

# Excalibur

Volume 10, No. 14

York University Community Newspaper

January 8, 1976

## Professors protest too little, too late to avert faculty union

By OAKLAND ROSS

At least 192 full-time professors are actively opposed to the certification of the York University faculty association as a union even though certification now appears inevitable.

"Under no circumstances will I join the union," chemistry professor D.N. Butler told Excalibur this week. "I will get them to fire me instead. One should make an issue of these things."

Signatures from 192 professors opposed to unionization were collected at a booth set up in Central Square before Christmas by six professors, including former York president John Yolton. The petition was presented at the Labour Board hearing on December 22 but according to one of its organizers, physics professor C.M. Dugan, the petition will have little material effect since a majority of YUFA members still support unionization.

"All the vibes are certainly favourable," YUFA chairman Jack Granatstein said this week. He expects the decision on certification to be handed down by the end of January.

Even the professors opposed to unionization accept that certification is now a foregone conclusion.

"Further action is planned," Dugan said this week, "not however, to stave off unionization but simply to make it palatable to those of us who oppose it."

He admitted that the petition didn't have much impact. "We were very late in organizing the opposition," he said.

According to Dugan, members of an organization seeking union status are legally permitted only three days in which to register their protest.

"On close examination, labour relations laws can be seen to favour the formation of unions," he said.

Professors who oppose unionization do so for a wide variety of reasons but the common thread seems to be the feeling that unions are somehow incompatible with an academic environment.

"We are not marketing an industrial product here," said Butler.

Other objections range from the fear that a faculty union will create an adversarial relationship between professors and administrators to the suspicion that the union would be management dominated.

According to YUFA chairman Granatstein, this variation gave rise to contradictions in the position of the dissident professors at the Labour Board hearings.

"I was delighted to see their stupidity," he said. "Before the hearing they were talking in terms of 'adversarial relationship', but at the hearing they seemed to be objecting because the union would be management-dominated. Our lawyer did a fantastic job; theirs was lousy."

The major fear of the dissident professors now seems to be that the faculty union may develop into a "closed shop" (in which event, professors choosing not to join would be forced to resign their posts).

However, YUFA organizers are doubtful that the union would become a closed shop.

"In my personal opinion it wouldn't be a particularly appropriate thing in a university setting," said YUFA secretary Marian Boyd. "After all, free thought is a vital part of the university."

The dissident professors are currently engaged in setting up a formal organization of their own through which they will be able to provide input into the operation of the union.

"Our principal occupation will not be to harass the union," said Dugan, "but simply to deal with the issues."

The only remaining obstacle to faculty unionization is posed by Osgoode Hall Law School which claims that its 35 professors, many of whom are practising lawyers, have a separate interest from YUFA.

Granatstein calls this a "spurious argument". In any case, YUFA, Osgoode and the university have reached an agreement which will permit YUFA to accept an interim certificate while the Osgoode issue is being settled.

When YUFA is certified as a union, it will become the ninth university faculty union in Canada and the third in Ontario.



Gary Cook photo

The option of a religious centre has been around almost as long as York itself. Finally, if you can brave the gale-force winds you can actually watch

it taking form. Otherwise, you can watch it at a distance, comfortably esconced in the warmth of the Scott library.

## York's entrepreneurial policy hits college pubs and coffee houses

By ANNA VAITIEKUNAS

Student coffee shops and pubs may have to pay utility fees for their services, pending the approval of the recommendations outlined in a memo from Harold Knox, vice-president of business operations.

Knox sent a letter to the college masters on December 15 advising them that "the time is appropriate to discuss the initiation of utility charges against any activity on campus that produces income."

Knox's proposal was met with little surprise by the pub managers because "we were anticipating some form of rental fee for the pubs," according to Absinthe manager Mark Lipman.

The major bone of contention among the managers, however, is the method by which the pubs and coffee outlets will be charged. Knox proposed that the pubs pay \$2.94 per square foot per year for the actual floor space used by their facility. The utility charge, he claimed, was based on the average figure of furnishing light, heat and power across the campus.

According to the utility charge, the Tap 'n' Keg, which operates once a week in Bethune dining hall will have to pay approximately \$20,000 a year. Tap 'n' Keg manager Mark Benetar said that the pub "would lose money so quickly that we would have to close down almost immediately."

"The university has no right to step in and demand that kind of money," he added. Other pub managers claim that revenue normally allocated to maintenance and renovations will have to be cut to meet the utility charges. The Absinthe and Cock 'n' Bull pubs, which are much smaller in size, will be charged over \$3,000 a year.

Liquor prices, they claim, will be increased if more financial pressure is applied by the university.

### TIGHT FINANCES

"Our financial situation is tight enough as it stands without additional expenses," maintained Lipman.

CYSF president Dale Ritch felt that Knox's proposal was just "another way to make money out of the students". "I've been expecting a rental fee proposal since the new food policy was introduced last summer. The university knows that the catering

companies are feeling the pinch of competition from the student coffee shops and pubs and they are trying to force them (the student pubs) out of business," he said.

"I don't think we should pay a cent".

When asked whether the utility charge is the most equitable method to charge the pubs, Knox said that recommendations will possibly have to be revised to deal with each pub individually. He said that he hopes the recommendation would "generate enough conversation so that all the managers and I could reach the most equitable way of charging for utilities."

The possibility of charging student pubs for utilities has been proposed as early as 1972 when then president David Slater approved the university entrepreneurial policy that maintains that any income-producing operation on campus should contribute to the cost of providing utility service to the university.

## Controversial UFSC chairman quits college



Peter Jarvis listening to arguments at October food rally.

By JULIAN BELTRAME

Citing personal reasons, Peter Jarvis, assistant master of Bethune college and chairman of the university food service committee, resigned both posts last week, effective January 1.

The resignation came as a complete surprise to most of Jarvis' acquaintances. Jarvis said he had not decided to tender his resignation till late December, and that he had not been thinking about it in the fall. The resignation, following closely his role in the food service committee's decision to seek a termination to Commercial Caterer's two-year contract with the university, left many wondering whether Jarvis resigned voluntarily or whether he had been pushed out by an angered university administration.

Jarvis had been a controversial chairman of the food service committee for the past year and a half.

It was while he was chairman of the committee that it successfully sought the ousting of Versafood's 10 year monopoly on campus in favour of the present five-caterer posture. Recently, Jarvis played a prominent role in getting the university to change its liquor licencing policy on non-college affiliated clubs, and in December he supported Bethune and Stong colleges' demand for a termination of the Commercial contract.

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### THIS WEEK

Excalibur columnist Frank Giomo reviews the year's best quotes p.3

York president emeritus Murray G. Ross argues that nationalism is taking Canada out of the Global Village p.5

Twice U.S. National figure skating champion Dorothy Hamill comes to York. Interview p.9

Theatre is alive and jumping. Entertainment looks at the theatre on campus p.11

Well there's no turning back now. The ski season is upon us and Ontario has more resorts than the Bahamas has islands. A guide p.16

*A chapel by any other name*

# Scott Memorial Centre nears completion

By EVAN LEIBOVITCH

The York religious building, tentatively named the Scott Memorial Centre, is well under construction after encountering a few false starts.

Joe Green, Dean of the Faculty of Fine Arts, was appointed to the committee formed to coordinate the formation of the Centre, located over the Amphitheatre on the upper level of Central Square. He applauds the centre as "a place for quiet meditation and serious celebration."

"In a way, it's a good thing that the first proposals did not go through," Green suggested,

"because the original plans were for a building way over by Stong Lake." The present plans call for a stairway to the centre to be located beside Oasis in Central Square.

### ORIGINAL PROPOSAL

The original proposal of a chapel for York arose in 1964, when William Preston Scott (after whom the Scott library is named) donated \$250,000 towards the construction of a chapel, in memory of his deceased daughter. However, opposition to the chapel arose in 1968 around the point that private donations should not set York's priorities. A year later, a

referendum rejected the proposal.

Keeping the money in limbo was not a good example to set for the future, at which time the administration might have to go to outside sources (such as an alumni association) for extra funding. Hence, Green's committee was formed.

### INVITED PARTICIPATION

The committee confirmed the need for a centre for religious activities, and invited members from among York's religious community to participate in the discussions. Among them was Father Tannam, representing York's Catholic community from his office in McLaughlin's basement.

"At the present time, masses must be held in 107 Stedman, which presents a pretty crummy atmosphere for the 50 to 70 people that attend each week," said Tannam.

### WORN FEELINGS

Tannam blames the opposition to the centre on the general attitudes

of students during the late sixties. He claims that the opposition was "ill-advised, to say the least," but that the anti-institutional feelings of the period have worn off.

The purposes of the centre are threefold. A large central room will serve as both an area where religious ceremonies and services can be conducted, and as a location for cultural events "related to the life of the spirit" for groups of 200 or less. A second, smaller room is designated for silent meditation by anybody wishing to enter during the day. Both Green and Tannam agree that such an area has been desperately needed on campus, and that its creation might help

"humanize" York.

### INFLATION DEFLATES

Although the majority of the funding is coming from the Scott fund, inflation in the last 10 years may have led to the cutting of some corners. One of the best features of the Central Square location is that there is already a foundation set down, and that it can be serviced simply by tapping existing facilities in Central Square.

Tannam is very optimistic about the centre's contribution to campus life.

"A meditation room will serve a need that's been ignored in York's design. People need a time for reflection," he said.

## NEW YEAR RESOLUTION!

EAT AT RILL'S FOOD SERVICE

COMPLEX 1

Where The Food is Good and The Prices Right!

### Toads unwanted in frog races

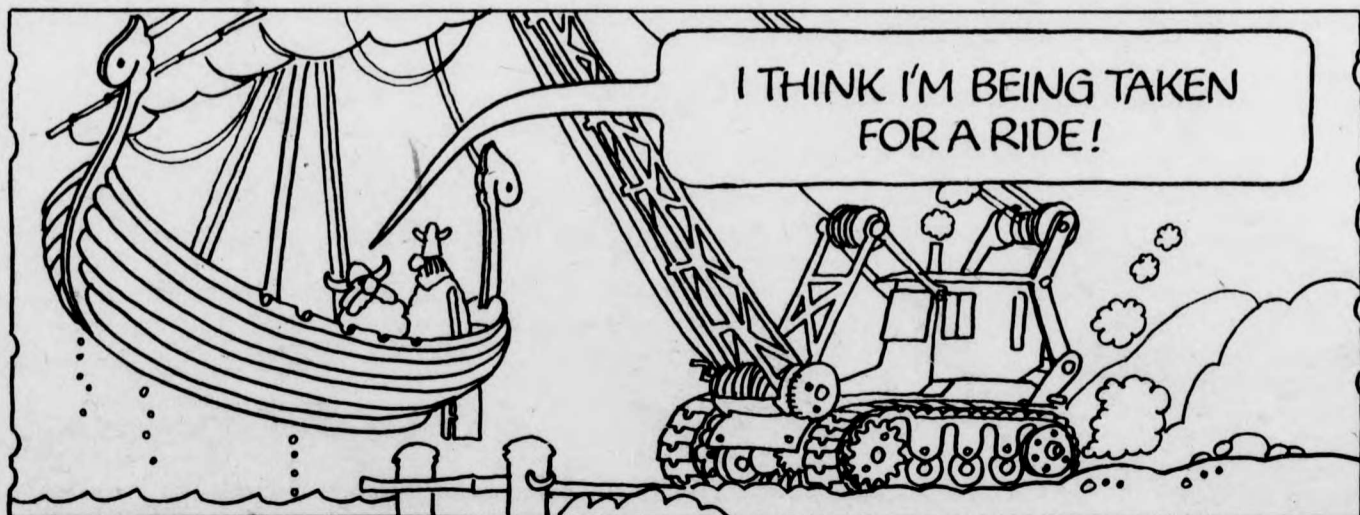
SAN FRANCISCO (ZNS-CUP) — Reliable sources here report that the Ohio State Senate is considering legislation authorising pari mutuel betting on frog races.

The bill also recommends appointing a frog racing commissioner, and the levy of a \$100 fine at anybody caught entering a toad into such races instead of a frog.

For Information on Fine Arts Events Call 3330



The Excalibear wishes to invite you to the staff meeting today - 2 p.m. room 111 Central Square



THE GLORIOUS BEER OF COPENHAGEN



## Let's be Frank

Nineteen seventy-five, a vintage year for women, Elton John and strikes, has like the pair of denim jeans you're wearing faded into memories. Most would agree that there are many things best forgotten about 1975, such as Elton John and strikes as for women, this was your year and like most other years we couldn't have made it without you.

But alas, on the York campus, Women's Year was supplanted by the gut issue of, Food. Versa Food, the old whore, kicked and banded about by students since the dawn of York was thrown out on its ass. In its place were put five spanking new caterers. Add to this a still green Dale Ritch and we have an Issue.

The food Boycott brought us these memorable quotes. Take-it away Dale. "We've a long history of disgusting food at York and this year is no exception." The food was so disgusting that Dale and his boys called a boycott. "If the boycott works heads are going to roll, and if it doesn't mine may be the first."

We're not sure if the boycott worked but we do know that Dale has taken to wearing turtle neck sweaters.

And who can forget Norman Crandles famous challenge (which to the best of my knowledge is still on). "The first person to show me an item that's gone up 30 per cent I'll buy him a lunch." Get your calculators ready.

### THE LAST WORD

The final words on food were spoken by Steve Dranitsaris, residence secretary for Stong College. "The students are simply fed up with the University's food service." And fed up we were; hopefully, in 1976, we can eat our food without anymore bruhaha or stomachaches.

1975 was a busy year for the new kid who moved in across the street from Excalibur. If he was not fighting dragons he was fighting caterers, if he was not trying to break up the Board of Governors he was busy trying to get back into the Senate. But Dale was not only trying to start a rebellion he was also trying to avert one from the colleges. It was a confusing year, and on the whole Ritch kept his identity: "I am the elected representative of the students."

And his combativeness. This, on the threatened cecession by the colleges from CYSF. "I will have to fight them — reduce them to political impotence." Kevin Smith, a member of the mutinous cabal sensitive to the criticism, moved to defend the plotters. "We're not four reactionary jerks sitting here." The intrigue goes on and '76 might produce the Confederate College of York University (CCYU).

As former chairman of cecessionist Bethune college so eloquently accessed the situation, "I view the CYSF as a laying duck organization." And a usual Dale has the last word, this time on the topic of biology. "That would be the cat's ass."

Many of us were saddened by the death of a dear friend. We returned to classes in September with this announcement. "Manus is dea." Manus' executioner, Paul Kellogg, just happened to be the father of Take-It, the ill begotten successor to the meaningless but loveable Manus.

The most celebrated off campus personality and on campus cause was Rosie Douglas. Rosie is having a bit of a problem remaining in Canada, but this has not stopped him from learning about our beloved fiefdom. On Canadian geography: "Canada's a big country, and if I'm a risk to national security there must be some place I can hide."

### IN BAD HUMOUR

1975 was not a good year for humour as we at Excalibur found out. A failed attempt at humour aimed at the Daycare Centre's Casino Night brought this response from Lloyd Davidson: "If you want a war you will have one" and "I hope they sue the ass of you bastards."

Essay services and their morality (or immorality) was another item of debate. They created such a fuss in the academic community that the Star ran an editorial against them. York's Margaret Watson delved to the roots of plagiarism: "In a way society has caused the problem."

Crime was on the increase on campus but have no fear, George Dunn, head of security, is ready to offer a helping hand. "I would personally help anyone, in the strictest confidence, who has been a crime victim."

Speaking of victims, the York Football Yeomen, perennial pushovers, finally put it all together and won their first game in two years. "We really needed that win for psychological reasons," said coach Nobby Wirkowski, "After the first three games the guys were beginning to doubt themselves." The Yeomen then proceeded to lose the next three games by a combined score of 156-0.

In 1975 Dr. Labib made the boast the rage of York. In the doctor's own words: "The value of having the boast in your repertoire is immense, as it can be played as either an offensive or defensive shot."

And finally, a few words to wrap up International Women's Year; first from the women's point of view Laura Sabia: "I suppose nine women M.P.'s are better than one but when you realise that that consists of three per cent of all M.P.'s in Canada, is it any wonder laws concerning women are so antiquated."

Now some food for thought for the women's liberationists from Prince Ojukwu: "If you have so far failed to impress men and obtain from them what you desire with your beauty and feminine curves, it will be much more difficult when you achieve your so called liberation."

1975, it wasn't quite champagne, but it was a hearty table wine. Cheers!

## Student discontent over food mounting, but Commercial stays

By DAVE FULLER

Despite student discontent, Commercial Caterers will not be ousted from Complex II and Central Square, according to York vice-president Bill Small. Small made this known at a recent meeting with members of the University Food Services Committee.

A request for Commercial's removal as caterer at York was made by Stong and Bethune councils last term and the meeting with Small was planned as a think session to come up with alternate methods of providing food service to residents in Complex II.

However, Small stated that the administration was not prepared to terminate Commercial's contract at the present time and that no such thoughts would be entertained until further efforts at improving existing services were made.

In order to ensure that some attempt by the caterers to improve food service will be made, Norman Crandles of ancillary services has been asked to bring Commercial and the residents of Stong and Bethune colleges together to discuss grievances and possible solutions.

Small also rejected the sub-committee's proposal for a student-staff-faculty run non-profit food service. He said that this was out of the question until a more general appraisal of the food situation at York could be made, and other serious problems resolved. In an interview with Excalibur, Small said that there were "too many food outlets at York" and there would have to be a "reduction in the number" of food services offered.

Until some of the less economically feasible operations are removed, the situation will not

improve for any of York's numerous caterers and coffee shops, said Small.

When asked for the university administration's reaction to last month's CYSF food referendum, Small replied he had not been informed of the results and was not contemplating any immediate action concerning Commercial's Central square operation. (In that referendum York students voiced agreement with CYSF's proposal that Commercial be ousted from Central Square.)

CYSF president Dale Ritch feels that a student-staff-faculty managed non-profit food service is the best solution for the York situation and said he was prepared to lead another boycott of Commercial Caterers, to ensure that their contract is terminated.

Peter Jarvis, who recently resigned as head of the University Food Services Committee said that simply replacing the caterer in Complex II would be very difficult and that the committee had "a hell of a lot of work" to do still.

## Stadium groups meet

A closed door meeting was held between representatives of York University, three outside athletic organizations and Metro Parks Commissioner Tommy Thompson, Wednesday morning, to explore the possibility of reaching an agreement over the sharing of York's proposed stadium.

The construction of the stadium hinges on all sides agreeing to a working agreement on the sharing of facilities, operations and maintenance of the stadium. In a resolution passed by Metro council on December 16, York was awarded the hotly contested stadium site, contingent on all sides working out such an agreement before January 31. The meeting was one in a series of such meetings between the three parties.

"The meetings will hopefully lead to a satisfactory agreement for all involved," said Orville McKeough, Director of Development for York. "There are no major differences between York and the three other athletic associations."

This was not the case when the

York site was first announced. Bruce Kidd, chairman of the Ontario Track and Field Association, felt at the time that the York site was a "big mistake".

There was fear amongst the various athletic groups, however, that if the York site is rejected it could be the end of stadium plans for quite a while in Metro. McKeough feels that members of the Toronto Men's Track and Field, the Toronto Women's Track and Field Association and the Ontario Track and Field Association athletes have taken a positive view of the York site.

"When the chips were down, they could see that the feasibility of the York site were better than others."

McKeough went on to say that the change in the athletes' feelings did not derive out of a take it or leave it attitude. After meeting with the York Athletic Association, McKeough feels that York is willing to share facilities with outside groups. "There really shouldn't be any conflicts. The university will be using the stadium at times when the Metro and Ontario athletes would not.



"NO! You can't keep the water bed!  
Christ walked on water. He never slept on it!"

The imitation of Christ takes many forms.  
A Redemptorist Priest is one.

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# Excalibur

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

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News 667-3201

Advertising 667-3800

Opinions expressed on this page are those of the editors

## If at first you don't succeed -- unionize

Everyone, from York president Ian Macdonald to the ordinary professor in the street, knows now that the certification of York's faculty as a union is a foregone conclusion. The final decision on certification should be handed down by the Ontario Labour Relations Board within a month. It will be positive.

But will it be a blessing?

Unionization has come to be looked upon as everyman's cure-all in an ailing society. The tactic is wending its way upward through the social strata: professionals everywhere are doffing their tweed and pin-striped robes and donning the garb of the oppressed worker.

"If at first you don't succeed, unionize," has become the watchword of the day.

In many cases, unionization is both a just and a necessary prescription. In the case of university faculty, however, it is not. And there are a variety of reasons.

Whatever their advantages, unions tend to discourage excellence. No one likes a whiz-kid or a show-off, and that's why unions impose ceilings on, say, the number of toothpaste tubes a factory worker can package in a day. The mediocre becomes the ideal. Will a faculty union place limits on research and scholarship, ceilings on participation in university affairs, quotas on hours spent in preparing lectures or in marking essays? Just wait and see.

### UNIONS PROMOTE TUNNEL VISION

Unions have a tendency, an understandable one, to develop a form of tunnel vision: what's bad for us is absolutely bad; what's good for us is absolutely good. The union becomes so immersed in promoting its own interests that it loses all perspective on larger issues, such as: what is good for the university? or, what is good for society?

Hand in hand with this narrowing of vision is the tendency of the organization to guard itself against infiltration by "outsiders" who do not share its collective aspirations. This tendency may develop to the point where workers are expelled from or refused entry to the union for purely political reasons.

### FORTRESS OF INTELLECTUAL FREEDOM

In the fortress of intellectual freedom, which is what universities purport to be, this is a harrowing prospect. The faculty union will limit personal freedom: it will dictate the behaviour, performance, professional objectives and, to some extent, the beliefs and values of its members. And if, as is entirely possible, York's faculty union becomes a closed shop (meaning that a professor has no choice but to resign his post if he does not want to join), the union will be able to back up its dictation with the threat of removal of dissenting professors.

One of the basic powers of any union is the right to strike, and a faculty union would be no exception. A strike of professors would mean the suspension, not only of teaching, but also of research. Professors would have to abandon their labs and their books for the duration of the strike. Oscilloscopes, telescopes, microscopes and typewriters will sit quietly gathering dust in the academic darkness. How utterly absurd.

Canada is currently afflicted with many ailments, not the least of which is "union mania". Everybody, it seems, is crying, "Oppression!" But as often as not, it's like crying Wolf.

That professors at York earn an average salary of over \$21,000 is not one of the basic injustices of our society; it is not one of the basic threats to our collective well-being. Yet, you may rest assured that a faculty union will do its utmost to make it seem so.

The plight of Ontario's professors is a red herring.

One professor at York confided to Excalibur this week that the way for professors to protect their jobs in the face of cut-backs in government funding is to voluntarily accept an across-the-board salary cut. As naive and far-fetched as it sounds, it is a democratic suggestion. It is democratic to make sacrifices in order to protect the common good. But in this era of the special interest as master, the mere idea of widespread altruism seems, not only far-fetched, but utterly ridiculous.



Volton: "Hell no, I won't go."

## A very modest proposal

To: Michael Meighen,  
President,  
The Progressive Conservative  
Party of Canada

Dear Sir:

I am dismayed by the news of your fruitless search for a successor to the most honourable and supportable Robert Stanfield. While 15 men of good standing have seen their duty and placed their names for your consideration, I fear that none, have the charisma, coupled with intellectual integrity, necessary to wrestle the leadership from the Liberals, while democracy remains intact.

Alas, your front-running candidate seems to be a woman. 'Tis a pity International Women's Year has ended, rendering her candidacy tenuous at best. Seeing no end to difficulties in returning your party to its rightful place, that of government of Canada, I would like to make the following proposal — that the Progressive Conservative Party draft Hugh Ian Macdonald to lead the party in spirit and in the polls.

I understand full well that Mr. Macdonald does not leap from the tongue as the most likely candidate, but after you hear the following reasons, you will realize that not only is the present president of York University a likely candidate, he is the sole candidate of merit your party should consider.

The PC party has been han-

dicapped since '68 by the easy philosophising of Trudeau. As recently as a week ago one veteran Ottawa correspondent went so far as to say the Mr. Trudeau makes all past prime ministers seem "intellectually bankrupt".

Only with an academic can one defeat an academic, and Mr. Macdonald's academic credentials easily match those of Mr. Trudeau. A Rhodes scholar, Mr. Macdonald graduated from Oxford and has for the past two years governed one of Canada's largest universities. While in England, he played hockey on the varsity team, enabling him to remain in touch with his Canadian heritage.

Aside from being academically unimpeachable, Mr. Macdonald has extensive practical background. As a civil servant and economic advisor to the Ontario government, Mr. Macdonald was conversant with the economic problems facing a modern, expanding economy in the context of a shrinking, agrarian base and established himself as a lucid interpreter of economic trends.

It was this singular ability which soon made Mr. Macdonald the government's chief economic advisor, regarded above the cadre of advisors governments have at their disposals, and paved the road to prosperity for Ontario citizens and businessmen. I need not remind you of the sudden shift of fortune which stung the Ontario government soon after Mr. Mac-

donald's departure from that scene.

It did not take long for Mr. Macdonald, once he became president of York, to reverse the course towards bankruptcy which the university was seemingly headed on. A year and a half later, York is solvent, and free from the problems which forced his predecessor to resign in humiliation and shame.

Mr. Macdonald is also a man with a high profile, having been written about and published extensively in the Toronto Star and the Globe and Mail on economic concerns facing universities and Canada. In these lengthy pieces, he was seen, not as an academic making captious objections over trifling details, but as a man with his finger on the pulse of the nation, understanding its plight and present course and seeking positive means of altering that course. One only needs to quote from a speech of Mr. Macdonald.

"I am delighted to find strong support of my views that tinkering with the machinery of governance should be a secondary pursuit... Canada has survived and flourished because the hearts of men and women are stronger than the articles of constitutions."

Finally, let us briefly touch on the man, Macdonald. Mr. Macdonald is incessantly on the prowl for ways of improving the lives of those he can affect.

The PC party needs a dynamic leader. Mr. Macdonald will prove to be a man for all citizens.

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# Canada will lose place in Global Village if the virulent nationalists carry the day

By MURRAY G. ROSS

The following piece, first published by the *Globe and Mail*, was written by Murray Ross, president emeritus of York University, currently at Glendon College. Dr. Ross is also a director of *Time Canada*.

Nationalism may yet become an important issue in Canada. It's not that we haven't heard a lot about this subject. To the contrary, we've had "nationalism" thrown at us from so many angles that if the flow of propaganda continues we may develop a new means of greeting each other: perhaps jumping to our feet and shouting: "I'm a Canadian" in the manner of the Nazis who proved their loyalty by yelling "Heil Hitler."

What we haven't heard are the voices of the people who are becoming increasingly suspicious of the motives of many of the most strident nationalists, weary of their repetitious and exaggerated statements and fearful of the consequences of the actions they propose.

When some of these concerns are expressed publicly, we may have a great national debate on the subject. To date the arguments of the nationalists have dominated the media.

Of course, it is difficult to speak publicly against nationalism. One sounds disloyal to one's country. It's not easy to say one loves Canada and Canadians but that occasionally one finds both insufferable.

"For God's sake," said a friend recently, "don't show me another Canadian book." He was not thinking of the productions of the dozen or so first-rate Canadian authors. He was reacting to the flood of second-rate government-subsidized books, about one of which a respected reviewer recently said: "By all means go ahead and amuse yourself — but I beg you put no more stuff like this in print." One can get too much of a second-rate thing.

There are three reasons why there is growing suspicion of the rise of nationalism in Canada.

First is the belief that much of the movement is not so much pro-Canada as it is anti-American; second is the feeling that the nationalistic emphasis is leading to mediocrity in many aspects of our life; and third is the conviction that the nationalist argument is being used as a cover for personal gain, company profit, or political power.

*Nationalism is really anti-Americanism.*

Consider the following: "I confess to a desire to toss a hand grenade into every American camper I pass on the highway." Where would one expect to see such a cruel and brutal sentence? Perhaps in a North Vietnam paper, or even a revolutionary tract in Canada? Wrong. In an article in *Maclean's* magazine — the journal devoted to giving "our own Canadian view of the world."

Of course this fantasy is an extreme example of anti-Americanism, but it is the inevitable result of continuing sniping at Americans, the end product of the hostile grossip about Americans at cocktail parties in Toronto, the culmination of unfavourable comments about Americans by prominent media personalities.

David Lewis Stein in a recent article in the *Canadian Forum* suggested "Americans are becoming Canada's Jews." This seems, at first glance, an absurd proposition. But we must consider it seriously if we are not projecting our own inadequacies, our own insecurities, our own

frustrations on the United States.

I am certain the founders of the Committee for an Independent Canada did not intend any such development. But it is difficult to escape Mr. Stein's concern that "almost everywhere (in Canada) knowing little cracks about Americans are as fashionable as cracks about Jews and foreigners once were... If they feel like this about Americans how long will it be before they attack all foreigners? And how long will it be after that until they turn on Jews, even those who have been here for generations?"

## CHAUVINISM NOURISHED

The point is that extreme nationalism has, on the one hand, fed and nourished chauvinism and, on the other, hate and prejudice of the "outsider."

As all students of prejudice know, this is a disease that spreads rapidly and takes deep root quickly. Witness not merely the growth of anti-Semitism in Germany but the racism which appeared in the fifties in that most tolerant of countries, Britain.

Perhaps there was in the minds of many Canadians solid grounds for changing the rules in respects of *Time* and *Reader's Digest*, but the rational arguments disappeared in a sea of anti-Americanism — in what the editor of *The Vancouver Sun* called "a vendetta."

At least one federal Cabinet minister participated in this ugly spectacle and another said openly that if they (*Time* and *Reader's Digest*) met all the requirements of the law, then "the government would move to change the law."

It is not simply that the Government's treatment of this whole issue was, as Geoffrey Stevens reports, "shabby"; it is that behind the procedures adopted by the government was a vehemence, a vindictiveness and a hostility that tends to be directed only at a hated enemy.

The silence of the more reasonable nationalists on these and other emotionally-laden attacks inevitably leads one to ask if this very silence is not an expression of desire to see anti-Americanism escalate in Canada.

There is, of course, another danger to the growth and spread of anti-Americanism in Canada. There is a formidable American presence in Canada and the United States is our closest neighbor and our most important customer.

That country has endured the "ugly American" image with remarkable tolerance over a long period of time but there are indications, as witness Daniel Moynihan's new stance at the United Nations, that the United States is losing patience and is ready to retaliate and to attack. Any such response to anti-Americanism in Canada could be disastrous for us.

*Nationalism leads to mediocrity.*

Our federal government appears to be committed to a programme of aiding the arts to developing a "Canadian culture".

At the same time there is the underlying assumption that if we can protect our writers, artists, dancers, etc., from too much competition — particularly from "the Americans" — our arts will flourish and our identity become unmistakable.

The positive aspect of this policy has merit — there are many individuals and organizations in a small country like Canada that need financial support. The danger is we may frequently subsidize second-rate ability and/or



inefficiency and flood the market with the results of both.

The negative aspect ("keep out the Americans") compounds the danger, for without outside competition and universal standards we may come to believe that our own "average" is of the highest quality. Mediocrity, as long as it is "Canadian", may well be that which we will come to admire.

Most Canadians who have made significant contributions in the broad cultural field have done so without subsidy and in competition with the best in the world.

One only needs to think of scholars such as Marshall McLuhan and Northrop Frye, novelists such as Morley Callaghan and Robertson Davies, critics such as the late Nathan Cohen, poets such as E. J. Pratt and Douglas LePan, comic-dramatists such as Wayne and Shuster, artists such as Harold Town and Jean-Paul Riopelle.

These Canadians and others like them do not need the protection of intellectual or artistic tariff barriers. Our newspapers and magazines will be read when they are good. B. K. Sandwell did not need a subsidy to provide him with readers, nor did *Maclean's* lack influence when Ralph Allen and Blair Fraser were editors.

Our reading tastes differ but Christina Newman, Anthony Westell, William French, Norman Webster, Geoffrey Stevens, Scott Young, Dennis Braithwaite, to mention a few Toronto names, are all good writers and shrewd analysts, and can stand competition from anyone in their fields. They and others will be read.

## NARROW MOULD

Why then, the pressure to produce anything that is Canadian almost regardless of quality — to force us into a narrow Canadian mould? And with what results?

"Far from there being too little published about Canada, there are days when I am convinced there is far too much. The country's biggest publishing house habitually prints rubbish and the leading commercial houses are often forced to do so out of necessity. What prompts these

melancholy remarks? Reading the latest offerings from the Social Science Research Council and the University of Toronto Press."

The above, part of a book review by Prof. V. Nelles, a first-rate history scholar, reflects what many Canadians are beginning to realize: We are trying to create talent where none exists; we are force-feeding an industry that will now publish anything as long as it is sufficiently "Canadian" to warrant a government subsidy. We are beginning to judge performers by the country of origin rather than by the quality of their work.

The result is a narrow parochial outlook that in time may erode our ability to judge what is valuable. As the bored watcher of TV said in a recent cartoon: "I've seen so many lousy TV shows, I wouldn't know a good show if I saw one."

Even the indestructible loyalty of Robert Fulford to Canadian writers appears to be strained, as he said regretfully of a book he recently reviewed. "But in the end the satire is unsatisfactory because it's — well, it's so damn *Canadian!*"

It will be said that there is no effort to restrict competition of ideas in Canada. It is frequently said that "the reader or viewer or listener is always the judge" and he is free to choose as he wishes. But by subsidizing and pressing on us "Canadian content" we get a somewhat distorted view of reality.

And if this does not work, Secretary of State Hugh Faulkner in a recent statement to *The Vancouver Province* seemed to suggest that government censorship in publishing and in the arts may be necessary; "without controlling the importation of foreign culture — we stand a good chance of being swamped."

Does, then, the government want us to focus on Canada to the exclusion of all else, even if it means restricting what we may wish to read, write, see or listen to?

The outstanding Canadian sociologist, John O'Neill, writes, in his rather obscure style, but with his eye clearly on the central issue: "A nationalism of knowledge presents itself as a

horror to the minds of university men and women who have worked in the long tradition of Western civilization, happy indeed to make for some betterment of life but unable to understand what any national contribution might mean that did not offer itself to all men, or that could not withstand comparison with what is done elsewhere."

In the world of academe, in the world of ideas, in the world of art there should be no boundaries.

But the inevitable result of the nationalistic movement is to create such boundaries and the inevitable result of this is a narrow perspective, an unhealthy degree of introspection, and probably mediocrity in our endeavors.

*Nationalism as a cover.*

One should not venture suspicion of the motives of one's peers. Who is to cast the first stone? Yet it is clear that if competition can be eliminated or reduced those so protected may gain in status or wealth or power.

If foreign professors are eliminated perhaps a Canadian professor of lesser status can have more security. If *Reader's Digest* is closed out in Canada, perhaps there will be more advertising dollars and profit for the *Toronto Star Limited*.

The virulent nationalism of a Mathews, of a Newman, or a Chatelaine may be entirely altruistic — concerned only with Canadian development. But — and it is a big but — it is difficult not to suspect other motives as well.

There are those who seek other gains under the guise of nationalism. Most of the Marxist leaders — Mao, Tito, Ho Chi Minh and Fidel Castro who were swept into power by their own people — proclaimed the chief aim of their struggle not to be the establishment of communism but liberation of their country from foreign domination.

I would not suggest nationalism in Canada could take such a form, but it is worth noting that behind the seeming purity of nationalistic sentiments lies a wide variety of objectives and sub-objectives. One must be aware that "nationalism" is an appealing slogan which may hide many different motives.

The most likely outcome of the extension of nationalism is a Canada of socialism. This I do not say in horror, for it may be the direction in which the world is moving in any case. But the call of the nationalists "to buy back Canada" is a call for an extension of government ownership and control.

## SOCIALIST EXPERIMENT

As John O'Neill says: "If there is to be a nationalist separation — the only chance I can see is to build upon the new staples of water, oil and gas, a public domain which would be the basis for... a new experiment in socialism."

Nationalism may be the catalyst that will stimulate the already obvious trend to a larger government stake in the affairs of Canadians.

I happen to be a fifth-generation Canadian, with deep affection for my country and its people. I do not deny sympathy for some of the more modest objectives in Canadian nationalism.

But I am concerned that the extreme nationalists' views, now widely expressed in the popular media, represent a regressive movement which denies the reality of "the Global Village" and restricts Canada's development as a participating member in that village.

# Letters To The Editor

All letters should be addressed to the Editor, c/o Excalibur, room 111 central Square. They must be double-spaced, typed and limited to 250 words. Excalibur reserves the right to edit for length and grammar. Name and address must be included for legal purposes but the name will be withheld upon request. Deadline: Mon. 5 p.m.

## Unionization vital, argues YUFA chairman

I recognize the futility of trying to correct the press and I know that truth never quite catches up to misinformation. Nonetheless, I think your readers should be set straight about the York university faculty association and its efforts to become a collective bargaining agent for York faculty. This was, you will recall, the subject of a story and an editorial in your issue of December 4.

The story creates an artificial debate between professor James Goodale and myself. I call it artificial because, to the best of my knowledge, I have never met or spoken to professor Goodale. He did write a piece advising caution

on unionization in the York Gazette, a piece to which YUFA made no reply because his arguments had been adequately dealt with in the newsletters sent to faculty this term. By putting your story in the form of a verbal confrontation, you mislead your readers. And if your reporter has dealt with professor Goodale as he has dealt with me, he has misrepresented what was said, invented parts of it, and confused the issue.

Faculty unionization is a complex issue. Your reporter did not seem well informed, I regret to say, and I did not have the impression that he had read any of the material YUFA has produced

— or anything its opponents have prepared, beyond professor Goodale's letter.

But I would like to correct one point in particular, a point that both Goodale and your reporter should be clear on. Merit pay is by no means ruled out under a collective agreement. Indeed in the Special Issue YUFA Newsletter a summary salary brief appears, and included in it are references to merit pay and to percentage figures. This brief was unanimously approved by YUFA general meetings at Glendon and at York, meetings that neither your reporter nor Mr. Goodale seem to have attended.

The editorial is, in my view, similarly misinformed. As have many members of the general public, your writer has an inflated idea of faculty salaries. Some professors at York do command \$20,000 salaries — but most do not. If you had investigated this matter in even a cursory fashion, you would have discovered that the salary mode here is closer to \$17,500. You would have discovered that York ranks at or very near the bottom in salaries in every rank, notwithstanding the obvious fact that Toronto is the highest cost part of the province.

You would have discovered that floor for an associate professor — a Ph.D. with at least six years teaching experience — is well below the pay a Toronto high school teacher with inferior qualifications receives at present, let alone the pay being asked by the OSSTF or offered by the Metro board. If you are concerned with quality you should ponder the implications of this data. President Macdonald, with whom professor Goodale worries that we will have an adversarial relationship, has already spoken out correctly and forcefully in indicating that York faculty are underpaid. Surely one might expect that Excalibur could and should do the same.

Finally, and most seriously, your editorial neglects one entire area in YUFA's rationale for collective bargaining, an area that is, in my view, at least as important as salary questions. Unionization carries with it the

protection of the Labour Relations Act. This entitles everyone here to grievance and arbitration procedures, something totally lacking at present. This entitles the association and the university administration to conciliation and mediation processes, again something hitherto absent.

In other words, the act of unionization will win faculty certain rights that we have not been able to secure. In other words, the type of arbitrary injustice that frequently exists in large institutions will no longer be allowed to go unchecked at York.

We think these matters are important. They have all been covered at length in the YUFA newsletters, copies of which are faithfully sent to Excalibur. Read them, please, before you next write on the subject. The faculty have, and that is why far more than the 55 percent required for automatic certification at the Labour Relations Board have joined the union.

J. L. Granatstein,  
Chairman, YUFA

### Editor's note

According to figures provided by York vice-president Bill Farr, York's 1,053 full-time professors earn an average \$21,347 per year. The median salary is \$19,652. Both these figures are well above the \$17,500 suggested by Mr. Granatstein.

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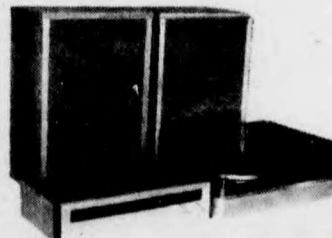
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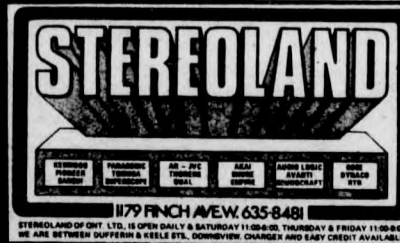
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## More letters

### Tribute to Spence is a delight amid political mire

Myles Davis's tribute to Ev Spence, The Consummate Athlete (Excalibur, December 11), was indeed a delight.

It is quite refreshing to see that Excalibur will sometimes engage in the pursuit of simple and honest journalism. Moreover, the general tone of the editorial might suggest that the newspaper has at least temporarily recovered from the severe bout of intoxication which was seemingly induced by an excess of petty political enthusiasm.

Cecil O. Humphrey

### Nothing to lose

The past four years have seen a serious decline in the quality of education and quality of life on this campus. There are fewer full-time faculty teaching this year than there were five years ago. Meanwhile, enrollment has increased by more than 15 per cent.

The incomes of the faculty have fallen far behind the rate of inflation and are now at a level, approximately equal to that of senior school teachers. In fact, York faculty members are the lowest paid faculty in the entire province. Therefore, York has serious difficulty in being attractive to the best qualified teaching staff.

The administration claims that there is no need for a faculty union and that the formation of one would create an atmosphere of confrontation and antagonism that doesn't now exist. The opposite is the case.

Rather than oppose the government's cutbacks, the university administration has imposed wage settlements which did not even meet the rate of inflation; insisted that York operate on a balanced budget, thus exacerbating the budget squeeze; refused to allow a growth in the faculty, thus increasing class sizes.

It should be noted, as well, that the current president of York, H. Ian Macdonald, before coming to York, was deputy treasurer of the

province for years and was therefore personally involved in developing and implementing the government's cutback policy.

The establishment of a faculty union would enable faculty mem-

bers to bargain fairly for wages and working conditions. Decent wage increases would attract better teaching staff. It also means that faculty could press for reduced class sizes thus giving

students a better education.

Students have everything to gain and nothing to lose from YUFA becoming a union.

Support YUFA!  
Dale Ritch,  
President, CYSF

### Harbinger's column

Alcohol (the chemical name is ethanol) has been known to civilization since the days of Noah, and is still the most widely used drug in the world. Most commercial alcohol products are produced naturally by the fermentation of fruits, vegetables and grains.

Alcohol acts as a depressant on the central nervous system, inhibiting the work of the cerebral cortex, the thinking part of the brain, and tends to give the drinker a feeling of relaxation and well-being. Further drinking increases the impairment of the thinking process and can result in excited and uncontrolled behavior, poor judgement and balance, and a dulled memory and concentration.

Alcohol affects a great many parts of the body, widening the blood vessels and producing a sensation of warmth. In actuality, this encourages the loss of body heat. So, drinking in cold weather for warmth is a very poor idea.

Heavy drinking dulls one's sense of appetite and increases the body's need for essential vitamins, especially B vitamins. Malnutrition is a frequent result of

heavy drinking. Alcohol also increases the secretion of mucus in the stomach and this, in turn, often leads to stomach inflammation. Alcohol increases the body's flow of urine and may damage the delicate lining of the kidneys.

Alcohol is named as a strong influence in the following disorders: loss of appetite, vitamin deficiencies, stomach inflammation, tumors, infections, inflammation of the nervous system, skin problems and sexual impotence. Drinkers also show higher death rates from diseases of the heart and liver, pneumonia, cancer of the lung and mouth, accidental death and suicide.

Continual heavy consumption is known as alcoholism. The major results of this condition are malnutrition, possible fatal cirrhosis of the liver (hardening of the liver due to inflammation of the tissue) and neuritis (damage to the central nervous system).

This damage often results in a condition called delirium tremens. The "D.T.'s" are characterized by anxiety, restlessness, paranoia and often frightening

hallucinations. These attacks can last from three to five days, severe D.T. has an eight per cent fatality rate.

This physical deterioration is usually accompanied by a parallel decline in the drinker's social life. Alcoholism is a major cause of unemployment and of family and marital breakup. Drinking is also a major cause of half of the automobile accidents in our society and half of the crimes of violence.

The lowering of the drinking age in Ontario has resulted in an increased consumption of alcohol by those in the 18-21 age group and adolescent alcoholism is rapidly becoming a serious social problem. It is expected that this age group's increased alcohol consumption will result in the earlier appearance of the physical disabilities associated with drinking. The impaired driving and personal injury rate of this age group has increased drastically — in some areas as much as fourfold.

The problem of adolescent alcoholism will demand a great deal of social concern in the years ahead.

### A reader's thanks

In your December 4 issue of Excalibur, Agnes Kruchio wrote an article about me.

Her approach to writing, her sensitivity and respect are rare qualities to find in people who are "in the news". I would like to thank you — and, of course, her.

Noemi Lapzeson,  
York University  
Dance Department

### Snow emergency

It's about time someone applauded the overwhelming efficiency of York's snow removal team.

I mean if a recent quarter inch flurry warranted drastic SNOW EMERGENCY conditions, I can hardly wait to see what happens during one of our more devastating half inch blizzards.

Janet Rainey

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A woman's world



## Excalibur presents its darts 'n' daisies revue

The Nikita Kruschev "I Got Mine" Award goes to York student Lloyd Davidson for his unveiled threat in a letter to the editor of Excalibur. "We'll bury you!" he told us. Prize is a slightly overgrown, unmarked grave on the outskirts of Moscow.

...

The "Been-down-so-long-it-looks-like-up-to-me" challenge cup goes to the football Yeomen for one more in a long line of utterly disastrous seasons. The prize, once again, is Nobby Wirkowski and more of the same.

...

The post-Watergate mentality trophy goes to Dale Ritch who produced the best and the most conspiracy theories concerning one damn thing after another. For Dale, any meeting not advertized on national T.V. is a "secret meeting". The prize is an 18-minute gap.

...

The Richard Nixon-Spiro Agnew "Why don't you love us anymore?" trophy goes to the United Left Coalition because nobody loves them anymore. The consolation prize is a life-time supply of hamburgers from the Commercial Caterers outlets on campus.

...

The out-of-the-frying-pan-into-the-fire tray goes to Peter Jarvis who recently resigned as food service committee chairman, for getting rid of Versa-food and giving us Marky's, A and G, Rill's and Commercial. Has anybody said thank you? Farewell, Peter, enjoy your rest.

...

And last, but by no means least, the Bill Davis Silver Dagger Award goes to the universities of Ontario. Billy lit up our academic hearts in the sixties, but he won't be needing us anymore.

## Peter Jarvis resigns

Continued from page 1

In a frank interview with Excalibur, Tuesday, Jarvis denied that the university administration had applied any pressure on him to resign.

"I could say that that was a ridiculous speculation, only I can see why some people might think that, but it is simply not true. I resigned for personal reasons and because it's time for me to move on to other things," he explained.

Jarvis admitted that he had been criticized by the administration for over-extending Bethune's budget last year, but insisted that the criticism had little to do with his decision.

"I guess that rubbed a few people's fur the wrong way," admitted Jarvis, and conceded that he might have been thought of by some university administrators as a thorn in the side.

Bethune Master Ioan Davies, who accepted Jarvis' letter of resignation mailed to him on December 22, denied that his assistant's resignation was in any way connected with Jarvis' controversial role on the food question, or because of his over-spending the college budget.

"I can categorically deny that food services had anything to do with it," he said. "There's some truth in the fact that there was criticism regarding the budget, but any over-spending of any budget was done with my full authorization."

Davies explained that the over-spending occurred as a result of the failure of another university

department to pay for a newly-hired secretary. Describing Jarvis' work as invaluable to the college, Davies said he would begin the search for a successor, but that he will have difficulty finding a replacement soon.

"Peter was a fantastic organizer," said Davies. "He was exceptionally good at putting an operation into practice. The college fellows and I provided the ideas and he provided the organization."

Unlike other acquaintances questioned, Davies said the resignation did not come as a complete surprise to him.

"I had been talking with him, and I had a hint it might be coming," he said.

Jarvis had been at York for two years in the same capacity, prior to which, he was a major in the Canadian Armed Forces. He has no immediate plans, but intends to continue teaching his tutorial at the college as well as remaining active in college activities.

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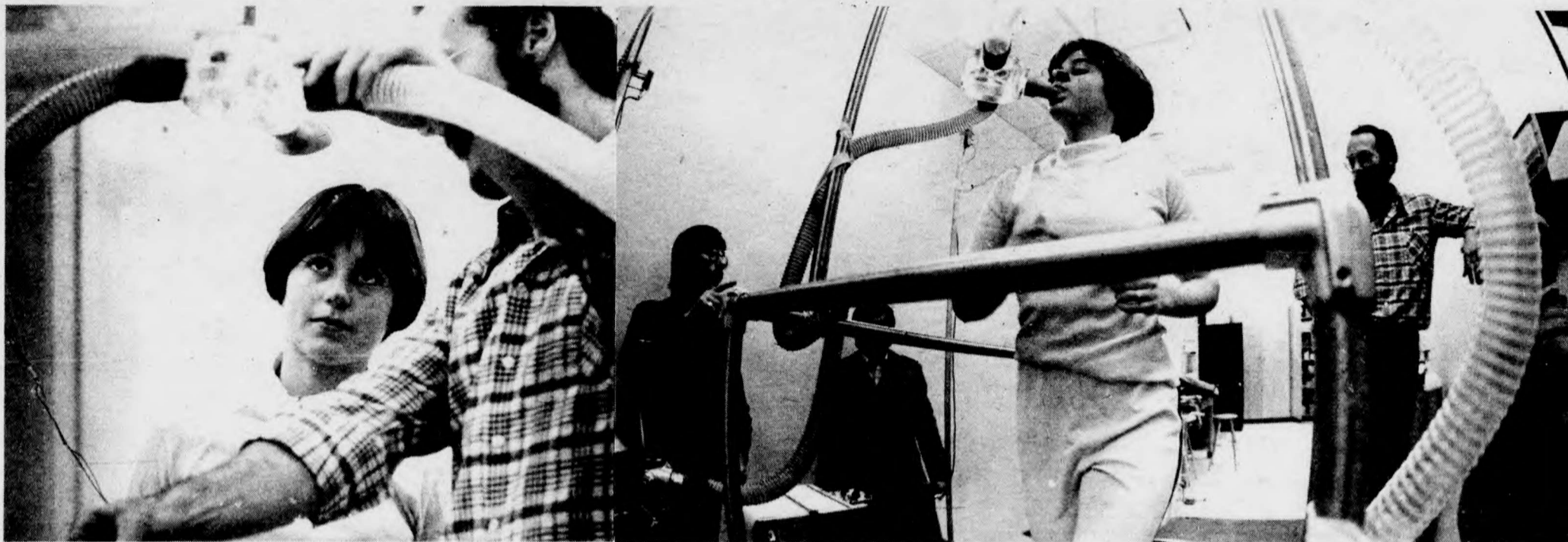
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Dorothy Hamill says she wouldn't do it again for a million dollars, not that anyone is paying. For 49 weeks of the year she trains from morning till night, hunting that elusive gold that dreams are made of

## At nineteen, the twice U.S. figure skating champion Dorothy Hamill is ready to hang up her skates



York lab technician shows Dorothy Hamill mouthpiece of respirator at the fitness lab in Tait. Then the figure skating champion gets on the treadmill, while two technicians monitor her oxygen intake and heart rate, and trainer Marvin Clein (far right) looks on. Hamill was at York for one week during the Christmas break, trying to gauge her physical endurance.

By JULIAN BELTRAME

The treadmill turns at six miles per hour. Matching speed is a nineteen-year-old girl-athlete; her legs pumping like two strong pistons and her heart keeping exact time, as if it had been made in Switzerland. Taped to her chest, two wires monitor every contraction of her heart and a two-inch hose, leading from her mouth to what looks like an oversized pump, records her exact oxygen intake.

The athlete is on the treadmill for 10 minutes — the speed is constant but every few minutes the slope of the treadmill is increased by a few degrees, so that she will feel like she is running continually uphill.

"The point of this exercise is to bring her to the point of complete exhaustion," explains an attendant to her trainer and to observers, keeping one eye on the runner and the other on the polygraph. After 10 minutes the runner's muscle-swollen legs noticeably tire, and her heart begins to thump loudly.

"Another 15 seconds," the attendant promises her, urging her on with "you can do it, com'on, get those knees up . . . just 10 seconds, that's it, you can do it . . . get those knees up! that's it. Very good, that was quite an effort."

After 10 minutes, the runner is all done in. She needs the strong arm of the attendant to get off the treadmill, looking to her trainer for assurance. He laughs, sympathetically.

"Wouldn't you like an experimental rat?" asks Dorothy Hamill, the human guinea pig in the test of endurance carried on at York University's fitness lab during the Christmas break. Hamill, however, is used to the grind.

She is the twice U.S. national figure skating champion and twice silver medalist of the world, and she's been in training for more than half of her life. Hamill came to Toronto, December, to put the finishing touches to her short free-style programme with her choreographer, Toronto's Brian Foley, who has recently begun working with Toller Cranston, Canada skater supreme.

Foley has completely re-done her short routine and has added a few touches to her long routine, on which the free-style skating queen of the world will rest her chances for an Olympic gold this winter. Foley is setting her ice-movements to music and showing the skater how to use her arms, to emphasize moods.

"He's really great," says Hamill. "He's so good to work with when you're having one of those 'I don't want to skate today' moods."

### LAST HURRAH

Those moods settle on the teenage-skater more frequently this year than in past years. After 11 years of competition, Hamill admits she's had just about all she can stand. The Olympics and subsequent world championships, win or lose, will be Hamill's last hurrah.

"I've put too much of my life into this thing," is the reason Hamill gives for her decision, which she insists is irrevocable. "I've gotten a lot of travelling and I've met a lot of nice people because of skating, but I've sacrificed a lot of my life, and my parents have sacrificed a lot for me."

"I wouldn't do it again for a million dollars."

As she is lamenting, she is peddling on an exercise bicycle mounted to the floor of the fitness lab. A photographer is circling around her, flashing his camera and his eyes at every fleeting expression of her face.

It is late afternoon and Hamill has just come up to York to train after a full-morning's skating at the Toronto Cricket, Skating and Curling Club.

It is just a routine day's work for Hamill. In Denver, where she resides, she skates from 7 a.m. to 10:30 a.m. and from half past noon till nearly 2 p.m., then she works out "even harder than I have been at York" for another two hours and returns to the ice at 5:15 p.m. to nearly 8 o'clock. She religiously maintains these hours for 49 weeks of the year; a training and practice schedule designed to have her "peak" for three major championships — the nationals, the Olympics and the worlds.

"Peaking at the right time is very important," says her trainer of two months, Marvin Clein, who, when he isn't travelling with Hamill, is the University of Denver's physical education department chairman. "Most athletes tend to train the same way their coach was taught to train when he was young."

Training properly, however, still will not insure the athlete against peaking too early, Clein concedes. When an athlete peaks too early, he is in the best physical and mental frame for competing prior to the competition, but on his way downhill at competition time.

Clein is satisfied with his protege's results, but insists she is behind schedule for this winter's Olympics. The York technician finds Hamill has an exceptional endurance quotient "for a woman her size".

Hamill has been on the exercise bike for 15 minutes before a trace of perspiration forms on her brow. A few minutes later, beads of sweat are forming streams down the length of her face; she twitches her nose unsuccessfully, then wipes her face with the end of the towel wrapped around her neck. She admits to being "bugged" by those who scoff at skating's athletic side.

"Skating is really an endurance sport," she announces. "There's so much skill involved in the way a great skater like Toller (Cranston) makes everything he does seem so easy and effortless, when you know he's putting in a lot of work."

"The only thing that really bugs me is that if they continue to call it an art, they'll take skating out of the Olympics."

An excellent skater is all fluid motion,

leaping triple axles as effortlessly and gracefully a ballet dancer. The skaters face, if it were to betray anything, it would be a perfunctory smile rather than strain.

"We don't really practice smiling, but a coach will tell the skater to 'smile and look like you're having a good time out there,'" she concedes.

Excluding Peggy Fleming, Hamill is the most successful American female skater in the past decade, yet few Americans know her by name, and fewer still would recognize the petite red-head without her skating gear. In a country which venerates accomplished athletes, Hamill's non-celebrity status is a bitter pill to swallow even for the vivacious teenager. She has spent her youth in the pursuit of athletic excellence, receiving no monetary return. A little appreciation is the least a country could return.

### LYNN AND HAMILL

"The States is not very enthusiastic about figure skating," she laments. "Nobody in Denver knows that I even skate there, although I've been training in Denver for four years. They made a bid deal over Peggy (Fleming) after she won the gold medal and they made a big deal over Janet Lynn, because she was 'the darling of the public', but that's about it."

Hamill has not won the gold — she fell in the free-style portion of her routine in last year's worlds, spoiling her comeback bid from a disappointing figures performance — but her two silver medals are both better than Lynn's best performance, a bronze in the '72 Olympics. Lynn, however, has become the most famous and the most financially secure of recent American skaters, landing a \$3 million-plus contract from the Ice Capades.

Perhaps ironically, Hamill's career

follows a similar pattern to that of Lynn. Weak in the figures portion of competitions, Hamill has always had to excel in the free-style to place high in the standings. In 1973, Lynn fell twice in her free-style programme trying to overcome a large point deficit. Last year, Hamill fell once, attempting to do the same thing.

"I don't think Janet (Lynn) was really that good," Hamill says of her predecessor. "She didn't skate well when she was feeling down, and that was most of the time." Lynn, explained Hamill, didn't want to continue competing after '72, and in '73 when she was to pose a real threat to the world champion, she was mentally not ready. As for herself, her fall was more from lack of concentration than from depression.

"I didn't get a chance to practice the move in the warm up and when I was into it, I just let it all go into the air and the next thing I knew I was on the ice . . . it was so stupid. I didn't think 'there goes the championship', I was more startled than anything at having done such a stupid move."

The 'stupid' move is more commonly known as the 'flying sit-spin' and, according to Hamill, it is one of the easier moves figure skaters are asked to execute. But if Hamill and Lynn both distinguished themselves in free-style and lost world championships in the compulsory figures, so has every other prominent North American figure skater. Canada's Cranston is usually so far behind after the figures, he practically must hope for a perfect performance to have a chance at the gold medal. Hamill has a theory about the European skater's ascendancy to world supremacy, through the figures.

"There's so few top calibre skaters in Europe compared to North American, that when they practice, there's usually only two people on the entire ice surface. You need a large sheet of ice to properly practice the figures and we (North Americans) never get the chance to practice with that much ice surface."

But here's where the parallels between Lynn and Hamill end. While Lynn wanted no more of competition, Hamill wants the gold medal badly enough to devote another year to its acquisition. Hamill's professional career will differ drastically from Lynn's also.

"I don't think you'll see that kind of contract (Lynn's multi-million dollar contract) happen again; it was just a one-time thing," she says.

Although, as she puts, she would not do it again for a million dollars, Dorothy Hamill has managed to come through a non-existent childhood, remarkably, with a sense of humour. Having received little government assistance her costly training lay largely on her parents' shoulders. Which prompts the question of the Hamill's largess of wealth.

"They're not wealthy any more," she answers, with a smile.



A pensive Hamill talks about skating.

**Writing programme begins next fall**

**Search begins for established prose writer**

By BRENDA WEEKS  
The Faculty of Arts and the Faculty of Fine Arts, through its Division of Interdisciplinary Studies, will soon be offering a programme on creative writing at York. A week ago, an advertisement in The Globe and Mail advertised for an instructor to head this programme.  
Dean William Whitla, Assistant Dean of the Faculty of Arts, has been put in charge of convening this new programme.  
"It is our intention to give the appointment to a writer of some stature, who's done some good work in prose fiction," he told Excalibur on Tuesday. "This will be

potentially a cross-appointment in Arts and Fine Arts, since it is an inter-faculty programme.

**FILM AND THEATRE**  
"It would be good if the candidate had some experience in writing and film, or in writing and theatre, in order to adhere to the creative aspect," Whitla said.

Students in the new creative writing programme will be able to graduate with a General Honours B.A. in Creative Writing through the Fine Arts or Arts Department. "Prior to this," Whitla explained, "a student wanting to pursue such a programme had to do it in individualized studies, and sometimes this went against the regulations of study in certain departments."

Eli Mandel, a professor in Humanities, has been involved in the programme and is a member of the search committee for the

new instructor. He assured Excalibur of the vast resources for writing at York, and of the definite demand for such a programme.

**YORK BOAST**

"We are very proud about this programme coming to York," Mandel said. "It is one of the very first in the country, and we boast a large number of writers and poets such as Layton, Coles, Waddington, Davey, and more."

Although there has been a large response to the advertisement, Mandel declined to give names of respondents. "Phone calls and letters began coming in immediately," Mandel revealed, "and we are getting in touch with well-known writers across the country. We have poets of great strength here at York, and that is why it is necessary to get additional strength in fiction at

this time.

"There is bound to be some prose writer around who would be interested in a position of this kind. We are after a first-rate per-

son and expect to get one in keeping with the high standards of the York faculty."

The course will be available next September.

**Spiro Agnew: would you buy a beer from this man?**

NEW YORK (LNS-CUP) — Former U.S. Vice President Spiro Agnew was interviewed recently by Coors beer company officials, seeking a possible distributorship for the Golden, Colorado brew.

A company spokesman said that Agnew was seeking one of four new franchises in Houston, as Coors is interested in expanding its marketing operations further eastward.

Coors has had an active history

in politics. It has financed such groups as the Committee for the Survival of a Free Congress, which is trying to raise \$2 million to help defeat "radicals" elected to Congress last fall, and the Heritage Foundation, a right-wing, tax-exempt research foundation.

As a delegate to the 1968 Republican National Convention, Vice President Joseph Coors donated \$3,000 on behalf of the company to Americans for Agnew, and was a staunch supporter of Ronald Regan in the '68 presidential race.

The company has also been the target for a small boycott, because less than two per cent of the employees at Golden are Chicano, even though they comprise a much greater part of the area's population.

There is no notice yet as to whether Agnew's application has been accepted or not.

**Bethune Presents**

**Hearts of the West and**

**Woody Allen**

Bethune films has again pulled off a major cinematic coup, landing a popular new release for showing on January 10 and 11 in Curtis LH-L, at 8:30 p.m.

Hearts of the West, directed by Howard Zief and starring Jeff Bridges, Andy Griffith and Alan Arkin has been on practically every critic's best 10 films of '75 list, and will most likely make a strong showing at the Academy Awards.

The film manages to blend in country-hick naivety with hilarious scenes involving Bridges and Arkin in such a manner, that one never begins to feel ashamed for the young 'tenderfoot', as one of the Hollywood cowboy stunt men calls him, Jeff Bridges. It's pure nostalgia gold.

One of the few films worth every cent of its \$3.50 admission charge, York students will be able to see it for only \$1.50 (\$1.25 for Bethune students).

If laughs are your bag, you may want to get warmed up by Woody Allen's uneven but at times side-splittingly funny, Everything You Always Wanted to Know About Six. It's on Friday night, same place, same price.



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# ENTERTAINMENT

Filling that gap

## Local magazine puts York in the limelight

By AGNES KUCHIO

York University is finally on the map. In a quiet, modest way perhaps, and perhaps only for some of the people some of the time, but it is happening. And Canadian Theatre Review, a quarterly magazine that evolved from a departmental news letter, is responsible.

According to its editor and instigator, Don Rubin, the two-year-old periodical was received with widespread critical acclaim: a magazine that would 'hold the mirror up' to the Canadian theatre was sorely needed. It is even beginning to make a dent internationally, says Rubin. "People were coming up to me at a festival

in Poland, asking highly specific questions about theatre in Canada, and I realized that they were all related to issues raised in CTR," he says.

"The very fact, for example, that Ernst Shumacher, an East German and one of the world's foremost authorities on Brecht offered to write a piece for CTR indicated that we are moving up internationally, he adds.

The piece he is referring to is in the current issue of CTR, which is entirely devoted to critics and criticism. The issue also contains, among others, a biography of the late Toronto critic Nathan Cohen, an insightful treatise on the psychology of critics, and a fairly definitive statement on what criticism is and should be by Rubin, himself an established critic.

He estimates that CTR, with a circulation of 5,000 reaches some 10,000 people. "It's in green rooms, offices and libraries all over the world," he says.

While it costs an estimated \$3.50 to produce the \$2.50 magazine,



A scene from Stratford's Ready, Steady, Go, illustrating CTR yearbook.

Rubin is optimistic about the financial future of the periodical and hopes to be in the black within five years. So much so, that he initiated a yearly record of theatre in Canada last year.

The coffee-table book, the first issue of which appeared before Christmas, is a total record of what happened and where in theatre in 1974. It contains a com-

plete list of casts, crews, writers and directors, is amply illustrated, and essays by the likes of Rubin and Herb Whittaker help to put it all in perspective. It's a handy guide to Canadian theatre and drama for anyone and, says Rubin, it has been selling "rather well."

CTR is sponsored by the Fine Arts department.

## York defends a vision: theatre is social agent

By DON RUBIN

Some years back, the controversial American director and critic Charles Marowitz visited York to give a lecture about the years during the second war that French actor-aesthete Antonin Artaud had spent in a mental institution. Marowitz was then working in England where he had founded one of that country's most interesting experimental theatres, the Open Space located on Tottenham Court Road in Soho.

INVITATION

Marowitz had ostensibly come to Toronto at the invitation of one of the city's developing alternative theatres (the Canada Council paid his fare) but he had admitted privately that he was more interested in finding out something about the country that had produced his own favorite Canadian play and the one he had chosen to open his own theatre with some seasons before, *Fortune and Men's Eyes*.

At any rate, it was during this visit that Marowitz expressed curiosity about York and its theatre department. At that point, York's was the only one in Eastern Canada with a strong professional orientation (the start of York's program corresponds to the period when the previously exciting National Theatre School in Montreal was beginning to lose its professional focus) and Marowitz had long been interested in theatre training.

UNDERWHELMED

Sandwiched around Marowitz' visit to York were visits to a number of theatres here, small and large. To say that Marowitz was somewhat underwhelmed by his non-York experiences would perhaps be the grossest of understatements. As I recall, his exact descriptions of the theatre he saw around him included such choice epithets as "masturbatory", "uninteresting bullshit" and "derivative".

This, of course, was all in the days before the Factory had found itself its loft on Dupont Street, before the Tarragon had discovered Naturalism and before Theatre Passe Muraille and Paul Thompson had begun their experiments in docu-dramatizing Canadian life and history (experiments which only reached their peak in such moving and effective productions as *1837* and *The West Show*).

IMPRESSED

But as much as Marowitz was unimpressed by the outside theatre scene at that time, that's how much he was impressed by the potential being evidenced by York's Theatre Department. What Marowitz saw at York — and spoke about — were many of the same things that he himself was working toward: a coming to grips with the social role of theatre

rather than a mindless encouragement of outdated, first-night dress-up.

EGO TRIPS

What Marowitz did not see at York — and he was relieved not to see them — were the things one tends to find at so many North American Universities, things that many who are at York even now are surprised at not seeing — departments doing little more than playing at dramatic art full of ego productions for staff and students, departments staging plays more for the improvement of the "cultural climate" at the university than for the improvements of its student actors, designers and writers, departments which were more interested in turning out processed actors, directors, designers, writers and critics for yesterday's job market (all of them certified smart by their BAs) than in turning out artists who will create a meaningful theatre for tomorrow in their own image and out of their own experiences.

NO PRESSURES

That impressed Marowitz and, as time has proven, that same attitude has impressed some of this country's most important theatre professionals many of whom have directed or taught at York. People such as Marion Andre, John Juliani, Ron Singer, Norman Welsh, Mavor Moore, Elizabeth Shepherd, Bertram Joseph and William Lord to name just a few. This then was the base and remains the base upon which theatre at York has been built and it is a base that has been carefully nurtured and carefully protected from hard-to-resist ego pressures from the formation of the department in 1968-'69 by Joseph Green (now Dean of the Faculty of Fine Arts) to the present chairmanship of stage director Malcolm Black (Black directed the current *St. Lawrence Centre* "hit", *The Speckled Band*).

AGREEMENT

And while it cannot be said that everyone who has passed through the Department in its seven years of existence — as faculty or student — has been in total agreement on how best to achieve that theatre of tomorrow from the seeds of today, it is certainly safe to say that there has been a consistent belief in the possibility of that idea throughout. It was that vision, I think, that started theatre at York and it was that vision that Marowitz so enthusiastically responded to in the early days of the program, in the days when York's Performing Arts Series amounted to little more than weekend cartoon festivals and touring amateur shows and in the days when the Canadian theatre itself was just beginning that long creep toward genuine self-awareness.

## Spontaneity enlivens PEAK's work

By FORSTER FREED

You enter the theatre to a mixed assortment of sounds — a cacophony of cries, screams, laughs, and whispers that fill the room as you find a seat. A handful of actors, in various states of dress and undress, filter through the space, their movements painting a visual presence as jarring as the symphony of sound which accompanies it.

Gradually, their movements slow and the actors head toward the corners of the theatre. In time, the sound also grows dim — and the room stills to a hush. For the moment, all is silence. The actors are ready to begin.

"STREAMING"

The actors in question are member of PEAK (York's Graduate Theatre Programme) and the performance that is about to start is a "streaming" session. Streaming, a theatrical process which PEAK evolved under the guidance of programme coordinator John Juliani, is the most fundamental aspect of the company's work. Clearly if PEAK does succeed in making a theatrical contribution of lasting significance, it will be closely linked to the kind of work that is best represented by streaming.

Streaming, briefly defined, is a form of "spontaneous-acting". By allowing a group of actors to work without a directory they can

create spontaneous theatre.

SEGMENTS

In its present form, a streaming session is divided into two major segments of roughly twenty-five minutes each, separated by a ten minute interlude called the "Oasis". The first section is devoted to non-verbal explorations; the last to more verbal kinds of creation; and the "Oasis" (which uses personal material of a confessional nature) is a link which develops the company's subconscious resources. And because streaming is so loosely structured, a given session can incorporate material culled from every aspect of life and art, ranging from non-verbal religious ritual to the most sophisticated repartee, and from basic sexual conflicts to the conflicts reported in the day's headlines.

REAL ACTING

Nor should streaming be confused with improvised theatre, for it gives the actors a freedom unheard of in more traditional improvisational forms. According to Juliani, the spontaneity which this allows is superbly suited to the training of the actor. "The value of streaming," he explains, "is the realization that every moment that you are acting is real and honest, since spontaneity forces the actor to use personal material." He adds, "actors have been working with spontaneity from the beginning of time. It's just that we've developed a form."

IN CONTACT

It is the development of the streaming form that has allowed PEAK to test the potential of spontaneity, not just in the rehearsal hall but in the theatre as well. By asserting that spontaneity has significance as an art form, PEAK has linked its work with similar twentieth century explorations, beginning with those of the French surrealists in the 1920's. The surrealists asserted that through spontaneity, human beings could overcome the barriers which keep them from contact with themselves, and each other.

It is the implications of that kind of thesis which seems to lie beneath PEAK's explorations with

streaming. Juliani can see the day when audiences will come to a streaming session just as they go to see a film or more traditional theatre fare. And they will go with the express purpose of combining theatre with therapy, play with work. "Because everything is spontaneous", states Juliani, "the audience could be the impulse for the shape of an entire evening. In other words, the actor-therapists could serve as a kind of litmus for the audience. Needless to say, you are talking here about performers so "together" that they could deal with any kind of situation."

CONTROVERSY

Naturally, that kind of performance lies in the future — for streaming is at a comparatively early stage of its development. For although the company is well equipped to play "to" an audience, it is not yet ready to play "with" an audience in the way ultimately envisioned by Juliani. But even at this early juncture, streaming has produced explosive results and a good deal of controversy.

After a series of PEAK performances at the Open Theatre Festival in Wrocław, Poland this past October (one of which nearly resulted in a theatre riot), one hostile critic described streaming as "much ado about nothing". Others, equally sceptical, regard the search for spontaneity as a futile one, while other observers point to the breakdown between life and art posited by streaming as potentially dangerous.

ULTIMATE WORTH

The accuracy of those judgements, however, and the ultimate assessment of streaming's worth, are matters yet to be determined. But at a time when so much traditional theatre has lost its direction and the so called alternative theatres are floundering, streaming may well point the way toward the theatrical future.

PEAK's Open Streaming sessions are held in MacLaughlin Dining Hall (The PEAK Passage) every Thursday and Friday morning (starting next week) at 11:00.



PEAK in Wrocław

**Energies sapped**

# Toronto's alternate theatre wants recharge



A Studio Lab Theatre production of *Midsummer Night's Dream*, 1974.

By **RISHA GOTLIBOWICZ**

Alternate theatre in Toronto has undoubtedly come a long way. Ten years ago, it hardly existed, and now, it is almost becoming fashionable. In one decade, theatres such as Theatre Passe Muraille, Factory Theatre Lab, Toronto Free Theatre, Tarragon, Global Village, etc. have arisen as a reaction to the larger corporate-styled theatres.

In the 1960's there was a limited number of theatres in Toronto. Within ten years, over 300 original plays were produced in English-speaking Canada, half of them in Toronto. Moreover, in two years, 1972 and 1973, 105 plays were performed in the smaller theatres, compared to 110 the following year.

The 1960's reflected a timid hope, bordering on em-

barrassment about the work that had been done. Very few plays ever made it. The biggest survivors were George Ryga's *Ecstasy*, Rita Joe, James Reaney's *Colors in the Dark*, and John Herbert's *Fortune and Men's Eyes*. This last play is now in 75 languages; ten years ago no one would touch it.

In 1963, the Canadian playwright needed encouragement from audiences and critics, and more important, he needed a laboratory or workshop. In this sense, he has come a long way.

Alternate theatre is essentially experimental; it is always seeking new challenges. One thing it is not is a business enterprise. Once it lapses into a commercial entity, it becomes status-seeking and loses its artistic commitment.

In this country, alternate theatre arose as a commitment to something Canadian. Undoubtedly our centennial year gave off sparks of cultural awareness.

The beginning of the seventies ushered in a peak of theatrical activity in Toronto. Critics were hailing new Canadian plays left and right. The 1971-1972 season signalled an unprecedented number of original Canadian works.

To mention just a few from the list: David Freeman's *Creeps*, David French's *Leaving Home*, John Palmer's *A Touch of God in the Golden Age*, Hrant Alianak's *Tantrums*, George Walker's *Sacktown Rag*, Louis Capson's *The True North Blueprint*, Larry Fineberg's *Stonehenge Trilogy*, Larry Kardish's *Brussels Sprouts*, Bill Fruet's *Wedding in White*, Carol Bolt's *Buffalo Jump*.

There was something in the air that triggered off this enormous activity. It is unquestionably an important turning point in Canadian theatre.

**LEVELLING OFF**

The past two years, however, has witnessed a levelling off of this modest explosion. There is mention, on the one hand, of an exhaustion of vitality, and, on the other, of the need for new directions.

Certainly, many of these theatres are worn out by the bureaucratic aspects of running a

theatre.

It has been a struggle just to keep alive half the time, even with more subsidies. The only glamor of these wooden structures was that something worthwhile was being done. In a way, it's been a romantic ordeal.

**IN A RUT**

Many of the alternate theatres have fallen into a rut. Energies need to be recharged. Ken Gass, head of Factory Theatre Lab, speculates on this development. He feels that the most dangerous phase in Toronto's "alternate theatres" paradoxically grew out of their success; audiences became fixed in their expectations, contrary to the intense need for more and more experimentation.

Gass is also currently taking time off. Having founded the Factory in 1970, he committed himself to doing only Canadian plays. This, he says, coincided with the wave of nationalism just about to break.

"My feeling is that our alternate theatres survived largely through ingenuity and faith. The failures were as necessary, perhaps more so than the success. There is, at least, a growing interest in Canadian plays. Educational institutions now study Canadian works; magazines and journals are proliferating; symposiums, seminars, and conventions are organized; CBC and St. Lawrence

Centre are recruiting directors from alternate theatres; and Canada Council (National Touring Office) has seen to it that major original works are taken across the country. More specifically, in Toronto, the famed Rosedale circuit is now visiting our alternate theatres.

The unique thing about alternate theatres is their size; being small they create a sense of intimacy and "at-homeness". This is definitely a plus in their favour, for a certain amount of closeness is generated between the theatre and its audience; the latter too feels a sense of commitment.

**STAYING ALTERNATE**

The interesting question at this point, of course, is how "alternate" these theatres have remained. For example, Toronto Free Theatre no longer has a free admission policy. And coupled with Theatre Passe Muraille, both have run into censorship battles. Factory Theatre Lab has lost its original experimental flavour. Creation 2's central pivot, Louis Capson, is absent this year, as well as Tarragon's Bill Glassco. The Phoenix Theatre tends to be semi-professional and fairly dull. Global Village has fallen through for lack of funds. In general, the new season has not brought forth anything of significance.

Perhaps The Theatre Second Floor, which opened last year, deserves mention for remaining "alternate", and retaining a sense of artistic commitment. Still, it is difficult to judge from such new beginnings, and they still have money problems which sap some of the troupe's energies.

The Actors Repertory Theatre, though alive, is not well at the Colonnade Theatre. It tends towards alternate productions, and has received favourable attention during its brief existence. Unfortunately it has run into serious financial difficulties and has recently been involved in strenuous fund-raising campaigns.

**SLOW DOWN**

In general, things have slowed down. The so-called New Wave has become the Old Wave. What this signifies is still hard to tell.

It has been suggested that a more critical stance be adopted. Connie Brissendon, who handles theatre liaison and marketing for the Playwrights' Co-Op, wants to see a firmer aesthetic of selecting plays coupled with less back-patting. She regrets that too much mediocrity was embraced for the sake of aiding theatrical growth; many of the plays wouldn't be accepted now.

Disillusionment has crept in. To quote Ken Gass: "For me, running the Factory has been one of the most loathsome, irritating, mind-destroying jobs imaginable, something I'm only beginning to recover from". He still feels it has all been worthwhile in spite of this.

Are the alternate theatres at their tether's end? If they had to do it all over again, would they? Is that "indigenous something" just around the corner? Or is it just a dirty joke?

**Records**

By **EVAN LEIBOVITCH**  
**Undisputed Truth - Higher Than High (Motown G-972G1)**

Rhythm & Blues albums are starting to become a dime a dozen; there are too few R&B albums around that don't suck up to the disco sound. Many of the non-disco R&B records either end up repetitive or caught in the habit of pushing a good theme so long that everyone starts to get tired of it. From among this mass of mediocrity a new album by the Undisputed Truth, the kind of group you know you've heard of, but can't remember where. Actually, this one does stand out from the rest a bit, thanks to some electronic gimmicks and a little imaginative writing. It's a little on the gospel side of R&B, but there are a couple of dancable disco cuts. Still, it'll probably be a while before we hear anything really different from R&B. I just hope it hasn't exhausted itself.

**John Fogerty (Asylum 7ES-1046)**  
Here comes John Fogerty,

almost three years after his Blue Ridge Rangers project, launching a new album on Asylum after a \$1 million contract was worked out. Naturally, one would expect Fogerty's genius to come out with something new and dynamic. Not this time. It's much of the same stuff you've heard from him before-good, but nothing new. Ahh, the disappointment.

**Dan Fogelberg Captured Angel (Epik KE 33499)**

First things first, that painting of the bra-less sleazy angel on the cover is bound to sell some copies of this, regardless. Fogelberg plays almost all the instruments on this album that's incredibly easy to listen to, like Ian Thomas stuff with a little more polish to it. The idea has its drawbacks, and though the melodies are nice and easy, using good lyrics, it sounds like hundreds you've heard before a background music at parties you've gone to. It's well put together, and nobody will find this album irritating, but it doesn't have anything new to say.




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## Intoxicating opportunities enthrall Yorkers

By MALCOLM CRAWFORD and ROY MANDEVILLE

It came to our attention the other day, while entertaining a couple of glasses of draft in the Cock & Bull, that some of the students on campus may have within them the spirit of adventure, the desire to ferret out, for themselves, new vistas of intoxicating opportunity in places they may have never been before.

In this occasional series of articles we will try to review two or three pubs in or out of Toronto (all accessible to York students) which may not necessarily be well known throughout the city (hence the title). Also, realizing that university students are basically a frugal bunch, a close watch will be kept on price, proximity to subway and stuff like that so we will begin with . . .

### THE EMBASSY

You can't miss this place if you need an example of a typical bar. The interior is like a triple sized Cock and Bull and the clientele is strictly of the Well-what-am-I-

going-to-do-tonight-hmmmmmm-guess-I'll-go-to-the-Embassy type and mainly male. It has an OK shuffleboard table and cold beer. Great if you're waiting for something at Varsity. Price: 32 cents a draft (cover charge for vaudeville show downstairs). Location: on Bloor at Belair (by University Theatre). Nearest Subway: Bay.

### BRUNSWICK HOUSE

This is straight down Bloor from the Embassy. Lots has been written about this place and one visit should confirm it all. A large smoke-filled room is packed with various types (whom, upon further visits one may begin to recognize as regulars), with walls which look like the beer stains are

holding them together, and early Leave It To Beaver kitchen suite type furniture. Once seated (if it's not too crowded) take a look around and try and savour some of the mood of the place; the huge heating ducts on the ceiling, the gaudy posters on the wall or the Big Brunswick Beat Organ.

If you're not put off by appearances and have successfully negotiated the vending of a dozen or so draft (it is always better to go to the Brunswick in a large group), you are ready for the show. A fellow will get up on the small stage and start battering away at the organ until an MC arrives and after she does a few numbers, people are asked to come up on stage from the audien-

ce. (Do ya wanna be a star?)

Be prepared though; some of the entertainment is slightly less than professional but provided you're in the right mood, a splendid time is guaranteed for all. Some of the regulars to watch for are Mama Cheeky, Slow Poke, Donny the Oklahoma Kid, and Lil the singing waitress. Of course, if you're not into this ludicrous music hall behavior, you could always go upstairs where they've got a pretty classy lounge by contrast, with some really good dixieland jazz going down. Price: 35 cents a draft (30 cents if you're in the back part) mixed drinks

posted. Location: Bloor and Brunswick Ave (between Bathurst and Spadina). Nearest Subway: Bathurst or Spadina.

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in Curtis Lecture Hall D to discuss contract proposals,

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# University NEWSBEAT

By the Communications Department, S 802 Ross, 667-3441

## Centre for Continuing Education offers language programme

### Creative Writing, Word Power start this month

"Come in and take your clothes off!"

This is the way Ed Parker, writer and educator, introduces his students to the Creative Writing course he gives at The Centre for Continuing Education

#### Judaic Studies in Education

Opt for the Judaic Studies Programme at York University commencing September, 1976. The Faculty of Education announces a Judaic Studies option as part of its regular curriculum.

The Judaic Studies option is designed for the student who wishes to prepare to be an elementary or secondary teacher of Hebrew Language and Judaic Studies. The course was established by the Faculty in consultation with the Toronto Board of Jewish Education.

The York Faculty of Education offers a concurrent programme in which students pursue their academic studies in the Faculty of Arts and their professional studies in the Faculty of Education. The academic requirements of the Judaic Studies option is a degree in Judaica (Individualized Studies or a Major discipline), while the professional training is facilitated by language and culture courses preparatory for actual teaching experience.

Successful candidates of this five-year inter-faculty programme will receive a B.A. and B.Ed. with a recommendation for provincial certification.

Bursaries may be available to enable promising students to study at a university in Israel for a period of one year.

The Judaic Studies option is only one of the areas of specialization open to programme applicants.

For further information about the Judaic Studies option call the Faculty of Education at 667-6368.

at York University. The idea behind his greeting is to help participants leave their inhibitions behind them at the door of the classroom and learn to write expressively and creatively.

Creative Writing is only one of nine courses in the Language Programme being offered by The Centre for Continuing Education starting in January. Other courses include:

- Advanced Public Speaking for those who have had some previous public speaking experience. This course will review major points in

public speaking and will work on a development programme for each student. The participants will video-tape short talks each evening for assessment and progress.

- Word Power is a five-week course that will show participants how to rapidly increase the range and flexibility of their present vocabulary. Many of the exercises and class discussions are based on words drawn from popular books and from current issues of newspapers and magazine.

- Effective Reading and Ef-

fective Writing have been developed to improve skills in daily communication. Effective Reading develops both speed and comprehension in reading while Effective Writing strengthens the command of written English.

- Conversational French, Spanish, and Italian will enable participants to speak a second language in everyday situations. All three courses use audio-visual techniques to help students learn the language and to vary the methods and interest of the course.

- English for New Canadians offers the opportunity to new Canadians to improve their use of English, with particular emphasis on conversational English. Pronunciation drills in the language laboratory are useful in eliminating common errors in conversation that impair communication.

For further information on any of the courses in the Language Programme, contact Studies in Education, The Centre for Continuing Education, 667-2502.

## York grads celebrate Ten Year Reunion

The Ten Year Reunion for the York University graduates of 1964 and 1965 was held at Glendon College on December 13.

Approximately 30 grads—a very sizeable percentage—turned out for cocktails and a buffet dinner. George Tatham, now Master of McLaughlin College but remembered by the grads as Dean of Students, led the reminiscing after dinner, with tales of the days when Glendon College was the only campus of York.

An Emeritus membership in the York University Alumni Association was conferred on Professor Tatham "in recognition of his exceptional contribution to York University."



Remembering when



George Tatham chats with faculty member Alice Turner.

## On Campus

Events for On Campus should be sent to the Communications Department, S802 Ross. Deadline is Monday, 12 noon.

#### SPECIAL LECTURES

Wednesday, 3:30 p.m. — presentation (French Literature) second part on "joul" with professor N. Corbett — discussion in French — S427, Ross

4 p.m. — C.R.E.S.S. Fall-Winter Seminar Series — "The Effects of Ultra Violet Light Upon Living Cells" by York Biology Professor J.G. Little — 317, petrie

7:30 p.m. — International Women's year: Lecture Series (Arts, York Colleges) "The Phenomenon of 'Man and Woman'" with Deborah & Kenneth Colburn of Founders College — Club Room, Bethune

#### FILMS, ENTERTAINMENT

Today, 3 p.m. — Natural Science Film — "The Drive for Power" from the Ascent of Man Series—L, Curtis

8 p.m.—Film—(Founders) "Umberto D." (by Vittorio de Sica) — Senior Common Room, Founders

Sunday, 8:30 p.m. — Concert (Absinthe Coffee House) featuring Raffi — 013, Winters

Monday, 3 p.m. — Natural Science Film — "World Within World" from the Ascent of Man series — I, Curtis

Tuesday, 3:15 p.m. — Le cinéma québécoise (Humanities 383.3) "Le viol d'une jeune fille douce" (Gilles Garle, 1968) — A210, York Hall, Glendon

Wednesday, 3:15 p.m. — Film (Humanities 373) "Citizen Kane" (Orson Welles; U.S.A., 1941) — 129, York Hall, Glendon

#### CLUBS, MEETINGS

Today, 10 a.m. — 3 p.m. — AIESEC — office is open Monday through Friday at this time — 020, Administrative

#### Studies

12 noon & 1 p.m. — Y.U.S.A. Information Meeting — to discuss Y.U.S.A.'s proposed contract — E, Curtis

8 p.m. — Eckankar — 103, Winters

Friday, 1:30 p.m. — 5:30 p.m. — Winters Chess Club —

Fridays — 1:30 p.m. — 5:30 p.m., Wednesday's 2:30 p.m. — 6:00 p.m. — 030A, Winters

7 p.m. — 10 p.m. — Badminton Club — Upper Gym, Tait macKenzie

Monday, 2 p.m. — Christian Science Organization — meeting (library open from 12 noon — 3 p.m. today) — 030A, Winters

7:30 p.m. — York Bridge Club — Founders dining Hall 8, 9 & 10 p.m. — Hatha Yoga — fee of \$20 payable at first class — 202, Vanier

Tuesday, 4 p.m.—Israel & Judaica Club—today's topic "Doar Ivri" — S173, Ross

5 p.m. — Stamp Club — "Canadiana" — S173, Ross

6 p.m. — York University Homophile Association — 215, Bethune.

7 p.m.—Self-Defense for Women—106, Stong  
Wednesday, 4 p.m.—Coin Club—"Royal Canadian Mint" — S173, Ross

#### MISCELLANEOUS

Friday, 9 a.m. — 4 p.m. — EDEXS Symposia Series (Centre for Continuing Education, Education) "The Learning Resource Teacher in the School" — general admission \$8 — 038, Administrative Studies

Muslim Students Prayer Meeting — for time, location call 633-3821 or 537-1087

Sunday, 7 p.m. — Roman Catholic Mass — 107, Stedman

Monday, 2 p.m. — 4 p.m. — President Macdonald at Glendon—for appointment call Mrs. Goodman at 667-2223 — President's Office, York Hall, Glendon

6 p.m. — Student Served Dinners — every Monday, Tuesday, Wednesday & Thursday — Winters Dining Hall

Tuesday, 9 a.m. — 4:30 p.m. — Christian Counselling & Religious Consultation — call Chaplain J. Judt at 661-7838 or 633-2158 — 226, Founders

8 p.m. — 10:30 p.m. — Scottish Country Dancing — admission 50c. — Dance Studio (2nd floor), Vanier

Wednesday, 7:30 p.m. — York Christian Fellowship — non-denominational — Music Room, McLaughlin

9:30 p.m. — Panel Discussion — first of four half-hour taped sessions of the Public Land Ownership Conference held at York University November 13-15 — CICA-TV, Channel 19

#### COFFEE HOUSES, PUBS

For days and hours open, please call the individual coffee houses:

Absinthe Coffee House — 039, Winters College (2349)

Ainger Coffee Shop — North Entrance, Atkinson (3544)

Argh Coffee Shop — 051, McLaughlin College (3606)

Atkinson Coffee House — 024, Atkinson (2488)

Atkinson Pub — 254, Atkinson (2489)

Cock & Bull Coffee Shop — 123, Founders College (3667)

JACS — 112, Bethune College (6420)

Normans — 201, Bethune (3597)

Open End Coffee Shop — 004, Vanier College (6386)

Orange Snail Coffee Shop — 107, Stong College (3587)

Tap 'n Keg Pub—114C, Bethune College (3597)

# Quebec teams bash the Yeomen

By IAN WASSERMAN

York Hockey Yeomen have a New Year's resolution: to turn the season around and become contenders.

With this in mind, last week the Yeomen packed their bags and travelled to Quebec. Coach Dave Chambers was to be a key man in bringing the resolution true. It was on the Quebec tour that Chambers would have to juggle his lines to bring a winning combination together.

The first stop was Montreal and a visit to the highly ranked Concordia University Stingers. The Stingers came into the game with a record of 17-2-1. The fact that they only lost two games was overlooked, what was impressive was the record of goals for and against. The had scored 123 goals while allowing only 38. The Yeomen knew that to beat the Stingers they had to beat goalie Jim Corsi.

The Yeomen came out skating hard and, with close forechecking, had the Stingers tied up in their own end. A five minute penalty for highsticking to John Fielding, however, looked like it would take the pressure off Concordia. Two minutes into the penalty, Ron Hawkshaw dug the puck out and threw it up to Gary Gill, who walked in on Corsi and put it high to the stick side. York-1, Concordia-0.

The Yeomen didn't let up in the first period, raising the score to 2-0 with a slapshot from Gord Cullen. Assists went to Hawkshaw and Fielding. It seemed that the Yeomen had the Stingers number. Bob Wasson stepped in over the blue line and was pulled down from behind, an obvious trip, but the referee didn't call it and the Stingers turned a missed penalty into a goal. On this goal it seemed all the Yeomen saw the penalty and stopped skating. Even unemotional coach Chambers was up on the players' bench voicing his

displeasure. Closing out the first period, the Stingers evened the count with a goal from Glen Tomalty.

The second frame showed no scoring, but there was an obvious trend to the game: the hot hand of Corsiak, the hard work and playmaking of the Yeomen and the biased officiating in favor of Concordia. The highlight of the period was the breakaway by Bob Wasson who went in all alone only to lose the puck at the last second. The Yeomen had several other good scoring chances but could not cash in. At the other end, York netminder Peter Kostek made several good saves to keep the Yeomen in the game.

In the third period Ken Sinclair pulled the puck from behind the York cage and swept it in, catching the far post to move the Stingers one goal up. With less than 30 seconds left in the game, the Stingers stung the Yeomen again, scoring an empty net goal after Kostek was pulled for a sixth attacker.

Wearing the York colours for the first time were Peter Ascherl and Chris Kostka. Ascherl came from Waterloo and Kostka is a defenseman from last year's team but saw limited action. The entire team played one of its best games this season. If the Yeomen continue to play as they did against Concordia, they will be a club to reckon with.

The Yeomen then moved on to meet the Université de Québec à Trois Rivières Patriots in Shawinigan. The Yeomen came into the game fairly well rested and in good shape. One player missing from the line-up was Gary Gill, who has a bout of the Shawinigan Flu.

In Shawinigan, the Yeomen came out in the first period playing the same game as they did the previous night — hard working. The Yeomen were first to tally with Ron Hawkshaw finding the range with help from

linemates John Fielding and Rick Martin. Just 12 seconds later the Patriots replied with captain Gary Brown beating Pete Kostek. The first period was wide open, both clubs having good chances.

The second period proved to be York's downfall as the Patriots exploded for four goals. Bernard Noreau opened the scoring. Alin Balthazard stretched the score to 3-1. Less than a minute later, York replied with one of the strangest goals of the season, as the puck was worked up the ice by Pat Digby, Doug Sellars and Peter Ascherl. Ascherl was pulled down and as he slid he retained possession and slid it past a surprised Guy Lambert.

Fifty seconds later the Patriots moved ahead by two as Brown scored again. With less than a minute remaining in the period, the Patriots were in front 5-2.

The final frame was much like that against Concordia. The Yeomen came out checking and playing aggressive hockey. They had numerous chances at moving closer but it seemed as though the Patriot net was only one inch square. The hard work of the Yeomen finally paid off with Gord Cullen letting a slapper go that caught Hawkshaw on the leg and bounced into the net. York kept pressing out could not find the range. The final score was Patriots 5, Yeomen 2.

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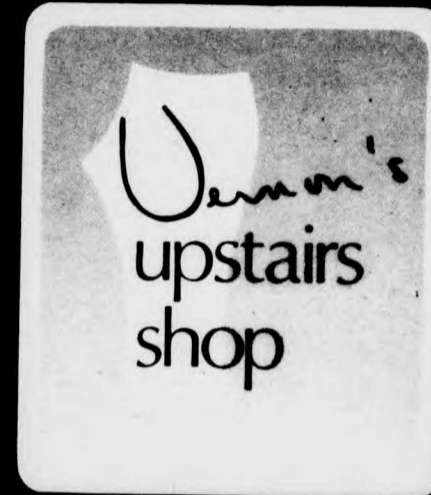
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# SPORTS and RECREATION



## Skiing in Ontario: a guide

By MYLES DAVIS

On December 20, Toronto was hit with its heaviest snowfall of the season. The weatherman had predicted that only about two to three inches would fall but, as usual, he was far from correct. About 10 inches fell, with drifts as deep as four feet piling up in some places — our driveway for instance.

As in the story of Rudolph and his big red schnoz, the smiles on many people's faces turned quickly to angered frowns when they saw the pre-Christmas snow, not because they thought ol' Kris Kringle wouldn't make it to their doors, but because they figured ol' '66 Chevy wouldn't make it to the doors of the nearest shopping plaza. I was perhaps the most surprised person in Metro when, at 5:30 that morning I walked out the door to play ice hockey only to discover in my half-awake daze that I was standing waist-deep in frozen H<sub>2</sub>O.

### BATH IN THE STUFF

But some people in the city got up that morning so pleased that they were ready to take a bath in the stuff. They probably rushed about here and there in their houses, preparing their equipment for a day of fun and frolic. Who were these strange folks who took such delight in the weatherman's mistakes? Why, skiers, of course. For them, the snowfall was something of a Godsend, an early Christmas gift from the Santa Claus of the slopes.

By that time, of course, the ski season was already well underway, but with the strange warm-cold winters we've been having the last couple of years, the heavy fall insured at least another two weeks of good conditions of the hills.

Altogether, Metro received 64 centimetres of snow in December (about 25 inches for those of you who don't take math or listen to the radio), a figure which, for skiers, means more than the monthly rainfall count means to

golfers. You can play golf in the rain (even though they say it never rains on a golf course), but it's rather difficult to swerve and swoosh your way down a grassy hill.

So, with the winter looking as if it's here to stay, here is a list of a number of major ski areas in and around Toronto for those who received skis for Christmas, those who don't know where the best places are, and those who just like to take a Sunday drive to the slopes to watch people break their necks pretending to be Jean-Claude Killy.

### SHORT DRIVING DISTANCE

There are three places within short driving distance of downtown: Caper Valley, Centennial Park, and Don Valley Ski Centre.

Caper Valley is situated on the Twyn River and can be reached via number 48 highway. It has three major hills which include one T bar and five rope-tows. The hills have a vertical drop of 40 metres and a maximum length of 240 metres. Caper Valley also has a rental service, a snack bar, snowmaking equipment, and ski patrols on duty during its daily opening hours.

Centennial Park Ski Hill is located on Renforth Dr. and can be reached by way of highway 427. There are four major hills and two T bars. The vertical drop is the same as Caper Valley's and the maximum length of the runs is 210 metres. It's open from Tuesday to Sunday during the day and the evening.

### DON VALLEY

If you take the 401 to the Don Valley Parkway, you'll have no trouble finding Don Valley Ski Centre. It's smaller than either Centennial or Caper Valley, but has four rope-tows and one poma lift to make it easy to get back up the hill after you've come down. It's open from Tuesday to Sunday during the day, and from Tuesday to Friday during the evening.

All three resorts are members of the Ontario Ski Resorts

Association.

If you care to undertake the 45-mile drive to Barrie, you'll find six excellent ski resorts: Moonstone, Mount St. Louis, Pine Ridge Ski Club, Snow Valley, Horseshoe Valley, and Medonte Mountain.

Moonstone is open during the day from Tuesday to Sunday and is accessible by highway 400. Aside from the six big hills, each with a drop of 128 metres, there are also cross-country trails. Skiers can take their choice of two double-chairs, two T bars, one poma lift, and one rope-tow to get up the hills.

Mount St. Louis can also be reached by way of highway 400, and is about the same size as Moonstone. It's open daily.

Pine Ridge is located north-east on City road 22, off the 400. It's slightly smaller than Moonstone or Mount St. Louis and is only open on weekends. There is one double-chair and one T bar there, with five hills to ski down.

### FIVE MILES NORTH

Snow Valley Resort is situated five miles north on Snow Valley Road off highway 27 and is open during the day from Wednesday to Sunday and at night from Wednesday to Friday. Each of its six hills has a vertical drop of 105 metres and a maximum length of about 960 metres. There are one double-chair, three T bars, and one rope-tow.

Horseshoe Valley is a well-known resort located 15 miles north-east on City road 22 off highway 400. The nine hills there have about the same dimension as those at Snow Valley and there are two double-chairs, 5 T bars, and one rope-tow.

The last of the Barrie resorts is Medonte Mountain, also well-known to most veteran skiers. It's right beside Horseshoe Valley on City road 22 and has about 12 different runs, each with a vertical drop of 120 metres and a maximum length of 1,200 metres.

All of the resorts around Barrie, except Pine Ridge have

snowmaking facilities, snack bars or dining rooms, ski patrols, rental facilities, skiing professionals, and package plans from Toronto. Pine Ridge has a snack bar and a pro on duty.

There are about seven other ski resorts which are in easy reach of those living in Toronto.

### MOST FAMILIAR

The four which are most familiar to Metro skiers are Boyd Conservation Area in Woodbridge, Uplands Ski Hole in Thornhill, Toronto Summit Ski Club in Richmond Hill, and King Valley Ski Centre located in King City.

Boyd Conservation Area is more noted for its cross-country trails than for its alpine hills, largely because it has only two hills and they only have a vertical drop of about 20 metres. Boyd is situated 3 miles north on Islington Avenue off highway 7 and is open on weekends only. It has only one rope tow and a snack bar but is very easy to get to from anywhere in Toronto.

Located one mile west on Uplands Avenue off highway 11, Uplands Ski Hole has five ski runs each with a drop of 35 metres and a length of about 360 metres. It's open daily and Monday to Friday at night and has snowmaking facilities, rentals, a snack bar, a real bar, nightly entertainment, and ski patrols on duty. There are two T bars and one rope-tow.

### CRESCENT OF THE HILL

Toronto Summit Ski Club in Richmond Hill is located on Highway 11. Skiers begin their runs from the crescent of the hill which is accessible by five two-ropes, and can ski down on any side of the hill. The runs are 90 metres in length each with a vertical drop of about 25 metres. Summit is open on weekends and also has cross-country trails as well as its alpine facilities.

King Valley Ski Centre is perhaps the most frequented of the Toronto area ski resorts and is located off highway 400 about 35 miles north from City Hall. There

are six downhill runs as well as numerous cross-country trails at King. The runs have a drop of 40 metres and maximum length of 210 metres; there are two T bars, two poma lifts, and eight rope-tows. It's open both daily and nightly with rental and snowmaking facilities, a snack bar, nibbly entertainment, and package plans from Metro.

Three other ski areas located near Toronto and worthy of note are Chinguacousy Park Ski Club in Brampton, Talisman Ski Resort in Kimberley, and Montclair Ski Centre in Orangeville.

Chinguacousy is situated one mile north on Bramalea Rd. off highway 7 and is open daily and nightly. The hills there have a maximum length of 180 metres and a vertical drop of 30 metres and can be ascended by either a poma lift or a rope-tow. Rental and snowmaking facilities, as well as cross-country trails and a snack bar are also included.

### WELL-KNOWN RESORT

Talisman Resort in Kimberley is another well-known resort to Toronto skiers. Located one mile north off highway 10, Talisman has five downhill runs with vertical drops of about 180 metres. It's open daily and nightly and, aside from the standard facilities, has a heated outdoor pool, nightly accommodation, and licensed dining room.

If you take the Hockley Valley Rd. cutoff from highway 10, you'll find the Montclair Ski Centre in Orangeville. There are five hills at Montclair, each with a vertical drop of 75 metres and a length of 540 metres. It's open on weekends and has rental facilities and a snack bar along with one T bar and one cable lift.

So there they are: 16 ski resorts in or near metro Toronto. If you are skier, this will give you a chance to find a favourite spot and, if you aren't a skier, it'll provide you with a list of places to choose from if you ever decide to try it.