Imagine a summer without "Can you re-set this in 2300?"

To Mario, Debbie, and Nigel. A picture is worth a thousand words; a stat is worth still more.

To Paulette and Paul (not a team). Obviously, good writers get better. Especially with time, right Brett?

To Steve, not only a man with taste, but more importantly a man with copy, lots of it.

To Steve's cohorts. The music goes round and round and it comes out here. All kinds of music.

No thank-you's to those who operate under the delusion that "university newspaper" equates with "free publicity."

An entertainment section could be article after article of promotional pap by people angling for connections with the entertainment industry. On the other hand, these pages could be small-minded carping. *Excalibur* was, and is, neither. The writers knew their stuff, did their homework and worked, really worked.

No art exists in a vacuum and this may be especially true of the performance arts. Politics and social values are intrinsic to any creative effort. The writers tried to remember that. However, they also tried to remember that entertainment is supposed to be entertaining. When some performers forgot this, the *Excal* staff reminded them.

Finally, to everyone at *Excalibur*, thanks for listening, watching and getting me to do the same. It's been an excellent year . . . and that's entertainment.

W. HURST

Geometry, at the Tarragon Theatre, is a funny, fast but curious little comedy-- two lead characters are not at all likeable. Scott Gardner (Robert Haley) is the smooth head of maths at a private school. He is also a nasty, self-serving, pompous ass. His wife Helen (Sheila Moore) sees herself as a tender Deborah Kerr, dispensing tea and sympathy to lonely schoolboys. Yet she is a moral coward, staying with Scott almost because of his real character.

Playwright Rachel Wyatt had taken a calculated risk by making her two leads so unlikeable and *Geometry* veers dangerously close to the love-hate abuse syndrome of Albee's *Who's Afraid of Virginia Woolf?*. Luckily or cleverly, the play focusses on, and sympathizes with, two other characters, Ginny and Wayne. Ginny (Dixie Seate) is a music teacher who loves Scott in an idolizing way. When she finally sees Scott's nasty heart she loses her emotional innocence but gains a likeable, believable indignation. Wayne (Geordie Johnson) is a novice maths teacher who almost succumbs to Helen's 'tea and sympathy' pose and to Scott's urbane manner. However, like Ginny, he sees through the poses and escapes the clutches of both Gardners. The escape by Ginny and Wayne is *Geometry*'s climax. Scott and Helen are left happy in the compost heap of their lives.

Robert Haley's Scott is irritatingly oily from the play's opening and, therefore, Ginny seems to be a bit of a fool to fall for him. Sheila Moore is more illusionary as Helen but then

she also delivers some of the most sardonic humour of the play. Moore deceives the audience as easily as she deceives the nubile Wayne. Her cowardice is a surprising revelation.

However, both Moore and Haley are over-shadowed by Dixie Seate as Ginny. Seate presents Ginny moon-eyed but witty, glumping around the stage with a concave body posture. Seate has a complete woman on her hands. Behind the puppy-dog mooning for Scott, Ginny is very obviously a bright woman and her revelation is only a matter of time.

Scott has used Ginny's crush on him to bask in a chauvinistic glow and when Ginny realizes this, she doesn't run away. She insists on calling him out and letting Scott know how low he is--and the audience cheers.

As Wayne, Geordie Johnson seems, at first, too nice and 'aw, shucks' to be real. However, as the play clips along, Wayne becomes a character who is malleable only because he wants to avoid emotional friction. Finally he explodes, realizing that his humanity has been trivialized by Scott and Helen.

Helen and Scott are left playing the ugly games they have used on each other and newcomers, ensconced in the private school as other people come and go. *Geometry* is not about love triangles and tensions. It's about all the Scott and Helen Gardners, the petty bureaucrats who mishandle and mistrust people they can't 'manage'.

Despite the comedy, Rachel Wyatt has written a play about two very chilling people, the kind who might be everywhere.

Painter Doris McCarthy

IAN BAILEY

At age 75, Canadian painter Doris McCarthy is a wizened, genial figure with a self-deprecating, engaging sense of what she has achieved in life. *Heart of a Painter*, a film biography soon to appear on the CBC, places her life on a canvas of Canadian art.

The film, which recently premiered at the St. Lawrence Centre, was

produced and conceived by Wendy Wacko, one of McCarthy's former students. It is an intimate patchwork pieced together to characterize the landscape artist.

What the film gets across is that McCarthy, a former teacher at the Ontario College of Art and Central Tech, devoted herself to capturing the visual character of the Canadian landscape. We learn that she is well-travelled, and a variety of other details such as her feelings about her craft. The film is told exclusively by McCarthy; her verbal recollections are augmented by an appropriate canvas or dramatized incidents in her life. For example, the film records her first encounter with the natural splendour of the yukon.

In little vignettes, such as Doris' pondering a blank canvas while she tries to recapture her memory of a mountain range from a Kodak slide, we learn of her tenacity as an artist and her spiritual interaction with the scenes she paints. It is for these insights that Wacko's film is valuable. However, *Heart of a Painter* resonates to its own beat. The film lacks a contextual sense of place in the larger scheme of Canadian art. There are no witnesses or associates to testify to her character or to clarify the perspective the film has taken. *Heart of a Painter* clings too closely to its subject for its own good and loses the opportunity to note her significance. No matter how genial McCarthy is it would have been useful to examine her worth as an artist among her peers.

In the future, the film may be valuable for capturing a character to accompany McCarthy's artistic legacy. Today *Heart of a Painter* is only a portrait of an interesting character--so intimate it's exclusive.

Off Off Broadway proves that's where it should stay

CAROL BRUNT

Billed as an 'adult comedy', *Off Off Broadway*, failed to reach any comic proportions in the opening of a run which began April 6th at the Fairview Library.

The story revolves around the conflicts and frustrations of a group of actors and actresses involved in the production of an off-broadway play, "the Southern Boy". The play's director is in New Jersey and gives direction to the Stage Manager by telephone.

Presented by the Son-Shine Caste, a community theatre troupe formed in 1972, this three-act play was written by their Artistic Director, Bruce Mellott. Originally a two scene skit, the idea was enlarged to a full-length play specifically for the Caste.

Playing to a small audience, *Off Off Broadway*, has an unexpected start as the stage manager (Charles Kyazze) appears, signaling the commencement of the play. Kyazzes' performance throughout is quite boring and his repeated frustrations with the actors are expressed in the

form of a wimpered exclamation which by the fourth repetition makes the impact quite stale.

The first half of the play is anticlimactic and contradicts the otherwise powerful fade to black technique at the end of each scene. Nikki Pascetta, as Myra, added a refreshing character, as a silent maid to a bad script with undeveloped plot lines (the director on the telephone was written out after Act I).

An encouraging sign was the use of lighting to create the effect of two separate rooms. The acoustics, reputed to be quite good at the Fairview, did nothing for the cast who seemed to be afraid to speak, at least in Act I. During the second act, vacuming from the library cleaners proved distracting.

The humorous incidents were those, unfortunately, that weren't supposed to be laughed at. For the money involved, the resulting production was not worth it. *Off Off Broadway* enters a second run April 13th to April 16th, at the Fairview Library, 35 Fairview Mall Drive. Tickets \$5 at the door.

Student graphic design show

J. BRETT ABBEY

There's not much activity around campus, now that regular classes have ended. In fact, most campus buildings have become sparsely populated. The third floor of the Fine Arts complex is one exception.

This exception is *Waves*, an exhibition of works by the graduating class of graphic design students.

And it's no small wonder, judging from the quality of work by these soon-to-be professional; people are attracted to this exhibition in

increasing numbers.

The work is highly innovative, containing just the right mix of imagination and skill. Most of the exhibits are projects that were assigned in class, and contain a large degree of detail.

The works by Edward Naus are a case in point. His three-dimensional paradox shows a key encased in a glass box with a chain locked around the outside. Obviously one can't unlock the chain without the key, and one can't obtain the key without unlocking the glass case. The paradox is simple. It's Naus' interpretation that is difficult, and he appears to have come through with relative ease.

However, Naus' poster design of the Ontario Student Assistance Program exemplifies an even greater degree of imagination. This piece shows an outstretched hand catching the falling letter "A" out of the word O.S.A.P., prominently displayed above the hand--a most stunning design and an even greater display of creative talent.

Yet, Naus' work isn't the only eye-catcher in the exhibition. Both Leslie Style's and Maria Gabriel-Rowe's designs of business stationery are exquisite. They both use simplicity as a means of obtaining succinct art. Also, Tina Mackenzie's promotional publication of a fictitious design school located in a Flat Iron Building, displays an exceptional talent. Her successful attempt to devise an eye-catching poster in ingenious. The work not only demands a look--it creates one.

Oliva Heichert's poster design on drinking and driving demands attention. While being socially relevant, it uses a chilling "lethal mixture." A small car is shown inside a glass of whiskey, with the caption reading "If you drink, don't drive," translating the message in a clear, concise manner. Creatively, Heichert succeeds extremely well.

The exhibition can still be seen today and tomorrow, from 10 a.m. to 4 p.m. Works of such a high calibre deserve attention. *Waves* is a show that will make you think.



Photo: Mario Scattoloni

Just one of the many fascinating displays waiting to greet you at *Waves*, an exhibition of works by the graduating class of graphic design students. Critic J. Brett Abbey says the show has "just the right mix of imagination and skill."

SHOULD THIS MAN BE ALLOWED TO DRIVE?



IF YOU DRINK, DON'T DRIVE.

Photo: Mario Scattoloni

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- **Increased weekly student loan limits** to \$100 from the current level of \$56.25.

When

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The Secretary of State of Canada

The Honourable Serge Joyal

Le Secrétaire d'État du Canada

L'honorable Serge Joyal

Canada



Photo: Roman Pawluszyn

Thousands of York students stand on the brink of exams this week--the grueling ordeal gets underway next week.

EXTRACKS

The Final Cut
Pink Floyd

Columbia

PEIROL AND PETROFF UNLIMITED

"It's like society took a laxative and just farted. They haven't really had a good shit yet."

John Lennon--Playboy Interview

In *The Final Cut*, Roger Waters seems to be suffering from artistic constipation. His supposed "post-war requiem" makes an effective tranquilizer to lull one into a zombie-like trance. The razor-sharp, sarcastic wit which epitomizes Water's lyrics (as in *The Wall*) is conspicuously lacking in this album.

And yet, despite *The Final Cut's* tone of nihilistic apathy (or more likely because of it), there is something about the album which provokes you to keep, at least, one ear open. The music itself, is largely rehashed themes from *The Wall* (minus synthesizers), as well as being lacklustre and monotonous. The album was recorded in holophonic sound, similar to the 3-D effect of holographic art. The potential for intensely vibrant, rich sound, which holophonic recording promotes, is virtually ignored by Waters in all but one track, "One of the Few". It's as if Waters is merely trying out a new toy to relieve his boredom.

The result is less than satisfying; in fact, it is downright disconcerting. In effect, Waters is swinging a lead balloon. The monotonous sway of this pendulum seems as calculated as a metronome and Water's lacklustre voice refuses to succumb to emotion.

The tracks are strung together in a "mise en scene" fashion, as they merge into one another. Water's lyrics are ambiguous, ranging from blatant nihilism ("Oy, where's the fucking bar, John!" and "so fuck all that"), to self-indulgent sentimentalism ("Do you remember me? How we used to be?"). Waters plays a game of word association with the listener: "Daddy (Eric Fletcher Waters) died"--"jesus crucified"--"what have we done?"--"the hero's return"--"Dresden"--"dying words"--"I had a dream"--"the final cut"--culminating in "so fuck all that" and "we were all equal in the end".

There seems to be no climax or focal point in the album. It leaves one numbed with a pervading sense of listless apathy. It is all too tempting to return the album and ask for a refund. The trouble is, you find yourself glued to your chair, hypnotized by thoughts of Waters' ambiguous *The Final Cut*. Paradoxical questions lurk in the resonance of Waters' lyrics. The sheer dullness of the music forces one to intellectualize the lyrics of the album. What is "the final cut"? Waters sings, "What's done is done". Why then is he pursuing the issue? The "post-war dream" takes on the connotation of a nightmare.

Beneath Waters' talk of the desolation and destruction caused by war is a personal confession bordering on threats of self-alienation. He sings, "Is everyone in? Are you having a nice time? Now the final solution can be applied." In the title track, Waters promises, "and if I'm in I'll tell you what's behind the wall". The final stanza though, reveals Waters' personal confession:

*thought I oughta bare my naked feelings
thought I oughta tear the curtain down
I held the blade in trembling hands
prepared to make it but just then the phone rang
I never had the nerve to make the final cut.*

As Vonnegut writes in *Slaughterhouse Five*, about the bombing of Dresden, "So it goes". Waters echoes this bleakness. Yet he neglects Vonnegut's final line--a bird chirps "poo-tweet". In *The Final Cut*, no birds sing. It seems Roger Waters, himself, has nothing left to sing about.

The Tenants

The Tenants

CBS Records

JACK LE BLANC

The Tenants are surprisingly polished. The arrangements are light and tasteful and the band carries a tune with one or two instruments. Each tune is punctuated with strong, snapping leads.

The group doesn't have much history to speak of and the group's word-of-mouth popularity has mostly to do with their extremely high-quality live sound.

Keyboard player and sax man Fraser McDougall handles both instruments decisively. His talent for hooking a song with memorable riffs and contributes heavily to the band's appeal. Andy McLean, on lead guitar, plays off McDougall, taking the lead with understated solos and crisp timing. He shows the co-ordination that the band has gained from long sessions in the garages of North York. On vocals, Gary Brown demonstrates a powerful, clear voice that's reminiscent of Sting with an element of Roger Daltry.

This album certainly has its share of catch tunes; songs like "Look the Other Way" and "I Love Romance" are throwbacks to the classic pop period when melody, structure and harmony were key ingredients. Some people have suggested, unjustly, that this band's sound is too close to The Police. And with the success of Men at Work and The Payolas, The Tenants seem to be on the right track. However, the band has a few new ideas as well as a strong sense of harmony and an understanding of the virtues of sparseness.

What's left to say, except that you might take in The Tenants into your household.

Journalism drives scribe insane

PAULETTE PEIROL

There seems to be an unwritten rule that first year students should crawl in the shadows of the ominous Ross building, keep a low profile, and generally maintain anonymity. Yet, as the non-conformists say, "rules" (ex or im-plicit) "are made to be broken".

Many friends have asked me, "How did you get into Excalibur; I mean, how did you have the guts?" Guts? Insanity perhaps, maybe even masochism...but I wouldn't call guts a pre-requisite. Basically, I crawled through the front door, crept on tip-toe into the newsroom, and hid beneath the keys of a formidable typewriter. After a while, it got rather stifling in that typewriter

cocoon. At the most opportune moment (just before the G-key was about to pulverize my Gut), I finally emerged, turned on my voicebox, and, wonder of wonders, managed to whisper "hi there". I must have said something wrong, for Paula interpreted my salutation as an enthusiastic, sacrificial offering of my time, talent (?) and sanity. From then on, I progressed (regressed?) to a point of no return.

Seminars began, "Well, no, I can't tell you much about *The Medea* (no offense against her), but if you want to know the latest scoop about X..." Glory be to my sympathetic superiors...I'll mention you in my Thanksgiving prayers. This will be the summer when Paulette does Summer Reading for September, (promises, promises.)

Yes, that means I'll be back next year (for better or worse). Journalism is an incurable disease; fortunately it isn't contagious. Let this serve as a warning...Excalibur is habit-forming. The disease strikes subjects with variable degrees of severity; those with an insatiable curiosity, masochistic tendencies and insomnia are usually the most susceptible.

Uh oh, Paula is telling me to keep this short (financial hard times have hit Excal too). If there's one thing that keeps me persevering, it's Excal's unbiased editors; they cut for length, but never content.

What began as an innocent "hi there", has metamorphosed into a perpetual "anybody wanna coffee?" I'm seriously considering a referendum of my own, proposing the question "Do you agree that Paulette Peirol's by-line should be changed to "The Anonymous Caffeine-Addict?" Have an enlightening, non-literary summer everyone...and don't let the "G-key" intimidate you next year!

FROM HERE TO INSANITY, I REMAIN...PAULETTE PEIROL, aka A.C.A.

P.S. Thanks to all at Excal who encourage / convinced / (brain-washed?) me to conclude that all this insanity is worth it.

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EXTRACKS

Nick Lowe
The Abominable Showman
 Columbia
JACK LE BLANC

Nick Lowe--alias Nick the Knife, Basher, etc.--is back, this time as The Abominable Showman. This is Lowe's fourth solo album for Columbia. The album was produced by Roger Bechirian, who co-produced Squeeze's *East Side Story* l.p. with Elvis Costello, and features Paul Carrack (from Squeeze) on vocals; Martin Belmont (from The Rumour) on lead guitar; Bobbi Irwin (from The Sinceros) on drums; and James Eller on bass.

But don't let the title of Lowe's new album fool you--*The Abominable Showman* not only reaffirms Nick's mastery as a songwriter, vocalist and producer, it also serves as a panoramic triptych of popular music styles, including the rocking "Raging Eyes", the reggae-tinged "Cool Reaction", the Motown-infused "Time Wounds All Heels" and the sentimental ballad which closes the album, "How Do You Talk To An Angel".

Of special interest to Lowe fans, Nick continues to explore the battle of the sexes on "(For Every Woman Who Ever Made A) Man Of A Fool". And if you think this song is lyrically cunning, just listen to "Wish You Were Here" ("... don't have to be blind to know that you're out of sight") sung with bandmate Paul Carrack, and "Chicken and Feathers" ("I'm always in a crowd no matter whether...").

Nick currently completed his most extensive tour, during which he opened for Tom Petty and the Heartbreakers. The tour began January 22nd in Phoenix, and covered most of the country before it wound up at the Long Beach Arena, April 14th.

Nick Lowe's career spans the Brinsley-Schwartz and England's beloved pub-rock scene of the early '70s, the inauguration of Stiff Records in 1976, and a long-term association with Dave Edmunds and Rockpile that lasted until 1981. 1983 is already shaping up as the year of The Abominable Showman.

Round-up of new releases

STEVE HACKER

In case you've planned to catch up on your listening over the summer, here are some hot new platters you can get started on right away.

Procession, Weather Report's latest (Columbia), comes hot on the heels of the band's fire-breathing Toronto concert at Thomson Hall a few weeks back. It's their first release to feature the newly-revised line-up, but it doesn't manage to match the concert's intensity. In particular, the drumming which came off with such force at Thomson Hall is curiously flat and uninvolved here. The Manhattan Transfer are featured on one nifty selection, though.

On My Own Two Feet is the debut solo LP from Paul Barrere, former member of Little Feat. Some of the other ex-Feat are also present.

Barrere's album is from WEA. Also from WEA are the latest releases from the Elektra Musician label. *The Paris Concert*, from late pianist Bill Evans, is a trio session recorded in 1979 and catches him at the peak of his genius, if you believe press releases. Joe LaBarbera is on drums, Marc Johnston holds down the bass, and Bill Evans gives a rare interview at the end of side 2.

Also on the Musician label is Chick Corea's *Again and Again (The Joburg Sessions)*, recorded in South Africa. This controversial item features such challenging and intelligent Corea numbers as "Diddle Diddle," and his onomatopoeically-titled "Twang."

I'd like to take this opportunity to thank all my pals at *Excalibur* for making this such a wonderful year, particularly Roman Pawlyszyn for providing the expert musical guidance he has so generously given of himself. Happy listening, and please support record stores.

Excalibur film editor:

How not to see a film

MARSHALL GOLDEN

"It ain't the meat, it's the motion."
 --Southside Johnny

"It's not the movie, it's the marketing."
 --M.G.

Hollywood needs your help. They won't admit it but it's true. Within the feature film industry a vicious circle has been set up and you are the people who can break it. You are the consumers and you have the only thing that the big boys in Hollywood care about. I'll give you a hint--it's green.

I have seen over 50 feature films this year and this is the scenario as I see it. Basically, most of the films that come out of Hollywood are bad. Some are merely bad; others are awful. But all feature films have one thing in common--they cost millions of dollars to make. And all producers have one thing in common--they don't like losing money. So how is it that time and time again these producers can convince you to part with your hard-earned 5-spot to sit through two hours of aesthetic masturbation? The answer is brilliant advertising.

Distributors have long since realized that there are only a few really good movies every year. (This year I counted about five.) So in order to convince you to see the bad and the ugly along with the good, they have finely honed the art of marketing. That is, convincing you that there is a good reason to spend five bucks when there really isn't. They are very good at it and they spend millions on it. The promotion of *E.T.* cost \$3 million more than the film cost to make, and this is true for the majority of films.

Now, I want you to try and remember a certain feeling that you have all probably had in the last year. You are in a dark theatre and the credits are rolling. You feel your empty wallet and you wonder why you ever paid to see such dreck. You feel ripped-off. Remember, as long as you continue to pay to see bad movies, they will continue to make bad movies. Here is what you can do to prevent those empty wallet blues and break this vicious circle:

- Above all, be selective. Don't see a film just because the preview looks good, or because the ads say it is. Previews are nothing but manipulative editing and advertising can be a lot of

lies. Question the content--what is the film about? What is the dramatic conflict? Are the characters real people or are they cardboard cut outs?

You might have seen the previews for *Blue Thunder*, a film which opens in a few weeks. Here's the first thing that struck me in the advertising--and this type of thing is a dead giveaway--the main character is a helicopter. Not a human being but a machine. Beware.

- Read the reviews. Now, it is true that a review is only one person's opinion, but they often contain useful information. Read as many as you can and if they all say "forget this film," you probably can.

- If all else fails and you still end up shelling out five bucks for nothing,

become a critic yourself. Tell everybody you know that what you saw was garbage and that they shouldn't bother. Imagine how you'd feel if someone did the same for you.

You can help Hollywood make better films. Encourage the good and discourage the bad. (In Hollywood jargon, "encourage" or "discourage" means pay or don't pay). If no one goes to a film, promoters might think twice before doing it again. We are Hollywood's quality control board.

To those of you who read my reviews this year, thank you. To Vivian Burch, thanks for your comments--I still disliked *Six Weeks*. To P.J.T. thanks is not enough. See you all here next year, or I'll see you in the dark.

Womanfilm

WOMANFILM

THURSDAY APRIL 14

FREEDOM, IMAGINATION, FANTASY

7:00 PM Luna, Luna, Luna (Viviane Elnecape)
 Lost Love (Kathy Zheutlin)
 Bleue Brume (Brigitte Sauriol)
 This Isn't Wonderland (Helen Doyle, nicole Giguere)

9:30 PM Night-time (Kathy Li)
 Tearing (Kathy Li)
 Madame X (Ulrike Ottinger)

FRIDAY APRIL 15

PREMIERES PREMIERES

7:00 PM Transitions (Barbara Sternberg)
 Passages (Nesya Shapiro)
 One Sings The Other Doesn't (Agnès Varda)

9:30 PM Women I Love (Barbara Hammer)
 Dyketactics (Barbara Hammer)
 Superdyke (Barbara Hammer)
 Sync Touch (Barbara Hammer)
 Audience (Barbara Hammer) *CANADIAN PREMIERE

SATURDAY APRIL 16

FILMMAKERS AFTERNOON

Filmakers will be present to introduce their works.

12 PM Breaking the Silence - work in progress on nursing (Laura Sky)

1:30 PM Speak Body (Kay Armatage)
 The Bird That Chirped on Bathurst & Home Was Never Like This (Midi Onodera)
 Regards (Anna Gronau)
 Marguerite en Menoïre (Micheline Noel) *Premiere
 Tales of Tomorrow (Barbara Martineau)

3:30 PM Sifted Evidence (Patricia Gruben)
 Solidarity (Joyce Wieland)
 P4W- Prison For Women (Janice Cole and Holly Dale)

8:00 Panel - FRAMED: BREAKING AND CREATING CONTEXTS
 Held in co-operation with Canadian Centre of Photography
 596 Markham Street
 Special screening of *Cinderella Penguin* (Janet Perlman)

SUNDAY APRIL 17

FEATURING FEATURES

1:30 PM Distant Islands (Bettina Maylone)
 Sound Collector (Lynn Smith)
 La Cuisine Rouge (Paule Baillargeon)

3:30 PM The Central Character (Patricia Gruben)
 Riddles of the Sphinx (Laura Mulvey, Peter Wollen)

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Womanfilm

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Rita Tuckett plays 'Nana' in *The Silence Upstairs*, a film about abuse of the elderly.

Mario Scattoloni

Fourth year filmmakers show on the job injustice

PAULA TODD

While it may seem that university is officially over for the Fall/Winter students and the next year already begun (as evidenced by the huge line-ups for registration), some students are only just beginning to exhibit the fruits of an arduous year.

The York film department annually hosts screenings of their first, second, third, and fourth year class projects. These films are the culmination of tremendous amounts of time spent in the underground that houses the department. Like many other York disciplines, film is highly competitive and the quest for artistic success keeps students in editing rooms long after many of us have gone home for the night.

This year was no exception. Third and fourth year film production diehards have worked frantically to prepare for the screenings. The floor is a sea of junk food wrappers; celluloid shavings lie in tangled masses on cluttered desks; harried students vie for time on movieolas and flatbeds. And the staff at PFA, a leading Toronto film lab, wants to know what's going on: "It's York, York, York. They're in here all the time."

From the 401 Production class, a select group of 15 students, comes four films which will be shown at a public screening in May.

One of those is *Union Made*, a social drama about the trials and tribulations of a cocktail waitress who fights the system and probably loses. We aren't sure, however, because the film attempts to depict a situation rather than solve a social problem.

Co-written by Andrea Youngman and Robert Levine, *Union Made* centres on a young university student (yes, it's York and there is ample footage of Central Square) who objects to the skimpy uniforms she is forced to wear in the strip joint where she works. Her protests get her in trouble with the boss as does her trip to the union. And while she is obviously within her rights to protest, she fails to garner the sympathy or support of her co-workers; they aren't willing to sacrifice their pay or their tips for justice.

The film explores the predicament of the exploited worker who, paradoxically, gets in more trouble when she seeks help from her union.

Union Made is one of the two films selected to compete in the coming CBC Telefest. It will also be entered in the Universiade '83 International Student Film Festival in Edmonton.

After reading the letter by Janice Joseph (in last week's issue) concerning the persistent racial harassment she faced and is still facing, we are deeply concerned for her well-being. We are writing to the *Excalibur* because we could not locate where she lives.

We are writing to make it known to Janice (and the racist) that if for months the Housing Services, the York Security, the Human Rights Commission, and even the Metro Police could not do anything, we believe we can and we will. Yes, we will do something for her if she does not object to this idea and will let us know how we can get in touch with each other.

Concerned

The Silence Upstairs:

Film gives a voice to the elderly

PAULA TODD

Film can be a medium of social change. It can encourage discussion and stimulate improvement. And it is commendable when its sometimes overwhelming ability to influence is used responsibly. York University film majors, Marshall Golden and Alexander Van Ihinger have again collaborated on such a film.

The Silence Upstairs, a film about the neglect and abuse of the elderly follows closely on the success of *The Best Kept Secret*--a film which drew accolades last year for its succinct and bold presentation of incest. The new film deals with a less sensational, but by no means less important issue.

The 'younger generation' is growing old and the problems that are arising from this change in our social make-up form the thematic basis of *The Silence Upstairs*, a 13-minute narrative film which presents a typical family and its attempt to deal with its oldest member, an 82-year-old woman who finds herself alone and dependent after the death of her husband.

According to the research Golden did while writing the script Van Ihinger, almost one-half of the population will be senior citizens by 1995. *The Silence Upstairs* illustrates the problems that can occur when people begin to age in a world that isn't willing or able to accommodate them.

In the film, a lower middle class family's routine is interrupted when the father's mother, Nana, comes to live with them. Her arrival is seen by the mother, who has just returned to university and begun to develop some personal independence, as a disruption in her life and as a burden other members of the family seem unwilling to share. Nana's presence begins to affect the structure and quality of the family's relationship. Mother's life and studies are hampered by her obligation to care for Nana; Sandy, the 16-year-old daughter, begins to resent babysitting the old woman; the younger son tunes out family problems with a

turn of the Walkman dial and a flick of the television switch; and marital tension between the husband and wife is heightened by the strain the situation places on their relationship.

A intricate pattern of guilt and accusation develops as the mother blames her husband for the extra responsibility she feels he fails to share. And the daughter accuses her mother of treating Nana, who has been relegated to the attic, cruelly and seek the help of her high school guidance counsellor. The problem intensifies when the mother demands a solution. Nursing homes are investigated and found to be expensive and crowded--"My husband doesn't make this much in a month." And the father is called upon to act as an intermediary when his wife suggests, in frustration, that they put Nana "in a nuthouse," because "at least it's free," and Nana begs to stay.

The question of blame permeates the film. Who is to blame for the lack of adequate social support? Who is responsible for the care of the elderly? Who should protect their rights? How will society adapt to the increasing number of senior citizens?

Golden is quick to point out that the film is not intended to provide solutions, "I hoped to create a film that would raise people's awareness about the current problems facing the elderly. The best solution for now is for people to recognise the problem, accept its existence and put pressure for change on those who can affect change."

He does suggest, however, that an increase in available housing for the elderly is imperative, citing the fact that present facilities can accommodate only eight per cent of the elderly. As well, there is an average waiting period of four to five years for the limited space.

Golden (who co-wrote the script and directed the film) and Van Ihinger (cinematographer and co-writer) are third-year film majors who formed Rhinestone Productions last year with classmate, Kathy

Smith. Not involved in *The Silence Upstairs*, Smith is currently working on her own film, *Loose Ends*. Rhinestone is interested in making educational films, 'discussion starters' that provide schools, social organisations, professionals and government agencies with filmic depictions of social problems.

"Film is an incredibly effective medium of communication. I want to make films that will help people," said Golden. He explained his reasons for choosing to write about the elderly, "A lot of people are under the mistaken impression that the quality of life diminishes with age. There is no reason a person growing old shouldn't live with the same dignity as he or she did when they were younger."

Golden's feelings are reflected in the delicate treatment of the subject matter. Nana (Rita Tuckett), is shown as a fragile but alert woman who is an unwilling victim of her own mortality. The mother (Anna Ferguson) is caught between her need for self-fulfillment and the demands of her mother-in-law. The father (James Morris) and son (Sean Fagan) are reacting, rather than acting in the conflict. And the daughter (Sarah Levy) sympathizes with her grandmother; she becomes increasingly alienated from her mother. "This film shows how stress can lead to abuse," said Golden. "And illustrates some of the damaging effects."

According to Golden, approximately ten per cent of the elderly are abused--financially, emotionally and/or physically. But as this film suggests, the silence grows louder every day: the needs of the aged can not long be ignored.

The Silence Upstairs, edited by John deCorso, with sound by Dan Daniels, production management by William Carson, and an original score composed by Charles Kert, is being distributed with a study guide by Mobius International.

For further information call 862-0255. The third-year films will be presented on Thursday, April 14 at 7:30 in Curtis Lecture Hall "L".

Continued from page 1

Unofficial election results--Referenda

	YES	NO	Difference:
OFS	679	500	179
CFS	760	433	327
RADIO YORK	719	747	28
EXCALIBUR	935	589	346
OMBUDSPERSON	646	782	136

EXCALIBUR

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Debbie Kirkwood
David Spiro
Elizabeth Santia
John Notten
Merle Menzies
Paula Beard Chairperson

I can't believe that all the whining and whimpering, rejoicing and cheering has come to an end. That I'm still in one piece is amazing. That I need a million grams of Vitamin B and a good primal scream is to be expected. How can you say thank you to the kind of people who helped Excalibur this year? They stayed up so late, they worked so hard, they fought, screamed, cried, laughed and searched everywhere for a dictionary. Many of them carry away a piece of my heart. Thanks to Joe Carione who dug me out of my office every day; to Merle who promised to share a beer with me; to Paulette who blossomed; to Mark who kept on trying; to Elissa Freeburg from Paula Toddbaum: you're right, you're one in a million; to Barb who never gave up; to Brian who cannot be described such is his superior intelligence and motivation; to Greg who really thinks; to Roman the rescuer who saw us through to the end; to Mario the great photographer; to Steve who introduced me to Steve Kuhn; to Adam who trusted the lady on the bus; to Sylvia who kept me sane with coffee and concern; to Marshall who convinced me in September that I needed a picnic and who has indulged and supported me ever since; and to all of you wonderful ones I don't have space to name.....THANK YOU.....IT'S THE BIG 30.....