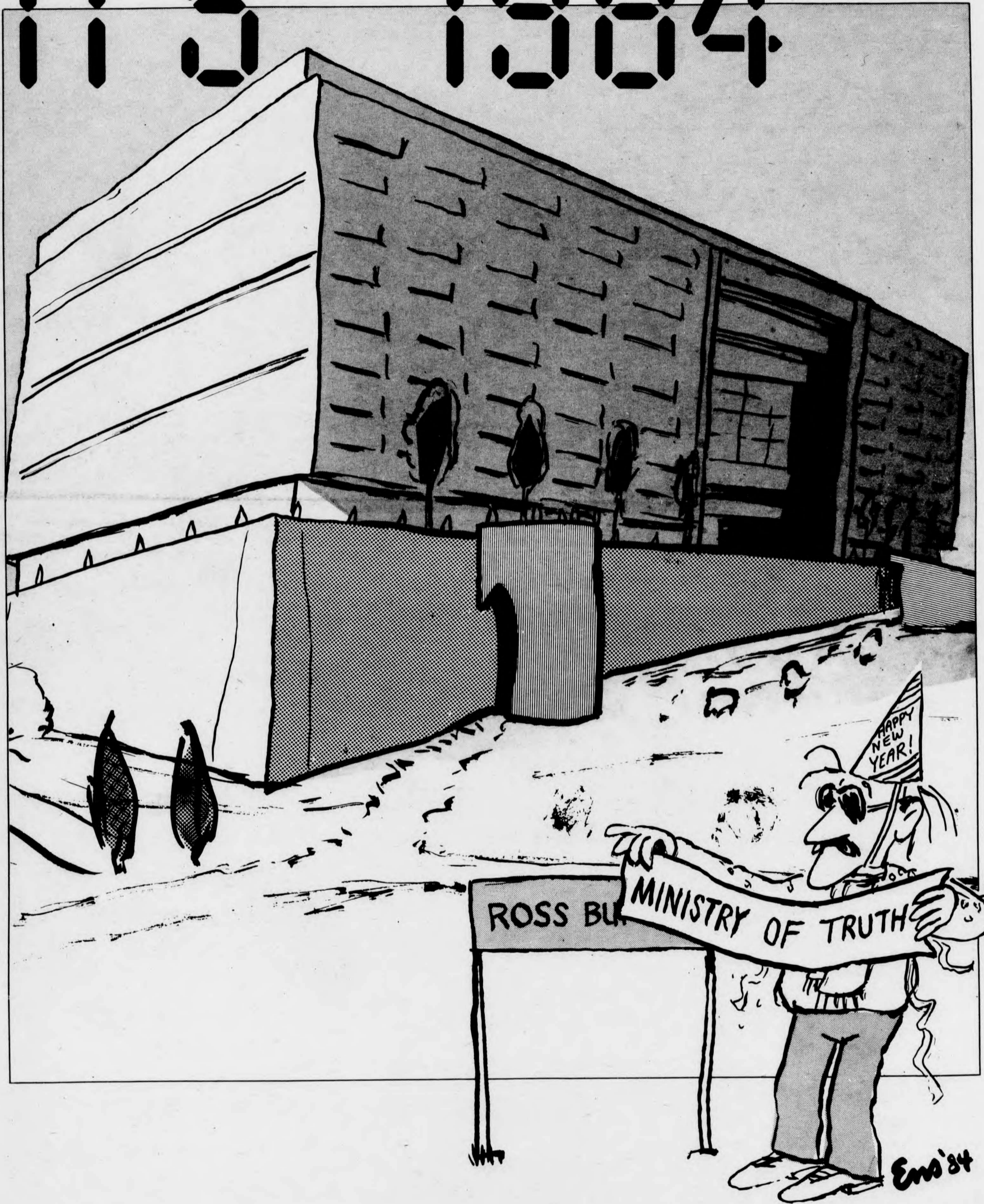


excalibur

5 January 1984
Volume 18, Issue 15

YORK UNIVERSITY'S COMMUNITY NEWSPAPER

IT'S 1984



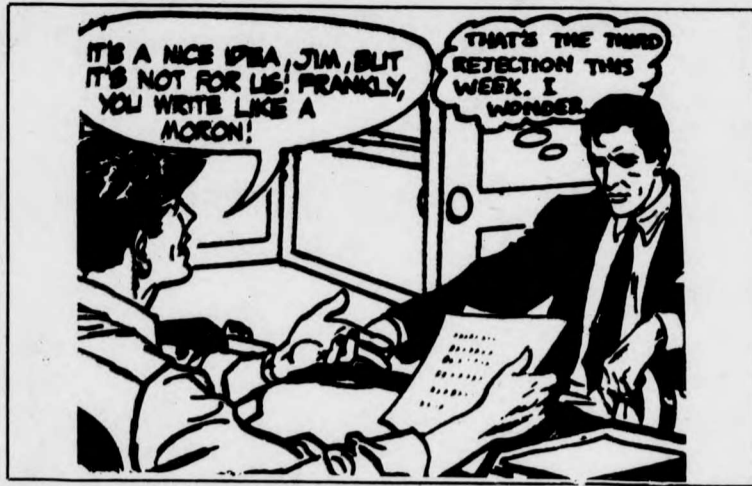
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Winter wonderland. York University's backyard became a playground young and old alike over the holidays. Tobogganers and cross-country skiers were out in full force enjoying the snow. Photographer Mario Scattoloni captured these children on their way up/down.

Group to publish 'libelous' report

By GRAHAM THOMPSON

A York group is preparing to publish a report which President H. Ian Macdonald says may be libelous against some senior York administrators.

The report was commissioned by Macdonald in May to make recommendations on how the university should "better handle" incidents of racial harassment. The report also deals with the alleged harassment last year of graduate sociology student Janice Joseph by undergraduate psychology student Grant Austin.

The group, the Committee Against Racism and Discrimination at York (CARDY) will meet today to discuss how they're going to finance the publishing of the report and its distribution, according to spokesperson Ike Hendrickson.

In a letter to CARDY dated November 28, Macdonald stated "York University will not approve or participate in the circulation of the report" because certain references "possibly defamed" Vice-President (Employee and

Student Relations) William Farr, Assistant Vice-President (Student Relations) John Becker, Manager of Housing and Food Services Norman Crandles, and Director of the Office of Safety and Security George Dunn.

CARDY has access to the report because two of its members sat on the Special Review Committee appointed by Macdonald to author the report.

CARDY has expressed dissatisfaction with the way Macdonald has handled the alleged harassment incident and the recommendations made by the committee.

Hendrickson said York's image is being damaged by the refusal of the university to expel Grant Austin. "Macdonald is responsible for allowing the issue to go this far," said Hendrickson adding "he (Macdonald) should stop hiding behind legalistic barriers" and "set an example for York" to show that York does not tolerate racism.

Macdonald has stated that the University's lawyers have determined that the evidence

against Grant Austin is not strong enough to hold up in court if Austin were expelled and he appealed the action.

The incident has been picked up by the Toronto media and has generated concern from some metro groups such as the Urban Alliance on Race Relations (UARR).

In a recent letter to Macdonald UARR President Carol Tator states "informed sources indicate that manifestations of racial bias are indeed prevalent on campus." She went on to say that UARR found it "puzzling why known experts in the field, who are members of your (Macdonald's) faculty such as Frances Henry (Anthropology), Wilson Head, Carol Yawney (Sociology) and others, were not asked to be part of the committee."

"It is essential the university should develop a permanent mechanism to deal with racial problems and incidents of this nature on the campus—one which should be empowered to define and enforce sanctions against racist activities," concluded Tator in the letter.

Education revamp meets negative response

By LILY CONTENTO

Education Minister Dr. Bette Stephenson's recent proposal to restructure Ontario's University system has encountered negative response from York's student body, and caution from President H. Ian Macdonald.

"I hope that the Commission (the three-man committee set up by Stephenson) will make some suggestions on how to structure universities," said Macdonald. "The three

commissioners have deep involvement with universities—I hope they will represent the universities' needs."

The Commission has been set up to "radically change" the university system, according to Stephenson.

Ontario experienced an expansion of the university system during the 1960s. The system worked well at the time, but in recent years funding has not kept pace with the increasing numbers of students. Four years ago, the Fisher Commission was appointed to look into the matter.

The Fisher Commission proposed an increase of funds or the elimination of some universities. However, neither proposal was carried out and the problem has been forwarded to the recent Commission, which includes Ronald Watts, Principal and Vice-Chancellor of Queen's University and Dr. Fraser Mustard, President of the Canadian Institute of Advanced Research.

According to Stephenson's proposals some of the areas being considered for change include the universities' need to concentrate on major subject areas without diverging in many fields, early retirement for faculty members, a revision of university entrance standards, and the possibility of closing down some of the law and dentistry faculties as well as some of the teacher colleges.

A December 16 *Toronto Star* article quotes Stephenson as saying "Each university cannot aspire to universality (of programs). Some like Trent, for example, are simply too small."

Warren Gerrard, a spokesperson for the Ministry of Education, said "priorities are

changing" and that the provincial government is focusing on other sectors such as health, aging programs, and job creation "which are taking a great deal of money."

"Money should be distributed equally to the various economic sectors," said Carla Cesta, a first-year York student, adding "education should receive the necessary amount of money to foster efficient studies."

On Stephenson's proposal to encourage specialization in Ontario's universities, fourth-year psychology student Sandro Cirone said "I agree with Dr. Stephenson's view that specialization will benefit students in general, but I disagree with her proposal to raise university entrance standards—in this case, education would be restricted to a privileged few."

"Stephenson's proposal to limit the variety of subjects offered by universities would lead toward a college system, thus defeating the purpose of university studies," said Pierluigi Ceddia, another York student, adding "the measures proposed by Stephenson are drastic and not necessarily positive for the student body."

"The Commission will find that the notion of specialization is very hard to carry out because disciplines often interact, especially here at York," commented Macdonald, adding "however, some specialization is necessary."

The Commission's results are expected to be ready by this summer.

York University Faculty Association (YUFA) will hold an emergency meeting tomorrow to discuss Stephenson's objectives. The meeting will be held in the Senate Chamber room between 10 and 11 a.m.

Other Campuses

Brandon President fired from position

The president of Brandon University in Brandon Manitoba was fired last month by the university's Board of Governors.

Harold J. Perkins, 52, was fired after earlier attempts by the Board "encouraging" his resignation. According to a December 4 *Sunday Star* article, Perkins learned of the Board's action via a letter delivered to his office. The letter read in part: "Take notice that the Board of Governors of Brandon University hereby terminates your contract . . . for reasons *inter alia*, your conduct is compatible with your duties as president . . ."

In a phone interview with *Excalibur* from his home, Perkins said "the Board did not state any reasons for my dismissal. They just sent me a letter and changed the locks on my office doors."

The Star quoted Perkins as saying,

"This whole affair is difficult and devastating but I am encouraged by the support I've been getting from the University community. I believe that I have discharged my duties as president competently and with a fair degree of distinction. The University is a much stronger place than it was when I came."

A petition calling for a judicial inquiry has already collected "several" signatures. Many are calling for a full disclosure of the reasons for the firing. The Board has offered Perkins a full tenured professorship in the chemistry department as a form of compensation.

However, if the University is required to pay him all the benefits of his existing contract they might face a \$500,000 price tag to get rid of Perkins. It was last year Perkins signed his second five-year contract with the University.

—ANDREW ZARNETT

The truth about the Terror Trio

A trio of Waterloo brothers have been identified as the men who have been terrorizing women at Sir Wilfred Laurier University for the past eight months.

During the past year, there have been incidents in which it is alleged the brothers hid in washrooms on campus. Recently, Wade Sach, 18, was charged with trespassing. According to Laurier security, there was some difficulty in identifying the culprits. "We could never get a positive description because the three brothers looked so much alike," said John Baal, Laurier security chief.

Baal said he is confident that Laurier is a safe campus for women and that it is "far better than most campuses."

—*The Cord Weekly*, Sir Wilfred Laurier University

Coach resigns

Andy McInnis, assistant track and field coach at the University of Western Ontario, resigned late last year following an investigation by faculty concerning allegations of drug use.

McInnis coached at Western for seven years and has been a national hurdles coach for six years.

While McInnis has admitted giving Vitamin B-12 shots to Western athletes, he said the media has picked up on the story and the incident has gone from "vitamin injections to narcotics."

University officials say they have no plans to carry the case any further.

—*The Gazette*, The University of Western Ontario



editorial

Eye on business

In keeping with the groupthink spirit, we can't resist tackling some of the issues raised in George Orwell's classic novel *1984*. We mention the term "groupthink" because it seems as if every journalist or would-be journalist everywhere has been moved to tackle the same issues in recent weeks—all because a page of the calendar has turned, and the "year of Orwell" has arrived.

In the archetypal media report on the coming of 1984, as in Orwell's novel, big government is cast (quite naturally) in the role of Big Brother. Many of Orwell's "predictions" have come true in this area, it is often claimed. Governments are seen more and more as agents of collectivization, enforcing compliance to the dictates of a central authority.

Yet big business can prove an equally grave threat to our personal freedoms. The IBM Corporation itself commands assets exceeding the gross national product of medium-sized nations like Belgium and Chile.

But is that endangered species—the individual—anywhere to be found in the corporate preserve of free enterprise? Does the business sector that preaches the virtues of individualism tolerate real dissent or unorthodox activity within its confines?

One has only to look at the uniforms of business—suit and tie for men, suit (no slacks) for women—to see the answer. Those who do not acquiesce to the unspoken culture of the corporation in Western society have little chance of advancing upward.

Corporations also have the capacity to collect stores of information. Mailing lists are bought and sold, and applications for, say, credit cards demand a great deal of personal data. And since the corporation "owns" this information, it's difficult to verify just what those stores of information consist of.

We believe big business should come under the same scrutiny government has been receiving (and will likely continue to receive) in the surveillance and privacy debates abounding this new year. Orwell was a novelist and essayist, not a prophet. His novel dealt with complete and total power of government. In today's world, the control is less complete, but in its insidiousness is every bit as terrifying as the Orwellian nightmare.



Excalibur attempts to print as many letters as space allows. Please be brief—letters over 250 words are subject to editing for length. All letters must include the author's name, address, and phone number for verification purposes. Pseudonyms may be used upon request.

letters

excalibur

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Rebuttal to Porn letter

Editor:

Re: the most recent letter from D. Hooper ("Porn Rebuttal," *Excalibur*, 1 Dec 1983).

It is apparent that much confusion prevails regarding pornography. It is clear, however, that pornography cannot be limited to that which depicts physical abuse directed toward women and children, for violence comes in many forms (political, emotional) and is not always easily recognized. Perhaps there is a greater need for eroticism in our society as one way of generating genuine sexual freedom. Pornography, on the opposite hand, is a tactic for subjugation, not liberation. It does violence to women by tearing away their humanity and presenting them as vehicles for political and sexual exploitation by men.

Mr. Hooper's perception of these issues is pitifully narrow. In order to excuse his social myopia he makes a distinction between "the stationary [sic] sold in the Oasis Variety Store" and

something else he calls "pornography." But while he draws the line, Hooper does not explain what it separates.

It is absurd to measure pornographic material in degrees of exploitation. Pornography is only one of a multitude of ways by which women are degraded, and as such, it is part of a much larger problem: the way men are taught to look at and think about women. It is this ideology of dehumanization that so-called "soft-porn" promotes with alarming success.

Hooper also falls into the error of assuming that men and women are accorded equal access to power by drawing an equivalence between *Playgirl* and "mens" magazines. This is a common fallacy. As Susan Brownmiller writes in *Against Our Will*:

There can be no "equality" in porn, no female equivalent, no turning of tables. . . Pornography, like rape, is a male invention, designed to dehumanize women, to reduce the female to an object of sexual access.

Hooper conjectures that willingly posing for these magazines constitutes endorsement of this ideology. In fact, it is an act of acquiescence that is then turned by male readers into generalizations about all women.

Hooper would not accept this reasoning, however: "I hope you're not suggesting that these women are suppressed and forced by men to do what they do." Hooper applies male standards in his analysis and appears to feel that force can be no more subtle than gunpoint capitulation. But coercion cannot be reduced to such a one-dimensional view. Ours is a society in which the tradition of male domination and female submission is the accepted norm. Women are forced to act in male-approved ways because both sexes have been indoctrinated with these values. Hooper's muddled thinking is proof of the effectiveness of this training.

I must agree with Hooper, though, that the labels "dumb" and "shallow" are

uncalled for. Hooper only expresses what he has been taught to believe, and the blame for attitudes like his must be cast over a wider area. A successful battle against pornography and sexism will be waged only after the patterns of exploitation and oppression that inform virtually every fact of our culture are recognized.

—Gary McCarron

Alumnus returns

Editor:

It's fascinating for alumni types to return to the York University campus; to see the changes or the lack thereof. It's especially interesting to watch the goings-on at Downsview's most feared sword of journalism (I think perhaps even moreso for myself, having worked a number of years on the editorial staff of *Excalibur*).

Though some things haven't changed, such as cutbacks and tuition's propensity towards inflation, I am pleased to see other things have definitely changed. *Excalibur* is one of the pleasant surprises.

Let me applaud your work so far this year. *Excalibur's* layout production has taken a quantum leap forward, the photography has improved (pat on the back to Mario and Angelos), and most other aspects of York's main student newspaper have a dramatically more polished result. It think with the exception of "The Question" column, and the lack of independent student funding, *Excalibur* is probably one of the best student newspapers in the country.

—Gregory Saville

Thanks Excal

Editor:

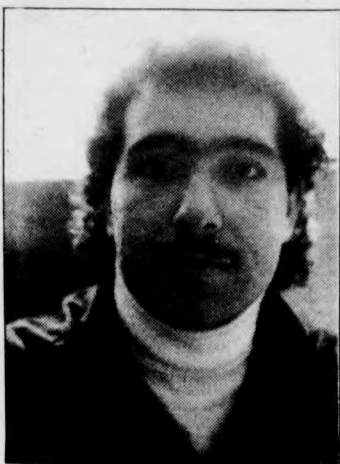
Thank you very much for your article on the Career Centre's "Careers Related to Law" talk in your 1 December 1983 issue. We appreciate and look forward to further coverage of our events.

—Ronni Kives

the question

By GARY SYMONS

Who would you pick as the man or woman of 1983?



Joe Tangir, Poli Sci II

"Pierre Trudeau, for trying to stop the nuclear buildup. At least he's trying. I can only hope he succeeds."



Sandro Cirone, Psych IV

"Pierre Trudeau, for his attempts at consolidating support for world peace. Hopefully the other leaders will realize the crucial importance of his mission."



Meryn Cadell, Film I

"Samantha Smith, the girl who wrote a letter to Yuri Andropov, for having the childlike dream that people can achieve peace by simply talking. And it had some effect, which is nice."



Robert Lewis, FA I

"Slim Pickens. I'd say he's the person of the year because he's one of the late, great film giants."



Sonia Sargeant, Arts III

"Michael Jackson. He's the prototype for R and B. I also like his body, the way he dances, and if I had the chance I'd have him in the bedroom, like now."



Susan Van Zaig

"One individual who has fought for human rights and free choice from societal judgement is Dr. Henry Morgentaler."



Kurt Findeisen, Arts I

"I don't think there is one. There's no really outstanding figure for 1983, no one who's really fought for human rights."



Guy Lafayette, Film I

"Boy George. I think he's going to start a new counter-culture by manipulating the system."

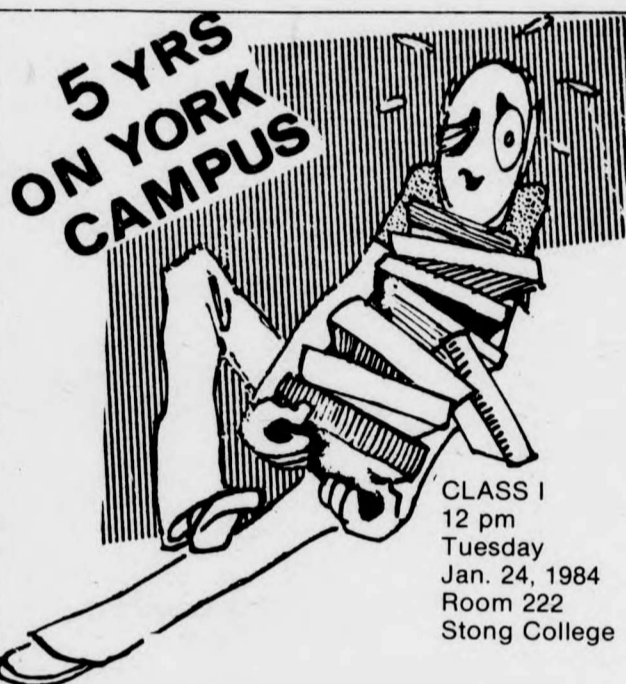
Photo: ANGELO HARPANTIDIUS

Excalibur inadvertently misspelled the name of the York graduate student who has been chosen as one of Canada's astronauts. His name is Steve Maclean, not Steve McLean. Excalibur regrets the error.

excalibur staff votes on the constitution thursday jan. 12 at 4 p.m. in rm. 111 central square.
excalibur's publications board meets thursday jan. 12 at 5:30 p.m. in rm. 111 central square.

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See pg. 11



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Scholarships are open to any full-time York University student who has completed at least one full year at York. Preference will be given to students completing their second year of full-time studies and who are concentrating in Jewish Studies. The academic record of applicants will be given considerable weight. To qualify, students must meet faculty requirements for study abroad, receive approval of their course of study in Israel from their faculty and major department, and be accepted by the Israeli university.

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Scholarship applicants should submit a statement of purpose outlining their projected programme of studies in Israel and explaining how that programme complements their studies at York University. Also required for submission are transcripts of all previous university courses taken and two letters of recommendation, one of which must be from a York faculty member. A personal interview may be required.

Applications should be submitted no later than February 15 for awards to begin in the following September. Awards will be announced on or about March 30.



Counselors provide outlet for problems

By LINDA JANASZ

Located on the second floor of north Ross, Campus Connection, a peer counseling group, stands surrounded by hundreds of posters dealing with subjects ranging from alcoholism to loneliness.

"We're the difference between going to a friend for help and going to a professor," says second-year psychology student and volunteer counselor Bill Osgood. "We try to provide an outlet for problems. This is a place where students can come to talk about their pressures and depression."

Osgood says that statistics show that most students come to the centre during exam period. "We have our greatest time of pressure then, and often you can't relate why you feel the way you do," he says. "University life is deceiving because you can go and get a beer, and just sit back if you want."

Osgood also found that many of his clients are students who live in residence. "If you live in residence, your social life often takes over. Balance becomes the biggest problem. Also, a lot of students find it difficult coping with a new environment."

"But people can come to us with any problem," says Meri, another volunteer counselor. "I even have a regular client. We

have weekly sessions."

According to Campus Connection Co-ordinator Judith Pilowsky, "everything is highly confidential between the client and the counselor. We can and do handle all of our clients that come in, and if for any reason we do not feel that we can handle them, we recommend them to someone who can."

All of the counselors go through a training program before they start even though not all may actually do 'counseling,' she says. Some counselors will conduct workshops, such as those in Campus Connection's recent VD Week.

"We try to think of ourselves as a prevention centre," says Pilowsky. "North York has no information or clinics for VD, people do not know the essential information, where to go if they get it or the risks involved. The university is an essential area where this information should be available," she says. Pilowsky says more information weeks like VD Week are in store, with topics ranging from alcoholism to stopping smoking.

"This month we'll also be starting group support in an area we termed 'emotional rescue.' This will be for those who have experienced broken relationships. It will be held every second Wednesday.

The Campus Connection is a non-profit group that is supported by CYSF and grants from Winters College.

Board of Governors Report

By MARTIN ZARNETT

If you read the last Board of Governors report you may have been mistaken in thinking there is only one student on the Board. To set the record straight, there are two members on the Board of Governors: Pamela Fruitman and myself.

In the last half year I have represented all students in a number of ways and on a number of occasions. In this report I will outline my activities as they relate to the Board.

Pamela and I are members of the Board's Student Relations Committee. This Committee sets rates for tuition, food and housing services, among other things. In November 1983 there was a meeting of the Committee. There were a number of items discussed at that time.

The first item dealt with rates for housing on campus. The York University Tenant's Association (YUFA) made a presentation dealing with the pros and cons of living on campus. Because York University, as well as every other University in Ontario, is exempt from rent control legislation, they are unable to set rates at whatever level they like as long as students are represented in setting those rates. At the present time YUFA is negotiating with the University in the setting of the 1984-85 rates.

Also at the meeting, I was asked by the Committee to investigate student participation on administrative committees at York. At the present time, I am consulting with John Becker (Assistant Vice-President, Student Relations) and Mal Ransom (Secretary of the University) in determining where students are eligible to

serve at the present time as well as where student should be eligible to serve. This report, which should be completed by the Spring will include a number of recommendations, including a nominating procedure for elections and a centralized body to organize student participation.

Student Security, direct funding for *Excalibur*, and professor evaluations were also discussed at the meeting.

The University Food and Beverage Service Committee (UFBS) met a number of times in the fall and I was able to gain a great deal of knowledge about food services at York. In December, I met with Norman Crandles, Manager, Food and Housing Services, to discuss policy at York vis-à-vis catering and food. Of special interest at the meeting was the position of pubs on campus. Also in December, I met with Messrs. Rill and Levitsky of Rill Food Services Ltd. By speaking with them I was able to gain insight into the concerns of caterers. Because rates for food are ultimately determined at the Board I believe this participation is crucial to making informed decisions.

My last request of the York Community is not to hesitate at all in asking for assistance, I was elected by you and have only been working for you in the past months. If you require information, resources or assistance I would be only pleased to help. I am sure that Pamela would be just as helpful. Please communicate your concerns to the CYSF Offices, at 105 Central Square, or drop in to make an appointment with me. In order for me to be effective, I must hear from you.

A new old face at CYSF



Norm Whipler

He's ledger crazy!

By LERRICK STARR

There are many new faces at the Council of the York Student Federation (CYSF) this year but the newest face also happens to be the oldest face.

Hired in July as CYSF's Business Manager, Norm Whipler brings many years of experience to the business hotseat. His background includes the development of manual and computer systems for Maclean Hunter Limited, Canada Carbon and Ribbon Company (division of R.L. Crain Ltd.), and A. Allen Pringle Limited. He has held the positions of Controller, Credit Manager, and Chief Accountant.

Working Tuesday to Thursday tucked quietly away in a corner of the CYSF office, Whipler can be found scribbling madly on his ledger sheets or tearing his hair out over the latest computer printout.

An avid bridge player, he can often be found across the table from his favorite partner Rita, his wife for over 40 years.

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York experimental poet is an institution

By C.J. KEEP

Bp Nichol—poet, author, editor, play and script writer, is something of an institution in the Canadian literary scene. Relentlessly experimental, his numerous books and public performances have earned him a great deal of critical attention and respect. It is this reputation and multi-faceted experience that he brings to his writing workshops at York.

Thirty-nine years old, Nichol is a Vancouver native. At 16, he decided writing was "the thing I liked most doing and I started to take it seriously." He attended the University of British Columbia and had a brief stint as an elementary school teacher before coming to Toronto to become involved in the Therafields communal living project which he was involved with until last year.

Early in his career, Nichol took an iconoclastic stance to the forms of traditional poetry. His claim that "poetry being at a dead end, poetry is dead... we are free to live the poem" reflects the author's need to attack the "static notions of what poetry should be. I see it now as what is possible."

The author first came to prominence through his work with concrete poetry, in which language is used much as a builder uses bricks. Nichol believed that he was "too often coming to the occasion of the poem to be smart. So I made a conscious decision to play with the elements of language." An example of this kind of word play is his poem "Popular Song":

WARBLED
WARBLED

This work in concrete poetry led to the development of what Nichol came to call "ideopomes"; visual poems that bring the medium of typewriter and paper to the fore. Thus, his arrow poem reflects the physical shape of its subject while "The End of the Affair" is a visual catharsis of the word "organ." The result of this experimentation was that the poet "got a feel for what the poem looks like on the page. It taught me how to read. I began to read the page as well as the context."

An interval at the University of Toronto Library in 1963 impressed on Nichol the vast volume of well-meant words that have simply gone unrecognized; no longer did he believe one could change the world by simply writing books. This experience seems to have contributed to the ephemeral nature of some of his work. The Dada-influenced "A Condensed History

of Nothing," for instance, is a couple of blank pages "brought to you by the same great press that's been producing instant garbage for the nation's wastebaskets these last five years."

A further outgrowth of Nichol's experimentation is his work in sound poetry. Nichol believes the importance of sound poetry lies in its ability "to free the emotional content of speech from ideation or from words, necessarily, and it is able to let out the voice." Perhaps the poet's furthest exploration of sound is his involvement with the Four Horsemen; a four voice ensemble whose inspired (and often improvisational) performances have earned the group considerable acclaim.

Nichol's most ambitious effort to date is *The Martyrology*, an ongoing, deeply personal work that is evolving in a direction complete unto itself—that is to say, the poet is exerting no conscious control over it. Referring to *The Martyrology*, Nichol once said, "It's a journal. I have no final master-plan for it. I think that would be a failure in conception on my part. If you don't reach it by the time you're dead you lose the race." *The Martyrology* is "concerned with the notion of process. In it I'm tracking my own voice experimenting with the 'i'."

While this formal experimentation with language has no doubt led Nichol to a fuller understanding of his craft, it has also brought him some negative criticism. One of the four books for which he received the Governor General's Award for Poetry in 1970 was *The True Eventual Story of Billy the Kid* ("about this guy who had a short dick and who went around killing people") and its notoriety reached as far as the House of Commons. A certain Mr. Nowlan said *Billy* was "nothing more than pornography." However, the poet has come to terms with such uninformed response to his work—"You are less affected by bad criticism if you feel the critic has missed the point. *Billy* wasn't by definition pornographic. It was an attack on a certain function of literature—the glorification of creeps."

Recently, Nichol has begun to move beyond his firmly established reputation as a poet. This past summer he co-wrote a musical titled *Tracks*, which was staged in Coburg, and his fourth novel *Still* has just been published. *Still* has a special distinction in that it won the Three Day Novel Contest last year.

Even more prominent on Nichol's expanding horizon is his work for the TV program *Fraggle Rock*, a fantasy series featuring Jim Henson's Muppets. The author's first script for the show



York professor bp Nichol

aired in October and others are in production. Nichol sees no artistic conflict between his poetry and the more commercial medium of television. "In poetry I've been interested in experimenting with the 'i', while in prose I've been working against the given. In the plays and film scripts I'm dealing with traditional narratives—working with the given. TV is a cooperative medium, it's so unlike poetry it's hard to call both writing."

While Nichol is excited by his work with *Fraggle Rock* and intends to concentrate on more scripts in the future, there's no doubt that his typewriter will continue to produce work in a variety of genres and with the same high regard for quality and experimentation that has become expected of this author.

Bloody Scarface is passionate

By PAUL PIVATO

Director Brian DePalma's *Scarface* (starring Al Pacino) inevitably elicits a passionate response from moviegoers: they either love it or hate it. Most hate it.

The critics butchered the movie in reviews all across North America. More blood was probably spilled on the page than in the film itself.

But *Scarface* is one of the best movies of 1983. It will go down as a classic in gangster cinema alongside *The Godfather* saga and *Bonnie and Clyde*. It is certainly the most vicious gangster film ever made. Pacino, as Cuban exile Tony Montana, delivers one of the greatest performances of his Oscar-studded career. But when Oscar nominations are handed out this spring, *Scarface* will probably be ignored.

Scarface clearly has many minor flaws: weak accents, rambling dialogue, flabby editing, a mishmash of mood and style. And yet it remains a great movie. *Scarface* is sprawling, bloody, comic, horrifying. It is a white-knuckle adventure film, a tragic vision of the American Dream, the story of a brutal man's grab for glory.

Scarface is anything but "boring," which is what *Toronto Star* critic Ron Base called the film. But then Base belongs to the same tribe of critics that hailed *D.C. Cab* as "the surprise hit" of the season (surprise indeed), and named *Cujo* one of the year's most chilling horror flicks. John Harkness of *Now* was one of the only film critics in Toronto to praise *Scarface*.

Scarface has hordes of enemies. Cuban organizations tried to ban the filming of

Scarface in Miami. Many are furious over what they perceive to be the film's insulting depiction of Cubans. But *Scarface* is concerned with the life of underworld figures, not with a realistic portrayal of the Cuban community. Indeed, the film goes out of its way to show Cubans as honest, hard-working, decent American citizens. The most dangerous criminals in *Scarface* are the ones nobody ever sees: the bankers and politicians.

But the slur most often hurled at the film, especially by those that have never seen it, is one of "gratuitous violence." Now that sex and nudity are no longer considered obscene, the cleaver of censorship has been turned on violence. *Scarface* has the misfortune of appearing at a time when pious liberals are taking the scalpel to Bugs Bunny cartoons, "editing" the "excessive violence."

Scarface is unquestionably violent. But the violence is not "gratuitous." Any realistic portrayal of underworld warfare must of necessity be violent.

The infamous chainsaw scene was cut by director Brian DePalma in order to avoid an X-rating. The scene, however, is not terrifying because of the blood and gore; the viewer never sees the chainsaw cutting into flesh. Rather, the camera focuses on Montana's desperate attempt to avoid watching. Far more graphic shots can be seen in any cheap horror movie, but the chainsaw episode in *Scarface* is one of the most horrifying scenes in cinema.

Despite the reams of sour press and negative response, *Scarface* is worth a viewing. Like *Carrie* and *Phantom of the Paradise*, two of DePalma's earlier efforts, *Scarface* is likely to become a cult classic.



Al Pacino in Brian DePalma's *Scarface*.

York Jazz Orchestra performs for enthusiastic mob in Winters

By HELEN HINKLE

It was billed as the Jazz Policeman's Ball, but the enigmatic presence of the Jazz Police was felt only in spirit as the York Jazz Orchestra performed for an enthusiastic crowd in Winters JCR recently.

The event—described by some as a quasi-religious experience—prompted one to wonder just who the Jazz Police were, and why the York Jazz Orchestra was paying homage to such an organization. David Mott, music professor, conductor, and leader of the 18-member band explained before the show that the Jazz Police were formed when jazz made the transition from a popular art form to a university course. At that instant, when this free-spirited music was suddenly subject to all the rules and regulations of university bureaucracy, when impromptu musical expression was forced into a system of right and wrong notes, the Jazz Police were born.

The performance opened with an energetic version of "Alinlam," a tune composed by former Orchestra member, part-time astronomer Richard Fiet, and from the opening phrase the Orchestra played with an abundance of zeal. Based on a rhythmic ostinato that conjured up a cosmic tribal ritual, "Alinlam" featured extended solos by both brass and reeds, reaching a fever pitch at the urging of reedman Bill Mulhal's wailing tenor sax.

After a quiet, melodic interlude reminiscent of Miles Davis' "Sketches of Spain," the band closed the first set with a rousing performance of "Braxton Bop," a tune dedicated to free jazz exponent Anthony Braxton and written by Jazz Orchestra alumnus Jane Ira Bloom. An elastic piece, the tune seemed to stretch open with long, intense instrumental solos punctuated by angular group accompaniment. Soloing over a loose form that allowed for lots of freedom to incorporate shouts, screams, and other extra-musical devices into their playing, Keith Honeywell (trombone) and Roger Shepherd (Flugelhorn) delivered performances that captured the audience with their avant-garde expressionism.

As the first set ended, it was obvious that

the York Jazz Orchestra was very different from the traditional jazz groups that reside in most educational institutions. By stressing the performance of student and Orchestra alumni original compositions,

allotting a great deal of space for soloing, Mott has shaped a motley group of students (ranging from untamed street players to classical musicians) into an exciting, unique unit.

The second half of the performance began with "Farm King," an alto sax feature styled after the music of Ornette Coleman that spotlighted the diverse soloing styles of saxophonists Johnny Bakan and Richard Howse. Howse soloed first and amused the crowd by playing speech-like phrases in devil-may-care fashion. In great danger of receiving a citation for swinging too hard and too fast, the Jazz Police let this offense, certainly not

his first, go unnoticed. Bakan, on the other hand, built up a complex bed of arpeggios and then proceeded to alter the structure he had set up, unleashing a shrieking flurry of sound to end his solo.

Following a soulful rendition of the Charles Mingus classic "Goodbye Pork Pie Hat" by passionate tenor saxophonist Richard Underhill, the band embarked on its final, and perhaps most challenging piece of the night, "D-Concert." The highlight of the performance, "D-Concert" was a blues magnum opus, featuring extended band solo passages, and several swinging solos by Orchestra members. Performing with incredible energy and an obstreperous intensity, the band built the tune to a shattering peak that threatened the brick structure of the JCR and left the audience clamoring for more.

Although the Jazz Orchestra won't be performing again until sometime in the spring term, remember—when you're dancing to disco, or snapping your calloused fingers to MOR or C&W—the Jazz Police are watching you.

Dryden's 'Game' challenges tired trend of sports books

The Game
by Ken Dryden
Macmillan, 272 pp. \$19.95

Laudable sports autobiographies are very rare. Most efforts in this traditionally tenuous field seldom venture beyond the level of beer commercial parlance and amount to nothing more than disjointed strings of anecdotes.

Although inexcusable, this trend is understandable because most sports greats employ the dreaded "professional ghost writer" who is charged with extracting and making sense of the hero's story, often with lamentable results. *The Game*, by Ken Dryden, challenges this tired trend and is one of few credible autobiographies by a professional athlete.

It comes as no surprise that Ken Dryden has written an outstanding first book. His debut in the nets for the Montréal Canadiens in the 1971 Stanley Cup final against the Boston Bruins was equally outstanding. That a rookie goalie could stymie the defending Stanley Cup champions was as unprecedented as the Cornell law student's presence off the ice. When interviewed between periods Dryden would regularly startle commentators and fans expecting the usual inarticulate mumbblings with his concise opinions and plans for the future of the game and his team. So it is with his writing. Dryden's intellectual approach makes

for an entertaining and thought-provoking autobiography.

Rather than a simple chronological description of Dryden's rise to Hall of Fame notoriety, *The Game* is a journal that represents nine typical days in the middle of Dryden's last season, commencing with his decision to retire. Within this framework Dryden uses his keen sense of observation to sketch a colorful picture of the team, the game, and what it's like to be an NHL goalie. The rinks, the crowds, the monotony of practice, the pain of a goal against, the nagging fatigue of the road, and the superstitions to which nearly all professional

"Lafleur as a little boy,
alone on the ice, joyously,
enacting plays.

athletes ascribe. Dryden leaves no stone unturned.

His character sketches of teammates and competitors such as Bobby Orr, Frank Mahovlich, Larry Robinson, and Guy Lafleur, go beyond mere accolades of their talent. In a poetic, poignant fashion, Dryden strips away media hype and allows us to glimpse what makes them special. He describes Lafleur as a little boy, alone on the ice, joyously enacting plays and maneuvers, flowing gracefully

around the rink in a soliloquy of puck and stick. Lanky defenseman Robinson comes to life as the perfect combination of size, speed and skill, the friendly goon who checks men "with simple 'aw shucks' destruction, the kind that leaves behind the shuddering hint of something more to come." Even teams, rinks, and cities are personified. For Dryden each have their own flavor, their own meaning, their own taste, smell, and color.

Dryden adds perspective to his world of hockey by enticing the reader to relive the past through insightful flashbacks. Placed carefully to maintain the flow of the book, these bits of history are more than mere nostalgia and are designed instead to flesh out the characters, places, and events in his story. For instance, tales of the rise of the enigmatic coach Scotty Bowman, the legacy of the Québécois leaders on the Canadiens, and the Boston and Toronto hockey dynasties make wonderful reading. However, Dryden uses such descriptions economically, whetting the reader's appetite and then getting on with his saga.

After describing the thrill of playing for Team Canada against the Soviets, Dryden embarks on a study of the similarities and differences in the countries' two modes of play. Dryden compares the open, free-wheeling style of the Russians (which he greatly admires) to the North American method of winning through intimidation. In doing so he pens a treatise opposing our lax attitudes toward



Goalie turned author Ken Dryden

violence in hockey and also admonishes the Big Business approach to Sports (Inc.) in the West.

Surely not to be found in the after Christmas bargain bins, *The Game* is still well worth reading, whether you like hockey or not. And for suffering Leaf fans it is definitely more entertaining than the average contest at the Gardens.

—RICHARD UNDERHILL

Canadian crooner's novel disappointing; no comeback for Hill

310 pages of infantile nonsense prove Dan Hill should stick to music; absurd metaphors for absurd situations

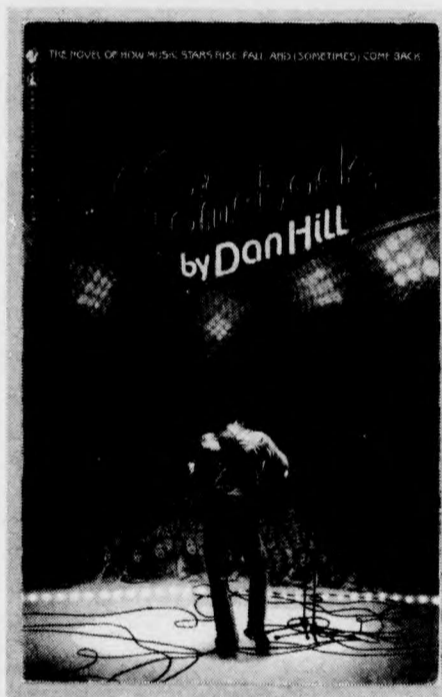
Comeback
by Dan Hill
Seal Books (McClelland and Stewart), 310 pp. \$9.95.

Dan Hill, whose recently released LP *Love in the Shadows* has redefined the frontiers of boredom in Canadian music, has concurrently released his first, and hopefully last, novel *Comeback* in a super-hyped effort to recuscitate his ailing career. Unfortunately for Hill, his writing is as vapid and meaningless as the lyrics to his songs.

Comeback is 310 pages of infantile nonsense, and is yet another in a series of wretched books attempting to exploit the idolatry of teenaged music fans. What Hill and his publisher don't seem to realize is that even pre-pubescent can recognize a rip-off when they see it.

Comeback is the apparently serious story of one pop singer named Cornelius Barnes whose career is on a downhill slide until he is accused of statutory rape. The ensuing publicity brings him back to temporary stardom, until his conviction spells his final downfall.

The final result might not have been so bad,



but it is painfully obvious from page one that Hill has created one of the most unintentionally comical books in recent memory. Hill has a knack for creating absurd metaphors, and although they match the absurd situations,

they serve only to make the book consistently idiotic.

Hill's characters, stillborn cutout nonentities the author aborts into the narrative, are completely unbelievable, as are the ridiculous memories and attitudes of the protagonist. The author uses every cliché imaginable in his endlessly irresponsible railings against everything from the Canadian judicial system, to the government's treatment of native Indians. The courts are depicted as verbal slaughterhouses dispensing frontier justice while the police forces are neo-Nazi arms of a totalitarian regime. Hill's pseudo-liberal themes amount to superficial and worthless ranting, his dialogue is unnatural and witless, and his banalities omnipresent.

In short, the novel is an aesthetic nightmare. The 16-year old girl who Barnes accuses of rape comes across as an imbecile, as does her mother, Barnes, and the author himself. The victim's mother, who is supposed to be prim and proper, inexplicably lapses into dialogue that would make a trucker blush, as does Barnes' half black, half Indian, civil rights leader Daddy.

There is not a single character who is not a ridiculous bundle of stereotypes, and the women in particular are handled in a completely ignorant and offensive manner. It seems that, in Hill's eyes, all women are either nymphomaniacs or sycophants, and two-dimensional nymphomaniacs and sycophants at that. Equally disgusting is Hill's treatment of

the teenage male as a pathological, self-satisfying walking libido who amounts to little more than a rutting pig. In one of the novel's incessantly boring flashbacks, Hill gives perhaps the worst account of a sexual experience in the English language.

Cornelius' sexual partner, Maria, exposes her nether parts to the nervous student while sitting cross-legged and shining a lamp on herself:

The many folds and creases of her vagina glistened up at me leaving me at once fascinated and unnerved. It was swollen and pink, still moist from lubrication and sperm. In one light, it looked like a pile of freshly steamed corned beef waiting to be sandwiched, yet in another it looked like a stream of silver pearls, sublimely majestic and regal.

Sorry to destroy your "sublimely majestic" reveries Dan, but which is it? Pearls or corned beef?

If, for some reason you decide to read *Comeback*, the key question that will come into your mind as you drop the book from the sugar tongs into the garbage can will be why such obvious tripe got published in the first place. There are legitimate Canadian writers who would kill for the type of publicity Hill is getting. It's pretty obvious who are the real rape victims here.

—KEVIN CONNOLLY

Big words from a big woman in pseudo-autobiographical novel

Toronto writer Susan Swan captures the life and times of a nineteenth century Nova Scotia giantess. Tom Thumb, the Thin Man, and the Celebrated Mountain of Human Flesh are only a few of the other characters

The Biggest Modern Woman In The World
by Susan Swan
Lester and Orpen Denny, 340 pp., \$14.95.

Toronto author Susan Swan blurs the distinction between the historical and the fictional in her first novel, *The Biggest Modern Woman In The World*. The story of Anna Swan, the nineteenth-century Nova Scotia giantess (228 cm), is written as a pseudo-autobiography—in her preface, Swan notes that both Anna and herself descend from a common, Scandinavian ancestor.

But if you expect an intimate and confessional autobiographical style, you might be surprised. Reading it, you feel like a spectator at a side show in which Anna makes her "final appearance." Anna was an accomplished barker with P.T. Barnum's American Museum, and her tale is told using rhetorical techniques. Letters and journal entries by those involved in Anna's life widen the perspective of the book.

The novel begins with Anna's early life in the backwoods of Nova Scotia. Unable to adapt to the pioneering life of her parents (who, ironically, were both short), Anna goes to New York to perform at the American Museum. Here she meets and works with celebrities with names like "Tom Thumb," "The Thin Man," and "The Celebrated Mountain of Human Flesh," and has a touching relationship with the only human being taller than herself, the renowned Cape Breton giant, Angus McAskil.

After leaving Barnum's museum, Anna tours Europe under the management of Hiram Percival Ingalls. The highlight of this tour is the strange behavior of the tiny Queen Victoria—barely half Anna's height—upon meeting Anna:

Then she (Victoria) dusked her spiked head and walked in a slow and leisurely fashion through my (Anna's) legs. *En passant* she paused to study the archway of my poor pelvis and my long legs trembled at the thought of her solemn little face regarding by enormously baggy drawers which consisted of two separate sections gathered at the waist and open at the crotch.

Walking out the other side, she looked back and winked and I realized her little person was convulsed with merriment.

Anna returns to America to attempt to settle down to small town life in Ohio with her new husband, "The Kentucky Giant."

Susan Swan enriches her novel with nineteenth-century historical detail: the Canadas become a Confederation, Queen Victoria is still in mourning 10 years after her husband's death, and the terms "mudsills" and "bluenoses" are applied to Americans and Canadians respectively.

Anna's autobiography and its rhetorical splicing style both show how those who differ from the norm are alienated, misunderstood,

and exploited. Anna's father uses his baby giantess as a charm to make his vegetable garden grow. Anna's gigantic proportions erotically thrill many men including her manager, H.P. Ingalls: "I (Ingalls) cannot put out of mind those breasts of hers, like loaves of bread hiding under scented silk, ready to be squeezed and sampled." Anna's giant husband married her because of her large proportions; he was obsessed with a desire "to giantize the human species."

Anna's size is not the only reason for her suffering. Anna is frustrated in her attempts to succeed as a career woman. She sacrifices her relationship with Angus to join Barnum's Museum only to meet with further disappointment. Barnum provides his audience with sensational exploits, but Anna yearns for high quality entertainment.

Anna also suffers because she is misunderstood as a woman. As a wife she is bored with her role as a moderator of her husband's behavior. The knowledge that it is impossible for her to give birth to healthy children frustrates Anna. Susan Swan, Canada's tallest woman writer, explicitly shows the various ways in which this remarkable nineteenth-century woman dealt with her alienation.

—SHEILA HIRD

records

Different sides
to reggae coin
in new releases

Third World
All the Way Strong
(CBS)

20th Century Rebels
Rebellion (EP)
(Rebellion)

Third World, the internationally-known Jamaican reggae band, played Massey Hall recently—for \$12 and \$13 a seat. The 20th Century Rebels, on the other hand, are locals—you can't get much more local than Sentinel Road, just down the street from York University, and they just held a free party in honor of their first record release at the Bam Boo. These facts alone should tell you that the two bands represent two quite different sides of the reggae coin.

What they have in common is, of course, the Rastafarian philosophy of universal love, equality, and praise to Jah. From there, Third World takes it in the direction of



slick, sunny and radiant California-style pop—medium-paced, major-keyed, full-sounding bouncy tunes. A few of the cuts on their new albums, notably "Lagos Jump" and "Come on Home," cross over into funk territory. "Special announcement to the universe," sings a

robotic voice on "Love is Out to Get You," "A love mission/Intergalactic." A good summary of what they're about.

The Rebels, on the other hand, are more directly in touch with the "Babylon" around them, and they want it changed. "Chains on my feet, scars I don't like... The children are crying and dem don't know what to do." The opening of "Running From the FBI" sounds like a play on TV detective series music, while the tempo shifts in "Unemployed Expert" add zest to their potent and direct reggae style. Their playing is more than competent: bass and percussion are dynamic and precise, while horns add punch to the mixture periodically.

"The murdah must stop," they conclude. "We're bustin' out of this Babylon." The Rasta bottom line is always the same, whether it's delivered by Third World or the 20th Century Rebels, through the dark hypnotic gloom of Black Uhuru or in the forceful and direct passion of Dennis Brown or Steel Pulse. Third World sums it up: "Once there's love all over the world/No one's gonna take it away." But it's not there yet—that's what groups like the 20th Century Rebels vividly and incisively try to point out.

—ADRIAN IWACHIW

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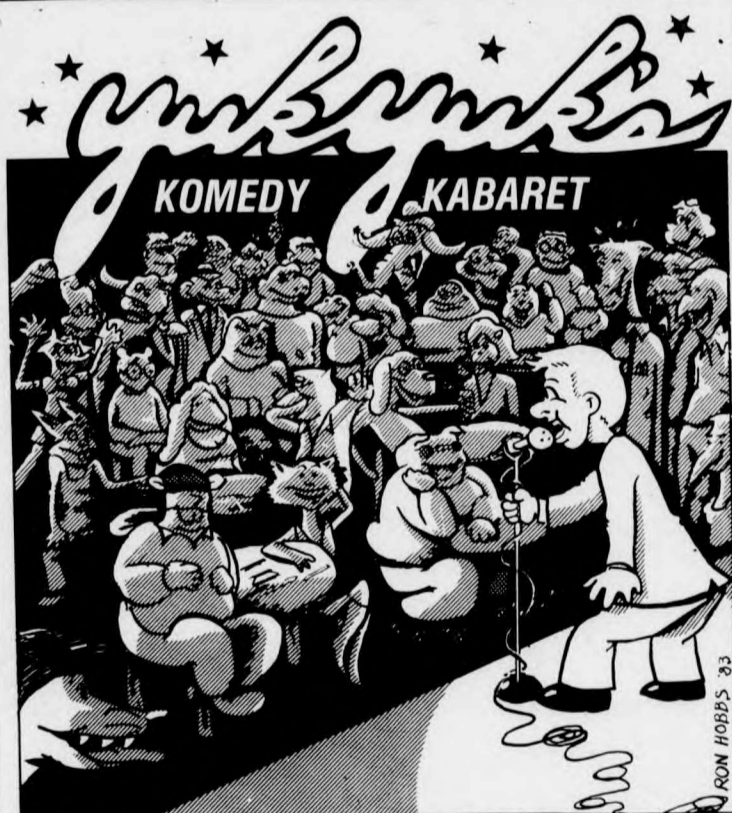
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sports

Excitement, great volleyball in store for fans at coming tourney

By MARK ZWOLINSKI

The calling card for this year's *Excalibur* Volleyball Classic will resemble a greeting card when the eight-team tourney gets under way this Friday at the Tait Gym.

Two of the National Collegiate Athletic Association's (NCAA) top 10 teams will take their shots at six of Canada's finest teams in vying for the Classic trophy in the fifth running of York's international volleyball showcase.

Ohio State Buckeyes, third place finishers in the 1983 NCAA championships, will get their first taste of Canadian competition, while Indiana's ninth-ranked Ball State Cardinals return to York after taking the silver at last year's Classic.

The Canadian contingent features a pair of Quebec University Athletic Association teams in Laval et Or and Dalhousie Tigers, both of whom placed third and fifth respectively at the 1983 Canadian Intercollegiate Athletic Union (CIAU) championships.

Also, returning after a year's absence will be the perennial powerhouse Alberta Golden Bears, who took championship honors in the 1982 event.

The Ontario University Athletic Association (OUAA) is represented by three teams ranked in the current CIAU top 10 listings.

Heading the Ontario entries are the Waterloo Warriors, the number five team in the country, followed by the seventh-ranked U of T Blues.

The York Yeomen, who come into the tourney holding down the number nine position along with three of the last four Ontario University titles, round out the draw.

"It's anybody's tournament," says York coach and tournament director Wally Dyba. "It'll probably come down to who gets hot—the calibre of play is pretty close. A lot depends on how strong these teams coming in will be over three days of top-notch competition. Anything can happen."

Of particular interest should be the American vs. Canadian matchups.

Both Ball and Ohio State play in the Mid-Western intercollegiate volleyball association and are running neck and neck to repeat their finishes a year ago.

What has Canadian coaches and players concerned is the level of intensity the Americans seem to be able to sustain throughout three days of competition.

"Any advantage the Americans have would probably stem from their association with a sport-dominated society," Dyba says. "we don't have anything like that up here. We don't take sports in general as seriously as they do."

"They get 100,000 people out to see the Rose Bowl game. There's a very competitive fighting spirit that results. It's important to play and to do well there. It's not quite as intense up here," he says.

"With us it's not whether you win or lose, it's how you play the game. With them, you go out and try to win and give it your best shot with the moral sense of winning in mind."

"That's not to say they're a bloodthirsty bunch. But it is important for them to go hard all the time, whereas with us it's not as mainstream."

Matches run from 2-8 p.m. on two courts Friday and Saturday. Sunday's action has matches at 9 a.m. through to the 1 p.m. consolation and 3 p.m. final.

Admission is \$3 per day and \$7 for a tourney pass. A \$1 discount is available on advance purchase tickets and public information is available at 667-3734.

Basketball team gets it together

By MARK ZWOLINSKI

The York Yeomen Basketball team got what they were looking for and probably what they most desperately needed when they bumped off their archrival Waterloos Warriors 90-83 to take the championship in the Ed DeArmon Memorial Basketball Tournament at Ryerson over the holidays.

The win beats a year-old monkey off York's back—namely revenge for a 66-65 loss to Waterloo at the 1983 Ontario University Athletic Association (OUAA) final which snapped the Yeomen's title string at three.

It didn't come easy though.

York trailed by eight at the half but went up by nine with less than three minutes to play before watching the Warriors knot the score on a three-point play by Steve Savich with 16 seconds left.

That sent the contest into overtime.

York left nothing to chance in the five minute overtime period, outscoring the Warriors 12-5 to clinch the title.

Tourney MVP Mark Jones netted 24 points in leading the Yeomen while Grant Parobec followed up with 19 and Tim Rider, 17.

Peter Savich topped the Warriors with 22 points along with teammate Paul Van Oorschot who added another 18.

Jones, Savich, and Van Oorschot were joined by York's Parobec and McMaster's Maurice Armstrong on the tourney all-star team.



New twists for York fans

The latest fan participation event at York—a "Pizza Patio shootout" at the Yeomen-Estonia basketball game at Tait last month—was a great success for the 17 participants who won coupons for a free pizza.

But then, there were only 18 participants. And the one unfortunate non-winner was the contest's only York entrant, basketball Yeowoman Anne Marie Thuss.

In fact, fewer than 25 of the crowd of about 500 were from York, the bulk of the remainder being high school students out to watch some entertaining basketball from the parade of Ontario and Canadian all-stars on the floor.

So, in an effort to create a better fan participation atmosphere and to keep those fans who do turn out coming back for more, the York Athletic Administrat on has organized a series of events for this month centering largely on fan activities and giveaways.

Here's a brief look at some of the events planned:

- On January 10, York's colleges will stage an intramural tug-of-war during intermission of the Yeowomen basketball game against Ryerson. Game time is 8:15 p.m. at the Tait gym.
- Both men's and women's basketball

teams take on their crosstown rivals U of T in a "Blow those Blues away" double-header in which 100 free dinners will be given away during the course of the two games.

The grand prize will be an all-expenses-paid trip for two to Montreal, where the winners will stay at the Ramada Inn and dine at the Bar-B-Barn restaurant.

The double-header is slated for January 17 with games starting at 6 p.m. and 8:15 p.m.

• The popular "dash for cash" returns January 28 when the men's basketball team takes on the Laurentian Voyageurs in a league game that could decide first place. Two lucky ticket holders will be blindfolded and then turned loose for one minute to pick up as many \$1 bills as possible.

• And on January 29 the nine-time defending Canadian men's gymnastics champion Yeomen, who boast three Olympic team members, host Penn State in an invitational meet.

Other dates to keep in mind include a January 25 men's hockey game against Waterloo at 7:30 p.m. at the Ice Palace and a men's volleyball match up against the U of T Blues which takes place at the Tait gym at 8:15 p.m.

New track coach set to fill Millar's shoes

By ELISSA S. FREEMAN

York University's Department of Physical Education and Athletics and the Ontario Track and Field Association recently named Brian Maraj as its full-time provincial track and field coach.

Maraj, 26, will be responsible for developing track and field programs at York and at the provincial level. He will coach the York Yeomen and Yeowomen teams and will initiate and conduct courses, training camps, seminars, and workshops for the benefit of amateur athletes and coaches in Ontario.

Maraj succeeds John Millar who led the Yeomen to their first ever Canadian Interuniversity Athletic Union (CIAU) championship in 1983 and now coaches at the University of Tennessee.

Maraj comes to York by way of Hamilton and London. He helped coach the University of Western Ontario track teams for three years, the women's team winning national championships in all three years. For the past year, Maraj administered and coached the London-Western Track Club in London, Ontario.

York skaters dominate U of T invitational

By ELISSA S. FREEMAN

It doesn't seem too unrealistic to predict the possibility of a provincial championship for York's figure skating team. York skated to six first-place finishes and captured the overall team title in last month's U of T Invitational.

Second place went to U of T, while Queen's, last year's Ontario Women's Interuniversity Athletic Association (OWIAA) champions, settled for third.

Many of York's skaters figured prominently in the individual events. Second-year film student Gia Gaddat showed her dominance as she took first place honors in the difficult open singles category.

Veteran Cathee Maron, a former track athlete, collected two first-place finishes in

both the intermediate and senior singles, while Beccy Simkin gathered the laurels in the novice event.

York also extended their talents during the dance competition. Cheryl Marinoff and Nancy Mackenzie skated their way to the top for the novice similar dance. Mackenzie also teamed up with Shelley Molloy for a third-place finish in the same category.

Jo-Ann Coutts took the intermediate solo dance and with partners Michelle Beehler and Bil Dunbar managed to capture two second-place finishes in the junior similar dance and junior mixed dance, respectively.

Jill Morton was a double bronze medalist in the junior singles and the junior mixed dance with Dunbar.

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Classified ads cost \$2 for students for non-commercial items (not of a business nature), \$5 for all others, for 25 words or less. Classifieds must be brought or mailed to Excalibur, 111 Central Square, no ads will be taken by phone. Deadline is Friday at 4:00 p.m.

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THE YORK TAI CHI CLUB will be starting a new beginners' class on Monday, Jan. 9 at 5:10 in the Gallery, 3rd floor, Bethune College.

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calendar

Calendar listings are available to the University community free of charge. Bring your listing to Excalibur, 111 Central Square. Listings must be filled out on a special form available from Excalibur. Listings will not be published otherwise. Deadline is Monday at 1:00 p.m.

7 saturday

Excalibur volleyball classic social and dance is tonight at 9:00 p.m. at Bethune Dining Hall. Admission is \$2. Tickets are available at room 211A Tait McKenzie and from Yeomen Volleyball team members.

8 sunday

Film—The Word Is Out—presented by Sunday night at Bethune and the Gay Alliance at York. Bethune J.C.R. at 8 p.m. No charge.

9 monday

Tai Chi—The York Tai Chi Club starts a new beginner's class today at 5:10 in the Bethune Gallery, 3rd floor, Bethune College.

Keep Fit Yoga—Glendon Campus. Mon. & Wed. 12-1 p.m. Tues. & Thurs. 5:10-6:00 p.m., starting today. 10 weeks for \$25.00. 2 sessions weekly. Register first week of session at Hilliard-D, Commons Room, or Proctor Field House.

CUSO—Information Meeting: Learn how you can broaden your experience using your skills in the developing world. Jobs available, working conditions, selection procedures will be discussed. 7:30 to 9:30 at 33 St. George St. For more information call CUSO, 978-4022.

11 wednesday

Lunchtime Seminar—The Faculty of Graduate Studies is sponsoring a series of lunchtime seminars in Contemporary Cultural Studies. Today, York Sociology Professor John O'Neill presents "Five Bodies." Bethune Gallery (room 320), 12:15-1:30 p.m.

Nuclear War Films—"If You Love This Planet," and NFB documentary with Dr. Helen Caldicott, and "U.S. vs. U.S.S.R.: Who's Ahead" with Martin Sheen. Today at 3 p.m. in Stedman D.

Movie Matinee—sponsored by the J.S.F. Today "Raiders of the Lost Ark." 5 p.m. in the J.S.F. Building, first portable south of the Ross Building. Free popcorn too.

TRIVIA TIME

By DOUG LITTLE

- 1) According to the Guinness Book of World Records, who was the tallest man who ever lived?
- 2) What is Hugh M. Hefner's middle name?
- 3) What was Howard Cosell's profession before he became a sportscaster?
- 4) What is stamp collecting called?
- 5) What was Rembrandt's last name?
- 6) Name the five Marx brothers.
- 7) Who founded the modern edition of the Olympic Games?
- 8) What is Jerry (Beaver Cleaver) Mather's present profession?
- 9) What was the name of the main character in Arthur Miller's *Death of a Salesman*?
- 10) What is a pedagogue?
- 11) Who wrote *The Godfather*?
- 12) What was the name of the gian plane built by Howard Hughes?
- 13) Who was the leader of the group Blood, Sweat & Tears?
- 14) Who were the actors who played Batman and Robin?
- 15) Who directed the film *Jesus Christ Superstar*?
- 16) What was Johnny Weismuller's claim to fame before being Tarzan in the movies?
- 17) What is the capital of Indonesia?
- 18) What sport is Shirley Muldowney associated with?
- 19) Name the four main islands of Japan.
- 20) Now that James Watt resigned, who is the new Secretary of the Interior for the U.S.?

- ANSWERS:
- 1) Robert Pershing Wadlow (Wadlow)
 - 2) Marston
 - 3) a lawyer
 - 4) philately
 - 5) van Rijn
 - 6) Groucho, Harpo, Chico, Zeppo, Gummo
 - 7) Pierre de Coubertin
 - 8) part-time actor and a disc jockey
 - 9) Willy Loman
 - 10) a school teacher
 - 11) Mario Puzo
 - 12) The Spruce Goose
 - 13) David Clayton Thomas
 - 14) Adam West (Batman) and Burt Ward (Robin)
 - 15) Norman Jewison
 - 16) he was a medal winning Olympic swimmer
 - 17) Jakarta
 - 18) drag racing (Top fuel)
 - 19) Honshu, Kyushu, Hokkaido, Shikoku
 - 20) William Clark



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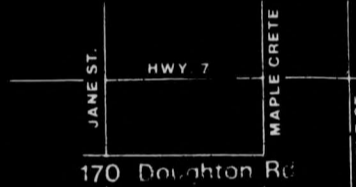


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