

## Faculty walkout averted

By DAVE BYRNES  
and CAROL BRUNT

The threat of a faculty strike here is over. Last night the York University Faculty Association (YUFA) voted to accept the University's latest settlement offer.

Last Friday 58 percent of YUFA had voted to strike if the administration didn't come up with a better offer. Friday's motion read: "YUFA is extremely unhappy with the results of mediation. If there is not an agreement by Sunday at 3:00 p.m. YUFA will complete preparations for a full withdrawal of services, beginning at 7:00 a.m. Monday morning."

With the help of a provincial mediator the union and the administration went back to the bargaining table over the weekend and managed to hammer out a last-minute agreement.

"At times it was touch and go," said Bill Farr, the administration's chief negotiator in the dispute.

According to YUFA negotiator Hollis Rinehart, the administration failed to realize how serious the situation was until the strike vote was held last week.

An exhausted Rinehart told *Excalibur* that "the whole problem" was that the administration refused to take the union's demands seriously. "It's very clear that they did not believe that the negotiating committee spoke for the faculty. That's why we had to have a strike. That's the only way the faculty can show they mean business."

The administration discovered support for the union "ran very deep" last weekend, Rinehart said. "It wasn't just a question of a few wild-eyed radicals . . . normally conservative people realized that it (voting to strike) was the only thing to do."

Farr conceded that YUFA had "a very tough negotiating team" and that they "drove a hard bargain."

The main bone of contention in the dispute concerned money. The Board of Governors

(BOG) had refused to offer the faculty a wage hike over the provincial wage guideline of five percent. As a result of BOG's firm stance, YUFA members became "increasingly agitated by their own sense of injustice that the administration would stay at five percent," said YUFA chairperson Janice Newson. YUFA had initially bargained for a 10 percent 'catch-up' wage increase which would make York faculty salaries equal to the average wage for the University of Toronto's faculty. Presently, York faculty salaries are approximately three to ten percent below the provincial average, according to Stats Canada figures.

Although a news blackout is in effect over the details of the settlement offer, a YUFA member admitted Monday that the administration had offered a six-and-one-half percent wage increase.

The *Globe and Mail* reported Tuesday that the BOG had offered more than the five percent provincial guideline. Asked if the administration had gone as high as the rate that the *Globe and Mail* reported, Farr explained that a six-and-one-half percent level would be accommodated within the guidelines depending upon delayed implementation of some parts of it," Farr explained. For example, he said, a "merit component" of one percent in the agreement could be added onto the initial five percent offer several months after the new wage is implemented.

Other details of the settlement were still unavailable at press time.

According to Farr, the BOG approved ratification of the administration negotiating team's offer on Monday night.

YUFA will start negotiating with the administration over their next contract in February. "It's getting to be a year-round occupation," Rinehart said. He added that he hopes future negotiations will be conducted "in the spirit of finding a mutual compromise" which he felt was lacking this time.



YUFA chairperson Janice Newson: the union's strike vote last Friday was inspired by "a sense of injustice" over the administration's hard-nosed bargaining tactics.

## Bovey protest organized in Metro

By ELLIOTT SHIFF

A protest against the Bovey Commission will be held at noon on Friday, September 28 at Bay and Wellesley, "symbolically coinciding with the last day of the Bovey public hearings," said Ontario Federation of Students (OFS) Field Staff and campus organizer Tim Fair.

Those taking part in the protest include the Metro Regional CYSE of Ontario, comprised mainly of York, U of T, and Ryerson students, along with a few of the community colleges. In addition, two universities from outside the Metro region, Guelph and McMaster, will be participating. Faculty staff and TAs will also be showing their support.

Fair went on to say that contact has been made with people in the public sector, most notably parent groups in Metro. He described the upcoming protest, however, as "a student

pressure tactic" aimed at what he termed "the arrogant response to problems of the Bovey Commission."

Fair cited the fact that the commission has made no reference whatsoever to increased funding, and has instead pursued finding ways to rationalize or streamline the university system. Stating that "Ontario has the richest tax revenue base, yet stands tenth among the provinces when it comes to government funding for university institutions," Fair said that "the recommendations of the Bovey Commission are a foregone conclusion and increased tuition and the cutting of courses will be the direct result."

At a meeting held on Monday at the University of Guelph, attended by Fair, proposals were put forth recommending the tripling of professional student fees as a way of offsetting

costs. Fair says that this is inevitable under the recommendations of the Bovey Commission, as the government is not offering increased

cont'd on page 3

## CUPE position same as YUSA

By CAROL BRUNT

Negotiations with the Canadian Union of Public Employees (CUPE) broke down this summer, and the union is currently awaiting a conciliation date, according to Local 1356 President Ed Horton.

The contractual dispute with CUPE, which represents maintenance workers on campus, is the fourth in a long summer of labor problems faced by the York administration. The University has just made a last minute settlement with the York University Faculty Association, and negotiations are still in progress with the Canadian Union of Employment Workers and the York University Staff Association (YUSA).

CUPE is asking for a one year contract which would allow the union to deal with issues such as wages, Gorton said. And although their contract was up at the end of April, Gorton says the union members have been "very patient" thus far in awaiting a contractual settlement.

Gorton did not wish to elaborate further on the union's position at this time, saying only, "We (CUPE) are in the same position as YUSA with regards to our contract." YUSA, which represents clerical staff on campus, is currently going into conciliation over the issues of job security, retraining, benefits, and wages.

## Student centre referendum in February

By GRAHAM THOMPSON

A York-wide student referendum that would decide the fate of the proposed student centre may be held early next February says Chris Costello, Chairman of the Student Centre Committee (SCC). Yet, if the SCC does not get a "go ahead" from student council representatives in their next meeting on September 24 the project will die on the discussion table emphasized Costello.

The referendum would be voted on by full-time and part-time students at both the main campus, and Glendon College, stated Costello. To pass it would need a "majority vote from all students," he continued.

Concerned about college council reactions to the student centre proposal Costello went on to state that the student building would not compete with the colleges for student involvement, but instead would compliment the services they offered. "Colleges must maintain their autonomy," said Costello. He said the centre would be for "services that don't have space," and also function as an "information centre for students."

Costello was also quick to assure the colleges that "any space we (students) have we would keep," and that an agreement with the University to this effect can be reached.

At this stage of the discussions there is "no sense discussing what would go in" the building, commented Costello, saying that the SCC is presently "discussing the concerns of the colleges," because it "can't work without the colleges."

The actual cost of the building will not be known until the architectural designing is complete, said Costello. Thus the cost per student will not be known until they are complete. Before students could arrange for loans to

cont'd on page 15



Meanwhile, back at the Green Machine: "Think of it as a student loan."

# DIRECTIONS

PUBLISHED BY THE OFFICE OF STUDENT AFFAIRS, ROOM 124 CENTRAL SQUARE, 667-2226

## SEIZING THE INITIATIVE

### A SPECIAL SERIES FOR MATURE STUDENTS

Three Saturdays have been devoted to helping mature women define their career goals and set up strategies for achieving these goals. Sign up now to attend all three Saturdays. Attendance is limited to 25 women.

**Saturday, October 13—Define Your Dreams**  
**Saturday, October 27—Package Yourself**  
**Saturday, November 10—Transform Dreams Into Reality**

Contact the Career Centre (667-2518) to sign up and to get more information.

## We've Moved

The Sexual Harassment Education and Complaint Centre has recently moved to 140A Central Square. If anyone is experiencing difficulty with sexual or gender harassment would they contact the office at 667-3500. The centre, which is open on Monday, Tuesday, Wednesday from 9:30 to 5:30, and Thursdays from 9:30 to 7:30, contains an interesting resource library which is available to both students and faculty for research.

## Where are my classes?

If you want to check on the location of your classes, you'll find a listing on the wall in the northeast end of the Ross Building between Post Office Square and the Nat Taylor Cinema. The list shows the location and time of courses, labs, tutorials, and seminars.

## DON'T MISS CAREER DAY

WEDNESDAY OCTOBER 3, 1984

It happens only once a year and you can prepare for the day by attending one of our workshops:

**DATES:** • Wednesday, September 19, 1984  
10 a.m.-12 noon

or

• Thursday, September 20, 1984  
10 a.m.-12 noon

or

• Tuesday, September 25, 1984  
2 p.m.-4 p.m.

or

• Wednesday, September 26, 1984  
2 p.m.-4 p.m.

**LEARN:** • what companies will be attending CAREER DAY

- what types of questions to ask employers
- how to research company information
- how to follow-up the Career Day event to your advantage

**PLACE:** • Senate Chamber (S915 Ross)

If you would like to meet the Career Day company representatives on more informal terms, volunteers are required to host the employers. You can sign up at the

Career Centre, N105 Ross

or

The Canada Employment Centre, N108 Ross

## INFO YORK OFFICE HOURS

Monday to Thursday 9:00 am to 7:00 pm  
Fridays 9:00 to 5:00 pm

## NEW FACES

### Centre for Handicapped Students



Patrick Cluskey

The Counselling and Development Centre is pleased to announce the appointment of Patrick Cluskey as the new coordinator of the Centre for Handicapped Students (CHS). Cluskey succeeds Gail Kenyon, who held the post for 4

years before taking a position at Toronto's Sunnybrook Hospital. A York graduate (B.A., 1981, Master of Environmental Studies, 1983), Cluskey has nearly a decade of experience in working with the handicapped. He has taught life skills to children at the Ontario Crippled Children's Centre, and has taught managerial skills to adults for Goodwill Services. He has served as an advisor to the Metro Toronto Housing Co. and to the Ontario advisory committee on the role of rehabilitation workshops.

The CHS provides personal and academic counselling, advocacy services, mobility orientation, and volunteer referral to York's disabled students. The CHS serves not only students with physical disabilities, but also students with learning disabilities. The CHS is located in room 101 Behavioural Sciences Building (667-3312).

### Coordinator for Career Centre

The Division of Student Affairs is pleased to announce the appointment of John Harries as the new Coordinator of the Career Centre. Harries succeeds Dorothy Becker, who recently accepted a teaching position at George Brown



John Harries

College. Harries joins York after twenty-five years experience in the fields of career and life development counselling, family counselling and research work, adult education, human relations and management. He has had a wide variety of management and educational experience and was a co-founder of the successful Operation Bootstrap and Job-start Programs.

The Career Centre offers students a variety of programs and resources designed to help with career planning and job searches. Services include individual counselling, career planning and other specialized workshops, job search strategy training, October Career Day, and a variety of Career Talks. The Centre is located in room N105 Ross, phone 667-2518.

## TEXTBOOK TRAUMA

- Before you open those texts learn how to read them.
- Experts on reading and learning suggest "exploring" or "previewing" before you read for details.
- If the chapter has a SUMMARY or CONCLUSION, read it first.

- Save yourself from the headache of reading overload by learning the basic principles of effective reading. To learn more about effective reading or about learning skills in general contact James Fitchette in the Counselling and Development Centre, Room 148 Behavioural Sciences Building or at 667-3215.

# Other Campuses

By ADAM BRYANT

## Big brother Laurier

At Wilfred Laurier University in Waterloo, the administration has developed a new poster policy that would make George Orwell smile knowingly.

Complaints about offensive posters appearing last year around the university prompted the administration to insist that stamps of approval are required before a poster can be displayed.

Similarly, the poster policy states that anything posted is expected to reflect "good taste".

—the Cord Weekly  
Wilfred Laurier University

## Polled cowpokes

A student poll conducted last spring at the University of Calgary revealed students there are poorly informed and apathetic about their school.

Despite the fact that the poll had been conducted at the end of the school year, most of the 371 respondents knew very little about the Student Union.

The statistics speak for themselves. When asked "What Students' Union Services do you know about?", 49% answered either "None" or "No response." Similarly, 81 percent did not know how much the Student Union received out of their activity fee.

The poll also discovered a great deal of apathy among students. When asked to think of factors positively affecting the quality of their education, a staggering 209 students (56 percent of those surveyed) could not think of anything.

Further inquiry revealed that 40 percent of those surveyed thought the quality of education at the university was declining while only 10 percent felt it was improving.

—The Gauntlet  
University of Calgary

## A loan again in BC

By ADAM BRYANT

BC residents applying for student loans were relieved to hear over the summer that some of the controversial restrictions regarding last year's loans had been lifted.

Previously, any student who drove their parent's car, lived at home for more than six weeks, or received more than \$600 in cash from their parents during the summer, were considered financially dependent and were therefore not eligible for as much aid as an independent student.

—Martlet  
University of Victoria



GARY BLAKELY

"Ha, ha. C'mon, you guys, lemme out!" Actually, these are McLaughlin students moving a carton of rubber penguins into their new home.

## Shuttle bus service underway

By GARY SYMONS

In reaction to the problems faced by residence students buying groceries off campus, the Council of the York Student Federation (CYSF) has unveiled a tentative plan for a free 'shopping bus' service.

This service would provide free transportation to and from the Towne and Countrye mall at Yonge St. and Steeles Ave. According to Elisse Hallewick, CYSF's Director of Women's Affairs, the bus would be in service from 10 a.m. to 3 p.m. daily, with departures every half hour.

Hallewick said the busing plan was initially conceived by Valance Ellies, Director of Finance for CYSF "because it's very difficult for residence students to get off campus and shop for affordable food. This would give students the opportunity to get things cheaper," she said.

According to CYSF president Chris Summer-

hayes, the service would cost council very little. The council's contribution would amount to only \$30-\$40 per week, he said, the remainder to be picked up by the Towne and Countrye Mall and Loblaw's supermarket. Towne and Countrye's contribution will amount to \$246.66 a month, according to documents provided by CYSF.

Also, the contract between CYSF and the mall's representative allows the council to back out of the arrangement at any time if sufficient support is not generated.

Hallewick said, however, she expects a strong response, and Summerhayes said there is even a possibility the service will be expanded.

If the proposal is passed by council, service will probably begin on September 18, 1984, for a trial run until December. If successful, the service will continue through the next term, said Hallewick.

## Scheme to separate tuition, activity fees is 'just speculation'

By HARRY MARGEL

Separating student activity fees from regular tuition payments is nothing more than speculation at this point, according to York Provost Tom Meininger.

"This issue is examined every couple of years but there are presently no concrete or definite plans to implement such a proposal," Meininger said.

The plan could save students who take less than a full load of courses some money on their activity fees.

"It is a complicated issue but I am willing to see it discussed," said Meininger. He also added that he could not say whether he had an opinion on the matter. "It's complicated and would have to be discussed," he repeated.

## Bovey commission serves as 'smokescreen'

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tunding. Thus the students will bear the brunt of the costs, said Fair.

Fair elaborated further by saying that the Bovey Commission was a result of proposed deficit legislation put forth by Dr. Bette Stephenson, the Minister of Education in Ontario. Under this proposed legislation, a university with more than a two percent deficit would come under the scrutiny of a Trustee or Federal Auditor. According to Fair, "this would be the end of our autonomous institutions."

Faced with this, Fair says that the administrations of the universities were told by the

ministry that if they cut costs, the government would not go ahead with the legislation. A direct result of this, according to Fair, is that U of T has begun to phase out and reassess courses while Guelph may have consider shutting down its veterinary college.

Labelling the Bovey Commission "a smokescreen," Fair stated that the issue must be taken to the university administrators as "The Ministry and provincial Tory government are not putting a priority on education."

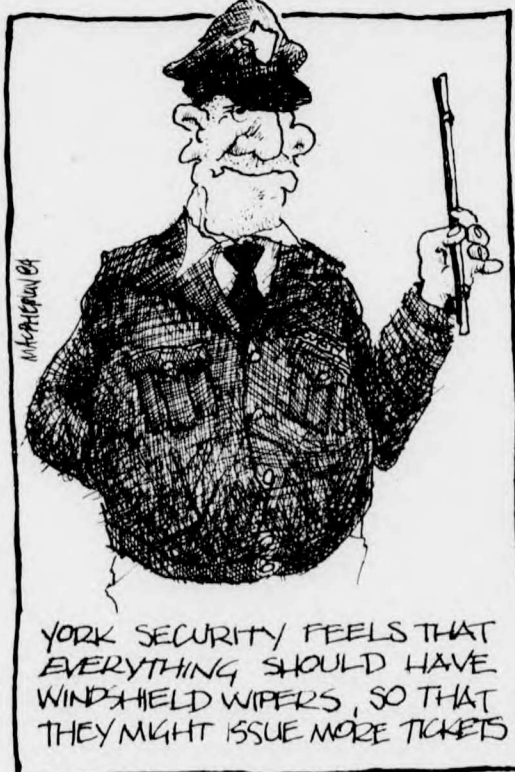
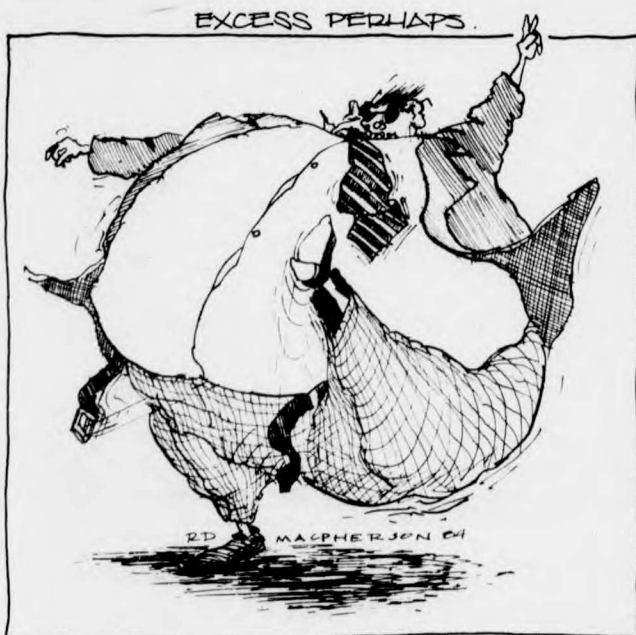
Fair hopes that the protest will produce a groundswell of student support and that it will present a "higher visual public opinion." He

described the protest as the first action in the development of a coalition called the Quality Access Alliance which is a conglomeration of OCUFA, CUSA and CUEW.

Fair estimates that 250,000 students across Ontario will be affected by the findings of the Bovey Commission, and that, according to Fair, "constitutes a considerable voting block in upcoming provincial elections."

Stating that the protest is "a beginning action in challenging Stephenson and the Conservative government," Fair concludes that "there are plenty of concerned students, and it's time to get them out and onto the streets."

# MacToons



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For further information on the seminar  
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## CAMPUS CONNECTION

York's peer counselling and referral service is looking for caring individuals who are interested in volunteering to work as peer counsellors. At *Campus Connection* we assist members of the York Community who are undergoing personal difficulties. Our volunteers are screened and undergo an intensive training program which enables them to effectively counsel peers regarding birth control, sexuality, stress, loneliness, academic difficulties, alcohol and drug abuse, and other areas of concern. Our volunteer service is free and open to staff, faculty, and students.

If you are interested in becoming a trained counsellor and helping others to overcome personal problems facing them, please contact **Shawn or Dave** at N205 Ross or leave a message for us at the C.Y.S.F. office (Room 105 Central Square).

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*Shawn Hill*  
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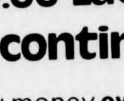
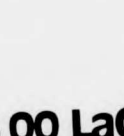
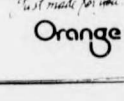
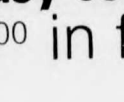
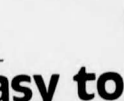
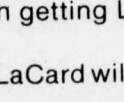
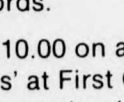
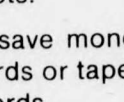
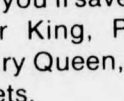
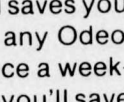
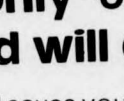
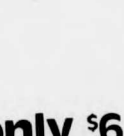
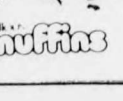
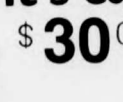
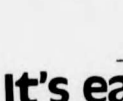
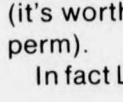
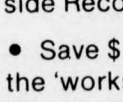
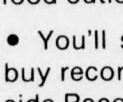
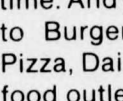
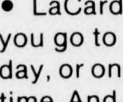
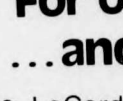
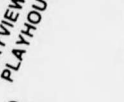
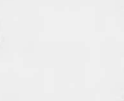
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# CYSF

## COUNCIL OF THE YORK STUDENT FEDERATION INC.

### ATTENTION: Movie Fans

This school year (84/85) the CYSF Reel and Screen is pleased to announce a new policy of offering membership privilege. For a \$2.00 membership charge students will be able to attend all movie screenings for a reduced price:

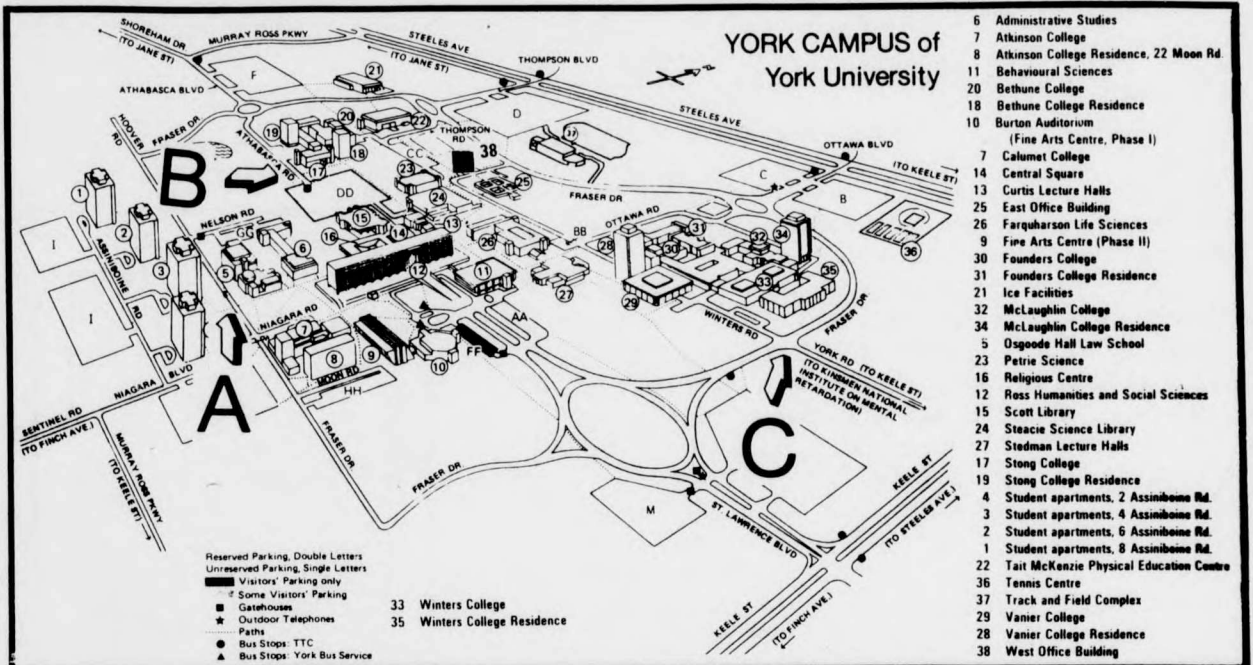
**Members—Both shows: \$3.00; Second show only: \$2.00**

**Non-Members—Both shows: \$4.00; Second show only: \$3.00**

and to attend the free movie nights (one per term for members only).

The purpose of the membership is to enable the Reel and Screen to offer the same services without having to raise the prices and also to fund our free nights. Memberships will be available at the door.

The Reel and Screen welcomes all of the York community to come out on Friday and Saturday evenings for a selection of contemporary Hollywood and foreign films. **Films are always shown at Curtis Hall "L".**



**THE CYSF REEL AND SCREEN**

**Fri. Sept. 21** THE BIG CHILL - 7:30  
 MOSCOW ON THE HUDSON - 9:30

**Sat. Sept. 22** SPLASH - 7:30  
 NEVER CRY WOLF - 9:30

MEMBERS: BOTH SHOWS \$3.00  
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NON-MEMBERS: BOTH SHOWS \$4.00  
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### SHUTTLE BUS (Weekly) SERVICE

Shuttle bus service to the Towne and Country Mall (at Yonge and Steeles).

Service begins Tuesday, September 18/84

There will be three round-trips per day.

See map for pick-up locations.

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BOG MEETING, 1870s or 1980s

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HARRY ARTHURS  
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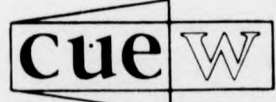
YORK UNIVERSITY  
 Draft Submission to the  
 Bovey Commission  
 Aug. 1984

In 1981 Harry Arthurs argued against the present Board of Governors and University negotiating strategy. Why do they continue to refuse to bargain a living wage for CUEW members?

The University Administration last month stated clearly that we are underpaid. They also have at least \$NINE MILLION surplus. Why do they refuse to negotiate?

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# editorial

## Leave universities to profs and students

Goaded by chronic economic uncertainties the provincial Tories are prepared to drag their heavy feet through the organizational fabric of our universities, replacing carefully nurtured in-house expertise with bumbling centralized directives.

It's a common maneuver in times of collective social uncertainty: centralize local decision making in a self-indulgent display of 'strong leadership.'

It makes great press. It wins elections for simple men with firm handshakes and uncomplicated views of the world. Unfortunately we have to live with the results of their earnest but harmful tinkering.

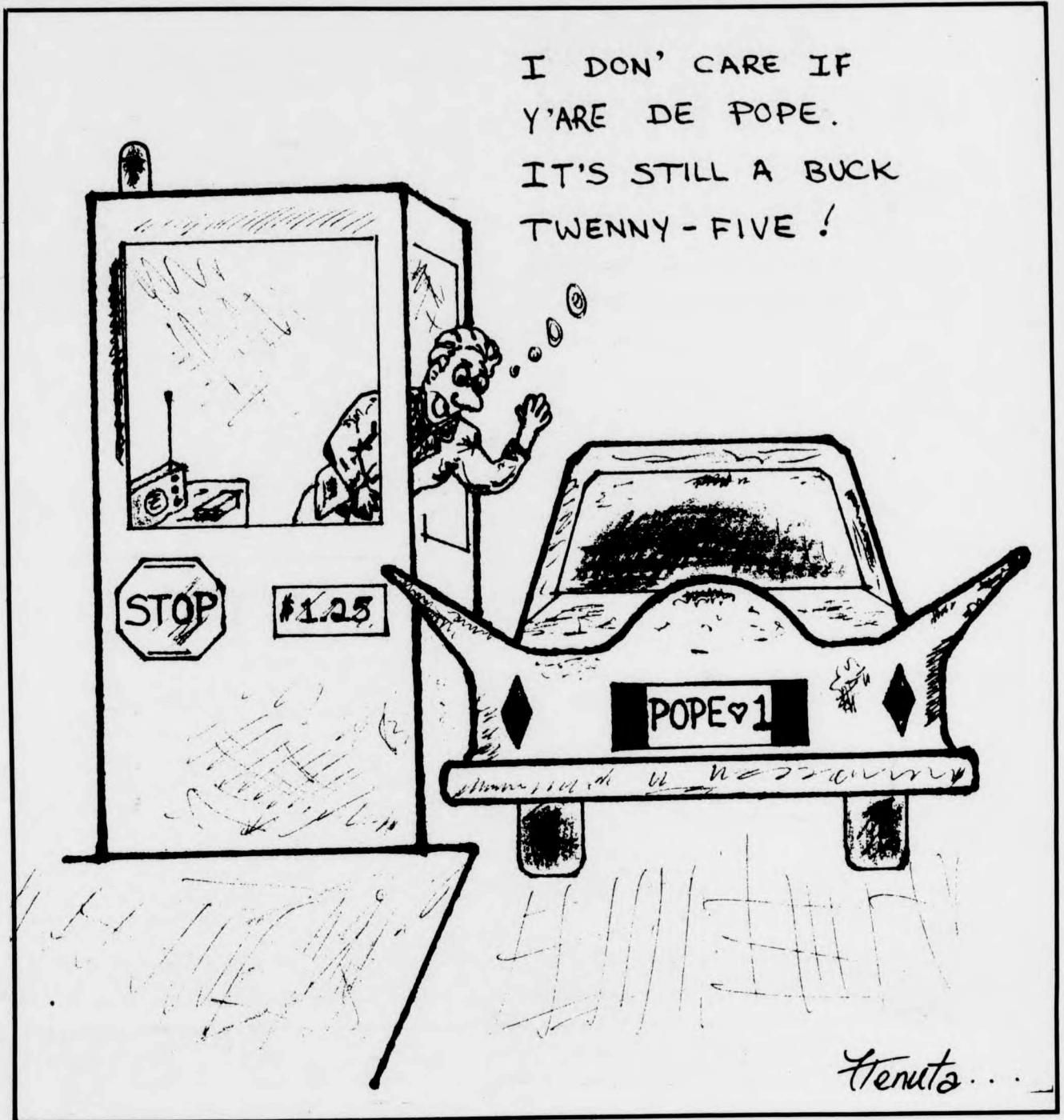
Bill Davis knows what the public wants. We want 'fiscal responsibility,' and he's got a poll to prove it.

Thus, the Tories set up a commission to recommend ways to restructure the university system in Ontario and, hopefully, save us a little money.

To show us all he means business Davis hired professional 'Chairman of the Board' Edmund Bovey to head the commission. As a director of Norcen Energy, Abitibi-Price, Canada Packers and the Canadian Imperial Bank of Commerce nobody doubts that this man knows how to do something. We're just not quite sure he knows a lot about universities.

A case in point. In an *Excalibur* interview in July Bovey imparted his knowledge of the province's university funding formula to an eager listener. Unfortunately, his explanation of the formula left York administrators baffled. They scrambled about and rushed off a letter to Mr. Bovey clarifying the way the formula really works. Bovey also confessed he hadn't yet read one of the reports he had commissioned and had sent out to the universities to help guide them in their responses to the commission's questionnaires. Bovey is also peddling the notion of an 'adjustment fund.' This policy would essentially strip the universities of their control over their academic programmes and the hiring and firing of faculty. If Bovey's knowledge of our academic needs is as extensive as his knowledge of the funding formula I suggest we're in trouble.

Let's leave the complex job of running a university to the people who know how: those working and schooling here.



## Letters

### Profs overpaid

Dear Editor,  
York faculty salaries may be eaves-shaded eight to ten percent by salaries at the University of Toronto, but I think that everyone should be mindful of the fact that most York faculty salaries range between \$30- and \$40-thousand. Moreover, many professors have professional working spouses who earn between \$20,000 and \$40,000. Hence, the majority of combined family incomes range probably between \$50,000 to \$80,000; not exactly the poorhouse, eh?

Faculty members do not return home to dinner with faces reddened by an iron smelter or blackened by a coal digger, nor do they endure stress syndromes associated with survival in the arenas of business and politics. They need not work weekends or night shifts, or 11.5 months

per year—not even 10 months per year! They need not pay out of pocket for the use of professional equipment and premises as do dentists, lawyers and physicians. They need not perform three a.m. emergency surgery at 15 minutes notice, nor do they bear an overwhelming responsibility for human safety.

One argument to support a substantial faculty salary increase could be that professors are, in general, extremely creative and inspired educators, yet York University has not, to the best of my knowledge, generated a single Nobel Prize winner in its entire history.

For the time being it is surely prudent for YUFA to address its financial demands entirely toward the improvement of York's teaching and research facilities. The fact that these items were padding on the strike agenda leads me to speculate whether York's academicians were motivated more by capricious personal greed

than by dedicated professional commitment.

—Dan Raxlof

### Building thaw

Editor:  
In a report on the new West Office Building in its special summer issue, *Excalibur* noted the absence of construction since the provincial freeze a decade or so ago. It might be worthwhile to note that during that period, and despite the freeze, the University did manage to obtain several major new facilities: the Scott Religious Centre, Track and Field Centre, and the Tennis Centre. Given serious funding constraints, the acquisitions of such facilities was a noteworthy accomplishment for York.

—T.A. Meininger,  
Provost

## excalibur

Editor ..... Graham Thompson  
Managing Editor ..... Gary Symons  
Acting Sub-Editors . . . Jason Sherman, Kevin Connolly,  
Debbie Kirkwood, Paul Pivato, Peter Becker

And who could forget . . . . . Paul O'Donnell, Stephanie Gross, Elliott Shiff, Zenora Mohammed, Gary Blakely, Laura Lush, Richard Underhill, R.D. Macpherson, Mario Scattoloni, Peter Campitelli, Carol Brunt, Anne Eskedjian, Henry Sum, Dave Byrnes, Harry Margel, Lisa Lyons, Cathy Condos, Adrian Iwachiw

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## Dare to be an editor!

Sub-editorial positions are now open at *Excalibur*. These are staff-elected positions, so if interested, make yourself known.

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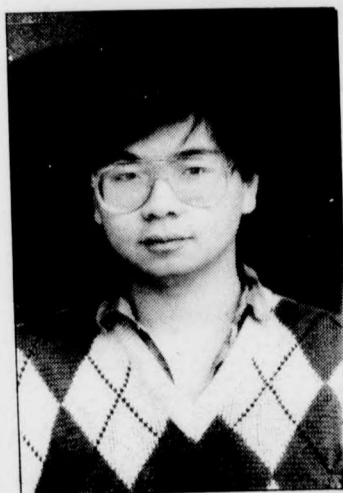
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# the question

By GARY BLAKELY

What will you be spending your OSAP money on?



**Jason Chan, Fine Arts II**

"Filmmaking, taking pictures, electric bills, travel, toys for my friends' pets, girlfriends, nude photo enlargements and tuition if there's anything left."

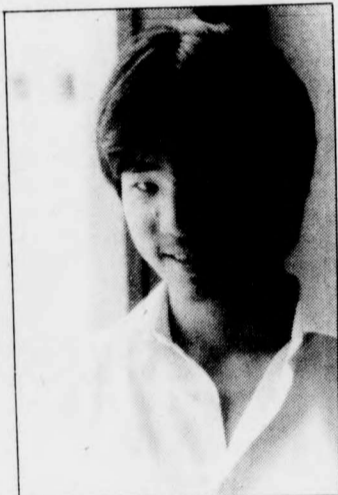


**Chris Toy, Grad Studies II**  
"Rent and living expenses."



**Ronald Yen, Arts II**

"Tuition fees, social life, clothes, travel, beverages, and deviant behaviour."



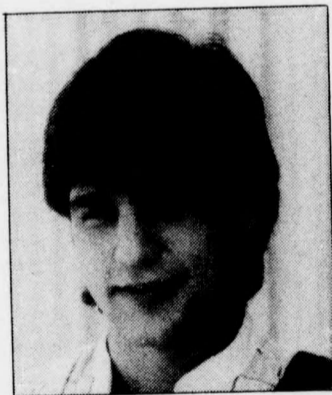
**Jack Sieh, Arts I**

"Tuition and books."



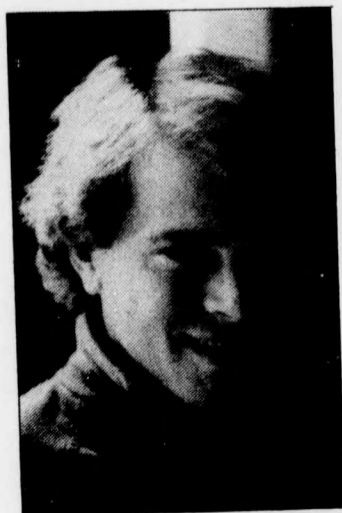
**Eldon Freeman, Arts Grad**

"School needs are my priority, however, the leftover all would be invested."

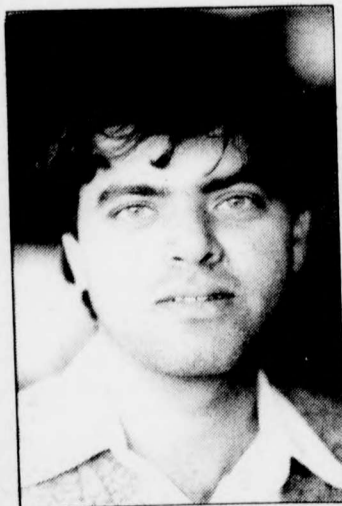


**John Marko, Law I**

"If I were to receive OSAP, I would most certainly spend my loan or grant on what it is intended for—basic living and educational needs."



**Eric Trask, Arts IV**  
"Food and rent."



**Anthony Albanese, Fine Arts IV**  
"I'm going to eat it."

## FACULTY OF EDUCATION

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### Erratum

In last week's *Excalibur*, the cutlines for the two photos in the story "Student building elicits college council rebukes" were accidentally reversed. The University's preferred site is between Atkinson College and Osgoode Law School, while CYSF's is located between Steacie Science Library and Farquharson Life Sciences. *Excalibur* regrets the error.

# SO YOU WANNA BE A JOURNALIST ?

## EXCALIBUR

In this shameless piece of self-promotion, Excal editor Graham Thompson interviews former Excalibur hacks who have moved on to greener pastures. Photographer Marc Sostoloni went along on this dangerous assignment. The five journalists hash over old memories and give some poignant pointers for would-be scribes.

ROSS HOWARD  
GLOBE AND MAIL  
EXCALIBUR '66-'70

When did you get started at Excalibur?

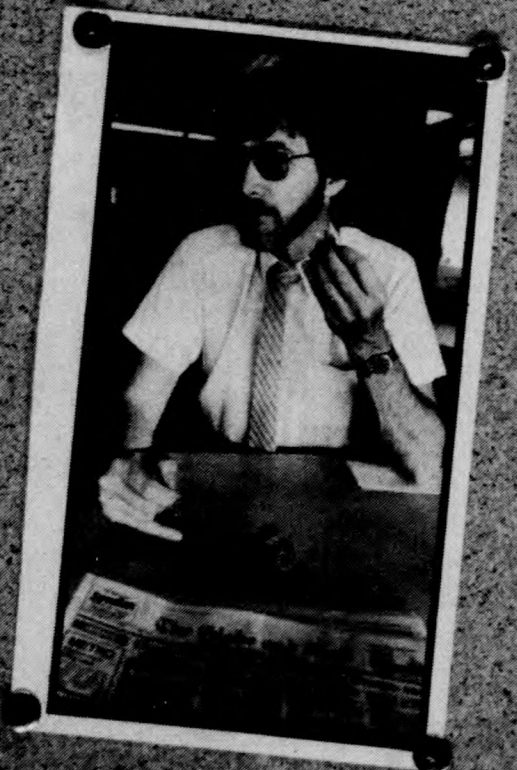
In 1966—my first year at York—there wasn't any paper, so a bunch of us started it up.

I started as the layout editor, and I didn't really know anything about layout, but you buy a book and we went to a CUP (Canadian University Press) seminar at Ryerson. It was great.

It was in the good old days when students caused a lot of unrest. Scaring presidents and all that shit.

How did you get along with Murray Ross (York's first president)?

He didn't like us for a while. We didn't think we liked him either. The university had to be very liberal. It was not the kind of era when



What advice would you give to an aspiring writer?

Don't take journalism. Take a couple of courses like Mass Communications or Sociology. Contemporary Canadian history counts if you're in politics. Mackenzie King, for instance, is really relevant when you're writing about the Liberals.

A university degree plus experience—student newspaper experience—is more valuable than journalism school, period.

I'm almost sure that the papers now all realize that if somebody can hack it out for two or three years on a student paper—be really good, save every clipping, and really offer to string repeatedly. Call the Globe, call the Star, call anybody. Keep trying to string. Papers have nothing else to go on when you walk in except what you look like, how you sell and what you've done.

How's the pay?

The money is still terrible. If you really want to make money there are other ways to do it. There is still an apprentice type system. You've got to put in your years of experience. I think I'm lucky. I went from a student newspaper in a brand new university to one of the biggest four papers in the country. I've only had to move twice to get the so-called flagship newspaper.

A lot of people don't. They go from Excalibur to the Willow Banks, Saskatchewan Bi-Monthly Farmers' Gazette, and then to the Trenton Daily Times and then maybe they get on the North York Mirror—which is one of the worst Mirrors.

Do you have any tips to impart?

People who write implication stories are well read. You have to be colorful and explanatory. Explanatory journalism is the new buzz word. What does it mean? What does it really mean?

LEORA AISENBERG  
CTV-CANADA AM  
EXCALIBUR '78-'82

How did you get your start?

I decided in high school that I wanted to become a journalist. In September in my first year, I walked into the newspaper office. I didn't even say anything—I just walked out. It seemed like everybody was so old and intellectual, and they were all talking Marxist politics—boycott South Africa or something. Here I was, this little green first-year student, and I thought,

you stamped hard on your student newspapers. Freedom of press? Shit, we didn't even know what it meant, but we would yell it. We got in trouble and had a lot of fun.

How did you get along with CYSF?

In those days the school was very small and CYSF and Excalibur were equal powers. Those people who were on CYSF were somewhat worried that we would campaign against them. And we did.



'Oh, my god! I can't compete with that.'

The first story I did was on fashion in Central Square. When I look back at my articles now, I want to quickly burn them at the stake or something. My paragraphs were fifteen sentences long. You couldn't edit what I wrote, it was so bad.

What does your job entail?

My title is Story Editor, whatever that means. Basically, you come up with stories for the next day's show. So we have a meeting at ten o'clock every morning where we are each responsible for spewing out a couple of ideas. You pray every morning that when you get up, there's something happening in the world, because when there's not, you're in big trouble.

So you read the wire copy, read the papers and listen to the news.

What advice do you have for a student starting a career in journalism?

Be really aggressive without being obnoxious. A lot of people tend to put themselves down when they go into an interview. I don't think I got this job because I'm a great writer, because I'm not. It has to do with being able to get a story and interviewing someone. . . . You have to have respect for them but not reverence.

I got thrown into a situation last October where I had booked Meryl Streep, and neither of the hosts was able to do the interview. So I said to my boss, 'We spent three months getting this woman and there is no way we're not going to do her.' So I went and I had to do it. I edited myself out of the tape.

But that was scary as hell, because here I was going to interview Meryl Streep. But it was great; first of all because I wasn't on camera. So all the pressure was off. All I had to do was bring things out of her.

MICHAEL HOLLETT  
NOW MAGAZINE  
EXCALIBUR '74-'77

How did you get your start in journalism?

The first week of my first year I went to Excalibur. I was CUP (Canadian University Press) editor in the fall, and news editor in January.

Did it affect your school work?

It certainly destroyed my studies.

When did you make the jump to a full-time journalistic career?

I was working with Excalibur, and I didn't have any job plans. I was busy coordinating the plans for election of



WARREN CLEMENTS  
GLOBE AND MAIL  
EXCALIBUR '73-'75

Where did you begin your journalistic career?

Well, I guess I got started at the Winters' Seer. I went there about 1969 or 1970. I came at a time when everybody on the Seer was quitting. It was a sixteen-page paper and it was mainly entertainment.

I did that for a couple of years and then I became entertainment editor of Excalibur. I was selected editor of Excalibur the year after.

How do you handle the constant pressure to produce copy?

Well, for the first six months it was really bad. I'd find myself sweating blood and working till nine or ten at night to try to get an editorial into tip-top shape. But, after about six months you get used to the routine, the deadlines, and you develop a rhythm for writing.

a new editor and I got this call from a friend who knew about a job in a small town—Orangeville. I went there and became editor of that paper. Then I went on as editor of the Georgetown paper. Then I took a paid vacation. I got a sleazy government job for a year, and I used my extra time to plan NOW.

What gave you the idea to start NOW magazine?

I was at a point in the newspaper business where I would have to specialize. I was an editor at small-town weeklies; my next step would have been as editor or writer at a daily. I would have had to give up layout and production; all the things I liked. So I was interested in a situation where I could use all the skills that I have. And I wanted to find a way to utilize all my friends.

From my York experience I got in touch with a lot of talented people. As I went on and worked in other areas, it was obvious that they were more of a unique group than I had thought. So I wanted to get back and utilize them somehow. This seemed to be the best way to do it.

What advice would you give a new writer at York?

I recommend that anybody who is thinking of journalism should certainly work at Excalibur. They certainly should not be shy about working a small-town newspaper either. It really teaches you a lot about markets—meeting an audience's needs rather than you're own preconceived ideas.

What about working at the Toronto Star, or Globe and Mail?

That was never very attractive to me. I had my complaints with those papers for one thing. They're just money-making machines.

They don't inspire me in terms of what a newspaper should be. They don't have that kind of aura for me the way they do some people.

two obvious skills are reporting and editing. Both talents are in demand and often a newspaper will appreciate somebody who does both.

What kind of education should a writer obtain?

As general as you can get. Learn as much of everything as you can. I think narrowly restricting yourselves to newspaper pursuits is a bad move.



PAULA TODD  
TORONTO STAR  
EXCALIBUR '82-'83

What happened when you volunteered at Excalibur?

I remember being terrified as I walked through the doors because it seemed like a very ominous place. It seemed like a lot of very important things went on there. I was truly surprised to learn that that wasn't the case.

So I went downtown and interviewed this man and he seemed sort of interesting. I wrote an article and it appeared in the paper the next day.

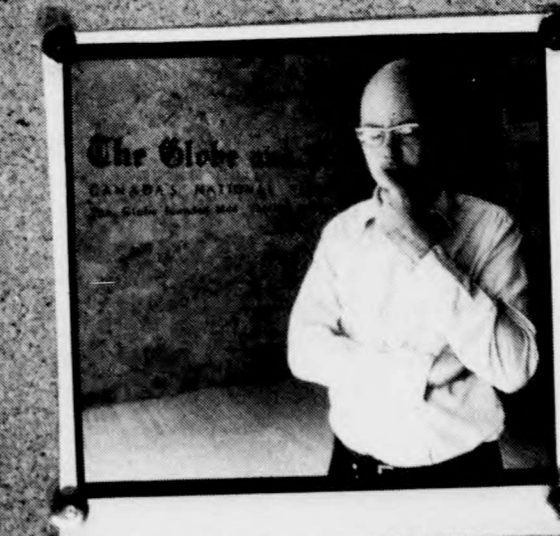
I began that winter and ran for editor three months later.

How did you get your job at the Star?

I applied to the Star even though I was told there wasn't a chance of getting in because I didn't have a journalism degree.

I remember walking into a room filled with editors, and they interviewed me for about half an hour. They asked me all sorts of questions—bang, bang, bang, bang. When I walked out I thought, 'Well, that's that. I won't be walking into the Star again.'

Then I got a call about two days later and they told me I was hired.



What advice would you give to a new writer?

I'd recommend they go to Excalibur if they have any talent whatsoever. The



## arts

Toronto's annual film-binge:  
junkies, ants, and Argentina

*Where the Green Ants Dream* (D: Werner Herzog, West Germany, 1984)

Werner Herzog has by now become one of the best known directors of the New German Cinema. His films *Aguirre*, *Stroszek*, *The Enigma of Kaspar Hauser* and *Nosferatu* have gained him a reputation for thoughtful, mystical, and obsessive films about society's eccentrics in extreme situations. Herzog's romantic glorification of the poetic and irrational is quite evident in this, his latest, film about a group of Australian aborigines fighting off the advances of a giant uranium mining company onto their sacred land—the land "where the green ants dream."

The theme here is the clash of civilizations—modern society raging forward in spite of its cultural bankruptcy, and an aboriginal culture mystified and powerless in the face of it. This clash guarantees that the most normal characters become quirky oddballs.

The geologist Haggart, for example, develops a warped form of abstract speculation in the course of the film. In one scene he announces at a business luncheon that he and the three gentlemen with him are not at the table that appears before them, but are really still stuck in the elevator.

The others fare no better: the anthropologist viciously raving against modern civilization, as a "train that's headed for an abyss," the crazed quasi-scientist happily explaining the green ants' sensitivity to the deviant magnetic field in the area; the old woman, who sits in a chair by the mining tunnels



waiting for her lost dog Ben to return and eat his meal; the agitated worker exclaiming wildly in his thick Australian accent, "Why the fuck don't they (the green ants) dream someplace else?"

The aborigines and their sympathizers, of course, win out in Herzog's view, despite the inevitable loss of their land. Unfortunately, Herzog's sense of humor, and his hardly subtle jabs at modern society's absurdities are not as effective as in his earlier films. The characters and situations are not fully developed, as if enough care wasn't put into the making of the film. In addition, the classical music periodically intrudes into the primitive world in an oddly colonialist manner.

Herzog typically takes his time to feel out the desolate, arid Central Australian landscape with his camera; slowly panning across the reddish-grey, martian-like fields, over the cone-shaped piles of dust spread out like teepees, and pondering silently a dust storm or a raging tor-

nado, to the accompaniment of Faure's *Requiem*.

At the end, we are left with the tornado representing the ultimate power of nature, while the senseless voice of civilization - an ecstatically pompous Italian soccer announcer on the radio - drowns out the quiet explosions tearing apart the once-sacred land.

Nonetheless there are some wonderful moments. When the tribe obtains an airplane in compensation for their soon-to-be-lost land, for instance, they convert it into a drum-pounding temple to perform their ritual songs. One of their elders, explaining their attitude to the geologist, puts it quite succinctly: "What would you do if I bring a bulldozer and pick up your church?"

Still, *Where the Green Ants Dream* leaves Herzog working well below the form he is capable of.

Adrian Iwachiw

Recommended

Henry James was one of the nicest old ladies I ever met.

William Faulkner (1897-1962)

FESTIVAL  
OF FESTIVALS

*WILDROSE*

Dir: John Hanson (U.S.A. 1984 95 min.)

What is most striking about *Wild Rose*, an American entry in the Contemporary World Cinema program at this festival, is that it is shockingly un-American. Missing from *Wild Rose* are the laser beam screen effects, the staccato dialogue, the Hollywood penchant for everything tinsel and larger-than-life. Instead, director John Hanson has crafted a stark and simple film about a woman's struggle for working equality as a miner in small-town Minnesota.

Hanson's *Wild Rose* wavers between coarse, earthy realism and social documentary. For the most part the line between the two becomes blurred, with the result that viewers feel they are witnessing private everyday drama - a feeling which is at first unsettling.

In creating the subtle, docu-drama mood of *Wild Rose*, Hanson uses lo-

cal townsfolk as actors, and there are large doses of improvised speech. Real-life rustics and spontaneous chit-chat do not necessarily make good cinema, however. In *Wild Rose*, the "all-too-real" often borders on banality.

Hanson does, however, avoid making *Wild Rose* a feminist propaganda piece on equal pay for equal work. What Hanson ultimately achieves is a bare, understated film shot in the rugged fringe of America - a deliberately rough-edged film whose lack of polish proves to be its most charming feature.

Paul Pivato

Recommended



War II action footage, of a child wounded in an army hospital, scenes of people dying in silly fantasy flicks, and the funeral of an unidentified world diplomat in which Albinoni's *Adagio* resoundingly accompanies the widow's tears.

Kluge returns again and again to the opera house—the "power plant of emotions." Only in a few segments does the film turn to narration: when a salesman, after a long day's work and "ready for action" rapes, but also rescues, an unconscious woman in the woods; and when we witness a bizarre story of two criminal couples on the run. "What is a stronger bond



than marriage?" asks Kluge. "A murder, in which both know what the other has done."

Adrian Iwachiw

Recommended



*Funny Dirty Little War* (D: Hector Olivera, Argentina, 1983)

"This was the beginning. It started like a big joke. No one believed that it would turn into ten years of military repression," says veteran filmmaker Hector Olivera, director of the acclaimed *Rebellion in Patagonia*, describing the story behind his latest film, *Funny Dirty Little War*.

The film depicts a town in Argentina prior to the military takeover in 1974. The rightist Peronist faction is plotting to oust the leftist Peronist mayor, and what begins as a farcical squabble soon develops into a minor war. The satirical absurdity of it all is evident: the opposing factions murder each other, while both loudly proclaim "Viva Peron!"

"Patriotism" for these blokes comes first, no matter what absurd ramifications it leads to. It is therefore appropriate when the drunken

pilot Cervino flies over the town spilling cow dung on the supposed enemy.

*Funny Dirty Little War* was shot in seven weeks and rushed to completion before the 1983 Argentinian election, when freedom of speech was temporarily allowed as part of the military election platform. Despite the national shift towards democratic government, the significance of a film like this is hardly diminished. In countries like Argentina, political oppression is if not present, only a thin stroke away from becoming reality once again.

Through the effective combination of comedy and the horror of war, Olivera reminds us of the absurdities of which human beings are capable in such situations.

Adrian Iwachiw

Highly Recommended

*The Power of Emotions* (D: Alexander Kluge, West Germany, 1983)

This new film, by one of the New German Cinema's foremost intellectual spokesmen, is an often fascinating, but long and drawn-out, essay on the "power of emotions." From the opening strains of Wagner's *Parsifal*, set to a time-lapsed sunrise in a German metropolis, the scene is set for an exploration of sound and image in film and opera, and how they rule, and are in turn ruled, by human emotion.

For this purpose, Kluge draws from a wide array of sources: World

*Burroughs* (D: Howard Brookner, USA, 1983)

Explaining why he became a writer, William S. Burroughs says, "I thought they lived glamorous lives, smoking hashish in Tangier, sniffing cocaine in Mayfair. It struck me as a very pleasant and easy life. Little did I know..."

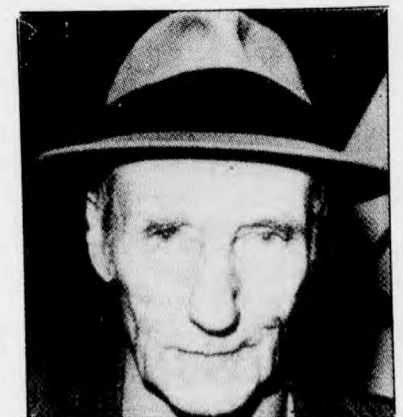
With this documentary, four years in the making, director Howard Brookner leads us into Burroughs' strange personal world. Brookner does so through interviews with Allen Ginsberg, John Giorno, Terry Southern, Francis Bacon, recorded footage of Burroughs' readings, and dramatizations of Burroughs' writings. In one scene, while dressed up as Dr. Benway in *Naked Lunch*, Burroughs uses a toilet plunger to massage the heart of a patient.

Brookner and his camera also follow Burroughs' brother Mortimer who politely explains his disgust for *The Naked Lunch*. We hear Allen

Ginsberg, and later Burroughs' young assistant, James Grauerholz, openly and tenderly describe their affectionate homosexual relationships with Burroughs. We are led through delicate discussions of sensitive events, such as Burroughs' wife's accidental shooting death, and his novelist/alcoholic son's death during the making of *The Naked Lunch*.

We hear Burroughs explaining his working methods—his cut-ups, he explains are attempts to "tamper with the pre-recordings" of a "pre-recorded universe." We are shown a glimpse of his daily life in the windowless New York loft he calls "The Bunker."

Burroughs, on the screen, is a gaunt, skeletal old man, whose hoarse drawl and obsession with weapons can give sensitive viewers a chill. Before he dies, Burroughs says, "I want to kill somebody. Preferably one of those gay-baiters." Then he shows us a weapon that he could cut



off a guy's head with "right in the middle of a sentence."

For his fans, *Burroughs* is a fascinating portrait of the man behind the words. For others, it shows that he is probably the only world-famous writer who could, on a normal day, be easily mistaken for a senile, decrepit old drunkard.

Adrian Iwachiw

Recommended

# Shange 'choreopoem' a unique and revealing experience

By STEPHANIE GROSS

*For Colored Girls Who Have Considered Suicide When The Rainbow Is Enuf*  
written by Ntozake Shange  
Toronto Workshop Productions  
Through September

The Canadian production of Ntozake Shange's choreopoem, *For Colored Girls Who Have Considered Suicide When The Rainbow Is Enuf* has been held over at Toronto Workshop Productions theatre for an extra month—and for good reason. The all-Canadian, all-woman cast lives Shange's poem-play to the height of its lyric potential, using body, voice, and language, to create an experience of movement and music that shudders its way into the heart.

The set is simple: a black stage with a pink rose. Seven women, each identified by the colors they wear, draw the audience into the growth of their characters. In the beginning of

the play we see the women as naive young girls. By the end they have become adults celebrating a bond of suffering and love.

The music is kept as simple as the stage. Shange, through her poetry, creates language rich in its ability to fill the hall's space with meaning and music. She animates the experience of seven women by using rhythm and sound uniquely tailored to each character. Common to all the women is their love and need for music. This musical essence of Shange's choreopoem is not only aesthetically significant but acts as a kind of 'saviour' for the characters. Music for them is a sanctuary; an escape from life's stolen promises.

The lady in red becomes transformed at night, making herself up "with rhinestones etching the corners of her mouth—pastel ivy drawn on her shoulders." Her erotic self lures men into her bed at night while her "ordinary brown braided" and "reglar" self forces them out in the morning.

The lady in blue who "used to live in the world" but then moved to Harlem, portrays the fear, alienation and grime of urban existence.

All the women grow up and find something missing in their personal lives. Each has been disappointed by love. Some have been degraded by rape while others went through the horrible experience of 'back-alley' abortion. Each woman exclaims in anger: "My love is too delicate to have thrown back in my face."

This intense drama is well-paced with comic monologues; the most memorable by the lady in green. In her poem-song she describes the anger and irony of letting one's lover sap all of one's energy. The lady in red (Anna Brooks) tells the story of a violent exchange between a wife and husband. Brooks is able to snap back and forth without losing perspective on the two characters, while at the same time evoking sympathy from the audience for the wife.

*For Colored Girls...* entices and enrages. Its invigorating form and daring exposure of women's experiences make the play a pioneering example of what is possible for women and art.

Produced by Gray-Wynd Productions in association with Rudy Webb, *For Colored Girls...* will be held over at the TWP theatre (12 Alexander St.) until September 30. Student tickets are \$5, regular \$8, half-price at Five Star (Bloor and Yonge).

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## Festival's Eyes need glasses

*York prof rescues Tif; Peggy and Richler beyond hope in misguided series*

By JASON SHERMAN

*Eyes Write*  
Readings by and discussion with Margaret Atwood, Timothy Findley, and Mordechai Richler

*Eyes Write*, the Festival of Festivals' series of panel discussions on the relationship between film and literature, has proven to be as clumsily handled as it was conceived and named. The panel have been, with one major exception, repetitive, non-argumentative, uniform meetings, not so much of minds, as of members of one terrifyingly large mutual admiration society. A brief consideration of three of the forums will serve to illustrate these points.

Authors Margaret Atwood, Timothy Findley and Mordechai Richler were all represented by films for which each had written a screenplay or treatment. Each author began his or her evening by monotoning (Atwood), tripping over (Findley) or stumbling through (Richler) short bits of prose. This was followed by what was to be a discussion of the movie and novel in question. In fact, only the Findley panel addressed itself to this question. Much of the reason for the Findley panel's success was that the moderator, York professor Robert Fothergill, came prepared for a discussion on the subject. Fothergill tried to give an idea of the enormous differences between the two media, and then specified how this applied to the filming of *The Wars*. He spoke about the necessity of creating a kind of cinematic poetry to parallel the poetry of the novel. Panelists Findley, *Wars* director Robin Phillips, and *Wars* actor Jackie Burroughs were all asked about their roles in the film adaptation. One of the more interesting points made came when Findley, speaking about *The Wars* as a novel, called himself a "cinematic writer." Phillips later responded, "It's much more difficult to direct a movie based on a cinematically-written novel, because your choices are limited. It's all been done, in a sense."

Later, in private conversation, Fothergill spoke about the difficulty of getting "film people to talk intelligently about film." This problem was compounded twofold by the selective approach taken by the Findley panel. First of all, Fothergill explained that the panelists "agreed not to mention the difficult stuff" surrounding the filming of *The Wars*. "Everyone knows," he said, "that there were a lot of difficulties."

Secondly, the panel was dealing with a fairly revered work of art, and the key question they should have addressed, Fothergill said, "must be: does the text have an authority which has to be respected? Is the filmmaker doing it as an act of respect? Any evaluation of the film must be in those terms." Which is why the panelists' cabalistic approach was so hampering.

The question must be raised here: even had programme coordinator Greg Gatenby made the intelligent decision to have Fothergill moderate the entire series, would the discussions have any value outside that of pure spectacle? The two media are so far apart that any criticism of their relationship can only help towards

an understanding of film and literature as unique arts. "They are almost reconcilable," Fothergill agreed in a telephone conversation, "but (movies made from books) are always being done."

The Atwood panel, which consisted of the author, moderator Garth Drabinsky and filmmaker-narcissist David Cronenberg, could not even rise to the heights of creative repetition. From the start, it was a battle for banality and self-appreciation between the artists, with Drabinsky profusely apologizing for calling the author "Maggie." ("Who's 'Maggie'?" Atwood asked. Her nickname is Peggy.) As Fothergill pointed out the following night, there was not much discussion about the film-literature link because there was not much to discuss: the Atwood movie came from a film treatment, not a novel. The panel was left to consider Cronenberg's *The Dead Zone*, based on Stephen King's novel of the same name.

Cronenberg could not decide which approach he like best—straight and strict adaptation, or what he called "reinvention" of the source material. The unfortunate part was that he was not himself aware of the contradiction: "I thought Stephen King's screenplay was the least faithful (of the five screenplays written). I don't think he understood his own book." This after proudly announcing that he (Cronenberg) had only read the book once—three years prior to starting the project. Later, he said, the best thing for a filmmaker to do when adapting a novel is to throw away everything but the characters and basic ideas. Good to see Cronenberg puts a lot of thought into his art.

But if the Atwood panel had an excuse for its misguided efforts, the Richler panel—by far the worst offender of the three—may full look to the author's lack of articulateness, awareness, and, at times, consciousness for its miserable failure. Oh, Richler plays the scraggly Bohemian to the hilt, and we are all the worse off for it. Sitting behind a microphone, all cigar, glasses and jowls, Richler looked and sounded as though the whole idea of being forced to think bored him. It is no wonder, however, when the author of *Duddy Kravitz* (the novel and the movie) answers an intelligent question (from a rather bumbling, underwhelming Martin Knelman) about the two works with "No, anymore questions?" that an audience might feel cheated. Not this particular audience, of course: the Richlerites loved it, and loved even more Richler's incisive response to this writer's query—Q: "Yesterday, Timothy Findley called himself a 'cinematic writer,' Robin Phillips said he found it more difficult to direct a film based on a cinematically-written novel. Could you comment?" Richler: "That's too intellectual for me."



No doubt this is true, but in any case the question was directed to Ted Kotcheff, the director of *Duddy Kravitz*. The question here is: why did Richler bother? If he put in an appearance merely to take a few more digs at the Canadian film industry, a diatribe which is beginning to sound as tired as Richler, why does he not rail in an effective way—by writing. *Eyes Write* has been, generally, a failure; its authors, without exception, redundancies.



## Toronto canvases not all doom 'n' gloom

By HENRY SUM

There are some pretty ghastly eye-sores at the newly-opened *Toronto Painting '84* show at the Art Gallery of Ontario (through October 28). Bold, mucky brushstrokes seem to be in vogue, along with casual, clumsy renderings. Much of the work is done in mural-size proportions which insist on large gallery viewing, and some pieces appear to have been spontaneously executed on the backs of large warehouse doors, flattened tin cans, and the like. There is a deliberate, irreverent ugliness to the finished product that seems to defy reason.

But then, one supposes, this is the key to understanding expressionism. It is a term applied to works with highly-charged emotional content. The approach is personal and intuitive. Technique and subject matter are subordinated to the artists' emotions; thus expressionism focuses on the individual artist rather than a whole artistic movement.

But despite all this, a great number of the 32 artists (some York alumni among them) represented here share the same apocalyptic vision. The creative outpouring is predominantly irrational, apparently motivated by a passion that is at once doomed and defeated. What else is one to make of a painting entitled "Death of Magic" by former Yorkite Howard Simkins? In a large, irregular triptych the artist depicts a frighteningly deep, primordial world inhabited by creatures living out a slow, lingering path towards extinction.

The show is often hard to stomach because of the artists' constant conscious awareness of the nuclear precipice we are all teetering on. The world, according to many artists here, is on a roller coaster ride to oblivion. Joseph Drappell, for example, blasts the viewer straight across the gallery floor with a fireball of a piece entitled "French Revolution." The explosive impact of this painting must be seen to be believed. The same shattering sensation is handled with great delicacy in Catherine MacTavish's huge bead-encrusted banner. At first, one gets the innocuous impression of a vast, nebulous space filled with migrating cosmic sperm; that is, until you encounter the title: "Arms Race."

MacTavish's meticulous over-work maintains the same gloomy prospect in her banner, "Both Sides." The title is a pun on the manner in which the piece is painted: one side is a rendering of two ominous mushroom clouds, while the other presents the opposite sentiment, a joyous, colourful cosmology rendered in minute detail. The sudden, harmonious sense of hope expressed here comes as a welcome relief after some of the other paintings.

This show demands a lot from the average viewer. Perhaps not surprisingly, many of the gallery patrons on the day this reviewer attended seemed rather lost when it came to deriving some deeper meaning from the works on display. There are a great many obscure pieces in this show, loaded with the personal idiosyncracies, myths and dreamscapes of the individual artists. One of the best examples of this can be found in the almost inaccessible work of Renée Van Halm. Her work suggests a decapitated, psychic world that is at once haunting and unapproachable.

Happily, not all of the artists here belong to the doom and gloom school of Neo-Expressionism. Paul Hutner has been developing his own peculiar form of abstract expressionism for a number of years here in Toronto. Hutner's paintings ring out flamboyantly, populated with streamers, confetti, and bright colors.

Along with Hutner, there are three veterans in this show worthy of special mention. Joyce Weiland, Graham Coughtry, and Gordon Raynor all hail from another, earlier generation of artists, and their seasoned works invite comparisons with those of their younger compatriots.

Unmentioned thus far are the cool, clinical minimalists, who deserve scant attention. It is hard to imagine a style more exasperating than that of the minimalists included in this show. There is not much one can do with the overgrown color charts and gouged plywood on view here. Besides, this of painting died a quick death in the late '60s and there is no explanation for its minor resurrection today.

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# sports

## New football line-up kicks off new season in North York Stadium

By PETER BECKER

"Establishing a winning tradition, that's what it's all about," said last year's football coach, Dave Pickett. But winning is something the Yeomen just haven't been able to do. Each fall, however, brings the York football team a fresh start. The miscues, arguments and disappointments from seasons past are all forgotten.

The new coach of the squad is not new to York—head coach Frank Cosentino is returning to the football program after a three-year absence which saw the team drop to a dismal one-and-six won-loss record last year. He will be responsible for the offense, and associate head coach Nobby Wirkowski, returning to the football program after an eight-year absence, will command the defensive unit.

The players were chosen from over 100 candidates who attended training camp at the end of August. There are roughly 50 players on the roster, while only 40 will be taken on road games. Along with the high

school graduates that tried out for the team a number of transfer students, who were ineligible last season, are now qualified to play.

On the defensive side of the ball will be a mix of rookies and veterans. All-star nose-guard Dirk Leers has been named to the Third Annual Pre-Season All-Canadian Team; the only Yeoman elected. Complementing Leers on the defensive line will be defensive ends Chuck Oxley, a second-year man, and rookie Warren Robinson.

The linebacking corps will be anchored by fourth-year returnee Steve Ruple, Arvil Wray and Bill Docherty.

The defensive backs are a solid unit of veterans. Darryl Sampson, Donovan Brown, Norbie (son of Nobby) Wirkowski and Dom Cugliari are all back for another season with McGill transfer student Colin Woon Sam.

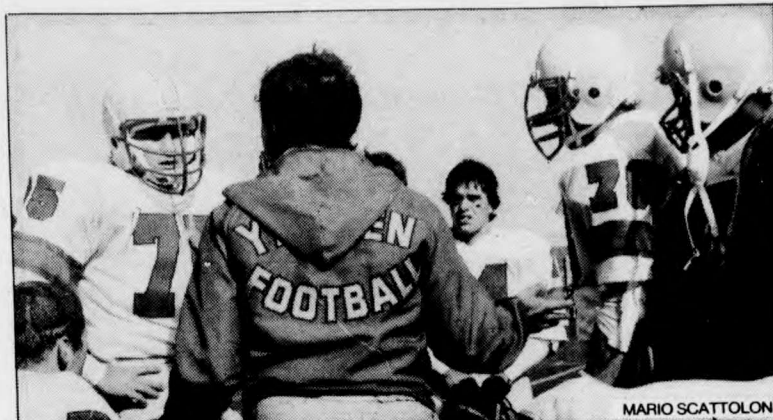
The offensive line will be made up of Mike Chesson and Dave Magan, controlling right side; Scott Pustai and rookie Chris Jones handling the

left; Graham Catt will be centering. Chesson, an OUAU all-star tackle selection last year, and Maganja, who was drafted by the Ottawa Rough Riders last year, offer stability and experience to the front line.

The receivers will be lead by returnee Steve Del Zotto along with Phil Honey, a transfer from Western, and Bob Harding, a transfer from Northeastern.

The offensive backfield has the potential to dominate the league. Running back Terry Douglas, George Ganas and Joe Pariselli will provide the ground attack. In '83 Douglas attained a nine-yard average on 39 carries while fourth-year veteran Ganas will mainly be used as a blocking back this year.

The starting pivot has not been chosen. Fourth-year quarterback Tino Iacono suffered a broken fibula in the off-season but will be ready to play in a few weeks. Quarterback Bill Ptolemy, a transfer from Acadia, is in contention for the starting spot as is Humber graduate Glen Humenik. When Iacono fully recov-



Pre-game jock-talk as the coach rallies his troops.

ers, this position will be hotly contested.

The punting and kicking duties will be handled by Mike Boyd

The prospects for this year's team are good. A strong defensive line and secondary will make up for the uncertainties at linebacker.

If the defense isn't left on the field too long they shouldn't give up too many points. The bigger question mark lies on offense. On paper they shouldn't have any trouble scoring points. With a balanced attack, and innovative play selection the offense will still depend on the pivot to pull it all together.

But there are other intangibles that have to be taken into account. The first and most prominent is the change in coaching. A new, stable

and sound philosophy is just what the doctor ordered. While not resorting to Frank Kush coaching methods, coach Cosentino is respected by his players.

The second change from last year is the new playing facility that will host all of York's home games. The North York Civic Stadium has a seating capacity of 3,000 and is located at Bathurst and Finch. Along with the new stadium, the players will be sporting new uniforms with a new York logo on the sides of the helmets.

My fearless prediction, after looking over their competition, is that this year's team will win at least three games; more if they clear up those apparent shortcomings. The Yeomen play their first home game for the season this Sunday against Guelph.

## Yeowomen set high standards

By DEBBIE KIRKWOOD

York over the years has established itself throughout the province as a University that has successfully managed to combine a high standard of academic success with a top-notch athletic program.

The majority of sporting activity here at York is run from in and around the Tait McKenzie Building. This facility is located in the north-west part of the campus, and includes the swimming facility, three gymnasiums, squash courts, weights, and locker rooms. Nearby is the Ice Arena, home for men's and women's hockey and female figure skating. And finally there is the Metropolitan Track and Field Centre, home for many of Canada's Olympic athletes as well as the Bobby Orr Sports Injury Clinic.

At York men's and women's athletics is supported through membership in the OUAU (Ontario University Athletic Association) and the OWIAA (Ontario Women's Intercollegiate Athletic Association) respectively.

The organizing body responsible for running Women's Athletics at York is the Women's Athletic Council or as it is more affectionately known, WAC.

Here at York, women can participate in 13 intercollegiate sports at the provincial level. Sports included in this category are basketball, tennis, hockey, figure-skating, volleyball, track and field as well as many others. More importantly many of these sports also offer the opportunity for athletes to compete at the national level.

In fact, due to the variety and success of York's program this institution has attracted athletes that compete from the intercollegiate level through to the Olympic level.

For those of you interested in becoming involved, practices for many sports start this week. For information, head on over to the Tait McKenzie centre, and look for the posters pertaining to your specific sport.



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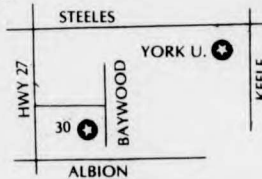
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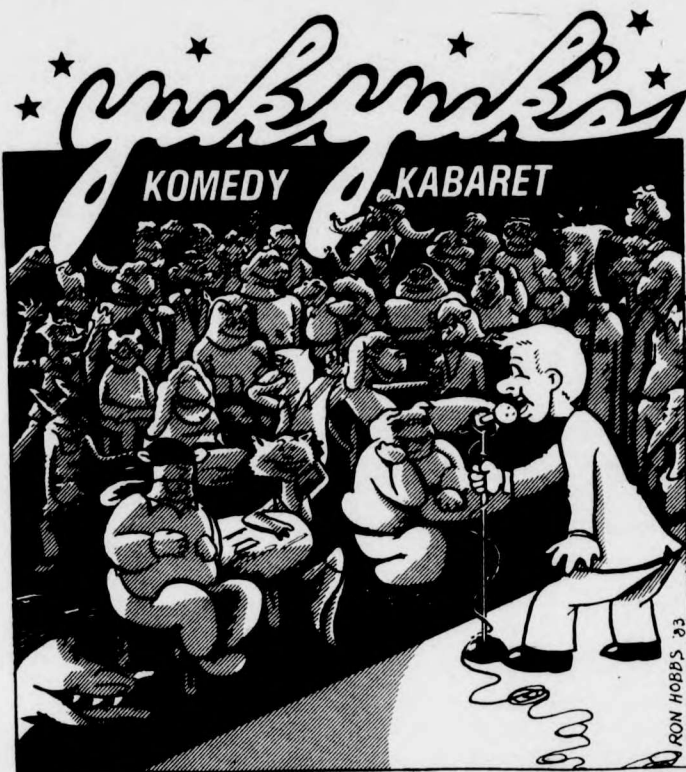
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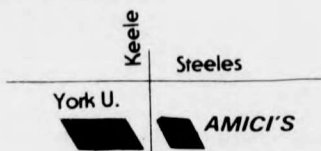
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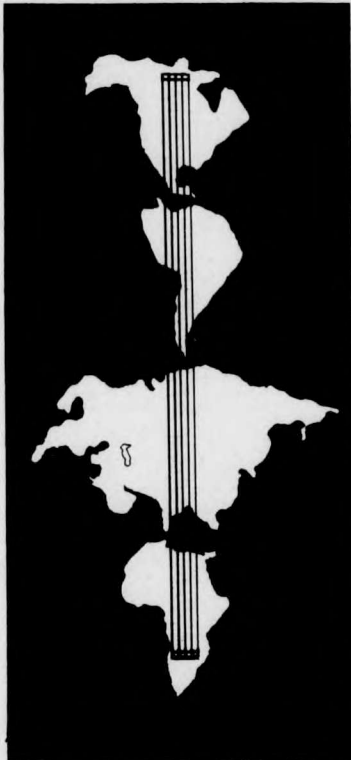
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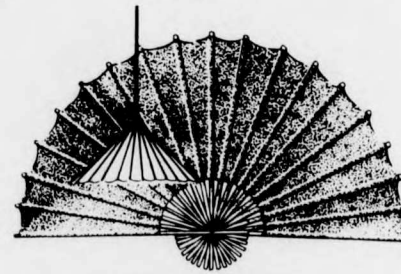
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## York may guarantee loan

cont'd from page 1

cover the cost of constructing the building the University would "have to assume contingent liability," said Costello. In essence, the university must guarantee the loan before any financier would cooperate with the

SCC. The university has agreed to do so said Costello.

Costello also emphasized that by looking at other student centres built around the country we can take advantage of the knowledge they have about building a centre and providing its ongoing operating funds.

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Clip out this entry form and keep it handy. Fill it in as you make your long distance calls. As soon as you have completed three calls, mail the form or send the required entry information (see rule #1) to: **MAKE SOMEONE HAPPY LONG DISTANCE CONTEST, BOX 1468, STATION A, TORONTO, ONTARIO M5W 2E8**

AREA CODE	NUMBER CALLED	DATE CALLED
1	<input type="text"/>	<input type="text"/>
2	<input type="text"/>	<input type="text"/>
3	<input type="text"/>	<input type="text"/>

Name \_\_\_\_\_  
Address \_\_\_\_\_ Apt \_\_\_\_\_  
City \_\_\_\_\_ Prov \_\_\_\_\_  
Postal Code \_\_\_\_\_ Tel No \_\_\_\_\_  
(Where you can be reached)  
College or University Attending \_\_\_\_\_  
I have read the contest rules and agree to abide by them.  
Signature \_\_\_\_\_



1. To enter, print your name, address and telephone number on an official Telecom Canada entry form or a 3" x 5" plain piece of paper. Also, print telephone numbers (including area codes) and dates of three (3) Long Distance calls completed between August 15, 1984 and February 20, 1985. Each group of three (3) completed Long Distance calls may be entered only once.

OR

On an 8 1/2" x 11" piece of paper print your name, address and telephone number. Also print the numbers (including the area codes) of the three (3) Long Distance calls you would like to make and beside each, a hand written description of not less than 25 words stating why you would like to make the call. Only the original hand written copies will be acceptable. Any mechanically duplicated copies will be disqualified.

2. Enter as often as you can, however be sure to mail your entry or entries, bearing sufficient postage. NOTE: ONLY ONE ENTRY PER ENVELOPE. Entries should be mailed to: **MAKE SOMEONE HAPPY LONG DISTANCE CONTEST, BOX 1468 STATION A, TORONTO, ONTARIO M5W 2E8**

3. There will be a total of three (3) prizes awarded (see Rule 4 for prize distribution). Each prize will consist of a 1985 Ford Standard Bronco II with all standard equipment plus the following options: HD battery, AM radio, tinted glass, automatic locking hubs, deluxe tu-tone paint, guage package. Approximate retail value: \$13,245 each. Local delivery provincial and municipal taxes as applicable, are included as part of the prize at no cost to the winner. Drivers permit, insurance and vehicle license will be the responsibility of each winner. Each vehicle will be delivered to the Ford dealer nearest the winner's residence in Canada. All prizes will be awarded. Only one prize per person. Prizes must be accepted as awarded, no substitutions. Prizes will be delivered to the winners as quickly as circumstances permit. Prizes may not be exactly as illustrated.

4. Random selections will be made from all entries received by the contest judging organization on October 17, 1984, November 28, 1984 and the contest closing date: February 20, 1985. Prizes will be awarded as follows: one (1) Bronco II will be awarded from all entries received by NOON October 17, November 28, 1984 and February 20, 1985 respectively. Entries other than the winning one in the October 17 draw will automatically be entered for the November 28, 1984 draw. Entries other than the winning one in the November 28, 1984 draw will automatically be entered for the final draw: February 20, 1985. Chances of winning are dependent upon the total number of entries received as of each draw. The drawn entrants, in order to win, will be required to first correctly answer an arithmetical, skill testing question, within a pre-determined time limit. Decisions of the contest organization shall be final. By entering, winners agree to the use of their name, address and photograph for resulting publicity in connection with this contest. The winners will also be required to sign a legal document stating compliance with the contest rules. The names of the winners may be obtained by sending a stamped, self-addressed envelope to: Telecom Canada, 410 Laurier Ave. W., Room 950, Box 240, Station D, Ottawa, Ontario, K1P 6H5.

5. This contest is open only to students of the age of majority in the province in which they reside who are registered full time at any accredited Canadian University, College or Post-Secondary Institution. Employees of Telecom Canada, its member companies and their affiliates, their advertising and promotional agencies, the independent contest organization and their immediate families (mother, father, sisters, brothers, spouse and children) are not eligible. This contest is subject to all Federal, Provincial and Municipal laws.

6. Quebec Residents:  
All taxes eligible under the Loi sur les loteries, les courses, les concours publicitaires et les apports d'amusements have been paid. A compliant respecting the administration of this contest may be submitted to the Régie des loteries et courses du Québec.

\* A long distance call is a completed call outside the entrant's designated free calling area.

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