

EXCALIBUR

Weekly

Volume 16 No. 16

York's Community Newspaper

Thursday, January 14, 1982

Senate stalled on academic planning

Mike Guy

"Back to the drawing board, fellows," said professor Rod Byers, summarizing last Friday's York Senate meeting, during which the Senate, the body that formulates the University's policy, was asked to vote on sixty-one recommendations of the Academic Policy and Planning Committee.

The preface of the APPC's report, states that the recommendations are intended "to provide a basis for fighting against underfunding outside the University", but also to "provide some sense of priorities within the University." The report concludes that York's academic priorities include:

- the provision of sufficient resources to the Faculty of Graduate Studies to enable it to attract and support students of the highest calibre
- the rationalization of the Libraries' budget so that the acquisition of library materials is in keeping with the principles of self-sufficiency for undergraduate needs
- the placing of high priority in the next budget and succeeding budgets on the immediate upgrading of the computer support facilities
- the consideration to give priority to adjust workloads to facilitate research for faculty members with proven records of scholarly research or with clear potential for same.

The APPC's Sub-Committee

on Long-Range Planning researched these and other matters from 1979 to 1981, and in July released its report. SLRP then held an open meeting on October 15, 1981 in order to receive comments on its work. After this meeting the APPC amended the SLRP report, and held another public forum on December 19, in order to accumulate more feedback.

Progress at the last Senate meeting was slowed by intense discussion over what Chairman Howard Adelman called problems of "interpretation and implementation."

Although it took the Senate two hours to vote on one third of the recommendations, Bill Found, Vice-President in charge of Academic Affairs, said "The meeting was successful. We got through a third of a report that represents two years work. The discussion may have looked disorganized, but in a university of this size, that's the way it is."

Jacque Altman, Chairman of the Senate Student Caucus, agreed the meeting was a success, "if its purpose was to have input from members of the York community." However, she added, "the report doesn't clearly articulate student needs. It makes no mention of the student's need for support systems such as the writing workshop."

The Senate will meet again to discuss the remaining thirty-nine recommendations at 12:30 p.m. on Friday January 22.

NDP's Rae of hope

Ian Bailey

"Ontario has had a one party government for nearly forty years. A government that, as it ages, becomes increasingly complacent and high-handed," says Bob Rae, finance critic for the federal NDP and a leading candidate for the leadership of the Ontario party.

Speaking yesterday to a crowded audience in the Osgoode Hall Moot Court, Rae, the federal representative for Broadview-Greenwood, cited Davis' handling of the environment, lay-offs and job security and guaranteed rights for women, as examples, which, in his opinion, "show a good deal about how the Tories have run this province."

Rae acknowledged that the Tories have created the Environmental Assessment Act and the Environmental Protection Act, but, his voice rising in indignation, he dismissed them as "legislation worthy of a one-party government. While they appear to grant important public rights to citizens, in reality they give us nothing at all." Commenting on the relationship between the government and industries responsible for pollution he accused the Conservatives of

breeding "sweetheart deals between the regulators and the regulated."

Rae also attacked the government for its economic policies. In Rae's opinion, "a responsible government would

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"L'etre et Le Neant"-Sartre. Jim Agnelli, Excal's photo editor asked that we insert Sartre's quote under his photo. Jim's off to Europe to prove that he really is an artist. Hey Jim, we knew it all along.

Playwright Gray goes to war with the critics

Al Locke

"If you want to commit suicide, and do it right, fill your mouth with water before you put the gun in it. That way you'll blow your head clean off. If you don't have water, you might do yourself a grievous injury." —John Gray, 1982



"Screamin' John'-the narrator.

John Gray is a highly talented playwright, director and musician whose voice and ideas are filling theatres. Gray has produced two distinctly Canadian plays which have been overwhelming critical and financial successes, and fortunately, both are currently at Toronto theatres. *Rock 'n Roll* opened in November at Young People's Theatre and is rocking through an extended run at the Bathurst Street Playhouse. *Billy Bishop Goes to War* opened Tuesday at Toronto's prima facia theatre, the Royal Alex. Gray, a former York theatre professor, spoke with *Excalibur* immediately before the final rehearsals of *Billy Bishop*.

As a popular playwright, you have received a lot of media coverage. How do you feel about powerful critics, such as Gina Mallet of the *Toronto Star*?

I have no complaints about Gina. You have to understand the

importance of a critic to an editor and to a publisher — just below the horoscope. Critics go to a movie, or a play, and most are boring. They have 20 minutes to think about it — then whack off a review. There are some theatre critics, that I think are disgusting vermin. One Vancouver critic's taste in theatre is equal to his taste in sports jackets — allumochrome.

You seem hostile toward your critics. Why?

If it's a bad review I feel bad — if it's a good review, I still feel bad. It hurts your feelings, and it's impossible to enjoy them. I mean, do you enjoy having exams? Do you enjoy being marked and tested? Opening night is the drunk — the reviews are the hangover.

Rock 'n Roll took Toronto by storm. Were you at the Y.P.T. opening night?

Rock 'n Roll has always been wonderful, but mainly I enjoy the recognition, that people recognize that feeling. That way, I know I'm not crazy and alone.

Screaming John was the "narrator" of *Rock 'n Roll*. How did he come about?

He had two functions — biographical and thematic. When I played in a rock 'n roll band there was three guys who hung around together. Two were killed in a car accident, the third got married and became a manager of a Woolworths — still is, I think. He fantasized an overwhelming fear of his own demise. He had a choice — either end it all, or soften the blow. Conceptually, the play is about coping with not being 19 anymore.

Now that you've made it, would you go to the U.S.?

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