

Some council reps call for Lakhani's resignation

CYSF calls emergency meeting

Paula Todd
After a heated debate about Director of Social and Cultural Affairs Bipin Lakhani's use of CYSF facilities to make posters attacking Menachim Begin, the CYSF called an emergency meeting, during which Lakhani must present a formal explanation of his action.

His resignation was called for by Dave Kelly on behalf of Winters College, by Pamela Fruitman, Board of Governors representative, by Jacque Altman, Student Senate representative, and by Mark Pearlman, CYSF Director of Academic Affairs. Before

presenting his motion, Kelly told the Council that Winters' student government had passed a resolution asking for Lakhani's resignation.

"I think it is a really difficult question," said John Weston, Board of Governor representative. "There seems to be two questions here. One, is a person entitled to points of view considered hatred by the other council members and still be a Director? And two, should we use the CYSF facilities for personal reasons? If council wants to take such a dramatic action as to ask for a resignation, he (Lakhani) should be asked to prepare a defense. We are imposing a

great injustice against him."

Chris Winter, a representative from Environmental Studies Students Association, echoed Weston's sentiments. "We're having a Kangaroo Court. We have not given Lakhani a fair trial. I was at both council meetings I still am not sure what is going on. I have made mistakes before too and I think we must remember that we are all student politicians and we are responsible, but we are still learning. I think this is why I would like to see a written defense. Certain things he said tonight do not jive with me either, but I'd like to give him a fair hearing."

Bipin Lakhani did not stay for the entire meeting, but confirmed that he would write a letter of apology as requested by CYSF President Maurizio Bevilacqua. "The literature was printed by me," he said. "I made 125 copies. They were not intended for distribution anywhere on campus. They were left overnight in the office and taken out upon request of a non-CYSF member. I feel I have a right to my political opinions. I have every right to express my opinions as I feel I should. Unless I state that I am working on behalf of the CYSF then I feel I am not. This does not, will not and did not conflict with any decisions I have made in Council or will make in the future."

resignation. "Excalibur, like any good newspaper, used a bit of sensationalism. I think the members are talking from that article. We should look at the publication in question."

Sensitive issue

Bevilacqua addressed the council after the discussion had officially ended. "It is a very sensitive issue. I know exactly what is going on here. The press and other people come in and tell me this is a good way to show leadership." He was interrupted by Burt who explained he was not entitled to speak. "Look, I am the president here and I can talk," he said, but stopped when Burt insisted.

Emergency meeting

The Council agreed to hold a special "emergency meeting" on Thursday October 28th to allow Lakhani a chance to defend himself. "It will be an open meeting in the sense that the rule that a member can speak only once on a motion will be waived," explained Leibman. "Tye (Burt) gave notice of Impeachment in council which means council will vote on Bipin's impeachment as soon after the 14 days have passed there is a council meeting. Unless, that is, he resigns."

Bevilacqua has not yet received a letter of apology from Lakhani.

Fourteen days

Tye Burt, the CYSF speaker, explained that a notice of request for resignation would allow Lakhani 14 days before Council could vote on the action. He said that the constitution demanded a 2/3 majority of the entire council, "not just those who are here."

Kelly said, "We are not condemning him today. He has the 14 days cooling off period that the constitution provides." But Weston argued that "the request for resignation was a condemnation." And Randy Dobson, a McLaughlin College rep, felt that council members did not have enough information to judge Lakhani. He referred to last week's Excalibur editorial calling for Lakhani's

Empty directorships

Weston urged Council to consider that "we do have two empty directorships. It is very relevant. The fact that he has done something that smacks of impropriety doesn't necessarily call for resignation."

These comments elicited boos and hisses from other council members. "It is not a kangaroo court," said Ellen Leibman, Winters College Representative. "People are expressing their concern about this issue and this seems to be a fairly orderly discussion. I think that I am being fair."

Darren Chapman, another Winters College rep, was concerned that his constituents would be unhappy if the matter was not dealt with at the meeting. "We have to respond to this now. We have no reason to wait."

Letter of apology

Altman pointed out that Bipin had already had a week to write an official response and had not defended himself. She felt the delay was unnecessary. And Pamela Fruitman likened having a Cultural and Social Affairs Director who had made the posters to "Hiring a known embezzler as a Director of Finance."



Bipin Lakhani under investigation: "No comment."

Council of Ministers of Education Conference

Students and faculty walk out

B Taylor
Students and faculty walked out in the middle of a banquet speech at the Council of Ministers of Education Conference in Toronto last week.

The speech called for the closing of universities, limits on accessibility, stricter criteria for university entrance, changes in tenure, and curtailing part-time study.

The CMEC is a group representing all of the Ministers of Education in Canada as well as the federal government. Last week's conference was called, "Post-secondary Education-Issues in Canada for the '80s."

Brenda Cote, Chairperson of the Canadian Federation of

Students said "CFS cannot endorse such a presentation. We cannot accept that universities and colleges are being called upon to not hesitate in closing their doors, departments etc."

York President, Ian MacDonald also criticized the speech, "all of that assumes that quality is somehow diminishing-that is not my observation or experience. Students are better today-the participation rate is higher and we need more not fewer students."

Laurel Whitney, external representative of CUEW said, "its fragrantly anti-democratic and elitist, and if this represents the attitudes of government ministries, all of us have to get on the streets now and tell the government

that education must be made accessible to the working people of Canada before it gets any worse."

Cote also criticized the conference for not allowing enough student and faculty input, for limiting discussion and for not covering topics that students and faculty are concerned about.

As a result, CFS and the Canadian Association of University Teachers put on 2 alternate sessions. "Barriers to Accessibility" focused on access for native women, disabled and low income groups. "Financing and Planning of Post Secondary Education" focused on cutbacks which are occurring and their effect on accessibility, faculty hirings and student and faculty action.

Weekend conference at York

Writers and disarmament

Gary Fluxgold
On Friday, several hundred peace activists gathered at York's Burton Auditorium to hear a Writer's Panel discuss "Disarmament: The Emerging Global Mandate."

Among the speakers was Margaret Laurence, author of *The Diviners*. Laurence, who is Chancellor of Trent University and is presently working with several disarmament organizations, called disarmament a "pressing, practical, moral and spiritual issue in our time."

In her talk, she described the fallacy of what she called the "precipice theory",

whereby, "the closer we come The panel, which was chaired by Jim Stark of Operation Dismantle, also included Ernie Regehr, on of the head of Project Plowshares and author of *Making a Killing*; and Dr. J. Paula, a U of T physics professor who replaced the absent Tom Gervasi.

Regehr's focused on what he felt was the inconsistency to the edge of a cliff, the less likely we are to fall to our deaths." Speaking as a writer, Laurence argued that "artists have a moral responsibility to work for disarmament. "I believe that it is imperative that artists join their voices."

of the pronuclear arms argument. "It is a myth that nuclear weapons have been implemented into our society systems because they will not be used." In fact, he says, nuclear technology such as Canada's Candu reactor, is used to determine strategic political policy.

"Canadian response has been to sit on the fence," he said, the "Canadian governments rationale is that they have an obligation to NATO."

Continued on page 4



The Beckett at Beckett Festival: Excalibur critic, J. Brett Abbey, thinks there should be more interaction between theatre students and faculty. See story page 13.

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SYNAPSE
The Undergraduate Psychology Student's Course Union presents a talk on "Graduate Studies in Psychology and Other Alternatives" Wed. Oct. 27th at 5-7 p.m. in the Faculty Lounge 8th Floor (S869R).

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LITERARY CONTEST
CYSF and Canadian Women's Studies have organized a literary contest. As the theme any issue related to women. Manuscripts no longer than 2000 words, typed and double spaced. Deadline Nov. 30. First prize-\$200.00, second prize-\$100.00. For information, or Canadian Woman's Studies, 3725.

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ANNA DAVIN of the History Workshop (England) will speak on **LITTLE WOMEN: WORKING CLASS GIRLS IN 19th CENTURY LONDON** on Thursday, Oct. 28, 1982 at 4:00 p.m. in Founders College Senior Common Room.

THE WOMEN'S CENTRE is holding a Speak & Meet on the democratic processes concerning women's groups. The guest speaker will be Renate Knakauer. Date: Thursday Nov. 4th, 1982 from 12-2p.m. B.S. 102 All welcome.

Shelley Finson & Mary Thompson will discuss work of a task force on sexism within the United Church of Canada. Date Tues. November 2nd from 12:00-2:00 p.m. B.S. 102 All Welcome.

We are running an election for two Steering committee members and one coordinator. The term of office is from January 1, 1983 to Dec. 31st, 1983.

For members interested in running please come and sign up at the Centre. B.S.B. No. 102

EXCALIBUR

Established 1966

Michael Monastyrskij Paula Todd
EDITORS

Production: W. Hurst, Lerrick Starr, Mark Zwolinski, Elissa Freeman, Alison Bailey, Elizabeth (please come back, we don't know your last name).

Graphic Artist: John Notten Thanks to Iris Duncan Design

Yorkman cartoonist: John Ens

General Manager: Merle Menzies

Board of Publications Chair: Paula Beard

Special thanks to W. Hurst for working 'til 2 and not bleeding on the copy; to Mark Zwol - if you don't get a good mark on your paper, you'll always have a job here; to Lerrick - thanks for the coffee, but we could have used another round at midnight; to Marshall for early morning commentary; and to all the folks who helped on this issue. Come back next week. Goodnight-kids.

Excaltbur is published every Thursday by Excaltbur Publications, Inc. with the help of volunteers from the York community. Our offices are located in Room 111m Central Square in the Ross Building, York University, 4700 Keele Street, Downsview, Ontario M3J 1P3.

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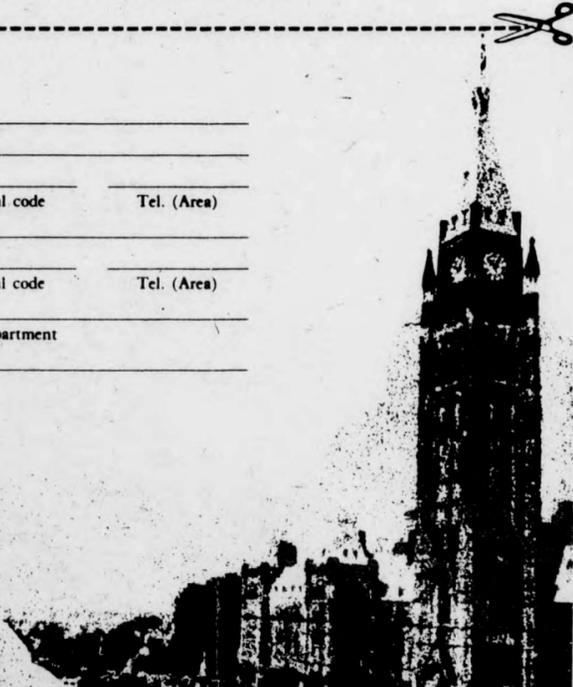
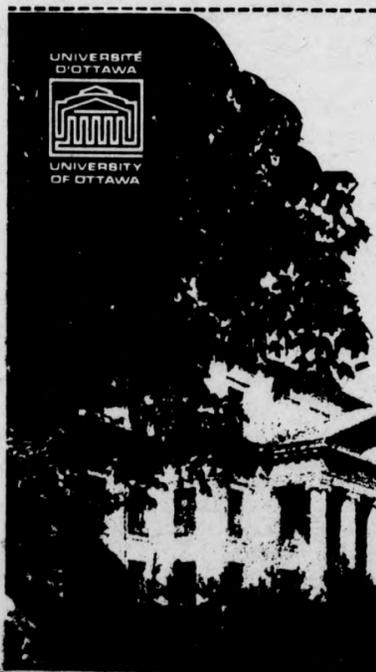
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CYSF Internal Affairs post vacant

Bevilacqua challenges Chang

Paula Todd
Responding to a charge made by former Internal Affairs Director John Chang, CYSF President Maurizio Bevilacqua denied that his council is inefficient.

In an interview, during which he discussed Chang's decision to leave CYSF, Bevilacqua told *Excalibur*, "I thought the resignation was irresponsible. If he really believes that this organization is inefficient, then that is more a reason to stay than to take off."

Chang was voted a \$200 honorarium by the Council, at Mark Pearlman's request. "I didn't support the motion to give Chang the money," said Bevilacqua. "Honorariums are given to unsalaried people. These people make \$100 a month. I don't know why Mark did it."

Food boycott

"I did it," explained Pearlman, "because John did one hell of a lot of work for this organization. He has accomplished a lot. For example, the Food Boycott Report last year and he has sat on a number of committees this year. He was very dedicated and it's not his fault that he had to resign."

Bevilacqua commented on statements that Chang made to *Excalibur* after his

resignation: "He's right that I don't keep regular office hours, I work over-time. I am very accessible to the press and to other people. I work more than 40 hours a week and I do a lot of work for the Council that is not accounted for."

School schedule

About Chang's criticism that the Directors were "never around", Bevilacqua said: "As far as I am concerned, each director sets aside their time for meetings with various people. They may be here at six, but not at three o'clock, depending upon their commitments and their school schedule. They are all students."

Chang believes, however, that the Directors should be available on a full-time basis. "I've been dropping into the CYSF office all week and nobody is ever there," he says. "That's the essence of the problem. The people do not have the time to work there. Morris is the only one who is a part-time student. They just can't give enough of their time. How can the students get their money's worth?"

Chang, a member of Stong College, is "working with Stong. They are concerned about the dollar value of CYSF. Stong is sending a letter of protest and telling

them to shape up. I'm trying to come up with different proposals to streamline CYSF. What does CYSF do that cannot be done by the colleges?"

Chang has suggestions for the restructuring of CYSF. "I'm thinking of something like a council of colleges which would include every college, even those not involved in CYSF right now (Bethune, Calumet, and Atkinson). They would meet about once a month to deal with whatever could not be done by the individual colleges. There would be fewer directors and they would all be full-time employees." Under the new system, for example, Chang said, "the Director of Internal Affairs would be elected and an appointed Director of Academic Affairs and Director of Social and Cultural Affairs would report to him." The salaries of the full-time directors, explained Chang, would be paid for with the extra money contributed by those colleges not presently in the CYSF.

Create the CYSF

"He's just describing the CYSF," commented Bevilacqua. "What can he offer that we can't offer now? What he's basically saying is that he's going to create the CYSF." Bevilacqua disagrees that the

new structure would eliminate the problems Chang claims to have had with the CYSF.

Not fault of system

"If he was having trouble implementing certain programmes while he was in office it is not the fault of the system. He should have been talking to the college reps and the council members personally. He should have been dropping programme information into their mailboxes. Not being able to speak at the council meetings was due to our not being able to get quorum. That was a problem faced by all directors. It's the responsibility of the colleges to get their reps to the meetings. We're doing everything we can to move the business along."

Chang also charged that the CYSF was shirking its responsibility to its constituents. He cited the delay in the rewriting of the constitution and the slow pace at which office renovations were moving.

"First and foremost," said Bevilacqua, "there have already been two meetings on the constitution called by Tye Burt (the CYSF speaker), but I was the only one who showed

Continued on page 4.



Art Eggleton: A peace plea.

Operation Dismantlement

Peace proposals studied at meeting

Greg Gaudet

Approximately 125 people heard a panel of four politicians discuss the issue of nuclear disarmament last Saturday afternoon at Burton Auditorium. This session, part of a Disarmament Conference held at York on the weekend, dealt mainly with Operation Dismantle, an organization which is attempting to include in municipal elections a referendum on disarmament. Most of the discussion centred around the political problems involved in attempts to convince municipalities to hold such a referendum. Speakers included Lyle Kristiansen, the NDP Member of Parliament for Kooteney West riding in B.C.; Jack Murta, a Progressive Conservative MP from Manitoba; Arthur Eggleton, mayor of Toronto; and Herb Epp, a Liberal MPP for Ontario.

Epp is the sponsor of Bill 133 (presently held up after Second Reading), the purpose of which is to legalize municipal referenda on disarmament in order to eliminate concerns of some municipalities that if challenged in court the referendum as well as the whole municipal election might be deemed illegal.

The question as to who might put forth such a challenge was addressed by Art Eggleton. He said that those who "fail to realize the referendum is asking for universal disarmament" may feel a vote in favor of disarmament "will only result in weakening our defenses." Consequently they might attempt to challenge the results. In addition, the question of whether or not disarmament, is a municipal issue could be used as the

basis for the challenge. Eggleton said, though, that nuclear disarmament was "the biggest issue of all--the question of our survival," and that the possibility of Toronto's elections being challenged was not as important as putting the question on a ballot. He further vowed to fight any challenges to the elections "all the way to the Supreme Court if necessary." Epp stated however, that any challenges were brought forward "the government will bring in retroactive legislation legalizing the referenda."

Kristiansen discussed the referendum in a different light, speaking of "democracy as a substitute for war." He said that despite the fact that opponents to Operation Dismantle's efforts claim that a vote on disarmament will lead to war, "those societies which have not had the opportunity (for a free vote of any kind) have ended up shedding their blood and losing their lives."

One major point that permeated the discussion was that of partisanship. Jack Murta cautioned the audience not to "make Operation Dismantle political. It is an issue which cuts across party lines. If it (does become political) this turns off some people you may want to get to." And, of course, one of the main problems facing Operation Dismantle is that of public "misperception" that the referendum means unilateral, not bilateral disarmament. Murta felt that "people at the local level remain 100 per cent behind you provided the process is a balanced one." And all speakers seemed to agree with Kristiansen when he said that "peace is too vital to be left to politicians."

Opposition to wage controls

Unions plan boycott of Casino York

Barb Taylor

At a packed forum on Wage Control legislation held on Tuesday, campus unions called for a boycott of the York Fund's Casino York. The forum was sponsored by all campus unions to discuss the effects of the provincial legislation, Bill C 179.

Union members believe Bill C 179 and the York Fund emphasis on internal fundraising puts the economic crisis "on the shoulders of those individuals who can least afford it," said Karen Harrell of YUSA.

"This is in the context of the 5 wage legislation," said Harrell. "We're still being asked to help fund the universities. The two don't make sense, especially since they're stopping the corporate fundraising--those are the people who can write off all their contributions as tax deductions."

Casino York is sponsored by the York Fund, which is a York group attempting to raise \$15 million for special projects in the University. Early this year the York Fund decided to suspend its corporate funding drive.

The large crowd showed its support for both the boycott and union leaders who have criticized the wage control legislation for its effects on women, workers below the poverty line, collective bargaining rights and the university as a whole.

Madelaine Parent, of the Canadian Congress of Unions, said, "Women in the public sector are among the lowest paid workers, and they are concentrated in job

ghettoes such as office clerks and waitressing. This lower wage is now frozen, which means the pay gap between men and women will widen--the inequality will continue and intensify."

Two campus unions, the Operating Engineers and Canadian Guards are still in contract negotiations, and will now be subject to the wage controls.

Charles Doyon of the Canadian Union of Educational Workers, said, "Those who make less than the poverty level, such as most CUEW members, will be hard hit. I don't think this type of union is going to affect inflation."

Union members also feel that Bill 179 will increase the effect of cutbacks, "line ups are longer because staff is decreasing--there is the same

amount of work to be done as when we had 100 members more," said Harrell.

"The legislation is a threat to the procedures that we're using at the University--in

order not only to negotiate for wages and benefits but also to negotiate for things crucial to the University such as class size, and hiring policies. This attacks some of the tools we've been using to protect quality and accessible education," said Jan Newson, Chairperson of YUFA.

Speakers at the forum also suggested alternative economic solutions: "It takes out one sector of the community and makes them try to bear the burden of the crisis. If government must get money, then we propose they use the tax system. A surtax on all incomes would spread the

burden out evenly," said Sean O'Flynn, President of the Ontario Public Service Employees Union.

Lynne Macdonald, newly-elected NDP MPP for Broadview-Greenwood, said, "We don't manufacture enough, we have a branch plant economy, we import too much, we export our non-renewable resources. We are not addressing the real problems and this legislation draws attention away from them. Other countries invest more in research and development--we're getting university cutbacks."

As well as boycotting Casino York, the unions are conducting a letter-writing campaign directed towards Premier Davis and other MPP's, and they will be supporting demonstrations and other actions.

Co-operative receives a boost

Joseph Revells

The Sentinel Housing Co-operative's proposal to build 400 housing units on York's southern strip "should get to the Board of Governors by mid-December", says co-operative Director Michael Goldrick.

On October 20th, Goldrick and another director, Eli Comay, met with the University's Physical Resources Committee to discuss the project. Monday, in a telephone interview, Goldrick expressed optimism regarding the negotiations, and said that

examine the proposal if the details are worked out by the next meeting with the Committee.

William Small, the University Vice-President who chairs the Committee, agreed that "progress is being made. There are no issues of principle in question".

Referring to the lease agreement, he added, "We're just waiting for the piece of paper to come to us." The lease will determine what percentage of the units will be occupied by York students, faculty and staff. Goldrick said, "The meaning of 25

occupancy by York has not been determined: "The question is how to count the 25, is it beds, units, or apartments? It will be solved soon."

Small is pleased that the fine details are being worked out: "This is a big project--close to \$30 million. We want to be able to say five years down the road that we looked at these questions and made some good decisions."

The next meeting between the Physical Resources Committee and the Sentinel Housing Co-operative will take place sometime in mid-November.

Professor Joseph Campbell discusses "man and myth"

Sheree-Lee Olson

According to Professor Emeritus Joseph Campbell, we are all, metaphorically speaking, tigers in the garb of goats. He tells a Hindu story about an orphaned tiger cub raised by goats, baa-ing and wasting away on a diet of grass. A grown-up tiger comes along, take the cub to look into the surface of a still pool and then feeds him a chunk of raw meat. He gags, "as all do on true doctrine" but then it gets into his blood and he lets out his first little roar, what Campbell calls "Tiger Roar 101." But, he asks, how can you go back to living with goats once you've seen your tiger face? By recognizing that they're all tigers. This is the upshot of a metaphysical pep talk at the end of Campbell's enthusiastically received lecture "Man and Myth: East and West" held Friday before a packed house at the Auditorium in downtown Toronto, under the auspices of the C.G. Jung Foundation of the Analytical Psychology Society of Ontario.

In a two hour talk, liberally illustrated with slides, Campbell traced the appearance of what he calls the "elementary ideas"--analogous to the Jungian archetypes--from ancient Greek and Buddhist iconography, through

Medieval Christian art, the 19th century Romantics and 20th century Surrealists, to works done by Jung's patients. Elementary ideas are symbolic in images like the circle, the sun and the moon, the serpent and lion, but also include concepts like the virgin birth. "Don't mistake the mythological symbol for historical fact. The virgin birth appeared in the American Indian and many other traditions. It means the birth of the spiritual, specifically human, another dimension to live for, beyond the animal life."

It is because the elementary ideas originate in "the depths of the human psych" and have remained the same throughout eons, that these symbols appear in the drawings of patients and are functional in psychology today. According to Jung the self is centred below the level of consciousness and it is through that centre that the "eternal energies" of life pour in. The ego, located above the conscious level, is the "historical persona"--the "goat" that religion and society teaches us to be. "Myths" says Campbell, "are messages from the self to the ego."

But there are two aspects to myth: clothing the archetypal truths are the "ethnic ideas", the "historical transformations" of the elementary

ideas, the "costume of local adaptations" in individual cultures. Where the elementary ideas, says Campbell, constitute the province of psychology, the ethnic ideas belong to the disciplines of history, anthropology and sociology.

The ethnic ideas also comprise a society's ethical ideas and so, engaging in "local rituals"--"the forms of our culture"--you are learning roles and mores and the concepts of good and evil, and treading the "right hand path." This is the first half of life. "life in the field of time", lived in the realm of the ego. Campbell calls this "lunar consciousness" because it is "dependant" and "reflective". He interprets a Crucifixion scene containing the moon and sun as Christ moving to "solar consciousness" when he returns to his father.

Solar consciousness--enlightenment--ideally occurs some time after the 35th year--the "flower of life according to Dante"--when you become "disengaged from you historical identity" and realize that you are not just a vehicle but "the light". Mithraic, Roman and Buddhist images of serpent and egg--"the self incubating the cosmic consciousness", says Campbell--

closely resemble drawings by Jung's patients. But "the time must be right," or "the metaphysical bumps into the ethical field." For although "the mystical transcends good and evil" we must not favour one over the other. Other drawings by patients show themselves on fire--another ancient image--indicating the danger in treading "the glorious left-hand path." Campbell compares An image of Lancelot crossing sword, bridge to Guinevere with the "Hindu path to bliss, narrow as a razor"--if you fall it means you've lost control. Dante's journey with Virgil through hell is like the labyrinth on the floor of Chartes Cathedral--"you return to yourself through your experiences of life." That "Buddhist and Christian symbols say the same thing "was borne out, says Campbell, by the discovery of the Gnostic Gospels, purported by as legitimate as anything in the new Testament, which assert that all share in the divine.

To the uninitiated it sometimes isn't clear how much of this is Jung. But it is clear that Campbell, a prolific author, is doing more than making a case for pancultural nature of mythological symbols. By showing that it's inherent in our own

tradition he's establishing legitimacy for the contemplative path. "The joyful participation in the sorrows of the world." And this is what his singularly interested and interesting-looking audience--spanning all ages--seemed gratified to hear.

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Canadian military sales to jump

Continued from page 1

technology such as Canada's Candu reactor, is used to determine strategic political policy.

"Canadian response has been to sit on the fence," he said, the "Canadian governments rationale is that they have an obligation to NATO."

Although Canadians do not manufacture the bomb they make important component parts. For example, Litton industries market

the guidance systems used in the American cruise missile. To emphasize his point Regehr added

some statistics. Between 1981 and 1982-83 Canadian military sales to the U.S. will have jumped from 826 million to an estimated 1.2 billion dollars. In summary, Regehr said, "we are making money on the side of an arms race that imperils us all."

"Error in Chang's thinking."

Continued from page 3.

up for them. If he is so concerned, where was he?"

About the redecoration of the CYSF offices, Bevilacqua said, "It was never Chang's responsibility to shoulder that work. The only thing he did was hire workers from our Student Work Force, not people off the street." The

work in question is currently underway with painting of the offices to be completed this week.

"There is error in Chang's thinking and in his statements," said Bevilacqua, "the things he says just don't make sense. He is threatening college withdrawal, yet he says he wants to see CYSF work. Who knows what he's thinking about?"

Following Regehr was Dr. J. Paul of "Science for Peace" and Pugwash--The second organization just held its 32nd annual meeting in Poland. Paul said that we did have a chance for peace in the fifties with the Soviet Policy of Peaceful Coexistence. He believes it was "real and genuine policy," but now "trust between the superpowers is at a twenty year low." Concentrating on practical disarmament Paul stated, "I think one of the weaknesses is that it does not have a time limit. A thirty year time limit is realistic, it would twist peoples arms to get going."

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LETTERS TO THE EDITORS

POINTS FOR TD

Dear Editor:

Please note that your editing resulted in an error in my article published in the September 30 (or Sept. 23?) issue of *Excalibur*. My article originally stated that each of several services had been suspended at the York campus branch of Toronto Dominion. After listing the suspended services, I wrote that three other services were cut back to the hours between 1:00 p.m. to 4:00 p.m. week days. The latter three services were:

--opening new accounts
--getting Green Machine demonstrations

--dealing with business accounts for York businesses such as CYSF. You also printed an incorrect statement that the latter three services were suspended completely.

You may also wish to note that Mr. David Livingston, the T.D. Manager for Metro West, is still open to suggestions from York on how his bank can provide better service within the bounds of the bank's restraint policy. Mr. D. Nesbitt, of York Ancillary Services, has met to discuss proposals which could be relayed to Mr. Livingston. Mr. Nesbitt, Mr. Chang and I would be appreciative of ideas contributed by other members of the York community.

John D. Weston
Student Representative
Board of Governors

Editor's Note: *Excalibur* does not edit the articles that appear in the section, From the Government Benches. The error in John Weston's article occurred during production. *Excalibur* apologizes for any inconvenience the mistake may have caused.

ASSUM REPLIES

We appreciate feedback from the campus community so long as it is based on facts. A.S.U.M.'s position concerning racism is quite clear, as can be seen by our various activities and statements. Last year we passed a resolution condemning all forms of racism, including anti-semitism. We have also passed a resolution in support of the P.L.O. as the legitimate representatives of the Palestinian people. These resolutions in no way conflict with, nor are they contradictory to each other, contrary to Mr. Pearlman's subjective perception of our position.

We invite Mr. Pearlman to indicate which article in which issue of Counterpoint he perceives to "perpetuate" racism. Let it be known, Mr. Pearlman, A.S.U.M. has not printed ANY flyers this year. Also, you refer to the student body's desire to be left "in peace" to study; judging from the positive reaction and active participation in ALL our activities, apathy seems to be your problems, not theirs.

ASSUM Executive

THANATO-LOGICAL STUDY

Question: How come John Roberts "died from a self-inflicted gunshot wound" (CBC) or "took his life" (*Globe and Mail*) when the rest of us lesser mortals merely "commit suicide"?

Answer: "Self" is merely descriptive of men in charge of their own lives. People in power "take" what they need. "Commit" is the verb for sin and crime. "Suicide" is the medical authorities' jargon for killing oneself.

Anthony Wallis
Department of Computer Science

QUIET HOUR GRATITUDE

Just a short note to thank you both most gratefully for the article--re: the Quiet Hour--that appeared in *Excalibur* on Oct. 14 '82.

It was extremely well-written and advantageously placed. I really do appreciate the time you both took to look after this for me--especially after the way I pestered you two!

Hope I can do the same for you sometime.

Sincerely,
Ameen

P.S.: Please do visit the Quiet Hour whenever you have a chance.

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Author and journalist, Peter C. Newman.

The Establishment Man

Newman examines our elite

Ian Bailey

Somewhere in the crush of publicity that accompanied the release of the *Establishment Man* the distinction between Conrad Black, the subject of the book, and Peter C. Newman, the author has become hazy.

To the crowd, and to a CBC camera crew filming Newman as he signed copies of his book at the TD Centre, Newman is the real Establishment Man. Newman may not have Conrad Black's wealth, but he has been associated with the corporate elite, since he made celebrities out of its members in his 1975 book, "The Canadian Establishment".

Photo: Gary Fluxgold

Speaking with an *Excalibur* reporter, Newman explained his interest in the people that control Canada's business: "The Canadian Establishment is a shorthand term for the group of people who make the decisions that count in this society. I think the way you study any society is to analyze its decision makers. That's a sociological fact."

Later he notes, "I think it's a legitimate pursuit of vital information. I don't pretend to be doing definitive books or even academically acceptable books, but I believe I'm doing books which people who write about our society in the 70's and the 80's will have to take into account."

The former editor of the *Toronto Star*, and later *Maclean's*, has written several texts on the Establishment. His latest, *The Establishment Man*, is a biography of one of the Establishment's bad boys, Conrad Black who spun an inheritance of \$7 million into control over assets worth \$4 billion.

"In terms of the Establishment he is recognized as somebody who is really different," says Newman, "Whether they hate him or like him and most hate him, they have to respect him because he satisfies most of the major strains in that group."

Newman's next books will also focus on the Establishment. He's been commissioned by Debrett's, a British Organization devoted to chronicling British aristocracy, to write a guide to Canadian royalty tentatively entitled, 'Debretts Guide to the Canadian Establishment.' He is also at work on *The Company of Adventurers*. This two volume analysis of the Hudson's Bay Company will be published in 1985, and some say it is Newman's ticket to the Governor General's Award.

Newman has mixed feelings about the corporate elite's in that other Establishment--the government.

"The Establishment has a hell of a lot of power but I don't think it has the politicians in its pocket...it did at one time."

He agrees the two will likely come closer as the economy sinks further but says their relationship is impossible to quantify.

"On one hand you have the Establishment people who like to believe they can make or break a Prime Minister by withholding decisions or their blessing. What makes or breaks a Prime Minister is votes, not these guys sitting around

the Toronto Club."

In 1970 Newman helped to found the Committee for an Independent Canada. The following year he was appointed the editor of *Maclean's* which he made into Canada's only weekly newsmagazine. He denies that he used *Maclean's* to promote political views.

"I don't think a newsmagazine should have a point of view. I think it should report news. I never used the newspapers for that, but I certainly used my editorials for that point of view and I think that's fine."

Newman, the writer, became prominent with *Renegade of Power* an analysis of the Diefenbaker years and *The Distemper of our Times* about Lester B. Pearson. It has been said that both books created a mold for Canadian political journalism. He never wrote a follow-up on Trudeau, something he attributes to his departure from the Ottawa scene, but speaking with the stamp of the editor whose reign spanned a healthy slice of Trudeau's own term of office, Newman is less than enthusiastic.

"He had a mandate for change and that change was to unite the country. Now you've got these two camps; Quebec ready to get out of Confederation; the English hating the French and visa versa. That's his legacy, not the unification of the country but a nation divided."

Trudeau, notes Newman, had a huge mandate for change in 1968, but threw it away over the years. "That's what makes me mad and sad about Trudeau; not what he did or didn't do, but what he might have done with that magnificent mandate he had."

Newman is also pessimistic about Trudeau's relationship to the media as well as about the media itself.

"He has very little respect for the media--an opinion I share. I don't have any respect for the media, there are some who are very talented and very interesting, but most of them don't see beyond the deadline of that day or night. They don't understand politics as part of the historical process. I admire him for standing up to the media and saying to hell with it."

The former editor pins much of the blame for what he sees as the degeneration of Canadian journalism on the strength of electronic press. "Now you have a whole generation of journalists who think in 60 second clips whether it's radio or TV and their mentality is not on what the person is saying or thinking but how they look on TV."

Rule has serious implications

John Schmied

A long unused university regulation, if implemented unchanged next year, would drastically affect the financial and employment status of some graduate students.

The rule, which has been in existence since 1976 and which limits the number of years during which graduate students are eligible for full-time status, was enforced for the first time this year, but the outcry from students prompted a one year delay in its implementation.

The regulation states that any student entering their third year of the M.A. programme, or the sixth year of their doctorate programme must register as part-time students. Part-time students are ineligible for such benefits as,

teaching assistantships
access to student housing
some income tax deductions
subsidized day care
certain scholarships and bursaries

Don Wallace of the Graduate Students Association has expressed concern over two facets of the rule's enforcement. First, is the issue of the rule's sudden implementation this

past summer, leaving the returning M.A. and Ph. D students to be informed of the change at the time of registration in July and August. This allowed the students no time to plan for the financial and academic changes that might have resulted.

Wallace also questioned the regulation's "realism", stating that although a "time limit (to complete a degree) does have academic validity", there may definitely be just cause for a student to require more than two years to complete an M. A. , or five years for a Ph. D. Wallace points out that the U of T allows three years for an M. A. completion and six years for a Ph. D.

CUEW Chief Steward, Gill Leiman, expressed fears that the regulation would unfairly affect the teaching assistantships of these students. The hiring of full-time students as teaching assistants is not dependent on seniority. Part-time students, however, are placed in a different pool of applicants and must compete with teachers who have seniority.

Since Ph. D.'s are allowed four teaching assistantships by contract

at York, leiman says they could conceivably be cheated out of one or two of them, if their first such job came in their third year of Ph. D study, and then in their sixth year they were moved to the other pool, because of a change in part-time status.

A committee, including representatives from the Canadian Union of Educational Workers and the Graduate Students Association has been struck to examine the ramifications of implementing the regulation, and it will submit a report to David Bell, Dean of Graduate Studies, by November 30th.

Bell told *Excalibur* that the regulation was enforced this year, when his department learned that York's post-graduate completion rate was lower than that of other universities.

Because programme directors were not told of the decision until May, and because affected students could not be informed in time, students were advised to petition the move. With the exception of some over-time Ph. D. students, all of the students had their petitions granted.

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Jinxed! not worth the chance

It's just another filmic tease that doesn't deliver

Marshall Golden

Jinxed! is like foreplay without sex. At first, it's a lot of fun, but ultimately it's unsatisfying.

This pre-Christmas release from director Don Seigel is a return to the screwball comedies of Buster Keaton's day. There is a cute dramatic premise, a few wacky chase scenes and lots of slapstick humour. However, this style of light, visually-

oriented comedy is really not enough for the intelligence of today's audiences. It's much like ginger ale without the bubbles.

One of the film's saving graces is Bette Midler in the lead role of Bonita. She plays the feisty common-law partner of Harold (Rip Torn). Together they drive in their motorhome through the heartland of American greed, Vegas and

Tahoe, in search of the great, glittering American promise of something for nothing. Bonita is (what else) a singer and she gets jobs in whatever casino Harold chooses to gamble in. But Harold does not choose his casinos indiscriminately. He is following a certain black jack dealer, Willie, over whom he believes he has a jinx. That is, whenever Willie deals, Harold wins.

Willie, played adequately by Ken Wahl, is being fired from casinos as fast as he can get employed. He is, thanks to Harold's jinx, a losing dealer. Until this point the film is exciting--with lots of casino action--well paced and humorous. Willie is told that, to break the jinx, he must possess something of Harold's. And what else does he seek but Bonita. He successfully seduces her and beats Harold in a marathon black jack game.

An hour is enough

Jinxed! would do well to end here, even though its only been running for about an hour. But Seigel has decided that its not enough. *Jinxed!* takes a macabre turn for the worst. What follows is murder, suicide and life insurance schemes that are



Excalibur critic, Marshall Golden, says *Jinx!* "should take a lesson from *Masters and Johnson*."

capped off with a boring and anti-climatic chase across the desert.

The film is too long and the pacing is uneven. And while there are enough chances to laugh, most of the jokes are one-liners embodied in a silly plot.

It is amazing that with the Hollywood system of making films-a

script is read by at least 500 people before it is filmed--no-one noticed the major pacing and content flaws of *Jinxed!* But then again, Hollywood has never had great vision--it suffers from "greenback blindness". *Jinxed!* should take a lesson from *Masters and Johnson*--foreplay just isn't enough.

A Sleazy Satin Thigh



Lesbianism, and an "inventory of grime."

Sheree-Lee Olson

The closing scene of Theatre Passe Murville's new play *Satin Thigh* has the young prostitute, Becky alias Satin (Isabelle Mejias), wretchedly huddled on a fire escape above the audience, mourning Harriet (Barbara Barnes), her dead lover. She should have jumped. That would be the logical outcome of a two hour play that plods through every know cliché about "the seamy side of life."

That Harriet committed suicide by overdose two scenes earlier shouldn't discourage playwright, Liberty Jane Carter; she and director Hrant Alianak haven't let the rule of good drama interface anywhere else. Except, as the publicity emphasizes, this a "story of survival", so that in the grossest material sense, Satin survives.

Ostensibly, this is a play about a love affair between the plump and naive girl, Becky and the lean and worldly wise black prostitute, Harriet. The action moves between front stage, which alternately serves as Yonge St. or the boardwalk, and the five specific staging area which make up the stationary set. Most imposing is the white upolstered hotel room complete with satin sheets and sunken bath, from which Harriet plies her trade. This is where the most flesh is exposed and where a series of flashbacks illustrate the beginning, the consummation and the problems of the affair between the two women. The series is punctuated by the antics of a pair of skinny street walkers who bitch and commiserate about their tricks--the white one coolly cynical and the black one abusive and graphic. She douches over a garbage can with a Finger Pinkie while passing the time of day with Harriet and her girl Satin, out for a Yonge St. stroll.

But the problems between Satin and Harriet are not, as one might expect, about lesbianism or prostitution. Becky's eager leap into the life is neither justified nor explored. We see her wander about the room in a black garter belt as the two prepare for that day's appointments, but we never see her alone with a 'john'. This is odd because Becky's first morning with Harriett finds her

more concerned with the fact that Harriet's a hooker than with the stated fact that she's never slept with a woman before. Not only does the story have little to do with love--it is simply declared--but it doesn't touch the one thing that could've brought them together--sexuality. There are sidelong glances, a few kisses, a lot of nudity in this play, but "no" suggestion of passion.

Their problem is Harriet's dreadful past--Becky's is hardly mentioned--explored in a second series of flashbacks in which the 14-year old Harriet is sold by her alcoholic mother (Sandi Ross), of whom the only thing believable to her is her fat, to the vile pimp Deddy Gee (Errol Slue). This is to save Harriet's junkie brother Ivan (Philip Akin) from certain buggery in prison. Harriet is almost convincing as she wails on her mother's lap, and this scene drew applause. But the plot gets worse: Ivan then pays Deddy Gee for the use of his sister's body. By now we know the play isn't about Harriet and Satin, but about the obligatory degradation of poor black girls.

Mejias is supposed to be the star of the play, but she only has half a part. For the most of Satin's lines are spoken in a plangent recorded voice accompanied by the lush strains of disco technology. The absurd contrast between this artsy interior monologue and the dumpy, stunned-looking girl onstage, a filmy pink dress emphasizing her pendulous breasts, rankles from the outset. When she does speak, her lines switch from notable literary to double negatives.

The real love affair in this play is the old one between middle class voyeurism and the seamy side of life. The writer, with the help of a creative writing workshop and several interested professionals including the director, has indulged this puerile fascination at the expense of art. In the same way the Mejias' plentiful nudity tries to compensate for her non-acting, this inventory of grime tries to substitute for insight and depth. The fact that this is "semi-autobiographical" doesn't justify anything. Life, even low-life, isn't art.

Just say **OV**



Horror for laughs

A night Dracula will never forget

W. Hurst

The appeal of Factory Theatre Lab's *Children of the Night* is the appeal of black glasses with a large, plastic nose attached: It's not terribly sophisticated, but it's funny.

In this two-character play set in 1949, a Dracula obsessed film freak meets his idol, Bela Lugosi aka The Count. Lugosi, past the zenith of his career, is a morphine addict. To feed his habit, he arranges a meeting with his dealer and on a rainy Hallowe'en night, complete with lightning, arrives at an apartment that is a shrine to Grade B horror movies. There is an Iron Maiden, an earth-filled casket, cobwebs and other momentos. This is home to Freddy, the film freak.

As it turns out, Freddy is a friend of Lugosi's dealer. However, Freddy is awestruck when he realizes the identity of his wet caller. From this moment on, Freddy, the ultimate fan, refers to his guest as The Count, never Bela or Mr. Lugosi.

Candid snapshots, blackmail and

stakes through the heart jerk the play along. These quirky devices, however, play second banana to the jokes, especially Freddy's. His jokes are not just bad, they are dreadful, but they have a cumulative effect. By the end of *Children of the Night*, an outstandingly bad joke gets enthusiastic laughter from an audience having a very good time.

The script by Paul Ledoux, is clumsy at times. The time and place is given by Freddy in a speech that is too obviously an information blurb. Lugosi's early career is told in a stodgy monologue. Also, Ledoux writes about drugs with a collegiate sensibility that seems out of touch with 1949.

Luckily, the actors divert attention from the script's problems. Neil Clifford plays Freddy as a slightly crazed young man with a shrill voice that never dropped and his head bobs around as if he belongs on the dash of a car.

Clifford also touches on the

darker part of the zealot. Freddy will accept Lugosi as the Count, not as a man. He thinks that Lugosi's reminiscence is a script, not real life. Freddy's idolatry could engender abuse.

Richard Partington has a more difficult task as Lugosi. Bela Lugosi is a filmic icon, but Partington develops a character rather than a caricature. His reading of Romeo's death speech is both tender and funny. With a healthy contempt and anger, Partington expresses the frustration of Lugosi who had a legitimate stage career before Dracula's curse.

The set by Reginald Bronskill is amusingly macabre suiting the play well.

Children of the Night is not a Moliere farce and doesn't pretend to be. Wearing a pair of black glasses with a large, plastic nose is not terribly sophisticated but it's funny. Try it.



Waddington: Poet and professor

Miriam Waddington, York Professor of English, will be reading from her two latest books Tuesday, November 2nd. The Show, which begins at 5 p.m. will be held in the Winter Senior Common Room.

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Fitzcarraldo is the proof

Making pix the stuff of romance & adventure

Two & a half hours of old-fashioned colour & sound turn-of-the-last-&-the-next century great movie value--a magnificent obsession played against a primeval landscape by a marvelous actor goaded on by an Ahab of a director--who in his turn was deserted by his bankable stars & unable to realize his dream & is finally forced by his bankers to fake success, right down to an insanely happy ending--losing all his battles but winning his war. I don't say that *Fitzcarraldo* is a great film. It isn't. Because it doesn't fail.

You see, you see this attempt by producer-director-writer Herzog, on a denuded South American jungle hill, to get a system of ropes and pulleys with a few hundred men on them to pull a 320 ton steamship up a 40-degree slope--but the world doesn't budge. But in the story they fiddle about & succeed. But in the filmmaking not even a 40 ton D-8 Cat made much difference. But they finally got what equipment was necessary and & but & so we get to see this whale of an image--the ship, impossibly, climbing its mountain, & the movie, special-effectively after all, getting made.

"I am my films," Herzog has said, wanting to be one-to-one with his art. In the great film we don't get to see, such a director could have altered the story to fit the reality the movie-making encountered. Unfortunately, feature filmmaking is seldom that agile. Filmmakers design films from the dream out, paying little attention to the simple reality of the people & or peoples portrayed. There's a lot of angry folks around the world just waiting for that persuasive filmmaker to dare show his face there again.

In *Fitzcarraldo* we see the passions of the Indians & our hero merge, the Europeans entering dreamtime, the natives entering European culture, by mistake, but in deed. In the film's finale, on the ship, on the Amazon, costumed musicians & singers, played by contemporary urban Peruvian native musicians & singers, are performing happily Bellini's opera, "The Peruvians", set in 17th century New England. The same New World we still live in, the one German romantics still long to conquer.

Fitzcarraldo is a film made on the real wild frontiers in Peru & Brazil, & for the people there the filmmaking was as much an imposition of European spirit as the opera company in the narrative imposed, 75 or 80 years ago, on the silent scream of the jungle. *Fitzcarraldo* is not about politics or native rights or ecology--but Herzog does succeed in getting a story out which shows who the grandfathers of the present politicians, natives & developers thought they were; & he shows be-jesus missionaries saying the natives are starting to think of themselves as citizens not Indians, & he shows how immense the trees are that make our oxygen; & the very making of *Fitzcarraldo* did become an issue locally; & the image stands, of music as the religion of imperialism (religion is just the music)--in our time, John Lennon died everywhere,

even more than Caruso lived everywhere.

The great film we do get to see, creating *Fitzcarraldo* more than Herzog, & more than Herzog did, is Les Blank's *Burden of Dreams*, the documentary on the making of *Fitzcarraldo*. The fictioneer may take advantage, but the observer has the advantage--he has the audience when it's awake. Or, poetry is bringing it back alive, fiction is bringing it back dead?

Other films that *Fitzcarraldo* has to live beside: *The Treasure of the Sierra Madre*, Herzog's own uncompromising *Aguirre: The Wrath of God*, *The African Queen*, *Apocalypse Now* (as unsatisfactory in its way, especially when compared to *The Deer Hunter*), *The War Game* (how to succeed out of failure, & a model for regional anti-war film/video-making), the great work of the Brazilian film industry, & the world news itself--which reminds me how sweet & smooth (unlike the surly character in *Burden of Dreams*)

Herzog was on NBC the other night, mogulling around with crunchy young David Letterman (I remember how Jack Paar cooked, & Johnny Carson came on as a lid on free American comedy)--which reminds me that we're what's left of the audience after Jack Nicholson, Warren Oates (R.I.P.), Jason Robards & Mick Jagger jogged away from parts in *Fitzcarraldo*.

It's tough enough for an actor to be shoved out front to meet all creation with icons as fragile as a face & a few words & a few Caruso records & a rotting white linen suit. *Fitzcarraldo* is so far beyond travelogue that one really isn't sure what's gonna happen next, which must bother mainstream actors as much as it does mainstream audiences. (Imagine the Canadian film industry not knowing what was gonna happen next!) The stately pace of the film (an hour to get ready, an hour to get set, & a half an hour to get it gone) gives the spoiled & spoonfed an awful lot of time to

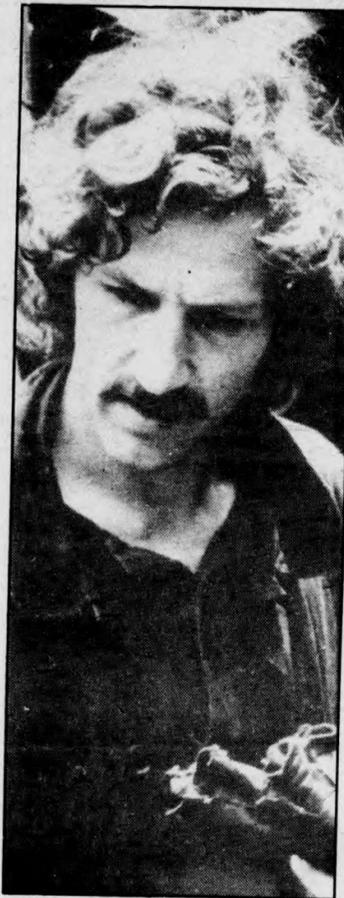
think about it all, the bugs swirling in the nightlight, the wall of rainforest swimming in the grain of the filmstock, the deaths in the mud, the saliva wine, the tableaux of human natural obsession, the women left behind to raise families

humour (shades of Magritte!) or appreciate Klaus Kinski (shades of Laughton!). Kinski looks & there's a clearing in the jungle.

The camerawork in the film is expressive in a kind of long-armed, supple-wristed way, following or leading or spotting action, then the editing can cut us to Kinski close-up, whose flinch in time saves 9 miles of exposition. I saw the sub-titled version in German--the Toronto print is a dubbed version. Almost every performance is clear & memorable. The ship's captain is a thin role, though. Claudia Cardinale has one wonderful moment trying to explain to someone Kinski's urgent need for opera, & she sets up his character in our sympathies for the whole show, lucky guy. There's an Indian chief whose concentrated attention is the pivot of the main human events portrayed--he's the only civilized man around. The Indians are as much the slaves of the Europeans as are the dripping rubber trees.

The film is studded with moments of Indian music in performance, but not enough to counter the grand opera--I wish it had been a fairer fight, musically. The background is the work of Popul Vuh. God sure is an old fart.

Generally Herzog has exercised a lot of discretion in his presentation & it doesn't bog down when it's not supposed to. What does *Fitzcarraldo* say? Making pix is still the stuff of romance & adventure. Breaking into the US market is still the stuff of dreams. Taking brown people images & fitting them to white people ideas is still the stuff of northern hemisphere real life.



Warner Herzog

like money or is it money like families. Hmmm, sounds like I enjoyed it--& I did, but a tiny-minded audience might not recognize Herzog's grandiose sense of

Gerry Gilbert is a Vancouver poet whose latest book is *From Next Spring* (Coachhouse Press). He was recently seen in the *Poetry A Go-Go Show* at Scuffers in Toronto.

CYSF Liquor Manager planning pumpkin party for Hallowe'en

Sheree Lee Olson

Despite efforts of city governments to tell us otherwise, Hallowe'en falls this year on a Sunday. And the "Hallowe'en Ghostly Gathering" to be presented that night by Q107 at the Concert Hall will be the only show in town. But that's not the sole notable about this "Party" featuring Blue Peter and The Sharks, as well as Tic Toc and Private Union. The whole affair is the brainchild of a young entrepreneurial partnership, one half of which is 3rd-year York business student, Jeff Drutz, who also happens to run CYSF's Liquor Management Agency.

After spending first year "roaming about the halls", Drutz went to work for CYSF because he thought "school had to have more to offer". As he puts it, "I walked in, I wanted to help. I wanted to get my hands dirty." Although he's a paid employee, he puts in many extra hours. The LMA, says Drutz, has five bar services for clubs on campus, but CYSF "gives the best deal". Since "we are the sponsors of the clubs anyway we split the profits 50-50 and any loss we absorb." And along with organizing, hiring and keeping inventory, Drutz, "always observing and keeping my ears and eyes open", has learned much about the business of promotion, something "I never knew I wanted to do till I got involved with CYSF."

He and his partner, Rob Sugar from Ryerson, got their toes wet last year when they organized a Beatlemania Party at the Concert Hall--"a success"--but had never booked bands before. This Sunday's "Ghostly Gathering" has been six months in the planning, during which time "we really learned the hard way. Things happen. You're never sure what's going down. You've got to get the bands committed. You've got to negotiate. You've got to set yourself a budget. Then you have to promote it."

Promotion involved hundreds of posters, inserts in the *Sunday Sun*, *Now*, and *City Nights* notices, and ads on CFNY. But the real coup was successfully presenting their project to Q107 for backing. "That means we get honorary mentions (DJ plugs), ticket giveaways on the air--using a Hallowe'en trivia questionnaire that Rob and I worked out--and they also provide a lot of the best costume prizes." Several DJs will be present to enhance the evening.

Why hasn't Drutz offered his

promotional talents to CYSF? It's "a little limiting," he says, "because we don't have a hall." The legal maximum in one dining hall is 350 people. Burton Auditorium holds 600, but "people don't seem too receptive" there. For CYSF to break even "they'd have to charge \$5 for Blue Peter alone." Drutz's bash is \$8 at BASS, \$9 at the door.

But a large hall for students is one of CYSF's goals, says Drutz, and he's full of praise for the "vital" experience that working for the Federations provides. "It's got a lot to offer and doesn't ask for much in return."

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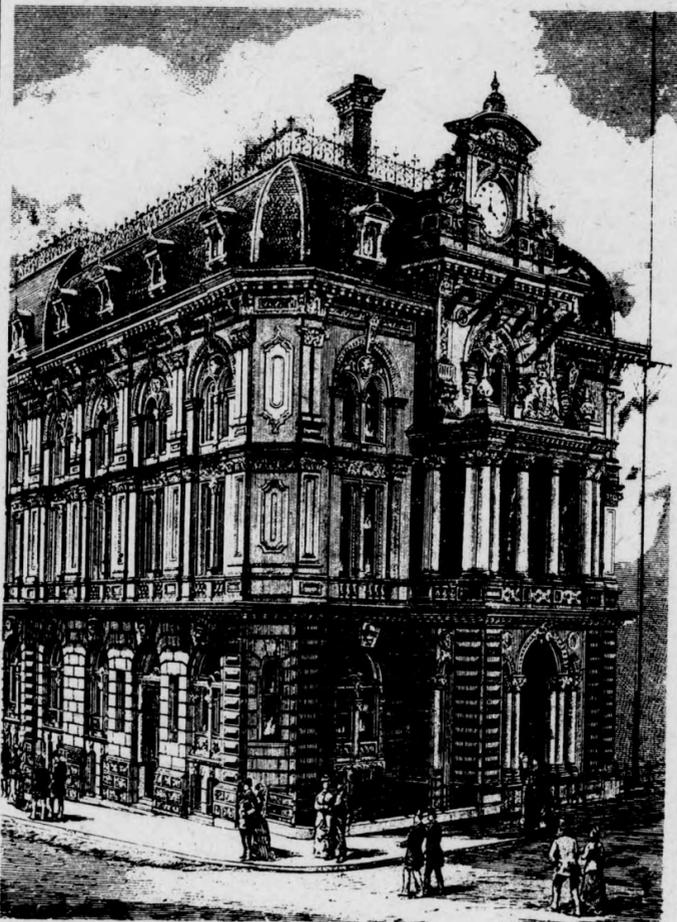
NEXT WEEK IN EXCALIBUR

Why you shouldn't see the film *Monsignor*.

How Murray did at Burton.

CYSF's Page

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CYSF

The manuscripts must be no longer than 2,000 words and all entries must be typed and double-spaced. The deadline for submissions is November 30th, 1982.

CYSF

The winner will receive a prize of \$200 and \$100 will be given for second place. The winning entries will be published in "The Canadian Studies Magazine."

All submissions should be sent to CYSF in the Ross Building, Room 105 Central Square (667-2515) or to Canadian Women Studies in Founders College, Room 204 (667-3725).

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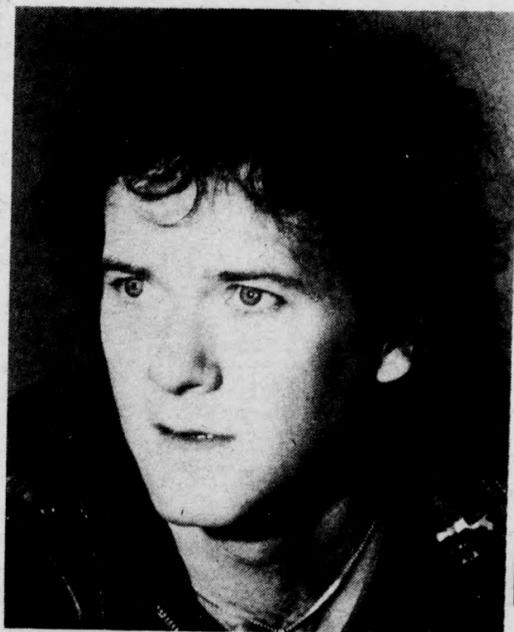
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Words for the heart and mind

Truth comes in many voices and many tongues

Laurie Kruk
Harbourfront's Third International Festival of Authors (October 19-24) was a well-run event and a gratifying success, if it can be judged by the fifth night of the series, a programme featuring Gillian Clarke, Philo Bregstein, Per Jersild, Njordur Njardvik and Mordecai Richler. The Brigantine Room was full; the audience interested and alert. A book table in the back corner did brisk business throughout. Greg Gatenby, coordinator of the Festival, handled all introductions and announcements with cool expertise; much of the Festival's success no doubt due to his able stage management. The first reader was Philo Bregstein of the Netherlands. In a fairly thick accent he introduced his work, an autobiographical novel *The Flying Dutchman*. He read the first fifteen lines in Dutch, and then continued in English, unfortunately warping into obscurity many familiar words and so hindering audience understanding. But they never let on, and the applause was warm and courteous. Next was Per Jersild, "one of Sweden's foremost satirists" (said the programme). Looking like a youthful Sigmund Freud, he read a startling passage from his novel *A Lavender Shell*, written from the point of view of a human brain floating in a medical aquarium and meditating on the intellectual benefits of being body free. This bizarre story was told in surgically-sharp, neutrally-voiced prose, and brought many astonished--and uneasy--laughs from the audience.

Next was Welsh poetess Gillian Clark, reminiscent of Gwendolyn MacEwen in looks and writing style, though possessing a beautiful speaking voice and poise all her own. She clearly conveyed Wales in her crisp image: "cruel stones of the sun" and in her poem about the Welsh birds, *Choughs*: "wings flick open/a stoop away/from the dawn teeth of the sea."

Language, all languages, played a key role in this session, as Njordur

Njardvik, author and President of the Writers' Union of Iceland, came on stage following the brief intermission, and began his reading with some Icelandic words of introduction. Translating, he told us that his novel was based on a historical incident of witchhunting (in the 1600s) in his native country. The scene of torture he read came horribly alive in the silent room, each listener empathizing with the alleged witch's pain, so calmly detailed by Njardvik. Several of his poems were repeated in Icelandic; underling for us the importance to the writers of their own country's words and sounds. Bregstein did the same with his Dutch introduction and Clarke with her interspersed Welsh.

But then it was Canada's turn, and Mordecai Richler came on stage, looking ruffled, but unperturbed by the photographers who suddenly popped up, flashing furiously. He looked, in fact, like Peter Falk without his "Columbo" trenchcoat, and we loosened up immediately--a little less formal, a little more relaxed, ready to laugh. He announced that he was reading from his novel-in-progress *Solomon Gerskey Was Her*. This satiric account of a wealthy capitalist and his circle appeared to take liberally from the life of Sam Bronfman, founder of the great Seagram's Empire. There were many sharp comments about North American capitalists, ostentatious birthday tributes for old tycoons and the Jewish upper-class in Montreal. At the end of the first chapter, Richler closed his notes, thanked us for listening and the evening was formally over. Greg Gatenby invited us to mingle with all the authors present in the adjoining room. The authors were asked to join together on the stage for a group photo or two. Talking together and smiling shyly out over the stage, they appeared really human now. Mordecai Richler looked particularly uncomfortable, standing sideways, not even looking towards the

cameras, but carefully at the glass of beer in his grip, as if fearing he might drop it. These were some of the "International Authors" who had contributed significantly to world

literature. They seemed accomodating enough if mildly amused at their status. True artists, after all, never look for fame; their aim is higher--for some taste of the

truth--and that is the reason for the success of Harbourfront's international Festival of Authors for 1982. They offered us that taste in many different literary languages.

The Decameron in Hell

These actors laugh to survive

W. Hurst
Traditionally, the theatre audience and actors get a short respite from the onstage action during the intermission. They don't get off so easily at the Bathurst Street Theatre.

In Alex Hausvater's production of *Decameron*, the stage darkens but the actors remain in place and the auditorium floods with a naked glare. The audience is exposed and confused; casual conversation doesn't start immediately, if at all and few people leave their seats.

This and other unsettling effects make this a unique *Decameron*.

This production focuses on a troupe of Italian actors who have been imprisoned by Nazis for supposed communist sympathies. These prisoners are commanded to perform their pre-war repertory, which includes Boccaccio's *Decameron*.

Their captors insist that the actor's survival depends on the

quality of the performance whether or not they can make the Nazis laugh. However, the actors real survival depends on their sense of artistry and dignity. Their performance becomes their refuge from denigration and abuse. Within their artistry, they regain their self-worth; the Nazis did not expect that.

Boccaccio's *Decameron*, set in the 14th century, is a group of irreverent tales told by travellers to avoid the Black Plague. Transposition to the 20th concentration camp establishes a discomfiting symmetry. The actors are surrounded by barb wire and flood lights. A barking voice constantly interrupts the *Decameron* vignettes. This voice coerces the actors to humiliate each other: woman is violated by a man's fist; a man assaults his fellow actor; a couple arouse each other to get bread and tea.

Astonishingly, the performers get laughs with the *Decameron* material. This laughter is another

disquieting aspect of Hausvater's production. The Bathurst Street Theatre audience becomes the audience to whom the prisoners must play. Hausvater creates not only a play within a play, but also an audience within an audience.

The cast of five francophones is superb, especially France Desjarlais. She plays a fornicating abbess, murderous brother and other roles succinctly and believably. However, all actors achieve the incredible: They elicit raucous laughter in one moment and horrified silence in the next.

The production is flawed by language that sounds awkwardly current and the songs in French may go unappreciated by an Anglophone audience.

However, this *Decameron* is vital, rivetting theatre. Hausvater and his actors declare that artistry is not only the solace of humanity, but also its essence. Oppression may confine, may abuse, but it cannot obliterate. The oppressor is unequal to the task.



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Cabaret expecting more ups than downs

Brian Mitchell
"Life is a Cabaret!" For York Cabaret Productions members, that familiar line is more than just a reminder of Liza Minnelli and Bob Fosse, it's a prophetic declaration. A York Cabaret, like life, most definitely has both its ups and downs.

"It can be a lot of fun," says Rob Berry, this year's Artistic Director of York Cabaret, "and it provides a dynamic learning experience. Students--from any faculty--are given as opportunity to submit, direct and perform their own original material. Cabaret is such a

wide-open format, it gives everybody a chance to produce." Berry is convinced that the Cabaret is an important and vitalizing enterprise, but he is also quick to point out that, in his position, there can be a lot of problems.

"Ten or twelve years ago, when Cabaret first started," he says, "it was very heavily funded by the (Theatre) department. Now we just get a straight \$600 for the year that has to be divided between all the shows." Although he does get help from individual colleges (Vanier, for example, paid for the first production), Berry usually finds

himself "scrounging." And not just for money. Often it's for such basics as working equipment. "The Theatre department gives us their garbage," he jokes.

Despite the difficulties, however, Berry says the 82-83 season "is shaping up to be one of the best York has seen." Six productions have been scheduled throughout the year and these will be held at various campus locations. "It depends on a lot of things as to where each one is held," he says. "It depends on the sort of facilities that are available, the kind of space the show requires, and

sometimes we use a particular college just because it's the home of the author." Most of the productions this year will be licensed by the L.L.B.O.--"mostly to make money," Berry admits.

The next scheduled Cabaret, by Peter Webster called *Smash Pumpkin*, will open Oct. 28 and promises to be a "Theatre

Extravaganza". A Cabaret by Brett Abbey billed as a "Dance Extraganza" will follow running from Nov. 7 to 12.

Anyone wanting to contact Rob Berry can do so by dropping a note in the Cabaret box on the second floor of the Administrative Studies building, or by phoning the Theatre Department.

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EXTRACKS

Nebraska: Bruce Springsteen

Robert Koch

It is a long way from Asbury Park to Nebraska, and similarly it is a "long dark highway" which connects the world of Springsteen's early recordings to the world of *Nebraska*. There is no more summer music for Springsteen: no odes to singing junkmen at dawn, no raucous celebrations of desire ("Rosalita"). His music is now somber and obsessive, and detractors claim that Springsteen is doomed to endlessly repeat himself, that he is as trapped as the characters he depicts.

But Springsteen is older--and younger--than any of the perspectives in his songs. On *Nebraska*, he tells his stories with the indifferent sympathy peculiar to the folk spirit, allowing himself a range of expression veering from populist social realism to a darker, more mythic fatalism. The stories themselves deal with America's heartland, and the violence embodied therein. They tell of law and disorder, of corruption and envy, of unatoned sins and familial bonds. Mostly they tell of a "meanness in the world" that is at once personal, political, and universal. Here desperate players call for deliverance from "nowhere", here "everything dies"--perhaps one day to come back (the only sign of hope on the album, and an ambiguous one at that).

The action is played out in an ominous landscape of bleak horizons: refinery towers, silent factory towns, black rivers and turnpikes. Recorded on a 4-track home cassette, the sound evokes Johnny Cash, Presley's Sun-sessions, perhaps Dylan's *Basement Tapes*. Springsteen's vocals have never been better--mournful, subtle, punctuated by ghostly whoops and howls.

No doubt *Nebraska* will find little favour beside the fashionable decadence and cheap romanticism offered up by contemporary electro-pop in its various everchanging mutations. But the escapism of parody--really the only form such styles ever achieve--is of course the necessary complement to the mood or worldview Springsteen explores on *Nebraska*. More and more he is establishing himself as an essential voice in the American experience of the last years of this beleaguered and dying century.

Tradition in Transition: Chico Freeman

Steven Hacker

Chico Freeman, the young tenor saxophonist whose star has steadily rising over the past few years, is starting to disappoint me, along with all the others who thought he was destined to make it to the top of the heap. Not just the top in terms of sales or popularity, but in terms of the strong influence he could have on others. Some thought he was going to be the player from the second generation of avant-garde jazzmen to really bring public attention to that form.

Freeman's innovative period appears to be on hold and his last few albums have pushed him further and further into the mainstream, where, judging from this latest release he seems quite comfortable.

That doesn't mean to say that this is a bad record or that it's totally commercial: it's just that it doesn't seem to satisfy Freeman's immense creative potential. One indication is the length of the songs. There are nine compositions relatively squeezed in, with only a few of them allowing much soloing space. The songs themselves have a lot in common with those of so many '60's Blue Note sessions. Freeman's sidemen are all capable, but no one seems to be exerting themselves.

Tradition in Transition is the album title Freeman chose. It refers to the continuous transition of his music. One can only hope that his next stage is more satisfying than this one.

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Post Office rocker delivers new single

Ian Pedley

Have you ever heard of "Shanghai Lil"? No? Well, it's not surprising. Have you ever heard of Dave Wallace? If you haven't you've probably seen him. Dave has worked in York's post office during the day

for the past seven years, but on the off hours has been involved in several musical projects--the latest being a band called--that's right--"Shanghai Lil".

Shanghai Lil is a progression from

bands Dave has worked on, including Shaker, a group which entered and won the Q107 Homegrown Contest two years ago. That gave them the opportunity to play the El Mocambo. The song that won the show, "Nirvana/Oh what a night", is featured on the b-side of their latest single, "A Flower and a Bee".

As with the El Mocambo contest, "A Flower and a Bee" was initiated and paid for by the band. Not a cheap hobby, but there's speculation about just how long it will remain a part-time thing. The single is a killer punch in a velvet glove. Featuring Dave Wallace on vocals, Oscar Savona on rhythm guitar, Greg Robichaud on lead, Elio Deciantis on bass and Bob Norrie on drums, "Flower and a Bee" is a pop-oriented song complete with catchy lyrics, thumping danceable bass, and some very smooth guitar work that could well make the song a hit if it gets the exposure it needs.

I talked with Dave and Oscar at their old stomping grounds, the Absinthe pub.

Excal: Where did you guys dig up a name like "Shanghai Lil"?

Dave: I saw a band called Gravel from Cleveland, and they did this

song called "Shanghai Lil". It was such a great song, like I still hum it. Oscar: It's also the name of a hooker from China.

Dave: --and all the sailors when they pulled into port in Hong Kong would be looking for her. In a way I think that represents us... wait... not that we are musical prostitutes, but she gave people a good time and hopefully our music can do the same thing.

Excal: Who writes the songs?

Dave: Oscar and I, with a little help from the rest of the guys. Oscar writes the music, I write the lyrics.

Excal: Right now, the band is part-time. Is it eventually going to turn into a full-time career?

Oscar: Well, right now we all have a family or whatever and we don't want this to be an inconvenience, but if something does click in...

Excal: Perhaps the new single will do that.

Dave: We hope so. I think we're only touching the tip of the iceberg right now.

Excal: Has the band any kind of financial support or backing?

Dave: You're looking at the backing--we all contribute. Everything we have done, we've done ourselves. The Homegrown thing--we went with every intention of winning and we did. We decided to do this new song and we didn't care how long it takes or how expensive it gets. The band has been the nucleus of everything that has happened. No one has really done much for us.

Excal: Where can people pick up the new single?

Dave: Records on Wheels in Richmond Hill, or if anyone wants to buy a stamp, come and see me on my lunch break.

Excal: Has York been any help to you?

Dave: York's been good to me. I like the environment and the people are good. Music is the number one thing I want to do, but if it's not full-time, I'm happy working here.

Excal: Is there anything you would like to say to anyone reading this thing?

Dave: Yeah! Buy the record.



Photo: Richard Beckstead

Shanghai Lil is post office worker's hobby.

York theatre festival

Waiting for Beckett

J. Brett Abbey

The plays of Samuel Beckett normally require the viewer to alter his/her perceptions of life, to fully appreciate the experience. Some Beckett work's even go so far as to ruthlessly demand it.

It was attempted however, at York this past week in the Samuel Beckett Theatre in Stong College. Two selected plays entitled *Endgame* and *Waiting for Godot* were presented at the "Beckett At Beckett" festival. Both productions illustrated our lack of appreciation for life, and demonstrated as the playwright said that "the end is in the beginning, yet you go on..."

Endgame, directed by fourth-year theatre student, Brian Scott, examined the daily routines and patterns of life which we see too late to change. It is on this dull, inactive sense of living that director Scott has focused York's dragged-out, lengthy production.

While the play did deliver its message, it was spoken in too peaceful a tone of voice. There was a lack of energy and a senseless carrying on by the cast. The main character, Hamm, played by Eric Trask, did at times show the meaninglessness of habitual actions. Generally, however, his spoken lines seemed artificial and anticipated. This prevented the audience from believing in the characterization.

Clov, played by Kristie Cough did manage to show how we drag ourselves through life by sliding, not walking through the production and speaking her lines slowly. Yet, she also succumbed to the lifeless drawl of the moment, by slipping out of character. The performers' abilities to realize Beckett's view of life are not to be blamed solely on their acting skills. The failure may be due to their limited experience in life.

Almost two hours long without an intermission, *Endgame* leaves the audience run-down, waiting on an end that never comes. This production subtly slaps the audience on the wrist. Beckett would have knocked the audience to the ground.

Waiting for Godot was directed

by theatre student, Robert Holmes, with a more light-hearted approach to the presentation of Beckett's work. The play is based on the notion of waiting for someone or something. Holmes has directed the two main characters, Vladimir and Estragon, as a comic duet rather than as the pathetically dull men they seem. Most of their opening conversations come across as a humorous half-wit dialogue for the audience. They win audience approval and laughter. However, it is not until the arrival of Pozzo, played by Albert Schultz, that the play re-energizes. Schultz's Pozzo, as an arrogant, egotistical ruler, revives a now lifeless audience with his incredible stage presence.

On the whole, both productions seemed to have served their purpose. *Endgame* and *Waiting for Godot* were performed for more than four hundred people over the course of five days, and might well have managed to plant a seed, that when fertilized will give people the desire to take a long hard look at themselves and the life they're leading.

Unfortunately, the productions did not nurture the seed Beckett had hoped to grow. The blame, however, does not and should not rest entirely on these student-run productions. According to the Front of House staff at both shows, only one theatre professor was seen at the festival. Perhaps, York theatre needs more interaction between students and professors.

EXCALIBUR
NEEDS
PEOPLE WITH
EVEN TEMPER.

scattering leaves shiver skeletally and shudder from my feet : a shiver-rippled October pond.

Laurie Kruk

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Laurie Kruk

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Calgary around corner

CIAU 'do or die' for Yeowomen

Elissa Freeman

Next Saturday it will be 'do or die' for the Yeomen Field Hockey Team, when they travel to U of T's Scarborough campus to play what could be their final match of the season.

To gain a berth in the CIAU Finals held in Calgary, november 4-7, the Yeowomen have no choice but to beat the winner of the Western vs. McGill match-up. "Both are dangerous and both are heartbreak teams," said Kim Taylor, "we can't go in thinking that we've got it all wrapped up."

However, Western is a Tier 2 team, meaning their calibre of play will be lower than that of McGill's, a Tier 1 squad. "McGill will be ready for them," asserts defensive specialist Mary Cicinelli.

Coach Marina der Merwe agrees.



Photo: Debbie Kirkwood

Marina van de Merwe

"McGill has very speedy wingers that must be contained and a very sound mid-field that must be controlled. A lot will depend on how they put their players to use in opposition to us."

If the Yeowomen win they will go to the OWIAA finals where they will meet U of T. From there, the top two teams go to Calgary.

Presently, York is second behind Toronto as a result of the OWIAA Part 1 and Part 2 overall standings. At the Part 1 tourney, McGill downed York 2-0, but at Part 2, the Yeowomen came right back to defeat them 4-0. "We've got to give it the best we've got," stated Cicinelli. "There's no reason why we shouldn't do well. We can beat McGill, it's just a matter of everyone pulling their weight and giving 110 per cent."



Photo: Debbie Kirkwood

Field Hockey co-captains Kim Taylor and Mary Cicinelli and the rest of the team will be giving it their all this weekend

Yeowomen set for Tait Classic

Elissa Freeman

After coming off a successful weekend at the Queen's Invitational where the Yeowomen Volleyball Team defeated teams from Ottawa, Syracuse and Western enroute to a close loss to Queens in the final, the players are now gearing up for this

weekend's Tait McKenzie Volleyball Classic.

The 1982 Tait Classic, to be held at York this Friday and Saturday, will showcase eight of the nation's top-ranked volleyball teams. The Yeowomen, who took the gold medal in last year's tournament, will be joined by such notables as Dalhousie (this year's number one team), Laval, Queens, McMaster, Ottawa, Waterloo and Winnipeg. According to York Coach Merv Mosher, Winnipeg's Lady Wesmen will be the team to beat this weekend.

The tournament starts at 11:00 Friday morning and winds up at 7:30 Saturday night with the gold medal match. Tickets may be purchased at the door of Tait's centre gymnasium. A day pass is \$3.00 for adults and \$2.00 for students. A tournament pass is also available: \$5.00 for adults and \$3.00 for students.

Yeowomen in final

Elissa Freeman

Last weekend at the University of Waterloo, the York Yeowomen Tennis Team pulled off a major triumph when they captured the OWIAA Doubles Tennis Crown.

York won the overall title finishing with a total of 90 points, six ahead of U of T, Waterloo and McMaster who were all tied at 84, and 24 points ahead of Western who had 76.

In the 'A' Flight, Debbie Kirkwood and Anne Kravchenko won two out of three matches, their final being a 6-1, 6-3 victory over U of T, which accounted for 32 points of the overall total.

The team of Sabine Brouxhton and Karen Harke (replacing Erin Riley who was ill) won the 'B' Flight of the doubles event and also added 32 points to the tally. And finally, in the 'C' Flight, Cindy McLean and Norma Hatchwell were victorious in the consolation final. Their effort was worth 26 more points.

This weekend the girls will enter the OWIAA Singles Final at Brock with a six-point edge--resulting from last weekend's tourney.

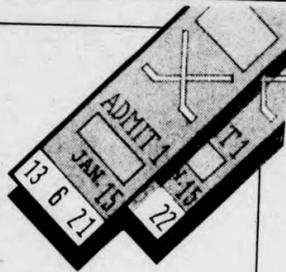
Gamesters honoured

Mark Zwol

Athletics can play an important part in one's personal life, but they are an equally vital part of University life. At times one might think that York University President Ian MacDonald ninth floor doesn't know what is happening on the athletic front. Not ture. Last Tuesday's reception in honour of York athletes who were on the Canadian Commonwealth Games Team was a fine tribute to Yeomen National team members--proving once again that York University Athletics are held in high esteem.

Congratulations to Yeomen commonwealth team members: Angella Taylor, Mark McCoy, Molly Killingboch, Tony Sharpe, Desai Williams, Rob Grey, Eric Spense, and Coach Charly Francis.

VIEWS FROM THE BLUES.



This is elbowing.

This is bending your elbow.



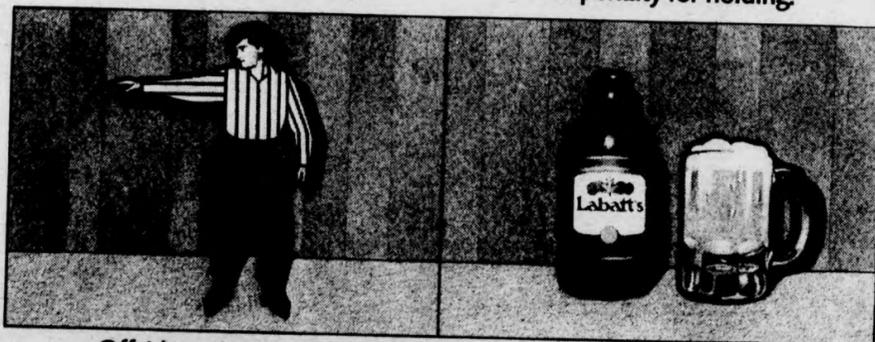
This is charging.

This is paying cash.



Two minutes for holding.

No penalty for holding.



Offside at the blue line.

Onside wherever you are.

Looking for national ranking

Yeowomen set to make waves

Elissa Freeman

This year's Yeowomen Swim Team is destined to create some waves in the OWIAA this season. With a school of potential swimmers Head Coach, Carol Wilson, not only feels that she's working with "a great bunch of kids", but she also expects that the girls will figure predominantly in this year's league swim meets.

Wilson, who hails from Minnesota, got her first coaching job at York in 1970. Although she was still 'green in the field', Wilson felt that she was fortunate because, "I started off with a small group of

potential swimmers. Head Coach Carol Wilson not only feels that mature and experienced swimmers," she said.

As Wilson's coaching abilities developed, so did the Yeowomen swimmers. Wilson attributes this fact that York had several club swimmers. Such swimmers bring with them years of extensive experience--something that can only help the ranking of the team.

However, the line of development for the Yeowomen over the past 12 years hasn't been a consistent one; the graduation of top swimmers left

vacant spots on the team that were impossible to immediately fill. As a result, the team has gone through a few 'dry' years. But the 1982 season will be a different story. Out of 20 swimmers, there are only three third-year members and all the rest are in first or second year. This means the team will be even stronger next year.

Although many of the swimmers are newcomers, some have high-school and/or club experience. Two such swimmers are Sandy Greves and Anne Bevan. Both girls are members of the highly respected Etobicoke Swim Club and both have time standards in their respective events that could put them in the CIAU Finals.

Greves, a good freestyler, is also very proficient in the butterfly and it won't be surprising if we see Sandy churning through the water in this event during the nationals. Bevan is a backstroker who Wilson feels is an outstanding first-year recruit. She expects her to be a prominent figure on the team.

Jeannette Wielhouwer is another freestyler that should make a big splash this year. Wilson describes Wielhouwer as a swimmer who "has not come close to her potential."

Another highlight on the team is



Allison Bradshaw, a third year disciplined freestyler. She will be joined by first-year club swimmer Christine Bogie. Bogie, who just recently had knee surgery, "will be really pulling this year," adds Wilson. "But she should be back in form in the latter half of the season."

Lynn Kerwin and Catherine Mangeri are two more experienced swimmers that are new to the team, but will add depth to the squad. According to Wilson, the girls should do well in the league meets.

Under the "most improved" category, are second year veterans, Shelley Cadotte and Helena Sullivan. Cadotte, who never swam competitively until last year and teammate Sullivan, are two more Yeowomen who have not yet reached their peak.

This year, the Yeowomen also have a few members with water sport backgrounds, but are new to the world of competitive swimming. Marquerite Jack, a synchronized swimmer, Renee Mero and Kim Schweitzer, both water polo players who developed freestyle techniques because of the demands of their game, already have the prerequisites of strength and versatility. That should help them in their new found sport.

The rest of the team is a group of promising first year swimmers. Debbie Marinoff, Laura Reitz, Paula Vo'vis, Susan Greenberg and Diane Davis have all had competitive experience. "But," said Wilson, "it's yet to be seen what they will do because they are in a much more intense and diversified programme than what they've been used to."

ZWOL
ON SPORTSGRIDIRON
TRADITION?

Mark Zwol

This year was supposed to be the year that the Yeomen football programme showed some considerable gains toward developing a winning tradition. Coach Pickett and his Yeomen were touted as "opportunists" in the OUAA league--definitely having the talent to accomplish in 1982, what has been out of reach for the Yeomen in their brief eleven year history--a playoff berth.

Well, this year is over, and once again the Red and White are eliminated from playoff contention, finishing with a 2-5 record. While their won-lost record indicates no substantial gains "on paper" and although the season finished on a disappointing note, there is an enthusiastic attitude in the lockerroom.

"I think that the gains we have made in our football programme are significant. With that development going for us, I can't see why we won't continue to improve," says Coach Dave Pickett.

tradition on its way

The development "Pic" is talking about comes from a plan for the gridiron Yeomen which was initiated in 1978. Back then, Pickett served as the assistant-Yeomen Coach under former CFL great, Frank Cosentino. In four short years the Yeomen have several unprecedented achievements to show for their efforts: production of some all-star calibre players attraction of top high-school recruits, and perhaps most important of all, national recognition.

Halfway through the 1982 training camp, all Yeomen coaches were confident they had "the" team to carry York to an OUAA playoff berth. Now that the Yeomen are eliminated from the playoffs, a lot of speculation is floating around as to "just what did go wrong with the red and white."

Bite the Bullet

But let's face it, the Yeomen had to "bite the bullet" on their quarter backing situation, going with younger pivots in Tino Iancono and Paddy O'Neil. The Yeomen adopted a newer, more sophisticated passing attack this season because of their two strong-armed quarterbacks. Iancono definitely didn't have the season many people were expecting him to have. After an impressive rookie season in 1981, during which he compiled 54 of the votes for CIAU rookie of the year, Iancono pulled a groin muscle early this season, and never seemed to stay on the right track for very long. As for O'Neil, I'm sure no-one will forget his three-touchdown performance in the 35-5 Yeomen trounce over Windsor. As a back-up quarterback though, he saw relatively little action.

game of inches

Although the quarterback position was but one of many that the Yeomen had to fill with young players, if you reflect on their season, a couple of inches here and there might have changed a few headlines. The Televised game against the Guelph Gryphons in late September was a good example of this. While York took the game on the chin, they really lost it in the first two series of plays when they failed to contain the Gryphons deep in their own zone. In that first quarter, the record books show Iancono 0 for 2 on the critical scrimmage that would have kept the York drive going. Yet this was typical of almost all Yeomen performances in the first half of play where passes just seemed to slip through outstretched fingers. As a result, the Yeomen lost their momentum and were forced to play catch-up ball all afternoon.

That "Blitz-82" annual York-U of T rivalry is another game where inches loomed larger than yards in the final outcome. It was in those "dying seconds" of the game that another "Iancono pass" just slipped through the fingers of diving bodies in red and white.

changed outcome

Examples are examples, and when you have a boisterous crowd to appease, they just don't stack up. Yet if there were convenient replays and some colorful commentary from the "airwave Johns" to review and observer might hear as well as see that had a couple of those inches been "stretched" in favor of the Yeomen, there might have been a totally different outcome in both game scores and the 1982 season. The Yeomen have not had their signature season as of yet, but if anything can be said while cleats are being cleaned for the last time, it is this: Good things come from bad!

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SPORTS

Free throw put Laval on ice Stubborn defense leads way to cage win



Chris Dodd
Even though the game was much closer than the score indicated, coach Fances Flint was pleased to see her Yeowomen basketball club defeat Laval 67-57 in an exhibition game, Saturday afternoon at Tait McKenzie gym.

"I am extremely happy with the win", said the coach, "they were a very aggressive team."

The team from Laval, which is made up of former Quebec provincial players, stayed close until

the final minute of play.

The Yeowomen went ahead early in the first half but midway in the half Laval picked up ten consecutive points to overcome a ten point deficit and tie the game. "They don't let up", said coach Flint, "they just keep coming at you."

Nevertheless the Yeowomen were able to regain their ten point lead at half time. However, with four minutes left to play Laval, cut the York lead to one point.

Finally, with the aid of stubborn defence and very aggressive rebounding York was able to take charge.

Paula Lockyer's two successful free throws put the game out of reach with a minute to go. Lockyer led the way for the Yeowomen with 17 points followed by Nancy Harrison who counted 16.

The next home exhibition game for the Yeowomen will be played Tuesday night, when York hosts Brock.



Up, Up and away...Trish Stevenson goes in for a lay-up on the way to a 88-46 Yeowomen victory over Waterloo in exhibition play

Waterpolo a triple climax

Mark Zwol
The Yeomen Waterpolo team had a lively weekend in second round play of the OUAA league. Competing in three different games, York came across a defaulted game, a protest, partial referees, and a victory over U of T; yet, the team managed to keep its composure.

York defaulted the first game against Waterloo, due to a breakdown in communications between coaches and organizers. As a result, the yeomen are filing an official protest with the organizers of the event.

The second game in which MacMaster subdued York 7-4, was worth a few grey hairs and shortened tempers for Coach Kevin Jones and his players. The three referees, who were affiliated with MacMaster, continually made questionable calls against York--hindering the Yeomen's strong effort. David Lai and Jeff Carmichael counted goals

for York.

The third and final game saw the Yeomen regain their form to hand U of T a 7-4 loss, marking the first red and white victory over the blues in recent inter varsity weeks. Backed by a stellar four goal performance from Joe Skelly the yeomen never looked back in the Match as they coasted to a convincing win. Rich Bennett, Stu

Howard, and Charles Karstalt all added single goals for York.

RED AND WHITE "CAPS": This Saturday York plays host to the third round of action in the OUAA league. The Yeomen look forward to a rematch with MacMaster as well as a renewal in the York-U of T rivalry. Action gets under way at 11:00 a.m. over at the Tait pool.

Cards tell the story

Fragmented Yeowomen

Mark Zwol
"When you hustle your behinds off all season long and have to come away with a team fragmented by red cards, it's kind of disappointing," enthused soccer coach Norman Crandles, commenting on his teams

closing weekend of OUAA play. The Yeomen lost games to Queens by a score of 2-1, and to RMC 7-1, but the scores in no way reflect the misfortunes that befell the team.

The player ejections played a large part in the final outcome of both

games. The Yeomen began the weekend minus the services of their main striker George Katsuras, but were to lose three more players to the red card before the final whistle blew. Defender Frank Lipa was given the gate when he retaliated to a punch given to him from an opposing player. Unfortunately, the ref only caught sight of Lipa's retaliation and automatically ejected him. In the meantime, Leo Beohaulk protested Lipa's ejection, and in turn, found himself on the sidelines as a spectator. It was an infuriating and embarrassing episode for the Yeomen who went on to lose the game 2-1.

What really hurt York was the ruling that follows player ejections: all players given a game misconduct must in turn serve a game suspension. As a result, the Yeomen started Sunday's match against RMC with eight men on the field, and consequently lost 7-1.

"I thought we would wind up the season with a 6-4 record, but it wasn't our weekend. It's unfortunate that such a fate came to this team," commented a disappointed Crandles.

FOOTNOTES: The Yeomen finished the season with a total of 26 goals scored, the highest total of any OUAA team. Alex Lear counted the lone goal in the Queens game while Steve Robbins added his team leading eighth score, on a brilliant individual effort against RMC.

ATHLETE of the WEEK

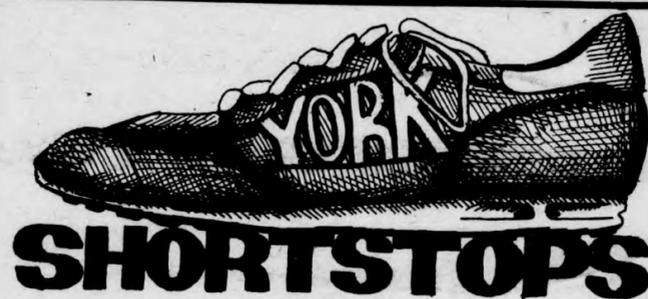


Laurie Lambert

Steve Robbins

Field hockey Yeowomen, Laurie Lambert, is *Excalibur's* "female athlete of the week" after her 8-goal performance in Tier II OUIAA tournament action last week.

Soccer Yeomen, Steve Robbins, gets the nod as *Excalibur's* "Male Athlete of the Week". His 9 goal season equals the previous record set by Mike Burke in the 1977 CIAU championship season.



COULTHARD SIGNS WITH SPIRITS

David Coulthard, the former York University basketball standout, signed his first pro contract with the Detroit Spirits, a CBA expansion team. For the 24yr old native of Tillsonburg Ont. the move brings him one step closer to a career in the NBA.

"I wouldn't be playing if I didn't think I had a chance to make it--the league should be interesting."

The CBA is a 12 team league split into East-West divisions. All teams are scheduled to play their home games at Detroit's Cobo Hall. The home opener is set for December 5, against the Wisconsin Flyers.

Yeowomen cagers split

In their first game of the exhibition season, the Yeowomen Hoopsters breezed to a 88-46 victory over Waterloo. Rookie Senka Komsic lead the way with twenty points, followed by Anne Marie Thuss with thirteen points and Yeowomen veterans Paula Lockyer and Kim Holden each with 12. However, the Yeowomen dropped a close 57-55 decision to Western last Tuesday. Lockyer accounted for 12 points, Harrison and Holden both had 11 points, followed by Komsic with 10.

Great College Challenge

On Friday November 12, 1982 students of the Sports Administration Programme (PE 242) are sponsoring "The Great College Challenge 1982", to be held in the main gymnasium of the Tait McKenzie building from 4-6 p.m.

Teams of four participants (two male - two female) from each college residence will be expected to compete in four "Gonzolo Olympic" events for the "Cosmic Award of Excellence."

The four events include: Tennis ball relay; standing backward long jump, interval relay, and an Obstacle course.

The entry fee will be ten dollars per team and the last day for entries will be Friday, November 5, 1982.

YEOWOMEN SET FOR TAIT MCKENZIE CLASSIC

After coming off a successful weekend at the Queens Invitational where the Yeowomen Volleyball Team defeated teams from Ottawa, Syracuse and Western enroute to a close loss to Queens in the final, the players are now gearing up for this weekend's Tait McKenzie Volleyball Classic.

The 1982 Tait Classic, to be held at York this Friday and Saturday, will showcase eight of the nation's top-ranked volleyball teams. The Yeowomen, who took the gold medal in last year's tournament, will be joined by such notables as Dalhousie (this year's number one team), Laval, Queens, McMaster, Ottawa, Waterloo and Winnipeg. According to York Coach Merv Mosher, Winnipeg's Lady Wesmen will be the team to beat this weekend.

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