

News of the University community/Winter 1979



4 Brock

Brock magazine 4
Volume 3, Number 1, Winter 1979
CN ISSN 0384-8787

Brock magazine is published twice a year by the Liaison and Information office at Brock University.

Subscriptions: Distribution is free of charge to all alumni and those interested in University activities. If you wish to receive the magazine, please write to the editor, *Brock magazine*, or telephone (416) 684-7201, ext. 462.

Address changes: Send details of your new address, with the old address label if available, to *Brock magazine*, Brock University, St. Catharines, Ontario, Canada, L2S 3A1.

Return requested: Postage paid, third class rate, permit number 499.

Member, Council for the Advancement and Support of Education, and the Association of Canadian University Information Bureaus.

Commentary.

Why would anyone go running on a cold winter's day? To the uninitiated, the solitary runner is suspect. But through the eyes of our photographer there is a poetry and beauty to the concentrating runner who plods through the snow.

You'll meet some of Brock's runners in this issue, but certainly not all of them. With this new year, new faces are joining the regular runners, making good their resolutions of fitness.

The new year also promises new changes in the look of the University. Construction for our recently approved swimming pool to complement the physical education complex will begin this year. New academic programs have also been announced in business economics, early childhood education, and comparative religions. Brock continues to grow and expand.

We hope you will enjoy meeting some of our people, their ideas, and their projects through this issue.

And if it has been a while since you visited Brock, come on campus some day to see our newest developments.

Watch for the runners.

Doug Geddie

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Brock on the run

They're everywhere, they're everywhere. To the untrained eye, they may look like regular (albeit physically fit) people, leading normal, well-adjusted, semi-sedentary lives, but merely hint at a brisk jog, and they begin to glow. Mention an upcoming fun run or road race, or just a new style of sneaker, and their enthusiasm effervesces. They represent more shapes, sizes and backgrounds than Adidas has shoelaces, but they share a common bond — a passion for activity and challenge that has found its perfect outlet.

Running.

Today's runner is a new breed of sports enthusiast: the 'humanistic' athlete who exercises for health — and fun. Some people rediscover running as they would a long-lost friend: they dust off the sneaks that once burned up the tracks in high school, and suddenly they tap back into a wellspring of vitality. Others get hooked because their friends are hooked: they persevere through the initial discomfort and discover refreshing new avenues for satisfaction and relaxation.

The fruit belt runner, *homo Brockensis*, is one of a particularly mixed breed. There are the residence regulars who suit up every evening and run off into the welcoming darkness. Early morning madness is a trait of some — they will have whipped through their first three miles before most people get the milk on their cornflakes. The solitary marathon man always inspires a second glance — aesthetically lean, incredibly intent, he moves with the grace of perpetual motion. Yet the friendliest of the pack are the I'd-rather-run-than-lunch-bunch, the noon hour regulars who meet at the Phys.ed centre faithfully and the work off the cares — and the calories — of the day.

Early last summer, these mid-day athletes began exploring the idea of forming a club — an official body that could be listed on road race and marathon entry forms. For a name, and a mascot, they turned to Sir Isaac himself — and the Isaac Brock Memorial Running Society (IBMRS) was born. A logo, featuring the General on the run, was devised, and t-shirts and singlets were printed.

IBMRS member Gary Glavin, a psychology prof, explained that, for him, running has been an acquired taste. "When I started several years ago, it was not very enjoyable at all. It was hard work. I was running three to four miles to stay in shape for other things, but then I got to like it — I started running more and more." There is a special time, for every runner, when the activity ceases to be an effort and becomes instead a celebration of movement. "It just takes over," Gary said. "I very, very much enjoy it. I guess it's fair to say that I'm an addicted runner."

Gary is also a little more serious about the sport than say, Ed Pomeroy, fellow IBMRS man and fellow psychologist. "Once you are in shape for it," Ed remarked, "running can be quite a pleasant experience. It is the primary thing that I do for athletic recreation."

"I always thought that those other things — handball, squash, racquetball — were distractions; not as good for fitness and psychological restoration."

As someone who "pays very little attention" to the abundance of trendy running gear now on the market, Ed is very intrigued by the commercialization of the sport. "It is no longer in a natural 'pop' phase," he said. "The merchandisers are now stoking fires. And at some level, running is making somebody a bundle."

The running craze sweeping North America has not left Niagara untouched. Brock's fields and fairly empty roads have become an athlete's paradise for both informal and well-organized happenings. On four consecutive Thursday nights last August, hundreds of sneakered people came to Brock to participate in 'fun runs'. The course was reasonable — three to six miles — and there were prizes, running tips and tremendous amounts of encouragement. Organizing the meets was Al Pedler, Brock's purchasing agent, track and field coach, and a founding member of IBMRS. Despite his many responsibilities, Al is always the first one to volunteer if there is chance of turning more people on to fitness and running.

Brock's fun runs were actually planned as a warm-up for the St. Catharines Standard meet held during the Grape and Wine Festival. And that event was closely followed by a scenic run through the vineyards of St. Catharines' Montebello Park.



• Lorne Adams, Ed Pomeroy, Don Ursino, Al Pedler, Bruce McCormack, Gary Glavin, and Bob Ogilvie. Some of the regular lunch time runners.

They're everywhere.

But nowhere are they as dedicated as that inner circle of *homo Brockensis* who last fall took on the challenge of challenges: the marathon. The Skylon International marathon, to be precise; the legendary 26.2 miles plotted on a course from Buffalo, New York to the base of the Skylon in Niagara Falls, Ontario. Eleven Brock faculty and staff completed the race; all lost an average of ten to twelve pounds during the four hour (average time) test of endurance.

To prepare for the marathon, Gary Glavin followed a 13 week "unreasonable reasonable" training program. As a recreational runner, he had been jogging 30 or 35 miles a week. As a would-be marathon man, he quickly doubled that figure; and in the final weeks before the event, he was running 20 miles a day. "All that you're trying to do is to build up your endurance," said Gary. "Your adrenaline will carry you the rest of the way."

Ed Pomeroy decided to enter because he "figured, what the hell". He saw the marathon as "an event which one tries to finish." Running all of those miles was a challenge, but, to be truthful, he also found it somewhat tedious. "You can get stir crazy; and you can also get damned bored — just wishing it was over so you could go and sit down."

"I tend to daydream," Ed admitted, "and I try to imagine that I'm somewhere

else. The running part of it gets to be pretty automatic: I can fly in and out of awareness."

Achieving this 'unattached' state is essential to a runner like Gary. "When you break through," he said, "you literally feel as if you are floating. I might start out intending to do seven miles, but I might easily end up doing 15, and never even notice it."

When there is snow on the ground, however, this positive feeling is a little harder to come by. Despite the freezing temperatures, Brock's stalwarts continue to meet their personal fitness commitments. "It's a bit cruel when you first go out the door," Ed commented, but added that he very quickly generates more than enough heat to make the experience bearable. And this IBMRS star continues to wear shorts. "Sweatsuits are crummy things to run in. Running feels good when you can feel your body moving."

In his phenomenal best-seller *The Complete Book of Running*, James F. Fixx praised running for being the one sport in which honesty is supreme. "Running is a refuge from moral ambiguity," he wrote. "If you run 10 miles in 70 minutes you know exactly what you have done — and, equally to the point, what you have failed to do." What Mr. Fixx failed to add is that running is not only a refuge, but a release.

With a little help from her friend



"I like Susie to be friendly, and I like people to be friendly towards her. But not to the point where she is distracted or forgets what she's supposed to be doing."

Susie is a beautiful German shepherd; she seems perfect for petting, perfect for play. She is, however, a trained working dog: the 'eyes' of Brock student Patricia Smolak, who has been blind since birth. Pat jokes about the fact that Susie receives "the most attention", but must insist, when she can, that Susie be left alone to concentrate on her guide duties.

"This is what they tell you at the school — if someone is petting your dog, kindly say to them, I'd appreciate it if you would stop. The nice thing is when people ask first."

Pat and Susie have been partners for two years. Before that, Pat relied on herself, or her friends — but never a cane. "I didn't like it; I had training for one day and felt very frustrated — there was just something about the white cane that I didn't like."

"I was either independent, or, most of the time, I was with somebody. Everyone has their own style of developing a sense of direction. You get a feel for each place; and then you are constantly relying on your memory — always picturing it in your mind."

As a general principle, Pat prefers to tackle challenges, big or small, on her own. Independence, she says, "is really important in everything" — whether it means going to the library when everyone else is heading for the cafeteria, or making long range career plans.

Susie is a Seeing Eye dog. Pat lived in residence for a month at their New Jersey school while learning how to work with the dog. Although the cost of the program was very reasonable, Pat was nevertheless concerned that such a guide dog service is not readily available in this country.

"I thought to myself," she explains, "why not have someone in Canada doing the work?" Pat approached the Seeing

Eye institute with her idea, and their initial reaction was positive, "But they want people with degrees, so I have to get a BA first." As soon as she graduates, Pat will approach the organization again and present an impressive combination of theory and experience. Her volunteer work in the last two years has taken her to numerous schools and club meetings, talking about her life with Susie and the benefits of having a dog.

Comparing notes with other blind people who had studied at university was not an advantage that Pat enjoyed. "I didn't know anyone that had gone on to university, and so I didn't really know beforehand what all would be involved. I just went in."

The first lesson she learned was, Be organized. Books, notes, background materials were not automatically accessible, and Pat has always had to take extra steps to get the necessary learning resources. "The first thing you have to do is to get the course book list and have your books put on tape," she explains. "Some institutions, like the CNIB, have their own tape library — you send them the list, and they send you back the tapes, free of charge."

More often than not, however, the psychology and sociology texts that Pat needs are not pre-taped. Special requests to the CNIB may take two months before delivery, and by then, the professor has usually moved on to new material. Her solution has been to buy the books and hire readers.

"You definitely do need someone close by that you can rely on to read for you", she says. "Quite often there are articles on reserve that you need to read within a week."

Finding good readers has not always been easy, because "a lot of people find it difficult to read aloud". When a willing and able assistant is available, Pat will quite often take notes in Braille as they are reading. "If they are strapped for time, they'll put it on cassette and I will do it on my own time," Pat comments.

"They say that people reading Braille can read faster than a sighted person."

Taping lectures and later transcribing them was not a profitable experience — Pat found this method to be far too time-consuming. "And that was wasted time I really couldn't afford," she says. "The one disadvantage to listening is that you have to spend almost double the amount of time doing your work that a sighted person spends. They can scan, or underline in their books."

As far as exams and assignments are concerned, faculty have been very cooperative. Some assignments are done orally, or, Pat will type her work and then read it on to a cassette. The one disadvantage to receiving exam questions on tape is that it is very difficult to review the question. "Sometimes you have to go over and over it," she explains, "but it's just not the same as having it in front of you. It's much better if it is written in Braille." But that also requires a special order to the CNIB in Toronto — and a prohibitive delay.

Pat and Susie have become very familiar figures at Brock, but they will soon be ready for new adventures. Pat is working on her last three courses for an honors degree, and then hopes to concentrate her energies in a public relations/guidance capacity. "I'm really looking forward to what's ahead," she says. "I want to help people in some way — to share my experiences."

"In some way, I would like to counsel people who have either emotional or visual impairment problems. There really is a lot that they have to deal with that other people don't stop to think about."

The fine art of the arts



• Don Acaster

Let's drop some names: Royal Shakespeare Company, Czech Quartet, Climax Jazz Band, Tony Van Bridge, Paul Gaulin and Mime Company, Toronto Dance Theatre, Theatre Passe Muraille, Orford String Quartet and Chhau, The Masked Dance of Bengal. All are members of the international performing arts community, and all have set aside at least one corner of their scrapbooks to record their appearances at Brock.

The University may not look like an artistic mecca, but for nine years now creative, resourceful groups of people known collectively as the Fine Arts committee have devoted a great deal of planning and energy to bring diverse and talented performers before Brock and Niagara audiences. The committees' successes in organizing cultural events have enabled them to present a fascinating, and growing sampling of treats from the worlds of music, mime, drama and dance.

In all these years, the Fine Arts' chief counsel and advisor/assistant/organizer has been Donald Acaster, manager of Thistle Theatre. Actually, the latter title is a misnomer, because Don's domain includes the Thistle and College of Education theatres, the Noon Hour theatre, outdoor amphitheatre, convertible rehearsal hall, and support facilities such as costume and properties shops, design studio and the technical

control rooms. When describing the work of the committee, and Brock's role in the region's artistic development, Don is careful not to sound too high-brow — his is serious business, but not a holy cultural crusade.

"We feel that, as a university, we have responsibility to our own community and the community-at-large to further cultural development," he commented. "Therefore, we've always made a point of trying to do things that we hope will stimulate, broaden, extend the experiences that people already have on campus."

To this end, French theatre groups have been invited, with language students in mind, and experimental theatre companies have provided innovative experiences for drama students and public patrons alike. Chamber music is always included because, as Don puts it, "we feel a kind of — but I hate the word — 'moral' responsibility to do so."

"If we're not going to do it, who is?" A 'committee' effort is often a polite shorthand for saying something is one flaw less than disastrous, but Don happily reports that the Fine Arts groups have always been co-operative and open-minded. "It's been a joy for me to work with them over the years," he said. "It has really been a wonderful relationship, one of the few opportunities, for me at least, to work with other departments."

Don's association with Brock dates back to 1966, when he was working with the Toronto consultant hired to help plan the Thistle lecture room/auditorium. "It was originally called that because the government at that time didn't give grants for theatre construction," he recalled. "When Wally Russell and I came on the job, the shape of the theatre had evolved, but none of the details, so there was a chance for some input."

Four years later, Don replied to the University's advertisement for "a theatre technician, drama division, department of English.

"I came down for an interview and said, this just won't work. In my mind, the theatre is a resource for the entire University, and you can't run it with a technician. Someone has to have administrative status — to have the weight to deal with other departments." To his surprise, the University agreed, and the position of 'theatre manager' became his.

And all of the confusion, excitement and day-to-day dilemmas. "My mandate is to provide a service to the University community," Don said, "specifically, the performing arts departments, primarily the drama department. In a larger view, I also look on the theatres as a community resource." In 1969/70, Brock facilities were used for 75 events. Last season, Don scheduled more than 320 events. Thirteen of them were part of the Fine Art Series; about half represented programs by Brock groups or departments. The other 160 or so performances, lectures, screenings or whatever were sponsored by non-University groups.

"The bulk of our activity in any given season is community usage," Don said. Permanent tenants who "consider Brock home" include the St. Catharines Symphony, Press Theatre, Garden City Productions and the Actors' Trunk Theatre. "There are a lot of worthwhile contacts with the community — which I am very proud of. It's something I've worked very hard to develop. The University's relationship with the community has been enhanced by our operations."

Good scheduling is in many ways the secret of Don's skills as a manager, although juggling dates, theatre houses, and users' priorities can make for very harrying times. "The hardest thing I do," he remarked, "is to make everyone believe that they've got the best possible theatre and the best possible date."

Assembling the best possible combination of Fine Arts Series presentations also demands a very special combination of imagination and practicality. In Don's mind, its "commercial aspect" is of fundamental importance. "Given our responsibilities," he explained, "we have to consider which groups have more commercial value; are more saleable."

After nine years of experimenting, he has learned that, "Our audiences expect more than one or two performers — they expect something a little more fullblown." Patrons also prefer "the small, bite-size, pure" mini-series of either mime, dance, music or drama. "After years of mucking about, I think we've found the answer," said Don. In 1976/77 subscription sales for a very eclectic series were "disastrous", and totalled about 50; this season there have been more than 750 subscription orders.

However, subscription requests have, to a large degree, been prompted by one very special event — a January date that Don cannot help but glow about. In the middle of the month, the Entre Six dance company performed — with guest artists Karen Kain and Frank Augustyn. The appearance of these two ballet stars represented a booking triumph; almost a Fine Arts 'coming-of-age'.

"My personal project is to develop a dance audience in this town," he commented. When the Toronto Dance Theatre first performed in 1970, Don believes "it was the first modern company ever to set foot in the city." And now a dance series, featuring internationally acclaimed performers, can post its "sold out" sign two months in advance.

The Fine Arts Committee will barely have time to catch its breath, however, much less rest on its laurels. Don is already exploring new series ideas, and committee members are looking for very special ways to mark the group's tenth anniversary in 1979/80.

The community can hardly wait.

Good grounds for a picture



The crew (from left to right): Glen Widdis, Warren James, Bill Christie, Joel Bartczak, Stanley Szostak, John Enns (lead hand), Rick Kirton, Dave Mitchell, and Leon Smith. Absent: Susan Thorpe.

Getting the grounds crew together for a photograph is no small feat. It's not that they're camera-shy: just work-prone.

Throughout the year, their's is the major task of maintaining Brock's exterior — a 200 acre backyard that includes fields, bushland, waterfalls and flowerbeds. Each season brings its own particular demands, but the work always revolves around the goal of keeping the grounds safe and clean.

And beautiful.

If Brock's physical appearance impresses visitors, the grounds crew deserves a large measure of the credit. This past summer, one of their big challenges was to provide the Hamilton Tiger-Cats with suitable playing fields. The grass was cared for so well that even the sportswriters commented on the good field conditions.

There are six permanent crew members, who are joined each summer by four to six students. The crew's favorite seasons are spring and fall, says Leon Smith, supervisor of grounds and operating maintenance. "The guys prefer working outside then. In the summer, who wants to sit on a lawn mower all day? And in the winter, who wants to shovel snow?"

In warm weather, some crew members might be busy making new walkways, or repairing potholes in the residence parking lot. Since early November, they have all been busy battening down the hatches — and putting up snow fences. In the wintery weeks ahead, they are the people who will get up at 4 am to plow the parking lots and sidewalks.

From cleaning windows to lending a hand indoors during inclement weather, the grounds crew people are very serious about keeping the campus picture-perfect.

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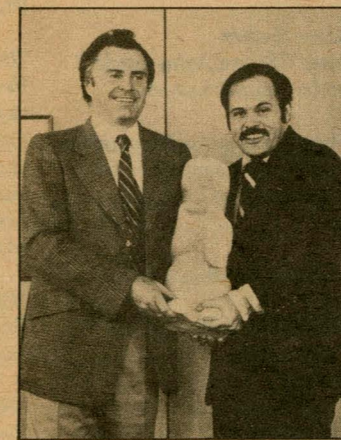
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Beddis retires from Board

Ian Beddis (68) has retired as president of the Alumni Association after eight years of service. Jim Dow (74) is the newly-elected president.

At a special presentation during the Homecoming brunch and annual meeting, President Alan Earp paid warm tribute to Ian for his leadership and dedication over the years, both as president of the association and as a member of the University's Board of Trustees. Ian was presented with a sculpture of a badger, commissioned by the association from E.B. Fox of Toronto, and a framed aerial view of Brock from the University.

In his report to the members, Beddis said it has been very rewarding to see the association grow from 200 to more than 6000 members. On occasion, apathy and lack of support were frustrating, he commented, "but those times were far outweighed by the satisfaction of seeing the association continue to grow and mature". Ian and wife Robin recently moved to Edmonton, Alberta.



Dr. Earp, Ian Beddis and friend.

Plans for future expansion unveiled

The designs for Brock's new science complex and final phase of the Physical Education centre were approved last fall by the University's Board of Trustees.

A model of the \$11.3 million science complex, and detailed drawings of the \$1.9 million swimming pool, were displayed for the first time.

The science complex, which will house the departments of Chemistry, Biology and Physics, was designed by Raymond Moriyama, the architect of Brock's East Block complex, the Metropolitan Toronto Library and the Ontario Science Centre.

"It is a very exciting design, and at the same time, very practical and economical," said president Alan Earp.

Construction of the new addition will not begin until the provincial government is able to commit funds to the project.

The swimming pool, however, will be financed by the University Founding Fund — money donated when Brock was established 14 years ago — and an expected Wintario grant. Brock's initial application to the Ministry of Culture and Recreation was approved, and officials are confident support will be extended once again.

Designed by Moffat, Moffat and Kinoshita, the firm responsible for the Physical Education centre, the swimming complex will feature an eight lane, 50 metre pool (164 by 62 feet) for recreational, instructional and competitive swimming and diving.

Provisions have been made for swimming and physical therapy classes, synchronized swimming, water polo, lifesaving

and lifeguard training, scuba diving and canoe training.

Although Brock has one of the largest physical education programs in the country, it is the only university in Ontario without a pool. And for its population size, the Niagara region is very short of pool facilities.

A hydraulic floor in the shallow end of the pool will make the facility accessible to children, non-swimmers and the physically and mentally handicapped. This movable pool bottom would make the depth of water adjustable from zero to five feet. Separate application has been made for a special Wintario grant to finance the \$125,000 floor.

"If all goes well, construction of the pool could begin in the spring of 1979," explains Dr. Earp. The project is expected to take 15 months to complete.

Dr. Earp says that the science and physical education projects combined, "will finish the campus for our needs for the foreseeable future."

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Address changes: Send new address, with old address label if available to *Brock Alumni News*, Brock University, St. Catharines, Ontario, Canada, L2S 3A1.

Return requested: Postage paid at the Third Class rate, Permit No. 499. Member, Council for the Advancement and Support of Education, and Ontario Association of Alumni Administrators.

Fall convocation

Three hundred and seven students received their degrees at fall convocation in October. A total of 52 masters and 255 Bachelor degrees were conferred by the chancellor, Dr. Cecil Shaver.

Lorraine Penner, 21, a sociology major from Belleville, Ontario, received the vice chancellor's medal as the most outstanding graduand.

In all, 7 MA, 9 MSc and 36 MEd degrees were conferred. The undergraduate degrees included 29 honors BA; 8 honors BSc; 5 BAdmin; 9 BEd; 167 pass BA; 12 pass BSc; and 25 BPhysEd.

In addition, six students received certificates for their programs in administration, computer science and information processing, and urban and environmental studies.

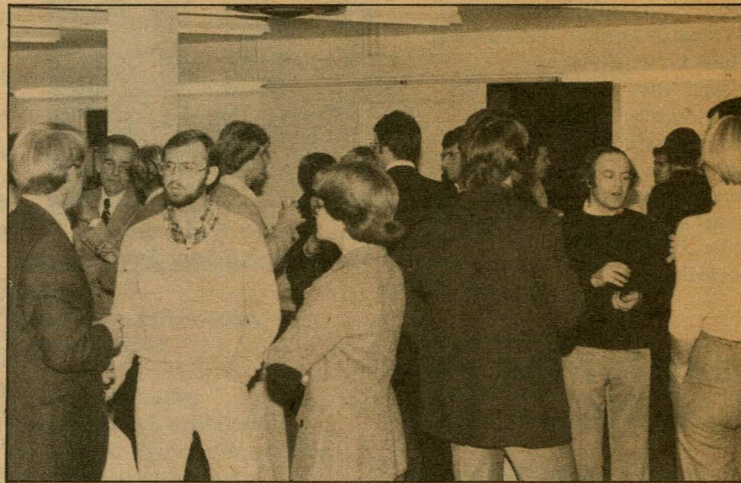
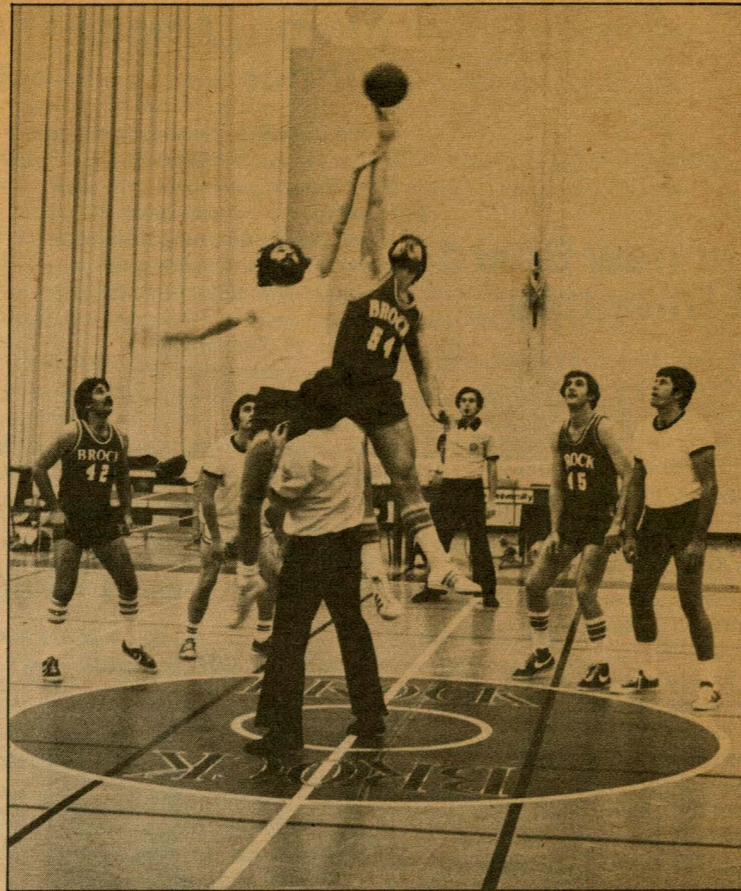
Homecoming a big hit

Homecoming '78, held in early November, was the biggest and best yet. With close to 700 alumni, staff and faculty attending the various events, participation doubled that of last year.

Alumni came back in droves on the Friday evening for the departmental parties, a first for Homecoming. History scored the biggest hit with returning alumni, with Biology a close second. Math, Geography, Physical Education and Geology were all happy with the response, and are looking for even greater returns next year.

The disco party on Saturday evening was again a success, with more than 150 people in attendance. The Sunday brunch and annual meeting, however, saw only the 40-odd stalwarts plus, happily, a few new faces.

If you have any comments about this year, or suggestions for next, we would like to hear from you.



For those people who think that priests should be quiet, pious, and in all things conservative, the University's new chaplain will be quite a revelation.

Fr. Joe Higgins is friendly, out-going, and has some of the best 'new pope' jokes around. He has also done a lot of soul-searching about what it means to be a practicing Roman Catholic and an ecumenical chaplain.

"I want to be a listening ear for a while, to see where and how I can develop a campus ministry," he said. "I certainly hope that the presence will be an ecumenical one — I won't hesitate to channel people to other members of the clergy."

The man who "just follows my nose" into situations was born in St. John, New Brunswick, and considers himself to be a "real Maritimer" with definite Irish overtones. After attending the University of Moncton, he spent four years in Italy studying theology.

Those four years — 1958 to 1962 — were very important ones in Fr. Joe's life, and in the life of the Catholic church. He "was out in St. Peter's square when Pope John 23rd was elected", and was a part of the Second Vatican Council that brought so many changes to the church. "From the Reformation to the early 60s, there were no changes in Catholicism," Fr. Joe admitted. "The imagination is just staggered." Many Catholics were staggered by the move from a Latin to a vernacular mass, and the relaxation of some Church laws, but Fr. Joe embraced them willingly.

"I visited the Pope's (John's) family just outside of Rome, and their faith was so strong that they weren't threatened by challenges and changes. They set a tremendous example.

"Openness is an expression of a mature connection with one's own roots."

This flexibility of mind, and well-developed sense of adventure, took Fr. Joe "from Vatican II to teaching high school and university students".

"I was always interested in youth work, and wanted an opportunity to translate what I had learned in Rome to a grass roots level," he explained. As a member of the Holy Cross order of priests, Fr. Joe spent several years as chaplain at the University of New Brunswick, and six years as a teacher at Notre Dame high school in Welland. (In addition to his new duties as chaplain, he teaches the religious studies option at the College of Education.)

Trying to communicate with young people in a classroom situation is "a whole other world" for the chaplain, but one that complements his ministerial work. "You understand better where a student is coming from," he said.

"And the old memorization, the formula approach to catechism and religious studies has given way to a much more personal approach."

The move from Notre Dame to Brock was Fr. Joe's way of providing himself with new challenges. "I thought that a change of turf would be good," he said, grinning. "It would keep me from growing old too quickly. I get restless after I've been in a situation for more than six or so years."

Before moving to Brock, Fr. Joe spent a sabbatical year travelling, after a month's stay in Rome, throughout Africa, India and Bangladesh. Underlying his journeys was a need to re-examine the role of the church as an evangelical, or missionary, body. By the time he was homeward-bound, he had come to some very definite conclusions about "the changing role of the Christian on the frontier".

"Ex-patriot Christians are valuable if they can exercise a subordinate role," he suggested. "We must abandon our 'leadership' roles and approach the other faiths with respect." The evolving task of missionaries, as Fr. Joe sees it, is to establish a dialogue between themselves and the various native religious leaders. It is no longer a question of moving in and reforming the 'heathens'; that zealous imperialism has given way to a new search for understanding and mutual enlightenment.

As Fr. Joe describes it, the major question is, "How do the faith and values of the missionaries authentically speak to the faith and values of the people there?"

This need to avoid stereotypes and preconceptions is just as valid on the home mission field. Building a ministry on campus "goes in stages. The first is to get to know people — their needs, their lifestyles. Then the most important thing is to be available for contact. The rest, I'm sure, will develop as circumstances unravel."

And it is developing, as more and more students visit the chaplain's office in residence and discover a caring man who likes to listen. And one who just happens to know a terrific story about the new Vatican prayers.

Father Who?



A is for Artist

The stage is bare, but for a grand piano. Enter the Pianist, the Page Turners, and three characters in medical smocks. The performance begins, one lovely, sure note after another. But every time that the Pianist pauses, the music doctors place mutes on some of the piano keys. Playing continues, but grows more and more limited as the music dies from within. The Pianist stops, and then bows to the audience. The Spectators, not knowing what else to do, applaud.

Adam Fellegi is trying very hard to revolutionize the arts of performing. During a November noon hour concert, he dramatized his feelings about the slow death of great compositions. After the 'performance', he invited the audience onstage and answered questions about his ideas and his craft.

Not your standard recital.

As the University's artist-in-residence this fall, Hungarian-born Fellegi has been making a great deal of music in a variety of ways. With each public appearance, however, he has tried to break down some of the traditional barriers which separate the artist and the audience.

"I have discovered a new way of performing in perhaps the last one or two years," he explained. "I want to combine performance and an informal lecture — if you like, a conversation with the audience."

Fellegi believes that few concert-goers "understand that the performing artist is just a humble servant of the music, perhaps better educated in musical things.

"I don't want to play the role of extraordinary personality."

Yet an accomplished musician is anything but ordinary, and Fellegi acknowledges that, as an Artist, he may intimidate people. "But I don't like the idea of the lonely artist separated by a kind of ditch from the audience, a kind of rare and wild animal."

The ideal performance, for Fellegi, would include elements of a lecture, an informal conversation, and some "adventurous" piano playing. "It would serve not only the purpose of musical delight, but would also be a kind of musical orientation," he said. "The purpose is to perform music that is not very familiar, but which ought to be known."

"I speak myself," Fellegi elaborated, "but I would like them to ask questions — even to contradict. As an artist, I am very aware of my mistakes, my prejudices. The musician is very much like a priest: a priest is not holy in himself, but in the task that he performs."

In the best of all possible worlds, Fellegi would perform only for small groups of thinking, venturesome enthusiasts. "I want to have a real active audience," he said. "Actually, at the top of it, the most unheard of dream, is that they'll join me in making the music, as it used to be in old times when everyone could manage one instrument or another."

The piano has always been Fellegi's instrument. Originally it was one of his "earliest toys"; very early in his musical development the young performer "considered the piano to be the only way of music-making". No other instrument, he insists, has the same capacity for harmony.

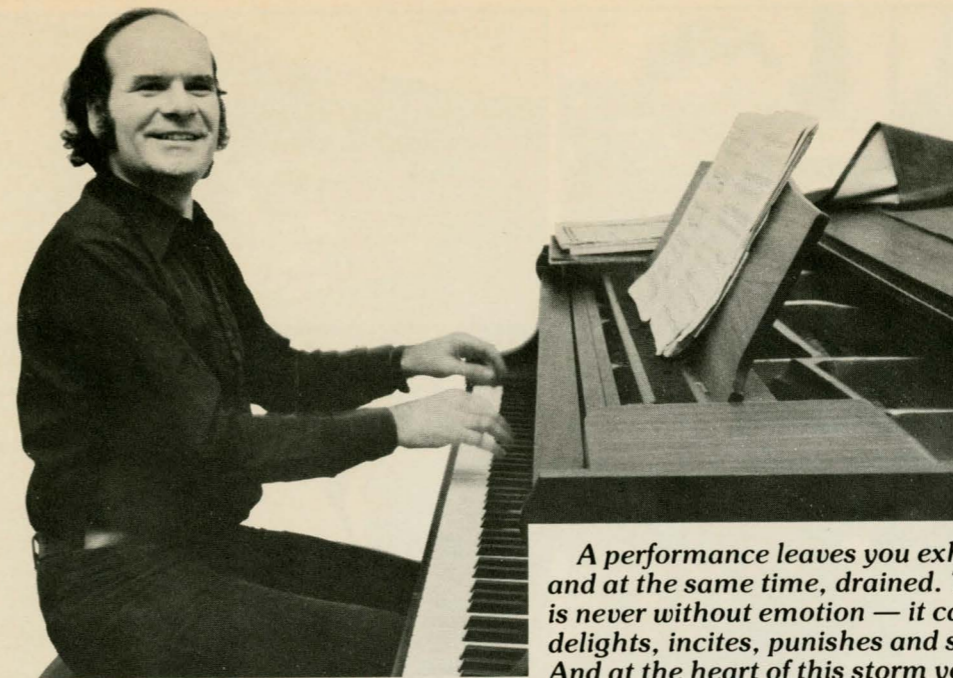
"There are more superior melody-making instruments," Fellegi commented, "but only the piano can give you chords. It has quite a unique, unified color."

Fellegi was born in Budapest in 1941. When he graduated from the Academy of Music in 1963, it was with distinction and praise for successes to come. Subsequent concerts, tours and recording engagements have taken him throughout Europe, the USSR, and North and South America. Budapest, however, has continued as his home base. As the "so-called soloist" of the Hungarian state orchestra, he gives 15 concerts a year. This contractual agreement is very much to his liking, because "it gives a very free way of life — of course, it's not much money, but it gives a kind of stability."

But an artist such as Adam Fellegi demands — thrives on — more than a stable, predictable way of life. "I need a kind of community life which I lack in Hungary," he commented. "At home, artists are really turned against themselves because of the keen competition." Those artistic circles that do exist in Hungary are, unfortunately, not much more than exclusive cliques.

It is this need to share music with equally involved artists and devotees that has brought Fellegi to our corner of the world. As he explains, "The university campuses in the new world have the best conditions to create a kind of community life. And there are very nice and very promising signs that it is forming."

With one hand on the piano, as if for security, Fellegi introduces the next work on the program. He shares some thoughts about the composer's musical message; some remarks about the technical challenges facing the performer. The audience responds, and relaxes; Fellegi clasps his hands. There are a few anecdotes about the music's performance history; and a glimpse of the thoughts, the images that Adam Fellegi



weaves into his interpretation. He sits down at the piano, raises his hands in a commanding flourish, and the drama begins to unfold.

Giving solo recitals, accompanying other artists, performing in a chamber ensemble or with a full orchestra — Fellegi has "very varied" tastes. "Sometimes I like performing with a really big orchestra, and then I feel like a field marshal commanding a whole army of instruments."

His repertoire reflects an eclectic appreciation of both classical and contemporary music. Fellegi is fortunate that his personal choice of music worth playing usually coincides with the practical demands of today's audiences.

"For me, it is at the same time a business matter and an act of enjoyment," Fellegi said. "I love the classics, and there is a challenge to contemporary pieces, although I do not always play them with sheer delight."

"Actually, it is difficult to compare the two. As delight, as enjoyment, older music, especially the Romantic, is superior. Contemporary music, on the other hand, is more exciting. Not so much a joy to listen to, but intellectually it gives more than even the classical compositions."

"It gives an extra excitement — to feel something which is just now being born, and to ponder on the direction it is going."

There are, nonetheless, far too few dedicated musicians tackling the intricacies and challenges of the new music. Instead, the contemporary pieces have been ignored or, even worse, sensationalized. "Contemporary music is only very easy for charlatans," he insisted, "and for people who abuse it."

A performance leaves you exhilarated, and at the same time, drained. The music is never without emotion — it cajoles, delights, incites, punishes and seduces. And at the heart of this storm you find Adam Fellegi — tense, commanding, utterly involved in his art.

Although he was a prodigious performer in his early years, Fellegi did not experience the 'stage fright' phenomena until quite advanced in his career. "The first that I felt it seriously was when I was 27 or 28," he explained. "It's a very, very unpleasant feeling. Sometimes it comes back, sometimes it fades away — it's a kind of nausea."

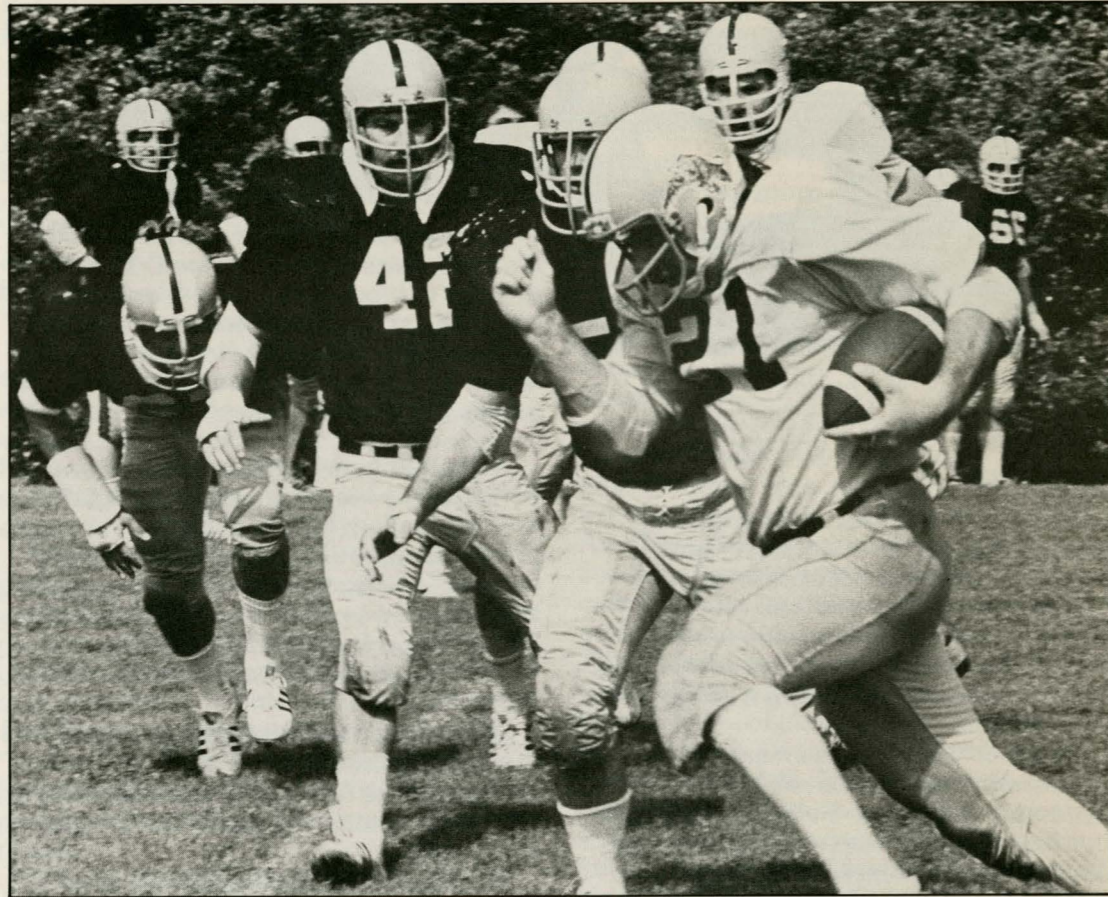
"The more and more an artist ages, and the more his existence is tried for performing well — and the competition is very keen — stage fright comes into the foreground."

Auto-suggestion usually helps to suppress the anxiety. For Fellegi, it is all a question of self-control: "When one grows older, one can learn how to manage his soul, and not show much of this undue stage fright. Then, it can become a very useful kind of excitement."

As artist-in-residence, Adam Fellegi conducted master classes for senior students, gave a series of concerts, and presented several lecture/recitals. To each situation he brought a special degree of musical expertise, and an enthusiasm for sharing music with a "company of friends". Each performance presented a new opportunity for Fellegi to experiment with different ways of performing and entertaining. He admits it might be anachronistic, but nevertheless would like to recapture the spirit of the age when, "Liszt and Chopin played in a salon for about 40 people — beautiful ladies, artists, noblemen, musicians — all gathered around the piano, involved in the music."

"Perhaps it is impossible, but this is my dream."

The boys
of autumn



If only they had never left training camp.

Back in the heady days of May and June, the Hamilton Tiger Cats were unbeatable. At least, most people at Brock thought so. When the Ticats moved in for their six-week pre-season camp, the University became one big fan club — a satellite campus of the CFL.

More than 80 athletes came to try out for the team, an equal number of rookies and veterans. With only 32 positions available, there is little wonder why several players commented that the session had been the most rugged and competitive ever.

A football team makes very special demands on its hosts. Saga Foods, the University caterers, borrowed menus used by their American counterparts to feed NFL teams. Hungry athletes are not the kind of people you like to keep waiting, and so their meals were served promptly at 7 am, noon and 6 pm.

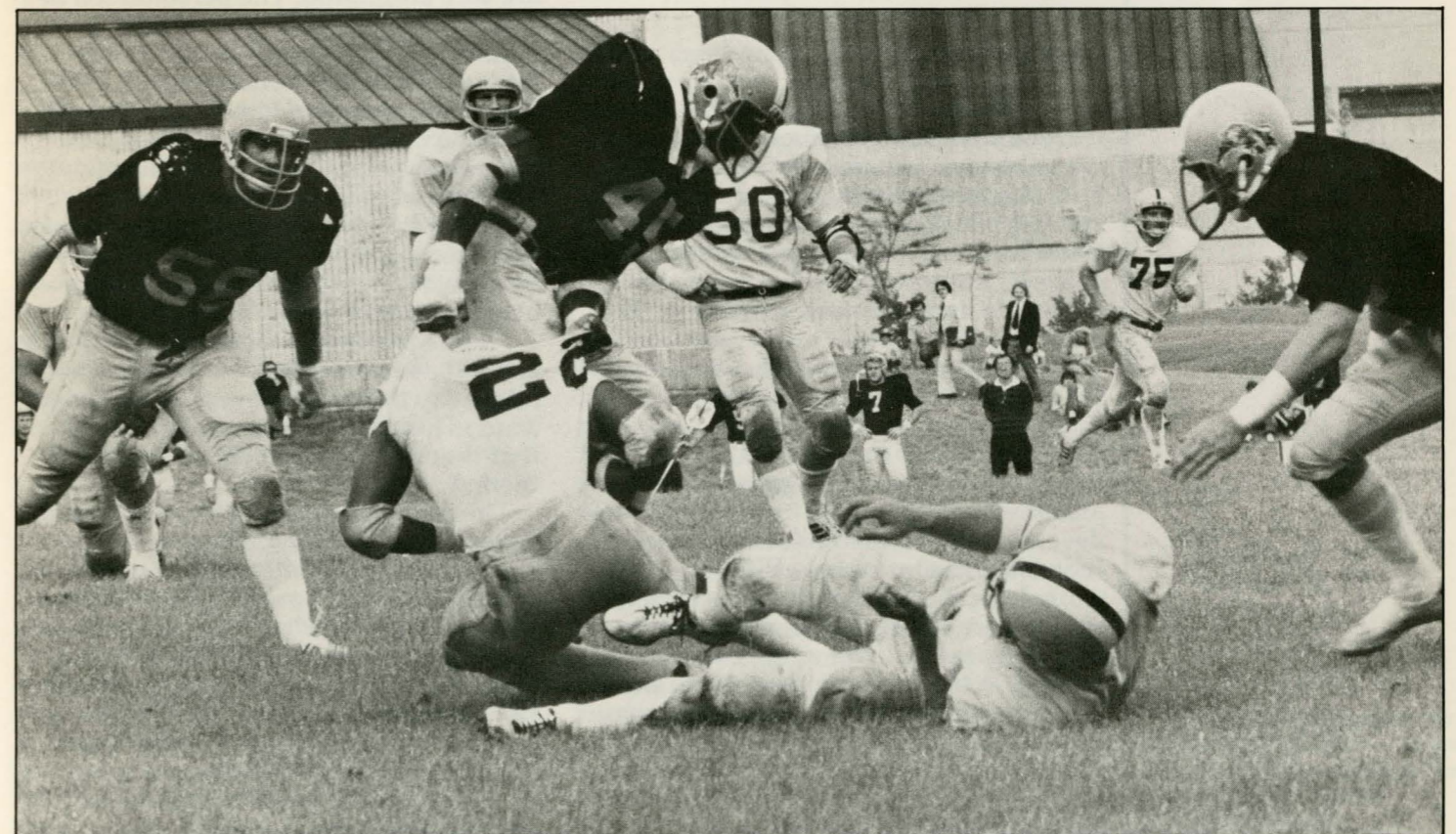
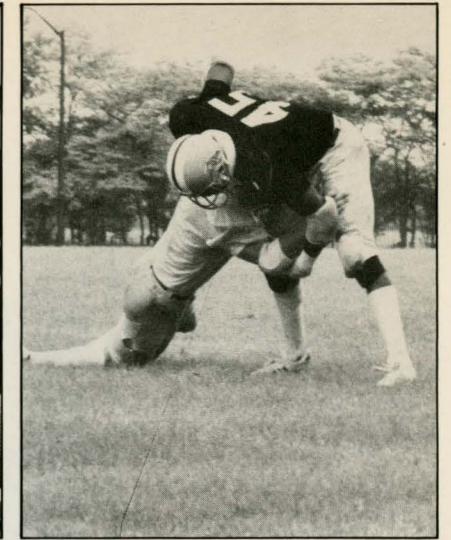
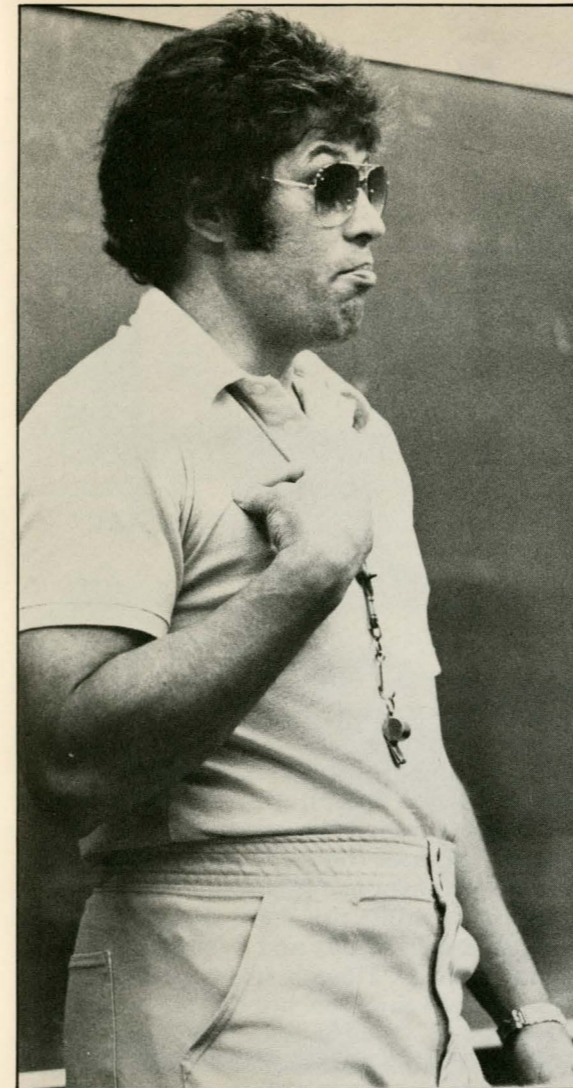
The length of the beds in residence — six and a half feet — was an important consideration, especially for the 6'3" players. And although the team brought along its own truckload of tape, the trainers went through at least 100 pounds of ice each day.

General manager Bob Shaw, who had nothing but praise for Brock's facilities and staff, commented that, "They just can't do enough for us."

The Ticat visit brought us unprecedented mention on television, radio, and in newspapers. Team practices were attended by Harold Ballard, "King" Clancy and friends, and player representatives such as Alan Eagleson.

The boys of autumn also attracted the fans, the fanatics, and the curious. Most frequently-asked question? "Which one's Jimmy Edwards?", referring to the Tiger-Cats first million dollar player.

In training camp, at least, there was **no** stopping them.



Changing from the inside out

If you want to know about a particular era in history, you go to a book. To learn how to operate a new piece of equipment, you might ask a supervisor or co-worker. But when you want to learn how to delegate authority, or solve problems creatively, where do you turn?

To Karen Zanutto.

Karen, together with colleagues from the Counselling centre, College of Education and the Psychology department, has developed a series of non-credit programs designed to enhance an individual's personal and professional development. These Professional and Individual Exploration — PIE — workshops deal with topics as varied as supervisory skills, time management, assertiveness training, creative problem-solving, dying and communication skills.

The programs, which appeal to a very broad audience, were established three years ago. "We were aware that there weren't any workshops of this kind available locally," said Karen.

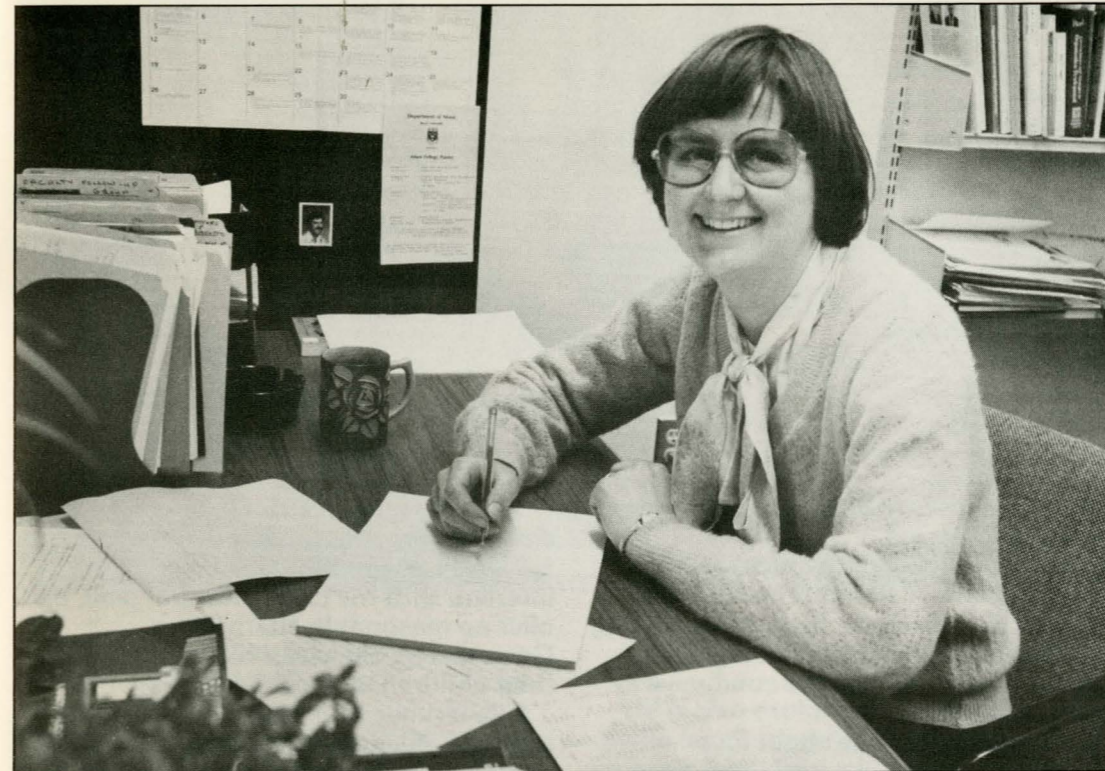
"The first ones, we offered independent of the University, and we discovered all of the administrative headaches involved. At the same time, however, the Part Time Programs office was expanding — the two just happened together at the right time."

Public response to the programs has grown steadily; this year, there are 12 regular workshops and a ten-session mini-series. "The job-related programs have been the most popular," Karen explained. "People are really looking to improve their professional skills — they are very pragmatic. The personal self help side is less popular."

Joining a group of 12 or 14 strangers to learn about, and practice ways of improving, personal habits and ways of thinking could be a daunting prospect. Despite the many books, magazine articles and media stories about the benefits of working in groups, Karen says that "some people are hesitant. But the 'professional' emphasis makes it okay — because they're doing it for work."

"Some people are afraid of what they'll find out about themselves — they think, I might say things about myself that I don't want to know. They are always fearful that there's some horrible secret inside them."

The counsellors would like to promote just the opposite view. Sharing experiences, concerns and personal doubts can lead to a very positive feeling of belonging. "The 'high' that people get out of group work is that special feeling "that they're not alone," she remarked. "We don't teach and say, there is the answer. We help people to define what they want and how they can get it. And the people in the group bring a lot of expertise to the workshop."



• Karen Zanutto

Many people participating in PIE workshops want to be better supervisors: approachable managers instead of isolated authoritarians. As Karen sees it, their major concern should be to operate according to a supervisory philosophy that complements their personal style of leadership. "There isn't one 'right' style; it is a matter of what feels comfortable for you." The democratic style is very popular, but trouble arises "when a boss says one thing but does another. That dissonance can be very disruptive."

"If the rules of the game are clear, and you make your expectations clear, people will find it easier to work with you."

The ability to delegate authority, and get results, is of paramount importance. Co-workers and staff members are very sensitive to a supervisor's attitudes, and their performance in the workplace depends a great deal on whether or not they feel trusted. Workshop members will practice 'delegation skills' that include providing the right background information and instructions, having a sense of how much responsibility the

person can handle, and "being clear and direct in your messages". Then, the essential, and also the most difficult, thing to do is "to back off and let them do it". The co-operation and negotiation involved is necessary in every situation from "deciding who gets to do the dishes to who will be responsible for the annual report".

PIE workshops combine both theory and practice, with the emphasis on "experience-based learning". This year, concentrated one-day sessions were organized, but participants have indicated their preference for a series of evening meetings. To introduce people to the various topics "in small chunks that aren't threatening", there is a special Chautauqua program of individual three hour evening sessions. In the coming months, these will include *Stress and anxiety*, *Creative problem-solving*, *Couples communication* and *Mind/body relationships*. Like the regular PIE programs, they address fundamental, but formidable, human concerns — subjects, as Karen Zanutto says, that really need to be explored.

Details about PIE programs and other general interest courses are available from the Part Time Programs office, (416) 684-7201, ext. 477.

Child's play

When it comes to play, David Staniford doesn't fool around.

"For young children, physical activity is probably the most important thing to be aware of — because the mental, social, emotional and physical all fit together. Their environment must be conducive to vigorous activity."

He is equally serious about toys.

"There's nothing like a pile of junk to entertain a child. I believe in toys that promote physical activity; the ones that work on kid-power rather than battery power."

Staniford is an associate professor in physical education, and his specialty is natural movement for children. Born in Sydney, Australia and later a resident in Oregon state, his education and teaching background reflect a deep concern about the quality of early childhood activity and play.

Although they try to provide good physical education programs, Staniford believes that "many teachers have fallen into the trap of providing nothing more than a selection of activities, games and sports". Programs such as these are only doing part of the job, because they limit the children's abilities to "learn more about themselves, their environment, and how to get along with others".

The schools, according to Staniford, should be providing a creative, enriching program that expands on a pattern of activity established in the home. For their first all-important five years, children are very much dependent on their parents' ideas about playing, movement and physical stimulation.

"Parents often restrict their children's development in a number of different ways," Prof. Staniford explains. "They interfere with the child's natural play, and offer no reasonable alternatives. Governed by old wives' tales, they limit their children by their own fears."

Exuberance is not to be quashed, he insists — because these early exercises of spontaneity will decidedly affect the child's later emotional and intellectual development.

"Children tend to have their own safety valves," says Staniford. "They should be able to move at their own rate, their own level — and according to their own rules. Parents must develop a means of picking up on their children's spontaneity."

Even when the activities include pillow fights, or rough and tumble horsing around. "They will develop a balance between quiet and active play," he insists. Thwarting a child's need for emotional release could be very damaging, yet many parents misinterpret behaviour "and the child's innate need for physical activity."

Staniford is very particular about the kinds of activities children should be involved in; the everyday games and actions that will promote the development of large muscle skills, strength and endurance.

"The child must be able to explore the possibilities of manipulating the environment — experience water play and snow play, for example. And this should include experiences with many different implements, such as different sizes of balls."



• David Staniford, center, with two physical education students.

How children play is very much a question of where they play, he suggests. The standard swings-and-a-slide set in a barren park or backyard is just not good enough. "Children do not delight in large, empty playgrounds; they need hills, gullies, trees, walls, and small areas that can be transformed into houses, forts and hideaways.

"The inner-city child particularly needs to play with basic natural materials such as sand, wood and water."

Fundamental skills for sound development include jumping, climbing, swinging, hanging, balancing, and running. Our society's sedentary way of life has produced unfit, tv-addicted children — who mature as unfit, tv-addicted adults. Research shows that today's children spend an average of 26 to 30 hours a week, motionless, in front of a television set. And when they aren't glued to that 20 inch screen, they receive little encouragement to be active, energetic people. "Our children are driven everywhere," says Staniford. "They don't walk, they don't carry things."

In his own personal life, at least, Staniford is trying to go against social trends. "We have a number of games we play as a family," he remarks. "I like to spend a lot of time with my son and daughter and the kids in the neighbourhood. They are teaching me things all the time."

He is also exploring several different media for sharing his ideas with parents and teachers. When *Canadian Living* magazine did a recent feature on natural movement and the new 'adventure' playgrounds, Prof. Staniford provided much of the research and comments. His "Sociology of Sport" monograph (text) for the Canadian Association for Health, Physical Education and Recreation summarizes the research of people such as Rudolf Laban and the late Margaret Mead, and offers practical guidelines for teaching programs. "Natural movement for children" is the title of Staniford's most ambitious project — a paperback book for Prentice-Hall that he is currently writing.

"Active children usually come from active homes," says Staniford, and so he conducts regular workshops for parents. Through this "travelling roadshow", as he calls it, parents discover what 'playing' actually involves — and how they can direct their children toward more constructive activities.

"They are stilted at first; some parents feel uncomfortable rolling or tumbling. But as long as they're close to the play environment, they can have a positive role."

As long as they remember, the play's the thing.

**The Editor
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