

Board Rep Reports

Tuition \$1,000, we can't afford it? The Board of Governors decided on March 10 that the University would implement 5 per cent of the potential 10 per cent supplementary fee increase. Reason: the University insists that it cannot afford NOT to. As I recall the Feb. 10 Board meeting, discussion centered around the notion of implementing the entire 10 per cent supplementary fee increase above the 7.5 per cent levied by the Ontario government. After that meeting, students very quickly coordinated their efforts in order to impress upon the administration the detrimental impact of tuition fee increases on the future of the university. Under the leadership of Keith Smockum, Barbara Taylor and Peter Brickwood, York students launched a three-week campaign that consisted of bear pit info sessions, discussions with YUSA, YUFA and GAA, and finally a meeting with the President's Policy Committee where students were listened to by faculty and administration. Students armed with pink information sheets combed the residences (Vicki Hodginson, Andrea Smiley, Jayne Hughes, Michelle Flecker, Jacques Bourque, Pat Fonberg). Had the Board of Governors been persuaded by Board member Professor Gwenda Echard's arguments against the 5 per cent increase on the grounds that students needed a "breathing space," a time to access the University in total without deterring students from coming back, students would have achieved a real history. Short of having a sit-in, as students at Laurentian did, students at York were, at least, able to say, "Listen to us; we have something to say." A comforting thought: 5 per cent is a bit better than 10 per cent.



"IN JAPAN, PARENTS STARVE THEMSELVES TO SEND THEIR CHILDREN TO UNIVERSITY."

HON. BETTE STEPHENSON
MINISTER OF COLLEGES &
UNIVERSITIES, SEPT. 2, 1979

In short, students at York will be paying approximately \$92.00 more for tuition.

Also at the march 10 meeting, the Board moved that there be no reduction in the base budget of the University "in order to permit development of a comprehensive multi-year plan as the basis of academic and budgetary planning for 1981-82 and beyond." Quite simply, we are paying heed to the buttons we boasted on our lapels for the past two years: "No cutbacks." As a supplement, it was moved that the University's budget policy "should allow for an accumulated operating deficit of up to, but not to exceed, 1.5 per cent of the ordinary income in the university for one year.

The Board also moved general recommendations to the Government of Ontario which effectively reiterated the concerns of students. The recommendations called for an accessibility study, a formal debate about the longer term direction of the university system in Ontario, an immediate review of OSAP and a serious public policy debate on the potential of the autonomous fee-setting policy for the creation of a differentiated system in Ontario.

In closing, residence has gone up 6.5 per cent and scrip has been increased to an \$800 meal plan. The justification? Guess what? Inflation. Rising oil costs in residence. As far as scrip goes, many of us now that even an \$800 meal plan does not last all year for many students and a meal plan may, in the end, cost \$1,000. Any ideas for change?

Andrea Doucet

Aislin draws blood

Elliott Lefko

How do you characterize the man who draws the caricatures? How do you cut up a man who wields a knife for a living? In the case of 40-year-old Aislin (also known as Terry Mosher), you put both feet in your mouth and begin kicking.

Last week Aislin brought to York his travelling slide show of infamous cartoons, interspersed with anecdotes about the famous.

Aislin is a soft-spoken man, nervous, constantly pacing, eyes wandering. Dressed in a light sweater, soft-soled shoes, and comfortably bearded, Aislin radiated the impression of gentle cartoonist. That is, until he displayed his biting satirical drawings.

The drawings are evidence of the savage "bastard" underneath the gentle exterior. With a pen, Aislin is a force that molds attitudes and creates opinions. Politicians beware, when Aislin lines you up for a punch, he rarely misses and the blow hurts.

"We're not preaching," advised Aislin. "Political cartoonists cannot be taken literally. It's all allegories. Sometimes it can be tough. We're anarchists at heart. We thrive on cynicism. If you want a comfortable job, go into insurance."

Every politician gets what he (or she) deserves, said Aislin, and Canadian politics has had its share of ready targets. Among Aislin's all-time favorites are: Rene Levesque ("a delight"), Jean Drapeau ("the worst and most popular mayor"), Dief ("he will be remembered most for Duncan Macpherson's drawings"), Judy Lamarch ("I'm sorry I wasn't around for her"), Joe Clark ("at the end it was like beating up on a cripple") and Trudeau ("always in the right place, at the right time").

Aislin works for the Montreal

Gazette, but his work has run all over Canada and the US. At an early age he bolted Canada for New York, hungry for work. When he returned with the American clippings, he immediately landed a job with the now defunct Montreal Star. In addition to his regular cartoons (he has a compilation book released out every couple of years), he has recently edited a book containing the best cartoons and biographies of 170 of his favorite cartoonists. The book details the simple beginnings of the art.

In Canada's earlier years, when the unsophisticated cartoons were widely read, it wasn't unusual for some angry victim to "beat the hell" out of the cartoonist. Some were actually jailed, while others had their homes bombed or set on fire.

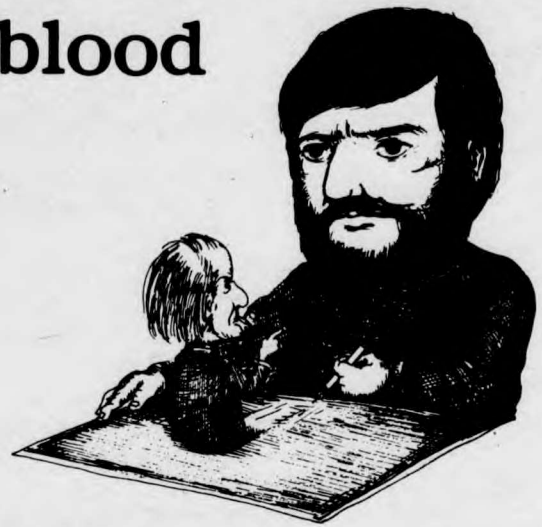
Since then, cartoons have become more elaborate, but the knife-edge remains and the resultant bloodshed still causes problems. Aislin elaborates: "There is a traditional conflict between editors and cartoonists. They don't trust you. They get angry letters after the cartoon is run, and they want you to tone down. I keep reminding them that 95 per cent of the readers see my cartoons and only 25 per cent read their editorials. I believe the

cartoonist should exist outside of the paper's editorial philosophy.

Listing influences, Aislin mentions older Quebecois cartoonists such as LePalm ("his satire was biting") and Gerab ("he had pride in his work, his characters were alive. You knew who they were"). Aislin's favorite contemporary cartoon artist is Jeff McNally, the man who draws Shoe. "A beautiful drawer," says Aislin longingly.

Before completing his illustrated talk, Aislin took time out to criticize university newspapers. "They are not an alternative to the dailies," he complains. "At best they are irresponsible. They stink. I have known some good people who have come out of universities, but for the most part, we have to train them all over again." In other words Aislin, you have to be famous and established before you can attack and criticize. If you are Aislin, you are satirical. If you are a university student, you are irresponsible. Somehow I don't think you are justified in what you are saying.

"Look," Aislin says pointedly, "there's nothing like coming up with a great cartoon and having 200,000 people reading it and talking about it. But you feel pretty bad, I must add, when it's a lousy one."



ACTUALLY,
DIMITRI
MIXES
VERY WELL.

DIMITRI?
OUR GENIAL HOST?
THE DESIGNER?
THE RUSSIAN
WALLFLOWER?



Discover Dimitri...
the pure vodka.

