

York and OHRC reach agreement

In June 1982, York University advertised internally for a Coordinator of the about-to-be-established Sexual Harassment Education and Complaint Centre; the posting stipulated that candidates must be female. A complaint of discrimination on the basis of sex was made to the Ontario Human Rights Commission (OHRC), which entered into an investigation and discussion of the matter with the University.

The University's position was that the stipulation as to sex constituted a "reasonable and bona fide qualification because of the nature of the employment" (Human Rights Code, s.23), given the overwhelming likelihood that potential complainants to the Centre would be female and the importance of providing a non-threatening environment in encouraging such individuals to come forward.

The OHRC did not accept this argument. While supporting wholeheartedly the concept of the Centre, the Commission officers decided that it was inappropriate to depart from the merit principle in hiring, other than in the context of a Commission-approved affirmative action program, regardless of how worthwhile the goals might be in terms of dealing effectively with sexual harassment.

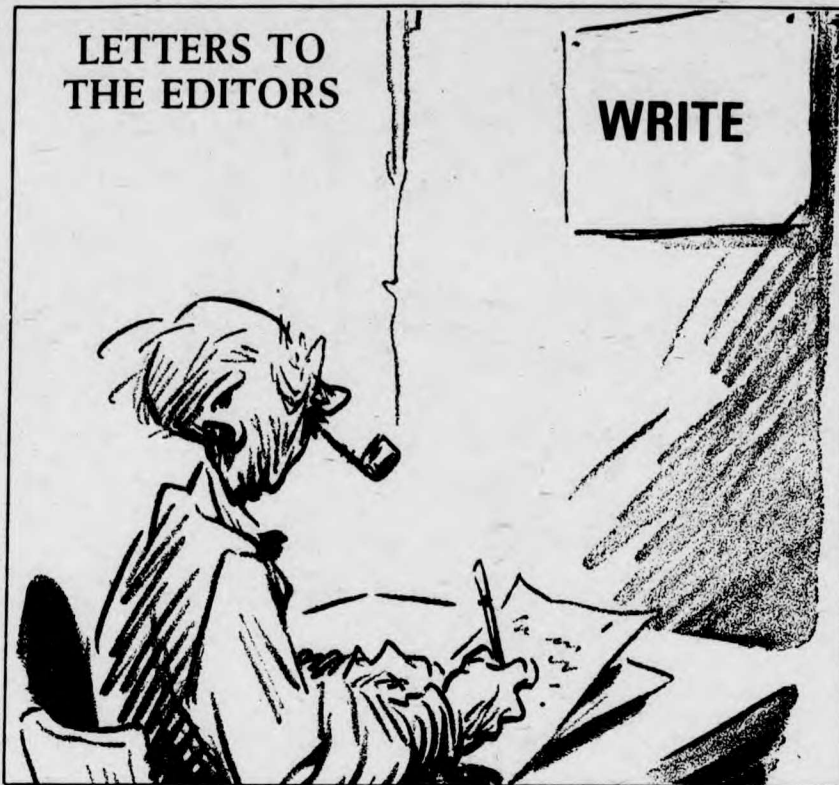
The University had undertaken to be guided by the Commission in this matter. Accordingly, a memorandum of agreement has been signed with the Commission resolving the complaint on the basis that the competition for the Coordinator position will be readvertised and readministered without specification of sex as a criterion for eligibility. The selection of a Coordinator and the formal inauguration of the Sexual Harassment Education and Complaint Centre will follow shortly thereafter.

ATTENTION

There will be an important meeting for all Excal editors Sports, Photo, Entertainment, Film and Music on Friday March 4 at 2 pm. in the Editors' Office: Arrive.

THERE WILL BE A GENERAL STAFF MEETING FOR ALL EXCAL MEMBERS ON MONDAY AT 2 PM.

LETTERS TO THE EDITORS



A message for Trudeau

At the January 13th Calumet General Meeting, a motion to send the following telegram to Prime Minister Trudeau was passed:

"In the interest of world safety and future peaceful co-existence amongst different peoples, and to maintain Canada's position as a non-nuclear state and advocate of nuclear disarmament, it is the express collective opinion of the members of the York University Calumet College General Meeting that Canada disallow the testing of cruise missiles by or on behalf of the U.S. military in this nation.

We call on you, Prime Minister Trudeau, as a long standing advocate of nuclear disarmament, not to sign the agreement to allow U.S. cruise missiles to be tested in Alberta."

The first thing that always seems to come to mind with an action like this is "Why bother?" No one ever reads these things except the people who write them. No doubt the Prime Minister, assuming this message managed to run the gauntlet of secretaries, letter screeners and other associated underlings, would have scratched his head, pondering the relevance of a statement from a minor college in a minor university to international politics.

One would hope that our national leaders would not be easily swayed by individual telegrams, but would take note of widespread public concern on an issue. Our purpose in sending this telegram was to add our voice to the protests expressed by other organizations and individuals across the country. Even if the only concrete result is that it helps somebody's file in Ottawa spill over onto the floor, it will have served its purpose.

We would therefore like to take this opportunity to invite other groups, unions, etc. to consider sending their own telegrams to Ottawa.

Chris Winter, Chairman, Calumet Peace Committee.

Campus Connection

As a volunteer at the Campus Connection I am concerned about the opinions expressed in a letter to the editor entitled "No Connection on Campus?" (*Excalibur*, Feb. 24). The letter indicates a misunderstanding of the purpose of the Campus Connection and I feel clarification is urgently needed in order to avoid further misdirected criticism.

The Campus Connection is a student-run peer counselling service which means it consists of students assisting other students. This

assistance can take many forms. It may be acting as a sounding board for someone concerned with interpersonal problems. It may be providing information about birth control or V.D. It may consist of referring students to other agencies which are better equipped to assist them. It is a link between students and other students or students and social agencies. This is the connection in Campus Connection.

The Campus Connection does not claim to provide any kind of in-depth therapy for which volunteers are not equipped. This is available at the Counselling and Development Centre. Obviously not every concern requires a "professional" counsellor and this is where the Campus Connection fits in as a service to the York Community.

The volunteers come from all the faculties at York, since no faculty has a monopoly on empathy and understanding. Volunteers undergo a training period designed to strengthen communication skills - particularly listening and to make volunteers aware of current information and issues in a variety of areas such as stress, drug and alcohol use and abuse.

It is true that the service is not well-known around the York Community. This does not seem to be a reason to "scrap it" but suggests a higher profile is necessary - something that we, as volunteers, are trying to do.

Paul Sweeney
Campus Connection Volunteer

Foolish prank

After witnessing a foolish prank involving a sheep in Central Square, Judith Santos (Director of Women's Affairs), was reminded of the massacre in Lebanon. How can a person be so insensitive as to compare the loss of hundreds of lives to a silly gimmick in Central Square? Where are the values of the person who serves us on the CYSF? Impeach her.

Karen King

More on abortion

Re: Richard Cohen's letter (January 20th)
Speaking of "aborting the unwanted people in our lives", I would, if I were as eager as he, suggest as a candidate Mr. Richard Cohen. For a pro-lifer he is certainly out for blood. Not only are his petty, personal attacks on Mrs. Stein unjustified (except in his own irrational head), but the guy has a lot of growing up to do. Perhaps by his fourth year he will have learned to slow down and think before he writes abusive, irresponsible letters about issues which people care about deeply.

Peggy McCann
Fine Arts

Nouvelle Afrique

Aaron Davis

C-Note Records

ROMAN PAWLYSZYN

With *Nouvelle Afrique*, York music graduate Aaron Davis makes an auspicious solo debut. For several years now, Davis has been the pianist and chief composer of Toronto salsa band Manteca, but with this album he heads in a different direction.

Although most of the seven tunes here—all of them by Davis are solidly rooted in jazz and funk, several of them are, as the title would lead one to expect, African influenced. On the title track, for instance, Davis plays synthesizer to Ron Allen's lyrico in an offbeat imitation of a tribal dance, with African rhythms backing them up. Another cut has lyrics—sung in Zulu. "The Giant" is a wonderful tune that goes through several changes: plaintive piano and soprano sax melodies, to sinewy, bottom-heavy funk, into a quiet EWF-style ending, with marimbas subbing for Maurice White's kalimba.

A pair of mysterious ballads are the album's high points; the guitar/piano duet "Invernes" wouldn't be out of place on a Ralph Towner album (although somebody should give guitarist Peter Follett a set of heavy gauge strings so he couldn't slop off so many blues-rock runs.)

Unfortunately, all the meat on *Nouvelle Afrique* comes sandwiched between white bread—a couple of forcedly slick tunes open and close the album, and they don't sit well with the rest of this unusual disc. I don't think they are sincere, and I don't think Davis does either.

Davis is playing George's Spaghetti House through Saturday, with a band that includes Allen, Follett, bassist Steven Webster, and drummer Bob Disalle (on loan from Bruce Cockburn). It's worth the safari down.

EXTRACKS

Beautitude

Ric Ocasek

Geffen Records

JACK LEBLANC

Ric Ocasek, accomplished guitarist and songwriter for the Cars, drives on with his first solo album. *Beautitude* is a good attempt, especially with the contributions of Stephen George on drums and Jules Shears who sings on "Prove". However, the album comes to a halt with the keyboard work of Greg Hawkes, from the Cars. When Ocasek and Hawkes put their minds together, the result is an album that could have been released by the Cars and nobody would have known the difference.

This doesn't detract from Ocasek's accomplished work as a songwriter and guitarist. Five years ago his sound was unique, but it has come to the point where Ocasek, even with George and Shears, is finding it hard to break away from the style and sound that rocketed the Cars to stardom. It's like a recurring nightmare.

Tracks which are certified yawners are those on which Hawkes performed, such as "Out of Control" and "Sneak Attack". However, there are a few sparkling moments on *Beautitude*. "A Quick One" and "I Can't Wait" are all about the finding or loss of love and are very uplifting. However, if you buy this album, sit in your seat, buckle up and prepare yourself.

Cuts Like A Knife

Bryan Adams

A & M

JACK LEBLANC

Now, with his third album, *Cuts Like A Knife*, 23-year-old Bryan Adams will settle for nothing short of recognition as a full-fledged artist. Due to his concert stage success, the Vancouver native has carried his technique into the studio. Adams wanted this record to sound live, because he thought that this was what people ultimately wanted to hear. Therefore, *Cuts Like a Knife* is a studio version of the onstage work.

Adams chose songs that best exemplify his particular brand of 'heavy metal pop'. The 10 songs, nine of which were written with long-time collaborator Jim Vallance include Adams' own version of "Straight from the Heart", which has already been a sizable hit for Ian Lloyd. Adams' prowess as lyricist is no secret. He knows about people and their relationships—people we know. He captures the gist of certain relationships, so some songs are humorous but ballads like "Straight from the Heart" and "The Best Was Yet to Come", evoke all the intended emotions.

Clearly, Bryan Adams is no longer the same kid who threatened to call his last album 'Bryan Adams Hasn't Hear of You, Either'. *Cuts Like a Knife* makes it mighty hard for anyone to forget the name and face behind the songs.

Quartet

Herbie Hancock

Columbia

HOWARD GOLDSTEIN

Just when you thought Herbie Hancock had finally thrown in the musical towel and gone the route of Stanley Turrentine, out comes another solid recording to substantiate his sincere commitment to the jazz cause.

Quartet is a two-record set which will beautifully recorded last year in Japan and is very much similar Herbie's V.S.O.P records of a few years back. From that band both drummer Tony Williams and bassist Ron Carter return. Trumpeter Freddie Hubert, however, is replaced on this date by the so-called "Whiz Kid", Wynton Marsalis.

The album is made up of several original pieces by the band members as well as several standards. In most cases the compositions are rather unimaginative, forcing the players to really perform. Generally they respond to this challenge well with the work of Hancock and Marsalis particularly outstanding. Individual performances, however, are not what make this album. Instead, it is the high level of ensemble playing that makes this meeting of jazz veterans memorable. To this end, the young Wynton Marsalis is very much at home, proving that he has ears to match his giant chops.

While *Quartet* may not contain anything breathtakingly new, it never was supposed to. What it does offer instead, is a chance to hear four of jazz's better modern mainstream players in fine working form. Coming from Herbie Hancock, it's a nice return from the cluttered world of synthesizers and vocoders he previously inhabited. Hopefully, *Quartet* is a sign that Hancock is back to stay.