

York's Karen Morch, a fourth-year Dance student who holds the title of World Windsurfing Champion, demonstrates a fancy move of the variety that won her the prestigious "Sailor of the Year" award from the Ontario Sailing Association.

York windsurfer named Sailor of the Year

By CAROLINE CHIA

World Windsurfing champion Karen Morch, a fourth-year Dance student at York, has been named Sailor of the Year by the Ontario Sailing Association.

This prestigious award is presented annually to a sailor in Ontario who has achieved outstanding results in Canadian and International Competition.

Morch was to have picked up her award last Saturday but the trophy, a replica of the Blue Nose (a sailing vessel), was stolen the night before.

Her recent accomplishments include capturing the Women's Overall title at the World Windsurfer Championships held in Kingston earlier this year, placing second in both the Canadian and North American Windsurfer

Championships (Women's Overall), second in the Canadian Yachting Association Women's Boardsailing Championship, second in the World Windsurfer Team Racing Championships, and fifth in the Pan-American Games Boardsailing Trials.

Morch is no stranger to sailing, having been with the sport for almost 13 years. She began to Windsurf in 1980, entering her first competition in 1981.

The sport itself has risen to a high level of recognition in the sailing world, and is being adopted by the Olympic Committee as a demonstration sport in the 1984 Olympics. Each country will be allowed one male and one female entrant.

Morch's success is not without sacrifice. She trains year-round for competitions anywhere in the world. Her training in dance keeps her

in excellent physical condition and regular practice of techniques and routines keeps her maneuvers sharp and crisp.

Funding for her competitions is primarily provided by sponsors as well as government grants for being an Ontario Elite Athlete—a winner in any World Competition meet.

According to Morch, women's windsurfing is still a relatively new sport "but women are catching on to the sport very quickly." She says that women's techniques are not as good as the men's, "but that is only due to the strength advantage that men have over women."

She says the sport has opened a lot of doors for windsurfers in related fields such as coaching, judging, and instruction. As for her future in the sport, Morch says she will continue to participate in sailing and windsurfing but it will remain as a sideline for her.

Frustrated worker quits

By CHRIS WARREN

A former York employee who was suspended for a 20-day period without pay or benefits last April resigned yesterday in frustration over York's position on the incident.

Fred Craft, who worked as a media operations technician with the Department of Instructional Aid Resources (DIAR), was originally fired for missing five days of work. After intervention by the York University Staff Association (YUSA) he was reinstated with a suspension from April 5 to 30.

Craft said he believes that a racist environment may have led to his being fired. Craft said the action was unjust and maintains that it cost him undue "pain and suffering" and \$6,000 in possessions lost due to his inability to make payments on them.

In a meeting on 4 November 1983 with Director of Personnel Services Don Mitchell and Vice-President of Employee Relations William Farr, Craft said the outcome was administration's refusal to see the incident as a matter for the Human Rights Commission. Craft had called the meeting to propose a York-initiated investigation into the conditions in his department, particularly the behavior of his supervisor, John Briggs. York, however, is not treating the case as one of possible discrimination.

"We dispute his allegations of racial discrimination," said Farr. He maintains that York "will cooperate with the Human Rights Commission in their investigation of his case" and "awaits the outcome."

In October, Mitchell requested that the Commission "exercise its discretion" not to deal with Craft's complaint, but was turned down by the Commission in a letter dated November 1. When contacted, Mitchell refused to comment.

Craft has started Human rights proceedings against York, but resigned after "realizing" that York would not change its position. He also cites "the emotional stress" involved in continuing to work in a department he is suing.

YUSA president Karen Herrell, who was also at the meeting, does not anticipate much involvement with the Commission because "Craft's original complaint was with the University." Craft had not requested the union's help.

While expressing regret that other employees in DIAR may suffer due to his actions, Craft believes the incident must be investigated. "I may not get a penny," he said, "but if York gets away with it, we all lose."

Racial harassment continues

By GRAHAM THOMPSON
and GREG GAUDET

Two recent confrontations have rekindled the smoldering and as yet unresolved racial dispute between York Graduate Sociology student Janice Joseph and Grant Austin, a fourth-year psychology major.

Austin, who has been ordered "to have no contact whatsoever with Ms. Joseph" by William Farr, York's Vice-President of Finance and Employee Relations, allegedly confronted and intimidated Joseph twice in the elevators of the Ross Building on October 13.

Sanctions were levied against Austin in June by Farr after it was alleged that Austin made racist remarks and harassed Joseph over a 4½-month period.

In response to the elevator incident, John Becker, Vice-President Student Relations, warned Austin to stay away from Joseph as his actions are "clearly in breach" of the earlier warning issued to him by Farr.

As well as being ordered to stay away from Joseph, Farr ruled that Austin was to be prohibited from York's residences for the duration of his enrollment at York.

Joseph said that in February Austin, who resided across the hall from her in their graduate residence, verbally harassed her, sent hate literature to her apartment, and made a series of crank telephone calls at all hours.

In April the University posted a 24-hour guard at Joseph's door. Although Austin was prohibited from the residence, Joseph said she saw him in July, and "others also encountered him there in August." This was after Austin was told by the University that he wasn't allowed to live in the residence.

York President H. Ian Macdonald set up a special committee to review the matter in April. The committee issued two reports to Macdonald unanimously recommending that Austin be "immediately expelled from the University."

Macdonald said he wasn't sure whether he would make the reports public. However, the Committee Against Racial Discrimination at York (CARDY) has stated that if Macdonald does not release the report, CARDY would—pending favorable legal advice. Two members of CARDY sat on the Special Committee.

Macdonald, who was to have released an updated statement in response to the incidents of October 13 on Tuesday, postponed its release until next Monday.

A fact sheet issued by CARDY last week stated "he (Macdonald) had been advised by the University lawyer that there was not enough evidence to warrant expulsion of Grant Austin, and if the University implemented such an expulsion, and Austin should take the matter to court, and the University had to reinstate him, then the University's reputation would be hurt."

New system in order after computer overload

By ANDREW ZARNETT

After a frustrating first semester for the students of Computer Science 1500.06 the Department of Computer Science vows to have a new reservations system fully operative by 1 January 1984.

Last month, the first major assignment, given to all 1,200 students, encountered a snag when the CMS computer system was shut down three days before the assignment was due. The computer was shut down because of "untidy" conditions resulting from an overabundance of students waiting to use it, according to Dr. Mildred Shaw, course director.

According to Shaw, "Resources were not being allocated correctly, so some people were sitting on the computers continually—the reservation system was not being used properly."

"We were told that we should work at most of the assignment at home," said Tom Nigh, a CS 1500.06 student. However, when the reservation system was not working, some people were doing all the work on the terminals, he said. According to Nigh, some people were staying on the terminals for as long as 15 hours straight.

"About three days before the assignment was due I went to use the computer. The room

was packed and I had to wait six hours before I got on," said Nigh. "A couple of hours later they shut down the computers."

Shaw said that as a result of the incident, the Computer Science department will be "making arrangements" to compensate students who felt they did poorly by no fault of their own.

Second-year student Jonathan Rosenthal feels that 60 terminals are not sufficient number to deal with 1,200 students. "It's like having 60 books that 1,200 students must read," he said.

Marshall Linfoot, manager of the CMS computer system is satisfied with the ratio of computers to students. "As a rule a thumb, at York a ratio of 20 students to one terminal is acceptable," he said.

Details regarding the new reservation system were released on Tuesday. "Each student will have a definite number of hours a week that they can reserve and they will reserve the time but not the terminals," said Dr. Shaw. "At the end of a two-hour period the student will be logged off and will not be able to log on again."

Shaw is confident that the new reservation system will deal with the problem effectively, but acknowledges she cannot guarantee that the same problem will not reoccur.

**Textbook Centre-
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See pg. 11

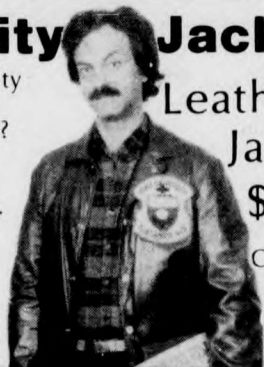
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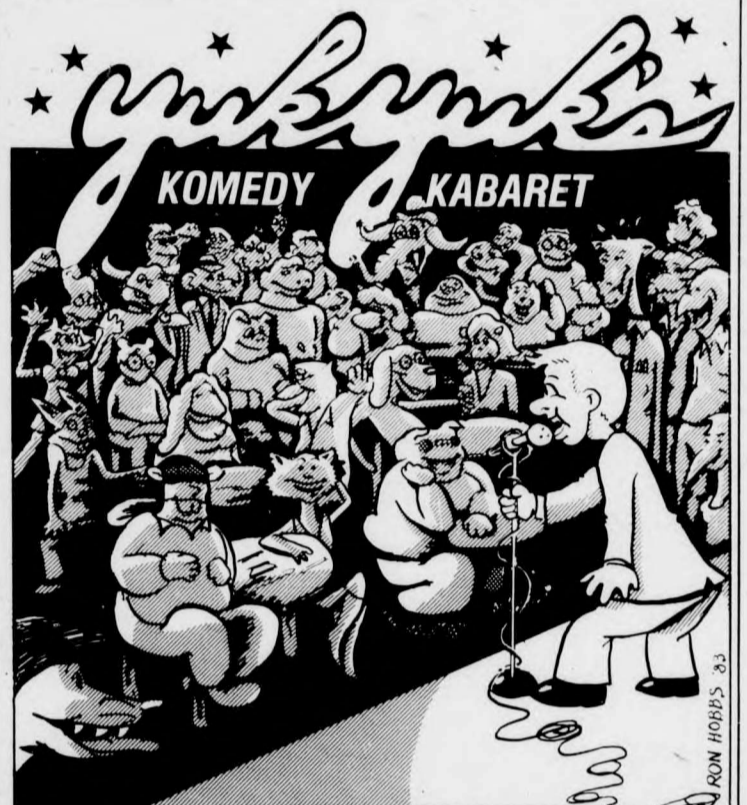
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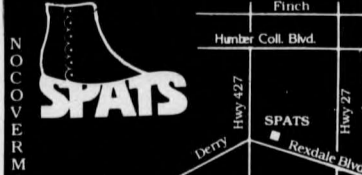
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Croations' history neglected

By SHEILA HIRD

The Croations are a people concerned with their past and their future. A three-day Croatian Heritage Conference, at York last week-end, provided proof of how deeply this concern is felt by Toronto's Croatian population as more than 600 people were in attendance.

The Conference was co-sponsored by the Office of the Master, Atkinson College and the Croatian Heritage Conference Committee. Lecturers from the U.S., Germany, Britain and Canada all agreed that Croatian history is a "history of struggle."

Stjepan Kresic, Professor Emeritus from the University of Ottawa, officially opened the Conference with a plea to young Croations to delve into Croatian heritage research. North American textbooks are filled with untruths about Croatia, said Kresic.

On the second day of the Conference, most speakers echoed a sentiment first voiced by Kresic: "Croations have always been a persecuted people and therefore must fight for their freedom at home and abroad."

George Preic, a history professor from John Carroll University in Cleveland, argued that although Croations have been contributing to the American nation since they first arrived as explorers and missionaries in the sixteenth century, their efforts have not been recognized by the American people.

A.W. Rasporich, a history professor from the University of Calgary, said Canasaid Croations are also not recognized for their

valuable contributions to Canada.

These Croations were described, in Jesuit records, as cunning, stealthy, and ferocious as the Iroquois. During World War I, Croations were forced to register with the police and were then thrown into detention camps where they were neglected or tortured.

Zoran Pejovic, a York graduate student, dealt with more contemporary issues in a paper he authored titled "Educational Aspirations: A View of Croats in Toronto." Pejovic tried to explain why only four percent of Croatian high school students go on to university compared to 20 percent of Anglo-Canadian students. He argued that socialization processes, such as secondary schools, do not give sufficient encouragement to Croatian students and that "on the contrary these processes aid in lowering aspirations."

Sunday's speakers presented conflicting opinions of how Croations should justify themselves at home and abroad. Ivon Omrcanic, a Croatian author living in the U.S., was applauded when he urged fellow Croations to use diplomatic, rather than revolutionary, methods in their fight for justification and independence.

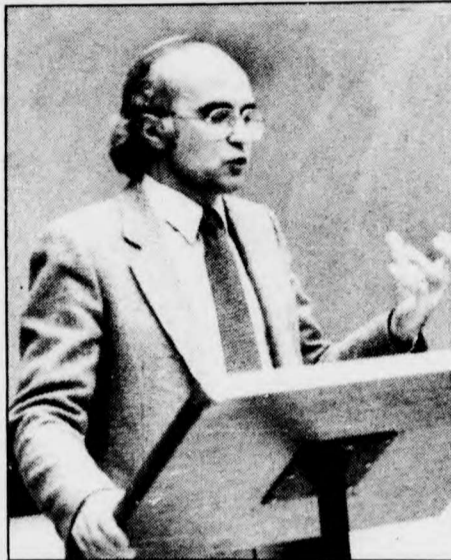
Hans Peter Rullman, a German journalist, denounced the intellectual and ideological optimism of the Conference and advocated more revolutionary action. He expressed fear that "time was running out" and that if action was not soon taken the Croatian economy would collapse and "hopes of an independent Croatia would be lost forever."

Week-long seminar shows how man-made Ukrainian famine paralleled Jewish Holocaust

By LILY CONTENTO
and ADRIAN IWACHIW

A series of events have been presented this week to familiarize the York student body with "a tragedy that is parallel only to the Jewish Holocaust": the Ukraine famine.

The famine of 1932-33 is considered to have been Joseph Stalin's deliberate attempt to extinguish the Ukrainian population. In a lecture Tuesday night, Bohdan Krawchenko, Professor and Assistant Director of the Canadian Institute of Ukrainian Studies, University of Alberta, outlined the causes and consequences of the famine.



Bohdan Krawchenko

According to Krawchenko, Stalin's regime perpetuated the famine by forbidding access to food and money collected abroad. Also, 2 million tons of grain were exported to the West while Ukrainians were dying of starvation. It is believed that approximately 7 million people died as a result of the famine.

Krawchenko said the West remained apathetic to the Ukrainian dilemma while it occurred, and that a similar attitude persists today. "Evidence points out that Western governments had a lot of information concerning the famine but they ignored it," he said, adding "but then who shed a tear for Cambodia?"

The common consensus among organizers of the commemorative events was that publicity is vital to the understanding of the brutalities that occur throughout history. Krawchenko ruled out the possibility of an international tribune undertaking the task of rendering justice to the millions who died. However, he emphasized the importance of publicizing the "historical horror."

Publicity is important because it will highlight yet another case of killing and that should raise public consciousness," he said.

"Any man that does what he (Stalin) did is a pathological something or other, said Krawchenko. The question is how does such a demented person gain so much power?"

Roman Cahute, a member of the York Ukrainian Student Association, was pleased with the success of the events. "Students seem interested in the famine issue. Our articles and pamphlets have been appreciated."

A memorial requiem was held last Monday morning. Also, a Ukrainian exhibit of paintings is available for public scrutiny in the Samuel Zacks Art Gallery in Stong College. Tonight at 7:30 p.m., selected readings from literary works related to the issue will be presented at the University of Toronto—this will be the last event of the series. The readings, titled "My Heart is a Gun," will be in Ukrainian with English translation.

The Great Famine of 1932-33 in the Ukraine:

- Was an entirely man-made, deliberate famine.
- Was a result of Joseph Stalin's drive toward total forced collectivisation, to which the Ukrainian peasant population, traditionally individual landowners, offered greatest resistance.
- Millions of tons of grain were shipped out of the Ukraine during 1932-33. The borders were closed, Ukraine was declared out-of-bounds to Western reporters. Gradually the population was reduced to an inhuman struggle for survival—eating leaves, weeds, corn-husks, dogs, cats, horse manure and dead human bodies. In some cases, resisting peasants were arrested and shot or exiled to Siberia.
- A former Soviet official, Victor Krawchenko, wrote, "I saw people dying in solitude by slow degrees, dying hideously . . . They had been trapped and left to starve, each in his home, by a political decision made in a far-off capital around conference and banquet tables."
- Reports of the famine leaked west through the eyewitness accounts of British writer Malcolm Muggeridge, Frenchman Pierr Berland and others (and, since then, by the numerous testimonies of its survivors). Unfortunately, a few prominent Westerners (like American journalist Walter Duranty) repeated the official Soviet state denials of the famine, disparaged its victims and ridiculed their testimonies.
- Major Western governments (especially the British government) were well-informed but turned a blind eye towards the famine. The offers of international relief organizations to assist the starving were rejected by Soviet authorities on the grounds that there was no need, since there was "no famine."
- Final toll: about one-fifth of the entire population in the Ukrainian S.S.R.—over six million people, and as a by-product, the crushing of Ukrainian nationalist resistance to Soviet occupation.

U.S. must disarm: professor

By GISELE WINTON

United States unilateralism is needed in order to reduce the chance of nuclear attack from the Soviet Union, according to professor Douglas Lackey of Baruch College, City University of New York.

Lackey was one of five speakers at the *Deterrence, Disarmament, and Nuclear War* conference at York last Thursday.

He said a disarmed U.S. would leave little reason for a nuclear attack from the U.S.S.R. because "there is no chance of a U.S. first strike and because the Soviets have a need for North American wheat."

He said nuclear deterrence does not serve the common good and "regardless of the consequences, what the U.S. is doing right now is not morally acceptable because it increases the chance of a U.S.S.R. attack and secondly, according to statistical debts, nuclear deterrence is akin to killing Russians in order to serve Americans."

Not only did panelist speaker and York philosophy professor Peter Danielson agree with Lackey, but he also advocated Thomas Hobbes' theory of a world government under one leader.

He argued that the U.S. must "lay down its arms" and relinquish sovereignty so that a Soviet "police state" would come into existence. "The purpose of this being to save

the human species from extinction." He said once under this rule people could resist government.

William Epstein, special fellow of the United Nations, said disarmament can occur if people are educated and mobilized in pressuring parliamentary members for disarmament. "The public should not only continue to rally frequently but to write, telephone and telegram members of parliament, especially at election times," he said.

Epstein proposed a UN satellite that would access them to nuclear information. He said it would allow the UN to carry out crisis management, monitor peace arrangements, and help verify control agreements.

He said the role Canada should play is one of a voice of reason, logic, and morality. "Canada has more clout than most Canadians because Canada could have become a nuclear nation, but it is not."

Other conference speakers included Andre Gombay, philosopher professor at Erindale College, U of T, and Joseph Gonda, a philosophy professor at Glendon College.

Gonda said it will take two or three generations before man will fully understand the power and possibility of nuclear weapons and that the worst feat we could do is to instill fear into our children "because a person living with fear is not clear headed."

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editorial

Computer mismanagement

Many people believe York compares favorably to other major universities in Ontario (and Canada). But sometimes that's hard to believe.

York is here to serve its students, but the way it treats students often amounts to something less than "service."

Consider, for instance, the case of the approximately 1,200 first-year computer science students floundering in November because they couldn't use the computer—three days before their first major assignment of the year was due.

Why? Because York had not yet worked all the bugs in allocating computer time to students in Computer Science 1500.06. Originally called "Introduction to Computer Use," the name of the course should perhaps be changed to "Introduction to Computer Non-Use."

According to Course Director Dr. Mildred Shaw, "resources were not being allocated correctly... so some people were sitting on the computers continually." We would too, if we were in a class of 1,200—and had only 60 computer terminals available to us.

But our concerns are apparently unjustified. Marshall Linfoot, manager of the CMS computer system, tells us that at York, 20 students to one terminal is "acceptable."

The Computer Science Department has recognized that there is a problem and will be compensating students who might have done poorly on their first assignments because they couldn't use the terminals.

We wonder whether any of the additional "lab fee" these students had to pay will be refunded? And what about those students who may have dropped the course entirely because they were unable—or unwilling to wait for hours—for a crack at the system?

Not the sort of questions one would expect to have to ask of a "first-rate university."

We deserve better.



letters

Excilbur attempts to print as many letters as space allows. Please be brief—letters over 250 words are subject to editing for length. All letters must include the author's name, address, and phone number for verification purposes. Pseudonyms may be used upon request.

Not puppets

Editor:
Re: "Pornography," *Excilbur* "Letters," November 10.

Comments such as those written by D. Hooper make me realize how much further and women have to go to achieve there equal and rightful place in society.

Hooper writes that "a lot of women are jealous of the beautiful puppets that crop up in *Playboy*. This battle is women vs. women." Is Hooper being sarcastic or just dumb? I suspect the latter.

Women are not jealous because they are not also viewed as beautiful "puppets." Women are fighting to destroy the shackles of traditional thinking which regard them as "puppets."

Beautiful or not, all women have minds of their own and control their own actions. When will *Playboy* and D. Hooper notice the difference?

Jill Arthur

What's beauty?

Editor:
When someone takes a stand against the dehumanizing pornography that is exhibited at local newsstands, as did Vesna Josifovski ("Letters," Oct. 27), they are invariably labeled as jealous, oversensitive females who refuse to accept the beauty of the naked female body.

I wonder if D. Hooper ("Letters," Nov. 10) and others who are quick to jump to the defense of pornography are aware of the very cruel, violent, and demeaning depictions in some of these magazines? In this month's *Rustler* magazine, there is a picture of a naked woman strapped to an electric chair, her head shaven, her legs spread apart and a spotlight brightly illuminating her open vagina. An article in this same magazine describes a woman being brutally raped, calling out to her husband for help. He is too busy masturbating to come to her aid, the more she bleeds from the vicious attack the more turned on he gets. A

cartoon pictures a man in bed with three little girls. The girls are tied up, look frightened, and the apparatus around the bed include a bat, a magnifying glass, and some artificial penises.

Is this beauty? Is this art? Have we lost our ability to differentiate between the erotic and the degrading? This type of pornography dehumanizes us all.

—Judy Szilagay

Clarification

Editor:
I would like to clarify the position of the Jewish Student Federation regarding the applications for space and funds made by the Society of Self-Realization and Vedic Sciences.

Lily Contento, in her article "Group Seeking Space Meets JSF Resistance" (Nov. 10), reports that the Society was encountering JSF opposition. To substantiate this claim, Contento relies on certain statements she writes were made to her at an interview with David Gord, the JSF's Program Director. I was not present at this meeting and so I cannot comment on the accuracy of such statements. However, I would like to comment on the reporter's presentation of these statements as JSF policy and pinning them with the label "JSF resistance."

Policy in the JSF is made by students elected to our Steering Committee. It is this body which decides what position, if any, the JSF will take on a given issue. The Chairman of this Committee is the only member of the JSF vested with the authority to express the views of our organization. Miss Contento relied on the Program Director rather than the Chairman, myself in this case, for JSF policy. Needless to say, this did not result in an accurate representation of the JSF's stand regarding the Society. Mr. Gord was expressing his own personal opinions.

The Steering Committee has not seen reason to question the merits of the Society's applications and therefore no

efforts have been made to resist them. Instead, the JSF encourages the formation of such groups. They can only benefit the rich assortment of ideas and opinions espoused at York.

I hope that the readers of the *Excilbur* accept this as the accurate attitude of the JSF towards the doctrine of others rather than the one which emerged from the above-mentioned article.

Guidy Mamman

Chairman, Steering Committee
Jewish Student Federation

Don't cut CFS

Editor:
In the last issue of *Excilbur*, the main story was titled, "CFS to end membership with Students Federation," and the reasons cited were the prohibitive costs and the low level of service provided. The given reasons are poor and cannot make a case against the National Student Movement.

In discussing money matters one thing that comes immediately to mind is the CFS's obvious indifference to the high tuition fee increases imposed both to Canadian and foreign students the last few years. It seems that the CFS finds the time and energy to raise such issues as an increase of the membership fee by the CFS and cannot find the time to protect the students from high tuition fees, which are both a much more burning issue for the students and the responsibility of the CFS leadership to its electorate.

The other thing that comes out of last week's article is the one-sidedness of the information provided by the CFS. It would be desirable to hear the case for the CFS so that students can make up their own minds.

In light of the latest developments the All Student Union Movement (ASUM), calls on all students and student groups on campus to make every effort to defeat attempts to pull CFS out of the CFS and CFS-O.

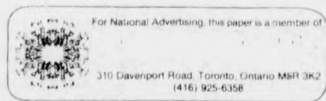
—Saeed Parizian
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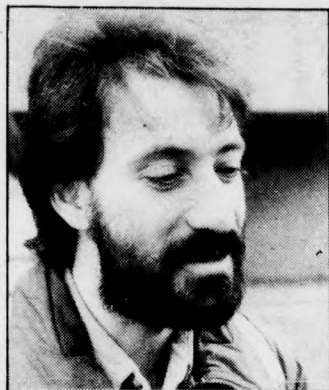
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the question

By RICHARD UNDERHILL

Do you think that students are less politically active than they were ten years ago?



Michael Klein, Religious studies IV
"Yes. I was at Glendon ten years ago and they were definitely more active then. Today there is a lot less direction and enthusiasm, and students seem more self-centred—their value system is scattered."



Fern Kagan, Philos. I
"Students today are more apathetic and not as well informed. Today there are fewer extremes, everything—political parties and issues—is somewhere in the middle."



Mark Husbands, Music III
"No, not at all. Students are more active now. Essentially because of problems with our present government and nuclear disarmament, youth and the students of today have a lot of questions to ask."



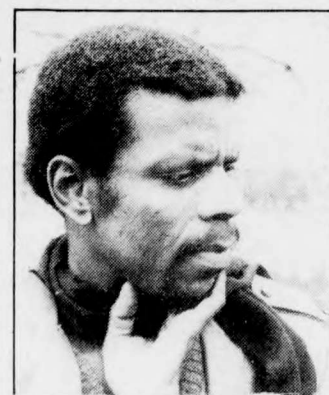
Gay Harley, Poli Sci IV
"Yes but extremes breed extremes, and student awareness might be growing. Nuclear disarmament is also a growing issue."



Petra Bannister, Psych III
"Yes, maybe they don't think that they can do anything anymore, there was a major attempt at changing things in the '60s but now we're left with cynicism and apathy."



Bruce Mori, Math III
"Yes, they're all too busy doing school work. There's more pressure these days, everyone's just out to get a job. All the rebels are gone."



Naaud, Psych I
"I'm not sure I can make such a comparison. I think students today feel helpless. Also, there is added pressure to students, and they don't have time to be politically involved."



W. Beringer, Glendon history prof.
"Basically yes. Apathy has increased. There's a feeling that you can't do much anymore."

Photos: ANGELOS HARPANTIDIS

Corrections

On page 3 of last week's *Excalibur*, a caption wrongly identified prostitute Margot St. James as Peggy Miller.

Also in last week's *Excalibur*, X-cal misspelled a name in the letters to the editor section. The author of the letter titled "Touchy story" was Paul Shepherd.

Excalibur apologizes for any inconvenience or embarrassment these mistakes may have caused.

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Are your classes overcrowded?

By JULIA STEINECKE
Classes at York are "larger than we would like," says York President H. Ian Macdonald. "The University is overcrowded," a student writes to the editor of *Excalibur*. Classrooms are "overpopulated," and people have to "sit on the floor at the back."

Do large classes result in a lower quality of education at York?

York's student/faculty ratio reflects this trend. The figure compares student and teacher populations by indicating the number of students per faculty member. (See Sidebar.) The ratio increased almost 21 percent between 1979-80 and 1982-83. Associate Vice-President Sheldon Levy is quite certain that ratio has risen again this year.

Macdonald was hesitant to believe the 21 percent figure when it was quoted to him. He did explain that this is an "experience shared with all universities. Because of our increasing enrollment, it hit us harder."

To translate these statistics into something concrete, we can look at the class sizes in a typical department in the Faculty of Arts. Political Science is one of the largest departments. In November 1982, there were 2460.5 enrollments. (That is, counting an enrollment in a full course as 1 and an enrollment in a half course as 0.5.) Of the 16 first and second year classes evaluated by the Political Science Students Association, 12 had 60 students or more. One of these lecture groups had a whopping 312 members. In contrast, all of the third and fourth year classes were smaller than 60, some of them dipping as low as nine.

This November there are 3,158 enrollments in Political Science courses, an increase of almost 700. There has been no significant increase in the number of class groups to accommodate the extra students.

The reason most people give for the growth of class sizes is the lack of money to pay for more professors. As Macdonald points out, although York's grant from the government is up 13.4 percent from last year, financial shortages are

worse. There are three main reasons for this.

- Some costs, such as those for library materials and fuel, have increased a great deal since last year.
- Even though York limited the entrance of some 1,400 qualified student applicants this year, it has more students than it had last year. (Through tuition and residence fees, most students pay only about a quarter of the costs they incur to the University.)
- Finally, York is committed to spending about \$1.7 million this year to pay off half of its debt. (York only paid off \$800,000 of the debt last year.)

Pamela Fruitman, a student representative on the Board of Governors, links accessibility to class sizes. According to Fruitman, with its

limited amount of government funding, the University has two choices: it can allow classes to become larger or it can close its doors to more qualified students in order to remain small and intimate. "I'd rather sit with 500 people than not get in," she says.

What is this doing to the quality of our education? John Ridpath, professor of Economics 1000, tackles about 500 students single-handedly every Monday, Wednesday, and Friday in Curtis Lecture Hall I. Ridpath believes "all other things being equal, small classes are better." But, he continues, "all else is not equal." There is not enough faculty in Economics to allow for smaller classes. Even if there were enough teachers, using each one to teach a small section of an introductory course would do more harm than good, says Ridpath.

His own course serves as an example: Ridpath and Professor Avi Cohen currently teach 500 students. Imagine that the two were replaced by 20 professors, teaching classes of 50 each. If this were to take place, there would be 20 different formulas of what concepts to emphasize, and 20 different marking schemes. When the students finished the course, each group would have a different understanding of the basics of economics.

Ridpath also sees large classes as an advantage because more students are likely to get "high-quality" teachers. If only two profs are to be hired to teach 1,000 students, the university will employ the best two in the department. "If you take someone (i.e. a teacher) who is able to cope with large numbers, it's better than having small classes," says Cohen.

As far as student involvement goes, in a class of 500 Ridpath agrees that "participation is almost zero." He mentions that there is a question room staffed by graduate students where people can ask questions from 10 a.m. to 4 p.m. almost every day of the week. Ridpath does not think it is important to encourage more participation in first year because he says its value is not as high as in upper-year courses.

Professor Cohen agrees that Economics can be effectively taught to a large group if the right lecturing style is used. For his own class, he must be extremely well-organized, he says. At the beginning of each lesson he tells the class "where they are going to go," and at the end he reminds them of "where they've been." He must be extremely clear, must "say everything important at least three times," and cannot make a single factual mistake during the lecture.

The material in Principles of Economics 1000 is "straightforward," says Cohen. There is a logical sequence to it. Unlike Philosophy,

Introductory Economics can be taught well in a large group, he says.

President Macdonald also believes that large classes do not hamper one's education in some subjects. "Some professors rise to the occasion in a big class. You can give an exciting lecture to a large group in Introductory Economics."



Some students use glowing words to describe their large classes. Leah Balgaroo's favorite class, Introduction to Psychology, has about 200 students. Her professor uses a variety of methods to retain everyone's attention:

- He announces each topic with a colored slide bearing its title.
- He demonstrates the distortion of perceptions by having a student try on a pair of glasses that make everything look upside down.
- He shows movies and tells jokes.

On a more serious line, Balgaroo says that her professor plans his lectures well and sticks to his topic schedule. He explains the concepts so well that she feels little need to ask questions. "There's an atmosphere of excitement and discovery . . . I've never heard someone lecture so well," she says.

Mary Rose Farewell, who is studying Conformity and Deviance is also pleased with her class. There are almost 500 people with her in Curtis L. Although she usually sits in the back of the hall, she can hear the professor because he speaks slowly and uses a microphone. She can read the board because he makes the letters large and thick. Her classmates seem interested and attentive. She does not feel frustrated by unanswered questions because she can ask them

in her tutorial.

On the other side of the issue are the arguments of those who feel that students are missing out on something in one or more of their large classes.

Kim Dzyngel describes her Introduction to Psychology class of about 200 as "slightly impersonal." She feels like she is "just a mark, or a number." She finds it necessary to sit in front to avoid distractions. She is more nervous writing tests for this class because she doesn't feel free to ask the professor about specific questions she does not understand. For these reasons, she does not like Introduction to Psychology as much as her smaller classes.

Another student, who wishes to remain anonymous, has a Natural Science class of 450 which she calls "awful." She says the professor writes so sloppily on the blackboard that the students in the back of the room cannot read it. He does not use a microphone and he "eats his words." His lectures follow no outline; the student describes them as sloppy and disorganized. The professor does not allow all the students with hands up to ask questions because there are too many. Those questions that are asked he doesn't always repeat for the entire class to hear. At the end of the lecture he leaves, before students can confront him with more questions.

There are no tutorials, and as far as the student knows, there are no teaching assistants. The professor asks class members not to come see him in his office unless they know what they are asking, and that their questions are relevant.

The student says class members are apathetic and disrespectful. They talk to each other, blow gum bubbles, and walk in and out during the lecture. The moment the class period is over, they pack up and depart, cutting the professor off in mid-sentence.

Professor Ann Pilgrim directs English Literature and its Backgrounds, a class of 500. Guest speakers lead the short bi-weekly lectures. Every student has three hours of tutorials weekly, in which they discuss the material in a group of about 25 to 30.

Professor Pilgrim claims that it is "almost impossible to preserve a personal relationship with the audience. They can't even see more than one-third of the students very clearly and is unable to gauge their response to what is being said," she says.

"Lecturers have noticed an increase in bad manners from students this year, such as walking out (while they are speaking) and letting the door slam. I think this reflects the students' feelings of anonymity in a huge crowd. Their

behavior, while deplorable, is a natural consequence of that lack of connection."

Even the tutorials are too large to encourage participation. "Students who are well-prepared and want to contribute to the discussion are forced to wait their turn, often till the right moment has passed," says Pilgrim. "As an instructor in other courses I can say the sheer size of my tutorial groups prevents me from teaching as effectively as I might and as I would like to."

Jos Lennards, a professor of Sociology and Education, believes that York is the type of university at which small classes are particularly important. "Schools like the University of Toronto are highly selective of the students they admit," he argues. The variety of their backgrounds is limited.

York, on the other hand, is more accessible to all types of students, he says. This is "nothing to be apologetic for," he says. Because of the variety in its population, however, York's classes must be tailored to suit a wide range of needs. Only in a small group can this be done, says Lennard. It is easier to provide a "sense of involvement" to highly-motivated and less-motivated students in small classes.

Those who are deficient in an area of study can receive remedial help. Students from different cultural backgrounds can request that the material be explained to them in terms they understand. Thus, it is through smaller classes, according to Lennards, that York can meet the challenge of instructing all sorts of people, from a variety of ethnic backgrounds.

When teachers offer solutions to the problem of over-sized classes they most often talk about leaving lectures large, but supplementing them with small group discussion. Professor Ridpath suggests the use of video lectures, which would give instructors more time to deal with their students on an individual basis.

Professor Lennards claims that even a factual subject like Introductory Economics warrants discussion. It is not the unified field it used to be, he says, using the Marxist denunciation of its basic premises as an example.

Ronald Sheese, Associate Dean of Arts, believes that "students themselves bear some responsibility to participate in the learning process. The University's responsibility should be to ensure that every first year student has at least one small class or tutorial." Perhaps students can have the choice between a formal tutorial and the use of a question room staffed by tutors, he suggests. "Without participation, the process of learning is reduced to memorization."

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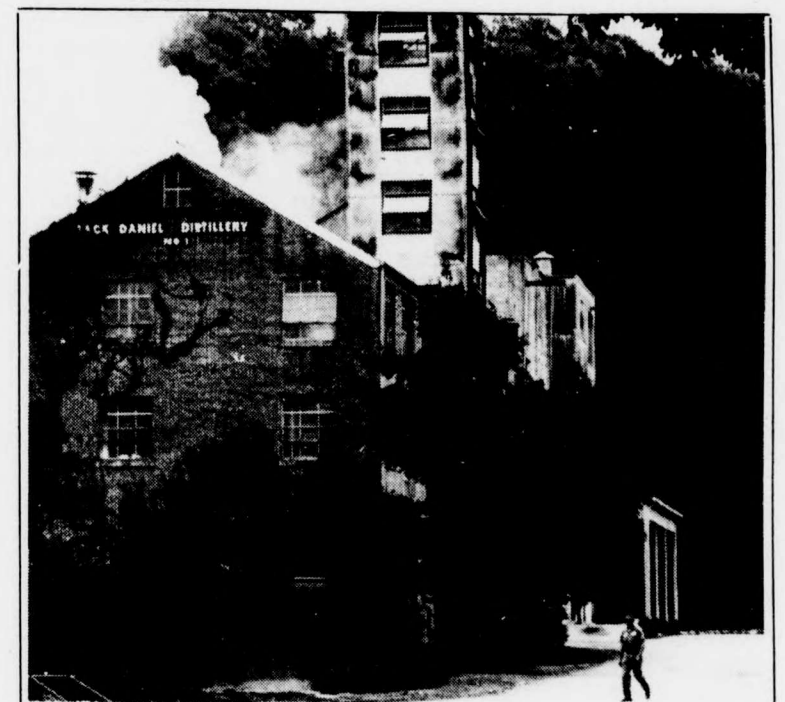
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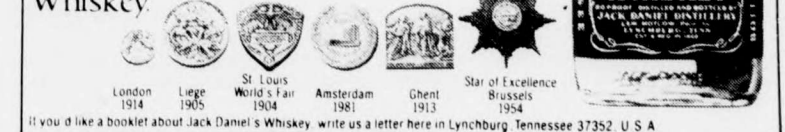
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arts

No-nukes
go to GreecePlays at the Nightwood
have topical subjects

By SARA MEURLING

Culture," says Nightwood Theatre's Cynthia Grant, "should be more than entertainment, and entertainment should be used to address issues."

To wit, Nightwood's production of *Peace Banquet*, billed as "Ancient Greece Meets the Atomic Age," faces the issue of nuclear war with a humorous Aristophanic comedy. Unusual? Not for Nightwood. The Nightwood Theatre Company is a dynamic and motivated group that produces original pieces with topical subject matter, a method that unfortunately seems to make the average audience member pass over their productions in favor of lighter works.

It's easy to see why one would be skeptical of a group like Nightwood: any group as pro-women's rights, anti-nuke, and anti-Nicaraguan conflict as this one might immediately seem too bleeding-heart liberal to be seriously objective of any situation.

But a second look shows that they can face current problems with humor and insight. The company—which includes York Graduate Theatre Department faculty member Dean Gilmour—has adapted Aristophanes' fifth century play *Peace* "to address the nature of the struggle for peace in our times." It was evolved as a witty and entertaining piece with a tongue in cheek humor that points up many problems in the mass attitude to the nuclear arms race.

The well-rounded production, performed at St. Paul's Square on Avenue Road, seems ideally suited to the adapted church. The audience area is set up as a cafe, with small tables and chairs flanked on both sides by



Maureen White and York Graduate Theatre faculty member Dean Gilmour, as the beetle and Trig in Nightwood Theatre's *Peace Banquet*.

stages. The recorder and acoustic guitar music do much to set the tone of the play; the acoustics of the playing space may indeed have made the success of the production.

The production is a feast for the senses. The costumes are simple and effective—just brilliantly-colored togas with bits of glitter and feathers. The words and thoughts are expressive and bawdy, a seeming contradiction that works. And for those who wish their physical hunger satisfied, there are small containers of beetle food (black jellybeans) on each table.

The first act closely follows the Aristophanes and is filled with the bawdy humor of the original text. The hero (Gilmour) sets out to find the Lady Peace. He flies to heaven on the back of a dung beetle, Maureen White, a creature which symbolizes, as we are told, the modern intellectual and the excrement we are forced to digest in place of truth.

In heaven, he meets mindless angels, as well as War and his henchman. One performance stands out among the angels, and that is of Micah Barnes, who plays his celestial being with an absurd seriousness that is wonderful to

see. War, played by Sky Gilbert, is a truly laughable pompous tyrannical little upstart. His henchmen, White and Kim Renders as Corruption and Chaos, are buffoons, pawns of War and their own stupidity. They, as the bad guys, with their buddy, Peace Maker, trick the hero into believing he has found peace, an example of modern man's confusion between Peace and Peace Making.

The second act is an absurdist dinner party. Peace is a chained guest who is abused by recognizable stereotypes of the ruling classes. Though there were stumbling lines and some bits that seemed entirely extraneous, the act works well and is fast-paced enough to carry the flaws. The seeming spontaneity of the act is startling and it is not until after the performance is over that it becomes apparent that it is an improvisational piece—merely something laid out in an outline, with signpost lines to ensure that no relevant points are overlooked.

If you think your view of the arms race is becoming jaundiced through exposure to a propagandist media, see *Peace*. It runs through Saturday.

Male-female love trilogy at Beckett Theatre

By NIGEL TURNER

The comedy of love and male-female relationships was the subject of three short plays performed last week in the Samuel Beckett Theatre in Stong College, *The Mistress* by Don Munroe and *Creation* and *Synopsis* by Wendy Walters.

Munroe, a York graduate and former teaching assistant, calls his play a "serious comedy." Directed by Gunther Oldenburg, *The Mistress* follows the development of an affair between a professor (George Parawin-chak) and Victoria Greene, one of his students (Liz Murry).

The story takes place over a period of 10 years. Each of its roughly 10 scenes represents one day out of each year which encapsulates the state of the affair. During this time, the professor undergoes a steady decline while his victorious student rises, eventually becoming a rival faculty member.

The play opens with the professor reciting a dramatic poem by Lord Byron, but Parawin-chak's delivery lacked the vitality it deserved.

The other plays were written and directed by Wendy Walters, a York Theatre student. *Creation* is an absurdist play set in the beginning of time. A love-struck God (Keven

Prentice) is pitted against Goddess (Nancy Snowball) who uses his devotion to her in order to rule as she pleases. She forces him to create Man (Jamie Johnson) and then Woman (Fiona Chaplin) but later demands that he destroy them. God refuses to submit and goes on to rule alone.

Walters's other play *Synopsis* uses the same cast. It is a humorous tragedy, centred on the main character Samuel (Keven Prentice) who is a hopeless romantic. He becomes obsessed with a girl he and a friend pick up at a bar. In the end he is broken-hearted and emotionally dead.

Contrast works in French film

By CATHERINE ASTLEY SUDDS

Successful male screen duos more often than not owe their appeal to contrasting physical and personal characteristics—Laurel and Hardy, Abbott and Costello, Lemmon and Matthau, and more recently Nick Nolte and Eddie Murphy. The characters bounce off each other, conflicting because of their differences and yet complementing each other to often touching and hilarious effect.

So it is with Philippe Noiret and Michel Serrault in the new French comedy *Heads or Tails*. Both actors are well-known for their performances in recent films. Noiret for *Coup de Torchon*, the black comedy set in French West Africa in the 1930s, Serrault for his notoriously camp performance in the long-running *La Cage Aux Folles*. Teaming these actors of great comic talents was an enormous coup for director Robert Enrico.

The film is a mixture of thriller and comedy, suspenseful, witty and at all times off-beat. The two main characters of the film have more in common than it at first appears. Both in their fifties and nearing retirement, and both soured by a lifetime of living with wives who had "strong personalities."

It is the death of one Mrs. Morlaix that first brings Inspector Baroni (Noiret) and Mr. Morlaix (Serrault) together, getting the plot and sub-plot of fast-paced intricacy underway.

The narrative has the Inspector strongly suspecting that Mrs. Morlaix's fall from a high-rise apartment was not accidental. The dogged workaholic Baroni, who also lives alone after the death of his wife, follows and hounds the mild-mannered (though at times prickly) Morlaix with the intention of making him "crack." The pair become a team and develop a camaraderie—two lonely souls who want to make something of their new-found freedom from conjugal obligation but don't know quite where to start.

Morlaix has a dream—to leave his impersonal office and dull job for an exotic island full of "dark lovelies and coconuts." He unexpectedly hears his dream in a final humorous plot twist that provides a satisfying comic conclusion.

Baroni, pot-bellied and even in old age rebellious and anti-establishment, and Morlaix, mincing and old-womanish, subject to unexpected outbursts, ironically make a more than endearing "husband and wife" team—thanks largely to the economy of dialogue used to lay out the intricate plots, and the witty laconicism of the characters' repartee.

Although *Heads or Tails* is a detective story, a yarn concerning high and low drama in a small provincial town, it is first and foremost an affectionate look at two eccentric off-beat characters.

Muraille's Mein a cliched Macbeth update

By NANCY WEBSTER

Richard Rose's *Mein*, conceived by the Autumn Angel Repertory and playing at Theatre Passe Muraille (until December 5) is not a particularly original product, despite all its declarations. Claims of unique and experimental material abound, but in reality, the play is a cliched reworking of the theme of MacBeth's fatal ambition transferred into the modern struggle to climb the corporate ladder. Rose's admirers may be disappointed: *Mein* cannot be placed in the same class as his award-winning and innovative *Tamara*.

Mein, however, is not without its merits. Dorian Clark's design is captivating. The actors' space is a gridded squash court in shades of ethereal blue. The audience sits in the gallery above. The cast makes striking entrances and exits through swinging doors which at first are unnoticed by the audience. The set stresses the theme of competition and does it well.

Mein is a perfect example of ensemble acting. There are moments which seem particularly noteworthy but are outshone by each actor's individual brilliance. The cast members should be praised for their balanced, energetic performances.

There is a tightly-knit choreography to the piece which appeals and fascinates. One actor may maneuver an unseen character while the others scream and contort, representing various facets of his conscience. Thus, the

Finding the
theatre is part
of the drama

By ANNA GRANT

There is a small theatre in downtown Toronto where finding the building is as much a part of the theatrical experience as the performance itself.

Entering through the back door you find yourself a few steps from the large room where the performance takes place. The walls and ceiling are painted black, the floor is covered with sheets of plywood, and around the room are benches made of pine slats.

The name of the theatre is Actor's Lab. In existence for 12 years, its primary objective is the "research and development of the craft of the actor, writer, and director." It is not a conventional theatre. There is no concern for comfortable illusions or glossed-over versions of dramatic reality. There are no rows of neatly-spaced seats. There is no plush carpeting, no stage, no curtain, no physical barrier of any sort to divide audience from actor.

The current season is divided between a connected series of new works, titled *Canadian Alchemy*, and repertory performances. Most of the material consists of original productions or familiar works which have been adapted by the ensemble. The two performances currently playing—*Renaissance*, created and performed by Daniel Baillargeon, and *Rasputin in Jerusalem*, created and performed by Richard Nieoczym—are part of the new works.

As the lights slowly rise, it becomes apparent that the work here has little to do with what one thinks of as a play. What happens can best be described as ritual or celebration. For all that can be seen in this dimly lit room (sometimes with only one light placed directly on the floor) is an actor dancing, speaking, singing, changing his costume, lighting candles or incense, and chanting. All of this takes place in a seemingly illogical sequence.

You begin to wonder if what you're watching is theatre at all. Unlike a traditional theatrical performance which could be interpreted in terms of conventional theatrical values (the lights, costumes, and set), there is no way to even describe what has been experienced.

But even if you cannot translate what you've seen in rational terms, there is an impact: spiritually and psychically by the presence of an actor—a human soul, lost, searching, frightened, discovering happiness and joy. And in spite of what you perceive to be flaws—the discomfort, confusion, and lack of continuity there is a strange feeling of having been overwhelmed by something genuine, intense, and profound.

When the performance is over you begin to wonder how much our customary, analytical approach to theatre has subverted our natural, spontaneous reaction.



Cast members of Richard Rose's *Mein*.

superficiality and internal workings of a character are precisely illustrated both physically and vocally.

As a piece of entertainment then, *Mein* is well worth seeing. The action is thoughtful and quickly paced. But if you are looking for a unique experience in theatre, don't look here. Tickets are \$5 and \$6 or pay-what-you-can for Sunday matinees.

Meat Eater: so bad it's good

By IAN CLARKE

Big *Meat Eater* (opening tomorrow at the Ritz and Carlton Theatres) has aspirations of becoming a cult film. Cult films are mysterious things, arriving out of nowhere and existing for years like some kind of caged circus spectacle, in all-night movies houses. The youthful intelligentsia who populate the audience often recite word for word, raising their voices together in strange cinematic chants. They are the true movie aficionados who recognize artistic awfulness and applaud brilliant ineptitude.

Yet it is not necessary for a film to be incredibly bad in order to attract a cult following. *Eraserhead* and *Harold and Maude* owe their appeal to well-crafted filmmaking along with a heavy dose of black humor.

The cult genre avoids definition, having acquired a myriad of styles and formats. *Big Meat Eater* is loosely fashioned after such science fiction "classics" as *The Horror of Party Beach* and *Robot Monster*. There are the obligatory horrible special effects. Plot inconsistencies run rampant (the son of the immigrant Wzinski family speaks with a pronounced English accent). *Big Meat Eater* is so bad that it undergoes that most paradoxical of transformations and becomes "good." It is entertaining in a truly masochistic way.

Edmonton jazz/blues singer Big Miller plays Abdulla, the part-time janitor-murderer, commanding attention by virtue of his girth alone. George Dawson as the small-town butcher Bob Anderson, is innocuous to excess. Vancouver composer J. Douglas Dodd has written a small group of clever songs which easily rate with *Rocky Horror*.

Although there are segments in the film which lack momentum, the overall effect of watching a gratuitously lousy movie is never lost.

□

Chris Windsor and Laurence Keale, the director and producer of *Big Meat Eater* have worked together for the last 10 years. They met while attending Simon Fraser University where their films won best student film awards in 1973 and '74. Currently the pair are working together and separately on developing Canadian stories for television and film. They spoke with *Excalibur* about the making of *Big Meat Eater*.

Q. How did the idea for the film originate?

A. Windsor: The main characters were written, more or less, for student actors we had worked with. When we were writing it in '74, we seemed to be about the only two people around who enjoyed Hollywood schlock from the 50s' monster and beach party films. Now they've come back into style. Back then we thought we were complete maniacs.

Q. How did you finance the film?

A. Keale: The film was too unusual for any government agency to get involved with, so we decided to start knocking on doors.



He eats meat: Canadian jazz/blues singer Big Miller stars in a movie you'll wish you missed.

Windsor: One of the main reasons we made it was because Canadian movies, during the tax shelter of 1980, were so bad. We wanted to make a film that was so absolutely different from that, that no one could accuse us of making a cynical tax shelter film.

Q. Did you set out to make a "cult" movie, exploiting elements we have come to associate with such films?

A. Keale: Not really. It was written in '74, long before any of these cult movies started. In fact, I've never seen the Edward Wood [Master of the Bad Movie—ed.] movies or *Rocky Horror Picture Show*. It was more a satire on things uniquely Canadian.

Windsor: You definitely can't plan to have a cult potential. To give you an example of that is the sequel to *Rocky Horror*, a film called *Shock Treatment*. I don't like the term "a cult following." I prefer "a repeat audience." We knew the only way this film was going to survive and make money to compete was if it had a group of fans who liked it enough to come back and see it again. People either love or hate the movie.

Q. The special effects in the film radiate cheapness. Was this done in accordance with the off-beat humor?

A. Windsor: Knowing that we had little money for the film (\$150,000), instead of making a great artistic statement and trying to achieve special effects, we took our drawbacks and used them to our advantage. We emphasized the cheapness of it which people really respond to. There's a bit of a reaction to the *Star Wars* style of effects. With our film we're saying, "this movie is fake." There's an element of fun which people recognize. It's sort of like a mental holiday.

records

The Alarm
The Alarm
(IRS)
●●●½

This debut EP is refreshing evidence that not every young musician these days is locked in the basement with a drum machine trying to sound like the Human League. The Alarm is a no-nonsense modern rock band—their music is dominated by acoustic rather than electric guitars, and they use absolutely no synthesizers or drum machines. Like Aztec Camera or Dexy's Midnight Runners, the Alarm has shied away from the over-produced slickness of the Euro-pop crowd. Dressed in fringed jackets, bandanas, and Mexican hats, the group presents a completely different visual image as well.

The music is loud, raw, and fast-paced. Mike Peter's vocals have obvious Joe Strummer/Mick Jones influences; indeed, the band sounds a lot like The Clash did on their earlier, more honest offerings. In their lyrics, the Alarm shares themes with groups like U2: their message is passionate and angry, but ultimately pro-life and apolitical.

The group has done support work for U2 in Britain, where they have earned a reputation as excellent live performers. "For Freedom," the record's single live track, would seem to bear this out. Peter's voice transfers perfectly into a live setting, while the band is as tight, and the pace as relentless. All five songs on the EP are strong, with "the Stand" as the most likely candidate for airplay. Country rhythms, layered vocals, and harmonica solos prevent the songs from sounding overly derivative, and invite comparisons with California-based bands like Rank and File experimenting with "country-punk" sounds. Synthesizers and drum machines are no match for the energy of this foursome. —KEVIN CONNOLLY

Lords of the New Church
Is Nothing Sacred?
(IRS)
●●

Do you fancy Teenage Head or The Ramones? Then you might consider *Is Nothing Sacred?* a worthwhile purchase. It's that simple to describe.

The band includes ex-members of The Damned, Sham '69 and the Dead Boys, but you'd never know it. The band's only foundation is energy, but even that is contained—

the album is vinyl proof of the regression of punk.

The album just reeks of mediocrity—it lacks decisiveness, it leaves no impression. Lords of the New Church are a bland band and the sinister image they try to evoke on the album and its cover is every bit as terrifying as a Scooby-Doo cartoon.

The album's highlight, the opening "Dance With Me," would make most content CFNY listeners happy. It's danceable and has an apparently synthesized snare drum that seems to serve no other purpose than to orient people easily lost on the dance floor.

The Guano Award goes to "Don't Worry Children," which can only be described as an upbeat campfire song.

Any of the lyrics I could make out provided no revelations. So, this is music strictly to drink to, not to think to. *Is Nothing Sacred?* is, to say the least, nothing sacred.

—MARK SINGER

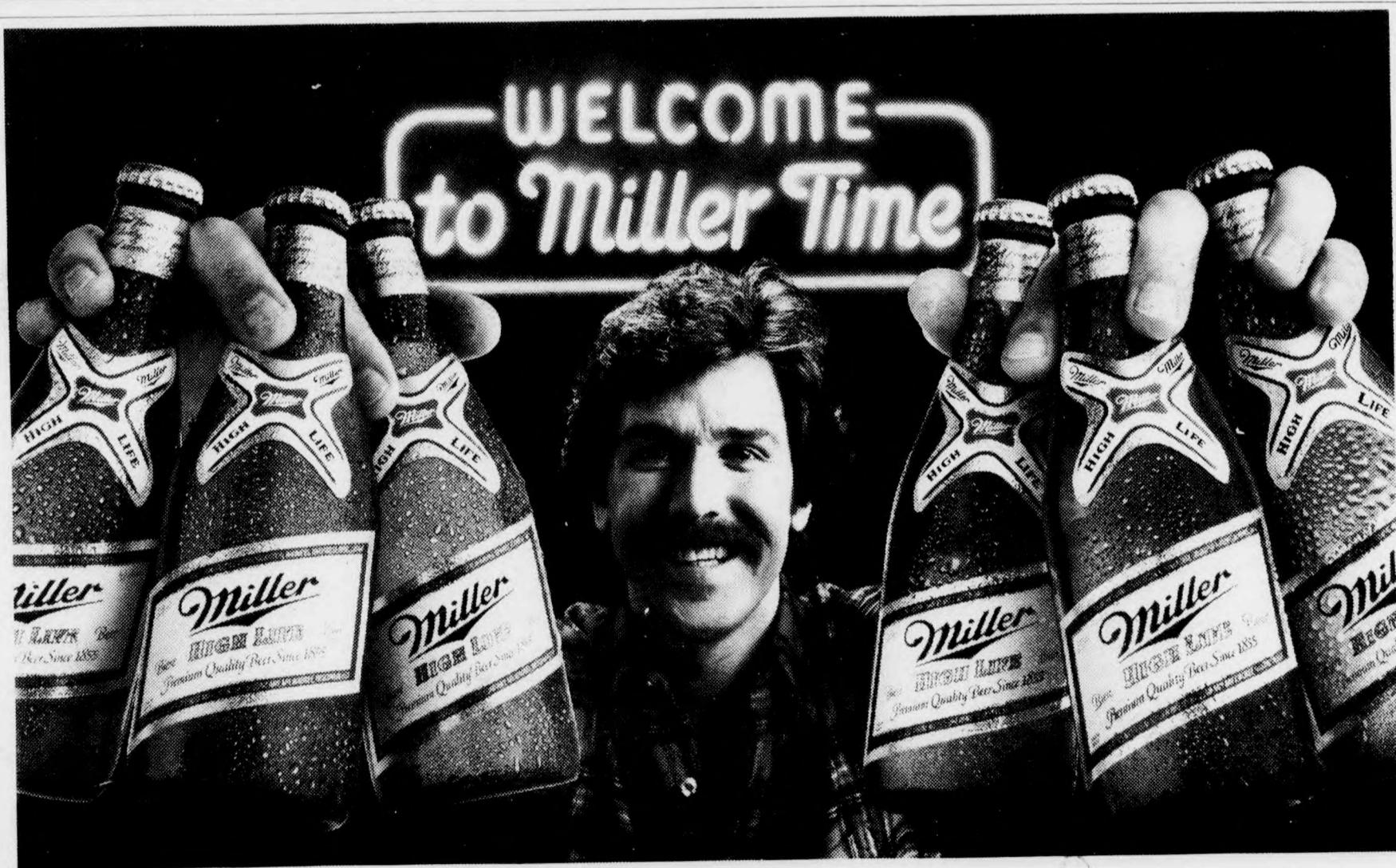
Images in Vogue
Images in Vogue
(WEA)
●●

One look at the band, their spiked haircuts, haute couture get-ups, and cosmetic faces and you don't have to ask what type of music they play. Images in Vogue, a six-man outfit from Vancouver, are yet another in a string of Euro-pop spinoffs; but unlike the best of their influences, their music is bland and uninteresting.

All five tracks are monstrously overproduced, and the group plays what could be catchy tunes in the dullest possible manner. All the ingredients for success are here, but the band members' collective coma produces an EP which is appallingly average. With six musicians, and three synthesizers you would expect at least a marginal amount of power, but, unhappily, none is to be found.

Joe Vizvary's allegedly "classically-trained" piano is invisible, Kevin Crompton's percussion is flat and unimaginative, and Dale Martindale's vocal qualities are lost in a monotonous lyrical wasteland. The EP's mandatory instrumental, "For Germans" is a pale Orchestral Maneuvers in the Dark ripoff. The end result of all this wasted potential is a collection of Flock of Seagulls B-sides that simply don't measure up to what is coming out of Europe on a steady basis. A good cure for insomnia.

—K.C.



sports



PHOTO: MARIO SCATOLONI

The York hockey Yeomen upped their record to 4-3 with a much-needed 7-1 victory over the cellar-dwelling Brock Badgers. The Yeomen are gearing up for next Tuesday night when the U of T Blues come to the Ice Palace.

Bronze isn't so bad for volley Yeowomen

By ELISSA S. FREEMAN

Merv Mosher had planned for his volleyball team to at least make the finals of last weekend's Winnipeg Invitational. However, the Yeowomen had to settle for the bronze medal as they bowed to the Manitoba Bisons in five games (15-6, 14-16, 8-15, 15-13, 11-15).

"It was a close game, but we should have won," commented Mosher.

York started off the tournament in fine form finishing second in round-robin competition. The Yeowomen beat Ottawa (15-6, 15-1), downed Manitoba (15-10, 15-2), and Regina (15-5, 15-2), and then lost to Winnipeg (12-15, 8-15).

The Winnipeg Lady Wesmen won the gold, while Manitoba settled for the silver. Ottawa and Regina finished in fourth and fifth place, respectively.

Although York was completely annihilated in the 1982 Invitational, Mosher does not compare the two efforts as the squads were made up of different personnel.

Another major factor was the sharp play of the Western squads, who have a far more difficult league schedule than their Eastern counterparts.

"The Western teams are used to stiff competition and as a result they play more consistently. Because we don't have the same calibre of teams in Ontario that would give us the same level of competition, our play suffers."

"Sometimes we're hot and other times we're cold," continued Mosher. "We seem to start off well, and then we just let up."

Two Yeowomen, Marla Taylor and Donna Kastelic, were named to the tournament all-star team. Kastelic, a former national team member, was previously sidelined with torn stomach muscles. York will host the OWIAA East Tournament November 19 and 20 at the Tait McKenzie centre gym.

Women pucksters "press" first league victory

By ELISSA S. FREEMAN

It was a little more difficult than it should have been, but the Yeowomen Ice Hockey team pulled out a 4-3 squeaker over McMaster in their first league match-up last Saturday.

According to coach Rhonda Leeman, the Mac Attack will be a force to be reckoned with this year. "I'm really concerned about McMaster," said Leeman. "They have six really strong players that their coach, Jack Kennedy, just lets them do what they want."

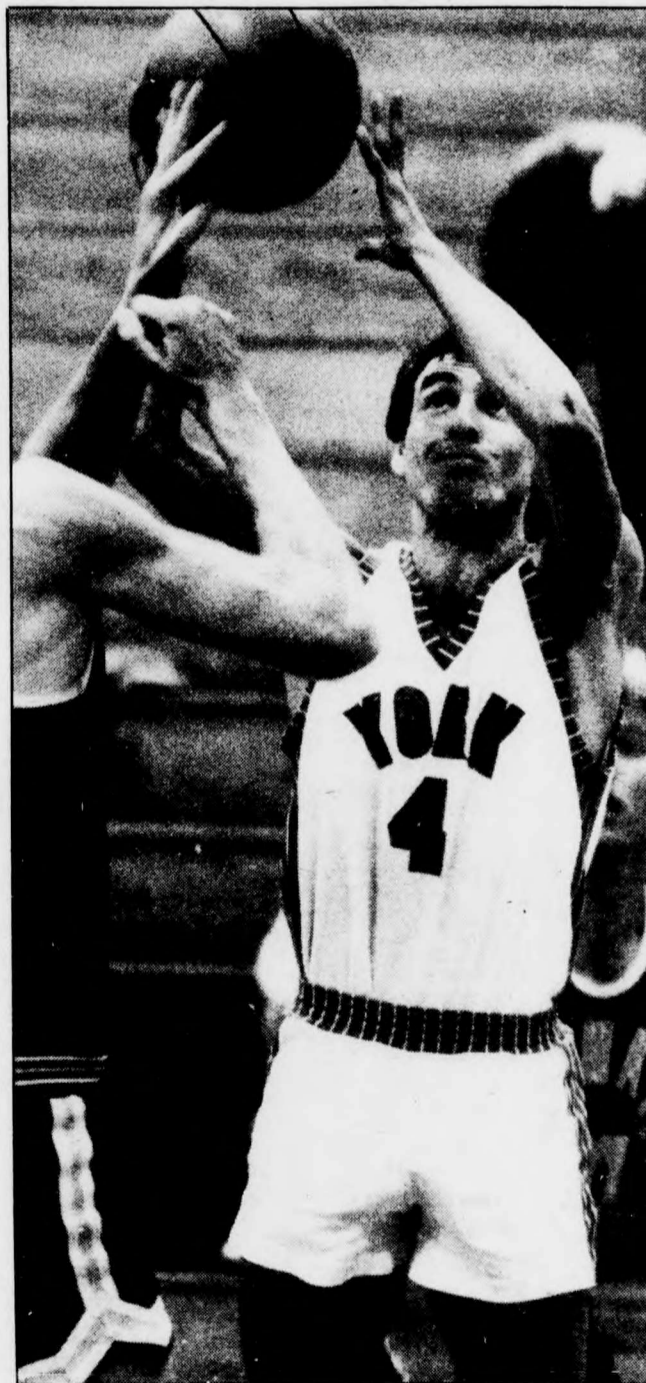
York fell behind 2-0 in the early going of the game, but by the second period, the Yeowomen had picked up some momentum by effectively utilizing their "press" strategy. Two

quick goals by veteran Barb Oyes and rookie Trin Pettingill tied the game at 2-2.

Another goal by Oyes in the third period broke the stalemate, but it was Judy Butler's breakaway that put the icing on the cake, giving York a 4-2 lead.

McMaster threatened with a third period goal to pull the score within one but the Yeowomen managed to hang on to the win.

"I was really impressed with what I saw," praised Leeman. "Trin played a really strong game and showed what she was capable of doing. I was also surprised by the excellent penalty killing by Gail (Stewart) and Annabelle (Mezzera)."



No, that's not a hot potato in Enzo Spagnuolo's hands. The Yeomen dumped the visiting Laurier Hawks 77-58 in OUAA East Division action on Tuesday night. York Vice-President (Finance and Employee Relations) Bill Farr was one of three lucky winners of a free evening at the Pizza Patio in the "Shootout" sponsored by the Athletic Department.

U of T B-ball tourney gets York bouncing

By PETER BECKER

The York Yeowomen went on to capture the consolation championship of the U of T basketball tournament last weekend after the nation's number two-ranked Calgary Dinosaurs upset them in opening round action.

York trounced the Western Mustangs 68-47 to take a convincing decision in the consolation championship game. Nancy Harrison led all scorers with 23 points while Heather Lockyer netted another 18.

"I was very pleased with our performance," said coach Francis Flint. "The competition was very tough and I think it did our team good to place that well amidst the nationally-ranked teams."

The tourney featured eight of the nation's top intervarsity teams including defending national champs Bishops. The Yeowomen rebounded after their opening round loss to Calgary when they defeated the number four-ranked Winnipeg Lady Wesmen 50-43 to get to the final game.

"With six rookies on the squad and two of them starting, I think we did very well," Flint added. "In the consolation round we played a very good basketball team. We just stuck to our game plan all the way."

Yeomen try to relive 1981 glory

By MARK ZWOLINKSI

Water polo coach Kevin Jones is turning his memory back to 1981.

That's the year the Yeomen Water polo team waged their way to a second-place finish in regular season action before capturing their first ever Ontario University Athletic Association (OUAA) crown, the first and only team to upset McMaster from the 12-year stranglehold they've held on the title.

And now, with a 4-3 win over U of T and a 4-4 tie against Western, this past weekend—which clinched a berth in the four-team OUAA finals—Jones is bemusing over the opportunity to relive those memories.

"We've got three leftovers from that championship team (Joe Skelly, Stu Howard, and Moti Fishman), but that's not saying that we don't have outstanding players on this year's team," said Jones. "Personally, I think we are going to be competitive and we definitely have the personnel to go all the way."

Goaltender Brian Robertson kept the Yeomen out of a whitedash in the first half after the Blues countered an early Steve Micalieff goal with a barrage of shots that put them up 2-1.

Both sides traded goals in the third quarter before falling into a defensive shell for the final 15 minutes of play.

With only 18 seconds remaining in the scoreless final frame, York was handed a penalty, giving U of T the manpower advantage. But Robertson stabbed a shot to his right and relayed a pass to a breaking Micalieff who netted the game winner with one second remaining on the clock.

Micalieff and hoeman Derrick Weyrauch each netted fourth-quarter goals to salvage a tie in the second game against Western.

The weekend's three point effort sets up a back-to-back series against the McMaster Marauders this Friday and Saturday in which first place overall in the OUAA's West Division is riding on the line.

The OUAA finals are slotted for November 26 at U of T where the West Division rep will meet the East Division champion.

classified

Classified ads cost \$2 for students for non-commercial items (not of a business nature); \$5 for all others, for 25 words or less. Classifieds must be brought or mailed to Excalibur, 111 Central Square, no ads will be taken by phone. Deadline is Friday at 4:00 p.m.

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calendar

Calendar listings are available to the University community free of charge. Bring your listing to Excalibur, 111 Central Square. Listings must be filed out on a special form available from Excalibur. Listings will not be published otherwise. Deadline is Monday at 1:00 p.m.

17 today

Art—I.D.A. Gallery, Fine Arts Building: juried sculpture show. To Saturday.

\$100 prize! Excalibur and Calumet College announce a short story contest. The winning author will receive \$100 (donated by the Calumet/CYSF Trust Fund) and will have their story printed in Excalibur. Deadline for entries is Friday, December 9. Submit entries to Arts Editor, Excalibur, 111 Central Square.

Campus Connection—Group discussion on self-growth, building self-esteem, self-confidence, dealing with conflicts. Room S869, Faculty Lounge. 3 p.m.

G.A.Y.—The Gay Alliance at York meets tonight at 7 p.m. in S123 Ross. See you there.

Auditions—York Independent Theatre Productions is holding auditions for their 1983-84 show, "A Funny Thing Happened on the Way to the Forum." Go to Room 126 Winters College for more information and sign up before Sunday.

18 friday

Psychology Colloquium—Toward a Solution of the Learning Paradox, with Carl Bereiter of OISE. Room 291, Behavioural Sciences Building. 2 p.m.

20 sunday

Free movie—"Days of Heaven" tonight at

Sunday Night at Bethune. 8 p.m., J.C.R. No charge.

21 monday

Hometown girl makes good—Former York student and Excalibur theatre critic reads from new and old works at Pages Bookstore, 256 Queen St. W. 8 p.m.

22 tuesday

What's cooking? The vegetarian cooking workshop put on every Tuesday evening by the Society for Vedic Sciences. You don't have to be a vegetarian to attend, you just have to enjoy good food. Room S869 Ross.

Finance talk—The Interdisciplinary Study Group on Development & Underdevelopment (ISGDU) in conjunction with the Graduate Colloquium in Political Science are sponsoring a talk by Cheryl Payer, author of several articles on international finance, "The Debt Trap," and her latest article, "The World Bank: A Critical Analysis." Founders S.C.R., 5 p.m.-7 p.m.

Target Nicaragua, a recently-released film on U.S. militarization and counter-insurgency in Central America, will be shown in conjunction with special guest speaker Pastor Valle-Garay, Consulate-General of Nicaragua. Sponsored by the York El Salvador Group and Student Christian Movement. 4 p.m., Stedman Lecture Hall 'D'.

23 wednesday

Victims of Child Abuse—meeting today. You need not be alone with your secret any longer. There are many others who are the same way. The groups are private and confidential. Call 6657594.

Central America—Lunchtime Central America Cultural Event in the Fine Arts Building lobby 11:30-1:30. Live Latin American folk music. Audiovisuals on Central America. Cake and cookies to eat with your lunch. Sponsored by the York El Salvador Group and the Student Christian Movement.

Women's Lunchtime Seminar—"Mother Tongue: Towards a Feminist Poetic in Quebec." Two presentations, noon and 1 p.m. Founders College, Room 305. Speaker: Professor Barbara Godard, Dept. of English.

Educational Opportunities—At 12:30 today, Toni Cabot, of the Wurzweller School of Social Work, Yeshiva University, N.Y., will discuss educational opportunities at the Wurzweller School, in the JSF office (first portable bldg. south of Central Square).

24 thursday

The Jewish Student Federation invites Glendonites to the Hearth Room today at 2:30 for omelets and coffee. Our guest speaker will be Gerry Diamond.

IF YOU FIND MISTAKES IN THIS PUBLICATION, PLEASE CONSIDER THAT THEY ARE THERE FOR A PURPOSE. WE PUBLISH SOMETHING FOR EVERYONE AND SOME PEOPLE ARE ALWAYS LOOKING FOR MISTAKES!!!



Inside



IMPORTANT ANNOUNCEMENT

The Bookstores Advisory Committee are asking members of the York community for their suggestions and complaints regarding the operation of the York University Bookstores.

Responses may be addressed to Professor W.B. Carter, Chairman, Room 618, Atkinson College.

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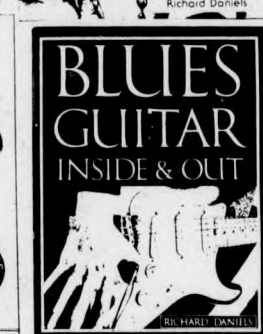
WHEN

5:30-7:30 p.m., Tues., Nov. 22, 1983

Enquiries to Dr. M.C. Archer,
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**INTER-UNIVERSITY WORKSHOP
ON PEACE EDUCATION****19-20 NOVEMBER 1983****YORK UNIVERSITY, DOWNSVIEW, ONTARIO**

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PURPOSE:

In view of the urgent need to address the danger of war waged
with weapons of mass destruction and to ensure continuing
peace and eventual disarmament, the purpose of the workshop is
to explore the appropriate form and content of peace education
to be introduced in Canadian Universities and Colleges.

SCHEDULE:**Saturday, November 19th**

2:00-5:00 p.m. - "Alternative Defence Strategies"
7:00-10:00 p.m. - Dinner and Discussion

Sunday, November 20th

9:30-12:00 a.m. - "Peace Studies Courses & Programmes"
2:00-5:00 p.m. - "Linking Your Field to Peace Education"

For further information: Prof. L.T. Gardner, University
College, University of Toronto, Toronto, Ont. M5S 1A1. (If
registering after Friday November 11, mail special delivery or
telephone mornings 416-978-3160.)

PRESS RELEASE

On Friday November 18, 1983 at 8:00 p.m. the York
University Yeowomen will play Laurentian University at the
Tait McKenzie Building.

Halftime entertainment will feature the Pizza Patio
Shootout in which 10 lucky spectators will have the
opportunity to simultaneously shoot freethrows for free or
discounted pizza courtesy of Pizza Patio.

On Saturday November 19, 1983 at 8:00 p.m. the York
University Yeowomen Basketball team will play the Ottawa
G.G.'s at the Tait McKenzie Building.

Halftime entertainment will feature a "Dash for Cash" in
which 2 lucky tickets holders will have an opportunity to run
around the gym floor and pick up as many \$1 bills as they
can. Whatever they pick up they can keep.

For further information contact
ANGELO KIOUSSIS 667-3734

**Clothing Drop for Victims
of the Turkish Earthquake**

Deposit your donation in the box in CYSF,
Room 105, Central Square

All types of clothing are needed - be generous!
Donations may be made by contacting:

**THE ROYAL BANK OF CANADA
THE TURKISH EARTQUAKE RELIEF FUND
ACCOUNT NO: 703-720-3
(131 BLOOR ST.W. TORONTO)**

**HOCKEY YEOMEN
GEAR FOR U OF T****TUES. NOV. 22 AT YORK**

Tues. Nov. 22, 7:30 p.m.
Yeomen Hockey vs. Toronto (league)
Ice arena

Tues. Nov. 22, 8:15 p.m.
Yeomen Volleyball vs. Toronto (league)
Tait Centre gym

Wed. Nov. 23, 7:30 p.m.
Yeowomen Hockey vs. McMaster
(league)
Ice arena

Fri. Nov. 25, 7:30 p.m.
Yeomen Hockey vs. Queen's (league)
Ice arena

Fri. Nov. 25
Yeomen Gymnastics Invitational

Nov. 25-26
Yeomen Squash Invitational

For further information contact:
Lynn Cornett, Sports Information
Communications Department
(416) 667-3441

CHIEF RETURNING OFFICER

NOW ACCEPTING APPLICATIONS FOR CHIEF
RETURNING OFFICER
DEADLINE PASSED
ACADEMIC DEPARTMENT
FOR UP APPLICATIONS AT
CYSF, 105 CENTRAL SQ. AND RETURN WITH
RESUME

CYSF COUNCIL OF
THE YORK STUDENT
FEDERATION INC.**CYSF General Meeting****Tuesday Nov. 22, 1983****at 6 pm****in the Senate Chambers, S915****THE
CYSF REEL AND SCREEN**

■ Fri. **VERONIKA VOSS - 7:30**
■ Nov. 18 **CIRCLE OF DECEIT - 9:15**

■ Sat. **BLADERUNNER - 7:30**
■ Nov. 19 **ROAD WARRIOR - 9:30**

**BOTH FEATURES \$ 2.95
SECOND SHOW ONLY \$2.00**

**YORK UNIVERSITY
CURTIS LECTURE HALL L
CYSF**

**THE FACULTY OF ARTS
STUDENT CAUCUS**

IS WAITING TO HELP ALL STUDENTS OF THE FACULTY OF ARTS
WITH ANY QUESTIONS OR PROBLEMS THEY MIGHT HAVE. OUR
OFFICE IS AT S314R, AND OUR PHONE NUMBER IS 667-3512.
OFFICE HOURS ARE:

MONDAY-THURSDAY: 10-3

AFTER HOURS, PLEASE LEAVE YOUR NAME AND PHONE NUMBER IN THE
FACULTY OF ARTS STUDENT CAUCUS BOX IN CYSF, 105 CENTRAL SQ.