

Some students handle the pressures of exams better than others.

Union grieves Frost staff loss

Barb Taylor

A YUSA grievance over a staff reduction at Glendon College's Frost Library has gone to arbitration.

The Frost Library had seven staff members a year ago, but due to the lay off of one staff member and the loss of another due to attrition, there are only five staff members. A group grievance was initiated by remaining staff members who feel that they are now required to do the work of seven people.

YUSA President Karen Herrell believes the cutback is either due to government reductions in funding or the realignment of university funds. She says that the university, faced with limited funds, must decide between books and staff. She also says, "the remaining people are trying to keep up a level of service that was offered a year ago."

Frost understaffed

Wayne Burnett, Student Senator and member of the GCSU says, "I have always believed since last year's loss of staff that Frost has been understaffed." He added, "Glendon should at least be returned to the full staffing

level of prior to this year." The grievance has led to discussions of other complaints about Frost. Burnett cites low number of acquisitions, and short hours as problems for Glendon students. Frost currently closes at six on Saturdays and nine on Sundays. "During exams its pretty bizarre," says Burnett. "I believe that Frost is inadequate for most study needs of Glendon students."

Not finalized

Evelyn Eppes, Glendon YUSA representative, says the issue is "not yet finalized and will go into the New Year." Because the grievance has now gone to arbitration, she was unable to comment fully on it. Eppes has spent over 200 hours on this and other union business in the last while. York personnel representatives either would not comment on the issue, or they were not available.

Herrell doesn't think the situation will improve. She's concerned the six and five legislation will be extended to university funding, layoffs and cutbacks, she said, "will continue especially if funding is affected by the legislation as well."

Charles Roach speaks at York

Class basis of police discrimination lawyer charges

Brian Henry

Toronto civil rights lawyer Charles Roach told a York audience that "rank or class" rather than race is the basis of police discrimination in Toronto.

Roach, who used to serve as a lawyer for the Metro Police Department, spoke Thursday on the subject of police harassment of visible minority groups.

"Colour," said Roach, "is an important clue to a police officer for someone to harass. But colour is only initially an important factor. If you can pull rank (for example, by identifying yourself as a lawyer), the police will cease harassing you."

Roach asserted that "rank or class" is the basis of discrimination. "It is the people at the bottom whom police harass," said Roach. "Racism for racism's sake is debatable. There's no percentage for anyone in pure racism."

Roach explained that police must act with "reasonable or probable cause", otherwise they cannot infringe on your rights. However, he added, "Consent makes almost anything legal."

Roach said, "People phone

me all the time, and say, 'The police are searching my house. Can they do that?' I tell them, 'They can if you let them in-if you consented to having your house searched.'"

Roach said that the "reasonable cause" criteria is too vague. He also said that in a "face-off" with the police, it is the police who have the most power.

Roach described an incident in which, he said, two police forcibly stopped him on the street and he took the officers to court, claiming \$1,000 in damages. The officers counter-claimed for \$1,000 each, saying that "It was me who had assaulted them." Roach said the case ended up having 11 days in court before he finally won. He estimated that his case would have cost \$10,000 had he not his own law office to do the case work.

Roach asserted that harassment is a "question of approach". Harassment occurs when "the police are high-handed, when they stop you and don't say what for". Roach made it clear that, in his opinion, trouble can be avoided by surrendering your rights. "But," he said, "When its plain harassment, we have to ask, 'Where's it going to end? In a police state.'"

Roach criticized the lack of direct citizen control over the Metropolitan Toronto Board of Commissioners of Police. Three members of the board are appointed by Queen's Park; one is the chairman of Metro Council and the fifth-the only member of the board who is an elected official-is a member of Metro Council. Roach suggested it would be an improvement if more members of the board were directly answerable to the

electorate.

Roach commented that the Federal Human Rights Commission "will deliver if you've got group pressure". Otherwise, the commission works slowly because it is

"backlogged, understaffed and underfunded".

Besides being a civil rights lawyer, Mr. Roach is the founder of the Movement of Minority Electors. He said the aim of the group is to raise

people's consciousness in regard to municipal politics. He is also active in CIRPA-Citizen's for Independent Review of Police Action.

Roach's lecture was sponsored by the Caribbean

Student's Association. There were about 25 people in attendance. The event was billed as a 'lecture/discussion', and Roach took many questions from the floor.

Treatment of volunteers at issue

Convenor quits post over dispute with coach

Elissa S. Freeman

A simmering controversy between the Women's Athletic Council and basketball coach, Frances Flint, has led to the resignation of basketball convenor, Liz Kunkle.

Kunkle quit her position because of a dispute with Flint that occurred during the Tait McKenzie Classic. "The situation," explained Kunkle, "is Frances Flint's treatment of volunteers and the fact that she has gotten away with it for too long."

Kunkle, who was in charge of ticket sales at the Classic, was told by Flint to provide towels, pour orange juice for the team members, and clean up the orange peels the team had thrown on the floor after half-time.

According to the WAC Constitution, none of the above-mentioned jobs are to be done by the convenor. These tasks are normally the responsibility as the team's manager, which the basketball team lacks.

Flare-up

The major flare-up occurred when Flint insisted on using the Jocks concession booth as a team room at half-time. Flint was told by both Kunkle

and Women's Athletic Director, Mary Lyons, that she could not do so. Ignoring these instructions Flint held her meetings in the booth, which she sectioned off with a bulletin board. Eventually, after much discussion, Lyons relented, and gave Flint permission.

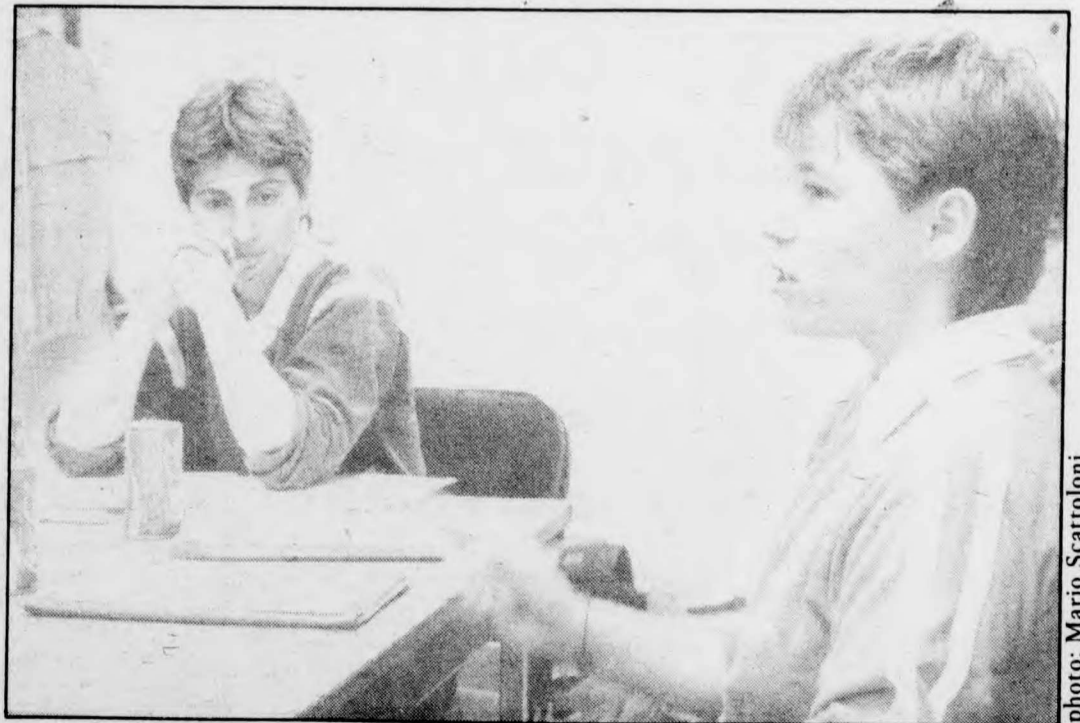
After Kunkle's resignation, WAC President Kim Taylor, announced that there would

no longer be a basketball convenor due to Flint's abuse of privilege. Taylor will eventually send a letter to Flint, outlining the reasons for the decision.

Remain with council

Although she has vacated her post as basketball convenor, Kunkle will remain with the Council. She may take over

the publicity portfolio from Laurie Lambert, if Lambert makes the National Field Hockey Team. Before the meeting it was suggested that Kunkle remain as convenor but not perform her duties. Kunkle responded, "I personally cannot do half a job, that's just not me. This way, Frances Flint will be forced to think about this situation."



Convenor Liz Kunkle makes a point as WAC president listens.

INSIDE



BLACK RIDDIMS

UMOJA presents "Black Riddims", featuring the York Riddim Band, on Fri., Dec. 10 at Winters Dining Hall. Showtime: 8:30-10:30 p.m. Dance: 10:30 p.m.-3 a.m. \$3.00 (advance) and \$4.00 (at the door).

UNION DANCE

Toronto Clarion "Go Union" Dance with L'Etranger, 20th Century Rebels and Arlene Mantle Fri., Dec. 10 at 867 College St. (near Ossington). Admission \$ 6. Help support Toronto's only independent progressive newspaper.



YORK WOMEN'S CENTRE

Invites all to attend our Winter Solstice celebration Dec. 9 from 10:00 a.m. to 4:00 p.m. 102 Behavioral Science Bldg.

G.A.Y.

The Gay Alliance at York meets for the last time this term in S872 at 7:00 p.m. on Thursday.

We will tie together all business as well as finalize everything for the Dance on Jan. 8, 1983. Come on out 'cause you might miss us this year. If not, see you next year. We would love to see you there. If not MERRY CHRISTMAS anyway.



Yes Curtis, I'm afraid it is snow.

MAJOR EXHIBITION

WILLIAM BLAKE

HIS ART AND TIMES



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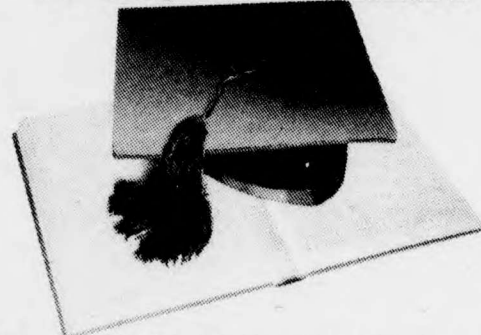
W. Hurst
Entertainment Editor

The feeling in the newsroom has something to do with the strange juxtaposition of pleasure and pain in December. There are the holidays (which we need) preceded by the exams, essays and copy deadlines (which we cannot avoid). Did you make it through the semester? The gang at Excal has gone into hibernation or in search of Nirvana (three weeks worth anyway). We'll see you on the stands January 6th. Special congrats to Photo Editor Mario whose photos made the North York Mirror this week, to Alan who gallied when Elizabeth got sick and to Lerrick who showed up with shorn locks. The We-Know-Where-You-Live-And-We're-Going-To-Find-Your-Copy warning to Daniel S. Daniels (that's an invitation to come back!) Hey Léala, it was great seeing you again, hope you bring that little article with you next time. Vielen Dank Ricarda, the book is food for thought. Special thanks to Robert who did the "most maddening" job of laying, pica by pica, our headlines: never (note the small 'n') again this year kiddo. Hi to James. And a very happy birthday to Amelia.

General Manager: Merle Menzies

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

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WINTERS COLLEGE COUNCIL

Wishes the best of luck to all our students on their exams.

Have a Safe and Happy Holiday and we'll see you all in the NEW YEAR!

Student council not paid for SUPERCARD distribution

Brian Henry
Maurizio Bevilacqua, President of the Council of the York Student Federation, describes the SUPERCARD as the Council's Christmas present to York students. The purple, blue and white cards being distributed by the CYSF entitle York students, faculty and staff to discounts at the

businesses listed on the back of the card.

La Card, a promotional company, has provided the student government with 20,000 SUPERCARDS. La Card also provides promotional posters, and pays for advertising the card. In exchange, the CYSF and University logos appear on the card, and the CYSF is responsible for distribution. The CYSF receives no funds from the arrangement, and CYSF Business Manager Tony Finn estimates that distributions costs will come to less than \$50.00.

The businesses offering the discounts pay \$435.00 for a two-line listing, and \$75.00 for each additional line. Twenty-three businesses are listed on the card, and there are a total of twelve extra lines. La Card proprietor, Jane Upham, said the cost of producing the cards is "monumental", but said the

precise figures are confidential.

Finn said he knew of La Card because he has friends at the company. Upham said, "Tony Finn was aware that we produce the card. He approached us. Shortly after he was suspended from CYSF for awhile. (Finn was dismissed) Then I dealt with CYSF"

La Card has also produced SUPERCARDS for Humber, Centennial, Seneca, Mohawk and George Brown colleges. However, at Seneca the Council is paid \$400.00 to advertise the card. The student government at Seneca has space set aside in the Seneca newspaper, and thus, the requirement to advertise the card costs them nothing.

Bevilacqua explained that since La Card pays for the York advertising, CYSF could not receive a fee from La Card. The full page ad in Excalibur promoting the SUPERCARD would have cost \$570.00.

Winter Carnival

Sanjay Dhawan

Since early October, the student government of the various colleges at York have been organizing a campus wide winter carnival, which will take place on January 20-22.

Organizers have drawn up a tentative itinerary and are hoping to have their plans finalized by early January. Some of the events being considered are a scavenger hunt, worm races, snow sculptures, a snow earthball game, a charity hockey game, a pub night (involving most of the pubs on campus), and a dance to be held at the Vanier dining hall on the 22nd. The organizing committee is hoping to hire Blue Peter. The different colleges are also organizing sporting competitions.

An awards ceremony for the winners is scheduled to take place before the dance on Saturday.

There will be a minimal admission charge for some of the events, including the hockey game and the dance. The main fund raising event of the carnival will be a raffle, from which three winning students will receive a five hundred scholarship. Profits from the sale of the one dollar tickets will provide the bulk of the thirty thousand dollars that the carnival is expected to raise. Several corporations are being approached to sponsor some of the events.

The committee feels that the success of this event depends on the support of students. In a letter to the other council offices, Monica Ahrens, chairperson of Winters college stated, "one cannot stress the importance of Manpower for such an event". All those who are willing to volunteer their services are urged to contact Robert Kizel at the Winters college office (667-3888), or any of the other college offices.

Grits attacked

Larry Till

Renegade M.P. John Gamble (PC-North York North) spoke Monday at a meeting of the York University Young Progressive Conservative Club.

Gamble is perhaps best known for his outspoken condemnation of Joe Clark's leadership. However, on Monday, he mentioned the issue only in passing. Instead, he analyzed Canada's economic plight, placing the blame on the Liberal government. In Gamble's opinion, "Government must have some concern for the final entry on the balance sheet. Trudeau has opted for the route of state intervention."

He was especially critical of the government's 20-week make-work programme which he thinks only serves to enable the unemployed to reapply for UIC benefits. He also cited the tax rate and parliament's legislative inconsistency as problems. "What's the point in a business beginning a new programme as a result of a proposal in a federal budget, when in the very next 'economic statement', they (the government) reverses their position completely?" was his recurring question.

Gamble also attacked what he sees as public nepotism. He said if he were party leader, he would give all former Liberals who had been appointed to

"cushy" public sector jobs one week's notice (with pay). He would then "Kick 'em out with steel boots." He cited,

Michael Pitfield as someone who should go.

Gamble mentioned the leadership question in the second

half of his presentation. He also said, "I would like to see us in the same position as the American political parties,

where there is a mandatory leadership review every four years, and the leader must face all comers."

York links up with China and India

Ian Bailey

Canadian expertise in management and communications technology has attracted the interest of China and India, and York University is participating in a programme to help those countries.

York and seven other Canadian universities will be providing management training for Chinese faculty at Nankai University in Tianjin. Among the other universities involved in the project are, Dalhousie, the University of Alberta and Concordia. The project is part of a \$30 million Canadian International Development Agency scheme to provide aid in a variety of fields.

The project itself calls for Chinese professors to travel to Canada for graduate studies in early 1983. The first group will arrive at York in January for study in such

areas as econometrics, management science, and economic management. Another programme is being developed for 50 to 60 professors who will be taught during the 1984 summer. "What we've tried to develop is a series of international contacts," says Administrative Studies Dean, Wallace Crowston. "For Canada and the York faculty it is important that we have exposure to what is going on internationally."

Crowston, who visited universities in north and south China last summer, says cultural upheaval has had a negative effect on management training. "The universities were essentially closed for ten years during which time portions of the libraries were destroyed. This was a setback for education. There are some old professors and some young people, but a

whole generation is missing. It is a human resources problem" Crowston says he found a lack of management texts and few computers, but texts and few computers, but says the Chinese government has established management training as one of their high priorities. He calls the programme a major step for the Chinese and says Canadian universities have a responsibility to do a good job at it.

With regard to India, a \$1.3 million project, funded by the CIDA, has been agreed upon. According to the terms of the agreement the Film/Video department of the Faculty of Fine Arts will participate in developing a two year post graduate programme in mass communications at Jamia Millia Islamia University in New Delhi. Jamia approached the Canadian government for support in mass communica-

tions training and after two years of negotiation the project is almost ready for fruition. York faculty are already in India and plans are being prepared for an exchange program involving York and jamia students.

James Beveridge, the senior academic officer for the project, says "This is an initiating project to set up a pattern for a two program at the graduate level."

Beveridge notes that although India produced more films than any nation in the world (five to six hundred features last year) most films are entertainment oriented and not concerned with social issues or development. He says there is a new emphasis on using Indian cinema to offer education and social awareness. The programme will be the first degree programme at the graduate level within the university. "The scale of the country and the urgency of the problems are so enormous that this activity must continue and expand on a broader basis."

Beveridge will be travelling to India in January.

In commenting on the role of education export H. Ian MacDonald, the President of the University, and a party in the negotiations offered two reasons for the importance of education exchanges.

"The scholarly world is unbounded by geographic lines, and academic programmes must be convinced in the widest possible light." President MacDonald also noted, "In a public minded sense the importance of Canada on the world scene is something in which Universities can participate." He pointed out that he is anxious to encourage Yorks continuing role in international, educational exchanges.



McLaughlin students gather around the college Christmas tree.



York is prepared for winter, but nature's not. There was some snow last night, but the snow fences weren't really necessary.

LETTERS TO THE EDITORS

SUPPORT LORCH

On behalf of the Ad-Hoc Committee in support of Professor Lee Lorch, I would like to thank you for bringing this case to the attention of members of the York community. Many other members of the York faculty continue to give valuable service to the university although they are past 65. All of these individuals have reached mutually agreeable settlements with their respective Deans regarding their employment. I believe the York community has a right to know why the Dean of Arts refuses to give just and equitable treatment to Professor Lorch. Why Professor Lorch who is arguably one of York's most distinguished scholars? Why Professor Lorch who is currently in receipt of a substantial N.S.E.R.C. grant to support his research and who is acknowledged by his colleagues and students to be a fine teacher. Why, apparently, is Professor Lorch being singled out for particular treatment by his Dean? To allay the suspicion that he is being discriminated against, I believe the Dean of Arts should make a statement to the York community regarding this case and not hide behind the fact that the case is currently pending arbitration. If Professor Lorch loses the arbitration, York will have lost a first class scholar. His distinguished career will have ended in ignominy due to the intransigence of York

administration and this university will be the laughing stock of the international scientific community.

I would ask members of the York community who are concerned about the issues raised in this case to forward letters of support to me at Petrie 322.

Sincerely,
S. Jeffers,

Associate Professor, Physics.

EXPENSIVE DONUT

Since my arrival at York, I have been quite suspicious of food value at the Ross Building cafeteria which is operated by Elite Foods Corp. The average meal seemed greatly overpriced for its size and quality compared to the services catered by Beaver Foods (which manages excellently valued cafeterias in many Ontario Universities).

This was a general impression, as I said, until Friday October 22 when I purchased a 75 cent chocolate donut at the Ross!

Now, students are, by and large, quite under financed and their monetary difficulties are worsened severely by our economic recession. Surely, therefore, York U.'s administration should responsibly protect the student population from outrageous gouging, occasional or persistent, by campus vendors who market essential commodities like food.

I suggest that the University

demand a fully itemized audit of Elite Food's entire operation at York when contract renewal is considered, if not sooner. It may well pay to shop around.

Arnold Fox
Lab Technician

J.D.L. DEFENDED

I would like to respond to the recent letters by Berel Wetstein and Rhonda Sussman, regarding the 'tactics' employed by the Jewish Defense League at the recent bearpit session on Nov. 9. It is clearly endemic of our times that certain Jews do not understand the threat by extreme right-wing groups such as the P.L.O. or Nazis who are dedicated to the destruction of our people. To let these reactionary

elements have the right to plot genocide against a people is a sign of the masochistic tendencies among some Jews who still live in a ghetto mentality.

As for Mr. Wetstein's remark that the J.D.L. is reminiscent of the brownshirts, it betrays his own McCarthyist attitude which attempts to pin unflattering labels on people or groups with whom one does not agree. It has been the contention of some people that the J.D.L. is an extreme "right-wing" organization. Besides using labels very indiscriminately, they know absolutely nothing about the J.D.L. ideology. If people would examine the ideology, they would find that the J.D.L. is a progressive revolutionary movement that can accommodate many socialists and liberals, and

is open to all Jews regardless of political affiliations.

It is time to realize that the esteemed founder of J.D.L., Rabbi Meir Kahane, has been correct so many times on various issues affecting the Jewish people (eg. the growing Jew-hatred and decline of economic conditions in North America), that one should see the necessity of a Jewish defence organization prepared to do battle with racist, anti-Semitic groups and to teach Jewish pride to so many self-hating Jews.

I would certainly hope that Ms. Sussman and Mr. Wetstein examine the J.D.L. ideology before making any rash statements so that they may see the necessity of such an organization throughout the world.

Raymond Ben Israel

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UNDERGRADUATE TUITION REFUNDS RELATING TO COURSE DROPS

As a result of a major change to improve the Student Record system this past November 1, the University regrets that refunds due to course changes, originally scheduled for issuance by November 30 will not be available until December 20.

Cheques where warranted, and reflecting activity up to October 31, will be mailed to the student's mailing address by this date. It will not be possible to arrange for personal pick-up.

The University regrets any inconvenience this may cause.

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CYSF Waste

Those at the CYSF responsible for wasting \$ 550.00 for the advertisement that appeared on page seven of last week's *Excalibur* deserve to be whipped. The CYSF, to whom each student contributes approximately \$10.00 through his tuition fees, was elected to redistribute our money for clubs, activities, and the like. Their function is not to waste it! Obviously they're over-budgeted.

No, I don't think I've lost my sense of humour, I just think \$550.00 is a little steep for a joke.

Sincerely,
Larry Organ

Bizarre Definition

In his letter, "Real Issues" (Nov. 18), Larry Tell attempts to distinguish anti-Zionism and anti-Semitism. Till says: "(Anti) semitism deals with the historical and religious study of people from the area of the world commonly known as the Middle East." This bizarre definition manifests a confusion which arises from the spelling of the word, "anti-Semitism". The hyphen suggests there is a theory or practise known as "Semitism". There is not.

Narrowly defined, anti-Semitism is racism directed against Jews. Although some anti-Semites may also hate Arabs, historically, people called themselves "anti-Semites" to define their position as being against Jews. These Jew-haters adopted the term "anti-Semitism" to give a scientific colouring to their anti-Jewish invective. As not all prejudice against Jews is based on "race", anti-Semitism has come to have a broader meaning which includes any doctrine or action directed against the Jews either as a religious group or as a people.

Is anti-Zionism anti-Semitism? As political theory and practice, Zionism is based on the principle

that the Jews, like all other peoples, have the right to self-determination, and consequently, the right to their own state. The P.L.O., and anti-Zionists in general, likewise affirm the universality of the right to self-determination, but, against Zionism, they assert that the Jews do not have this right. Certainly, as singling out the Jewish people as alone not having the right to their own state, anti-Zionism is anti-Semitism.

Brian Henry

Not a True Israeli

As a student of York University, I am extremely peeved off at the letter written by Ofer Arad. I am totally disgusted with the attitude of my friend Ofer towards the J.D.L.

His attitude is one of low form and narrow-mindedness. If my friend justifies himself with people who are virtually known as radicals, how can my friend call himself an Israeli Jew.

The J.D.L. as far as I am concerned, is an organization well needed in these times, to protect us and inform us of what we can do as a Jewish body, from these radicals, who virtually condemn Israel, and all its beliefs. The only protection at this point of the concerned Jews at York is the J.D.L. I strongly feel that such an organization is needed, and more power to them.

To you my friend Mr. Arad, there were no such talks or negotiations ever made with our honoured community. By saying this I find no reason to consider you a true Israeli in any form.

Sarah Cournebloom

A Lonely Prisoner

I'm writing in behalf of the Prison Writer's Guild, organized at Jackson Prison Aug. 30, 1981. Our purpose and function is to help further the writing of prisoners and strengthen community ties for our members; you mustn't forget, most prisoners

will indeed be a part of society again sooner or later. Personally speaking, I've nearly completed a 15- to 25-year sentence for armed robbery; must I emerge a virtual stranger in a strange land? Friendship reduces recidivism: Does anyone care? Hey, we need some correspondents for inmate-members of the Guild.

Please publish a correspondence request for us, advise me about the publishing costs, and direct all mail to the below-listed address. Letters will be distributed.

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The Ombudsman functions primarily as a mediator between the individual and the governing authority. He is alert for maladministration of the policies and by-laws of that authority, which, when perpetrated, could result in injustice, discomfort, frustration and dissatisfaction to the complainant.

A major role of an Ombudsman is to protect the rights of the individual and to make every effort to ensure that everyone enjoys the right of both social and humane justice. The Ombudsman safeguards against the growing complexity of large organizations and their relationships with the individual. He does not merely act as a buffer between the individual and an authority--but as a promoter of justice.

There are three major reasons for an individual to visit an Ombudsman. The first is to request general information about an agency or institution to which the individual is somehow related, such as a student making an enquiry about the university's regulations and by-laws. The second reason may be a direct inquiry about the individual's rights and the availability of appeal or grievance procedures. In this situation the individual usually has a specific concern or problem and is seeking information regarding possible remedies. The third use of an Ombudsman's office is related to a complaint an individual has against a decision, action, recommendation or omission. The individual may have exhausted the avenues of appeal at the faculty level.

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In this last situation, the Ombudsman would facilitate an orderly and rational approach of conflict resolution. This would be done by (1) helping the complainant to formulate and realistically appraise the complaint, (2) by participating effectively within the informal problem-solving processes available and if this fails, (3) by activating the appropriate formal procedures.

An Ombudsman's office exists to see that justice is done, or is seen to be done and to make judgements about the adequacy and fairness of the institution's regulations, procedures and by-laws, and the appropriateness of the criteria and rules on which the decision has been based.

In summation, the Ombudsman is the connecting link which brings together all of the resources of society to the aid of the individual, which protects the individual against unreasonable and wrongful acts. However, the Ombudsman must not be so just that he forgets to be humane, nor so generous that he neglects to be just. Those who appeal to an Ombudsman should remember that he is not there to disperse favours, but to safeguard rights.

Some complaints that come to the attention of an Ombudsman do not fall within the normal boundaries of the existing appeal procedures. Therefore, they are open to mismanagement. The Ombudsman is in a position to assist in such a situation.

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Physical superiority through drugs?

Doping in athletics - getting that competitive 'edge'

Elissa S. Freeman

There isn't an athlete in the world who doesn't have the will or desire to better their competitive performance.

To do so they look for that 'something extra'—that one thing that will carry them over the top to victory. In other words, the magic formula that will give them 'the edge' over the opposition.

In sports, there are many ways to get 'the edge'. It can be obtained as easily as buying a pair of carefully constructed running shoes, by wearing specially designed equipment—or by taking drugs.

In view of the much publicized use of performance-enhancing drugs in both professional and amateur sport, Professor Norm Gledhill, the director of the York Phys. Ed. Graduate Programme and member of the Canadian Sports Medicine Council, presented a seminar last Friday called 'Doping: The Most Serious Problem Confronting Sport Today'. This lively and informative talk provided a

forum for an in-depth analysis of the controversial subject.

Doping in athletics received attention in 1968 when the International Olympic Committee (IOC) gave the subject its first serious consideration. The IOC eventually developed a policy that would "prevent the use of drugs amongst athletes".

Dope-Free Urine

Such preventative measures include testing the urine samples of the first five finishers in an Olympic event. If athletes are found to have been using drugs, they can be disqualified from their events for a year and a half. Initially, the athletes were trusted to take their own samples; however, it was soon discovered that they were smuggling in packets of dope-free urine. As a result, an examiner must now accompany the athlete to testing facilities.

How exactly do 'performance-enhancing' drugs work? Gledhill classified these ergogenic aids as 1)

stimulants and disinhibitors and 2) anabolic steroids.

In the first category, there are many drugs that an athlete can choose. For example, common cold and asthma remedies. "These can mimic the effect of adrenalin and cause an increase in heart rate. This in turn increases the vigorous contractions of the heart, which enables it to pump more blood, thus providing the athlete with more oxygen," explained Gledhill. Such drugs would help distance runners.

Drugs that reduce inhibitions also play a large part for the athlete either wishing to combat nerves or overcome the pain of an injury while in the midst of athletic competition. Pills containing 'beta blockers' are used to avoid a case of the tremors, these are particularly effective for competitors in rifle shooting events. Morphine and heroin are used when the athlete must compete with an injury. These drugs give the competitor a 'high', by decreasing the athlete's sensitivity to pain. He or she is able to push themselves further than if they had to deal with the agonizing injury.

Using "Bennies"

Benzedrine, a substance well-known to students wishing to study all night, is also used by football players. "It is rumoured that they take a certain number of pills depending on their position," said Gledhill. For example, a lineman who must be more aggressive will be given a larger dose than another player who simply needs to be 'up' for the game. Benzedrine (or

"bennies") can also reduce the sensation of pain and fatigue.

After taking a dose of benzedrine, the player is usually hyper for 3-4 hours (just long enough for game time). Afterwards he is 'zoned' by the increased use of energy.

Conversely, there are drugs that will inhibit normal muscular growth. The maintenance of a child-like gymnastic body became popular in the 1972 Olympics when gymnastics became more stunt oriented. To execute difficult gymnastic manoeuvres, Gledhill explained that the gymnast must maintain a constant strength-to-weight ration. To accomplish this, a halt to the normal process of puberty would have to take place, 'brake' drugs are administered. The gymnast stays smaller for a longer period of time. It also stops them from developing breasts and hips. And young gymnasts are often given the Pill to prevent menstruation during competition.

Side effects

The use of anabolic steroids received extensive publicity after the emergence of the extremely muscular East German Women's Swim Team at the 1976 Olympics. Because of their masculine body structure, the IOC implemented sex tests—just to make sure they were females. Steroids function in much the same way as the male hormone, testosterone. These functions are: anabolic (tissue building) and androgenic (masculinizing), which simply means steroids can increase muscle bulk and strength. However,

Gledhill mentioned that there are also many side effects. There may be a large increase in muscle size, but the size of the tendon holding the muscle remains the same. In men, prolonged administration may inhibit testicular function and result in a decreased sperm count. Females may develop deeper voices and facial hair.

Steroids are easy to obtain, especially if one joins a body-building club, where they are offered at low prices as an inducement for membership. An athlete (eg. weightlifters or wrestlers) who take steroids, do so during training, but go off their "dope programmes" a month before competition so there will be no tell-tale traces in their urine.

The Warp
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Lennon remembered

After literally 'bumping into' (and knocking over) John Lennon on Madison Avenue, Terry Jones, a member of the York community, had the opportunity to photograph John and Yoko. After learning of Lennon's death, Jones sent one of the photographs (left) to Yoko who used it in a feature film. Jones allowed us to publish these prints for the first time because "I wanted to share them with my friends at Excalibur."

We offer them as a reminder of the man and his times.



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Design by Mario & Paula

Sixties' activist speaks in Toronto

Abbie Hoffman still fighting after all these years

Sheree-Lee Olson

After sitting obediently through an hour and a half of pleasant but extraneous warm-up folk music, the audience at Trinity St. Paul United Church on Tuesday night seemed somewhat taken aback when Abbie Hoffman, the man they'd paid to see, finally appeared. Hoffman, sporting a ski jacket and Sony Walkman head set - "I'm listening to Anne Murray. Wanna know I'm in Canada" - exhorted all present to "siddown an' shuddup", then grinned while he was introduced. The MC a member of the Law Union of Ontario (co-sponsor, with the Canadian Environmental Law Association, of the event) borrowed Hoffman's own words to tell us, "He's not born again, he's not working on Madison Avenue, he doesn't design men's clothes." But when Hoffman jogged onstage amid the ensuing applause there was no poignant reminiscences about radical activism in the 60's, his 1964 founding of the Yippies, or his role as a defendant in the infamous Chicago Conspiracy Trial of 1969. His 1973 cocaine bust and subsequent decision to go underground were alluded to only incidentally and his actual surrender to authorities in 1981 wasn't mentioned. Instead there was a theatrical hour long tirade that included jokes, anecdotes, advice and the occasional insult. He also, "for 20 bucks Canadian" to donate to the cause, sold the T-shirt right off his back.

That allowed him to don shirt, tie and sportsjacket, in order to change from "Superschmuck to Clark Kent" that is, - from Abbie Hoffman into Barry Freed, his

persona for the last few years. It was as Barry Freed that he organized, in 1978, a grass roots movement called Save the River, in Fineview, N.Y. And it was in aid of the Canadian chapter of Save The River that he was speaking on Tuesday night.

Hoffman - Freed had been living incognito for 2 years in the tiny hamlet of Fineview on one of the St. Lawrence River's Thousand Islands when news came that the U.S. Army Corps of Engineers wanted to drastically alter the river in order to allow for winter navigation. "I was building my second dock - real proud - a friend said forget about the dock, they're going to blow up the islands, there's nothing we can do about it." Hoffman-Freed a veteran organizer, knew his friend was wrong about the latter, but any public involvement risked blowing his cover and collecting a life sentence. It came down to a "psychological" issue. "If you turn your back on it, you're already dead - so what the fuck - might as well save the river."

He began to organize, "in bars and barbershops," and when the Army held its public hearings Hoffman - Freed, along with a phenomenal turnout of 700 others, was there raising objections. Those objections, he points out, were in words carefully chosen to reflect local usage - to make him seem like "one of their own. You don't want to be an 'expert'" he says. "That means you're from out of town."

That calculated and informed approach to activism was what Hoffman really came to talk about - with Save The River's successful blocking of the feasibility study as a prime

credential. The "art of community organizing" is the same no matter who the group is", says Hoffman, "you talk to them in their own language, something they can understand."

One thing rural America understands is movies. So when nuclear wastes from Canada's Chalk River were to be transported by truck across the old Thousand Islands Bridge, Hoffman asked to locals if they'd seen The China Syndrome, and went from there. "We got the trucks stopped." Hoffman had more tips. "You don't say 'cause' in the United States because the next thing they'll say is 'lost'. So you talk about issues - and about winning." You don't call yourself an environmentalist either, if you want action. "I call myself an economist," says Hoffman. "People take me more serious. And I can double my fees."

Unabashedly pragmatic, Hoffman made strong sense responding to questions about some of the issues here, for example, how to approach workers at places like Litton Industries. "I wouldn't say (Don't you know it's wrong to make nuclear missiles - naughty, naughty? - they're going to say 'fuck off'. I'd have to go into the bars with them and have a Molson, talk about the Expos, I wouldn't start with it." But if Hoffman talks to people "in their own language" his bad grammar and sometimes gratuitous use of vulgarities on Tuesday night makes one wonder who he thought that audience was.

He knew we were Canadians. "Oh Canada, poor Canada, so far from God and so close to the United States - make up your fucking mind!" To Washington, says

Hoffman, "you're just another third-world country, no matter how white you are." But that doesn't excuse our "standing around". The U.S. Army is still making plans to tamper with the river yet most of the locks and most of the water is ours. "If you're a bystander in 1982," says Hoffman, "you ain't innocent." Canadians need to

form coalitions with like-minded groups in the U.S., but the bottom line is what hits home - "We need to think globally and work locally."

Aside from acknowledging his particular chutzpah, Hoffman stresses that he is not unique. The notion that "the idealism of the 60s is disillusioned in the 70s and gets greedy in the 80s" is a

media myth. "You can't have a war movement without a war and you can't raise kids in the city, so they went to the country, and nine tenths kept the faith." Because the media focus on the cities, the grass roots Nuclear Freeze last spring caught them by surprise. "They said 'How did this happen? But we knew a year and a half ago.'"

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A fool's table displays bizarre artistry

Robert Desrosiers Dance has improbable dream

W. Hurst

It's a myth that performing artists are, by their vocation, adventurous. Timid safety-seekers are found as frequently onstage as they are off. And in Toronto, the adventurous ones are rare: T.I.D.E. and the Robert Desrosiers / Theatre Company are among the small handful.

From Dec. 17 to Dec. 19, the

auditorium of Toronto's Castle Frank High School will be taken over by Desrosiers for his latest show, *A Fool's Table*. The programme will consist of two works—*Bad Weather* and the longer title work. If Desrosiers' record is any guideline, the evening will be peculiar but exciting.

In 1981, at Harbourfront, Desro-

siers turned a bird into a woman and a mammal into a maniac. A waiter offered a live head on a platter and beady-eyed creatures were shot down as they did a soft-shoe routine.

The only clue Desrosiers offers about his Castle Frank show is that its imagery is related to societal development. Medieval Europe stumbled into the Dark Ages before crawling toward the Renaissance.

Although, Desrosiers works independently of any particular dance doctrine, he does not lack this kind of exposure. He graduated from the National Ballet School into the National Ballet of Canada. He lasted nearly a year on a diet of classical ballet. Desrosiers also worked with the Toronto Dance Theatre, a group influenced by the teachings of Martha Graham, a modern dance pioneer.

Between rounds with these two dance companies, Desrosiers studied with Lindsay Kemp, the English performance artist. Kemp uses masks and mime, but it is his use of time distortion and non-linear thought thought patterns that create his radical theatre.



photo: Frank Richards

Robert Desrosiers Dance Theatre
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ENTERTAINMENT

York Independent Theatre Productions

Campus theatre troupe will stay if supported

Paul Pivato

York Independent Theatre Productions is in the business of providing entertainment. Founded in 1981, Y.I.T.P. is producing the Broadway hit *Grease* and in many ways, the company's survival hinges on its success.

"Not only do we have to get *Grease* off the ground, but also Y.I.T.P.," explains Natalie Lue, the company's secretary and Publicity Director for the musical. Accordingly, *Grease* has all the necessary ingredients of success—it's popular, youth-oriented, energetic entertainment. It's also safe.

"We want the company to continue," says Lue. "If we can get an audience that knows us, we can go ahead and do almost anything." They're counting on *Grease's* appeal. "Music is the common base," notes Bonnie Craig, executive producer and vice-president of the board. "Everybody loves music."

Y.I.T.P. is a student-initiated, volunteer non-profit organization that is actually only a Board of Directors. Part of the board's mandate is to supply "entertainment of the highest professional calibre." But it was also established to give students experience in working with a professional.

Y.I.T.P. believes it offers more than the York theatre department. "We take the classroom experience one step further," says Lue, adding that the Theatre Department is hampered by various restrictions and guidelines. The board however, denies criticism that the company is in competition with the department.

President Rob Berry sees the present Y.I.T.P. board as pioneers establishing a large-scale theatre tradition at York, similar to the University of Western Ontario's "Purple Patches". The York board members, most of whom are theatre students, hope to choose next year's members from faculties other than theatre. "This year," explains producer Allana Jones, "we're trying to get the company stabilized, so it

helps to have people who understand how theatre works."

Grease suffered a major set-back last week when they lost choreographer, Ian Robertson. His departure was due to "personal and professional commitments on the part of Mr. Robertson". Y.I.T.P. stresses that the inability to continue was not because of personal or financial problems.

"It's unfortunate," said Craig. "We didn't foresee it and neither did Ian. We'll have to start from scratch and go through the whole process of choosing a musical director." Apparently, Robertson was unable to meet all of the board's demands. "We're asking students to give up their time. The professional people have to do likewise," commented Lue on Robertson's departure. The director and choreographer are paid; the cast is volunteer.

The board may hire a York faculty member, but refuses to speculate. "We won't discriminate in favour of York people," insists board member, Ayelet Baron, who works in publicity. "We're looking for the person with the most experience."

After a shaky start, Y.I.T.P. is now financially secure. The company has raised approximately 10,000 dollars in small grants and loans from CYSF, various colleges, as well as from private and corporate sponsors. Most of the money will be spent on production. Last year, Y.I.T.P. repaid all its loans with the revenue generated by *Hair*. Since Y.I.T.P. is a non-profit organization, any profits will be funnelled into the Arts Management Award or reinvested in the company, giving next year's board a pool of cash to draw from. Lue points out that there are "not only production costs, but also company costs. We need some money to keep the company going."

Y.I.T.P. recently acquired the right to use Burton auditorium for the staging of *Grease*. "With a stage like Burton the play will be especially challenging for the designers," notes Business Manager, Heather

Sherman. "It's really big and open, which will be great for the dance sequences." Sherman would not disclose the rental cost. "It's not necessary information," claims Lue. "We open our books at the end of the year, but not until then."

Production on *Grease* has already begun. The turnout at auditions was so great that extra evenings had to be scheduled. Out of approximately who auditioned, 44 were called back. Of these, the director will cull the best twenty or so actors to fill all the parts.

The director, Jim Biros, was unanimously selected by the board. As artistic director of Theatre on the

Move, Biros has written, produced and acted for Toronto Free Theatre and Young People's Theatre. "He's willing to spend the time to teach," says Lue. "He inspires confidence."

When asked whether the Y.I.T.P. is only using the university as a testing ground for work which eventually leaves the campus, Lue maintains, "Our by-laws are independent so we don't have to stay on campus." However, she cites the company mandate, which is to serve the York community. "I think the fact that York is part of our name indicates that Y.I.T.P. will stay on campus as long as York supports it."

The board is extremely conscious of

Hair's success last year but does not want to exploit the popularity of the Hollywood version of *Grease*. "Grease is real rock n'roll, not bubblegum." The company is excited about the enthusiasm they've already generated on campus. "Football games can't match it," believes Doug Ross, one of the three founding members. Although the company met with some opposition last year, more people, such as the Dean of Fine Arts, are openly supportive. "If there was any doubt, none of us would be here," insists Craig. "You don't put this much work into something you're not sure of."

The power of a jury

Attorney Newman awaits life's verdict

Marshall Golden

Twelve men and women file into the room. The courtroom is hushed as the jury takes their seats. One man rises and everyone waits to hear whether life will be changed for better or for worse: they await the verdict.

In Sidney Lumet's Christmas release, *The Verdict*, the final results of that societal judgement will represent much more than money or victory. This verdict will indicate whether or not one man has been successful in his effort to become a productive human being. This film is a story of a man's fight against the system, but it is also a story about a man's fight against himself.

In *The Verdict*, Paul Newman plays Frank Galvin, once one of Boston's foremost lawyers, who has reached rock bottom. Although acquitted of trying to bribe a jury, his law firm fired him due to unfavourable publicity. His wife then left him, he became a drunk and his law business dwindled to three clients in four years. Alcoholic and dejected, Galvin becomes an "ambulance chaser", visiting funeral parlours to drum up business.



Paul Newman is a down-and-out lawyer in Sidney Lumet's Christmas release, *The Verdict*.

Newman is outstanding as Galvin, giving the character the proper mix of pathos, humanity and a burning inner desire to succeed. The audience is able to identify with his faults and yet care about his fate.

Galvin, in an act of sympathy, is offered a big bucks malpractice suit by a former partner, Mickey Morrissey (well-played by Jack Warden). A woman enters the hospital for a routine birth, in a delivery attended by two famous doctors. There are complications when she is given the wrong anaesthetic and her heart stops. She suffers severe brain damage and becomes a vegetable kept alive by Her baby dies.

The girl's family wants to sue the hospital and the doctors for negligence. The hospital owned by the Archdiocese of Boston, does not want the publicity nor do they want to pay the requested settlement of \$600,000.00. Galvin is hired but when an out-of-court settlement fails, he is faced with a huge personal dilemma.

Galvin would much rather stay out of court because the odds are stacked against him. He has not actively practised for years; the judge is known to favour the defendant and has already expressed contempt for Galvin; and finally, the defense counsel is the most adept and devious lawyer in Boston. As Mickey Morrissey put it, "He's the prince of fucking darkness!"

Realizing "it's now or never," Galvin takes the Archdiocese to court. This case provides the last half

of the film with some of the most exciting courtroom drama in memory. The trial is filled with surprise and an incredible emotional intensity. Awaiting the verdict, the audience suffers the same unbearable tension portrayed on the screen.

In more and more current films, the main premise involves a situation which has people functioning within it. When, *The Verdict* director, Sidney Lumet, makes films, however, he starts with a person and builds a situation around that character. As Lumet has shown in his earlier works, *Serpico*, *Dog Day Afternoon* and *Network*, a film has more depth when the character, not the situation, is pre-eminent. The audience can identify with the protagonist. Films which build from a situation are often trite, shallow and lack character empathy. *The Verdict* is none of these. Lumet makes us care.

Lumet's direction is taut and exciting and the film's production values are high. The only flaw lies in the pacing as the film takes a long time to get rolling. The first third is too slow for comfort. However, when it does start moving, *The Verdict* comes at you like a cannon ball.

It is a film that deals with corrupt justice, a man who fights the establishment, and most of all, a system whereby 12 ordinary people can pass judgement not only on the law, but also on one man's struggle against his worst foe—himself.

Oh Chaucer misses the point

Vanier sanitized bawdy Chaucer

J. Brett Abbey

One of the closing ideas in Vanier College's production *Oh Chaucer*, proclaimed, "If you liked what you saw, thank God. If you didn't like what you saw, then perhaps you could chalk it up to our inability to express it well."

Three tales from Geoffrey Chaucer's *Canterbury Tales* made up *Oh Chaucer*, which played Dec. 2 to Dec. 4. It was an evening of light entertainment that played with the bawdy side of Chaucer's tales. While the production did express the tales with a strong sense of realism, there was an overwhelming lack of courage in the cast. This cowardice destroyed the power of *Oh Chaucer*.

The opening was exciting and unique. In Vanier Dining Hall, the audience sat before an empty floor space where a stage would have been set, traditionally.

Distant sounds introduce a wagon-load of travellers, which rolls up and stops in the previously empty space. Soon, more carts arrive on the scene and these travellers become familiar with one another. Suddenly, set designer Rennie Zwolinski's splendid idea unfolds: the carts form a solid stage, where no stage had

existed.

Having already begun their tales, the travellers try to out-do each previously-told story. These three, "The Merchants", "The Millers", and "The Stewards" tales vividly produce unique entertainment. The live musical accompaniment and costumes set the medieval tone. The audience was set to believe anything, having been taken to a point in their group imagination that would produce robust laughter.

However, the audience was taken no further. To be believable all actors must focus attention to the enactment of the story. Too many supporting cast members focused on the audience, as if for approval.

Also, the tales suffered from being half-heartedly bawdy. Director Gary Schallenberg did not go all the way, with exposed flesh or allude to various sex acts off-stage. If he had, *Oh Chaucer* might have worked.

However, *Oh Chaucer* winds up in limbo, neither here nor there, with 'high school hijinks' sexual overtones. It almost comes across as a journey through the sexual exploits of a small town. Perhaps *Oh Chaucer*, should have been presented on afternoon television.

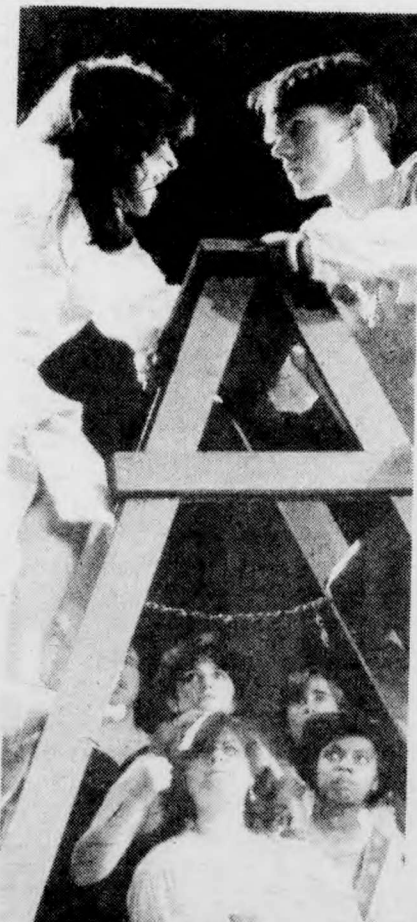


photo: John Klemm

New jazz from old masters

Steve Hacker

Columbia Records has put together another set of finds from its vaults of unreleased sessions of some jazz masters and, fortunately, four of the series have been released in Canada.

One of the most interesting is Miles Davis live at the Plugged Nickel, a 1965 double set featuring the influential quintet - Wayne Shorter, Herbie Hancock, Ron Carter, and Tony Williams. This session is from the early days of that classic combination, and Davis was definitely in a playful, more

adventurous mood. Two songs written for the landmark *Kind of Blue* album are performed, but in a much quicker tempo. The strong performances of Shorter and the twenty-year-old drummer, Tony Williams, are just hints of the important music that was to come from these men.

The Master is a previously unreleased Stan Getz recording from 1975. This hard blowing session is a personal favourite of our female editor. The other two albums in the series are a live date with the late Thelonius Monk and his quartet, *Live at the Jazz Workshop* which mainly sticks to the Monk songbook (*Well You Needn't*, *Round Midnight*) and a double set of assorted live performances from Newport Jazz Festivals of the early '60s with the likes of Ben Webster

and Lester Young.

The Nightfly (Warner Bros.) Donald Fagen's first post-Steely Dan effort may provide these fans who suffered through the "Gaucho" period with a pleasant surprise. Fagen has eliminated the whining edge his voice had picked up over the last few albums and the lyrics have improved too. No longer do we have to endure songs about being trendy in California. Instead, Fagen has collected songs that represent (as the liner notes reveal) his fantasies as a suburban youth growing up in the late Fifties and early Sixties. The lyrics are nostalgic and optimistic: Love in the Bombshelter ("New Frontier"), the all-night jazz D.J. ("The Nightfly") and, of course, the single "I.G.Y."

The music itself is upbeat and jazzy and the production is slick a la Steely Dan. Many of the studio people Fagen has employed in the past are back, but gone thankfully are the Tom Scott horn arrangements.

There certainly is life after Steely Dan for Donald Fagen, but what of Walter Becker?

EXTRACTS

Wild Things Run Fast

Joni Mitchell

Geffen Records

Howard Goldstein

There are those who think that middle age has brought contentment to Joni Mitchell-Contentment that Great Evil, that most tepid of states.

The thinking is that this new smugness has taken away the cutting edge that was the heart of her work for many years.

On the basis of *Wild Things Run Fast*, one has to wonder where these critics get their information from. For while it is true that her new album is superficially a fun, fast paced recording, beneath it one can still detect enough of Mitchell's traditional bittersweet depictions to question her supposed contentment.

The album seems to borrow from each of her recent recordings. Aided by such able and diverse musicians as James Taylor, Lionel Ritchie, and Wayne Shorter, Mitchell has combined the best of her previous recording styles in a favourable way. The rock and roll energy and guitars of "Court and Spark"; the outright jazziness of "Mingus"; the meditative introspection of "Hejira"-they are all here. And they are brought together with those two qualities that make Joni Mitchell stand out among pop vocalists - taste and intelligence.

A must for those who take popular music seriously.

PATHS, PRINTS

JAN GARBAREK

ECM RECORDS

Howard Goldstein

Paths, Prints is Norwegian reed player, Jan Garbarek's newest recording for ECM. For the most part, it features the same band that he brought to Toronto to highlight the recent ECM Jazz mini-festival (the only change being Jon Christensen replacing Michael DiPasqua on drums).

The album contains a wide variety of different composition from the jungle atmosphere of "Footprints", to the straightforward upbeat "Kite Dance". In each instance, it is Garbarek's playing that dominates and sets the mood. Whether it is on bamboo flute or tenor saxophone, Garbarek manages to inject the passion and high energy needed to make this otherwise lethargic music catch the listener's ear.

He is helped by the German electric bass stylist, Eberhard Weber, and American guitarist Bill Frisell (who sounds like a good 'ole country-picker who got an echoplex for Christmas); but in the end, it is Garbarek who makes the difference.

A fine introduction into the multi-musical world of one of Europe's finest musicians.



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Fellini favorite

For that Fellini lover on your gift list, *Amarcord Nino Rota* (Hannibal Records) is sure to please. The late Nino Rota was the composer whose themes coloured Fellini films such as *Eight and One Half*, *Juliet of the Spirits*, and *La Dolce Vita*. The album consists of interpretations of Rota's music by an eclectic mix of jazz musicians including Steve Lacy, Wynton Marsalis, Jaki Byard, and Carla Bley's big band. Also included are Chris Stein and Deborah Harry of Blondie fame. This beautifully packaged album is faithful to the spirit of Rota's music and should satisfy music fans and Fellini/Rota fans alike.

Next year in Excalibur: We have absolutely no idea



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EXTRACKS

Singles, 45's and over
Squeeze

A & M Records

Ian Pedley

Remember Queen's greatest hits? Squeeze have pulled the same trick. Take a greatest hits album and add one new song. Then, hope the single becomes a hit so people will want the album. Their new song, "Annie Get Your Gun", won't make you want the album.

Squeeze have released some very catchy, insightfull songs in the past, taking the same direction as Elvis Costello with songs such as "Emptied", "Pulling Mussels from a Shell" and "Another Nail In My Heart", but seem to have fallen into the trap of rewriting one song too many times.

As for the L.P., there's a warning: if you buy it because you have no other Squeeze albums, you may find yourself buying the others and making this one obsolete. -A must for D.J.'s.

Oh No! It's Devo
Devo

WEA Records

Ian Pedley

Oh, yes! Devo strikes again. The band from Akron, Ohio have made another L.P. that will sustain their reputation as the kings of Genetic electronics.

Produced this time by Roy Thomas Baker of Cars and Queen fame, Devo packs a punch with some very up-tempo dance songs filtered through synthesizers and strange effects. Best cuts are "Time Out for Fun", "Out of Sync", "That's Good" and "Speed Racer". This album is worth picking up. Next time you pass a record store, look for the L.P. with people in potato suits.

Special Beat Service
The English Beat

WEA Records

Ian Pedley

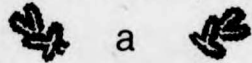
I couldn't believe my ears. The Beat has discovered A.B.C. and the look of Disco. This prominent English ska band has built a reputation on a mixture of reggae and up-tempo dance rock. This new L.P. focuses on the dance element and, in the process, loses some of the raw "beat" sound that had won them acclaim. The album's graces are "Jeanette" and "Spar Wid Me"-two songs that still retain the English beat.

Other tracks such as "I Confess" and "End of the Party" are great to get your hair cut to.

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The Crystal is Spring based on work of Orwell

W. Hurst

Harbourfront's first mime series has become a popular and critical success. Montreal's Carbone 14 and the San Francisco Mime Company drew rave reviews and audiences. Toronto's Mime Co. Unlimited, the third group presented, opens tonight, Dec. 9 at 8:00 p.m. and should maintain the excellence set by the two earlier groups.

Entitled *The Crystal Spirit*, the Mime Co. Unlimited show is based on the work of George Orwell. By transposing literature to mime, the company director, Ron East, would seem to be taking a risk. However, East, who wrote the show, is not presenting a literal Orwell. Instead, he is culling some of the writer's emotionalism and social commentary.

The success of *The Crystal Spirit* depends not only upon the script, but also upon the performers. East is using two artists he has personally trained, Derek Scott and David Longlois. And he has also hired Mark Christman and Martha Ross. Christman and Ross trained at Le Coq, in Paris, the mime school where East also studied.

East does not perform in the current show, which has just toured Western Canada. As founder, director and stage designer for Mime Co. Unlimited, he just doesn't have the energy. In preparation for Harbourfront, East has slept two hours in two days.

Although East wrote the final version, *The Crystal Spirit* is not his creation alone. Two sociology professors, David Kirk of Waterloo and Murray Paulin of Ryerson, were instrumental in theatricalizing Orwell's work. All three men wanted to explore the relationship between private troubles and public issues. Although he is not personally interested in polemics, East admits that he has become more politicized as a result of being "involved" in the show. This attitude is similar to Orwell's own. Orwell wrote passionately about class struggle and imperialism, but he abhorred the doctrine of formal socialists.

And although East's company is in the business of entertainment, *The Crystal Spirit* is distillation, not pap. Mime Co. Unlimited is hoping to hit the audience with the emotional impact of Orwell's art: They have set themselves a formidable task.



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SEASON'S GREETINGS

TO YORK STUDENTS
FACULTY, & STAFF

from

CYSF

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Women's Awareness Program
Judith Pilowsky-Santos
Director of women's affairs
Presents:

LITERARY CONTEST

The Council of the York Student Federation and Canadian Women's Studies has organized a literary contest. As a theme for the entries, any issue related to women is acceptable.

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

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

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

The judges will be:

Don Coles: coordinator of Creative Writing program, Humanities Professor.

John Lennox: Canadian Literature Professor, English Department.

Judith Pilowsky-Santos: CYSF, Women's Affairs.

Johanna-Stuckey: advisor to the President on the Status of Women, Humanities professor.

Paula Todd: Co-Editor of Excalibur, graduate of York English Dept.

Sheila Wilkinson: General Editor of Canadian Women Studies, coordinator of women's studies at Atkinson; Professor of Atkinson English Dept.

We are accepting submissions up to January 15.

THE CYSF REEL AND SCREEN

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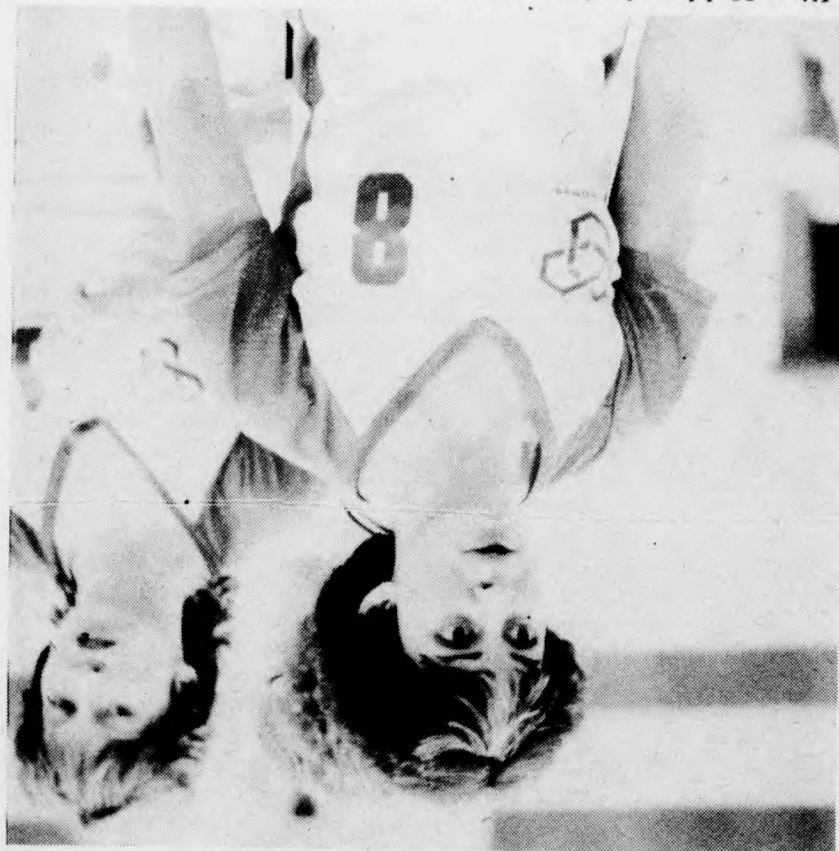
CURTIS L

7:30 PM

SPORTS

Have to settle for fourth

Yeowomen can't put it together at Tait Classic



Western and a 67-52 loss to touring favourite, Bishop's. Bishop's first victory was a 73-32 thrashing of the Mustangs.

Diminished offense

From the opening minutes of the game, it was evident that York had completely lost its offensive drive as it took a full four minutes (an eternity in a basketball game) before a bright 72 hit up on the scoreboard. Unfortunately, by this time, the Lady Westmen had already scored ten points.

Winnipeg's defense kept York on the periphery of the key for most of the half; they simply could not work their way into score. On the defensive end of the court, the Yeowomen left plenty of holes which Winnipeg ran through to score. The half score was 45-16 with Winnipeg out in front. Half-time stats show York shooting 22 per cent from the floor compared to 47 per cent for Winnipeg. York also had a total of 10 rebounds to Winnipeg's 24.

The second half was not much better. The Yeowomen still lacked the aggressiveness needed to score baskets. There were times when York started to press, intercepting a few Lady Westmen passes, but they could not capitalize on the turnovers. However, rookie Anne Marie Thus did play an extremely aggressive game, breaking up quite a few of Winnipeg's passing plays.

Photo: Mario Scatoloni

Classic

Kim Holden looks puzzled, as well she should; the Yeowomen had to settle for fourth place at the Tait

Free Throw. Congratulations go to Nancy Harrison who was chosen as a Tournament All-Star. York opens the New Year with the McGill Invitational Tournament to be held January 7-9.

Don't panic yet

Pair of weekend losses takes toll on Yeomen

slapped in his own rebound off a feed from Perry Edwards and Dennis Endrzz.

All Mustangs in second

The second period, however, belonged to the Mustangs as they scored three unanswered goals to take a commanding 7-3 lead. Most of the 36 shots they hammered at York netminder Dave Stewart were from close range. The Yeomen had their hands full trying to clear Mustang bodies from the crease area which left Stewart with the unenviable task of trying to pick the puck out from a screen of legs, arms, sticks, and bodies.

more of same Saturday

Les Smith's goal at 14:32 of the final frame made the Yeomen effort respectable, but Western was just too strong to allow York to mount any kind

(continued on page 16)

Playing catch up

At no time did the Yeomen pack it in, however, and the fact that they were "pumped" for the match-up with the powerhouse Westeners was evidenced by a goal from Bill Ellison, who converted a Scott Magdar pass at 0:37 seconds of the first period. But by the 5:23 mark of the first period, York was looking at a 3-1 deficit. Western carried the play to the Yeomen, often sending three men in to forecheck, which caused a number of costly giveaways.

York managed to pull within a goal of the Mustangs near the end of the first period; it looked like they'd taken enough hits and finally decided to give Western a bit of their own medicine. Toby Tobiason completed a neat three-way passing play from Martin Perry and James Canton after Canton had pounced on a loose puck produced by some malicious forechecking. Less than two minutes later, Mike McCaulay

Photo: Mario Scatoloni



Gord Cutler stands up for his end of the ice, but on the whole, York had problems clearing men from in front of their goal area.



Western didn't leave York much room to skate as they dumped the Yeomen 10-4 last Friday.

Sportlite

Excalt would like to apologize for the errors that appeared in last week's SPORTLITE. First, the York Expedition Outdoor Club was incorrectly referred to as The York Outdoor Club. Fifty-five people, not 30 attended the club's opening meeting. The club's founder Ronnie Ng has informed us that the club's motto is, "It is not what the club can do for you, it is what you can do for the club". The York Expedition Outdoor Club meets twice a month at Wednesdays at 4:30 p.m., in the Founder's Senior Common Room. The next meetings are scheduled for the fifth and 19th of January. The club is holding its first workshop this Friday, December 10th, at 5 p.m. The topic to be discussed and demonstrated is Kayaking, and the place to be is the Tait Pool.

Squeaked by Dalhousie

The second half was all Dal, as they pushed the Yeowomen to the maximum. After a McGill-dominant first half, York was down by more than ten points when they took to the boards for the second 20 minutes. Some exciting action saw Had York been able to score, they may have put the game out of reach; but this was not the case. Dal's offense was on the loose, sparked by 5 feet 4 inch guard Angella Colly, intercepted many a York pass. In the dying minutes of the game, the score was tied 1-1. Dal eventually pulled up the bronze medal match with the Winnipeg Lady Westmen, whose record included a 59-49 victory over York's 1-1 tournament record set up the bronze medal match with the McEachern with 14.

Lost to McGill

York's next game was against Quebec powerhouse, the McGill Martlets. Described by Coach Frances Flint as a "belligerent and aggressive team", the Martlets dominated the Yeowomen to the maximum. After a McGill-dominant first half, York was down by more than ten points when they took to the boards for the second 20 minutes. Some exciting action saw Had York been able to score, they may have put the game out of reach; but this was not the case. Dal's offense was on the loose, sparked by 5 feet 4 inch guard Angella Colly, intercepted many a York pass. In the dying minutes of the game, the score was tied 1-1. Dal eventually pulled up the bronze medal match with the Winnipeg Lady Westmen, whose record included a 59-49 victory over York's 1-1 tournament record set up the bronze medal match with the McEachern with 14.

Shortstops

Excalibur Basketball Classic set for Dec. 27th weekend

The fifth annual *Yeomen Excalibur Basketball Classic* has attracted a number of top-notch university teams to the Tait Gym this year, including NCAA division, three reps from the University of Southern Maine Huskies; the team boasts a 20-7 record. Also included in the line-up are the McGill Redmen; third place finishers in the QUAA with a 5-7 record; the Concordia Stingers; number one in the QUAA with a 9-3 record; Laurentian, who finished second in the Excalibur tournament a year ago, and who are currently 8-4 in the OUAA's; the Guelph Gryphons; third in the OUAA with a 7-5 record; the Waterloo Warriors; fifth in the OUAA with a 6-6 record; the Western Mustangs; ranked number ten in the country; the Guelph Gryphons; ranked sixth in the country; the New Brunswick Red Raiders and the host York Yeomen. Game times are 3 p.m., McGill vs. Laurentian; 5 p.m., Maine vs. Waterloo; 7 p.m., Guelph vs. Concordia; and 9 p.m., York vs. New Brunswick.

Volleyball Classic first week back

The *Yeomen Excalibur Volleyball Classic* is set to go January 7-9. Among the teams participating are the number one ranked University of Manitoba, and 1980 champions University of Pittsburgh Panthers. Another American entry, the Ball State Cardinals, from Muncie, Indiana, were added to the card. Rounding out the field are the Western Mustangs, runners-up to York in the OUAA's a year ago, the Guelph Gryphons, undefeated in the OUAA's this year, the Waterloo Warriors, also undefeated in OUAA play, cross town rivals U of T, and the hosting York Yeomen who boast 29 consecutive match victories dating back to last January. Game times run from 2 p.m. to 8 p.m. with the championship rounds getting underway Sunday at 9 a.m.

Second half holds promise

(continued from page 15) comeback drive.

It was more of the same for York the following Saturday night when Laurentian tripped them up for a 6-4 defeat. The loss dropped the Yeomen's record to 4 wins-5 losses, but York still has as many as three games in hand on the front runners. The Yeomen's lack of consistency

over the weekend, especially in their

own zone, has coach Bob Hedley concerned, but he doesn't feel there's any reason to push the panic button.

"I don't think that the fact that we came up flat against the stronger teams bears any kind of precedent for future games. Western's going

with something like three rookies and eleven players with major "A" experience, compared to our one. The big thing is experience and these games have taught our guys a few lessons about hockey on this level.

Hopefully we can bounce back in the second half of the season."

Hallmark win over U of T

Lamb's goaltending tames Blues for Hockey win

Elissa S. Freeman

Last Friday, for the first time in league history, the Yeowomen Hockey Team beat the U of T Lady Blues by a score of 2-0, mainly because of goaltender Debbie Lamb.

Both teams skated through a lacklustre first period, but Captain Sue Howard's last-minute goal gave the team the lift it needed to come out flying in the second period.

The Yeowomen were so charged

up, that they completely dominated the action. "We were all over them," exclaimed defenseman Cindy Clost. Andrea "Andy" DeMarco put the game further out of reach when she scored late in the period.

The game intensified in the final 15 minutes, as York frequently found themselves in the penalty box. But a combination of effective penalty-killing plus Lamb's out-

standing goaltending preserved the lead.

Her Best Game

Lamb not only thwarted three breakaways, but also faced a barrage of shots. "It was her best game yet," added Hockey convenor Mary Cicinelli.

SPORTS FLASH!!!

The *Excalibur* is proud to announce that Cross-Country Runner, Nancy Rooks, has been voted OWIAA Athlete of the Month. Rooks not only finished first in all the inter-collegiate events that she entered, but also was victorious in the OWIAA and Canadian National Cross-Country Championships.

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Warning: Health and Welfare Canada advises that danger to health increases with amount smoked - avoid inhaling.
Average per cigarette - "Tar" 14 mg Nic. 1.1 mg.

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