

Royal Commission given outline of universities' roles in Canada today

By GARY SYMONS

The Ontario Confederation of University Faculty Associations (OCUFA) presented the Macdonald Commission with a brief on the role of universities in Canada's future at a conference at the Hilton Harbour Castle Hotel on Tuesday.

The 12-member Macdonald Commission, officially known as the Royal Commission on the Economic Union and Development Prospects for Canada, was appointed last year by Prime Minister Pierre Trudeau to seek "long-range" solutions to the nation's political and economic problems.

"The commission's broad mandate instructs it to explore Canada's economic prospects and how to achieve them; to examine the Canadian Federation; its regions, institutions, and governmental structures, and suggest how they can be made to work better and more effectively in achieving national economic goals," said Commission Chairperson Donald Macdonald in a June 11 interview with the *Financial Post*.

The commission is touring 27 Canadian cities to gain input from representatives of business, educational, and social organizations. The commission will be in Toronto until tomorrow.

During their half-hour meeting with the Macdonald Commission, OCUFA representatives elaborated on concerns expressed in their brief about insufficient government funding of universities and restrictions on fundamental research.

"As a result of underfunding, the provision of access to universities is in serious jeopardy," Bill Jones, Professor of Psychology at Carleton University and OCUFA President told the Commission.

In an interview after the conference, he said he did not expect the Commission to immediately affect the funding problem one way or another, but that he did "anticipate a rise in funding" over the next few years as a result of public pressure. "People will start to see that their kid, who could get into university this year, won't get in next year. Eventually the government will be forced to raise funding," he said.

"Underfunding is the most serious impediment to the ability of the universities to perform their work," states OCUFA's brief.

"The universities of Ontario have been systematically underfunded throughout the '70s, and particularly since 1977-78 when the Government of Ontario stopped taking the funding advice of its own advisory body, the Ontario Council of University Affairs (OCA), the report went on to say. "Taking inflation and enrollment increases into

PLEASE TURN TO PAGE 3



Is this a student who has just written an exam, or an example of modern art? To find out, turn to page 9.

Photo: NIGEL TURNER

Lalonde expresses support for dialogue

By CAROL BRUNT

Finance Minister Marc Lalonde showed encouraging support for a national dialogue on post-secondary education after meeting with representatives from the Canadian Federation of Students (CFS).

CFS Chairperson Graham Dowdell, Executive officer Diane Flaherty, and researchers Bruce Tate and Eileen Dooley presented the proposal to Lalonde in a meeting last Tuesday during discussions of the ongoing negotiations of the Established Programs Financing Act (EPF)—a federal funding program for social services.

CFS's goal is to "develop a national long term plan for funding and direction of post-secondary education," said Flaherty.

She said student funding has become dependent on "economic short term forecasts rather than according to societal needs." This has been enforced, she said, because the return on the dollar is more evident in areas other than post-secondary education and the danger is arising that social program funding is being evaluated from a purely financial sense.

The dialogue would include representatives from universities and colleges, both levels of government, and interested community groups and be initiated through the department of the

Secretary of State rather than the finance department.

The meeting was part of pre-budget consultations that Lalonde holds with between "20 and 40 national groups with special interests in funding," said Flaherty. This was the first year that CFS has had a "real" opportunity to be part of the discussions.

The EPF became effective in 1977, replacing the previous funding arrangements whereby the federal contribution was determined by the spending of provinces. The federal government currently uses the blockfunding approach, contributing a lump sum to the provinces to fund both health and post-secondary education—calculated independently of provincial program expenditures.

"EPF removes the incentive (of the provinces) to spend on post-secondary education since the transfer of federal funds is no longer conditional. The provinces are now able to divert federal funds intended for post-secondary education to other areas," said Mike Connolly, information officer at CFS-O/FS.

According to Flaherty, Lalonde expressed dismay at the present arrangements. The federal Government lacks control over provincial spending because federal funds go to the general operating budget of the provinces

and are not specially "earmarked" for health and post-secondary education, she said.

The federal government has recently announced its intention to split the blockfunding arrangement into components. According to a statement released by the Provincial Ministers of Finance and Treasurers in April, the federal Government wishes "to cap the growth per capita federal contributions for higher education at 6 percent in 1983-84 and 5 percent in 1984-85."

The provinces are not pleased with "these developments" according to Val Jacobson, coordinator of Program Policy Development with the Ontario Government. Jacobson said the provinces want the federal transfer to remain a single payment and have raised the complaint that provinces will be losing money applying the restraint guidelines. They are also having difficulty in maintaining quality programming as a result of the cutbacks, she said.

CFS supports the federal move to split funding arrangements, said Flaherty. "Right now it's very difficult to tell how much is being spent on post-secondary education and how much on health. By splitting the two, it becomes more visible and clearer if there are major cuts."

Former York graduate student has 'the right stuff'

By LERRICK STARR

A former York graduate student is one of six Canadians who have been chosen to venture into space on the U.S. space shuttle in 1985-86.

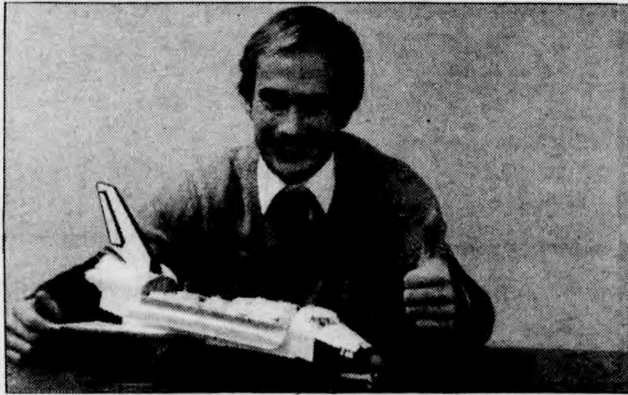
Steve McLean, who received his honors B.A. in physics in 1977 and finished his Ph.D. in January 1983, was at York yesterday speaking to students about his selection. He said he was raking leaves at his home in California when the news that he had been chosen arrived. "I was jumping up and down," said McLean. "You feel really good—what can you say?"

The names of the six finalists, two of whom will go into space as Canada's first astronauts while the other four act as backups, were announced Monday. More than 4,300 men, women, and even a few children applied for the positions.

McLean said he did not suspect his work at York would ever lead to such an "exciting assignment." His focus while studying was the analysis of the properties of interstellar dust by various methods including the use of the laser.

When asked if he had any clue his work would lead to a space assignment he replied, "No, though I thought I would be involved with the Canada space program but not at this level. It didn't exist! When I was a kid I watched every launch, cut out all the clippings. It was really exciting. I didn't have to read science fiction."

This was confirmed by his mother Helen McLean who said she still had the stories Steve had saved from the Apollo moon landings. "He was a very athletic child," she said, recalling how she took her young son for a walk in the carriage.



York graduate/astronaut Steve McLean.

Photo: LERRICK STARR

Asked if he would be disappointed if he doesn't get to fly he said, "for sure, but the point is that if the six of us act as a team and do well in the program, we'll expand and all of us will get the opportunity to fly."

McLean's experiment, which he is designing for the shuttle mission, involves a state of the art laser system, diagnostic in nature, which will examine the interatomic structure of hydrogen. It will "attack the fundamental laws of physics and be a confirmation of existing theory. It's frontier stuff. The work began 10 years ago and we're now only starting to get close to the answers."

At York McLean was well known for his athletic prowess. He was a member of the University's gymnastics team as an undergraduate and a member of the Canadian Men's National team for two years in 1976-77. He won the Canadian University Championship in 1976. As well, he coached York's womens gymnastics team, winning the nationals in his second year of involvement.

He describes himself as conservative, but also an adventurer. He has climbed the Himalayas, the base camp on Mount Everest, and enjoys technical rock climbing in California. "I really like to travel," he stated.

When asked to rate York as an educational institution he replied, "My feeling is that it is good. York does a good job, but it's young and hasn't developed a reputation. It offers an excellent opportunity for the student to excel. All York needs is a little more time. We have a lot of talented researchers here in terms of what research is going on."

"York gives you the opportunity to get a good physics background. (From here) I made it to Stanford (University in California) which has the best laser research program in the world," he said. "The astronaut program needed a well-rounded individual. My involvement in space science at York really helped."

When asked for his personal feelings, McLean straightened in his chair and said, "I feel very honored and I'm looking forward to meeting the challenge."

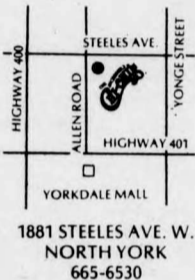
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UNIT 2.

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If you are interested in teaching a College Tutorial, you must apply to the College offering the Tutorial. There are seven such

Colleges: Bethune, Calumet, Founders, McLaughlin, Stong, Vanier and Winters. You can also submit a proposal for a new College Tutorial. If it is approved, you are entitled to the position. Proposals must be submitted by October 1st for courses to be offered the following year. Contact Michael Copeland, Chair, Inter-College Curriculum Committee, c/o Vanier College, (call 2339) for more details.

UNIT 1.

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You must file a fresh application this year. Specify the session(s) you are applying for and indicate whether you are applying for particular positions or all positions. You are permitted to apply after the above deadlines. The comments regarding Unit 2 curriculum vitae are applicable here as well, as are the procedures for applying to teach a College Tutorial although there is a limit on the number of Unit 1 persons who can hold such positions. Remember that Atkinson and Glendon hiring departments also hire Teaching Assistants.



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Drop in education discussed Research being suppressed

By ANDREW ZARNETT

Underfunding as the major cause of the decline in the quality of higher education was the prevailing topic at a panel discussion titled "Student Politics in the 1980s," held at York last Thursday.

Ian Nelmes, chairman of the Canadian Federation of Students-Ontario/Ontario Federation of Students (CFS-O/OFS), opened the discussion by outlining the role of the (CFS-O/OFS) and issues the organization is working on.

The major concern now is that the quality of education is drastically declining, said Nelmes. Faculty cuts are beginning to appear as a result of the severe underfunding, forcing many universities into deeper deficits.

According to Nelmes, the government is pushing a bill through the Ontario Legislature that will restrict universities to a deficit that is not more than 2 percent of their total operating budget. "The universities that have a deficit greater than 2 percent will be in trouble because the government will have the power to appoint a supervisor who'll have ultimate powers within the institution to override any decision made by the President or Board of Governors," said Nelmes.

"We are beginning to see increased class sizes where any liaison between students and teachers is very limited. At the University of Toronto students were forced to sit on milk crates and at Guelph, students at the veterinarian school have lost their accreditation," he said.

Charles Doyon, of the Canadian Union of Educational Workers (CUEW), said that it's not only the government that's putting pressures on the university but "administrators are also culprits in the dismantling of the higher education system." He pointed out that York was the only university to accept a 9.9 percent increase in funding where the other universities said it was too much money and took a 6.4 percent increase.

Terry Conlin, of the Graduate Students Association, stresses that graduate students pay as much as undergraduates but use fewer resources.

Speaking last was York University CFS-O/OFS field worker Peter Hoy. "We must all work together to provide students with a better quality of education," said Hoy.

CYSF President Chris Summerhayes was also a panelist. The discussion was sponsored by the All Students Union Movement.

Research being suppressed U.S. prof says

By GRAHAM THOMPSON

A U.S. psychology professor says research refuting the claims of a group of hereditarians—who attest to the genetic and intellectual inferiority of blacks—is being suppressed by some major U.S. academic publications.

American Psychologist (AP) along with the publications of the National Academy of Sciences (NAS) are the journals in question.

Guest lecturer Jerry Hirsch, who's also a professor of Ecology, Ethology (the study of character formation), and Evolution, and a director of the Institutional Racism Training Program at the University of Illinois spoke to a handful of faculty and grad students in the Behavioural Sciences building last Friday. Hirsch is also editor of *Comparative Psychology*.

During his presentation, titled, "Genetics, Race, and IQ: A Tale of Charlatany in Evolutionary Science," Hirsch recounted the historical legacy of a segment of mid-to-late nineteenth and twentieth century U.S. hereditarians who claimed to have scientifically established the biological inferiority of non-whites, especially blacks. He said it is still argued by some that blacks possess lower IQs because of their supposed genetic inferiority.

Hirsch said that same argument was forwarded by A.R. Jensen, professor of Educational Psychology at the University of California (Berkeley) in 1969 in a highly controversial article published in the *Harvard Educational Review*.

Hirsch said when Atam Vetta, professor of Math and of Statistical and Quantitative Genetics at Oxford Polytechnic, attempted to publish his refutation of Jensen's supporting data, the NAS and AP would not publish his findings. Only when Hirsch incorporated Vetta's article into one of his own was it published. AP also declined to publish Hirsch's article "A Tale of Charlatany in Evolutionary Science."

In the course of his presentation, Hirsch also quoted Doug Wahlsten, professor of Psychology at Waterloo, who complained of "the pitifully low standard of scholarship in the fields of heredity and IQ."

L.M. Terman, a psychologist who developed and translated IQ tests for use in the U.S. during the 1920s and his professor G. Stanley Hall of John Hopkins University, were also pointed out by Hirsch as being part of the lineage of U.S. hereditarians who believed blacks to be biologically and intellectually inferior to whites.

Though he could not document his claim, Hirsch said that Jonathon Harwood, a professor at Manchester University, England, told him that B.F. Skinner (a prominent U.S. radical behaviorist) privately sided with the hereditarians but kept this to himself "lest he alienate his colleagues."

F. Weizmann of York's psychology department stated that he did not possess enough evidence to make a judgement about the validity of Hirsch's claims—the suppression of his and others work criticizing the hereditarian position—he agreed with Hirsch to the extent that there have been "a lot of misleading statements, statistical errors, and confounded terminology plaguing hereditarian literature."

Other Campuses

The 'A-Men' caught

A University of Regina sociology professor has pleaded guilty to nine counts of gross indecency in Saskatchewan Provincial Court. Professor John Anson Warner allegedly formed an elitist fraternity called the "A-Men" that was involved in giving special tutoring to exceptional students in exchange for sexual favors.

To become members of the "A-Men" club, students were allegedly required to maintain a set grade point average, and participate in an initiation ceremony that included masturbating the student, photographing the student in compromising positions, and hitting the student's bare buttocks with a wooden paddle.

Dr. Warner will be sentenced on December 13.

—The Carillon, University of Regina

Campus paper teeters

The University of Saskatchewan student council is out to cut another service offered to the university community—their student newspaper, *The Sheaf*.

At their last council meeting, councillor Martin Kalmokoff tabled a motion to suspend the paper's funding, claiming the paper does not report campus events properly.

Finance Vice-President Brad McDonald referred to the motion as "ill-advised, premature, and under-handed." He agreed that there are problems with *The Sheaf* but that it was a poor time to alter the newspaper funding.

—The Sheaf-University of Saskatchewan

OCUFA brief on underfunding

CONTINUED FROM PAGE 1

account, operating grants have fallen short of requirements by about 25 percent over the last decade."

OCUFA members also took issue with the government's "excessively instrumentalist view of universities," saying "they (universities) must not be subject to the whims of politicians and bureaucrats intent on using them to deal with short-term labor market or other demands."

OCUFA's brief also pointed out "the economic and social benefits gained by keeping universities strong," and criticized the popular view that universities are unproductive. "Universities," the report states, "far from being 'unproductive' are producers of both economic and social wealth without which neither the economy nor the society can continue for long."

On the role universities would play in helping shape Canada's future, the brief stated "the work performed by the universities is a necessary precondition for the future of Canada. Spending on higher education is simply the most important investment that we can make in our future."



Photo GARY SYMONS

Bambi, a Radio York disc jockey spins a tune as the station held its first remote broadcast of the year in Central Square yesterday.

Radio York goes remote

By GARY SYMONS

Radio York was heard loud and clear yesterday in their first remote broadcast of the year held in the Central Square area.

Radio York's Promotion Director Delores Halpin, a first-year Mass Communications major, said the station management was "hoping to start remotes as a regularly weekly event to raise Radio York's profile."

"The idea was to generate interest and a lot of people did ask questions and make requests," she said.

Yesterday's broadcast starred four Radio York disc jockeys: Dave Bidini, Ken Huff, Jeanie Berryman, and the ever-inscrutable Bambi, a D-J that seems to possess no

surname.

The program was also heard in the Grad Lounge, the Orange Snail, the Absinthe and the Cock 'n' Bull.

Although Radio York is currently broadcasting on a closed circuit, Halpin said "we are working on getting a carrier current [a radio signal carried through the electrical wiring], which we should get in September."

When the carrier current is installed, getting Radio York will be as easy as plugging into electrical outlets in designated areas on campus," she said.

She said Radio York and CYSF will co-sponsor a dance in the new year to raise funds for the carrier current.

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Fri. Dec. 16—Lee Aaron

editorial

York's accessibility

Bill 42—in case you haven't heard of it—is a piece of legislation designed to impose penalties on Ontario universities with deficits greater than 2 percent. And those penalties are draconian.

The bill, which began its third reading in the legislature this week, will give the Minister of Colleges and Universities, Bette Stephenson, absolute power to place any university under her unrestricted guardianship. The bill proposes that a "university supervisor" be appointed to any university with an operating deficit of greater than 2 percent, to keep a watchful eye on spendthrift institutions. York would be one university to receive this "supervisor": its current deficit is close to 3.5 percent.

"During the term of office of a university supervisor," states Bill 42, "no act of the governing body [the Board of Governors] is valid unless approved in writing by the university supervisor." Thus, any program in a university could be axed if the supervisor deemed it necessary, and no one at the university would have the power to stop him.

This is unconscionable. The numbers are clear—York's deficit is the result of a defective funding formula, not rampant spending. Under the current formula, the Government punishes universities—like York—that have favored a policy of accessibility and have grown as a result. It's appalling that while York is trying desperately to give all qualified applicants an opportunity to attend university it should suffer, while universities that have restricted enrollment should prosper.

President H. Ian Macdonald has argued that it is morally wrong to turn away students for political reasons. "The students are voting with their feet," he said. "They want to be in university and the funding must be more ample."

York has remained accessible through deficit financing during past years, but the problem of inadequate funding is still paramount. The plain fact is that there is just not enough money being directed to Ontario's universities for them to continue at acceptable standards.

As students we must voice our concerns that York be treated fairly, and not be punished for being responsive to student needs. We must oppose Bill 42.



excalibur

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letters

Other view

Editor:
Re. Martin Zarnett's letter in *Excalibur* 24 November.

First, I would like it to be made known that while Zarnett was very supportive of the visa students, this does not give him the right to speak for, or on behalf of, individuals or groups. In his letter Zarnett mentions that Chris Summerhayes was very helpful to the visa students both financially and in principle.

Well, Mr. Zarnett, I've got some information for you. The fact that a person attends one "open forum" does not in my definition meet the criteria of support.

Sure the CYSF donated \$50 but it is interesting to note that visa students as well as "local students" pay for student representation and this \$50 was little compared to the amount other groups contributed. There were times when you and I spent some of our own money in order to print material for the same cause.

About Mr. Summerhayes' involvement, at the time a campaign was organized by me I had spoken to Mr. Summerhayes about getting involved but he assured me that he did not have the time. Summerhayes was involved in his campaign for the CYSF Presidency and I could sympathize with him, but this was no excuse since during that same time a committee was organized and a snowballing of activities began. It is interesting to

note that even then Summerhayes did not get involved, but only when he was elected President.

After this one time, Summerhayes did not attend or meet with any of us to discuss the issue in question. Furthermore I do not have any material or communiqué from him stating that he was supportive. At this time too, other groups and individuals had begun contributions to us: GSA, CSA, ASUM, Bethune College, MacMaster University, U of T, Guelph, as well as individuals who did so on their own behalf. The CFS members, Mr. Hoy, and others arranged meetings for us with the Minister of Colleges and Universities as well as attending meetings both at York and with the Minister, apart from doing research and giving financial assistance. I could go on, but I think that mentioning a few should give some indication about who did what for the visa students and in what manner. Perhaps if there is any credit to be given to someone then this should go to the former President who not only wrote to the Minister of Colleges and Universities but also met with us.

To this date the CYSF has not met with us to discuss how we feel about the stand that the University took and this I feel is what should be done. If the CYSF wants credit then they should have at least made this gesture, or perhaps met with the administrators of the University to discuss future developments but this has not been done.

There is talk about setting up a commission of inquiry for Visa students. Why has nothing been done by the

central student body to see the birth of this committee?

In his letter, Zarnett says that ASUM was like any other group on campus concerned with "social activities" but maybe the same can be said of this body that he so strongly champions. Over the last couple of days that is exactly what the CYSF has been doing.

Secondly in referring to financial support to the visa students it is interesting to note that CYSF was one of the last groups to offer money and the smallest sum. But for the same groups that Zarnett attacks the CYSF allots thousands of dollars.

There is a committee which was appointed to represent the visa students and I think that this committee should be the one to make a case for any one wishing to champion groups.

—Oma Surujdeen

Commending

Editor:
I would like to take this opportunity to publicly commend Brian Patterson, Director of Academic Affairs for CYSF. While the results surrounding my particular grievance are as yet unclear, it was Brian Patterson who put forth an undaunting effort that exemplifies his dedication to the students he represents.

There is little doubt in my mind that his persistence, coupled with his availability to students of the York community is one example of a responsible member of York's student government.

Bryan Taran

Excalibur 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.

WIDE
letters

A challenge to feminists

Editor:
Hogwash. *Excalibur* is printing more and more of it each issue.

In the November 10 issue I noticed an inordinate amount in an article by Kathe Sesto. Everything she said was insubstantial. Nothing was given support and her argument was so heavily laden with feminist rhetoric that one has to grit their teeth every third line.

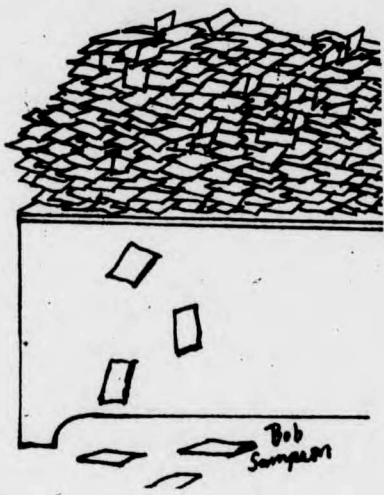
The article sheds some pretty heavy light on the whole argument of pornography. But not from what is in the article, but rather from what is left out: an equally weighted argument for the other side. Otherwise all you have is a sermon on what the writer believes in and nothing that hasn't been said by thousands of feminists before.

If the aim was to discredit pornography, which to some degree I agree with, it certainly missed its mark. To discredit something you must have something or someone presenting it from a positive point of view. Then you proceed to drill holes in the points presented. I quote: "Barlow goes around the country educating people on pornography." What Barlow does is work for the Government traveling around the country showing porn in church basements to people who probably are already dead set against it. The atmosphere those films are shown in is probably so negative that any sensible person would be too intimidated to dissent.

She says the response of the people is that the films are disgusting. What does she expect? An artistic criticism? Add the fact that the films that are shown are of the extreme variety and you have a basis for a blanket criticism for the whole genre. But when an anti-feminist tries to argue the opposite, feminists turn their backs and close us out. It sounds to me like they are psyching themselves up in an environment that can't possibly give them any feedback to prove or disprove their discussions.

In the article Maude Barlow is quoted as saying, "I'm convinced the *Playboy* concept is based on the hatred of women." I say where is the basis for Barlow's conviction?

In another example of heavy-handed manipulation, Sesto drowns a report by a York University professor showing that there is no connection between rape and porn with a much lengthier account by a professor who claims the opposite. Proof is supposedly contained in the fact that porn magazines were found in rapists' abodes. Are cops



going to be sent searching for mystery novels everytime someone poisons their spouse (or mother-in-law)?

I challenge feminists to outline a detailed stance on pornography and drop this stupid rhetoric.

—Name withheld by request

Disarmament denegration

Editor:

Re. the letter from M.J. Strapko, B.Sc. (*Excalibur*), 1 Dec.

Mr. Strapko asks for "a reasonable explanation why all the world governments (sic) continue their arms build-up." Clearly there can be no reasonable explanation for an activity which is inherently unreasonable. His linking of the Kremlin with "the forces of evil" suggests an ignorance of the projection of his own shadow (to use Jung's term) which recalls Philip Wylie's dictum: "Let us stop pretending to be angels before we truly become devils."

The attempt to denigrate or dismiss those who are working for peace by labeling them "peace mongers" is a shoddy device but it is easier than dealing with ideas. Few people are calling for unilateral disarmament, as Mr. Strapko suggests, but many millions are calling for a balanced, mutual reduction of weapons in order to avoid a planned or accidental holocaust.

Mr. Strapko does have one excellent point: "we must stick together." I trust that by "we" he means all the people, plants, and animals on earth and not just the so-called "free world." What is at stake is not the survival of this or that ideology, phenomena which last a few centuries at best, but life itself on this planet. By means of self-knowledge, imagination, compassion and clarity of language and thought we may yet all survive. If we persist in blindness, prejudice, confused thought and a "we-versus-they" mentality, the chances are very much slimmer.

Kenneth Golby

Corrections

In last week's *Excalibur*, the Committee Against Racial Discrimination at York (CARDY) and Professor Ato Sekyi Oto were misrepresented. CARDY did not in fact say that the Special Review Committee Report may have been defamatory. These remarks should have been attributed to H. Ian Macdonald. Professor Oto is not a member of CARDY as was implied, but merely co-authored the majority report with a CARDY member. *Excalibur* regrets the error.

Also in last week's *Excalibur*, an article on the York University/University of York exchange program erroneously stated that scholarships paid for all fees. In fact, the living expenses and books are not included. *Excalibur* apologizes for the error.

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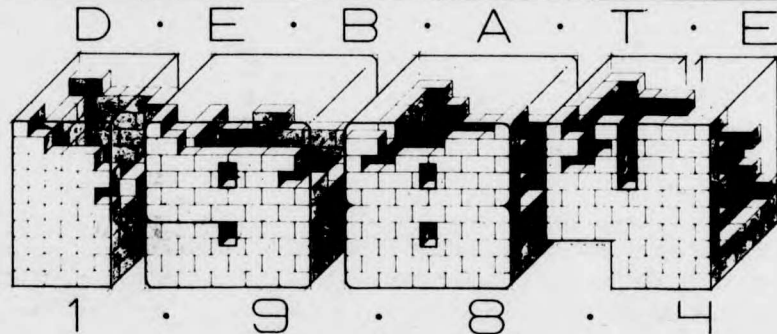
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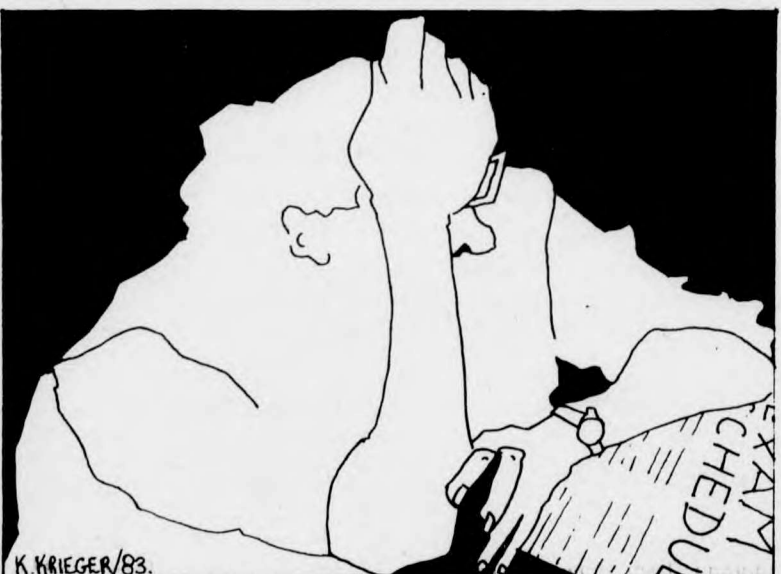


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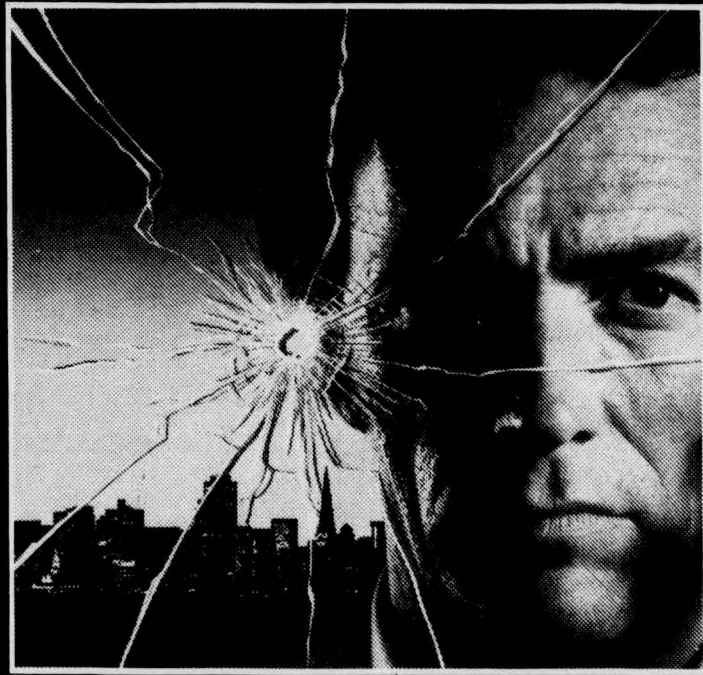
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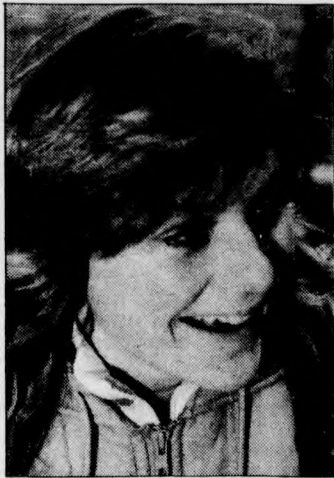
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the question

By LINDA JANASZ

Do you think pornographic material should be available on Campus?



Wendy McPherson, Arts I
"It really doesn't matter to me if it's sold or not. But we are all adults and should be able to make our own decisions. At least I hope we are."



Jake Brooks, Admin Studs II
"There is nothing wrong with explicit sex, but there is something wrong with explicit violence."



Mike Gottesman, Econ III
"I think that people are old enough on campus to choose for themselves what is right and wrong."



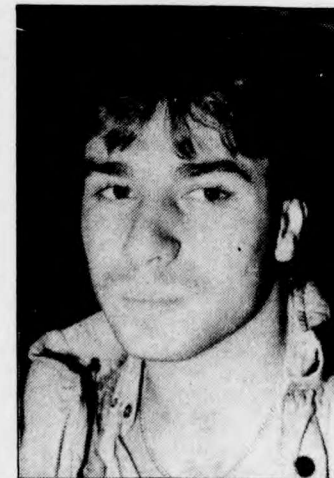
Caroline Aked, F.A. I
"There is nothing wrong with it being sold on campus just so long as people recognize it for what it is"



Alex Nterekas, Arts I
"Pornography shouldn't be prohibited. People are and should be open to their own choice."



Daria Doube, Arts I
"Everyone is entitled to their own personal opinion. We must allow personal expression, but it really makes no difference."



Dominic DellaPenna, B. Ad. IV
"We're old enough to make our own decisions as to what's right and wrong but I think that if it's taken off the market, it could increase violence against women."



Santino Bellisano Ed IV
"I don't agree with pornography at all. They will soon be allowing soft core in video arcades. You must draw the line somewhere. It shouldn't be available."

Photos: ANGELOS HARPANTIDIS

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CORRECTION to December 1, 1983 should have read:

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ARTS (McLaughlin, Bethune)/FINE ARTS - Wed. June 20, 10:00 a.m.
ADMINISTRATIVE STUDIES - Wed. June 20, 2:30 p.m.
ARTS (Founders, Stong, Calumet) - Thurs. June 21, 10:00 a.m.
GRADUATE STUDIES/ENVIRONMENTAL STUDIES/EDUCATION - Thurs. June 21, 2:30 p.m.
ARTS (Vanier, Winters)/SCIENCE - Fri. June 22, 10:00 a.m.
OSGOODE HALL LAW SCHOOL - Fri. June 22, 2:30 p.m.
ATKINSON COLLEGE - Sat. June 23, 10:30 a.m.

- Enquiries about eligibility for graduation should be directed to your Faculty's Student Programs Office or the Graduate Records Office if you are a graduate student.
- If you are graduating from Administrative Studies, Arts, Education, Science, Atkinson College or Glendon College, **you must apply in writing to your Faculty Student Programs Office** (by an established deadline) or you will not be allowed to graduate in June, 1984.
- Your name on your graduation diploma will appear in the same format that it appears on your University record (i.e., on your study list). Diploma production will start in January, so any name changes or college affiliation changes for students expecting to graduate in June, 1984 must be reported to Student Programs or Graduate Records by December 22, 1983.
- Graduation photos are arranged through College Masters' Offices for undergraduate students, through the Dean of Students' Office for Glendon students, and through the respective Student Councils/Associations for students of all other Faculties.

Convocation Office, 124 Central Square, 667-3642.

THE EXCALIBUR GUIDE TO LO-BUDGET GIFTS

Christmas shoppers, look no further. In these hard economic times, Yuletide shopping can be a traumatic experience. With that in mind, *Excalibur's* Paul Pivato has compiled a list of unique gift suggestions that are sure to satisfy the most demanding of tastes without gouging the pocket-book. So, without further ado, here are four seductive items you won't want to miss. Happy shopping!



Car John. Doesn't it bug you when you're driving home and all of a sudden you have the uncontrollable urge to urinate and you can't pull over in time, and you end up wetting yourself? Well, now here's the "Car John™," a tasteful present sure to come in handy. Consisting of a small bottle, funnel, and hose, the "Car John™" provides instant relief during those all-too-common emergency situations. There are detailed instructions on the bottle:

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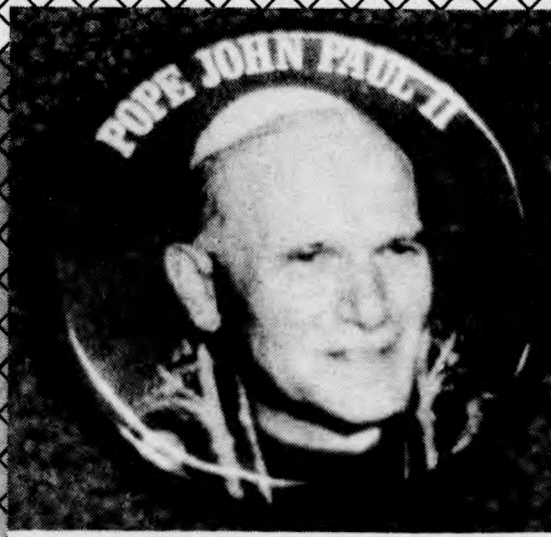


Wall Plaque. This lovable wall plaque souvenir of Toronto, is just the thing for out-of-town relatives and art connoisseurs. It has a je-ne-sais-quoi beauty, and the black plastic is unquestionably authentic. Great in the kitchen, living room, or even storing away. The archetypal Canadian moose, sandwiched between the CN Tower and City Hall, is an obvious reference to the large moose herds found wandering about the city. Although it lacks a Mountie, the souvenir plaque is a must for those concerned about the Canadian identity crisis. A steal at \$3.99.



Instant Fireplace. Tired of those dark and cold winter nights spent longing for that fireside feeling you could never afford? Here's a comely item that's sure to be a source of unending joy for the whole family. The instant fireplace is also an ideal gift for pseudo-eccentric friends who eat dried fruit and believe that life is meaningless.

Unfortunately the fireplace lacks the crackle-snap-pop sound effects of burning wood, but it will still fool most people. Buying it also avoids the spiritual/moral dilemma of killing cellulose life. Although a tad expensive at \$9.99, it's a hot seller. Get yours today!



Pope Button. For those on your gift list vexed by the commercialism of Christmas, a Pope Button is the perfect thing. Looking very Popish, John Paul smiles serenely at his adoring fans. A trifle at \$1.29, the button is sure to be appreciated by lapsed Catholics and punk rockers alike.

This button will undoubtedly help make the Pope the biggest celebrity since Brooke Shields and Wayne Gretzky. A must-have for the Pontiff's upcoming Toronto visit.

arts

Sound poet from France stops at York to display his bodily parts

By SHEILA HIRD

French performance artist Jean-Paul Curtay made a special stop at McLaughlin College while visiting Toronto last week to perform his *Territorial Body Music*.

Curtay performed five pieces using a limited number of words, relying on his teeth, tongue, lips, nose, hands, and the microphone to create sounds. He also made use of taped sounds and slides.

Curtay began working on this unique and undefinable art form while studying medicine in France. He became interested in the musical capacities of the human body as an alternate form of expression to free communication from the fetter of words.

The first piece was a short, extemporized work that prepared the audience for Curtay's technique and language. The rate of breathing conveyed various emotions, the tone of

grunts for the degree of puzzlement and wonder, and the length of moans for the depth of despair.

After this initiation, a piece called "Biorhythm" explored childbirth. The mother's heartbeat, in harmony with the humming of an inchoate life, was heard above the watery womb-like background sounds. Overwhelming feelings of amazement and joy usurped an attempt to speak. Finally, in drawn-out fashion, Curtay uttered the words mother, mouth, and me to intimate that both a mother and a mouth can give birth to new life.

In "From Head Through Sex," the highlight of his performance, Curtay discovered his body. He began by uttering the first sentence of the piece, "I feel my left foot." He then moved up his body, touching each part with his hand. He repeated the procedure claiming that each part was "heavy and slow like an elephant," then stripping slowly to reveal the

"offending" parts.

While Curtay ran around the room naked, imitating the movements of a swimmer, slides of heads, buttocks, breasts, and walls with messages such as "signs" and "jigsaw feeling" scrawled on them were shown. The screen blackened and Curtay danced around the room with a square piece of plexiglass. This bizarre piece ended with Curtay standing defiantly in front of the screen, boldly holding the plexiglass over his navel as the sound of dripping water died out in the background.

Although Curtay had to tell the audience when his five-part performance was over, he received a hearty applause. Curtay has been successful in developing a revolutionary method to express himself; he now needs to develop a revolutionary message.



Jungle of Cities presents mixed metaphors for a mixed up world.

Brecht's best is Sprung

By JASON SHERMAN

The Toronto Free Theatre's Guy Sprung has been getting a fair bit of press lately. Bertolt Brecht has been getting a great deal of production lately. A recent forum sponsored by the Ontario Goethe Society for which Sprung served as a panel member, asked the question "How effective is Brecht today on stage?" Sprung's production of the playwright's early *Jungle of Cities* running at the theatre Downstairs, until December 18 indicates that with the right amount of understanding and talent, Brecht can be very effective.

Sprung explained his interpretation of *Jungle*. "It's a fairly poetic analysis of human motivations. It tries to—almost as a devil's advocate—attack human beings and their systems of values and why they get up in the morning. It is totally nihilistic about this."

From the program to the end of the show the audience is shown a boxing match between Shlink, a Chinese lumber dealer, and Garga, a young man Shlink first encounters in a lending library when he tries to buy Garga's opinion. Satisfied during this first bout that Garga is "a fighter", Shlink hands over control of his business to Garga to see if Garga is strong enough to make use of this as a weapon. From here on in, everything that surrounds the two men becomes their boxing gloves.

In what is a sort of recognition scene, the two realize that the only way to see one's own humanity is through fighting. "We're companions," says Shlink, "comrades in a metaphysical action." It is easy to see the seed here for such later Brecht as *The Good Person of Szechwan*, where good must of necessity be coupled with evil to achieve anything positive.

To say the production is flawless would be to indicate a favorable bias toward Sprung and the Free Theatre which has redeemed itself after the dreadfully unprepared *Booster McCrane*. The five-tiered set is utilized to its full advantage, each level vying for audience attention. It is a three-ring circus. The main stage area is a square riser—the boxing ring. Although the circus and boxing metaphors are mixed, they work successfully, complimenting each other.

The circus qualities are brought out by the costumes. The first characters on stage wear loose-fitting black and white creations that suggest the battle of two forces—a battle which indeed appears black and white in the first scene. Good Garga against bad Shlink. But when Garga starts boxing, we are introduced to characters with red in their outfits, because the match isn't as black and white as it had seemed. The lighting ranges from an unobtrusive

white to a lurid green (during the scene changes). One scene that is particularly vivid takes place in the Chinese Hotel, with smoke rising from the floorboards, characters suspended from the roof, and dark lighting, all reminiscent of a scene out of *Blade Runner*. The music is suitably subtle, giving an ironic punch to various lines, or setting whole scenes, like the Hotel.

Sprung has done nothing less than a brilliant job directing the large cast. Never is there a moment when a character seems out of place on stage, never is an opportunity missed to cash in on the central theme. The pacing is consistent and complimentary to the text, flowing along slowly like the poetic prose.

An added irony that Sprung and his cast face is the futility of this struggle, futile because both men have been created: their wills are predetermined. The characters are thus suitably absurd. Depending upon your point of reference, they have been made up to look like either puppets in a surrealist nightmare or refugees from an episode of *Batman*. Sprung pulls the strings perfectly, allowing Richard Donat's properly overplayed work to strut about the stage, or Michael Simpson's Maynes to cower quietly in a corner of the stage.

Lubomir Mykytiuk, as Shlink, should be commended for not making his character a caricature. There are flat and round characters in this play and Shlink is a round one. Mykytiuk is so restrained that Shlink's evil is at once hidden from view and evident as the motivating force of his character. Less successful is Paul Gross as Garga. He doesn't handle his constant outbursts well and, in fact, overplays them. Garga is a young man letting loose his hatred on the world. He has no focus. Because of this Gross overcompensates. His character becomes borderline two-dimensional.

Jungle of Cities is a terrific theatrical experience. It comes straight at you, assaulting your senses in the same way the characters assault each other. Sprung has even opted for scene-setting songs rather than the traditional placards—everything has been utilized to the fullest.

It seems curious however, that the Free Theatre should be producing a Brecht play when their tacit mandate is to present new Canadian scripts. But Brecht's play has a message for today's audience. It is, simply stated, the story of two opposed forces working in perfect unison struggling to destroy the other and everything around them. One need not look much past the first page of any newspaper today to find a parallel. The question the play seems to ask is: need it be so?

The wormwood in Silkwood

Nuclear activist's life reduced to dull love story

By ROMAN PAWLYSHYN

The story of Karen Silkwood is one of the investigative stories of the 1970s, perhaps second only to Watergate. Silkwood was a petite, tenacious young woman with an interest in science who worked in a plutonium processing plant near Oklahoma City. Disturbed by appalling safety conditions at the plant, Silkwood became an activist. She got involved in union organization and fought for safer working conditions.

She didn't know what she was up against. She was fighting a corporation with billions of dollars in assets—the Kerr McGee corporation, a corporation that rides high on *Fortune's* list of the biggest U.S. corporations. She was fighting co-workers who weren't told by their employer that plutonium causes cancer who assumed that since you couldn't see or feel radiation there was nothing wrong with it, and who were happy just to have a job in a part of the country where jobs weren't so easy to come by. And most of all, Silkwood was fighting the status quo of the U.S. atomic energy industry. She lost.

She was deliberately contaminated with an alarming dose of plutonium. Kerr-McGee hinted that she did it herself to discredit the company. She decided she'd try to embarrass the Kerr-McGee corporation by slipping samples of falsified quality control documents to the *New York Times*. In November 1974, while driving down a back road to meet a *Times* reporter, Silkwood's car went off the road and hit a concrete culvert. Her death was hastily pronounced an accident, despite mysterious circumstances that went uninvestigated at first. The file folder she was carrying was never recovered.

The story mushroomed from there. The



Meryl Streep & Cher in *Silkwood*

Silkwood estate eventually took Kerr-McGee to a three-month trial in 1979 and won. The case set many precedents, and the jury awarded the Silkwood estate \$505,000 and assessed a punishment against the corporation of \$10 million (although the amounts were later reduced).

In the *Silkwood* story, there is enough natural mystery, conspiracy, lying, wire tapping, assassination, FBI complicity, union busting, and high courtroom drama to make any filmmaker drool. It's doubly ironic, then, that the makers of *Silkwood*, the movie (which opens December 14) have chosen to ignore most of this and instead focus on a fictionalized account of Karen Silkwood's personal life. *Silkwood* is more than two hours long, and two-thirds of it seems to take place in Silkwood's bedroom; watching the film, you'd think that Silkwood's significance was that she was a tragic romance figure who just happened to work with plutonium. With its typical aplomb—that is to say, all the aplomb of an obese ballerina—Hollywood has botched the job again.

The film would seem, at first glance, to be promising. The director is screen and stage veteran Mike Nichols (*The Graduate*, *Catch-22*), Meryl Streep plays Silkwood and Cher plays her roommate Dolly, the screenplay was co-written by journalist Nora Ephron, and the film's executive producers are two men who compiled such a file of information on the Silkwood affair that they were subpoenaed to appear in the court case. Where did all this talent go wrong?

The first mistake the filmmakers made was to end the *Silkwood* story with her death. In fact, in the *real* version of the story, Karen Silkwood played an almost secondary role. She had no idea about all the juicy details that would be unearthed after her death; Silkwood served more as an instigator. And to portray Silkwood's story as climaxing with her death, as *Silkwood* does, is like saying the Watergate affair ended with Nixon's reelection. Admittedly, to tell the real Karen Silkwood story would be to create a film of epic proportions, but why bother making a failure of epic proportions instead—one that verges on the irrelevant?

Technically, the film is fine, as you might expect. The acting is excellent throughout (Meryl Streep can do an Oklahoma accent much more successfully than a Polish one), and so is the photography. There are some particularly moving shots early in the film of the Texas oil town where Silkwood's ex-husband and children live: there are oil tanks and smokestacks bellowing orange everywhere, and the feeling of industrial desolation hits you like something out of Antonioni's *Red Desert*.

The script takes many unnecessary liberties with reality. Her boyfriend Drew (Kurt Russell) played a considerably smaller role in Karen Silkwood's life than the movie would have us believe, and Dolly is almost pure creation. Also, *Silkwood* makes the Kerr-McGee plutonium plant seem a good deal better run than it actually was. There's a lot of potential drama in a dangerous nuclear facility that the filmmakers never bother to exploit.

And the film always comes back to the love plot. The energy in *Silkwood* is continually dissipated: a tense two-minute scene between union negotiators and Kerr-McGee is followed by a 10-minute romance scene. It happens again and again, and the romance scenes are dull, dull, dull. It's beyond me why Nichols and crew would turn the cause célèbre of the decade into a weepy melodrama.

Save your money and buy one of the excellent books on Silkwood: *Who Killed Karen Silkwood* by Howard Kohn (a writer whose articles in *Rolling Stone* helped break the Silkwood story), or *The Killing of Karen Silkwood*, by Richard Rashke. And wait until someone makes a documentary.

Fourth-year students' display boasts diverse sculptures

By JANICE McLAREN

The human form is the basis of many of the works being exhibited at the Winters Art Gallery (Room 123, Winters College). The show, a display of fourth-year student sculptures, boasts a diverse range of ideas, and indicates the artists' individual preference for materials and subject matter.

Some figures, such as the sculpture of a seated, old woman, appear distorted. The small body and oversized head illustrate a playful, impish quality reminiscent of an Alice-in-Wonderland character. Other works portray the human body in a set situation, such as the plaster-cast figure laid down in a mound of sand-like substance with remnants of the cast placed randomly about it.

One of the more successful pieces in the show combines the human form with nature. This work, which hangs on the wall of the gallery, consists of small faces molded in wax and cloth which have been attached to dried weeds. The work does not appear cluttered or weighted as

some of the other pieces in the show. Each face seems to have its "place" amongst the weeds. Consequently the sculpture breathes as it interacts with the space around it.

Some of the sculptures appear more simplified and abstracted. One of these works, an organ-shaped piece of wood, although technically impressive, is sterile in terms of its emotional stimulation to the viewer. The sculpture of a wolf/dog's head, however, emotionally stirs and distances the viewer with its seemingly sacred and symbolic meaning.

The gallery set-up is disappointing. The works appear to be placed rather haphazardly about the room, and the smallest sculpture is given such an insignificant amount of space that it is easily overlooked. It is also frustrating that none of the pieces have been credited with the artist's name or the title of the work.

The show closes tomorrow at 5 p.m. Don't miss the two inconspicuous works in the courtyard, just outside the gallery window.



What kind of experience do you need to get work, asks new British movie.

Off-beat British experience

By PAUL PIVATO

From the renaissance of the British film industry has come another tender, off-beat comedy. Director Peter Duffell's *Experience Preferred... But Not Necessary* is about a student's experiences on her first summer job away from home. Anne, shy and naive at first, develops into a self-confident woman with some boy-meets-girl story line and rites of passage along the way.

Annie works as a waitress in a resort hotel on the coast of Wales. The hotel staff are characters out of a Fellini film: Ivan, a homosexual waiter, hyperventilates while sleepwalking in the nude; Hywel, another waiter, makes love to Paula every night in the same bed she shares with fellow waitress Coreen, who simply rolls over and yawns; and Arlene who "ran away" from home at 34, is continually brooding over her balding, 60-year-old boyfriend.

The film has many of the delightful absurdities found in director Bill Forsyth's films *Local Hero* and *Gregory's Girl*. Like Forsyth, Duffell focuses on the small eccentricities that lurk in normal people. His camera captures the bizarre and ludicrous in the ordinary and everyday. Duffell uncovers comic

brilliance in seemingly mundane situations, always striking laughter where least expected.

Amidst all the charming lunacy, Annie gropes towards maturity. The understanding she gains along the way is not tainted with cynicism, and Annie retains her child-like innocence. Mike, the Scottish chef and resident wag, is the man who tries to win her heart, while Annie forms a bond of camaraderie with the other waitresses, who slave "at the trough doling out swill."

The film remains heart-warming without being overly sentimental. It is an unpretentious, simple movie. However at times it is too simple, annoyingly facile: Duffell's comic universe is a place where nothing really goes wrong and where nothing is taken too seriously. Conflicts that end happily-ever-after give the film a strained air of sugary optimism, a Leave-It-To-Beaver faith in the world.

Although Duffell exhibits none of the subtle irony and outlandishness of Bill Forsyth, the film is nevertheless highly entertaining. The oddball characters and frequent doses of comic madness make *Experience Preferred... But Not Necessary* one of the funniest movies of the year.

The film opens Friday, December 23.

Brecht writes a good story, York Graduates blow it

Lackluster production of *Caucasian Chalk Circle* is an unbalanced attempt at group acting

By MICHELLE AUNG THIN

The easiest way to tell a story effectively is to rely on the story itself. In the case of Brecht's *Caucasian Chalk Circle*, this is especially true. Its greatest strength is its simple, engaging story line. As a play, it is well suited to an ensemble style of acting, a bare bones set, minimal costumes, and a cozy playing space. The York Graduate Theatre Company makes an attempt at all of these things, but is, unfortunately, not entirely successful.

The show's main difficulty is the unbalanced attempt at an ensemble performance style. Individually, the actors are engaging, amusing, and often funny. However, as a collective performance, *Chalk Circle* misses the mark. The show lacks a unifying rhythm and energy. The actors, whose performances should, but don't, interconnect, make brave attempts at pulling the show together. They are unsuccessful and audience members are left looking forward to the entrance of some, while dreading that of others. This unevenness makes for an edgy evening.

It's unfortunate that this production doesn't fall into place. There are a lot of interesting things going on in the Adelaide Court setting, such as the performances of Ellen Cohen and Robb Hutter. The pair work well together and both are charming and funny in their various roles. Of particular note is Cohen's portrayal of a proper lawyer. She combines legal jargon with illustrative gestures to create sly humor. Hutter's hen-pecked husband, replete with hang-dog expression and whiny voice, is also highly entertaining.

Brecht's play provides an efficient safety net for what seems to have been an off night. If the actors had relied more on Brecht's lines rather than trying to rescue things with needless embellishment, the evening would have been much more comfortable. Instead, we are left with what would seem to be frenetic panic and, as a result, bad timing.

Simeon Posen's set is perplexing. He has festooned Adelaide Court with ropes, some of which cut off the audience's sight lines during the prologue. If there is a symbolic meaning intended here, something like a rope signifying story line, it is defeated by the set's artsy feel. With its blue-gray walls, Adelaide Court looks like a minimalist's parody of a ship.

The production really does nothing wrong, but something is missing. Perhaps it's the strain of an over-effort, or the phases of the moon. Whatever it may be, the result of it is an unsatisfying, lackluster production. And that is a shame.

Caucasian Chalk Circle runs until December 11.



The York University Jazz Orchestra, under the direction of Professor David Mott, played the Winter's Junior Common Room Tuesday night. The 18-member band's performance was billed as the "Jazz Policeman's Ball."

Audience is teased

By MARY-LOU ZEITOUN

Who is Mrs. Watson and why are they teasing her? *Teasing Mrs. Watson*, a cabaret written and directed by York students Gary Dewar, Anne McLean, and Marium Carvell, played Vanier Dining Hall last weekend, and, aided greatly by the licensed flow of affordable beer and wine, the show garnered both laughs and groans from the enthusiastic audience.

The cabaret opened slowly, perhaps not the best way to start a short comic show, with Marium Carvell's singing. Her rendition of "Frankie and Johnnie" was delivered with her own brand of personable humor and showmanship. We were then treated to 20 minutes of the excellent house band. However, the formal introductions before each piece upset the continuity of the show and detracted from the relaxed atmosphere.

The skits ranged from energetically comic to simply energetic. Highlights included an interpretive dance to the theme song from *Hawaii Five-O*, a piano duet by Andrew Tibbets and Fred Thury, a Brady Bunch sketch, a reproduction of the Michael Jackson video *Beat It*, and a couple of skits which explored the varied uses of the York Student Discount Card.

Throughout the show, Mrs. Watson made surprise appearances and was teased. Clad in blue housecoat and pink curlers, she shuffled through the sketches winning and losing money, having not only her Tide but her cheese balls taken away and getting a Palmolive hand-soak in carboic acid.

All cabarets seem like they are characterized by blatant mistakes and inside jokes. But somehow, they're capable of pulling this sort of thing off. Even the hopeless mugging to the audience gets to be amusing. You won't see entertainment like the York cabarets unless you see Cabaret.

Anne Bancroft and Mel Brooks in a scene from *To Be or Not To Be*.

A subdued Brooks in Lubitsch remake

By IAN M. CLARKE

The year is 1939. Hitler marches on Poland and disrupts, among other things, the activities of the Bronski Theatrical Company, under the directorship and starring the "world-renowned" Frederick Bronski. The small troupe is forced into covert operations and furiously mine the doubtful depths of their thespian experience in order to prevent the complete annihilation of the Polish underground. Laughs are exchanged for gunfire and love blooms among the ruins.

War has provided the platform for many films which convey a comic-absurdist viewpoint juxtaposed over a genuine terror of death. *M*A*S*H* and *Catch-22* are both epitomes of how giggles are generated through the hysteria of destruction. *To Be or Not To Be*, though heavily farcical in nature, successfully ignites the crazed antics of Frederick Bronski (played by Mel Brooks) against the encroaching Nazi menace.

The film is a re-make of Ernst Lubitsch's 1942 classic of the same title, and evokes the war-time period with elaborate faithfulness.

The name Mel Brooks has come to be associated with belly laughs and excessive vulgarity. Never before has he been so subdued. As Brooks neither

wrote nor directed *To Be or Not To Be*, his influence has been modified into an exemplary comic performance (the "Highlights from Hamlet" sequence is Brooks at his best). Equally impressive is Anne Bancroft as his wife, Anna Bronski—a woman who is flirtatious but sincere. Tim Matheson wisely underplays his role as Lieutenant Andre Sobinski, keeping a multifarious plot-line in order.

In the past, Brooks demonstrated a burgeoning talent for musical composition, heard especially in his films *The Producers* and *Blazing Saddles*. This time around it comes to fruition with the ditties "Ladies" and "A Little Peace."

Director Alan Johnson is to be commended, firstly, for not deriding the horror of the times with obsessive parody or neglect, and secondly, for achieving the monumental victory of keeping Mel Brooks under control.

To Be or Not To Be is at once a comedy-musical-suspense package and undoubtedly a top contender for holiday audiences. If you wince with revulsion at the name Mel Brooks, this film may change your mind. Here is the opportunity to enjoy a new and more subtle dimension of a great comic talent. The film opens December 16.

records

In the lions' den

Various Artists
The Young Lions
(Elektra Musician)
••½

The Young Lions is the name of an eagerly-anticipated album featuring 17 of the brighter young stars in progressive jazz, assembled for a concert at the Kool Jazz Festival in New York a couple of summers ago. But the choice of musicians does not always jibe with the young lion concept. Hamiet Bluiett, now 43, was more of a young lion when he played with Mingus at Carnegie Hall 10 years ago. The lion status accorded to vocalist Bobby McFerrin and guitarist Kevin Eubanks by their inclusion in the group may have more to do with the fact that they already have recording contracts with the label responsible for this album than with any unique musical talent.

The music itself is quite varied, ranging from pieces for the whole 17-man ensemble such as Craig Harris' beautiful African-inspired "Nigerian Sunset," to the straight-ahead blowing of small groups with people like Chico Freeman and James Newton, to the opening cut, "B 'n' W," featuring the wordless vocal acrobatics of Bobby McFerrin in an improvised dialogue with the trumpet of Wynton Marsalis.

It's not likely that anyone familiar with the past work of these musicians will find much here to be particularly earthshaking, or adventurous. There are some excellent performances, some disappointments, and most of all, a wide-ranging presentation of some of the

many forms and innovators of today's jazz.

—STEVEN HACKER

Fresh Oregon

Oregon
Oregon
(ECM)
•••½

In many ways, this album marks a kind of new beginning for Messrs. Townner, Walcott, Moore and McCandless. First of all, *Oregon*, the album, is the group's first for the German ECM label. Oregon always seemed to be a natural for Manfred Eicher's introspective productions. The immediate change from this switch to a smaller company seems to be a new emphasis on collective compositions and improvisations, as opposed to the "pretty songs" of the past.

A second noticeable difference is the band's use of technology, mainly Ralph Towner's current obsession with his Prophet V synthesizer (fortunately, the instrument is used quite tastefully and with restraint to add orchestral layers). In the band's earlier years, the use of non-acoustic instrument wouldn't have even been considered as a possibility, as Oregon seemed to implicitly be advocating a position that only pure acoustic music is virtuous.

Times change, though, and so do musicians. In the case of Oregon this change always seems to be quite positive. *Oregon* is not radically different from past work. It is, though, different enough (particularly in respect to the high number of group pieces) to keep the music fresh and worth listening to.

It is a hard balance to strike, but Oregon has managed to do it remarkably well.

—HOWARD GOLDSTEIN

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by Bertolt Brecht
translated by Norbert Ruebsaat
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records



Genesis shocks

Genesis
Genesis
(WEA)
●●½

Genesis' latest offering is liable to shock a lot of people. The pomp-rock trio, renowned for making a tiny ensemble sound like an orchestra, has made a very small album of love songs and ditties that are probably going to disappoint many diehard fans. The music is simple and relatively unpretentious. Phil Collins' characteristic wail is as predominant as ever, but the album's tone is less oppressive than on recent albums, and the lyrical messages are more optimistic. With titles like "Silver Rainbow," "Home by the Sea," and "It's Gonna Get Better," it is obvious that the trio has finally escaped the self-indulgent wailings of *Duke*.

Michael Rutherford's guitar is more prominent than it has been since the *Trick of the Tail* days, while Tony Banks' synthesized keyboards produce several unique melody lines. On "Second Home by the Sea," Collins steps back completely, playing a simple electronic drum beat while Banks and Rutherford weave an innovative and thoroughly satisfying musical tapestry. Equally unexpected is a bit of upbeat nonsense on the second side called "Illegal Alien," which Collins sings joyously in a ridiculous latino accent.

The band at last sounds like what it is, three old friends, all gifted musicians in their own right, playing with, instead of through, each other. The important achievement for Genesis on this album is not that they've managed to exorcise all the old ghosts, but that they have stopped trying. The new Genesis bears little resemblance to the Gabriel-led surrealism of the mid-'70s, or to the pomp and pageantry of the *Trick of the Tail* years. But to dismiss the group as washed up is to miss some great mainstream pop. The new album isn't their best, but in many ways it is their most honest.

—KEVIN CONNOLLY

New Spoons sound too clear

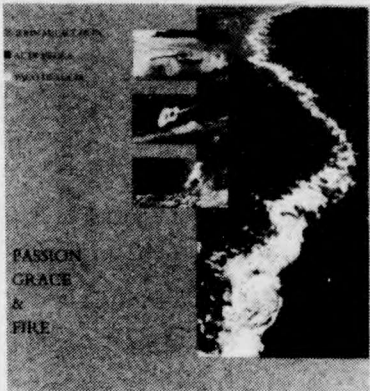
The Spoons
Talkback
(Ready)
●●●

Talkback is the much-awaited product of the relationship between prestigious producer Niles Rodgers and Canada's new wave prodigies. Rodgers, who produced David Bowie's incredibly successful *Let's Dance*, became interested in the band at a chance viewing in New York. On the new album, Rodgers wanted to produce a new Spoons sound, retaining their unique freshness while providing power with up-front vocals and drum work. While *Talkback* is the most consistent Spoons album to date, and the new sound will translate better to radio, Rodgers has also had to give up a lot in order to get the sound he was after. The new Spoons sound is cleaner but at the same time more ordinary. The vocals of songwriter Gordon Deppe are a little thin when emphasized in this way, and sound stale without a typical electronic backing.

Talkback took just six weeks to record and despite the band's insistence that Rodgers forced the best out of them, the record sounds rushed in spots. What's more, Rodgers seems to have made almost as many bad decisions as good ones. Sandy Horne's beautiful vocal qualities are still left unexploited—perhaps because female rock is hard to sell, perhaps because Deppe prefers to lead the band on stage as well as off. Horne's voice is so magical on "Quiet World," her one lead vocal, that the other songs pale by comparison.

Talkback is likely to make the Spoons a very rich group, but only time will tell whether or not Rodgers has given up too much in the process.

—K.C.



For guitar trio, three is nine

John McLaughlin, Al DiMeola, and Paco DeLucia
Passion, Grace & Fire
(Columbia)
●●½

This all-acoustic guitar trio's first album, a live recording, was an irksome thing. Besides attesting to the volume and carrying power of the voices of the male American guitar fans in the audience, the record seemed to prove one thing: when you put *three* great guitarists on the same stage, you get *nine* times as many notes in the bargain.

Passion, Grace & Fire is a great improvement. There are no screams of "go, Johnny, go!" or "faster!" on this studio recording, and although there is a certain amount of superfluous hot dog guitar, this album proves the three can actually make music together.

But then again, there are problems. The playing time of the album is a meager 31 minutes. John McLaughlin's involvement seems minimal—his two compositions here are reworkings of songs from his *Music Spoken Here* LP from earlier this year and he takes few solos compared to his partners. The songs all have a Spanish feel to them that sometimes verges on monotony.

And despite the nice touches, the slow and lyrical passages, and the pretty things Al DiMeola does with a string bending and detuning, these guys are still going to have to do a lot to give their music more than a part-time-novelty-throwaway appeal.

—ROMAN PAWLYSHYN

Beat farewell a cash-in

The English Beat
What is Beat?
(I.R.S. Inc.)
●●

What is Beat?, a farewell collection of songs old and new, has hit record stands following word of the band's recent break-up. Although souvenir-mongers will be quick to snap up their latest offering, the album is nothing more than a Christmas stocking stuffer, conveniently released to grab a share of the lucrative Yuletide market.

More than half the songs are from the *I Just Can't Stop It* and *Wha'ppen* albums, with four new songs never before released in North America. The new singles from the U.K. are mediocre numbers with none of the

feverish ska rhythm and witty lyrics that made the Beat famous. Instead, they have a sombre, disco sound. Ranking Roger is no longer yelping and shouting sexual innuendos, but rapping in a listless voice. The U.K. singles are used solely as a novelty lure for selling an album full of songs everyone's already heard.

Other gimmicks include remixed versions of old songs such as "Can't Get Used to Losing You." Unfortunately, they are virtually identical to the originals. There are also two poor live recordings from the Boston Opera House which sound like they were taped in an empty bus terminal.

If you're looking for an introduction to the English Beat, your best bet is the *I Just Can't Stop It* album. As for this assemblage of old and new—forget it. The album is just a slick grab for Christmas shopping dollars.

—PAUL PIVATO

Respect

The Carpenters
Voice of the Heart
(A&M)
●½

Recorded in the months before Karen Carpenter's death earlier this year, this disc features a cover photo of the singer that looks like it was shot in the embalming chamber.

The music is only slightly livelier. When Tom Scott blows a few notes on "Prime Time Love," things almost threaten to become funky, but then it's not long before a no-name bunch of Muzak barbershoppers called the "OK Chorale" washes over the grooves again like toffee.

The dead deserve more respect.

—R.P.

Journey man goes fusion

Steve Smith
Vital Information
(Columbia)
●●½

Drummer Steve Smith has been on the payroll of platinum rock mega-band Journey for four years now, but *Vital Information* points in a different direction—jazz-rock fusion.

Not that that should seem like such a surprising move for Smith. Before joining Journey, Smith played with electric violinist Jean-Luc Ponty. Before that, he studied jazz at the Berklee College of Music in Boston. For this date, Smith has assembled a group of his Berklee classmates—guitarists like Mike Stern and Dean Brown, bassist Tim Landers, and saxophonist Dave Wilczewski—and the result is a likable group of tunes that lean toward the more commercial end of the fusion spectrum. The songs are short, tightly-arranged, and for the most part, they stick to the beat.

But there's also some very good soloing here. Wilczewski's fluid tenor sound bears the unmistakable stamp of Jan Garbarek and is at its best when allowed to stretch out on the longer, less-structured numbers. Guitarist Stern proves again that the energy of rock can be successfully grafted into the harmonic sophistication and sensitivity of jazz. Stern, one of the key elements in Miles Davis' recent music (he's now with Jaco Pastorius' *Word of Mouth*), and has many fine moments on *Vital Information*, particularly in the free-form staccato guitar wars with Brown on the title cut.

As for the drummer, there are no solos here that approach the sweat-drenched barrage of thumping that you might hear on a Journey album. Smith lays back and lets his guests do all the serious soloing.

Jazz fusion in the 1980s is alive and well and in the hands of the heavy metal exiles.

—R.P.

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 - b) Bangor
 - c) idle richness
 - 2) Stephen King's wife
 - a) also writes novels
 - b) has borne atleast 18 of King's countless children
 - c) lives in Bangor
 - d) a, c, and d.

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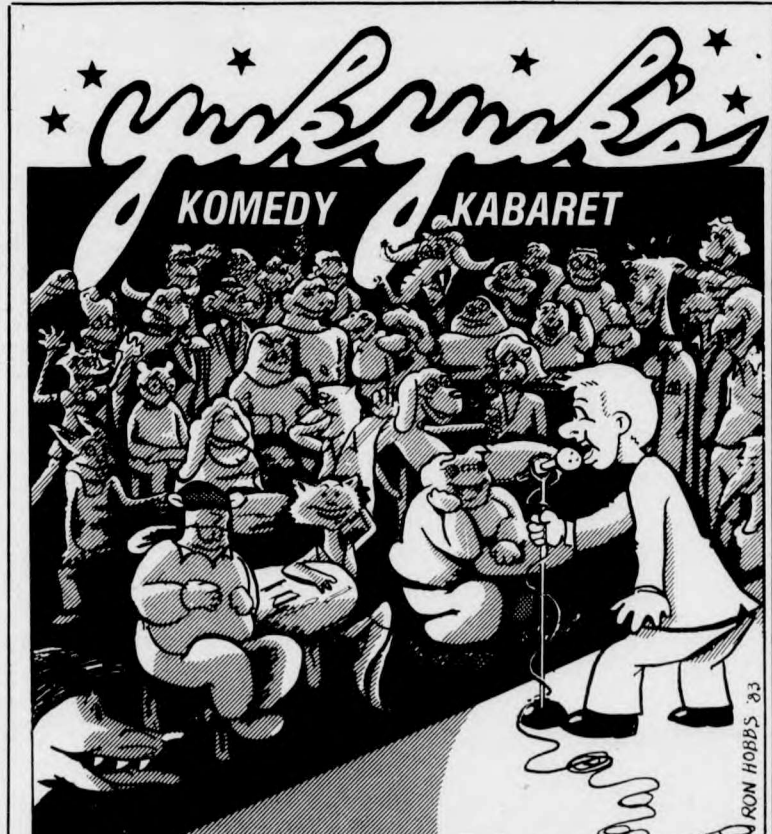
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Lady Gaiters bite York attack, win Tait Classic

By ELISSA S. FREEMAN

In order to win last Sunday's Tait McKenzie Classic basketball final against Bishop's Lady Gaiters, the York Yeowomen had to overcome one very big obstacle—188cm (62) Lady Gaiter Andrea Blackwell.

Blackwell, accompanied by fellow National team members 185cm (61) forward Wendy Verrachia and versatile 173cm (58) guard Lynn Polson, led Bishop's to their second consecutive Classic gold medal defeating York 81-46.

Bronze medal action saw the McGill Martlets squeak by U of T 65-63.

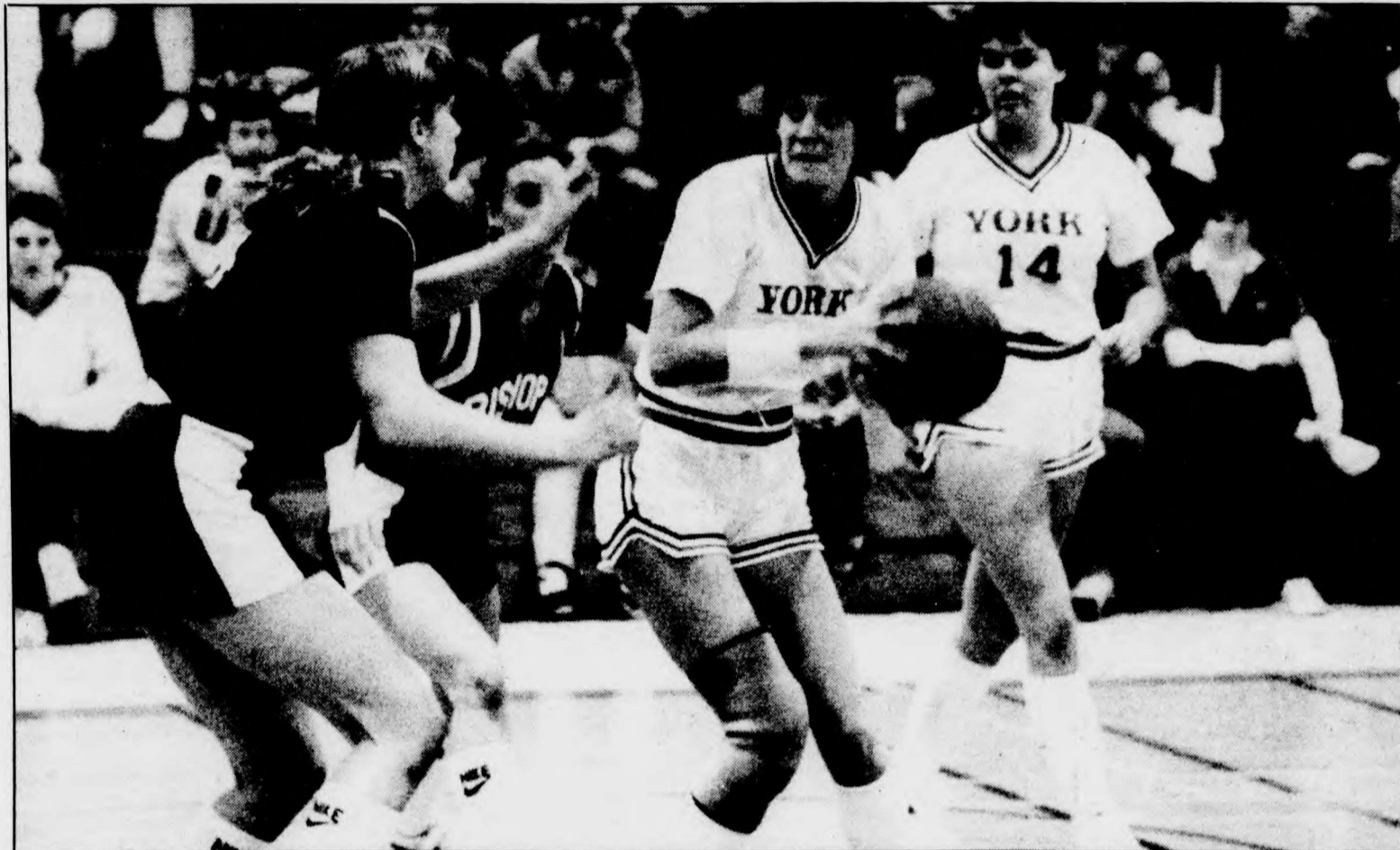
The Yeowomen's impressive play throughout the tournament was displayed in early round matches. In the first round, York downed McMaster 72-64 as veteran Nancy Harrison basketed 29 points.

During their 77-54 defeat of McGill, York played with incredible intensity out-passing, out-rebounding, and out-shooting the hapless Martlets. Ontario all-star guard Kim Holden, along with the 183cm (6) Harrison, dominated the game as their accurate outside shooting continually frustrated McGill's defense.

The one bright spot for McGill was the five-year veteran Annie Costantinides. The pint-size 160cm (53) guard dazzled the crowd with a pocket full of ball-handling skills that often fooled her opponents.

However, against Bishop's, last year's Canadian Interuniversity Athletic Union's (CIAU) champions, York faced an entirely different calibre of play.

"If you look at the all-Canadian stats over the past couple of years, you'll see Bishop's way up on such things as blocked shots and points for and against," said York coach



Mancy Harrison and Mary Ann Clark look to penetrate at the Tait McKenzie Basketball Classic.

Frances Flint. "The size they bring into the game is worth 20 points alone.

Throughout the opening minutes of the gold medal game, the Yeowomen were able to match the rigorous pace set by the Lady Gaiters. Harrison, who was assigned to shadow Blackwell, took quite a beating under the basket trying to manoeuvre around the imposing centre. But the third-year veteran

was not to be intimidated as she often managed to grab stray rebounds and shoot over Blackwell's outstretched arms.

York stayed within two points of the score until the 13-minute mark when Bishop's began to pull away taking the lead 19-12. From then on it was all Bishop's.

Time and time again Bishop's came up with the big plays as all-star guard Polson fed the ball to the

towering tandem of Blackwell and Verrachia—both of whom rarely missed their mark. Blackwell ended up with 32 points and Verrachia with 15. Polson, who is also known for her shooting ability, netted 16 points.

"They have in Andrea Blackwell, probably the best university basketball player in the country," said Flint. "Polson directs their game,

but Blackwell makes them the dominant force they are. She virtually owned the boards all tournament long."

York used the same game plan of shooting from outside the key that worked against McGill. However, this strategy soon became a result of their inability to cope with Bishop's aggressive man-to-man defence, which prevented the York offense from driving inside to the basket.



The Yeomen suffered a pair of weekend losses but remain in the playoff picture.

Pair of losses sting York

The York Yeomen hockey team took a pair of losses on their collective chin when the Laurentian Voyagers swept 9-2 and 7-3 victories last weekend at the ice-palace.

The back-to-back losses leave York hovering in the middle of the pack in the Ontario University Athletic Association's (OUAA) standings with a sixth place 6-7 record to date.

Meanwhile, the Voyagers jumped into second place with a 6-3-3 record, seven points behind the front running and still undefeated U of T Blues.

Only the top six teams in the 13-team league will earn a berth in the playoffs.

"It was a particularly bad time to come up with a pair of losing efforts," coach Bob Hedley said. "we've been looking to make a jump in the standings with so many teams grouped so closely together. But you can't make any moves without any points."

"On the other hand, we're still in the thick of things. It would be nice to wind the year down on a winning note, but there are

still 11 games left in the new year. We can still come out looking to finish well within the top five with a good second half."

To get back on a winning track, and more importantly, the establishment of a top five finish which carries a home ice advantage into the playoffs, the Yeomen have to halt their current slide in which they've won one game in the past five.

Dating back to the November 22 loss to U of T, the Yeomen have surrendered 28 goals against while suffering a lack of goal production—they've managed only 16 goals for in the five-game stretch.

In their eight games preceding the five-game tailspin, York allowed 14 goals against while totalling 41 goals in the for department to kick their record up to 5-3.

"You don't like to see things like a slump happen," Hedley said. "It's definitely hurt us as far as the standings are concerned. But things like that come and go. There is still a lot of time to turn things around."

Hoopsters hunt for hardware

By MARK ZWOLINSKI

The Basketball Yeomen consider themselves to be on a team sojourn that they hope will end with a conquest of the OUAA and CIAU championships.

While York holds down the nation's current number-six ranking, they point their fingers to the new year, more precisely to the month of March when the provincial and national titles go up for grabs.

The Yeomen name has been practically synonymous with Ontario University titles—they've won it more times (eight) than any other university and that includes their latest string of OUAA crowns from 1979 to 1981—but they've never had the austere pleasure of sipping champagne from a national championship cup.

"There's no doubt we could have done it last year and we do have a team that is very, very capable this year," says coach Bob Bain, who watch his team take a 111-75 drubbing from the reigning Canadian club champion Estonia. "The Estonia game showed us that we have to keep up a certain high level of intensity. We weren't very intense Tuesday night, especially on defense. If we don't make that commitment then we're going to experience problems."

"What we want to do is go undefeated in league play and regain the Ontario championship. That much we are confident of. To make it to the final four will be a real dogfight. The CIAU's... well we have limitations there. Right now, Victoria is playing above everyone else's head. We don't have the size, experience, or skill they can put on the floor at any one time. We believe though, that with a concerted effort, we can win. The commitment has to be there. It's as simple as that."

Bain, who returns to the head coaching job after a year's sabbatical, inherits a team whose pitch for national glory rests in the hands of five returning starters who have been justly garnered, in one short year of playing together as a unit, the most balanced quintet in the league.

Their credentials together are expansive, having woven three tournament victories and a

13-1 league record last year with last weekend's Concordia "tip-off" crown and a perfect 3-0 record in league play this year.

There is just one small detail that has to do with winning the "big" game—the Yeomen haven't done it for the past two years now.

Last year it was a one-point 66-65 loss to arch-rival Waterloo in the league championship final.

This year it came with yet another one-point 84-83 loss to the Brock Badgers in the Brock tourney last November.

"We have to fire with all five cylinders so to speak," says Bain. "Basketball is the type of game where you don't overpower any one team night after night. We aren't an overpowering team. There are going to be games where things won't work. Hey, if one shot goes in at the league final they win the whole thing. Things like that happen."

Tuesday's dredging from Estonia resurfaced the haunts from games past.

Estonia boast a couple of names from York's illustrious past, namely Dave Coulthard and Bo Pelec who were largely responsible for notching OUAA crowns number six through eight into the Tait trophy alcoves.

But graduation claimed those two and other York stars from the championship days, leaving this year's starting five with some rather large shoes to fill.

With the ex-red and whites having a little fun at the expense of their contemporaries. The one-point losses and the subsequent fall-out from the CIAU's east regionals in New Brunswick last year were reverberated in harmony with the report that the new Yeomen are a Coulthardless team—how would they win without him?

"The starting five realize they have to play as a unit," says Bain. "We don't have a Coulthard or a Pelec, players who can pick up the slack when the others are flat. We can't afford to be flat. I think that the whole team has played enough to understand what the championship road looks like, though. They're certainly capable. They just have to go out and prove it."

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STUDENTS

The Christmas season is upon us again. This is just a small note from the CYSF to wish you a safe and happy holiday season and good luck with your academic endeavors in the coming year!

From your CYSF Directors

YUPSSA(YORK UNIV. POL. SCI.
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MERRY CHRISTMAS to my gerbil, wherever he roams. —Albert

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calendar

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- 8 today** Cricket Dance—York Cricket Club's annual dance is tonight at 8:30 p.m. in the Atkinson Residence Recreation Room. \$10.00. Call 630-3498.
- 11 sunday** Christmas concert—The York University Choir's Christmas concert is tonight at 7 p.m. at Downview United Church (north of Wilson on Keele).
- 10 saturday** Dance—Malaysian Singaporean Students
- 27 tuesday** Association Christmas Dance with Grand Prizes. Tonight, 8 p.m.—Winters Dining Hall.
- 27 tuesday** Readings—Former York student Robyn Butt, now Playwright-in-Residence at Theatre Passe Muraille, will read with Chris Dewdney and Bruce Pirie at Muraille's Backspace. 6 Ryerson Ave.
- January**
- 4 wednesday** More Readings—Robyn Butt, this time with Robert Priest in a benefit for the Rivoli's Forbidden Film Series, at the Rivoli.


local 3

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Happy
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