

EXCALIBUR

Vol. 17 No. 3

York University's Independent Press

October, 14, 1982

Reunion attracts York graduates

J. Brett Abbey

While life at York may be a stepping-stone into the real world of business, daily routine and responsibility, the memories grads take with them are not soon forgotten.

Since 1978, when York first initiated an annual Homecoming festival for past graduates, alumni of the University have returned to this nostalgic event in increasing numbers.

According to Patricia Swanson, the Alumni Liaison Officer, "approximately 40,000 past graduates have been invited to York's Homecoming '82 to take place this weekend on Friday and Saturday, October 15-16, at the York and Glendon campuses." The increase in the number of alumni returning this year, stems from what Swanson terms the personal approach. "We have reached more graduates this year primarily as a result of hiring students to trace down alumni addresses and telephone numbers, and personally inviting them."

Swanson also suggests that, "while Homecoming is traditionally geared towards the alumni as a chance to return to York and acquaint themselves with old friends, all festivities are open to any member of the York community, be it past or present." Jayne Drennan, the Vanier Representative on the Alumni Council, believes that "undergraduate students will have the opportunity to meet alumni who are presently engaged in various fields of employment, and are first hand sources of information on life after York."

One of the highlights of this year's homecoming is the second annual 'Homecoming Parade'. Various colleges have constructed and submitted floats which will be driven in this Saturday's parade that will make its way around campus, ending up at the football field for the 2:00 p.m. kick-off between York Yeomen and the McMaster University Marauders.

Swanson calls Homecoming '82, "the biggest, single, social event, coordinated into York University." This year a new feature has been added to the festivities: the Homecoming Roam Around Pass. The pass will entitle York members to admission to any or all Saturday night dances held during the festival. The passes can be picked up at any of the dances.

No quorum No action

Michael Monastyrskij

A meeting of the Council of the York Student Federation was cancelled because of a lack of quorum.

Attendance has frequently posed problems for this year's council, and after the cancellation of Tuesday's session, CYSF President Maurizio Bevilacqua accepted the suggestions of other council members that telephone and send letters to members who did not attend the meeting. He also agreed to contact the heads of the college councils to ensure that their representatives would be sent to future meetings. Bevilacqua had originally argued against the proposals: "If you're a responsible rep, you should show up, as far as I'm concerned."

Director of Internal Affairs John Chang was angered by the cancellation. As he left the council chambers, he said that frequent cancellations had prevented the various directors from presenting regular reports to the council. Pointing to Academic Affairs Director Mark Pearlman Chang stated, "He wasted his time typing that shit now what is he supposed to do with it."

Pearlman himself says, "There has been some kind of breakdown in communication. New college representatives are not fully trained as to what the CYSF does. They don't know what their role should be."



Photo: Debbie Kirkwood

Yeomenites were out in full tribal regalia for Saturday's football game against the University of Toronto. Although our gridiron fans triumphed in the water balloon fights, York was defeated on the field 21-14. Some people didn't take the loss that well.

The York Fund

Fundraisers say corporations too poor to contribute

Barb Taylor

The York Fund, a project to raise \$15 million from corporate and private donations, has put its external campaign on hold. The project has been underway for two years and has raised \$5.6 million. Money from the Fund is directed towards projects that are not covered by the Universities budget. Patricia Bryden, Director of Development and Alumni Affairs said the external campaign was stopped because "by earlier this year it became apparent that the state of the economy was affecting the corporations ability to donate. The corporate sector is the one that is really hard hit, so we're putting them on the go slow."

The York University Faculty Association has responded by requesting the same treatment. Janice Newson,

Chairperson of YUFA said, "It's very difficult to see how they see the economic climate as having an external effect but not an internal effect on the Universities employees."

Newson feels that internal targets should also be put on hold, "partly because the economic recession is as hard on employees and students as on the corporate sector and also in view of the wage restraint legislation, we feel it is only consistent."

Mary Zubinsky, York University Staff Association representative on the York Fund committee said, "the corporations can afford to help more than the ordinary staff worker--the majority of our people are earning under \$17,000

Zubinsky added, "In the university system today the corporate people get a lot of advantages--we're training

people to work for them--they're drawing a lot out of the university."

Both Zubinsky and Newson feel that staff and faculty contribute in other ways. Zubinsky suggested that "the staff could be of a lot of use--if we were asked we could save money through suggestions, and higher morale would certainly help." Newson feels "the employees of York have been subsidizing operations for years--our salary structures are behind other comparable groups."

Mark Pearlman, Chairman of the Projects Committee for the York Student Fund said, "I think the York Student Fund should play as much larger role." "Its for their (students) own benefit." He sees the "main goal of the fund is to create a sense of community at York and its secondary goal to raise money for projects in

the York Fund."

York students have contributed \$100,000 through a levy of \$3 per student which was added to tuition fees last year. Other plans for raising funds this year include a winter carnival, a talent night, a casino coming up at the end of the month, and a concert series. Although Rothmans will no longer sponsor the concert series, Pearlman believes the series will continue. The targets for the fund are, student, \$100,000; faculty and staff, \$250,000; individual BOG members, \$300,000; and the remainder of the \$million from government, foundations, and miscellaneous.

Fifteen corporations, including York faculty and staff have donated over \$100,000. Only two corporations connected with the York Board of Governors have contributed over \$100-

000: TD Bank and Noranda Mines.

Other corporate connections on the BOG include: Bata Shoes, Confederation Life Insurance, Silverwood Industries, Eatons, General Foods, Upper Lakes Shipping std., and Mutual Life Assurance of Canada. Information concerning donations less than \$100,000 is not currently available from the York fund. YUFA has problems with the entire concept of private funding. Newson stated, "Education is a task for society to take care of and society has the taxing powers of government to accumulate money to look after things in societies interest, the real way to get money is to hit the corporate sector with taxes relative to their profits. If this was done, corporations would be doing their bit to contribute--at least in proportion to everyone's in-

come."

She also feels that "private dollars very often serve the special interests of private groups." This money can be used for specific things and could halt others which might be in the public interest. In theory that is what public funds prevent. When asked about government funding Pearlman responded, "that by supporting the York Fund we're trying to show the government that we just won't take their cutbacks." Newson stated, "the argument must be made more vigorously to government that we must be funded more."

YUFA has not yet received a response to their letter from the Chairman of the York Fund William A. Dimma, but they will be pursuing this issue over the next few months.

POLITICAL SCIENCE STUDENTS
A very important organization meeting will be held on Monday October 18, 1982 in S872 Ross from 2:00-4:00. All interested political science students are encouraged to attend as an executive will be chosen.

AMNESTY INTERNATIONAL
Amnesty International is holding a benefit for the Prisoner of the Week campaign at Holy Trinity Church on October 15th at 8 p.m. The benefit features Catch a Rising Zsar, a musical comedy group. The Boys

Brigade, Mike Macdonald doing his famous rock and roll form, and Howard Nemetz, Lawrence Morgenstein, and Vienna and Pentameter.
BERGMAN'S MAGIC FLUTE
The music department of York University will present a special



screening of Ingmar Bergman's film of Mozart's opera *The Magic Flute*, Wednesday, October 20 at 3:00 p.m. in Curtis Lecture Hall F.
Admission is \$2.00 and the public is welcome.
For further information call the Music Department at 667-3365

POETRY AND MUSIC
Toronto songstress Jane Siberry and Vancouver poet Gerry Gilbert perform a special show today, Thurs. Oct. 14th in the Bearpit of the Ross Building. Everyone welcome. The show begins at 1 p.m.

**C.G. JUNG FOUNDATION
PRESENTS
MAN AND MYTH: EAST AND WEST**

Lecture by
JOSEPH CAMPBELL

Friday, Oct. 22nd at 8:00 p.m.
the Auditorium, 252 Bloor Street West

Admission: \$5.00 members of C.G. Jung Foundation and students
\$10.00 non-members

TRANSFORMATIONS OF MYTH THROUGH TIME

Seminar by
JOSEPH CAMPBELL

Saturday, Oct. 23rd-10:00 a.m. to 4:00 p.m.
Academy of Medicine, 288 Bloor Street West

Admission: \$60.00

tickets for both events at the door or, leave message
on recorder 961-9767 and call will be returned promptly

EXCALIBUR

Established 1966

Michael Monastyrskyj Paula Todd
Editors

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Our advertising deadline is the Friday prior to publication.



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October 25, 1982

Walden 3 conference on future builds on ideas from the past

Sheree-Lee Olson

Professor Peter Keehn of Atkinson College, has a novel name for unemployment; he calls it 'leisure.' This may be an unusual point of view, but it's just the sort of thing Keehn expects will be explored during this weekend's conference, which will feature speakers from universities in the U.S.A., Scotland and Lebanon, as well as several from Atkinson College, had its origin in what Keehn calls his "concern with progression." He explains: "Walden was to do with the person, Walden II was to do with society and Walden 3 has to do with the relations between societies."

That people are worried about the future is obvious, says Keehn: "Look at the peace movement." And although we live with the threat of mass extinction, the idea for Walden 3 didn't originate specifically with concerns about nuclear war.

Henry David Thoreau's Walden was a personal testament, in which the author argued that reducing the demand for goods would reverse the cycle of need. Accepting those demands, B.F. Skinner's Walden 11 put forward a utopian blueprint that provided fulfillment at minimum cost and a maximum of leisure for all. Like most Utopias it was a closed community and its external relations were problematic. Walden 3 represents a progression, embodying the concerns and recognizing the solutions of its predecessors.

"Walden 3 is basically about two separate things--about the state of affairs within a community and about the interface between communities." The community Keehn has in mind is Canada. On one hand we have the unemployment problem; yet we are "not so badly off." In fact, "there's a sense in which we're living in Walden 3 now...The whole objective of Western society has been to get people to work less. We've got our needs fulfilled." So why not see the surplus of labour as an achievement rather than a failure?

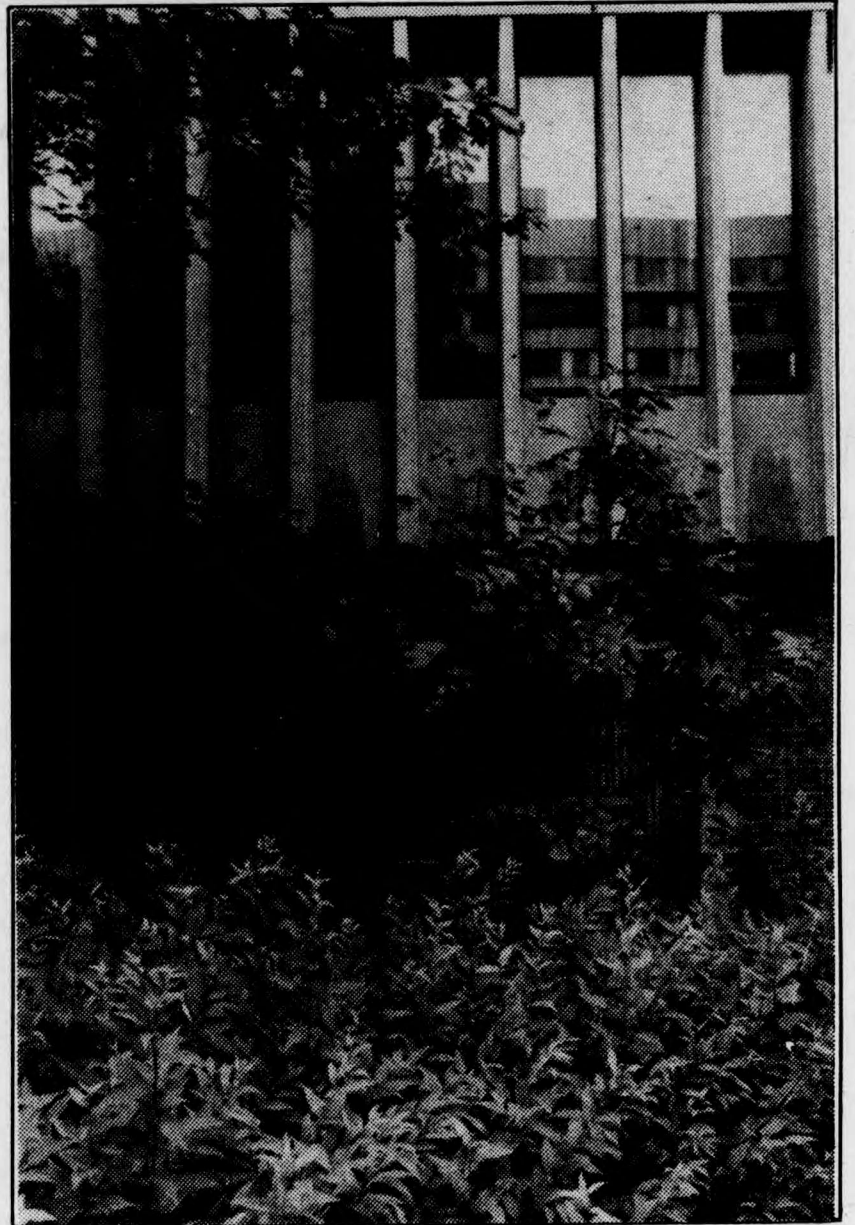
It's a question of values Keehn believes, "What we have to do is reduce greed, reduce demand for more and more things, that's a problem psychologically we haven't solved." Keehn works with rats in the Behavioural Sciences Building, "the greediest things you ever saw." But as rational animals it's within our grasp to eliminate greed; that's where Thoreau's solution comes in. "I don't want to take a cut in pay and you don't want to take a cut in pay and we're against each other," says Keehn.

Once people change their attitudes, we could begin to "educate for leisure...show us how to structure our lives without someone there telling us."

As originator and co-ordinator of the conference, Keehn will only make opening remarks. Keehn says the speakers know basically where

he stands, but he'll "be surprised as anyone as to what they come out and say." That's because "nothing in this conference is predetermined." Rather it's a question of opening up "the kinds of possibilities, the sorts of things where one might look." Among the speakers will be Professor Prothro from the American University in Beirut, who will talk about *Paradise Lost* and Professor Segal of San Diego University who will report on an actual Walden 11 in Mexico. Historians, psychologists, political scientists and professors of English will speak, but "one thing missing from the conference, and this is deliberate, is an economist. Because obviously an economist is going to say 'you can't do this and that'. And of course that's not really the issue." Keehn says the issue is not whether it's economically viable to continue to pay the ten men who've been replaced by a machine, but whether it's a good idea. "There's no real reason why they shouldn't be paid just as they have always been paid."

Keehn wants people to know that the final segment, on Saturday afternoon, has been left open for audience participation. "Here is a large body of university educated people, the intelligentsia, the people who are responsible for the future of Canada." Keehn has made his point. "People think utopias are way out of reality. Utopia's aren't way out of reality at all."



Thoreau would have appreciated the leafy environment chosen for this weekend's Walden 3 conference at Atkinson College.

"Men feel threatened by it"

Awareness Week reignites filmic controversy

Barb Taylor

The reaction of a York audience of 500 men and women to a showing of the controversial film, *Not a Love Story*, ranged from silence to laughter. The movie was screened on October 1st as part of the Women's Awareness Programme.

Sometimes lauded for its attempts to denounce pornography, the movie has also been criticized for what detractors see as its narrow analysis of pornography; it has been said that the film only contributes shock value to the discussion.

Responding to these charges, Karen Pearlston, a member of the panel discussion and Women Against Violence Against Women (WAVAW), said, "Many of the worst clips of violent scenes were taken from the film during editing." Another audience member pointed out, "There are actually snuff movies that film the real killing and mutilation of women which is much worse than what we saw here." Thelma McCormack, panelist and Chairperson of the Atkinson Sociology Department, had some reservations about the film, but said, "If you had a film of feminists discussing the roots and purpose of pornography, no one would show up."

Visual shots in the film included: a woman's body being put through a meatgrinder (*Hustler* magazine); a woman's breasts bound tightly with rope and her body hung upside down; and a woman sucking the barrel of a gun.

The film also pointed out the following facts and statistics:

- income from pornography has increased from \$5 million to \$5 billion annually in the last 12 years.
- there are 32 pornographic magazines available in stores compared to 8 two years ago.
- \$10 million a week is grossed by pornographic theatres.
- the pornography industry is larger than the film and recording industries combined.

● there are 20,000 peep shows across America (four times the number of McDonalds).

There are some attempts at analyzing this information in the film. Susan Griffen, a feminist writer, says, "pornography is filled with images of silencing women. It's a cultural ritual in which a woman's body is desecrated." The main message is "pornography is violence against women."

Dr. E. Donnerstein, a psychologist, says pornography causes us to be "de-sensitized; when you confront a real situation of a woman being raped, it doesn't mean anything."

Writing in the *Village Voice*, critic Ruby Rich agreed that pornography is a problem in itself, but she goes further: "Not a Love Story alludes to the intersection of pornography and advertising, even illustrates it as points, but never explicates the connections."

"In order to use women to sell products, in order to use pornography to sell genital arousal, there has to be an economic system that makes the use profitable. Pornography is just one product in the big social super market. Without an analysis of consumer culture, our understanding of pornography is pathetically limited, bogged down in the undifferentiated swamp of morality and womenly purity."

McCormack suggests that some of the problems lie with the film itself, "there is constant attention in the film to male consumers. The film treats pornography as a special freaky kind of entertainment." The camera lens follows the women on the screen from a man's point of view: the stripper from the audience, the peep show from the booth where men usually sit.

After the York showing, men's comments included, "I find the concept of women's rage offensive", "I had problems dealing with the fact that the man in the pornography shop is supposed to typify the

average male." and "It's a man hating film." Many men were laughing before and during the show.

McCormack sees this as a typical response; "men feel very threatened by it--they respond with a great deal of hostility." Pearlston also comments, "most of pornographers are men: store owners, pimps, procurers. All men benefit from pornography because of its role in keeping women down." In the film feminist writer Robin Morgan states, "It is our purpose to heighten men's shame--not their guilt--their shame." and she turns to her husband and son for comfort.

According to McCormack the reaction from women is different: "for a lot of young women it has given them some information on pornography for the first time." Another reaction: "women get very angry--they feel they have a trip being laid on them." McCormack says, "pornography makes everything else that women need like equal pay for work of equal value, child care, etc., the more difficult to achieve."

Critics such as Rich have attributed this reaction to the film's subjects, who are exceptional women: Linda Lee Tracy as the stripper who is "converted", Suzie Randall who resembles a madame, and the numerous feminists interviewed in the film. The reaction of the majority of women to everyday violence in their lives is not highlighted.

McCormack also says, "It was always made for a U.S. audience--the tendency for Canadian audiences is to remove it--to see it as a New York problem." Although the National Film Board financed the production of the film, Canadian scenes, including one with McCormack, were removed. The only exceptions were scenes with Margaret Atwood and E. Donnerstien.

The film has been very controversial

The film has been very controversial in Ontario. After one showing at the 1981 Festival of Festivals, the Ontario Censor Board only allowed private screenings, where no admission is charged. A woman, whose invitations to the screening featured clips from the film has been charged with distribution of obscene materials. In the U.S. and in most other provinces, the film goes through regular distribution channels.

Regardless of criticisms, Pearlston still thinks the film has value: "the film functions to get people thinking--it is important to start discussing pornography."

Louise Mahood of the York Women's Centre sees pornography as "a social political problem which is embedded in our history and our institutions. It is the responsibility

of the women's movement to make men and women aware of issues affecting women."

"Women are more affected than men, but men also have to deal with that because they are the aggressors," said Judith Santos of CYSF. "It plays an educational role," said Santos of the film. Santos also puts pornography into the context "women's problems are part of the society's problems." She feels that "rape, violence in the home and pornography are three of the most blatant aspects that violence takes against women."

Both Santos and Mahood felt that it was important to include the various aspects of violence in the Awareness Programme. They are working on upcoming programmes dealing with a variety of other women's issues.

Undisturbed by inebriation

The Quiet Hour for frayed nerves

Leala Birnboim

Not everyone thinks Friday nights are for painting the town red. For those who prefer a relaxed atmosphere undisturbed by inebriation, The Quiet Hour at the Argh Coffee Shoppe in MacLaughlin College is an alternative to the usual pub scene.

Initiated near the end of last year by Ameen Keshavjee, a host at the Argh, The Quiet Hour runs from 10 p.m. to 1:30 a.m. every Friday night. Keshavjee, a second year economics student says the idea of The Quiet Hour is "to provide an oasis of calm at the end of the hectic University week. On Quiet Hour evenings, soft music, soft lighting and soft chairs are provided in the 'Romantic Corner' of the non-licensed Argh and the usual array of health and junk-food snacks are available.

Keshavjee has received backing for The Quiet Hour from the two managers of the Argh, the shop's revenue increases on those Friday

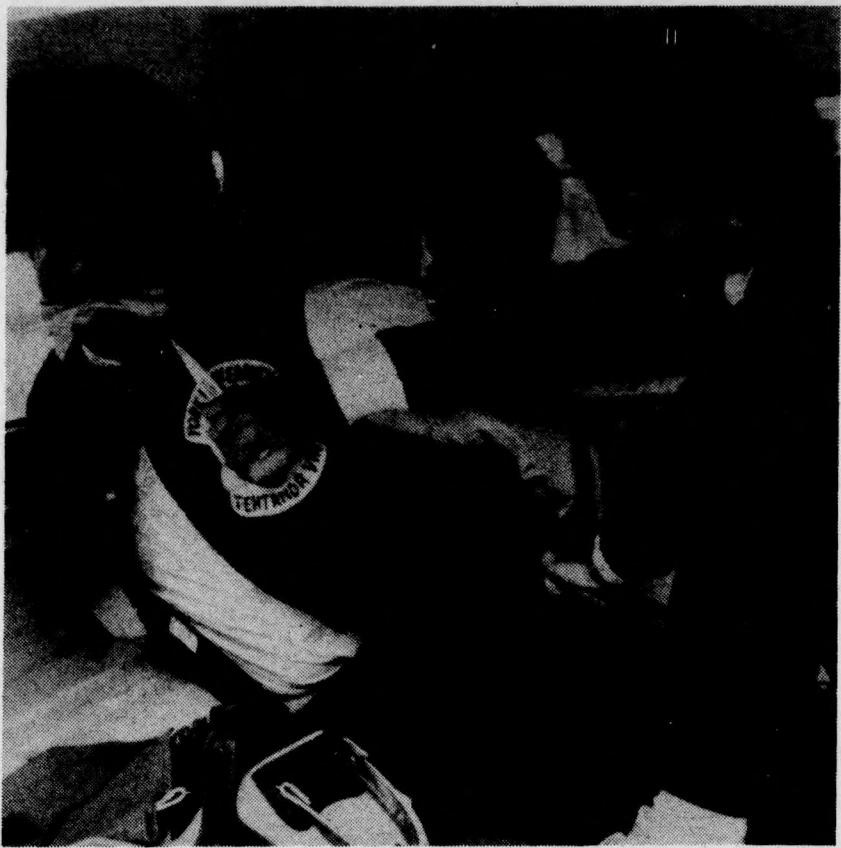
nights when The Quiet Hour take place. Keshavjee attributes The Quiet Hour's success to "good music, nice people and a pleasant ambiance."

NEXT WEEK IN EXCALIBUR

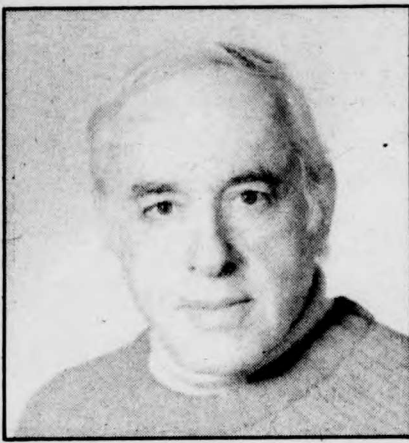
■ Why the Sexual Harassment Centre still hasn't opened.

■ Excal interviews Murray McLaughlan

Please note that Laurie Kruk's bi-line was omitted from her review of Professor Summerhayes' book, *Winter Apples. Apologies to one and all.*



U of T grabs York: CYSF's Bevilacqua takes time out for a kidnapping.



MODERN PROBLEMS

by Daniel Cappon

Q. My girlfriend's parents are from a different culture. They forbade her to see me anymore and they threaten to disinherit her if she becomes engaged to marry me. Should I let her go or press on regardless?

A. Are they well enough off to turn *Excalibur* into Canada's youth newspaper? If so, why not set that as the price for "letting her go?" You might as well if you feel so little for her.

On second thought, you really must also support your girlfriend's

parent's tradition if you think that it's up to male power to let the woman come and go. Perhaps they could adopt you and then your girlfriend can really meet some one who loves her enough to bridge any cultural gap with equanimity. The first thing such a man would do is find out how she feels about it, including the threat of disinheritance. And try to find out whether her looking across the border of cultures is an act of rebellion against her parents rather than a happenstance of a love encounter.

In my book, *Coupling*, I explain the circumstances of the chemistry of intimacy and explode the myth that love conquers all. When you step across a racial, ethnic, religious or even age-gap frontier there's a

price to pay. There isn't enough energy in the long run, even in a heathy young love to take care of the necessary personality differences in the foreground as well as the unusual differences in the (cultural) background. Something has to give. You can't have it both ways. Usually in the magical formula of love when there are large differences in the background, there has to be fewer differences in the foreground in order to maintain a balance. This means that such couples require a solid basis of (foreground) commonality.

Dr. Daniel Cappon, author of *COUPLING-the chemistry of intimacy* (St. Martin's Press, New York, 1982) is a Jungian-trained therapist and a York professor of Environmental Studies.

Letters for Dr. Cappon should be sent to him c/o *Excalibur*, Room 111 Central Square, Ross Building York University, 4700 Keele Street, Downsview M3J 1P3. All correspondents names are confidential.

Through this column, *Excalibur* hopes to stimulate discussion, and we encourage people with different opinions to write to the newspaper.

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SINGLES CONNECTION

The Singles Connection presents "Your chance to soar together...a communication and meeting experience." If you are a university student or grad, a lady under 30 or a guy under 35, single and active in some physical fitness program, then you qualify.

It's a 15-week program, 3 hours/week in 11 small groups (8 male/8 female to a group), on interpersonal communications and relationships. The program develops an open communication environment which culminates in a meeting of the 160 people from the small groups. Following programs will create a snowballing network effect.

Call Alex Perleman at 429-2468 (leave message or call back if not in) or write P.O. Box 558, Station J, Toronto M4J 4Z2 for specific info--or a brochure. Or come to free intro meeting on Tues., Oct. 26, at 8 p.m. in the 8th floor lounge (S872) in the Ross Bldg. at York or on Mon., Oct. 18, at 8 p.m. at Ont. Inst. for Studies in Educ. 252 Bloor W. (at St. George), Room 2-214 or Thurs., Oct. 21, at Westin Hotel, University Ave. & Richmond St., Carmichael/Jackson Room. Actual program starts Nov. 1 with sessions at 11 different times during the week.

Note: Program fee is \$245.00. 20% discount to full-time students. Not enough \$ in your pocket? Ask and I'll see what I can do to help out.

CAN WE COMPROMISE?

After reading Rob Carrick and Larry Till's article in the October issue of *Vandoo* on the separation movement active in Complex 1, I feel compelled to write about some of the statements made by Clayton Hillis, President of the Founders College

Council. According to *Vandoo*, Hillis "disagreed with the CYSF practice of sponsoring dances and shows due to the fact that they cut into the funds colleges can raise from similar activities."

As Entertainment Co-ordinator for this year's CYSF I'd like to

suggest to Hillis that there's room for both of us. In the course of one month, two college dances featuring Shox Johnson and Trixie Goes Hollywood were held, and both made money for their respective councils. In the meantime, CYSF initiated a concert series in Burton

Auditorium with The Spoons and had a dance with two Toronto bands. CYSF is offering to sponsor the more expensive shows in order that some really good bands come to York. Murray McLauchlan, Leroy Sibbles and Rough Trade are examples of bands that colleges couldn't afford, yet who this year through CYSF can play on campus. Last year, in fact, one of the colleges attempted to bring in Rough Trade, found it too much to handle, and asked CYSF to bail them out. This year's CYSF feels that high-profile entertainment is something York students want, and it's within their mandate to deliver it.

I hope Clayton Hillis and others on campus will pick up the ball and begin to support the CYSF concert series.

Elliott Lefko

wrist"; The song is a plea to a suicidal person to consider their decision. Curtis Driedger of the Ceedees had this comment: "We were criticized by a punk in St. Catherines for not advocating suicide. He said we weren't really punks."

Whether student groups have the responsibility of censoring the material of the bands they book for the campus is, of course, a different question.

SICK OF ASUM

I am sick and tired of various groups on campus which state an aim but then perpetrate through their actions the exact opposite to what they are so committed.

Specifically, I refer to ASUM.

This group states that it wishes to promote anti-racist activities at York yet it publishes propaganda which perpetuates racism at York. I refer to articles in *Counter-Point* and *Flyers* distributed around the campus. I do not argue against freedom to publish, but when the right is abused through the use of distortive communication everyone suffers.

I ask ASUM to consider this matter carefully. Let the whole university community live and study in peace. Stop perpetrating Racism.

CENSOR CEEDEES?

I have a question. When I hear so often these days about our young generation committing suicide, why are we inviting singing groups to this campus whose "best material... songs" include "Slash your wrist" as per your article on Maja Bannerman and the Ceedees? Why would anyone write a song about slashing the wrist?

Editor's Note: Actually, the lyrics of the song are "Don't slash your

Mark D. Pearlman



"'EATING RAOUL' is One Of The Freshest, Funniest Comedies In Years...
 Impudent, outrageous and murderously madcap like 'Arsenic and Old Lace.'
 —Bruce Williamson, *Playboy*

"'Outrageous...Wickedly Funny.'EATING RAOUL' is almost certain to be the up-from-underground movie of the year."
 —Jack Kroll, *Newsweek*

"A Very Funny Comedy about sex and murder... full of smiles, punctuated by marvelously unseemly guffaws."
 —Vincent Canby, *New York Times*

"'Finger-Lickin' Good. You're apt to be convulsed with laughter. Paul Bartel and Mary Woronov are uproarious. Robert Beltran is delicious. 'EATING RAOUL' is a fabulously flavorful flick."
 —Guy Flatley, *Cosmopolitan*

EATING RAOUL

20th CENTURY-FOX INTERNATIONAL CLASSICS in association with QUARTET FILMS, INCORPORATED presents MARY WORONOV • PAUL BARTEL and introducing ROBERT BELTRAN in EATING RAOUL also starring ED BEGLEY, JR. • BUCK HENRY • SUSAN SAIGER Screenplay by RICHARD BLACKBURN and PAUL BARTEL Original music by ARLON OBER Produced by ANNE KIMMEL Directed by PAUL BARTEL



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DRAMATIC VISIT

I have just returned from a dramatic week-long visit to Israel which I'm compelled to write about. It began quietly enough with a visit to southern Lebanon and Beirut and ended with the unfortunate recall of Egypt's ambassador to Israel. Sandwiched in between were Bashir

Jemayel's untimely death, Arafat's visit with the Pope, the Israeli move back into Beirut, the killings in Palestinian towns, Rosh Hoshannah demonstrations outside Begin's home, and the little noticed closing down of El Al, Israel's national airline.

No one in our western press has stopped to calculate the psycho-

logical toll of these events on the Israeli people, as once again their country has been placed under the microscopic eye of world opinion. Perhaps we have been dulled by the events of the past year. Israelis have not. They remember vividly Sadat's assassination, the Golan annex, the emotional return of the Sinai, the shooting of diplomats and citizens

abroad, and the beginning of the Lebanon campaign. All have had a tremendous emotional impact on the Israeli populace. And yet the events of the past week seem to blot our memories of how this country struggles to survive in the hostile Middle East.

I believe history will mark the death of Jemayel just a few days before his inauguration as yet another watershed mark in Middle Eastern politics. The Lebanon and Beirut I viewed just hours before his death appeared to be finally returning to calm after so many years of violence and unrest. Tyre and Sidon, former PLO strongholds were bustling and one could sense an air of optimism which had begun to take hold. Lebanon officials were for the first time in quite awhile expressing hope in their country's future. These positive feelings will no doubt continue to grow, despite the setbacks of the past week.

Israel, for its part, seemed on the verge of pulling the entire venture off in just three months, a movement toward a free, united Lebanon, free from terrorism and at peace with Israel. Unfortunately, as our bus moved down the coastal road back toward Israel, the bomb blast

killing Jemayel set off a new chain of depressing events. However, the opportunity that the Israeli army has given the Lebanese people still remains. Let us all hope it is not overlooked.

As for Israel, what its people need most of all from our government and North Americans (Jew and non-Jew alike), is an expression of our support. The more we turn against Israel in our rhetoric and speech, the harder it becomes for Israelis and Begin in particular to be flexible. They deserve a boost in morale and confidence in the wake of the events of the past year.

No other country in the Middle East shares our democratic ideals, institutions, and freedom of expression. (There are no demonstrations to film for our T.V. news in other Middle Eastern countries because they simply are not allowed.) Further, it has always seemed ironic how numerous Arab states have often called for autonomy and sovereignty for Palestinians when neither Syria, Jordan, Iraq, Saudi Arabia, or Egypt have any type of autonomy for their own people. We have never had to bribe the Israeli governments with promise of arm sales as we've done with several Arab countries. In the aftermath of the Lebanon invasion we seem to have lost sight of who the underdog really is.

Israel has learned a very sad lesson in Beirut. They no doubt will survive the barrage of world criticism and denouncement. Rather than continue to berate our true friend and ally, let's remember that they almost pulled off the impossible without an incident.

Israel needs our support in bad times as well as good.

Sincerely,
A.J. Robinson

I WANT YORKMAN

Cartoonist Ens is certainly one of York's more gifted and sensitive student artists. As well he has been blessed with a unique and special sense of humor that makes 'Yorkman' both dry yet warmly personal at the same time. Over the last year I've grown to look forward to my weekly dose of 'Yorkman' and I will be sincerely disappointed if it fails to re-appear in future issues of *Excalibur*
S.D. Smith

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ENTERTAINMENT

Itwaru charts his poetic journey from somewhere to somewhere

Laurie Kruk

Professor Arnold Itwaru is a man who clearly separates his writing career from his teaching. Brushing off inquiries about his academic background, Itwaru states, "poetry is often devalued by an academic connection. While I enjoy teaching very much, my writing is a part of my desire for the aesthetic. I guess both these loves form two components of me."

Itwaru, a prolific poet originally from Guyana, came to Canada in 1969. He evidences an impressive devotion to literature (he won the Art Consul's National First Prize for Poetry in 1968 (Guyana) and won an

international prize for lyrical poetry the following year) and more importantly, he has a passionate dedication to his ideals. "My vision has developed in areas I had not anticipated when I was in Guyana. I have become passionately concerned about society's areas of blindness. Social reality tries to destroy us; there are too many things that imprison us, and we need to recognise them."

Teaching in the Department of Sociology at York for the past four years, Itwaru has just published his first book in Canada, *Shattered Songs (a journey from somewhere to somewhere)* and he is counted

among more than the thirty Canadian poets participating in a three-night poetry festival called "Poetry A' Go-Go" at Scuffers., St. Clair West, October 15-17. "I have never participated in a poetry festival before," says Itwaru, "though I've read aloud in many places--and I'm flattered to be asked. I think it's a good thing that this sort of event is becoming popular again--poetry should make a connection between people, instead of being just an esoteric experience, read in a book. Read aloud, the poem becomes a living thing--something you breathe and feel." He adds, "For me, this reading is not a 'performance', but because I always feel so strongly about my poems, my passion comes through."

where do you go, water and wind, blood of my blood, where do you go touching not touched, watching blinded, what perversity/lurks in the edges of the hour, who goes there dreaming my/dream?

(from *Shattered Songs*)

"*Shattered Songs* represents me--but also a kind of awakening to anyone who reads it, an awakening to dimensions of themselves and the world. I call it 'a journey from somewhere to somewhere' because we always feel we're moving from place to place, without seeing that we haven't really changed our situation at all. Each poem is a division of this experience--of the journey we all imagine we're taking--each a separate moment. Through my 'shattered songs' I would like people to become aware of the moments of this 'journey' and of their responsibilities to one another--to celebrate, and liberate each other."

the dawn bleeds faint cries/veins ripped apart/must i pound, pound my bones till the sun cracks, where do i go bleeding not seen?



Photo: Nigel Turner

Arnold Itwaru: Poet, Professor, and participant in this week's major poetry reading in the city. Pictured here in the Excal Newsroom.

"Writing," says Itwaru, "cannot be disassociated from political realities. It is a political act and writers who don't admit this are deluding themselves."

Arnold Itwaru is currently working on a novel, entitled *The Barbed Maze* and a new volume of

poetry *Entombed Survivals*.

Shattered Songs is available York University Bookstore. Itwaru will be reading as part of "Poetry A-Go-Go" at Scuffers (76 St. Clair W. 962-6676), Oct. 16.

Paula Ross

A unique vision in dance

W. Hurst

To open Harbourfront's *Dance Canada Dance* series on Oct. 7, Vancouver's Paula Ross made her first trip east in three years, and to remind Toronto that she is unlike any other choreographer, Ross brought along a larger repertory, a smaller company and a new film.

The Harbourfront programme showed her work which spans ten years.

Coming Together (1972) mashes the dancers together, then pulls them apart. Their bodies never bend unless struck down by another dancer. Fred Rzewski's voice babbles and chokes, pushing the dancers through a few square feet of space. This tense indictment of Canada's prison system climaxes with bodies popping up and down spasmodically as the lights fade.

In contrast, Ross choreographed *Ballad to a Sad Young Man*, a solo for six-foot Ann Harvie. Harvie uses her easy stride and large, fluid back to pull audience attention. However, the telling moments are exceptionally small gestures of the hand and head, as the body is held in repose.

Ross has not choreographed the words of Roberta Flack's song. Instead, she condenses the song's empathy, by culling the ideas in the lyrics.

Ross brought only five dancers because she hasn't the money to employ her usual eight and some of the pieces suffered.

Strathcona Park (1980) shown

with three women and two men loses power. Men in white masks invade the sculptural forms created by the caped women. The contrast between the linear and the circular is never fully effective. In the film, the original cast of eight affects a more coherent, yet threatening performance.

The film, *Shades of Red*, shows standard rehearsal footage and a self-conscious interview with the choreographer. Lucid editing and Ross' special dynamism raise the product above the bland, standard dance film.

Her choreography shows Ross' over fondness for certain movements, such as working a leg up and out to the side, parallel to the torso. However, most of the work is free from strict adherence to any one movement style.

Her phrasing is as varied as Ross' subject matter. She also demands that her dancers adjust their focus and intensity quickly.

In *Cecilia* (1982) Denise Shreve must be flip or manically accelerated before she reaches up wistfully for the diminishing piano score.

At 41, Paula Ross has struggled financially and artistically for more than a decade. She not only survives, but triumphs with a dance vision unique in Canada.

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Three male York professors have successful deliveries at Winters

Laurie Kruk

"3 Men Give Birth", the second evening in the Winters College Poetry Series, attracted a sizeable crowd last night of poets, poetry-lovers, muses, mentors and probably many pupils, for the three men "birthing" last night were York professors: Ioan Davies, Roger Kuin and Don Summerhayes.

With the couches full of attentive listeners, you could almost feel the accumulated sensitivity charging the air with excitement. Summerhayes read first, poems mainly from his new book, *Winter Apples*. The response was enthusiastic, and he sold quite a few copies at reduced reading student rates after his performance. Ioan Davies was next with his clever, satirical "power poems", and a few pity odes to Irving Layton and Oscar Wilde, among others. He stopped too soon, to allow Roger Kuin to take his turn; Kuin read an entire short story (with feeling) and many poems. Kuin's expertise was apparent even in this brief sampling.

By popular request, Davies came back with a reading from his novel-in-progress, *The Family of God*--an ideological satire of *Roots*, as he explained. The reading lasted for two hours with most of the literati departing for the Absinthe, or homeward-running buses. It was a satisfyingly sensitive session.

AGYU part of proposed Centre for the Arts

Expansion creates a new image

Ian Bailey

Just as the show "Dutch Design in the Public Sector", now at the University Art Gallery, suggests the future prominence of graphic communication, so does the newly expanded gallery forecast a higher profile for Fine Arts at York.

In the first phase of a University-based cultural centre, the Art Gallery's floorspace has been increased from 1,150 to nearly 3,200 square feet at a cost of \$40,000. Financing for the project was raised from private donations and funding drawn from the York Development Fund.

The effect of the expansion is two-fold. In the process of increasing the floorspace, the false ceiling was removed. According to Art Curator Michael Greenwood, this resulted in 50 per cent more air space and volume, which gives the gallery a cooler, more airy feel, although there have been no mechanical alterations to the environmental controls.

The most significant benefit of the expansion is that it will provide space for the displaying of generally unseen items from the University's permanent art collection--a collection which includes 700 items ranging from inch-high ivory statues to the Alexander Calder statue at the front of Ross. According to Green-

wood, nearly 500 pieces are currently stored in N113 of the Ross Building and in other campus locations. The vulnerability of the items, as well as a gradual increase in their value, demanded the retreat to storage and well-secured offices, notably that of the University President and various Deans. "The lack of space was depriving the community as a whole of a collection that was there for their benefit. I welcome the expansion because it will allow us to put on display a substantial part of the collection," says Greenwood.

Along with the Nat Taylor Cinema and a proposed Recital Hall in what is now Lecture Hall D, the Art Gallery is part of a Cultural Centre that will be completed by the end of 1984 at a cost of nearly one-half million dollars. The Centre will include a Special Collections Room to be completed by 1983. Collections demanding special protective care will be displayed there. It will also include an upgraded storage facility in the basement of the Ross Building.

The Lecture Hall will seat 175 people. It will be acoustically tuned and will have a recording booth and dressing rooms. A major factor in joining all the Centre facilities will be the extension of the corridor at

the north corner of Ross (the entrance near the Behavioural Sciences Building) eastwards through Room N119 into the corridors in which the entrances to Nat Taylor and the Art Gallery are located. The corridor will continue onwards into the large hallway north of the Central Square cafeteria beside Lecture Hall D. Construction of the corridor will cost \$90,000 and both Greenwood and Assistant Dean of Fine Arts, Temple Harris, agree that it will help in opening the generally unseen art gallery to the public.

The future of the project, which was envisaged in 1976, is tied to the availability of funds. According to Harris, the expansion of the gallery occurred this year because money was available; the rate of future expansion will be dependent upon the availability of funding, but he says that he is optimistic. Greenwood notes that with reasonable support, there is no reason why York shouldn't become an important focus for art, dance, cinema, and exhibitions.

"York deserves the three-phase project," says Harris. "If we don't have the amount of money required to build a major, first-class centre then this is the next-best thing. It meets the needs of the facility in terms of presentation space."

Andrea Davidson:

Portrait of a woman dedicated to dance exploration

W. Hurst

Eight years after Andrea Davidson quit dancing completely, she was back onstage and called "the find of the season" in a review of Les Grands Ballets Canadiens.

In 1974, Davidson had to leave the National Ballet of Canada because of a severe injury, but physical recovery led to a personal re-evaluation.

Forced out of the performing

community, she studied art history and languages at the University of Toronto; she "wanted to see more than just dance."

She couldn't have seen much more because within two years she was teaching dance at various schools in Quebec. Two years later, Davidson was performing again, for Entre-Six in Montreal.

When this small ballet company

folded, she didn't seek a principal position with another ballet company. Classical ballet repertory was too confining; it always had been.

As early as 1970, she studied in Europe before joining the National Ballet of Canada. At that time, it was 'de rigueur' for a National Ballet School graduate to go directly to that company.

Once with the company, she sought further stimuli, and studied in New York. Davidson suggests that the foot injury made her departure from the company immediate instead of eventual.

Her move after Montreal was to Toronto, and to modern dance. "It wasn't a conscious move on my part. It just evolved out of what was happening in my life at the time," she said.

At Toronto Dance Theatre and Pavlychenko Studio, she worked with people like Kathryn Browne, a woman who used a vocabulary of an entirely different nature than classical ballet.

However, despite modern dance classes and workshop performances, Andrea Davidson found herself auditioning for Les Grands Ballets Canadiens. Now a senior artist, she performs the more traditional pieces in the company repertory, such as "Serenade" and "Concerto Barocco".

However, Les Grands shows a variety of works that companies of comparable size wouldn't touch.

such as "Soaring" by Doris Humphrey and "Tellurian" by Linda Rabin. This is probably the appeal for Davidson. She said, "It's entirely valid that a company should be able to interpret both contemporary and more traditional works. This company takes risks."

Davidson has taken risks, too. She's been booed by an audience in a workshop and now laughs it off. Speaking of the value of the whole creative experience, she avoids sounding trite:

"I feel I can express something pure, something beautiful that might touch people in a special way. I think it's important for everybody to have this....I feel committed to dance and it was a long search."

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In Defense of Our Rights and Our Incomes (A JOINT STATEMENT FROM ALL CAMPUS UNIONS)

On 21 September 1982, the Conservative Government placed before the Provincial Legislature, Bill 179, A Wage Restraint and Administered Prices Programme. The following is our understanding of what the passage of this legislation will mean to you, an employee of York University and a citizen of Ontario.

THE EFFECTS ON YOUR INCOME

- Employees who belong to certified bargaining units at York will be limited for the 1983-84 contract year to compensation rate increments of 5 percent, including salary, fringe benefits and any other monetary perqs. (Lower paid employees may be awarded increments slightly in excess of 5 percent to bring them to a \$1,000 increment on a full-time compensation rate, but only if the employer agrees to it.)
- Employees belonging to bargaining units which did not complete negotiations before 21 September 1982—for example, the Operating Engineers and the Canadian Guards Association—are limited additionally to 9 percent increments for 1982-83.
- And non-certified employees—for example, the P and M staff—are limited to no more than 5 percent for 1983-84; they could get less than 5 percent or even face rollbacks in existing compensation rates.

THE BILL UNDERMINES YOUR RIGHTS

The economic restriction is only one aspect of this legislation. Under the guise of an economic policy, Bill 179 threatens seriously to undermine principles fundamental to the freedom of the university and its employees in a democratic society.

1) Removal of All Meaningful Collective Bargaining

The Act undertakes to remove all meaningful collective bargaining over terms and conditions of employment, a right hard won in our society over the past century. For rather than simply constraining the size of financial settlements as was done in the federal anti-inflation legislation of 1976, Bill 179 extends for one year the existing compensation plan, with the 5 percent increment. In other words, collective agreements are prevented from expiring. The Labour Relations Act ties "good faith" bargaining to the expiry dates of contracts—for example, the requirement on both parties to discuss seriously all proposals placed before them within ninety days of the expiry of the agreement, access to conciliation, mediation and arbitration for settling disputes once the contract is about to expire or expires. Collective bargaining will become "collective begging."

2) Lack of Accountability

Furthermore, a tribunal called the Inflation Restraint Board will be created to administer and apply the detailed regulations required by the Act. Made up of three government appointees, this Board will be the sole interpreter of the many

ambiguities of the Bill, will be empowered to order roll-backs and pay-backs, and will decide upon all requests for exemptions from specific provisions. Yet, this Board is accountable to no one; there will be no requirement to hold hearings, nor to provide reasons for its decisions in writing or any other form. The powers given to this body are flagrantly anti-democratic.

3) The Threat to the Autonomy of the University

Bill 179 poses a serious threat to the autonomy of the universities. This Act represents another attempt to put the universities more tightly under the control of the state, particularly when coupled with other proposed legislation and planned policies of the Ministry of Colleges and Universities, such as 1) the proposed deficits legislation which could place a university under a government appointed trustee if its financial policies are not approved; 2) possible changes in the funding formula which would undermine the principle of universal access to post-secondary education (and in York's case, result in much lower income over the next several years than the Administration has been anticipating); and 3) the new practice of the Ministry of providing "special funds" for programmes approved by them even while squeezing the financial support for general operating budgets controlled internally by each university.

DOES THIS HERALD THE END OF COLLECTIVE BARGAINING IN ONTARIO?

Some Queen's Park observers have concluded that the government's intention is for the long term elimination of collective bargaining from public sector employees, even after the removal of the 9 and 5 percent maxima. But this will not happen if the government is confronted with an effective protest over this method of dealing with economic recession and the removal of rights and practices so essential to democratic society.

WHAT CAN WE DO!

Public meetings and rallies on university campuses and among other public sector employees will be taking place over the next two to three weeks. The campus unions at York have met and will continue to meet to plan collective action against the government's action. As it is expected that Bill 179 will be placed for final reading on or about 9 November, WE URGE YOU TO ATTEND:

JOINT UNIONS FORUM ON BILL 179
TUESDAY, October 26, 1982
12:00 - 2:00 in the Senate Chamber

- To obtain more information about the impact of Bill 179
- To join in protesting this legislation
- To plan further action to stop this attempt to remove our rights

This Statement has been Prepared by All Campus Unions (CUEW, CUPE, CGA, CUOE, YUFA AND YUSA)

Toronto's reaction to Joe Jackson:

As different as night and day

Brian Hayes & Kim Broadfoot

*Music has charms they say
But in some peoples hands
It becomes a savage beast
Can't they control it
Why don't they hold it back*

Joe Jackson, *A Slow Song*

Music, in Joe Jackson's hands, is as smooth and cool as a shuck and jive dance. He is a man of many different moods and faces, and to his credit, has the ability to take his listeners' moods with him. He's proven it on vinyl and to no-one's surprise, he proved it live.

Jackson is planning to be around for a long time. He recently admitted that being typecast as a rock performer was too narrow a definition for him. "I don't like to think that my records only get played on rock radio stations 'cause I'm sure if they were played on black and Puerto Rican stations, a lot of those kids would like them too."

Jackson's music has covered many different styles and eras. His first two, and most commercial l.p.'s, *Look Sharp* and *I'm The Man* are responsible for linking his sound with the "spiv rock" of Elvis Costello and Graham Parker. Then came *Beat Crazy* and *Jumpin' Jive*, two era-influenced types of dance albums.

His most recent album, *Night and Day*, from which most of his concert material was taken, is Jackson's strongest album to date. It's a modified salsa sound arranged for a

small combo. The album is filled with woozy synthesizers, sensuous percussion and like the concert, no guitars (except for a bass) were recorded.

Jackson and his five-member band—a bassist, two keyboardists, a drummer and a percussionist—succeeded admirably in emulating their recorded sound onstage. Vocals blended beautifully when they played numbers like *Real Men*, *It's Different for Girls* and especially, *Is She Really Going Out With Him?* Jackson introduced this song as an "experiment" while all of his band stood centerstage in front of microphones with only a tambourine in the drummer's hand. They proceeded to sing an a capella version of this best-selling single, with the vocals taking care of the instruments used on the recording. Not only were they in perfect pitch, they also appeared to be enjoying themselves as much as the crowd that would later give them three standing ovations.

Joe Jackson is really a "jack of all trades". It's obvious from the way the band operated that he is its nucleus, not just the vocalist. He played the saxophone, glockenspiel and the synthesizers well, and the piano, exceptionally.

It was evident that Jackson's music is maturing faster than many of his fans. They didn't seem to realize that he wants to be, and should be, taken seriously. He repeatedly lipped off to the audience, telling them to stop clapping, giggling and if they wanted to

continue they should "go see fucking AC/DC." Applause, applause.

With his fists clenched, his neck stretched and his heart in his throat, Joe Jackson can belt out a pleading love song and he can shout electro-pop, yet, more importantly, he can also soothe his listeners while he plays with his vocal chords, sliding up and over notes just like the synthesizer the two keyboardists "operated" so well. The wound-down, less complex version of *Fools in Love* showed Jackson at his finest; his words wrapping 'round Graham Mabys richly synthesized bass lines. Throughout the entire evening, he was able to alter the mood of the capacity crowd with just a few bars of a song, whether he demanded it or not.

Education was the problem when Joe Jackson opened the Who concert two days later. Many of the people there apparently still think he's a cynical man with a receding hairline who plays assured, cocky pre-pubescent dance-pop. That's why he and his band were pelted by the thick-headed hordes of "real men" in the crowd of almost 70,000.



Joe Jackson: A performer who prefers a polite audience.

London Contemporary at Ryerson

J. Brett Abbey

It's difficult these days to detach oneself from this mechanized world. According to the London Contemporary Dance Theatre, however, it is by no means impossible. Making its Canadian premiere Tuesday night at the Ryerson Theatre, LCDT gave their opening night audience a glimpse of the natural, spontaneous movement that is a part of deeply rooted emotions.

This European-based company took no chances on foreign soil: they

provided a programme of tested works, most of which were born some five to seven years ago. *Stabat Mater*, a piece choreographed in 1975 by Artistic Director, Robert Cohan, opened the programme, and established the audience's confidence—something to which the dancers have been accustomed. Cohan's motivation for the piece came from a Jacophone da Todi quote: "The Mother, sorrowing stood weeping near the Cross while her Son was hanging." Here, Cohan places the Mother figure surrounded by other women dancers who

represent various parts of the Mother's sorrow and experience; they are not fellow mourners, but rather human emotion personified.

Another Cohan piece brought us closer to nature: *Forest* is performed to the sounds of rustling leaves and echoing winds. Eight dancers dressed in body stockings of soft woodland hues, playfully run through forest and find themselves in tune with nature. The discipline of these hard working dancers is exemplified in their precise timing, and solid technique in this relatively playful romantic piece of work.

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ZWOL ON SPORTS

TENNIS BLUES

"You can't open your mouth to an official and expect to get away with anything. That's the coach's job--that's what he's there for..."

Matt Galante, New York Mets

Mark Zwol

When a team enters an inter-varsity tournament with one of its players acting as coach, it is immediately placed at a disadvantage. How can any team member represent the club, have full knowledge of team rules, and concentrate on his or her game? If you ask me, it's a bit futile for a team to play with such a handicap, but the Yeomen Tennis Team--Mark Goldhar, Laurie Dale, Nick Woolf and John McLeod--did just that at the OUA Eastern Regional Tournament in Hamilton. And although York finished a more than respectable second, a knowledgeable coach might have allowed them to take top honors.

The lack of a coach at the tournament was nothing new for the Yeomen. In fact, the team has gone through its whole season without any coaching representative whatsoever. "Our tryouts started the first day of school. No one was hired for the job; no Prof wanted to take a stab at it, so Laurie took on the role of choosing the team. We went to the OUA Eastern regionals and did extremely well," commented Goldhar.

With York and U of T running neck and neck in the tournament standings, Goldhar's victory in the Men's Singles Championship gave the Yeomen a slight edge, but the doubles championship still stood between his team and overall victory. In the end, York's lack of a coach decided both the doubles event and York's final placing.

Typical U of T move

Theoretically, or in accordance with rules that always seem to get broken, a team must submit a player roster before the tournament begins; the players on that roster are trusted to represent the team throughout the tourney. The Yeomen were scheduled to play the Blues in a doubles match a day after the tournament began. As it turned out, U of T cried the "Blues"--claiming one of the players had come down with an ailment of some type. The player was replaced by David Givens, who also happens to be a club player. Givens was listed as an alternate, and although the substitution is not a direct contravention of tournament rules, the funny thing is that the "ailing" U of T player showed up at the match--he was "unable to play".

"It was a slimy thing to do--a typical U of T move," Goldhar said.

The Blues went on to defeat York in that match, capturing the overall team title. Acting Yeomen coach Laurie Dale's protest against the proposed player change proved futile, as his argument was "lost in the

shuffle"--he didn't have full knowledge of the league rules (not that he should, he is a team member don't forget). A coach would have had complete knowledge of the OUA rulings on such matters, but since the Yeomen had no representative, they had to settle for a hard-to-swallow, second-place finish.

"Just a question of bucks"

So what's being done about the coaching situation with York's Men's Tennis Team? Men's athletic director Knobby Wirkowski looks at both the tennis coaching situation and the nullified tournament protest as "things that have to be taken in stride."

"People say to me, 'Why do you keep tennis alive? Why not just have football, hockey, and basketball?' But I try to treat every inter-varsity team as an equal. I vote in favour of tennis at the league meetings but the scheduling is really tough--why should the season be prolonged when the championships are over? I can't get a coach for two weeks. I mean, it's kind of fruitless, you know, to get a top-notch guy and ask him to work two weeks into his schedule. Besides, other schools like Queens and Western start on the 20th; we start on the 13th. That'll cut the season short," Wirkowski said.

"I have this problem all the time--teams come to me and ask for this and that. I'd love to oblige them, but it's a question of bucks--and we don't have 'em," he went on to say.

"As far as the protest goes, Laurie and I went over the whole thing and there's not much you can do about it. Other coaches said that they (U of T) shouldn't have done it, but it depends what side of the fence you're on. Legally they can do it and get away with it--the rule states: 'A player forced to withdraw during or after a match may be replaced for succeeding matches by the extra man on the team.' It's just a question of ethics."

Deja-vu

Wirkowski has his hands full with many similar such situations involving intervarsity teams. It's not a case of the man at the top keeping his "patrons" happy by giving them enough to get by. Really, it's just a question of dollars--a tune I'm sure you've all heard before.

The whole thing has become somewhat "deja-vu", especially in light of more recent Yeomen defeats at the hands of their local rivals. U of T has been noted to come up with such manoeuvres in the past, and will unquestionably continue to do so in the future, because money "to do everything" and elevated nasal passages never seem to mix with ethics.

It's unfortunate that the York men's tennis team came across such a situation in the battle for the OUA crown. They displayed a lot of class and character in spite of the final outcome. So, "all ye fellow Yeomen", grit your teeth harder the next time you see "blue and white".

Red and White draw at Queens

Bob Klein and Mark Zwol The York Rugby Yeomen travelled to Kingston this past week-end to do battle with Queen's. And although the Red and White gave one hundred and ten percent, they only managed a 7-7 draw.

Queen's capitalized on Yeomen disorganization, taking the lead on a penalty kick, and scoring later on an unconverted try. They led at the half 7-0.

In the second half York regained its composure and played the calibre of Rugby Yeomen fans are used to seeing. The York forwards muscled in a five yard try, that was touched down by "eight man", Domiche Kokanakis. York continued to dominate the second half, which also saw an unfortunate series of events: a Yeomen try was called back by the referee, who was in the defenders' way. Leo Koopman managed to tie the game at 7-7, on a penalty kick.

York continued to pressure Queen's with strong play by their forwards and backs. Queen's provided excellent defense to keep the game locked at seven all, despite York's strong advances.

The Yeomen are currently in second place in the OUA standings with a respectable 3-1-1 record. This week-end the Yeomen play host to the Western Mustangs. Something to keep in mind is the "Boxer short and shade party" this Thursday in the Bethune Junior Common Room. The money raised at the bash will go a long way towards organizing a club.

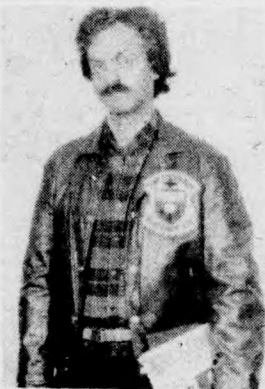
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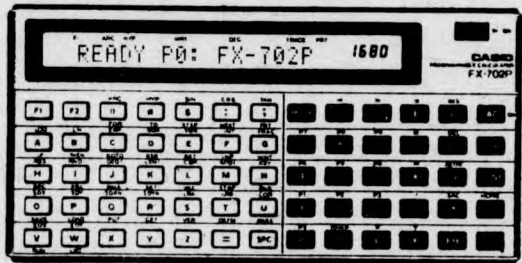
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SPORTORIAL

Chris Freeman

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"I CAN'T HEAAAAAR YOU!"
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No, you no longer have to turn to NCAA football action to capture sports fever. All the ingredients you need are right here in Downsview, Ontario.

I've often heard that York is apathetic when it comes to supporting its teams. Well, it only took one football game at Varsity Stadium—our stalwart Yeomen where taking on the you-know-who Blues—to change my mind.

As I travelled downtown into "enemy territory", I wasn't quite sure of what to expect. But once I entered the stadium with my fellow Yeomenites, I was immediately caught up in the wild enthusiasm generated by a sea of York fans

cheering on their team.

Our school colours of red and white could be seen everywhere. Some fans wore red and white clothing, others were shaking homemade red and white crepepaper poms-poms and still others went so far as to painting their faces with the colours. But even if you weren't appropriately dressed, you could feel you belonged. You only had to raise your arms and sway with the crowd, which chanted "Yeooooooooomen!"

The animosity that prevails between York and U of T made sure that the action on the field was almost as intense as that in the stands. While there weren't many great tackles in the game, the rival fans scored a few direct hits in the water balloon fights, a match-up from which York emerged wet but

victorious.

York fans take their cheering seriously, encouraging their team with a variety of songs (some unprintable) which characterize each play and which capture York's opposition. Even if Lady Luck wasn't with the players the cries of "It just doesn't matter!" rang out across the field. And when York was within

striking distance of a touchdown the fans turned into an angry tribe, chanting, "Ooh! Ah! Yeomen on the war path!"

We may have lost the game, but inside I felt like a winner. My throat was sore from yelling and my legs were tired from jumping up and down on the bleachers; but, it didn't bother me when I remembered all

the funs I had. We may have lost the game but there is definitely team spirit at York. All you have to do is leave your books behind for a few hours and look for it. Whether it's on the football field, in the swimming pool or on the basketball courts, team spirit is alive and thriving on the campus. And it will always be there.

Yeomen on top after rematches

Chris Dodd

The Yeomen soccer team continued its excellent performance in the 1982 season, exhibiting its finest form on the way to a 7-1 victory over Trent last Sunday at York field.

Leading the way was Steve Robbins, who fired three goals for the Yeomen, pacing York to its second victory over Trent in consecutive weeks.

Robbins opened the scoring for York in the first half, firing a rebound behind the Trent goalkeeper. The speedy winger currently leads the Yeomen in goals scored with 8.

York added two more goals in the first half on goals by George Katsuris and Robbins.

The Yeomen put the game away early in the second half with two early goals. Robbins added his third

goal of the afternoon and Nadere Jamial scored on a penalty kick to abruptly take a commanding 5-0 lead.

Alex Riha and Crystal Katsuris closed out the scoring for York.

The impressive performance follows a disappointing loss on Saturday to Carlton, 4-2. Next Saturday afternoon, the Yeomen will host U of T at York field.

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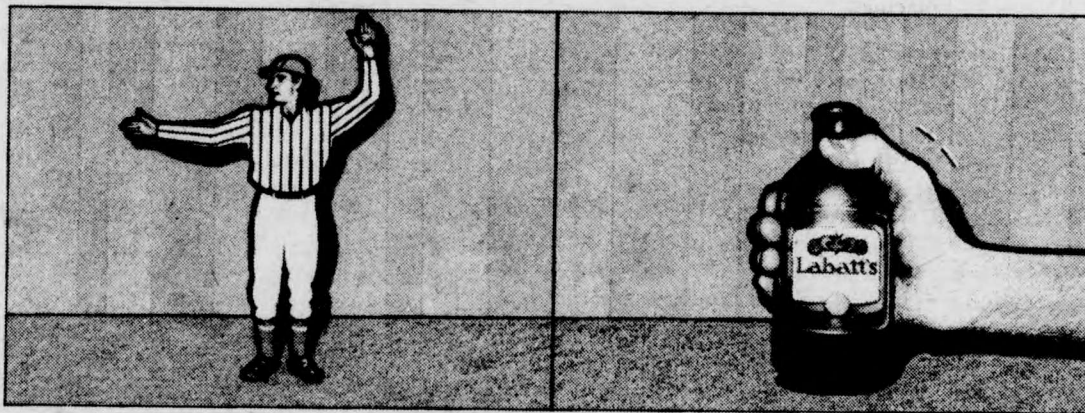
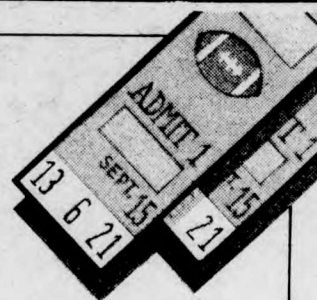
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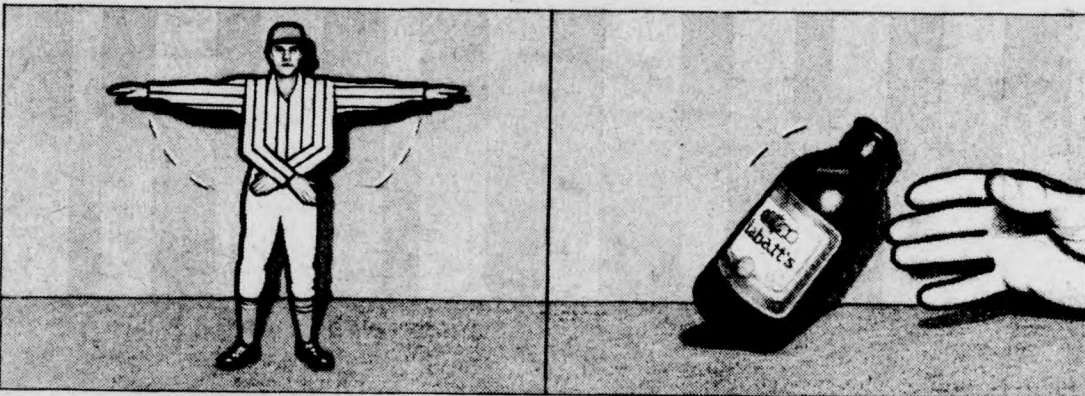
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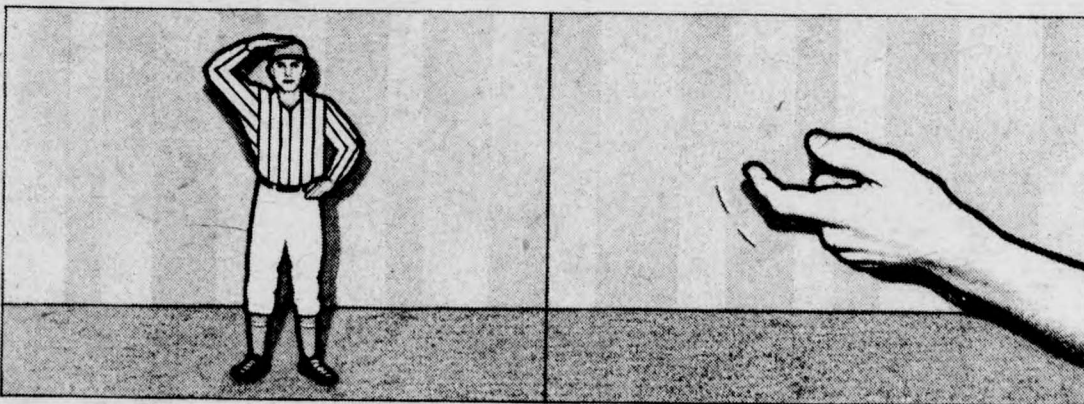
This is a first down.

So is this.



This is an incomplete pass.

Another incomplete pass.



Too many men on the field.

Too few Blue on the table.



Time out.

Time for more Blue.

SPORTS

Battle of Toronto

Blitz 82 decides bragging rights

Eric Meslin

At virtually every level of sport where teams have a history of enjoying little success, coaches and critics alike often find comfort in their conviction that they can field a "competitive" team who can "execute" and who can "play with consistency".

Often, the antithesis of these qualities is used as a rationalization in the event of a loss: either the team "wasn't competitive", or a combination of "lack of execution" and "inconsistency" plagued them. In the event of such occurrences, coaches can always fall back on that old standby: character.

Such was the fate of the Yeomen Football team as they played their way both out of and into a 21-14 loss to the U of T Blues at Varsity Stadium. With pre-game hysteria approaching the ridiculous (and this was only a hint of what was to come), there was hope the energy would translate into equally enthusiastic play. However, prior to Varsity Blue Trevor Miller's jaunt down the right sideline for the first Toronto score, the opening quarter had been characterized by fumbles and sloppy play.

It did not take long for the Blues to assert themselves on the ground as the Yeomen were intimidated and outmuscled in every position. They gained all of their 175 first half yards on the ground, with Miller gaining 154 of those 175 yards on only 15 carries in the first half. His darting and slanting running style left many a Yeomen defender lying helpless in Miller's wake.

The Yeomen, by contrast, could not begin to mount a reply to the "double Trevor system" (running backs Miller and Trevor Williams) largely because of the difficulty York kick returners had fielding ball. These mental errors, coupled with the occasional penalty and dropped pass, effectively wiped out any drives before they began. The first half ended with York down 14-0 on the scoreboard and an unspecified amount in the confidence department.

Fortunately for the boisterous York fans, they did not have to rely on the teams to provide excitement, as clearly, the most celebrated aerial display was in the stands: everyone was kept alert and amused with the anticipation of being hit by any number of different projectiles.

Undaunted, the Yeomen appeared for the second half, fortunate to be down by only 14 points. With stomach butterflies replaced by the sick feeling of embarrassment, the Yeomen looked like a new team. Running back George Gannas almost single-handedly put the Yeomen on track. He took the second half kick-off up the middle to the York 32, and followed that with a circus catch to put the ball on the Blues' 37--the first time in the game that York had penetrated so far downfield. Then a combination of a 12-yard Iacono-to-Gifford reception and a double Toronto roughing penalty put the ball on the Blues' 14. No one had to hand Tino Iacono a formal invitation as he promptly engineered perfect flanker reverse to wide receiver Neil Dalgarno who raced his way around the right side for the first York major from 22

yards out.

The flurry of excitement seemed to wake U of T QB John Finlayson who realized that one of the country's outstanding receivers, John Mullins, had been open for most of the night and might now have to be used on a more frequent basis. While this duo did manage to work a little magic, the Blues' modest drives were halted by York's increasingly stingy defence. Both Trevor Williams and Donovan Brown played impressively in the Yeomen defensive backfield, with Brown making a particularly impressive interception of a Finlayson pass to a potential long gainer as the 3rd quarter ended 14-7 for U of T.

This set up one of the most exciting final quarters of football that anyone could hope to see: the waterbombs proliferated with increasing regularity, and both teams picked up the level of play to a feverish pitch. The quarter began un auspiciously for Iacono, who blindsided in the tradition of the New York Jets' 'sack exchange,' Mark Gastineau. The York drive was halted before it began. U of T pushed on relentlessly, racking up yards on the strength of Miller's running (he finished with 181 yards on 22 carries) and Mullins' ability to hang onto the ball after a bone-wrenching hit at the York 13. Miller's attempted run for glory was cut short by injury, but his replacement, Sean Allen, restored the 14-point lead with a three-yard jaunt.

Iacono came back in and quickly led the Yeomen down the field on their finest drive of the night, capping it off with a perfect strike to a leaping Brian Gifford in the end

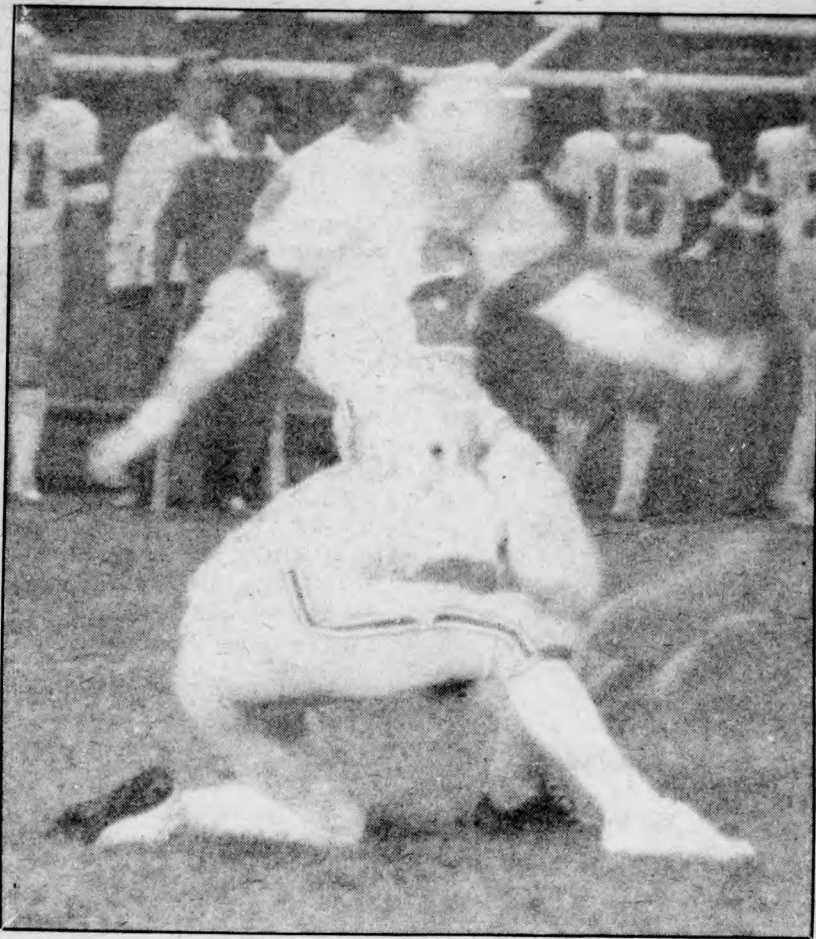


Photo: Marina Van de Merwe

Sergio Copobianco converts a Yeomen touchdown.

zone, narrowing the gap to 21-14, after a Sergio Copobianco convert. York's defense forced Toronto to turn the ball over with 2:10 left on the clock as the adrenalin started to pump. The two-minute offense swung into gear.

A good throw by Gifford put the ball on the Toronto 40 as Iacono showed plenty of poise in staying in the pocket. The next two plays are ones that York's armchair quarterbacks will talk about when they are considering contributions to the "what if?" library. With 41 seconds on the clock, Iacono scrambled and hit wide receiver Rick Kaleta who, at the Toronto 40, merely had to stay on his feet and pick up a block to hit pay dirt. His over-excitement at the

possibility of becoming a hero caused him to lose his footing and it appeared as if the crowd's optimism hit the bottom at precisely the same time that Kaleta did. But there was more to come. The next play was reminiscent of the time when George Plimpton ran a few plays with the Detroit Lions. Iacono stepped up to the centre with three seconds left and from then on everything appeared to be in agonizingly slow motion. He scrambled, *a la* Fran Tarkenton, and then heaved a desperation pass downfield in the direction of two York receivers who the ball somehow miraculously avoided, falling harmlessly to the ground. Oh, building character can be a tough, tough job, eh Pick?

Big shoes to fill

Yeowomen on road to improvement in OWIAA meet

Elissa Freeman

Determined, articulate and fearless. Those three adjectives best describe Yeowomen field hockey Coach, Marina Van Der Merwe. She's led the Yeowomen to two consecutive OWIAA Field Hockey Championships and as coach for the Canadian National team, she propelled 'The Red Machine' from 16th place in 1976 to 6th place in 1982.

Van der Merwe came to York in 1971 after coaching field hockey for nine years at U of T. During her U of T years, the team won nine consecutive OWIAA championships. After eight years of hard work with York, she turned a team that was "at the bottom of the barrel" into highly respected Ontario champions. Why did the transformation take so long? Van der Merwe explains: "To build a championship team from scratch takes 7-10 years."

Van der Merwe finds that the team is "really struggling" in the 1982 season. This is because two outstanding players, Sheila Forshaw and Lynda Lippett, have graduated. Forshaw, who is the top scorer in the nation and an exceptional Provincial and International player, will be sorely missed. To replace a scorer of this calibre is "virtually in the hands of God!" she exclaims. Van der Merwe and assistant Kathy Broderick, must now combine efforts to produce a new scoring



Photo: Debbie Kirkwood

combination.

Nevertheless, they will have 14 women to work with. The team consists of six returning veterans, six rookies and two "rank beginners" who are fairly recent to the game. With a somewhat uneven ratio of experience vs. non-experience, Van der Merwe certainly has her work cut out. "We will be working with a group of individuals who will be stretched to the maximum. Each will have to pull every grain of potential for every game," she says. The tougher the odds, however, the more determined she becomes. Van der Merwe seems to excel in the face of adversity.

"This is nothing new, it was the same situation with the Canadian players. It will be a tremendous challenge, nothing to be fearful of."

Although the veteran players are small in number, they are big on experience. The offensive power will be led by Laura Branchaud, Kim Taylor, Laurie Lambert and Sue Miller. Branchaud, who is a member of the National Team, Taylor, who has Jr. Provincial experience, coupled with Lambert, a versatile offensive and defensive player, have all been with the team for four years. Taylor, who had a total of four goals in the Michigan tournament, "will have to step up the pace for scoring."

says Van der Merwe. The rest of the offensive line-up is rounded off with Laurel McCloughlin and Beth Macaskill, two rookies, who have already displayed their marksmanship.

On the defensive side, four-year-veteran Mary Cicnelli will 'captain' a talented group of rookie defenders, including Brenda Garel, Cornelia

Rodriguez, Sandy Weston, Kim Cauchon and Fiona Reid, a strong defender who is also a member of the Canadian Under-21 field hockey team. Goaltending duties are usually shared by three-year player Debbie Lamb and rookie Liz Kunkle. However, Kunkle is out with an injury, which has made Lamb a full-time starter.

Yeomen uphold maple leaf

Elissa Freeman

Two of York's top gymnasts, Frank Nutzenberger and Dan Gaudet, and Yeomen Coach, Maasaki Naosaki, were part of the Canadian delegation sent to compete in the Pacific Alliance gymnastic meet in Canberra, Australia and the Commonwealth Games Invitational held in Brisbane.

In the Pacific Alliance competition, Canada placed fourth amongst several countries including gymnastic powerhouses such as China, Japan and the United States. In the overall competition, Nutzenberger placed 11th, followed by Gaudet, who finished 12th.

Since gymnastics was not on the regular schedule for the Commonwealth Games, the Invitational was held prior to the actual event. Nevertheless, Canada

won the team competition as well as clinching the top three placings. Gaudet won the meet with a score of 55.60 and Nutzenberger placed a close second (55.40). Mitchell Garfield of Montreal completed the Canadian sweep by capturing the bronze.

York seems to have an excellent chance of becoming champions again at the 1983 CIAU Meet, because six team members are from the Canadian Team. Team members will include Nutzenberger, Gaudet, Brad Peters, Allan Reddon, Rob Wild and Dave Arnold. Also competing this year will be members of the 1982 CIAU Championship team: Gary Chessman, Rob Dixon, Tony Worth and Canadian Junior National Team members Scott Hill, Pat Rogars and Walter Quigley.