

# York Tiny Tory delegates support leadership vote at Winnipeg convention

GREG GAUDET

This weekend, delegates from the York University P.C. club will vote in favour of a review of their party's leader, Joe Clark.

At a meeting held recently, club members elected three delegates to the annual Tory convention in Winnipeg; a convention which will be dominated by one issue—Clark's leadership. According to club member Cathy Katz, "At the delegate selection meeting, those who wanted to be delegates said they would vote in favour of a (leadership) review."

## Outspoken critic

Club President Ted Paul suggested that more anti-Clark feeling may have been stimulated at the delegate selection meeting, where the guest speaker was John Gamble, the Tory MP for York North and an outspoken Clark critic. Paul, who is also a convention delegate, will vote for a review because he "believe(s) we (the party) can find a better leader."

When asked whether he

thought the party's youth wing looked more favourably on a leadership review than senior members, Paul said he did, explained that the youth "especially among Ontario campus clubs" seems more to the right than the rest of the members of the party and that "Clark's definitely a red Tory."

## More to the right

Paul also pointed out that the Ontario Progressive Conservative Campus Association had passed a "near-unanimous resolution in favour of a review. There was only one vote in favour of Joe Clark." Paul believes Clark will accumulate approximately 60 per cent of the vote, but admits if the result is in the "grey area" of 51-74 per cent, it would be difficult to predict what a "pretty stubborn" Clark would do.

Those York club members *Excalibur* spoke with seemed to agree with Paul's assessment of the situation. Cathy Katz said, "Because of Clark... people don't respect the P.C.'s." Alternate leaders

suggested were Bill Davis and Peter Lougheed. Chris Kozan-chenko, another club member, also feels that the Worthington situation will work against Clark's chances of clearly winning a vote on a leadership review.

However, despite these views, various polls and other sources report that Clark will do well on the vote. Clark's career had been placed in jeopardy at the party's last convention. But he survived that challenge when 66 per cent of the delegates opposed a review.

## Clark challenged

The existence of "pro-Clark money" has been reported, but no one with whom *Excalibur* spoke had encountered such funds.

There is no question that this weekend Joe Clark will face one of the biggest challenges to his political career. And if the party membership has the same sentiments as do the York "Tiny Tories", the P.C. party may find itself once more in the process of finding a new leader.

January 26th: Central Square skirmish



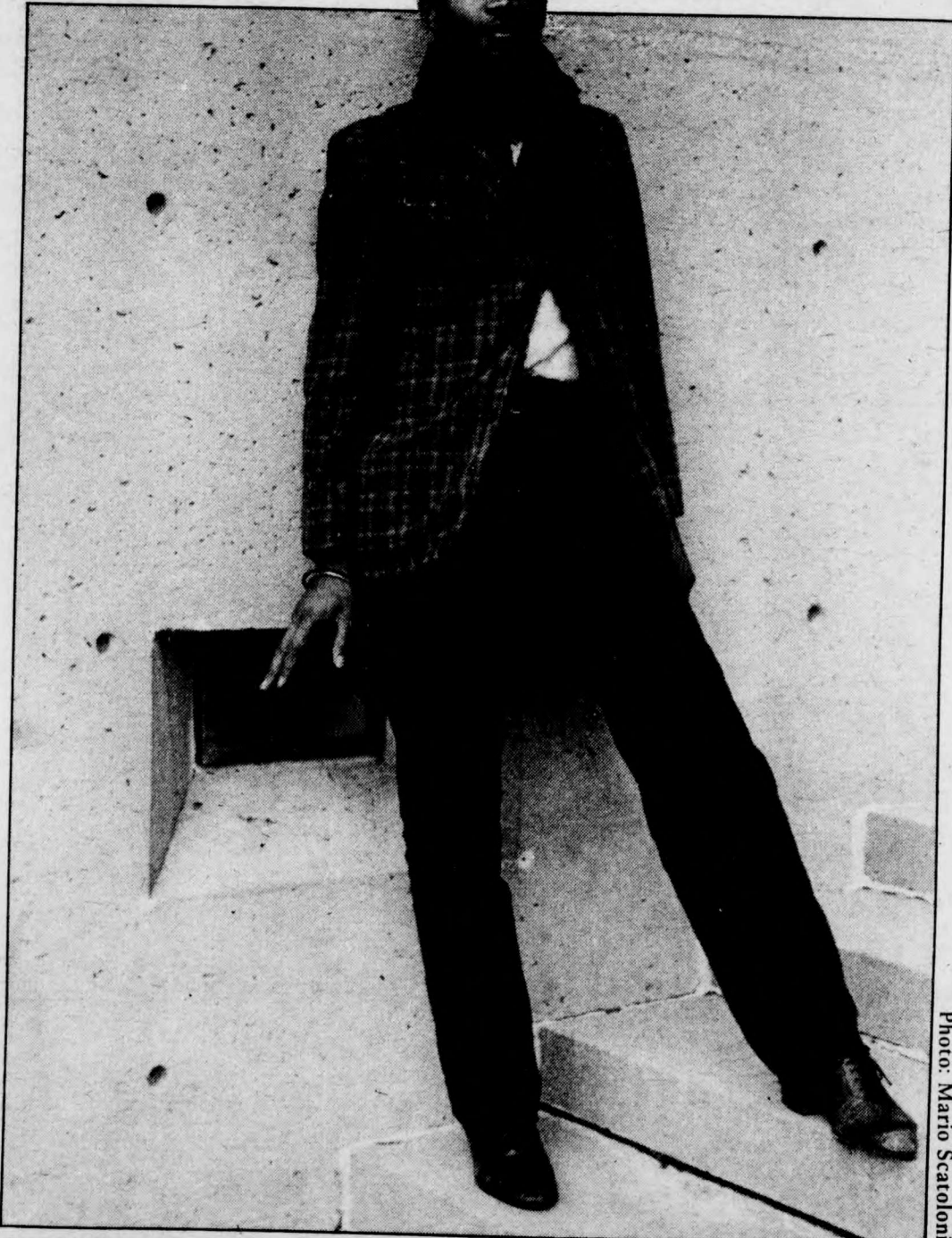
After *Excalibur* Photo Editor, Mario Scattoloni, snapped this picture, he was threatened by an angry supporter of The York University Palestine Education Committee which was involved in a debate with unidentified Jewish students.

# EXCALIBUR

January 27, 1983

University's Independent Press

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Poet Clifton Joseph came back to York for a reading of his dub poetry. Story page 7.

## Union says company sees job as an extension of the home

BARB TAYLOR

Last Thursday, Elizabeth Hale and Arlene Gunn, representatives of striking Cawthra daycare workers, spoke at York about the Ontario Service Employees' strike against Mini-Skools, a U.S. based corporation specializing in daycare.

The union charges that low wages, poor working conditions and inadequate child care are the issues in the strike which started October 18. Mini Skool wages currently range from \$3.68 to \$4.28 per hour, and there are no benefits.

"Their attitude is the job we do is just an extension of the home," says Gunn. "We consider ourselves professionals and require a decent wage to live."

The negotiations have been suspended because the Mini Skool lawyer is on a six week long vacation in Florida. When the strike began, workers at six schools were bargaining with the corporation, but agreements have been reached at four of the institutions and another has been shut down. OPSEU has advanced \$10,000 to the local whose school was closed down, so that workers might establish a co-operative daycare centre.

Photo: Mario Scattoloni

At the Cawthra centre, ten of the eighteen striking teachers are looking after children. "If the children were going to be caught in the middle," said Gunn, "we didn't want to have anything to do with it, so we worked very hard to set up alternative day-care." Gunn charged that Mini Skool had provided the children with inadequate food, and the children often went hungry during the day.

Some groups have questioned the quality of Mini Skool's daycare. In 1979, the NDP social services critic, Ross McLennan, documented a number of charges that had been made against Mini Skools including chronic food shortages, violations of worker/child ratios set by regulation and a lack of sanitary standards - open poison at one centre, and cockroaches, mice and silverfish at another.

A year earlier, the Fraud Squad of the Metropolitan Toronto Police Department investigated an allegation that Mini Skools had over-charged Metro Toronto by \$200,000 for subsidized daycare. The police discovered that the records needed for the investigation had been destroyed.

Although parents, according to Gunn, were not fully aware of the conditions at the school, they have been very "supportive" of the strike, and "have been bringing supplies for us - coffee, etcetera." The usual number of children in the daycare is 192; there are now only 30. When the strike started, Mini Skool reduced its prices by half. Gunn said, "This was precisely to encourage parents to cross the picket line."

Parental aid supplements OPSEU support for such things as food and supplies for the alternate centres, a trailer and a phone on the picket site, and creative supplies for children. "If this goes on much longer," said Gunn, "we will require support from others." A hat was passed at the York event and \$46 was collected for the strike.

A number of York students, faculty and support staff have been marching on the picket line and on Monday, a solidarity picket attracted fifty people including several from York. OPSEU representative Peter Slee said, "The support was well appreciated." At the York meeting Janice Newson, Chairperson of the York University Faculty Association, pledged to encourage more support for the strike.





### 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.

### CANADIAN BANKERS' ASSOCIATION

Helen Sinclair, Director of Public Affairs for the Canadian Bankers' Association, will be speaking from 4:00 to 6:00 p.m. in the Faculty Lounge, 8th floor Ross Building (room 872). Sponsored by the Economic Student Association, the topic to be covered is "Current Issues in Banking". A general question period will follow. Monday, January 31, 1983.

### NATIVE CULTURAL DAYS

Feb. 8-10, 1983. Sponsored by the Native Students Association. Traditional dancers and drummers; speakers from Native organizations; poetry and prose readings by George Kenny and Lenore Keeshig; performance by modern dancer Rene Highway; Native craft display and sale. Admission free--everyone welcome!! For more info regarding times and locations call Mary Bernard or Patsy Odjig at 667-3281 (days) or Claire Dineen at 221-9600 (weekends).

### MEDITATION

Jan. 31st lecture & instruction in Tantra Meditation, as taught by Amanda Manga. 7:30 p.m. Stong College Rm 222. For info: 532-9525. All welcome.

### WAR: A CINEMATIC STUDY

Vanier College presents a film festival--*War: A Cinematic Study* from January 26 through January 30 in O10 Vanier. A Festival Pass for admission to all screenings is available at the door, or through 254 Vanier in advance (\$1, Vanier; \$2, other). Seating is first-come, first-served. For further information, please call 667-2323.

### GAY ALLIANCE

Gay Alliance meets in Stedman LH 107 Thursday at 7 p.m. The theme is growing old and gay--Aging in a youth-oriented society.

### OPERA FILM AT YORK

The Music Department of York University will present a special film screening of the Hamburg Opera Company's production of Alban Berg's opera *Wozzeck* on Wed. Feb. 2 at 2:00 p.m. in Curtis Lecture Hall F. Admission is \$2.00 and the public is welcome. For more info call 667-3365.

**I THINK MY LITTLE DOG KNOWS ME**, a dramatization of the work of Gertrude Stein, will be presented February 4 and 5 at 8:00 and 9:30 p.m. at the Samuel Beckett Theatre of Stong College. There will be a preview on February 3 at 9:30 p.m. Free admission.

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### THREE SISTERS AT YORK

York University Theatre Department presents a 4th year production, of *Three Sisters* by Anton Chekhov a new English version by director Tony Stephenson. Appearing February 8th-11th at 8:00 p.m. Matinees on Wednesday and Friday at 3:00 p.m. Tickets available at Burton Auditorium after January. \$1 for the Opening Night, \$2 for Matinees and other nights.

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The bundles are smaller this week, but there are more mad writers. Really folks, we'd put out a larger paper if we had more money. Mark's been spending too much time with Chinese art and bleeding fingers; Nigel, you are proof that rewrites pay off; Mario, we're taking up a collection to rent you a body guard; much thanks to John, one of the few to have ever read an entire issue--especially before it went to press. Put your problems in your pocket, your applications in the mail, the tangle of lights on the little wall, the glads in Sushi's summer house and get rid of that table--thank you for the support. John, there was nothing wrong with your worms. Sanjay just couldn't get the interview. David we want to run your piece, but we need you to come back and type it: 67 strokes, triple spaced! Over and out.

Excalibur is published every Thursday by Excalibur Publications, Inc. with the help of volunteers from the York community. Our offices are located in Room 111 Central Square, Ross Building, York University, 4700 Keele St., Downsview, Ont. M3J 1P3. Editorial Office: 667-3201. Advertising & Typesetting: 667-3800.

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The Faculty of Education is now receiving applications for the 1983-84 academic session. Students currently registered in undergraduate faculties can obtain applications or information from

Office of Student Programmes  
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Ross Building, N 801

Education Office  
Glendon College  
228 York Hall

### INFORMATION MEETINGS

Students wishing to learn more about the Bachelor of Education programme at York University are invited to attend special information meetings to be held:

**Tuesday, February 1, 3:00 p.m.**  
Senate Chamber (9th Floor, Ross)

**Wednesday, February 2, 4:00 p.m.**  
Senate Chamber (9th Floor, Ross)

**Wednesday, February 9, 4:00**  
Senior Common Room, York Hall,  
Glendon College



# Canadian novelist Margaret Laurence translates desperation into action

BARB TAYLOR

Margaret Laurence, Canadian author, peace and pro-choice activist, spoke to a crowd of 600 at York yesterday at a benefit for the York Women's Center.

Laurence read from her novel, *The Diviners*, and from a collection of her essays, *Heart of a Stranger*. These excerpts expressed her feelings about Canadian nationalism, about growing up in a small town, and about the difficulties women face as youth and mothers.

"I see now that I used it as one more means of working out a theme that appears. That is the question of where one belongs and why and the meaning to oneself on ancestors - both the long ago ones and remembered history," said Laurence of her essay "Where the World Began."

The piece begins with the study of the child in a small town: the "vulnerable and violent" girls on the wrong side of the track; the dim awareness of drought and depression; the eccentric few and the few excitements. It ends by questioning our collective roots as

Canadians. To those that have called Canada dull she says, "Stullifying to the mind it certainly could be, but not to the imagination. It was many things, but it was never dull."

"They might try to understand that for many years we valued ourselves insufficiently living as we did under the huge shadows of two dominating figures - Uncle Sam and Britannia. We have only just begun to value ourselves, our land, our ability." She places the blame on Canadians as well: "It can never be forgotten that it is we ourselves that have sold such a large amount of our birthright for a mess of plastic process."

The struggle to overcome the "plastic process" occupies much of *The Diviners* as well. Morag, the main character, says "Our minds are on higher things," when she is told, "you could both be gorgeous if you put your minds to it."

Laurence breathes the fear of growing up and the fear of the world into the character as Morag breaks down crying, and the author asks, "What the hell is she crying about?" and answers, "Because of hope she

feels?...because she feels she can't carry through with the new her and because she doesn't even want to because it shouldn't all be necessary but it is...because life is bloody terrifying."

Morag grows up and goes on, like Laurence, to question the women who came before her, the pioneers of this country, "Women working like horses - also probably pregnant most of the time...Baking bread in brick ovens with a loaf in their own ovens...How many women went mad, the strain, the loneliness, the isolation, despair, overwork, fear, out there in the bush?"

Yet Laurence does more than glorify our history, she translates her desperation into modern action: she works with the Canadian Abortion Rights action League, Arts for Peace and a number of other peace groups. She is currently Chancellor at Trent University and has been Writer in Residence at three universities. And she is also attempting to write a novel.

SEE EXCALIBUR NEXT WEEK FOR A FULL FEATURE ON LAURENCE.



Photo: Mario Scattoloni

Canadian novelist, Margaret Laurence at York yesterday.

# Geneticist examines issue of pre-natal diagnosis

DAVID SPIRO

The Geneticist-in-Chief at the Hospital for Sick Children is concerned about state medical practice in Ontario, especially as it applies to pre-natal diagnosis.

On Tuesday, Dr. Louis Siminovitch spoke at York, where he outlined some of the ethical concerns of physicians who are involved in genetic counselling and research. He also discussed moral issues which are likely to arise in the near future.

Pre-natal diagnosis, explained Siminovitch, is a simple technique which can be performed in the doctor's office. The process involves taking cell samples from the

amniotic fluid of a pregnant woman) feel they are entitled the lab. The cell chromosomes, which determine inherited characteristics, are then examined. The presence of Down's Syndrome, which is caused by the presence of an extra chromosome, can be detected by this method.

Siminovitch was quick to point out that "the extent of the defect varies enormously from one child to another", and that a diagnosis of Down's Syndrome does not necessarily mean that a child will be seriously retarded. In fact, "technology does not discriminate between a major defect and a minor defect" - a drawback which may lead

parents to become anxious about an inconsequential abnormality.

Who should be allowed access to the technology has become an important issue. Siminovitch claimed that the procedure has been overpublicized and that as a consequence, all requests for the test could not be met. "At Sick Kids," he said, "we have a strict regulation that those under 35 can not have access to the technology (all other things being equal)."

The "fairly arbitrary" cutoff creates dilemmas for the medical profession. What if a 30 year old woman comes into the doctor's office says she has two cousins with Down's Syndrome, and

demands that she be given the test, asked Siminovitch. "Since the service is provided by the state, they (the woman) feel they are entitled to it," the geneticist argues that allowing those under the cutoff age access to the technology, would set a dangerous precedent. He also believes that when a reliable test becomes available to determine the sex of a fetus, the health care system will be flooded with women from whose "point of view it's important what sex the child is."

Connected with the age question is another concern - the extent of legal liability faced by the doctor. "What if we say no to (testing) a woman

who is 34 and then she has a Down's Syndrome child when we could have told her that before?" The same woman could have had the test done in the United States where "everyone who wants it gets it". Siminovitch used the example of a wealthy woman under 35 who can afford a trip across the border as well as the medical fees to be tested.

Pre-natal diagnosis is also being used in the detection of certain biochemical disorders where defective enzymes are produced by the cells. Examples of such disorders are Tay-Sachs disease which primarily afflicts the Jewish population, and cystic fibrosis. There are about 3000 of these diseases but only 150 can be diagnosed while the fetus is in the womb. Even for these 150 the results of a screening test are not perfect. Certain other defects are diagnosed by measuring the level of a protein in the amniotic fluid rather than by examining individual cells. This type of test is the least reliable.

Even when the doctors refer to blood tests for confirmation, there can "still be

possible mistakes". Serum tests for genetic abnormalities are generally about 90 percent accurate. Siminovitch asks, "What happens to the 10 percent you miss? How are they going to feel that all your tests were wrong?"

Because "the technology promises to become much more extensive" society will be faced with more and more choices in terms of the directions genetic forecasting will take in the next few years.

A new field of research is the area of blood testing for recessive chromosomal defects (i.e. a one in four chance that a child will be affected.) Siminovitch wonders what the impact will be on the structure of our population if everyone starts walking around with badges identifying themselves as carriers of one disorder or another. The debate might dredge up the spectre of racial purity and selective breeding a la Brave New World. The conclusion was that "essentially we're not ready in terms of how we'll deal with the new technology and how we'll apply it to the general population."

## Gay Alliance provides forum for discussion

# Experiences of homosexual parents shared

NIGEL TURNER

Even though Jane knew she could raise her eight-year-old son better than her ex-husband, and despite the fact that she had to win a hard battle for custody of her child, she's still worried about his growth environment. Jane is a lesbian and she's concerned about how her sexuality will affect her son.

It was these types of problems that Eilert Frerichx,

a gay father, and Helen Hood, a lesbian mother, discussed at Thursday's meeting of the Gay Alliance at York -- an organization whose purpose is to provide a relaxed social atmosphere for homosexuals and to provide information to its members through films and speaker.

Eilert was divorced after a ten year marriage, but remained close to his ex-wife, and has shared in the

continued development of his teenage son. He said that he was fortunate to have remained close to his wife. Often with divorces the spouse feels that he or she has been the failure -- an inadequate wife or insufficiently attractive. And "this anger is turned outward against the homosexual" says Eilert. Or, the child itself might "resent the gay parent, blaming him or her for the

traumatic split." There is nothing peculiar about being a gay father, "Most parents whether gay or straight," says Eilert, "will work for the interest of the child without sacrificing their own identity."

Eilert has no concerns about being an improper role model. Since most homosexuals come from heterosexual families, Eilert concludes, "Heterosexual role models don't always rub off." He says, "Role models only function to reinforce sex roles," and points out that his own son is "militantly heterosexual."

Helen Hook, also a divorcee, belongs to a free legal service and support group for lesbian mothers. In her opinion, the sooner children learn about their parents' sexuality, the better; younger children will not have had time to acquire any prejudices. She says her son "has realised the need for discretion", and tells some people about his mother, not others. If the child thinks its parent has been hiding his/her sexuality, the child may ask, if it's not bad, "why was it a secret."

# "Giving a voice to the voiceless"

JANIS ROSEN

Last Thursday a very unique event took place at York's Calumet College. Billed as Solidarity Coffee House, the evening included two folk songsters and a visual presentation focusing on Latin America's oppressed society.

The Student Christian Movement organized the evening to help create an awareness of the oppression that exists throughout the world. This approach, said SCM Secretary Cathy Moffat, is more appealing than a

lecture or a seminar.

Moffat, a graduate in Latin American Studies and a former resident in a Latin American village, spoke about the region's struggle for human rights and social justice, and said, the artists' performances were a way of "giving a voice to the voiceless". And although she acknowledged York student body's general apathy towards social and political issues she said the situation "was not hopeless". She attributes the lack of concern to the pain and suffering as related to ourselves."

Mario Rossini, a member of the Defence for Human Rights in Uruguay, and Joy Jukes, a member of Amnesty International who has a special interest in Latin America, demonstrated that entertainment can contain politically potent messages.

The next SCM event will be the Social Justice with the Law Union film series, organized in conjunction with the Law Union. If interested in this and for more information concerning SCM activities, phone 667-3171.

# A banner theft

PAUL O'DONNELL

On January 20, a Stong College banner was stolen and a shower curtain put in its place.

The banner designed by artist Aba Bayesky has wavy lines and five stars representing the five colleges of York. Olga Cirak, the Assistant to the Dean of Stong, is angry, and says, "The persons responsible should be more mature as they are not public school children."

Not only were the banners stolen but the flag pole and part of the wall were pulled out. The college will have to pay for repairs. A new banner may cost as much as one thousand dollars, and installation will be another sixty or seventy dollars.

One banner was found January 25 in a plastic bag stuffed behind a video machine in the games room.

Stong has been doing well in intramural sports, and some think college rivalry is behind the theft; the banners of other colleges are hung in Stong, but none of these were harmed.

All colleges have been victims of the same type of vandalism and most colleges have not replaced banners due to cost.

Anyone knowing anything about the missing banners is asked to contact Olga Cirak in Stong College. A reward is being offered.



**CYSF** will be accepting applications for the position of **EDITOR** for its 83/84 Student Handbook/Manus. Applications accepted until close of business 4:30 p.m. February 11/83. Applications may be left with Mrs. Sylvia Stanley - secretary of CYSF. More information may be obtained from CYSF Business Manager - Tony Finn at 667-2515

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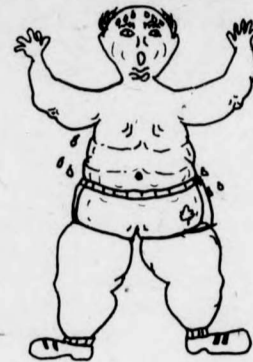
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# Crate thieves milking dairies

SHEREE LEE OLSON

They are eminently versatile, ideal for bookshelves, footstools, bed and table supports, storage bins and, of course, perfect for storing albums. They are readily available from street corners and the back of restaurants,

and almost everyone has a few. They are also clearly marked as the property of a dairy, and carry a warning against unauthorized use. That means the red, green, purple or turquoise plastic milk case in your room is stolen property.

Lyle Roszell of Dominion Dairies, Toronto, the marketers of Sealtest products, is clear about this. "We have never sold a plastic milk case, so there's no possibility of people saying they've bought them." Not that many people bother. Milk case stereo shelves can be seen blithely displayed in windows all over campus. The casual "misappropriation" of these cases is so widespread that it has become a "major problem" throughout the North American dairy industry. "It's not casual from our point of view," says Roszell. He estimates his company loses about a third of the total "float" of 400,000 cases - every year. "That runs into a lot of money." An official at Silverwood Dairies, which bought Borden two years ago, couldn't provide figures, but was quick to admit it's a problem.

Because milk deliveries are made to chain stores at three or four in the morning, the cases must be left outside. When cases disappear, the dairy picks up the tab. Neither Silverwood nor Dominion believes a cash deposit system, such as the one

on the part of the companies to foil music buffs, but the result of metrification, begun in 1981. This fortuitous side-effect had not occurred to the dairy officials, but the man at Silverwoods laughed heartily and was obviously pleased when *Excalibur* described the problem. He couldn't say whether the change has cut losses because their business has been expanding. But Dominion's Roszell didn't laugh; he says there has been no significant decline in losses.

Although a woman at Silverwood said the cost is not passed onto the

consumer "because the Milk Marketing Board sets prices," Roszell disagrees. "Any cost factor is passed on to the consumer," he advises.

The dairies won't sell you a milk case, but Silverwood will tell you where you can purchase one, and Dominion will accept your money for the ones you already have. "We've had people call up years later," says Roszell, "so you can see their consciences are bothering them. We told them the value of the cases and accepted their money. With thanks."

"...eminently versatile....."



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There are vigilante groups in the U.S. sent out by companies to demand the return of their property.

in use in Western Canada, would work here. "It's a problem of sheer volume," says Roszell, "a problem of room in the stores." In fact, some of these stores are themselves guilty of misappropriation: they use the cases to display fruit and vegetables.

Another "solution" was cited by both dairies. Trade journals are carrying articles about "vigilante" groups in the U.S., sent out by companies to demand the return of their property.

But Canadian companies may have already found a partial solution. It seems newly manufactured milk cases no longer accommodate record albums. Contrary to speculation, the slight decrease in dimensions is not a diabolical manoeuvre

Photo: Mario Scattoloni



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# Blake at AGO: A terrible beauty

ROB KELLY

It is not an easy thing to be an artist in any age; for all the rhetoric that is expounded on the joy of creation, it is inevitably a one-sided love affair. William Blake could (and in fact did) deliver a sermon or two on the subject. Art is supposed to speak for itself and a picture being worth a thousand words, Blake is giving a most impressive post-mortem lecture in the AGO until Feb. 6.

Blake has been the subject of many and various theses, analyses, and hindsight revelations for over a century. This is the art community's way of apologizing for the initial snubbing he received when he was alive and could have appreciated such interest. Be that as it may, the artist is now getting his due in the most extensive exhibition of his work to date. The AGO show encompasses the most significant passages in Blake's career including his early etchings of other artists' work (most notably Gray's "The Grave") and his own ambitious pairing of poetry and visual art. The latter work is a dramatic, oft-times overwhelming chronicle of the imaginative life of an artist. As such, it is both easily ridiculed and with a century or so of cushioning, easily praised as "classic". These descriptions do little justice to what is most compelling in these pictures: the abandonment of what is "reasonable" for that which is beautiful. Even if it is a terrifying beauty.

Blake lived in an age when reason was considered man's most important attribute; this negated the fanciful meanderings of art and, while still mindful of God, did not take any great notice of Him nor the spiritual life. Needless to say, it was a rather inopportune era for a man like William Blake whose work, and indeed whose very existence, gloried in imagination and spiritual, often religious renderings. Now he is called "visionary"; then he was called "pathetic". Fortunately, such opinions did not deter him and what came of his determination is the subject of the extremely well-conceived exhibit.

The layout of the show is logical and thoughtful in terms of artist and audience. The majority of early etchings comes first with a brief history. Then one is immediately confronted with the drama and awe-inspiring (no other word for it) etchings from America: A Prophecy and the books of Urizen and Ahania. These combine poetry and visual art with incredible results. The poetry is written in a flourishing script and punctuated with illustrations both as a visual rendering of what is written and the extension of what is implied. It is the embodiment of the phrase Blake prefaces in the "Vision of the Daughters of Albion": the eye sees more than the heart knows. In passing through this one room the price of admission has already been repaid.

The main gallery houses Blake's larger works and as such, it is worth hanging out here for a while. The use of colour and the expressive anatomy of the human form Blake employed are most evident here. The most pointed example of this has to be the painting of Newton; there are two in fact, and the transformation from one to the other is amazing. At first, Newton is seen as a deeply contemplative figure, his face a serene mask absorbed in a geometrical drawing, the figure perched on a rock wash with gentle colours and subtle hues. In the second, the setting is identical but now the face has acquired a malevolent involvement with his thought and the watercolours are harder, darker and foreboding. The two pieces are in themselves an essay on the effective use of watercolour

which is primarily associated with more sublime expressions. It is also an example of Blake's involvement with his art and his conception of the world. Here we have the foremost thinker of that or any age seen as both angelic and satanic. This no doubt springs from Blake's admiration of Newton's imagination and his rejection of the preoccupation with reason that thrived in his time. In Blake's words, the scientific analysis led to "the same dull round, even of a universe." His own inquiries into the nature of the universe were grounded not in physics but in myth.

The persistence of myth in Blake's art, aside from technical

considerations, is its most notorious aspect. He was ridiculed for so indulging his fancy and yet the result is brilliant. The drawings for Dante's "Inferno" lend a substance to the text which is more than merely physical; it is mystical. The artist's own mythical constructions in the books of Urizen and Ahania or the story of Albion are formidable visions of man's falling from grace with God - whether you embrace the deity or not. The mere fact that Blake conceived, wrote and executed these works alone, without any ovation from an audience is in itself legendary.

The only possible complaint concerns the lighting. To be sure, it

was contrived to lend a subdued effect to the show and to protect the work. But really, no serious damage is going to occur in the few weeks of display and it makes it difficult to consume that eloquent, elegant script which infuses the work.

With that said, the show is excellent in content and design, an experience of art-as-vision by an imagination obsessed by its ability to give life to myth in a peculiarly human way. You may not be awed by William Blake's work, but you won't be coddled by it either. It has only been a century or so since Blake last put pen to page and still we cannot fully realize what a terrible beauty was born.

## York Society for Eighteenth Century Studies

### Blake to rouse man from his slumber

DAVID SPIRO

Tuesday last, a group of fifty people was treated to an enlightening discussion and slide-show on the art of William Blake. The seminar, entitled "Introducing Blake's Designs," was presented by Glendon's Janet Warner on behalf of the newly formed York Society for Eighteenth Century Studies in conjunction with the Blake exhibit at the Art Gallery of Ontario.

In her presentation, Warner emphasized that William Blake (1757-1827) was "both an artist and a poet of great talent in each." He was a seminal poet, but is perhaps best known for his dramatic temperas, coloured engravings and book illustrations.

Since Blake thought landscapes were irrelevant, his works do not include them. He painted with "an almost complete concern with the human form", which, to him was "more than the body alone. It is the visible part of the soul. Humanity, for Blake, is equal to the divine."

He believed that man could possess four sorts of vision, or states of mind. In order of most desirable to least desirable, the categories are fourfold vision, threefold vision, twofold vision, and single vision or Newton's sleep.

In Blake's opinion, Sir Isaac Newton was "a heroic and

important figure", but was also "an emblem of single vision" symbolizing "a fearful vision of the world." Newton's mechanistic world view "removed the centre of the universe from the individual" and had been the cause of the "bad dream from which mankind must awaken". Blake felt it was his task to rouse man from his slumber.

The antithesis of single vision is fourfold vision where "all men would be prophets and have the capacity to see the results of their actions". In this state time disappears and eternity replaces the constraints of mortality.

Another desirable state of mind is called threefold vision or Beulah. This particular type of vision is characterized by "a state of rest or paradise where innocence prevails." One would be free of guilt or shame in such a state, a notion which, according to Warner, anticipates many of Freud's ideas about neurosis and the unconscious. A child lives in this state all the time, in a world without guilt, full of love and forgiveness. However, we all must grow up, and we can either become slaves of single vision or we can become creative beings and

possessors of fourfold vision - a state of mind where all have the capacity to become artists.

The voluntary organizing committee of the York Society for Eighteenth-Century Studies is headed by the mischievously irreverent Brian Hepworth whose major interest is the middle part of the Eighteenth Century when Classicism gave way to Romanticism in England. The aim of the Society, says Hepworth, is not so "a bunch of professors can get together and read papers to each other" but rather to appreciate the era in an enjoyable manner through an examination of its literature, philosophy, art, music, history and dance. To make his point, Hepworth quotes Samuel Johnson - "Where there is no pleasure, there is no instruction."

The next YSECS event is a talk by Professor Jack Davis on "Barclay on Immediate Perception" to be held January 25 in the Glendon Senior Common Room at 8:15.

The price of an annual membership in YSECS is five dollars for students and ten dollars for faculty. For more information about YSECS, contact Janet Warner or Eric Rump at 487-6195.

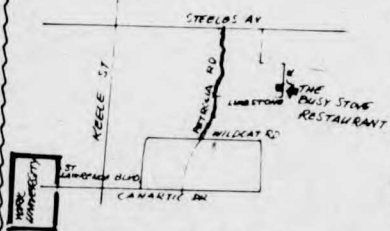
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# ENTERTAINMENT

Living rhythm and words

## Poetic spectrum from performing artists

PAULETTE PEIROL

"Music and poetry are as natural as a trip to the shithouse--if you have the calling, you must go."

Poet, Clifton Joseph *Rhythm an' Hardtimes* at Atkinson College, January 17th, proved that the poetic form is a natural and effective means of expression, for those who "have the calling".

Following their 'instincts' were Dionne Brand, Lillian Allen, Krisantha Sri Bhaggiyadatta, Clifton Joseph and Devon Haughton. Both Allen and Joseph are former York students. Brand explained that together, the five poets represented "a spectrum of black poetry". This 'spectrum' included their reactions to black history, the family, women, Toronto the-not-always-so-good, and various social issues. The casual Crowe's Nest pub was filled with close to 30 attentive listeners.

Brand began the performance by reading from her two recently published books, *Primitive Offensive* and *Winter Epigrams and Epigrams to Ernesto Cardinal in Defense of Claudia*. She introduced the first by saying, "It is rare when we've confronted our history and dealt with it. Living in Canada made me an international black person... it's hard to transcend the 'Can-Lit' syndrome" Brand's *Winter Epigrams* offered a refreshing sense of witty humour. Like a stand-up comedian, she began her poems on a serious note, saving the punch lines for the end: "Any poem about winter in Montreal is pornography." Brand's two books will be launched on Jan. 29 at the Third World Bookstore in Toronto.

Allen is a n accomplished performance poet, having worked at such

clubs as Scuffers and The Isabella. She is a master of "dub poetry", a style composed to or with a reggae beat. She exploits "the idiosyncrasies of language", using her full tonal range and often vociferating to an emotional climax.

Like the character of Travis in the beginning of the movie *Taxi Driver*, Allen says, "Sometimes I think I write just so that I won't take up a gun." York professors Frank Davey, Bob Simmons, and Agnus Braid have provided much inspiration for her writing.

Sri Bhaggiyadatta writes satirically of institutions, the media, and social concerns, much like a "poetic Swift". He said, "At first I didn't want to be black, I wanted to be white. Then I wanted to be invisible." The audience found themselves chuckling; Sri Bhaggiyadatta enabled us to laugh at ourselves.

Joseph, like Allen and Haughton, uses dub poetry. His love of music is evident in his poetic rhythms, which often border on chanting. He is a very polished performer, and has worked with Irving Layton.

Joseph's first book, *Metropolitan Blues*, was released January 19 at the Third World Bookstore. However, the printed words often seem incoherent without Joseph's suave, yet strong, voice to give them context. This is especially true of his concrete poetry.

Haughton read last, using reggae music as a background. He lacked the finesse of the others, and failed to communicate directly with the audience.

Brand said that the five of them collaborated because, "Well, you know, us poets are all lonely. This way we can tell each other, 'hey, it's

shit'--we need feedback." The audience provided much 'feedback' with their hearty applause and enthusiasm. And Joseph's suggestion of "Monday night poetry at York" seems to be a good idea--especially for those who are tired of *Monday Night Football* and *MASH* reruns.

## Glendon cheers pianist Bowkun

NIGEL TURNER

This Sunday saw Glendon gallery present Helen Bowkun on piano playing selections by Bach, Ravel, Brahms, and Chopin, to a delighted audience, in the first of two such benefit concerts to be held in the early part of 1983.

Bowkun, a Ukrainian-Canadian, who has performed with various orchestras including the Toronto Symphony, repeatedly demonstrated her intimate acquaintance with the piano in an exhausting performance which was stunning in its speed and accuracy. Her playing paid tribute to the masters who wrote the works.

The highlight of the two-hour performance was "Alborada del gracioso", the fourth part of Maurice Ravel's *Miroir*. It drew enthusiastic applause even before the final part, "La vallee des cloches" was presented.

Another notable piece was Frederic Chopin's "Andante Spianto and Grande Polonaise Brillante, op. 22". The final piece of the performance, it was a fitting climax. Bowkun received a standing ovation. She then played an encore as it was the only way to silence the applause.

## CINESCENE

MARSHALL GOLDEN

With Father Finance giving everybody a hard time, it's important to be discerning about where you spend your movie dollar--actually, that's dollars.

There's nothing more annoying than shelling out five bucks (10, if you're treating) to sit in the dark and watch two hours of filmic dreck. While there is a large selection of films playing in Toronto, there is also a high percentage of garbage in that selection. In an attempt to help you avoid the dreck, *Excilibur* offers Cinescene, a periodic survival guide to Toronto film.

## Not to be missed

**Independence Day:** One of the best films of the year. Three people battle with themselves, their small town and the small town mentality that holds them prisoner in their attempt to gain true personal independence. The performance by Dianne Wiest, as the woman who seeks freedom from her sadistic wife-beating husband, is electrifying. Her face haunts us long after the film has ended--a reminder that each of us faces our own personal struggle for independence in some facet of our lives. The film succeeds because of the extent to which the audience can identify with these people and their fight. The cleverly woven script combines with taut direction and excellent performances to make *Independence Day* a film well worth the price.

**Come Back to the Five and Dime Jimmy Dean, Jimmy Dean:** This latest offering from Robert Altman is perhaps his best yet. *Jimmy Dean* subtly explores how much people change over the years, and how much they don't, through the story of five members of a James Dean fan club, The Disciples. By ambiguously cutting between a modern time reunion of The Disciples (held at a Five and Dime Store) and the same Disciples at the same store 20 years earlier, Altman artfully reveals a human vulnerability that is fascinating to observe. Never before has Altman shown such control in his craft. Cher, Karen Black, and Sandy Dennis give astonishing performances and the peach dust cinematography sets the perfect mood. *Jimmy Dean* succeeds because it removes the characters from their situational facade and stands them on their own for objective judgement. This film's individuality makes it a must-see.

## Circular celluloid file

**First Blood:** An incredibly awful movie that has been playing an incredibly long time. This waste of a five-spot shows what would happen if Sylvester Stallone went crazy and tried to take on an army with his bare hands (literally). There's lots of blood, lots of violence and lots of stupidity as Stallone runs through the forest bashing skulls. Stallone has about five lines of dialogue in this post-Vietnam fiasco--perhaps someone has finally realized that Sly can pump iron but he can't act. All the prints of *First Blood* should go the way of its characters--massacred before they do any real damage. A fine film for the whole family--if you happen to be Don Corleone.

## Consumer beware

Note: Beware of a new phenomenon that's been popping up at some Metro theatres recently--"Golden Topping". This is some type of heated chemical compound that is replacing hot butter on popcorn. As with most cheaper imitations, "Golden Topping" doesn't even begin to measure up in taste to the natural favourite. If it doesn't say butter, don't you want any. Is nothing sacred?

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# Poetry onstage is Heaven and Hell

**W. HURST**  
Canadian Poetry Onstage, at Theatre Centre, translates the written word into a dramatic format. Sometimes this approach works and sometimes it doesn't. Produced by Buddies in Bad Times, the latest presentation consisted of two pieces--*Nirvana at Twilight* and *The Wedding March*.

*Nirvana at Twilight*, written by David McFadden, was a collection of sketches based on poems. The actors slipped on wigs, sweaters and name-tags to become differing voices for McFadden's vignettes. The diverse bits were held together by the ever-present 'poet', played by Bruce Latimer.

McFadden's ideas range from the mundanity of a bus driver to the oddity of a man who dresses up dead babies. Arlene Mazerolle and Chris-

tine McEachern whipped from humour to sadness with ease and conviction. Whether waitresses or orgiastic students, the actors clearly established the characters in moments.

*The Wedding March*, based on Susan Musgrave's poetry was a disjointed and slow as *Nirvana* was unified and quick. The actors had only one role each but they didn't sustain any of these. This was probably the fault of the script and direction, both by Jim Millan. In addition to the Musgrave work, *The Wedding March* confusingly included excerpts from James Joyce and the Bible. Two of the characters were facile targets for satire. Siobhan McCormick, as a dim teenager, exercised like crazy and then sat down to a snack of chips and pop. Rose Kutrara was a predictably silly housewife in furs and frost-tipped hairdo.

Millan might have had a unifying theme for *The Wedding March* but he kept it secret from the audience. The cast had to stop and start each segment when Alexandra Brown came forward to recite dialogue.

Brown, listed in the programme as Chorus, gave the lines the drama of a straight poetry reading. This was at odds with any attempt at narrative flow.

Buddies in Bad Times is one of a few real experimental theatre groups in Toronto. Their mandate is to take artistic risks. Canadian Poetry Onstage shows that sometimes they

can win and lose in the same evening. The series continues the week-end of January 27 with work by Judith Doyle and Eldon Garnet. For information, call 862-0659.

## Mixing the night away at the go-go

**JOEL GUTHRO**  
Hagar slacks are not necessary at the Polyester Party A-Go-Go, happening a week tonight, Thursday, Feb. 3 at 8 p.m. at Mac Hall in McLaughlin College. Presented by the burgeoning Babaloo Club which was founded by York Theatre student Peter Webster, the evening promises a varied menu: a fashion show with designs by Queen St. W. guru Tish Fletcher, a guest performance by dancer Donald Carr and live music by Stolen Property, all hosted by actor/director David Richards. And if that isn't enough, you can continue dancing until three in the morning accompanied by a DJ, 3,000 slides, six 19 foot by 3 foot screens and a light show called "Wildiffects".

"I've had experience at after hours clubs," explains Webster. "I helped promote the Spoons at the Twilight Zone last May." As well, he organized the Smashed Pumpkins party last Hallowe'en at Mac Hall. This time around he's presenting a show with "Ed Sullivan" pacing. And when he's finished, what little profit he expects will be going right back into the Babaloo Club, an after hours club opening at O'Bannions (Jarvis and Front) on Feb. 18 to assemble young artists and offer them exposure. Visual artists, dancers, actors, musicians and

filmmakers will be able to present their work, as will be done at Mac Hall next week.

The club isn't strictly intended for young cafe types with roll-your-owns. Like any after hours club, dancing is the highlight, with diverse entertainment presented by York students, graduates and many others. Webster has his fingers crossed.

As for next week's Polyester Party A-Go-Go, tickets for tundra land's insomnia party are available at the Fine Arts Building or in Central Square for \$3.50, or \$4.50 at the door.

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## Black and white at Winters

**MICHAEL KENNEDY**  
The students of FM101.8, first-year film production, are exhibiting a collection of black and white photographic prints in the Winters' Gallery every day this week, Jan. 24-28, 4-8 p.m.

Even though these intriguing images from the fresh minds of tomorrow's filmmakers are amazing in their exposition of the stark polarities of today's world as envisioned by the depressed November minds of Downsview Campus students, admission is free.

You'll find the lighting adequate, the carpet red, and the gallery hard to find, but the show is worth attending.

Seriously, this is probably one of the more unpretentious photo exhibits you'll encounter on campus and for that reason alone you should wander over to Winters and take a look.

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Zany sylphs and stumbling swans

# Trockadero points a pink toe at dance pretension

W. HURST

Lifting her arms into a graceful arc, the 'ballerina' exposes a healthy growth of armpit and there's definitely chest hair above the satin bodice of her tutu. The all-male Les Ballets Trockadero de Monte Carlo is back in Toronto. At the Ryerson Theatre until Jan. 29, the Trocks will perform their own uproarious version of classical ballets.

However, appearances are just a part of the joke. The Trocks also take aim at the dance world's penchant for exotic names, nonsensical plots and dramatic posturing.

*The Dying Swan* is a solo, supposedly full of pathos and delicacy. Danced by the redoubtable Zamerina Zamarkova, this swan not only dies, she moults and stumbles.

*Les Sylphides* is a *ballet blanc* which means it has no plot or characterisations. Although the choreography is authentic, this version has white-gowned ballerinas smashing into one another or locking into awkward positions.

Ballet is an international art and the Russian athletic style of ballet was the focus of *Spring Waters*. With a vivacity similar to a Las Vegas floor show, a couple spun and leapt through choreography for which 'showstopper' is too mild a term. In fact, the dancers were so gregarious that the difficult lifts and dives seemed like child's play. The National Ballet of Canada might consider this version for a gala.

Modern dance has become as ripe a target as ballet for the Trocks. *I Wanted to Dance with you at the cafe of experience* is drawn from the exploits of the heart of darkness and abstract emotions that pre-occupy modern dancers.

*Pharaoh's Daughter* is the newest and longest piece of the programme. A young, dashing Englishman is transported to ancient Egypt where he meets and falls in love with Aspica, feisty daughter of the late pharaoh. Aspica's mother has planned a political marriage and condemns the Englishman to death. Tragically, Aspica throws herself into the Nile, represented by blue chiffon scarves held by rather muscular hand-maidens. She is resurrected by the Englishman's magnifying glass.

*Pharaoh's Daughter* succeeds for many reasons. The dance technique is excellent, with Aspica throwing off a dozen *fouettes* and *pique* turns.

The characters are clearly defined and the action is quickly-paced.

This piece was funny not just because men were dancing as women. The idea of Egyptians in pink point shoes and white tutus is ludicrous but regular ballet companies use the same idea when doing an Italian peasant ballet.

The music, a collage of theatrical symphonics, reached a peak by including *Dance of the Hours*. The dashing Englishman committed a series of *danseur noble* steps and tasteful partnering for the diminutive Aspica. This music also provided for Aspica's variation, one that called for her to leap over the prone bodies of her hand-maidens.

The Trocks, on previous visits were sloppy technically and depended on grimaces and pratfalls for laughs. However, on this tour, the company is dancing very well. Therefore, the 'stage business' is added humour not the only humour.

An evening with Trocks is an evening with zany professionals who earned the prolonged applause and continuous laughter they received.



Photo: Jerry Yulsman

Les artistes bizarres des ballets Trockadero

## NEXT WEEK

Frances Farmer

Gertrude Stein

## ...ENTS...

### Mea culpa, mea culpa

*Fireweed* is a feminist quarterly, reviewed last week. *Fireweed* is burned by scouts to get a badge. Our apologies to B. Taylor and *Fireweed*. Also, artist Robert Youds has not dropped the 's' from his last name, despite appearances in our review of his Glendon show.

### Chamber music at Glendon

The York University Chamber Orchestra can be heard in concert this Monday night at 8 p.m. at Glendon College. Beethoven's "Pastoral Symphony" and Brahms' "Double Concerto" will be performed. Featured soloists are violinist Moshe Hammer and cellist Nina Alexandor. Theatre Glendon: tickets are \$3, available at the door.

### Aliens at York

If you are interested in any and all aspects of science fiction, fantasy and/or horror, you should know about the group recently formed at York. Two second-year Arts students have started the group because they see a real need at York. The meetings are an opportunity to exchange ideas and information.

Meetings have a very casual format. Members suggest various topics such as the films, poetry and related art, as well as the literature. Meetings will be held twice a month at 3:00 p.m. in Founders College, Room 215.

### Making it famous for fun

*Making It Rich and Famous* should be an hour of pure, unadulterated entertainment, completely lacking a 'message' or 'social comment'. This York cabaret concerns the struggles of making it in showbusiness. *Making It* is a series of sketches and songs held together by this showbusiness motif. In times like this, who needs 'meaningful' all the time? For an hour of frivolity for a dollar, check out Mac Hall January 26, 27 and 29 at 8:00 p.m. and 10:00 p.m., with a special midnight show on Jan. 29.

### Spotlight on survival

"As the bomb fell over Hiroshima and exploded, we saw an entire city disappear. I wrote in my log the words, 'Oh my God, what have we done'."

On Monday, Wednesday, and Friday, January 31 through February 4 at 8:00 p.m. in Atkinson Studio Theatre, a group of 13 actors will present a chilling account of the annihilation of a city. It is called *The Original Child Bomb*. Using an acting collective, the story is performed using poetry, mime, art, song and dance, with minimal props on a bare stage.

Oh no, someone cries, not another propaganda piece. But *Child Bomb* is more than that. It is an attempt to show the irony of war, the lack of information and misplaced fears that can affect any situation, and the nature of human behaviour. There are no black and whites, and no conclusion. Only a presentation of facts in an unusual way. The interpretation is left up to the audience. The end of the play leaves you with many questions unanswered. But somehow, you don't care. It is enough just to have watched.

*The Original Child Bomb*, produced by Spotlight Theatre, runs Mon. Jan. 31, Wed. Feb. 2 and Fri. Feb. 4 at 8:00 p.m. in Atkinson Studio Theatre. Admission is one dollar. Seating is limited.

## Paradise a pathetic social parody

PAULA TODD

There's something wrong with a play about the tropics that makes you long for the boot-sopping, salty, slush-filled streets of Toronto. That's exactly what happens ten minutes into *O.D. on Paradise* currently at Theatre Passe Muraille.

Set designers and publicists did their best to save this tacky travelogue co-written by Linda Griffiths (of *Maggie and Pierre* fame) and Patrick Brymer: patrons were issued Air Jamaica airline tickets, native types in Coppertone drifted by, tons of sand replaced the stage floor, water lapped from a small hose behind the bleacher-like seats and paper leaves and palm trees framed the whole.

My gawd, don't you just feel like you're in Jamaica? Don't you just hate the Canadian climate? Doesn't this play just grasp the essential meaning of the Canadian vacation?

No. No. No. Yet the consistent fawning over this play by Toronto theatre critics suggests that our provincialism is damaging more than the reputation of the Toronto dailies: their praise keeps poor theatre alive and wallowing.

And it occurs to you that Griffiths and Brymer are either incredibly

shallow or they're brilliant. Genius enough to deliver the social tripe comfortable, career-confident critics can lap up and dole out to an undemanding public, and stoic enough to handle the nausea they must have felt when they wrote this drivel.

*O.D. on Paradise* attempts a modern rendition of Jane Austen's novel of manners—a study of psyches and social conduct. In Austen, innocent charades become arenas for revelation when the characters are tricked into removing their masks: a few marriages are arranged suddenly; an engagement broken; a past liason uncovered.

The innocent package tour to Jamaica doesn't work nearly as well in *O.D.*: drunken, obese tourists become accomplices to a ludicrous death, a 'frigid' woman experiences 'real sex' in the hands of spliff-sporting Rastaman, and a bride is shocked to discover that her new husband is an ex-con.

It's supposed to be a study of the way we present ourselves to others, the things we hide and the various mechanisms that reveal us to the world and to ourselves. The problem is that there aren't any people in this play: how can you explore the psychology of characters who are

nothing more than false fronts for a non-existent plot?

There are two newlyweds united in their alcoholism, obesity and psychotic insecurity; an uptight career woman (what else could she be?) who lives alone and uses her substantial income to hire a gigolo (she doesn't get her money's worth in Brymer who is a double wipe-out as co-writer and man-about-the-island); and there's Nancy Beatty as the repressed, newly remarried bride in her kitchy housedress and ever-present curlers.

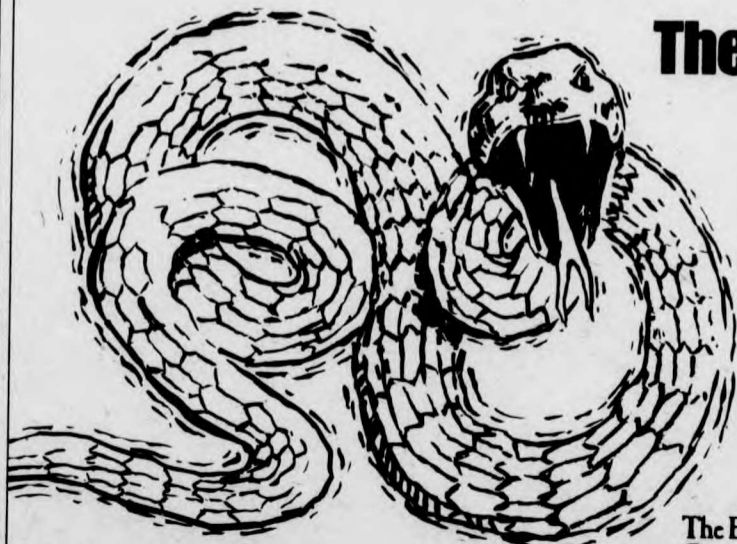
The typecasting continues and words are only wasted in its description. It is apparent that the lack of overlap in character, the denial of what is common in all of us—namely our humanness—undermines this play from the start.

The script simulates real life as closely as *Kraft Dinner* does *Fettucini Alfredo*: it's cheap, tasteless, artificially flavoured and it inevitably makes you sick.

*O.D. on Paradise* is a second rate parlour game: some sleaze, some token nudity, a little marijuana to titilate the middle class and a bunch of fakes pretending they're having an "essential experience". But Toronto's theatre critics loved it: hey Linda, you've got their number.

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# SPORTS

## A pair of hat tricks and eleven goals good way to cure blues.

Before the start of every period in a game situation, the Yeowomen Hockey Team gathers in a huddle and yells "Up York!!" Well, it seems that this cheer, coupled with hard work, sharp shooting and skating, carried the ladies clad in red and white up, and away to an 11-1 romp over the Queen's Golden Gaels.

The game was an especially important win for the Yeowomen. "Recently we've been frustrated, because the puck hasn't been going in the net as often as we'd like," explained coach Wally Clost. "For instance, in our game against Guelph, we beat them 4-3, but the score should've been 7-2. Today we really need those 11 goals to boost our confidence."

After Barb Boyes and Leslie Hood had put York into a 2-1 lead at the

end of the first period, York exploded for six goals in the second.

### Explosive 2nd Period

Sue Harling embarked on a scoring tear as she pocketed two goals in the second period and added another in the third to complete a well-deserved hat-trick. Harling also picked up another four points in assists.

Barb Boyes also put in a good day's work as she too completed a hat-trick. "Andy" Demarco, Sue Howard, Karen Chaikoff and Kim Quanz were the other goal scorers for York.

### Solid Play Overall

Overall the team put in an extremely solid effort from start to

finish. Lisa "Mushroom" Biglin displayed tenacious work in the corners, never giving her opponents enough time to complete a passing play. Strong skating by Howard and Harling, and an overall excellent game effort by DeMarco thwarted and frustrated the Golden Gaels who never quite recovered after the barrage of goals in the second period.

**GOAL POSTS.** . .Defencewoman Cindy Clost sat the game out because of a stretched ligament. . . York's next game will be against U of T. After losing 4-2 in their most recent encounter, the Yeowomen will be looking for revenge as they hope to establish a favourable playoff position.

## Sportlite

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That's right, sports fans, 10 free cases of beer are to be given away to the group of students deemed to be the loudest, largest, best group to lead cheers at the Basketball doubleheader, January 29. Other criteria include greatest numbers, costumes, banners and slogans, originality of cheers, continual enthusiasm at both games, and the ability to involve others in the crowd. The games get under way at 6 p.m. with the Yeomen taking on Guelph; and at 8 p.m., when the Yeomen host Laurentian. Just sign up at the door prior to the 8 p.m. game and be prepared to give a 30-second cheer at half-time of the men's game. For further information, contact Angela Kioussis at 667-3734, or 667-2289. Remember those 10 free cases!

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# Tred stars on track at York Invitational

MARK ZWOL

The usually low-key York University Invitational track and field meet proved surprisingly eventful both on and of the field this year.

Among the highlights of this meet which attracted some of the top schools in Ontario was a fight between Angella Taylor and Angela Bailey.

Bailey edged Taylor in the final of the women's 60m race, and afterwards, when the runners were returning to the warm-up area, the two had a heated argument which resulted in Taylor being held in restraint by her teammates.

Bailey enraged Taylor with, "You're over the hill", and with accusations of Taylor using steroids to "keep up". Bailey also directed similar comments to Molly Killingbeck, another national team sprinter who has lowered her times in the 60m and 300m events over the past several months.

"She was saying things about me and about Molly that I didn't particularly care to hear," Taylor said later. "We're going to have to sit down and talk this thing out because all three of us are running as a team in the Pan-Am games this August." Bailey refused to comment.

Taylor, the recent recipient of the Canadian Amateur Athlete of the Year award, did not compete with the York track team because she didn't meet eligibility standards because her activity courses do not count as credits. She will, however, join the team in February while attending the Winter/Summer program.

## More rivalry

The meet rekindled another rivalry, this time in the men's 60m. York's Desai Williams set a personal best in the race when

his time of 6.68 seconds handed Ben Johnson of the Scarborough Optimists track club, the runner-up spot after Johnson had scorched through the finishing line tape in both preliminary heats.

Johnson surprised many track experts when he took the silver medal in the 60m at the Maple Leaf Indoor Games one year ago. An unknown Toronto high school student in 1980, Johnson has again qualified for the Maple Leaf Games with his two wins in the heats, but was turned away by arch-rival Williams in the final.

## Abundant firsts

Williams' time of 6.68 would have stood as a Canadian record but Johnson had run a 6.66 a week earlier at the Scarborough club, thus denying Williams' bid for the record.

Mark McKoy, an eye-opening gold medalist at the Commonwealth games with a 13:70 in the 110m hurdles this past summer, swept through the 60m hurdles with a time of 7:88 to capture top honors in the event.

Dave Reid, an outstanding cross-country runner in the fall, turned in the fastest time in the men's 1500m race with a 3:53.3. Reid, who finished third in the mile at the Ottawa Indoor Games, qualifies for the Maple Leaf Indoor Games this February 4-8.

Camille Cato jumped out to a quick lead in the women's 800m race, and then paced herself to a 2:14.7 clocking. Cato will join Reid and teammates Mark McCoy, Tony Sharpe, and Desai Williams at the Maple Leaf Indoor Games.

Back trouble forced number three ranked Tony Sharpe (in the world in the 200m) out of the competition. Sharpe had been running in London,



They're off!...Desai Williams bolts to a first in the men's 60m dash.



Mark McKoy leads the pack in the men's 60m. Action took place at York Invitational Track Meet last Saturday.

Ontario the night before when muscles in his back tightened, causing him to cancel competition at the York meet.

According to York coach, John Millar, many of the teams' athletes are running at or under their

personal best times, which is an important stat to consider when preparing for the OUAA and CIAU championships this March.

"I'm looking at what certain people are doing, looking for improvements over last year's stats.

## Second overall

# Gymnasts ready for nationals

KIM MYERS

This last weekend proved to be a good one for the host Yeowomen Gymnastics Team at the second meet of the season for Southern Ontario Universities. The meet was very successful as York placed second only to the McMaster Marauders. Mac, with a strong team this year, had a total team score of 126.96. York had a total of 118.33 and the Western Ontario Mustangs were third with a score of 117.83.

Team coach Natasa Bajin was very pleased with her team's standing, especially since two of her better gymnasts, Beth Johns and Gretchen Kerr could not perform due to

illness. Bajin is hoping that her gymnasts will be able to keep giving McMaster tough competition all season and will be able to keep placing in the top three.

## CIAU's up next

The overall individual title winner was McMasters, Debbie Kirby with a total of 33.79. York's Linda Kunashko led the Yeowomen with a

strong performance and placed fourth all round with a score of 31.12. Kim Douglas, also of York, had an excellent meet placing sixth all round with a score of 30.69.

The meet, which is also the first major meet for OUAA schools is used as a qualifier for the CIAU's, Millar said.

## On schedule

"We are doing quite well at this point. A lot of our athletes have been in school for a while, and have had the chance to do some training. The meet put up some good competition for them. Last year we were strong in the sprints, but with additions like Dave Reid, this team is much more rounded."

Setting the treads: Millar is not a one-man show as has been the case in previous years. A new coaching staff has been set up to handle each of the individual events. Millar was also pleased with the transfer of Neil MacIntyre, a University of Arkansas decathlete, who possesses a seven-foot high jump range, to the York track team...

Other Results From the Meet: Val Grosse, fourth in the men's 60m at 7:14; Jackie Payne, 8:37 in the women's 60m; Jamie Black, second, and Rick Singh, seventh, in the 3000 m with times of 8:36.0 and 9:18.2 respectively; Paula Danylyshen, fifth in the women's 1000m, clocking a 3:18.5. In the field events, shotputter Frank Mloniz placed third with a throw of 12.80 m - good for a birth in the CIAU's; Cathy Morrison, fourth in the women's high jump at 1.60m. In the long jump, Sharon Mason leapt to a first place finish with a 5.41m jump, while Dave Brown placed second with a jump of 6.71m. And finally, in the pole vault, Todd Watling finished seventh with a 4m vault.

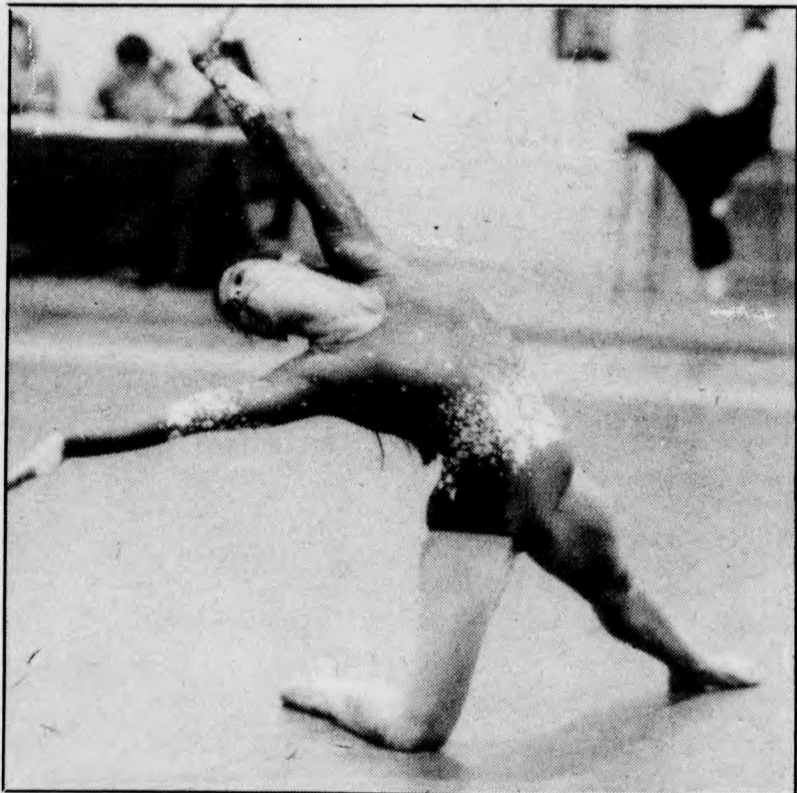


Photo: Debbie Kirkwood

The Yeowomen took second place in the overall team championships last week with a total of 118.33 points.

## Bird bashers in final

CHRIS B. DODD

The Yeomen badminton team has gained a birth into the OUAA championships after emerging victorious at the East Section tournament held last weekend at RMC. It was the third consecutive tournament victory for York.

Ian Garland, Dave DeBelle, and Chris Yung led the Yeomen with first, second and third place victories respectively, in singles competition.

The team confidently enters the championship tournament having dominated the Eastern Section throughout the season. With a record of 42 wins and only six losses, the Yeomen were far ahead of second place U of T.

The OUAA championship tourney will be held at RMC on the weekend of February 12 and 13.

# York Ice dancers steal show

ELISSA S. FREEMAN

For a team that hasn't quite gotten its share of the spotlight, the Yeowomen Figure Skating Team certainly stole the show at last Friday's York University Invitational.

Led by coach Bernice "Bernie" McLaughlin, the Yeowomen overcame stiff competition from Western, U of T, Queens and McGill to win the overall competition with a total of 76 points. Several members of the team also displayed award winning performances.

## Dazzling Performances

Gia Guddat, a first year film major and ten year veteran of the sport, ended up with two first place finishes in both the Senior

Interpretative and Open Singles events. In the latter event, Guddat, dazzled the audience with such manoeuvres as illusions, double flips, and double lutz's in her 3:1.22 minute program.

## York swept honours

In the same two events, Wendy Carriere compiled second and third place honours. Teamed with partner Wendy Rodgers, the duo captured first place in the Senior Similar Pairs. Separately, Carriere and Rodgers also added respective first and third awards to their collection.

Other stars that shone on the ice for the Yeowomen, were Andrea Ingledew and Cathee Maron. Despite a fall in the Intermediate singles event, Maron took first place,

while Ingledew settled for third.

The Senior Singles event saw York make a grand sweep of all three honours. To the theme from 'Ice Castles', Ingledew glided to the number one position with Maron and Cathy Geraci not far behind in second and third place.

Charlene Parrinder and Melanie Daigle represented York in the Novice Similar Dance with a third place finish, while Robyn Landon and Bill Dunbar took second place in the Novice Mixed Pairs.

The Junior Interpretive event saw Parrinder and Becky Simkin skate to second and third place finishes and Michelle Beehler captured third in the Intermediate Interpretive.

The girls will now continue to train for the upcoming OWIAA championships to be held at Queen's, February 25-26.



Two points out of fourth

# Win streak seventh heaven for Yeomen

MARK ZWOL

Demonstrating the kind of two way hockey that has characterized their much improved second half of the season, the York Yeomen defeated the Laurentian Voyageurs 6-4 Saturday night.

These days the club is flying high on a seven game winning streak which has led them from an eighth place deadlock to sole possession of sixth place in the OUAA standings.

"We've turned things around in the second half of the season," said Coach Bob Hedley. "There's not an area in our game that hasn't improved - we're getting to the puck in the corners and bringing it out of our end effectively. It also has a lot to do with our guys having a lot more time to play together as a team."

Not a spree reminiscent of pre-season promises, the win streak took form two weeks ago when York

nailed down victories over Queen's, 6-3, and R.M.C., 3-0, in Kingston. Since their 4-2 loss to Laurier a month ago, the Yeomen have won seven of their last eight games with five of those victories coming on the road.

## Big line connects

The big line of Ken Norris, Bill Ellison, and Scott Magder, led the York attack on Voyageur netminder Peter Kiernan. Ellison had a pair of goals (one of those shorthanded) and two assists. He leads the team in individual scoring with 32 points--14 goals and 18 assists.

Sparkplug centre Ken Norris added a pair of goals, (his twelfth and thirteenth of the season), both of which broke deadlocks in the score.

Other goal scorers for York, were Ed Citton, and John Lovell. Norm Bathston, who had a pair, replied for Laurentian.

## Stewart backs it up

The score could have easily shifted in favour of the Voyageurs, had it not been for Dave Stewart's solid goaltending. He kicked out 24 of the 28 shots that he faced, as his arms and legs seemed to form an impenetrable wall.

Stewart wasn't particularly pleased with the second and third goals of the game, both of which occurred when a Voyageur centering pass veered off a skate into the net.

"You don't like to see those kind go in," Stewart said. Those funny bounces are bound to happen at some point during the game.

But York tightened its backline

play as the wingers picked up the checks, allowing the defence men to stand up at the blueline and close the middle off.

"A team can get a hundred shots on goal, but if you pinch play in the middle of the ice and force those shots to come from the side, that team isn't going to score many goals," Hedley explained.

York's powerplay had several chances to get into gear when play got a little choppy, especially in front of the two netminders. With Laurentians' Doug Backon, in the box for hooking, Ken Norris put the Yeomen ahead to stay at 10:29 of the second period with a bullet drive that beat goalie Peter Kiernan on the short side.

In retrospect, the Yeomen penalty killing unit performed well, thwarting all four of Laurentian's

powerplay opportunities. With the teams playing six men to five, Bill Ellison grabbed a loose puck in the Laurentian zone, pulled Kiernan out with a neat fake to his left and then shifting to his right, he tucked an easy back-hander into the gaping net.

## Playoff bound

Six teams are granted playoff positions in the OUAA league. While the win over Laurentian

improves York's record to 8-6 overall, and gives them that sixth and final playoff position. They are only two points behind fourth place Laurier, but the Yeomen have two games in hand.



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