

Excalibur

York University Community Newspaper

Thursday, April 3, 1980

Vol. 14 No. 25

Mob marches on Queen's Park

(CUP) More than 2,000 angry students roasted the Ontario government March 27 in a protest on the steps of the legislature against tuition fee increases.

Chanting "Tories Out" and "Save Us From Davis", the students heard speaker after speaker condemn the Conservative government for increasing tuition by up to 17.5 per cent.

"It is not the students against society," said Toronto Mayor John Sewell, "it's the government. Education is a right and a necessity. We have to have a system we can afford."

"I'm with you and I support you."

Student leaders also attacked the Tories for increasing tuition, failing to give the universities and colleges enough money to keep pace with inflation and for not improving the Ontario Student Assistance Program (OSAP), despite fee hikes and inflation.

up twice the rate of inflation like education minister Bette Stephenson wants."

Liberal education critic Dave Sweeney told the students that in response to a question he asked that day in the legislature, Stephenson had said that Ontario students still aren't paying enough tuition.

Stephenson also appeared before the vocal rally, which was sponsored by the Ontario Federation of Students (OFS).

She said taxpayers are being "very generous" to students and added that she thinks many students are unaware that an accessibility study by the government until the study results are in.

Stephenson did say that OSAP changes will be introduced in the near future but gave no indication that the rally had done anything to change the government's mind on the fee hike.

OFS chairperson Chris McKillop vowed at the rally's end that the student organization will continue to fight the increase and pressure the government for improved funding for post-secondary education and OSAP. OFS is also encouraging fee hike strikes being planned for September on several campuses.



An angry mob of York students marches on Queen's Park.

Mary Doll



Gary Hershorn

The most volatile exchange of the two-hour protest came when premier Davis addressed the crowd.

"There are others who will promise you more support. I firmly believe the university community in this province is being supplied with an equitable and fair share of funds," Davis told the students.

They responded with cries of "bullshit" for more than a minute.

"I don't think the public is going to be too impressed," the premier replied.

"We are the public," the students shouted back.

"I understand that but there are a lot of other people in this province who have legitimate needs. Our job is to do it as equitably as we can and I can't promise you any more," Davis concluded. "That is what you expected me to say and I hope I haven't disappointed you."

Provincial Liberal leader Stuart Smith, who has attempted to topple the minority government on a non-confidence motion and force an election, also addressed the crowd.

"It's not unreasonable if tuition fees go up with inflation," Smith said, to heavy booing. "But it is unreasonable when fees go

False alarms plague firemen

Mark Monfette

If you've seen an awful lot of fire trucks racing around campus lately, it's not because York is slowly burning down—it's due to the high incidence of false fire alarms occurring in residence this term.

Although some students apparently find this quite a hoot, the Fire Department of North York is definitely not amused.

According to Greg Alexander, Fire Safety Co-ordinator with the department, York campus is one of the major trouble spots in the entire city. He claims that since Jan. 1 of this year, there have been 16 "malicious reports of fire" and that last year's rate was "astronomical."

"This is unbelievable coming from a university," he stated.

"Most of our trouble comes from children in public housing projects or in the Jane-Finch corridor area."

What is of particular concern to the fire department is that each false alarm ties up five of their vehicles and prohibits them from responding to other emergencies, such as resuscitator calls.

According to Alexander, the department answered 1,536 resuscitator calls last year and "a delay of a few minutes can result in brain damage or death." He stated that one death has occurred already as a result of a false alarm when a fire

truck on the way to the scene was involved in a collision.

The York administration is also concerned with the growing problem and is in the process of implementing new policies to deal with the matter.

Already this year, five McLaughlin students have been fined for misusing fire fighting equipment and one student was charged under the Criminal Code with setting off a false alarm. He was convicted and given probation.

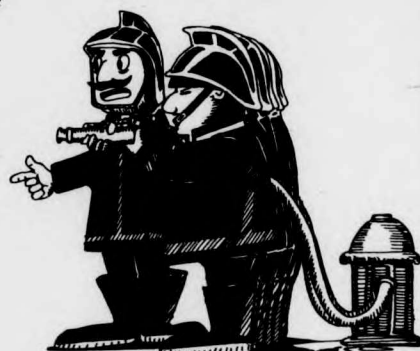
Under the Criminal Code of Canada, anyone convicted of ringing a false alarm is liable to imprisonment for two years. Tampering with fire fighting

equipment is also an offense under the Code.

Under York's revised policy, a guilty student would face a minimum fine of \$100 and possible eviction from the residence and even the university.



To deter false alarms, protective devices have been placed on the alarms themselves. Ink powder is also being used in an attempt to catch the guilty students "red-handed."



OISE and York discuss merger

Neil Wiberg

Talks have been held at an informal level regarding a possible affiliation of the Ontario Institute for Studies in Education (OISE) with York University.

OISE is currently affiliated with the University of Toronto. However, this relationship now appears in jeopardy following a vote by the council of the U of T's school of graduate studies. The council voted 27 to 7 to end the 14-year partnership with OISE as of June 30, 1981.

York vice-President of Academic Affairs William Found confirmed that he had been involved in the informal talks

with OISE. He told *Excalibur* that the discussions had not progressed to a stage where actual details were being discussed.

OISE does not have degree-granting status. It needs an affiliation with a university beginning in the 1981-82 academic year.

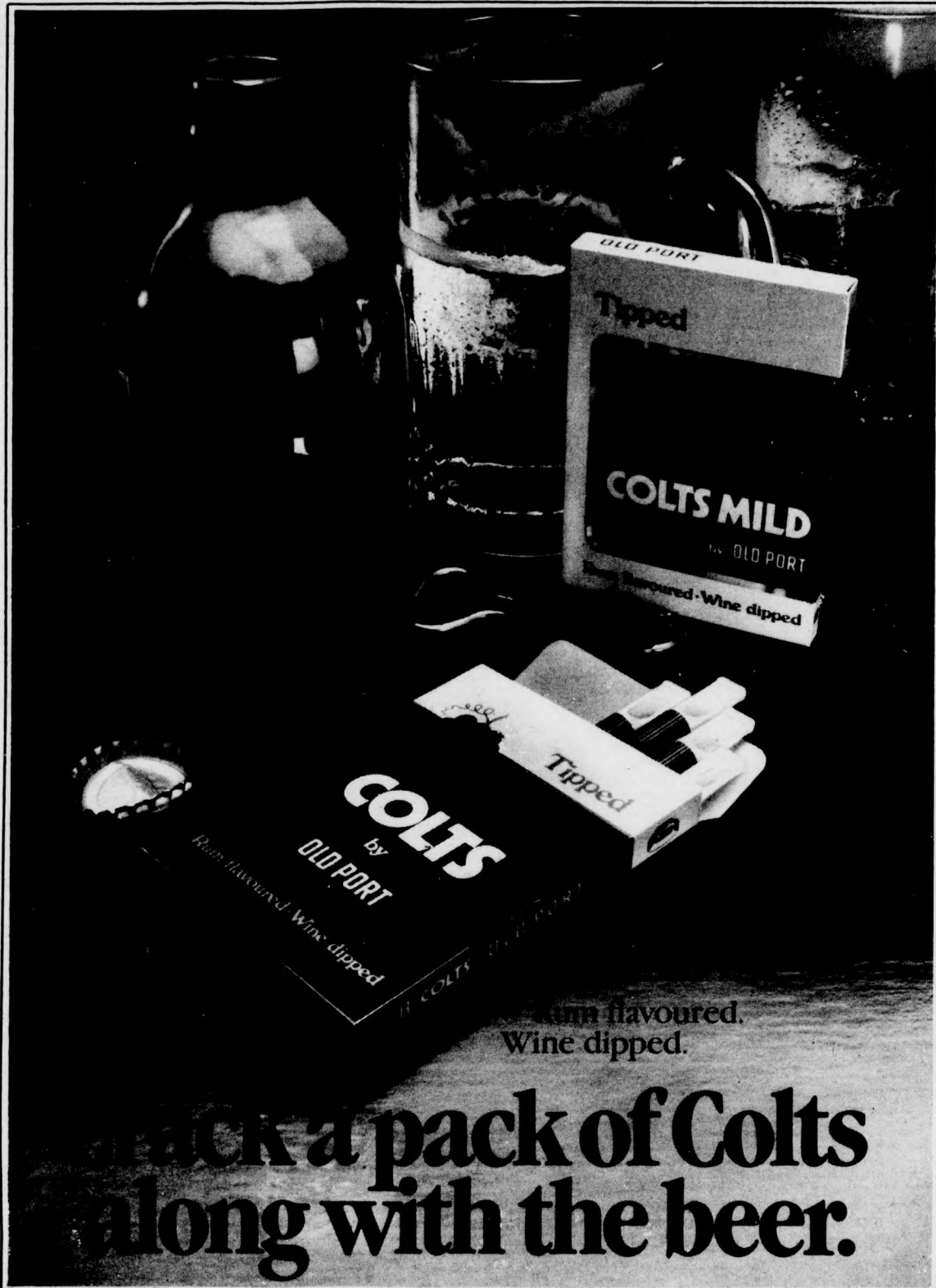
Clifford Pitt, OISE director, was enthusiastic in his assessment of York. "York is an outstanding institution which offers an enormous range of faculties. It would be a fine university to be affiliated with."

Pitt suggested that OISE might affiliate with more than one

university. However, he admitted that York was the only institution "where we have talked to several people."

Found pointed out that there has been a history of co-operation between the two bodies. Professors in York's education department have been involved in joint projects with academics from OISE.

There is a possibility that OISE might negotiate a new agreement with the University of Toronto, although OISE would probably enjoy less dependence under any renegotiation.



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Mature students

Term-end party on Monday, April 7 from 3 p.m. - 7 p.m. in the Mature Students Lounge, Room 001, McLaughlin College. Snacks and cash bar.

Right to Privacy Committee

The Video Cabaret production of 1984 will present a special benefit performance for the Right to Privacy Committee at TWP theatre on tonight at 8:30 p.m. All seats \$5.

"My Darling Pussy"

The thirty-year love story of David Lloyd George and Frances Stevenson, as told by Prof. Gerald Jordan, will be performed in the SCR of McLaughlin College on Tuesday, April 8 from 1 p.m. - 2 p.m. Coffee provided.

Resistance in South Africa

The African Students' Association present a guest lecture on "Growing resistance in South Africa" today at 4 p.m. in Curtis Lecture Hall 110.

Festival of Plays

Plays tonight are *Emily Carr* at 7 p.m. and *Sex and Death* at 8:30 p.m. Atkinson Studio East. Free.

York Alumni

York University Alumni will present a panel discussion "The University in the '80s - Should the Buyer Beware?", Wed., May 7 in the Rosetti Room of the Chelsea Inn from 8 p.m. to 10:30 p.m. A reception will be held from 7-8 p.m.

Continuing Education

The 8th Annual Conference On The Family, sponsored by York's Centre for Continuing Education, will be held April 16 to 18 on the main York campus. A wide selection of workshops will be open to the general public.

Osgoode

Charles Fried, Harvard law professor, will deliver the annual 'OR 'EMET Public Lecture, presented by Osgoode Hall Law School of York University, Wed., April 16 at 12:15 p.m., in the Moot Court Room at Osgoode. "The Moral Foundations of Private Law" will be discussed at that time.

Editorial elections Monday and Tuesday Noon to 5 pm

Meeting today at 1 pm

EXAMINATION SCHEDULE

FACULTIES OF ARTS, EDUCATION, FINE ARTS, SCIENCE

Please note the following changes to the Examination Schedule dated March 3, 1980

ADD

Political Science
AS 436.6 2:00 pm-4:00 pm Wed. April 16 Admin. Studies 032

Sociology
AS 210.6B 6:00 pm-9:00 pm Wed. April 23 Curtis K

DELETE

Earth Science SC 311.3(W)
Earth Science SC 412.3(W)
English AS 342.6
English AS 414.6
English AS 417.6A
Political Science AS 320.6
Political Science AS 351.6
Political Science AS 356.6
Vanier College Tutorial AS 169.6
Winters College Tutorial As 138.6

CHANGE TO READ

Geography
AS 303.6 Ross N306

Liberal Science
SC 344.6 7:00 pm-10:00 pm

Psychology
AS/SC 201.6H Thurs. May 1 Stedman F

Editorial

"York is for U"

During the last few years enrolment at Ontario universities has plummeted. In college admissions and recruitment offices across the province, bureaucrats have become involved in a mad scramble to attract as many warm bodies to their respective institutions as possible, expenses be damned. One of the most costly and, shall we say, tacky devices being used is an advertising campaign selling a particular university's perceived "lifestyle." Guelph, that apparent nirvana in Ontario's snow belt, is leading the way.

And what about York? Well, it appears that we're above such things. A recent *Globe and Mail* story quoted a York spokesman as saying that "lifestyle advertising isn't compatible with what we see our school representing." Oh, no? It seems to us that York's lifestyle is one of the few things it has going for it. And one of the few things it is known for at all.

If you doubt what a fun place York U. is, just take a look around. How many universities in

Ontario have turned their libraries into a three-story lounge. Go into the social science section any morning and you can catch Bernie pronouncing to all on the problems of the Leafs. Stroll into twentieth-century fiction and learn all about Shelly's new hunk. There may not be many books but the few that are there make for terrific decoration.

Where else in Ontario are students spared the unnecessary trouble of voting for a student president every year? Where else can you learn disco (the "Central Square Hustle" perhaps) every Tuesday and Thursday night for only \$25.

And what about the Stong Pond? Shimmering ripples and gliding geese. We hear that palm trees are soon to be planted round its sandy shore and rowboats rented out for those romantic moments after the pubs close. Combined with the newly-announced plans to turn Central Square into a roller disco, how can students not be attracted to York for their higher education.

No, the York administration is ignoring our prime resources.



Perhaps they feel that our internationally renowned General Education program in first year will bring in the hordes. Turning out all those well-rounded intellects surely elevates our image.

We don't think so. What brings in the dough (and the students) today are good slick ads and we humbly offer the following dialogue for that perfect 30-second TV spot:

He: (tight jeans, no brains, holding squash bag) Hey Shelly, what's happening?

She: (tight jeans, no brains, holding armload of overdue books) Like everything Bernie! Just finished my terrific gen ed nat sci 127.3 half-course with that dynamite cross-appointed visiting assistant prof.

He: Really! Wow! York is great, Shelly! Want to play tennis at the new tennis centre or go for a swim in the pool or just go to the

library and rap?

She: Sure, let's do all of them, Bernie, and then get down to the pond and sip Perrier.

He: (slyly) And then we can go to my fabulous residence pad and study all night, eh!

She: (blushing demurely) Oh, Bernie! It's so easy to fall in love here at York!

Now if only we could persuade President Macdonald to join a new wave band...

Bacardi rum.

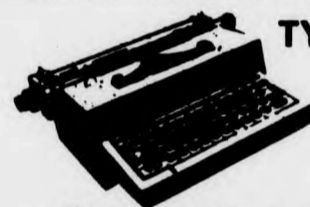
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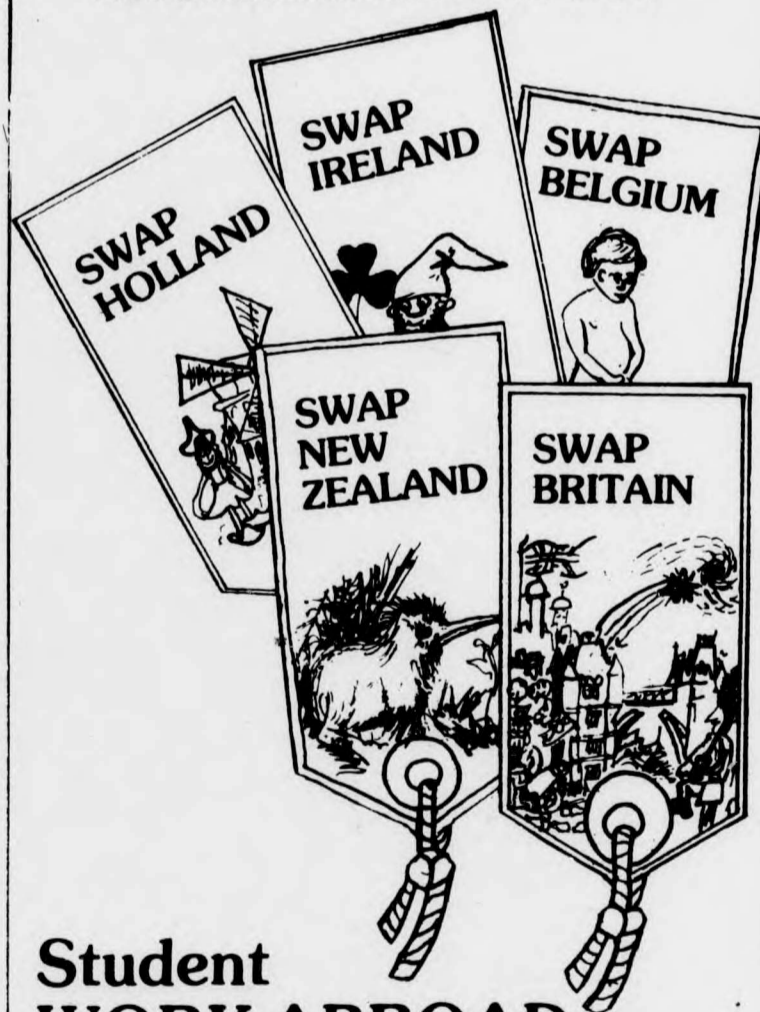
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Interlude:

A poet, a newsman

Bryon Johnson

Bruce Gates

It was the early fall of 1938, and war was impending as Hitler's troops prepared to march on the Sudetenland. Not far away in the Czech border town of Breclav, an impressionable nine-year-old boy lived comfortably among the fine literature and music of a well-to-do family. But that comfort and security was shattered by the Nazi invasion, as the family was forced to flee the approaching tanks. The flight from the homeland finally ended in 1940 when the grateful family arrived in Canada as immigrant farmers and settled near Burlington.

Nineteen-eighty and the seventh-floor office of *Maclean's* are far removed from Breclav and the Nazi invasion. And that nine-year-old boy — who had watched in a mixture of awe and terror as his home town was being invaded; who helped his parents on the family farm in their new country; who learned English in six weeks as a wartime boarder at Upper Canada College — is now the editor of Canada's *Weekly Newsmagazine*.

Peter C. Newman: student laureate, journalist, man of letters, author. His office walls are adorned with the covers of every *Maclean's* since it became a newsmagazine on 6 October 1975.

Newman leans back in his chair and takes a long, contemplative draw on the pipe that has become a trademark: "I can't honestly say that I've ever regretted writing something, or not enjoyed writing something. It's a very exhilarating exercise for me to write. I do it at four o'clock every morning."

"There sits the journalist, ever the outsider, hunched over, discomfited, suspect, fascinated and feverishly scribbling. It's a mad trade and I love it."

Newman said this in 1973. But his first love is writing his books. "*Renegade in Power* (1963) was

the most exciting book because it was the first book to try to look at a living politician in a real way," he says. "Before that, politicians had always been written about posthumously and just sort of unrealistically praised."

That book, which was about the Diefenbaker years, became an all-time Canadian political bestseller. And his other political book, *The Distemper of Our Times* (1968), about the Pearson years, became a Book of the Month Club selection.

In all, Newman has written six books, including the all-time Canadian bestseller, *The Canadian Establishment, Volume 1*. And he has two more planned: "I'm doing the second volume of *The Canadian Establishment* and I'm doing a history of *Maclean's* which is due out this fall," he reveals. The *Maclean's* book is for the magazine's 75th anniversary.

But before the books, before *Maclean's*, the *Toronto Star*, and the *Financial Post*, there was the University of Toronto and that first byline in the *Varsity*.

"It was the biggest thrill I ever had," he recalls of his initial article, which was a poem called "Interlude". It won second prize in an annual poetry contest. "I didn't publish much poetry but I wrote a lot of it."

Perhaps if the Faculty of Mining Engineering hadn't been being stationed in Ajax, Ont., Newman might have become a poet or an engineer. For journalism wasn't even in his stars at the time. But Ajax helped to change all that for him: "There wasn't much to do there — nothing to do — so I started keeping notes of what was going on and sent them into the *Varsity*, and they published them. And that's how it got started."

From his first story for the *Financial Post* about dog food ("it was a big deal then because it was a new thing for manufacturers to actually make dog food"),

Newman developed his own style of writing — a "new journalism" type of approach that applies the creative principles of novel and poetry writing to the more prosaic style of a standard news report. He was one of the first to add color to business writing.

"Yeah, I think if you want to put a label on it...that's really part of what I did was introduce new journalism into Canadian politics," he says. "It's hard to imagine now, I know, but before, people just sort of wrote down what politicians said and that was it. Nobody ever used adjectives on them, or said they were full of hot air, but of course now that's standard practice."

Newman has proven that creativity belongs in journalism, and he has shown how resourcefulness can reap rewards farther down the road:

"When I was at the *Financial Post* (1951-1955), I joined as the most junior of juniors. For the first year and a half, all I did was review annual reports. Every company, every annual report, I had to summarize — which I truly believe is the most boring job in the world.

"And yet, you know, twenty years later I could write *The Canadian Establishment*. And I knew the whole anatomy of Canadian business elite from summarizing those annual reports. I knew what every company did, who owned it...so you know, it came in useful."

Sitting back in his editor's chair, arms behind his head, legs crossed and stretched out underneath the circular table, he looks like one of the Canadian Establishment.

"It's more fun to write about

Newman: 'It's a mad trade and I love it.'



losers than winners. I find I identify with politicians who lose elections, and businessmen overthrown in boardrooms. I try to reconstruct the battles that destroyed them."

His politics is that of a nationalist, not that of a partisan. "I don't think that journalists should be partisan," he argues. "I think that a journalist should be neutral in a sense that he's against everybody who's in power. That's the function of journalism: to act as a vanguard within the democratic system. We're not being pretentious about it."

His speech is low-key, in the analytical tones of a professor, which he is, on a part-time basis, at York.

"I love it," he smiles. "With one exception — the drive out to York. By the time you pass the last McDonald's your soul is destroy-

ed. But apart from that I find the faculty full of exciting intellects, and I find the students extremely intelligent and courteous. On the whole it's been a great experience, and I want to do it again."

From his wide-ranging experiences as a young boy in Czechoslovakia, a gold miner in northern Quebec, an assistant magician in Eaton's Toytown, and a lieutenant for the Royal Canadian Navy reserve, there must be plenty of material for Newman to write that proverbial Great Canadian Novel.

"No. For one thing I think it has already been written, but also, I'm not... ah..." A fleeting smile flickers across his face. "What this country doesn't need is one more bad novel. And anyway I enjoy writing the books I write even better."

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Selma L. Odom
Associate Professor
Department of Dance

'Whose interests being protected?'

Regarding Jenny Gonsalves' letter of March 27 (3-D sex flicks 'not funny'). Miss Gonsalves' comment "You can call it censorship. I call it protecting people's interests" is distressing. "Protecting people's interests" is merely a euphemism for censorship, and no euphemism, no matter how articulate, makes the concept of censorship any more acceptable. Euphemisms are used to justify morally wrong acts, and it remains morally wrong for persons in power to decide what the public may be allowed to consume. The decision should rest with the public. If this is denied, then it says that people are not intelligent enough to lead their own lives.

The Funk and Wagnall's Dictionary lists a censor as "an official examiner of manuscripts, plays, etc., empowered to suppress them, wholly or in part, if objectionable." But the old question remains: what is con-

sidered objectionable, and by whom? It seems that many people in the York community have already answered this for themselves, in the duty of 'protecting people's interests.'

Having seen the films, I believe that they are not only offensive to women, but to human beings in general. The fault lies in the fact that they were poorly chosen. Both films were boring, and unworthy of study except for the fact that they are products of the culture in which we live, and anything produced by our culture, no matter how vile, boring or unexceptional, deserves analysis in an attempt to better understand ourselves. But *nothing* should prevent them from being screened.

I do not care that the films were screened during International Women's Week, nor do I care that Bob Wales resigned. But I do care that guidelines may be put forth to 'protect people's interests.'

Paul Bellini

Censorship? 'Let's talk'

J. Gonsalves, CYSF's vice-president for women's affairs, complains (Letters, 27 March) that both she and the Women's Centre have been misrepresented and deserve an apology for the *Excalibur* reports on their efforts to stop the showing of certain motion pictures on campus. But then, in the same letter, she makes the frustrated exhibitor appear to favour the degradation of women.

She quotes at length from Susan Brownmiller's characterization of pornographic movies: "viewing females as anonymous, panting playthings, adult toys, dehumanized objects to be used, abused, broken and discarded." Without a break, she goes on: Mr. Wales in his own words

regards such movies as 'hilariously funny.'" This is dirty pool. Wales was discussing the movies he proposed to exhibit — not Brownmiller's characterization of "porn". If anybody deserves an apology it is Wales, whom I do not know and whose movies, for all I know, may be detestable.

Gonsalves is also at pains to separate herself from any attempt to censor what people should see. This is disingenuous. I think a reasonable case can be made for censorship; and Gonsalves clearly wants, on this matter, what is usually regarded as censorship. But she needlessly handicaps herself by fleeing from a scare-word. The reintroduction of open censorship — fraught as it is with the possibility of abuse — is preferable to random acts of thinly-disguised censorship accompanied by disclaimers. That is worse than official censorship because it is uncontrollable. Gonsalves would certainly take it amiss if Brownmiller's tract, which views all male-female relations as tainted by rape, were quietly censored out of the bookstore and off course lists.

If any of us wants censorship, let's talk about it — and about how many things we want censored, and for how many reasons. If we don't, let's not pretend that our acts of suppression aren't censorship.

T.W. Olson

Understanding harassment

I agree with R. Goranson that rape and sexual harassment are extremely serious matters which call for prudent, non-sensationalist and non-trivialising treatment. The recent Forum on Sexual Harassment brought speakers to York who helped us begin to understand various patterns of behaviour which we

term sexual harassment, ranging from explicit physical attacks to more subtle threats and promises. We have a tape of the Forum for those people who were not able to attend.

York University will participate in Professor Norma Bowen's questionnaire concerning sexual harassment, so we soon will have information about how students at York perceive this matter.

Ann B. Shteir
Advisor to the President
on the Status of Women

The more things change...

Well it seems things never change at York Student Elections. It is becoming a yearly comedy show to see what is going to happen. Two years ago, Harvey Pinder was refused entry on the ballot because David Chodikoff and his clique were threatened by his candidacy. The CRO at the time, Garfield Paine, claimed that Pinder was a Calumet student while the Master of Stong College as well as other college officials maintained that he was a Stong student. Because of this political dispute Harvey Pinder the "Student Action" candidate had to be replaced as presidential aspirant by Mary Morrone who went on to lose the election to Chodikoff by a mere handful of votes. Last year, everyone and his brother was being acclaimed to positions on the revamped CYSF, including myself... well almost. In another unorthodox move my acclamation to the position of CYSF Vice-President of University Affairs was overturned. The reason given was that a candidate had come forward who wished to enter the race. That person was my co-representative from McLaughlin College, Donn Sugg.

This year's episode seems most comical, once again Sugg is

involved and once again Chodikoff. Clearly, Andrea Doucet has no claim to the presidency in as much as she is a Bethune student. But the fact that the Chodikoff/Sugg team are once again embroiled in controversy, this time with a one time ally is too much to take with a straight face.

Jon Simon

'Wrong impressions' about rape case

The front page account concerning the alleged rape case may have left some wrong impressions in your readers' minds and I would like to comment.

Ms. Gonsalves is quoted as saying the 'Three other women gave evidence about this teacher during the investigation.' This is not true. No other women have registered any complaints about this teacher. The identities of the people that Ms. Gonsalves refers to are not known to the University officers conducting the investigation so it is not possible that they 'gave evidence.'

There is also a comment that the Council of the York Student Federation has been urging the administration to act on this complaint since November 16th. This is not true. The University was not aware of the complaint or the names of any of those involved until three weeks after the incident is supposed to have occurred. During this time the CYSF President was in no position to urge action on events about which he and we had no information.

John A. Becker
Assistant Vice-President

All letters should be addressed to the editor, *Excalibur*, Room 111 Central Square. Letters are limited to 300 words. Name, address, or phone number must be included or the letter will not be published. *Excalibur* reserves the right to edit for grammar and length. Deadline Monday 5 p.m.

AGYU

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Federation Notes

TUITION FEES: CHAPTER 3

It has become apparent now that tuition fees for five full courses next year will be around \$910. For those of you living in residence, fees for a single room average about \$1115 an increase of six-and-one-half per cent over this year. Meanwhile, the cost of meals will increase about 6.3 per cent so script will cost around \$800 for next year. And for those of you who drive to school, parking costs went up 5 per cent to \$45.00 for the cheapest parking pass for 80-81. Books in the bookstore should increase about 15-20 per cent, depending on the shape of the Canadian dollar next fall. It would also appear that TTC rates will increase in the coming year as well.

The outcome of these increases will mean that a self-supporting student will have to save an extra \$250 this summer from their summer job. When Dr. Stephenson spoke at York a few weeks ago, she promised that weekly living allowances would be increased to keep up with the cost of inflation. Last Monday the announcement came through as follows:

1. OSAP increased overall by \$7.9 million
2. Living allowances increased from \$65-\$72 weekly
3. No change in grant ceiling
4. No change in parental income table

This announcement has some welcome changes. OSAP has been increased \$11 million overall to accommodate the tuition increases across the province while the 75,000 students presently on OSAP will enjoy. Unfortunately, the grant ceiling was not changed at the same time, so people who need financial assistance the most will not be able to get much more money.

At the same time, raising the weekly living allowance is beneficial for most students, but if we go half-way to the poverty line it would be better. \$72 weekly provides roughly \$2300 for the academic year. Room and meals will cost roughly \$2000 and that leaves roughly \$300 over eight months or about \$9.00 a week to live on. Good luck if you can do it!

The second disturbing part of the announcement centred around the parental income table. At the present time, in certain situations, parents whose combined income is above \$7100 could be responsible for providing support for their child's university or college education. Could you imagine a family of three living on \$7100 per annum, and then contribute to a university education.

Like most administrative reports the white paper is littered with offensive jargon like "complementary" and "secondment" which may repel those who are not members of the bureaucratic cognoscenti. But from many of those who have ploughed through the report has come the opinion that, in the words of one angry professor, it "whitewashes" General Education.

The Undergraduate Studies Committee of the Psychology Department criticizes the report for "failing to provide a candid evaluation of the General Education programme. Our impression is that the primary aim of the white paper was not the critical review but rather the preservation of the General Education Programme."

A response from the Geography Undergraduate Programme Committee is even stronger. It says, "We must forcefully draw your attention to a glaring inconsistency in the White Paper: the a

COUNCIL ACTIVITY

During the last month of office, Council will basically be putting the final touches on the year's projects and tying up any loose ends. The next meeting of Council is Thursday, April 10th at 6:30 p.m. in the Senate Chamber S915 Ross Building. Any group still requesting funding should contact me at least a few days before the meeting.

Finally, the Lyceum Used Bookstore, operated by the Federation, will be offering a Book Buy Back the last two weeks of April. Come in and check out the operation because it offers a good deal for students. Good luck on your exams and essays.

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Gen Ed:

"A cancer on the university"?

Hugh Westrup

Grade 14. That's how students refer to what is known in the more polite language of officialese as York's General Education program. It captures the feeling of disappointment among those who anticipate the freedom to choose or specialize at university and are frustrated by yet more mandatory course schedules. For many, it's like high school—you endure it only because you know it will end.

"It's a waste of time," says first-year theatre student Sonia Voltan, referring to the demand that she must take Social Science, Humanities and Natural Science course plus a college tutorial. "They have nothing to do with my major."

This view is one facet of a debate that has gone on for as long as York has existed. As former president John Yolton remarked in reference to General Education, "Seldom has a curriculum been subject to so much self-criticism, discussion, debate and evaluation."

Though some are exasperated by the debate, it just won't die down. And it appears that another round of talks has begun following the recent publication of a white paper on academic policy in the Faculty of Arts.

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priori exclusion from debate of York's peculiar, problematical, compulsory system of general education by Divisional courses. We contend, and out student members were especially vociferous on this point, that the compulsory divisional courses remain one of the major stumbling blocks to genuine programme reform at York. They constitute a continuing major image problem for the University, reportedly sending good students in droves to other institutions which do not share this dogged and quaint commitment to an eccentric kind of 'general education'."

Why wasn't the central question regarding Gen Ed's existence answered? According to Professor Theodore Olson, who chaired the white paper committee, "people don't realize how often that question has been asked. The division shouldn't have to have it asked every 18 months." Olson points to a number of studies that have examined Gen Ed over the years.

For a political explanation, it is instructive to note that of the six members on the committee, three are fully or cross-appointed in one of Social Science or Humanities: William Westfall (Humanities), Cynthia Dent (History and Humanities) and Olson himself (Social Science). But Olson dismisses speculation about a biased committee as "ridiculous."

Nevertheless, the debate has resurfaced. What then are the major points of contention?

While there is general agreement that the aim of Gen Ed—a well-rounded education that familiarizes students with the approaches taken by various disciplines of study—is a noble one, there are different views as to how it can be attained.

Isaac Bar-Lewaw, Professor of Hispanic and Latin American Literature and long-time critic of university policy, disagrees with the idea of designing and managing compulsory courses. "I'm in favour of liberal education," says Bar-Lewaw, "but that can't be attained with 10-15 books in a few Gen Ed courses. It has to be encouraged in all courses. In my course on the 20th Century Spanish American Novel, for

example, I give them required reading, but I also urge them to study the history and geography of Latin America."

"Forcing students to take a few Gen Ed courses is like spoon-feeding and it just brings on unhappiness."

Geography Professor Don Freeman, who believes that Gen Ed is discouraging highly-motivated, well-prepared students who are ready to specialize, suggests that the Gen Ed courses need not be concentrated in the first year.

This is an idea also favoured by Arts Dean Harold Kaplan. He calls it "floating" which allows students to enrol in any Humanities or Social Science course—not just the introductory ones—at any time in their academic careers.

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Kaplan's idea is based on his observation of changes in high school curricula over the last decade. "In the early days, Gen Ed was created in response to rigid, narrow high school courses. It was a good means of shaking students up. But since then some of our ideas have filtered down to the high schools so that many students are prepared to specialize when they get here."

Kaplan is in favour of maximum choice and sees it as unfortunate that many students who are required to take 100 level Gen Ed courses don't get into the sections they would prefer. Why not make all courses available to mitigate this disappointment?

Another advocate of "floating" is History Chairman Paul Stevens who was one of the six members of the white paper committee. "Interdisciplinary work of the kind offered in Social Science and Humanities is better carried out at the upper levels, at the apex of a university career," says Stevens. "You

can't cross disciplines until you have a firm grounding in one area."

Stevens is also concerned about the quality of teaching in the first-year courses. "It is an enormous anomaly that one-half of the Gen Ed tutorials are taught by part-time teachers."

"Introductory interdisciplinary courses are complex programs yet the people teaching them are those least prepared to do it. It takes time for a teacher to learn the mechanics of crossing disciplines. You need experienced faculty to fill those positions."

Stevens says this problem is particularly real for the Social Science division. "In the beginning professors were cross-appointed between Humanities and other departments. But in the case of Social Science, professors were appointed to departments first and then pushed over to the Social Science division. There is less of a core of committed people."

"Departments feel that if they're going to teach in the first year, they want to teach in their own departments. You have to coerce people into teaching in Social Science and Humanities."

Professor Richard Goranson of the Department of Psychology sees the Gen Ed requirements as "a cancer on the university. Good students avoid York because of the Gen Ed."

Over the past year the psychology department has been investigating the

Essays for sale

Barb Mainguy

Is the old grid of essay writing getting you down? The idea of original thought limited to what to eat and wear? Besides, who cares about academic integrity anyway? After all, it's Spring.

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Mr. Sim runs the Custom Essay Service located across from the Varsity Stadium. It's listed in the Business Practices Act as a literary research service, and provides essays for paying customers. "Our customers can take our essays and do anything they like with them," says Sim. "But most of the time they hand them in as written. That's what they're paying for."

"Everybody," answers Sim. "All types. 'A' students, 'B' students, English-as-a-second-language students, night school students. There are a multitude of reasons—time, inability to handle course material, lack of interest in the subjects."

possibility of withdrawing from the Faculty of Arts to establish a separate faculty either by itself or with other departments. "The Gen Ed problem is one of the major reasons why I find this option attractive," says Goranson.

In spite of arguments like these, the white paper recommends that Gen Ed should remain a first year program. Speaking to Olson it becomes clear that the committee was concerned with course juggling and not major restructuring or elimination of the program. One of the concerns expressed by Olson is over the disappointment felt by students who don't get into the Gen Ed courses they want. Olson says the white paper's solution is to group courses together under fewer course headlines.

Some faculty members fear, however, that a grouping exercise will reduce some of the distinctive differences between courses and eliminate the more idiosyncratic ones. Says Philosophy Professor Michael Gilbert: "It merely trades off disappointment. If you cut down course selection, then you create another kind of disappointment by eliminating choice."

Many hoped that the white paper would delve deeper into the issue of general education. By stepping lightly over it, the committee may have inadvertently intensified the debate that is scheduled to last until September. The forecast is for a long, hot summer.

While Sim would not be specific about the number of students using his service, the field is apparently lucrative enough to support at least two established businesses employing full-time essay writers. For \$9 a page, you get a professional job, on a subject either selected from the catalogue provided, or tailor-made to your own specifications. The writers are usually university graduates, or people with a good knowledge in a specific area who are capable writers. In the words of John Snagg, a York Alum who now writes essays, "I never really liked school too much, there was no money in it. This seemed like a good way of learning and getting paid at the same time." Snagg receives \$3-4 a page from the essay service, which therefore reaps a profit of about \$5-6. That's about \$45 for a full essay.



Using the service is of course not without risk. Handing in a purchased or plagiarized paper at York could, if you were found out, bring the penalty of a 0 in the assignment, in the course, or in really severe cases, dismissal from the university.

John Willoughby, chairman of the English department at York, says he defied anybody to prove that a student had produced a purchased essay. "Some faculty members have bought the catalogues and ordered essays," he says. "But you would have to get the same essay to prove it, wouldn't you? I've never heard of a single instance that's been proven. It's hard enough to prove ordinary acts of plagiarism, let alone ones of this kind."

Professor Bar-Lewaw, from the Department of Linguistics at York, says he once confronted a student about the source of an essay. "It was several years ago. He produced an essay that was just too good to be true. When I questioned him, the man didn't have the slightest idea about what was in the paper. But he didn't have to do it. He could have produced an adequate paper by himself."

York has a policy making it illegal to advertise an essay writing service on campus, and the CYSF has mandates forbidding such advertisements appearing in any of their publications. But the only people who could stop the use of these services are the students. Some who have bought essays or plagiarized for reasons ranging from lack of time to sheer boredom with the course material, consider it an extremely useful service.

According to Chairman Willoughby, "any student who stoops to this kind of thing deserves whatever he gets." What if he gets an 'A'?

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Post-modernist debate

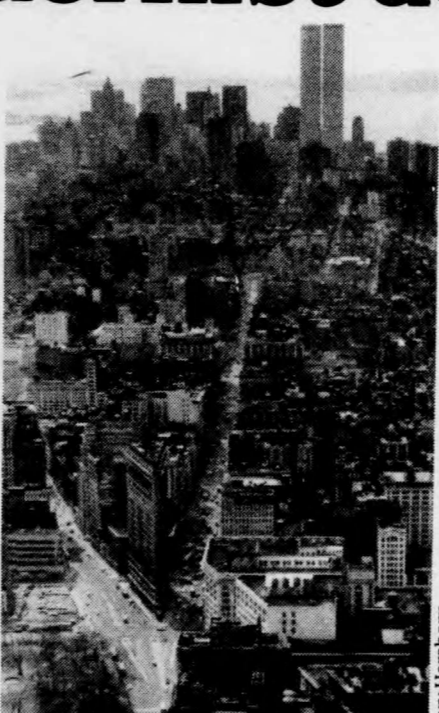
Lydia Pawlenko

We have created our own uptown, midtown, downtown and SoHo. Slipping out to Lichtman's for one's four-pound copy of the Sunday New York Times has become a weekly fix. Some of the more pretentiously casual cafes now promise a free serving of Bronx obnoxiousness with every order of the Coney Island platter. And steam tunnels promise to attract more avant-garde dwellers than lofts did.

As Torontonians' obsession with New York reaches epidemic proportions, it was indeed a relief that one expert from the "Big Apple" arrived discreetly at York last Thursday in a Rolls Royce Silver Cloud. It was none other than the distinguished painting and sculpture critic Clement Greenberg, here to accept his honours after donating four paintings by Jack Bush, which are to be sold to support a Jack Bush Scholarship Fund.

The capacity crowd that gathered for his lecture in a Fine Arts lecture hall, was able to get an impression of "Mr. Art" himself, whose crusades to the Toronto art scene during the fifties and sixties heightened the tension between New York's internationalism and Toronto's regionalism. But it was a glimpse of an art critic who was not prepared to spell out his secret modernist theory. A theory by which Greenberg knows what he likes, definitely.

The 71 year-old New Yorker who is the author of books on Miro and Matisse and of numerous critical essays for The Nation, Partisan Review, Art News, Arts and Art Literature, is enlisted in the high



Gony Hershman

and rigorous cause of Modern Art. His concern centres around somehow purifying art by reducing it to the rock-bottom essentials of colour and form, as well as having it embody a certain soulful extra that Greenberg finds hard to define.

He started off the afternoon pleasantly, by telling the audience that the best new painting has always been in the background and has always had to wait 10 to 15 years before it is recognized. "Just like in Manet's time."

According to Greenberg, since the

1960's, we have been under the widespread illusion that artists are no longer making the mistakes of the past. He claimed that art celebrities under the age of 45 of our time are no better than those of 1895 or 1945. "We are just as wrong about who the stellar artists are under the age of 45," he said. "The museums are just as wrong."

The best art comes from another direction, and in contemporary art it is hard to distinguish. "It comes in quietly. It no longer challenges your eye in a blatant way, in a spectacular way. Now it sneaks in."

Greenberg believes Modern Art is "as good as it ever was." It is the audience that is worse now. He pointed out the fact that Jackson Pollock's art was once regarded as a "freakish apparition." It was only after Pollock's death that "anything Pollockian became okay. The sad fact is that there are only five people in New York who can tell the difference between a good and a bad Pollock."

The best art made its appearance by shocking people, and what seemed to interest Greenberg was what he called a "tolerance of boredom" which has emerged since the sixties. He attacked the Director of the National Gallery in Washington and "female art critics" for being afraid to say that artist Frank Stella's "Birds" are awful. The art of Stella, one of the most influential artists around, incidentally, functioned as a major inspiration for Minimal Art. The artist had insisted that there were no humanistic values to be found in his paintings, his main interest being to make what is popularly called decorative

painting truly viable in abstract terms. And this idea does not, to say the least, settle well with Greenberg.

Which brought him to the problem of what comes after Modern Art. Greenberg's answer was simply Modern Art.

"Post-modernism doesn't mean anything in art," he said. "In architecture it means inferior architecture."

This sparked an emotional outburst from a man in the audience who thought Greenberg no longer had the right to retreat into outmoded forms of idealism, and a fiery battle of semantics began.

"You have defined formalism as..." said the challenger.

"Quote me!" snapped Greenberg. "In that publication you said that post-modernism did not..."

"Prove it!"

And so on and so forth.

To the absolute surprise of Greenberg, his mysterious opponent finally introduced himself as Jack Burnham. Also a well-known American art critic, Burnham has attacked Greenberg in his essays, which advocate new spiritual insights into the normality of materialism.

"You're really Jack Burnham?" asked a stunned Greenberg. "Well, I think we disagree."

And the two of them proceeded to ramble off in a cloud of nebulous polysyllabic verbiage, which left the audience in what can only be described as a perplexed state of ataxia. Did Jack say what Clement heard? Or did Clement say what Jack said? We'll never know.

Sarah Clothes



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The Shroud of Turpin

(Evening Standard) "After deciding that mine was a hopeless case I walked to the brow of Stannard's Cliff, intending to throw myself over," said Mr. Robert Jobb of Durban. "As it was a beautiful day, I thought I would give myself a few

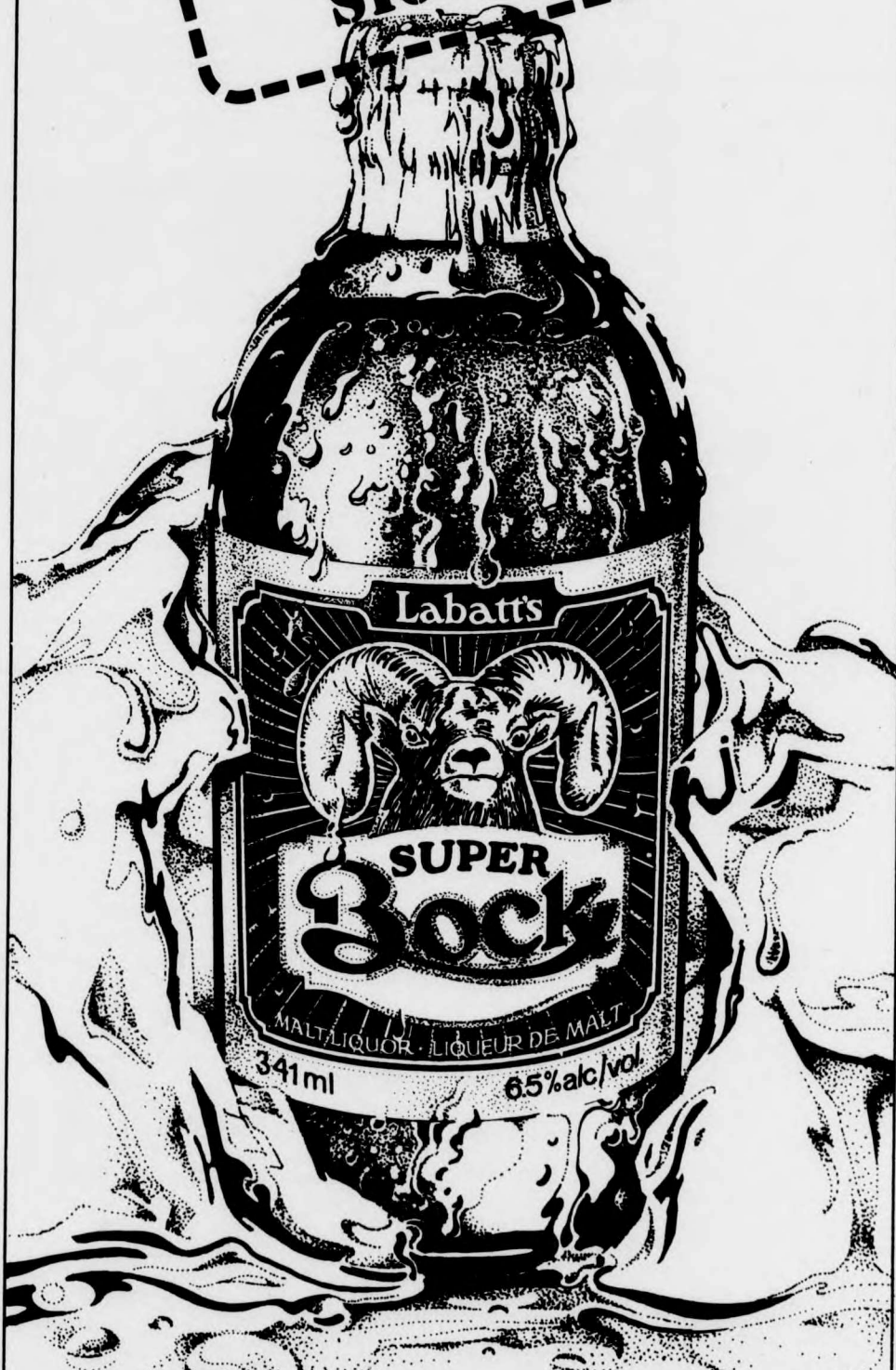
more seconds when an elderly man, who turned out to be Mr. James Parrot, approached me and said: "Are you about to end it all?"

"I nodded to him, whereupon he said: 'Then let me show you how it is done,' and leapt into the abyss. At this point I fainted."

(Reuters) "I was expecting a small token of appreciation when the time came for me to retire," said Mr. Henning Nilsson, the 87-year-old handyman at the lunatic asylum of Koserat, Sweden.

"However," he continued, "when I approached the Director, Dr. Bo Gorce, he said that as a patient I was entitled to nothing. I pointed out to him that I was not a patient; that I had been answering the telephone and mowing the lawn for nothing for 30 years. Whereupon Dr. Gorce spoke to his secretary, who made out a bill of K12,000 for my food and lodgings during that period. 'It is either that, or you can be certified,' he said. After some thought, I chose the second alternative."

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Lebow's milk and honey dream

Elliott Lefko

Charles Lebow laughs when he recalls the day he was asked to participate in a mock mid-east peace conference held recently at York. "They picked me up in a limousine. They had a tape recorder going to capture all the conversation. It was very official.

"They wanted me for my opinion as editor of *Images*, the Jewish Student Federation newspaper. It's funny but two years ago when they had something similar to this, the decisions reached were in line with what eventually was made at Camp David. The participants take it very seriously. I'm interested in their eventual conclusions."

Lebow is the programme assistant for the JSF, a post he's held for two seasons. Among his responsibilities are *Images*, the York-Israel Connection (a Zionist group), the Glendon Campus and Outreach and Publicity.

Lebow explains how he tries to reach out: "I talk to people in Central Square and around school. I try to bring new people in. As well, I organize special programmes such as Israel Week, held last November, and last month's Jewish Awareness Week."

Hailing from Hamilton, "Ti-Cat country", Lebow attended McMaster University as a biology student. There he became active as a Jewish student activist. He was one of the founding members of the McMaster Jewish Student Federation, a student-funded and run organization that represented the 2,000-3,000 Jewish students on campus. The opportunity prepared him for his present work. "Out of necessity you do everything," he confides. "It gave me ideas on how to get people involved."

After Mac, Lebow ascended to the WUJS Institute in Arad, Israel,

for a year-round programme consisting of six months of Hebrew, Jewish and Israeli studies, and six months in his chosen field.

When he returned he found he wanted to work with Jewish students. After considering a number of offers he chose York.

Since he began Lebow has noticed some constructive changes at the JSF. There's been an increase in the total amount of people. There's also a wide variation of people involved.

From the outside, it may seem that everyone in the JSF knows each other, but really the opposite is true. In the past year they have had 25 different leaders of student programmes, each group including at least 4 different people, to make up the



Lebow, Buddha's second cousin

hundred people at the group's heart. Beyond that there is the influence of the people attending the events.

The JSF is conscious of the other small groups that give York its individualized flavour. They have sponsored programmes with groups such as the Women's Centre (last year's Bella Abzug lecture) and with ASUM, the all-student union movement. "There is a mutual respect between the smaller organizations," adds Lebow.

As this article is written, it's Passover, the Jewish festival celebrating the exodus from Egypt. Lebow is excited about this special time of year. "Every Jew will be having a Jewish experience in the next week. They will have a chance to see how they relate to their identity."

Increasingly, people from all backgrounds have begun examining their pasts. Right now many Jewish students are at a form of crossroads. They could go either way. They could forget their background or approach it. Lebow is very concerned with the possibilities.

"I want people to question themselves. To come around to reach an honest decision. Hopefully they will want to know more about themselves, and where they're coming from. I avoid guilt trips."

Recently, Vanier College announced it was planning a film festival, for next November, to examine the phenomena of Nazism. Although Lebow had not heard of the plans, he was concerned at a potentially disturbing situation. "A lot of students are children of Holocaust survivors," he explained. "It is a sensitive matter. There is actually a group, Children of the Holocaust, that analyzes the social and psychological problems resulting from the Holocaust experience."

Lebow's easy-going personality is a personal trademark, yet when I brought up the hate slogans that creep up periodically at York, he gives a wistful sigh. "The first time I walked through the tunnel and saw a slogan to the effect of 'Jews must be eliminated,' I felt personally threatened.

"Officially, we took steps to make the administration aware of the situation. To increase security, so people could walk around without feeling afraid.

"According to Canadian law, there is action that can be taken. Hate slogans are against the law, never mind the defacement of property.

"The slogans are the work of a small segment of the York population. Just the same there is

the threat of a small group dominating a large mass of society."

Last month, as part of Jewish Awareness Week, Lebow had scheduled the infamous Jewish activist Meyer Kahane, of the Jewish Defense League.

Unfortunately, the night before his appearance, Kahane was arrested and thrown in jail. Lebow sketches what could have happened with Kahane. "The reason we wanted to bring him in is because of his controversial stance. We do not necessarily have to agree with his philosophy, but at least he would have provoked people to ask themselves, 'Just why are we Jewish?'"

Challenge and provoke.

The record rack

Harder than the best-Burning Spear (Mango Records)

It's here; a must album for anyone whose roots of music lie in reggae. This 'best of' album reflects the classics from six previous Burning Spear albums, since 1975. The first cut is a tribute to the black prophet Marcus Garvey. Other tunes on side 1 include "Dry and heavy", "Throw down your arms", and a soothing melody entitled "Social Living".

A wild slice rounds out the side, "Black wa da da", a guitar and bass riff, reminiscent of the early reggae days. The next side begins with "Slavery Days", an up beat, hard hitter that is the best cut on the album. "Old Marcus Garvey" laments how no one remembers the predictions of the black prophet of the '30's. A strong horn section supports "The sun" and a spacey "Civilized reggae" rounds out this pulsating chant. Jah must buy it Man!!

A different kind of tension—The Buzzcocks (A&M)

This is the latest in the new wave revolution. Side 2, the good side, starts off with fast and angry mover, "I don't know what to do with my life" (Ha). "Money", however, is a shallow tune that lacks any meaning or melody. "Hollow inside" is another song that makes you wonder how it even got pressed. "A different kind of tension" is energetic, but that's it. The Buzzcocks do have a smash hit on this disc, "I believe", but my advice is to just buy the single if you like it.

Danny Goldberger

B-Boy

Best Boy is Back. Beginning tomorrow night, the Academy Award nominated film returns to T.O. for a run at the Bloor Cinema (Bloor and Bathurst). "We're only making plans for Philly."

Ronald Ramage

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Information for tomorrow

Greg Saville

They call themselves "the information providers" and they paint what could be a very different picture for tomorrow's cities—a future immersed in the age of information.

Many of the information providers gathered at York recently during the co-sponsored Urban Studies and Computer Science Dept. symposium, "Communications, Computers and Human Settlements."

About half of Canada's gross national product comes from people who manage information, claims Jerome Durlak, coordinator of the symposium and York Environmental Studies associate professor.

Prof. Durlak feels what's needed in the future is a communications system developed "that allows each one of us to use our creative ability to communicate."

But some attending the symposium expressed worries that technological progress in this area is increasing faster than people can absorb.

"Technology is increasing so fast," voiced a concerned

onlooker. "I can remember one communications system that went obsolete in only eight months."

Others at the symposium had their doubts. "The manner in which technological development is used in weapons systems makes me think there must be something wrong in the way we're planning the future," stated one delegate.

The last round of the symposium focused on the new Telidon communications system which basically consists of terminals with a computer linkup that can be placed in residential homes, private businesses, or wherever.

One experiment dealing with a system called videotext is the "VISTA Trial Program" by Bell Canada. It is one of many such programs and, reports Bell Canada representative Nicole Leduc, will be conducted next year by installing terminals mostly in residential homes around Toronto to "see how people react to not only the technology of videotext, but also to the many different types of content you can have on videotext."

Users in the VISTA program

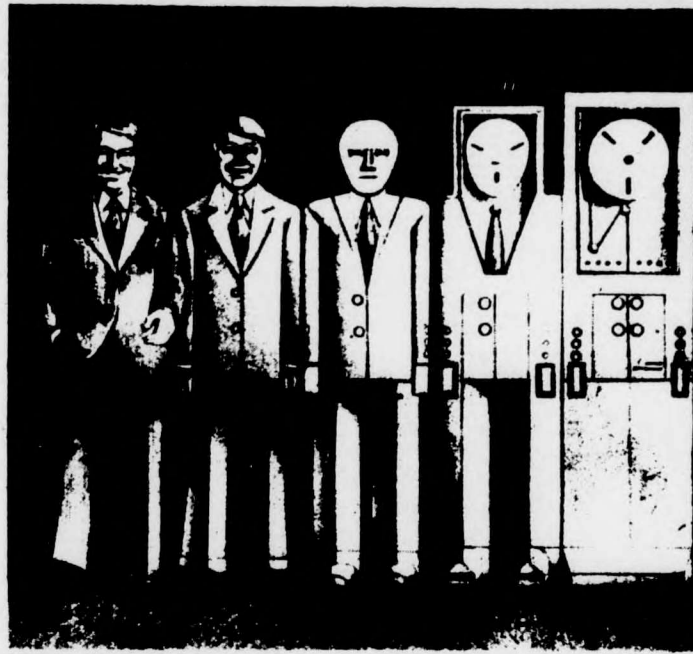
will be able to retrieve information, transact business and communicate messages. It might sound like a souped-up telephone but it's much more.

Imagine being able to get applications from the government, maybe income tax forms, and send them back almost instantly without leaving your home. Perhaps you'd like to do business with your bank or you require information from a book for an essay? Or maybe you'd like a recipe for tonight's dinner? Computer games, anyone?

"Don't forget, people tend to think of this only as an information medium and it's not," says Leduc. "It's also a communications medium."

It brings to mind a future which modern soothsayers claim will be a world of extra-accessible information. Shades of 1984? Think how drastically the rapid rise of television has changed our society in the past 30 years.

"I don't see this communications system being widely used in the future," says Leduc. "I see certain percentages of the population wanting to use this, but I don't think this is going to rise nearly as fast as TV in the late



1950's." However, she admits, "there is a very big problem trying to get people to understand the implications of the technology and what it can do for them."

"Hopefully, we'll get that sort of thing back in (survey questionnaire) comments, but you can only probe to a certain level. Beyond that, they (the users) just don't know."

Hence, the VISTA program.

Will VISTA be testing for

psychological changes in people? How it affects the way people live? Their family?

At the center of discussions was Prof. Durlak's goal for the symposium to help people, "the information providers", work out future problems such as this. Certainly the problems discussed at York show a step in the right direction and if errors during technological advances in the past are any indication, the symposium must be called a success.



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Entertainment

"If I stepped out of my body I would break into blossom..."
—James Wright—

"Wilderness Lake": Open country joy

Mike Fisher

The Canadian personality first gained expression two hundred years ago when we, as a nation, began to wrestle beavers into bags. Paddling forth to conquer, we rode upstream through boreal mists, into the alien North. We have since come to regard our encounters with nature through art, as a means of exploring our inner nature. New sophisticated and self-reflective, the country's nervous system is not the Hudson Bay Company, but rather the CBC. We continue to wrestle the beaver, but today it is a symbol of our identity.

From out of this cultural bog marches a nationally acclaimed composer. R. Murray Schafer, with a twelve-piece trombone group named Sonare and a forty-five member film crew at his heels. They set up camp in a hunting lodge overshadowed by ancient Ontario woodland, and in the chill October morning make a pilgrimage to an uninhabited lake, where they film and record, at dawn and dusk, the performance of **Music For Wilderness Lake**. "The idea I had was to move music out of the concert hall, into another environment," says Schafer. "What happens when



Music for Wilderness Lake evokes the spirit of an uninhabited lake.

musical intruders confront wilderness?"

A unique Canadian event. The music was commissioned by the CBC, and the film, a thirty-minute documentary overseen by York alumni Niv Fichman, Barbara Sweete and Larry Weinstein of Fichman-Sweete Productions, was funded by the Ontario Arts Council and private investors. "But at first nobody, including the CBC, was interested" points out Fichman from his Toronto office. "They thought Murray was crazy," he laughs. "Finally, John Reeves of CBC became interested in the project and contacted Stan Fox at York's film department. Stan

knew that Barbara and I had some experience in producing musical documentaries, and he put us in touch with Murray." He laughs again. "We discovered that Murray hadn't even written the music yet! So he wrote the music and worked on the film with us simultaneously." Schafer comments, "I knew from the beginning that it should be a film." He adds dryly, "I mean, under the circumstances, I doubt that it will be my most performed work."

He is probably right. The film begins with someone remarking how strange the music sounds. Rehearsing the piece in a barn

outside his North Ontario home, Schafer interrupts the musicians to demonstrate for them how to cry like a wolf. "If we do it right, they might come out," he says enthusiastically, and the camera closes in on the uncertain face of a confused concert-hall trombone player, who later diligently howls like a wolf without taking his eyes from the music.

"Nobody knows what the origin of music was, but quite probably we can assume that a lot of musical noises started as imitation of natural sounds," says Schafer. "Originally, music was made outdoors, in dialogue with

nature. If there is a specific message in this performance, it is to conceive of a kind of music which sings to the trees, and lets the trees sing back."

However, musicians do not often allow themselves to be dropped off at strategic sound points around the rim of a mist-obscured lake, where the maestro cues them with coloured flags. And Toronto audiences do not drive hundreds of miles north to attend performances planned exclusively for dawn and dusk. The magic of this film is that it captures a one-performance, important event: a group of musicians wander into the open jaw of the North, and with twelve trombones attempt to woo that old monster of Can. Lit., nature. Perhaps the best description of this film was inadvertently expressed by one of the trombone players. Standing awkwardly before the camera, he explained that "when I first read this score, I didn't know whether it was the music we were going to play or a map to the place we were going to." The music is a map, and the film an unusual journey into the Canadian psyche.



First off let me tell you that I don't want to be a playwright, I want to be a rock and roll star. I want that understood right off. I got into writing plays because I had nothing else to do. So I started writing to keep from going off the deep end. That was back in '64. Writing has become a habit. I like to yodel and dance and fuck a lot. Writing is neat because you do it on a very physical level. Just like rock and roll. A lot of people think playwrights are some special brand of intellectual fruit cake with special answers to special problems that confront the world at large. I think that's a crock of shit. When you write a play you work out like a musician on a piece of music. You find all the rhythms and the melody and the harmonies and take them as they come. So

Director of **Cowboy Mouth**, actor in **Suicide in B Flat**, Ric Sarabia, playwright Sam Shepard, and some words

tonight at 8 and midnite Babel on

andrew c. rowsome

"he sleeps on my stomach 'cause my stomach is today..." that particular today is already over. a chronicle of sorts has been given life this week at the samuel beckett theatre. a nostalgia feast for times just barely passed. at some point in the early '70s, patti smith and sam shepard locked themselves in a dingy/reputedly filthy hotel room and typed a play entitled **cowboy mouth**. it was before patti had begun her long/painful (for her former admirers) plummet from grace. It was before sam shepard would win the pulitzer price for **buried child**. this does not in any way discount its value as a document in which respect this play is invaluable. ideas are touched on/discarded/exhumed and ridiculed. the whole mythology/mysticism/christianity that was later to destroy patti's credibility is offered up without sarcasm and in a rather astonishingly innocent form. this particular production exploits the innocence to the utmost. we sense the internal

fragility of the characters very clearly. even the lobster man begins as cuddly and soft rather than a spiny monster.

donna lipchuck is at her best when submitting seduction or caressing the dead raymond. i would have liked to see a slightly harder edge to her character but several moments rang so true as to dispel any doubts. scott thompson gives quite simply a spectacular performance. in terms of sheer energy/bravado he is startling, combined with unexpected nuances he creates an exceptionally compelling persona. the lobster man, silvio oliviero, provides the dramatic inversion necessary to give the more-than-slightly rambling script a coherent focus. ric serbia and the samuel beckett theatre should be supported in this fairly daring endeavour. the space has been exploited effectively and a challenging/flawed play has been given an admirable production. Tonight at 8 and midnite.

Shepard's death music

Leora Aisenberg

"I rolled over four times once in a Renault Dauphine while stoned on Benzedrine and landed right side up in a gas station with nothing but the wind knocked out of me."

—Sam Shepard

Elvis Costello's "Watching the Detectives" plays in the background. Masking tape forms the outline of a body on the floor. Enter the piano player, hiding his face in his coat. The audience snickers.

Sam Shepard's play **Suicide in B Flat** combines many audacious images and a few sour notes to result in a compelling, elusive composition.

The play begins comfortably with a familiar comic element, the Abbot and Costello type detective team. Walter Villa plays the large, bearded, ulcer-ridden *Lieutenant*, while Dan Lett gives an exciting performance as his bumbling, phlegmatic sidekick. The two detectives are purportedly investigating the suicide (murder?) of Niles (Phil Hogarth), a large-than-life composer.

Miles resides in a house with some of his "groupies": a bitchy bass player and a bizarre saxophonist who calls himself "the scum of the earth." The bass player, played by Marilyn Norry, serves as a mere piece of furniture which occasionally quips and plunks. Unfortunately, her performance is little more than a standard emulation. Ric Sarabia, however, fascinates the audience with a semi-grotesque performance, silently playing his lament and feeding the detectives with rhetorical clues.

On the surface, the play revolves around Miles' apparent death. Was it suicide? Murder? Did he even die? Yet as Shepard's witticisms unfold, the questions become irrelevant. The significance lies in why Miles is dead, spiritually, as an artist. Phil Hogarth portrays Niles as an alienated, grandiose character, plagued with self-doubt, and

hounded by parasitic followers. Perhaps the most insightful scene occurs when the saxophonist confronts Niles on the street, drawing him back to his house and his past.

In an autobiographical sketch, Shepard puts "stranger", "shadow", "pistol" and "cowboy" on his list of favorite words. It is no wonder, therefore, that Niles' alter ego is a Jesse James like cowboy/sniper, who returns home to eliminate those

who insist on occupying his house, holding back his chance to start anew. Notes the saxophonist: "The similarities between positions of birth and positions of death are too awesome to ignore."

The strength of the play lies in Shepard's ability to enhance recognizable characters with twisting innuendoes. Indeed, it is the script which makes **Suicide in B Flat** "alive till the moment it "Dies."

Something beautiful

Frank McGee

That Little Something Special presented last week in Mac Hall was an astounding talent display that has probably raised a few eyebrows in York's performing community.

The show, directed and beautifully choreographed by Alix Chochinov was a musical tour of "vaudeville, revue, and the old minstrel show" led enchantingly by John Huston as the wizard and John Burke as Mr. Tinsle Town.



Craig Hildebrand

And Rocky Horror too

Burke excelled as the beguiling Town. It's rare that one sees a student performer in possession of such a professional presence. All his introductions and numbers were done with a crisp, confident finesse. Such song and dance numbers as his inspired "Give My Regards To Broadway" and "I Can Do That" won him a justifiably enthusiastic and spontaneous round of applause.

Mr. Tinsle Town guided us to the bumbling Susie and Johnnie played by Ann Winnett and Walter Teres. The two of them joyously flaunted their comic ability throughout the hour and a

half show. Teres stopped the show as the willing victim of the seductive Kitty Naughton in the "Smoke Gets In Your Eyes" number. Miss Winnett's charming squeals and mannerisms stole entire cast numbers such as the Ziegfeld Follies, and her ability to demurely belt out ballads like "My Man" was winning.

Chochinov strategically placed a powerhouse of voice talent in Kitty Naughton and Kelly Salloum at the beginning of Act II. Miss Naughton's full, rich voice gave Gershwin's "Summertime" the emotional potency it deserves; the audience was left breathless. Kelly Salloum was entrancing in her definitive renditions of "Hello Dolly" and "The Lady is a Tramp" which sparked with her own enthusiasm.

Bouquets go to Stephen Conger's hysterical Sarah Bernhardt; Stephen Hartnell's Eddie Cantor, and Pamela Guent as the Wizard's witty marionette.

The chorus numbers were precise and emitted an exuberant energy throughout the evening.

The musical direction of Graham Thompson was consistent in providing a firm foundation for the cast to work from.

For anyone who missed "That Little Something Special" it's unfortunate because I'm sure it won't be too long before we'll have to pay to see these performers again.

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Something serious

L. Palohelmo

(Special) "Peter Brook is one of the great trailblazing directors of our times. In his theatre, in his films, in his whole approach to the art of living and the experience of transforming the living back into art, he has taken great gambles, great leaps of faith, some of which have left his old audiences (and certainly most of the stuffy critical establishment) far behind. Like Castaneda's jump from the mountainside into the abyss, this is Brook's greatest leap of all."

-Rob Baker, *Soho Weekly News*

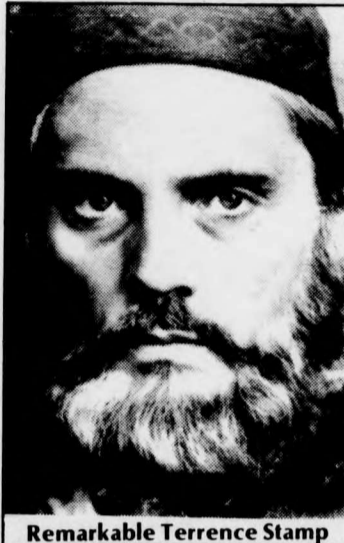
human existence. In a moving scene in the film, he quietly asks his father, "Why was I born?" His questions were stimulated by the venerable traditions of oral storytelling and the miraculous phenomena that surrounded him in his native Armenia, a cultural cross-roads of the near East. His need led him on a journey through Egypt and Asia to seek answers to his burning questions. The journey brought him into encounters with the "remarkable men" of the film's title.

While the book is penetrating and moving, the film, shot largely on location in Afghanistan, is even more so. Brook has taken full advantage of the rugged Afghan terrain, capturing its colour, atmosphere and some of the most remarkable faces (those of Afghan patriarchs and tribesmen) ever seen on film. Even more unforgettable is Dragan Maksimovic, the young Yugoslav actor who portrays Gurdjieff. He'll stop you dead in your tracks!

Contributing to the power of these scenes is the music score which lifts the viewer into a place beyond the ordinary. The sound track, available on Varese Sarabande Records (STV81129), won the Best Music Award at the 1979 Oxford Film Festival.

When asked why he chose this particular book to film, Brook responded: "Every director wants to do something serious at least once in his life... We were aiming at the unknown audience that a film like this can touch, and it is unknown because when we opened in New York we broke every house record in the Cinema 3. We make the film as best we can and hope there'll be a much bigger audience than we think, and in this case there was. One mustn't underrate the public."

Shown at five world festivals, the film is now playing in France and the United States. It comes to Toronto on May 16 at Cineplex (Eaton Centre). Don't miss it!



Remarkable Terrence Stamp

It is a rare event when a film is made of a book on philosophy or psychology, but it's happened with the book **Meetings With Remarkable Men**. Peter Brook, the well-known English director, in collaboration with Mme. Jeanne de Salzmann, has filmed the autobiography of G.I. Gurdjieff, whose psychological teachings have been one of the profound influences of the 20th century. Available now in paperback on most campuses, the book has sold steadily and widely in North America and Europe.

Meetings With Remarkable Men is Gurdjieff's account of his early years. As a boy, he was overwhelmed by the question of

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There are class acts in Toronto, but they are rare and usually priced beyond student means. The solution for those with discerning palates is at hand: **steppin' out...an act** opens Thursday April 3 for a two-night stand in Mac Hall.

"We wanted to explore the talents, the versatility of a small group of singers over an evening. To sing you really have to strip yourself bare and put out, even more than acting, perhaps even more than Shakespeare. It's a different sort of challenge," explains Jacques Lorenzo, one of the instigator/directors.

There is a common thread to the evening and a surprising coherence despite the wide diversity of material. "It was

surprising to put bits of our favourite music together in a more or less random way and to then discover that we were making a very definite statement," remarks Andrew C. Rowsome, the other half of the show. "The hard part was getting the performers. So many incredibly talented people auditioned that the whittling process took forever. York needs more outlets for all the talent buried here."

The actual format of the show is nightclub style with three sets with three basic musical threads occurring over the course of the evening. Audience members are encouraged to arrive at 9 p.m. or anytime afterwards and stay as long as they like. The show is licensed and free. A perfect break from studying and essays.

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The parables of Lina Wertmuller

Richard Zywockiewicz

Although Lina Wertmuller, throughout her distinguished career, has denied ever attempting to make any statements in her films, they clearly reflect social concerns often with a satiric bite.

Her last film, the immensely underrated **Nightful of Rain...** was one of the best studies of male/female relationships in a long time. Now, with **Blood Feud**, she returns her focus to social problems, and the result is a fiery drama full of conviction, feeling and power. Although not vintage Wertmuller, it displays a refined simplicity which is indicative of her maturity as a filmmaker.

Marcello Mastroianni plays a naive lawyer/politician who returns home on the eve of the Mussolini Regime. In a tiny village in Southern Italy, he falls in love and seduces a lonely widow, played by Sophia Loren. A year later, Loren's husband, and expectant child, were murdered by a bourgeois landowner who became mayor under the fascist dictatorship.

Mastroianni, along with Loren's other lover (Giancarlo Giannini), both plot to kill the mayor and avenge the murder of Loren's husband.

The story involves an intense conflict between the love triangle, impending social dangers, and Loren's fight to overcome her embittered past and the memories of her husband.

Although Wertmuller has walked this particular ground before, I cannot help but admire the intelligence and sophistication with which she handles her characters. Few filmmakers have conceived as many raw, emotional characters and brought them to live, love and die on the screen with such courageous honesty.

Now playing at the International Cinema and Cineplex.



The underrated Lina Wertmuller and star Giancarlo Giannini

Sniper on roof

Richard Zywockiewicz

Bo Widerberg's **Man on the Roof** is a complete departure from his previous work. It is a thriller whose origins owe much to American TV cop shows.

The movie begins with incredible violence, lapses into a slow-paced, low-key investigation of a brutal murder, and then erupts again with violence. The final 40 minutes of the film is filled with unnerving suspense.

The interesting premise of the film is the presence of violence amidst the normality of everyday life. The killer, after taking refuge on a building rooftop, plugs policemen with an automatic machine gun. His attack on the police is explained as revenge. Years earlier his wife, a diabetic, died as a direct result of police negligence. A later statement by the same lieutenant results in the abduction of the killer's only daughter.

Widerberg is very discreet about making any statements on police brutality, but his reticence in effect makes a disturbing parallelism between social injustice and the alarming breakdown of human endurance. Although the killer is hardly seen at all until the end, the final freeze frame on this gentle, almost refined face becomes more unnerving than the twisted gestures of a deviant killer.

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Sports and Recreation



Gary Hershorn

York's varsity season has come to a close, but the sporting spirit lives on. This Yorkite is undoubtedly in training for the world frisbee-balancing championships.

Athletes have a voice in MIAC

Gary Cohen

Recently, the Men's Interuniversity Athletic Council (MIAC) held its annual elections to appoint a new executive staff. Despite the fact that to many who are unaware of MIAC and its function this does not present itself as earth-shattering news, Dave Turner, MIAC's acting president, feels that the elections and the council itself can have an important effect on York's athletic community.

The function of MIAC is actually two-fold. It is involved in the promotion of participation in interuniversity athletics and in providing representation for the student athlete in athletic council decisions.

"In September MIAC sought to re-establish a reputation which it had lost in recent years," explained Turner. "With the help of coaches we formed a hard-working, cohesive unit. We hoped to achieve responsible representation which would promote the council and its aims."

And this year the dedication has paid off. As some of you may have noticed, the Toronto dailies have given York athletic teams ample coverage this season and Turner traces some of this prestigious exposure back to the efforts of MIAC.

"Working closely with Lynn Cornett (York's Information Officer), a means of communication was set up whereby she was more informed and, in turn, York athletics, could be better promoted on campus and across the city."

Another area in which the council has been and can continue to be influential is that of athletic funding and budgeting.

"Budget cutbacks have become prevalent and Physical Education is no exception," Turner points out. "We are already working on a barely-adequate budget and it is very important that student athletes be well represented in council to prevent further cutbacks. And if cutbacks are unavoidable, they

should not go by without objection."

The council has also been instrumental in determining the allocation of funds available to athletics. "A system of guidelines was set-up this year whereby programmes or respective sports will be evaluated as to their funding status in future years," said Turner.

Replacing Turner as next year's council president will be Dave Carmichael, a member of the wrestling team. Larry Simpson (volleyball team) will move from his post as secretary-treasurer to replace Erwin as president, while Tony Cosentino, another wrestler, will take over Simpson's position. Farooq Shabbar (track) will serve as publicity director and, in a newly-founded capacity, Jeff Carmichael (track and football) will be the director of fund-raising.

Participation in MIAC is open to all Physical Education students. For those interested, all inquiries can be directed to Nobby Wirkowski at 667-3734.

York cricket enters second decade

Few will believe that it has been almost a decade since the establishment of the York University Cricket Club, whose early members included such persons as Professor Peter Harriet-Jones and Mr. George Dunn, head of security at York. Started primarily as an organization to provide social and recreational activity, the Y.C.C. has become one of the most successful sports clubs at York.

Until two years ago, all the team's games were basically friendly matches against clubs such as Ajax, Orillia, Hamilton, Niagara Falls, Orangeville and Guelph University.

"Our success was so great in these friendly games, that there was near unanimous clamour for entry into the competitive field under the Toronto District Cricket League," says the club's president Eugene Rollins.

The first year in the league resulted in a fourth-place finish, which is considered respectable for beginners in the league. The 1979 season was more successful as York just missed the Division Cup and had to settle for second place.

"There will be no denying us for the 1980 summer," says Rollins, "as it will be our main objective to bring the Division Cup to York."

Apart from the physical aspect of cricket, the club will be looking at a couple of trips abroad, possibly to the USA or the West Indies. The team is hoping to increase its membership this year to make these plans more attainable, and would welcome all

newcomers. Applications should be made to Eugene Rollins at 534-0885 or Ken Simon at 241-5437.

It should be noted that the one essential element of the Y.C.C. is the warmth and team spirit within the Club and this, above all, makes the game of cricket just a little bit more enjoyable.



Esther Marks

Cricket, anyone? Handling a sticky wicket

THE CITY HAS GOT THE SUBURBS LICKED

If last Saturday's Sunday Star Metro high school basketball game is any indication, the city has the suburbs licked when it comes to putting the ball through the hoop.

The match, hosted by York and held in the Tait gym, saw the City All-Stars demolish their suburban counterparts by a convincing 129-65 score. Oakwood Barons' guard Norman Clarke, selected as the game's MVP, and centre Tony Brown of Parkdale, led City with 20 points each. Roger Rollocks of Lester B. Pearson Bengals was the hot shooter for the Suburban All-Stars, sinking 17 points.

City's victory was the most lopsided in the event's 10-year history, and for all practical purposes they had put the game on ice by the half, building up a 66-33 spread. The City stars now hold a 7-3 series edge over the Suburban sparklers.

Shortstops

NINE RECORDS SET AT NEW TRACK FACILITY

The York University invitational high school indoor track and field meet saw nine competitors surpass the old standards in their events to establish new records.

Before the competition, record-breaking performances were expected in abundance due to the faster track which the new York complex sports (a banked four-lane 200-metre Chevron oval). And the splendid, new track facility did not let the athletes or the prognosticators down.

On the track five new record-setters emerged, including Sabeena Horne of West Ferris (junior girls' 1500m); Alaine Boucher of Algonquin (junior boys' 1500m); George Vanier's Paul Scarlett (junior boys' 400m); Carolyn Crabtree representing Vanier (senior girls' 1500m); and Mount Forest's Donna Grant (junior girls' 400m).

In the field records were set by South Carleton's George Bodoni (junior boys' high jump); Donovan's Karen Nelson (senior girls' long jump); Mike Purbille of George Harvey (senior boys' long jump); and Glenn Hopkins of North Park (senior boys' high jump).

BASKETBALL BENEFITS

On Friday, April 11, York will host a benefit basketball game for the Ontario March of Dimes featuring members of our own Yeomen football team in action against some of Toronto's dearly beloved Argonauts.

Proceeds from the game will be contributed to two schools for the handicapped—the Lucy McCormack School for the Retarded and the Sunny Park Centre for the Handicapped.

Featured for the Argonauts will be running back extraordinaire Terry Metcalfe and tight-end Peter Mueller. Starring for York will be All-Canadian Dave Coulthard, last week voted York's male athlete of the year.

After the game, there will be a dance in the Bethune Dining Hall which will be attended by all the participants. Those bearing ticket stubs from the game will be given free admission to the dance, providing a full night of entertainment for even the most ambitious York socialites.

Admission to the game is \$3 for adults and \$1.50 for high school students. You are also asked to hold onto your ticket stubs—door prizes will be awarded to the lucky ticket holders. Tickets are available at 302 Tait McKenzie.

If you want to get a preview of the action, there will be a pre-game feature aired on Peter Gross' sports report on CITY/TV on Thursday, April 10.

Way to go, Pete!