
**EXCALIBUR**

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 York University's Independent Press

## Council irresponsibility costs students thousands

**BRIAN HENRY**

Jan Turner, Business Manager of the Canadian Federation of Students, says the Council of the York Student Federation is being charged interest at 24 per cent compounded monthly on its late fees. Turner says that the CYSF's irresponsibility is going to cost York students a few thousand dollars.

CYSF's fees were assessed at \$27,900 for 1982-83, CYSF paid the CFS-O \$5,000 on February 21 and has given CFS-O two additional cheques for \$10,000 each, but one is post-dated to March 15 and the other to June 1. Thus, CYSF still has to cover \$2,900 of the original principal.

### Due October 30th

Turner says that a CFS-O bylaw states that member student councils must remit their fees within 30 days of the council receiving its funding from the University's administration. When only a certain per cent of the council's funds have been received, then that per cent of CFS-O fees are due. And, if fees are late, the bylaw stipulates that interest is to be charged.

For 1982-83, CYSF's projected operating grant is \$163,750. The University gave CYSF about 12 per cent (\$20,000) of this total on September 20 and about an additional 61 per cent (\$100,000) on November 18. This would mean that 12 per

cent (about \$3,300) of CFS-O's fees were due October 30 and that an additional 61 per cent (about \$17,000) was due December 18. The remaining \$7,600 would be due in April, 30 days after the CYSF receives the remaining \$43,750 of its operating grant in March.

Turner says that she has been unable to get any information from CYSF about its grant payments from York. She is assuming that CYSF received its grant in October and thus that the CFS-O should have received fee payment by December 1 at latest. But, Turner says that interest owed would be based on when CYSF actually received what proportion of its funding from York, not on assumptions.

Also, \$27,900 is only an estimate of CYSF's fees based on the 1981-82 enrollment figure of 9,300 students (\$3.00 each). The exact figure for this year's enrollment will not be known until March.

Tony Finn, CYSF's business manager, says that the balance owed on the principal will be sent to the CFS-O in April after the exact fee is determined. Preliminary estimates show that enrollments are up this year, so CYSF's fees will be more than the \$27,500 estimate.

Both Tony Finn and CYSF President Morris Bevilacqua doubt that the interest charges will be paid and Bevilacqua is writing a formal request to

the CFS-O asking that the charges be waived.

But Helena Mitchell, CFS-O's chairperson, says this is unlikely. She says that last year Brock asked that its interest charges be waived and was turned down. "It would be inconsistent to waive interest charges for York," said Mitchell.

### Peculiar funding

Bevilacqua says CFS-O is really only interested in getting its fees. He also says that the bylaw cannot be applied generally, but that CYSF's peculiar funding arrangements will have to be taken into account. (Unlike most universities, York does not collect a special levy from each student for the student council and for the CFS-O. Instead, the University gives CYSF an operating grant based on total enrollment and CYSF pays the CFS-O fees out of this grant.)

Both Finn and Bevilacqua note that in the past the CFS-O has not charged CYSF for late payment. "And," said Bevilacqua, "law goes by precedent."

Finn also doubts that CYSF is liable for the interest charges. Finn argues that since CYSF did not sign any fees agreement with the CFS-O, it is not obligated to make its payments at any particular time. But, Turner says that as a CFS-O member, CYSF is subject to all its bylaws.

Bevilacqua says that part of the reason fees are late has to do with CYSF's finance problems. Specifically, last year's student council left about \$17,000 in fees to CFS-O and CFS unpaid. (\$7,000 of this was owed to the CFS-O and was paid in October and November.) Bevilacqua says that if his administration had not had to pay these debts, then this year the CFS-O would have been paid early.

Both Turner and Mitchell say that CYSF could have avoided interest charges had it submitted a schedule of

payment to the CFS-O membership. They say that any cash-flow problems CYSF is having would have been taken into account.

Turner says that the problem is not so much that CYSF's fees are late, but that no commitment was made to pay by any particular date. Moreover, says Turner, the CYSF still has not told the CFS-O when it plans to pay the interest charges and \$2,900 of the original fees.

Bevilacqua says that Mitchell has known since September that the CYSF would be

paying late. ("True," says Mitchell.) And Bevilacqua says that he told Mitchell in December that the CYSF would be paying its fees in February. "He said they would try to pay in February," says Mitchell.

Bevilacqua is aware that CFS-O wanted a formal agreement and he says that Finn should have filed one. Asked why an agreement was never signed, Finn replied that that was a question to ask the politicians. (Finn is not elected, but hired.)

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## Administration slightly in arrears

**BRIAN HENRY**

York University is in arrears in its payments to the CYSF. John Becker, Vice-President of Student Relations, said that York gives the CYSF 80 per cent of its operating grant around October and forwards the remainder in March. Becker said that so far, for 1982-83, the CYSF has been given \$120,000 and that its total grant will be around \$160,000. "So," said Becker, "I guess we're slightly in arrears."

CYSF's operating grant for this year is actually projected at \$163,750 and 80 per cent of that is \$131,000, which leaves York \$11,000 behind its payments to the CYSF.

As it happened, this year the CYSF received its largest

grant payment (\$10,000) in November rather than October. The Grant payments are contingent on the University receiving an audit of CYSF activities for the previous year and CYSF did not get its audit in until October 20.

But the rule, which stipulates that no grant payment will be made until an audit has been received, was not adhered to by the university. Becker said, "I'm not sure why I did it," but \$20,000 was forwarded to CYSF September 20.

According to Finn, the late payment of grant money has hurt CYSF finances in two ways. Until the grant is received, CYSF finances itself by borrowing from York, on a courtesy account. Interest

payments have to be paid on money received in this way. On Nov. 18, when CYSF received its \$100,000 payment, \$45,000 was paid back to York to cover CYSF's debt.

Also, says Finn, CYSF gets some revenues by investing money that is not immediately needed for general operating costs. Late grant payments mean less time to invest and less money with which to invest.

**IMPORTANT  
Early Enrolment  
Information  
...See Page 2**





# FACULTY OF ARTS

## EARLY ENROLMENT FOR 1983/84

### IMPORTANT NOTICE

The Faculty of Arts is instituting a new system designed to make early enrolment easier and fairer.

Students currently registered in the Faculty of Arts Fall/Winter and Winter/Summer sessions will be able to enrol in courses for September 1983 during two stages:

1. Priority Enrolment: March 18-23
2. General Enrolment: April 5-8; 12-13

Instructions on how to take part in this new early enrolment system will be available in the Advising Centre, S316 Ross.

**ALL FACULTY OF ARTS STUDENTS SHOULD PICK UP THESE INSTRUCTIONS AND MATERIALS NEEDED FOR COURSE SELECTION AND ADVISING (STUDY LIST, ENROLMENT CARDS, LECTURE SCHEDULE) ON THE FOLLOWING DAYS BETWEEN 9:30 A.M. AND 4:30 P.M.**

- |                    |  |
|--------------------|--|
| Monday, March 7    | - students entering Year 4 and Year 5              |
| Tuesday, March 8   | - students entering Year 3                         |
| Wednesday, March 9 | - students entering Year 2 or continuing in Year 1 |

Please do not delay collecting your materials since you must choose your courses and arrange for advising before submitting your PRIORITY ENROLMENT requests (March 18-23).

Note:

Information for students in other Faculties who wish to select courses in the Faculty of Arts during Early Enrolment will be made available as follows:

For students in the Faculty of Science: - information is being mailed to you.

For students in Atkinson College, Glendon College and the Faculty of Fine Arts:  
- please consult you Faculty Office of Student Programmes.

Students co-registered in the Faculty of Education may also pick up information regarding enrolment in Education courses in N801 Ross as of March 7.



Chris Holmes

## Prof says department unfairly opposes his tenure

STEPHANIE GROSS

A York psychology professor and a group of his students have charged that his department and faculty have not recommended him for tenure because they oppose what he teaches. The Senate, which makes the final decisions concerning tenure and promotion, is currently considering his case.

Dr. Chris Holmes, who introduced "The Psychology of Mysticism" as a course, says the Psychology Department "thinks I am going to do a disservice to students--teaching them about the psychic sciences; they don't state this openly but it is reflected in other ways how they evaluate my teaching. This is basically what I think is wrong with the assessment of my work at York." Holmes had to expand his mysticism class from the original 60 seats to allow room for the 100 that applied.

Commenting further on his lack of support, Holmes said, "I teach very differently than most professors I've ever heard. I don't think people can tolerate my interest in the nature of the human spirit--the psychic sciences, the possible existence of God, how to experience higher states of consciousness."

### "I'll leave"

Dr. N. Endler, acting chairperson of the Psychology Department, would not comment because "it would jeopardize the Holmes case." Asked if the Mysticism course will continue, Endler replied, "Yes, Dr. Holmes will be teaching it next year." But Holmes says this is "a make or break year--I'll either get it (T & P) this year or I'll leave." Holmes is concerned that if he leaves the University, it will leave a gap in his department. "There is not a single profes-

sor in the psychology department who considers spiritual and esoteric psychology except myself."

### "Ridiculous"

Some of Holmes' students felt that Holmes had been evaluated unfairly by the Psychology Department, and last December they wrote a letter to the Dean of the Faculty of Arts, Harold Kaplan, in "support of Professor Chris Holmes' Tenure and Promotion--he (Holmes) is an interesting, stimulating, informative and very approachable professor." His "presentation of the lecture and materials is stimulating for the student, resulting in a broader understanding and knowledge of the subject."

These comments differ from those made by the psychology department members in their evaluation of Holmes: "The lecture was primarily a super-

ficial gloss on the assigned readings--few personal anecdotes--little or no critical analysis." Holmes says "these suggestions are ridiculous and contradict most radically what many students say about my courses."

Holmes presented the faculty evaluations to his stu-

dents "to see what they thought of these evaluations and rate how biased they were." Holmes presented these to the Faculty of Arts.

### Biased evaluations

"On a seven-point scale, the students' most frequent re-

sponse was seven, indicating that they thought the evaluations were biased. The second most frequent response was six and the next was five, indicating that they thought the evaluations were quite biased." Holmes submitted the survey results to the psychology department.

## Province announces university funding increase

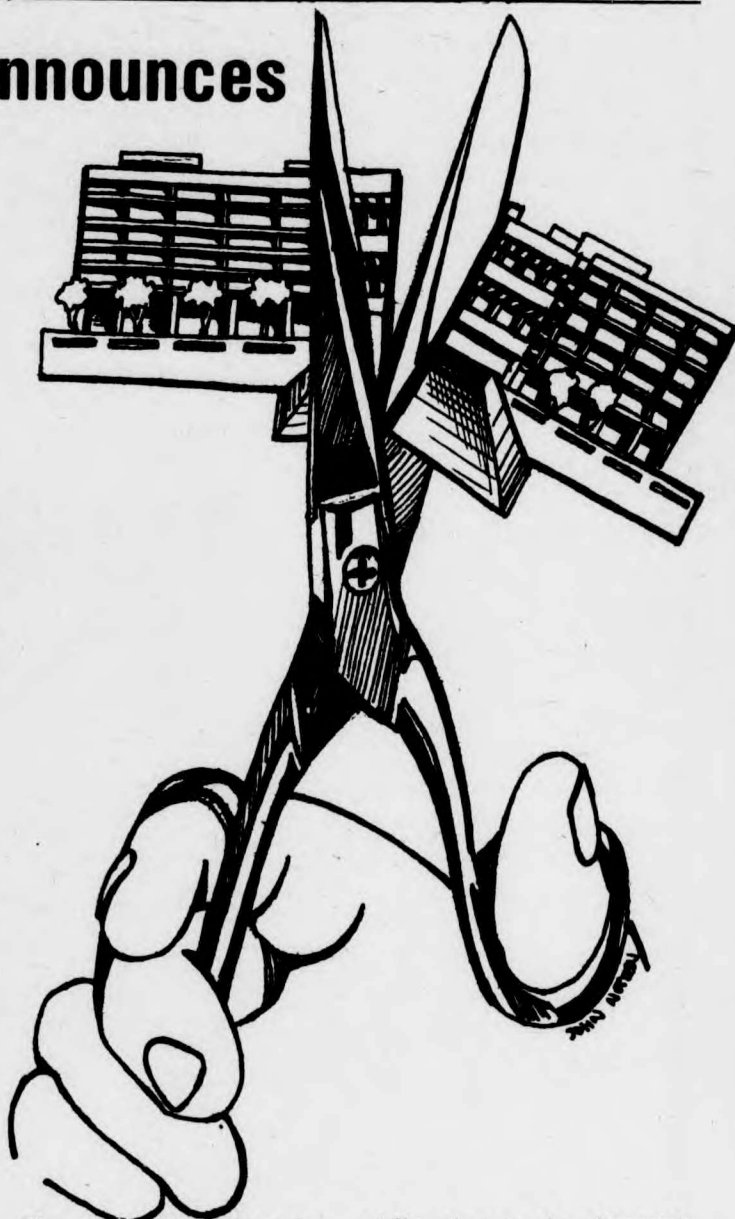
MIKE MONASTYRSKYJ

The provincial government announced last week that universities would receive an 8.6 per cent increase in funding this year, but the Canadian Federation of Students-Ontario has called the announcement "a message of pessimism for all members of Ontario's post-secondary community."

"The Ministry of Colleges and Universities has fallen back into a funding slump with less than inflation rates of funding," said CFS-O chairperson Helena Mitchell. "This is another year of muddling through."

### "One time grant"

According to a press communique from the Ministry of Colleges and Universities, the operating grants to the institutions total \$1,113,500,000 this year, an increase of 7.5 per cent over last year. The government will also provide an additional \$12 million, 1.1 per cent of the total allocation, as a special one-time grant towards institutional expenditures on equipment for use in teaching undergraduates and for library equipment acquisitions."



The Council of Ontario Universities, which represents all Ontario universities, had recommended an increase of 11.8 per cent, while the Ontario Council of University Affairs, which is an advisory body to the Ministry, advocated an increase of 9.2 per cent.

In a press release, COU said the increase will not substan-

tially change the financial situation of the 15 universities and Ryerson Polytechnical Institute." COU "is grateful, however, that the government has recognized the need for new equipment for use in teaching undergraduates and for library acquisitions through a \$12 million allocation."

## Bethune College Council grants approval to Gay Alliance dance

MIKE MONASTYRSKYJ

Bethune College Council has voted unanimously in favour of allowing the Gay Alliance to hold a dance in the Bethune Junior Commons Room.

Whether or not to hold the dance became a controversial issue when the Alliance charged that pub manager Dave O'Sullivan's opposition to the dance represented discrimination against the gay community.

### Four requests

All events requiring the Bethune liquor license must be approved by the college council, and the vote in favour took place on Thursday, February 10.

According to Residence Tutor Alan O'Connor, "It was a regular council meeting. There were four requests for approval, and discussion

about the Gay Alliance dance took 10-15 minutes. A lot of people tried to bring the morality of the issue into discussion. A lot of the discussion was beside the point, but the speaker was pretty strict about controlling the discussion."

An anti-gay delegation appeared at the meeting, said O'Connor, but a petition against the dance, which had been circulating in the college's residence was not presented. He also said that a typewriter had been defaced with anti-gay slogans written in with liquid paper.

Karen Kahn, co-President of the Alliance, called the vote "a good result. It's not a matter of being pleased, it's a matter of feeling content at finally being accepted. It came through and that's positive. It's supposed to be the college of social change and all of that."

O'Sullivan had said he was concerned about the possibility of anti-gay violence break-

### "Issue is resolved"

ing out at the dance, but that if the dance were approved he would treat the event as any other Bethune function. Contacted Tuesday, O'Sullivan said, "As far as I'm concerned, the issue is resolved. I'm hiring a few extra staff to avoid any extra problems."

O'Connor said that about 16 gays participated in a Valentine Dance organized by the Bethune Residence Committee. The dance took place on the night of the vote, and according to O'Connor "there was absolutely no problem." O'Sullivan, who worked during the dance, told *Excalibur* that he was too busy to notice if there were any gay couples at the present.

## Social Justice film programme focuses on rights

PAULETTE PEIROL

The Social Justice Film Series at Osgoode Hall each Thursday at 8 p.m. until March 24, explores specific social injustices, both local and global. It attempts to educate students about such

topics as Nicaraguan freedom, South African struggles, gay rights, and worker's rights in Ontario. Its secondary goal is to actively involve interested persons in these concerns.

This marks the second successful year of the series,

co-ordinated by Cathy Moffat and Richard Anderson of the Student Christian Movement and Chris Reid of the Law Union. Reid explains, "Most of the money comes from the Law Union, while SCM does most of the work." Moffat says the Christian view of social justice is, "Love thy neighbor as thyself." In her opinion, "To be silent and not active with respect to oppression is even worse than being an oppressor. It's a fallacy that Canada is neutral, for silence is not neutrality." Reid's view reflects that of the Law Union, which is "a loose coalition of working class lawyers and law students representing working class interests." He expresses Social Justice as "a concern for human rights, especially with respect to workers and unions. It focuses not necessarily on individual rights, but social and class rights."

Solidarity is a strong topic in the series. Reid stresses that "Solidarity is not an act of charity, but mutual aid

between forces fighting for the same object". He sees a lot of apathy concerning social justice, but says that this is changing, especially in the area of 'personal rights'. Many people feel that the immensity of the issues is overwhelming, and in response to this, Moffat advises, "People need to expose themselves to a variety of sources (pertaining to social concerns) and then grow to trust in one which is reliable." She emphasizes that even an emotional response is valid, since it is humanitarian. Moffat feels that the problem with York students is that "they aren't moved."

Both Moffat and Reid stress that since we live in a global community, we can't ignore the issues surrounding ourselves. Moffat adds, "Even we Canadians have our own repression, such as taxes, and the power of Multi-National corporations, though we don't always realize it."

The Social Justice Film Series concentrates on "concrete action, rather than philosophical musing".

Moffat stresses that "small things become significant when a lot of people do them." The main purpose of the series is "to increase awareness, and if people want to become

involved in an issue, the speakers can provide information on action-orientated involvement".

Moffat adds, "Some people aren't prepared to become

involved, but that's okay, as long as they personally consider the issues." The SCM and Law Union are pleased at the wide variety of people attending the films. Tonight at 8 p.m. in room 107, Osgoode Hall will be the film *Track Two*, exploring gay and lesbian rights. Speaking, will be two Co-Presidents of the Gay Alliance at York. Admission is free.

## "York investing CFS-O's money"

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Turner and Mitchell both say they were told in January that CYSF could not pay its fees because its money was tied up in a term investment. Both Turner and Mitchell said that investing money rather than using it to pay membership fees would likely count against any forgiveness of interest charges. "The membership is liable to take a dim view of York investing CFS-O's money," said Turner.

Finn confirmed that from December 6 through February 3 that CYSF had \$20,000 tied up in a guaranteed investment

certificate. But Finn says the investment really had nothing to do with the CFS-O fees.

He said that CYSF did not expect to need to \$20,000 for general operating costs until February and so the money was invested until needed.

Finn also pointed out that the two \$10,000 cheques to CFS-O will be covered by the balance of CYSF's operating grant (about \$43,750) which CYSF will receive in March. In other words, only \$5,000 of the payments to CFS-O will come out of the \$120,000 the CYSF had received by November 18.



SOCIAL JUSTICE





**SUNDAY NIGHT AT BETHUNE**

This Sunday night at Bethune The Harder They Come will be presented. This film stars Jimmy Cliff and will be shown at 8 p.m. in the Bethune College Junior Common Room.

**COMEDIES IN MAC HALL**

During the week of Feb. 21 until Feb. 26 Mark Hudson will present two light comedies in Mac Hall. Both plays are written by Don Munro and were extremely well received in their recent production at the Palmerston Library Theatre. *Tap City* is about the humorous antics of two men on the road together selling baby pictures door to door. *The Mistress* is a play about the relationship between a professor and a student.

**YORK UNIVERSITY CHOIR**

York University Choir will be having its annual music marathon on Thursday March 3rd, in Ross Bear Pit. From 9:00 - 4:00 p.m.

**ATTENTION SF, FANTASY AND HORROR FANS**

There will be a meeting of the York discussion group this Friday at 3 p.m. in room 215 of Founders College. All members of the York community are welcome. Here's your chance to meet fellow fans so drop by this Friday!

**YORK UNIVERSITY PORTUGUESE ASSOC.**

Y.U.P.A. announces a "February Blues" party on Saturday Feb. 26, 1983, at 9:00 in McLaughlin's Junior Common Room. Members \$2.00 and non members \$3.50. Everyone welcome!

**FREE TRADE VERSUS PROTECTIONISM**

The Economics Student Association invites all interested members of the community to a debate on the merits of a Free Trade as opposed to Industrial Policy. Participating will be Prof. Don Daly of the Faculty of Admin. Studies and Prof. Fred Lazar of the Dept. of Economics. Today Thurs. Feb. 21 4 p.m. Curtis G.

**YORK CABARET**

York Cabaret presents two plays by Don Munro. *Tap City* and *The Mistress* directed by Gunter Oldenburg in Mac Hall. These will be shown Wednesday, Thursday, and Saturday Feb. 23, 24, and 26 at 8 p.m. Licensed, tickets \$2 at the door. All Welcomed!

**CRICKET CLUB**

The York University Cricket Club will be holding an indoor practise this Sunday Feb. 27, at 1:00 p.m. in the main gym (Tait McKenzie Bldg.) Further practises will be held on March 9, 16, 27, and 30 at 8:00 - 10:00 p.m. (all Wednesdays). Anyone interested in joining is welcomed.

**LECTURE ON BUDDHISM**

Free public lecture on Buddhism in contemporary society by venerable Chandrabodhi at Toronto Buddhist Church, 918 Bathurst Street, Feb. 26, 7:30 p.m.

**FREE TRADE VERUS INDUSTRIAL POLICY**

The Economic Students Association invites all interested students to a debate on "Free Trade versus Industrial Policy" between Prof. Don Daly of the Faculty of Administrative Studies and Prof. Fred Lazar

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**GAY ALLIANCE OF YORK**

The Gay Alliance of York (G.A.Y.) meets tonight in Stedman 107, at 7 p.m. We will be discussing Track II and Coming Out. Everyone is welcome. We would also like to extend an invitation to all those who attended the York SCM-sponsored screening of Track II in Osgoode today.

**FILM**

Track Two, a film about the struggles of the gay and lesbian community for legitimate rights. Made in 1982 this film looks directly at the gay and lesbian community in Toronto and the recent bath house raids. Two representatives from the York Gay Alliance will be speaking after the film which is 82 minutes. Sponsored by the Student Christian Movement and Osgoode Law Union Thursday Feb. 24, 4:00 p.m., Osgoode Hall Room 107.

**GREASE**

York Independent Theatre Productions invited you to slick back those ductails, put on your saddle shoes, and hand-jive to its pro-

duction of (the rock and roll musical) *Grease*, to be presented at Burton Auditorium, York University, 4700 Keele Street.

Performance dates - March 8-12 at 8:00 p.m. Matinee on Friday, March 11 at 2:00 p.m. Tickets for reserved seating are \$5.00 general, \$4.00 for York students at Central Square, York University or by telephone Mon-Fri 12-3 p.m. at 667-3655.

For more information call 667-3655.

**SOCK-HOP**

Mac Pub will be sponsoring a 50's Sock-Hop on Friday March 25th in Mac Hall to celebrate York Independent Theatre Productions' upcoming production of the rock-and-roll spectacular *Grease*. So slick back those ductails and put on your "jiving" shoes cause it will be Greased Lightning!!!!!!!!!!!!!!!!!!!!!!

**INTERNATIONAL WOMENS DAY COALITION**

Information on IWD events and the pro-choice campaign for free standing abortion clinics in Toronto will be available in Central Square

next week from Mon-Thurs., 11:00-2:00 p.m.

**YAMS - DAILY NEWS**

All York Mature Students are invited to a Wine and Cheese to be held Thursday, March 3, 1983.

The fun begins at 4:00 p.m. - 8:00 p.m. in S869 - the Ross Building. Come and join the party.

**PRESIDENT'S SKATING PARTY**

President and Mrs. Macdonald invite all Faculty, Staff and members of their families to a Skating Party to be held at the Ice Arena on Sunday, March 20th, 1983 from 3:00 p.m. to 5:00 p.m. Hot chocolate and donuts will be served, so bring your skates and enjoy the fun.

**ACTIVE STUDENTS GROUP**

Are you interested in your future as a Canadian? If you are, and want to become an ACTIVE member of the A.S.G. please write to: Active Students Group 551 West Mall Suite 1019 Etobicoke, Ontario M9C 1G7

**Player's Extra Light**  
25 FILTER CIGARETTES

**Player's Extra Light.**  
Enjoy the taste of Player's in an extra light cigarette.

Warning: Health and Welfare Canada advises that danger to health increases with amount smoked - avoid inhaling.  
Average per cigarette: 9 mg "tar", 0.8 mg nicotine.



# Student says unpaid interest represents larger problem

ADAM BRYANT

Michael Adam, a fourth-year philosophy major, wants to know why he was not paid interest when his course refund was delayed, and argues that his personal frustration represents a larger problem.

Adam describes his problem: "I cancelled my half-course Nov. 10 and was informed by Student Accounts that the cheques would be out Dec. 20. Jan. 24 I returned and was told that Student Accounts was suffering from computer problems, but that if I completed some paperwork, I would receive the money within two weeks. Despite help by a sympathetic assistant vice-president's office, student accounts did not return my cheque until Jan. 28."

Adam was directed by the assistant vice-president's office to J. O'Neill at Accounting. O'Neill said that after hearing Adam's case, "I offered him the interest out of my own pocket."

Adam was eager to point out, however, that "the interest I lost on my course fee was not much, but I think that my experience is representative of something that is happening on a much larger scale, and is representative not only of the collective interest being made on every student's delayed course refund, but also of the frustration students encounter in dealing with the administration."

M. Bider, the Registrar, provided an explanation for the delay of the course refunds. "York had to deal

with the fundamental problem of installing a completely new database system. All faculties (Atkinson, graduate and undergraduate) had to be put under this new system. The process of standardization is a fantastic task." Mr. Bider said, however, that the Registrar's office did not deal with the matter of interest money from delayed course refunds, and suggested the comptroller's office be contacted.

J.A. Heber, the comptroller, responded to the issue by pointing out that "the cost of labour and the cost of sending out and processing cheques for the interest money would turn out to be much more than the interest itself." When asked what the university plans to do with the interest from the course fees, he said that he would need time to contact large businesses to find

out what their procedures are under similar circumstances. Heber has been unavailable since mid-reading week.

Vice-President Becker has been

unavailable for comment for the past three days, as well.

Michael Adam comments, "It's the principle of the issue. I feel I have a right to my money."

## Council elections delayed

JOHN P. SCHMIED  
The Council of the York Student Federation's failure to reach quorum last night stalled the 82-83 budget once again, and also delayed approval of a date for this spring's council elections.

Because elections have a set timetable of 10 consecutive business days for a nomination period followed by a campaign period of 10 calendar days, the council must give its ascent within two weeks if the elections are to be held before the

last day of Faculty of Arts classes, April 8.

The council now only requires ten members for quorum, because some members have been removed for missing more than four meetings since the beginning of January and because some college council's terms have expired. Quorum if fifty per cent of the voting members of council. On March 2 the council will discuss the questions of suspended members and members whose terms have expired.

## Student government analysis

# Article raises question of conflict of interest

John Schmied regularly reports on the affairs of the student government for Excalibur.

JOHN P. SCHMIED

In the February issue of Vanier College's newspaper, the *Vandoo*, there appeared an article about the present members of the CYSF, York's central student government. The article was written in report card form, and its author was identified only as an "independent observer" of council activities. Other observers of council, however, would necessarily have to disagree with some of the *Vandoo*'s conclusions as well as question an apparent conflict of interest in its publication.

The article appeared unsigned and this should concern anyone who has read it. The only indication given of the author's identity is that he/she is an "impartial observer". Neither Editor-in-Chief Rob Carrick nor Managing Editor Larry Till are at all willing to disclose the author's name, no matter how often they are questioned. Given their determination not to reveal the author, as well as the highly opinionated nature of the article (which reflects well upon members of students' council who may stand for reelection this spring), one can only question the impartiality of the article.

First, although there is a disclaimer which states that the opinion of the writer is not necessarily that of the editors, it must be assumed that the editors did have prior knowledge of it. In his position as managing editor it would have been virtually impossible for Larry Till not to have seen the article before publication. It will be remembered that Larry Till was awarded the C.Y.S.F. position of Chief Returning Officer (term salary of \$650.) this spring by members of council's executive without being interviewed after four candidates (including Mr. Till) submitted applications for the job. Coincidentally, the *Vandoo* report card is flattering to members of that executive.

Secondly, those executive members will be among the CYSF representatives examining the *Vandoo*'s request for funding as a CYSF activity. The *Vandoo*'s request would

have to be approved by a student referendum, and the CYSF will discuss in upcoming meetings whether or not to include the *Vandoo* on the ballot with other activities. If the newspaper's request is placed on the ballot and if the majority of students vote yes, the *Vandoo* will receive direct funding from council's budget; the paper would be the only one of several college newspapers to receive special treatment.

Apart from an apparent conflict of interest in the publication of this article, a certain amount of criticism must be levelled at the grades which the report bestows upon various council members. Morris Bevilacqua, although not an incompetent president of students' council, has not been a dedicated one deserving of the A- given him by the *Vandoo*. He has acted in minimal regard to many of his campaign promises: the creation of a multicultural office run by students; improving food quality and services; and giving ethnic clubs and foreign students a greater voice in CYSF. For a president who promised "to provide York students with a leader that is devoted to representing the needs and concerns of all students", Bevilacqua spends extremely little time in his office and has been known to miss scheduled appointments with members of the York community.

Business Manager Tony Finn's B grade is certainly not an earned one in view of the fact that it is now the end of February and council does not (at the time of this writing - Feb. 22) have a budget for the '82-'83 academic year. Granted, delays in its passage have been a result, in part, of numerous council meetings having to be cancelled for lack of quorum however, Finn's budget proposals have also been returned to him by council on at least three occasions because they were "unintelligible and vague". The delays by Finn are unacceptable for a person in his paid position and most certainly not worthy of a B grade.

Marcello DiFrancesco's involvement in the ordering of buttons for the anti-U of T campaign and the fact that he misled council members about their purchase should have been a mark against him, not for him as the *Vandoo* claims in giving him a B-.

Most distressing in *Vandoo*'s "CYSF report card" is the D- the author inflicted upon Ellen Liebman. She was given the D- because she "did not bring down a budget" while in the position of Finance director. We are still without a budget (four months after Liebman's resignation) yet no other council members seem to have suffered *Vandoo*'s ire for it. What Liebman does in council is question motions and procedures at council meetings (when no one else has the courage or knowledge to do so) in an effort to prevent members from passing items without first analyzing their consequences, and she deserves at least a B for this activity alone. Additionally, the *Vandoo*'s vicious remarks about Ms. Liebman were both unwarranted and unquestionably in bad taste. In particular, the personal remarks would be unworthy of any serious newspaper.

Although Services and Communications Director, Susan Cocomile did not receive a grade in the article, she did receive a very favourable review for having "shown concern in her work." Not only was her involvement with the buttons in the anti-U of T campaign as questionable as DiFrancesco's, she is also one of the four council members who recently lost their seats because they missed four council meetings since the beginning of January.

The nature of the *Vandoo*'s "Council report card" raises too many questions for the article to be considered an educated evaluation by an independent observer. It is hard to find justification for many of the grades given to various members, and there are also coincidences involved which suggest that the *Vandoo* had something to gain by its publication. Finally, although *Vandoo*'s editors refuse to accept responsibility for the article, their determination not to name the author of such an extremely opinionated article arouses the suspicion that they indeed have something to hide. At the very least they are ignorant of the implications of such an article or are incapable of performing a rudimentary investigation which would have easily demonstrated the outlandishness of the grades.

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## CORRECTION

In a recent issue of this newspaper Beverley Luetchford was listed as winner of the second Ford Mustang in the TransCanada Telephone System's Hello Again Sweepstakes. The winner's name should read **Renzo Purchio of Dawson College, Montreal, Quebec.** The TransCanada Telephone System apologizes for any inconvenience this may have caused.

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"I know what it is like to come up empty handed"

## You need more than a university degree to get a job

Does a university education guarantee you a job? I'm not disputing the value of the education because if I were I wouldn't be a York University student. All I am trying to get across is will our degree ensure us employment when we graduate? I'm sure a fair portion of my fellow students will automatically think that as soon as they step out of school with that precious piece of paper, they will take the world by storm and obtain that special job that they so righteously deserve. This is a great attitude to have, but is

it realistic?

No one has ever said that a university education will automatically get you your dream job but it has been implied. As children, we were brainwashed into thinking that by going to school and bringing home an "A" would help us get a good job and live happily ever after. We now have to acknowledge that this theme isn't necessarily true; it's more like a fable handed down by society.

I don't deny the fact that a university background is an asset in

acquiring a post, but it shouldn't be so readily believed that it will warrant some sort of special treatment above the other unemployed degree holders as compared to people who don't even have a high school diploma? It takes more than a scholastic accomplishment to procure a vocation sought out by numerous others.

There are many factors that can aid an individual in his quest for a position. Ironically, luck plays an important role, being at the right place at the right time. It's also who

you know rather than what you know. These circumstances might seem irrelevant and corny but they in fact are justified.

The chief reason why the average graduate is unemployed, due to no fault of his own, is because of his lack of on-the-job experience. The individual is left to fend for himself. You're probably wondering how in the world can one hope to get experience if one doesn't have a job? That my friends is a question which has been asked by many. The only solutions that I can provide are the

two mentioned in the previous paragraph.

The basis to this paper is to make one aware of what is waiting outside the walls of the university. No one is going to drop a job in your lap. They exist (so we are told) but your task is to locate them. No one is going to take you by the hand and guide you. You're on your own, armed with the piece of paper. I realize that I haven't painted a pretty picture but that was not my intention for I know what it is like to come up empty handed.

Enzo Donato

## Excal reader thinks he reads red

The purpose of a school newspaper is to act as a forum for discussion among students. The Excalibur, however, has persistently and consistently presented (and advocated) a left-wing approach across the board. A university dedicated to the pursuit of higher education should have the presentation of all ideologies as its ultimate goal. If one is to read the most recent (or for that matter, any) issue of the Excalibur, it becomes blatantly obvious that the "University's Independent Press" is not satisfying the aims of higher education.

Examine the facts. The pages are filled with articles concerning and supporting striking unionists,

view becomes crucial. The utopian and untried views of this minority are indicative of the surreal world in which they live.

What has stood the test of time and contributed to basic human rights and pursuits? What has led to the present level of health, wealth, and freedom, where these minorities can vocalize their views? If the majority of our parents had been critical, left-wing

radical Marxists, uninformed peaceniks, deprived feminists, gay parents (we wonder how they manage it), and various other revolutionary factions. The reality is that these groups represent the minority, leaving the majority

unrepresented within the university's press. The aforementioned issues will contribute nothing to the hopefully successful careers of this university's potential graduates.

Many graduating students will undoubtedly find positions within business, where a practical point of extremists, we could not and would not be attending university. We have their sound, practical, and tried foundation to thank for our security. It's easy to condemn the "establishment" in a free society, but, lest we forget, it is the establishment that, to a large degree, pays their bills.

Robert van Velzen  
Dean Martin  
Political Science

## 'Find out names of these hate mongers'

I was quite dismayed to find the last edition of Excalibur included only a minor note on the grossly barbaric behaviour of certain imbecile students. I'm referring to the placing of a sheep in Central Square, of course. The behaviour of these hoodlums should not be tolerated. Where's the conscientious Mark Pearlman now? Why isn't he investigating this incident of psychotic hatred with the same zeal as he displayed in his last escapade. In his lengthy editorial in your paper he went to great lengths to establish himself as the impartial zionist. Well, now's his opportunity. Find out who is behind this unprovoked, childish, power tripping, force the issue and push for disbarment for the student(s) involved.

The subsequent suppression of the incident by Excalibur reeks of favouritism and also brings serious questions involving the responsibility of the media to light. Give credit where credit is due. Let's find out the names of these hate mongers.

I realize that many of these

fanatical quirks are just that, and don't represent the population of fine Jewish students at York, but regardless, I have enjoyed the luxuries of living in a civilized country all my life and I don't like that luxury being disturbed by foreign nationalist trouble makers of any origin. I'm not even asking that these hooligans reform. But could they just take it back to Israel, Palestine or whatever you choose to call it. I really don't care. ie. Piss off.

Daniel P. Whiteman

### EDITOR'S NOTE

Excalibur did not suppress the story; it appeared prominently on the third page. The story was small because there was not much information available. To have put the story on page one would have been to give in to the people who commit stupid acts for the sake of media attention. In your letter, Mr. Whiteman, you imply that Jewish students were responsible, but you do not provide any evidence that this is the case.

## No justification needed to bomb the bomb

The train of thoughts circulating in the Canadian mind should be filled with astonishment at the arrest of the British Columbia 5 who are accused of bombing the Cruise nuclear missile production site while Litton Systems Canada (sic) Ltd. continues to arm the U.S. military for World War Three.

The list, so far, of citizens arrested also includes the 62 people who have been charged at the November 11, 1982 symbolic occupation at Litton;

the 27 arrested on August 6, 1982; the 36 charged at the April 8, 1982 demonstration; the 24 arrested at the November 11, 1981 Remembrance Day action; and the 13 of April, 1981. Meanwhile Litton Systems continues to violate section 79 of the Criminal Code, treasonous activity against the Canadian public, and yet no judge has complied with the charge laid by various citizens against Litton by issuing a summons.

By what authority does Litton manufacture the guidance component for the Cruise nuclear missile drone, after all, this is not U.S. territory, is it? The mandateless

Federal government has provided a 22 million dollar loan for that bomb and Parliament has not taken into consideration the majority of Canadians who oppose even the testing of Reagan's new war toy.

The only real authority in Canada,

the people, are being ignored, arrested and imprisoned for our willingness to exercise sovereign national rights. Really, what further justification need there be to bomb the bomb. Let that be called anarchism but only those who are unable to distinguish between property and people would call it terrorism.

Abie Weisfeld, B.Sc., M.A., (A.B.D.)

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**College rep disappointed**

**Who's to blame for Winter Carnival?**

It appears that the success of the Winter Carnival this past weekend was a flop! There was about as much enthusiasm as a bag of potatoes. My comments are directed at that enthusiasm, or lack of it.

Winters College (I can only speak for it as I am a member of it) seemed to be the only participants. Both our broomball and ball-hockey teams won--by default. There were only two teams at the worm races, both from Winters. The majority of people at the earthball game were from Winters. What happened to the rest of the colleges? Why did people not participate? I believe there are a few reasons. Granted, the

weather was poor--but there were events that didn't need snow. Only one event, the snow sculpture, was cancelled due to bad conditions.

I think that a major reason for the flop was the advertising--or lack of it. I question how many people knew of the Carnival, let alone how many new what event their college was sponsoring. I feel the blame lies on the York Student Fund--the main sponsors--for lack of 'adequate' advertising. I also believe the blame lies with the individual college councils for not promoting such events and encouraging their members to participate. Our college is to blame as are the others. We were

fortunate, though, as our residence is fairly unified and our members heard about the events mostly via the grapevine.

For an event such as this, given the magnitude that I believe the York Student Fund hoped it would be, there was very poor communication between colleges to ensure its success. My thoughts are that if the job can't be done well and with the enthusiasm from the top that it needs, don't bother wasting the time of everyone concerned with a half-assed effort. The money can probably be put to better use elsewhere.

Darren Chapman  
Winters College Council/CYSF

**J.D.L. angered by Santos' remark**

As a Jewish student at York University, I am absolutely disgusted by the remarks made by Judith Santos. Miss Santos implies by her statement, "It reminded me of the massacre in Lebanon," that it was the Jewish Students at York who were responsible for this crime.

The Jewish students at York demand a public apology from Miss Santos as her remarks were totally hearsay and unfounded. Let it be known to Miss Santos that in the last week tension between the Anti-Khomeini (Iranian Students) and the Palestinian Students have erupted, as well as the Lebanese Christian

Students and Palestinian Students.

There have also been rumblings, that it was the J.D.L. who perpetrated this crime. We abhor the method of defacing an innocent animal. The J.D.L. has a policy of face to face confrontation with its enemies, without utilizing innocent

animals to serve this end.

In the final analysis, the York Electorate will let Miss Santos know how her comments were appreciated, in the upcoming C.Y.S.F. elections.

Tzvi Ben Israel  
J.D.L. Representative

**No connection on Campus?**

During my infrequent spare time at York, I decided to seek out some information about Campus Connection. This was partially achieved by a mini-survey which resulted in absolute disappointment. The majority of York Students have never heard of it, or if they had, they didn't know what the purpose of Campus Connection was all about and where it was located. One student that I interviewed said he had tried to phone on several occasions... but, as usual, no answer.

These results upset me tremendously. From what I understand, Campus Connection is suppose to be peer counselling for students in need of this whatever the problem may be. The "counselors" are volunteers. As a matter of fact, there were an

astounding 36 volunteers early this fall. Those students have had little or no background in counseling.

I'm appalled that a professional Institution such as York would allow these non-professionals plays their little game of counseling, especially when their supervision is almost nil.

Do we not have enough professional counselors in the Behaviour Science Building to cater to a student's problems. And why should York's funds be supporting a non-professional group? I'm very disappointed, being a professional myself, to see such an organization allowed on campus. Let's scrap it or, at least, modify it so it can be a healthy and professional service.

Don Pullen

**PLO are Jewish?**

It has come to my attention that many of those who support Israel call those of the P.L.O. anti-Semitic. Correct me if I am wrong, but are not the Palestinians of the Semitic racial group, along with the original Jews? I have posed this question to many of my pro-Israeli Jewish friends and I have yet to receive a satisfactory answer. Does their general ignorance reflect an unsettling inclination towards simplistic chauvinism and the accompanying flood of diatribes and half truths? I hope not.

Sincerely Kimball Price

**To the bouncer at the Open End Pub on February 4th**

Congratulations! You played the role of "bouncer" and its expectations very well. You successfully humiliated my friend and I by carrying out your threat: turning on the lights, closing the door, and calling York security. But for what? Just because you couldn't "peruse" our York Sessional Validation Cards long enough? I admit we gave you a tough time but you asked for it. Your partner and you joked around a bit too much. Who could take you seriously? Could you not have handled the situation a little better by not having joked around so much? Well?

Sandy Well  
'Shiftless Eyes'

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This past weekend marked the first annual York University Winter Carnival. A valient attempt was made by a few to ensure its success. However, certain obstacles were insurmountable - i.e. the weather, more specifically, the lack of snow. The Winter Carnival lost much of its outdoor enthusiasm due to the unseasonably mild weather. This unfortunately resulted in the minimal participation in road hockey, broomball, frisbee football, three-legged baseball, and the infamous earthball game. Naturally, the snow sculpting contest also had to be cancelled.

Indoor events, as they usually do, gave rise to this festive event. Starting with the Pub Nites Thursday evening, the Toga Party in Bethune, and the Winter Carnival Pub in Winters, the (snow)ball began to roll. Those who weren't partying, were seen dashing through the city collecting bags from Love Craft and counting hanging geese in the Eaton's Centre for the Scavenger Hunt.

Friday evening in Stong College, the Worm Races drew a late-blooming crowd. All colleges entered a semi-live worm. A guest entry by Osgoode resulted in the only disqualification, due to an over-anxious trainer who drugged his worm.

The Grande Finale of Winter Carnival featured 'Blue Peter' in the Vanier Dining Hall. Coupled with the aquatic events, the first annual Winter Carnival came to an optimistic end.

The event was made possible through the combined efforts of its sponsors: The York Student Fund, the College Councils and Labatt's Breweries. Special thank-yous should also be directed to the Ol' Spaghetti Factory for the loan of their Earthball and to Rill Food Services for the hotdogs and hot chocolate supplied on Jac's Patio after the Earthball match.

With the experience gained by the coordinators, we would hope that

the second annual Winter Carnival will receive greater cooperation from the college councils, the student body at large, and the administration. The reputation of tomorrow lies with the spirit of today.

Thanks to those who tried...

Monica Ahrens, Chairperson,  
Bethune College Council  
Robert Kizell, President,  
Winters College Council

**Excilibur staff members are requested to attend important editorial election meeting Monday February 28 at 3 p.m.**

**LETTERS TO THE EDITORS**



**Reader says our headlines divert attention from the news**

This year *Excilibur* seems to have developed a yen for using four-letter words in headlines. Earlier in the year we had "Fucking", now "Shit".

I will not waste time complaining about their use in your pseudo-artsy rag, but I would like to suggest that the use of "Shit" in this case obscured the point of the story, namely the transposition of Middle East religious tensions to our campus, an ongoing problem far more difficult than your head suggests. Perhaps the head describes the point of the story that fascinated you as editors. Nevertheless, in all likelihood, your trivialization of the story also humiliated the writer.

Perhaps you could add "*Excilibur* shits on the news" to your jingoistic claim to being "York's Independent Newspaper". No other comment could be a more appropriate description of your treatment of the news and your donation to journalism--this year.

*Excilibur* remains. There is no justice.

J. Hayes

**EDITOR'S NOTE**

*Excilibur* does not use so-called four-letter words indiscriminately; in fact, such language has only appeared twice in the several hundred headlines we have printed this year. In the first case, we were attempting to reflect the style of the writer, while in the second, the word "shits" was used to show our contempt for people whose attention-getting actions takes attention away from more important news. How does placing a sheep in Central Square enlighten us about the extremely complicated Middle East situation?

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BOOKMARKS

The Silence of Jesus

ROBERT KOCH

The field of New Testament scholarship - or more precisely, parable scholarship - has been especially fruitful in North America for the last decade or more. Having absorbed the insights of literary criticism, hermeneutics and structuralism, and employing all the tools of historical research, parable scholars have attempted to penetrate the theological frameworks which surround the parables in order to comprehend their original meaning. For the most part, this project has resulted in interpretations which stress the existential and/or poetic character of Jesus' message. Yet the metaphysical assumptions of the new interpretative categories have been retained and, indeed, have not been seriously questioned.

Now the subject matter of Jesus' narrative world is "everyday life." His stories and sayings depict men and women engaged in ordinary activities - cleaning, planting, buying and selling, making bread, giving dinners, going on journeys. Here we encounter merchants, shepherds, landowners, children in the marketplace. To understand such everyday life in reference to the coherence and totality of an interpretative framework - whether it be theological, philosophical, or literary - means to assume that everyday life is nothing in itself. It requires redemption, mediation, aesthetic justification. Historically, these tasks have been taken up by priests, philosophers, artists; nowadays, everyday life is comprehended as a totality by experts. Essentially, the function of the university is to manufacture these experts for the benefit of ordinary social reality - that is, to make it more efficient.

This understanding of the relationship between everyday life and its comprehended meaning has its roots in the primitive experience of the sacred as an expansive, universalizing, cosmological power. But there is another experience of power, long neglected, in which meaning is expressed precisely in terms of its implosive character. This is the power of the "loric." Whereas the sacred constitutes worlds, engenders history, and drives continually beyond itself towards the infinite, the loric is

characterized by intimacy, placehood, particularity, self-enclosure. The distinction between these experiences of power has wide implications. To take one example, a profound issue in contemporary feminism concerns the attempt to recover in all their richness the local and particular modes of thinking and being, hitherto associated with women in their household and domestic roles. Explanations which refer to universals (experts) invariably reduce these experiences to ideology. The question, then, is how one recovers the meaning of the loric as loric, the particular as particular, difference as difference.

In our context, can we understand Jesus' stories of everyday life in its everydayness? And what is the essence of the power manifested therein?

*The Silence of Jesus* can be read as perhaps the most radical attempt at such an understanding. Professor Breech has pared down the "core material" of Jesus' sayings--i.e. those accepted as authentic by New Testament scholars - in order to "listen to the stories", as he puts it. He distinguishes between eight "kingdom" sayings, seven "photodramatic" parables, and five phonodramatic parables. The most revealing kingdom saying is the following: *But to what shall I compare this generation? It is like children sitting in the marketplaces and calling to their playmates. "We piped to you, and you did not dance; we wailed, and you did not mourn." For John came neither eating nor drinking and they say, "He has a demon"; I came eating and drinking, and they say, "Behold, a glutton and a drunkard, and a friend of tax collectors and sinners."*

In this Breech sees the central passion of the historical Jesus. For Jesus has seen the reality of his generation's response to him; it is not simply his eating practices, but his *freedom as a person* which causes their scorn. Along with Nietzsche and Scheler, Breech understands this scorn as an expression of *ressentiment* - the sick, coiling impulse to detract, to compare, to

devalue - ultimately, a mode of being which denies the actual, and worships the ideal it can never have. But for Jesus the ultimate reality is the kingdom of God, i.e. that power which engenders the mode of being of free persons. This power is among us. It cannot be possessed: it can be received only in free acceptance. And in its communication it enables persons to be present to one another. For Breech, Jesus locates the essence of this power in *interpersonal life*. But his power does not go beyond that life, in assurances of rewards, happiness, or eternal life. The longer

phonodramatic parables depict the complexity of the conflict of interpersonal life, the consequences of choosing to live in story as a free person--the imminent violence of evil and the demonic, the impersonal and the non-personal. The shorter photodramatic parables have a different emphasis. Here, Breech claims Jesus opens up a way of looking at our everyday relationships towards things, such that we need not look beyond but at the things themselves; and thereby encounter our own selves as "counter, original, spare, and strange."

For Breech, the power of the kingdom of God is essentially love of neighbour--love of the *other*. This is not new. What is new, however, is the conviction that the other *must remain an other*. In other words, it must provide the grounds for its own interpretation. As Breech says, the context of this interpretation is silence--the word that is not spoken, the power that will not reveal itself when pressed for transcendence and universality. All this is simply to say that it is in the stories of everyday life, and nowhere else, where Pilate's troubling question is answered.

Earle's changing dance

PAULETTE PEIROL

In a retrospective of his work at Toronto Dance Theatre, choreographer David Earle shows how he takes raw emotions and refines them into subtle, persuasive dance.

*Quartet* explores the geometric possibilities of four dancers intertwined and linked by a long rope. Although they escape this bondage for short periods to dance as couples, the performers are continually faced with the rope, and its restrictions. The dancers were best with their individual movements, since the group segments did not always harmonize.

*Bugs* is a comic, kaleidoscopic picnic of critters who seem to have orgiastic fun. Although the dancing is coy and the beach costumes extravagant, the choreography retains insect-like movement qualities. Karen du Plessis' slug was the highlight of the piece and contrasted nicely with the spastic movement of her lovebug, danced by Julian Littleford. Two male bugs, with their crash helmets, sunglasses and long-johns, gave the audience a hearty laugh.

Graham Jackson began *Frost-watch* by reciting "Like a red leaf in autumn, the human heart cannot bear too much pressure." Lacking music, the piece relies on the dramatic ability of its two dancers. Grace Miyagawa has it, fortunately. She is also a fine dancer and incorporated deep emotion into her

simple movements. However, Luc Tremblay, lacked sufficient emotional involvement, making the piece static and monotonous.

*Baroque Suite*, set to Corelli, Bach and Vivaldi lacked lustre in the first two segments, entitled *Duet* and two segments, entitled *Duet and Mirrors*. Although pleasing to watch, the lyrical dancing lacked focus and motivation. The finale, using the entire company, was much more rewarding. Earle uses harmonic movement and lively variations within the pattern. The eye has a general focus, but is drawn to various movements which are unsynchronized. The finale effectively balanced this simplicity and differentiation.

*Legend* explores the Native American roots of dance, finding its origins in the 'music' of nature and animals. The piece was developed in a series of workshops, and has been reworked many times by the

choreographer. Earle uses instruments such as hand drums, and wooden blocks, to recreate rhythmic tribal music. Instruments, representative of the Snake, Deer and Bird, inspire the Boy who is fasting in the woods as part of his ritual passage to manhood. The Snake and its Spirit were danced mesmerizingly by Julian Littleford and Lucie Boissinot. Their sleek, refined movement was haunting.

Christopher House, as the Boy, illustrated Earle's exploitation of a dancer's acting skill. House's transformation from naive fear to spiritual ecstasy was convincing, if not overwhelming. Unfortunately, the animals giving instruments to the Boy was unnecessarily literal.

*Profiles of Dance* continues at Toronto Dance Theatre until March 5, featuring the works of Patricia Beatty and Peter Randazzo. Earle, Beatty and Randazzo are the artistic directors of Toronto Dance Theatre.

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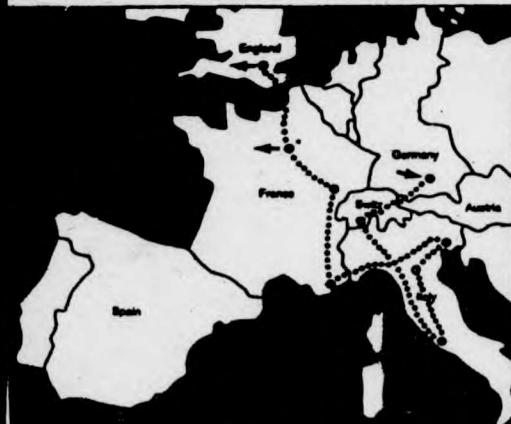
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# Carla Bley: a thinking jazz pianist



Jazz musician Carla Bley: Vanguard of the bizarre.

STEVEN HACKER AND ROMAN PAWLYSZYN

Carla Bley is part musical humourist, part creative liar, part enigmatic iconoclast, and part giggly valley girl. She's also the leader of one of the most bizarre, fascinating bands in jazz today. Bley and band rolled into the El Mocambo early this week for two nights of bizarreness.

Which is nothing unusual. Composer/arranger/keyboardist Bley has been in the vanguard of the

bizarre ever since here career began in the late 1950's. She started as a recording engineer of sorts, making bootleg tapes of the Ornette Coleman band (which at that time included her then-husband, Canadian pianist Paul Bley). The next thing she knew, she found herself the principal composer of hubby Bley's repertoire--with no musical training herself.

Since then, she's become the composer of some of jazz' hippest

tunes--tunes like "Dreams So Real," "Sing Me Softly of the Blues," and "Vashkar". She's also been involved in some of the most elaborate recordings in jazz. She recorded the monumental *Escalator Over the Hill* for example, a three album behemoth that took years to record and has everyone on it from Don Cherry to Gato Barbieri to Linda Ronstadt. In 1969, she arranged the music for Charlie Haden's overtly political *Liberation Music Orchestra*, an album of revolutionary anthems by a band that was recently revived for a tour and album. And her association with bassist Jack Bruce led to the formation of a mid-'70's supergroup that also included ex-Rolling Stones guitarist Mick Taylor--a supergroup that lasted one spectacular tour and mysteriously disintegrated on the first day of recording an album.

For the past few years, Bley has been involved in leading her own big band, which records for her own label, WATT. Trombonists Roswell Rudd, George Lewis, and currently Gary Valente, have been members, and bassist Steve Swallow and trumpeter Michael Mantler (Bley's current husband) are the mainstays of the 10-piece outfit that played the Elmo this week.

At the Elmo, Bley played mostly material from her last album, *Live*, as well as songs Bley composed for Pink Floyd drummer Nick Mason's solo album, *Fictitious Sports*. And there were newer tunes such as a selection from a film score she has just completed for director Claude Miller. And although Valente, Swallow, altoist Steve Swallow, and pianist Mitchel Forman played exceptional solos, the focus of the music lay more in Bley's

arrangements, their textures, their irreverence.

Bley is a tall, gaunt woman. In conversation, she speaks deliberately, taking long pauses between words, enunciating each syllable of key words. She giggles frequently, pouts and generally comes across as a spacey, whimsical eccentric. *Excalibur* spoke to Bley and her husband, Michael Mantler. *Would you say your latest music is more "commercial?"*

Yeah, I think it is. To me, commercial means how many records does it sell? The *Live* album has sold the most so it's more commercial. It's more commercial because it's better and I know what I'm doing. The music I'm doing now is the best I've done.

*In the past, did you always feel that your newest music was your best?* I may have, but I was wrong. Now I'm right. I think I might be wrong in five years.

*You still do a lot of older material.* Yeah, but it's not as good. I always realize when I do an older piece, "Why did I give that line to the french horn? I've gotta sit back down and re-arrange that piece." But when it comes down to what to do with the eight hours I have that day, I'd rather work on a new piece.

*Do you discipline yourself to write?* I don't have to. I discipline myself to get up from my desk and eat a meal. I'm definitely a workaholic.

*Many of your songs are politically inspired, your song about the Falkland Islands, or "Silent Spring" (after Rachel Carson's book) for example. Are you a political person?*

No. (pause) Oh totally. And no. My life is politically radical, but I have no ideas about it; it's just the way I live. Nobody can tell what's

happening in the world really. It's just what we read in the paper--what do we know? We're just being romantic about it. So as a very unromantic person, I don't even let myself think one way or another about any of it.

*Can you see allying yourself with a political cause?*

I think everybody would if it was the right cause and if it was close enough to their home. But I don't think that's admirable. I think that's sort of boring.

I wrote "*Silent Spring*" 17 years ago, and I did have romantic notions then. But I certainly don't think a piece of music will change anything. Because I read the newspaper, some of it's going to turn up in my music, but I don't do it because I think music will change the world.

*Are you becoming more conservative?*

Yeah. Musically, I don't allow myself to make mistakes anymore. I don't experiment, I do what I know.

*Why?*

Old age. (laughs) Maturity. (giggles) I don't have anything I want to experiment on. My ears are a certain shape, and certain things sound good to them, and they're usually sort of sophisticated things. It's nothing I did--I was just born. I know what sounds good and what doesn't. I know so many things that don't sound good, it might seem as if I'm not trying as many things. That's because I've tried and failed at almost everything there is to try and fail at.

*You seem to leave the bulk of the playing to your band. In particular you seem to feature the trombone in your bands, perhaps overshadowing*

continued on page 12

## NOTICE OF CYSF ANNUAL GENERAL ELECTIONS 1983

The annual general elections of the Council of the York Student Federation will be held on Tuesday, March 29 1983. Advanced polling will be held on Monday, March 28

Nominations open at midnight, Friday and close on Thursday, March 17 also at midnight. At 12:01 a.m. on March 18 1983, the campaign will open, and it will close at midnight, Sunday, March 27 1983. It is during this time only that electioneering will be permitted.

The following positions shall be open for nomination: President, Director - Internal Affairs, Director - External Affairs, Director - Women's Affairs, and Board of Governors Representative (one only).

Nomination forms and copies of Bylaw 2 (covering elections) are now available in the CYSF Office, Room 105 Central Square. All candidates are expected to familiarize themselves with the By-law. As per its provisions, ignorance of the By-law will not be accepted as valid proof of error.

My office hours (at the CYSF Office) are as follows:

Monday: 12 p.m.-1 p.m.

Wednesday: 11 a.m.-12 p.m.

Friday: 12 p.m.-1 p.m.

At other times by appointment.

Please do not hesitate to contact me with your problems, questions and concerns.

Larry Till, Chief Returning Officer Council of the York Student Federation

Phone: 667-2515 (CYSF)

In addition to the election of student representatives, a number of referenda will be presented for voter consideration. Their precise wording, pending council approval, is as follows:

Do you support contributing \$2.00 to be levied through your student fees for a period of two years and to be used to create a Multi-cultural society at York University for the benefit of individual York students?

Yes \_\_\_\_\_ No \_\_\_\_\_

Are you willing to contribute \$1.00 in addition to your student fees to *Excalibur*, York University's Community Newspaper on a permanent basis?

Yes \_\_\_\_\_ No \_\_\_\_\_

Do you support contributing \$1.50 to be levied through your student fees for a period of two years and to be used to create another central student newspaper at York University for the benefit of individual York students?

Yes \_\_\_\_\_ No \_\_\_\_\_

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More issues per year. From six to at least twelve. More copies of each issue.

Would you be willing to have your student activity fee increased by one dollar and have this go directly to Radio York each year in order to aid in the funding of a campus radio station?

Yes \_\_\_\_\_ No \_\_\_\_\_

Do you support contributing \$4.50 to be levied through your student fees for a period of one year only and to be used to create an Ombudsperson's office at York University for the benefit of individual York students?

Yes \_\_\_\_\_ No \_\_\_\_\_

Canvassing for the referenda will begin on Monday March 14 1983, and will close on Sunday, March 27 1983. The voting on the referenda will take place simultaneously with the elections themselves.

As per By-law 2, no more than \$300.00 may be spent either in support of, or in opposition to, a given referendum. As with the elections, all times are as of midnight local time.

(All dates are subject to council approval)

ATTENTION STUDENT WORK FORCE MEMBERS:

Any SWF member wishing to work as Deputy Returning Officer and/or Polling Clerk should leave their name and phone number on the list provided in the CYSF office. Attempts will be made to reach all concerned. People with prior experience and free schedules on balloting days will be given preference. Total positions available: 15.



# ENTERTAINMENT

Elegant Graffiti

## Poet Earle Birney at Harbourfront

**ROB KELLY**  
Poetry readings are having a renaissance in Toronto. Of course, there have always been readings but the poetic clamour spilling from cafe's, backrooms and legitimate theatres is deafening these days. The occupation of "poet" is slowly shedding its obscure, almost farcical connotation. This can and does lead to two very distinct developments: a cacophony of bad poetry and some

unique entertainment. Harbourfront offered a mixed blessing at their February 8 reading series which featured Earle Birney.

He was preceded by two women poets, Dianne Joyce and Ere Tihanngi. Both these artists have distinct writing styles, but dismally similar performances. As readers they lacked power and expression in speech and rhythm, tending toward a sort of monotonous "clarity."

That is, heard but not felt.

There was a subtlety quality, an almost pleading tone to both women's voices which was unwarranted in most of the readings and notable only for its repetition. Some of Joyce's works were beautifully phrased, but lost in a voice of limited expression. Tihanngi was more of an observer, a verifying journalist. The writing was substantial, even insightful yet again, lacking power or compelling a reaction. Neither recitation could warm the chilly audience who listened politely, gave acknowledgement but were, after all, waiting for the main event. This is

not unfair, but merely the predisposition of any audience. While it was a good showcase for these two performers, they seemed overwhelmed. Still, here are two poets worthy of that claim.

Earle Birney's readings were of a different kind altogether. There is, initially, something disarming about a gangly man of some years, in a rumpled set of clothes, shuffling papers at a podium: he has clearly stated his profession. When the poet declaims the title because of its pretentious trappings in favour of the less ostentatious "writer", people warm to him. Birney has, in fact, decried the term "poet" for many years (variously substituting writer, maker and charlatan) which brings poetry to its essential history. He is the bastard son of chanting shaman and myth wearing, word gaming courtisans. Indeed, poetry has produced genius from some exalted minds but that is the outgrowth of roots. Earle Birney's verse is firmly planted storytellers' *continued on page 12*



Sunny Keyes plays keyboard for the Kings.

Photo: Nigel Turner

## Royalty rouses romance at Stong College

Nigel Turner

Not often does royalty pay a visit to a University, but twice in one year! The rock group The Kings returned for their second concert of the year, this time performing in the Stong College cafeteria on Thursday, February 10 for the Valentine's dance.

They played to a good-sized crowd, at the sometimes dance, sometimes concert, wishing the audience success in their endeavours to get drunk. That's a theme typical of the group which is famous for the line, "Nothing matters but the weekend", from their song "Switching to Glide".

In their eight years of playing together, the band—consisting of lead singer and bassist David Diamond, keyboardist Sonny Keyes, Mr. Zero and Max Styles—have recorded an E.P. and two albums; a third is on the way. They still enjoy their work, says Keyes, "The more you do it, the better you get."

## MASH spirit lives at Open End

J. BRETT ABBEY

When the hit series, MASH, airs its final show Monday, February 28th, patrons at a York pub will cry into their beakers and lift test tubes to the show's success.

"To have a party for the MASH series is very relevant, because the series has always been in the top 10 rated shows for more than a decade, and has touched all of our lives in some way," says Tom Legge, Assistant Manager at the Open End Pub in McLaughlin College.

MASH fans can thank Jayne Dreman, the pub's manager for the opportunity to see the finale on a 50-inch colour video screen. This party follows last year's successful Academy Awards Party.

Legge suggests everyone dress up for the occasion in MASH wear because the pub "will be charging an admission price of \$1.00 for those in costumes, and \$2.00 for those without." Apparently "special concoctions" will be prepared for the party and will be served in laboratory beakers and test tubes.

"It's time to get caught up in the spirit of things," claims Legge.

## FOXX TRACKS

### QUARTET ULTRAVOX

Review by Ian Padley

Ultravox have undergone drastic mutation since John Foxx. Foxx left the band and replacement singer Midge Ure stepped in. Ultravox have gone from being a very unique band, experimenting with a blend of synthesizers, guitars and lyrical ideas, to join the ranks of the electrobeat night club dance bands.

Although the band retains their knack for creative melodies, this new L.P. lacks conviction and tends to rely upon its dance element to the point where it becomes hard to distinguish one song from the next. *Quartet* is not a very original album, but it is pleasant enough to practice your dance steps with.

### TRANS NEIL YOUNG

GEFFEN

Review by Ian Padley

Surprise! Neil Young has gone electrobeat. Neil Young's new album on the Geffen label shows an obvious attraction for the 1980's electronic sound which uses synthesizers, an electronically-altered voice, computerised drums and various other gizmos to produce a sound not unlike Kraftwerk's 1981 release *Computer World*.

The result? Picture *Star Wars*' C3PO singing songs of its homeland. Through the use of vocoders and octave dividers, Neil Young's voice becomes a squeaking computer sound similar to those that talk to you on the latest video games.

"No!" cry all the folkies who have followed Neil Young through his rise from Buffalo Springfield, C.S.N.Y., and his own very successful solo career. But wait, there is hope yet. Neil Young, in his all-consuming quest for truth and humanity, is still throwing messages at us, the latest being "Look out for 1984, the rise of the computer and beware."

"Computer age", the first electronic track on the album speaks of our conditioning as a voice drones "...cars and trucks fly by me on the corner. But I'm alright standing proud before the signal." "We R In Control" suggests that computers now control the banks, the F.B.I., the chief of staff and ultimately, our lives. "Transformer Man," "Computer Cowboy," "Sample and Hold" (a love song), and "Mr. Soul" (a digital version of a 1967 Buffalo Springfield song) all give us the feeling of lost humanity and the end of the individual. Not a pleasant prospect.

To break up the monotony, Young throws in three more traditional Neil Young songs without the robots and with ex-members of Crazy Horse. Interjecting a little humanity perhaps? Only Neil Young knows for sure.

### WAR ON 45 D.O.A.

Review by Ian Padley

Four hardcore punks from Vancouver led by a gentleman named Joey Shithard record an E.P. dedicated to violence. On the same record label as the Dead Kennedy's (Alternative Tentacles), D.O.A. preaches the same very loud 3 chord punk, so similar in fact to the D.K.'s that there is little originality and creativity to respect.

A rendition of Edwin Starr's "war" shows some promise for the band and is possibly the best cut on the album. "War in the East" is an obvious theft from any Clash "dubs" on the *Sandinista* L.P. and titles such as "Tear For Hire", "I Hate You" and "Let's Fuck" scream out some very obvious statements about the band's state of mind.

All in all, D.O.A. seems to be spitting out what has been spat before, but without as much taste. If punk lives on, it lives on in the originals. Accept no substitutes.

# FILM FESTIVAL

## Truth and Stereotype The Image of the Jew in Film

February 28—March 3

**Monday 1:00 p.m.** Nat Taylor Cinema, Ross Building, York U. Screening: *Joe & Maxi* (1978)—Directed by Maxi Cohen & Joel Gold. Maxi Cohen will be present at this event.  
**Tuesday 7:30 p.m.** Sir Sanford Fleming Auditorium, 10 King's College Circle, U of T.

Screening: *Annie Hall*—with a short lecture and discussion with Professor M. Yacowar of Brock University.  
**Wednesday 1:00 p.m.** Nat Taylor Cinema, Ross Building, York U. Screening: *Yudie* (1974)—Directed by Mirra Bank, and *Enormous Changes at the Last Minute* (1983)—produced and directed by Mirra Bank who will be present at this event.  
**7:00 p.m.** Nat Taylor Cinema, Ross Building, York U. Screening

**7:00 p.m.** Nat Taylor Cinema, Ross Building, York U. Screening: *Hester Street* (1975)—with a panel discussion with Professor Lester Freidman of Syracuse University and others.  
**Thursday 1:00 p.m.** Hart House Debates Room, 7 Hart House Circle, U of T. Slide presentation: *The Image of Jewish Women in Film*—with Professor Lester Freidman of Syracuse University.

**7:30 p.m.** Sir Sanford Fleming Auditorium, 10 King's College Circle, U of T. Screening: *Next Stop Greenwich Village*—with lecture and discussion with Professor Lester Freidman, Syracuse University.

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Scorcese scores a bull's-eye on cinema dartboard

Who has the last laugh in the King of Comedy?

MARSHALL GOLDEN

We shall not cease from exploration  
And the end of all our exploring  
Will be to arrive where we started  
But to know the place for first time

John Fowles

The people of America want an identity. We know this is true because they have been searching for one so loudly and for so long, especially in the movies.

In *Gone With The Wind*, David O. Selznick sought the identity of the south and in *Apocalypse Now*, Francis Ford Coppola explored the values behind Viet Nam.

Of course, not all cinematic cultural explorations have been as successful as the latter. In fact, most have been garbage and have missed their mark by a mile. But, for the past eight years, Martin Scorcese has been throwing 99's on the cinema's dart board and with *King of Comedy*

he has scored a bull's-eye.

*The King of Comedy* is, perhaps, one of the most disturbing and frightening examinations of what motivates the American public and the frankness of the depiction makes it a truly great film. *King* is about Rupert Pupkin, an awful comic from L.A., whose all-consuming ambition is to appear as the opening act on *The Jerry Langford Show* (Langford is Scorcese's Johnny Carson). Pupkin, tired of being a face in the crowd, tries a number of outrageous (and pathetic) attempts to audition for Langford and when he is turned down for the last time, he kidnaps Langford and holds him hostage in return for the opening spot on the talk show.

It is this vision of the American dream gone amok that makes *King of Comedy* so frighteningly realistic. It is probably the dream of every stand-up comic alive to appear on

the Carson show, but how many would actually kidnap Carson for their own gain? Scorcese believes they exist and has every right to do so. One such American, in a bid for the social spotlight, modelled his attempt after a Scorcese film. His name was John David Hinckley and his attempt on Ronald Reagan's life was straight out of *Taxi Driver*.

Perhaps it was as a sort of penance for this act that Scorcese made *King of Comedy*. It attempts to show the public for what they really are--self-obsessed to the point of danger. One of the most startling images in the film is not Pupkin's kidnapping of Jerry Langford, but rather that the public loved such an "outrageous act". The next week Rupert Pupkin's face was on every magazine cover in existence. He had become a hero.

One of the reasons the *King of Comedy* works so well is Robert De Niro. His portrayal of Rupert Pupkin is devastatingly believable. He gives the character a gleeful pathos that is downright scary--you believe that he is out there. De Niro is showing himself to be a brilliant character actor. It is almost impossible to believe that the same face once played Jake LaMotta in *Raging Bull*.

Plaudits also go to Jerry Lewis as Jerry Langford. In his first serious role in years, Lewis' portrayal of Langford as the on-camera funny-man/off-camera lonely and pestered star is a perfect foil for Pupkin.



Jerry Lewis and Robert De Niro: Two kings of comedy.

Whoever thought that Jerry Lewis would play anybody's straight man?

Martin Scorcese has always been a director obsessed with the American public but never has been so close to its pulse as with *The King of Comedy*. He explodes the myth that the obsessed live only on the Hollywood screen. Scorcese hits you

where you live and he hits hard.

It is reported that Johnny Carson is terrified of the release of *King of Comedy* and with good reason--the same reason any American president should be afraid of *Taxi Driver*. Society is not as well as we'd like to think. *The King of Comedy* is not a funny movie.

...ENTS...

Poor wandering ones at Stong

*Pirates of Penzance* is playing in the Stong College Junior Common Room, until Feb. 26. As the ads say, "The hit movie is now a stage musical."

*Pirates* is not just an innocuous operetta, although the characters include the absurdly luscious and virginal Mabel, the virile Pirate King and policemen whose lot is not a happy one.

Written by Gilbert and Sullivan, *Pirates* pokes fun at the foibles of Victorian England such as social posturing, class pretension, and colonial honour.

There are memorable though musically difficult tunes, meaning that the Stong production is an ambitious one. Unlike the movie with Ronstadt and Smith, this *Pirates* will be truer to the composers' intentions. This version might be better than a rock-star vehicle. Performances start at 8:00 p.m. Admission is five dollars for regular admission; three dollars for children and seniors.

Theatre students project in public

York theatre students use *Project Week* to try all the things they never get to do in the classroom setting. This Thursday and Friday the rest of York can see the results, in the Atkinson Studio.

The programme included monologues, scenes from well-known plays such as the *Miracle Worker*, songs from *Victor/Victoria* and more. Some of the scripts are originals, by York students.

Admission is free and starting time is 7:00 p.m. on both evenings. The show may also answer the question "If nothing sticks to Teflon, why does Teflon stick to the pan?"

Workshop for the culturally curious

York students will have a rare chance to watch and participate in a workshop on Haitian, West African and Senegalese dance forms Thursday at 5:00 p.m. in the Vanier studio (rm 202).

Yaa Johnson, a master teacher from New York, will lead the workshop, with the assistance of three live musicians.

Johnson would like everyone to participate but you do not have to be a dancer. All you need is curiosity. This is a very special opportunity work with interact with an exceptional talent and exceptional dances. Admission is a nominal \$3.50.

Gays right or wronged

As part of the *Social Justice* film series, *Track Two* will be shown Thursday, February 24 at 4 p.m. in room 107 of Osgoode Hall.

The film portrays the "struggles" of the gay/lesbian community in Toronto. Released in 1982, this independent production also focuses on the community reaction to police raids on supposedly 'gay' steam-baths. Although hundreds of men were arrested in those raids, few were convicted and the taxpayers paid hundreds of thousands of dollars for the boys in blue to serve and protect.

Shown at the Festival of Festivals, *Track Two* was praised for its technique and content. One newspaper film critic also commented on the reasonable tone of the film.

The title is from the name Toronto police have adopted for the downtown area frequented by gay men and women. Curiously, the area frequented by prostitutes is called Track One, also by the police.

*Track Two* discusses not only police assumptions but also police policies, which are becoming more belligerent and anti-gay, according to some gay rights activists.

The film supplies one side of the argument.

The excitement and vitality of York events make excellent reading, which is what *Excalibur* is all about. We have the commitment - what we need is the information.

Please contact us at 667-3201 if you are involved in a York/College event.

Carriere and company

Witty dance is easy on the eyes

W. HURST

Montreal dancer/choreographer Diane Carriere and her company *Amarelle* served up an evening of dance that was like nouvelle cuisine--a slight entree, a snippet of meat with fresh side-dishes, a rich but small portion of dessert. Carriere's programme was suitably designed like a menu.

The highlight was *Day Dream and Doodle Dance*. With moans and whimpers, Carriere and partner, Ninoska Gomez, trashed the lugubrious stretches and contortions of modern dance techniques. No deep and meaningful stoicism here, only laughter.

The meat on the programme, *Clin D'oeil*, featured Yves Lalonde, stripping and teasing the audience. Shedding new wave clothes and sunglasses, Lalonde interrupted his grind to ask the audience if they wanted more of his "flesh dance". For a brief raunchy minute, the Brigantine Room sounded like a steamy, smoky strip joint, full of cheering patrons. At the end of *Clin D'oeil*, a woman hides Lalonde's exposed crotch with a briefcase, as the two dancers back off the stage.

Carriere's *Tap Talk* shows just feet and legs, tapping their way through a relationship. They argue,

reconcile, tease and seduce but only by differing rhythms. Although tap-dancing is amusing in its own context, *Tap Talk* is surprisingly fresh and quick: a shuffle ball change has never meant so much.

The dessert *Les creatures de la nuit* starts as dancers shuffle onstage wrapped in tri-coloured unitards. With a Debussy score, the piece begins like a delirious dream and the audience prepares for an assault. By other companies this dance would be a solemn invocation of all that's glorious in Nature. When Carriere enters, dressed in feathers and a draped, shiny dress looking like Mother Nature on acid, this invocation falls apart, riotously Carriere starts to

hoot and calls like a deranged bird.

An evening of humorous dance is a difficult thing to bring off. However, Carriere and her dancers change direction so often, the jokes never run too long. Also, the dancers seem to have a very good time onstage, despite appearing under-rehearsed at times.

*Amarelle's* programme is short, made up of eight quick, fresh dances and one intermission. The dancers display excellent technique but, more importantly, they also show an understanding of Carriere's wacky humour. She didn't show an evening of dance as art. She was after dance as thoughtful, wry and zany amusement. She got what she wanted, so did the audience.

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# Painless lesson on the power of word

continued from page 10

tradition, with an intelligence of insight and jest.

Humour is essential to performance poetry; an excess of sobriety kills attentiveness, drives people away with all their suspicions intact. At this reading, some suspicions were laid to rest by the suspect himself. The subject and text wandered from watches to trains to dancing bears to a chilling paraphrase of the Lord's Prayer. The autobiographical preamble appended to spoken verse were present but with more of an eye to creation word-work rather than the emotions or events contained in them. Two poems concerning trains were read in tandem to compare Canadian and British locomotion. Birney declared they weren't poems so much as "a sort of rhythmic word ramble." They

were never read the same way twice—which is "damn sensible, don't you think?"

With that he tapped his foot and that raspy melodic voice spilled out a sort of rhythmic word association which mystified the audience for two pieces. These were punctuated with an impromptu travelogue and such historical notes as the origin of the Pullman step. A nice, painless lesson on the power of word and the taking of poetic license. A short piece called "there are delicacies" presented a fine metaphoric phrasing between a person and a watch, the implication of time is obvious but nonetheless beautifully wrought and read with understated passion and a hint of melancholy. Poems don't have to be epics and indeed, are better off as graffitti-elegant graffitti. Words, not from on high, but eye level: ascending and descending.

"Bear on the New Delhi Road"

was read with ironical observation. It is a revelatory piece, a lighthearted report about two Hindus inducing a captive bear to dance. Birney's intonation here was dance-like and archly burlesque. Metaphysics from the ridiculous. But it is the last piece for the evening which compelled a profound silence from the numerous listeners. This was a re-working of the Lord's Prayer in less exalted, more humanly directed pleadings. It is uttered with that familiar singsongy reverence but the words are more appropriate-directed to the ears of man rather than the Deity. Birney would have us be saviours, the original being in absentia.

Because, as the last words inform us, "the world goes on, with...or without...us." His use of pause and stress that is so evocative in this. Birney's keying on his own thoughts in contrast to the original text, a subtle exchange; our "daily bread"

becomes our "daily increase". Very powerful indeed.

Earle Birney reads with the ease of a man past caring about public image and histrionics - if indeed he ever cared. Poets are notorious manipulators in a nebulous medium (what the hell is poetry?), all the more suspect because they use word nakedly—without music or prop. In a craft that demands innovation and playful imagination, Birney scribbles with the masters. He brings a wry grace and involvement to the spoken word which enlightens and entertains. If half the poets in Toronto dropped their pants (figuratively, of course) as eloquently as Earle Birney, we could somehow justify the tonnage of versemakers and wordgamers we produce. Pretense is an effective stage-device: good art and creative joy are the genuine article.

# Bley says she sticks with what she knows

continued from page 9

yourself or Michael Mantler.

I've been lucky. I've worked with the best trombone players in the world. Mike and I are composers, so I don't solo much and he doesn't solo much. We're just not that interested in soloing.

You've played with a lot of rock musicians.

I think for a while I was having a reaction against jazz, and I thought: "Oh jazz people are so boring, so self-indulgent, and so reverent of their art." I didn't want to associate with them too much, so I liked the attitude of rock musicians more. I changed about a year ago. I suddenly realized that was so childish, and that jazz was definitely the only music. It's all I listen to now. Mantler: I think it was also a reaction

to the kind of jazz music that was being played at that time. Free jazz got extremely pointless to a lot of people, and it was boring to hear. And it still is.

Bley: Bebop, that's what I like. Johnny Griffin...I like everybody over fifty. Really, if you make it beyond fifty as a jazz musician, you're great. They're all great, bless their souls.

What's the lowdown on the reformed Liberation Music Orchestra?

Well, I just came back from Germany where I mixed the second album, (on ECM) and the music is quite similar to the first record. I think it's better actually. And we do songs from all those places the Charlie (Haden) likes: Chile, El Salvador, Portugal, Spain.

Would Haden like it to be an

ongoing thing?

Yeah, he would. Not with me he's not gonna do it! It's over. I've got a band. I don't have that much in me to give to two people—what I give to Charlie I rob from myself. And I'm not crazy. I've devoted myself to Charlie Haden for eight months now. It's c'est fini. Never again.

Tell me about the days of the Jazz Composer's guild.

Mantler: Age-old history. It was about 1964. Cecil Taylor, Archie Shepp, Bill Dixon...Bley: And me! I didn't fit in there either. Mantler:...Carla, Paul Bley, Sun Ra, Roswell Rudd, John Tchicai. It as a co-operative of people trying to change the working conditions of free-jazz at that time. We did some concerts, but there were just too many personalities involved. Bley: It was amazing!

Sun Ra said that the reason the Jazz Composer's Guild broke up was that it's bad luck to take a woman on a voyage.

I think he's right. Jazz is rough, locker-room music, and women tone it down. I think there's some things only males can do together, like taking showers and stuff.

Do you think JoAnne Brackeen "tones down" her music?

No. She's an exception. And she's tall. Short women shouldn't play jazz.

But don't you think it's a cultural phenomenon if women "tone it down"?

No., it's if they're short they just don't have it. Tall big women should play jazz. And take showers with the guys. You have to be real strong -- it's a male language at its heaviest. I always feel totally unequipped when I get up there. I'm not one of the guys; I've never been one of the guys. I just write their music for them; I think women should write music for men. There is something very masculine about playing jazz, and it's a beautiful thing to watch -- I've never quite felt part of it. It's not my language. The Jazz Composer's Guild was a very masculine thing too. They used to reach in their pants and say, "Okay, put it on the table, let's see whatcha go." And I'd stand there and go "Oh NO!" I'm serious. There were many times when that's exactly what was being said. People are politer now.

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## Strategy needed

BRIAN HENRY

Jim Coutts says that to survive as a country, Canada needs a unique strategy to deal with the fundamental change the North American economy is experiencing because of new technology.

Speaking at Glendon College February 7th, Coutts said that historically, jobs in the resource and manufacturing sectors have disappeared as fewer workers are required to do the same amount of work, and the number of workers in the resource/manufacturing sector has decreased relative to the number of workers in the service sector.

What is new, said Coutts, is that the time frame in which these changes occur has collapsed. "It used to take a family 30 years to move from the farm to the city. Today it takes 30 seconds for a worker to receive a lay-off notice."

Coutts expressed confidence that the recession will end soon. He said, however, that the renewal of wealth creation in the resource/manufacturing sector will not be accompanied by the rehiring of all the workers laid off in these industries.

As an example, Coutts noted that because lasers and fibre optics are replacing wiring, half the copper mines closed during the recession will not reopen. Similarly in the auto industry, of the 40 per cent of workers laid off during the recession, half will never be recalled.

According to Coutts, Canada needs "a critical mass" of highly efficient industries in the resource/manufacturing sector. Although there will be fewer jobs in these increasingly automated industries, they will produce the wealth required to sustain the service sector of the economy.

Coutts argued that technology need not cause a net loss of jobs provided political leaders follow a strategy which encourages both wealth creation in the manufacturing/resource sector, and job creation in the service sector.

According to Coutts, Canada's competitive advantage is its mixed economy. "Canada has always experimented with different forms of enterprise," and should capitalize on this experience by building needed industry through creative joint ventures.

He stressed that government need not be a partner in such joint ventures, but that a variety of different partners exist.

To encourage job creation, Coutts contends that the government must unshackle the small business. He said that it is not the large corporations which create jobs, but the businesses with 25 or less employees. "There has been a net decrease in the number of people employed by large corporations," said Coutts.

Coutts proposes that a "massive" amount of capital at low interest rates should be made available for small businesses and the abolition of the capital gains tax. And added that the burden of filling out government forms should be drastically reduced.

To compensate those who have put in many years at a job only to have technology make it obsolete, Coutts favours a reformed pension plan or some other type of guaranteed income.



Pictured here various cast and crew rehearsing for Grease, set to open at York the first week in March. Photo: Mario Scattoloni

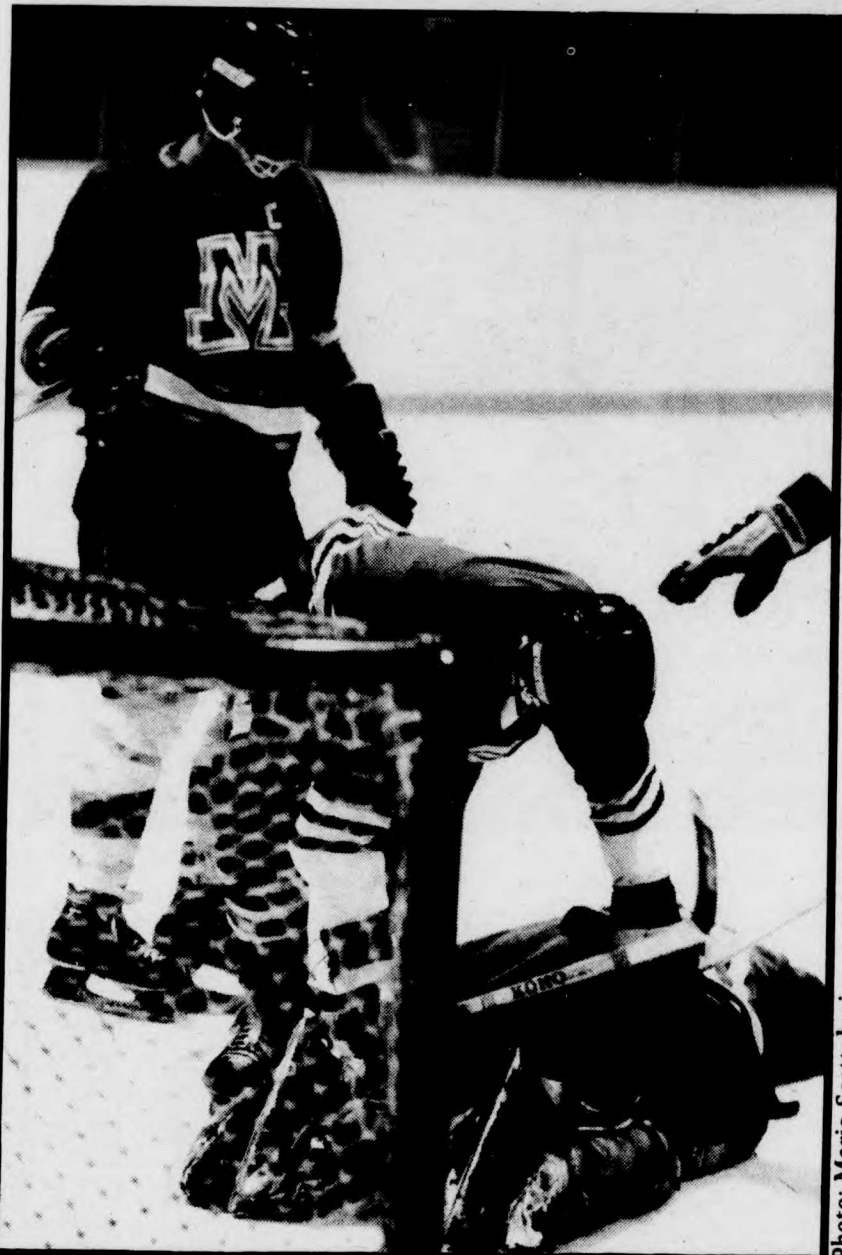
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Hey Get off my back! Action gets a little close around Mac's net in the final of the York University Inter College hockey game. Action took place at the Ice Palace.

### Knock off Blues

## York takes it to top

CHRIS B. DODD

After dominating their opponents throughout the season, the Yeomen badminton team has finally capped the 1982-83 season by winning the OUAA championship held February 13 at RMC.

En route to the title the Yeomen knocked off three-time defending champion, U of T Blues, in a climactic tie-breaker.

"It was a great team effort," summarized coach Russ Evans, "and it was especially exciting beating U of T."

The championship birth followed an easy triumph over Waterloo as York put the Warriors away 5

victories to one. Dave DeBelle, Ian Garland, Denis LeGros, and Tiek Loy scored victories.

The Yeomen players then met arch-rival Toronto. After six matches the two teams were deadlocked at three victories apiece, setting the stage for the tie-breaker. Tiek Loy won the dramatic victory to give York the trophy. "This team showed a lot of depth," said coach Evans, "we knew we could be in this situation all season long and we've been preparing for it."

In addition to the team trophy, the tandem of DeBelle and Garland took top honours, winning the doubles championship.

## York fencers wait for next year

ADAM BRYANT

The York Yeomen fencers did not enjoy a relaxing reading week. Their five month fencing season culminated in Windsor were, after second place showings by the foil and sabre teams, the Yeomen finished on a disappointing note with a fourth place ranking.

Cross-town rivals of U of T came out on top, while defending champions Windsor captured the second place spot, and Queens followed with a third.

A van load of Yeomen supporters cheered foilists Scott Mitchel, Bernie Leung, and Rex Lo on their way to the silver medal. The sabre team of Mourad Mardikan, Chris Thomas, and Adam Bryant downed two thirds of their competition by beating Carleton and McMaster teams on indicators, but lost to a powerful Windsor team.

Coach Richard Polatynski stated that the showing essentially met (continued on page 19)

### Mac attacked

## Yeowomen tune up for playoffs

ELISSA S. FREEMAN

The February 1983 version of the Yeowomen Volleyball Team is sporting a 'new look' featuring such standard options as consistency, confidence and spirit. It was this combination that led the squad to a straight set victory (17-15, 15-6, 15-3) over McMaster last week.

Although York had a bit of trouble putting it together in the opening game, the Yeowomen stymied the hapless "Mac attack" in the subsequent games.

domination throughout the game. Veteran Trish Barnes, well known for her devastating spikes, was able to pick and choose the placement of her kills, repeatedly catching the Mac defense off-guard.

against Queens, the Yeowomen have pushed the Golden Gaels to the five-game limit, only to emerge on the losing end.)

This being the last game of OWIAA league play, York had finished the season with a 5-3 record, tied for second-place with McMaster in the Central Division. The two teams will meet again, February 24, in a semi-final to decide who will play divisional winner Queens.

In preparation for the re-match, coach Merv Mosher feels that consistency will be the key to the team's success. "It will boil down to the fact that the team who makes the fewest errors is the team that's going to win."

### Out of slump

With the OWIAA play-offs right around the corner, the win couldn't have come at a better time for York. "Since Christmas until the end of January, we had been in a slump," commented assistant coach Marla Taylor. "But two weekends ago we had another close game with Queens, which gave us a real emotional lift." (In every match

### Mac erratic

The second game of the match saw McMaster continually on the defense against York's spirited barrage of tips and spikes. Missing their best setter, Kitty Krupop, who was out with bursitis, the Marauders were in a general state of disarray, missing key set-ups that could have contributed to a more balanced and less erratic style of play.

But Mac's loss was the Yeowomen's gain as they continued their

## Coming up at York

York University has challenged the Ontario business community to a Corporate challenge Track Meet at the Metro Track Center this Saturday February 26, at 10:00 a.m.

Gerry Barker's seventh ranked basketball Yeomen take on the Laurentian Voyageurs this Saturday in the championship game of the OUAA East Division. Game time is 8:15 p.m. at Tait.

Photo: Mario Scattoloni

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**Canada**



# SPORTS



Photo: Mario Scattoloni

York's Annabelle Mazzera makes no mistake with this one. Action took place in third period of sudden death semi final game against Guelph. The Yeowomen won the game 3-2 and now move into the championship final against arch rival U of T.

## Cardiac kids move into final with victory over Guelph

ELISSA S. FREEMAN

Since their spectacular win at the Concordia Invitational in Montreal two weeks ago, the Yeowomen Hockey Team have used determination, intensity and a little bit of luck enroute to a coveted berth in the OWIAA finals against U of T this Sunday.

The Yeowomen began their whirlwind tour to the top by sweeping the competition in Montreal. This was by no means an easy task as they faced teams from New Hampshire, U of T and Potsdam (N.Y.).

### Overtime win

Their first game was against NCAA top-ranked New Hampshire which ended in a 1-1 tie after regulation time. Only after one overtime period and a shoot-out (in which each side is allowed five shots on goal) did York emerge 3-2 winners.

Against perennial nemesis U of T, the Yeowomen stunned the Lady Blues as they exploded for four goals in less than a minute and went on to a 5-3 win. However, the *piece de resistance* was saved for the final game against Potsdam. The Yeowomen not only endured the three periods of regulation time, but also two overtimes to win the match 5-4 and the tournament title for the second year in a row. Sue Howard and Debbie Lamb were selected to the tourney All-Star Team. Lamb was also lauded as the tournament MVP.

### Back to business

After leaving Montreal, the team had to get back to business with their last league match against Queens. The Golden Gaels, who had no chance of making the play-offs with their 3-12 record, still managed to put on a feisty display of hockey. On the other hand, York didn't look like the same squad who had previously beat Queens 11-1 in their last meeting.

York never took a commanding lead in the game as the score was tied 7-7 until the final minute of play. Then with a mere 10 seconds left on the clock, Sue Howard scooped up

the puck in the York end and make a furious dash for the opposing blue line. She took a desperate shot at the net—and the puck rattled the mesh just as the buzzer sounded to give the Yeowomen an 8-7 win. "The attitude in the change room was a little more relaxed than usual," said Assistant Coach Wall Clost, Jr., "but it's one of those games where we'll just take the win and run."

However, the Yeowomen were well aware of the fact that they couldn't carry that relaxed attitude into their crucial sudden-death semi-final with Guelph. After beating the Gryphons 6-2 last week, York entered Tuesday night's game at a disadvantage because left-winger Judy Butler was unable to play as she had broken her foot the day before.

Nevertheless, York jumped to an early 1-0 lead in the first period on a goal by Sue Howard, but Guelph turned the tables in the second 15 minutes by netting two goals and

carrying their 2-1 lead well into the third period. However, Annabelle Mezzera tied the game 2-2 with her timely goal at the six-minute mark, forcing the game into overtime.

### Mezzera nets winner

As they are no strangers to overtime play, the Yeowomen put on their championship form and began to press for the winning goal. Guelph, who was equally ripe for the victory, provided a few hair-raising moments as they were thwarted on several break-aways by Donna Thompson's stellar performance in goal. York's Mezzera then continued her heroic performance of the night by popping in the winning goal for the 3-2 victory.

But the question remains, will the 'Cardiac Kids' be able to continue their success into Sunday's final? "If we can just relax and play the way we are capable of playing, we can beat U of T," affirmed Debbie Lamb.

### First for everything

## Bitter sweet defeat

MARK ZWOL

Some things are just meant to be. If the York Yeomen volleyball team had any dreams of playing in the OUAA championships this year, they were destroyed last Saturday by that old red and white nemesis, the U of T Blues.

After two hours of intense action on the Tait centre court, the crosstown rivals upset the defending OUAA titlists in a well-deserved five-game match victory, 13-15, 15-9, 7-15, 15-13 and 18-16.

For coach Wally Dyba, the match loss denotes some disturbing facts he'd like to forget: One, this is the first time in six years that the Yeomen will not represent the East division of the OUAA in the league championships; and two, it's a particularly bad time for York to come up with their second only loss to league opponents in three years.

The Yeomen had seen the likes of the Blues before, handing them their only two regular season defeats earlier on this season. But the Blues,

led by Ed Drakich, ace attacker, blocker and pro in just about every other category on the 60-foot court, jumped all over an inconsistent and oft-times lacklustre York attack.

### One-man show

In fact, it was largely a one-man show for Drakich, who finished up with 17 kills, 10 stuffs (most of these single-handedly) and 8 digs. The only other U of T player close to him stat-wise was Paul Lester with seven kills.

"We played great together out there," Drakich said. "We've never beaten York in this building (Tait) before, and it was just a super win all around."

### Where he should be

After U of T surprised York in the opening game, the two teams exchanged victories to enter the third and deciding game deadlocked



MARK ZWOL

## No disadvantage for this dynamite little package

There's an old saying that is often heard from fans. From football stadium bleachers to hockey arena greys the story is: good things come in small packages.

Joe Morgan ended the Los Angeles Dodgers playoff hopes with a screaming four bagger on the second last day of the 1982 baseball season. Then there's smokin' Joe Fraziers' uproarious defeat of the gift to flap, Muhammad Ali. The list could go on, and not to mention, spark some heated arguments as to who is the best little man in the game.

But when the average sports buff is making his pitch for the best little package in the business, he is rarely going to consider the exploits of someone under six feet tall on a basketball court, at least not without shaking his head. Even in the college game, where teams like the Waterloo Warriors boast a 6-foot, 7-inch height average in the starting five, it is not likely that the little man is going to have much to say. But that's what old sayings are made for.

At 5 feet, 11 inches, Enzo Spagnuolo is at a definite height disadvantage when he steps onto the court. He has played in the Yeomen backcourt for the last three seasons and has stood in the shadows of the likes of Dave Coulthard and Paul Jones (older brother of Mark Jones, the other half of this year's backcourt tandem). A former Kipling High School grad, "Zo", as his mates call him, has stunted with the all-Ontario Junior team, and has lent his off-season services to the Toronto Estonia Basketball club. But it wasn't until the outset of this season that he had won himself a chance to start for the red and white.

"As a rookie coming out of high school, it's pretty hard to break into the starting line-up, especially when those guys (Coulthard-Jones) have been around for a couple of years. But this year, because our team is so much more balanced over previous years, my job as a starter has been a lot easier."

Aside from his crowd-pleasing exploits this season, the road to the starting five hasn't always been a smooth one for Spagnuolo. Between rare on-court smiles, ones that seem to peep out is a glimmer of satisfaction for an M.V.P. or game high scorer laurel, Spagnuolo fights off-court rumours floating around about his one-year sabbatical in 1981 and his relation to coach Bob Bain.

"No, there were no hard feelings between us. He is a good coach, I have no quarrels with him. The situation was tough, though. I was in my rookie season and I wasn't getting all the court time I wanted. They had Dave and Paul and a lot of other players. So I decided to sit it out. I was going to transfer to another school, I wanted to get into a different business programme, but then you run into a lot of things that waste your time, red tape kinda things. So I came back."

### Confidence can kill ya

Before a Yeomen Basketball game, many of the fans who do show up, enjoy sitting down to watch the pre-game warm-ups. It's a traditional psyche-out for opposing factions both on and off the court. The players come out after their final team meeting prior to the game and put on a bit of razzle-dazzle amidst "ohhs" and "ahhs" from the onlookers. But this doesn't bother Spagnuolo.

"You have to take every game seriously and maintain a level of intensity. Confidence can kill ya. You go out and you play a role on the court—get the ball to the big guys. I just play my position, I don't notice the crowd."

The controlled type of game he plays is something Spagnuolo takes pride in. When he switches his basketball sneakers for a pair of street loafers, his compacency stays with him. He calmly admits to being "just an average student". But anyone who plays inter-varsity sports would testify to the trials of being "just an average student", especially with all the hours of practice and travelling. "It takes a pretty devoted effort," Spagnuolo says.

When it comes to his on-court antics, though, Spagnuolo seems to push the right buttons at the right times. Coach Gerry Barker has put the team's offensive reigns in his hands which leaves number four a lot of lee way to freelance. "If he sees a bit of daylight between him and the basket, he'll go for it," Barker explained. Fact is, with the ability to "stay with the rest of them", Spagnuolo puts his tools to good use. "I'm really only a .500 shooter," he adds. But "Zo" rarely puts one up outside the 15-foot area, and with a 14 points per game average this season, he has done "all right" for a guard whose share of the limelight is usually blocked out by guys nearly a foot taller than he is.

Spagnuolo is currently studying economics at York. With two OUAA championships and the M.V.P. award for his dazzling performance in the recent Excalibur tourney, Zo is looking forward to the end of February when the Yeomen vie for their sixth consecutive OUAA crown.

at two wins each. The Yeomen opened up the tie-breaker with a well-executed tandem up the middle that might have set the tone for the game had it not been for spirited play by U of T backcourters who made digs out of everything York threw at them. With the score 9-1 in favour of the Blues, the Yeomen pulled up their proverbial

number five socks, staging a comeback to knot the score at 16.

However, Drakich, as he had been throughout the five games, was where he should have been, making a one-armed stabbing save off a potential side out kill Ray Lamey. The Yeomen could only shake their heads in frustration when the play set up an ensuing U of T kill that iced the game and the match.



# CONTEST

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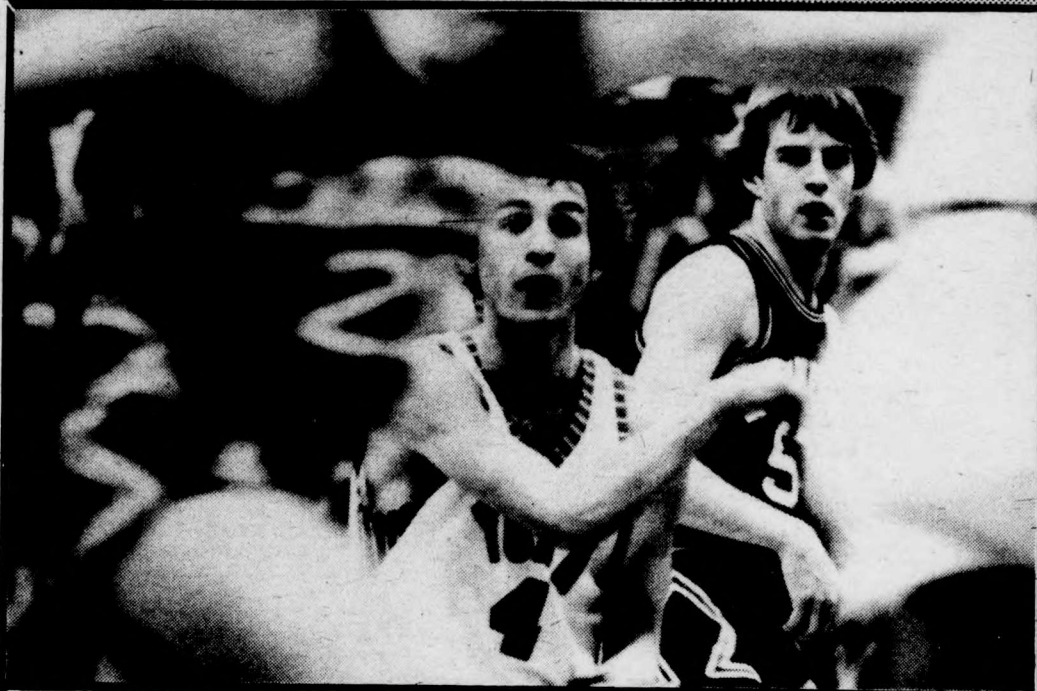
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DEADLINE MARCH 31, 1983



York's allstar guard Enzo Spagnuolo looks on during the Yeomen's 95-74 semi-final victory over Carleton

## One more time for Cagers

CHRIS B. DODD

The Yeomen basketball club took the first step toward returning to the CIAU championships with a decisive 95-74 victory in OUAA play-off basketball action last Tuesday night.

The Yeomen will now host the Ottawa Gee Gees in a defense of their six year stranglehold on the OUAA's Eastern division title this Saturday afternoon.

The Yeomen appeared to have their hands full early in the game with the Ravens mounting a tight struggle in the first half. But the Yeomen surged ahead and managed to take a 12-point lead at the half.

York continued to press as the second half began, forcing the Ravens into performing some desperate come-from-behind tactics that undoubtedly failed. York went on to take a lead of 25 points before settling on the 95-74 final score.

**REBOUNDS:** Tim Rider led the scoring in the game for York with 25 points. Grant Parobec and pointguard Mark Jones followed with 21 and 19 points respectively. . . The OUAA named its All-Star team this week and York placed four to the squad. Enzo Spagnuolo, John Christensen and Grant Parobec were selected to the first team while Tim Rider was named to the second All-Star team.

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## OMBUDSPERSON QUESTION

In March of 1983, a referendum, pending Council approval will take place. The exact formation of the question is as follows:

Consider:

An Ombudsperson functions to protect the rights and freedoms of individual students against maladministration.

An Ombudsperson assures that individual grievances held by students against administration are arbitrated with fairness and due process.

An Ombudsperson works to inform and implement reform in the educational system where needed.

Do you support contributing \$4.50 to be levied through your student fees for a period of one year only and to be used to create an Ombudsperson's office at York University for the benefit of individual York students: YES \_\_\_\_\_ NO \_\_\_\_\_

If the referendum is passed a committee will be struck with the objective of negotiating with York's administration setting terms of reference for the office, and selecting of individual to fill the job of Ombudsperson.

This committee will consist of one (1) representative from each student council college, student association, and the Vice President Academic Affairs, C.Y.S.F.



## Take that final spot

## York's backdoor to playoffs

CHRIS B. DODD

Despite losses in their final two games of the season, the Yeomen hockey team has nonetheless qualified for the final weekend of regular season play with York narrowly ousting Guelph for the sixth and final playoff position in the standings. The Guelph Gryphons were eliminated from post-season play by virtue of a loss to U of T on Friday.

But Friday night was an evening for losses of sorts, as the Yeomen were also defeated by the McMaster Marlins 6-5, before a wildly enthusiastic crowd at the Wentworth rink in Hamilton.

## Stewart back in form

The silver lining for the Yeomen was the acrobatic play of goaltender Dave Stewart who constantly frustrated the Marlins despite failing in his single-handed attempt to hold off the surging Mac team.

For the rest of the team it was a night of "ups" and "downs". York jumped to leads of 2-0 and 4-2 before a third period four-goal barrage by McMaster which iced the game.

The Yeomen, however, started in high gear with Bob Webb opening the scoring early in the contest, and with Martin Perry turning a backhand past Mac goalie Tony Harris at 5:55.

The 2-0 advantage lasted until the final minutes of the opening period when the Marlins solved the Dave Stewart puzzle with two quick goals by Mike Taylor and captain Rick Mastroluisi to tie the score.

## Mac comes back

York registered all the second period scoring to take a 4-2 lead on Bob Webb's second goal of the game at 0:45, and Mike McCaulley's solo effort at 8:30.

But after showing occasional signs of life in the two previous periods, the Marlins made their move, quickly knotting the score on

a fluke goal at 2:12, while adding another at 6:09.

Before York could recover, Mac had scored the go-ahead goal on a breakaway a minute later as defense-

man Greg Bullen fired a slap-shot past a bewildered Stewart.

John Lovell completed the scoring for York with less than six minutes to play, but the Yeomen were unable to score the equalizer.

## Personal bests at OUAAs

## Swimmers rap it up

NEIL HARVEY

Last weekend at Brock University, the Yeomen varsity swim team finished their season at the 65th OUAAs swimming and diving championships. In placing seventh out of the 16 competing schools, York maintained their standing in the conference. All swimmers attained personal bests in almost every event.

The "highlight" swimmer for the Yeomen was rookie Bruce Kaufman from Trinidad. Kaufman finaled in the 50m freestyle—very tough to qualify for with less than three-tenths of a second separating the top six qualifiers.

personal bests in the 50m and 100m freestyles. Chris Guy concluded a fine rookie season, lowering his times in the breaststroke event every time he swam, including a nine second drop in the 200m.

NOTES: Chris Kozachenko dipped below his 30-second barrier in the 50m freestyle. . . Glen Mateer and rookie Greg Kuti both swam well in their respective events. . . and finally, Lee McFayden, who seems to run mainly on maple-glazed donuts, turned in a fine effort in the sprints.

## Consoled finalists

Other finalists included the breaststroke duo of Romulo Berendson, a second-year political science student from Peru, and Peter Kilty, in his second year of the MBA programme. Both swimmers finished the consolation final of the 100m and 200m event.

Joe Skelly, in his third year at York, has mainly been a water polo player, but has performed strongly as a sprint freestyler and relay swimmer. He finished ninth in the 100m butterfly and fifteenth in the 50m freestyle.

## Personal bests

Captain, Victor Verblac, in addition to pacing the 4x100m relay team to a sixth-place finish, posted

## Gymnasts in fine form

KIM MYERS

Yeomen gymnastics coach Tom Zivic brought his team to the OUAAs championships at Queens University with the finesse and drive that has characterized their number one ranking throughout the season.

And, to no one's surprise, York emerged from the meet with the overall team title, compiling a total of 164.3 points. It marked the fourth consecutive year the Yeomen have walked away with the award.

The University of Toronto took the silver medal, placing second with a score of 153.4 points, while McMaster rolled to the bronze after tallying 127.5 points.

Dan Gaudet paced the Yeomen with his precision performances to capture the all-round individual champion laurels. Gaudet, who is also the nation's number one ranked gymnast, topped his list of awards by taking the Werry Trophy as the meet's outstanding gymnast. He collected 55.3 out of a possible 60 points on the day.

Allan Reddon of York placed second in the individual competition with 54.65 points, and Rob Wild, also of York, came third with 53.5.

The Yeomen gymnastics team will be looking to cap their season off with a national title when they host the CIAU championships this March 11-12, at the Tait Gym.

## Yeowomen getting ready for CIAU's

This last weekend the Yeowomen Gymnastics Team participated in the OWIAA Championships held at The University of Western Ontario. The Yeowomen gymnasts had their best meet of the season, but were only able to capture 124.3 points that put them into third place. McMaster's team again, for the second year in a row, captured first place with a total of 134.4 points. The University of Western Ontario was second with a score of 125.5 points.

The overall individual winner was McMaster's Debbie Kirby. York gymnasts Beth Johns and Linda Kunashko finished fourth and fifth respectively. Mireille Gour, also of York, placed seventh. Johns dominated the Yeowomen with strong performances on all apparatus. She placed sixth on the vault and beam. Her total all-round score was 31.52 which will give her a sure spot on York's team for the CIAU National Championships to be held at York, March 11 and 12. Kunashko had a second-place finish on vault to add to her accomplishments. Mireille Gour, who had an excellent bar routine, took second place in that event. Cinday Janssen also qualified for York at this meet and will join the rest of the York team at the National Championships.

In the Tier 2 competition, York's gymnasts dominated the competition with Janice Eaton placing first all round and Kim Myers third all round. Jamie Horie had a first place finish on vault and Liz Langdon had a first place finish on bars.

## Hopkins makes his mark

MARK ZWOL

Mark Hopkins, the Yeomen's all-star linebacker, was the first player chosen in the second round of last week's CFL amateur draft.

A second round position in the draft is not as significant as a first round selection, but for the 22-year-old product of Kipling Collegiate, it was nonetheless a major accomplishment.

Hopkins became the first player ever drafted by the newly-formed Montreal Concordes and the highest selection from York, eclipsing Bill Hatánaka's second round selection (24th position) by the Ottawa Rough Riders in 1975.

## Time to move in

Concorde's Head Coach, Joe Galat, expects Hopkins—at 6-foot, 2 inches and 230 pounds—to crack the starting line-up in his rookie season. In fact, Hopkins' chances of starting should improve when Concorde regular John Palazeti, who has played out his option, moves to the Saskatchewan Rough Riders, as expected.



Photo: Mario Scattoloni

York's Angela Taylor busts out of the blocks at the Laurier track meet.

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■	<b>Fri.</b>	<b>FITZCARRALDO</b>	<b>7:30</b>	■
■	<b>Feb 25.</b>	<b>TIME BANDITS</b>	<b>9:30</b>	■

■	<b>Sat.</b>	<b>IT CAME FROM HOLLYWOOD</b>	<b>7:30</b>	■
■	<b>Feb 26.</b>	<b>MOMMIE DEAREST</b>	<b>9:15</b>	■

■	<b>Fri.</b>	<b>LOLA</b>	<b>7:30</b>	■
■	<b>Mar 4.</b>	<b>CITY OF WOMEN</b>	<b>9:30</b>	■

■	<b>Sat.</b>	<b>THE WALL</b>	<b>7:30</b>	■
■	<b>Mar 5.</b>	<b>THE WIZARD OF OZ</b>	<b>9:15</b>	■

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## SPORTS

with his expectations. "The results were basically good, I was gratified but not completely satisfied", Polatynski commented.

The day long competition was comprised of the individual as well as the team competitions. Despite

strong expectations of placings in the top three of the individual competition, the Yeomen were shut out in this area. Polatynski did not hide his frustrations, "the results in the individual competition were disappointing".

Not satisfied

On a brighter note however, the fourth place finish is the best ever for Coach Polatynski and has established York as a strong contender in Ontario University fencing. The Yeomen fencers will miss the experience of senior foilists

Scott Mitchell and Bernie Leung next year, but the future looks promising as this years rookies, who

represent a majority on the team, become more seasoned. Polatynski fell into agreement with this point.




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