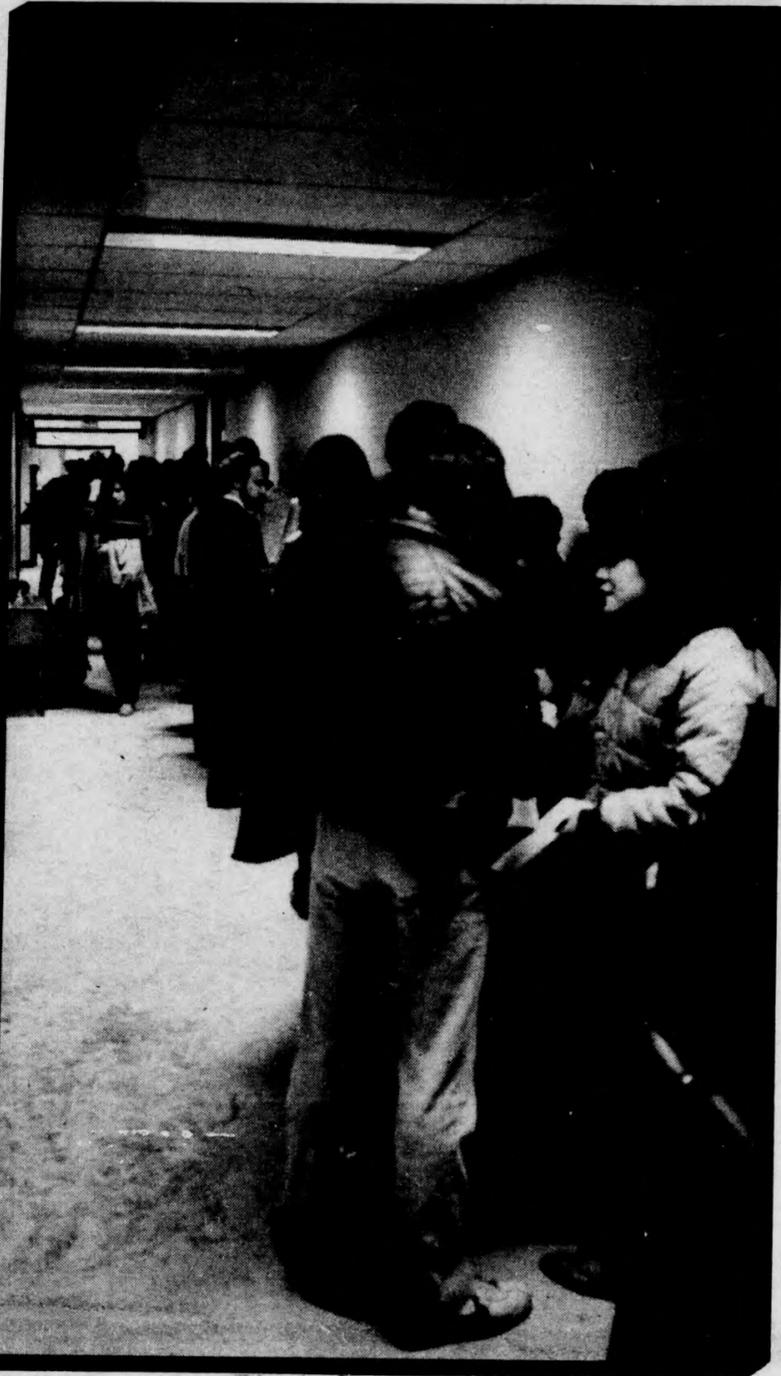


YES!

We'll be on the stands next week



Students wait in line-up for summer course enrollment.

## Increased enrollment swells York line-ups

CAROL BRUNT

This year's enrollment for Atkinson summer courses was plagued by long line-ups, cold weather, and short tempers as students jostled in line, waiting to reach Atkinson Common Room to enroll. Registration began on Monday, April 4th for hundreds of York day students and will continue until April 7th.

According to one York security officer, students began arriving at 9:00 p.m. on Sunday evening to enroll for the limited positions. When the guard went off duty at 4:00 a.m. Monday morning, "there were approximately 250 people at that time," who had to wait outside until the building opened at 6:00 a.m. Registration was to begin at 8:30 a.m.

### Crush of people

From the moment the door opened Monday morning, there was a crush of people as they tried to enter the north lobby, only to be prevented from entering the hallway. Asked for an explanation for the seeming lack of order, the Director of Administration at Atkinson, Jim Cameron, said that "the students were more anxious than others," but that there was not any real problem.

"It was a lot worse yesterday (Monday) than today (Tuesday), according to a guard. Cameron agreed: "Monday morning was the worst because of mathematics and computer science. The rest of the week will be relatively quieter." Tuesday enrollment included courses in economics and physical education in the morning, followed by languages and administrative studies. In a possible reaction to Monday's crush, registration began at 8:15 a.m.

Unlike Monday morning when students lined up for hours outside

before a few at a time were permitted into the hallway, students lined up for hours in the hallway stretching from the north lobby to the Atkinson Common Room. They were sitting on the floor or leaning against the wall often four or five deep in stifling heat. The floor was littered with coffee cups and a pizza box.

"There's got to be a better way," according to Paul Pellegrini, a first-year Arts student. After standing in line from 7:30 to 10:30 a.m. Tuesday morning, Nunzio Rucchetta said that his comments were unprintable when first questioned. He felt it was "prettystupid" to have to get in another line that afternoon to enroll in another course, but he commented that it was organized once inside the Common Room and that it moved quickly. Rucchetta considered the free coffee supplied to the students Tuesday morning "a nice thought but the coffee was not that great." A first-year Public Policy and Administration student believed it was best to abide by the system. She did not plan to complain "because it wouldn't do any good."

### A simple solution

Students who skipped morning classes to stand in line found it extremely frustrating to have to line up for about three hours a second time. According to Cameron, "It is only manageable to concentrate in one discipline (at a time). It is a simple solution (to sign up for both courses at the same time, as suggested by a few students), but it would not really work and would hold up all the students who only want one course. It is probably the most reasonable solution we have been able to come up with yet."

Continued on page 3

## Bethune College hosts four-day conference

# Literati explore the alternative press in Canada

PAULETTE PEIROL

The major difficulty with the alternative press in Canada is that "it can't be both radical and popular at the same time," says York professor Ioan Davies. Davies is one of the organizers of a conference, The Alternative Press In Canada, a four-day event taking place at Bethune College, April 6-9.

Davies describes the alternative press as "journals which are free from affiliations with multi-national corporations, academic organizations and professional associations." The objective of these journals is to "re-define culture as opposed to mass culture." Davies explains: "The alternative press is united only by its name and objectives, but not by ideas."

The conference at Bethune will cover such issues as "Alternative Culture," the Arts, Radical Politics, Literary Magazines, Feminist Publications, The Jane-Finch Corridor, and the Kent Commission. These topics will be discussed in relation to "The Need and Problem of Having an Alternative Press in Canada." As well, there will be a discussion of the alternative press in the U.S. Speaking on their particular concerns will be writers and editors of Canadian alternative press journals and various university professors.

Although the conference focuses on the Canadian alternative press, Davies emphasizes that its scope of readers is international (for example *Impulse* magazine sells sixty percent of its copies abroad). Journals of Quebec are the one exception, for they constitute "a genre of their own, and have a large readership within Quebec." Francine Pelletier

of *La Vie en Rose* will address this topic in the discussion of "Journals of Radical Politics."

The alternative press is composed of a large number of journals with little funding. Most funding is supplied by grants from such organizations as the Canada Council and the Ontario Arts Council. Public appeals also help keep these journals afloat. Davies explains that the alternative press serves interests and

from plastic arts to multicultural class culture."

Professor Davies acknowledges that many student publications, especially college papers, form a basis for the alternative press. For example, Michael Hollett, a former *Excalibur* editor, became editor of the popular *Now* magazine in Toronto.

"York," explains Davies, "faces a problem with the fragmented nature

possible because of inadequate funding (\$2,000 from Bethune College and \$500 from York). The Social Science and Humanities Research Council, which often funds such conferences, did not give a grant to this conference on the grounds that "it wasn't a learned issue." The lack of university alternative press representation at the conference "is a serious omission," admits Davies, adding "but it's all going to be there because of the personalities there." By "personalities," Davies is referring to Patrick MacFadden (of Carleton) and Barrie Zwicker (an ex-Carleton professor involved with the Kent Commission). Both men, Davies feels, will have much information to

offer about university presses.

Bethune College and the York Working Group in Cultural Studies are officially presenting the conference. Professor Davies is a member of this organization, which "holds discussions and does research on popular culture in Canada." Davies remarks that "popular culture often ends up on an economic or political desk..." The conference on The Alternative Press In Canada aims to investigate "the problems of organizing Canadian periodical publishing." Davies concludes that "the conference will reveal this. The bureaucrats will be especially interesting, since they will have to explain why only certain journals are given grants."

"A university paper should be for people to learn journalism, but it should also be more than that...it should offer freedom of thought."

Ioan Davies

ideas which aren't represented adequately by other presses. *The Canadian Forum*, which Davies writes for, is an example of an alternative press which retains a "quasi-establishment format, yet is also radical." According to Davies, the alternative press is unique because it "is not afraid to take strong stands on issues and remains innovative."

Professor Davies speaks from first-hand experience with the alternative press in Canada. He himself is attempting to launch a quarterly journal called *Conext Canadian Journal: Culture of the Arts*. It would be concerned with "some public policy and research" and consist of "imaginative and survey articles, covering everything

of the campus. *Excalibur* has a tricky position since it has a duty to represent the University as a whole." He says that college papers are "the only effective alternative, since they can be more adventurous." Davies continues: "It depends on the function of the university paper; if it is for budding journalists or if it is reporting for a certain purpose. A university paper should be for people to learn journalism, but it should also be more than that... it should offer freedom of thought." When asked why the university alternative press will not be represented in the conference, Davies said "we could have had a university focus from Ryerson and York, but wanted a broad perspective from across Canada." This, apparently, was not

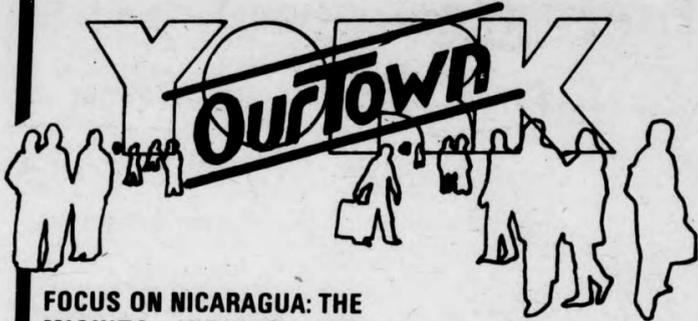
## EDITORIAL ERRATUM

Last week's editorial, "Bevilacqua: The Failure of a President," contains a passage which requires clarification: *They wanted their President to ask for the resignation of a Director who Morris has since admitted "is limited in his ability to perform in his job because of the incident." They're still waiting.*

At a November 9 council meeting, Bevilacqua said that he had asked Bibin Lakhani to resign on the previous weekend. This was reported in *Excalibur* on November 11. Bevilacqua's statement came after the Council had voted 16 to 5 to ask for Lakhani's resignation. A week later, on November 16, the Council held a formal impeachment vote. Sixteen council members voted in favour, one against, and there were

three abstentions. The motion was not passed, however, because two-thirds of the entire council (all those absent as well as present) did not vote in favour. His failure to reintroduce the issue in Council (as per this year's Minutes) or facilitate Lakhani's resignation in the face of an overwhelming majority of council members who desired it indicated, in our opinion, his failure to take a stand. The council is, therefore, 'still waiting'.

Sergio Marchi has informed us that he did not run as a *Liberal* candidate in this year's Alderman elections as implied in last week's editorial. We apologise and regret any inconvenience this may have caused.



**FOCUS ON NICARAGUA: THE MISKITO INDIANS AND HUMAN RIGHTS**

Vernon, Bellecourt, an American native rights activist who has travelled to Nicaragua four times in the last two years on behalf of the International Indian Treaty Council of the American Indian Movement will be speaking on the conditions of the indigenous peoples of Nicaragua. Mr. Bellecourt will be able to offer first-hand accounts of

the social and political circumstances of this native population and their current human rights situation. Talk will take place Thursday April 7, 3:00 in Curtis Lecture Hall "E".

**W.F. HERMAN REUNION**

W.F. Herman Secondary School's 25th anniversary reunion will be held May 13, 14, 15, 1983. For more

information, call (519)254-4409 (24 hours) or write: Reunion Committee, W.F. Herman S.S., 1930 Rossini Blvd., Windsor, Ontario N8W 4P5. Please register as soon as possible.

food and drink will be available and professional, free daycare will be provided. It will take place at St. Paul's Church, 83 Power St. (Queen and Parliament). Tickets are \$4.00 in advance, \$5.00 at the door. For more information, call 654-9445.

**GET A JOB**

Career Centre Workshops in Career Planning and Job Search will be held in April and May. Check bulletin boards for new schedule and sign up now in the Career Centre-N105 Ross (phone 667-2518).

**MICRO LUNCH**

York University and Moiseev Productions present "Micro Lunch" with Professor Donald M Solitar, some Micros, and humans too numerous to mention by name. Wednesday May 18, Curtis L, 12:15-12:45 p.m. (repeated 1:15-1:45 p.m.).

**WOMEN'S RUGBY TEAM**

New players wanted for the women's rugby team. No experience necessary. Phone 921-5890 for information.

**NICARAGUA CAN DANCE**

Canadian Action for Nicaragua is holding a benefit dance on Saturday April 30. There will be live music from "The Palladins" and live theatre from "Toronto Street Theatre" and a slide show. Good

**SCI-FI MEETING**

The last meeting of this term of the York Science Fiction and Fantasy discussion group will be held this

**LUCILLE HERBERT MEMORIAL SCHOLARSHIP**

The Lucille Herbert Memorial Scholarship (Department of English) exists to assist any good undergraduate in English (Faculty of Arts) who proposes to travel to Europe, especially to France, and who has completed at least four courses in English. One award per year, value \$750.00. For information or applications write to Professor D.R. Ewen, Chairman, Department of English at York University. Closing date for applications is April 8, 1983. The Department Committee reserves the right not to make an award in a given year.



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**CORRECTION TO LAST WEEK'S AD**

**JOSTEN'S Graduation Ring Days at the York Campus Bookstore**

Wednesday, April 6—10:00 a.m.-7:00 p.m.  
Thursday, April 7—10:00 a.m.-7:00 p.m.  
Friday, April 8—10 a.m.-4 p.m.

Customers are asked to note the change to the Friday hours. Discounts ranging from 7 per cent to 10 per cent off list price still apply to all three days above.

**EXAMINATION SCHEDULE FACULTIES OF ARTS, EDUCATION, FINE ARTS, SCIENCE**

PLEASE NOTE THE FOLLOWING CHANGES TO THE EXAM SCHEDULE

DATED: MARCH 31, 1983

**DELETE**

**Psychology**

AS 4060.06A

**Theatre**

FA 3210.06

**CHANGE TO READ**

**Anthropology**

AS 3000M.03(W) 5:00 p.m. Wed. April 13 Take Home Due  
AS 3160.06 5:00 p.m. Mon. April 11 Take Home Due

**Biology**

SC 2020.08(Lab) 1:00 p.m. - 4:00 p.m. Fri. April 29 Farquharson 132, 133, 136

**Computer Science**

AS/SC 1500.06A 8:30 a.m. - 10:30 a.m. Fri. April 22 Stedman A  
AS/SC 1500.06 B,C,D,G,Y 8:30 a.m. - 10:30 a.m. Fri. April 22 Ice Rink

**Natural Science**

SC 1770.06A (Groups 1,2,3,4) 2:00 p.m.-4:00 p.m. Fri. April 15 Curtis I  
SC 1770.06A (Group 5) 2:00 p.m.-4:00 p.m. Fri. April 15 Petrie 317  
SC 1770.06A (Group 6) 2:00 p.m.-4:00 p.m. Fri. April 15 Petrie 321  
SC 1770.06A (Groups 7,8,9) 2:00 p.m.-4:00 p.m. Fri. April 15 Winters Dining Hall  
SC 1770.06A (Groups 10,11) 2:00 p.m.-4:00 p.m. Fri. April 15 Vanier 108  
SC 1770.06A (Group 12) 2:00 p.m.-4:00 p.m. Fri. April 15 Vanier 109  
SC 1770.06A (Groups 13,14,15,16,17) 2:00 p.m.-4:00 p.m. Fri. April 15 Curtis L

**Social Science**

AS 1990B.06 5:30 p.m. - 7:30 p.m. Tue. April 19 Ross N203  
AS 3410.06 1:00 p.m. - 4:00 p.m. Wed. April 27 Curtis M

**Theatre**

FA 2200.06 5:00 p.m. Mon. May 2 Take Home Due

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Classified ads are 25 words or less for \$5.00 or 50 words or less for \$10.00. Deadline is Friday prior to publication.

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**LSAT GMAT Prep. Courses:** Classes for the June 20 LSAT, June 3-5 and the March 19 GMAT, March 11-13. For further information please call or write: P.O. Box 597, Stn. A, Toronto M5W 1G7 665-3377.

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# Unknown man attacks policeman in cafeteria

PAULA TODD

Two members of the Metro Toronto Police force offered a lesson in public relations yesterday when they struggled to handcuff a man who had assaulted one of them in the Central Square cafeteria.

Before resorting to striking the man with their billy club, officers Moreau and Kastner of 31 Division justified their actions to a loud crowd of approximately 250.

The officers had responded to call of a "mentally ill man" in the York cafeteria in the Ross Building. "I saw him shuffling a lot of I.D. at a table and I approached him and asked him what he was doing," said Moreau. "Then he jumped up and slapped me."

The man, who police will not identify at this time but who is described as 6'2", 190 lbs. and 26-years-old, was arrested for "assaulting a police officer" but began struggling violently when police tried to take him away.

The scuffle intensified when the officers attempted to handcuff the man who police said was either "mentally ill or overdosing on drugs." Chanting, "Revolt. It is beautiful. Stay with us," and such things as "I am Rom", the man wrestled Moreau to the ground.

"He's going for my gun," Moreau told his partner. Kastner struck the man on the back with his stick. Some members of the crowd yelled their protest and the officers' assailant shouted, "Don't let them do it. Revolution."

Moreau addressed the crowd before proceeding. "He's going to get my gun. We have to do something." Then Kastner hit the man twice.

But when it appeared that the two officers couldn't control the man,

Moreau appealed to members of the crowd, some of whom were standing on tables. "There's only one way this is going to work. Someone has to help us. It's the only way we can keep him away from the gun."

Cafeteria employees and members of the crowd had moved back quickly when the three stumbled into a cash register, but a few men came forward to assist the police. They also justified themselves when taunted by onlookers. "Look, he's going to get his gun," one student said.

## Handcuffed man

With the extra help, the officers managed to handcuff and lay the man on his stomach on the floor just inside the serving area of the cafeteria. Moreau stayed with him, trying to calm him and learn his name. By 12:10 p.m., York security, five police officers and two ambulance attendants surrounded the man who was taken to North York General Hospital for observation.

The man's spouse has been contacted and Moreau said late yesterday in a telephone interview that the "people we contacted said he wasn't the type. They said he doesn't use drugs and has no history of emotional upset." But he had "apparently been involved in a domestic dispute."

Doctors had not determined the cause of the man's behaviour yesterday. "He has stopped communicating," said Moreau. "Something is drastically wrong."

According to Moreau, the man "is not a York student but likes to frequent libraries and museums."

Charges have been dropped because "he was not in his right mind," said Moreau.



North York firefighters fought what they think was an arson fire on Good Friday at York.

# Visa students protesting 36 percent increase in their tuition

BARB TAYLOR

Guelph students have occupied administration offices and other students across the province are rallying and petitioning against the 36 per cent increase in tuition fees for some visa students. The increase will result in second-year visa student fees of over \$4,000 at York next year.

"The real problem is that the Ministry made the increase clear to administrations last year, but no single university made it clear to visa students," said Jeanne Stephens, an OFS researcher. "I was never given any indication that you (visa students) would not be held to similar increases as Canadian students," said Brenda Williams, York Foreign Student Advisor. Stephens and Williams were speaking at a forum organized last week by the newly-created Committee or Foreign Students Against Differential Fees which attracted over 200 students.

"We are collecting names on a petition to lend weight. We are not just one of two in numbers. We are many," said Oma Surydeen, Chair-

person of the student committee. Over 1,000 students have now signed the petition.

At the forum, Kenny Wan, President of the Chinese Students Association called on students to attend the Board of Governors meeting on April 11th. Although BOG has suggested that students attend the Board's May meeting, the Committee is presently pressuring the BOG to allow them to make a presentation at the April meeting. Three hundred McMaster students turned out at a McMaster BOG meeting two weeks ago and have been successful in getting their BOG to reconsider the increase.

## Informing students

"We're fighting against the injustice of administrations not informing students," said Stephens. She asked students to write to Dr. Bette Stephenson, Minister of Colleges and Universities and stated that OFS will be meeting with Stephenson within two weeks.

"Why should visa students be subject to 36 per cent? It's not the

six and five the government preaches," said Bipin Lakhani, who chaired the forum. "With the fees going up, up, up, how do third world students stand a chance of gaining entrance?" said Surydeen.

## 'Visa students contribute to our economy'

Election candidates Martin Zarnett, Claudio Lewis, Chris Summerhayes, and current CYSF President Morris Bevilacqua pledged their support to the students at the forum.

Other speakers pointed out that visa students pay taxes through sales tax and rental accommodation. Stephens noted that visa students also contribute to our economy through foreign currency and improved trade in the long run.

Stephens also noted that Immigration requires that students prove they have adequate funding before they enter the country. She said the difficulty of doing this has been compounded by the sudden announcement of a 36 per cent increase for next year.

# Papandreu at York

GREG GAUDET

Last Thursday, Greek Prime Minister Andreas Papandreu was welcomed to York University at a special convocation in the Senate Chamber. Papandreu, who was Director of the Graduate Programme in Economics at York from 1969 to 1974 and also Research Director for the York-Kenya Project, was awarded the degree of Doctor of Laws *honoris causa*.

During his address at the convocation, Papandreu expressed his thanks for the honorary degree and said he was "especially moved that the degree was not strictly for academic achievements but for the chance (he has) to contribute to the great ideals of humanity."

It was at York University that Papandreu re-built his rise to political power in Greece. Arrested by the military government which took control in the late 1960s, Papandreu was invited to teach by universities throughout the world. After he was exiled from Greece because he was impressed that York had a budget item for him, indicating their confidence that he would come out of Greece alive.

He said his visit to York re-kindled

many memories, and he noted that "the struggle of the Greek for freedom was supported strongly by the university of York, its staff and authorities."

After the convocation, Papandreu gave a 40-minute symposium entitled "Problems of Transition to Economic Democracy." He spoke about Greece's economy both from a domestic and an international standpoint. He argued that the deflationary policies of the U.S. were detrimental to a small country like Greece which is largely dependent on foreign economic policies. Consequently, Greece, Spain, France, and Sweden intend to meet in May, prior to a meeting of the seven industrialized nations. Delegates from the four countries will discuss ways in which to improve their nations' economics.

Any solutions, he said, would not involve a "closing of frontiers, but a reduction of external dependence." Greek domestic policies would require a large amount of decentralization, an "increased participation in the technological revolution that is taking place," and the insurance that "output meets the basic needs at least of citizenry of the country."

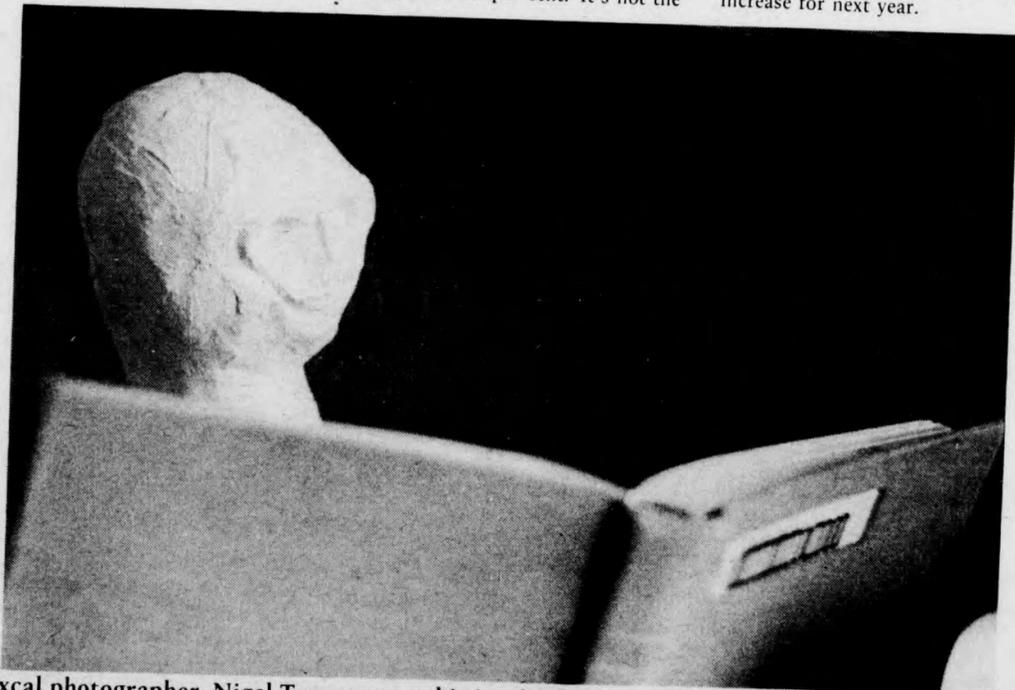
York Security expected 2000 students Tuesday. Cameron saw no significant difference between Monday and Tuesday in terms of security

and order and considered the students "reasonably decent in their actions seeing they had to wait. In the end, people did get the courses they wanted."

## Enrollment line-ups

continued from page 1

Cameron conservatively estimated that several hundred students had registered Monday with an equal number on Tuesday. He explained registration was "up somewhat over last year because the Faculty of Arts enrollment has increased over the past years, particularly this year, and that it has flowed through (to Atkinson summer registration."



Excal photographer, Nigel Turner, says this is what happens to students who study too long.

# Parachuting: Taking the plunge

JAN MAZEREUW

You are sitting at the open door of the airplane, with the wind rushing by. Below you, the checkerboard of farmer's fields looks far away, almost toy-like. Suddenly your dream is interrupted by the jumpmaster's "GO!!!" At first you hesitate but then remember that you came here to make your first parachute jump, and you hurtle yourself into the thin air. A brief moment of disorientation...then all is quiet and you open your eyes to find yourself suspended beneath a brightly coloured parachute, feet dangling below.

You marvel at the feeling of security as you slowly descend toward the earth. You have just made your long-dreamed of parachute jump.

The feeling of ecstasy produced by your temporary freedom is with you for days afterward and you long for a chance to do it again. If you have always had a secret desire to throw your body out of a perfectly good airplane, then this Spring may be the time to take the plunge.

If you are wondering about the safety of the sport most Skydivers agree that the parachuting is only as dangerous as an individual makes it. They say more bones are broken by people falling off porches than by jumping out of airplanes.

The only prerequisites needed for the first big jump is a sense of adventure and you must be at least 18-years-old. One final point of reassurance: on your first few jumps, you are not required to open the parachute yourself. This is done by a "static line" system that automatically opens the parachute the moment you leave the plane. And you learn everything you have to remember in the First Jump Class preceding the jump.



Apparently the first jump isn't as hard as it seems.

These classes are necessary before you can jump. They are usually only 5 to 7 hours long. Weather permitting, you can receive the instruction and complete your first jump all on the same day. Instruction includes learning how the parachute system works, what to do in case of a malfunction (very rare with the type of canopy used on first jumps), proper procedure used to exit the aircraft and, of course, how to land properly. Once these simple tasks are learned, you are ready to become a skydiver.

There are many parachuting clubs in Southern Ontario. To the east are Gananoque Sport Parachute Club, located just past Kingston, and Winchester Skydivers located north of Kingston towards Ottawa. North of Toronto there are also two places to choose from, the first, Coldwater Parachute Centre is located just north of Barrie, off Highway 400. The other club north of the city is

the Parachute School of Toronto in Arthur at the junction of highways 6 and 9. South and west of Toronto are two more operations from which to choose. On the shores of Lake Huron is SWOOP, otherwise known as South-Western Ontario Parachutists. Jumping is done out of Grand Bend airport. And there is also the St. Catherines Parachute Centre. Jumping here is done at Burnaby and this club is known as one of the oldest in Canada.

The Canadian Sport Parachutist's Association regulates and licenses all instructors and most clubs include membership to CSPA in its price of the first jump. Further information about any of these clubs can be obtained by calling the Sport Parachuting clubs of Ontario at (416) 495-4285.

Camping is allowed on all Drop Zones and spectators are always welcome. The season has already begun.

The following people are eligible to vote in the *Excalibur* editorial elections to be held Thursday April 14 in Room 111 Central Square.

Michael Monastyrskij  
Paula Todd  
Marshall Golden  
Mario Scattoloni  
Ian Pedley  
Mark Zwolinski  
Elissa Freeman  
J. Brett Abbey  
David Spiro  
Debbie Kirkwood  
Chris B. Dodd  
Steven Hacker  
Carol Brunt  
Howard Goldstein  
Adam Bryant

Sheree Lee Olson  
Ian Bailey  
Barb Taylor  
Bill Hurst  
John Schmied  
Lerrick Starr  
Roman Pawlyszyn  
Brian Henry  
Greg Gaudet  
Nigel Turner  
Elizabeth Santia  
Paul Pivato  
Paulette Peirol  
Stephanie Gross

•Any appeals should be submitted, with documentation, to the CRO, JAMES CARLISLE, c/o Merle Menzies, before 12:00 p.m., Thursday, April 14.  
•Election rules are posted in the *Excalibur* office.

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# LETTERS TO THE EDITORS

## Student says man won't stop racist attacks

I am a graduate student in Sociology and live at 8 Assiniboine Road. For the past few months, I have been racially harassed by a white tenant who lives on my floor. Not only has this person been littering my doorway with advertising flyers such as pizza, chicken, etc., but he has resorted to calling me racist names, making racist remarks outside my apartment door and when he sees me in person, and even pushing a racist letter under my door. In addition, this tenant has been disturbing me by deliberately banging on the side of the wall that separates the two apartments.

I have taken several steps to remedy the situation yet the harassment continues. I have contacted Housing Services in writing and in person and a letter was sent to this tenant but that has not deterred him. On February 27, I had Metro police on the building and the police stated that this was an internal matter and that the accused tenant had not committed a criminal offence. On March 14, a representative from Human Rights came to visit me and I made an official complaint. This representative from Human Rights was unable to contact this tenant but left several messages on the tenant's answering machine. He has not responded to these messages so Human Rights has not been able to contact him. On April 3, I called York Security because this particular tenant was banging very loudly on the wall that separates his apartment

and my apartment. He refused to open his door to speak to a York Security guard, despite the fact that the guard identified himself.

Despite the above measures taken, I am still racially harassed by this particular tenant. As a matter of fact, my attempt to remedy the situation by contacting the above authorities has resulted in an escalation of the racial harassment. It is extremely sad that any University student should engage in such racist behaviour.

Janice Joseph

## New GSA President says he'll 'behave'

This is a letter of reassurance to all of those grad students who expressed concern about the presence of alleged "Union candidates" in the recent GSA executive election. It will also double as one individual's endorsement of OFS / CFS in the current CYSF referendum. The GSA election has now come and gone and to date, so far as I know, the level of "psychological and physical coercion" here at York has remained remarkably stable. I've done some asking around and the consensus seems to be that individual liberties have remained largely intact. Furthermore, I'm told, the picket lines have yet to materialize, the RCMP has not yet found it necessary to mobilize on campus and, at last report, our national security has not yet been jeopardized. I would also like to inform the York community that so far I have managed to refrain from abolishing private property, kicking dogs, and undermining the nuclear family. Contrary to some "concerned" predictions, to this point at any rate, my Union affiliation (and the natural propensity for nastiness which is allegedly inherent in it) has been held in check. Hopefully I can maintain this pattern of behaviour over the months to come and thereby relieve the "uneasiness" felt by certain "concerned grads" here at York (Thanks for the apology Ron - I think!). This will not, however, be an easy task because, I'm told, only "anti-union" people (you know, the "value-free" types) can have any appreciation of and sympathy for the rights of the individual. Since I obviously do not fall into that

category I will just have to try doubly hard and trust that those same "concerned grads" will endeavor to keep me on the straight and narrow (ideologically speaking). One never knows when a sudden "Union attack" (it's like a "Big Mac" strike, but much more severe!) will "strike" me and I'll feel compelled to commit all sorts of unspeakable acts (I think Act 179 falls into this category).

But seriously folks...I would like to thank all of those who participated in the GSA election and to reassure all grads that the CUEW does not control the GSA and that the GSA has not, nor will it, become "a mere rubber stamp for Union policies." There never was a "CUEW slate". This was a cynical piece of political opportunism by a man who now claims that his campaign slogans "should not be taken as statements of fact". Someone owes the Union an apology, and it isn't me. I only hope that such "slogans" have not succeeded in driving a wedge between grad students on the basis of an orchestrated non-issue.

Finally, and this concerns all York students, including grads (who have a vote!), I would like to comment briefly on the current CYSF elections. I would like to go on record as being strongly in favour of OFS/CFS. I urge all York students to vote YES to the continued financial support of these two fine student organizations. Every candidate that I have encountered in the CYSF election supports increased accessibility to post-secondary education at reasonable cost. How this can be accomplished through the CYSF without the OFS/CFS is a mystery to me. If York withdraws from OFS/CFS it will make this task impossible. These organizations do productive work on this and many other issues (Visa students, the status of women, student employment et cetera) and are fully worthy of the support of York students. I urge all York students to vote YES to both the Ontario Federation of Students and the Canadian Federation of Students.

Sincerely,  
Terry Conlin

President (elect) Graduate Students Association  
Internal Vice-President, Canadian Union of Educational Workers

P.S. My thanks to Excalibur for its balanced coverage of the GSA election. It's too bad I cannot say the same about the coverage of the CYSF election.

## A rebuttal

I wish to respond to the ignorant, pseudo-logical, bleeding-heart liberal, knee-jerk reactionary twit (Letter, March 24) who insinuates that I am a "Jewish Conspiracy" theorist! As a rebuttal to this assault on my character, I would like to make the following--pardon the expression--"revisions".

Firstly, I didn't use the term "Holocaust fabrication thesis", but "Holocaust thesis" (The view that it did happen). The Oxford Dictionary defines "thesis" as "a proposition to be maintained (asserted as true) or proved". Thus, scientific validation is independent of the term in its essence.

Secondly, an individual's historical perspectives (Holocaust fabrication.) do not ipso facto indicate his/her personal biases (anti-Semitism).

Thirdly, the historical revisionists don't claim that the Holocaust is a "Jewish Conspiracy". Some claim that it's a Zionist Conspiracy. Neither do they "explain away mountains of evidence which documents the Holocaust through the use of the former theory. No doubt, Mr. Henry will reply with the Establishment Media argument that anti-Zionism is, in itself, anti-Semitism. I agree that there exists persons who use anti-Zionism as a disguise for anti-Semitism, but, at the same time there are certain persons who use anti-Naziism as a disguise for anti-Germanism.

Fourthly, how can Mr. Henry spew forth such unwarranted assumptions concerning the revisionists, and I without supplying proof? At least I had the honesty to provide evidence (addresses) to substantiate my defense. It wouldn't surprise me one iota if, next time, he would accuse me of being a war criminal!

In conclusion, I can only state that it is not the Earth which is flat, but Mr. Henry's brain!!!!

Mark Stephen Christensen  
(Next time... get my name right, you imbecile!!)

## CYSF Speaker comments

The position of Speaker of the Council of the York Student Federation is that of an impartial third party. The Speaker must be knowledgeable with respect to Parliamentary procedure to ensure student meetings run smoothly, fairly and according to the CYSF Constitution.

A column in the Excalibur March 24, 1983, suggested that I should have tape-recorded an All-Candidates meeting for the Excalibur. I would like to make it clear to the Editor and to the readers of the Excalibur that the Speaker's job is not to record election meetings for the newspaper. It is only to ensure that the meeting runs in an orderly manner and that the candidates and the York voters have a fair opportunity to speak.

Tye Winston Burt  
Speaker of the Council

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Excalibur April 7, 1983 5

# EXCALIBUR

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We want to go home. Pizza and cold water do not a hardy group make: we're still moving. Tho' there are places we'd all rather be. Case in point. It's 4 a.m. Do you know who's sleeping in your bed? Thanks to Roman whose pickiness and persistence is really appreciated. If you want to see your name Adam--A-D-A-M--you have to bring stories in!! Happy birthday to Michael--can you think of a worse way to have spent it? Two out of three writers surveyed have ants. The other one has mice. Thanx to Pawl for the H2O. I hope you are going to save Sushi. Have a good mix. See you on the way out--is this life on the nightshift? And now it's time to say.....GOOD NIGHT.....

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# Joan Didion's Salvador: The mechanism of terror

ROB KELLY

It is easy--all too easy--when writing of politics to become the exponent of diatribe, the parlour-game for sponge-bathing ideologies. This is particularly true when the political atmosphere under discussion is not your own and you may take license with observation and interpretation. In short, political journalists tend to spew. Where El Salvador is concerned, the spew has become torrential. Joan Didion's *Salvador* is a triumphant departure from such opinion-stroking; this is primarily due to the fact that she deals with the personal politics of this particular disaster rather than the collapsible rhetoric of regime and rebellion.

Personal politics in this sense means what can be apprehended by the individual through source and experience, with an indelicate scrutiny applied to both. In the almost obscene liberty (in the context of an El Salvador) of western democracy it is too simple to scream moral outrage and speak of the need for human rights; the situation is all too obviously obscene and human rights, non-existent. Didion puts this dilemma in perspective by a mixture of personal encounters and historical background, recent and remote. Unfortunately, the mass media has characteristically seized upon a catch-phrase to sum up Didion's intense account: "Terror is the given". It's glib and insinuating; it is also nebulous, conveying none of the substance of such terror or the

machinations which make it a "given".

Didion's prose does carry, if not the skin-shrinking actuality of the brutality and body count mentality, at least a representative bone fragment or two.

Hard data is presented in the form

Area Handbook for El Salvador", and of course, being there. The almost stereotypical situation of a right-wing oppressor opposed by mountain rebels is an easy target for lots of sympatico sarcasm and contrapuntal irony; Didion rejects such cleverness in favour of clarity

benefit of press pass (which means nothing anyway), and although she didn't crawl through the underbrush with rebels nor experience the city-under-siege, all of her encounters with natives, military, church officials, and the remaining entrenched bourgeoisie are vividly,

statistic used to satisfy the need for an explanation of chaos. The familiar euphemisms employed by the machine of bureaucracy of any government seem particularly ugly here. This is a book which hits at the solar plexis of liberalism--which is the same place anatomically for you comfortable anarchists--with an impact that injures anything worth calling human. There is a barrage of paradox and anachronistic flotsam so ugly that they are the only points at which Didion allows her opinions to flail a bit. This is excusable or at least understandable given that reading them is at turns painful and frustrating; being there must have been doubly so.

The explanation and conclusions offered are obvious yet well-rendered reflections of the perceptions of Salvador by the various factions involved. What becomes clear is that the U.S. really doesn't care if El Salvador gets "better" as long as the government maintains the appearance of progress, i.e., the election and land reform bill. The place comes across not as just the setting for another experiment in American adventurism or as a banana estate dragged kicking and screaming into the present, but as a country ripped apart by a series of increasingly shrewd governments and a military which, quite simply, enjoys killing people. Joan Didion's *Salvador* is not an endorsement of anything; it is an account of crouching down waiting for the bullet to follow the blast.

"El Salvador comes across not as just the setting for another experiment in American adventurism or as a banana estate dragged kicking and screaming into the present, but as a country ripped apart by a series of increasingly shrewd governments and a military which, quite simply, enjoys killing people."

Rob Kelly

of U.S. Embassy records and releases, *la Prensa's* propagandic releases, the testimonies of bureaucrats--American and Salvadoran--and the twice removed optimism of American statesmen, including Ronald Reagan. Other more impressionistic sources drawn upon are official and unofficial historical accounts of the country, excerpts from Gabriel Garcia Marquez's *Autumn of the Patriarch*, a U.S. government pamphlet entitled "An

and a determination to provide an informative essay on a very difficult subject. She succeeds admirably.

It is a short book (108 pages) and the length ensures that there is no space for maudlin rambling. It is a bare-faced by and large non-judgmental statement about a situation which draws the righteous nattering of politicians and intellectuals (ahem) who comment from the safety of distance--both physical and experiential. Didion went without

purposefully expressed. This seems like the only believable writing that has been done on the El Salvadoran situation.

Didion's incisive thinking and the lucidity of her prose allow her to dissemble paradox, lie, and subterfuge and the terror inherent in these to the same extent that she conveys the horror of body count and battle. The convenient manipulation of numbers in elections and government accounts is a sort of intuitive

## Aspects of proletarianization in the global city

STEPHANIE-LYN GROSS

Kent Trachte, a professor of Government and International Relations is concerned about "unemployment, poverty and despair" in Detroit-Windsor and New York. On Monday, he spoke at Atkinson College on "Aspects of Proletarianization in the Global City."

Invited by the Political Science Graduate Students Association and Atkinson Dean Wallace Northover, Trachte outlined the problems he believes result from "the emergence of global capitalism". According to John Foster, a York political science graduate, Trachte takes a leftist stance offering "a Marxist interpretation from a global point of view."

Trachte said he studies "the erosion of job security, real wages and unemployment in the manufacture sectors" of the Detroit-Windsor and New York areas which he said were "once attractive" regions with great "expansion and growth".

"Since the 1950's, more than half the manufacturing jobs have disappeared in New York." He adds that "in Detroit, lay-offs will mean another 350 thousand auto-related jobs phased out in the next five years."

The reason for growing unemployment in these areas, Trachte explains, is the internationalization of production, which allows "firms and investors to possess a new ability to relocate production."

And "Workers will have extreme difficulty" in improving their situations "with political weakness for the remainder of this century."

Trachte said that this gives an "unprecedented mobility for investors to shift production", making it "easy for capital to compromise with labour." Auto industry lay-offs, according to Trachte and his colleagues, "are related to increased competition on an international level." Trachte

explained that "new constraints are placed upon capital" which results in a "new lever to exploit labour." Trachte argued that "global competition and labour mobility allow labour to be used for profits."

Since production and labour are being shifted to regions other than Detroit-Windsor and New York (Trachte cites Mexico and other third world countries), "this work force has less bargaining power" and "unemployment, lower real wages

and a decrease of unionization" will result in the auto and manufacture sectors. Trachte claimed that "clerical, financial, service, sales and high technology jobs" are more available than "construction and skilled machinery work." Trachte is concerned with this labour shift because "these jobs do not absorb the unemployment" and "they pay less and are not unionized."

In the Detroit-Windsor areas, "one third of the working popula-

tion receives welfare benefits." Trachte adds that "real wages and the level of well-being in working conditions in the Detroit and Windsor areas "resemble those of the Third World."

He cited the "resurgence of sweat shops in New York" as an example of this labour disintegration. "In New York there are 3,000 illegal sweat shops, employing mostly women and immigrants whose real wages are approximately \$1.75 an hour."

### York University and Moiseev Productions Present "Micro Lunch"

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# ENTERTAINMENT

Phys Ed Dept. concert

## Hearty response to naive but serious dancing athletes

PAULETTE PEIROL

The full house of spectators at *The Spring Dance Concert* presented by the York Physical Education department last week, caught spring fever from the enthusiastic dancers. As a degree requirement for York's Phys. Ed. programme, students must take 'practicum' courses. Modern dance, jazz, *Creativity in Dance* and modern rhythmic gymnastics are offered as 'activity programmes' to fill this requirement.

The annual *Spring Dance Concert* is "mainly a showcase to show the student's work," says Paula Thomp-

son, organizer of the concert. Thompson explains "the concert shows what can be done by non-dancers, since they were able to present reasonable dance. The joy of it is that they're still operating out of naivete, but they're also serious about it."

The students themselves choreographed the pieces, with advice, but not restriction, from Thompson. The main objective of the performance is to educate students about dance. "Who knows?" says Thompson. "They may someday watch dance on T.V. or even venture into a theatre."

Unfortunately, the performance started on a rusty note, or rather no note at all, as there were difficulties with the sound system. Just as the recent snowstorm put damper on the hopes of a warm spring, the audio difficulties put a damper on the dancers' confidence. However, when the confusion was sorted out, the dancers regained their self-assurance.

*Adagio* (finally) began with 11 gymnasts showing their lyrical qualities with flowing arm movements. Although the dancing was not always synchronized, it did maintain the general continuity necessary for an adagio piece. Gymnasts are talented when it comes to effectively utilizing large floor spaces, and Tamara Bompas echoes this skill in her choreography.

*Morning Edition* brings to life stereotypical newspaper characters, with an underlying "I read the news today, oh boy..." tone. The main character wakes up on a park bench and staggers in a drunken stupor to literally uncover the morning news. The five uncovered dancers (the 'morning news'), then enact the day's events. Mime is used to humourously portray the activities of such personalities as rock stars, fashion models, royalty, criminals, and athletes. The athletic segments using all six characters were more kinetic and lively than the solos, and the audience responded with hearty applause.

*Primordial Stew* is a surreal modern dance to music by Pink Floyd's *The Wall*. The question "Is there anybody out there?" is answered by primordial aliens slinking along the floor. Yes, there are people "out there", but their existence seems to be as ambiguous as their dancing.

*Coquillages* explores kinetic dance using both synchronized and

sequential group movement. Like a carefully balanced row of cards, stacked back to back, the movement of one dancer sets off a chain reaction of movement. The piece progresses from synchronized floor movement to running and leaping, then, returns back to floor level, using free-falls. This type of dance relies on the dancer's awareness of the other bodies moving around her, so that the dancers as a group present a harmonious flow of movement. When achieved in *Coquillages*, this effect was visually pleasing.

The highlight of the performance, which was coincidentally also most technically difficult, was *Ribbons in Motion*. The amount of coordination and dexterity required to create intricate patterns with 20-foot ribbons in mid-air is great--the 11

talented gymnasts not only possessed this skill, but added finesse and grace, thereby transcending the fine line between athletics and art.

*Zero-Zero* is an appropriate name for the pretentious piece which followed *Ribbons in Motion*. The bodies of the four male dancers were close to perfect 'tens'. However, the limited use of these 'tens' amounted to zero. Whereas *Ribbons in Motion* expands athletic movement into art, *Zero-Zero* reduces the artistry of modern dance into pushups without personality.

*In The Mood*, to music of the same title, begins as a feeble attempt to mimic the showdancing style of tantalizing arms and legs. Four female dancers strut onstage and proceed to take off parts of their

continued on page 12



Debbie Kirkwood

A dancer's awareness of other bodies.

## York theatre moves downtown, Pericles takes calculated risks

W. HURST

The York graduate theatre programme is mounting Shakespeare's *Pericles* in an innovative and important production. For the first time, a York student production will be co-sponsored by a professional company, the Toronto Free Theatre. This type of venture will give the grad students a downtown venue with all the bonuses, such as a wider public access and a professional working space. *Pericles* will be a crucial test for the expertise of the students as well as the graduate programme itself.

On an actor's resume, the *who* is important: prospective employers look at who an actor has worked with. A graduate degree in theatre is only important if a company knows the quality of the teaching. The

quality at York is excellent. David Smukler, Director of the graduate programme, is one of the foremost teachers in Canadian theatre and he is a vocal coach for the Stratford Festival this season. Associate Director, Michele George has worked with the brilliant Peter Brooks in Paris and at La Mama, the vanguard of all that was exciting in New York theatre in the last two decades. George is directing *Pericles*.

*Pericles* is not performed often and there is some dispute as to whether Shakespeare is the author. However, George sees the work not only as an excellent play but as a perfect vehicle for her students. Produced in an Arabian Nights style, this production has two narrators and a wealth of characters. Therefore, students must take on the responsibility of numerous characters, a feat many already-professional actors could not manage. Director George has engaged three musicians (Geoffrey Clarfield, Judith Cohen and Michael Franklin) that is evocative of the Mediterranean countries of *Pericles'* travels. The music not only evokes a mood for the actors; it should also be a continuum for the audience, as locales keep shifting.

With an extensive theatre background, any director might be tempted to impose a particular, dogmatic attitude on student actors. Not George. Probably because of her work with truly experimental groups like La Mama, George sees herself as a good gardener, planting and nurturing the seeds for creative development. She said, during a rehearsal break, "You put on all types of shit and finally find the right shit." She allows the actor to create a role, not just perform it.

In rehearsals this creative process is palpable. Whether practicing a chant or running a scene, the students use more than their voices to act. Bodies sway with the phrases of the music, tense and relax according to the demands of the scenes being played.

With *Pericles*, George and her cast are taking a risk but it's a calculated one: The play is full of magic and exoticism and these people are trying to make these qualities personal, so that they might make them powerful for the audience.

**Pericles**  
Toronto Free Theatre  
(previews April 18, 19)  
opens April 20 at 7:30  
all other performances at 8:00  
368-2856

### ADDENDA

Inadvertently, *Excal*'s review of the York dance department concert did not mention the contribution of Dr. Mary Jane Warner. Warner taught *Water Study* to the student cast. Therefore, her contribution cannot be overestimated. Our apologies for not giving credit where, and when, credit is due.

W.H.

### NEXT WEEK

Last but certainly not least . . .

Lotsa extracks  
Geometry  
No dance!

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# CYST COUNCIL OF THE YORK STUDENT FEDERATION INC.

## ANNUAL REPORT

The aim of this report is to give York Students a review of the work and findings of the CYSF Academic Affairs Committee. In respect to our research and work with students we found that the major difficulty at this university is the lack of communication between the University's functional subsystems, i.e., Admissions, Student Programs, and Student Relations and with that of the University Student Body. We believe the problem of communication stems from two areas. Firstly, Study Body Governments at York are poorly structured and lack in any form of power which can serve to centralize student needs. In particular, the Central Student Government at York has failed for years in providing a strong intermediary link between the student body and the administration. The administration should foster a working relationship with the aim of improving student governments. The allocation of increased postering space for student governments and increased support to centralized campus media by the administration would be an excellent approach to start with.

The committee believes that the University has failed in providing students with a strong input in the functioning of student services. By encouraging input from students these services could well become more efficient and effective. An example of this is the newly-created Food Ombudsman at York. This newly formed body has effectively improved communication between the students and food services. We believe that the same format would be excellent for such services as Admissions, Student Relations and Student Programmes.

In general, this Committee found that York University offers an excellent range of services in all areas of academic concerns. These services, however, tend to lack a proper monitoring system which enables change to come about when needed. It is our recommendation that an office be set up in order to monitor all student services and not only recommend reform where necessary but implement reform where needed. If an office is set up, it should allow for strong student input in the functioning of its mandate.

It is our hope that the University administration will act on the recommendation and spirit of this letter.

**MARK PEARLMAN**  
CHAIRMAN, CYSF ACADEMIC AFFAIRS

## YEAR END ACTIVITY REPORT

The CYSF Academic Affairs Committee involved itself in three major endeavours. These were:

1. INCREASED GUIDANCE SERVICE TO STUDENTS WITH ACADEMIC PROBLEMS
  2. COURSE EVALUATIONS
  3. THE CREATION OF AN INDEPENDENT OMBUDSPERSON OFFICE AT YORK UNIVERSITY
1. In brief, this office serviced a total of 163 student concerns. Of this case load, 65% were resolved and 35% are still actively being investigated.  
The greatest number of cases dealt with course grievances to a total of 58%.  
28% of case loads were grievances directed against fee payments.  
A strong proportion of cases were of a nature dealing with foreign student eligibility.  
In the majority of case loads students were unaware of appeal procedures and available administrative counselling. This office cannot stress enough the need for students to read carefully their calendars for appeal information and course direction. It is to the benefit of students to understand appeal information and individual rights prior to proceeding with an appeal and as general knowledge when enrolling at York University.
2. This department strongly favours coordination of campus-wide course evaluations. This year the math department conducted course evaluations and these results have been printed in this paper.
3. Since September of '82 this office has researched, and through referendum proposes, the creation of an independent Ombudsman Office.  
In early October a proposal for the creation of this office was sent to a number of Faculty and Student governments with the intention of stimulating input. In November of '82 a campus-wide survey was conducted in order to have an indication of what were academic-related problems at York University. The results of this survey are printed in this report.  
On April 5, 6, and 7, students will be asked through referendum to financially support the creation of an independent Ombudsperson Office.

## ALL YORK STUDENTS ARE ALLOWED TO VOTE IN THIS REFERENDUM

If the referendum succeeds, a committee composing of a student representative from each student government will be responsible for implementing the function for the office.

**HAVE AN ACADEMIC PROBLEM?**

**CONTACT US— WE'RE HERE TO HELP**  
667-2515 Rm. 105 Central Square

# ACADEMIC AFFAIRS

## RESULTS OF SURVEY

Due to space limitation we are unable to give a complete breakdown of survey results. A total 1,450 students were surveyed. The sample was representative of the University population and was derived from population statistics from the University Senate Office.

In response to the question: Have you had problems in dealing with York's bureaucracy in the following areas?

### Admissions

A total of 64% of respondents indicated having problems with admissions. Students indicated that this department was extremely slow in processing paper work and the lack of proper guidance was another strong complaint. These results clearly indicate a need for reform in the admission department. In general we advise students to constantly keep in contact when dealing with this department.

### Courses

A total of 48% of respondents indicated having problems with courses. The greatest number of complaints was with the 'red tape' involved in transferring from one course to another or withdrawing from courses. Our advice to students is to contact us if you have problems in this area, but please first consult your calendar for important dates.

### Student Relations Office

22% of respondents indicated a lack of knowledge of this Office. Common responses solicited were: "Never knew it existed."  
We would strongly recommend students become aware of this Office. Mr. John Becker, Assistant Vice-President of Student Relations, is an excellent source of information for all related university matter. The office is located in Rm. 102 Ross, 667-2226.

### Fees Office

15% of respondents indicated having problems with parking fines. 21% indicated problems with refunds and concerns over late fee charges.

### Course Appeals

10% of respondents complained of extensive red tape when appealing courses. A number of students indicated problems when dealing with the secretary of the appeal committee for the Faculty of Arts.  
We recommend that you contact us and let us help guide you through appeal difficulties.

In response to the Question: Who would you see regarding academic problems?

The complete breakdown was as follows:

- 52% Professors
- 15% College advisors
- 12% Student Programs
- 23% Other

In response to the Question: Who would you see regarding appeal procedures?

The complete breakdown was as follows:

- 41% Student Programs
- 23% Student advisor
- 15% Prof or Course Director
- 14% Unknown
- 9% Other

In response to the Question: Who would you see regarding appeal against disciplinary action?

The complete breakdown was as follows:

- 56% Don't know
- 21% Student Programs
- 23% Other

In general contact us for counselling for these problems. We can help!

In response to Ombudsperson Questions:

- 1st Question: 42% supported the creation of an independent Ombudsperson.
- 2nd Question: 59% supported financing the office to the tune of \$6 per student.

The Academic Affairs Committee wishes to express their sincere thanks to Allen Schacht. Mr. Schacht has been extremely committed to furthering the work of this committee.

THE AIM OF THIS SURVEY IS TO DETERMINE THE NEED FOR AN OMBUDSMAN OFFICE AT YORK UNIVERSITY. AN OMBUDSMAN WOULD SERVE TO PROTECT INDIVIDUAL FREEDOMS AGAINST MALADMINISTRATION IN A COMPLEX BUREAUCRACY SUCH AS AT YORK. THE OMBUDSMAN WOULD ACT AS AN INFORMATION OFFICER, AND AS A PERSON WHO WOULD REPRESENT YOUR GRIEVANCES TO THE YORK ADMINISTRATION. THIS SURVEY IS STRICTLY CONFIDENTIAL AND IS TOTALLY FUNDED BY THE CENTRAL STUDENT GOVERNMENT.

IN THIS SECTION PLEASE PLACE AN X IN THE APPROPRIATE ANSWER.

1. Are you between the ages of

- 18 - 21 years \_\_\_\_\_
- 22 - 25 years \_\_\_\_\_
- 26 - 30 years \_\_\_\_\_
- 31 - older \_\_\_\_\_

Are you Male \_\_\_\_\_ or Female \_\_\_\_\_

Are you a

- full time student \_\_\_\_\_
- part time student \_\_\_\_\_
- graduate student \_\_\_\_\_

What year of study are you in?

- 1st year \_\_\_\_\_
- 2nd year \_\_\_\_\_
- 3rd year \_\_\_\_\_
- 4th year \_\_\_\_\_
- 5th year \_\_\_\_\_

Please give written responses to the following questions.

Are you a resident student or commuter student? \_\_\_\_\_

What college or association do you belong to? \_\_\_\_\_

Are you a Canadian citizen? \_\_\_\_\_

What is your religious belief? \_\_\_\_\_

Have you had problems in dealing with York's bureaucracy in the following areas? If yes to what extent?

Admissions \_\_\_\_\_

Courses \_\_\_\_\_

Student Relations Office \_\_\_\_\_

Fees Office \_\_\_\_\_

College Masters \_\_\_\_\_

Residence \_\_\_\_\_

Course Appeals \_\_\_\_\_

Degree requirements \_\_\_\_\_

Disciplinary areas \_\_\_\_\_

Other areas \_\_\_\_\_

Are you totally aware of all appeal procedures for courses and admission to degree programs? \_\_\_\_\_

Who would you see regarding academic problems? \_\_\_\_\_

Who would you see regarding appeal procedures? \_\_\_\_\_

Who would you see regarding appeal against disciplinary actions? \_\_\_\_\_

Do you feel it hard to find your way around the University bureaucracy if you had a problem to contend with? \_\_\_\_\_

Do you feel that the University bureaucracy is effective in that it is capable of resolving all problems fairly with due process? \_\_\_\_\_

Do you feel that the creation of an independent Ombudsman office at York would make it easier on you to deal with a University related problem? \_\_\_\_\_

Do you feel that the University bureaucracy is more accountable to the government than to the students? \_\_\_\_\_

Would you support the creation of an Ombudsman office at York? \_\_\_\_\_

Who do you think should fund such an office? \_\_\_\_\_

Would you be willing to donate 6 dollars of your student fees towards the creation of the Ombudsman office at York? \_\_\_\_\_

What areas of the bureaucracy at York are in need of improvement? \_\_\_\_\_

Would you support a referendum at York asking for the creation of an Ombudsman office? \_\_\_\_\_

Can you say that you have not had any problems with dealing with the bureaucracy at York? \_\_\_\_\_



# ACADEMIC AFFAIRS

## Student Course Evaluations In Selected Mathematics Courses

The following course evaluations were done by student volunteers who visited the class indicated for fifteen minutes while the instructor was gone from the class and distributed the questionnaire displayed below. The evaluation was only carried out if the instructor volunteered to have it done (but unfortunately some instructors who had given such permission were not visited because of difficulty in finding their classrooms). The tables indicate the instructor's name, the class and section (they are all mathematics courses or at least cross-listed as mathematics courses), and the total number of respondents to the questionnaire; the rows of the table are in percentage of total number of respondents with the values of 1, 2, 3, 4, 5 and no response in that order. Since several of the questions were not related to the specific instructor, e.g., the textbook is often chosen by the course director, these questions were left out in the table. The columns thus reflect the answers to questions 2, 3, 4, 5, 8, 9, 10, 11, 12, 13, 14, and 15. In general, a faculty member who examined the results agreed with their reliability as far as indicating very good teachers. Questions 14 and 15 in particular are quite relevant, and a good estimation can be had by combining rows 4 and 5, which mean at least very good performance. All the questions omitted, such as opinion of textbook, etc., will be used for a correlation study which should be available in the Fall from CYSF.

The following deserve special thanks for their participation in this project: Joseph Adler, Brian Ahrens, Laura Markle, Ruth McGill, Mark Meschino, Don Sinclair (who organized the whole project), Terry Jones (for typesetting), Professor Donald M. Solitar (for editorial and computer assistance, and general encouragement), to Mark Pearlman and CYSF for their generous (though very cost effective) support, and to all the instructors who donated valuable class time for this evaluation. We hope this will be an annual affair (including Fall half-courses) and look forward to the eventual cooperation of all instructors in such student-designed course evaluations.

### COURSE EVALUATION FORM

COURSE NUMBER \_\_\_\_\_ DATE \_\_\_\_\_ INSTRUCTOR \_\_\_\_\_

This course is part of my  major  minor  neither.

This course is  required  elective.

Please consider each item carefully. Circle exactly one number on the following scales which best represents your evaluation on a particular item (OR check the appropriate box). The numbers range from 1 to 5 with 3 as the midpoint of these ratings. (Results of this evaluation should be available in Excalibur at the beginning of April.)

- 1) I found the course text(s)  
completely useless 1 2 3 4 5 very useful
- 2) I found the material covered in the course  
irrelevant 1 2 3 4 5 very useful
- 3) Compared to other courses the workload was  
extremely light 1 2 3 4 5 extremely heavy
- 4) The method used for evaluating me in the course was  
unfair 1 2 3 4 5 very fair
- 5) Knowing what you do now, would you take this course with this instructor  
 NO  MAYBE  YES
- 6) What grade do you expect in this course  
F E D C B A
- 7) My background for this course was  
insufficient 1 2 3 4 5 excessive
- 8) Overall this course was  
very poor 1 2 3 4 5 excellent
- 9) The instructor's presentation of the material was  
incomprehensible 1 2 3 4 5 easy to understand
- 10) Most of the time the instructor was  
unprepared 1 2 3 4 5 well prepared
- 11) The instructor presents the material in a way that is  
boring 1 2 3 4 5 very interesting
- 12) The instructor's response to student questions in class was  
very confusing 1 2 3 4 5 very helpful
- 13) Outside of class, the instructor was  
never available 1 2 3 4 5 always available
- 14) Would you take another course from this instructor  
absolutely not 1 2 3 4 5 definitely yes
- 15) In summary, compared to other instructors I have had, this one was  
very poor 1 2 3 4 5 excellent
- 16) If problem sessions were available, and you attended some, were they  
useless 1 2 3 4 5 very helpful

Additional comment(s) \_\_\_\_\_

## How to Read the Evaluation Tables

Q = question number  
V = value

		SCHAUFLE 203.6C 39													
		Q													
		2	3	4	5	8	9	10	11	12	13	14	15		
V	1	0	0	0	5	3	0	0	0	3	0	5	3	← Row	
	2	0	0	5	28	0	5	3	3	5	8	8	0		
	3	46	62	56	64	41	18	8	31	33	44	23	28		
	4	28	31	21	0	44	38	18	41	33	26	33	36		
	5	26	5	15	0	10	36	72	23	23	8	31	23		
	6	0	3	3	3	3	3	0	3	3	15	0	10		
		↑ Column													

Reading from the top of the table, the matrix indicates the course director, course number, and total number of respondents which in this case, is 39.

The first row of numbers over the line indicates question number. The first column of numbers to the left of the line refer to the values 1, 2, 3, 4, 5, and no response, respectively.

The entries in the table refer to the percentage of respondents giving the value to that question. Thus the entry 46 in row 3, column 1 says that 46 percent of the respondents give value 3 question 2.



COUNCIL OF  
THE YORK STUDENT  
FEDERATION INC.

Room 105 Central Square  
York University  
4700 Keele Street  
Downsview, Ontario  
M3J 1P3  
667-2515

# ACADEMIC AFFAIRS

ABRAMSON 251.6D 48

0	0	0	0	0	0	0	0	0	0	2	0
0	10	0	10	2	6	0	2	2	0	0	0
23	60	21	90	21	15	8	40	21	42	13	15
63	23	52	0	60	33	27	38	33	35	27	52
15	6	27	0	15	46	65	21	44	17	58	33
0	0	0	0	2	0	0	0	0	6	0	0

LEE 257.3V 36

0	3	3	3	0	0	0	3	3	3	3	3
17	8	11	28	3	8	3	6	11	14	8	3
17	58	28	69	28	22	8	22	42	42	31	28
53	28	47	0	64	44	28	56	33	25	28	56
14	3	11	0	6	25	61	14	11	8	31	11
0	0	0	0	0	0	0	0	0	8	0	0

ROGERS 254.3R 53

0	2	0	0	0	0	0	0	0	0	0	0
9	15	4	13	2	0	0	2	2	2	0	0
30	60	34	87	34	4	2	11	8	32	6	6
40	21	40	0	45	36	17	51	26	26	21	42
21	2	23	0	19	60	81	34	64	25	72	53
0	0	0	0	0	0	0	2	0	15	2	0

ABRAMSON 258.6A 86

0	6	0	0	0	0	8	0	3	2	1	0
1	16	6	13	6	3	2	9	1	7	3	3
14	60	21	87	19	9	5	27	15	28	23	10
51	15	41	0	48	44	31	34	41	33	27	45
34	2	33	0	28	43	62	22	42	21	44	38
0	0	0	0	0	0	0	0	1	8	0	1

LOPEZ 227.3N 9

0	0	0	0	0	0	0	0	0	0	0	0
22	22	22	22	11	11	11	11	11	11	11	0
22	78	22	78	33	22	11	44	11	22	22	44
33	0	11	0	56	56	33	22	44	11	33	44
22	0	44	0	0	11	44	22	33	56	33	11
0	0	0	0	0	0	0	0	0	0	0	0

ROGERS 254.3S 36

3	6	3	0	0	0	0	0	0	3	3	0
0	17	3	8	0	0	0	0	0	0	8	0
17	56	19	92	17	8	0	22	6	33	11	6
47	22	39	0	56	25	17	42	25	22	14	31
33	0	36	0	28	67	83	36	69	14	72	64
0	0	0	0	0	0	0	0	0	19	0	0

ABRAMSON 258.6B 76

0	3	0	3	0	1	0	3	1	1	1	0
3	12	1	11	1	0	1	3	0	0	1	1
9	62	25	86	20	7	1	26	13	30	11	13
49	22	39	0	50	36	26	41	36	39	38	45
39	1	34	0	29	57	71	28	50	21	49	41
0	0	0	1	0	0	0	0	0	8	0	0

MONET 323.3M 32

0	0	0	0	0	0	0	0	0	0	0	0
0	6	3	9	0	6	3	0	3	3	0	0
9	22	25	91	13	13	6	16	16	16	9	9
50	53	22	0	66	47	34	47	53	45	34	59
38	19	50	0	22	34	56	38	28	35	56	28
3	0	0	0	0	0	0	0	0	0	0	3

SCHAUFLE 203.6C 39

0	0	0	5	3	0	0	0	3	0	5	3
0	0	5	28	0	5	3	3	5	8	8	0
46	62	56	64	41	18	8	31	33	44	23	28
28	31	21	0	44	38	18	41	33	26	33	36
26	5	15	0	10	36	72	23	23	8	31	23
0	3	3	3	3	3	0	3	3	15	0	10

BOUHENIC 203.6A 38

0	3	3	0	0	0	0	0	0	0	0	0
0	5	0	3	0	0	0	0	0	5	0	0
13	62	11	95	13	8	0	5	5	22	0	3
63	30	49	0	61	22	8	49	43	41	24	38
24	0	38	0	26	70	92	46	51	32	76	59
0	0	0	3	0	0	0	0	0	0	0	0

MONET 613.6 4

0	0	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0
0	0	0	100	0	0	0	25	0	0	0	0
75	100	25	0	50	25	25	0	25	50	0	25
25	0	75	0	50	75	75	75	75	50	100	75
0	0	0	0	0	0	0	0	0	0	0	0

SCHAUFLE 203.6D 44

5	0	11	14	0	0	0	9	7	5	7	0
11	2	5	30	7	9	0	18	7	11	7	11
32	52	39	55	64	34	11	20	39	39	32	39
43	30	27	0	27	32	32	45	36	30	25	36
9	16	14	2	2	25	57	7	11	9	27	14
0	0	5	0	0	0	0	0	0	7	2	0

CRAWFORD 324.6 21

0	5	0	10	5	5	0	10	5	0	5	0
15	5	29	48	10	24	5	19	14	0	14	19
70	43	10	43	43	38	38	43	33	10	29	29
15	38	38	0	43	29	33	29	43	48	24	43
0	10	24	0	0	5	24	0	5	43	29	10
0	0	0	0	0	0	0	0	0	0	0	0

OLIN 212.6B 44

2	5	0	11	0	0	0	0	0	0	7	2
7	5	2	5	5	0	0	2	0	5	2	0
9	57	34	84	18	5	0	5	5	32	7	11
52	23	32	0	55	23	14	23	18	30	16	25
30	11	30	0	23	73	86	70	77	25	68	59
0	0	2	0	0	0	0	0	0	9	0	2

SOLITAR 222.6C 32

0	6	0	0	0	3	0	6	0	0	0	3
6	13	3	19	16	9	13	16	0	3	6	9
28	63	25	81	22	22	13	9	16	28	22	16
38	13	31	0	31	38	28	16	25	31	13	28
28	6	41	0	31	28	47	53	59	25	59	44
0	0	0	0	0	0	0	0	0	13	0	0

GRANT 254.3M 36

0	0	3	3	0	6	3	3	6	0	3	0
3	11	3	33	6	6	0	6	0	0	3	6
22	47	31	64	33	11	3	25	3	31	22	14
56	39	50	0	53	39	28	56	39	25	33	61
17	3	14	0	6	39	67	11	53	39	39	19
3	0	0	0	3	0	0	0	0	6	0	0

PIETROWSKI 305.6A 58

5	5	0	5	0	3	2	3	3	0	5	2
3	14	3	21	2	3	2	9	3	7	5	5
59	57	34	72	52	31	9	47	19	31	19	22
24	17	33	0	33	40	40	31	38	29	31	47
9	5	29	0	14	22	48	10	36	22	38	24
0	2	0	2	0	0	0	0	0	10	2	0

SOLITAR 612.6 5

0	20	0	0	0	0	0	0	0	0	0	0
0	60	0	20	0	0	0	0	0	0	0	0
40	20	80	80	40	0	0	0	20	0	20	20
60	0	0	0	0	40	40	60	0	40	0	20
0	0	0	0	60	60	60	40	80	40	80	60
0	0	20	0	0	0	0	0	0	20	0	0

GUIASCU 203.6B 42

0	0	0	12	0	2	0	7	2	0	7	7
7	5	5	26	7	7	0	7	7	0	12	2
26	45	24	60	29	17	2	14	26	26	14	10
38	38	38	0	43	24	0	45	31	38	26	38
26	12	33	0	21	50	98	26	29	29	38	43
2	0	0	2	0	0	0	0	5	7	2	0

PIETROWSKI 314.6 35

3	3	0	0	3	0	0	0	3	3	0	0
3	14	0	23	0	0	0	6	0	3	0	0
43	57	23	77	29	23	3	23	6	17	11	17
40	23	57	0	63	46	40	54	51	43	31	51
11	3	20	0	6	31	57	17	40	26	57	31
0	0	0	0	0	0	0	0	0	9	0	0

STAUFFER 317.6A 48

4	0	13	19	10	8	4	17	4	2	19	6
2	2	19	23	8	15	6	17	15	8	6	17
25	31	21	56	33	23	15	35	17	21	29	23
42	42	31	0	29	40	35	23	42	35	21	31
27	25	15	0	19	15						

Goes on air June 1st

# Ryerson radio station gets FM license

ROMAN PAWLYSZYN

Tired of the standard fare served up by Toronto radio stations? You may be in for relief starting June 1st. That's the day that Ryerson's student-run radio station, CKLN, plans to begin broadcasting its "alternative radio" on the airwaves.

The Canadian Radio and Television Commission (CRTC) has approved CKLN's application to broadcast in stereo on the FM band; currently the station is available only to subscribers of Rogers Cable. While other college stations in the

area are also available on cable systems (as Glendon College's CKRG once was), CKLN's move to public airspace marks a first for Toronto. The station follows a number of other Ontario universities and colleges that have been granted FM broadcasting licenses in recent years.

CKLN will broadcast at a frequency of 88.1 MHz, with an effective radiated power of 14 watts, and will be transmitted from the CBC tower on Jarvis St. According to station manager Anton Leo, such a low

wattage means that if you're listening to the station in your car, you'd better be within 5 km of the transmitter. If you're listening at home, reception should be no problem as long as you don't live beyond Etobicoke, North York, or Scarborough.

The CRTC has approved the station as is: Leo says that beyond adding an additional newscast and extending the station's broadcast day to about 20 hours from the present 18, the station's music policy will remain the same.

Currently, the station plays about 22 hours per week of what Leo calls "alternative jazz," mostly on weekday mornings; about 10 hours per week of black music; 7 hours of classical. Aside from news and special music features (such as shows featuring women's music or music from Quebec), the rest of the week is taken up by "alternative rock." Just what do these "alternative" categories mean? Well, from the most recent CKLN chart (which appears weekly in a Ryerson newspaper), the top alternative rock acts include Kinetic Ideals, Echo and the Bunnymen, U2, and The Virgin

Prunes. Alternative jazz chart-toppers include George Winston, Dewey Redman, Anthony Davis/James Newton, and York graduate Aaron Davis.

"We're also putting a tremendous amount of push behind local music," says Leo. "Right now, we've got up to 40 local tapes on the air from people like Disband, Potential Propaganda, Young Lions, Bill Grove's White Noise, Claude Ranger. I don't think there's any station in Toronto who's doing the amount of local music we're doing."

CKLN was formerly staffed almost entirely with people from Ryerson's Radio and Television Arts programme. But no more. "This year it's more diversified than ever," says Leo. "And we're getting non-Ryerson community involvement for the first time. We're interested in people who are interested in the station--that's the main thing."

The station is funded by a proportion of each student's tuition fees (today's referendum will determine if Radio York is to get similar arrangements). Ads help pay for *Waves*, a periodical that CKLN puts out that includes a programming

schedule, record reviews, and articles on artists on the CKLN playlist.

With its low power and its "alternative" music policy, clearly CKLN won't be posing an immediate threat to CHUM-FM or Q-107. "I don't expect to blow anyone away," says Leo. "It's very difficult to blow anyone away with 14 watts. What I'm looking at is providing people who don't feel they have something to listen to with something to listen to."

"We're not out to get 50 percent or 25 percent or 10 percent of the Toronto market. We're out to get 100 percent of the people who want to listen to new forms of music," he says.

## ...ENTS...

### Workshop dancers with ideas

J. BRETT ABBEY

There were two things wrong with the York Dance Department's Tuesday afternoon workshop. First of all they didn't advertise the event to the public, and all others the opportunity to see the high calibre of creativity of its students. Undoubtedly, many people would have enjoyed the wildly innovative programme.

To have witnessed Gordon Phillips' Music for Dance class perform a combination of movement and music, would have been a highlight in itself. But, to also include the choreographic ventures of Donna Lyons, Chantal Bourgeois, and Danovia Stechishin only added to the splendor--especially Stechishin's sprawling, comical and cleverly created dance for four. This was, certainly, one of the highlights of the programme.

The second thing wrong with the workshop? Well, it was free! It was absorbing, vastly entertaining dance well worth an admission price. The workshop gave the students the freedom to perform and try new ideas. They succeeded on both counts.

### Classics by Chamber Orchestra and Choir

This Monday night, at 8 p.m., in Burton Auditorium, the Community Chamber Orchestra of York University will present a concert. Featured in the programme are works by Vaughan Williams, Beethoven, Ridout and Larsson. The orchestra, under the direction of James McKay, will be joined by the York University Choir. Tickets are \$3 for students.

### And Indian sitar sounds at Science Centre

Fans of Asian music will get a rare treat this Saturday when Budhaditya Mukherjee, prominent Indian sitarist, appears in concert at the Ontario Science Centre Auditorium. The concert is being presented by the Raag-Mala music society, a local arts group. Rudy Wall, one of the society's director's points out that Indian Classical music (as used in the Film Ghandi) "has interesting similarities with some of our own improvisational forms--jazz and progressive rock in particular." Those with a taste for something a little off the beaten track are advised to check this out. The concert begins at 8 p.m., tickets are \$8-\$12 and information is available from 496-0080.

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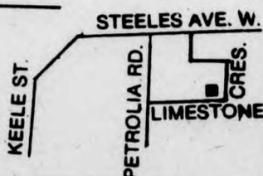
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continued from page 7

costumes. The sensual effect however, is lost as they frivolously romp about like 12-year-olds re-enacting girlhood fantasies.

The fun continues with *Mass Confusion Transformation*. A doctor winds up and activates five 'statues' who move like robots. True humour is achieved when the doctor (mad scientist?) puts these bodies together to form a human machine. Inevitably, the contraption crumbles, as its 'components' are transformed back into people. Now, it is the doctor's turn to be a robot. The people imitate his robot walk as they jerkily exit the stage accompa-

nied by audience's hearty audience laughter.

The idea of jerky, distorted movement is continued in *Ground Oddity*. Bowie's 'Space Oddity' music is altered in speed (from 33 rpm to 78 rpm). Equally absurd is the dancer's predicament; they are 'grounded' by their running shoes. This comical rendition of Bowie's music was met with great applause; the idea of being grounded seemed to strike a common chord with the audience. *Worm Spring Day* is a farcical, jazzy dance in celebration of 'worm-dom'. The worm's slinky movement is broken by sexy nuances, setting the audience into fits of laughter. At one point, the four female worms join up with the male

to form a human slinky-toy. Topping off the piece is the entrance of a worm collector, as the worms slyly elude him. This sent the audience into an uproar as they chanted "Encore!" and "One more time!"

The 'encore' was provided in *Dancercise*, which closed the show. All characters from previous pieces dancercized their way to absurdum--the finale was a parody of unfit people trying to dancercise their way to fame and fitness.

In the Phys. Ed. department's *Spring Dance Concert*, fun and good times was the message behind the movement. Paula Thompson concludes "the big joke is to watch your fellow athletes try to dance."

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# ACADEMIC AFFAIRS

ABRAMSON 251.6D 48

0	0	0	0	0	0	0	0	0	0	2	0
0	10	0	10	2	6	0	2	2	0	0	0
23	60	21	90	21	15	8	40	21	42	13	15
63	23	52	0	60	33	27	38	33	35	27	52
15	6	27	0	15	46	65	21	44	17	58	33
0	0	0	0	2	0	0	0	0	6	0	0

LEE 257.3V 36

0	3	3	3	0	0	0	3	3	3	3	3
17	8	11	28	3	8	3	6	11	14	8	3
17	58	28	69	28	22	8	22	42	42	31	28
53	28	47	0	64	44	28	56	33	25	28	56
14	3	11	0	6	25	61	14	11	8	31	11
0	0	0	0	0	0	0	0	0	8	0	0

ROGERS 254.3R 53

0	2	0	0	0	0	0	0	0	0	0	0
9	15	4	13	2	0	0	2	2	2	0	0
30	60	34	87	34	4	2	11	8	32	6	6
40	21	40	0	45	36	17	51	26	26	21	42
21	2	23	0	19	60	81	34	64	25	72	53
0	0	0	0	0	0	0	2	0	15	2	0

ABRAMSON 258.6A 86

0	6	0	0	0	0	0	8	0	3	2	1
1	16	6	13	6	3	2	9	1	7	3	3
14	60	21	87	19	9	5	27	15	28	23	10
51	15	41	0	48	44	31	34	41	33	27	45
34	2	33	0	28	43	62	22	42	21	44	38
0	0	0	0	0	0	0	1	8	0	0	1

LOPEZ 227.3N 9

0	0	0	0	0	0	0	0	0	0	0	0
22	22	22	22	11	11	11	11	11	11	11	0
22	78	22	78	33	22	11	44	11	22	22	44
33	0	11	0	56	56	33	22	44	11	33	44
22	0	44	0	0	11	44	22	33	56	33	11
0	0	0	0	0	0	0	0	0	0	0	0

ROGERS 254.3S 36

3	6	3	0	0	0	0	0	0	3	3	0
0	17	3	8	0	0	0	0	0	0	8	0
17	56	19	92	17	8	0	22	6	33	11	6
47	22	39	0	56	25	17	42	25	22	14	31
33	0	36	0	28	67	83	36	69	14	72	64
0	0	0	0	0	0	0	0	0	19	0	0

ABRAMSON 258.6B 76

0	3	0	3	0	1	0	3	1	1	1	0
3	12	1	11	1	0	1	3	0	0	1	1
9	62	25	86	20	7	1	26	13	30	11	13
49	22	39	0	50	36	26	41	36	39	38	45
39	1	34	0	29	57	71	28	50	21	49	41
0	0	0	1	0	0	0	0	0	8	0	0

MONET 323.3M 32

0	0	0	0	0	0	0	0	0	0	0	0
0	6	3	9	0	6	3	0	3	3	0	0
9	22	25	91	13	13	6	16	16	16	9	9
50	53	22	0	66	47	34	47	53	45	34	59
38	19	50	0	22	34	56	38	28	35	56	28
3	0	0	0	0	0	0	0	0	0	0	3

SCHAUFLE 203.6C 39

0	0	0	5	3	0	0	0	3	0	5	3
0	0	5	28	0	5	3	3	5	8	8	0
46	62	56	64	41	18	8	31	33	44	23	28
28	31	21	0	44	38	18	41	33	26	33	36
26	5	15	0	10	36	72	23	23	8	31	23
0	3	3	3	3	3	0	3	3	15	0	10

BOUHENIC 203.6A 38

0	3	3	0	0	0	0	0	0	0	0	0
0	5	0	3	0	0	0	0	5	0	0	0
13	62	11	95	13	8	0	5	5	22	0	3
63	30	49	0	61	22	8	49	43	41	24	38
24	0	38	0	26	70	92	46	51	32	76	59
0	0	0	3	0	0	0	0	0	0	0	0

MONET 613.6 4

0	0	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0
0	0	0	100	0	0	0	25	0	0	0	0
75	100	25	0	50	25	25	0	25	50	0	25
25	0	75	0	50	75	75	75	75	50	100	75
0	0	0	0	0	0	0	0	0	0	0	0

SCHAUFLE 203.6D 44

5	0	11	14	0	0	0	9	7	5	7	0
11	2	5	30	7	9	0	18	7	11	7	11
32	52	39	55	64	34	11	20	39	39	32	39
43	30	27	0	27	32	32	45	36	30	25	36
9	16	14	2	2	25	57	7	11	9	27	14
0	0	5	0	0	0	0	0	0	7	2	0

CRAWFORD 324.6 21

0	5	0	10	5	5	0	10	5	0	5	0
15	5	29	48	10	24	5	19	14	0	14	19
70	43	10	43	43	38	38	43	33	10	29	29
15	38	38	0	43	29	33	29	43	48	24	43
0	10	24	0	0	5	24	0	5	43	29	10
0	0	0	0	0	0	0	0	0	0	0	0

OLIN 212.6B 44

2	5	0	11	0	0	0	0	0	0	7	2
7	5	2	5	5	0	0	2	0	5	2	0
9	57	34	84	18	5	0	5	5	32	7	11
52	23	32	0	55	23	14	23	18	30	16	25
30	11	30	0	23	73	86	70	77	25	68	59
0	0	2	0	0	0	0	0	0	9	0	2

SOLITAR 222.6C 32

0	6	0	0	0	3	0	6	0	0	0	3
6	13	3	19	16	9	13	16	0	3	6	9
28	63	25	81	22	22	13	9	16	28	22	16
38	13	31	0	31	38	28	16	25	31	13	28
28	6	41	0	31	28	47	53	59	25	59	44
0	0	0	0	0	0	0	0	0	13	0	0

GRANT 254.3M 36

0	0	3	3	0	6	3	3	6	0	3	0
3	11	3	33	6	6	0	6	0	0	3	6
22	47	31	64	33	11	3	25	3	31	22	14
56	39	50	0	53	39	28	56	39	25	33	61
17	3	14	0	6	39	67	11	53	39	39	19
3	0	0	0	3	0	0	0	0	6	0	0

PIETROWSKI 305.6A 58

5	5	0	5	0	3	2	3	3	0	5	2
3	14	3	21	2	3	2	9	3	7	5	5
59	57	34	72	52	31	9	47	19	31	19	22
24	17	33	0	33	40	40	31	38	29	31	47
9	5	29	0	14	22	48	10	36	22	38	24
0	2	0	2	0	0	0	0	0	10	2	0

SOLITAR 612.6 5

0	20	0	0	0	0	0	0	0	0	0	0
0	60	0	20	0	0	0	0	0	0	0	0
40	20	80	80	40	0	0	0	20	0	20	20
60	0	0	0	40	40	60	0	40	0	20	0
0	0	0	0	60	60	60	40	80	40	80	60
0	0	20	0	0	0	0	0	0	20	0	0

GUIASCU 203.6B 42

0	0	0	12	0	2	0	7	2	0	7	7
7	5	5	26	7	7	0	7	7	0	12	2
26	45	24	60	29	17	2	14	26	26	14	10
38	38	38	0	43	24	0	45	31	38	26	38
26	12	33	0	21	50	98	26	29	29	38	43
2	0	0	2	0	0	0	5	7	2	0	0

PIETROWSKI 314.6 35

3	3	0	0	3	0	0	0	3	3	0	0
3	14	0	23	0	0	0	6	0	3	0	0
43	57	23	77	29	23	3	23	6	17	11	17
40	23	57	0	63	46	40	54	51	43	31	51
11	3	20	0	6	31	57	17	40	26	57	31
0	0	0	0	0	0	0	0	0	9	0	0

STAUFFER 317.6A 48

4	0	13	19	10	8	4	17	4	2	19	6
2	2	19	23	8	15	6	17	15	8	6	17
25	31	21	56	33	23	15	35	17	21	29	23
42	42	31	0	29	40	35	23	42	35	21	31
27	25	15	0	19	15						

The Excalibur interview

# Fulfilling the mandate to serve all women artists

B. TAYLOR

The Women's Cultural Building is a feminist art collective which operates out of the queen St. area in Toronto. The WCB is currently running a Festival of Women Building Culture featuring films, theatre, video and other cultural media. The following interview is with Cynthia Grant, a WCB collective member and one of the Directors of *Nightwood Theatre*.

**Excalibur:** Why was WCB organized?

**Cynthia Grant:** A number of women artists and cultural workers came together in 1981 to discuss their needs. This also coincided with the closing of the Pauline McGibbon Centre which certainly we had felt was not fulfilling its mandate in terms of serving women artists. We also wished to come together in an interdisciplinary context and create a cultural context for women in Toronto.

**Excal:** What's the mandate of WCB?

**C.G.:** Our basic mandate is to sponsor a range of activities which will reflect the specific and unique achievements of women in the arts through whatever forms possible: publications, exhibitions, film screenings, panel discussion and through various media.

**Excal:** What did you see as the problem with the Pauline McGibbon Centre?

**C.G.:** I think that what was disconcerting to us was, although its mandate in theory was to create a context for women's art for the community, we felt that it was not upholding the mandate. As well, some of us had found it inaccessible.

**Excal:** How is WCB set up?

**C.G.:** It attempts to operate as a collective.

**Excal:** What were some of the activities you organized prior to the Festival?

**C.G.:** Significant action included a panel discussion around Judy Chicago's dinner party (published in the December issue of *Fireweed*), we also held a benefit in November 1982 with the *Parachute Club* for the defense fund for women who had been picked up for spray painting 'Disarm rapists' on the sidewalks. The time for action is obviously now

--the methodology employed will vary with the circumstances. For example, the terrorist kit (which was sold at International Women's Day) is a tongue-in-cheek kit to be carried along when you're on your terrorist pursuits. WCB supports a variety of women's actions.

**Excal:** What are some of the problems you're attempting to overcome?

**C.G.:** The Status of Women last year commissioned a report and now we don't need to speculate as to the levels of which women are employed in the arts and the access they have to these positions. The theatre is one area I'm most familiar with; what you find is that as budgets increase

the number of women who are employed as playwrights or directors diminishes. This is common to a number of areas. It is possible to do an objective analysis and question why this has happened and how that can be rectified. I think the automatic response to this question within the arts is that the arts are liberal, with respect to women, and that's just not true.

**Excal:** Why is WCB set up as a women's groups separate from other organizations?

**C.G.:** Many people in the group work within other structures, for example A-Space, *Fuse*, other galleries, etc., but we thought that beyond that we had to come together to address

issues of particular concern to us. The focus of discussion with a women's collective can analyse the societal structures without ignoring the gender factor in history. There's been some interesting discussion in the group around the issue of patriarchy often with respect to class analysis.

**Excal:** Do you encourage feminist content in art?

**C.G.:** We encourage it, we don't wish to be prescriptive, but we do wish to be selective and begin to address work within a feminist context.

**Excal:** What are some of the upcoming events in the festival?

**C.G.:** This weekend we open *Narratives*, a visual art show which has been selected through open submissions, at the Headquarters.

Also at the Headquarters on Saturday and Sunday will be *Abusive Images of Women* which is produced by Women Against Violence in Pornography and Media, from San Francisco. The current Storefront shows are at the Rivoli, Queen Mother, Cameron House. The Cameron House installation is a newspeak, a demonstration that shows how media attention to women falls under predictable categories. Also, *Women and Architecture* opened at ARC last week and is showing until April 15.

**Excal:** How can interested women get involved?  
**C.G.:** There will be a major open meeting after the festival. Also, women can call us at our headquarters (864-0891) or on the Feminist Hotline (534-1682).

## Film festival by women, for women-- docu-dramas to animation to fantasy

*Womanfilm* is a film festival which is being sponsored by the Women's Cultural Building. The festival runs next weekend at the Bloor Theatre.

"They vary in formation from documentary, docu-drama to animation to fantasy," says Jannine Stewart, one of the organizers of the festival. Stewart is also a fourth year York Visual Arts student. "The films are from all across Canada, the States, one from France and one from Germany," said Stewart.

"We're starting from a broad basis--films that are made by women," said Stewart. "Defining female sexuality by women rather than accepting a traditional definition by men and the difference between sexuality and pornography," is the focus of one film by Barbara Hammer, according to Stewart.

"One film that will probably be controversial is *Madame X*, which is showing Thursday night. What happens is this woman who is a pirate sends out invitations to all women to give up their security but also the ultimate boredom of their ordinary lives for high adventure on the sea," said Stewart. *Madame X* was produced by Ulrike Ottinger, a German film producer.

Laura Sky, a "very renowned social documentary filmmaker for the last ten years," is also being featured. Her previous films include *Good Monday Morning* which deals with the problems women face in offices with digital display terminals. *Breaking The Silence* by Sky will be shown at the festival on Saturday. It is a work in progress which deals with women and nursing. Sky will also be involved in a panel discussion about *Womanfilm*. This discussion takes place Saturday night.

The organizers have chosen themes for each day of the festival: 'Freedom, Imagination and Fantasy' on Thursday, 'Premieres' on Friday, 'Filmmakers Afternoon' on Saturday and 'Featuring Features' on Sunday.

An evening or afternoon of films costs \$4 for students, unemployed or single mothers and \$5 for others. An overall pass is \$10 for students, unemployed or single mothers or if it is purchased at the Women's Cultural Building Headquarters. If it is purchased at any other outlet (Women's Bookstore, SCM, DEC, Pages, This Ain't The Rosedale Library), it is \$12. For further information, call the WCB Headquarters.

## EXTRACKS

The Yardbirds  
The Yardbirds  
Epic Records

ROMAN PAWLYSZYN

Finally, here's a Yardbirds re-issue done right. The Yardbirds, of course, were among the most influential bands out of England in the 1960s. They were the first to include extended solo "rave-ups" in their shows, they pioneered the use of fuzz boxes and feedback, and they were playing exotic chant-like psychedelia long before George Harrison ever laid eyes on a sitar. And they wielded the hottest young lead guitarists in the land--first Eric Clapton, then Jeff Beck, then Jimmy Page. But they never made it as big as they should have, and their records have had a hard time staying in print.

Which makes this disc so essential. What we have here is the complete, unbastardized form of an album they recorded in 1966 with Beck (released here as *Over Under Sideways Down*), with its original British cover. And as a bonus, Epic has tacked on two extra cuts: "Happenings Ten Years Time Ago" (one of two Yardbirds songs extant with both Beck and Page), and the extremely rare "Psycho Daisies." Of even more interest to Yardbirds collectors, two of Jeff Beck's solos are being heard here for the first time since the mono version of this LP was deleted in the late-'60s. Beck's searing solo on "Hot House of Omagarashid" is brilliant, but for whatever reason, has never before appeared on a stereo issue of this record--including the original British release. Somebody at Epic cares about details.

Listen to Beck's feedback freak-out on "Lost Woman," or his delicate violin imitation on the dreamy "Turn Into Earth," or the frenzied Beck-Page solo break on "Happenings." Let the late Keith Relf win your favour with his charmingly ingenuous comb-and-tissue-paper voice, and his lyrics, which span the intellectual gamut from girls to drugs to money. You'll be a believer.

What's left to say? If you care at all about the music of the '60s, this album is a certified, had-to-have-it-last-week, must buy.

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# Canadian post-modernist rag top of genre

**Rampike: Violence Issue**  
64 pp. \$2 (Canada)

**ELLIOTT S. LEFKO**

Karl E. Jirgens, York literary professor and poet is the editor of an exciting post-modernist Canadian magazine entitled *Rampike*. Long and skinny in shape, *Rampike*, which translates as the bleached skeleton of a dead tree, especially one killed by fire, offers a different theme for the three issues printed each year. Recently they came out with a violence issue that features poems, short stories, and graphics by 20 international artists and writers.

Jirgens has gone out of his way to choose the widest possible range of contributors. Included are German artist Joseph Beuys, Quebecois rock poet Lucien Francoeur, members of the acclaimed local sound poetry team The Four Horsemen, and the

## Caribbean show varied, entertaining despite shortcomings

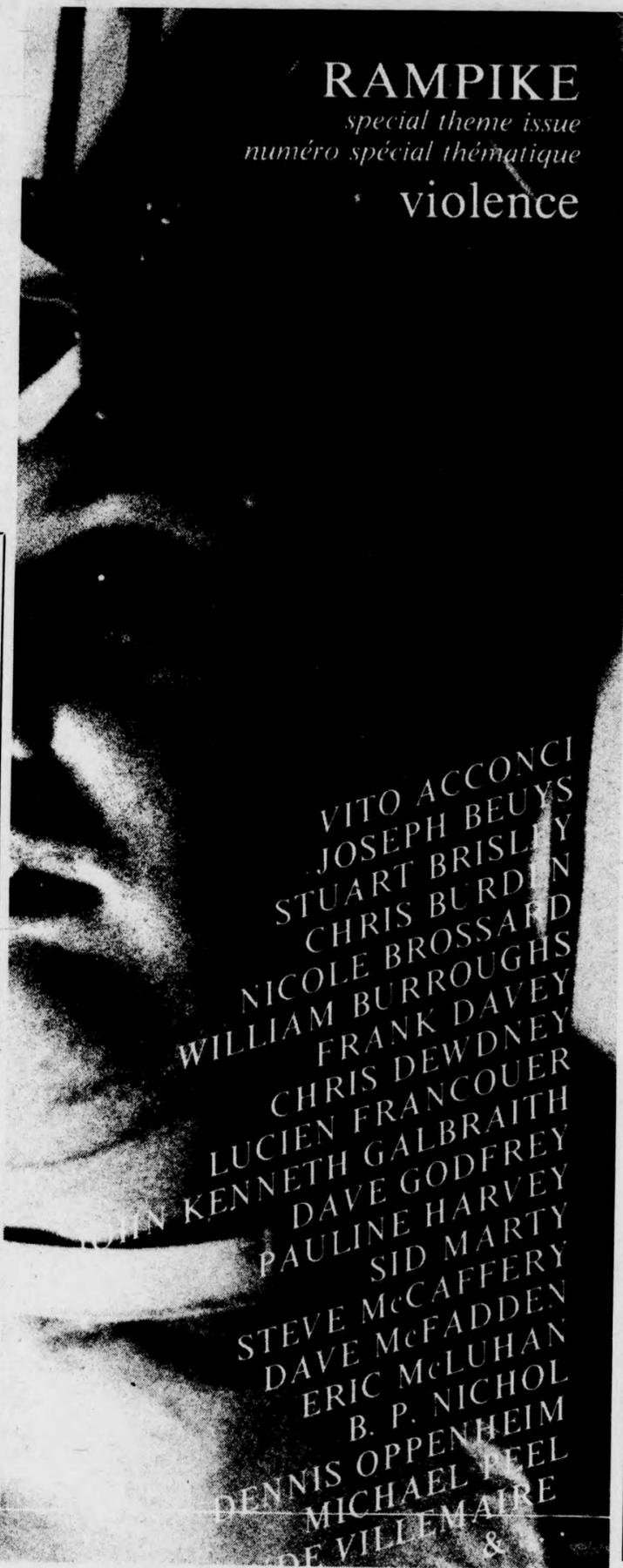
**VERONICA E. ROBINSON**

The Caribbean Cultural Show, which was held in Burton Auditorium on March 31, was varied and entertaining.

Through dance, music, poetry and skits, the show highlighted the diversity and uniqueness of Caribbean culture. There were too many individual pieces to enumerate, however, the dancing, poetry, and the narrative descriptions and renditions of calypso were commendable. Most of these items were unfortunately placed in the first half of the show, while the second half consisted almost entirely of solo singing and band music. Three bands bombarded the audience with selections of funk, reggae and steel band music. Perhaps the arrangement could have been different and the bands utilized differently.

Some of us would have liked to have seen more folk lore, eg., Jamaican labrish, Annany stories and Digging Songs. Lack of these items may be attributed to factors of probable weaker cultural links among Canadian West Indians, short preparation time for auditions and academic pressures.

Despite these shortcomings, the show provided laughter through its satirical productions of skits, reflections on the past of the Caribbean peoples, through the Slave Woman's song for freedom, and pride and appreciation for Caribbean peoples, especially the 'black woman' through poetry and song. Above all, it posited continued determination in the quest of the Caribbean peoples for a cultural identity, and it served as a means of exposure. It is an improvement on last year's performance. The organizers should be commended.



Avant-garde *Rampike* comes in unusual package.

infamous American grand daddy of post-modernism William S. Burroughs.

Graphically, *Rampike* is very eye-catching. Jirgens uses different sizes of type to fit each piece. As well, each story is accompanied by imaginative photos or collages. Running through the magazine are a mysterious series of fingerprints with different inscriptions underneath such as "loop," "double loop," "plain arch," and "accidental."

Jirgens has chosen to reproduce many of the works in their original language. Therefore there's Thomas Peifer writing in German, and a number of Quebecois poets writing in French. The decision is to be commended for its braveness, but it does leave the non-bilingual reader in a quandary.

While violence is not generally a funny subject, a few of the contributors, to their credit, have chosen to inject their work with some laughs. Local poet David McFadden offers "The Taming Of The Shark" (after Susan Musgrave). The delightful poem tells us of Mr. McFadden's unusual pet (I have to give it exercises, little weights to lift"). Chris Dewdney, who'll be teaching at York next year, gives us "Knowledge Of Neuro-Physiology As Defense Against Attack." In it he tells us how to fend off an attacker by asking him a question that will cause a deterioration of his vigilance

in his left visual field, that and a concurrent forceful right hook.

On the darker side, sound poet b.p. nichol contributes "Hour 16 3:35 p.m. to 4:35 p.m.," a stirring poem against violence ("What am I to do with the ineffectiveness of the poem that it reaches only the converted, only those to whom such messages get thru that it is not a gun or a means to peace but only that least of things words"). Mr Jirgens own "Highway 69 Is Disappearing" is a sparkling, well-written short story about travelling down a highway to see his father once more before the old man dies.

Pictorially, Marilyn Westlake's comic strip "Nary-A-Tiff" is an intellectual romp, original and very funny. The magazine's final moment is David Hylinsky's "Portrait Of A Women Savagely Bitten By A Passing Automobile," a photo which is guaranteed to evoke the response, "Yecch."

Overall, *Rampike* can be described as a stunning piece of work both literally and visually. It stands at the top of its genre of magazines which includes Britain's *ZG*, and Canada's *Impulse* and *Endpaper*. *Rampike* is a record of some of the best minds in the arts today. It deserves to be bought by libraries and universities for further studying of its contents by a wide audience. Now if I can just figure out about the dead trees and fingerprints.

## EUROPE

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# SPORTS

## Spill it out, but not in a song

MARK ZWOL  
SPORTS EDITOR

There was a little sign on the top left hand corner of the sports desk that read 'Excalibur Sports'. It was ripped in half by the time Christmas rolled around.

No problem. We replace the sign, only this time, we paste it to the wall behind the desk. What happens? It get completely torn off.

So now there's nothing there, no sign, nothing—just a nice, clean, boring desk, sitting alongside a nice, clean, boring wall.

The sign will be replaced—someday—but for the time being there are more than a few sighs of relief, now that the year in sports has come to its finale. And the three writers who frequent these confines can breathe a little easier.

Was it a good year? For some it was. Was it a bad year? For others that would seem to be the case. 1982-83 had its share of both ups and downs.

But, like they say, "That's part of the game." In a school that has representatives for just about every sport in the Ontario Universities Circuit, there's bound to be a mixture of good and bad.

### Promises, players and money

Promises were made and promises were broken. It always seems that all the hype and zeal which mark the beginning of the year are no longer around when spring rolls in.

Players come and players go—some pursue their careers as lawyers, managers, and accountants, while others turn to greener pastures in the ranks of the pros.

Money—that is, a lack of it—seemed to level off any high hopes in those "best laid plans" coaches always seem to come up with. Granted though, it's pretty hard to keep players on one court when you are paying \$800 in another court—fighting eligibility rights.

It's harder still to put people in the stands when you have to pay janitors \$50 a game to have the bleachers pulled out (not to mention the lowest fan attendance level at York in recent years).

Where do all the cries of money, money, money go? To Knobby Wirkowski, of course—the man in the hot-seat over at Tait. I'm sure many a helmetsman swore Wirkowski was reminiscing his 1952 Grey Cup-clinching bomb, instead of paying attention to their pleas of how to turn a loser into a winner.

But don't get me wrong. York's inter-varsity coaches put in a lot of thankless hours throughout the year, win or lose.

Who other than Yeomen coach Bob Hedley would commute from Oshawa every workday for a 5:00 p.m. hockey practice. Who would travel across southern Ontario, on his own gas money, looking for recruits, and host/coach the annual Toronto High School all-star football game for the benefit

of exposing this city's grade school talent—that's Yeomen football coach Dave Pickett.

The list could go on, but for coaches and player alike, the heat and the toil of 1982-83 will probably be remembered, over many a cold beer, in years to come.

So, without further adieu, here is an oratorial to those memories, of what went up and what went down in the 82-83 sports year.

**\*Most savoured win** goes to York's Yeowomen hockey team for their upset win over defending champion Lady Blues in the championship game of the OWIAA's.

**\*Bitter Defeat** has to be the summation of the York volleyball Yeomen's five games match loss to U of T in the semi-final round of the OUAA play-off, marking the first time York was absent from a league championship in six years, and the first time U of T had beaten York at Tait ever.

**\*Delusions of a play-off berth** go to York's football Yeomen who sought to gain the York football programme their first play-off berth ever, but finished the season a disappointing 2-5, identical to their 81-82 record.

**\*On the other hand York's** hockey Yeomen made the play-offs despite not knowing each other's names for the first five games.

**\*Sorry to see ya go...** Yeomen linebacker Mark Hopkins graduates to the defensive backfield of the CFL's Montreal Concordes after starring four seasons at York.

**\*Shut up and go away...** the pre-game antics of U of T's prior to the annual York-U of T football game.

**\*Golden Oldies...** York Yeomen gymnastics team, many of whom will be graduating, for winning their ninth consecutive CIAU team title.

**\*Octopus Award** goes to Yeomen Waterpolo netminder Bryan Robertson whose arms and legs left opposing marksmen shaking their heads, and gained for him recognition as the finest collegiate goaltender in the country.

**\*The Sore Neck Award** goes to York track star Desai Williams for having to carry numerous gold medals honouring his outstanding performances throughout 1982-83.

**\*The Donations Accepted Award** goes to the York ski team who still have a \$70 league registration fee outstanding.

**\*Cat in the hat** is undoubtedly Knobby Wirkowski—just pull him up and he'll say, "I have no money."

**\*Prayer of the year...** Paula Lockyer's 40-foot swisher at the buzzer in the Concordia tournament, giving the Basketball Yeowomen the consolation championship.

### The Best

**\*Best celebration,** and I'm sure no one will forget, was the uproarious Cheer for Beer Basketball double-header in which 10 free cases of beer were

given to the loudest, most supportive group of fans.

**\*Best coaching...** York track coach John Millar, who took a borderline thin track team to the OUAA men's team championship.

**\*Best Rookie...** Ken Norris, who centred York's number one line, along with Bill Elisson and Scott Magdar, scored 26 goals and added 14 assists in his rookie campaign.

**\*Tug of War...** the Yeowomen Volleyball team strategy of having a tug of war, but, a team that pulls together, wins together as an OWIAA championship pays testimonial to.

**\*Go the distance...** York cross-country specialists Dave Reid and Nancy Rooks who both won too many events to list here.

**\*Snob of the Year** goes to tennis star Jimmy Connors who, after getting punched out at a party, vowed never to play in Toronto again, and was already out of the country by the time 9,000 fans had settled down to watch his Canadian Open semi-final match with Vitas Girulaitis at the York tennis complex.

**\*Foot of the year...** York Yeomen Rucker team's Leo "Clubfoot" Nishio.

**\*Embarrassment of the Year...** Sports writer Elissa Freeman unknowingly walking into a room full of disrobing football players.

**\*Expression of the Year...** subsequent remark from a Yeoman, who asked, "What's she doing here?"

**\*Have we got a deal for you...** Mitch Goldhar, whose \$40,000 NCAA tennis scholarship was traded away for a "red shirt".

**\*Special thanks** to all those die-hard, nail-biting, cold-enduring, name-calling tooth and clawing York fans.

**\*See-Saw Award** goes to the York Yeomen Basketball team who switched leads with the Waterloo Warriors a total of 19 times in the final half of the OUAA championship game—which they lost by one point—66-65!

**\*Best use of a cliché...** "We don't get mad, we get even"—the Yeomen Linebacking corps.

**\*Rage to win...** York's Angela Taylor, who is ranked number four in the world-watch out, numbers three, two and one!

**\*Congratulations** to male and female athletes of the year Frank Nutzenberger of the Yeomen gymnastics team and Jo-Anne Beckwith of the Yeowomen squash team.

**\*This Bud's for you** Enzo Spagnuolo, for taking M.V.P. laurels at the Yeomen Classic Tournament and the OUAA East Division; Desai Williams, for twice tying your Canadian 60m dash record of 6.66 seconds while competing for York this year, not to mention anchoring the York men's team victory in the OUAA's by placing first in both events, and doubling up to pace the 4x200m relay team to the gold.

**\*Famous last words...** Hockey Yeoman John Campbell, reflecting on the game of hockey: "Hockey has been berry, berry good to me."

## To love and to labour not always so in labour of love

ELISSA S. FREEMAN

"The time has come, the walrus said, to talk of many things..."

This line from O. Henry's *Cabbages and Kings* seems to be an appropriate way to start my final article/editorial as there are many things to say and many people to thank.

This year was my first foray into the wonderful world of journalism: it has been, to say the least, a learning experience. People often ask me why, citing that I am a member of the female gender, I write about sports? Well, let's set the record straight right here and now.

First of all, I realise not everybody who reads *Excalibur* is going to peruse the Sports section. But it's for those who are interested in sports, that I specifically write. Only avid observers and/or participants of sports can appreciate an athlete's contribution to the success of his or her team. From my own personal interviews with numerous competitors from a variety of sports, I have realised that the term 'athlete' reaches far beyond Webster's definition which describes an athlete as "a contestant in the games." "Athlete" also means dedication, perfection and perseverance. It can also be defined as beauty, grace and style—which includes everything from a devastating volleyball spike to the acrobatic antics of a goalie in a hockey game to the execution of a difficult gymnastics manoeuvre. It never fails to amaze me the extent to which athletes can push their bodies to achieve the perfection of such difficult skills and end up making it look all so easy.

And that's why I write about sports. I try to share my enthusiasm about what I see, with you, the reader.

Of course, this year Mark and I have attempted to make the Sports section as diversified as possible by giving lesser-known sports their fair share of space. In my case, as I have concentrated on Yeowomen activities, I tried to bring such sports as figure skating, synchronized swimming, squash and hockey to the forefront. Although a few of these sports do not attract large audiences, the performance of their competitors should not go unnoticed.

I also tried to laud the efforts of all Yeowomen teams—as it is one of the purposes of this section to support and promote York sports. But then again, the job of a sportswriter is not unlike that of a baseball umpire: "I call 'em as I see 'em."

If a team does not perform well, then I am going to say so. As far as I'm concerned, there should be no beating around the bush. No matter how highly-touted a particular squad, everyone is subject to criticism at one time or another. And as I have found this year, there are those who find this a bitter pill to swallow. But humility is good for the soul, and as former U.S. President Harry S. Truman said, "If you can't stand the heat, stay out of the kitchen."

Writing for the Sports section took quite a bit of time—but it was truly a labour of love. As I often had to write about number of sports each week, there were times when I was in desperate need for missing details or profound comments about a team's performance. Therefore, I would like to take this opportunity to thank all those people who supplied me with information and encouragement, because without them I may have never made it through the year.

**LYNN CORNETT:** Your constant support throughout the year has been greatly appreciated, see you next year at the Vanier Cup.

**MARY LYONS:** Besides juggling around mountains of paper work you probably attended more games than I did, thank you for the much-needed up-to-date sports scores... A big thank-you to all coaches, especially MERV MOSHER, BOB CLUETT, WALLY CLOST SR. & JR. and MARINA VAN DER MERWE whose post-game comments make a reporter's job easier.

**KIM TAYLOR:** As president of WAC you've taken a lot of flak, but you managed to keep your head above the water, good luck...

**KIM MYERS:** I hope you're back next year with those fantastic gymnastic articles!... **MARY CICINELLI:** Thank you for not only being my phonenummer liaison but also for those entertaining chats in the timekeeper/penalty box while freezing in the arena.

**DEBBIE LAMB:** Not only are you an outstanding athlete, but also an outstanding person, keep that photographic memory in working order!... **CARMEN** (I don't know your last name): Your cheery personality and those technicolour skating results always brought smile to my face, see you next year...

**MARIO & DEBBIE:** Our fearless photographers! What can I say, you guys were half of this section. Please come back next year...

**EDITH and LISA:** (See, now you guys are famous) Thank you for patiently listening to my articles (even though you didn't understand them) before they went into print... **PAULA:** I couldn't have asked for a better editor. You didn't know a helluvalot about sports, but you still taught me a lot about writing...

**STEVE SHUBAT:** Who provided me with perhaps my most memorable experience this year, as he led me into a room of semi-nude football players while we were looking for Coach Pickett... and last but not least, **ZWOL-baby:** Whose undying dedication, and not to mention Wednesday night insomnia, got this section down on the flats... and I'll never forget those late night right-before-press-time phone calls: "O.K., Elissa, I need a head—now, don't get excited, just make it 31 characters with 15 for a kicker, and phone me back when you've got something original, O.K.?"... "For sure, man. Right on."

## Last Waltz

Not possible without. . .

continued from page 15

When you skim the backs of album covers, you can usually read thank-yous to the various artists whose help made the record possible. Well, this is my version of those thank-yous.

To Lynn Cornett, Sports Communications Director, for listening, being a friend, and keeping us posted. . . to Lerrick Starr for "giving me a hand". . . to Merle Menzies, Business Manager, for giving me beer money. . . to Elissa S. Freeman and Chris B. Dodd, for coming through the door, and without whose help things would have been impossible, not to mention a lot duller. . . to Knobby, Mary, Stew, Angello, and all the other administration people over at Tait, for helping out when called upon. . . to all the fine coaches who put up with ringing phones and hour-long interviews on Sunday nights. . . to all the staff at 111 Central Square. . . and finally to my editors Michael Monastyrskyj and Paula Todd, who read both my copy and my essays and who helped me to believe. . . To all a sincere *Thank you!*

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## Revving engines at Mosport summer season

STEPHEN LAWRENCE

Engines Roar! Speed! Action! The thrills of competition return as Mosport Park launches another great season of racing for 1983.

On May 21, 22, 23, motorcycles will take to the 3.957 kilometer road course for the traditional season opening Victoria Day Sprints. This weekend will mark the debut of a new three-race series of Superbikes, the glamour class for racing machines based on top of the line street motorcycles. With over 140 horse-power available, these purebred machines will reach 150 m.p.h. Supporting classes on this weekend will include the Amateur 600 GP, the Pro 600 Production, the Pro 250 GP, the Amateur 600 Production, the Amateur 250 GP, the Amateur Superbike, and the Pro 750 Production.

Spectators coming to the Victoria Day Sprints can also expect to see both Vintage car and motorcycle events. Entries from Canada and the United States are expected to bring over 60 Vintage cars in four different classes, Pre-War, Production Sports Cars, Sports Racing Cars and Formula cars. Included in the Vintage entry are some great names from the past (now no longer in production) such as Bugatti, MG, Austin Healey, Cooper and Frazer Nash plus some of the great names that are still around today, such as Jaguar, Ferrari, Lotus, and Porsche.

The second race in the Mosport Superbike series is the Mosport Classic. It will take place on July 9, 10 and the third and final event will be the season ending Thanksgiving Motorcycle Grand Prix of Canada October 8th and 9th.

### Big league auto racing

The opening round of the 1983 Can-Am series will take place at Mosport Park on June 3, 4, 5. The Labatt's Blue Can-Am will be a 60 lap event (237.43 kilometers) featuring sports racing machines with full body

configurations and rear-engined chasis (March, Lola, Frissbee, Tiga) primarily Chevrolet motors in the 5 litre class and Cosworth Ford BDA in the two litre.

This will be the first opportunity of 1983 to see these cars thunder around Mosport's challenging twists and turns. Fans going to the track will be interested to see if anyone dares to break any of the track records set by 1982 Can-Am champion Al Unser Jr. (son of three-time Indianapolis 500 winner Al Unser) who won both of Mosport's Can-Am's last year. Unser broke numerous qualifying and race records last year.

Again, Mosport will be the only track in the history of the series to host two events in one year as the Can-Am returns for its sixth round September 9, 10, 11.

Endurance will be on everyone's mind come August 12, 13, and 14 as we wonder who will make it to the victory stand at the end of the Labatt's Blue GT. The Mosport event will mark the 14th round in the International Motor Sports Association (IMSA) Camel GT series. It is a six-hour event that will feature three classes of cars running together:

(A) Camel GT Prototype: high performance sports cars such as Lola, March, Porsche Turbo, Jaguar, BMW and Corvette;

(B) GTO: cars with engines over 2.5 litres such as Mazda, Datsun, Porsche Carrera, BMW, Corvette and Camaro;

(C) GTU: cars with engines under 2.5 litres such as the Datsun ZX, the Mazda RX-7 and the Toyota Celica.

All six of these Mosport events will have camping available. The Mosport radio station will again be in operation and you can catch all the action by tuning your radio to 1590 on the AM dial. Tickets will be available at BASS, Ticketron, participating Mac's convenience stores, and from the Mosport office, 73 Alness Street, Downsview, Ontario, or for more information 665-6665.

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