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EXCALIBUR

Weekly

Volume 16 No. 20

York's Community Newspaper

Thursday, February 11, 1982

Vanier attacks point to need for tighter security

PJ Todd

Had York Security taken prompt action, the man who attacked two female students in their Vanier residence three weeks ago would not have escaped, says David Thompson, Resident Tutor.

The details of the attack, as related to *Excalibur* by one of the victims earlier this week, confirms Thompson's evaluation. "If the security guard had come immediately when he was telephoned and the police had been called they could have been here within 5 minutes. There is no doubt they would have caught the attacker. He remained in the building at least one-half hour after his first assault," said Thompson. It has also been revealed that security guards, on more than one occasion, so badly fumbled searches at Vanier College that students, dons and Thompson were forced to form their own search parties.

Because of the substantial discrepancies between statements made by Security Director George Dunn to *Excalibur* and reports from the victims and eye-witnesses concerning the January 16th attacks, one of the victims believes security is unable to handle the situation competently. In her attempt to discover why the case has been mishandled, the victim (who does not wish to be identified at this time) has spoken several times with Dunn.

"I asked Mr. Dunn if his guards were competent, like police officers. He said that his budget did not allow him to hire people like those with police training. He definitely gave me the impression that the guards were getting something not much more than minimum wage for pay."

The victim's account of the incident not only included the details of the frightening attack, but also the cavalier fashion in which the security guard, who arrived on the scene, conducted himself. "I woke up and a man was standing in front of my closet. He was looking at me, but he kept checking the door. 'Who the hell are you?' I asked him. He said, 'Oh, isn't this the 12th floor.' He sounded apologetic. He sounded legitimate." She told him to leave and he did.

The intruder returned to her room about 10 minutes later. "I woke up and I heard a noise at the door," the student said. The door opened suddenly and the man was back in her room.

"He shut the door and ran across the room before I could move. He grabbed my throat and said, 'Don't make a fucking sound or I'll kill you.'"

"I was terrified. He was extremely nervous, hyped up and gave me the impression that he was hiding out. I tried to calm him down and I offered him a cigarette." But, she continued "he lifted up my bed covers, keeping one hand on my throat. That's when 'rape' flashed in my head. I freaked.

"I let out some sort of scream and began to struggle with him. He squeezed my throat tighter, but I managed to get up on my knees in bed. That scared him." She reasons, "I guess he figured how difficult it would be to keep me quiet, hold me down, and get my clothes off." The intruder "jumped up", checked the hallway and ran out of the room.

"I went next door and screamed to the guy who lives there, 'call York Security, I've just been attacked.'" It was 6:45 a.m.

Twenty minutes later one security guard arrived at the woman's room. "I told him quickly what happened and instead of searching, or calling for assistance, he asked me, 'wasn't your door locked?' I told him that it usually was and that I hadn't locked it after the guy came in the first time. He (the guard) was smiling. He laughed and said, 'I can't believe you didn't get up and lock the door.' He was amazed and kept ridiculing me. I felt humiliated."

The security guard asked the student to repeat the story. "This time he wrote it down. He asked me if I wanted to call the police and when I said no, he laughed. So I said, 'O.K., call them.' He said, 'Oh, so now you want the police here.'"

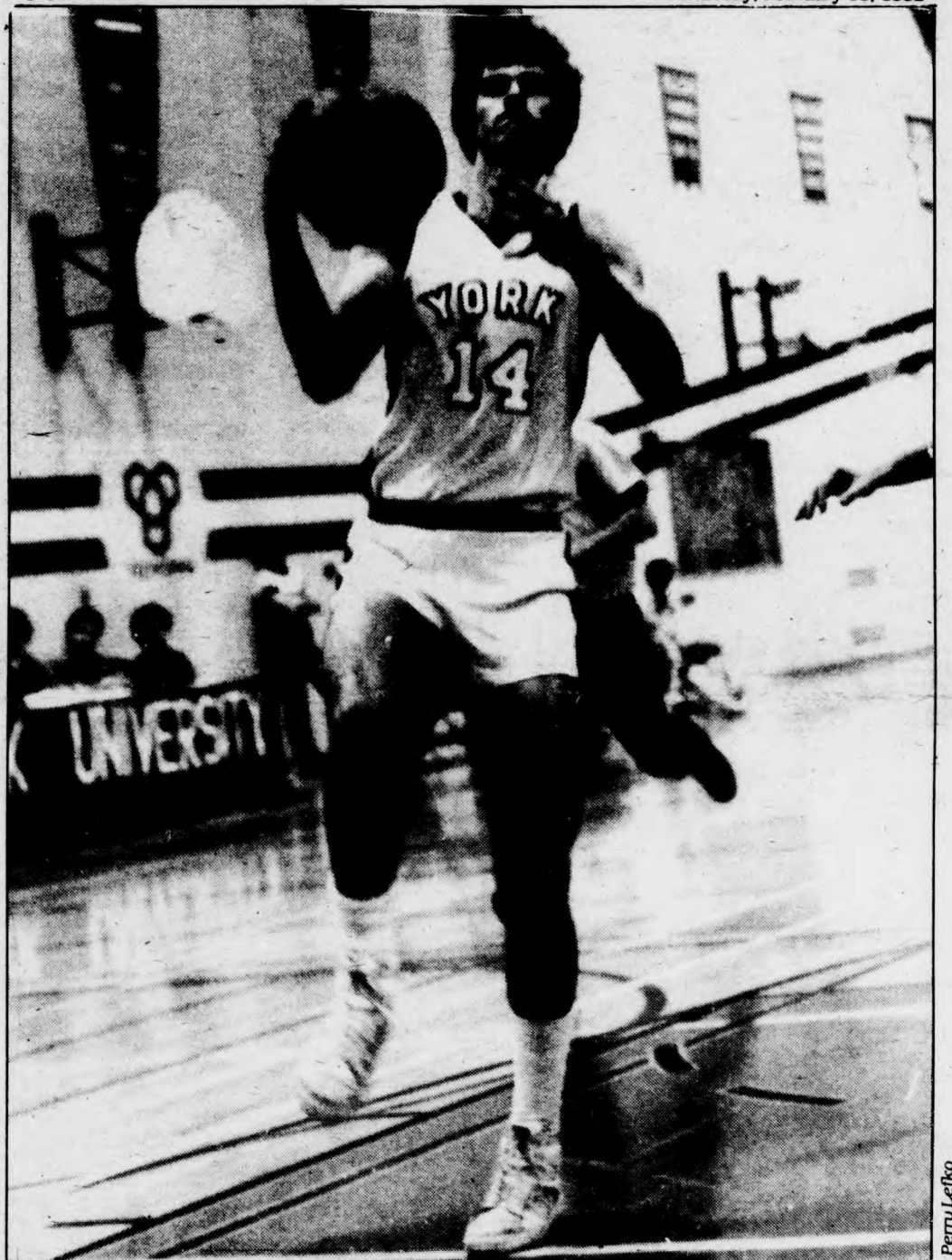
"I was shaken, upset, trembling, and this attitude was not helping me relate my story. I urged him to search for the attacker and then call the police. I figured if he called the police he'd want to stay in the room and wait for them. He was in no rush. It just didn't seem to occur to him that the guy could still be there."

But the intruder was still in Vanier. He walked down five floors and entered another female student's room. It was approximately 7:00 a.m. He surprised the sleeping woman and sexually assaulted her. He left her room and went into a washroom directly across the hall where he stayed about 10 minutes. The woman heard him leave the floor by the stairwell.

"If the stairwells and entrances had been sealed off," said David Thompson, "there is no doubt we could have caught the guy."

York Security was called to Vanier again, two days later, and performed no better. Thompson and the first woman attacked were called by a residence don who reported a possible spotting of the intruder. She had called Security, but five of the guards responding to the call came to her room instead of starting a search.

"The security guards were running up and down stairs, in and out of the elevators and asking girls if they 'had seen a pervert,'" said the first victim. "They were causing general panic and confusion and we just had to ignore them and try to calm people down and conduct a thorough search."



What can you say about David Coulthard, York's all-star basketball player, that hasn't been said before. Well, you can start by saying that the explosive Coulthard scored 50 points against U of T on Tuesday night to set a new OUA single-game scoring record.

Perry Lejko

Japanese are still suffering

Michael Monastyrskyj

When writer Joy Kagawa arrived Monday night at Vanier College to speak "on the Experience of Japanese-Canadian Internment", the audience might have expected a condemnation of those responsible and a demand for compensation.

The author of *Obasan* did mention that, "In Canada we have still not punished our leaders for their war crimes" and at times she did express anger towards the internment and its aftermath, but throughout her eloquent speech she emphasized that everyone is capable of harming others. "Yesterday's victims," she said, "often become today's victimizers."

She might have just as easily said that those who suffered in the past remain victims today. Thirty-five years after the end of the Second World War, Japanese still feel the shame of having been dispossessed of their property and sent to prison camps.

Citing the eighty per cent rate of intermarriage and the lack of Japanese communities Kagawa points out, "There

is no Japantown in any Canadian city. We have obeyed the injunction to never again live in close proximity to each other. We are not at home in our own land and we have passed the dis-ease on to our children."

She asserts that Canadians "can not claim moral superiority." In fact, because it was civilian authorities who ordered the internment, Kagawa believes Canada's actions were more sinister than those that occurred in the United States where the decision to imprison Japanese citizens was a military one.

However, Kagawa does not dwell on the past. "I like to get off the victim-victimizer pole as often as I can. What matters is to love. And if people are blinded and can't love, it matters to try and understand."

Warning that too many people accuse without considering what wrongs they themselves commit, she explains, "If I add another voice to the din, it is a plea for quietness, to ask we learn to listen rather than to shout out—that most of all we heed the ones who are so oppressed they cannot speak out at all."

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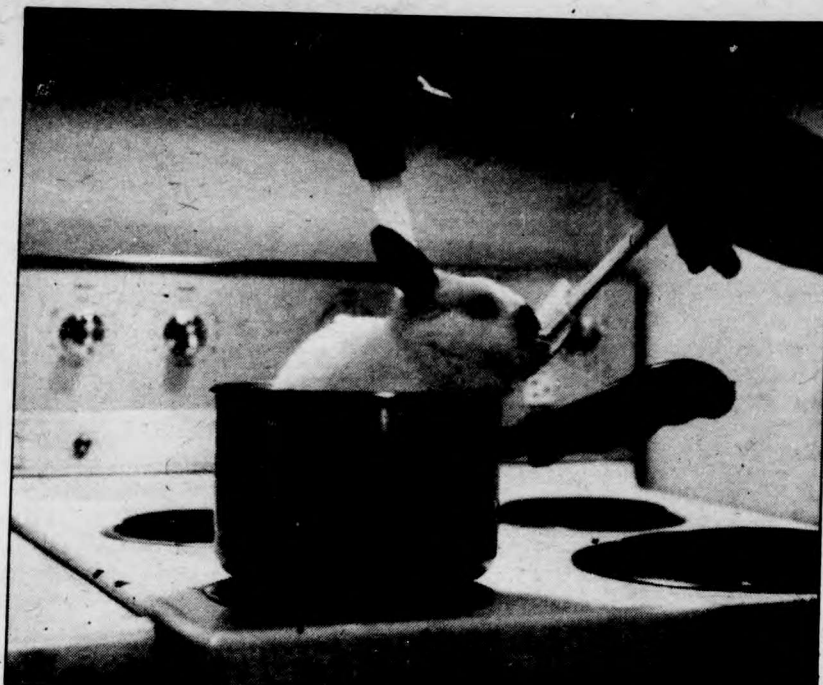
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David Buccino

In this photo, Booby, a distant relative of Bugs Bunny, stews over the possibility of eating his carrots before the water gets too hot.

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CYSF meeting

CYSF election date not decided

Michael Monastyrskyj

At a Tuesday meeting, the Council of the York Student Federation saw its quorum evaporate before it could discuss a date for its upcoming general elections. The matter will now be decided by the CYSF executive committee.

A motion to hold the elections March 8-11 had been discussed at the beginning of the meeting, but CYSF President Greg Gaudet withdrew it after External Affairs Director Jorge Garreton argued that the proposed dates conflicted with the Canadian Federation of Students' Week of Protest.

Gaudet says, "I hoped to discuss the matter again before the end of the meeting." However, after debating other subjects for more than two hours, a number of CYSF members quit the Ross building classroom, leaving the Council without quorum.

According to the CYSF Charter, the elections must be held before March 15, but Greg Gaudet is considering evoking an article that allows for an extension under special circumstances. "I'll get the executive committee together to see if they also feel special circumstances exist," says Gaudet. If the committee agrees, the elections will probably be held the third week in March.

Sometime before Tuesday's meeting Gaudet and Garreton discussed the possibility of voting taking place during the Week of Protest. Gaudet says, "I felt it would not have hurt the Week of Protest. In fact it might have added to the week because candidates would have discussed cutbacks. It might have become a very dynamic and exciting week."

Garreton, on the other hand, says, "These elections would conflict with the CFS week of action that was approved at the last OFS conference. In particular there would be a conflict on March 11, with the rally at Queen's Park." He adds, "The date of the election could bring about a destruction of the week itself."

In response to a resolution passed at the recent winter conference of the Ontario Federation of Students, Garreton has organized a Coalition Against Cutbacks to prepare for the Week of Protest. The OFS has called "for a province-wide boycott of classes March 11", but Garreton says, "It's a very vague motion, not concrete."

As a result, the coalition, which is made up of represen-

tatives from York's unions, colleges and the All Student Union Movement, has proposed that short teach-ins be held instead. The coalition is also planning a large rally at Moot Court for March 10, and has invited, among others, Bette Stephenson, Bob Rae, Robert Kaplan and OFS President Barb Taylor. At Tuesday's meeting, the coalition received the CYSF's official endorsement.

In other business, the Council censured the All Student Union Movement (ASUM) for "excluding the Jewish Student Federation from their 'Week Against Racism.'" JSF representative Danny Eisen argued that the exclusion was unjust because the JSF had contributed to the week and because the move implied that the JSF was a racist organization.

Faculty of Fine Arts welcomes sculptress

Mike Guy

A group of Fine Arts students and teachers saw their hard work pay off, when it was announced last Thursday that their aid would enable an Argentinian exile to study at the Ontario College of Arts.

The announcement came as members of the Faculty of Fine Arts gathered to welcome Ana, a sculptress who was forced to flee the repression of her South American homeland. The students and professors have raised four hundred dollars, fifty dollars above the OCA's tuition fee.

Among the people gathered at the Purple Lounge were the Dean

of Fine Arts, Lionel Lawrence and visual arts professors, Bruce Parsons, Eugene Tellez, and Vera Frenkel.

During the assembly films were shown and there was a discussion, which revolved around the difference between Canadian and South American art. Ana explained that her art "is for the common people". Parsons contrasted her work to his own which he believes is more "personal, since Canada does not have the social and economic problems of Central and South America." Lawrence, who agrees with Parsons, said, "It is intriguing to me that someone such as Ana can mix art and politics."

Tellez, on the other hand, disagrees. "The artist is a social animal whose function it is to be critical of the system by confronting the controversial issues...As for Ana, she will help revitalize Canadian art."



Manse James (left) and Dave Gravelle.

Donna Powell

Bethune series on last reel

Elliott Lefko

Bethune College Council has issued the Bethune Movie Series an ultimatum: "Keep losses below \$200.00 from now on, or get 'killed.'" This motion was passed after Commuter Rep. Jeff Elie called for the immediate suspension of the series. Over sixteen hundred dollars in losses had been accumulated between September and December.

This threat has not daunted new series managers, Dave Gravelle and Manse James. The duo have run the series since the beginning of January. "The potential is encouraging," says James, "we made improvements. It's not at the point where we should be phased out."

The manager confesses, "It has been more difficult than we expected, because we were suddenly given these jobs. It didn't give us time to prepare. We were left to our own devices."

James and Gravelle both worked for Bethune Movies last year, but neither have any managerial experience. They met last year and were supposed to assume management of the film series, but Council failed to reach the duo during the summer and appointed Derek Dorey instead.

One of Bethune Movies' critics is the *Reel and Screen Manager*, Howard Hacker. In his opinion, "They are committing commercial suicide. This Thursday they are running *Kramer vs. Kramer* and *The Goodbye Girl* on Friday. These films are too similar and besides, too many people leave the campus for Reading Week."

Gravelle and James hope to continue as managers next year, although the immediate future is their prime concern. "If we disappear one weekend," said James, "you'll know we didn't do well the week before."



Faculty Focus

A gift to Wolpe

PJ Todd

Austin Clarkson wants to acknowledge a debt. To pay homage to a former teacher and friend, Dr. Clarkson, associate professor of Music at Atkinson, is writing the composer's biography.

"I am devoting a great deal of effort to the life and work of Stefan Wolpe because I studied with him, and because he is the greatest musician I have met. He has given me much, and I wish to return the gift as best I can." Wolpe (1902-1972), a German composer, lived the last part of his life in New York, where he and Dr. Clarkson met. Now Chairman of the Board of Directors and coordinating editor of the Stefan Wolpe Society, Dr. Clarkson will publish his book in Canada this summer.

Professor Clarkson is York's academic monitor of music courses in the University's 'Service Program'. "My major concern is to reach out to the teachers in the schools with courses that will increase and improve music teaching. The Atkinson program has been developing in this direction, and I am glad to say we are offering a new fourth-year course, *Music in Special Education*, next year, the first offering of its kind at an Ontario university."

Dr. Clarkson has long range plans. He is working on a study of song, parts of which will be published in music journals. He hopes to publish the study as a book in about three years. "The basis of my approach to song is a study of primordial sound imagery."

Professor Clarkson offers his evaluation of York's Music Department: "I am most concerned that our music facilities become more centralized. We are scattered over 17 locations on this campus."

Senate approves new academic policies

Mike Guy

In a very productive session held last Friday, the University Senate voted on approximately twenty recommendations of the Academic Policy and Planning Committee, leaving only ten to be examined at the next assembly.

Many senators came away content that a lot of ground had been covered. Philippe Garigue, Principal of Glendon College, said, "I was pleased that the Senate considered Glendon's special needs for both English and French as a second language." He added that "Glendon is a college whose task is to make its students bilingual. It is unlike York, which teaches students English as a second language so that they can function academically."

In response to the approval of recommendation 44, which reads, "Senate endorses and encourages the efforts of the Faculty of Fine Arts to improve the cultural life of York...", Dean of Fine Arts, Lionel Lawrence, said, "It's really good, really good."

Lawrence was also satisfied with the proposal "that the University consolidate the Faculty of Arts into a cluster of

contiguous spaces." At the present time the faculty is scattered across the university.

However, Greg Gaudet, President of the Council of the York Student Federation, was dissatisfied with an amendment made to recommendation 39. The proposal reads, "the transportation links between campuses (York and Glendon) be examined." Gaudet is disap-

pointed that "be examined" was used in place of "be improved."

In response to Gaudet's concerns, Bill Found, Vice-President of Academic Affairs, said, "The transportation between campuses has to be examined in order to see just how much improvement is necessary."

The next Senate meeting will be held on February 19.

Transition period ahead for new OFS chairman Mitchell

Michael Monastyrskyj

As of next June's Annual General Meeting, the Ontario Federation of Students will have a new chairperson. Helena Mitchell, a student of Ryerson Polytechnical Institute and the present OFS treasurer, will replace Barb Taylor who is planning to finish her studies at York University.

Taylor, a former member of the Council of the York Student Federation, says that "the new chair is in a transition period" as she learns the ins and outs of her new position. Mitchell was elected at the OFS winter conference, held two weeks ago.

Taylor believes that the

federation has accomplished much during her term of office. She says, "It has become a much stronger organization. More students are involved in the issues and the October 29th rally was the most successful demonstration in the OFS's history."

She adds that the OFS has grown as the community colleges begin to feel the harsh effects of cutbacks. She, however, stresses that her term has not yet finished and encourages students to participate in the province-wide boycott of classes, scheduled for March 11.

February 11, 1982, *Excalbur* 3

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Rae wins

Predictably Ontario's NDPers go with favorite

PJ Todd and Berel Wetstein

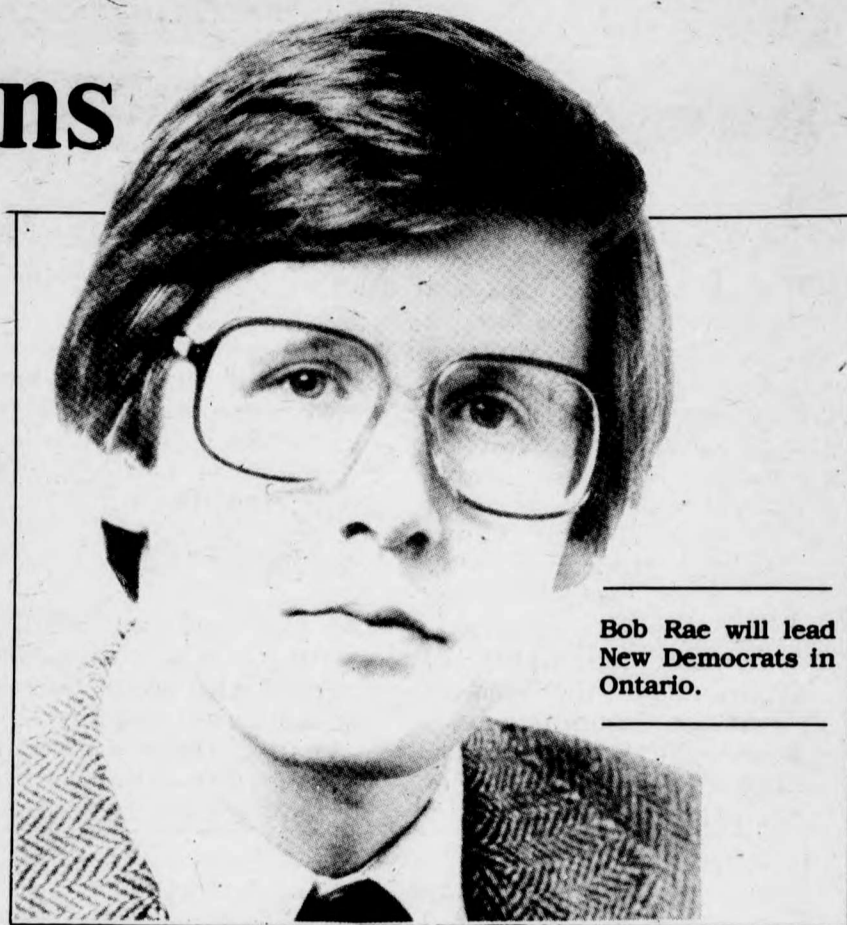
In a convention that often appeared aimed more at its television audience than at its delegates, Bob Rae breezed into the NDP leadership post. The media's 'glamour boy' grabbed a first-ballot victory with 1,300 of a possible 2,100 votes, Sunday afternoon, at Toronto's Harbour Castle Hilton Convention Centre.

Rae downplayed policy rhetoric throughout the three-day convention, relying instead upon the cool and confident image he had established as federal Finance critic.

Richard Johnston, the NDP's left-wing champion and Rae's anticipated challenger, failed in his speeches to convince delegates he was the man for the job.

Dark horse, Jim Foulds, remained in the shadows. He exhibited the oratorical style for which he has become infamous: a fire-brand socialist vocabulary couched in the dulcet tones of a retired clergyman.

Three delegates from York's 55-member strong NDP Student Association were present at the convention. In a microcosmic representation of convention voting patterns, two members of the group pledged their support to Rae and one diverged with a ballot for Johnston. Bob Dearbourne, York NDP Publicity



Bob Rae will lead New Democrats in Ontario.

on the convention floor. Their bid to eliminate Canadian government dealings with any corporations that invest, directly or through subsidiaries, in South Africa was accepted. But a second resolution which denounced U.S. intervention in El Salvador and called upon the Canadian government to recognize the Democratic Revolutionary Front and the Liberation Front Farabundo Marti as legitimate representatives of that country was not heard because of its low priority status. Also not heard was York's third resolution which requested a reduction in tuition fees and a re-assignment of the resulting tax burden to corporate shoulders.

The majority of Ontario university delegates were not supporting Bob Rae. Erna Van Duren, a 2nd-year psychology major at Waterloo University

selection, Steve Andrews, a 2nd-year Arts and Science student at Lakehead University complained that the convention "was a complete waste of time.

There is no way I could support Rae. He was elected undemocratically by union slating." For the purposes of leadership elections, union members are considered party members whether or not they hold a party membership card. This allowed the unions to provide over 40% of the convention delegates.

The only surprise of the election was the size of Rae's victory. While Rae was the anticipated winner, Johnston was expected to win more than the 512 votes he managed to obtain. Foulds received 232 votes.

Discussing Johnston's poor performance, many delegates

Rae's image the deciding factor

Manager and a convention delegate, commented on the split, "democracy is the raison d'être of the NDP and hence we are voting with personal direction."

Brenda Wainman, part-time Atkinson social work student and York U. NDP alternate, commented on the leadership race. "None of the candidates differ in policy," she said. "People voting for Rae give the pseudo-argument that there is a difference, but really, it's the added component of Rae's image that will be the deciding factor."

York University saw only one of its three resolutions reviewed

spoke for many Johnston supporters when she said, "we must be more honest about economic positions. I believe in nationalization and Richard was the only candidate who supported us on this issue. Economics must be stressed as it is the area that concerns most people." Asked if she could support Rae in the next election, Van Duren gave a party-loyal "yes".

Bitterness, however, was apparent among Fould supporters. Quarrelling with the NDP method of delegate

emphasized his tone of resignation in the final candidate address. In the words of one delegate, "it sounded like a concession of defeat." This attitude is thought to have swung some of the undecided votes to the confident Bob Rae.

Now that Rae has secured the NDP leadership, his challenge is to win a seat at Queen's Park. Rae acknowledged, under incessant questioning from the media, that a deal had not yet been struck with any current member of the Ontario legislature.

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EDITORIAL

Security problem is hard to solve

There's no point denying that we have a problem with security on campus. Who's at fault and what can be done are essential questions that must be answered, but the answers won't be found without real effort.

David Thompson, Vanier Residence Tutor responsible for the well-being of Vanier students, is doing his utmost to protect his wards. As Chairman of the Master's Residence Committee he is studying findings of a special Master's Council meeting on security. His committee

hopes to standardize residence safety procedures: they want to guarantee a minimal amount of protection in every residence with the option of additional precautions left to the discretion of individual colleges.

Thompson insists he will not allow security regulations to substantially interfere with student life—"we don't want fascism."

What Mr. Thompson wants to ensure is that "the security students want is the security

they get." Maximum security with minimum hassle.

But that's only possible if residence members recognize the responsibility they have to each other. They must start enforcing security measures as if the residence were filled with their own.

Several members of the *Excalibur* staff spent this week wandering in and out of Vanier's "locked front doors," the students' home. But they met with little resistance—only stopped an average of 1 in 5 times.



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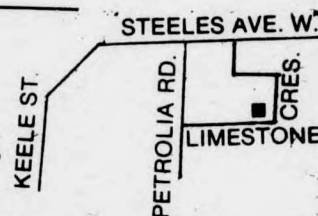
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SAT. 11A.M. - 4A.M.
SUN. 11:30A.M. - 2:30 A.M.

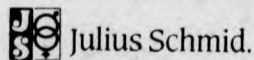
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LETTERS

GENUINE FILMMAKERS

In regard to your "editorial" in the Thursday, January 21, 1982, Vol. 16, No. 17 issue of this paper: York film students are not comfortable; they do not want to be "American" filmmakers; the Canadian panelists discussing film with Norbert Kueckelmann (German filmmaker) did not criticize him for dealing with contemporary surroundings; our young filmmakers do not model themselves after REDS or Warren Beatty (but I'm sure many of them, I like myself, admire him and his film); and the film students at York did know that Mr. Kueckelmann was speaking - no one can say how much they cared.

Your wildly incorrect statement attempts to assert that listening to Mr. Kueckelmann would help us to develop a Canadian cinematic identity whereas listening to Warren Beatty would not. In many people's opinion both these talented filmmakers have done a good job revealing things about their respective countries, and both of them are equally irrelevant to any issue of "Canadian cinematic identity", if it's an issue at all.

Sometimes our cat pees in the snow. I may not like the look of it or the sound of it (if I'm able to hear such subtleties) but I hope I'm never so pretentious as to go over and try to tell the cat that what it just eliminated from its body was not cat-pee, not urine of genuine feline nature.

Perhaps few, if any, films made by Canadians are just the way I'd like them to be; but, come to think of it, no film ever is - not even my own. I certainly hope all Canadians don't start making films the way I think they should.

I wonder if Ingmar Bergman was really making "Swedish" films? Perhaps when he picked topics that revolved around inner turmoil and self-doubts he was robbing purely Canadian ideas and attitudes. That bastard; and so many people admire him as a great Swedish filmmaker!

My guess is that Canadian films will be made by Canadian filmmakers and each one will be different. Our film students take part in this process by working very hard to produce films that they care about, whether anyone else thinks it's the right or wrong thing to care about. Maybe those who did not attend the Kueckelmann panel had already seen his films that were shown previously and met him earlier that day at a scheduled encounter you could not have known about. Even you would not recommend that your film students spend all their time at panels and screenings. Even you would want them to eventually go out and try to make a good film, because you care so much about the Canadian film identity. Eh?

Michael Kennedy,
Faculty Member
York Film Department

GAUDET'S IMPEACHMENT

While I realize that a response to Gaudet's impeachment challenge lends him credibility he needs, his accusations are without merit.

How Gaudet can charge that I have ignored my mandate is beyond me considering his performance in office to date. His "red elephant" the "fan Van" is great for him going to and from university, maybe he can pick me up next time on his way to school. I do not expect Gaudet or Excalibur to have any notion of my level of participation at Board of Governor's meetings because

neither have even attended one. I admit to missing Board meetings while I was at my summer job. I never denied this nor do I feel that because of this I have "ignored my mandate". Gaudet has a very naive and unrealistic assessment of student effectiveness being measured by the number of meetings attended.

I had tried to avoid criticizing Gaudet out of courtesy to him because I was his predecessor in office. My "no comment" stance has made me a public target. I suggest he should salvage what is left of his term with something constructive. More communication with the colleges and some organization would be a step in the right direction.

Malcolm Montgomery
BOG rep.

SCIENTIFIC PRAISE

I am writing this letter in regards to Anderson Lookin's article in the Science Section of your December 10, 1981 issue, entitled "Recombinant DNA: Designer Genes."

Although I wasn't aware of York's Biology Department or for that matter the Farquharson Building despite the "old saying", I do like designer genes! I had heard of DNA but I didn't appreciate its meaning. Looking did a great job of making it a lot clearer. I even dazzled a friend by explaining the role of Dioxynucleic Acid and that Recombinant DNA is no more complex than groups of atoms from different species.

I feel a surge of pride that York is more than just an Arts University. This work is even more impressive than Osgoode's Law and more interesting. I look forward to the Science page every time I read Excalibur. I also enjoy the adventures of E.C. Niecs, let's here more from him. Keep up the good work.

W. Peters

APPALLED AT NAIVETY

In reply to Joel Baum's letter (in the name of some supposed committee), I am honestly appalled at his narrow scope. It is precisely the result of such isolationist, egocentric thought (and consequent policies) that many of the atrocities of our past were perpetrated with little or no external opposition. At this point in history when technology allows for rapid communication, and the vast degree of economic interdependence renders the capability to apply pressure, we have not only the means, but also the responsibility, to voice objection to flagrant violations of basic human rights.

Mr. Baum's 'worry' over "letting Canada fall to pieces" shows that he, like most fortunate Canadians, hasn't an inkling of the word "suffering". And I am sincerely happy (for him) that he doesn't. But let not this naivety blind us to what is going on outside our own tranquil existence.

Randy Tischler

ANGST-RIDDEN

Thanks for your letter, and for the copies of Excalibur, and for the interview you published.

"Honest-ridden" is probably a better word than the one I used, angst-ridden.

Had a good few days in Toronto, though I was sad not to have enough time to put on my entire repertoire. Do you think the student union or some group at York U. would fund a reading by me? I'm arranging my schedule for late-winter and spring.

In any case, very best wishes,
Ed Sanders

OUR TOWN

DRAMA FROM TENNESSEE
Tennessee Williams' *Summer and Smoke* (1948) and his later version of the play, *The Eccentricities of the Nightingale* (1964), will be staged by third-year students of the Department of Theatre in alternate performances, February 8-13 at York's Atkinson College Theatre.

Tickets for each play are \$1.00 and may be reserved by calling the Theatre Department at 667-3730.

HELP WANTED

Male handicapped student resident, Atkinson Residence, is interested in finding help to assist with his daily living. A fee for service is negotiable and/or free accommodation. Please contact Peter, 661-4083.

CAN-AM PHOTOGRAPHY

York University's Faculty of Fine Arts will present a photography exchange show — a unique collaboration between students

of York's Visual Arts Department and the Visual Arts Department of the State University of New York (at Stonybrook) — Sunday, January 31 to Sunday, February 28, at the Canadian Centre of Photography and Film, 596 Markham Street.

For more information call 536-5400.

ACADEMIC AFFAIRS

Problems with professors? Disputing your marks? Dissatisfied with courses? To work out a strategy and action for academic problems contact Academic Affairs Vice-President Andrew Barker, at CYSF, 105 Central Square, 667-2515.

TREASURER TO TALK

The Hon. Frank Miller, Treasurer of Ontario, will speak on "Economic influences between Ontario and the United States" on February 23 at 4:00 p.m. in the MacLaughlin Junior Common Room.

YORK ASSOC. FOR PEACE

York Association for Peace (Y.A.P.) presents a lecture by York Psychology Professor D. Bakar on February 11th at 4:00 p.m. in the Faculty Lounge (Ross S869). Y.A.P. meets every Wednesday at 5:00 p.m. in CHL 110. Everyone Welcome.

SPIRITUALITY AND SOCIAL JUSTICE

The *Student Christian Movement* is having a regional retreat on Feb. 13 and 14, on "Spirituality and Social Justice." Len Desroches of the Cruise Missile Conversion project will be a resource person for the weekend. Anyone interested in the objectives and aims of the SCM is welcome to share in this weekend. For more information contact Cathy, 667-3171 (w), 485-5972 (h).

GAY ALLIANCE

There will be a meeting of the Gay Alliance at York on

Wednesday, February 17 in the faculty lounge, S869 Ross, between 8:00 and 10:00 p.m.

The alliance can be contacted c/o the CYSF, 105 Central Square, 667-2515.

MATURE STUDENTS

There will be a Mature Students' grand reception following Reading Week on Thursday, February 25 between 4:00 and 7:00 p.m. in 001 MacLaughlin College.

OPERATIC CHARICATURES

The Glendon Gallery presents "An Album of 18th Century Venetian Operatic Charicature" from February 5-28.

NOT ANOTHER FILM SERIES

The York Film Students Association presents "Not Another Film Series". Fritz Lang's *Metropolis* will be shown on Wednesday, February 17 at 7:00 p.m. in Room 114 of the Scott Library. Admission is free.

SCANDINAVIAN SEMINAR

The Office of the Foreign Student Advisor will be sponsoring a Scandinavian Seminar — Information Meeting on Friday, February 12 at 12:00 noon in S105 Ross. Ms. Anja Solmenkivi, the Finnish National Director of the Scandinavian Seminar is the guest speaker.

STATUS OF WOMEN

On February 24 the Office on the Status of Women will be sponsoring a discussion on "Sexual Harassment: The York Report" presented by Professor A.B. Shtler.

NAT TAYLOR CINEMA

John Kemeny, director of *Quest For Fire*, will be speaking in the Nat Taylor Cinema today at 2:15 p.m.

OUR TOWN submissions should be sent to 111 Central Square.

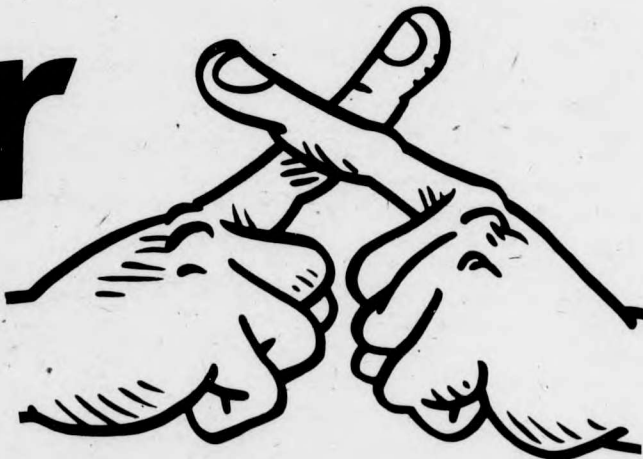
The sign of the 60's



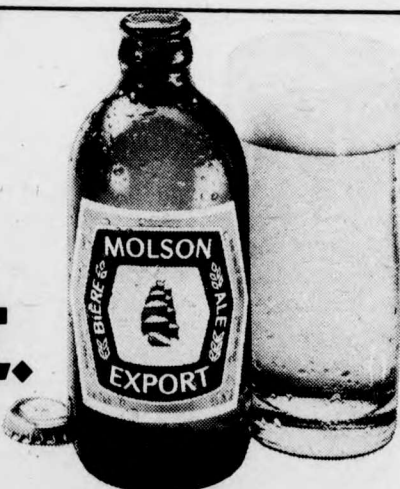
The sign of the 70's



A sign for the 80's



And how to order the beer that keeps on tasting great.



CLASSIFIED

OPTOMETRIST

Dr. Paul Chris Optometrist wishes to announce that he has taken over the record file of Dr. J.W. Capell, 1325 Finch Ave. W. at Keele. 635-1325.

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DIALOGUE

Peter Kent: the man in the safari suit is always hunting for a story

Interview by Ian Bailey—photos by Jules Xavier.

That Canadians have few homegrown journalistic figures to hold up for consideration may be due to the fact that we haven't heard much about people such as Peter Kent.

A CBC publicist described Kent as, "more than just a pretty face", and glancing over his credentials one realizes that there is more to the man than having been, at 33, one of the youngest readers of "The National".

At 39 Kent has managed to work in enviable positions at the CBC, the CTV network, and Global Television News. Until last year he was reporting on African affairs for NBC. He has come a long way since he began freelancing in Vietnam in 1966 after leaving the small Calgary TV station where he got his start in broadcast journalism.

Kent covered the Quiet Revolution in Quebec, the fall of Idi Amin's Uganda, the evolution of Southern Africa, and the 1973 Middle East War. Along the way he picked up an Actra in 1975 as the best Canadian newscaster and an Annie for a Newspecial on Cambodia. Now Kent has joined the CBC's big roll of the dice, "The Journal" as a producer-journalist.

Excalibur's Ian Bailey spoke to Peter Kent at the Carlton Street newsroom of "The Journal". Kent apologised for not wearing his characteristic Safari suit.

You are quoted in Macleans as saying that American television news has a tendency to be preoccupied with covering war...

As one of the superpowers the Americans seem to get involved in almost every war that takes place these days. American television is different than Canadian television is or should be. They're selling commercials in a multimillion dollar business and war attracts an audience. In the 60's, on Saturday afternoons ABC, NBC, and CBS would have half-hour programs like, "This Week at War," or "This Week from Vietnam". It was not a really terrific analysis of what was going on. It was a John Wayne movie in real life. TV audiences will watch that. People are fascinated by explosions and struggle and conflict and disaster.

If American nightly news programs have a shortcoming it is that they too often present the spectacular picture without enough of the background. They don't explain either what happened before the event or what happened afterwards.

When you began reading The National in 1976 there was some suggestion that your role as commentator would be expanded to make it more journalistically satisfying, did this occur?

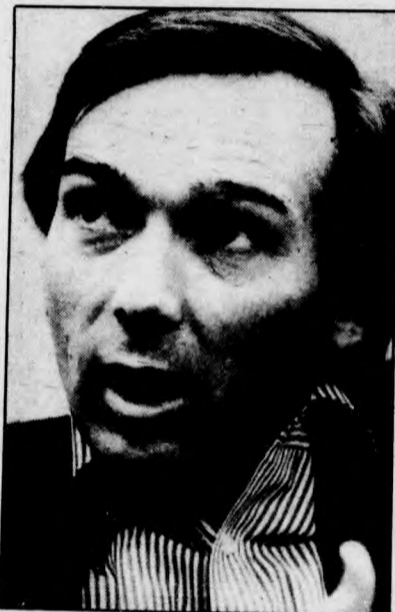
Journalistically I found The National very satisfying. I was able to write copy despite previous Union restrictions. I was hosting and writing newspecials on "Newsmagazine" and I was travelling fairly regularly to do field stories. In that sense I was really satisfied with The National.

Why did you leave?

What got me and the rest of the Unit depressed, and prompted my criticism at the CRTC hearings of the CBC Licence Review, was that the CBC was treating The National like a third rate program. First of all, The National was produced in a tiny, inadequate 30-year-old studio which we shared with "The Friendly Giant". Our set would be knocked down and night and his set would go up in the morning. We couldn't get in and work during the day because they were taping "Friendly". The studio set-up was just not good. The equipment we were using was inadequate.

The News was constantly being bumped by American programs like the Academy Awards which were already available on cable to most of 8 Excalibur February 11, 1982

Canada. We were also being delayed by sports events — not that sports aren't good. Our coverage was being disrupted all the way across the network. I thought if the taxpayers are paying for the news — and it's a fairly big part of the budget — they should get it.



The third irritating factor was that there was political interference in the sorts of newspecials that we were covering at the time. We weren't supposed to cover Rene Levesque, but we were to cover Pierre Trudeau. Not that I have anything against Trudeau, or that I think Levesque is any better than Trudeau, but I thought that we were covering too many political events from one point of view and not enough of the alternatives.

I spoke out about each of these problems at the CRTC hearings. Having said these things it was decided that I could not be allowed to continue reading The National. Fortunately it coincided with the development of the CBC's African bureau and I was sent off to Africa, which was fun.

When you left NBC you were quoted as saying, "When they lost interest in Africa, I lost interest in them." What makes Africa interesting to you?

It's a huge continent — an important continent. People in the West are too preoccupied with themselves and their societies and not with the parts of the world like South Africa, Africa and Asia which really has the population that is going to make global survival a very iffy thing 20 or 30 years down the road. The superpowers and some of the lesser powers like Britain, Germany, Italy and France are fighting proxy wars for their different ideologies. Every country on the African continent is torn by pressures between East and West; the

modern and the ancient; survival of civilization, and the destruction of civilization. There are a lot of very important stories and I don't think that Westerners, particularly Canadians, should ignore the Third World. Africa is the biggest and most ignored part. If we don't start educating ourselves I think that one day we could receive quite a shock.

The National has experienced cosmetic changes, but has it, as a result of the creation of the Journal, undergone policy changes to improve the problems?

The most important thing that happened this year is that The National is at a more reasonable hour. The basic news service of the CBC is now available at an hour when more Canadians can be reasonably expected to watch it; and be wide awake enough to understand some of the more complicated stories. Ideally, I would like to see it at nine o'clock, or eight o'clock, or even seven o'clock. But the Journal has been added and it is a complementary program to The National. Now a lot of the issues that we couldn't cover on the National in proper depth, which had to wait until — let's say a Monday night, "Newsmagazine", or a Tuesday night, "Fifth Estate" or a newspecial — can now be developed on a nightly basis as a complementary story to the National. You hear the important information of the day for the first part of the hour, then you get an amplification or development of it in the Journal.

I was covering the Middle East as a Fireman.

The development of that complementary hour is the best thing that has happened to the CBC in 20 years. What we've got to do now is get more time and develop further. While the CBC depends on commercial broadcasting for part of its annual budget I think we've got to continue to downgrade the pre-occupation with commercial revenue in prime time and do a little bit more alternative programming. We should offer things that people can't see on the other 20 channels available on a cable converter. I think that's what the CBC should be doing.

What happened in Africa?

I went to open the African bureau for CBC. I was in Africa



Journalist Peter Kent has circled the globe looking for stories.

for a year when NBC came to me and said, "We need a new correspondent to cover Africa. You're here, are you interested?" I told them I was, and I talked to the CBC people and told them I wanted to do this. I told them that, since they picked up stories off NBC I would still be doing stories for them. They agreed and we amicably parted.

I found that towards the end of the year that I was with NBC, I was covering the Middle East as a fireman. I was covering the Iran/Iraq War or sitting in Oman, Jordan as back-up in case the area blew up and they needed reporters to cover the story. I was sitting in a hotel in Frankfurt for a month as back-up for the release of the American prisoners in Iran. Those are perfectly respectable jobs and someone has got to do them but at the time there were stories in Africa I thought we should be covering and said to them, "look, what's happened to Africa?" They said, "It's there and we'll go back. It will come full circle and we'll start reporting there again." They wanted me to move and live in Beirut or Cairo. I wouldn't mind living in either place, but when I asked them if they were going to give me time to figure out who was who in this particular game, they said, "No." They said, "you don't have to know that — just move there and you'll pick it up." I said, "no" believing that to do that you'd have to make an investment responsibility of at least two



years, and then make an effort to learn the language. I was not prepared to make another two year commitment to start at the beginning again after five years of doing the same thing in another part of the Third World. Coincidentally, the Journal started to develop.

How did you become involved with the Journal?

I was in Johannesburg wondering what I was going to do about NBC, and whether I was going to stay there and freelance. At about that time Mark Starowitz called me and said, "Hey, we've got the go-ahead for the Journal, are you interested in coming back?" I said yes.

It was a John Wayne movie in real life.

I just wanted to be part of this whole thing. It took a long time to blueprint it and get it past the different levels of CBC administration, but it seems to be working. I think it will be much better six months from now than it was when we first went on the air. We'll find our pace, but that commitment is there. To cover the world had not to measure a story by a \$200 trip to Montreal as compared to a \$2000 trip to Kampala. But if the Kampala story is a good one then it is covered.

You've made great advances in the media. What has allowed you to progress so far, so fast?

A fair amount of luck. I've only been married a year and being single, and not having any large responsibilities, allowed me to take advantage of opportunities that came along.

What are your longterm goals? Are you finished in the field?

These last few stories are the last expedition type stories I'll get involved in. We're expecting a baby in May and I think I'm going to put the suitcase in the basement except for the occasional holiday.

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The current question regarding me concerns whether I have participated at Board of Governors' meetings. Be assured, the unfounded criticism I have received is part of the job.

I initially followed a policy of disinvolvement with CYSF to allow those involved the benefit of not having a past CYSF President at meetings, criticizing their decisions. This is no longer possible.

Feb. 8, in the Report of the Student Relations Committee, applications for an increase in the operating grant were received from Greg Gaudet (CYSF), D. Gritti (Atkinson) and P. Mallinos (Glendon). Atkinson is requesting a \$24.77 increase per student above the present student fee collected. Each student is to be asked to provide \$3.00 for the next two years to be given to the York Fund. This will bring the student fee up to \$53.00, or a 110% increase.

CYSF is requesting a \$9.00

increase, which includes the campaign levy for a 22.5% increase. Thus if the increase occurred in 1981/82, tuition would have cost \$1,044.00 instead of the \$1,035.00.

CYSF operates on a different scale than other student governments so that if the increase occurred in 1981/82 tuition on campus would be highest at Atkinson at \$1,057.44 for a five credit course load.

Glendon is requesting a \$13.00 increase with the campaign levy included amounted to a 32.5% increase. The 1982/82 tuition would have been \$1,048.00 at Glendon.

What this amounts to is that in addition to tuition increases the administration will levy, students will be burdened by increases from their peers.

Every student government cries the need for more money to operate with (as I once did). What is particularly appalling about the student grant increase

request is the way in which it was sought.

Gaudet and the present CYSF did not consult the colleges or more importantly, the students about this increase. The increase is shrouded by the \$3.00 York Fund Campaign levy. Chairman of the Student Steering Committee of the York Fund, a two-year levy as a student contribution to the growth of the University. That decision was made with the consensus of 14 student leaders and is laudable. The Board would accept the campaign contribution and allow the student governments their requests. They made the York Fund their lever to push through their operating fund increases.

At a meeting with Glendon College, enhancing their credibility, they agreed to hold a referendum. Atkinson's increase has been sought for two years and was ratified by the General Meeting which any Atkinson

student may attend and vote at.

Referendum is the traditional manner by which student increases are sought. Thus CYSF is entitled only to the \$1.50 increase as determined by the Oct. 1980 referendum.

Gaudet is being totally irresponsible in requesting an increase without a referendum, particularly when member constituencies were not consulted. Non-members such as Osgoode, Bethune and Calumet who will be affected by the increase were also not consulted.

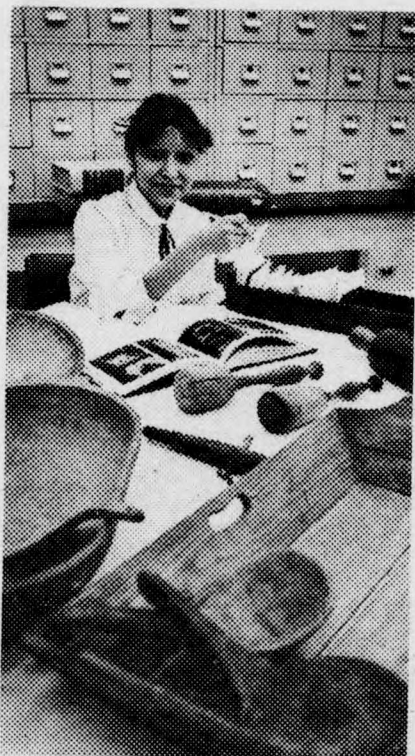
The campaign request is honorable and should be implemented for the two year period.

Malcolm Montgomery

Malcolm Montgomery is a student member of the Board of Governors. The opinions expressed here are his and do not necessarily reflect those of the staff or editors of Excalibur.

THE OBJECTIVE: Summer jobs with career potential for 43,000 students.

This summer the Federal Government is creating jobs for students in fields like:



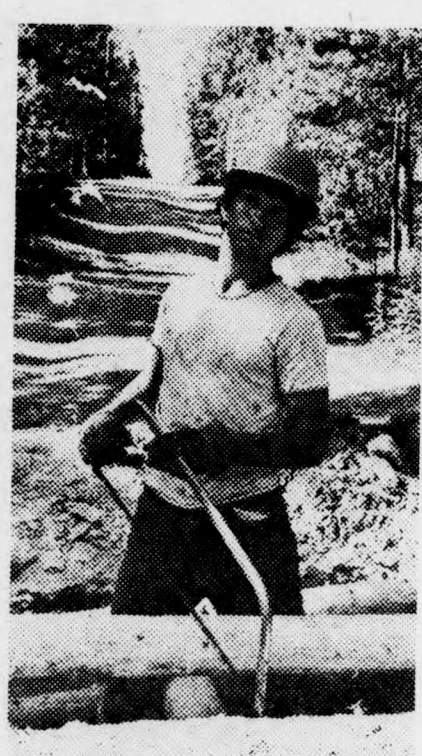
Historical research



Services to handicapped



Energy conservation



Tourism development

THE PROGRAM: Summer Canada

Summer Canada is a Federal Government program designed to give 30,000 post-secondary and secondary students career oriented experience while they earn the money to further their educations. (Jobs for 13,000 more students will be created through D.N.D. Cadet/Reserve and R.C.M.P. programs.)

Through Summer Canada, funding will be made available to established organizations and local governments which develop projects that increase student work skills and benefit the communities in which they live.

If you're an interested student, or belong to a potential sponsor organization and would like

more information, contact your nearest Canada Employment Centre or Employment Development Branch office and ask about Summer Canada.

Deadline for sponsorship applications, February 26th, 1982.



Employment and
Immigration Canada

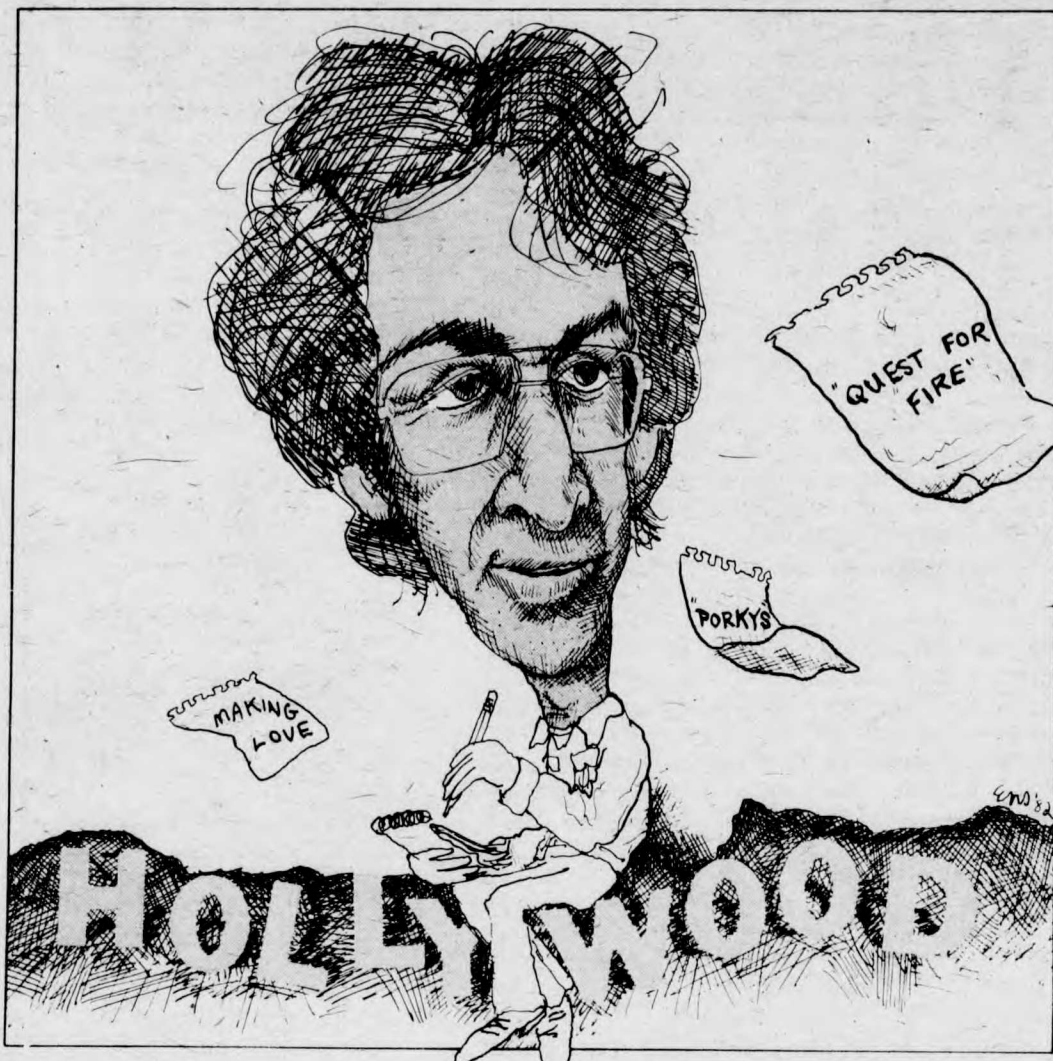
Lloyd Axworthy, Minister

Emploi et
Immigration Canada

Lloyd Axworthy, Ministre

Canada

FEATURES



Elliott Lefko

There's an old blues song that explains how "California is a garden of Eden, if you have the 'do, re, mi.'" Well, California can also be quite enjoyable when you are the beneficiary of an all-expense paid trip, courtesy of Twentieth Century-Fox.

On the weekend of January 27, 70 college film critics were invited to Hollywood by 'Fox', to sample three of their upcoming films, and interview their participants. The three included a

painstakingly authentic re-creation of a primitive struggle, aptly titled *Quest for Fire*; the unfunny and offensive *Porky's*; and *Making Love*, an innovative, serious film dealing with a love triangle.

The gamble taken by Fox paid off in a weekend that unreeled as smoothly as its sleekest film. The presentation began on the Fox lot with a 70mm screening of *Quest for Fire*. In the plush Daryl Zanuck Theatre.

As immense and cumbersome as it is

La, la, reporter goes to L.A.....

now, *Quest for Fire* began life as a "little thin thing they called a script, that contained this strange language," recalls producer John Kemeny.

That 'strange language' was the specially-engineered code created by author Anthony Burgess. "After all we couldn't have them speaking English," says Executive-producer Michael Gruskoff.

Based on a French novel, *Quest* suggests that the use of fire was paramount in the development of human culture. Director Jean-Jaques Annaud, had read the book four years ago and was convinced that it should be filmed. Ten million dollars later, Annaud, soft-spoken but affable, says he had to "fight like mad" to make the film. But the long wait to see his vision on screen was worth it. "You can't do film simply because you have money," he rationalizes.

Producer Kemeny, who along with co-producer Denis Heroux work out of Montreal, says he reads the film on two levels. "It's intelligent enough for people who want to work with the film, and it's a basic story, that will satisfy the regular elements of more conventional films." Or as Annaud points out, "at its deep end, it's a love story."

The film's love interest involves Ika (Rae Dawn Chong) from the cannibalistic Kzamm tribe (one of four tribes shown), and Naoh (Everett McGill) of the primitive Ulam congregation.

Throughout the film Naoh and two cohorts from the Ulam clan, Amoukar (Ron Pearlman) and Gaw (Nameer El-Kadi) attempt to re-capture the fire they lost when they were attacked by a rival tribe. Pearlman's character is not that far removed from a large chimp, and the comedic actor admits that he didn't have to go farther than the local zoo for research.

Female lead Rae Dawn Chong is a small dark-eyed, Aztec beauty. Born in Edmonton, she is the daughter of comedian and filmmaker Tommy Chong (Cheech and Chong). At 18 Chong still wears her youthful enthusiasm, but also carries a gracefulness that allows her to bring off the intimate lovemaking scenes she has in the film.

Following *Quest*, Chong is not anxious to begin working again. "The question is whether I'd want to do a film with less substance," she suggests.



Robert Redford on a weekend job.

Representative of the film's cool confidence is leading man Everett McGill. Born in Florida, he spend his childhood in Kansas, where he held a number of jobs including leader of a rock band.

To date he's been in two other movies, *Brubaker*, and *Union City* (playing Deborah Harry's lover), and a number of plays. The roughly-carved, stoic-faced actor, says of his unique approach that

preparation is everything. "I shot the film in my mind," says McGill.

Never in his own personal vision did he foresee himself merely playing the role of lead chimpanzee. "I saw a certain seriousness in the role. I tend to be a purposeful actor and I concentrate very hard. I think they needed someone who could execute that role."

★★★★

The second twenty-four hours in Hollywood was designated as good 'ole America Day. We were driven to a commerial theatre, to mix with the tanned masses, munch on buttered popcorn and cokes, and watch the slovenly *Porky's*.

Porky's chooses as its logo, a tongue sticking through a faucet-sized hole. If it were not for censorship, the tongue however would be a penis. In the movie, as well as on the t-shirt, the director's elongated joke was emasculated. During the press conference that followed the marginally-successful preview of *Porky's*, director Bob Clarke spoke about his frustration in filming the full length of his joke—a voyeuristic teenager getting his member stuck in a hole in the wall of the women's shower room.

Discussing the curious sexual censorship, which makes it okay to show female sexual organs, but not males', Clarke asks, "what in the name of god is obscene about a penis hanging out of a wall? America is still 1954. It hasn't changed."

Not surprisingly, Clarke's press conference, almost immediately, fell into a director versus the media confrontation. The critics were plainly disturbed by the stereotyping in the film. Clarke, however, was non-plussed.

"I grew up in the Southern U.S., and it was," he argued, "sexist, and racist, and that's what I reflected; a problem of culture."

During the last decade, Clarke has been busy with, among other films, the horrific *Black Christmas*, *Murder By Decree*, and *Tribute*. The New Orleans born director claims that he's had the idea for *Porky's* for a couple of decades, finishing the first script in 1968. "It's about 1954," he claims, "the year rock 'n roll began."

Clarke says *Porky's* focusses on sexual mores. He also maintains that it's a film about young Reagans. "The people in the film will grow up and run the country. They weren't served beer in one scene, so they blow up a guy's livelihood. Similarly if a country does something you don't like, you send a bomb over," rationalizes an ideologically-determined Clarke.

★★★★

The weekend wrapped up on a very high note with the screening, and subsequent interview session, of *Making Love*. A first class production, it combines energetic, daring producers with a talented and committed director, screenwriter and actors. The emotionally stirring film casts Kate Jackson and Michael Ontkean as a couple whose eight-year marriage is threatened when Ontkean falls for Bart, played by Harry Hamlin. The film is innovative both for its screenplay which attempts to understand homosexuality through the eyes of the middle class rather than the fringe, and for its presentation which is threaded through characters speaking directly into the camera without any artifice.

Producer Daniel Melnick was the driving force behind the film's production. A former head of production and president of Columbia Pictures, Melnick has produced three of the biggest pictures in the eighties, *All That Jazz*, *Kramer vs. Kramer*, and *Altered States*. According to Melnick, the success of a picture depends, sometimes, on pure luck.

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And in his quest he finds a world of dust and stars

Melnick says, he always tries to surround himself with talented people. Among the directors he's worked with are Bob Fosse, Sam Peckinpah (who threw a machete at him, "I heard it whizzing by."), Arthur Penn ("intelligent and good fun"), Ken Russell ("who chose to like him") and Orson Welles ("It was egotistical of me to think I could get brilliance out of him.").

Unlike Welles, however, screenwriter Barry Sandler justified Melnick's faith with a tremendous screenplay. Sandler, the only openly gay screenwriter in Hollywood, used his own experiences in shaping the script. "The other people in the production weren't threatened by my sexuality. My involvement was encouraged. I'm gay, they're not. So they trusted me."

In creating the script, Sandler weighed the current morality, and the wave of repression. "The film goes as far as you can without turning off the audience. It wasn't necessary to be explicit."

Sandler hopes that the film will help shatter stereotypes. "The media has created these stereotypes. The film shows that gay men can be doctors and lawyers, they can be masculine."

Actor Michael Ontkean, known for his roles in Slapshot and Willie and Phil, said he had no reservations in taking the part of a man who suddenly realizes he's gay. "It's just a part," he says. "One that's interesting and challenging."

Would he play a gay character again? Ontkean hesitates only for an instant, then cracks, "If people tell me I didn't do a

good job, I'd play a gay character again."

One part that Ontkean would like to play is Terry Fox, in the story of the Canadian hero's life. "I'd love the privilege of doing it. I'm just waiting for producer Robert Cooper to give me a script, before I sign."

Kate Jackson, who Melnick says he originally cast for the Meryl Streep role in Kramer vs. Kramer, says she saw Making Love "as an attempt to do something that hasn't been done."

It was also a chance to work with director Arther Hiller, who had great success with Love Story—he draws the performance out of you," Jackson says.

Hiller also gave the creative Jackson room to move within the boundaries of the screenplay. "There's a scene in the movie when the husband tells her, he's gay. I had to ask myself how I'd feel. It was an impromptu situation. Going into it all I knew was that she had to hit him."

One of the best things about Making Love is the performance of Harry Hamlin as the gay character. Hamlin effortlessly creates Bart who frequents the gay underworld as a means of avoiding any kind of permanent relationship.

The reaction of the gay public has been positive so far says associate producer Allen Adler. "I'm pleased with what's on the screen, and with the responses from audiences," he says.

★★★★

An interview session with Charles

Champlin, film Critic for the L.A. Times for 17 years, is the next feature.

Champlin says that critics enjoy 'down', pessimistic films, such as the recent Cutter's Way, or Shoot the Moon. And he says he's "desperately grateful those films get made."

★★★★

The final interview is over and it's time for, what else, a movie; in fact, a double bill. The films were Spetters, a Dutch drama that focused on the frustrations of Holland's pubertal youth, and Taxi Zum Klo (Taxi To The Loo), a shockingly realistic story involving Germany's gay underworld, a gay public school teacher, and the surprising results when they tangle.

Both the content and explicit images from the screen will make it impossible for either film to be exhibited in Ontario. Spetters is a robust street film which presents a range of problems, the smallest being the dog food they put into Dutch dixie dogs, and the largest being what to do with all these frustrated youths, whose romantic visions are spoiled because they are all either impotent or premature ejaculators (spetters).

Spetters is a depressing, brooding film which ends on a small amount of hope; by Charles Champlin's definition, then, the perfect critical film.

Frank Riploh's Taxi Zum Klo, is the film that leaves nothing out. Riploh is a

former schoolteacher who was fired when he announced he was gay. He went on to construct two slide-show presentations, both heavily autobiographical, which were highly acclaimed. He then made Taxi with the help of the German film agency.

Taxi opens up the formerly cloaked world for inspection, and as in Outrageous and Making Love, does a lot to destroy typecasting. Riploh stars in the film as himself; an extremely likeable and innovative educator who feels that teachers should not hide anything, including who they are, from their students.



Frank Riploh (insert), and Taxi Zum Klo.

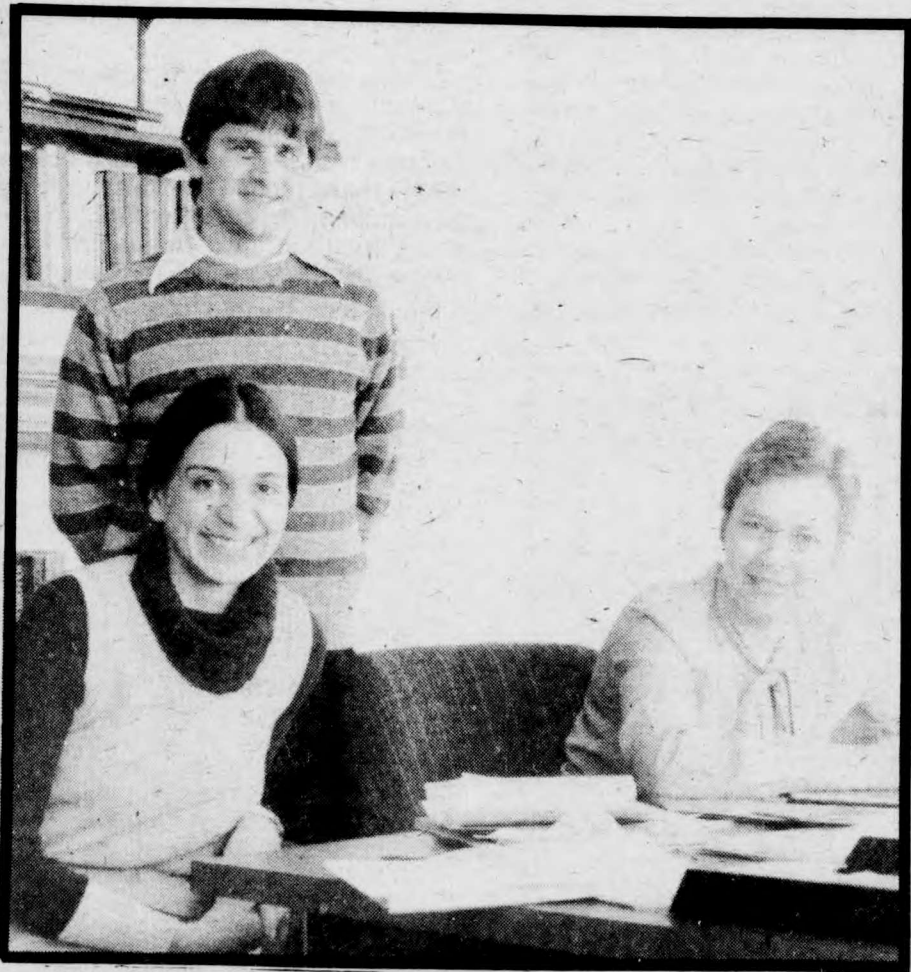
Within the film he juxtaposes a short film to contrast society's image of the homosexual teacher preying on their unsuspecting pupils, with Riploh tutoring a pupil and showing the pedophilic gay teacher is just a myth.

★★★★

Five days later the total reads, five movies, thirteen interviews, one press conference, and a sightseeing tour of the stars' homes. California may not be a Garden of Eden, but as someone once said, 'it ain't chop liver either'.



York University Student Fund



Mark Pearlman, Chairman of The York Student Fund Projects Committee discusses plans with Patricia Bryden, Director of Development and Gloria Baldwin, Assistant Director for Development.

A number of students and clubs have asked questions concerning the functioning of the York Student Fund. Here are some answers.

Who exactly are the members of this organization?

The members of The York Student Fund consist of each college president and every York student.

What happens to the money raised by The York Student Fund?

Any money raised by The York Student Fund goes towards projects in The York Fund. The presidents of each college jointly decide upon which projects will be funded by money raised through The York Student Fund.

If my group decides to raise money for The York Student Fund, can we have any input to where that money goes?

Absolutely. If, for example, the Jewish Student Federation was to raise a thousand dollars for The York Student Fund, they could put that money towards their choice of projects or scholarship in their name, through The York Fund.

Would The York Student Fund be willing to help our group set up an event to raise money or just to create student awareness?

Most definitely. That's what it's all about. The University has a lot of red tape when it comes to booking rooms, getting functions licenced, catering and a number of other things. Call us, not only will we help you get through all the red tape, but will also help sponsor your event. Just contact Anderson Lookin or Mark Pearlman at 667-2515. Let us help you.

Isn't The York Student Fund letting the Governments off the hook by raising their own money for the University instead of having governments fund it?

No. We want the government and public sector to see that the student body is well aware of the underfunding to this university, and further that their irresponsibility has indeed affected the university's development and our standard of education. The York Student Fund opposes any underfunding or cutbacks by the governments. We want to act on this matter and not just sit back and let the turn of events happen.

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Talented musicians love to perform but still look for more recognition

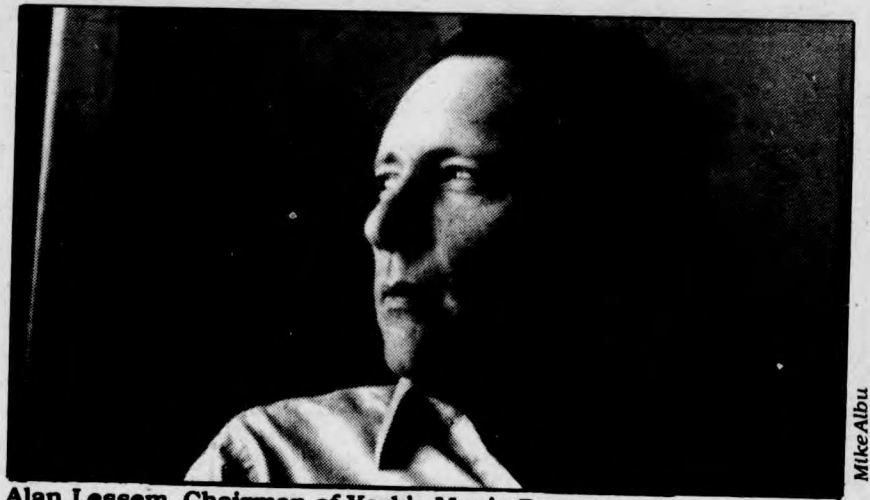
Lessem blames it on publicity

Marcia Johnson
York musicians perform for the love of it. But apparently the love isn't being returned.

Talented members of the orchestra, choir, jazz orchestra, small combos and ensembles are suffering from a syndrome to which many Canadian artists have been subjected. That is, a lack of recognition in their own community.

While many musicians and singers play to full houses in Toronto, the audiences at York remain sparsely populated.

Alan Lessem, York's Music Department Chairman attri-



Alan Lessem, Chairman of York's Music Department.

butes the low attendance figures to the underpublicizing of the department and what it has to offer.

"People downtown are more

interested," he reflected. The chairman has received letters from as far away as Sweden and China praising the talent and quality of our Music department.

As with so many others on campus, the department has its budgetary problems. Music is an expensive business. Instruments and sound systems are costly, and are subject to a great deal of wear and tear. Yet the main problem is not financially based. The attendance at performances are of prime importance to the artists.

Invited to tour

Here is a brief overview of the groups associated with the music department:

The York University Choir performs in combination with the Orchestra and they have been invited repeatedly to play downtown and to tour the province.

The Jazz Orchestra has been exceptionally popular on campus. It plays unusual and interesting music suitable to a large jazz band. It is quite unique as few universities and music schools have large, significant jazz programs. The jazz of the 30's and 40's to avant garde compositions and third stream (a combination of jazz and classical) are all performed.

Great deal of talent

The small combos and ensembles also demonstrate a great deal of talent with some of them joining together to produce a record which will be sold commercially. It will be available at Soundproof.

As a rule, concerts are free. On the rare occasions when there is an admission charge it is usually in aid of other groups or scholarship programs. Recently, the Jazz orchestra held a benefit for the choir. Despite the admission charge the house was 'packed', to quote Chairman Lessem.

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UNIVERSITY NEWSBEAT

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Final recommendations on sexual harassment

Report proposes education and complaint centre

The final report of the Presidential Advisory Committee on Sexual Harassment, released last week, recommends the establishment of a Sexual Harassment Education and Complaint Centre on campus to serve as a central point for complaints and public education into the issue of sexual harassment at the University.

A summary of other recommendations includes:

- that centralized procedures, as outlined in the report, be established for responding to complaints of sexual harassment;
- that the guidelines be widely circulated;
- that all agencies and groups within York University be encouraged to pursue the suggestions for public education outlined in the report;
- that the Senate and Faculty Councils consider the ethical and procedural implications of this report;
- that the procedures detailed here be considered for use in other areas of complaint such as racial discrimination;
- that the matter of the lack of centralized disciplinary and grievance procedures for students be brought to the attention of the Presidential Committee on Student Activity and that they request suggestions and comments in this area from the student community.

Fieldwork prepares students for challenging positions in Sports Administration

For the 20 full-time and part-time students in the Sports Administration Program of the Department of Physical Education and Athletics, learning is not necessarily synonymous with sitting in a classroom. This spring four students will be the first to graduate with a certificate in this two-year program that emphasizes practical experience through fieldwork in various sports associations, combined with a required set of core courses, including Policy Development in Sport, Facilities Management, and Behavioural Approach to Administration of Physical Education and Sport.

As the business of sport becomes an increasingly complex affair, educational institutions have had to meet the challenge of training prospective administrators in this field. "The actual job of sports administration is becoming more complicated," says professor of Physical Education, Bryce

Chairing the committee was Ann Shteir, professor of humanities and Adviser to the President on the Status of Women, 1979-81. She sees the establishment of the Sexual Harassment Education and Complaint Centre as the recommendation with the most far-reaching implications. "There is a procedural intention and an educational intention for this Centre," she says. "Although we hope the need for this will wither away, to highlight the issue right now is very important." Prof. Shteir adds that the Centre would continue the educational process begun by the committee and would also serve as neutral territory to assist individuals who have been harassed or complained against.

The report describes procedures for dealing with allegations of sexual harassment that "embody the basic principle of due process."

All complaints of sexual harassment would be channelled through the Centre which would assist the complainant in choosing an appropriate course of action. A complainant wanting to pursue a case must file a Written Report to the Centre within three months of the incident, requesting either mediation or investigative and disciplinary action by the administration. The complainant may wish to try to deal with the issue by way of mediation

rather than by seeking disciplinary action against the respondent, or, the respondent may wish to contact the complainant as soon as possible through a mediator in order to resolve the complaint at an early stage.

Where mediation has failed or a more formal process is desired, administrative action can be pursued through the Vice-President (Employee and Student Relations). The Office of the Vice-President would arrange to interview both parties individually or together as soon as possible. Within 14 days after the interview(s) the Vice-President would reach a decision, finding the allegations substantiated and imposing the appropriate sanctions, or exonerating the respondent of the charges.

Prof. Shteir points out that a university atmosphere gives rise to unique kinds of relationships. "The student is not usually in a position of

power. If sexuality impedes and interferes with the learning process, it can be detrimental under some circumstances," she explains.

The Guidelines for Conduct for members of the University serve the education purpose and encourage consideration of sexual harassment issues, Prof. Shteir believes. "We believe that people should think about their actions in relation to their colleagues, students and fellow workers."

York is the first University in Canada to address itself to the procedural and educational aspects of sexual harassment. "Society has caught up with us," says Prof. Shteir. "When we started we were very much at the vanguard. Now there is a lot of discussion of this in the media." She asserts that this is a positive step in creating widespread awareness of the issue and believes that York has taken an important initiative in solving the problem. The University is

going on record as saying that sexual harassment exists and that it is inappropriate. The University is admitting that it has a responsibility in this area," says Prof. Shteir.

The University is providing 2,500 copies of the report for distribution within the University. Distribution points will include the following offices: President, Vice-Presidents, Faculty Deans, College Masters, senior administrative officers of the University, student programs, student governments, campus unions, Status of Women, Women's Centre, Counselling and Development Centre, Handicapped Student Centre, Health Services Career Centre.

A booklet version, to be published soon, will be sold through the Office of the Secretary of the committee: John Becker, Room S104 Ross, 667-2226.

'The Public Eye'

Student production wins two awards



The members of last year's Fine Arts 319 television course not only fascinated audiences with their 18-minute production, *The Public Eye*, but they picked up two prestigious awards at the same time.

The class, under the guidance of David Homer, Director of the Division of Instructional Aids and Resources, received CBC's 1981 Telefest Award and the 1981 Award of Excellence from the Association for Media and Technology in Education in Canada (AMTEC).

The production explores the humorous and vitriolic world of political and editorial cartoons and attempts to gauge their influence upon the collective mind of the public.

Pictured above, from left to right, at the AMTEC Awards Ceremony is Maria Pimentel, producer; Rein Suurallik, writer and director; and Lou Wise, President of AMTEC and Director of Teaching Aids for the Toronto Board of Education.

There will be two screenings of *The Public Eye* on Friday, February 12, at 12:00 and 12:30 p.m., in Rm. 035, Central Square (basement), in the DIAR screening room.

a unique opportunity for students to acquire formal identification of their skills, Prof. Taylor explains. Even the choice of six adjunct professors, drawn from sports institutions, such as Hockey Canada, and the

YMCA, reflects the professional tenor of the sports administration course.

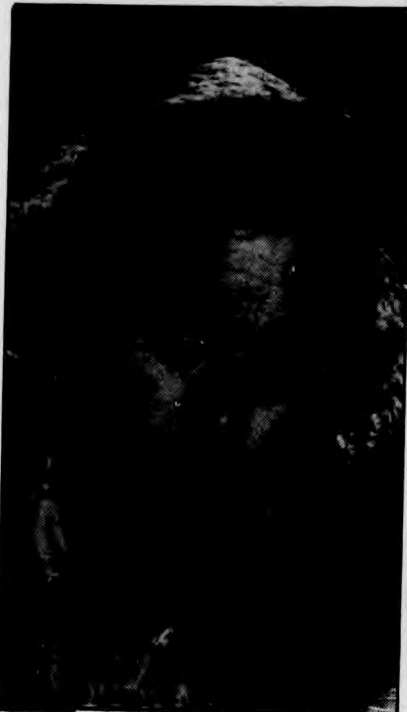
"We are trying to develop skills and academic data that will allow students to prepare

themselves for change tomorrow," says Prof. Taylor.

Applications are still being accepted for the program and may be picked up in Rm. 133, Founders College. For information call 667-2437.

Hollywood goes T.O.

Directors talk-up their flicks



Director-writer Robert Towne

Al Locke
Two of Hollywood's Grade 'A' directors, Robert Towne (*Personal Best*) and Francis Ford Coppola (*One From the Heart*) were in Toronto last week promoting their latest films. While their purpose was the same (see my film and tell people it's good), the directors differ in more ways than water and Perrier. Towne, who won an Academy Award for penning *Chinatown*, was asked if he could have done a better job of it than Roman Polanski did, answered, "of course I could. That's why I want to direct what I write. I want more control of what goes on the screen."

Sadly, as a result of *Personal Best*, Towne lost the rights to Greystoke-the original Tarzan. The first 100 pages of the script have no dialogue-just movement, description and color.

As a writer, Towne prefers sound and color to dialogue. He offers, "Language is specific, valuable, but limited. Sound is evocative. When you hear a sound, it suggests more than words. It gives the power of the moment and suggests movement, life...feeling."

Towne shows the idealistic naivety of a writer wanting more control and becoming a director. Francis Coppola, conversely, shows the hard-headed business sense of a smart filmmaker wanting more control because he "can do it all, better than they can."

Coppola is a surprising mixture of reality, and self-parody, close to a director-type on SCTV's *Network 90*. His latest film *One From the Heart*, is supposed to be another 'he's got everything, staked on this including his house' film like *Apocalypse Now*.

Part of Coppola's revolving door mortgage is the financial drain of his newly formed Zoetrope studios. "We've been investing money into new things- technological development mainly. The major studios invest nothing in that stuff. They're more interested in listing profits for quarterly reports."

One of Coppola's investments is an innovative electronic storyboard. Its use will result in the streamlining of production,

which will, 'take the film out of the hands of the editor, and give it back to the actor'. With stars like Nastassia Kinski in *One From the Heart* (whom Coppola calls the most beautiful woman in film today) that shouldn't be hard to take.

A natural director, Coppola told reporters what to expect from *One From the Heart*: "Don't go expecting to see another *Apocalypse Now*. It's a light-hearted love story. It's technically innovative as well. It's the type of film that's impossible to see once and write a review 6 hours later. You have to see it twice."



Francis Coppola-dreamer

Uncommon Women flashes but fails

Romano Marchi
On Tuesday, Feb. 9, about two dozen people in the tiny Samuel Beckett Theatre witnessed some incredibly uneven performances which at times suffered from the stiffness of the worst amateurs and at times shone with outbursts of inspired acting.

Uncommon Women, by American experimental playwright Wendy Wasserstein, was produced and performed mainly by second year theatre students. The play opens with five women meeting for coffee and then flashes back to their days at a women's college five years earlier.

The actresses appear nervous and tense, and although the nervousness never completely leaves, Frankie Van Meter relaxes enough to give a credible portrayal of Kate, the bright, successful student who is worried that her life is working out too perfectly, while Heather Wilson settles down to play the tough rebel Rita comfortably and sincerely.

Probably the most consistent performance is given by Ilse Von Glutz, who plays the quiet and introspective Lillah. This seems to rub off on Von Meter, as one of the highlights of the evening is a scene which the two girls share.

The actresses, without exception, are inconsistent although all of them have moments when they relax and become funny, moving, or just plain believable. Director Natalie Lue obviously lacks experience as the girls all have potential which is only sporadically tapped. She did, however, manage to interpret a difficult play, stressing the development of character to compensate for a weak plot. Lue also worked the lights which were slow and distracting, but she promises that this will be rectified for the remaining performances.

The cast unanimously agrees that producing a play like this offers a learning experience not found in second year theatre courses. All are excited about

putting what they have learned in class into practice. Perhaps it is the fact that the girls are obviously still learning, and, like the characters they portray, trying to find their niche, that makes *Uncommon Women* enjoyable. It runs one more time, tonight at the theatre in Stong College. It's free.

Your Cabaret needs you

Tom King
Lamont Alphonso
York Cabarets keep on coming. This past week's was *Your Country Needs You*, a large production with emphasis on sentiment.

It's wartime, our boys are on the "front", their loved ones at home. Bull, John, Jim, Ted, Ted, Tim, Tim, Jim, as played by Cary Meltz, Franco deFrancesco, Shawn Zevit, Tim Murphy sing of their lament. Their voices were vibrant and could easily work in unison with the resplendent five piece band lead by Dawn Eaton. They put out wartime tunes that fortunately were rarely familiar.

Never reaching the bawdiness of the average cabaret here at York, the action was somewhat subdued. It has a hard time holding this reviewer's attention, though it was interesting that writers Cynthia Stanhope and Deborah Tompkins (also the director) used consistent locales and characters from song to song.

Call cabarets what you like...song and dance, bread and butter theatre, show biz, entertainment, whatever...just go out and see them! The next two will be performed on Feb. 25, 26, 27, in Mac Hall and Mar. 4, 5, 6, Stong College.

Table Settings

Difficult to swallow

Lisa Kates

The dining room table is the star of a new social satire at the Bayview Playhouse Theatre.

Table Settings is a comical piece of theatre dealing with the traumas of today's suburban contemporary Jewish American Family and the problems inherent in their relationships.

The Russian Grandmother (played by Marcia Diamond) hasn't left her life in Minsk yet, and is very worried about being typecast by a sociology text. Aaron Schwartz plays her son who has broken years of Jewish tradition by marrying a dizzy gentle (Marcia Bennett). They have two children, Cookie, (Katie Ford) a scrumptious adolescent whose zany faces keep the audience in tears, and her brother, a neurotic 13-year-old who spends half the play under the table.

The next couple representing the screwed up 'me' generation are two young adults who are leading an aimless existence by routinely getting high and exploiting their sexuality.

Producer Carol Winberg plays an icy Jewish girl whose previous 48-day marriage has shattered her capacity for romantic involvement. Her sexual paramour, Jeff Pustil's life is equally without purpose. Both are convincing in their roles.

Table Settings lampoons the problems encountered by Jews of today. It satires conflicts which are being dealt with daily by this social milieu, without evoking any social statement about the seriousness involved.

There are faults in the dialogue such as innocuous statements being repeated in a translike speech. ("Freedom is money" and "Money is freedom"). The characters could have been further developed to avoid appearing shallow. But, on the whole the average Jewish family will probably get a big kick of seeing their life (or at least parts of their life on stage). If you see *Table Settings* be sure you take your transplanted grandparents; so they can translate and try to relate to this warped sense of reality.

Plays display potential

Robert Fabes

The previews for the York University Theatre Department's third-year production of Tennessee Williams' *Summer and Smoke* and *Eccentricities of a Nightingale*, provided this reviewer with an excellent script, fine acting, and a beautiful, multi-functional set designed by Nandor Nyakas.

Even though both plays contain some of the same characters and situations they are completely different. *Summer and Smoke* focuses on Alma and her problems, whereas *Eccentricities* focuses on the situation surrounding Alma, allowing us to learn more about the other characters. It is the two perspectives of the same conflict, the struggle between personal free will and tradition, that make the plays so different. What is appealing about both plays is that they are both significant for contemporary audiences even though they are set in 1916. This accomplishment must be credited to the directors of each play, Alexander Crawley and Rod Menzies.

Though we never forget that the plays are set in the "Deep South", or that the action occurs sixty-six years ago, we cannot help but make comparisons to situations in our modern, metropolitan lives.

Roberta Kerr, as Alma in *Summer and Smoke*, gave a strong portrayal

of the young woman struggling to solve the inner conflict between her desires and the constraints of her puritanical upbringing. Marni Walsh, from *Summer and Smoke*, and Sue MacLeod, from *Eccentricities*, both gave well-developed characterizations of the slightly neurotic Mrs. Winemiller and provided some comic relief in these otherwise serious plays.

Mark Owen, as John Buchanan, and Cynthia Stanhope, as Alma, both from *Eccentricities*, also gave strong performances. Their individual performances, though, were not as striking as how they interacted.

There are some pacing problems in both plays. At times the action seemed to lag, but whether this was due to directorial problems or to the fact that these were only previews will be decided by the actual performances.

If these productions, composed entirely of third-year performance students, are any indication of what to expect in the '82/'83 season, York will be treated to some fine acting. The casts exhibited strong potential and with further training some will turn out to be excellent performers. *Summer and Smoke* and *Eccentricities of a Nightingale* will be presented at the Atkinson studio on alternate nights until February 13. Tickets are \$1.00.

Iolanthe: a 'fairy' opera

Marcia Johnson

One of Gilbert and Sullivan's most renowned operas *Iolanthe* will be presented by Stong College's Titwillow Ensemble. The shows (which will run from February 24-27) promises to be a good performance.

Iolanthe has been called the "Original Fairy Opera." Its a fantasy about a band of fairies who clash with the House of Lords over the interest of a young half-fairy (played by Tim Murphy). According to director Richard Linley, "It's Gilbert and Sullivan's satire of class distinction."

Linley went on to state that he believes it is an enjoyable production an everyone involved is really enjoying it.

Auditions were open to anyone, so *Iolanthe* is a collaboration of talents from various areas. Musical director,

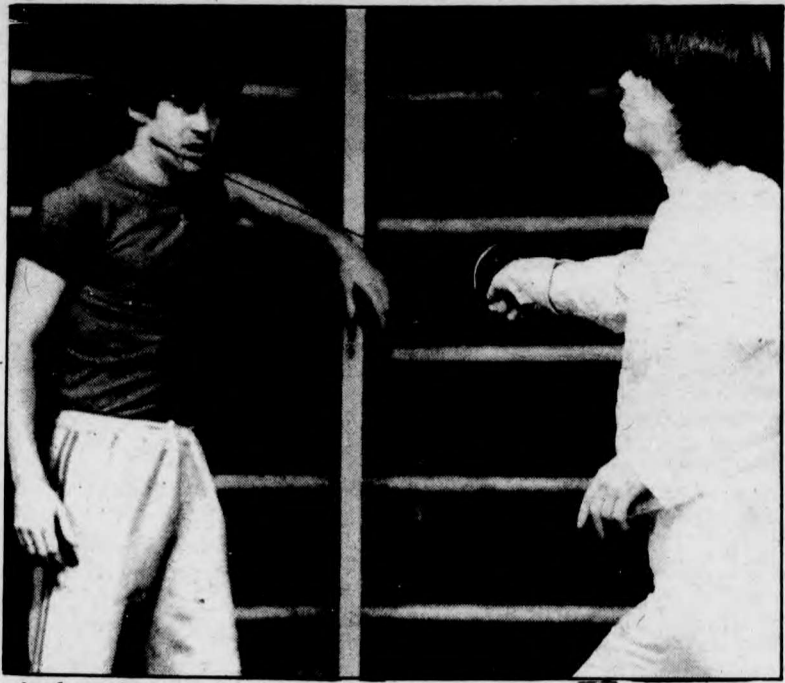
William Wescott is a visiting music lecturer, some cast members are from other York colleges, some aren't affiliated with York at all, one member is from Glendon, but on the whole, *Iolanthe* is a Stong College effort.

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*** FEATURE ALBUMS ***

- °Reason-ep/Kinetic Ideals
- °Another Day/Another Dollar/
Gang of Four
- °Ten Out of Ten/10cc
- °Questionaire/Chas Jankel
- °I'll Do Anything For You/
Denroy Morgan
- °debut/Ray Materick
- °Frenzy/Split Enz
- °The Best of.../Dave Edmunds
- °Sleepwalk/Larry Cariton
- °Renegade/Thin Lizzy





Andrew Lewarne and Dan Lett in *Dreaming and Duelling*.

Dreaming and Duelling a swashbuckling success

Al Locke

Christopher Newton, Artistic Director of the Shaw Festival, and Young People's Theatre's Peter Moss are two of the brightest people in Canadian theatre. When they combine their talents, their efforts must be a success. *Dreaming and Duelling*, directed by by Newton in Moss's theatre, is such a show.

The stage is a gymnasium, complete with climbing ropes, sports equipment and a typical gymnasium floor.

The play begins with two men armed with sabres circling one another with the ritualistic parry of the fencer. Sabres flash, each of the men communicating through the sword. In the ancient chivalric belief of duelling to the death to defend honour, each knight aims for destruction.

The buzzer sounds and the duel is over, class is over and the spell is over. The two knights become Joel Goldner and Eric Cullen: students.

Now the fantasy of one man's mind takes over. Joel finds the glow of fencing all consuming. His fantasy of knightly crusades grows, and begins to take over his life. Fantasy becomes reality. Joel longs to be a knight and in the course of *Dreaming and Duelling* becomes one. In doing so, he manipulates his friends and enemies in his elusive battles.

Joel Goldner's creation is as charming as Don Quixote's fantastic world. As Quixote picked a sidekick in the foolish Sancho Panza, so does Joel in the innocent Eric Cullen. This is Joel's first mistake: he chooses a rationalist to accompany him in entering a fantasy world. Displacement between Cervante's romantic picture and reality unfold from here. Cervante's red and brown Spanish landscape is the lacquered green base of a money-oriented society; the woman Don Quixote fought for is replaced by today's liberated woman capable of fighting her own battles; and the *Man of La Mancha* the man in the *Wasteland*. Joa and John Lazarus's brilliant script delivers the best of *Don Quixote* had to offer while providing the only possible solution to twentieth century man.

Henry Frehner's lighting was exquisite. Frehner, lighting director of *The Three Penny Opera*, has used sharply defined areas of light to demonstrate 'personal spaces'. When the characters are in communion/conflict with each other, they are individually lit. When the communion/conflict is universal, the entire stage is illuminated.

Dreaming and Duelling features two York alumni. Dan Lett, who appeared at York in *The Sand* and *Cortolanus*, and Andrew Lewarne who plays 'typical jock' Skelley. Peter Krantz (as Eric Cullen) and Ann-Marie MacDonald (the Dulcinea figure) round out a fine cast.

Dreaming and Duelling is a tribute to Canadian theatre in every manner shape and form. To do a tribute to a tribute, see YPT's and the Shaw Festival's latest effort. You can until February 28th. 'Contributions' are \$5.00 for students and \$9.00 for adults.



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Day!

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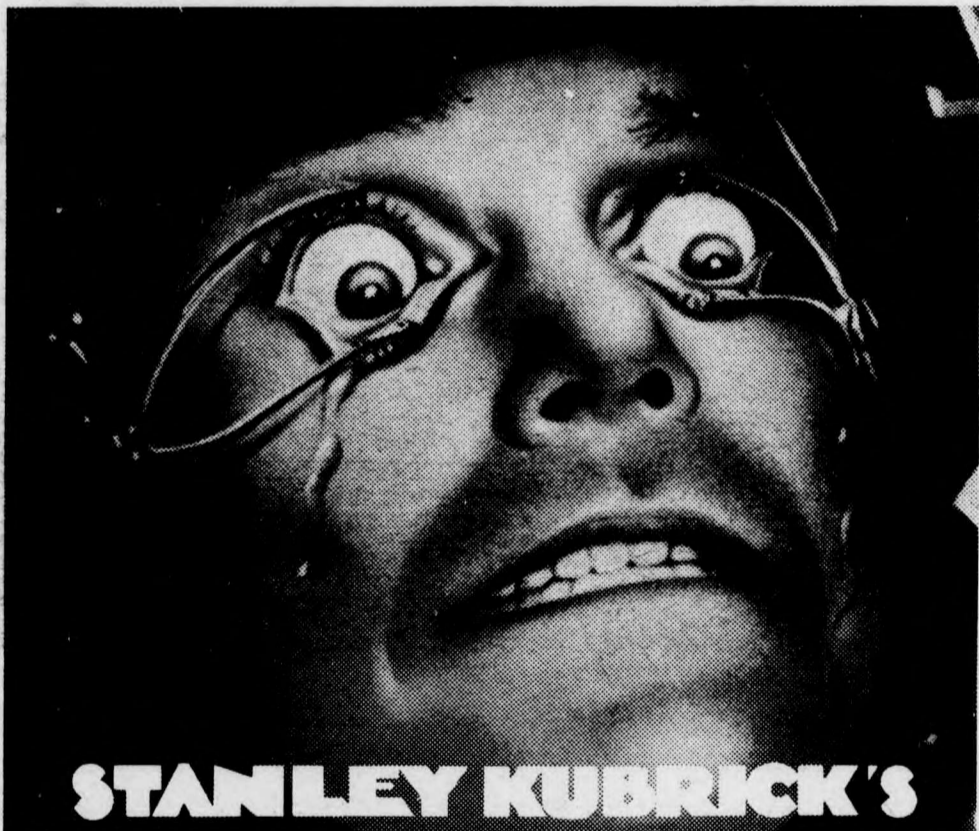
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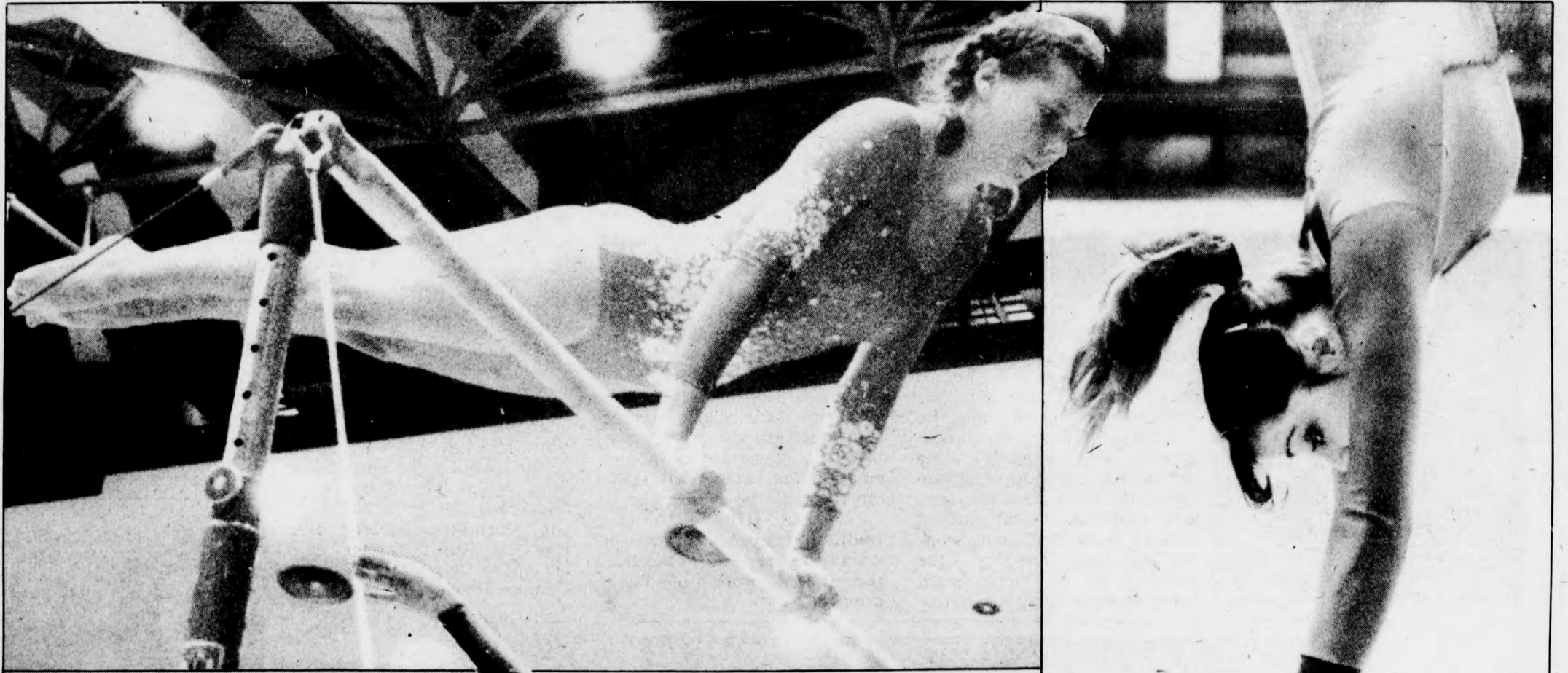
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Clockwise: York gymnasts Diana Carnegie, Laurie McGibbon, Cindy Janssen and Chris Mesure.

An artistic look at gymnastics

Rose Crawford

York's gymnastics team kept its undefeated record intact by capturing their third straight first place finish in last weekend's Waterloo Invitational Meet.

Sparked by a five medal performance from Yeowoman Diana Carnegie, York collected 125.62 points to finish on top of a six team field. The McMaster Mauraders, last year's national champions, were to have been York's prime competition, but the Hamilton squad could only manage 119.62 points to finish second behind the Yeowomen.

The University of Western Ontario Mustangs finished third with 117.73 points, followed by the University of Toronto Lady Blues with 117.57. Waterloo, fifth, and Queen's in sixth followed:

Carnegie, a former member of Canada's national team, placed first on the floor exercise (8.30), the uneven bars (8.60), the balance beam

(8.83) and second on the vault (8.43) in winning the all-round gold medal with 34.16 points. Waterloo's Ann Eby, a former national individual champion, placed second with 32.47 points followed by Toronto's Sandra Henderson, third with 31.78 points.

Yeowomen veteran Laurie McGibbon was kept out of the all-round medals, finishing seventh with 30.80 points. For McGibbon and many of the other gymnasts, the judging at this meet left much to be desired.

"They (judges) totally missed my 'C' move. Had I gotten the mark I deserved I would have been third all-round. Let's just say we were very disappointed with the judges," said McGibbon.

Other York performances of note included: rookie Beth John's third place finish on floor and rookie Linda Kunashko's fourth on the uneven bars.

Carnegie and York teammate Chris Mesure both surpassed the CIAU qualifying standard of

28.00 points. They now join teammates McGibbon, Johns, Kunashko, and Mireille Gour, who qualified at an earlier meet.

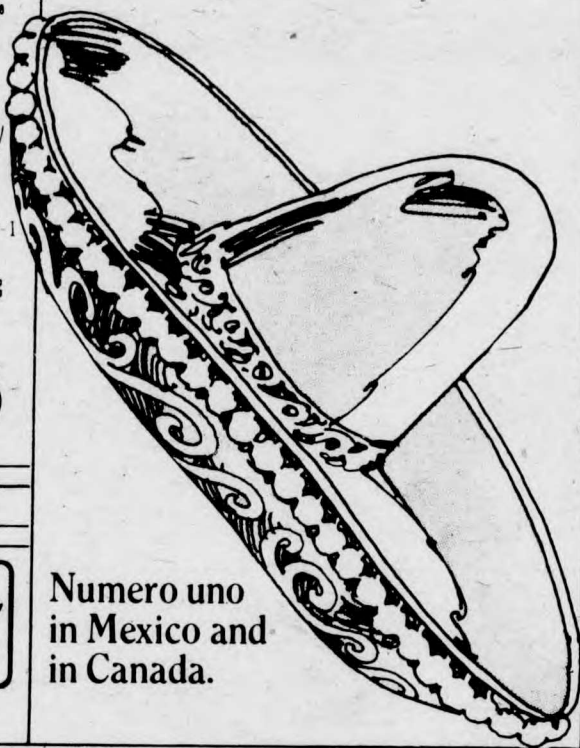
York will now send a full contingent (six gymnasts) to the Canadian championships in its bid to regain the national title they won two years ago. The site of the CIAU's this year is the University of Manitoba.

Note: The powerful Yeowomen gymnastics team, 1980 national team champions, hosts a seven-team invitational running noon to 3 pm on Saturday, February 13. The invitational will feature the top six gymnasts from Calgary, McMaster, Queen's, Toronto, Waterloo, Western and York. Gymnasts to watch are York's Diana Carnegie, 1980 Olympic team selection, and Laurie McGibbon, 3rd at 1981 CIAU's; Waterloo's Ann Eby, 1979 CIAU champion; Toronto's Sandra Henderson, 1976 Olympic team selection; and McMaster's Debbie Kirby, 4th at 1981 CIAU competition.

Photos by David Buccino



Howza 'bouta Sauza?



Numero uno in Mexico and in Canada.

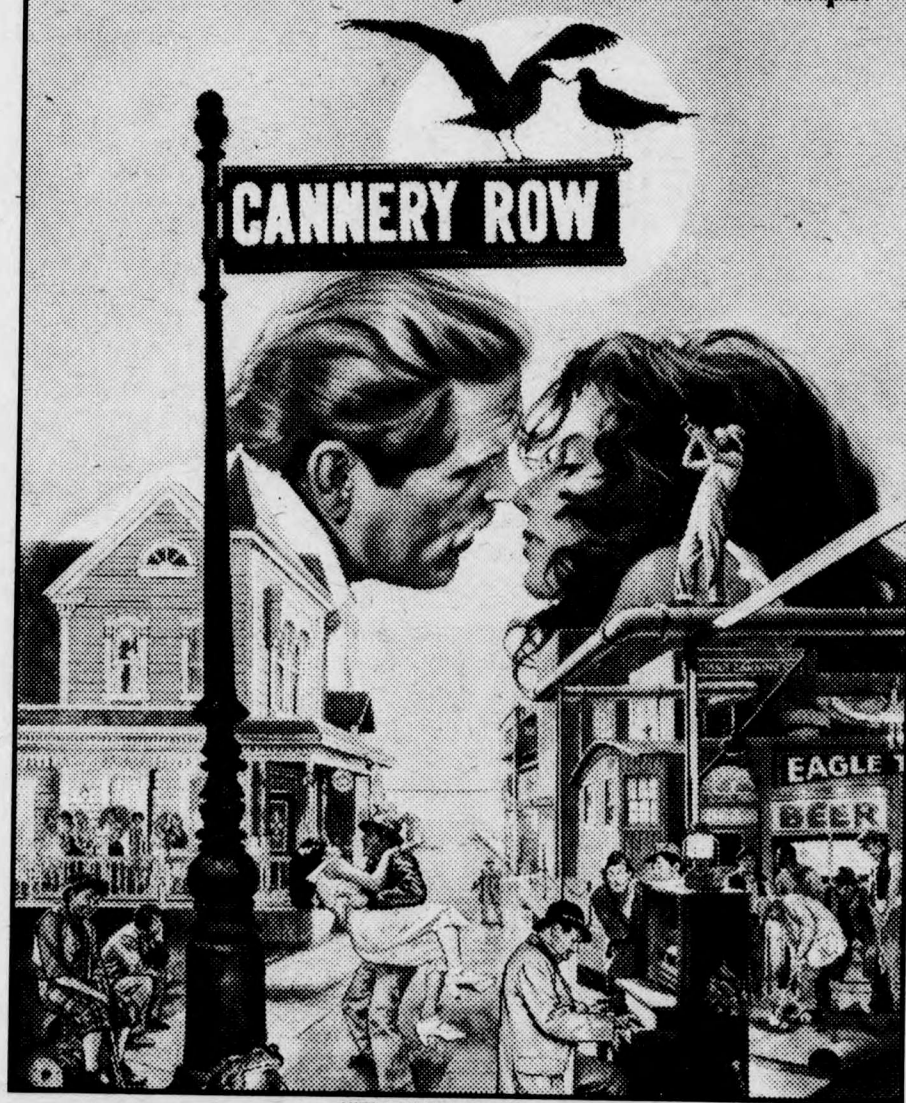


All wrapped up- Western's Calvin Proctor (top) has a firm grip on Yeomen wrestler Carmine Tullio. Proctor won the match but York took the meet 21-18, their sixth straight meet victory. Rookies Tony Camillone and Aaron Hume, Leon Manner and Jonathan Graham all finished first. In the Windsor Open Hume finished first while teammates Randy Smith, Manner and Graham finished second in their respective weight categories.

Margin of defeat is 2.15 points

Marc Epprecht
The York men's gymnastic team revenged last year's loss to Temple University with a close win at its annual dual meet with the Philadelphia school this past Friday.
The Yeomen, including a few gymnasts who train here but are not full time students, racked up 219.30 points versus 217.15 for Temple.
First place all-round went to alumnus Dave Steeper, whose limited comeback from retirement earned him a personal high of 55.35 points.
Following him were Temple's Keith Avery and teammate Walt Kenney, York's Bill Chong, Pat Rogers and Frank Nutzenberger in second to sixth places respectively.
Other members of the York team did not compete all-round as the competition was run according to American rules which allow "specialists" who aren't required, as in Canadian rules, to do all six events.

You don't have to be crazy to live here...but it helps.

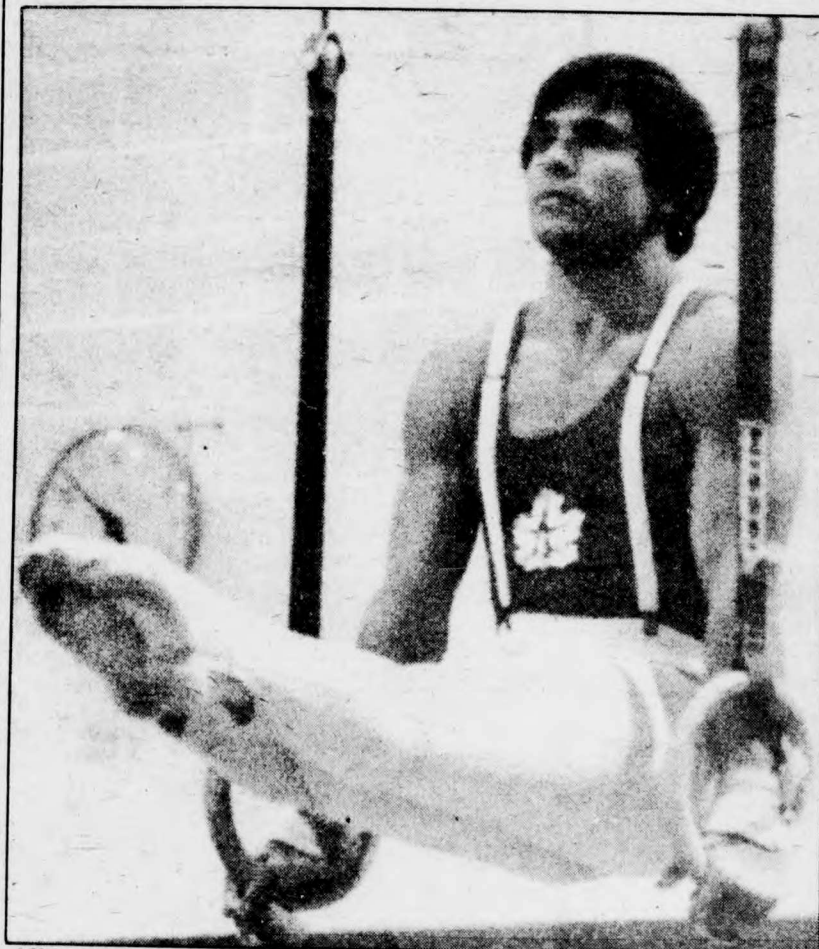


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This weekend on campus...

The indomitable York Yeomen will seek their 11th consecutive team title when they host other Ontario schools for the 1982 OUA Gymnastics Championship at York's Tait gym on Sat., Feb. 13, starting at 6 pm.

In addition to the Ontario team title and the Carron Trophy, coaches Tom Zivic and Maasaki Naosaki hope to qualify a full squad for York's eighth run at the CIAU crown with national competition at the University of Manitoba, March 5-6.

Wally Dyba's volleyball Yeomen—ninth-ranked in the country, defending Ontario champions (1980-81) and undefeated in league matches this season—have a crack at their third straight OUA east division title when they host the 1982 division playdowns on Sun., Feb. 14 at the Tait gym starting at 1 pm.

Since it is Valentine's Day, Dyba has announced there will be special Valentine surprises for those young ladies who come out to take in the exciting volleyball action. York faces Queen's in the first match while Toronto faces Laurentian in the second match.

The 12-5-1 eighth-ranked Yeomen hockey team are home to the Laurier Golden Hawks on Sat., Feb. 13 at 7:45 pm.

The Yeowomen gymnastics team host a seven-team invitational running from noon to 3 pm on Sat., Feb. 13.

Athletes of the Week

Diana Carnegie, a former member of Canada's national gymnastics team, and now a member of the York team is **Excalibur's Female Athlete of the Week**. Carnegie, while competing at the Waterloo Invitational Meet, was the all-round champion after picking up three gold and one silver medal in the competition. Her 34.16 score also qualified her for the Canadian championships.

Male Athlete of the Week honours go to rookie wrestler Aaron Hume and basketball player David Coulthard. Hume placed first in the Western dual meet and Windsor Open. Coulthard set an OUA record, scoring 50 points against the University of Toronto in York's 104-65 victory.



Swimmers qualify

Drew Clarke

York qualified three swimmers for the Canadian championships set for Vancouver, following a dual-meet against the University of Toronto.

Last week was particularly satisfying for Yeowomen mentor Carol Wilson who saw two of her swimmers: Megan Teskey (29:15 sec. 50m Freestyle) and Sandy Greaves (1:10.63 100m Fly) gain berths in the Nationals.

Teskey responded, "It's great to get it (qualifying) over with. Now we can concentrate on the Ontario's."

Together with Jane Thacker, and a swimmer to be named later, York will send a relaysquad to the CIAU's for the first time in two years.



Sandy Greaves and Megan Teskey are all smiles.

While success may be slower coming for the Yeomen, one swimmer did qualify for the Nationals.

For the fifth consecutive season (York record), breast-stroke specialist Marty Tildus beat the standard in the 200m distance.

Select company

This not only puts Tildus in rather select company, but his time, suggests coach Neil Harvey, makes Tildus a real threat in the Ontario finals.

Harvey also looks to freestyle sprinters Gabor Mezo and Joe Skelly, both of whom remain in range of CIAU times, to qualify for the Nationals.

Overall Harvey says, "This team has done the physical work and they know we're going to a fast pool. From here on in, much of the training is mental. The swimmers have to believe in themselves and their own abilities."

SCOREBOARD

Men's hockey
Western 7 York 1
Women's hockey
York 5 Colby College 1
York 4 John Abbott 1
York 1 Toronto 0 (final)
Men's basketball
York 81 Ottawa 78
York 81 Carleton 74
York 104 Toronto 65
Women's basketball
York 78 Ottawa 35
York 73 Carleton 40
Men's volleyball
York 3 Toronto 0
York 3 Queen's 0
York 3 Laurentian 0
Women's volleyball
York 3 McMaster 1

Yeowomen win hockey tourney

In an upset 1-0 victory, Gail Stewart's goal lifted the Yeowomen ice hockey team past the University of Toronto Lady Blues in the Concordia Invitational this past weekend.

Prior to the victory over Toronto, York defeated Colby College (USA) 5-1 and John Abbott College (Montreal) 4-1.

Yeowomen Sue Howard was named to the tournament all-star team.

February 11, 1982 Excalibur 19

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