

# U of Winnipeg students protest low funding

WINNIPEG (CUP) — With thirty coffins carried overhead in the face of -20 degrees Celsius temperatures, 800 University of Winnipeg students marched to the Manitoba Legislature Thursday protesting low funding from the provincial government.

After marching from the University of Winnipeg to the legislature, the protesters deposited the thirty coffins, representing thirty courses to be cut next year from the university curriculum, onto the legislature's steps.

Earlier in the week, Provincial Progressive Conservative Minister of Education Keith

Cosens announced the province would increase funding to universities by 13.8 per cent next year.

John Hutton, Vice President of the University of Winnipeg Students' Association, said the funding comes "too late to stop the untimely demise of these thirty courses."

In a meeting with student representatives, University of Winnipeg president Harry Duckworth said the funding increase does not rule out cutting thirty courses next year.

Duckworth said the university requested a 16.4 per cent increase in funding from the government and that request took into account the savings

from cutting thirty courses.

Speaking on the legislature steps, Manitoba Liberal Leader Doug Lauchlin told the demonstrators, "It is no coincidence the funding increase announcement came two days before the demonstration."

"It is all very consistent with the yo-yo approach to university funding practiced by the Progressive Conservatives," Lauchlin said. "Four years ago when the PC's first got elected they gave the University of Winnipeg a 1.2 per cent increase. For two years they still gave inadequate funding. Now this year, with an election just around the corner, they raise funding to a decent level. It is

still not enough for the universities to catch up on the past losses."

With the crowd chanting "too late" Hutton said, "Having decent funding in one year out of four does nothing to solve the problems of universities. There is still no concrete planning behind provincial funding. Universities can't rely on the political whims of legislators. Funding and education have to be planned if universities are to survive."

"We are not here to just protest about the thirty courses that will be cut next year," Hutton said. "We are talking about no change in student aid in four years. We are talking about no university representation on the university grants commission. We are talking about our classrooms with too many students for one professor. We are talking about the constant deterioration of universities in this province over the past four years."

Cosens left the province before the demonstration to attend an Education Ministers Conference in Edmonton, ac-

ording to his office. In his place, Brian Ranson, Minister of Natural Resources, tried to calm the crowd.

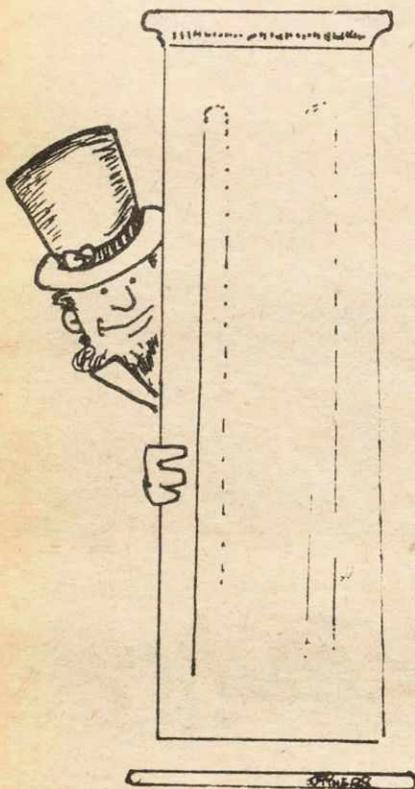
Commenting that it was the first time he had been to a funeral where he didn't know the name of the deceased, Ranson told the demonstrators that universities were considered important by the government and this year's announced funding increase demonstrates that.

Hearing no cheers, Ranson cut his speech short saying he would be "willing to speak to three or four individual students in my office."

According to the students who attended the meeting, Ranson said he was unfamiliar with the issues since education was not his ministry. He agreed that funding for universities must be planned more extensively than in the past.

Hutton said the demonstration was a success that that students concerns were effectively relayed to both the public and the government by this demonstration.

## A peek at the past Modern Dancing of 1927



by John Cairns

Musical history is probably almost as long as that of man himself, and in the wake of music inevitably came dancing. Without knowing just how adeptly the caveman moved to the beat, one can assume that man has gleefully indulged in dancing for centuries.

Despite thrilling millions, however, dancing has had its critics. The doubters have been especially skeptical of alleged "modern dances". In 1980 the criticism was largely aimed at disco. Fifty-four years ago the dancing was different, but some of the complaints still ring bells. **The Dalhousie Gazette** of February 10, 1927, supplies the details;

"As a participant in the most widespread of all popular amusements of the present day, namely dancing, I am beginning to wonder just where all the fun

comes in. There is, of course, some pleasure derived from listening to the blare of the saxophones, the wail of the violins and the rubbering thud of the drums, doubtless due to some faint remembrances of the primitive music of our hairy forefathers. But apart from that, where is the pleasure to be gained from the bumps, bad floors, stuffy atmosphere and general air of inaneness of our modern dances?

Look at the types on the floor. One couple passes us, dancing perfectly and passionlessly from pure habit, with their bodies moving like machines. Their faces are as wooden as any gambler's when he is playing a delicate hand in a poker game, and they rarely, if ever, speak. Then their opposite comes lumbering down the floor, clearing a mighty swath before them; four hundred pounds of flesh and bone moving as remorselessly forward as the proverbial juggernaut and as dangerous to resist. Swooping around them like a pair of stormy petrels are two lovers, paying not the faintest attention to anyone

but themselves and avoiding collisions by some instinct which they alone possess.

Fat and forty comes leaping around trying to adapt the steps of twenty years ago to the mad antics conjured forth by the savage rhythm of modern jazz; the male expounding heavy political problems to his buxom mate, who is privately wondering what has happened to dear Mary, since she disappeared with that rakish looking gentleman some five dances past. Keeping pace with them for a brief instant is a light-headed young couple, laughing and joking but with about as much thought in their heads as there is beer in a beer barrel after a banquet. In the middle of the floor is a vacant-faced youth with a sorrowful looking partner. Their legs seem to be boneless and entirely disconnected from their bodies. They fly out at impossible angles, missing other limbs by the thickness of a rose petal and giving the spectator the impression that after all 'the missing link' is not so very many generations away.

Type after type flies past, young and old, wise and foolish, all keeping time to the weird, sensuous music of the mad musicians in the orchestra box. The music stops and the varied leaves of humanity file out of the hall, chattering like squirrels and telling each other what a marvellous time they had—is it permitted to wonder?"

Dancers can still be divided into types, and most continue to proclaim a "marvellous time". Can anyone doubt that some of us still question the source of the pleasure?



EYLAND/DAL PHOTO

George Bain, Toronto Star columnist and former member of the national press gallery, spoke at the Weldon Law Building Tuesday night on the impact of the press on Canadian politics. Bain said he didn't think Canada's party system is very responsive to public opinion, even that represented in the media. A congressional system modeled after the American one would provide for a greater reflection of public opinion in governmental policy, he said. "I don't think the War Measures Act could have occurred in the U.S."

Regarding the Kent Commission's investigation into the state of Canada's newspaper industry, Bain voiced his objection to a proposal to provide public funds for a national newspaper along the lines of the CBC. He noted, however, that Sweden has a system of providing public funds for newspaper which seems to work very well, although he said he didn't know very much about it.

Bain is currently director of King's School of Journalism.