

Photo: Mario Scattoloni

Schools could lose their autonomy

Law will force elimination of university deficits

Barb Taylor

York University officials say proposed legislation to curb university deficits will not affect their plans, but student leaders are concerned the law will have a wide range of effects on university programmes and services.

The legislation was introduced in the provincial parliament on December 22, and once passed, it will require universities with deficits larger than two percent of their operating costs to provide the Ontario Council of University Affairs with a schedule for the elimination of the debt. If the university's plan is inadequate, the OCUA can recommend that a financial supervisor take over the roles of the Board of Governors and the university president. The supervisor could then make cuts on behalf of the provincial government.

Five universities have deficits above the two percent limit: York, Brock, Ryerson, Laurentian and Trent. Sheldon Levy, an official in the

office of the York President, estimates that York's deficit will be \$2.848 million at the end of the year. The *Toronto Star* has cited figures of \$4.05 million and \$3.6 million. "The deficit was not an accident," said Levy. "It was a purposeful move in investing in the future, in enrollment, in teaching and in research."

Totally ridiculous

Helena Mitchell, Chairperson of the Canadian Federation of Students-Ontario feels that the university community and the public "will be tricked into seeing it only as deficit legislation and not cutbacks. It puts the blame for underfunding at the local level so the Ministry is seen as good managers, which is totally ridiculous." Mitchell feels the province has not adequately planned its funding of universities, and says, "All the universities can do is play catch up ball every time there is an announcement." She points out that almost all

Ontario universities have deficits of some level.

Opinions on the effects of the legislation vary with projections on the increase in provincial grants for next year. The Council of Ontario Universities has requested a 12 percent increase to cover the cost of inflation and the years of cutbacks. Bette Stephenson, Minister of Colleges and Universities, has told CFSO that the increase will be between 5 and 8 percent.

Students are worried that a low increase combined with the deficit legislation will cause major cutbacks within the university system. Morris Bevilacqua, President of CYSF, projects lower rates of equipment replacement, and a reduction in services in the form of library and staff layoffs. In his view, Fine Arts students will be hit the hardest.

Mitchell feels the trend towards higher incidental fees may become greater, particularly if tuition fees are held at

5 percent increases. She points to recent increases such as the computer fee at Ryerson, and building fees at other universities. Mitchell also questions the cost of administering the deficit legislation particularly if "overpaid" provincial financial advisors have to step in.

Wage controls

The York administration feels it can eliminate the deficit without affecting its current level of services. Levy, and William Farr, Vice-President of Employee and Student Relations, points out that prior to the legislation, York had a policy to eliminate the deficit before the end of 83-84.

Farr points to increased revenue from higher enrollment and a lower increase in staff costs because of the five percent wage controls. He feels that a 12 percent increase is necessary to cover all increases including fuel, library costs, and other de-

mands such as smaller class sizes. While Levy projects a decrease in the deficit of \$700,000 to \$900,000 in 83/84, Farr believes the figure will be substantially higher.

While Farr believes that an increase of 7 percent could be adequate to maintain services, Levy says, "7 percent is not enough to maintain the university, after years of underfunding, you can't rectify it with a 7 percent grant."

With a current budget of \$109 million, the difference between a 5 and 12 percent increase is \$7.63 million. Bevilacqua is worried this shortfall, combined with the deficit legislation, would remove a buffer for the university, resulting in drastic cutbacks.

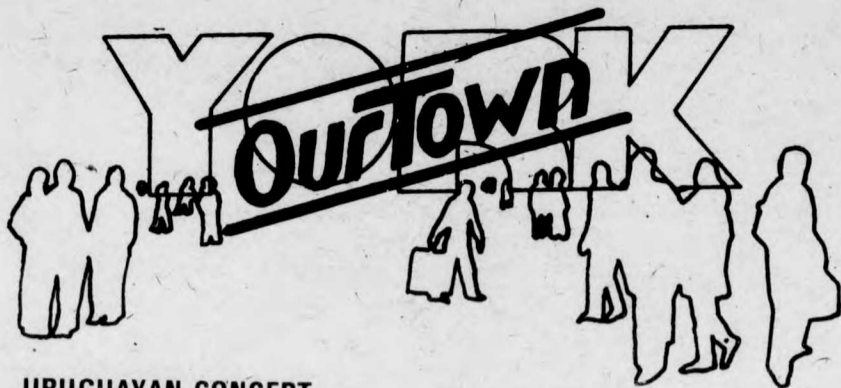
The legislations also raises the issue: university autonomy. Bevilacqua says, "I think that the government has stepped over the boundary

where intervention in the university is concerned." While Farr is not opposed to the legislation, he says, "we're just as capable of running our affairs as they would be-in serving the needs of our clientele we're probably more qualified." Mitchell sees this as part of a move on the part of the government to increase the role of OCUA and reduce university autonomy without public discussion.

While the university will be presenting their plans to OCUA this spring, CYSF will be co-operating with students at other universities to oppose cutbacks. CFS-O is planning to discuss the legislation at their conference this month and incorporate it in their plan of action this spring. Final decisions on next year's budget and deficit elimination will be made after the funding announcement which is expected sometime in late February.

EXCALIBUR

1983



URUGUAYAN CONCERT

Anibal Sampayo, in concert with his Uruguayan Cultural Group will present: "Canto a la Revolucion: a cantata to the heroes of Latin America" on Tuesday, Jan. 11 at 4 p.m. in the Stong College Junior Common Room. Everyone is warmly invited! Free.

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YORK ASSOCIATION OF MATURE STUDENTS

invites all mature students to a general meeting Wed. Jan. 12 at 3 p.m. YAM Lounge, McLaughlin College, Room 001. All welcome.

CAREER CENTRE WORKSHOPS

Career Centre Workshops in Career Planning and Job Search begin January 6, 1982 in the Career Centre. For more information call 667-2518 or drop in to N 105 Ross.

NEW HOLOGRAPHY

New Holography is an exhibition of 17 artists, including David Hlynsky, Michael Sowdon, Bobbe Besold and Shelagh Alexander. It opens at A Space (299 Queen St. W., Suite 507) on January 8 (2-5 p.m.) and runs until February 5.

In conjunction with this exhibition will be a lecture series featuring "Latest Developments in Display Holography" by Dr. Stephen A. Benton at OCA (110 McCaul) on Jan. 11 at 7 p.m. and "Contemporary International Holographic Art" by Rosemary Jackson at York U., Room 326, Fine Arts Phase II Building, on Jan. 12 at 3 p.m.

CURRENT ECONOMIC ISSUES

Dr. Wendy Dobson, Executive Director of the C.D. Howe Institute, will be speaking on Wed., Jan. 19 from 4:30 to 6:30 p.m. in the Vanier Fellows Common Room (Rm. 010, next to the Open End Pub). Sponsored by the Economic Student Association, the topic to be covered is "Current Economic Policy Issues". A general question period will follow.

G.A.Y.

A Happy New Year to you. The Gay Alliance at York will resume its weekly meetings on Thursdays at 7:30 p.m. at S869 Ross (Faculty Lounge). Let's get 'TOGETHER' with some friends. Come on.

EXCALIBUR MEETS MONDAY AT 1 P.M.

EXCALIBUR

Michael Monastyrskij Paula Todd
Editors

Entertainment Editor W. Hurst
Photo Editor Mario Scattoloni
Sports Editor Mark Zwolinski

Sub-Editors

Film Editor Marshall Golden
Music Editor Steven Hacker

We've cleared away the paper streamers (except for the pink & purple ones) and have drained the final dregs of eggnog. Just in time for the first issue of the new year. And while it's been said so many times before, we hope it's a good one. Strawberries are the best way to begin. It was reassuring to see so many faithful Excal troops in the newsroom tonight. The Golden Exacto Blade awards this week go to Barb Taylor who accepted the challenge of a last-minute story and navigated the tangle that is Mac politics; and to Joseph Revillis who wrote and researched in an action-packed afternoon and then thanked US. Sir, you are a gentleman. Apologies and encouragement to David Shapiro: good luck on the rent piece. We're happy Elizabeth and Alan are back; the red carpet is out for Monica; and Lerrick's jokes are worse than ever. The silence upstairs grows louder every day. Question is, will Nana live to see the new colour TV Sandy and Neil are planning to buy her? We're tired of Greg faking the flu and we hope John gets his act together and on the road to the Excal paste-up table.
Home Charles.

General Manager Merle Menzies
Board of Publications Chairperson Paula Beard

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SNOW EMERGENCY

Members of the community at the York Campus are advised that when a Snow Emergency is declared by Metropolitan Toronto or when it is apparent that weather conditions at the University are such as to necessitate snow clearance on the roads and in the parking lots, the following restrictions on parking will be imposed in order to facilitate snow removal:

- (1) curb parking will not be permitted in the peripheral (unreserved) lots;
- (2) between midnight and 8:00 a.m. no parking will be permitted on any campus roads including those where parking is normally allowed (eg. Ottawa Road and the road adjacent to the Temporary Office Building)*; and,
- (3) between midnight and 8:00 a.m. no parking will be permitted in any reserved area (excluding HH lot)*.

The above measures are necessary to facilitate the most efficient use of snow removal equipment to ensure that roads and parking lots are properly cleared before the commencement of classes in the morning. The degree of co-operation and good judgement shown by all members of the community, especially those in residence who park overnight on campus, will determine the effectiveness of the snow removal programme, which is of importance to all drivers on campus.

C G. DUNN
Director of Safety
and Security Services

(Note: *The University reserves the right to suspend parking temporarily in any area for emergencies; York Campus Parking and Traffic Regulations 1982/83.)

McLaughlin resignations force new college elections

Barb Taylor

As of Tuesday night eight of 11 McLaughlin College Council members had resigned amid questions concerning the legitimacy of their election. In the process many questions have been raised about the administration's control over student affairs.

The latest set of resignations follows the decision of Master Doxey to dissolve the council in November on the basis of election irregularities. That dissolution was followed by an election in which 11 people were acclaimed to nine council positions. On November 30, the new council voted to dissolve itself but Doxey refused to accept their decision, and the new council resumed its functions. Pressure within the college moved the majority of them to resign by Tuesday.

Proper decision

Ameen Keshavjee, last president of the council said pressure on members to resign included, "harrassment, council members being yelled at because they did not deserve to be in office."

Keshavjee did not feel that the decision to accept 11 people for nine constitutional positions was improper. Fareed Khan, previous Director of External Affairs says, "students started saying that there was a mistake in procedure and that we should have the right to vote on who's

going to represent us."

Randy Dobson, current McLaughlin representative to CYSF, also questions Doxey's right to overturn the November 30 dissolution motion: "I personally don't feel Doxey has the power to do the majority of the things he has done. The students should govern themselves."

In a first interview, Doxey said that he had no knowledge of the motion to dissolve the council on November 30, while Keshavjee said that council met with Doxey on December 1 to discuss the motion. In a second interview, Doxey said he did know about the motion to dissolve, and "told them to postpone their decisions until after Christmas." at the December 1 meeting.

After the Tuesday meeting, the council speaker called this session of council to an end, and placed the matter in Doxey's hands. Doxey plans to call elections again, but the date has yet to be decided.

The McLaughlin Council saga has also raised other issues such as the administration's power over student affairs and the power of colleges over CYSF reps.

Dobson, the original CYSF representative, maintains he is still the representative although the November 30 election organized by Doxey appointed a new person who has subsequently resigned. CYSF supports Dobson's position and was opposed to

the original dissolution of council.

In November Dobson called on W. Farr, Vice-President of Student and Employee Relations to mediate the situation, and to provide some principles for administration involvement. Farr supports administration involvement in college councils and CYSF as a "very, very last resort," in cases of "dishonesty or corruption." When asked what kind of control, he said the administration could "not pass over the council grants until people had the opportunity to review leaders." Keshavjee said, "CYSF this year has acted very childishly in many situations-I think it would be marvelous for the administration to step in."

'We're not kids'

Dobson refers to a petition with over 200 signatures against Doxey's involvement as a vote of confidence in the capability of students to control their own affairs. "This is a university, we're not kids," he said. Dobson thinks that this may be a general trend both in society and at York. He refers to Doxey's attempt last year to influence McLaughlin pub policy and says, "this is the first year that the quiet policy (in McLaughlin residence) has been so stringently laid down, and the caution fund has been doubled to \$50."

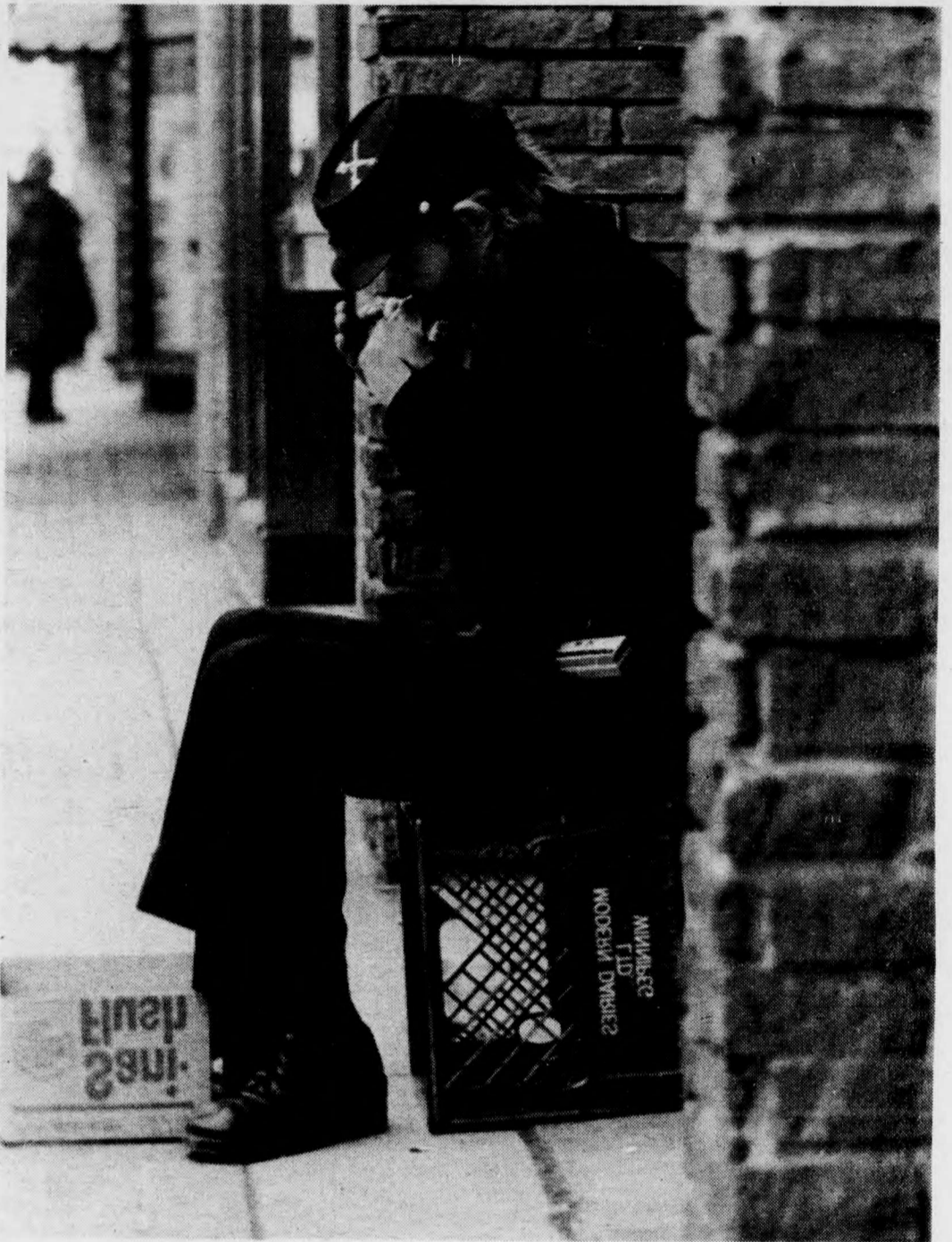


Photo: Mario Scattoloni

Yonge Street

Decision awaits full council approval

CYSF Executive chooses new Chief Returning Officer

The Executive Council of the C.Y.S.F. has approved Larry Till's application for the position of Chief Returning Officer but the appointment must be ratified by the general Council at next Tuesday's meeting.

"It's always dangerous to be over confident," says Till. "It's important not to overlook the procedural

aspect of anything. I'll take it as it comes."

Till, who was one of four applicants, will be responsible for conducting "any election, by-election, referendum, or poll conducted by the Council".

The Charter states that when "the Council advises the Chief Returning Officer that an election has been called, the full authority for its

administration, unless otherwise specified herein, shall lay with the Chief Returning Officer." The Chief Returning Officer functions as the final authority of the Election Tribunal, which also includes the Speaker of the Council and a third person agreeable to both the Speaker and the C.R.O.

The next general CYSF election must take place no

later than the fifteenth of March but at present, two offices on the Executive Council are vacant. Director of Internal Affairs, vacated by John Chang; and Director of External Affairs, vacated by Jorge Garreton.

Tony Finn, CYSF Business Manager, expressed his opinion that it would be costly and confusing to run a by-election so close to a general

election. Former Director of Internal Affairs, John Chang, believed that the Executive Council could not reach an agreement on whether to have a by-election even if it were feasible; "I don't think they have even passed their budget yet. How could they agree on something as important as a by-election."

The only other solution to filling the two executive

vacancies is to appoint interim directors. At present, such a move is unconstitutional.

"The position of Chief Returning Officer can be very demanding" said Finn.

For making sure everything runs right, which includes making a final report to the Council no more than seven days after an election, Till will be paid \$700 per election.

THE FAMOUS HOME MADE ITALIAN PIZZA

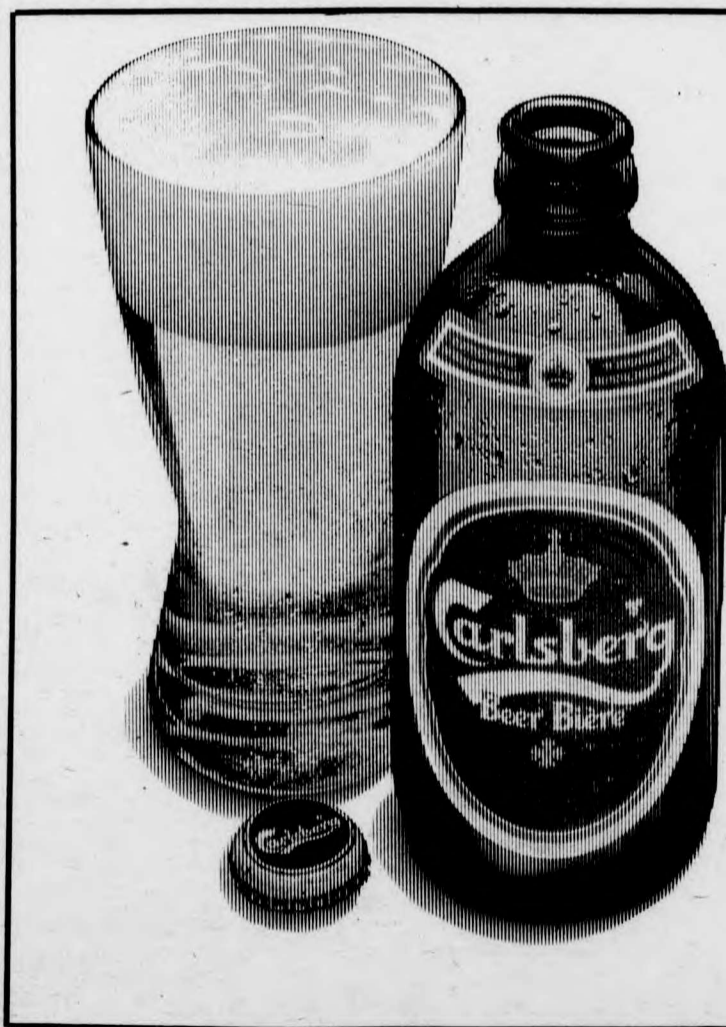
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'Anti-porn' film under attack

Writer says film ignores the relationship between sexual repression and class domination.

Zenon Kulchycky
Barb Taylor, in her article on the Women's Awareness Programme seems to wonder why some men laughed during the screening of *Not A Love Story*. Well, it is simply the same reason people laugh at "schlock"—it was a bad movie. If its purpose was to raise consciousness, it was not only a failure (except for those people who have never ventured beyond the borders of stodgy Ontario), it was a step backwards. Not only men feel threatened by what the film implies (politically and socially), but everyone with a stake in the liberation of personkind from physical and moral oppression can't help but be put off by this unrestrained display of self-righteous idealism.

Basically, what is wrong with the film is the fact that it virtually ignores the issue of the relationship between sexual repression and class domination. At no point do the makers of the film ask what "needs" pornography and prostitution fulfill, or how and why the full gratification of these needs is prohibited in our society. Instead of building on the penetrating analyses of Herbert Marcuse and Antonio Gramsci or Simone de Beauvoir and Juliet Mitchell, we get the mindless spiritualism of Kate Millet et. al. There are some brief allusions to the connection between capitalism and sex-for-sale, such as the statistics which reflect the enormous success of the sex industry. And, this is all explained by the simple axiom, "men exploit women"—this is about as

enlightening as the Christian explanation: "the devil makes them do it."

Is "prostitution" a female preserve? Doesn't the wage or salaried worker prostitute him/herself: he or she sells his or her body for a specified amount of time for a specified price (determined by the market) to carry out a certain task? And, doesn't the buyer of this

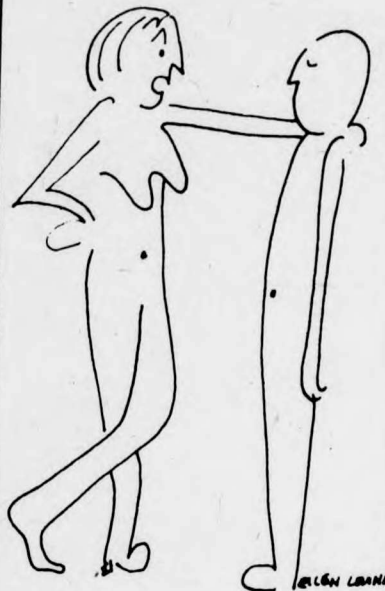
phenomena? Also, the mainstream of hard-core pornography involves both sexes (Harry Rheems and John Holmes are just as exploited as Linda Lovelace and Seka) because of our censorship board, many Ontarians think that pornography is equivalent to "girly" books when, actually, Playboy (and Playgirl) and Penthouse are advertising orgies more than they are porno. What about the therapeutic benefits of pornography and prostitution; the vast bulk of this product is consumed by "happily-married" couples and not by sleazy beer-guzzlers as the film portrays. The film completely ignores these questions because, like any piece of propaganda, it too sells and promotes a one-sided perspective of the subject.

Persuasio

commodity (labour-power) profit at the expense of his "free" wage-labourers? What about the advertising and the whole fashion and film industry; just because these models and actors do not take off all their clothes and the rest of it does not mean that they are not prostitutes. But the film avoids these connections.

Of course, men exploit women; but men exploit other men (capitalist / wage labourer etc.), women exploit men (female capitalist / male wage-labourer; the debutante who withholds sex in order to extract a marriage proposal from her courter), and women exploit other women (female capitalist / female wage labourer; the madame and her ladies; "reputation" and scandal mongering). Furthermore, there are male sexual prostitutes and there is gay pornography—how do these feminists explain these

The reason some men (and women) laugh at the movie is the same reason we laugh at born-again Christians or at Mary Brown legitimizing the existence of the censorship board. Many who were liberated by the sexual revolution of the Sixties (though "revolution" is far too strong a term) can't help but be amused at the "sex is dirty" attitude the film, perhaps unwittingly, elicits. We get the impression that these feminists have more in common with the Moral Majority (is there a Canadian equivalent?) than with their oppressed male counterparts. This is a strange alliance, and quite unlikely given the "right's" position on equal-status for women and abortion, but it is one the film promotes—shades of prohibition.



I SOMETIMES WONDER
IF YOU'RE THE RIGHT ONE
FOR ME TO BE SUBMISSIVE TO

Persuasio is an open forum for the exchange of opinions. The views expressed in this column are those of the author and do not necessarily reflect those of the editors or staff of Excalibur. The newspaper welcomes submissions to this column; they should be sent to Rm. 111, Central Square, Ross Building.

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GULF CANADA LIMITED

BUT WE HAD TO!

I am insulted. November 25th's edition of the *Excalibur* could be the most disappointing edition of a weekly newspaper that I have had the opportunity to read. The articles, themselves, are worthy of a student production; however, the editorial judgement that has been shown by yourselves is reprehensible.

On page six you make a plea for reader support, and then on page seven you provoke all arguments against giving this support. You have done yourselves, and I'm sorry to say, you have done the *Excalibur* a great disservice.

The damage you have done to the reputation of the York community as a whole--students, faculty, and staff--is inconceivable.

I write you to answer the following:

1. Who will advertise in a scandal sheet that supports inane petty, and as I see it, anti-intellectual backstabbing?
2. Is it not enough that damage has already been done to the reputation of both schools by their marks alluded to several weeks ago?
3. Have you not further fueled the "silly" arguments that the students at the other school have perpetrated in an effort to undermine the esteem of the students at this school?
4. Do you feel that our intellectual maturity here at York--as a whole--is so stymied that we must resort to this very "low level" of backbiting and petty squabbling?
5. Is the *Excalibur* a forum for intellectual debate, and / or discussion? The advertisement on page seven certainly dispels that notion--do you not think?
6. By printing the advertisement you have implicated every individual associated with the York community, and have given others (outside the community, such as Bette Stephenson, cause to believe that those of us in the academic community at York are, in fact, no more intelligent than the previous attacks on our student body have implied. Do you feel, the attacks on our student body have implied. Do

PRO-ABORTIONISTS FAIL TO BEAR RESPONSIBILITIES OF SEX ACT

After reading the Nov. 25 article "Abortion Clinic Challenges Law" (*Excalibur* Sanjay Dhawan), I was compelled to write to those who are in favour of the opening of Henry Morgentaler's Abortion Clinic. Let me make it clear right now that I'm against the opening of these clinics.

I find it very sad that there are people who are Morgentaler supporters and I find the newly-formed "Ontario Coalition for Abortion Clinics", deplorable.

As I watched the OCAC meeting on the evening news (Nov. 18), I saw a bunch of ranting women in euphoric support for a man who represented a death clinic. The women say they have the right to do what they want with their bodies. I say, what about the rights of the unborn child.

People who support abortion fail to bear the responsibilities of their sexual action. They are all-round irresponsible people. The very act itself, in its purpose, is for the reproduction of human life. Now, I

you feel, the students, and by implication, the faculty and staff at York are less intelligent than the students, faculty and staff at other universities? By printing this advertisement you have implied we are all less intelligent. Why did you do that? Do you not feel that it is an insult to our community?

7. When you print advertisements such as that one, do you not "think" that you are causing grave harm to the intellectual community? That is what a university is supposed to be--isn't it?
8. Do yourselves, and the rest of the *Excalibur* staff, and the CYSF, really believe that this advertisement will aid in ending the present tension between the two schools, or do you, in fact, hope to perpetuate the present situation? Whose end were you serving, and does the end justify the means?
9. Are you certain that the CYSF was acting on behalf of "all" or a "Majority" of the students' interests when it conceived this advertisement?
10. Are you that hard pressed for finances that you would risk the future of the paper for a 12 page edition instead of a 10 page edition? Could the advertisement have been rejected, even though it would have meant two less pages?

I was insulted, as I'm sure most of the others at York have been, by the fact that you printed this advertisement. I feel devalued by the notion that this letter is being written by a "boob", and not an intelligent, thinking, human being who is a member of an intellectual community and an establishment that fosters intellectual creativity, and curiosity.

I would like a public response--IMMEDIATELY!

Jim Godfrey
York Student

P.S. Perhaps this will stimulate honest debate, instead of assinine petty squabbling. Is this an intelligent community, or is it a "watered down" rendition, as those who initiated this squabble would have us believe? This issue would have, and should have, been ignored by truly intelligent people. Oh--What harm you have done!

don't want to sound totally naive to the pleasurable aspect of sex. This is a part of it, but having sex should not be regarded like other, everyday human pleasures of one sort or another. Sex is the veritable result of the human formation of human life. This fact should not be disregarded and it is not some concept inside my head.

Therefore there are no conceivable excuses for abortion, except in the case where a mother is endangered for her own life.

For any other reason, it is the selfishness of the mother who wants to rid herself of her responsibilities. If the mother did not want the baby, she should have taken precautionary measures. Becoming pregnant is the risk taken when having sex. It is immoral to abort. We as human beings cannot be God, and judge who should and should not live. Only God can do that.

The availability of these clinics will justify irresponsible acts of sex. It will be a haven for those who "make" a mistake.

Finally, I would like to conclude by saying, that if a mother can't respect and love the very human being she helps create, what kind of "love" is left in the world? If this is so, let the bomb drop on us now.

Marco Cipriani

MORE GODFREY

I would like to add to that letter of the 25th of November.

When I queried the President of the CYSF about the advertisement I was told that my thinking needed a little changing. To quote the President: "I think your thinking needs a little reconditioning."

I do not think that this kind of reply is appropriate when a member of the student body comes directly to the president's office seeking answers to questions he might have.

He also never explained why the money that was put out on this advertisement and the contest alluded to its contents was not used

indifference has faded. What replaces this mature indifference is not only a full-fledged CYSF retaliatory smear campaign and a full page ad in *Excalibur* for a button contest, but now in the face of supposed financial disarray in CYSF, the council has seen fit to financially endorse this button charade to the tune of \$350. It appears that "Friendly cross-town rivalry" will carry a price ticket.

Come, come gentlemen, what about some of those neglected campus organizations that have been patiently awaiting some financial backing since their budgets were submitted in mid-August!

By retaliating in this manner to the U of T prank and by admitting rivalry, York is being foolishly drawn into a silly game that will, in the end, prove nothing. The best thing York could do is ignore this farce. If we really believe the education that we receive is the finest in North America then we do not consider U of T a rival or a threat. It is U of T that feels threatened by York and not vice-versa. If we indulge in this game we are admitting a discrepancy in the quality of our education. However, by ignoring it we are asserting our confidence in our educational environment. Those anti-York buttons are subtly camouflaged cries of insecurity coming from U of T. The fact that the buttons are products of uncouth taste simply indicates who the experts in cheapshots are! Why spend \$350 on a copied idea as retaliation when one sentence will do:

If little plastic buttons and childish attitudes are enough ammunition to pique your academic integrity, then try U of T.

C. M. Carvalho

CYSF HORROR

It was with great distaste that I read of U of T's shabby attack on York's academic integrity exemplified by their cheap, cut-rate buttons. It was with even greater distaste that I read Tony diGeorgio's letter a week or so later that suggested we follow suit and respond with the same juvenile, destructive display of supposed spirit. Now, to my horror, I read that his suggestion has materialized as an all-out, CYSF sanctioned, slogan competition with prizes, guaranteed fame and possible immortality for the winner. Please accept my entry:

U of T;
An alternative to higher learning.
Stevan Ciric

CYSF WASTE

I am disappointed to see that the CYSF has launched a button campaign of its own in response to the one launched by U of T. Up until

now I had been rather proud of the manner in which York students have dealt with the situation, i.e., ignoring it. After all, it is only natural that an institution which has long held the limelight in terms of higher education should feel threatened at the prospect of having to share that limelight with York. (rapidly making leaps and bounds when it comes to quality and respectability). To fuel that insecurity is inhumane. To lower ourselves in the process is worse. Can't we spend our money on something more useful?

Denis Murphy

WELL DONE

I would like to congratulate the *Excalibur* for its recent excellent article regarding Professor Lee Lorch's endeavours not to be retired from this university.

There is a well-established tradition at York University of continuing the appointments of faculty members who have reached the normal retirement age, but prefer to continue their academic careers here. Many examples could be cited of individuals over the age of 65 who continue to teach and carry on research on a full time basis at York and are continuing to make praiseworthy contributions to the York community in both endeavours. I would like to mention one member, whose achievements cannot be denied -- the late Professor I.R. Poimder, who taught me freshman mathematics at the University of Toronto almost thirty years ago and joined the faculty of York University to found the mathematics department after he had reached the normal retirement age. He continued to teach and carry out scholarly work for many years after that.

Professor Lee Lorch is a fine scholar and teacher with an international reputation. At present he holds a three year NSERC fellowship. Yet he is denied the privilege accorded to others in his peer group of staying on in a full-time capacity at York. One gets the feeling that he has been singled out by the Administration not because of any failing intellectual powers, his mind is as clear and active as ever, but because of his past political involvements. I sincerely hope that this is not the case. In any event, I would like to join others in urging the Administration of this University to grant Professor Lorch his earnest wish to carry on his duties with all the rights and privileges that were his in the past.

C.M. Sadonski

LETTERS TO THE EDITORS PAGE

to promote something of value--such as a literary contest.

I admit that this "kind of thing" might kindle school spirit, but somehow I am left with the impression that it could be done in some other manner.

We regretted having to print it. But the York paper is totally dependent upon the patronage of its advertisers: beggars can't be choosers.

MAD AT CYSF

It is incredibly difficult to express my disappointment with CYSF. My feelings have fluctuated from indifference to sheer anger. This type of reaction is probably indicative of many on campus concerning the hallabaluh over the U of T button caper. At first indifference was my only defense against the childish behavior emanating from the U of T. We have all heard the saying "ignore childish behaviour and it will abate itself." Well, I truly believe that *Excalibur's* initial response to the incident was adequate (perhaps a small corner space of the newspaper might have been too generous, in light of the ridiculousness of the whole issue). Now, however it appears that *Excalibur's* and CYSF's admirable



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EXTRACKS

Sharing
Eric Kloss

Omni Sound
Howard Goldstein

"Now children, Mr. Kloss is blind." That's how Mr. Rodgers introduced Eric Kloss to his neighborhood. That was the first time I saw Eric Kloss. I'd been changing channels, looking for young up and coming alto players, when there he was. Not bad for nine in the morning.

"Sharing" is Eric Kloss' latest album, in duo with Gil Goldstein (keyboards). It highlights both musicians' more meditative side. From the blues-infused "Song for Mr. T" to the classically oriented "Irish Fantasy", the emphasis in these lyrical compositions is on texture and colour rather than extended solos. While it may have been done before, it's important to note that the careful considerations of subtleties like tone and density, makes this a better than average mood record. Great late night listening.

While it might be true that Eric Kloss is blind visually, aurally he is seeing 20/20.

Hello, I Must Be Going

Phil Collins

Atlantic (WEA)

Sanjay Dhanan

In just over a year, the former face behind the drums of Genesis, overshadowed by the theatrical mystique of Peter Gabriel, has emerged as one of today's most identifiable rock superstars.

Since last summer, Phil Collins has released *Abacab* with Genesis, followed by his first incredibly successful solo album, *Face Value*, and embarked upon a world tour with Genesis which produced a live album with some more studio cuts on it. He has also contributed to the efforts of other artists such as Robert Plant and Frida, and has now released his second solo effort, *Hello, I Must Be Going*. He is following this up with a tour with his own band, The Jacuzzis, which includes The Phoenix Horns and Darryl Sturmeur of Genesis on guitar.

The album begins on a very personal note with two songs about his recent, bitter, break-up with his wife. The fourth song, "Do You Know/Do You Care", carries shades of old Genesis and is refreshingly different. Phil Collins' songwriting has been strongly influenced by Motown and acknowledges that fact by superbly covering the old Supremes song, "You Can't Hurry Love".

The Phoenix Horns (from Earth, Wind and Fire) do some of their best work on "It Don't Matter To Me" and an instrumental, "The West Side". "Thru These Walls" sounds a bit too much like "In The Air Tonight", but the vocals are haunting and the drums even more powerful. Collins is setting a trend for drummers in a new direction, away from the machine gunning heavy metal drummers of the early seventies.

Imagine this album with a little less of a Motown feel to it, add a dash of Tony Banks on keyboards, and what you come up with, is sound a lot like the Genesis of the future.

Zipper Catches Skin

Alice Cooper

WEA

Ian Padley

In another vain attempt to devise a new selling sound, Alice Cooper comes up with a fist full of zeroes.

In the early 70's Cooper emerged as one of the pioneers of theatrical rock. His taste for the macabre blended well with the driving metal sound to produce such classics as "School's Out", "I'm Eighteen", "Elected" and "Generation Landslide". Unfortunately, Cooper split from his band and became an alcoholic.

After kicking the habit, the now mild-mannered Alice has managed to record some real losers, the latest being *Zipper Catches Skin*.

In an attempt to introduce humour into his music, Cooper sings songs such as "No Baloney Homosapiens" (dedicated to E.T.) and "I'm Alive" or "The Day My Dead Pet Returned to Save my Life". The net result is a collection of tasteless songs not fit for vinyl: Better luck next try Alice.

Bells

Rob Piltch/Don Thompson

Umbrella

Steven Hacker

Silver Threads

Harry Leahey/Steve Gilmore

Omnisound Jazz

Two jazz duet albums, both featuring guitar, and each endorsed by a jazz great, but that's where the similarities end.

Bells features Toronto musicians, Rob Piltch on guitar and the veteran Don Thompson on bass, vibes, and piano. Most listeners are accustomed to hearing these two in the company of visiting legends at local clubs like Bourbon St. where they mainly play standards. On *Bells*, the two get a chance to be more adventurous, and the result is quite pleasing, it's a great rainy Sunday afternoon album.

Although it is often difficult to make a guitar-bass duet album sound like a high energy affair, there is certainly a detectable spirit and intensity here. The one solo piece belongs to Thompson, whose Jarrett-and-Evans-influenced piano work makes the song's title, "Bells" seem so appropriate.

The real highlight of the album is the sensitive five-piece suite on side two in which Piltch and Thompson explore some of the different sound areas of their instruments. The styles range from romantic lyricism to eerie free improvisation.

Silver Threads is a more conventional jazz duet album. Harry Leahey (guitar) and Steve Gilmore (bass) are best known for backing alto sax great Phil Woods, and anyone familiar with the work of that group will not be surprised by this effort. The material chosen is mostly standards, although there are a couple of originals by Leahey. All in all it is a reasonably safe, traditional record.

Not that there is anything wrong with doing standards, it's just that Leahey's guitar seems to lack the bite that's required to do justice to songs like "Daahoud" or "Epistrophy". Leahey and Gilmore have an easy rapport, but the whole session sounds too easy.

Murphy obnoxiously funny but...

48 Hours can last an eternity

Michael Monastyrskyj

Fans of *Saturday Night Live's* Eddie Murphy might be tempted to see his movie *48 Hours*, but they should resist the enticing T.V. commercials; much of the movie is an uninteresting cops-chase-murderers drama.

But fighting the temptation will take willpower, because T.V. spots for the film present what is to *Saturday Night Live* fans, at least, an irresistible scene: a typically incorrigible Murphy character gloats over a prostrate acquaintance who has just run his groin into Murphy's intentionally open car door. What the commercials don't hint at are the shootings that occur before Murphy's appearance.

Murphy plays Reggie Hammond, a convict released from prison (guess the length of his sortie) to help the police find an escaped prisoner who has killed a handful of prison guards and policemen. Jack Cates, the detective who illicitly arranges Hammond's release, is played by Nick Nolte.

The pair make no secret of disliking each other, which is a good if overused situation for a comedy or drama. But it seems the filmmakers couldn't decide on which type of movie to go for. Comedy and detective story are interchanged and the mix proves unsatisfying: the dramatic aspects--the search for the criminals, the developing friendship

between Hammond and--aren't given sufficient time to develop, and there isn't enough comedy to sustain the film.

Some of the comic scenes such as a very unusual rendition of the song "Roxanne" and a scene in which Hammond uses Cates' police badge to terrorize a redneck bar almost make the film worth seeing.

As for the acting, both actors do what they can with the parts they're

given. Murphy is funny as the obnoxious, yet vulnerable character that also appears in his T.V. skits. Nolte's character is a gruff loner who hides his humanity. The actor sometimes grunts his lines as if he were embarrassed by the stereotype.

This lack of originality dominates the part of the film that is detective story, and for this reason, even people who enjoy Murphy's humour will find most of the movie unsatisfying.

.....ENTS.....

Exceptional, traditional music

This Wednesday at 2 p.m., the Bozar Trio-Troubadors bring their traditional instruments to the Calumet College Common Room. It should be an excellent opportunity to hear traditional folk music played on models of the actual medieval instruments for which the compositions were written. The trio will be playing music by Josquin Des Prez, Byrd, Morley, and other anonymous medieval composers. The members of the trio are Cathy Stanton (flute), Greg Paskaruck (violin, viola, and voice), and Stratton Bull (violin and counter tenor). FREE

Bethune and all that jazz

The annual Bethune Jazz series makes its return this month. Local Toronto jazz musicians are featured in the comfortable setting of the Bethune Junior Common Room, every Wednesday afternoon from noon until 2 o'clock. This Wednesday, Time Warp makes its York debut and next Wednesday, January 17, pianist Mark Eisenman will be presented. FREE

York University

Programmes in Israel

SCHOLARSHIPS

The Leonard Wolinsky Scholarships are awarded annually to two York students for one year's full-time study in Jewish Studies at an Israeli university. Value of the award is \$2000.

The Hebrew University Scholarship is awarded annually to a York student for one year's full-time study in Jewish Studies at the Hebrew University, Jerusalem. Value of the award is tuition and room.

All three scholarships are open to any full-time York student, who has completed at least one full year at York. Preference will be given to students completing their second year of full-time studies and who are concentrating in Jewish Studies. The academic record of applicants will be given considerable weight. To qualify students must meet faculty requirements for study abroad, receive approval of their course of study in Israel from their faculty and major department, and be accepted by the Israeli university.

INFORMATION MEETING
Thursday, January 13 from 12 noon to 1:30 p.m.
in Vanier Senior Common Room

YEAR ABROAD PROGRAMME

Under the York University-Hebrew University Exchange Programme, York University would like to establish a York student group at the Hebrew University in Jerusalem for next year. Such a group might be able to assist students in planning their programmes of study and with other arrangements for and during their year abroad. Should the number of students warrant, there will be a resident advisor in Jerusalem.

When and where to apply

Enquiries for the *Year Abroad Programme*, the *Leonard Wolinsky Scholarships*, and the *Hebrew University Scholarship* should be addressed to

Prof. M. Brown, Chairman, President's Advisory Committee for the York University-Hebrew University Exchange, 250 Vanier College, York University, Downsview, Ontario M3J 1P3 — Telephone: 667-3900

Scholarship applications should be submitted no later than February 15 for awards to begin the following September. (Awards will be announced on or about March 30.)

ENTERTAINMENT

Less is Moore in Six Weeks

Dudley Do-Good meets Ice Queen in mushy melodrama

Marshall Golden

Imagine, if you can, this scenario. A beautiful, single, middle-aged woman heads a multi-million dollar corporation that bears her name. She is the mother of a girl, 11, who is cuter than the proverbial bug's ear. The twosome has all that money can buy except for one thing: true happiness (can you hear the violins yet?). It seems that the daughter, who is gifted in everything, has leukemia and only six weeks to live (now you can hear them!).

The mother meets a political candidate with whom the most she has in common is her real-life last name (Moore). Together they devote enormous amounts of time and effort to increasing the girl's happiness. Not unpredictably, the girl has one last wish. (are you ready?): she has always wanted to dance the Snowflake Solo in the Nutcracker ballet. At the film's

climax the dying girl's wish comes true (at the Rockefeller Centre, of course) and in the audience, the mother cries, the candidate cries, and even the choreographer cries backstage.

Now, by this point you, the reader, are doing one of two things. Either you are crying or you are throwing up. If you are crying and you are happy that you are crying, go and see *Six Weeks*. If you are crying and don't know why, it's because you have been cleverly manipulated by a calculated, tear-jerking script. If you are throwing up, you are probably well-adjusted and too critical to buy this cinematic garbage.

Six Weeks is a film whose every scene, characterization and plot twist was created for the sole purpose of making you weep (and making somebody else rich). Now, there's nothing wrong with crying, but a film needs something more.

The conflict must be believable. The writers of this film, however, seem to have just arrived home from a vacation in Never-Never Land.

Dudley Moore is cuddly and adorable as the sensitive political candidate (a sensitive politician?) and Mary Tyler Moore has basically the same character she had in *Ordinary People*--everyone's favourite Ice Queen.

The film is so goody-goody and sugar-coated that it makes your teeth ache. By the end of the film I was dying to see one punch or hear one naughty word. Mary spent the entire film saying "Shoot!" instead of that unspeakable s-word. If you are the type of person who's loved by everybody's mother, and you're convinced that you're second in goodness only to Mother Theresa, go and see *Six Weeks*. Its goodness will leave you feeling little better than a child molester.



The Moore Brothers, Dudley and Mary Tyler, and dancing sidekick explore the limits of nausea.

Through the Flower

Judy Chicago

Anchor Press

Jane Horsely

This autobiography, subtitled *My Struggle as a Woman Artist*, has been revised and updated. The book takes us from Judy Chicago's childhood to 1974, with an afterword from 1982. Judy Chicago is best known from *The Dinner Party*--a monumental piece that encapsulates the symbolic history of women's achievements and struggles in Western Civilization.

Worked on by a collective, *The Dinner Party* was meant to be a sort of reinterpretation of the Last Supper by those "who do the cooking". The guests were images on plates, a reference to the way in which history had consumed rather than revered women of achievement. It is a travelling exhibition (seen at the Art Gallery of Ontario last February), and there are several books available about the exhibition itself.

Judy Chicago details her upbringing in a non-conventional Jewish household in Chicago--her father was a Communist sympathizer and her mother, also politically active, was artistically oriented. She first encouraged Judy to develop an interest in art. Chicago describes her difficulties in being accepted by the art community while studying at UCLA. She experienced a conflict between the use of a formalist style with neutral content which would be noticed and the use of female imagery (vagina and womb symbolism) which was virtually ignored by art authorities who are predominantly male.

Chicago spent a lot of time and energy working with women, and inspiring them often, according to her, to be later rejected. She helped set up Womanspace, a women's cooperative gallery, and the Feminist

Studio Workshop (at California Art Institute), which later merged into Woman's Building. This building also housed feminist bookstores, performing groups, women's journals--it was a home for female culture. Judy Chicago believed that the only way for women to be able to

fully express themselves as women was to create a distinct environment for that expression which stands apart from the patriarchal structures of existing institutions. With access to the mechanisms of society, women can change their environment. Through art, Judy Chicago

and others feel they can contribute their values and attitudes as women to the culture in such a way as to affect society.

Beneath the rhetoric, *Through the Flower* is a success story which should interest anyone concerned with art, feminism and women's input into culture and more. With the flower as the symbol of femininity, used initially by Georgia O'Keefe, Judy Chicago reveals an inviting by undefined space. At this centre Chicago hopes the gulf between masculine and feminine can be bridged and healed in a new expression of humanity.

BOOKMARKS

Fifty Stories and A Piece of Advice

David Arnason

Turnstone Press

Jane Horsely

"Bill Gretchen won a TV set on a raffle a week before he died of leukemia."

Fifty Stories and A Piece of Advice really isn't that. Instead, this book is 17 stories and a collection of anecdotes.

One way to describe this book of uneven quality is in terms of its minimalist plot development. David Arnason, co-founder and editor of *Canadian Fiction* and professor of English at the University of Manitoba, seems most concerned with creating a mood, and evoking humanist concerns about the truth of history and about people's lives. Some of the stories are full of black humour and absurdity, like "The Washing Machine", and work well. Others aim for a bleak or mysterious undertone but are often incomplete. A strong story, "A Letter to History Teachers" is a great look at the opposition between recorded factual data of history and personal memory.

Arnason experiments with the narrative structure, developing parallel lines of plot in an intriguing manner. In "A German Lunatic on Top of the CPR Building", he interposes ruminations on the war mentality and lunatics, with illustrations of different types of female figures. "Binary Lovers" contrasts the seduction of a female student by a professor with the metaphysics of thoroughbred racing and numerical axioms.

Some stories concern the Icelandic fishing community around Lake Winnipeg and their belief in the supernatural (a fish that prophesizes); others talk about the garbagemen and the winos who sleep under bridges. The stories, as Arnason himself describes "The Last Story in the Book", lack plot development of the kind we expect, but they do have interesting characters and a distinctly Western Canadian flavour.

.....
Discovery, Harbourfront's annual poetry competition / auditioning, takes place on Jan. 11. Twenty-five names will be drawn at random from those collected by 8 p.m. that evening. Any unpublished poet may participate. The winner, chosen by a panel of writer / editors, will be invited to give a paid reading in a future regular reading. For information, call 364-5665.

NEXT WEEK

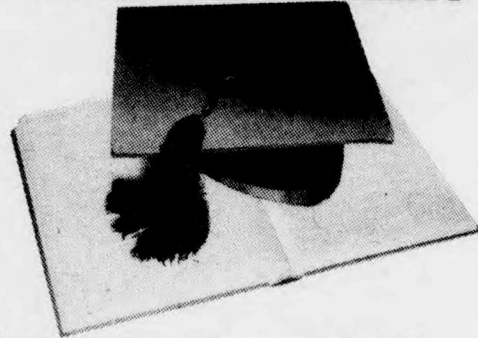
Jimmy Dean, Jimmy Dean

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Alget's Paris

Celtic Translations

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A Boy and His Dog10:30
Plan Nine From Outer Space12:00

SATURDAY JANUARY 29

Silent Running6:00
2001: A Space Odyssey7:30
The Man Who Fell to Earth10:00
The Day The Earth Stood Still12:00



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<ul style="list-style-type: none"> ■ Fri. THE WORLD ACCORDING TO GARP - 7:30 ■ Jan. 14 OUTLAND - 9:45 	<ul style="list-style-type: none"> ■ Fri. I LOVE YOU - 7:30 ■ Feb. 4 GARDE A VUE - 9:30
<ul style="list-style-type: none"> ■ Sat. PORKY'S - 7:30 ■ Jan. 15 A WEDDING - 9:15 	<ul style="list-style-type: none"> ■ Sat. STAR TREK II - 7:30 ■ Feb. 5 POPEYE - 9:30
<ul style="list-style-type: none"> ■ Fri. DINER - 7:30 ■ Jan. 21 VICTOR VICTORIA - 9:30 	<p>BOTH FEATURES \$2.99 SECOND SHOW ONLY \$2.00</p> <p>YORK UNIVERSITY CURTIS LECTURE HALL L CYSF</p>

SPORTS

Rookies pull their weight

York Wrestlers surprise at Western Invitational

Chris B. Dodd
The York Wrestling team travelled to London over the Christmas holidays, where they took part in the annual Western Invitational tournament.

In one of their most impressive

showings to date, the Yeomen placed a strong second overall, behind the meet-dominating University of Michigan Huskies.

Coach Albert Venditti was "more than happy" as Yeomen competitors walked away with a gold, three

silvers, and a bronze medal for their efforts. A year ago, York managed only two fourth place finishes at the same tourney.

A highlight of York's effort at the tourney was rookie Andrew Taylor. Competing for the first time in the

119 lbs. class, Taylor won all three of the matches in which he participated en route to the gold medal.

Second-year men Randy Smith and Aaron Hume, who last year placed fifth and sixth at the CIAU's, both came away with silver medals. They won their respective pools but were slightly outclassed in the finals.

Experience the key

Smith, competing for the first time since suffering a head injury in early December, showed the effect of that layoff as he wrestled inconsistently throughout the event. He did, however, manage to put together three consecutive victories before Commonwealth Bronze medalist Maldyn Cooper "thumped" him in the finals.

Aaron Hume fared no better as he faced Canadian champion Peter Domarchuck from Guelph. Hume narrowed the margin to two points

at the half, but Domarchuck's experience proved too much for him as he prevented the York wrestler from scoring for the remainder of the match, and he emerged a 9-4 victor.

Rookies Ken (Puff) Huff, at 167 lbs., and Tony Nagee, at 134 lbs., also wrestled well, advancing to the medal rounds. Huff continued to show that he is York's surprised this season as he fought to a second-place, silver medal finish. His only loss, a 7-5 squeaker, came at the hands of Western's five-year veteran, Denis Graham. Nagee had to settle for a bronze medal when he lost to 1980 CIAU runner-up Hector Hutchinson of the Ryerson Rams.

Pins & Notes: Team captain Jonathan Graham and Jeff Kawzenuk should be ready for the Yeomen's next match, January 6, at the Montreal Open.

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OPPORTUNITY

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Employment and Immigration Canada

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Yeomen "not intimidated" in exhibition win over Guelph

Chris B. Dodd

It may not have been very pretty and it was just an exhibition game, but a win is still a win and the Yeomen hockey team took great satisfaction in defeating the Guelph Gryphons by the score of 4-2 last Monday night.

The Gryphons, who have earned a reputation for playing hard, and maybe even a little chippy, tried to knock down everything that moved. "The Yeomen were not the least bit intimidated, which provided for a game marred with penalties that were called, and cheap shots that weren't."

In the long run the Gryphons were self-defeating, but they struck first and early when Guelph defenceman Gary Nugent led a rush and stunned the Yeomen with a goal 42 seconds into the game.

Following the opening goal the Yeomen survived a crucial point in the game as netminder Dave Stewart thwarted the Gryphons on a power

play to hold the deficit at one goal.

Later in the period Mike McCauley tied the score, connecting on a picturesque two-way passing play.

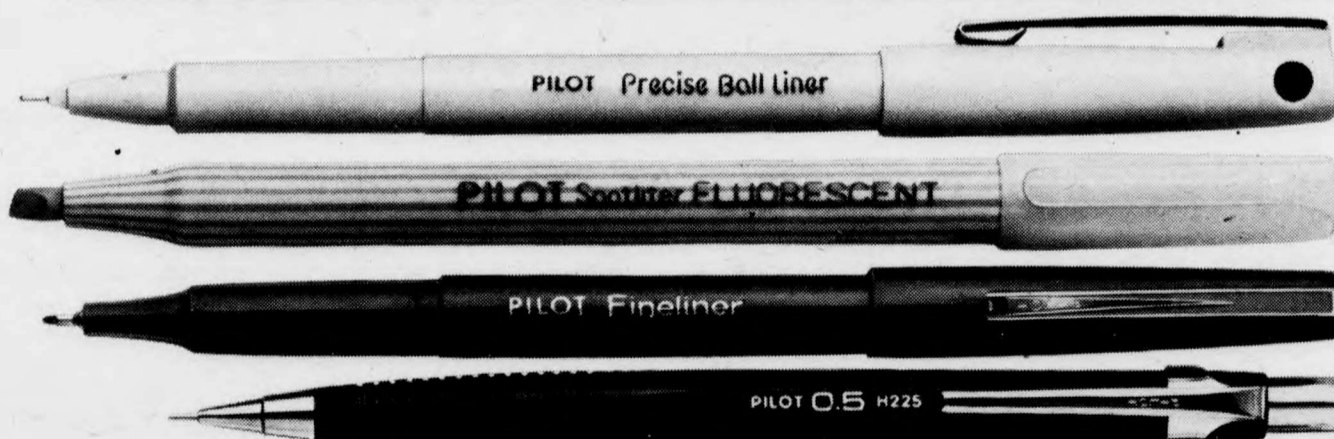
The score remained tied at the end of 20 minutes although the Yeomen stormed the net while enjoying a two-man advantage late in the period, only to hit the post and the crossbar.

For the Yeomen, the frustration ended at 6:53 of the second period when Steve Feitler fired one home on a two-on-one breakaway.

When the third period began the Yeomen took complete territorial domination and scored what proved to be the winning goal when Dennis Endrizzi slapped a 50-footer through the legs of Guelph goalie Louie Melgeauf.

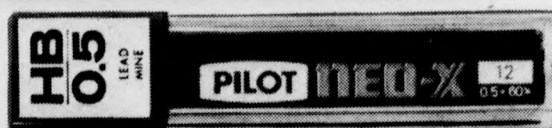
Martin Pery added insurance with his goal midway in the final period with both teams playing a man short.

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The York Student Fund and College Councils
Present the 1st Annual

Winter Carnival

This coming January will mark the first in a series of York Student Fund events. Starting on January 20 and continuing through to January 22, YSF and the college councils will present Winter Carnival with many events to participate in.

Contact your College Athletic Reps, or your Council President for more information, and sign-up sheets.

The following is a tentative schedule:



Thursday, Jan. 20
5:00 p.m. - Scavenger Hunt
9:00 p.m. - Pub Night



Friday, Jan. 21
1:00 p.m. - Sports
4:00 p.m. - Snow sculpture judging (starts at 9:00 a.m.)
8:00 p.m. - Worm Races



Saturday, Jan. 22
2:00 p.m. - Earthball game
5:00 p.m. - Scavenger Hunt ends
7:00 p.m. - Prize Ceremony
8:00 p.m. - Dance



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Perfect three game stint "brings it back"

Defence the key in Yeomen Classic Cage victory

Mark Zwol

The Excalibur Classic Basketball tournament trophy is back at York University.

Coach Gerry Barker's rampant Yeomen chopped towering Waterloo down to size with a ball-hawking defence to capture the championship game of the tournament last Wednesday night.

Before a crowd of 600, York edged Waterloo 68-63 and became the only team in the tournament's history to take the title three times.

The Yeomen climbed the ladder to the championship game by defeating the University of New Brunswick 88-72 in opening round action, and by upsetting fourth-place finishers Concordia 64-57 in the second round.

Waterloo handed USA entrant University of Southern Maine (a 20-7 team in NCAA division three play), its first loss in the opening round 80-68, and went on to beat fellow QUAA opponents, McGill Redmen, 73-71 in an intense second-round game to reach the final.

Centre Steve Atkins and guard Peter Savich of Waterloo were two of the five all-star selections to receive travel bags, compliments of tournament sponsor, Labatt's Breweries. York forward Tim Rider, who led all scorers with 23 points in the championship game, was also named to the team.

Enzo Spagnuolo, M.V.P. award for his outstanding play. Atkins and Savich led all Warrior scorers with 16 and 14 points respectively.

York outshot Waterloo from the floor, 500 to .441 and held the edge in turnovers, coughing up the ball 12 times to Waterloo's 15. On the backboards, York also gained the edge, 24-22, despite a height disadvantage of as much as three inches per man in the starting line-up.

On the ropes

Waterloo put York on the ropes with four unanswered baskets to cut York's eight-point lead to one, 37-36, before the close of the half.

Tim Rider ran into foul trouble very early in the match, having committed two personals by the 44 second mark of the first quarter. Waterloo forwards, Randy Norris and Paul Van Oorschot, both hovering at the 6 foot 10 inch level, switched off on the high post, leaving a mismatch under the basket between Norris and Yeomen Grant Parobec, who is a scant 6 feet 3 inches in comparison. Rider, meanwhile, had to force his rebounding and was consequently nailed for "reaching in".

Norris was unshakable on the offensive boards for Waterloo in the early going as he cashed in on several of the "open" chances he found.

But it was Enzo Spagnuolo's explosive, lane-ripping drives that carried the Yeomen pitch. As in the previous matches, "No. 4" put on a crowd-pleasing display of both offensive and defensive skills that won him MVP laurels.

Mark Jones, the other half of the Yeomen backcourt tandem, sank a pair of 25-footers, while Grant Parobec added to York's outside game by hitting from virtually every spot in the 30 foot circle.

York broke the game open by stringing ten consecutive points together early in the second half.

Centre John Christenson, who earlier in the season won the M.V.P. award at the Laurier tournament, anchored the tightened Yeomen defense, logging down eleven of the team's 16 defensive rebounds.

The Yeomen could undoubtedly have added to that tally had they been facing a zone defence, but the constant pressure of a man-to-man defence led to a more physical game "underneath". Arms and even elbows were often seen skying well above the ten-foot level of the rim to grab a rebound.

"If a team doesn't execute a zone defence well, you can take advantage on the boards by getting into the holes and scoring a lot of baskets that way. But when you have an above-average team in height like Waterloo, who play an aggressive man to man game, there's usually a lot of physical battles going on to get into position for rebounding," Barker explained.

Foul line trouble

It was, however, as a disheartened Waterloo coach Don McRae said, a "rough night" at the foul line that subsequently did the Warriors in. They had stormed back in the third quarter to pull the game to within seven points, 53-46, after York's opening ten-point outburst. York fell into foul trouble which gave the Warriors the advantage of having a bonus situation at the line. But Waterloo failed to capitalize, missing four crucial foul shots that would have narrowed the Yeomen margin to three.

Overall, the Warriors were one for eight from the line in that see-saw third quarter, and managed to connect on only 10 of 30 chances for the entire game.

To add assault to injury, York rattled Warrior offensive patterns with blitz-like quickness on their defensive play. Tim Rider, who had been in foul trouble earlier, adjusted himself in the second half and was consequently fouled by a seemingly frustrated Warrior unit.

Rider sank his two line shots with less than ninety seconds left to give York a 68-61 lead. The Warriors could hit on only one more basket, but the game was essentially over as the Yeomen employed a "slow-ball"

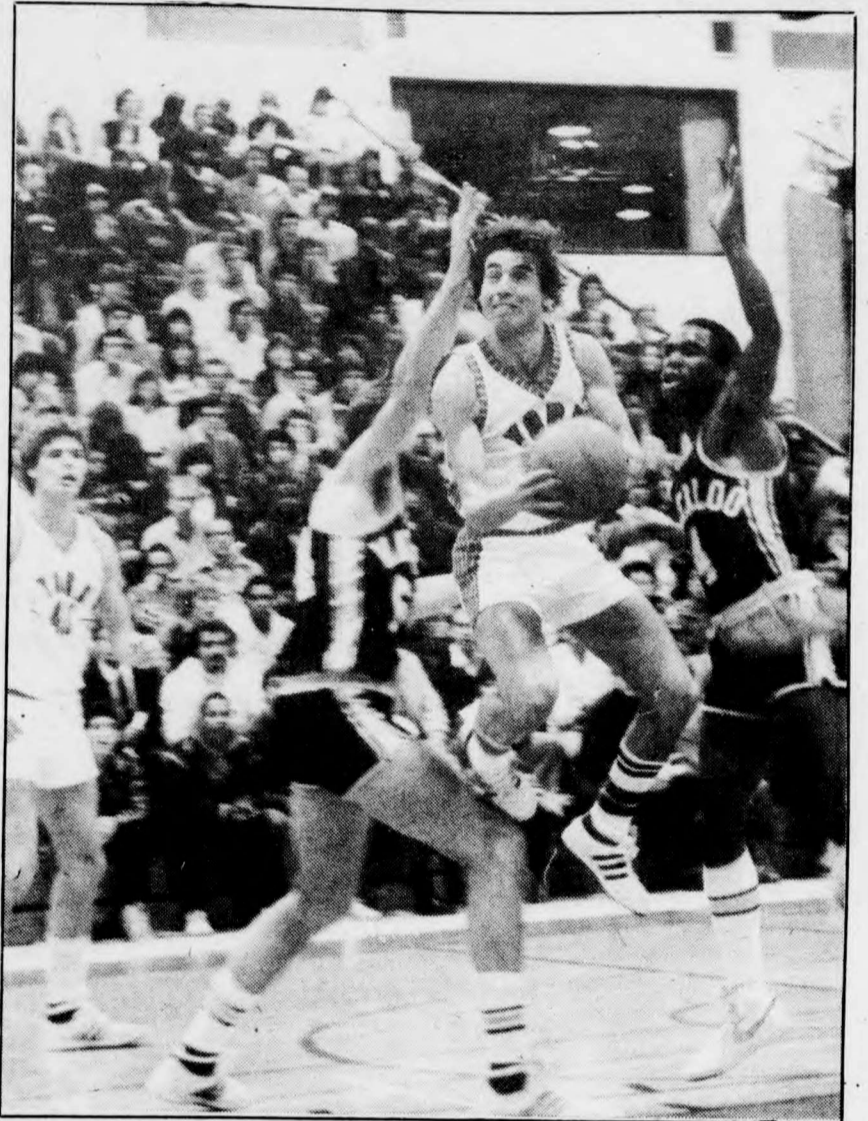


Photo: Mario Scattoloni

Tournament M.V.P. Enzo Spagnuolo "rips one" en route to leading the Yeomen to a 68-63 triumph over Waterloo in the championship game.

weave to kill the remaining seconds.

The tournament victory also marks a new and polished Yeomen team image. They're now a team capable of championship play even without the contributions of their all-Canadian guard, Dave Coulthard, who graduated last spring after five brilliant seasons with the Red and White as the third leading career scorer in OUAA history with 1,133 points.

Life after Coulthard

Coulthard, along with teammate and close friend, Bo Peleck, led the Yeomen to five consecutive OUAA East Divisional titles, four OUAA championships, a five straight CIAU appearances. But the Yeomen, who now add the Excalibur Classic to their Laurier tournament crown along with runner-up finishes in two other tourneys, are touted as the team to beat in the New Year as they ply for their sixth consecutive OUAA East Divisional champion-

ship.

"It's a great feeling to go all the way and win a tournament like this," an elated Enzo Spagnuolo said afterwards. "We came to play and played well as a team. Tim and John played tough under the boards. Grant was hot from the floor. We all contributed. This should give us some momentum going into the new year."

Rebounds In other games, the University of Southern Maine defeated the University of New Brunswick, 77-60, for a seventh place finish... the Guelph Gryphons walked over the Laurentian Voyageurs, 74-63, to take fifth place... other tournament all-stars included McGill's Willie Hinz and Dave Burden of Laurentian... the Yeomen's next home appearance is Tuesday, January 11th, against R.M.C. Game time is 8:15 at the Tait Gym.

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