

# Excalibur

Everything secret degenerates; nothing is safe that does not show it can bear discussion and publicity  
—Lord Acton

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## More to faculty cuts than discarding chaff

The senate tenure and promotions committee unveiled its 1974-75 recommendations on tenure applications at the September meeting of the university senate. The figures are staggering.

Many of the cases for tenure have yet to be reviewed by President Macdonald, but if he upholds the senate recommendations (as is customary in this area), 50 per cent of last year's applicants for tenure will make the grade. In 1973-74, the figure was 74 per cent. In 1972-73, it was 94 per cent.

If Glendon College's figures are separated from the whole, the situation becomes even more startling. Last year, 85 per cent of the applicants for tenure from Glendon received positive recommendations from the senate. This year? Thirty per cent.

What we have here is a disparity. Why?

The Chairman of York's psychology department, N.S. Endler, mutters some misleading nonsense about sifting the pre-1969 professorial appointments out of the senate figures. All those professors appointed at York before 1969 were protected from the test of tenure by a "grandfather clause". While professor hired after 1969 have six years in which to either gain tenure or bid Downsview adieu, professors taken on before 1969 could postpone their rendezvous with destiny until 1974-75. But no later. Supposedly, those with weak cases waited until the deadline, thereby loading last year's crop of tenure applicants with chaff.

Hmm. Sounds plausible. until one looks at the figures more closely. If last year were really a bad year for professors, why is this not reflected in the faculty tenure recommendations as it (ostensibly) is in the senate recommendations?

Once again, Glendon's figures are suggestive. Whereas the senate gave positive recommendations to only 30 per cent of Glendon's applicants, the Glendon tenure committee recommended that 90 per cent be granted tenure.

tenure.

The figures for the faculty of arts at York's main campus are less drastic, but they follow the same trend. The faculty committee recommended last year that 49 of its professors be granted tenure and that eight be denied it. The senate committee subsequently gave positive recommendations to 38 and negative recommendations to 17.

Are they using the same criteria? Are they talking about the same thing?

On page nine of the senate guidelines on tenure and promotion, it is stressed that the senate will "undertake to ensure that standards (for tenure and promotion) are uniformly applied throughout the university."

Obviously, someone is neglecting his duty.

Earnest Lillianstein, a professor of sociology whose case for tenure received a negative recommendation from the senate and is now being reviewed by Macdonald, is one of the "pre-69" professors. He says that, in the early days, York was a "teaching institution". But teaching, he explains, is a local phenomenon. As York grew, its leaders realized that in order for the university to carry its weight on the national and international scene, scholarship was the thing.

So, teaching became outdated. Unlike scholarship, teaching isn't objectively measurable. While it might carry some weight at the department level (where people know one another), it carries less at the faculty level and it evaporates in the senate.

"To argue against this emphasis on scholarship is to argue against success," says Lillianstein. "But I do argue against success in this light."

So do we. If the university senate is going to turn tenure into a chopping block for teachers who love to teach or into a club for scholastic luminaries to skulk around in — it's time we took a long, hard look at the university senate.



"1974-75...hmmm...a bad year for faculty."

## It's mainly because of the meat

If at first you don't succeed try, try again.

The first York food rally was far from successful. Only about 150 people bothered to show up for the fireworks and much less than that were around when votes were counted.

Dale Ritch had said before the meeting that he expected some 500 to 1,000 students, and

was noticeably disappointed in the turnout in last Thursday's rally.

And it's a shame.

The rally was brimming with excitement and accusations were flying left to right.

More than that, it was informative.

To-day's rally again promises to be exciting and if

we are lucky it will be as informative as the first. There is always the danger that the rally will degenerate into a class movement, of workers that is.

The only way we can ensure that Super Rally II lives up to its advance billing is if students show up and air their views on the food issue. The rally needs you.



## YORK YOU, BUDDY

"He is absolutely stupendous! I like him better than Elmer Iseler," whispered Jan Morrissey who was sitting in a brown upholstered chair on the brown carpet in Curtis Lecture Hall F.

We had wandered over on Tuesday to scrutinize the try-outs for the new York University Choir and had wondered out loud about the credentials of newly-appointed musical director Lloyd Bradshaw. Jan, a York student, was trying out for the choir and was eager to fill us in.

"He conducts the Toronto Youth Choir," she told us. "And the Hart House Chorus, and he's head organist at Trinity United Church."

About 75 people showed up for the try-outs. The girls went first.

They stood around the black Bluthner grand piano and went "Ahhh... ahhh... ahhh... ahhh..." Mr. Bradshaw, a sporty, bubbling young man, cued them on the piano and gradually separated the altos from the sopranos or, as he put it, the "strains from the easies".

"Relax your forehead; lift your head," he told them, and gave demonstrations of what he meant.

The voices sounded lovely from where we sat. In no time, the girls' try-out was over and each of the girls placed her name - card in a special pile on top of the piano and left.

One of the girls was somewhat older than the rest. Her name is Mary Hooker, and she's a secretary in the philosophy department.

"My children sang under Mr. Bradshaw in the St. George's Youth Choir," she told us. "But I haven't sung in many years. I just hope I make it."

The boys took their turn around the piano and, one at a time, went "Ahhh... ahhh... ahhh..." to determine whether they were tenor one, tenor two or baritone.

It was easy to tell who had had singing lessons and who had not because the experienced singers made a circular shape with their lips as they sang. The others made an elliptical shape. Lacks resonance.

Before long, the boys put their cards on the piano and left. Mr. Bradshaw put on his jacket.

"A very workable group," he told us. "Nobody sang out of tune. Everybody who came out will probably be in the choir."

Mr. Bradshaw plans to start out with some Gregorian chants, then a few madrigals from England, France and Italy, followed by North American folk songs in contemporary arrangements. Eventually, he'd like to tackle a large choral or orchestral work, such as a Mozart mass.

"But we'll start off slowly," he said.

The choir will probably have its first concert shortly before Christmas. As yet, it has no uniforms. And Mr. Bradshaw wasn't impressed with the black Bluthner grand piano provided for him.

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