



PHOTO: RICHARD UNDERHILL

**The world was waiting for the Sun rise:** Jazz guru and musical giant Sun Ra was in town at Larry's Hideaway last week. X-cal has the complete lowdown on the momentous event. See page 8.

## No irregularities

Bette Stephenson's claim that York takes unqualified students is unfounded, according to Administration officials

By DAVID SPIRO

In response to a query from the Ministry of Education, York University has conducted a thorough computer search which has revealed no irregularities in the credentials of York University's freshman class.

Last week Minister of Education Dr. Bette Stephenson, said for a fact that "York has accepted some students who have not completed the complement of credits required for a secondary school diploma."

Sheldon Levy, York's Associate Vice-President in charge of Management Information and Planning, says that every single one of the 8,888 grade 13 students who had received offers of admission had in fact accumulated the required credits needed in order to graduate from grade 13.

The results of the computer check satisfied Levy who remarked that "the last time we did it we had a number of errors—I was surprised that there were no errors (this time)." He added that a similar computer search was scheduled to be done in October and speculated that this latest exercise would probably

make the next computer search easier.

"We wouldn't want to go around intentionally admitting unqualified students," says Levy, but he confirms that "all universities can accept non grade 13 students." Citing the large number of mature students, visa students and others from outside Ontario, and those who have entered York through community colleges, Levy emphasizes that "there are other criteria besides grade 13" involved in admission decisions.

President H. Ian Macdonald believes that "a mistake could have been made" and understands the Ministry's concerns. The government, in his view, "wants to be assured that the universities are admitting bona fide students." The Ministry has already been informed that, in Levy's words "we have found no irregularities which would lead us to rescind any offers of acceptance."

When Stephenson was contacted, a secretary said she was not available. An aide to the minister, Warren Gerrard, repeatedly refused to offer comment on the computer search conducted by the University.

## Concerts canned

By GARY SYMONS

The first, and possibly the last, of a series of free pop concerts was cancelled while still in progress in Central Square Courtyard last Thursday.

The concert, held in order to promote Radio York and local rock bands, was cancelled at approximately 2:30 p.m., leaving two considerably irate bands left to play. This first abortive attempt to bring local bands to York featured A Ritual, Diatribe, The Hoodoos and The Rheostatics.

Jack Moore, the manager of the Conference Centre and who originally OK'd the concerts, said he regretted having to stop the event. But "the great diversity of complaints and of people complaining made it impossible for the concert to continue," he said. The CYSF got complaints, Mr. Becker (of Student Services) got complaints, and so did food services.

Greg Ryder, chief organizer of the concert for Radio York, said he felt no bitterness over the event, conceding that there was an unexpected noise problem. He was, however, not happy to have the concert canceled only halfway through.

"We put a lot of our own time and money into this," Ryder said. "A lot of the bandmembers had to take time off work to come out here."

Ryder did agree with Moore's claim that there was a problem of noise, and didn't blame Moore

for stopping the concert. Although a member of The Hoodoos, Tim Roland, was heard to say that "at least bad sound is better than no sound."

Despite problems with sound and outraged professors, all involved felt the concert series should be continued, albeit at a more suitable time and place. Radio York staff believe the concerts are a vital part of their campaign to gain popularity and support.

Kevin Kelley, Radio York program director, said the stations' ultimate goal was to become accessible to the community and promote local talent through the airwaves. He said the barrier facing them is a lack of funds and an image problem left from the previous management.

That, according to Dave Bidini, another station worker and member of The Rheostatics, is why the concerts are so important. "If we're ever going to gain the popularity we need," he said, "we'll need more support from the top and more student involvement. This (the concert series) is a good way to reach a lot of people."

While the future of the concert series remains in doubt, the organizers still have hope. Moore agrees that the concerts do perform a useful function and expressed regret that there are no proper facilities for such an event, such as a Student Union Building. He added that he is willing to consider a noon-hour concert in some other location.

## University funding at all-time low: Liberal leader Peterson

By CAROL BRUNT

Funding for higher education, particularly as it pertains to York, has become a contentious issue between the province's Liberals and Education Minister Bette Stephenson, according to Ontario Liberal Leader David Peterson.

Peterson was the keynote speaker on post-secondary funding at the first meeting of the York Student Liberals yesterday in the Senate Chamber.

He said funding has been at less than the rate of inflation for the past 10 years and "there is tremendous competition for finite dollars. Those involved in higher education are vulnerable." He said the Liberals disagree with funding procedures at present and believe the principle of universal access "has been eroded in a number of ways."

About one in five youths between the ages of 15-24 are unemployed today and Peterson sees this rate remaining. "We're finding approximately half of our young people entering the market with no marketable skills. They have nothing to fight the economic wars and this is being compounded year by year. Ours (Liberal) is a basic, deep commitment to mobilize the skills of young people to help them fight in the market place."

The session continued with a question and answer period during which the issues of Stephenson's recent charge—that York was admitting unqualified students—medicare, abortion, and Ontario tourism were raised.

According to Peterson, Stephen-

son's charge "shows how far the relationship has deteriorated that she'd make a charge like this," referring presumably to the relationship between the province and the universities. "I believe it's silliness of the worst type."

Regarding funding, Peterson said that "we have the lowest per capita funding rate. By any comparison, we are not only the worst in Canada, but in North America."

"No one takes her (Stephenson) seriously any more. There's a very nice side to her but she's accident prone, spending the majority of her time removing her foot from her mouth," he said.

Peterson said the Liberals are committed to university funding and admittedly would fund universities at least the rate of inflation. "The single most important commodity we have is an educated population."



The Minister of Education Bette Stephenson accused York of admitting unqualified students last week.

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Victims of unnecessary cruelty? York science professors say no, Mobilization for Animals say yes.

## Animals demand rights

By KEVIN CONNOLLY

Mobilization for Animals (MFA), a conglomerate of roughly 400 smaller animal rights groups worldwide, met on campus yesterday as part of an ongoing crusade to end what it calls "unnecessary cruelty to animals," particularly in the laboratory.

Members of the biology and psychology departments, however, including the chairman of the York Animal Care Committee (YACC), took issue with many of the group's statements.

A senior psychology professor, who asked to remain anonymous to avoid "potential unpleasantness," objected strongly to the way such groups present the psychologist: as cruel and uncaring "monsters." He ventured that most lab animals are "better cared for than the average household pet."

The experimental psychologist is a particular target for the group. MFA

points to psychology experiments as the "most painful, pointless, and repulsive" of all research involving animals. According to MFA, the experimental psychologist "has made sacraments of needless repetition and unjustifiable suffering." The group calls the psychology lab "a gallery of horror and torture for profit," where animals fall victim to starvation, castration, insanity, and mutilation in countless "trivial" experiments.

They also suggest that personal fame and idle curiosity are the bases for much of the research, and that there is "little evidence to suggest that a single experiment in this field has ever benefitted mankind."

Lab animal facilities at York University are regulated by YACC, a faculty committee which takes its guidelines from both federal and provincial laws. Any experiment on campus which involves live animals

must first be approved by the committee. In addition, regular inspections from autonomous government agencies ensure that the animals originate only from government-regulated supply houses and that the facilities and treatment of the animals meet government standards.

All experiments that are not conducted by faculty members must be supervised to prevent any mistreatment of the animals involved. Any violation of these guidelines can result in the suspension of the university's license to keep animals.

According to the psychology professor it would simply not be in the scientist's best interest to abuse his lab animals. "Good results demand lab animals that are in optimum condition."

He also said psychologists build reputations on new experiments and not through the repetition of old

please turn to page 6

## CYSF council meeting sweeps up old issues

By JOHN WRIGHT  
and JULIA STEINECKE

The Council of the York Student Federation (CYSF) spent its first general meeting of the year last Tuesday clearing up issues left by last year's Bevilacqua administration.

Council decided to proceed with legal action against Jorge Garretton, former Director of External Affairs. Garretton is accused of making personal long distance calls on the CYSF line, to the tune of approximately \$1,000.

"Students of this school should not be paying for his personal phone calls," said Martin Zarnett, Board of Governors representative. Zarnett will be acting as plaintiff on behalf of the CYSF.

Another left-over dispute centred on Alex Watson, the advertising manager for last year's *Manus* and former *Excalibur* business manager. Bevilacqua's administration refused to pay him \$1,284 in commissions, claiming that he only sold advertis-

ements, and neglected to adequately produce them.

Council believed that while Watson was not entitled to the full amount in question, he did deserve some compensation. A motion delegating Summerhayes the task of arriving at a fair out-of-court settlement passed easily.

### Budget Notes

- \$200 voted to the York sculpture students, representing balance of supposedly promised grant (Capital Expense Account)
- \$25 to Martin Zarnett to initiate legal proceedings against former director Jorge Garretton (Legal Account)
- \$1,000 in Executive honoraria (Salaries Account)
- \$138 for Ontario Federation of Students Conference fees (External Affairs Account)
- \$700 to sponsor "Women Against Racism and Violence in Top 40 Music" seminar (Womens Affairs Account)



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See pg. 15

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# editorial

## Make him pay

Angry. That's how you should feel today if you were registered at York under one of CYSF's affiliated colleges last year.

Your money helped Jorge Garreton, CYSF External Affairs Director in 1981-82 and 1982-83, allegedly make long-distance telephone calls all over Canada to the tune of about \$1,000.

Able to obtain Council's Bell credit card number, Garreton apparently placed these personal calls last summer without CYSF knowledge (the CYSF constitution forbids expenditures by Directors without Council approval) and neglected to pay any of it back before he resigned in the fall.

As an elected representative of the students (although he won office in 1982-83 by acclamation), Garreton had a responsibility to act in the best interests of students at York—not in his own best interests. He also had the trust that all voters must place in their elected officials at some point in time.

Students are, by tradition, apathetic. Garreton is the best example of why they must not be. Terrific amounts of money are controlled by the student governments at York—CYSF has an operating budget in the neighborhood of a quarter of a million dollars, all of it coming from students' pockets.

Garreton, if guilty, has not only broken a moral commitment to the body that elected him, he is also in clear violation of the law. There is no question that he must be pursued to the full extent of that law.

CYSF, at their first general meeting of the academic term, entrusted Martin Zarnett with the responsibility of taking legal action against Garreton to recover this misappropriated money.

Although this action is somewhat long in coming—almost a year since the telephone calls were discovered—Council members have taken the proper steps.

It is somewhat reassuring to hear Finance Director Darren Chapman stating that "this year's Council will not put up with being ripped off." Not so reassuring, though, that *Excalibur* or any other member of the York community, should cease to watch over the actions of campus student governments.

Jorge Garreton should not be seen as setting an example for other student leaders to follow. And we must all make sure of this.



F. Harvor

Excalibur welcomes letters to the editor. All letters must be typed, and must include the author's name, address, and phone number (for purposes of verification only). Letters over 200 words are subject to condensation.

## letters

### TTC signs

Editor:

I would like to comment on the article about the TTC bus stops, which appeared in the Sept. 8 issue. For some reason, there has always been a constant battering of the TTC. Now, don't think that I'm totally satisfied with their operations, but unwarranted criticism is uncalled for.

To refresh your memories, the TTC is painting the word "STOP" on their signs to avoid vandalism. The writer, in a sarcastic tone, jumped on the TTC for doing "such a pointless thing."

The question asked was: "Do you know anyone who enjoys defacing the word "STOP" on TTC property?" No, personally I do not. But if you travelled in the west part of town, last year, you would see evidence of what the TTC is covering up.

Sure people who use transit know it's a bus stop, but what does it look like to non-riders and tourists? Do you think that they will have a good image of the system, if it doesn't even care about its property.

Look at the New York Transit System. All tourists avoid it for the sake of their lives and health—this is too bad. Signs may seem petty, but if vandals get away with this, we don't know if they won't go to other property. Do you want a New York of the north transit system?

The TTC is trying to convert people to transit, and one way of accomplishing this is to keep a nice, clean image. That's good public relations and that is what business is all about and where it's at these days.

Orest Chabursky  
1st year Business

### Theatre dept's sordid fun

Editor:

The sordid amusement that the Department of Theatre must have gotten out of the impromptu rearrangement of registration conditions (as concerns About Acting 1520.04) displeased, I'm sure, somewhat more than a handful of aspiring young actors on "Sept. 14 at 1:30 p.m." Pity goes out to the students counting on fillin their course loads.

I propose that in future the Department of Theatre abide by its policies.

D. Hooper

### Our mistake

York student Jeff Archibald was quoted in the Sept. 8 issue of X-cal with the words "feel violent," in response to the question. In fact, Mr. Archibald said "I'm waiting to pick up my validation and listening to the radio. *Excalibur* regrets any embarrassment or inconvenience this may have caused Mr. Archibald.

In a story by Julia Steinecke in last week's *Excalibur* on the game IQ2000, the name of the game's promoter was inadvertently misspelled. Playtoy Industries is the correct name of the company. *Excalibur* regrets any embarrassment or inconvenience this may have caused.

### X-CAL STAFF MEETING

Today at 4, in 111 Central

Today at 4, in 111 Central Square.

Section editors wanted (arts, news, features, sports). **BE THERE.**

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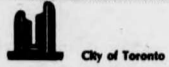
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### penguin fax

The emperor penguin is confined to Antarctica, and during its breeding season in the six months' darkness of winter, is the most inaccessible bird in the world.



# the question



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 Mr. Art Eggleton 967-7891  
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 Mr. Ray McMurtry 965-9111  
 Attorney General

By RICHARD UNDERHILL

"You may have seen this poster around the city. It's a hoax, of course. Toronto mayor Art Eggleton was reported to have described the perpetrators as 'sick'. Do you agree?"



**Jim Blake—Science III**

"No. Sick as in mentally ill, definitely not. Sick as in a weird sense of humor, yes. I think it was more of a joke."

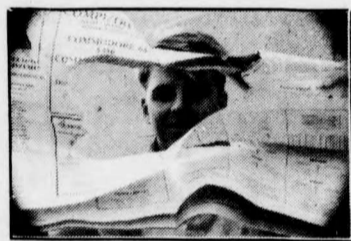
**Frankie Van Meter—Theatre IV (r)**

"Men don't rape women because they're allowed out. Men rape women because of what society teaches them to think about women."



**Jackie Samuda—Theatre IV**

"It's the act of an extremist."



**Kirk Ehrlich—S.S. II**

"I agree. The person who wrote it is obviously taking things to extremes. Who's to say it would stop rapes anyway? A person who wants to rape someone doesn't pick a time slot."



**Jacqueline Byrne—English III**

"No. I don't think it was the action of a sick person. They went about it in the wrong way. Not everyone should have to suffer over the actions of a few."

PHOTOS: NORMAN WONG



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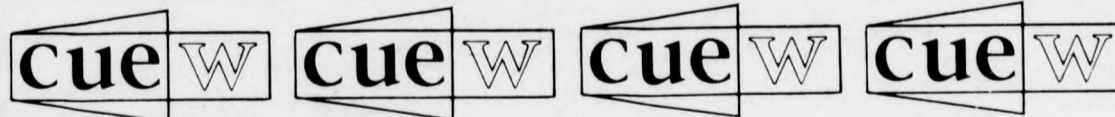
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## Animals

cont'd from page 3

procedures, although some repetition is necessary in order to verify results. Because of the cost of purchasing and maintaining lab animals, psychologists and biologists restrict repetition to a practical minimum.

After experimentation the animals are disposed of, usually involving decapitation or an overdose of an anaesthesia. York disposed of about 5,000 mice, 1,000 rats, and 30 rabbits after experimentation last year. These are, with the exception of the occasional pigeon or hamster, the only three lab animals used at York.

In one of its press releases MFA quotes a 1950 experiment performed

by Dr. Harry Harlow, which the group claims involved the "ejection of spikes" into infant Rhesus monkeys from artificial "monster mothers." The anonymous psychology professor has studied Harlow's work at length, and referred to the accusation as "ludicrous" and "absolutely false."

"The problem with such groups," he said, "is that they appeal to the emotions without any real sense of the facts. Most often their members are against science itself, not just animal research."

In this case, the professor said monkeys were simply deprived of their real mothers and issued surrogates, they were never subjected to any physical pain whatsoever. He said the experiment, which the MFA

labels as "trivial" and "repulsive," produced significant findings that linked certain psychological disorders to maternal deprivation.

Barry Loughton, a biology professor at York and acting chairman of the YACC, mirrored the psychologists' sentiments. "It is difficult at times for the lay person to fully understand the importance of an experiment, as they are not directly involved themselves. No scientist wants to cause animals discomfort if he doesn't need to."

In *The Guidelines for the use of Animals in Psychology*, published by the Canadian Psychology Association (which the MFA calls "vapid and meaningless"), the scientist is led to approach the use of lab animals as a "necessary evil." Before proceeding

with an experiment the scientist must make a "relative judgement, weighing the value of the research against the effect of the procedures on the animal."

In addition, the scientist must accept responsibility for his decision and be prepared to justify them to an "informed audience." According to similar guidelines published by the Canadian Animal Care Association, all experiments "must fulfill the premise of a reasonable expectation that such research will be immediate or eventual benefit to mankind."

MFA, which will hold its first Canadian organizing meeting this Saturday in Toronto's Leows-Westbury Hotel, also provides a list of what they see as reasonable alternatives to animal experimenta-

tion, including the use of tissue cultures and computer models.

Loughton said that most biology experiments are performed on tissue cultures, as they are infinitely cheaper and easier to control. He was quick to point out, however, that one must validate all tissue culture findings in the context of the organism, particularly when chemicals are introduced. Often an animal will metabolize a particular chemical, producing a result in the animal that is much different than those observed in tissue culture.

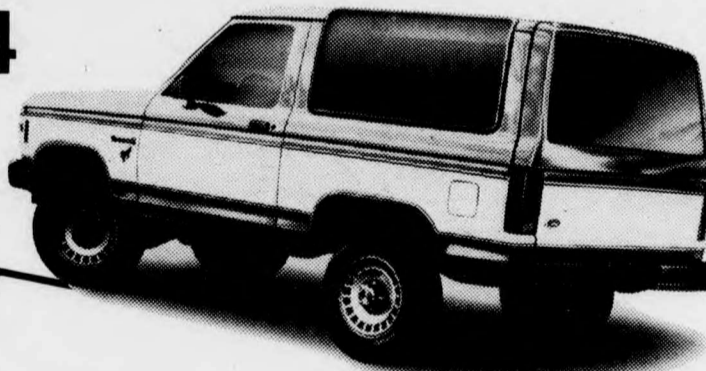
Computer models, Loughton adds, are of little value to most research as they "presuppose a knowledge that doesn't exist. If one knew enough to produce a computer model, then experimentation would not be necessary in the first place."



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# Where's it going?

Panelists give short-term forecast on Canadian economy

By LAURA LUSH

"Even though the next two or three decades will exhibit the most change in the economy, we are still uncertain where our strengths lie as a country in the 1980s and '90s."

So says John Grant, director and chief economist with Wood Gundy Ltd, and part of a panel of four discussing the Canadian economy at York Tuesday. George Doxey, Master of McLaughlin College and economics professor, was moderator of the two-hour talk which kicked off McLaughlin's 1983-84 Symposia Series. The other panel guests were

Michael Cassidy, MPP, Ottawa Centre, York's Fred Lazar, associate professor of economics, and James Gillies, professor of public policy.

The speakers said they did not want to attempt a long-range economic forecast, but rather focused their predictions on the coming year. Emphasis was placed on major structural changes of our institutions and the reshaping of attitudes at a public and government level. Cautious and prudent behavior in both public and private sectors has revealed a lack of confidence in generating the economy, said Grant.

According to Grant, businessmen

are not reinvesting capital yet and for the balance of the decade taxpayers will bear the brunt of a \$30 million government deficit, one of the largest in the world.

The lack of "incentive to take a risk" by government and public and private sectors, only leads to freezing attitudes and the stagnation of economic growth, remarked Lazar. Because of the skepticism of public opinion toward the government, Lazar believes unemployment will be with us for a while.

"Generating the economy isn't enough," said Cassidy. He said that Canada must come to terms with the new environment and innovate changes accordingly to keep up with the world-wide industrial boom.

"We have outmoded tools and an outdated structure," added Cassidy.

A 10% decline in manufacturing in Ontario alone presses toward the need to secure new markets in the Third World which will offer a "positive challenge," said Grant. While the Third World is experiencing a population boom, Canada's birthrate and labor force will remain

low, unless productivity grows, he added.

Cassidy said the shortening product market cycle and continuing new competition in world market will create further need for adaptation.

According to Gillies, Canada has never been a mature industrial nation because it has not been able to generate enough foreign exchange through its exports to service its debts. He said a close eye must be kept on the changing world markets, if Canada is to accelerate its exporting markets.

The close tie to the American economy is also an added restraint, said Lazar. As the U.S. deficit declines, so will Canada's. Canada will have to adjust to the decline in the competitive value "of the assembly line market," said Gillies, and turn its attention towards the knowledge and information markets following world trends.

The government should face up to the economic predicament and "abandon the game" of more automatic policies, said Lazar.

There is a need to take risks and engage in more long term policies, he said.

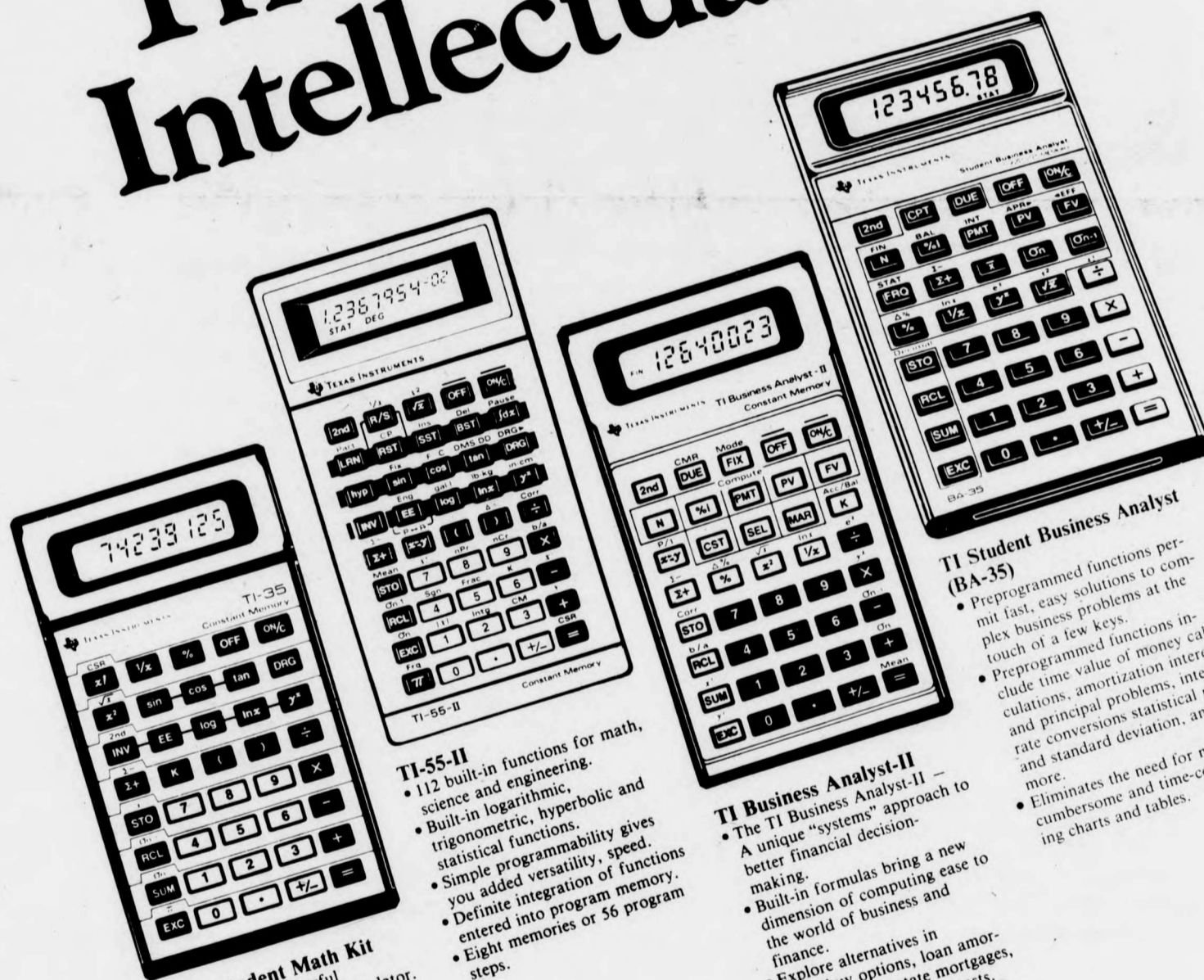
"Our only hope left is a major reform of our institutions," Lazar said. He would like to see a one-third cut in the size of bureaucracy.

The majority of the panel speakers felt that there will be more government intervention in the future. Lazar said that the trend towards increasing government involvement already taking place in competitor countries is the sign of the times. At least two of the panel speakers felt that businesses still rely on government in times of crisis and said that they need this safety net too much to totally reject intervention.

Mr. Gillies said that a direct intervention approach with joint industrial projects will probably work as an economic policy. Cassidy pointed out that businesses should take advantage of the government by learning effective lobbying skills.

"By fixing our eyes on those which are positive, preparation towards the fundamental problems in the economy can begin," said Grant.

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## arts

Timothy Hutton and Amanda Plummer in a scene from Sidney Lumet's latest film, *Daniel*.

## Rosenbergs go Hollywood

By RICHARD GOTLIB

As director Sidney Lumet would have it, his latest film *Daniel* is one that is supposed to convey "the cost extracted between parents and children" as a result of parental passions. Lumet tries to wring this theme out of the Hollywoodized version of Ethel and Julius Rosenberg's trial and execution as spies passing atomic secrets to the Russians in 1953.

Based on an E.L. Doctorow novel and the author's own screenplay, the fictionally-veneered Rosenberg story is told from the point of view of Daniel, the son of Paul and Rochelle Isaacson (the film's incarnation of the Rosenbergs).

The film unwinds through two separate story lines, that of Paul and Rochelle Isaacson; their life, politics, and government prosecution, and secondly through the scenes of Daniel, an apolitical hippie graduate student (Timothy Hutton) investigating the annals of his family's history in order to find himself.

The problem with the film is that there is no proper interface between these two stories. A definite imbalance in both pace and style permeates the film and separates the two plots.

The segments of the film about Paul and Rochelle are compelling. Mandy Patinkin (the Jewish father cum film director in *Ragtime*) and Lindsay Crouse (Treat Williams' wife in *Prince of the City*) display powerful performances as the Rosenberg characters.

Starting off as young, idealistic left-wingers spouting Communist dogma in the 1930s and '40s, the film takes these characters into the post-war era of Communist paranoia. Paul and Rochelle are ingested by 'witch-hunting' and charged with passing atomic secrets to the Russians.

Daniel and his sister, children in these segments, witness the Communist prattling, their father's arrest, and their parents on death row. The impossible quest that Daniel undertakes is to uncover the facts about his parents to see if they were actually spies guilty of the charges or merely scapegoats.

The Rosenberg story line on its own makes quite a chilling tale which could stand independently. The scenes with the adult Daniel searching for the truth behind his parents' case cannot stand on its own. The characterizations do not mesh well between Daniel the child and the man, and the dramatic

structure of the scenes with Hutton is episodic, without sufficient plot or tension to really maintain interest as does the other storyline.

The acting in the younger Paul and Rochelle segments is uniformly strong and includes good performances by the young children who play Daniel and his sister, and from Ed Asner as the Isaacson's lawyer. In the Hutton segments, the acting is uneven, Hutton aside. Amanda Plummer as Daniel's sister is still intensely playing Agnes of God but here *sans* nun's habit, and everyone else is quite wooden.

## The overwhelming feeling in Daniel is bleakness

Timothy Hutton, as Daniel, brings life to a character which the movie renders full of sound and fury but signifies very little. Daniel is initially surrounded by a nauseatingly stereotypical family unit: one searching-for-fulfillment-through-acid-god-and-now-political revolution, unbalanced sister (Amanda Plummer); one liberal-minded, cardigan-clad foster father trying to mediate a tranquil dining room dinner amidst a vacuous sociopolitical logomachy between Daniel and his sibling; one foster mother wishing everyone would calm down and dine socially; and one cow-eyed air-headed spouse (Daniel's) over

whose head the whole scene is whizzing. This scene supposedly establishes all the requisite character traits and background of the players which the rest of the film will investigate. However, the uncomfortable intellectual burlesque that this scene turns into makes it very difficult to engage the audience's sympathy. In a few scenes, with the bolstering effect of the 'flashback' Rosenberg story segments Daniel is able to achieve a poignant moment or two.

The overwhelming feeling one gets after viewing *Daniel* is bleakness. The film is shot with a very harsh, cold light that enhances the stark nature of the Rosenberg story. Lumet tries to give the film an upbeat ending when Daniel realizes the futility of his quest and "returns to life" by attending peace rallies of the 1960s.

At a press conference in Toronto to promote the film, Sidney Lumet elucidated on his story-telling techniques which underlie the basic problem with *Daniel*. In trying to thread the thematic content between the two alternating story segments, Lumet is not "even going to put signposts" in the film. What's missing then is the cause and effect relationship of what Daniel does on screen and what he's thinking and feeling. The director wants "the audience to do half the work" which is quite difficult when Lumet — whose filmmaking success and acumen have most successfully been in melodrama (*The Verdict*, *Prince of the City*, *Network*) — is so calculatedly trying to be profound.

## Weird poetry

By NIGEL TURNER

It began with weird saxophones, and although it was held in Winters College, music had nothing to do with it. It was the first of this year's poetry recitals held in the senior common room on Tuesday.

Three York students recited some of their work in an hour-packed poetry session. The three were Ross Milliken, Margaret Christakos, and Michael Trussler, all fourth-year poetry workshop students in the Creative Writing program.

Trussler began the reading with a followed with a couple of poems addressed to his buddy, a pet parakeet named George. One or two poems which he admitted were

unfinished seemed choppy, almost prosaic. But for the most part the writings fell beautifully into the mood set by the saxophones.

The second speaker, Christakos, who also organized the event, read several surrealistic poems dominated by moon imagery. Her delivery brought the flow of her poems to life.

The final writer, Milliken, was the only predominantly humorous poet. Even his introduction to each work secured laughs from the audience. He ended his session with a short story titled "Cathy," a conversational piece between two people in a bar.

The musical introduction was provided by Gerry Barwin and Richard Underhill, saxophone, and John Pennyfather, drums.

## Sun Ra:

Patrons at Larry's Hideaway experience the ninth dimension

By RICHARD UNDERHILL

Metro Toronto police were summoned to Larry's Hideaway Thursday night to investigate rumors of an alien sighting in the area. Panic and mass hysteria was avoided, however, when officials learned that witnesses had merely encountered Sun Ra and his Ninth Dimensional Cosmic Arkestra, who were performing at the club.

Relatively unknown outside of the "jazz underground," Sun Ra (who claims to be from Saturn) has led his Arkestra of collective improvisers for more than 25 years and many of his original sidemen—saxophonists John Gilmore and Marshall Allen for example—still perform with the group. Demonstrating incredible dedication—most of the Arkestra live with Sun Ra in a Philadelphia commune where they have ample space/time to rehearse and experiment collectively.

Although almost impossible to categorize, Sun Ra's music draws on many styles, from the early swing of the 1930s and '40s (he was an arranger for the classic New York "jump" band of Fletcher Henderson), to the synthesized music of the 1980s; from the aniphonal chanting of African tribal ritual, to the far out sounds of free jazz.

In general, the Arkestra functions as an improvising show band under the strict control of Sun Ra, who composes most of the group's structured material and leads the band into free jazz and cosmic music.

The cavernous Larry's was jammed with Sun Ra supporters. Finding a seat with sightlines (a necessity at an Arkestra performance) was a perilous task even an hour before showtime. No less perilous, however, was the arrangement of instruments on the small stage. Clusters of saxophones and other woodwinds (bass clarinet, bassoon, oboe, flute, and a Sun-Ra-did-it-first lyricon-like instrument) jostled for position amidst stacks of percussion instruments ranging from timbales to cow bells. Sun Ra's electric keyboards and an enormous African talking drum framed the cluttered stage, leaving very little room for the performers (who numbered about 18).

When the band appeared, costumed to resemble the court musicians of a 21st Century Tutankhamun, they set up a polyhythmic beat featuring the kora (a West African

harp) that transformed the scene into a moving mosaic of color. With the poise of a cosmic guru, Sun Ra waddled onto the stage with vocalist June Tyson, and sang a number of cryptic futuristic poems to the dense percussion background.

The pieces, with titles such as "1984," "Nuclear War," and "Space is the Place" were sung in call and response style, with Sun Ra making himself out to be a prophet (I'm Big Brother's little brother/You better be good to me!) and the band shouting their approval.

Dressed in flowing robes and head beads, Sun Ra and Tyson resembled the king and queen of some exotic galactic tribe. Several times throughout the show they were joined by an elaborately attired dancer who threw himself about in marionette fashion. In a truly visual spectacle, the band also got into the act and many times put down their instruments to dance in a procession across the stage.

The first set ended with a foray into the conventional jazz repertoire, with near-parodies of such standards as "The Days of Wine and Roses," and "Sometimes I'm Happy." Although a nice change from the eclectic tunes that had dominated the first half of the set, it seemed that Sun Ra was watering down his performance in order to appease the more conservative types in the audience.

The second set blasted off encouragingly with a rousing piece of free-jazz. But then the band reverted to the standard repertoire once again, throwing in a few cryptic poems for variety.

The highlight of the show came late in the evening as alto-saxophonist Marshall Allen played an unbelievable avant-garde rendition of "Cocktails for Two." Equivalent in motion—but not in function—to running a hand down a piano, Allen "strummed" his sax and managed to produce some amazing glissando shouts with his horn. It wasn't mainstream, but he interpreted the ballad beautifully.

Unfortunately, Sun Ra held the reins a little too tightly during the concert—had he given his musicians a little more freedom, the evening would have been much more satisfying. As it was, the many tonal colors of the Chameleon-like Arkestra were not properly exploited, and the audience had to settle for far too many jazz standards from a man of Sun Ra's cosmic stature.



Ross Milliken(left) at the first installment of Winters' poetry series



# Fear fuels art

By STEPHANIE LYN GROSS

New York art critic Lucy Lippard spoke last Friday on contemporary art in America and how fear fuels the images that are being made today.

Speaking in the auditorium of the Ontario Institute for Studies in Education (OISE), Lippard stated, "I could have called this lecture Bad News but I've called it Imagine Being Here Now."

Lippard has done surveys on activists and other artists from all over the world. She writes for *The Village Voice*, and has recently published a new book *Overlays* which compares archeological sculpture to present-day works.

After studying such diverse styles as Dada, Pop, Surrealism, Landscape art, Minimalism, Lippard is now focusing her research on the works of minority groups, including Latin American and female artists.

In her lecture Lippard observed that images of fear in contemporary art "manifests itself in many different ways and comes from many different places that pervades all cultures and classes."

Lippard used slides to illustrate the fear phenomena many of which were examples of street or graffiti art. Lippard explains how this art form, born in the 1970s, was characterized by dissident and political groups.

According to Lippard, there has been a joining of all groups to "form a cross-cultural and cross-class alliance." She said that avant-garde artists have begun to work directly in the streets, following the graffitiists and community activists. This brought downtown artists and art audiences to the ghettos of the South Bronx. Lippard attributes this relationship to "widespread and deep-seated social fear."

In explaining this social fear, Lippard made a parallel with the art of the 1930s to the art of today. She said the revival of the 1930s culture is because of "today's and yesterday's political conservatism, depressions, fear of economic disaster, growing racism, and again, fear of war." She points out that in both decades there has been an effort to blur boundaries between the high and low culture.

The tone of the art works in Lippard's slide show could be labeled ironic or angry, cynical, political or a-political but in all of them, said Lippard, "there is a fear—not just of the cataclysm, but fear of each other, fear of hoping, fear of sincerity."

From the street-graffiti art, there were phrases like, "Kill for Jobs" and "Arts What Sell\$." The terror of war and nuclear holocaust was evident in various types of images. One painting contained four blocks from left to right. Each block



PHOTO: JOE KISPAL-KOVATS

A work of art from the slide-show given by Lucy Lippard held at OISE last week.

contained portraits of men in different military uniforms. Under each block were the letters B-O-M-B.

Two photographs, the first of a young Latin American boy carrying a rifle with the caption "They're selling war—the price is your life," and one of a black man shooting a military machine gun with a similar

caption "The right to die—Unequality for your country," mock the United States war propaganda and military involvement.

Lippard quotes an artist who recently wrote of contemporary art, "It's like someone screaming in a corner wanting your attention." According to Lippard, progressive

images of alarm are meant to wake us up. To those who are already awake, she asks, "How do we best understand and make art from understanding the nature of the alienation we all suffer from—and the fear that renders a people inactive, unable to organize and plan for the future?"

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# Drama on video

## Festival videos of plays not like the movies

By JASON SHERMAN

Movie reviewers are quick to distinguish between plays that have been given filmic treatment—turned into screenplays—and those which have been merely recorded for the sake of posterity. Naturally the reviewers are in favor of the former, since the latter are not movies at all (in the sense that they don't require the intense planning of a motion picture).

For anyone who has seen Laurence Olivier "classic" version of *Othello* — a filmed play — the seeming lack of awareness of the camera's presence is hysterically obvious. Olivier plays the Moor in greasepaint and when he holds the dead Desdemona to his face, the black make-up smears the face of the actress playing Desdemona. In a theatre only a few keen-eyed people might have noticed this. On film, where the theatrical experience is greatly magnified, it's unavoidable.

Fortunately, we are not about to begin a major discussion of the differences between stage and screen. But some mention is of course due when the subject at hand is the Festival of Video-drama Series, which played at the Royal Ontario Museum last week.

Of the three films I viewed only one came close to gaining anything by being videotaped. From an aesthetic viewpoint, the transitions were all but disastrous: picture distortion, sound and color distortion (blue lips and green faces tend to be distracting) and, most of all, the fact that we were watching theatrical productions on a small screen.

David Fennario's *Balconville* deals with the plight of the poor in the white Anglo-French slum of Montreal's Point St. Charles. This is a play that has only one purpose: to make the audience aware that there are such slums in Canada. It raises many questions. It answers none of them. Perhaps this reflects Fennario's desire to make his audience think about what they are seeing. Perhaps this means there are no answers.

Of the three dramas, *Balconville* least demands to be seen in the theatre. Its naturalistic dialogue easily translates to any of the dramatic mediums.

Quite a different story is John Gray and Eric Peterson's *Billy Bishop Goes to War*. From the title to the final piano note, it is a neatly constructed satire on the way Canadians perceive and are perceived abroad. It attempts to deal with that greatest of Canadian myths: our identity.



World War I seems as good a starting point as any to notice the metamorphosis of Canada from a colonial dependent to a distinct national force, and Billy Bishop as good a figure as any to represent this change. Bishop begins as a naughty school boy and ends up as a blood-thirsty fighter pilot. The metaphor is not to be found in the facts of Bishop's life but rather in the emergence of one man from Com-

monwealth soldier to Canadian pilot extraordinaire.

Now, *Billy Bishop* is a play designed for the theatre. In its original form it depended upon the audience's imagination as Eric Peterson jumped from role to role in the same costume, in the same setting. The video has certain ambitions. It is aware of itself and of what it might do. Unfortunately it goes a little overboard: set straight out of Mister Rogers and screen effects that take away from rather than enhance the play make one wonder if, again, a straight filming would not have been better.

Peterson is so good at switching roles that he doesn't need costumes; indeed, it might almost be thought of as cheating the video audience of Peterson's chameleon-like changes.

As for Tom Stoppard's *On the Razzle* the kindest thing that may be said is that it managed to squeeze out laughs out of an audience which surely found most of the dialogue incomprehensible. The videotape of the London West End production is fraught with miscues, misdirection and miserable sound recording. Example: Melchior, a servant, gets trapped in a chinese screen and is — literally — unfolded. Stoppard's directions call for Melchior to appear looking as bent as possible so that his master's admonishing "When we get home I'll have to straighten you out" makes comic sense. But Melchior appears perfectly straight and the line is lost.

The play is pure farce and was, at least, played that way. But because farce has its roots deeply entrenched in the theatre, almost seeming to belong there, the production doesn't make what is left all that worthwhile.

In a theatre one simply can't escape the energy and exuberance of such a production. In a movie house one might easily fall asleep, being so removed from the actual experience. Now if the same holds true for all filmed plays, as I suspect it does, the future of drama on video is, on the whole, doubtful.



PHOTO: MARIO SCATTOLONI

Canadian artist John MacGregor with one of his abstract paintings.

## AGYU show

By MARILYN LITWACK

John MacGregor is one of the leading figures in contemporary Canadian abstraction. The power and directness of his colors, lines, and rhythms bring forth positive and lively thoughts to the viewer.

You can catch his work in a show, "John MacGregor: A Survey," at the Art Gallery of York University (AGYU) until 14 October.

The exhibit displays some of MacGregor's latest paintings, from 1975 to 1982. Prior to 1975, his work consisted mostly of abstract three-dimensional sculptures of a rather sexual nature. A pivotal year, 1975 signified his change to paintings which are expressionist abstracts that illustrate his state of consciousness at the time. His paintings are electric action which come alive.

Also in 1975, MacGregor's interest appeared to be music — as illustrated by: *Religious Piano*, *Liszt at the Piano*, and *Large Pink Piano*. Each one of these are somewhat reminiscent of the animation in Norman McLaren's National Film Board of *FIDDLE DE DEE DEE*. The pianos in MacGregor's paintings are alive — they seem to be caught up in their music. With *Duet* you can almost hear the melody — *The Vienna Waltz*, perhaps.

*Primordial Master 1981*, a personal favorite, mixes color and textures to give the feeling of actual renaissance; it is texturally so explosive you can almost smell the sulphur.

John MacGregor was born in England in 1944 and moved to Canada in 1949. He studied in Toronto and taught at York from 1971 to 1973.

The exhibit at York is well worth looking into.



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# Art shows repression

By STEPHANIE-LYN GROSS

Atkinson College, along with other co-sponsors from York, have organized an exhibition of Chilean "Arpilleras" current in the Zacks Gallery at Stong College.

The Chilean art show is one of three York-sponsored events intended to inform York students about the nature of repression in Chile today.

Canadian folk singer Nancy White opened the art exhibition with a concert Monday night. White travelled throughout Chile last year with Bruce Cockburn for OXFAM Canada. Her performance included Chilean folk songs and more contemporary works, some of which she translated and wrote herself.

The Chilean tapestries are by women, children, unemployed, and imprisoned Chileans who organized themselves with support from the Vicariate of Solidarity, formed in 1976. The Arpilleras were first seen in concentration camps, and with the most rudimentary materials were sewn onto the backing of sack cloth. The handicrafts became a vehicle and symbol for solidarity and communication to the Chilean people.

Colored with innocence and simplicity, the Chilean tapestries do not at first resemble a voice of resistance. A glance reveals a child-like working of bright materials sewn into scenes with optimism. Another look echoes the loss and repression of a culturally strong and independent people.

Woven into the blue skies, yellow and orange dresses, and flower-printed mountains is a sense of hope. The stitched-in and sometimes misspelt language adds humility while the inventive use of symbol displays a deep understanding.

In many of the Arpilleras, a black clothed figure is used to represent the repressive government.

Concern about the children's loss of education was illustrated in two of the tapestries.

One showed a student being expelled by the State University under military intervention. Another was of a teacher standing outside a school asking "Where are the children?" on the First Day of Protest.

The simplicity characteristic to all the tapestries is because of the representation of everyday life. A street arrest, a poor household, a soup kitchen in a church all depict what the Chilean people are living through.

Woven into the blue skies, yellow and orange dresses, and flower-printed mountains is a sense of hope. The stitched-in and sometimes misspelt language adds humility while the inventive use of symbol displays a deep understanding.

In many of the Arpilleras, a black clothed figure is used to represent the oppressive government.

While there is irony in some of the work, for example, "Cooking the Constitution," and anger in others, with children holding signs that read "We want work" and "freedom," there remains a sense of confusion and struggle. One Arpillera shows the Chilean border next to an area labelled "far away." A husband and wife stand outside the border while two military soldiers tell them not to come across. The artist has sewn two

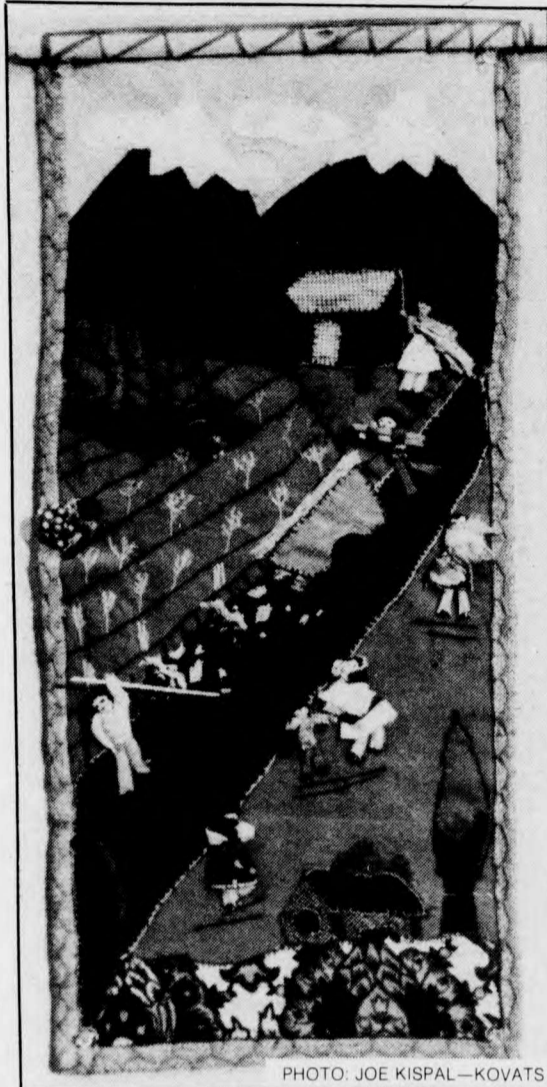


PHOTO: JOE KISPAL-KOVATS

Chilean artwork on display at Stong.

question marks above the Chilean heads.

That such a voice, a voice of resistance, can be heard with sweetness and depth, with vibrant color and sincere hope, reflects the strength of the Chilean culture, in their self-knowledge and preservation.

The show, which was scheduled to end this week, has been extended for another week.

## Hillel Children's Workshop

A cooperative Jewish Sunday school, which meets at New College, is seeking new members for the next academic year. Hillel Children's Workshop was begun 10 years ago by faculty members from York University and the University of Toronto. In addition to children's classes for children 6-13 years, we have an adult discussion group and we celebrate some holidays together. We also have Saturday evening socials from time to time and a preschool for children 3-5.

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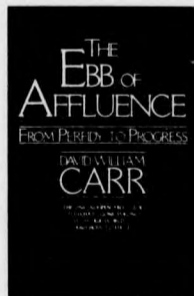
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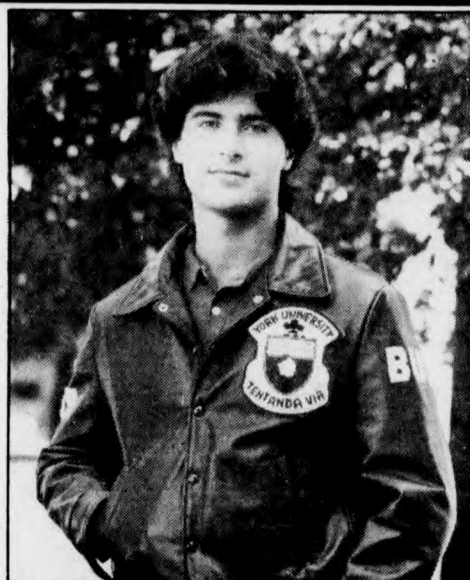


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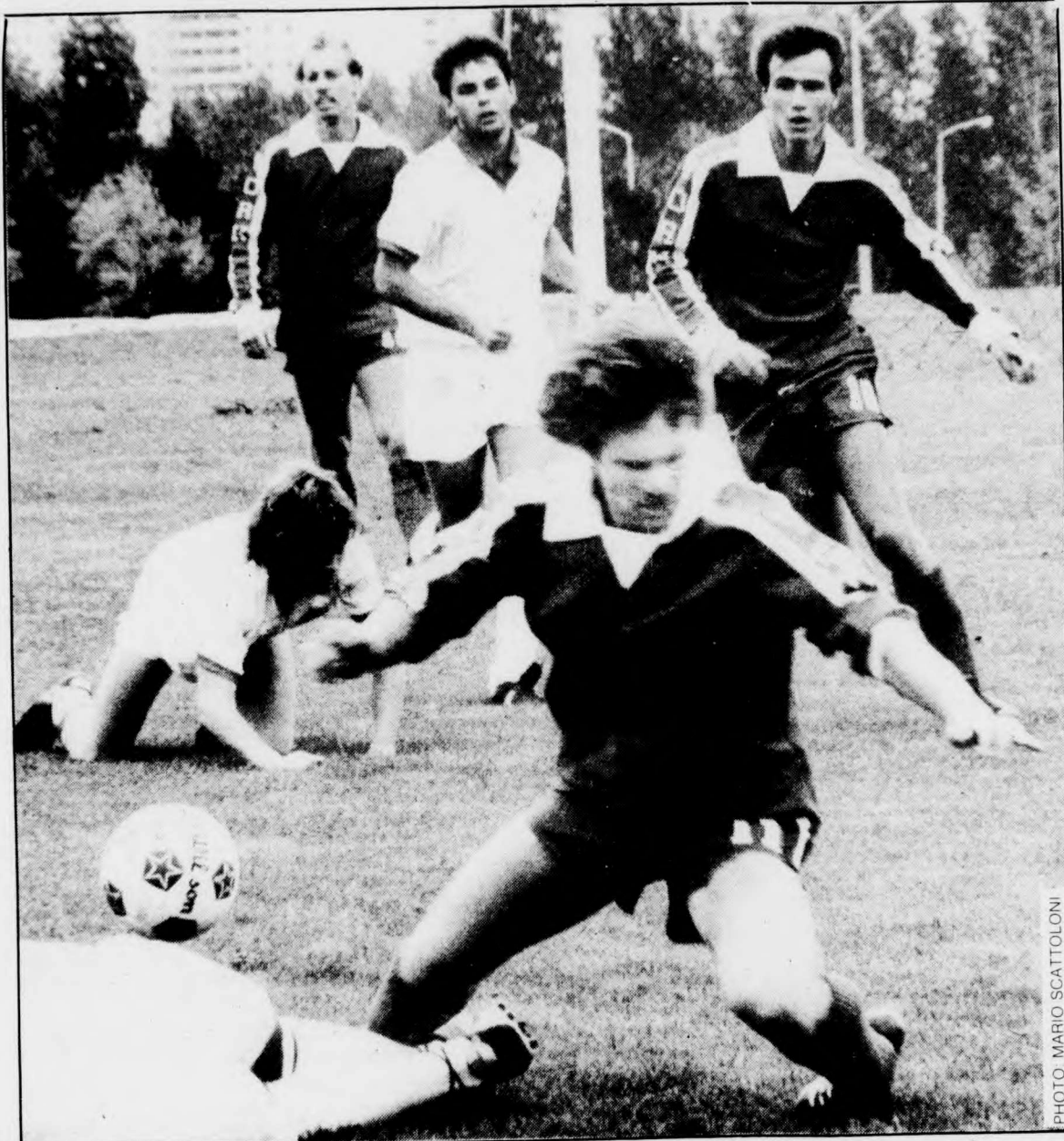


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# sports



The Yeomen battled to a 1-1 draw in their season opening match with Carleton.

## Almost rans for York soccer in tough season opener

By MARK ZWOLINSKI

Coach Norman Crandles' soccer Yeomen aren't the finely-tuned scoring machine he had envisioned for the 1983 OUA season. Not yet anyway.

While it was evident from last Saturday's opening game—a 1-1 draw with the Carleton Ravens—that the York club will have to polish its scoring edge, Crandles expects his side will shake things up and get their act together.

"Personally, I thought we deserved to win," Crandles said. "A little crisper finishing around the goal area would have changed things around. But I'm happy we took a point off a team that beat us twice a year ago."

For a season opener, Saturday's match-up turned into a real physical, end-to-end battle. From the opening kick-off both teams went at each other tooth and nail, fighting for every inch of play on the field.

"It was a very hard-fought battle," Crandles commented. "There was lots of end-to-end action and some good hard tackling by both clubs."

Goalkeepers played a large role in the game's low-scoring outcome. York's Glen McNamara, the more severely tested backliner between the two goalers, was called upon numerous times to make spectacular stops, and left several Raven marksmen shaking their heads.

York drew first blood in the goaltender's battle when Nick Grecos' perfectly placed corner kick rippled the mesh behind Raven

goaler Martin Zander in the 17th minute of play.

Grecos, a defensive mid-fielder, who also serves as the Yeomen corner kick specialist, curled his shot all the way in from the left sideline to beat a surprised Zander to the top right corner of the net.

Some confusion surrounded Grecos' goal when it appeared that a Raven defender deflected the ball into the net, which would classify the score as an "own goal" (scored off own teammate). After some consultation, however, the referee awarded Grecos the goal.

"We work hard on corner kicks on practice," Crandles said. "It's important to capitalize on them because you've got to figure you're going to get a dozen or so corners in a game."

The Ravens struck back in the 50th minute of play on a nicely executed head shot off a free kick to the right of the penalty box area.

The Ravens' Domenic Scenna, who was awarded the free kick, hooked his shot around the Yeomen defensive wall, where attacker Vito Vessio, who had slipped into the goal crease unnoticed, headed the shot past a helpless Glen McNamara in the York net.

York bottled up the mid-field area after that with some aggressive checking and ball-hawking from defender Frank Lipa and defensive mid-fielder Dave Gardener.

McNamara bailed the Yeomen out through the middle third of the game when Carleton buzzed around the 18 foot line, keeping the ball in the York half of the field.

The Yeomen applied pressure on the Ravens over the final third of the match, but just couldn't seem to click around the net.

Crandles was pleased though, now with his team's inability to put the ball in the net, but with the fact that they held on for the draw against a tough team, employing a new offensively-oriented system of soccer that is just beginning to make a comeback in North America.

"The system is quite simple—it's designed to put goals in the net," Crandles explained. "The system most favored in North American soccer in the last 15 years has been the four defenders, four mid-fielders, two attackers system."

"It's definitely an effective defensive system, the point being to come away from every game assured of at least a tie because the system's number one priority is to stop the other team."

"If your team scores a goal then it's an added bonus," Crandles went on to say, "but it usually results in boring soccer."

"The new system, or system that everyone is swinging back to, concentrates five forwards in the attack zone (instead of two) and three defenders in the mid-field."

"In my mind, the best defense is attack. With two men up front you don't have much attack. The system is kind of revolutionary for younger players but I think our guys are showing they can handle it."

"Hey, we averaged .9 goals a game in '81 under the old system and 2.4 goals a game under the new one. I think it speaks for itself."

## Dome stadium at York: still in the air

CRAIG DANIELS

If you went up to the average student on campus and popped a question like, "What do you think about the idea of a domed stadium for the University?" they'd probably say something like, "You can't be serious? For York?" After a moment or two of reflection though, they might be inclined to add, "But you know, there is a lot of unused land on campus."

That there is a lot of free acreage available at York is a fact that External Relations and University Development Vice-President George Bell is keenly aware of, and if you ask him, he will tell you that he's serious about a proposed dome for York.

In fact, if all goes well, York should have an application before the Macaulay Commission by the end of this month. (The Macaulay Commission is the study set up by Queen's Park to look into the feasibility of a dome for the Toronto area.)

While there are a number of reasons that make the idea appealing, there are also a few that leave just the hint of a questionable aftertaste.

The York proposal calls for a "Sportsplex" type of building that would provide facilities suitable for major league football, baseball, and hockey, along with a swimming pool, and racquet courts. All would be accommodated under one roof, in the north-west corner of the campus, near the present football field.

The University has long been in need of new and expanded athletic facilities. As Stuart Robbins, chairman of the Department of Physical Education, said, "Both the arena and football field desperately need to be upgraded, along with many other items in the Phys. Ed. Department and the University at large."

At first one would think that something slightly more humble than a 60,000 seat domed Sportsplex would suffice, especially in terms of cost, and to a lesser extent, practicality.

It seems however that the situation is a rags or riches problem. Vice-President Bell points out that there are no funds available now, and it is very unlikely that there will be any in the future with the present funding cutbacks for sports, or anything else for that matter. Bell's plans call for a dome on campus as a way of improving the existing playing areas while spending little, if any, of the University's money.

"The idea," Bell explains, "would be that the University would donate the land for a stadium in exchange for certain student and University user rights, along with a place on the board of the corporation that would eventually run it. It would be an arrangement similar to the time-sharing agreement already in existence with the Metro Toronto Track and Field Centre."

To its credit, the proposal does have certain merits that would combine to enhance life on campus. A major spinoff would be that the construction of a Rapid-Transit Line into the campus would become a priority, the benefits of which are obvious. Secondly, the school would have a certain amount of control over the kind of community that would sprout around campus—the area to the north of Steeles Ave. would be relatively safe from any further heavy industrial development.

The idea is also sound from the standpoint of location and access. There is unquestionably enough land on campus for the stadium itself. Bell is suggesting that the undeveloped land just north of Steeles be used for parking.

The population in the north end of Metro and in the surrounding towns of Markham, Thornhill, and Richmond Hill, are growing rapidly, which will give the proposed complex a central geographical location for those living in Metro and the surrounding area.

Also, the York location keeps it plainly in with the city, whose teams will grace its playing surfaces. This is opposed to a situation like the one that exists in Detroit, for example, where the Lions and Pistons both play in the Pontiac Silverdome, almost an hour away from Detroit itself.

A new highway just north of Steeles running East-West is already slated for development. This, and the proximity of Highway 400 should avoid the present traffic snarls encountered at Exhibition Stadium, snarls which will only become worse if the new stadium is built by the waterfront.

Finally, in concert with the Track Centre and the National Tennis Centre, both of which are housed on campus, a stadium would serve, Bell points out, to centralize things athletically in the city, making it easy to stage an event like the World University Games, for instance.

But there are also some problems that need to be addressed. There are those who will question the need for a dome at all, let alone one on the York campus. Scarborough Council has gone on record as viewing a dome as too expensive when other important social priorities need to be met, such as housing and food.

A site at York of course cannot enjoy any of the tradition or atmosphere of a waterfront location—necessary ingredients for the sports purist.

And from the fan's and the player's perspective, a dome has a way of turning sports synthetic and plastic, with a kind of processed sterility that characterizes so much of professional sport in the U.S.

Without a doubt, Exhibition Stadium is a bad compromise for football and baseball and a new stadium is needed as badly for the city as it is for the Yeomen. Considering the determination of Metro Chairman Paul Godfrey, who sees a dome as a status symbol, and the financial picture at York, it is unlikely that either will receive the facility they really need.

In the case of the city, a new natural grass outdoor ballpark, similar in concept to Edmonton's Commonwealth Stadium, would make practical and economic sense (imagine Torontonians going indoors to watch baseball in July). Similarly, York teams do not require a 60,000 seat stadium. (A crowd of 5,000 would set all-time York attendance records, but imagine what a 5,000-strong crowd would look like in a 60,000 seat facility.)

continued on page 13

# York machine rolling

By ELISSA S. FREEMAN

Field hockey coach Marina Van der Merwe was never one for letting success go to her head.

Even after the Yeowomen's excellent showing at last weekend's Michigan U.S. College Tournament in Sauk Valley, Van der Merwe regards their victories with cautious reservation.



Marina van der Merwe

While the squad racked up an impressive record of 3 wins and 2 ties, the head coach considered the

ourney to be more of a learning experience in preparation for the regular season.

The Red & White Machine got off to a slow start as their first two games each ended in a draw. Against Ohio University, newcomer Sandra Mayberry got the lone goal in a game that ended 1-1. After completing a 0-0 match with Waterloo Obstruction, The Machine finally got rolling as Mary Jane Galaski netted the winning goal in a 1-0 victory over Lake Forest, Illinois.

The second day of the tourney saw the squad burst into action as they steamrolled over Northern Michigan with a 7-1 win. Veteran Laura Branchaud accounted for four goals while Mayberry (2 goals) and Galaski (1 goal) once again displayed their marksmanship. The girls capped off the tournament with a 1-0 victory against Western Michigan on a goal by Branchaud.

Looking ahead to regular season league play which begins next weekend at York, the Yeowomen

seem to have a potentially explosive

Last year York finished second to U of T in the OWIAA final and placed fifth in the CIAU's. However, the road to the 1983 National Championships could prove to be a difficult one. They must not only worry about perennial nemesis U of T, but also Waterloo, who has recently emerged as a power to be reckoned with.

"We now have two major obstacles to overcome," explained Van der Merwe. "In the past, U of T was predominately strong and we could afford to lose to them. (Two teams — the OWIAA winner and runner-up — go on to the CIAU's.) However, Waterloo is also very strong this year, meaning we also have to beat them. Therefore it seems that we are caught between the devil and the deep blue sea."

"This tournament told us that we can go for it," emphasized Van der Merwe, "but it will take a concerted doubled-up effort to get to the CIAU's."



PHOTO: DEBBIE KIRKWOOD

The Red and White Machine is Rolling in '83

## Dome fax

continued from page 12

There would also be problems for the University just as there would be benefits.

Consider for a moment the present congestion in Central Square, and then envision 40,000 people descending on campus some October afternoon to watch the Blue Jays. This is not to mention the possibility of the hoards spewing from the gates afterwards in a beer-frenzied romp across campus, venting joy/frustration along the way.

The students at York would have to endure, to varying degrees, these disturbances more than occasionally. The concern exists about a dome conflicting with the University's mandate and responsibility to provide the best possible education for the whole University community.

Ideally, all York requires is a decent outdoor, natural grass Stadium with enough proper seating to encourage fan support. If this is not possible, and if a domed stadium is going to be built anyway, then it is only natural that the University put itself in a position to benefit from what would be an impressive facility.

For some, the warm memory of a brisk November football afternoon will be too great a sacrifice to wish to move indoors, but it will also be too great a sacrifice for all if a domed stadium supersedes the welfare of the student body in general.

## Yeomen come up empty

By MARK ZWOLINSKI

The Waterloo Warriors and York Yeomen hardly batted an eye during their Ontario Universities Athletics Association (OUAA) rugby match last weekend in Waterloo.

In fact, neither team did much scoring either — the Warriors planting a try in York's endzone before the game was a minute old to close out the scoring at 4-0 in their favor — and that was it.

What promised to be a matchup between two of the most vastly improved teams in the OUAA league turned into a yawner.

"From a university level it was basically an uninspiring game," said York rugger coach Mike Dinning.

"They scored in the first minute, but from that point on, neither team did much with the ball."

The Yeomen definitely had their share of chances — a credit to the defensive half of their game, but lacked any zip to carry the ball on offense.

"Sure we defended well, and that gave us possession of the ball for a good portion of the game," said Dinning. "The thing is, we didn't use it to our advantage. There was a total lack of variety in what we were attempting to do offensively."

Credit must go to the Warriors however. A mediocre team last year, Waterloo has turned things around with the likes of Sandy Townsend at flyhalf, a member of Albertas'

provincial team, and second row man Doug Paul, whose dominance on line-outs frustrated Yeomen attempts to get the ball moving.

It wasn't all that bad from a Yeomen point of view though.

"We scrummaged well which is good to see because they had the strongest forwards in the league last year. No one was really dominating them in the scrum," Dinning said. "The changes they made have definitely helped them, but I think we beat ourselves by playing individually, not as a team."

"Only three or four points separated us in the past," Dinning continued. "Last year we took them 13-7, this year they won by four. We'll just have to play a lot better to get on a winning track."

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**Day 2.** Same as day 1.

**Day 3.** 1 kiss every 2½ minutes. Kiss should be held for 2 minutes with a 30 second break. DO 20

Please note: If lip contact is not maintained throughout this training session, it may be wise to revert back to the day 1 training programme (endurance is important)

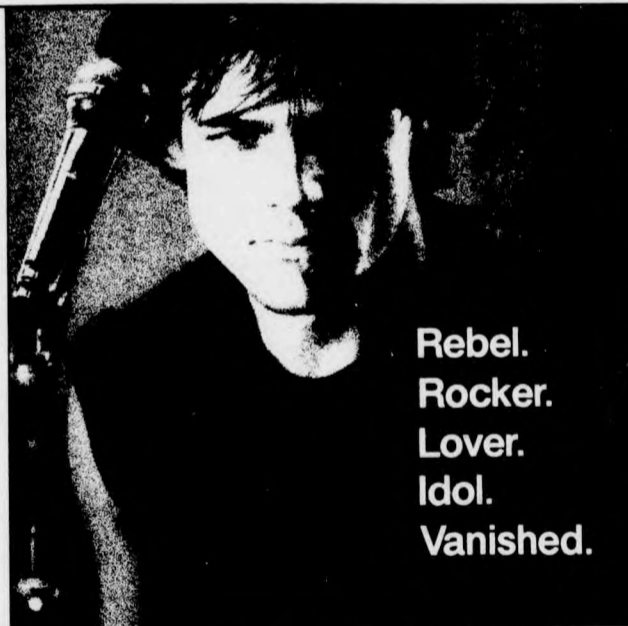
**Day 4.** By this time couples should have very little difficulty holding a kiss for 2 minutes. However we are only half way there. Day 4 is the day we stiffen our upper lip and go for the gusto.

1 kiss every 4½ minutes. Kiss should be held for a 4 minute interval with a 30 second break. DO 10

**Day 5.** The time has now come to taper and get mentally ready to lock lips the next day.

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# Weak York offense spots Guelph win

Gridiron Yeomen lose again in hapless effort against Guelph

By PETER BECKER

The York Yeomen squadron were downed last Saturday 22-14 by the Guelph Gryphons, leaving them winless in their first two games of the season. The Yeomen started the scoring early in the game. Within a minute of the opening kick-off, outside linebacker Casey Cotter blocked a Gryphon punt which led to York's first of two touchdowns.

The second came in the second quarter, again on a punting situation. With Guelph deep in their own half of the field, the snap to the expectant punter went over his head and into the end zone where it was recovered by Cotter for the major.

Guelph struck back with a barrage of touchdowns late in the third quarter. In a 15-minute span the Gryphons offense

orchestrated three touchdowns. Two of the touchdowns were completed on passing plays of 38 and 18 yards respectively, while the other major was gained by ground attack. The only other scoring was a single point by Guelph.

Yeomen quarterback Paddy O'Neill was replaced halfway through the first quarter by Tino Iacono. O'Neill suffered head injuries on a late hit by a Guelph defender.

The Yeomen offense was ineffective at best. They gained a total of 111 yards and seven first downs, with Iacono completing five of 14 passes for 46 yards.

"Offense didn't get going," said coach Dave Pickett. "We couldn't catch fire."

To add to their problems the Gryphon defense came up big, especially in the second half.

"Guelph's defense really played a physical game and the offense didn't react well to that," Pickett explained. "The ball never got to the receivers."

With the York offense out of tune, the burden of the game

rested on defense's shoulders. While they did their job most of the afternoon, it was just a matter of time before Guelph quarterback Randy Dimitroff picked the secondary apart.

"Defense played really well," said Pickett, "but they were on the field way too long."

With all their misfortune the Yeomen still had an opportunity at victory. With approximately three minutes remaining in the game, York defense recovered a fumble on the Guelph 29-yard line. The fumble was recovered by Dirk Leers, as Guelph's coach commented, "the best nose tackle to come along in three years."

On the first offensive play of the series, running back Darryl Sampson fumbled it right back and along with it, a chance at victory.

"We have to develop more intensity on the field," said coach Pickett.

"We need scratchers and clawers, people willing to dig. From now on we have to win every weekend."

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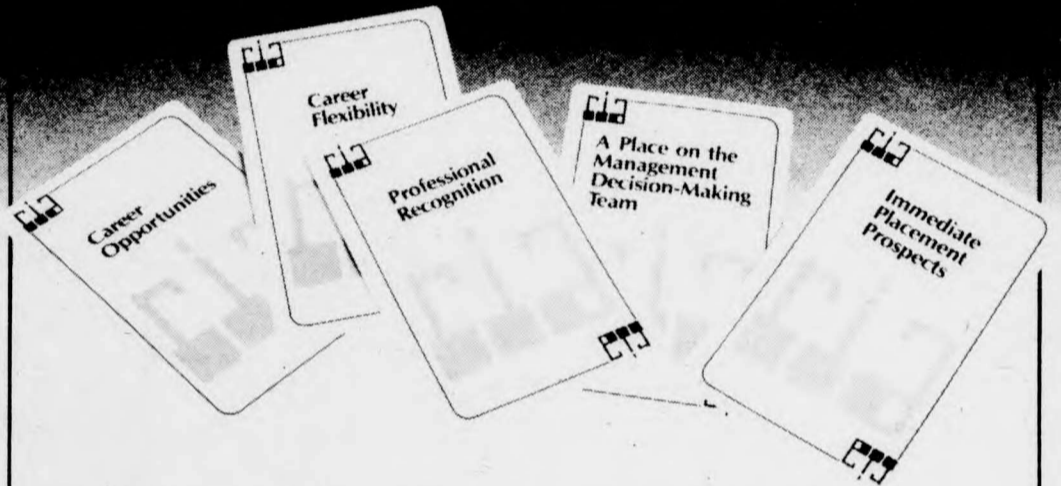
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M.P.O. Box 2150  
Hamilton, Ontario L8N 4A5  
Telephone: (416) 525-4100

**Toronto**

20 Victoria Street, Suite 910  
Toronto, Ontario  
M5C 2N8  
Telephone: (416) 363-8191

**Ottawa**

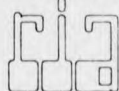
609-410 Laurier Avenue West  
Ottawa, Ontario  
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Telephone: (613) 238-8405

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City \_\_\_\_\_ Province \_\_\_\_\_

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Please evaluate the attached transcripts

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Sept. 22, 23, 24

Featuring  
**The Flashdance Dancers**

Hottest Night Club in Downsview

# calendar

Calendar listings are available to the University community free of charge. Bring your listing to Excalibur, 111 Central Square. Listings must be filled out on a special form available from Excalibur. Deadline is Friday prior to publication.

## TODAY

**GAY?**  
Welcome back! Welcome everyone, all members old and new! The Gay Alliance at York (G.A.Y.) will be having its first meeting of the year Thursday, September 22nd at 7:00 p.m. in Stedman 107. Come on out and support our club—it's going to be a great year!

## FRIDAY

**FUNDRAISING PARTY**  
In support of the Morgentaler Clinic at the Robina Ballroom, 1 Robina Ave. (Oakwood & St. Clair) on Friday, Sept. 23 at 8 p.m. Admission \$7. Proceeds to the Defense Fund sponsored by ONDP Women's Committee. Tickets—767-4567.

Motor on over to the Grad Lounge this Friday night and dig the roaring sounds of York's own Cadillac Blues band. Their inaugural gig of

the new school year begins at nine and promises to be one hell of a bash. Don't miss it.

## SUNDAY

Frogs, ducks and deer are just some of the wildlife and waterfowl you'll learn to attract during the Kortright Centre for Conservation's 'Call of the Wild' program, taking place today and Oct. 2 and 9, from 10 a.m. to 4 p.m. The Kortright Centre is located on Pine Valley Drive, south of Major

## MONDAY

A science-fiction, fantasy and horror club is now forming at York. The first (organizational) meeting will be held in 215 Founders College at 4:15 p.m. on Monday, Sept. 26. For more info, or if you are unable to attend this meeting, please call S. Cozens at 498-8474.

## TUESDAY

Economic Student Association General Meeting, Tuesday, September 27 at 4:00 p.m. in CLH-K. All are welcome!

Winters College Poetry Series features Kathleen McCracken, Gary Barwin and M. Schiff reading Tuesday, Sept. 27 at 5 p.m. in the Winter's Senior Common Room. Open set to follow. Beer/wine available.

York University Choir. Join for a song. This is your invitation to join the York University Choir, if you aren't already a member. Our first rehearsal will be held in McLaughlin Hall on Thurs., Sept. 29 at 6:00 p.m.

## THURSDAY

Dancing and surf-boards, beaches and palm trees plus lots of tropical surprises awaits you in McLaughlin Hall on Thursday, the 29th of Sep-

tember at 9 o'clock p.m. Bring 3 dollars and a thirst for good times to Indian Summer surfin' safari, a licensed tropical dance from Babaloo. Surf's up!

## ONGOING

*Boy Meets Girl* Acrylic paintings by Andrew McPhail, Yorkville Library Gallery through September 30. A simple story about a boy, a girl, a cigarette and a drink.

## CAREERS!

Career Centre workshops in Career Planning and Job Search are beginning soon. Interested students should sign up at the Career Centre, N105 Ross or call 667-2518.

# NAGS HEAD

**NORTH**  
**475-6405**  
**7270 WOODBINE AVE**

Thursday, Sept. 22  
**EVEREST**  
(Tribute to Pink Floyd)  
Fri, Sept. 23  
**BLUSHING BRIDES**  
(Tribute to the Stones)  
Sat, Sept. 24  
**BACKDOORS**  
(Tribute to the Doors)  
Mon, Sept. 26  
**POWDER BLUES BAND**  
\$6.00 admission  
Tues, Sept. 27  
**\$1.85 NITE**  
Wed, Sept. 28  
**Q-107 CASINO NITE**  
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**WITH STUDENT I.D.**

# classified

### NEW REDUCED RATES!

Classified ads cost \$2.00 for students (for non-commercial items), \$5.00 for non-students, for 25 words or less. Classifieds must be mailed or brought to Excalibur, 111 Central Square, York University, Downsview M3J 1P3. Ads must be paid in advance and will not be accepted by phone.

**Experienced Typist.** Essays, theses, manuscripts, letters. IBM Selectric. Dufferin-Steeles area. From 80¢ per page. Phone Carole at 669-5178.

**Money is the best incentive!** Earn extra money while in school selling our quality merchandise. To arrange interview, call Carol at 483-6256 (Answering Machine).

**Father, the Cowboys are Ready to Come Down from the Attic.** Stuart Ross classic 3-day novel now available for 3 bucks in the York bookstore's magazine section.

**FOUND**—Gold Wedding Band, engraved September 11, 1955. Owner please telephone 667-3369 - 1:00 p.m.-4:30 p.m.

**RESUMES:** Professionally designed to meet your objectives & job search/interview techniques. Call Resume Plus at 881-9040. 9 a.m. - 9 p.m., 6 days (Bathurst/Steeles).

**Looking for copy of poem** "Making Love" Was written in red on South Ross main stairwell. Call Mrs. Collier 267-3831.

**Sale - Organ - Lowrey Jamboree** with magic Genie. Excellent Condition \$1500 (or nearest). Bea - 3316.

**TYPING IN MY HOME.** Will type letters, essays, statistics from Dicta machine or Handwritten Drafts \$10 per hour. Please call Marilyn at 884-5539.

**Piano, Accordion, Violin, Conducting.** Highest quality lessons by Moscow professors. Classes for 4-6 year olds. Special course to teach adults. Russian Academy of Music. 226-6420.

**Wanted:** A Wanda who will wake with whomever we want with warm, wet wonderful whistles, while we watch with wide want and wonderment.

**MUST SELL!** Sofa and matching chair. Earth tone floral print on white background. Like new, \$350. Call evenings, weekends 782-0487.

**Electrolysis** - Unwanted Hair Removed Permanently by Registered Electrologist Student Rates. Bathurst/Steeles Area. For Complimentary consultation call 881-9040.

**Professional Typing Service**—Essays, Resumes, Correspondence. \$1.00 per page—free photocopy. Call Linda—225-8820.

**FRENCH TUTORING ANY AGE.** Conversation - writing - grammar. Phone: 667-6059 evenings. Ask for Room 305.

**EXCALIBUR WANTS** to know. Do you run your own business and attend unias well? Please leave name, number, and brief description of business in Excalibur office, 111 Central Square, attn: Carol Brunt.



## Canadian Union of Educational Workers

Suite 11-108, 252 Bloor Street West  
Toronto, Ontario, M5S 1V6  
Telephone 921-0337

### ORGANIZER REQUIRED (TEMPORARY)

CUEW has a vacancy for a Temporary Organizer. This is a contractually limited 6 month appointment, beginning as soon as possible after October 1, 1983. The salary range is \$1600-\$1800 per month (gross) plus expenses.

### Skills Required:

#### Research and Writing

1. Collection and analysis of data on potential bargaining units.
2. Preparation of publicity and promotional materials for organizing drives.
3. Production of an organizing handbook for the use of Local Organizing Committees covering planning a drive, legal criteria for certification, and helpful hints on conducting the campaign.

#### Pre-Drive Organizing

1. Raising CUEW's profile amongst university teaching and research assistants and part-time faculty.
2. Representing CUEW at student and labour movement conferences.
3. Exploring potential organizing sites, primarily between Manitoba and the Maritimes.

#### Organizing

1. Recommending the authorization of potential drives to the National Organizing Committee.
2. Assisting a Local Organizing Committee in planning and conducting an approved organizing drive.
3. Reporting on the progress of drives in progress to the National Executive Officers and the National Organizing Committee.

### Qualifications:

Previous experience in supervising an organizing drive for a trade union.  
Familiarity with the student and labour movements.  
Ability to work independently, writing skills, ability to work with local organizing committees, governing boards and elective officers.  
Familiarity with the Canadian Union of Educational Workers preferred.

### Applications to:

**Closing Date: September 30, 1983**

Bruce Curtis  
National Secretary  
address above

# THE TEXTBOOK CENTRE

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FUNDAMENTAL ACCOUNTING Pyle, White, Etc	31.00	26.00	21.00
MATHEMATICAL STATISTICS Freund, Walpole	38.95	33.00	25.50
APPLICATIONS IN LINEAR ALGEBRA Anton	18.95	16.00	13.00
CALCULUS Salas	47.50	40.00	32.00
STATISTICS Spiegel	10.95	6.00	5.00
FIRST YEAR COLLEGE MATHEMATICS Ayres	11.95	7.00	6.00
ALGEBRA Zuckerman	30.95	26.25	21.00
INTRO TO PHYSICS SCIENTISTS & ENGINEERS Bueche	44.20	37.50	29.50
STARTING FORTH Brodie	23.95	19.00	15.00
STRUCTURING PROGRAMMING for PL 1 Hume	23.35	19.80	15.80
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**First Internal Affairs meeting  
Monday, Sept. 26, 1983 at 6:00 p.m.  
C.Y.S.F. office**

All those interested to attend and/or join the Internal Affairs Committee, please attend this meeting. This Committee will be looking into all non-academic services, programs and policies of the University. These include Parking, Campus Planning, Daycare Centre, Health Services, Safety and Security Services.  
Please contact me at C.Y.S.F. My telephone number is 667-2515.

Thank you for your co-operation

**Jenny Burnaka**  
Internal Affairs Director, C.Y.S.F.



**ORIENTATION WEEK**

Thanks to everyone who helped out at Orientation. We look forward to your continued support and involvement throughout the year.

Sen. Brian G. Patterson  
Director of Academic Affairs



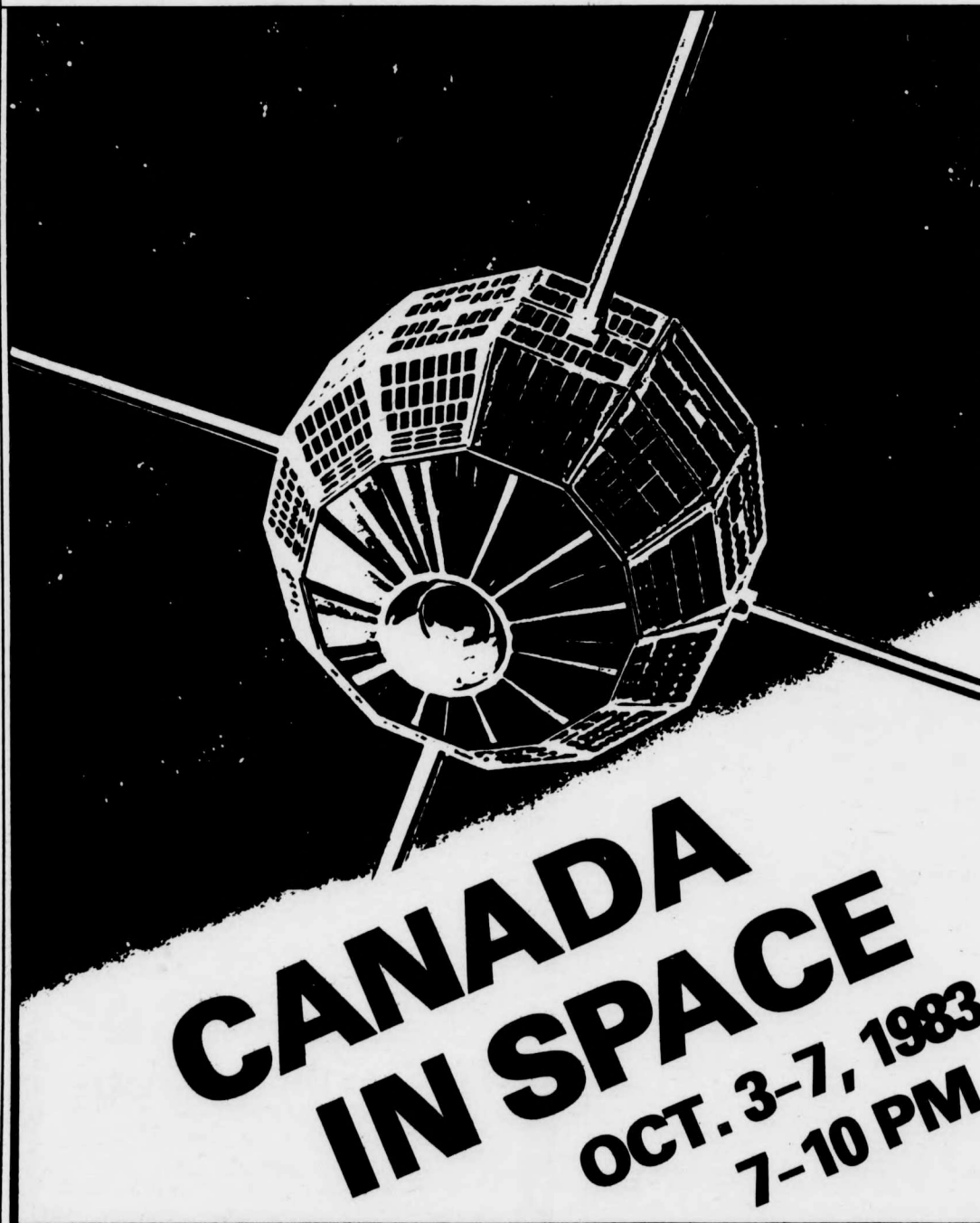
**Reminder:**

Dont' forget to return your Manus survey . . .  
to C.Y.S.F.

**Belinda Metz  
is coming to York . . .**



**Saturday Oct. 1st**



A symposium presented by the Centre for Research in Experimental Space Science (CRESS) in commemoration of National Universities Week.

**LOCATION:**

York University Senate Chambers  
9th floor, Ross Building

**ADMISSION:**

Admission by ticket only.  
Tickets available from CRESS Office, Petrie Science Building,  
York University, 4700 Keele Street, Downsview, Ontario M3J 1P3  
Telephone 667-3833 or 667-3441.

**PROGRAM:**

- Monday, October 3 Past, Present & Future
- Tuesday, October 4 Space Shuttle & Astronaut Program
- Wednesday, October 5 Space Industry
- Thursday, October 6 CRESS
- Friday, October 7 Voyager to Jupiter and Saturn

The special exhibit "Voyage From The Ends of Earth Into Space" will be on display at "The Gallery" in Bethune College Room 320, throughout National Universities Week.



NATIONAL UNIVERSITIES WEEK