

# Excalibur

York University Community Newspaper

Vol. 15 No. 13

Thursday, November 27, 1980



An Italian woman weeps in the wake of the tragic earthquake that killed thousands, and left hundreds of thousands homeless.

## Following Italian earthquake

# Relief drive begun

**Berel Wetstein**

This week's devastating earthquake in southern Italy, which has killed 3,200 people and left thousands more homeless, has prompted the Italian Canadian Association of York University to begin an immediate drive for funds for the Southern Italy Earthquake Relief Fund.

The York Italian Canadian Association, with the support of the CYSF, is appealing to all York students, not just the 20 per cent

who are of Italian descent, to contribute towards its goal of raising \$2,000 for the victims of the quake.

A performance of Pirandello's *Il Berretto A Sonagli* has been organized by the Italian Canadian Association. The play will be performed in Italian, on November 28, at C.W. Jeffrey's Secondary School. Admission is \$3 with all proceeds going to the Relief Fund. In addition, the York Italian Canadian Association have set up a fund raising booth in Central Square, with performances of Italian musical groups at the Bear Pit.



Maurizio Bevilacqua, President of the York Italian Canadian

Association wants students to beware that all cheques be made payable only to the "Italy

Earthquake Relief Fund." The Association is the only organization on the York campus

authorized to collect funds by the CYSF and the Italian National

Congress. The National Congress of Italian Canadians will forward

the York contributions along with the rest of the money collected

among Metro's half million Italian Canadians, to the Italian Red Cross.

Contributions to the relief fund may also be made at the Toronto Dominion Bank in Central Square.

Council of the York Student Federation President Malcom Montgomery said "This is an important cause, and it is getting full Federation support and endorsement."

## Students turned away

# Mas misses, Founders loses

**Ingrid Matson  
Jonathan Mann**

While over three hundred fans hummed to the music of Caroline Mas at a recent Founders college dance, the Founders college council, which arranged the event, was anything but pleased.

Mas, originally scheduled to play two shows, dropped one at the last minute, leaving the Council to refund tickets. To many Council to refund tickets to many disappointed students who'd hoped to see the second show.

Just how many students got

refunds, how much money the council lost by giving them; and what they're going to do about it area II still unclear.

The original arrangements were made about one month ahead of time with Mas's agents, Bob McFey of Toronto's King Entertainment

According to Founders Council Vice President Kaspar Verre, the council is now investigating those very questions. "We're looking into what we can do," he told *Excalibur*. "We'd like to recover costs." and Michael Flannigan of New York's APA Records.

A contract was signed stating that Mas would play two shows, said Verre. Then shortly before the concert Flannigan called and said there wouldn't be a second show.

"The guy from New York said he didn't know about the two shows but he did. He called me specifically to ask about the two shows," said Verre.

Founders College Council decided to compensate by extending the first show and admitting more people. But the council is angry because they didn't make enough money to cover their costs.

Verre estimates they lost about \$1500 due to the cancelled show.

Verre who has arranged entertainment before said "I've never had trouble with concerts before."

Adding to the council's anger, on their way out the band broke the dressing room door. "We'd like to recover costs for that too," said Verre.

## Study useless?

(CUP) A study that shows education is rapidly becoming inaccessible because of rising costs is "useless", said Ontario Minister of Colleges and Universities Bette Stephenson, November 13.

Speaking at the University of Windsor, Stephenson said a report from the University of Western Ontario was "an invalid, statistically unsupported, inaccurate, unscientific study."

The report contradicts Stephenson's statement that student aid helps lower income students.

"One should not look to the country club of universities for statistics," she said.

She said the Ontario government distributed \$85 million in loans and grants last year. She quoted a federal task force study that shows Ontario students receive the most generous financial assistance in the country.

Windsor council president Dave Simmons asked how the government could justify funding an average of \$4,400 to Ontario students while the other provinces average \$5,500.

Stephenson replied that "we must make a concerted effort to live within our means." The minister admitted that financial constraints have been placed on the amount of funding available for education but that this restriction is not more in Windsor than anywhere else.

Stephenson said Ontario taxes pay for 85 per cent of university operations while the student contribution is only 15 per cent.

## Technology introduced

# But York jobs seem secure

**Gary Kenney**

York computer and management personnel are developing a new student records system which some University employees fear will affect the security of their jobs. Nevertheless, officials of York's unions remain unworried.

The employees, who want to remain anonymous, said the computerized processing of all student records information will mean less work in certain paper-intensive areas, possibly leading to a reduction in staff.

When asked about this, Noel Berman, First Vice-President of the York University Staff Association, pointed out that in the event of technological change the University must comply with Article 12A.01 of the York University/YUSA collective agreement. The Article states that a reasonable amount of retraining will be provided for any employee whose position is affected due to a change in technology.

"The University has not notified the Union as required by the contract of any technological change concerning the new system," said Berman. "Therefore, we assume that no employee will be adversely affected by the change."

Both Don Mitchell, Director of Personnel, and Sheldon Levy, of the Office of Employee and Student Relations, said they doubted the system will have a negative impact on jobs. Mitchell added that any reduction in staff would be absorbed by normal turnover and attrition.

According to Berman, there are some restrictions on the retraining requirements as defined by the contract, but he doubts they will cause any problems. "I am sure an institution of higher education will do all it can to ensure that its current employees are given the first opportunity to avail themselves of additional job enhancement/development courses and training," he said.

Just to be sure, the Union is closely monitoring the situation. "At least three members of the executive committee are working in areas directly involved in the change," said Berman. "We are keeping our eyes open."

According to Computer Systems Development (CSD) head Israel Aharoni, the new system is not likely to mean a reduction in jobs. By making less clerical work in some areas it will free for work in other areas, he said.

Despite speculation over the new system's effect upon jobs, support staff should learn about the new technology, says Aharoni.

The first phase of the new system is scheduled for completion on November 17. Officials estimate it will take two years for the entire system to become fully operational.

**Canfilm expose - page 6.**

## Excalibur

Everything secret degenerates; nothing is safe  
that does not show it can bear discussion and publicity.

—Lord Acton—

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Elliott Lefko

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## Our Town

### PC Club

John McDermid, M.P. will speak on the constitution issue and youth in politics Thursday, November 27 at 2:30 p.m. Stedman Lecture Hall B.

### Eckankar

What's life about? Have I lived before? What's beyond death? Discussion on Wednesday, December 3, at 8 p.m. in 5701 Ross.

### Ukrainian Club

The York Ukrainian club will be hosting a PUB NIGHT this Friday from 8 p.m. till 1 a.m. at 404 Bathurst. New members welcome. Na zdorovya!

### Yuk Yuk

Founders plans for a night of comedy with Yuk Yuks comedy revue are moving right along with the addition of a \$50. cash prize for the best local joker. There will also be three comics direct form Yuks

Yuks downtown, various door prizes, and the affair will be licensed. It all happens Friday, Nov. 28th in the Founders J.C.R. Be there and have a laugh on us.

### G.A.Y.

Gay Alliance coffee house on Wednesday, December 3 from 7 to 10 p.m. in Senior Common Room 305 Founders College. All gay men and lesbians welcome.

### Volunteers Wanted

In school to help teachers 90 minutes per week. Needed at Brookhaven public school, 700 Brookhaven Drive. Eulah Parker, 241-9941, 241-2261.

### Food and Beverage Committee

Next meeting, Nov. 25 at 11 a.m. Temporary Office Building.

### N.D.P.

Party Friday, November 28 at 9 p.m. at No. 501—197 Vaughan Road near St. Clair West Subway Station. All welcome.

### Bible Class

Weekly Bible class, Wednesday 8 p.m., Shaarei Tefillah Congregation 3600 Bathurst. Especially geared for university students. 787-1631. Rabbi M. Stern.

### Il Berretto A Sonagli

A play in two acts by Luigi Pirandello. Directed by A. Alessio. Presented by I.C.A. Nov. 28, 8:00 p.m. Place: C.W. Jefferys S.S. Auditorium. 340 Sentinel Road (at Finch Ave. W.). Tickets at the door. Price: \$3.00. 667-2257.

### Ecology House

Is sponsoring a full day seminar workshop dealing with window insulation. Options for reducing heat loss through windows will be presented and then put to use with the fabrication of a variety of shades and shutters. Sat. Nov. 29 at 9 a.m. \$15.00, \$7.50 for students and seniors. 12 Madison Ave. 967-0577.



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# YORKSCIENCE

**Dr. Gordon Shepherd**

## Studying the secrets of the northern sky

### Richard Dubinsky

The Northern Lights: shimmering, gleaming, meandering sheets of radiation in Canada's frozen skies, have been the object of speculation for centuries.

Explorers have been led astray by the magnetic fluctuations associated with these strange nocturnal emissions, which cause deflection of compass needles and interference with radio communications.

Ancient Indian tribes created elaborate and mystical legends to account for them, and even today, the superstitions surrounding their appearance rival those of the full moon.

These lights, also called *aurora borealis*, *aurora australis* in the southern hemisphere or simply *aurora* have also been the subject of much serious scientific study. Here at York their mystery is being unravelled by Dr. Gordon Shepherd of the Centre for Research in Experimental Space Science, a Canadian pioneer in the study of Space Physics.

### The Sky is a Television Set

Dr. Shepherd views the atmosphere "as a giant TV screen where the aurora is a mere footprint." The animal providing this "footprint" is made from magnetospheric plasma; billions of high energy ions, atoms and electrons all colliding together and emitting multi-coloured traces of light.

A constant struggle rages between the immense magnetic fields from earth and our distant sun. Solar winds are mainly super energetic particles (plasma) which blow at our protective magnetosphere charging it with the plasma. This creates energy forces equal to millions of volts as measured from the ionosphere to the surface.

The aurora borealis is caused when gaps in the protective

magnetosphere around earth (which occur as a result of interference from the sun's magnetic field). Allow these particles, or plasma, to enter the upper atmosphere and become visible.

Dr. Shepherd has measured the aurora from below, in earth stations, above by satellites and inside the glowing region using rockets. He has discovered that the aurora is always visible in an oval around the earth at about 70 degrees magnetic latitude at night, moving to 78 degrees in the day time.

The existence of daytime aurora is a recent discovery to which CRESS has contributed a great deal.

A similar effect occurs at the south pole. During periods of severe magnetic storms, the oval becomes expanded and aurora may be seen further south. Sightings in Toronto are not uncommon.

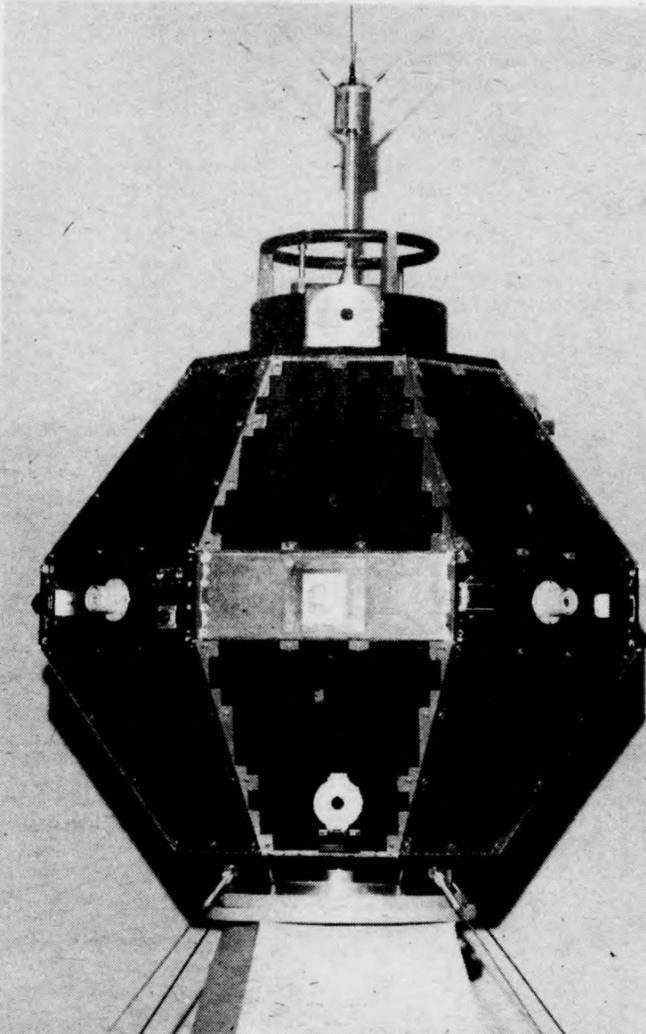
### Sun Influences Weather

Dr. Shepherd believes there is a relationship between the aurora, sun and the earth's climate. According to Shepherd, "There are changes in weather that have been linked to the sun."

The sun has an eleven year cycle in which the number of sun spots change regularly; weather patterns tend to follow a similar period. Farmers in the North American plains make adjustments for an eleven year rain sequence identical to the sun spot variations.

In the 17th century the sun spots mysteriously disappeared; this coincided with severe climatic changes, like the freezing over of the Thames River in London, England. This period was referred to as the little ice age in Europe.

Daily influences on the weather may also be caused by the change



ISIS II Satellite showing photometer experiment designed by Dr. Shepherd at bottom centre. This was used for measuring the auroral intensity and played an important part in the discover of daytime auroras.

Gordon Shepherd

magnetospheric physics, is only part of Dr. Shepherd's concerns. His interests include investigating the interaction of energetic particles in the atmosphere, giving us additional information about reaction and ionization rates that produce the light we see. Dr. Shepherd states that, "these particles are a major energy source for our atmosphere especially in Canada's polar regions. We are finally beginning to understand how this energy is degraded into forms such as light and heat."

Information about temperature and chemical constituents have come about as a result of theoretical and laboratory work carried on here at York.

### Canada in Space

Canada's involvement in the space program is highly advanced. Due to the massive area of this country, there is a high priority for efficient radio communication and satellite surveying. A book about the history of the space program in Canada is now being written by Dr. Shepherd and Agnes Kruchio.

Pionerring space involvement initiated by Canada involved ISIS. The ISIS (International Satellite for Ionospheric Studies) program from 1962 to 1971 contributed significantly to the understanding of radio waves in the upper atmosphere. Dr. Shepherd designed an instrument for use in the ISIS-II satellite which continues to be in operation today.

in direction of the sun's magnetic field (solar sectors) as the earth orbits the sun. These effects are complex and many scientists are

studying them.

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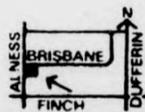
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or from the graduate program director of the program to which the candidate is applying.

## Labour conference ends

# Gov't blasted

**John Molendyk**

The annual convention of the Ontario Federation of Labor wound up today at the downtown Sheraton Centre, where affiliated union locals sent over 1,400 delegates to decide policy for the forthcoming year. The OFL represents over 800,000 organized workers in Ontario and is an influential political lobby.

Two union locals representing certain York employees are also affiliated with OFL. Both Local 1356 of the Canadian Union of Public Employees and Local 796 of the International Union of Operating Engineers did not send a delegate.

In his introductory address, OFL President Cliff Pilkey emphasized the great danger that the Ontario Government's policy of "de-industrialization" presents to the province and its people. Pilkey blamed the provincial and federal governments for the unemployment crisis in Ontario, pointing out that the issue of job creation has been overshadowed by simple job retention.

Ontario's ongoing subservience to the interests of foreign

multinationals has resulted, according to Pilkey, in workers losing both their jobs and their self-respect.

Detailed statements were delivered on the priority questions of plant shutdowns, cutbacks and layoffs, 24-hour daycare, nuclear power and the public ownership of energy. Other prominent issues included raising the minimum wage from \$3 to \$5, and adopting a more gradual and planned approach to the economic dislocation caused by rapid technological change in society.

Many issues were discussed amid calls for increased labor solidarity in the coming decade, in order to withstand what OFL considers dissembling tactics of employers and government.

Significantly, a resolution which would have seen OFL promoting the activities of an established women's group within its ranks was moved for referral. Several delegates, including women, voiced the need to integrate women into the workforce and not create sexist, potentially divisive groups within OFL.

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## Editorial

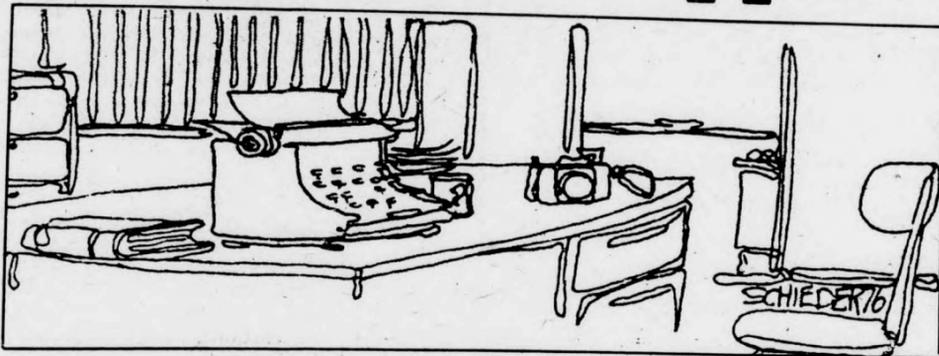
# Relief effort deserves support

Few York students, staff or faculty can be ignorant of the tragic earthquake that struck southern Italy, or unmoved by the mounting death toll and the hundreds of thousands that it has left homeless.

We share the horror, felt the world over, and therefore commend the efforts of the York Italian Canadians Association who are joining a city wide effort to raise relief funds for the area.

The YICA is accepting donations at a table in Central Square, a table that a surprising number of people are just walking by. "You should hear the excuses some people are coming up with" one fundraiser lamented.

It's hard not to be shocked by this sort of attitude. While many



York students are hard pressed to make ends meet, the habits of Central Square are not a group known for their frugal living. Somewhere in all that velour there have got to be a few extra dollars. We can think of no worthier cause to contribute them to.

## Wiberg heads new Board

Observant readers will see a small change in our staff-box this week, as Neil Wiberg moves from the very bottom to the very top. Neil, formerly *Excalibur's* legal counsel, has taken the helm as the new Chairman of the Board of Publications.

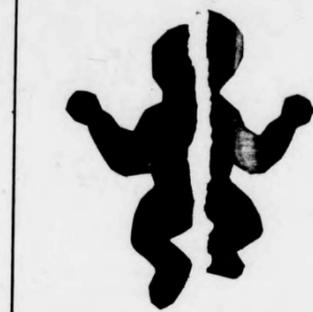
Neil's depth and diplomacy are well known, and his understated sense of humour endears him to many. His election took place at Monday's meeting of the Board, an event as dry as it was important.

The meeting offered good news to *Excalibur's* staff and readers. While we're still in serious debt each weekly issue is bringing us further and further out of it. Wildly optimistic plans to repay our

creditors have proved viable, and if we get the student council grants that we're anticipating, we should have no trouble living up to our commitments.

Much of this good news is the result of the efforts of the outgoing Chairman James "Jimmy-james" Carlisle. James, working closely with the other members of last winter's management committee, made sense of some rather senseless financial data and help put *Excal* in the black again.

Soft-spoken and understanding, Jim gives new life to an old cliché. He is a gentleman and a scholar. Were it not that his place is taken by one as worthy as Neil, his resignation would be all the more regrettable.



## CHILD AT RISK

An examination of the roots of violence in Canadian society. The report focuses on experiences before birth and in early childhood which could lead to violent behaviour later in life.

28 major recommendations deal with improving the quality of life, beginning with the pre-natal stage and for the infant's first three years.

A report of the Standing Senate Committee on Health, Welfare and Science, Chairman Senator M. Lorne Bonnell, M.D.

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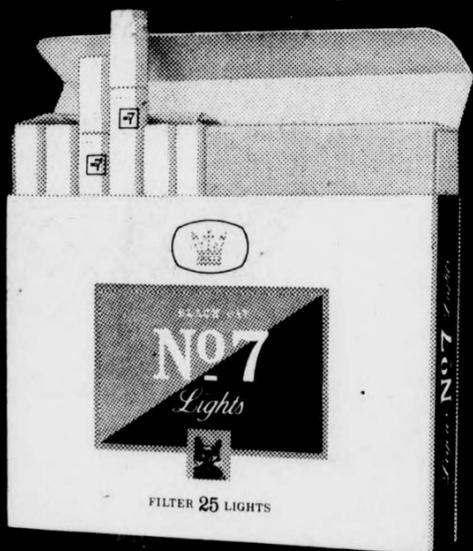
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# Features

## The Canadian film industry

# Just a shot in the dark?

### Salem Alaton

A couple of weeks ago the Canadian Film Development Corporation delivered its annual report to the press in a spacious suite at the Four Season Hotel. It made a Merrill-Lynch board meeting look like a fraternity party.

A tight-lipped, aloof Michel Vennat, present C.F.D.C. chairman, read verbatim from a news release sheet which was a kind of accountant's ledger expanded with promotional rhetoric. The heading above the report was "Canadian Films Securing Wider Distribution as 1980 Production Continues at High Level." The specifics:

● of 87 Canadian films or co-productions produced in 78-79, 67 have secured Canadian distribution; 35 of them have American

distribution and 36 have had sales internationally

● in 1980, 51 films with total budgets of \$170 million have been produced or are in production presently

● currently, some 20 Canadian films are being screened in over 100 cinemas nationally

● the C.F.D.C. has, to date, invested \$6 million in 27 Canadian film projects. The corporation is participating in "over half" of the 1980 production.

So, why is this crown corporation, that has been created to develop Canadian films, looking and sounding like a terse contingent of investment officers?

There are possibly two or three reasons, but only one of them counts: money. There is no other creative activity in existence

which matches filmmaking's blood relationship to capital. Money is the oxygen of any film project; five minutes without it and a production will turn blue and perish.

The cost of materials for a sorry, confused little idea called *Heaven's Gate* would exceed the combined cost for every great novel and painting this century has produced.

Hardly more than 10 years ago, a production on the scale of *2001: A Space Odyssey* would cost \$8-10 million; today, that is hardly more than the average bill, variously estimated between \$5-8, for a "small Hollywood picture".

The scale is not quite so inflated in Canada, but there is no question that money—great gobs of money—are intrinsic to filmmaking here, as well.

Hence, we have a tax-shelter which cuts by half any possible losses an investor may sustain, and a crown corporation called the C.F.D.C. which, among other things, oils the industry machinery by supporting a project first, and leading the way for other investments to follow.

Not everyone is happy with this arrangement. The C.F.D.C.'s figures showing increasing film production in this country are presumably accurate, but under hot debate is the question as to in which way these films are 'Canadian'.

American stars seem to fill leading roles and the Hollywood format is generally the guiding structure for these films (the cinema of Quebec is an important exception, but then, the accomplished French-Canadian

film contribution is a separate entity in all other senses as well). Many creative people at the periphery of the industry are so cranky about it as to prefer that no films be made rather than what they perceive as made-in-Canada Hollywood movies subsidized by our government.

One important reason that they are wrong is that while a film costs millions of dollars, it employs many dozens of people. Elliot Gould and Susannah York may fill the leading roles, but lighting, sound and photography technicians, make-up and costume artists, directors and

See "The Canadian film industry" - page 8.

## Low budget learning

### Ingrid Matson

For Canadian filmmaker Tibor Takacs, the low-budget film is the training ground for the Canadian film industry. "I believe in a low-budget attitude. You don't need to spend five million dollars telling a love story. To control that kind of money and put it in the right place takes a lot of expertise," says Takacs. Takacs has demonstrated some expertise himself with a new Canadian made for TV film, entitled *The Tomorrow Man*.

In this speculative fiction film, Takacs deals with social and philosophical issues of the future. He portrays a frightening scene of "future history" that takes place somewhere in North America. We are told the world is on the brink of Atomic war and political offenders are being imprisoned without trial by the New Regime.

It is not a realistic film says Takacs, but rather an allegorical story of political apathy.

The story focuses on Tom Weston, played by Stephen Markle, who has been arrested for the political crime of subversive collaboration.

Weston, prisoner 984, used to be a stereotypical North American businessman. A statistical analyst for General Research, he was married, had two cars and a salary of \$85,000.

He seemed happy and successful, that is until he was arrested. Then his life became a nightmare of torture, interrogation and mind deprogramming. While the tension of the film is occasionally relieved by flashbacks of Weston's happier memories, the overall effect is that of a nightmare

interspersed with dreamlike images.

*The Tomorrow Man* is essentially an experimental movie says Takacs. He finds "on a low-budget film it is easier, and better, to tell your story in a more experimental form using flashbacks and a lot of tricks."

The Canadian movie was produced so cheaply mainly because Takacs is a relatively new director. He has five or six years experience in theatre and filmmaking and is banking on *The Tomorrow Man* as his most major project to date.

His early experience includes starting a theatre company with his partner, writer Stephen Zoller, and producing a play and film called *The Metal Messiah*. The two of them now run a company by the name of MegaMediaProductions.

As of last week *The Tomorrow Man* had been nominated for a film award but has not yet been sold in Canada or the United States. With a budget of \$150,000 the movie took one and a half years of preparation and was filmed on an eighteen day shooting schedule.

Most of the production took place in studios using built sets, and all the actors employed were Canadian.

According to Takacs it was easy to get Canadian actors but it may have been more profitable to also use some Americans.

"You can say that you need American actors because you can identify with them, but if you're lucky you can find good Canadian actors; there's always new faces

that are being exploited on television," said Takacs.

He explains that the more name actors a film has, the easier it is to sell. "You need name actors if you are looking for presale," he said.

Regarding sale of *The Tomorrow Man* Takacs says, "It has its limitations as far as selling it to the States because there are no American actors and the theme is controversial."

"A lot of networks are very hedgy about what they put on. And if a film is only shown on a Canadian network you don't make your money back," said Takacs.

To discuss the financial and legal aspects of filmmaking Takacs meets regularly with members of CAMPP, the Canadian Association of Motion Picture Producers.

Through his experience Takacs has formulated a view of the problems in the industry. "I think that there's sort of an amateurism in the industry, it smells of small time. Even when they're talking big bucks, they haven't really been involved in any giant or money making films. They don't really have that kind of experience so I don't really think they have the capability to make any real artistic judgements which a producer often has to make."

Investors are gaining more and more control over the artistic end of filmmaking says Takacs. "A couple of years ago it was the director who was in control, now it's the producer, and now it's even shifting more to the brokerage houses and the security commission."



Tom Weston (Stephen Markle) ponders his fate as an 8 foot goon steals the limelight in *The Tomorrow Man*, one of many low budget beauties being born in Canada's burgeoning film boom.

"The projects have to be geared to the man in the street...the investor whose film expertise is almost negligible. The people who

invest, such as dentists and doctors, are not real moviegoers. You have to gear the packages towards these kinds of people," said Takacs.

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# Harold Greenberg: terror training

## Elliott "Golden Boy" Lefko

It's Harold Greenberg, Canada's Dino De Laurentis, on the phone from Montreal, and he wants to talk. His films which include *City On Fire*, *Death Ship*, and the recent *Terror Train* have become easy targets for anyone wanting to knock the fledgling Canadian film industry. Apparently the public, critics and Greenberg see his films in different ways.

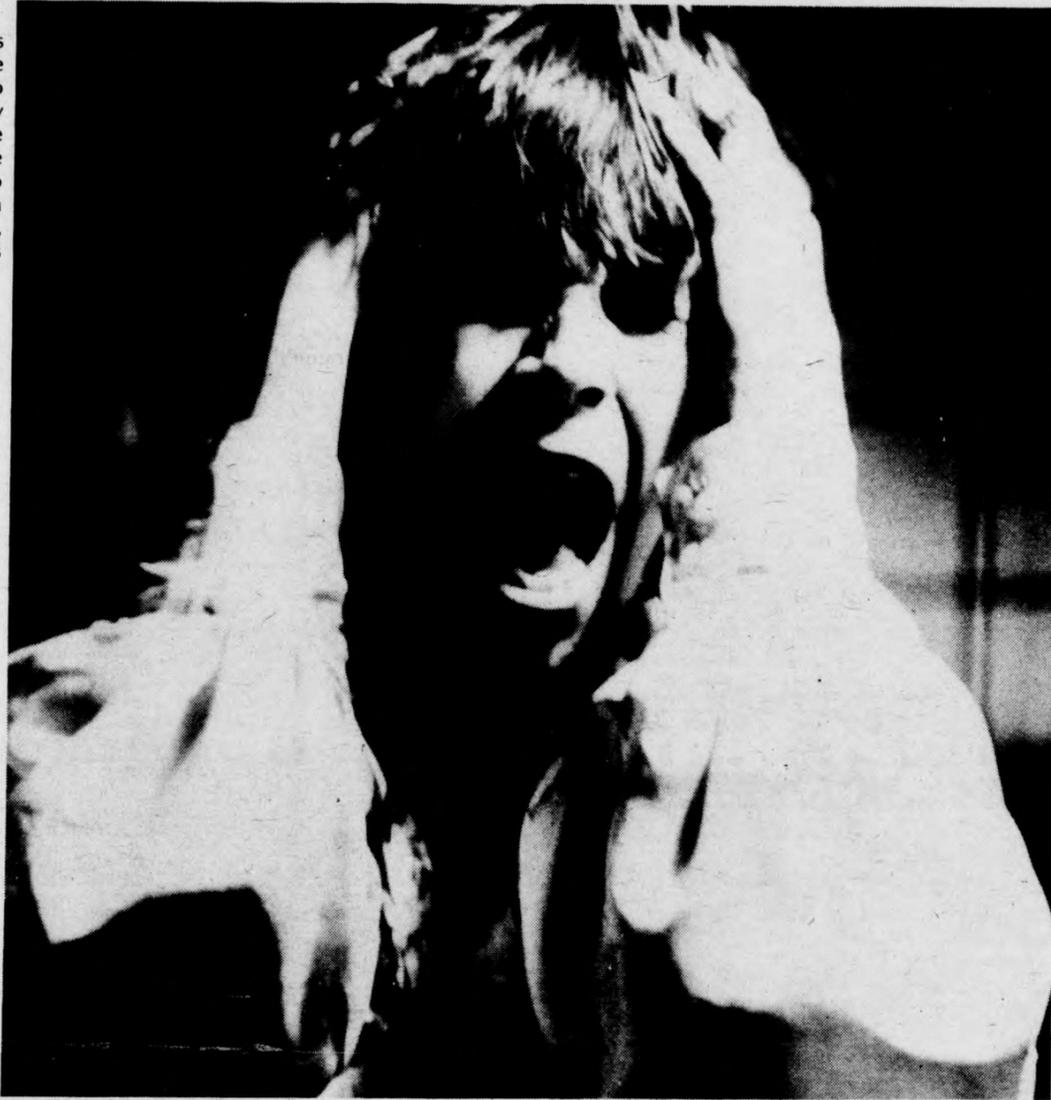
"*Terror Train* was the first film that I've produced that I could say I'm proud of. It was a small budget film that looked good, and accomplished what it set out to do. It also made some money," says Greenberg.

Greenberg began producing three and a half years ago with a dismal exercise in disaster called *City On Fire*. Since then he has quickly learned to take greater personal control over all aspects of his films from choosing the writer, script, and director, to watching over production to personally organizing the film's marketing. "I've had a lot of growing up to do," he admits.

When he began producing, Greenberg's criteria was to find as many good scripts as possible. He found 175 scripts, took 10 into development, saw five he wanted to make, and finally filmed three.

Although he usually hires at least one American star to headline his films, Greenberg claims that he is providing work for a lot of Canadian actors.

"Each year we are developing more proficient actors," boasts Greenberg. "I feel it's only a matter of time before we create our own stars."



Terrified Jamie Lee Curtis hears the news that she'll be doing yet another Harold Greenberg movie.

## Lloyd Wasser

Producer Harold Greenberg has been a naughty boy with his latest bloodfest, *Terror Train*. Coming only a short time after his equally-bad epic *Death Ship*, *Terror Train* is a new low-point in Canadian cinema.

*Terror Train* is set aboard a chartered excursion train, where members of a fraternity are holding a masquerade party, complete with a well-stocked bar, a magician as entertainment and a psychopathic killer who proceeds to dismember, decapitate, murder, tear apart and otherwise wipe out every living and breathing teenager on board.

Poorly acted, badly directed and irreverently produced, *Terror Train* is a fine example of our sagging and dying Canadian Film Industry. Frankly, I needed a scorecard to count the number of killings during the film. I believe the total was 12, counting the apparent death of the film's director, Roger Spottiswoode, who served no real purpose in the construction of this 'masterpiece'.

The star of this "epic of the cinema" Jamie Lee Curtis ("Oh, is my blouse open?") is a nubile young woman and veteran of countless other horror pictures, including *Halloween*, *Prom Night* and *The Fog*. She is the only good aspect of an otherwise boring and mediocre production.

Obviously, *Terror Train* must have some other good points to it. Unfortunately, I can't think of any at this time. All we can really hope for this utterly pathetic picture is a quick and painless death.

Shame on you, Harold.

Besides working with young

Canadian actors, Greenberg is working with many young Canadian writers. He hopes that a couple of them will turn out scripts that demand to be filmed. "It's a costly procedure commissioning writers, when I know that only one out of five will be filmed."

Greenberg usually hires a couple of people out of university to train on his films. "Universities are a great training ground for people who want to enter the film industry. The people I've hired

have gone on to do good work for me," he says.

With the costs of current films skyrocketing beyond comprehension Greenberg prides himself on his films' modest budgets. "It's impossible to make a film for a million dollars anymore," he states. "Just the cost of technical people—forget the stars—are a million. *Terror Train's* budget was only two and a half million, and every penny went into the making of the picture.

Greenberg's suggestions for the CFDC are that they should 1) participate more with producers, in developing writers and actors 2) become more involved in script-development 3) make a greater contribution to monitor the industry and 4) take positive steps to bring more creative talent into the industry.

"We have to compete with the American film industry, the biggest film industry in the world, some have to be at our best to stay in competition," he sums up.

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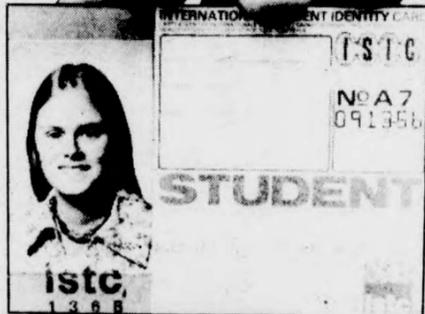


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# The Canadian film industry

From page 6.

producers, publicists, writers, supporting actors and many others are put into activity as well; if these are Canadians (C.F.D.C. quotas demand that most of them are), it becomes rather obtuse to deny that a Canadian industry of some description is being generated.

Is the content 'Canadian'; are we creating a distinctive 'national cinema'? Before the cart must come the horse. Without a broad supply of skilled, experienced artists and technicians, extensive facilities for pre, during and post production, commercially feasible filmmaking is simply no longer possible on a wide scale. This applies equally (make that doubly) to having a well-lubricated economic foundation with producers that have had leeway to gain credibility.

We may dislike the fact that Michel Vennat and his associates prefer *The Silent Partner* to *Mon Oncle Antoine* because of the former's box office returns, but it is harder to argue against what Vennat sees as the C.F.D.C.'s central objective: the creation of a "strong producorial (sic) base."

Culture can neither be bought nor ordered by government

...artistic merit is always a byproduct of commercial cinema...

command. York Film Professor James Beveridge speaks of a

"conscientious obligation" of film to be attendant to the issue of Canadian content. As the industry becomes more Canadian, so will this obligation become more manifest, and not before.

The returns from *The Silent Partner* and *The Changeling* may

seem like ill-gotten gains, but there is no doubt that they pave the way for more ventures. It's no use blaming the loan officers of the C.F.D.C.; like it or not, artistic merit is always a byproduct of commercial cinema and at this point we have to be happy to get it any way we can.



**HEY STUDENTS!**  
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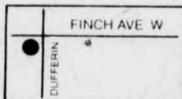
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# Entertainment

"Spider at night makes delight."  
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4th-Century Chinese photo depicts Turandot expecting rain.

Renuka De Silva

## Bert at Burton

### Vivian Bercovici

What would Bertolt Brecht think of York theatre department staging *Turandot*, his final and unedited play?

Director Alan Richardson and Ilene Thalenberg (both of the theatre faculty), subjected the original "large and unwieldy" script to some heavy editing and rewriting last summer, with the intention of producing it this fall.

Once a working copy was formulated, a cast of 60 theatre students was chosen to make it all happen. Three of the six weeks allotted to rehearsals were devoted strictly to dramaturgical work. Along with a team of Theatre students and Faculty (Larry Cox, Donna Lipchuk, Rob Berry, Ric Sarabia, assistant director, and Bronwyn Weaver), Richardson and Thalenberg further revised their working script, never losing sight of Brecht's probably intentions.

Editing will continue during rehearsal, says Richardson, until the day of the performance. He adds that he has yet to write a short scene for the second half of the play in order to substantiate some of the characters.

Richardson not only recognizes but emphasizes the philosophical Marxism in *Turandot*. The play is based on an ancient tale and deals with corruption—corporate corruption. Continuing in this vein, *Turandot* rides on the concept of "debased intellectualism", as it caricatures the leading Nazis of the 30's and 40's.

The excitement of creating a finished and polished product from Brecht's script has spread throughout the cast and crew. As one student said, "It's been fun, and that's what's most important."

*Turandot* will be staged Dec. 1-3, 8:00 p.m. and Dec. 4, 2:00 p.m., in Burton Auditorium. Tickets are \$1.00. Phone 667-2370.

## Pix nix poems

### Lillian Necakov

*The Collected Works of Lionel Douglas*, Emanation Press, 1980, 84 pp. \$2.95

*The Collected Works of Lionel Douglas* is a gutsy piece of work in which poetry takes on photography, and inevitably the latter conquers.

The Toronto-born Douglas, who died last year, aged 35, only began writing poetry at 30, when he started to explore the "inner being". Unfortunately he doesn't stand outside this inner being, he is tangled up in it, and his poetry becomes obscure and far too introspective—a jumble of images which Douglas leaves us to plow through.

Most of the poetry leaves the reader empty and indifferent. However there are a few poems ("i

like those fleshy pink protrudences" and "The Last Fountain Night") that stir something inside, but only slightly. Nothing really pokes you where it counts.

Douglas seems to be much better at capturing others than he is at capturing himself. And so his photographs are slick, clean and overpowering with an amazing sense of movement. He makes photography look as easy as "hey, let's go catch a flick", but each photograph is perfectly contrived and executed. Douglas manages to give children, men, pumpkins and motorcycles all a look of elegance and refinement.

At its best *The Collected Works of Lionel Douglas* reveals an original and truly talented photographer, with a sharp eye that never opened for his poetry.

## Ontario playwright's showcase...

# Can-dram opens doors

### Lloyd Wasser

"The existing Canadian playwright is an endangered species," claims Tom Hendry, director of the Toronto Free Theatre. "However, there are enough outlets that, if you write something good, it can be produced."

Hendry was giving advice to almost 100 novice playwrights at Hart House during the recent Ontario Playwrights' Showcase, a week-long extravaganza of seminars, writing workshops, readings and performances. The focus was on the hard work and home-grown enthusiasm of the Canadian playwright—with an emphasis placed on showcasing new talent and developing the work of fledgling dramatists.

The Showcase first took form three years ago when Theatre Ontario's Roy Higgins approached the Provincial Theatre Services Board with a plan for a major playwrighting festival in Toronto. The Board was enthusiastic about the project, but it wasn't until Evva Massey joined Theatre Ontario in 1977 that it really got out of the planning stages and closer to becoming a reality.

Massey began working with Theatre Ontario staff to mold the Showcase. Radio messages and the slogan "Write Your Own Ticket" were created to appeal to playwrights across the province for scripts, and five \$5,000 prizes were offered, as well as the promise to produce the top five plays at Hart House during Showcase Week.

"Around Christmas we had five scripts," says Massey, looking back at the Showcase's early days, "and it occurred to me—what happens if we only get two scripts after putting in all that work?"

What they ended up with were over 370 full-length scripts from playwrights across the province. It was then up to a panel of theatre professionals to judge each and come up with a selection of the best. From there, the top scripts went to three final judges—Bill Glassco, Jean Gasco, and Herbert Whittaker—who were responsible for choosing five winners and 14 runners-up. No easy feat.

"I was interested in finding new scripts for my theatre," explains Glassco, Artistic Director of the Tarragon Theatre. "I thought maybe I would discover new

playwrights and at the same time it would force me to sit down and read scripts." And several long weeks later, the winners were announced.

One of the winners, Alexis Bernier (*Centenarian Rhyme*), says about her work, "I wanted to write a play and that's what came out. I write out of a desire to be involved with theatre."

The Ontario Playwrights' Showcase made great strides towards an appreciation of the Canadian dramatist and his work. And it has also entertained and educated hundreds of people. But most importantly, it gave five talented writers a chance to see their characters, their words, and their blood walk and prance about on a stage.

It is indeed sad that the organizers have decided against holding a similar festival in future years. Perhaps a continuous succession of such showcases could help build up our wealth of dramatists and expand on their works. I hope someone else will decide to revive the Showcase, for a festival of this type must continue if we wish to keep Canadian drama alive and kicking.

## Roll over Marlowe - here's Nurse Jane

### Scott Williams

A brisk November wind whipped the fallen leaves into frenzied swirls as Scott Williams, University Student, manoeuvred his roadster into the parking lot.

"What's this," he pondered. Before him stood a neatly arranged display of Harlequin Romances. As he stooped down to peruse them, the overhead lights flickered ominously. The play was about to commence.

Settled comfortably in his seat, Scott watched as one character after another appeared upon the tastefully decorated set. First to face the audience was Doris, whose "Dear Cloris" column was syndicated across the country. Next, husband Edgar, Geography Teacher, with Vivien Bliss, Novelist (Nurse Jane in *Daycare Night-*

mare), and, gasp, mistress of Edgar. Then came Bill, beseeching advice from bemused Cloris.

Scott pitied the poor soul. For twenty years, Bill had lived with his sister Peggy, free-lance journalist, knowing all the time that he was not her brother, but in fact, her father. Oh no! Edgar and Vivien have been discovered by Doris and Bill, whom Vivien takes to be a mad-rapist. Could it have anything to do with the panty hose on his head?

Suddenly the audience froze. Who was that knocking on the door? Curse the cruel fates, it was none other than Peggy, F.J.,

coming to interview Doris/Cloris for the United Church Advocate. Manfully wiping the tears from his eyes, Scott waited with baited breath as another knock echoed throughout the theatre. Struggling to control herself, Doris opened the door, only to be greeted by Peter Prior, stranger.

"Mom!" he shouted, as the lights failed.

*Nurse Jane Goes to Hawaii*, written by Allan Stratton, directed by Steven Katz, at the Phoenix Theatre, 390 Dupont St., until December 7.

## Lobster's choice

The world premiere of Anne Marie de Moret's *The Placer* will be held Thursday thru Saturday at 8:30 p.m. in the Sam Beckett Theatre. The play questions the very basis of male/female relationships. It's free and it's a good bet. So, follow the Lobster, mobster!



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## Toronto's Ben Mink

# Fiddle crazy

Stuart Ross

Ben Mink is something of a renaissance man in the fiddling business. He's fiddled and played mandolin for Stringband, Murray MacLaughlan and Mendelson Joe. He's one third of Toronto's surprisingly successful FM, he's written a tune for the film *Head On* (John Huston played piano), played in a fiddling competition with a dead fish hanging from his fiddle, and most recently embarked on a solo career, with the elpee, *Foreign Exchange*, on Passport Records.

Mink spent most of his teen years in Downsview's Bathurst Manor, where he met many of the people he's working with now. There he led a relatively conventional life, until the turning point came: "I figured I was just going to get out of grade 13 and go to York, and just be normal, except I really started getting into the fiddle, and getting all these calls to play professionally."

When he joined up with Stringband he was doing mainly ethnic and traditional music, but after a few years and a couple of great albums he left the band on good terms (he still does occasional work with them): "They were great people, and it was very good for me, but it wasn't always what I wanted to do. Like, I'd be off somewhere drinking a six-pack and they'd be eating granola. But I didn't want to end up as a hoe-down stomper, I felt I had more to offer than that."

I commented on the traditional content still present in the eclectic, electric instrumental *Foreign Exchange*, and Mink reacted strongly: "There are no traditional pieces, it's all affected by tradition. But I consider tradition to be the Rolling Stones by now. The only difference between the tradition of some little fiddle tune in the mountains 300 years ago and the Rolling Stones is time. People forget that traditional music at one time was



Ben Mink: does the Devil lead his bow?

completely new—nobody ever saw a banjo before 1800, just like nobody saw an electric guitar before 1930."

Mink has many influences. He listens to a wide range of music, from classical to new wave, "for ideas. Ideas can come from anywhere. They can come from me dropping my coffee cup right now."

And Mink is something of an innovator—not only in his music, but with his instruments as well. He has hollowed out and cut away his electric violin to improve the sound. Inside the instrument is a whole scene made of plastic miniatures: Frankie Avalon, Annette Funicello, and a bunch of cows. His mandolin (it has MANDOLIN written on it for the benefit of reviewers) is actually a cross between a mandolin and an electric guitar.

Frankie, Annette, and Ben have gone through many gigs together. They've played everything from tiny clubs to large halls and stadiums. But Mink prefers the intimacy of the small clubs, where he can hear what people are yelling at him. "The thrill of playing a big thing is that it's a big thing. You don't get any eye-to-eye contact because the stages are so high that all you see are little bald spots on people's heads."

Mink will be seeing a lot of bald spots in the next few months. He's busy touring to promote the new FM album, *City of Fear*, and pushing *Foreign Exchange* whenever he gets the chance. Soon they'll be erecting statues of him in Wilmington Park.

## F F & F: Future phobia

Abbe Edelson

*Fin Fur n Feathers*, now playing at Solar Stage, is a musical written and directed by former York student Maureen Brown, which raises important questions about the future. Although the opening scene dragged on as the characters were pacing the dark stage, the show soon picked up as it moved swiftly from modern dance to

cabaret-type numbers.

The elements (i.e. water et al) are represented symbolically by three dancers, moving about the stage in one exquisite sequence. Brown's competence and creativity as a choreographer is clearly displayed here. When the dance is completed, the "elements" confront Red, who is in charge of the "Feet First Travel

Agency" (providing the entrance to the future) about their reservations. Red, played competently by John Steer, finds that their reservations have been cancelled by "them", the controlling force in society. Red, as the "Everyman", is pulled between the "elements" request and his subservience to his superiors. He tells us that according to "them" animals will be used for fuel, energy, scientific experiments, and sometimes amusement. But, how will life as we know it continue without the elements? The irony of this problem is successfully expressed through songs such as "Earth Loving Mammals" and "Underwater Creatures" composed by Brown and arranged by Ron Wise.

*Fin, Fur n Feathers* stirs us to question our road to the future in an amusing and creative fashion. The play is a successful mixture of different dance forms and the imposing sound effects of the voice of "them", which descends upon us from above. Will life as we know it survive without the elements? (Overpowering organ chords sustained.) Catch *Fin Fur n Feathers* at Solar Stage this Saturday and Sunday.



Fab Four ponder their golden years.

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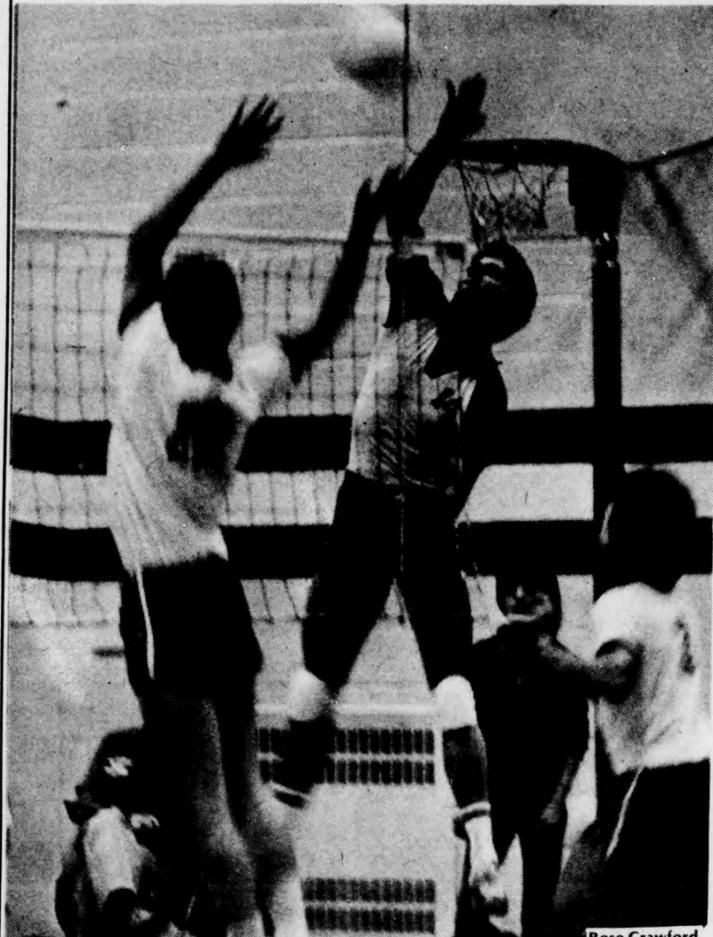
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## Dyba's Yeomen struggle to win



Mark Ainsworth (14) goes up for the kill during volleyball action against Laurentian. York won 3-2. *Rose Crawford*

### Jules Xavier

The Yeomen Volleyball team has been playing uncharacteristically this season.

Ranked number one in OUAA play they've had to struggle for wins although they have managed a 5-0 record thus far.

This has left coach Wally Dyba puzzled about the team's play.

He feels he has a stronger and better team than last year's OUAA champions but this hasn't shown on the court this year.

Teams which would have been easily defeated last year have had York fighting hard to come away with two points.

Last Wednesday York had to come from behind after splitting the first four games with their cross-town rivals, U of T Blues. In the deciding fifth game York outlasted the Blues 18-16 in a very hard fought and exciting match on both sides of the net.

Again, the Yeomen had to come from behind in the deciding game Friday evening when they hosted the Laurentian Voyageurs.

York took the first two games 15-9, 15-7. The Voyageurs did not let up though and continued to press, taking the momentum away from the Yeomen and the next two games 15-9, 15-11.

It was evident that York was a tired team as they continually aided Laurentian's cause with their sloppy play.

The Voyageurs also defensively controlled York's big spikers while

Jim Claveau led the Yeomen with twelve blocks while Larry Simpson had five. The Voyageurs on the other hand continued to thwart the York attack with their excellent blocking game.

John May and Claveau were offensive standouts for York as May led the team with 20 kills while Claveau had 16. Kills are (for those non-volleyball enthusiasts) spikes which have scored a point or have had the ball sided out in favour of the team not serving.

In the fifth game the Voyageurs jumped to a quick 11-4 lead before York began to show signs of greater intensity, battling back to even the score at eleven.

This definitely unsettled the northern team. They never regained their composure, losing 15-11.

From a statistical point of view York did not play consistently throughout the night. Their serving percentage was low compared to their usual number. This was also evident in the other areas and reflected on the Yeomen's play.

Saturday afternoon Queen's played the Yeomen with York coming up big before a rather sparse crowd, winning three games to one.

After losing 15-5 the Gaels came back to tie with a 15-11 decision.

York was a stronger team this day and took the next game 15-7. They

played more aggressively with setter Dave Chambers playing solidly at the net.

Queen's was a tired team by the fourth game as York stormed out to a 10-0 lead. But in the true Queen's spirit they attempted a comeback and almost pulled it off as they closed to within 4, 13-9. The final out-come was in York's favour as they won 15-11.

May once again led the team with 17 kills against the Golden Gaels.

Yeomen wasted little time Tuesday night in putting Ryerson to rest. Rookies Peter Campbell and Eric Meslin led the way as York won 15-2, 15-3, 15-0. Third year veteran Doug Meisner also played a strong game tournament.

**Erratum:** *Excalibur Sports* would like to apologize to Al Clarkson for attributing his November 20 article "Puckmen win 3" to Jules Xavier.

*"It's not how big you are, it's how big you play"*

W. Dyba

## Snarling Bobcats tamed by Yeomen.

### Michael Allen

The York Yeomen Cagers, currently sporting an 8-1 pre-season record and a number 1 ranking in the Nation, courtesy of The Starting Line-Up, continued to roll up victories last weekend, dumping the highly touted Brandon Bobcats 70-53 and the McMaster Marauders 89-60 to win the Pinky Lewis Invitational Tournament.

Friday evening's win over the Bobcats in the tournament opener avenged a 91-90 loss that the Yeomen received at the hands of Gerry Abernathy's import-laden Bobcats at last year's CIAU championships. The Bobcats are basically the same bunch of "street-ballers" (or is it "brawlers"???) that Abernathy rustled up (literally) last year, but without the play-making spark of

NAIA All-American Freddy Lee, have slid into an "all for one and none for all" style of play.

The Brandon-York contest was a rather "chippy" affair throughout and, late in the fourth quarter, Brandon's Wallace Mainor gave the audience his rendition of the "Ali Shuffle" as he attempted to get at York's rookie centre John Christensen. Christensen showed a lot of class in walking away from the altercation but ended up ejected from the game anyway by a rather confused and intimidated official.

Head coach Bob Bain was

furiously at Brandon's tactics and although he reassured Christensen that he had "done the right thing" by avoiding the confrontation, he also commented, "We're not going to be intimidated. We won't take anything on the court that we wouldn't take on the street."

Saturday evening's Championship game between the Yeomen and the McMaster Marauders proved to be a bit anti-climatic with the Yeomen chalking up an 89-60 victory. The Yeomen were a bit sloppy in the first half, though, taking only a 6 point lead into the dressing room at half-time. But they came out hustling in the

second half and buried Don Punch's Marauders.

Co-captains Dave Coulthard and Bo Pelech led the Yeomen scoring over the weekend with Coulthard netting 46 points and Pelech 32. Both were honored at the tournament's conclusion with Coulthard being named to the All-Star team and Pelech being chosen as the Tourney's Most Valuable Player.

The Yeomen take to the road again this weekend when they travel to Guelph for the University of Guelph Invitational.

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### Nationally ranked Yeowomen down Western

With ten seconds remaining in the game, Yeowoman Barb Whibbs sunk two foul shots to give the basketball team a come from behind victory over Western, 67-65.

Behind at the half, 38-32, the Yeowomen came back strong in the second half, eclipsing the lead and coming home with a well deserved victory.

Whibbs led the offensive attack with 24 points while Kim Holden netted 14. This victory has left the Yeowomen with a 2-1 record in OWIAA play so far this season.

This season also marks the first time in the Yeowomen's history that they have been nationally ranked. According to the "The Starting Line Up", Canada's college basketball magazine, the Yeowomen are ranked tenth in the country.

Tonight the Yeowomen host Dalhousie University in an exhibition game which will be played in the Tait McKenzie gymnasium. Action gets under way at 7 p.m. Be there!!

**Yeomen Ready for 12th Annual York Gymnastics Invitational**  
The Yeomen gym team plays host to ten other teams for the 12th Annual York University Gymnastics Invitational on Saturday, November 29 at 7:00 p.m., Tait McKenzie Centre gym.

Entries include university squads from Queen's, McMaster, Ryerson, U of T and Western plus out-of-town teams from Quebec's Laval University and East Michigan from the United States. The Yeomen will field two teams composed of "Present" varsity athletes, a Yeomen "Alumni" team, and the York "Future" team (composed of young athletes who train with the varsity team at York).

**Ontario Synchronized Swim Meet at York on Sat. Nov. 29.**

Four Ontario university teams—McMaster, Guelph, Toronto and York—compete in the first pre-season meet of the year at York's Tait McKenzie Centre pool on Saturday, November 29. York host coach Pat Murray says the meet will run from 11:00 a.m. to 4:30 p.m.

**ROAD TRIPS:** The basketball Yeomen are off to the Guelph Tournament running Friday and Saturday, while the Yeomen participate in the Queen's Squash Invitational on Saturday...York's swim teams have a busy weekend—the Yeomen participate in the OUAA Invitational at U of T on Friday and the Yeowomen take part in the McMaster Invitational on Saturday...Curling team visit Hamilton for the McMaster Invitational on Saturday.

## Shortstops

### Women gymnast open new season

The York Yeowomen gymnastics team will be travelling to Hamilton this weekend to participate in the McMaster Invitational Gymnastics Meet. Seven of the eight girls competing are rookies so head coach Natasa Bajin is not looking for York to win this meet. "Our goal is to gain competitive experience and give the girls an opportunity to try their routines in front of the judges."

With only three gymnasts returning from last year's squad, Bajin and her coaching staff have the tough task of molding the team of young and inexperienced rookies into a contender. Bajin is sure though that it's just a question of time because the talent is there. "A number of gymnasts look very promising, they show great potential." When asked if the Yeowomen are going to take the OWIAA title back from McMaster, Bajin added, "It's difficult to say because we don't know what kind of talent the other teams have, but for York this year will be one of rebuilding. Next year we will surely be ready to fight for the title."



Gloria D'Andrea works out.

Rose Crawford

## Athletes of the Week

Yeowoman Barb Whibbs, centre for the 10th ranked York Basketball Team, is *Excalibur's* female athlete of the week. She scored the winning points with ten seconds remaining to enable the Yeowomen to defeat Western 67-65, as well as leading the team with 24 points.

The male athlete of the week is John May as he led the Yeomen volleyball team to two victories over the weekend. In two games John led the team with 37 kills with a 55 per cent efficiency rate. He also had 12 digs per game which aided in York's victories.

Congratulations athletes!



Rose Crawford

## Osgoode takes lead

### Jules Xavier

As Christmas exams roll around, the mid point in the 1980-81 inter-college season is also upon us.

At present, the lawyers of Osgoode have moved out front in the York torch race with a slim margin over their nearest rivals—Stong, McLaughlin and Calumet follow the front running teams.

Stong leads the Women's division while Osgoode men have their sites on the Men's division at this point. Osgoode is second in the Women's division while Stong trails Osgoode in the Men's. The Co-ed division on the other hand belongs to Calumet with McLaughlin challenging.

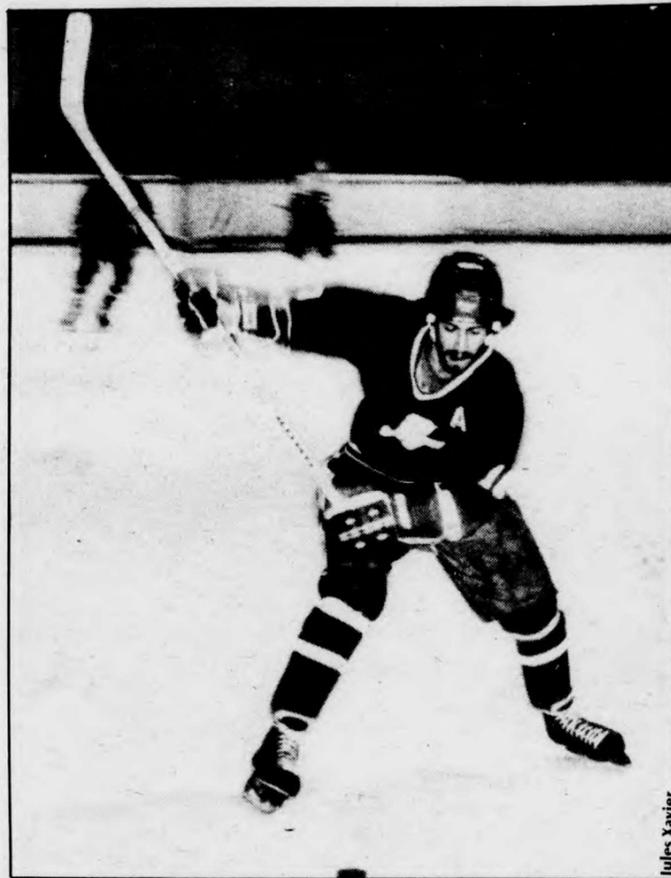
While much of the fall sports have been completed, the winter sports have begun, with the gym and arena seeing much of the action. The pool has inner-tube water polo while hockey and basketball for men and women are under way.

Osgoode captured the Cross-country crown from defending champions Stong this year with Founders 3rd and Calumet 4th. Grads won the Women's division with a one point margin over Stong, followed by Osgoode and Winters. Osgoode won the Men's followed by Stong, Founders and MBA.

Bethune captured the soccer title ousting Osgoode after double overtime followed by two sets of penalty shots. Stong finished third after defeating defending champions Grads 2-1.

Women's football saw Bethune reign victorious, defeating Alumni 22-14 in the "Night Bowl" played under the stars. Stong and Founders shared third spot.

Calumet won the men's football crown with an undefeated season. After defeating Osgoode in the



Jules Xavier

Stong's Alan Gontovnick winding up for a shot in a recent Inter-College A match.

semi-final they met Stong 2, who had defeated Stong 1, 37-36.

In the end Calumet continued their winning ways while Stong 2 finished 2nd followed by Osgoode and Stong 1. Because the "B" League's Stong 2 team did not count toward the Torch, Osgoode moved into 2nd while Stong 1 got 3rd. Stong 2 made it to the final but were left with nothing to show for their hard work.

Co-ed basketball saw Stong ousted as defending champions while Osgoode took top honours defeating an aggressive Calumet team who finished 2nd followed by Founders and Stong.

As the season hits its mid-way point it's not clear who will come out on top. It will be a close battle down to the wire but it's evident that it won't be easy for any of those participating.

## Cooperalls tie Blues

### Al Clarkson

The battle for first place in the OUAA hockey standings remains a tight race after four weeks of league action.

Last Wednesday the Yeomen brought their undefeated streak to five games, as they beat Waterloo 6-1 and then tied U. of T. 4-4 on Friday, placing both teams in a temporary deadheat for first with 11 points.

On Saturday, however, Western annihilated Laurentian 16-3, and moved into first with 12 points.

In the game against Waterloo, goaltender Dave Smith made his debut and put in a solid performance for York. Yeomen scorers were Frank McCarthy, Al Sinclair, Scott Madger, Tim Haunn and Claudio Lessio. Dave Jutzi, an Osgoode student also netted one against his old Alma Mater.

On Friday, the Yeomen took a quick 2-0 lead against U. of T. on goals by McCarthy and John Campbell, before Varsity captain Geoff Shaw narrowed the lead on a power play. Jutzi then made it 3-1, before the period ended.

In the second period, U of T roused by their large crowd, and serenaded by the Lady Godiva Marching Band, tied the score on two goals by Tom Callighan. Alf Beasley put York back into a 4-3 lead, before Olympic team alumnus Dan D'Alvise tied the game 4-4 on a controversial goal.

Brett Bloxam vacated the York Notes...Defenceman Bob Arpas sprained his ankle in the U of T game. He should be back for the Laurier Game...Frank McCarthy leads the team in scoring with 13 points (8 goals, five assists) followed by Claudio Lessio and Al Sinclair both with 11.

net on a delayed penalty, and D'Alvise poke-checked the York puck carrier, causing the puck to be deflected in the open net.

After the game, the Yeomen, obviously disappointed in not securing the win, still were ecstatic about being in first place.

"It's a great feeling," was the expressed sentiment echoed by the majority of the team.

As this paper is being laid out, the Yeomen are battling with Western (for first place), and this Saturday travel to Waterloo to play Wilfred Laurier.

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