

Yeoman snips net after victory. Story page 14.

## Sexual Harassment Centre gets a red light from the Human Rights Commission

PAULA TODD

The Ontario Human Rights Commission has ruled that the sex of those applying for the position of co-ordinator of the York University Sexual Harassment Centre should not be a criterion for hiring.

In preventing the York University Presidential Advisory Committee on Sexual Harassment from stipulating the sex of the co-ordinator, the O.H.R.C. refused to accept the University's argument that the sex of the applicant constitutes a "reasonable and bona fide qualification because of the nature of the employment." (Human Rights Code, s.23).

### Female co-ordinator

The committee had recommended in its report to the President last May that "The Centre should initially have one part-time co-ordinator, who shall be female." They reached that decision after much research and discussion and in consultation with organisations such as the Toronto Rape Crisis Centre.

The committee found that the majority of sexual harassment victims were women, and that women were more willing to discuss these incidents with other women.

### Delayed opening

Associate Dean of Atkinson College, Paul Grayson, disagreed and suggested that no such statistics exist. Claiming that the hiring policy of the committee was sexist, he appealed to the O.H.R.C.

The opening of the Centre, originally scheduled for August of 1982, was delayed as representatives from the York committee met with Perry Arnot, the Human Rights officer investigating the case, in an attempt to settle the dispute.

"The York presentation to the Ontario Human Rights Commission was excellent and our discussions were interesting," commented Professor Ann Shteir, chairperson of the sexual harassment committee. She added, "I think the Human Rights

Commission decision was timid, for political reasons, but I also think the Human Rights Commission learned a lot from our case." Vice-President of Employee and Student Relations, Bill Farr, who was also involved in the negotiations said, "I bow to their (the O.H.R.C.) superior powers. I was in favour of what they said we did wrong. But I think it has been worked out satisfactorily."

### Abide by decision

President Ian Macdonald said at the outset of the meetings that he would abide by the decision of the O.H.R.C. and in a statement released this week, the University has agreed that "The position will be re-advertised and readministered without specification of sex as criterion for eligibility."

Advertisements for the job will appear next week, with the deadline for applications set as the end of March. According to Shteir, the committee is "aiming to have the position begin in July."

# EXCALIBUR

March 3, 1983

The York We-Need-Your-Support Press

Vol. 17 No. 22

## International Women's Week in Toronto

# Speakers support women's right to choose abortion

PAUL PIVATO

A large banner proclaimed, "I will not be a prisoner of my womb"; another, showing the two bloody coat hangers declared, "Never Again" and a

flag with the clenched-fist logo of the feminist movement waved high above the crowd gathered for the first speakers' series of International Women's

Week, *Women's Liberation and Abortion*.

The first of three public forums, Monday's discussion marks the beginning of a week-long celebration of the women's movement which will culminate in a rally and demonstration at U of T's Convocation Hall on March 5th.

Speaking first, was Connie Guberman, a representative from the Ontario Coalition for Abortion Clinics. She said that Canada is a patriarchal society which controls women's bodies and exploits them as property. According to Adamson, the ultimate goal of the coalition is the repeal of abortion laws. The group plans to open illegal abortion

clinics in Ontario as an act of civil disobedience.

Marian Bloom, a committee member of the Ontario Coalition of Choice for Abortion Clinics, is in favour of the clinics. "To get some response on this issue we're unfortunately going to have to go against the law," explains Bloom. At the end of the talks, when chairman Sandi Fox announced that an illegal clinic will open in Winnipeg before March 5, the crowd burst into applause, and a congratulatory telegram was sent off.

Since 1978, International Women's Day has grown to the point where over 5,000 people participated in last year's demonstration, prompting this year's

exposition to be expanded to a week-long event.

Representatives from nearly all feminist organizations were present at the abortion forum. The speaker from the Ontario Federation of Women's Labour described how provincial Liberal leader David Peterson was recently slandered and deluged with hate calls for his prochoice stand on abortion. Peterson reportedly quipped, "None of the calls were from women."

Anna Bodner, a member of Women Working with Immigrant Women (WWIW) discussed the plight of working class, lower income immigrant women.

"Abortions must be free," claims Bodner, "or they will

will be inaccessible to many women." Bodner stressed the need for establishing a shelter for immigrant women who seek support and counselling in their own language. For some women, Bodner concluded "Abortion is not a real choice, but an economic necessity."

Mary Rowles, President of the Women's Committee of the Ontario NDP, spoke about the movement to repeal present abortion laws from a political perspective. Rowles pointed out that the party was divided on the issue of abortion in the early 1970's, but a committee of M.P.'s recently sent a letter to Health Minister Larry Grossman, asking him to allow

See Feminist-lesbian page 3

## Excal vote denied

BRIAN HENRY  
JOHN SCHMIED

Last night, the Council of the York Student Federation voted on a motion to hold a referendum to ask students whether \$1.00 should be levied through student fees to support *Excalibur* on a permanent basis. The motion tied, four votes to four votes, which means that it lost. There were three abstentions. Randy Dobson, who spoke strongly in favour of the motion, walked to protest the motion being defeated "by abstentions." Dobson said the council members had a responsibility to vote. Dobson's departure caused council to lose quorum.

Before the walkout, council defeated a motion to ask whether students would support a \$2.00 levy for two years to create a multi-cultural centre.

A motion to hold a referendum asking whether \$1.50 should be levied to make the Vanier College paper, *The Vandoo*, a second central student newspaper was also defeated.

At last night's meeting the council also passed a budget for the 82-83 academic year.

Council broke into applause when the budget was passed in a unanimous vote. Recognising that the budget provides for a deficit of over 20,000 dollars, council added an amendment requiring business manager Tony Finn to present an up-to-date accounting of money already spent, as well as any suggestions to reduce the debt to council at the next meeting.

Citing the late time of year, Chief Returning Officer Larry Till recommended council elections be held on Wednesday, April 8th. This provides for the nomination period to open on March 9 and close the 21st and campaigning to be held between Tuesday, March 22 and Monday, April 4. Council passed the motion unanimously.

SANJAY DHAWAN

The history of mankind can be compared with the growth of a child, and world peace is inevitable, said Nancy Ackerman, a public information officer for the Baha'i organization.

Ackerman made this statement while participating in a panel discussion on attaining world peace. The Baha'i club of York, and the York Association for Peace presented the discussion on Thursday, February 24.

During the discussion, Ackerman said mankind is now in its adolescent stage,

and its maturity, like that of a teenager, is inevitable.

The knowledge, however, that is essential to this maturity "is the recognition of the oneness of mankind", and that "well being is unattainable unless unity is attained."

One of the ways in which this guidance may be instilled was suggested by Professor Eric Fawcett, President of Science for Peace. He stated that it was "startling to find how ignorant our government representatives are of the issues." He suggested that the educators and the govern-

ments must be made fully aware of the repercussions of a nuclear war. He also proposed that Peace studies in one form or the other be incorporated into more university curriculums.

Douglas Martin, a historian and Executive Secretary of the National Spiritual Assembly of the Baha'is of Canada, stated that the Baha'i community strongly supported world organizations such as the United Nations because the only way to ensure stable world conditions would be to introduce a world government. This opinion was secon-

ded by York professor J.M. McNamee, who said that "a world government will be necessary to prevent wars", because there is a lack of trust between the world's superpowers. McNamee also believes that nuclear disarmament would be easier to achieve if the United States took the problem more seriously. He believes the Soviet Union is ready to negotiate but the United States is afraid to lose its nuclear arms superiority. McNamee cited the Salt II talks of 1979 as an example of the United States' unwillingness to cooperate.



### CAREER CENTRE EVENTS

Upcoming events include: "Careers in Art Therapy" with Gilda Grossman of the Toronto Art Therapy Institute, Tuesday March 8 in the Faculty Lounge (Ross South 869) from 2:00-3:30 p.m. and "Careers in Social Work" a panel discussion on March 15 (Ross South 869) 2:00-3:30 p.m.

### BETHUNE DAYS

Bethune College presents "Bethune Days on Thursday March 3rd. Events include: 10:00 -4:00 p.m. Sale of Third World Handicrafts in the JCR. 3:00-6:00 p.m. Third World Art in the Gallery. 4:00 p.m. Reading by Margaret Laurence in the Gallery. 5:00 p.m. Dedication Ceremony and Dedication of Residence Houses in the Gallery. 6:00 p.m. International Dinner in the JCR. 7:00 p.m. Cocktails at Norman's. 8:30 p.m. 1930's and '40's theme dance in the JCR. For further information call 667-6456.

### VISUAL ARTS LECTURE

Marvin Eisenberg of the University of Michigan will be speaking on The Matrix of Genius: Leonardo's Adoration of the Magi on Thursday March 3 at 3 p.m. in Curtis Lecture Hall 'L'.

### WOMEN AND MUSIC

York Women's Centre is celebrating a musical event with students from the Faculty of Music. Women and Music will be held on International Women's Day on March 8th at 12:00 noon at the bearpit.

### ECONOMICS DISCUSSION

On Monday, March 7, Dr. James Gillies, Professor of Policy in the Ad. Min. Studies Faculty and former federal Progressive Conservative Finance and Energy critic, will be speaking from 4:00 to 6:00 p.m. in the Faculty Lounge, 8th floor Ross Building. Sponsored by the Economic Student Association, the topic to be covered is "Economic Policy-Making: What is Needed in Canada". A general question period will follow.

### LAMARSH LUNCHEON SPEAKER SERIES

This week's LaMarsh Research Programme on Violence and Conflict Resolution Luncheon Speaker Series will present Professor William Gleberzon of U. of T. His topic will be "Ethnic Conflict". The time is from noon to 1:30 p.m. at the Gallery, Room 320 Bethune.

### HEROES & BEER DEBATE

Bethune College Heroes & Beer and the LaMarsh Research Programme on Violence and Conflict Resolution present a public discussion on The Role of the Community in Social Control with guest speakers from Guardian Angels; Neighbourhood Watch; Halton Police; LaMarsh Research Programme. Date is Tuesday March 8 at 7:30 p.m. in the Junior Common Room of Bethune College. For further information contact Lesley Harman at 667-6258.

### YORK UNIVERSITY CHOIR CONCERT

York University Choir will be having a concert on Thursday March 10th at the Mary Lake Monastery located at Keele and 15 Side Street, 2 km's north of King City. The concert will begin at 8:00 p.m. and there will be a reception following. Everyone is welcome. Any questions, please call Michelle at 225-1803.

### SOCK-HOP

Mac Pub will be sponsoring a 50's Sock-Hop on Friday March 25th in Mac Hall to celebrate York Independent Theatre Productions' upcoming production of the rock-and-roll spectacular *Grease*. So slick back those ductails and put on your "jiving" shoes cause it will be Greased Lightning!!!!!!!!!!!!!!!!!!!!!!!!!!!!

### UMOJA

York African Students Association presents Campaign for Educational Supplies to Ghana. This campaign is in response to the request by the Ghanaian community in Toronto for help, in the re-settlement of over one million Ghanians recently expelled from Nigeria. Please join us at the activities below, where donations will be accepted. Film: Controlling Interest. Lecture: External Pressures on the Budding Revolution in Ghana. By: J. Ihonvbere, Political Economist. Lecture: Origins of the Present Crisis. By: Dr. Ato Sekyi-Otu. Place: Curtis Lecture Hall 'J'. Date: Thursday, March 3, 1983. Time: 4:30. All donations are gladly accepted at any time. For more information contact Mike Nurse 663-6202 or Tawia Hayford 667-8634.

### G.A.Y.

The Gay Alliance will be meeting in S872R Thursday, March 3 at 7:00 p.m. Our topics are "Coming Out" and final talk about the dance. Hope to see you at the meeting and the dance. Everyone Welcome!

### BIOLOGICAL SOCIETY

The Biological Society monthly meeting is Wednesday, March 9th at 5:15 p.m. Topic of this meeting will be the Leslie Street Headland. A short talk will accompany the film presentation. Come out and join us. Room 345 Farquharson (Staff Lounge).

### SENTA ON KENNEDY'S ASSASSINATION

Tony Senta will be presenting "The Assassination of President Kennedy, Part 2", at 7:00 p.m. on Monday, March 14, 1983 in Curtis Lecture Hall 'L'. Admission is /2.00 payable at the door. Phone Dyanne Gibson at 2334 for any further information.

### PRESIDENT'S SKATING PARTY

President and Mrs. Macdonald invite all Faculty, Staff and members of their families to a Skating Party to be held at the Ice Arena on Sunday, March 20th, 1983 from 3:00 p.m. to 5:00 p.m. Hot chocolate and donuts will be served, so bring your skates and enjoy the fun.

### DECISION TO WIN

*Decision to Win*, a 1982 film about life in the zones of control of the F.M.L.N. in El Salvador. Professor Liisa North will provide an up-date about the present situation in El Salvador after the film. Sponsored by the Student Christian Movement and Osgoode Law Union Social Justice Film Series. Today, Thursday, March 3, 4:00, Osgoode Hall, room 107.

### WOMEN'S STUDIES FILMS

The office of the Advisor to the President on the Status of Women, and the Women's Studies Programme are presenting two films at noon on Monday, March 7: *Killing Us Softly: The Image of Women in Media* and *A Man's Place*. Founders College Media Room 202 B.

### GREASE

York Independent Theatre Productions invited you to slick back those ductails, put on your saddle shoes, and hand-jive to its production of (the rock and roll musical) *Grease*, to be presented at Burton Auditorium, York University, 4700 Keele Street.

Performance dates - March 8-12 at 8:00 p.m. Matinee on Friday, March 11 at 2:00 p.m. Tickets for reserved seating are \$5.00 general, \$4.00 for York students at Central Square, York University or by telephone Mon-Fri 12-3 p.m. at 667-3655.

For more information call 667-3655.

### NICARAGUA

A discussion on Nicaragua will be held at Glendon College in Room 204 on Friday March 11 at 1:00 p.m. Beverley Burke and Rick Arnold, former CUSO Field Staff Officers will speak. All are welcome and it's free.

### FACULTY OF ARTS STUDENTS

Are you having problems with professors? Dissatisfied with courses? Disputing your marks? Do you need assistance with petitions? To work out a strategy and action for academic problems contact the Faculty of Arts Student Caucus at S314 Ross, 667-3512.

### DIRECTORS AND COUNSELLORS WANTED

The York Youth Connection, the summer day camp with a difference, is looking for directors and counsellors in the areas of art, theatre, dance, music and sports. Period of employment is from May 9 - Sept. 9 for directors and assistant directors, and from June 20 to Sept. 2 for counsellors. Applicants should register with Canada Manpower. Resumes may be submitted to Room 207 Atkinson College. The camp is funded by Summer Canada Student Employment Program.

## NOTICE OF CYSF ANNUAL GENERAL ELECTIONS 1983

The annual elections of the Council of the York Student Federation will be held on Wednesday, April 6, 1983: Advanced polling will be held on Tuesday, April 5, 1983.

Nominations will open at 9:00 a.m., Wednesday, March 9, 1983 and close on Monday, March 21, 1983 at 5:00 p.m. At midnight, Tuesday, March 22, 1983, the campaign will open, and it will close on Monday, April 4, 1983, also at midnight.

The following positions shall be open for nomination: President, Director—Internal Affairs, Director—External Affairs, Director—Women's Affairs, and Board of Governors Representative (one only).

In addition, a number of senate positions from various faculties (to be finalized in Excalibur's edition of March 10, 1983) will be available for election.

My office hours (at the CYSF Office) are as follows:

Monday: 12 p.m.-1 p.m.

Wednesday: 11 a.m.-12 p.m.

Friday: 12 p.m.-1 p.m.

At other times by appointment

Please do not hesitate to contact me with your problems, questions and concerns.

Larry Till, Chief Returning Officer Council of the York Student Federation, Phone: 667-2515 (CYSF Office)

### ATTENTION STUDENT WORK FORCE MEMBERS

Any SWF member wishing to work as Deputy Returning Officer and/or Polling Clerk should leave their name and phone number on the list provided in the CYSF office. Attempts will be made to reach all concerned. People with prior experience and free schedules on balloting days will be given preference. Total positions available: 15.

## Lampshade Lunacy

# Security benefit dance a bust

BRIAN HENRY

If you walk around campus after 8:00 p.m. you've probably noticed some people who walk in pairs, carry walkie-talkies, and wear bright red jackets with "STUDENT SECURITY" printed on the back. Their job is to prevent mischief and to provide an escort to anyone who phones the York emergency number, 667-3333, and asks for one.

To raise money for York Student Security, a dance featuring the Silver Darts, sponsored by Radio York and CYSF, was held at Founders Dining Hall on February 24.

Approximately 150 students attended, but the dance only broke even and may have lost money.

### Poor turnout

Tony Finn, CYSF's Business Manager, said that the plan had been to sell blocks of 25 tickets for \$100 to campus groups who use Student Security.

But when the dance was planned back in January, said Finn, the CYSF did not anticipate the problems that would be caused by holding the dance the week following Reading Week. Finn said that because of the holiday there was insufficient time to sell as many blocks of tickets as planned. Finn said that to avoid a poor turn-out, 150-200 tickets were given away.

Three CYSF groups—Academic Affairs, Cultural Affairs, and Women's Affairs—bought blocks of tickets as did York University Security. Another block was tentatively

sold to Winters' College Council, but the council has yet to finalize the deal.

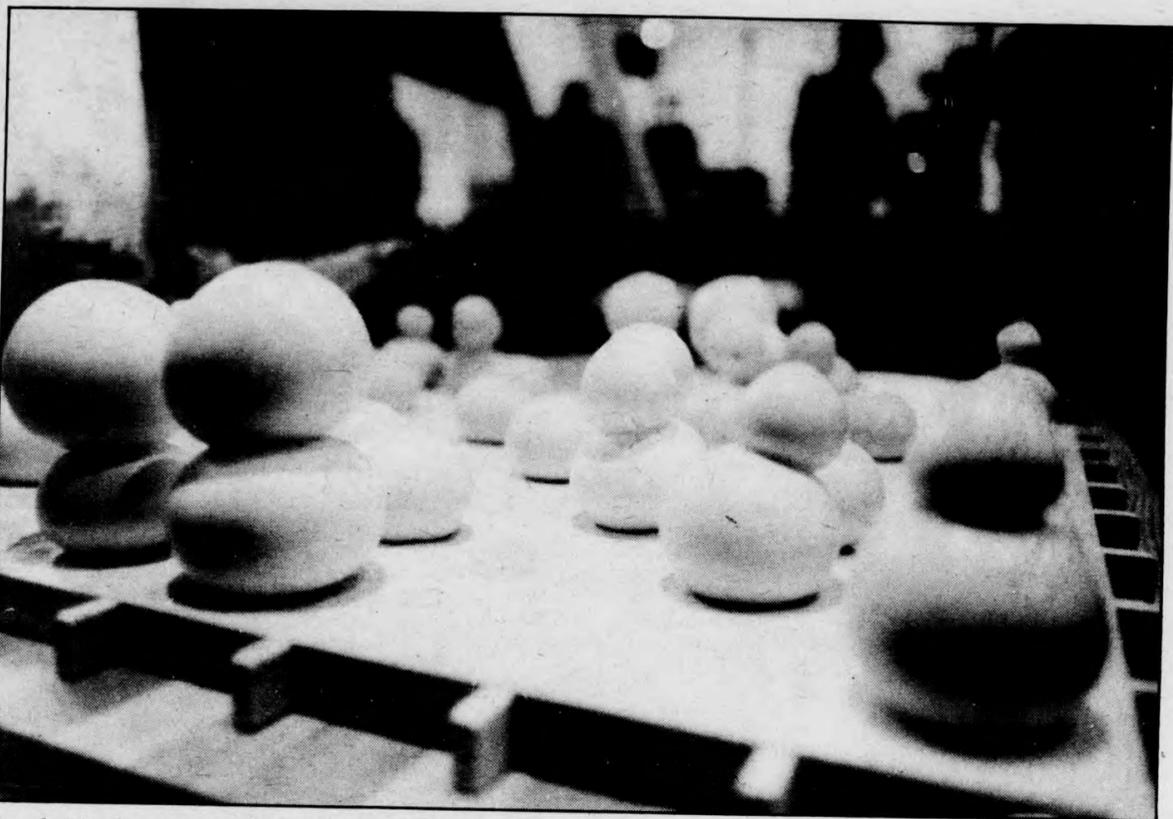
Advance sales will come to \$400 or \$500. Ticket sales at the door came to \$28 and the bar netted \$275. Five hundred dollars was paid to the band, \$340 was spent on equipment rentals, and incidentals are expected to cost \$60. The dance either almost broke even or it lost about \$100.

### Low ticket sales

Andy Halowaty, Station Manager of Radio York, also claimed that ticket sales were low because of Reading Week. He said that, in his experience, two weeks were needed to publicize a dance, but with Reading Week the week before the dance they did not have the time they needed.

Halowaty said he was disappointed that the radio had been able to get out so few students. He said the radio had advertised the dance on the air and had been playing the Silver Darts' album, *Feel Like A Target*. Posters, designed by York Radio and put up by Student Security, were also used to advertise the dance.

Finn said he felt that they had charged too much for tickets. Tickets were \$3.99 or, if you wore a lampshade, \$2.99. (The dance was billed as "The Lampshade Lunacy Dance", but only one person wore a lampshade). Finn said Student Security dance may become an annual event, but that next time they should only charge \$1.99.



Linda Yaxley, a student in Professor Maron's design class, made this set.

# Changing the shape of the game

NIGEL TURNER

Redesigning the chess set may not be a priority for most people, but a second year York design class approached the game with the sole intention of changing it. The result was an exhibition of innovative chess sets in the Purple Lounge of the Fine Arts Building, on Monday.

The class's assignment was to remodel the basic chess game, taking into consideration the structure and function of the pieces, as well as the behaviour of the players.

One intriguing set, modeled after politics, was *Diplomacy*

by Vincent Mondisar. Each opponent is a nation, with a border marking off its small territory, inside which the enemy's movements are restricted. The enemy territory also contains a striped immunity zone in which the opponent can find refuge, and make a deal for his safe return to neutral territory.

On the less serious side and in a rejection of the typical black and white figures is Janice Meakin's *Beach Ball Chess*. Resting on a colourful board made of overlapping foam circles are red, yellow and green pie-shaped sections of a foam rubber ball, their

team and strength indicated by the coloured strips on their tops.

Other sets used human-like figures for example, *Gestural Chess* by Heather Shaw, and *Chess Encounters* by Sue Likko. Shaw's figures are dancers in various poses from the crowching pons to the jumping king, their relative importance, indicated by their position. Likko's figures are persons attending a fancy dress party, including butlers, maids and two chairs replacing the rooks.

In addition to the many ornate and geometric sets are some vertical boards - one with corks set in holes, another with sponges placed in a honeycomb board, and a third wearable board with hoods to hold the figures in place.

And for those who don't really like the game because of waits between moves, Curtis Collins has provided *Edible Chess*, composed of pill boxes filled with various snacks including Smarties, peanuts and sunflower seeds.

## FACULTY FOCUS

# Professor Hepworth founds society

CAROL BRUNT

Brian Hepworth, an Associate Professor of York University's English Department and a founding member of the York Society of Eighteenth Century Studies (YSECS), was directly responsible for the highly successful symposium *Lessing's Laocoon* which featured Dr. W.J.T. Mitchell.

Approximately 40 people (30-35 of these students) came to Stong College on February 7 to hear Mitchell speak. Hepworth referred to it as a "very stimulating" presentation: "He (Mitchell) has a very good mind, indeed. He is giving context to what we do (referring to the teaching of 18th-century studies)."

From the University of Chicago, Mitchell is a professor of English and Art and Design, and one of the five international scholars invited to speak as a highlight at the William Blake exhibit at the Art Gallery of Ontario.

Having Mitchell speak at York provided YSECS with a "big send-off" according to Hepworth, who, along with Glendon English Professor Janet Warner, formed the Society. Hepworth, who is particularly interested in the progression from early 18th-century classicism to romanticism, pointed out that the society is "not a small group of professors reading their latest bits of research to each other. It's mainly extra-curricular for interested undergraduate and graduate students' enjoyment." He added that they could expect fun as well as instruction, drawing on the theme of 18th century works of "pleasure and instruction".

Full of optimism, Hepworth is hoping to bring together the other York departments involved in 18th-century studies. As an example, Hepworth cited the dance and music departments. And when the Atkinson Humanities Department hosts a celebration of the 1790's in March, YSECS will supplement the programme.

In the middle of April, the Society is planning an 18th-century feast complete with eating and dancing. According to Hepworth, the society will be "drinking up the rest of the funds." He also plans to begin publication of a journal which would directly involve the students. The Society is interested in attracting "creative minds" for work both on the journal and as members. There are approximately 35 members at present. Membership fees are \$5.00 for students, \$10.00 for faculty.

The Society's interests also lie with the history of the area now known as Toronto (once Fort York) and Hepworth hopes to approach City Hall for funding because he stresses there is no reason to limit the Society to York University.

## University Food and Beverage Services Committee vote

# Unanimous decision to retain Ombudsperson

ADAM BRYANT

The University Food and Beverage Services Committee, in a unanimous decision at their February 21 meeting, voted to retain the position of Food Ombudsman introduced this year for a one-year trial period. Norman Crandles,

Manager of Housing and Food Services and secretary of the committee, thinks the administration will agree with the committee and make the job permanent.

"Members of the committee," Crandles said, "held positive views on the activities

and visibility of the Ombudsman."

He expects the administration to support the committee's recommendations. "A report of the review will be forwarded to the administration and I expect the results will be positive," said

Crandles.

While the position of Food Ombudsman is new to York, it is not to other universities. Crandles explained that "the experiment this year is modeled on the present situation at Guelph university."

Eli Gershkovitch, a York student, will receive \$950 worth of SCRIP (the university cafeteria's currency) as payment for his work as this year's Food Ombudsman. Chris Lambert holds the same position at Glendon College.

According to Gershkovitch, he "acts as a liaison between the students, food caterers, and administration. I try to keep communication lines open between all three, so that if a problem arises, it does not get brushed aside."

Gershkovitch also acts as a resource person for UFBSC, maintains contact with the Health Inspector and is investigating food services at other universities.

To date, Gershkovitch has arranged for the relocation of cafeteria microwave ovens so they are now available for student use and he has initiated the "breakfast special". When asked about the high food prices on campus, he said, "We're trying to keep them low. Right now we're talking about offering one less entree to help lower them."

Gershkovitch can be reached at 202B Vanier College, on Monday, 2-3:30 and Wednesday, 1:30-3:00.

# Room for more women in CYSF sponsored self-defense program

STEPHANIE GROSS

C.Y.S.F. has invested \$400 plus advertising costs in a self-defense course they are offering free for women every Monday at 3:00-4:30 p.m. in Stedman, room 107.

Organizer Judith Santos, and course instructor Pierre Careau, initiated this eight-week programme last term

and found that the demand there was for a second self-defense programme which started on January 31.

Karen Battista and Tammy Demers, two students who attended Careau's class every week, said, "We really enjoyed the course. We are more confident in being able to defend ourselves." They both

recommended the self-defense course for other women.

Careau has a black belt in Karate and bases his instruction on this school. He emphasizes "easy to learn, easy to practise" defense moves, concentrating on punches and kicks to sensitive parts of the body. Careau also teaches students how to break out of various holds and how to knock down an attacker. Women learn about defence awareness; they are taught to recognize unsafe situations and behaviour that could be dangerous. Although the course is only eight weeks, Careau finds the students' reaction positive and "no bad comments" were received on evaluations made by students at the end of last term's course. The class can accommodate 15 students and there is still room left for more. For those interested, sign up at the C.Y.S.F. office, 105 Central Square.

## Feminist-lesbian

continued from page 1

freestanding abortion clinics in Ontario.

The highlight of the evening, however, was feminist-lesbian Diana Meredith, who stated that women's struggle for control of their bodies means more than the freedom to have an abortion; it also means the right to choose sexual preference. Meredith gave a bitter-sweet description of what it is like to not be "normal" in a society built on

male supremacy and heterosexuality." Meredith discussed everything from the nuclear family to social views of lesbians. Concerning pornography, Meredith noted that women who oppose it are labelled "tight-assed prudish feminists". In summing up, Meredith drew a parallel between the right to choose an abortion and the right to choose sexual preference, claiming that both meant "the ultimate liberation of all women".

Author Paul Audley discusses Applebaum-Hebert Report

# Speaker bemoans dire state of Canadian culture

SHEREE-LEE OLSON

Nine people were present at Bethune Gallery on Thursday for a talk by Paul Audley on "The Failure of Cultural Policy: A Look at Applebert." But Audley, the unruffled author of *Canada's Cultural Industries*, spoke less about the Applebaum-Hebert Report than he did about the dire state of Canadian culture in general.

Canada has become a "laughing-stock" in international circles said Audley, citing a new definition of the word "Canadianization". Once used to signify the infusion of specifically Canadian content, it can now mean the complete elimination of such content in Canadian-made productions geared to U.S. markets. In broader terms, with the steady erosion in Canada's cultural industries of Canadian ownership

and control, "Canadianization" disturbingly recalls "Finlandization".

Audley, who professes "no academic qualifications to deal with the economics of the communications industry" has nevertheless written publishing policy for both the federal and provincial governments, and for the Association of Canadian Publishers. Having "fallen into" policy writing through a sense of frustration while working in the book publishing industry, Audley said his approach is "pragmatic".

### Primary flaw

Not only has Applebert lost that pragmatism, he said, it is "schizophrenic": "the most impressive thing about Applebert is

its lack of any internal cohesion." His primary flaw is the separation of "arts policy" from "cultural policy", and of cultural policy from "communications policy." Applebert, said Audley, is a series of biased reports. "Their position of film (for example) is the private producers' position," which means there is little mention of the short subjects or documentaries for which Canada is internationally known.

Audley's strongest criticism was of the well-known Applebert recommendation to phase out public sector (CBC) television production of anything but news. Applebert is wrong, he said, to think the "marketplace" (private sector production) will produce what the public wants. Studies have shown that this is rarely the case. "You can't tell what there's a demand for

until (a variety of) shows are produced," claimed Audley.

Also under attack by Audley were a few "major myths" current in the cultural industry. One is that there's no public interest or demand for Canadian cultural products. "When we've had the proper budgets to produce something good they always outsell exports. *Maclean's* outsells *Newsweek* and *Saturday Night* outsells *The Atlantic Monthly* six to one," he said.

### Networks competing

Another 'myth' is the notion that TV channel proliferation will result in programming diversity. Studies have shown that "in commercial TV, the more channels, the less diversity." Networks competing for the same audience and advertising dollar programme the same big-name shows. "Has Pay TV led to variety or diversity? Their aim has been to provide more sex and violence than the other networks. This kind of thing brings everyone more and more into the frenzied scramble for audience share."

Audley offered a few "pragmatic" strategies for helping Canada's cultural industries acquire more money. These included sales tax and levies on foreign imports and tax incentives for those Canadian publications that generate more original editorial content. "For newspapers, it's always cheaper to bring in the foreign service than produce our own. You can have all of the Associated Press wire service for half a million a year." An incentive policy similar to the Research and Development tax credit policy in the manufacturing sector would reward

newspaper chains like Southam, which generates 25 percent more editorial content than Thompson. Audley said his book discovers an additional \$200 million for Canadian production, just by "moving money around."

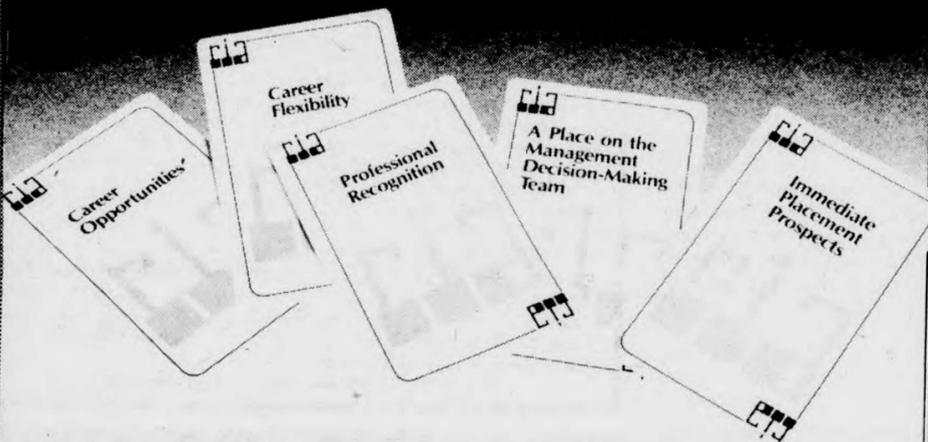
### Thwart U.S.

Finally, Audley criticized the Canadian government which is, he implied, afraid to thwart U.S. interests in Canadian cultural concerns. A federal policy he in fact helped write, aims for 50 per cent of sales in publishing to be Canadian-controlled, but is largely ignored. The Federal Investment Review Agency ignored it to allow a U.S. newspaper chain to take over Random House Canada "with absolutely no benefits to Canada - we got nothing culturally, and nothing economically. There were Canadian buyers (Audley was one), but FIRA wouldn't talk to them. The government has a policy but it folded up under Reagan pressure."

Unlike Britain and Europe said Audley, "there's no real sense of cultural life here. Seats on the CRTC are given as favours." Outside of the CBC, to get a "Canadian" classification on a production, the 1968 Broadcasting Act "only requires that money be spent by the private sector, not that they represent the cultural life of Canada, Canadian content or character."

To Audley, "a Canadian production is what a Canadian decides to produce when he doesn't have to get his money elsewhere. The problem is to protect the right to decide."

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## Musical benefit for Amnesty International

**MICHAEL MONASTYRSKYJ**  
The Glendon College group of Amnesty International will host an evening of music to raise money for Amnesty's Relief Fund for Refugees. The event will take place at an east end club, the Trojan Horse.

Amnesty International is a world wide organization that works on behalf of people whose rights under the United Nations Declaration of Human Rights have been violated.

Its work with refugees is limited to those whose rights are in danger.

The musicians performing on Wednesday are David Campbell, All Together, Heather Chetwynd, Rick Fielding, David Welch, and the Musical Group of the Latin American Cultural Workshop.

Many of the performers were contacted through a network known as Musicians for Social Change. Welch, who belongs to the network, says, "We're collaborating with the Trojan Horse in setting up shows, and we hope to re-organize the club as a place for progressive/alternative art, mainly music."

Admission to Wednesday's show, which starts at 7:30 p.m., is \$3.00. The Trojan Horse is located on 179 Danforth Avenue, just east of Broadview subway station.

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# LETTERS TO THE EDITORS

## Reader gets to deliver message again: he still reads red

The purpose of a school newspaper is to act as a forum for discussion among students. The Excalibur, however, has persistently and consistently presented (and advocated) a left-wing approach across the board. A university dedicated to the pursuit of higher education should have the presentation of all ideologies as its ultimate goal. If one is to read the most recent (or for that matter, any) issue of Excalibur, it becomes blatantly obvious that the "University's Independent Press" is not satisfying the aims of higher education.

Examine the facts. The pages are filled with articles concerning and supporting striking unionists, radical Marxists, uninformed peaceniks, deprived feminists, gay parents (we wonder how they manage it), and various other revolutionary factions. The reality is that these groups represent the minority, leaving the majority unrepresented within the university's press. The aforementioned issues will contribute nothing to the hopefully successful careers of the university's potential graduates. Many graduating students will undoubtedly find positions within business, where a practical point of view becomes crucial. The utopian and untried views of this minority are indicative of the surreal world in which they live.

What has stood the test of time and contributed to basic human rights and pursuits? What has led to the present level of health, wealth, and freedom, where these minorities can vocalize their views? If the majority of our parents had been critical, left-wing extremists, we could not and would not be attending university. We have their sound, practical, and tried foundation to thank for our security. It's easy to condemn the "establishment" in a free society,

but, lest we forget, it is the establishment that, to a large degree, pays their bills.

Robert van Velzen  
Dean Martin  
Political Science

## Blaming Excalibur for other's opinions

Your correspondents Robert van Velzen and Dean Martin complain that Excalibur... has persistently and consistently presented (and advocated) a left wing approach across the board. It is a pity that, in the nature of things, they could not point for support to the issue in which their own letter appeared.

Consider, for instance, Paulette Peirol's report on 'The Social Justice Film Series', which contrives neither to notice nor remark that the professed concern "for human rights, especially with respect to workers and unions" rather conspicuously does not embrace any concern at all for those oppressed and exploited by Marxist-Leninist

governments. "Solidarity is a very strong topic in the series", we are told. But there is no suggestion of solidarity with the Polish Solidarnosc, no concern "for human rights with respect to workers and unions" under Soviet and Socialist oppression.

Again, on the Letters page, Abie Weisfield goes on about arming "the U.S. military for World War Three." Have no writers to or for Excalibur ever noticed the massive Soviet military build up, which has been escalating steadily ever since the Cuban missile crisis? Why do we never see so much as a mention of the fact that the Cruise and Pershing missiles are to be installed in Western Europe only in response to the steady Soviet installation of super-accurate SS20's, targeted on Western Europe; much less to the further fact that the U.S. and its allies are eager not to install the Cruise or the Pershing, if only the U.S.S.R. would abolish those menacing SS20's? Why, if not in the interests of Soviet world dominion, does any proposed disarmament have to be always strictly one-sided?

Antony Flew

## Forced retirement is discrimination

The agreement reached by Prof. Lorch and the Administration of York University is an encouraging development and of potential benefit to all older workers who prefer to continue to be gainfully employed.

Unless it can be shown that mass incompetence infiltrates the working ranks of Canadian men and women on the eve of their 65th birthdays, the policy of calculated economic incapacitation should be identified for what it is: the retrieval of economic resources from a devalued segment of the population for the benefit of a more valued group, the young. Despite attacks against mandatory retirement practices, the convictions that determine who will work and who will not remain essentially

unaltered. The older individual is set apart from the rest of society and classified as a non-productive member. Economic recessions provide an acceptable excuse for attempts to accelerate the process.

Discrimination is just as powerful and inhibiting on the basis of age as on the basis of colour or sex. Retiring a man or woman when she or he is sixty-five merely because he or she is sixty-five involves the same kind of prejudice as not hiring him or her at thirty because he or she is black. In neither case is the basic issue of ability to contribute constructively examined.

Mary MacFarlane  
LaMarsh Research Program  
Bethune College

## Santos' political bias obvious

As a Jewish Student at York University, I feel obliged to respond to the curious remarks of Miss Judith Santos in the February 10th issue of Excalibur.

Firstly, the line, "It reminded me of the massacre in Lebanon," coupled with her intimation of an anonymous acquaintance, directly implicating the Jewish Student Federation, offers a fairly clear insight into Miss Santos' political biases. It seems equally obvious, that by her using a sheep as an example, it is difficult to conceive of something

which would not remind her of the incident at Sabra and Shatila.

Secondly, the line, "It was the first time I was so outraged in my life," is a blatant confession of Miss Santos's inability to properly align priorities.

I find it hard to believe that someone in the exalted position of CYSF Director of Women's Affairs, has yet to encounter a more disquieting occurrence than a childish prank such as was exhibited Wednesday.

With regard to her self evident

# EXCALIBUR

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Mark Zwol, our illustrious Sports Editor, showed us he's got the same stuff between his ears as those guys he's always writing about: why stop playing EVEN IF you have a broken foot?!! Sympathy and best wishes to Hop-Along. Lerrick hasn't lit a ciggie in a long time, but he still doesn't deserve that homemade chicken when we all have to eat in Central Square. Thanks to Brian who's learning, Monica from Switzerland, John with a pipe and similar roots and Debbie who pretended to be Mario. What's burgundy and warm? TSK 700. Hey! Congratulations. Who wouldn't want another Perry Mason? Time is flying: Spring is coming. I know because I found a bright yellow daffodil beside my bed. Get those essays in folks. Thank to an old editor who showed up at midnight and filled some white space with incredible speed. Nightie night.....

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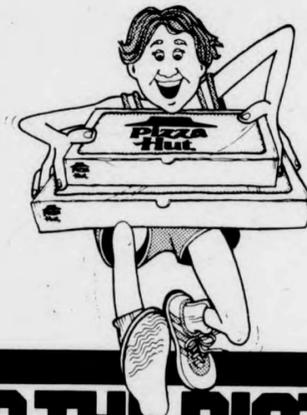
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## Will they resolve transfer payment issue in April?

# Provinces and Ottawa duel over university funding

GREG GAUDET  
BARB TAYLOR

A political standoff and the failure of our two levels of government to take responsible action have delayed the negotiation of federal transfer payments for education. The governments have set April as yet another deadline for agreement.

As governments play with billions of dollars, students and faculty are concerned that the quality of library service, class sizes, high tuition fees and student aid will be pawns in these political games between the federal and provincial powers.

### Admittedly difficult

The question of who has responsibility for post-secondary education originates in the overlapping of federal and provincial jurisdictions. Section 93 of the BNA Act classifies education as a provincial responsibility, but the federal government became involved during the second World War when it began collecting tax revenues, previously a provincial responsibility. These revenues formed the basis of the first federal/provincial arrangement to transfer money to the provinces for post-secondary education, as well as for other areas. The payments included a grant for education and health as well as an unconditional grant to compensate for the previously initiated tax reforms. Presently, the federal government claims that their contribution covers 86 per cent of education, while the provincial government claims that the federal government contributes only 60 per cent.

The transfer payment program, which began in 1972, provided one dollar of federal money for each provincial dollar spent on education in transfers, or \$15 per capita for disadvantaged provinces. Clearly however, provinces with a smaller tax base suffered as a result of this system as they had less money to allot for education and as a result, they received less from the federal government. And those with a smaller population did not benefit from the \$15 per capita grant.

Dissatisfaction with this programme intensified the federal-provincial struggle when the programme came up for renewal in 1976. Public attention to government negotiations increased not only for this reason, but also since increasing cutbacks through the 1970's had led to the creation of

new student organizations and faculty unions.

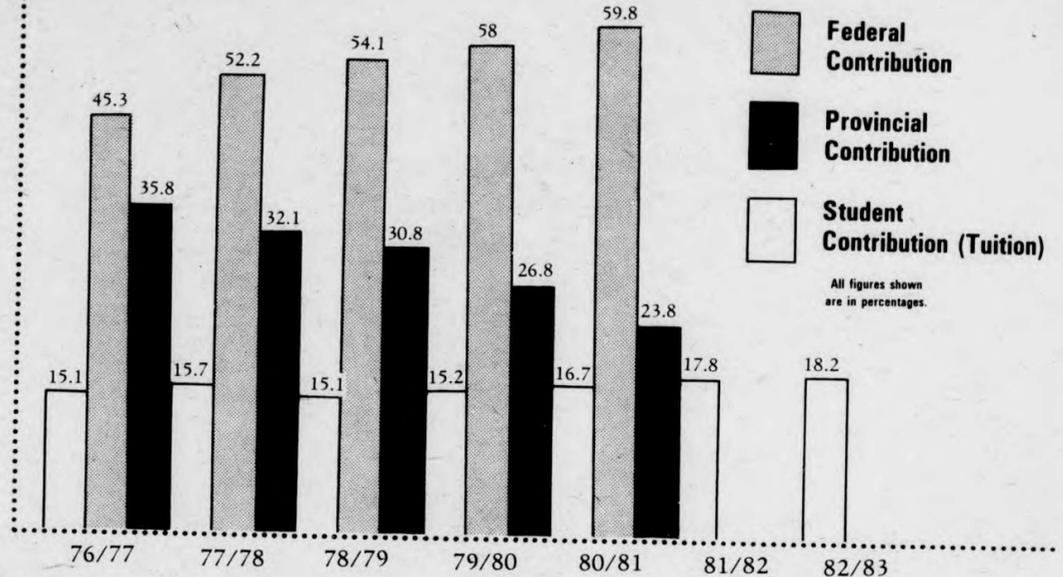
A new programme, the Established Programs Financing Act (EPF) was initiated in 1976. An increase in federal transfers to the provinces was tied to a figure that represented growth in the GNP since 1976. Because in that year, 32.1 per cent of total transfers went to education and 67.1 per cent to health, the federal government established those figures as guidelines for calculating future transfers. Although health payments continued to be a conditional grant, subject to national standards, education transfers became unconditional. As Prime Minister Trudeau said in 1976, "It also suits the current and future imperative in that the provinces will have a greater incentive to implement what are admittedly difficult measures designed to restrain spending in these fields to reasonable levels."

### Brilliant tactical move

The unconditional grant enabled provincial governments to re-allocate into other areas, money intended for education. The Ontario Federation of Students estimates that \$103,867,000 was re-allocated between 1977 and 1981. Provincial governments, however, maintain that no funds were re-directed, claiming that the funds were never intended specifically for education and therefore were never "re-allocated".

Prior to the 1980/81 negotiations, the federal government expressed two other concerns with the arrangements. One was the lack of national standards. Since the provinces had cut educational funds for several years, they probably would not have met educational standards. Therefore, they opposed the federal proposals for such standards on the basis of the BNA Act.

The second problem was that the federal government indicated in the fall of 1980 that it would cut transfer payments by \$1.5 billion to \$11 billion. Consequently, public interest groups moved to strengthen their opposition: students consolidated their various provincial and national student groups under the umbrella of the Canadian Federation of Students while the faculty, research groups and students formed national and provincial lobbying coalitions.



## Contributions to Ministry of Colleges and University Budget

As a result, the federal government established a Task Force on Fiscal Arrangements for public discussion and the Ontario government struck a special committee to examine the "Future Role of Universities in the '80's".

fifteen universities would have to be closed. But, while both levels recognized that there were problems in the system, neither one was willing to rectify the situation, and both attempted to gain student, faculty and general public support to

1981 federal budget estimates, a brilliant tactical move was made. Instead of cutting from the portions of EPF intended for education, then Finance Minister Allen MacEachen eliminated the Revenue Guarantee portion of the programme, which would have given the provinces \$5.7 billion over five years.

Ottawa claimed that these payments had been destined for general revenues of the provinces and that there was no reason for post-secondary education spending to decrease. The provinces, however, had been reducing their spending on post-secondary education and they argued that the federal move justified further cutbacks. At the time, Ontario Treasurer Frank Miller said that the cuts would mean increased user pay fees, that is, tuition fees.

The political stalemate continued and the negotiations were postponed until April 1983.

"Canadians are experiencing internecine government warfare over funding of universities in which both federal and provincial governments blame each other for any shortfall in university funding."

### Canadian Association of University Teachers, 1983.

The federal Task Force concluded that "Any serious cuts in program funding would cut into muscle and sinew, not fat." The provincial report concurred, and said that if funding increases did not meet the level of inflation, five of Ontario's

condemn the other.

Public outcry increased, and for the first time, students organized national demonstrations involving over 20,000 people. The pressure was on, and the governments were forced to respond. In the November

## Give it to 'em straight Mark

I wish to respond to Daniel P. Whiteman's letter to *Excalibur* Vol. 17 No. 21, (Feb. 24, 1983), "Find out name of these hate mongers."

In regards to why I have not investigated the incident of the lamb in Central Square with the same zeal as I did the "Bipin Lakhani affair", I quote directly from the last line of your letter: "I really don't care. i.e. Piss off."

Mark Pearlman  
CYSF Director of  
Academic Affairs

## Lamb at York intolerable

I was heartened by Daniel P. Whiteman's comments regarding the "barbaric behaviour of certain imbecile students" who spray painted and led a terrified sheep through Central Square as a graphic example of their cause.

Such exploitation of an animal is intolerable and shows extreme lack of taste and lack of respect for living

creatures. I just wonder if the poor animal was offered food and water; or was it just considered a prop? This type of behaviour is in itself a graphic example of the disrespect for life which the Israeli-Palestinian issue has produced.

Margie Buttignol

continued from page 5

biases, it seems necessary to illustrate that there is more than one anti-PLO group at York University, e.g. the Death to Khomeini committee and the Lebanese Christians.

Lastly, one can suggest to Miss Santos, that if she intends to maintain her position responsibly, her words should run with her mind and not ahead of it.

Harry Zettel

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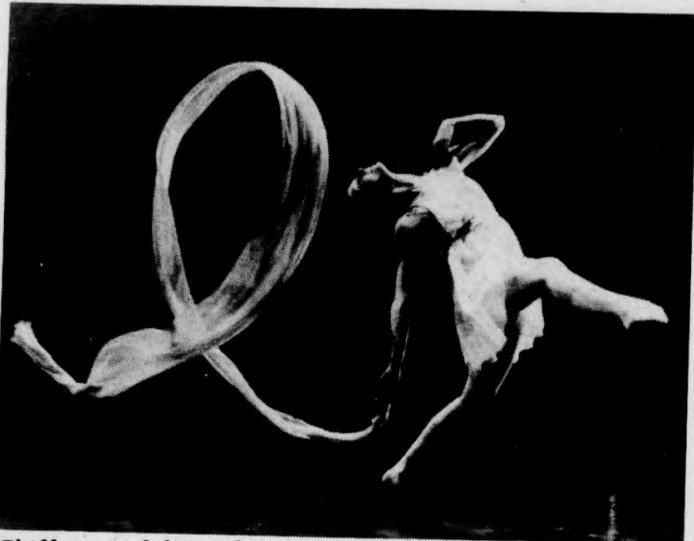
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# ENTERTAINMENT

Trisler company at Ryerson

## New York dancers better than material



Chiffon scarf dance from Spirit of Denishawn

W. HURST

The Joyce Trisler Danscompany didn't deserve the small houses it got last week at the Ryerson Theatre. The dancers are fast, risk-taking men and women and the programme made much of their abilities. Unfortunately, one piece was much less impressive than the performers.

It's off-putting for any artist to hold up their artistic heritage to ridicule. Yet this is what the Trisler company does, with a piece called *Spirit of Denishawn*. Ruth St. Denis and Ted Shawn were unabashedly commercial, working the vaudeville circuit and doing 'bus and truck tours' of the country. However, their company, Denishawn, was also a well-spring for contemporary dance artists. Its influence was broad and powerful. Of equal importance was Ruth St. Denis a dancer of limited range but great charisma and stage finesse.

The Trisler company's display of Denishawn material includes the mandatory chiffon scarf dances. Sadly, it also includes two solos originated by Ted Shawn. These were heavy-footed and fussily costumed, much like Shawn might have done them. The audience laughed as heartily as if watching Ballets Trockadero de Monte Carlo, as if watching a joke. The Denishawn dances may be outdated, outmoded, and by our standards, rapidly theatrical. However, to present these 50-year old dances out of context and for laughs is a mean disservice.

The two pieces that completed the programme were choreographed by the company founder, Joyce Trisler who died in 1979. *Dance for Six* (1969) started as a too literal translation of the Vivaldi score. However, the phrases that followed the music so closely would slip away

as bodies dissolved formations. Therefore, the movement easily became a smooth counterpoint to the music. *Four Temperaments* (1975) is much like *Dance for Six*, with its use of choreography on then against the Hindemith score. However, instead of groups, *Four Temperaments* uses couples and solos. Trisler attempted to portray the four (classical) temperaments, with one couple per section. Eugene Roscoe was outstanding in each of his appearances. Roscoe always moves slightly ahead of the music, so that he finished a turn, land or spin exactly on the end of a scored phrase. All of his work was unhurried but quick at the same time.

Trisler's style of movement, like George Balanchine's, displayed a succinct knowledge of the music used, yet the steps avoided the obvious musical set-ups. A ground base was not followed literally, nor was an allegro passage matched by an allegro movement.

The company looked under-rehearsed or over-tired. One woman looked at others for her cues. One man was constantly late. However, the dancers are, generally excellent. Feet sharpen the tips of arcs in the air. Women throw themselves easily, pulling themselves out of a movement as the last moment before falling.

The Trisler choreography is well-crafted but seemed more exciting by virtue of the performers collective excellence. Aside from the distasteful Denishawn piece, the Joyce Trisler Danscompany danced as if they had a full house, and a stellar repertory.

People as creative impulse

## Stapleton's humanscape: Not doing it is harder

PAULETTE PEIROL

Bill Stapleton's Cabbagetown home is a self-made art gallery of humanism. The backyard fence is a mural of colorful images painted by neighbourhood school children in commemoration of the Year of the Child. Much of Stapleton's Spring cleaning consists of retouching the vivid acrylic colours on the fence. Inside his home, his grandchildren's artistic endeavors share space on densely covered walls with his own painting and those of his contemporaries.

Stapleton paints what he calls "humanscapes"—the landscapes in his paintings are people. The people who evoke his creative impulse are the essential motive for his work. "Leave the landscape to photography; the painter can't do much with it. The human face though, shows much subtlety," he says.

"Leave the landscape to photography; the painter can't do much with it. The human face though, shows much subtlety," he says.

Many other Canadian artists would disagree with this contention. The Group of Seven certainly disprove his theory, and Glen Loates seems to find plenty of subtlety in natural landscapes. But Stapleton reacts with the idea that "if someone came to Canada, they'd think we were all trees and rocks." Therefore he focuses on the people living amongst these "trees and rocks". Stapleton concludes "I guess I do it by default, since other Canadians don't (paint people)."

Although Stapleton's painting has strong emotional undercurrents, it

does not lack in precision. Technique is a vital tool for his art. Stapleton maintains that "you can't have emotion without the language to express it." He thinks the weakness in post-war painting is that "it concentrates on colour, but neglects design and structure" and he stresses that "the traditional principles of art must be maintained."

However, Stapleton is not a concrete realist. He defines the difference between portraits and painting people as "Portraits lack soul, while painting strips the varnish. After the artist develops

facility, he can delve into the emotion of his subject." Stapleton sees painting as music, "like music, the picture must flow. Colour is like notes which are a theme running through the work to give it harmony. Otherwise, it's like a paper cut-out."

Stapleton's works form a collage of varied experiences - culled from time served in the War, years in Russia and on Perri Island in Canada, and evenings with the Campaneros at the Lyra Cafe in Toronto. His painting aims to "document the people" and Stapleton feels that the artist has a social responsibility and cannot be

egotistical. He is an active member of "Arts for Peace" in Canada.

Canadian of British descent, Stapleton stresses that "a true Canadian artist must be Canadian born" in order to capture the essence of our cultural heritage. Zack's gallery in Stong College will be displaying 40 of Stapleton's paintings and sketches from March 21 to 31. While Stapleton often asks himself "Why care about art?", his answer is a ways the same: "I do it because not doing it is harder."

## Mabel and Major-General soar in Stong's Pirates

ELIZABETH SANTIA

*The Pirates of Penzance* was staged for four successful performances in the Stong College Junior Room with the last performance February 26. This performance was accompanied by the Stong Titwillow orchestra. *Pirates* is an operatta written by Gilbert Sullivan, satirizing Victorian values.

Two ingredients essential for audience appeal are strong singing and a sense of fun. The Stong production had both.

Robert Mason, the handsome Pirate King, sang with a robust voice which suited his part well. Michael Herren, as Frederic the Pirate Apprentice, sounded like the once famous crooner Rudy Vallee. As Ruth, the buxom Pirate Maid, Frieda Nagel was one of the more popular

characters, with the audience. However, she appeared winded and on the verge of losing her voice a few times. At these times, the orchestra overwhelmed her.

Mabel, a pivotal character and daughter of the Major-General, was played by Jo Harvey. From Harvey's first entrance her sister, the other women, sounded heavenly and their bright, extremely feminine costumes suited their parts.

One of the musical numbers is a patter song, a trecherous tongue-twister sung by Bruce Poole who played the modern Major-General. He and the chorus pronounced each syllable emphatically. Amazingly, not one word was missed.

If you define fun as laughing, clapping and enjoying yourself, then the audience got its share.

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Neil Young

MARSHALL GOLDEN

They could have done no wrong Monday night. In every corner of North America, in front of almost every television set, the estimated largest TV viewing audience ever was gathered to say goodbye to some old friends. And when old friends like Hawkeye, B.J., Potter, and Hot Lips leave, there is no wrong—there is only respect.

After 11 years of war and humanity, M\*A\*S\*H has filmed its final episode. And only time will prove McArthur wrong—M\*A\*S\*H, undeniably a soldier in both content and effect, will not die nor will it fade away. It is destined to live on, in the reruns and in our minds, as an institution—one that was both an integral part of growing through the '70's and a standard by which to measure that which we now call "great television".

When *The Carol Burnett Show* went off the air several years ago, many cried as their favourite charwoman left the stage for the last time. But for M\*A\*S\*H there were

no tears; there was only awe and a suspended disbelief that it was really over.

Perhaps that's why more people watched M\*A\*S\*H last Monday night than have ever watched any single television show before. No one wanted to believe it was over, but to witness its death is to guarantee the perpetuation of its memory.

M\*A\*S\*H broke every convention of the sitcom "success formula" and did so brilliantly. It was a TV show spawned from a film—a sure sign of disaster. And it was a black comedy that often featured unhappy, sobering endings. But perhaps most significantly, M\*A\*S\*H lost four of its main characters and still continued to top the ratings.

The industry may not have been able to predict its popularity but fans knew there was something different about the show. In an era of high-tech, glossy, "happy ending" alternative. It was about real people in real situations—something the public was obviously yearning for. It

blended the right amount of character identification, razor-edged wit and human trauma needed to convince the audience that they had a personal stake in the weekly events.

And of course, there is Alan Alda. It was fitting that the last M\*A\*S\*H began with a close-up of Alda's face and end with a shot of him flying over the now famous Korean mountain because, more than anyone else, Alan Alda was M\*A\*S\*H. It was his Groucho Marx humour, his unpredictable eccentricity and his human weakness that made M\*A\*S\*H worth watching. And it was Hawkeye's farewell that surely aroused the most emotion.

From a critical standpoint, the show was what you would have expected—vintage M\*A\*S\*H humour and drama, tinged with a feeling of finality. Memorable moments include the chicken-baby on the bus, Winchester's chamber orchestra, Klinger staying in Korea after fighting so hard to get out and Hawkeye's and Hot Lips' farewell kiss—a mere 45 seconds long.

It is unfortunate, yet unavoidable, that Monday night's show was given the astounding commercial hype that it received. With 30 seconds of air time selling for \$450,000 (more than the Superbowl) it is not surprising that CBC cut eight minutes from the show to make room for more ads. There was a mere five minutes of M\*A\*S\*H between every two minutes of commercials yet, in the end, it just didn't matter. No amount of commercials or slightly soppy writing made a difference. M\*A\*S\*H was leaving and they could do no wrong.

It is fitting that the writers ended the series before they ran out of material (arguably already a little thin in the last year). This was one old soldier who was better left to die, than suffer the indignity of fading away.

4 Simple Minds

New Gold Dream (81-82-83-84)

Virgin

SANJAY DHAWAN

This little-known Scottish band achieved modest success in the North American market with their single "Love Song". The Toronto public, however, has yet to appreciate this band's incredible talents. This is largely due to the narrow-minded conservatism of most radio program directors in this city. All due credit to CFNY-FM for picking this album the best of 1982.

Simple Minds is a veteran band which has been together for six years and has five albums and numerous EP's to their credit. On this latest effort, the rough edges seem to have been smoothed out and their musical direction clearly defined, thanks to the exceptional effort by producer-engineer Peter Walsh.

Lead vocalist Jim Kerr, whose voice resembles that of Roxy Music's Bryan Ferry, said in a recent *New Musical Express* interview, "I really am interested in power and powerful things, but now I'm much more interested in quieter power. It creeps around and takes you." The band's subliminal power is portrayed through a heavily predominant rhythm section headed by their brilliant bass guitarist Brian Forbes, whose crisp style seems to thunder through the rest of the instruments.

The band's pretentious lyrics and self-indulgence in their music seems to exemplify not only their "quiet power" but a subtle elegance as well, which is very evident in Michael McNeil's lush keyboard work. The real idea behind the album can best be summed up by another quote from Jim Kerr from the same *NME* interview. He states, "Dreamers are the kings; I think. You really need to have courage to dream and courage to back up a dream and realize that it is not a fairytale but an inspiration."

EXTRACKS

Rare David Bowie

RCA

PAULETTE PEIROL

If the recent additions to "tunnel graffiti" at York (such as "I'll be a rock 'n roll bitch for you") are any indication, there are many David Bowie fans in need of some sober reality. For those who wonder if Bowie's artistic existence has been reduced to periodic video and film appearances, breathe a sigh of relief. Released by RCA, Bowie's *Rare* L.P. is now available as a British import. The album is mainly a compilation of Bowie pieces, chronologically ordered from 1970 to 1981. Although the *Low* and *Heroes* albums should have dispelled any archaic Bowie-quasi-Ziggy-et. al. stereotyping, *Rare* is the ultimate proof of Bowie's musically experimental and innovative talents.

*Rare* should have been titled *Changes Three* since Bowie has cut ties with RCA and is now with EMI in England. Audiophiles eagerly await the import of *Let's Dance Again*, produced by EMI. While *Rare* is a retrospective album, *Let's Dance Again* contains new and original Bowie material. To promote the new album, Bowie will be embarking on a world tour this spring. Performances in Toronto are planned.

For those who are unfamiliar with Bowie, *Rare* offers a good introduction.

Side A begins with "Ragazza Solo, Ragazza Solo", Bowie's Italian rendition of "Space Oddity". Note, however, that the translated lyrics are different. Unlike many other singers, Bowie's multi-linguistic endeavors contribute a unique vitality to his well-known songs. This is often not the case with translations. ("Heroes" en français being a prime example).

"Round and Round" revives an old Chuck Berry tune, complete with strong swinging bass. This contrasts sharply with the eerie surrealistic mood of "Ragazza Solo".

The listener is again startled to hear the lyrical ballad of "Amsterdam"; *Rare* is not a single mood album like *Low* (largely because Bowie himself did not produce it). In this song, Bowie's voice is emotionally strong and clear, yet controlled. Belted-out lyrics would have detracted from the lyrical quality of "Amsterdam", and Mick Ronson's subtle acoustic guitar strumming compliments the mood well.

"Holy Holy" is too heavy on the

metallic guitar, and is insufficiently mixed, as are most pieces from the *Aladdin Sane* album. This song is a misfit on the album — an endorsement to Bowie, and proof of RCA's lack of aesthetic judgement.

"Panic in Detroit" uses fuller instrumentation and vocals. It reminds us of Bowie's less satisfying years of self-destruction here in North America, with its screeching guitars and wailing saxophones.

"Young Americans" (though now eight years young) seems to express a Bowie yearning. He sings "It's all right - I want the Young American". This is deceiving though, because what Bowie really wants is "one damn song that can make me/break down and cry".

He found it with "Helden" on Side B. Known in English as "Heroes", "Helden" involves the emotional anger of two German lovers separated by the Berlin wall with bombers swooping overhead. "Helden" suggests that the image of Bowie as the externally cold and sterile (Thin White Duke) performer is unfounded. The raw emotion in his voice stabs the listener in the gut.

On the lighter side is "John I'm Only Dancing (Again)" (1975). This is the Bowie that your average prosaic listener is quite content to boogie to. For others, it provides a brief interlude in the emotionally prolific album.

"Moon of the Albama" is a Weill-Brecht original. The Doors popularized it using Morrison's sensuous voice and Manzarek's low, resonant organ playing. Bowie contorts this quality, often changing keys and exploiting unsynchronized instrumentation and voice effects. The result is a raunchy whiskey barode, which does justice to the song's lyrics.

"Crystal Japan", once used as a background melody for a Japanese Rice Wine commercial (what? Not beer...not for Bowie at any rate), brings *Rare* back to where it began, exploring the infinite limits of sound and experience. *Rare* evolves from experimental fantasia to the corruption and alienation of the 'American Dream' ("Holy Holy", "Panic in Detroit", and "Young Americans"), and back again. Indeed, Bowie's life has traced the same circular pattern. The cover depicts a metamorphosed Bowie who has shed all traces of the Ziggy Stardust, Aladdin Sane, and Thin White Duke personae. Sure, Bowie often grins, but in this *Rare* moment, he's definitely smiling. Regardless of what Bowie is doing in Europe, he's content.

A SONNET

Relentlessness of tired life of clockwork  
hassels and bedroom quarrels withunkind  
lovers for unclear reasons, troubled mind  
with no solutions, makes it seem a joke.  
Or should we try another scheme and work-  
out reasons why ourselves cannot be found.  
Tonight we will struggle over this rhyme  
and continue our quest in a rum and coke.  
And when we are plastered, behind drywall  
enclosed in a box, from rain outside, not  
breaking down crumbling as wet plaster will,  
but finding ourselves at last. And recalling  
someday in passing how foolish we fought,  
when we were young and lost and searching still.

Nigel Turner

LOCAL HERO

A beautiful coastline...  
A rich oil man wants to develop it.  
A poor beach bum wants to live on it.  
An entire town wants to profit by it.  
A real-live mermaid wants to save it...  
And only one of them will get their way.



"LOCAL HERO"  
An Enigma Productions for Goldcrest  
PETER RIEGERT • DENIS LAWSON • FULTON MACKAY and BURT LANCASTER  
Music by MARK KNOPFLER • Produced by DAVID PUTTNAM  
Written and Directed by BILL FORSYTH

PG PARENTAL GUIDANCE SUGGESTED  
SOME MATERIAL MAY NOT BE SUITABLE FOR CHILDREN

SOUNDTRACK AVAILABLE ON WARNER BROS. RECORDS

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OPENS FRIDAY MARCH 4th  
AT THE PLAZA CINEMA

Journey to land of untouched nature

Local Hero good blend of reality and romance

JOEL GUTHRO

If anything, *Local Hero* is a fantasy, a journey to a setting where time stands still and capricious ideas take root.

The film stars Burt Lancaster and Peter Riegert of *Animal House* fame and is produced by David Puttnam, who also produced the Best Picture Academy award winning *Chariots of Fire*. It is a British film, set in Scotland, home of the writer-director Bill Forsyth. Its unique style is a refreshing alternative to the hype typical of American films, and because it's in English it strays from the "European feel". In fact, at first it seems a Canadian film along the lines of *Atlantic City* (Burt Lancaster is deceptive). This unique style, slow and seemingly naive, becomes its asset. Forsyth succeeds in manipulating this rhythm within the whimsical nature of the plot and its setting.

In *Local Hero*, Riegert plays Mac MacIntyre, a young executive working on the top floor of Houston's Knox Oil building, presided over by Felix Happer (Lancaster). Mac is sent to Northern Scotland to purchase an entire fishing village as a location for a refinery (Multinationals vs. the little guy theme). This village, Ferness, turns out to be a place where time stands still (not to mention the people and the breathtaking geography of the Scottish coast). Mac and his twitty assistant wander around the town in their suits, at first totally alienated by their environment. Here Forsyth, also

an Academy award winner for writing *Gregory's Girl*, finds splendid moments on which to elaborate, resulting in humorous moments in the vein of Frank Capra. The humour is spontaneous and not overly structured. Forsyth milks the Scots for all their rural charm.

In one scene Mac tries to break the ice with a few fishermen, who are well aware of the money Mac is able to offer them for their town. He tries the "How's the weather" approach, commenting on a baby in a stroller. "Nice kid," he says, "whose is it?" The locals drop their heads shuffle their feet and say nothing. The humour is subtle and well-timed in the manner so familiar to the British. Eventually, Mac falls in love with Ferness, but he still presses on to buy the village for Knox Oil. He runs into a stumbling block, when Felix Happer flies over to the rescue and the film ends on a positive note.

All of the characters in *Local Hero* have something half-crazy about them. Happer has an abuse therapist, (who is paid to yell and scream at him), Mac's assistant is a twit, the town's entrepreneur runs just about everything and the townspeople are excessively greedy. Forsyth has used these still believable characters as somewhat whimsical people in the ethereal settings of both the Houston skyscraper and the magical Scottish coast.

The visual style, owing to thoughtful lighting and cinematography, accompanied by audio which



Business men in Scottish paradise.

eliminates excessive effects to fully enhance a film which is escapist in nature. The journey to a land of untouched nature opens the romantic door of fantasy. When Mac returns to Houston he has left a

special place behind, and he pins photos of Ferness in his kitchen thus ending his journey. He has been left with pleasant memories, a feeling for the viewers to repeat on the film itself. There is no sex, violence or

crime in *Local Hero*, but a return to a setting of elegant simplicity. Like a good fairy tale *Local Hero* incorporates the reality with romantic fantasy in a unique and stimulating fashion.

Kaye connects past with present

ELLIOTT LEFKO

Suzie Sidewinder sits in the centre of Lenny Kaye's dressing room. Dark hair and eyes, leather-clad, she raves about her own band and the songs she is going to write.

Lenny Kaye listens to Suzie and then abruptly stands exclaiming he's got the words to a song he's written as a tribute to her. Lenny croons acapella, "S...o...o...z...i...e."

Turning his attention to an interviewer, he says he likes talking about himself. He's in his mid-30's, lithe, full of humour, a man who happily plies his trade--writing songs and playing guitar with his band, the Lenny Kaye Connection. He also plays in the bands of Ned Sublette and Jim Carroll.

What gives Kaye his greatest pleasure is being simply, a member of the band. The band that gave him his greatest reputation was the Patti Smith Group, as lead guitarist and sometime co-songwriter. "You put your personality into it. Bend at the knee. I'll take as much as I am given. My philosophy is to have an open

mind. I try not to set limits. See how things are and work with them. It's the bow that bends and the snow falls off."

Possessor of a Masters degree in American History, Kaye gives books as much discussion as he does his noted passion for music. A member of the band cracks that a book he borrowed from Lenny appeared too new to have been read. He was afraid to return it for fear that the spine might be bent some small amount.

The shaggy-haired Kaye laughed. "I don't smash books, I like books."

"Books are why I got involved with poets," he continues. "That's why I got along with Patti. We talked a lot about books."

The current Lenny Kaye Connection played at the recent *Poetry In Motion* party at New York's four-floor Danceteria, along with Carroll, John Giorno and Jayne Cortez and her band. According to Kaye, "This is the band I want to make records with. I don't have illusions of making riches. I really want to work with this band. I feel

it's there. It took us three years and we haven't got there yet."

An avid video game enthusiast and columnist for *Star Log Magazine*, Kaye compared the past for his band to being the first screen in a video game. "We're working through the screens, and we encounter weirder dragons."

On working in the Jim Carroll band, Kaye notes that Carroll's music is blunt rock 'n roll. "I've always thought that Jim had great rock 'n roll bands. You have to do it in that all-out manner. You can't make excuses. With Patti we didn't want to be poets playing rock 'n roll. If we were going to be a rock 'n roll band we wanted a hit single."

Asked directly about the Patti Smith Group, Kaye sighs, "It seems like a world away. It's so easy to look back on good things. I don't want to get stuck in the '70's."

"I've got a happy home life surrounded by stuff that I've accumulated. That gives me a great deal of pleasure."

...ENTS...

Women's Day celebration

In celebration of International Women's Day, a concert will be held in the Bearpit in Central Square on Tuesday March 8 at noon.

Sponsored by the York Women's Centre, the performance will feature dances, traditional North American folksongs and original compositions.

Running nearly two hours, the concert will give faces and voices to the ideas of women artists.

An American from Paris

Nancy Cole, an American living in Paris, will return to York University to perform in her one-woman show, "Gertrude Stein's Gertrude Stein" at 4 p.m. Tuesday in the Samuel Beckett Theatre at Stong College.

Drawing on what Stein wrote and said, Ms. Cole created the show more than a decade ago but has added to and changed it as she met in her tours people who knew Stein. A theatrical event rather than a reading *Gertrude Stein's Gertrude Stein* features passages from *The Autobiography of Alice B. Toklas*, *The Making of Americans* and many other texts and letters, it reveals Stein's experiences with Picasso, Hemingway, the art world of Paris, as well as ideas about writing and language, and her stylistic experimentations.

The show, widely praised by many critics has been seen by audiences in France, Germany, Ireland, Scotland, Japan, Australia, as well as in the United States and Canada. Now totalling more than a thousand performances (it reached 1,000 at the Edinburgh Festival last summer), the show was given at Stong College in 1974 and 1975. The current tour, which is also featuring a new show, *With Love John Lennon*, will end with the Tuesday performance, sponsored by the English Graduate Students' Association and the Graduate Programme in English.

There is no admission charge and everyone is welcome.

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# UNIVERSITY NEWSBEAT

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## Funding of Universities 1983-84 and Beyond

President H. Ian Macdonald delivered the following Report to the Senate of York University on February 24, 1983.

During the past week, the announcement of 1983-84 funding for universities has generated a variety of commentary. Unfortunately, not all of the comments have been accurate or free of self-interest. I believe it is important for not only the members of this University, but for the general public to be aware of the circumstances of the present grant and also to be familiar with the current status of discussions about changes in formula funding for the future. Members of Senate will recall that I reported at some length on that subject last Autumn.

The basic increase in grants to the Ontario universities system is to be a "maximum" of 7.5 percent over the 1982-83 level. In addition, the Minister has announced a one-time-only grant of \$12,000,000 to the system for use specifically in purchasing undergraduate teaching equipment and library books or equipment. York's share of this fund should be approximately \$900,000. We are, at this time, uncertain of the meaning of "maximum" with respect to the 7.5 percent funding level increase. Presumably, there is an implication that funding could be reduced ad hoc during the forthcoming year. When the meaning is made clear, we shall have to take appropriate account of it in our budgeting.

Because of the formula grant credits which York has earned from its recent large enrolment growth, we anticipate that the formula funding grant to York will increase by 12.3 percent in 1983-84. However, since the increase in student fees is limited to 5 percent, the potential real increase in our income is of the order of 10.5 percent. Incidentally, the second stage of the fee increase for undergraduate visa students has been implemented, with the formula fee being \$3,780 for Group A and \$6,160 for Group B visa students. York undergraduates (non-grandfathered) are almost all in Group A, with the exception of students in Music. For graduates, the second increase for visa students has not been implemented, but rather increased by only the standard 5 percent.

On the surface then, the grant this year looks highly favourable to York University. However, any such conclusion would fail to recognize the present activity level of this University. It is important to recognize that the larger proportionate grant to York University should not be interpreted as a windfall to this institution. Rather, it is a payment, at radically discounted rates, for the job we are doing in teaching a large student population. Unfortunately, this payment, inadequate as we find it, has been criticized by others as reflecting an opportunistic attitude in York University and an improper decision to grow at the expense of others.

Not only are these comments unfair and inappropriate, but they are inaccurate and in total disregard of the context of the affairs of this University. First of all, the suggestion that we are benefitting unduly ignores the fact that the present formula has been highly detrimental to this University for a number of years. We have argued

long and hard for a change in it. The years 1974-75 to 1976-77, when York had lower enrolments, continue to count for more than 50 per cent of our income. As a result an unusually large proportion of our student population is categorized as "growth", and paid for with discounted grants. Simply put, if funding was based on current activities, York would be receiving more than an additional \$15,000,000 in formula grants.

Secondly, there is an implication that York University has committed some kind of sin by pursuing a policy of accessibility, thereby increasing our enrolment considerably over the past three years. This argument conveniently ignores our increasing attractiveness to students and our willingness to meet the needs of the public. Our expansion over the past three years has been in response to the number of applicants knocking on our doors. In my opinion, it is particularly unfortunate to suggest that the denial of accessibility is the price to be paid for high academic quality. It is under-funding, not student numbers, that is the threat to academic quality, and I have never believed that battle should be fought at the expense of our students. In taking these numbers, we have not lowered our admission standards; indeed, the increase in the percentage of applicants selecting York University as their first choice has far outstripped the system average. I believe that future historians will point to the remarkable contribution and effort of the faculty and staff of this University in accommodating and teaching such a large number of students. I am extremely proud of the contribution which this University has made, particularly to the large number of students who come to this University and are the first members of their family to benefit from higher education.

Moreover, our present situation is scarcely the result of accident or opportunism, as has been suggested. Throughout the 1970s, I persistently argued that university enrolment would increase rather than decrease, and that we in York University would be called upon to accommodate increasing numbers of students. My reasons for predicting what has, in fact, materialized was based on our location in this large metropolitan area, the tendency for more part-time students to enter university both by day and by night, the increasing awareness of the public of the attractiveness and the quality of York University, and the general decline in economic conditions at large. York's role in maintaining accessibility to University education in response to this increase, and at marginal additional cost, should win us the thanks of the people of the province and our sister universities alike.

Obviously, institutions mature and develop at different rates and at different times. It is understandable that one university would conclude that it had reached its capacity and not wish to grow further. As a matter of fact, for pedagogical and physical capacity reasons, we are close to that point in York University. However, would anyone seriously suggest that we should have aborted our development plans, in a university not yet twenty-five years old, because another institution had reached its limits of

growth? Moreover, we have made no unusual or inappropriate effort to secure more students. Indeed, our advertising budget compared with many universities is minuscule. No, in my view, on the basis of exposure to high schools and conversations with hundreds of students, students are coming here because this is where they want to be.

It was in expectation of those increased numbers that I recommended to our Board of Governors acceptance of the principle of deficit financing, in anticipation of that deficit being redeemed by the grant income earned by increased enrolment. Our current practices have been designed to adhere to that plan.

There are those universities who decided that they would take fewer students. Such a decision is entirely within their jurisdiction, but the argument should not be turned around by suggesting that those universities that have continued to attract a large number of new entrants are thereby beggaring the universities who have decided to shrink or hold firm. Indeed, I would suggest that universities have far more bargaining power with the Minister when student numbers are increasing.

In the debates that have taken place for the last year, we have argued that the formula has always been unfair to York University and, by the accident of choosing a base which was a period of low enrolment for York University, we have been penalized throughout, we have been battling to ensure that we receive even the grants for the students we have taken, and we have argued for a formula that would recognize the development potential of this University in the future. During the past year, prolonged discussions have taken place with the Chairman of OCUA resulting in proposals which he is submitting to the Minister today for a new funding formula for 1984-85 and beyond.

Despite the support of OCUA for a new formula, it is reported that the University of Toronto has now asked OCUA to suspend the formula by which the total government grant is allocated to universities according to Basic Income Units derived from the number of students enrolled; rather they suggest that the funds for next year should be distributed among the universities on an equal percentage basis. As a consequence York University would not receive the money to which it will be entitled for the flow-through of the large enrolment of the past three years into the 2nd, 3rd, and 4th years. In other words, a new retroactive principal would be introduced in defiance both of the provincial policy of accessibility and the publicly announced plan of this University and others.

The final irony is that even with the 12.3 percent increase in York's formula grants, we will be receiving a reduction of 2.6 percent in our income per student taught. As a result, York has been provided less money per student in 1983-84 than in 1982-83, and less than some universities whose percentage increase in grant is nonetheless less than ours. Members of Senate will appreciate, then, why it is important to dig deeply beneath the surface of the data. We have done a lot more work for the little more money that we have been allocated, whereas our critics are enjoying an increase in per student revenue.

I have indicated in my previous reports to Senate and to the Board of Governors that I am certain that our position is appreciated and understood by the Premier, by the Minister of Colleges and Universities, within OCUA, and within the university community in general. As a result, I remain confident that our efforts will be rewarded, and the justice of our case acknowledged; certainly, we should not be deterred by our critics.

I have brought this information to the attention of Senate in order that Senators may be appropriately informed of current discussions, and have the background to understand material they may see in the public press and the publications of other universities. It is essential that every member of the York Community understand our situation, and be in a position to explain the reality of our policies and objectives.

## York Faculty wins Seventh Invitational Inter-University Hockey Tournament



Members of York University's Faculty Hockey team include, from left to right, back row: Bob Bain, Paul Stager, Eric Willis, Bruce Cappon, Ian Macdonald, Ron Okada, and Dave Chambers; front row, Chris Holmes, Michael Creal, Gord Albright, Mal Ransom, and Clarry Lay. Steve Fleming, Bob Hedley, Stu Proudfoot, and Craig Campbell, not pictured here, are also members of the team.

On Thursday and Friday, February 17 and 18, six teams of faculty members provided an entertaining two days of tournament hockey in the York Ice Palace. For the past six years, York, Trent, McMaster, and Queen's have held a one-day tournament during the Reading Week. Although Queen's won the trophy in the first year, 1977, for the past five years, the laurels were held alternately by Trent and York, with Trent taking the trophy three times and York twice. This year, Waterloo and McGill joined the four originals in an expanded tournament, for a two-day period.

On the first day, the teams were divided into two groups of three, with each team playing the other teams once. In one division, McGill University won both games, with York finishing second in its division as a result of splitting its two games. In the other division, Waterloo captured its two round robin outings with Trent also splitting a pair, and coming second. That set the stage for a truly exciting semi-final round on Friday, in which York defeated Waterloo 4-2, while Trent upset McGill 6-4 in the semi-final rounds. Once again, the stage was set for the traditional York-Trent rivalry in the final game.

After dropping the opening match in the round robin on the Thursday by a score of 5-2 to McGill, York performed with added strength and effective play in each successive game as well as getting its scoring guns in operation. In the McGill

game, Craig Campbell provided both York goals, while against McMaster, Gord Albright recorded his first of two shut-outs. A pair of early goals by Ian Macdonald was followed by a pair of goals each by Bob Bain and Bruce Cappon and singles by Craig Campbell and Ron Okada.

In the semi-final game, Waterloo took an early lead and, notwithstanding tremendous pressure, York had difficulty getting on the score sheet until Bob Bain deflected in a high shot from the slot. York's persistence paid off in the period when Stu Proudfoot, Mal Ransom, and Paul Stager found the target leading to the 4-2 win.

The final game was a defensive masterpiece for York University with Gord Albright recording his second shut-out. Early in the game, Ian Macdonald completed a three-way passing play with line mates Bob Bain and Chris Holmes, back-handing a high shot past the glove side of former Peterborough Petes goalkeeper, Gary Aitken. Deterioration and hard work resulted in goals by Michael Creal, Bob Bain, and Craig Campbell to complete the scoring.

All York players including defencemen Bob Hedley, Steve Fleming, and Eric Willis along with Clarry Lay on the forward line produced a great team effort for York. Plans are already underway to maintain the tradition next year, with York and Trent now winners of the trophy three times each.

## York and OHRC reach agreement

In June 1982, York University advertised internally for a Coordinator of the about-to-be-established Sexual Harassment Education and Complaint Centre; the posting stipulated that candidates must be female. A complaint of discrimination on the basis of sex was made to the Ontario Human Rights Commission (OHRC), which entered into an investigation and discussion of the matter with the University.

The University's position was that the stipulation as to sex constituted a "reasonable and bona fide qualification because of the nature of the employment" (Human Rights Code, s.23), given the overwhelming likelihood that potential complainants to the Centre would be female and the importance of providing a non-threatening environment in encouraging such individuals to come forward.

The OHRC did not accept this argument. While supporting wholeheartedly the concept of the Centre, the Commission officers decided that it was inappropriate to depart from the merit principle in hiring, other than in the context of a Commission-approved affirmative action program, regardless of how worthwhile the goals might be in terms of dealing effectively with sexual harassment.

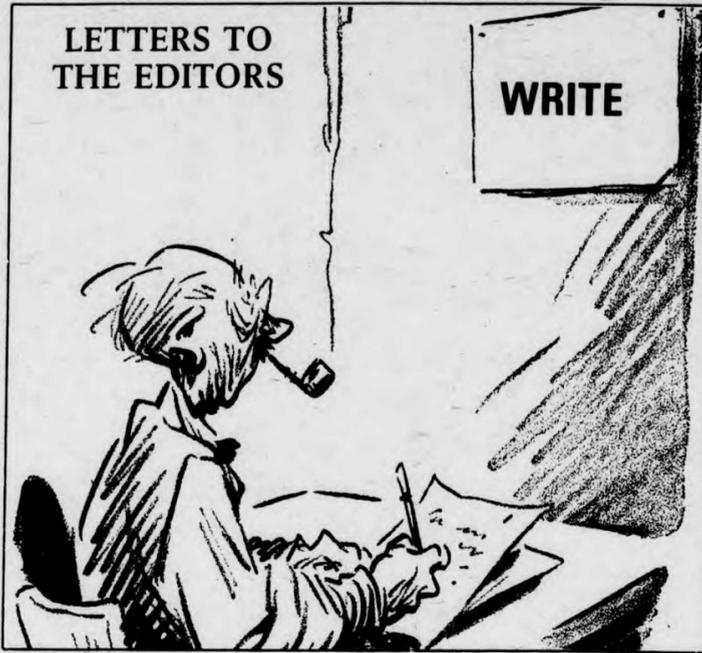
The University had undertaken to be guided by the Commission in this matter. Accordingly, a memorandum of agreement has been signed with the Commission resolving the complaint on the basis that the competition for the Coordinator position will be readvertised and readministered without specification of sex as a criterion for eligibility. The selection of a Coordinator and the formal inauguration of the Sexual Harassment Education and Complaint Centre will follow shortly thereafter.

## ATTENTION

There will be an important meeting for all Excal editors Sports, Photo, Entertainment, Film and Music on Friday March 4 at 2 pm. in the Editors' Office: Arrive.

THERE WILL BE A GENERAL STAFF MEETING FOR ALL EXCAL MEMBERS ON MONDAY AT 2 PM.

## LETTERS TO THE EDITORS



## A message for Trudeau

At the January 13th Calumet General Meeting, a motion to send the following telegram to Prime Minister Trudeau was passed:

"In the interest of world safety and future peaceful co-existence amongst different peoples, and to maintain Canada's position as a non-nuclear state and advocate of nuclear disarmament, it is the express collective opinion of the members of the York University Calumet College General Meeting that Canada disallow the testing of cruise missiles by or on behalf of the U.S. military in this nation.

We call on you, Prime Minister Trudeau, as a long standing advocate of nuclear disarmament, not to sign the agreement to allow U.S. cruise missiles to be tested in Alberta."

The first thing that always seems to come to mind with an action like this is "Why bother?" No one ever reads these things except the people who write them. No doubt the Prime Minister, assuming this message managed to run the gauntlet of secretaries, letter screeners and other associated underlings, would have scratched his head, pondering the relevance of a statement from a minor college in a minor university to international politics.

One would hope that our national leaders would not be easily swayed by individual telegrams, but would take note of widespread public concern on an issue. Our purpose in sending this telegram was to add our voice to the protests expressed by other organizations and individuals across the country. Even if the only concrete result is that it helps somebody's file in Ottawa spill over onto the floor, it will have served its purpose.

We would therefore like to take this opportunity to invite other groups, unions, etc. to consider sending their own telegrams to Ottawa.

Chris Winter, Chairman, Calumet Peace Committee.

## Campus Connection

As a volunteer at the Campus Connection I am concerned about the opinions expressed in a letter to the editor entitled "No Connection on Campus?" (*Excalibur*, Feb. 24). The letter indicates a misunderstanding of the purpose of the Campus Connection and I feel clarification is urgently needed in order to avoid further misdirected criticism.

The Campus Connection is a student-run peer counselling service which means it consists of students assisting other students. This

assistance can take many forms. It may be acting as a sounding board for someone concerned with interpersonal problems. It may be providing information about birth control or V.D. It may consist of referring students to other agencies which are better equipped to assist them. It is a link between students and other students or students and social agencies. This is the connection in Campus Connection.

The Campus Connection does not claim to provide any kind of in-depth therapy for which volunteers are not equipped. This is available at the Counselling and Development Centre. Obviously not every concern requires a "professional" counsellor and this is where the Campus Connection fits in as a service to the York Community.

The volunteers come from all the faculties at York, since no faculty has a monopoly on empathy and understanding. Volunteers undergo a training period designed to strengthen communication skills - particularly listening and to make volunteers aware of current information and issues in a variety of areas such as stress, drug and alcohol use and abuse.

It is true that the service is not well-known around the York Community. This does not seem to be a reason to "scrap it" but suggests a higher profile is necessary - something that we, as volunteers, are trying to do.

Paul Sweeney  
Campus Connection Volunteer

## Foolish prank

After witnessing a foolish prank involving a sheep in Central Square, Judith Santos (Director of Women's Affairs), was reminded of the massacre in Lebanon. How can a person be so insensitive as to compare the loss of hundreds of lives to a silly gimmick in Central Square? Where are the values of the person who serves us on the CYSF? Impeach her.

Karen King

## More on abortion

Re: Richard Cohen's letter (January 20th)  
Speaking of "aborting the unwanted people in our lives", I would, if I were as eager as he, suggest as a candidate Mr. Richard Cohen. For a pro-lifer he is certainly out for blood. Not only are his petty, personal attacks on Mrs. Stein unjustified (except in his own irrational head), but the guy has a lot of growing up to do. Perhaps by his fourth year he will have learned to slow down and think before he writes abusive, irresponsible letters about issues which people care about deeply.

Peggy McCann  
Fine Arts

## Nouvelle Afrique

Aaron Davis

C-Note Records

ROMAN PAWLYSZYN

With *Nouvelle Afrique*, York music graduate Aaron Davis makes an auspicious solo debut. For several years now, Davis has been the pianist and chief composer of Toronto salsa band Manteca, but with this album he heads in a different direction.

Although most of the seven tunes here—all of them by Davis are solidly rooted in jazz and funk, several of them are, as the title would lead one to expect, African influenced. On the title track, for instance, Davis plays synthesizer to Ron Allen's lyrico in an offbeat imitation of a tribal dance, with African rhythms backing them up. Another cut has lyrics—sung in Zulu. "The Giant" is a wonderful tune that goes through several changes: plaintive piano and soprano sax melodies, to sinewy, bottom-heavy funk, into a quiet EWF-style ending, with marimbas subbing for Maurice White's kalimba.

A pair of mysterious ballads are the album's high points; the guitar/piano duet "Invernes" wouldn't be out of place on a Ralph Towner album (although somebody should give guitarist Peter Follett a set of heavy gauge strings so he couldn't slop off so many blues-rock runs.)

Unfortunately, all the meat on *Nouvelle Afrique* comes sandwiched between white bread—a couple of forcedly slick tunes open and close the album, and they don't sit well with the rest of this unusual disc. I don't think they are sincere, and I don't think Davis does either.

Davis is playing George's Spaghetti House through Saturday, with a band that includes Allen, Follett, bassist Steven Webster, and drummer Bob Disalle (on loan from Bruce Cockburn). It's worth the safari down.

## EXTRACKS

### Beautitude

Ric Ocasek

Geffen Records

JACK LEBLANC

Ric Ocasek, accomplished guitarist and songwriter for the Cars, drives on with his first solo album. *Beautitude* is a good attempt, especially with the contributions of Stephen George on drums and Jules Shears who sings on "Prove". However, the album comes to a halt with the keyboard work of Greg Hawkes, from the Cars. When Ocasek and Hawkes put their minds together, the result is an album that could have been released by the Cars and nobody would have known the difference.

This doesn't detract from Ocasek's accomplished work as a songwriter and guitarist. Five years ago his sound was unique, but it has come to the point where Ocasek, even with George and Shears, is finding it hard to break away from the style and sound that rocketed the Cars to stardom. It's like a recurring nightmare.

Tracks which are certified yawners are those on which Hawkes performed, such as "Out of Control" and "Sneak Attack". However, there are a few sparkling moments on *Beautitude*. "A Quick One" and "I Can't Wait" are all about the finding or loss of love and are very uplifting. However, if you buy this album, sit in your seat, buckle up and prepare yourself.

### Cuts Like A Knife

Bryan Adams

A & M

JACK LEBLANC

Now, with his third album, *Cuts Like A Knife*, 23-year-old Bryan Adams will settle for nothing short of recognition as a full-fledged artist. Due to his concert stage success, the Vancouver native has carried his technique into the studio. Adams wanted this record to sound live, because he thought that this was what people ultimately wanted to hear. Therefore, *Cuts Like a Knife* is a studio version of the onstage work.

Adams chose songs that best exemplify his particular brand of 'heavy metal pop'. The 10 songs, nine of which were written with long-time collaborator Jim Vallance include Adams' own version of "Straight from the Heart", which has already been a sizable hit for Ian Lloyd. Adams' prowess as lyricist is no secret. He knows about people and their relationships—people we know. He captures the gist of certain relationships, so some songs are humorous but ballads like "Straight from the Heart" and "The Best Was Yet to Come", evoke all the intended emotions.

Clearly, Bryan Adams is no longer the same kid who threatened to call his last album 'Bryan Adams Hasn't Hear of You, Either'. *Cuts Like a Knife* makes it mighty hard for anyone to forget the name and face behind the songs.

### Quartet

Herbie Hancock

Columbia

HOWARD GOLDSTEIN

Just when you thought Herbie Hancock had finally thrown in the musical towel and gone the route of Stanley Turrentine, out comes another solid recording to substantiate his sincere commitment to the jazz cause.

*Quartet* is a two-record set which will beautifully recorded last year in Japan and is very much similar Herbie's V.S.O.P records of a few years back. From that band both drummer Tony Williams and bassist Ron Carter return. Trumpeter Freddie Hubert, however, is replaced on this date by the so-called "Whiz Kid", Wynton Marsalis.

The album is made up of several original pieces by the band members as well as several standards. In most cases the compositions are rather unimaginative, forcing the players to really perform. Generally they respond to this challenge well with the work of Hancock and Marsalis particularly outstanding. Individual performances, however, are not what make this album. Instead, it is the high level of ensemble playing that makes this meeting of jazz veterans memorable. To this end, the young Wynton Marsalis is very much at home, proving that he has ears to match his giant chops.

While *Quartet* may not contain anything breathtakingly new, it never was supposed to. What it does offer instead, is a chance to hear four of jazz's better modern mainstream players in fine working form. Coming from Herbie Hancock, it's a nice return from the cluttered world of synthesizers and vocoders he previously inhabited. Hopefully, *Quartet* is a sign that Hancock is back to stay.

# Notes from Academic Affairs CYSF

## HERE ARE SOME IMPORTANT CONSIDERATIONS FOR ALL STUDENTS

1. Before considering appeal procedures of any nature please feel free to contact this office for information and help. You can save yourself a lot of trouble.
2. Priority Registration for courses and enrolment has changed. Keep aware of these changes and don't get bogged down in red tape. Feel free to contact this office.
3. Students are needed to participate in an upcoming conference on "University Education Twenty Years Hence": If you wish to participate in one of the discussion groups contact Mark Pearlman at 667-2515. The program for the conference is as follows:

University Education Twenty Years Hence: Substance and Symbolism  
*Tentative Program*  
March 15, 16 and 17, 1983

### Tuesday, March 15, 1983

5:00 p.m.—Dinner for participants before opening (Winters SCR)  
7:00 p.m.—Opening Remarks - Framework address - H. Ian Macdonald  
7:30 p.m.—"The Paideia Proposal and Its Consequence for University Education" - Dr. Mortimer J. Adler  
(Winters Dining Hall)  
8:30 p.m.—Questions  
9:00 p.m.—Wine and Cheese for Central Participants (Winters SCR)

### Wednesday, March 16, 1983

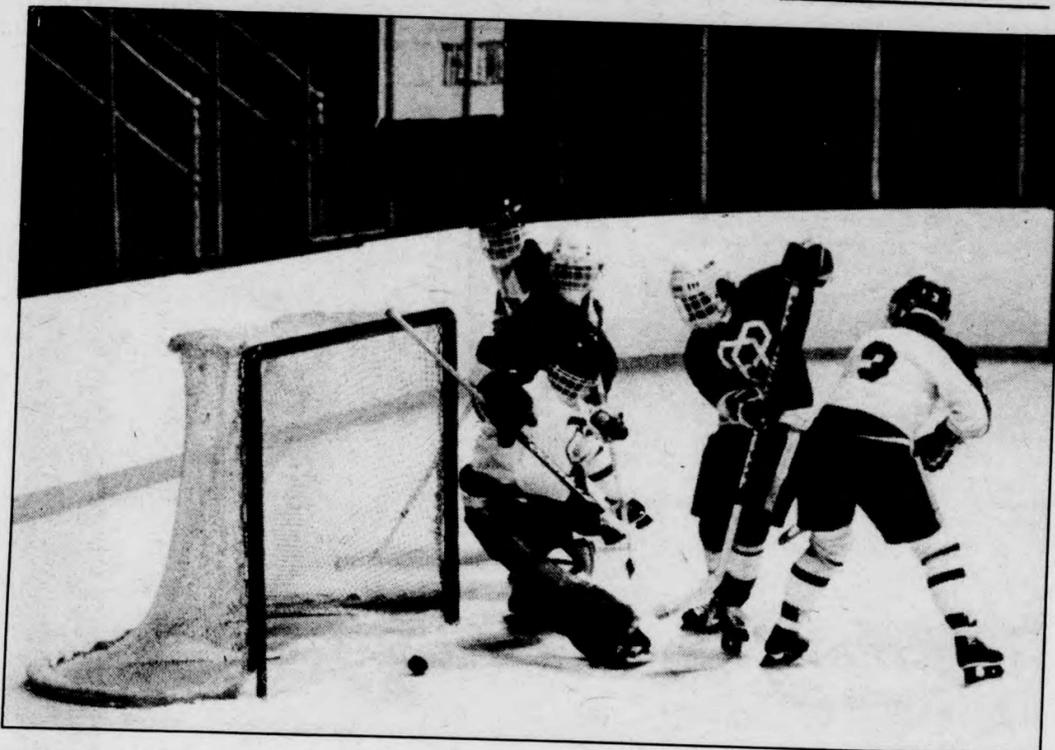
Introduction of Speaker: Master E. Winter  
10:00 a.m.—"Contradiction Change and Challenge to University Education" - Professor G. Rush  
(Senate Chamber)  
11:30 a.m.—Discussion Group - Professor Axelrod will serve as respondent and group chairman  
12:30 p.m.—Lunch  
Introduction of Speaker: Dean D.V.J. Bell  
2:00 p.m.—"The Post-Industrial University: Scholarship and Teaching in the Information Society"  
- Professor N. Henchey (Senate Chamber)  
1:30 p.m.—Discussion Group (possibly two) — Professor Sheese - Arts Curriculum 20 Years Hence  
- Professor Szmidi/Professor Newsome - Work/Study Programs  
3:00 p.m.—Dinner for conference participants

### Thursday, March 17, 1983

Introduction of Speaker: Dean A. Effrat  
10:00 a.m.—"School and Work: Public Preferences for Alternative Futures - (Dr. David Livingston  
(Senate Chamber)  
11:30 a.m. Discussion Group (possibly more than one)  
- How do universities adapt to the new groups in education? What is the changing culture of  
education? (Prof. Storr/Prof. McCormack)  
- Student issues group discussion (M. Bevilacqua/B. Taylor)  
- Colleges (Professor Elliott)  
12:30 p.m.—Lunch  
Introduction of Speaker: Dr. W.C. Found  
2:00 p.m.—Closing Address - Dr. Myer Horowitz (Senate Chamber)

*For information on any of the above considerations, contact Mark Pearlman,  
Vice-President, Academic Affairs, CYSF, Rm. 105, Central Square*

**Needed immediately!**  
**People to poster around campus. Pay \$3.50**  
**an hour. Work your own hours. Constant work.**  
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Can't reach that one...Sue Harling finishes off the second of her two goals which gave York a 3-0 lead. The Yeowomen went on to defeat their cross-town arch rival U of T 3-1 in the final game of the OWIAA hockey championship.

## Harling scores two

# Puckster turn back U of T in hockey final

ELISSA S. FREEMAN

"Good things come to those who wait."

That age-old adage can be used to describe the Yeowomen's Hockey Team's long awaited endeavour to capture the OWIAA crown. After being thwarted by U of T for the past two years, York ended the Lady Blues three-year championship reign with a 3-1 victory at Varsity Arena on Sunday night.

York's previous matches against U of T this season certainly provided foreshadowing for this triumphant outcome. The month of October saw the Yeowomen tie U of T 2-2 (only after York had led 2-0 up until the third period), while in December they handed the Lady Blues their only loss of the season, defeating them 2-0 in Varsity Arena. However, U of T was responsible for two of York's three losses this season as they beat the Yeowomen 3-1 and another third period surge helped them skate by York with a 4-3 win.

But the turning point came at the Concordia Invitation in early February when York beat their rivals 5-3, including a four-goal barrage in less than a minute.

### Turning Point

Thus the stage was set for Sunday night's main event. The Yeowomen knew that although they were considered underdogs (with a 12-1-3 record), they were capable of coming out on top. On the other hand, U of T (with a 14-1-1 record) was by no means ready to relinquish their stranglehold on the championship title.

First period action saw both teams charge out onto the ice; the collective desire to win was felt from the opening face-off. But although the intensity was there, the scoring opportunities were not. Perhaps the two squads were somewhat over zealous as they each only had approximately seven shots on goal.

### U of T saw red

However, in the second period, the Lady Blues saw red--and white as York penetrated U of T territory and sprang for three unanswered goals within five minutes.

## York finishes on top

ELISSA S. FREEMAN

It wasn't surprising that the Women's Squash Team continued their season-long domination by smashing through the competition en route to the OWIAA Championships held at U of T.

Led by National Team member, Jo An Beckwith, the Yeowomen finished on top of the standings with 88 points. Their closest competition came from Queens who accumulated 63 points. Third place went to Western (56 points) who narrowly edged out U of T by a margin of two points. Waterloo and McMaster brought up the rear with totals of 31 and 12 points respectively.

### Four undefeated

The end of the tournament marked undefeated seasons for Beckwith, Gail Pimm, Rhonda Firmi and Anita Halpern. Three other

The first goal was the result of a valiant effort by Lisa Biglin. While sprawled across the Toronto crease she somehow pushed a loose puck past the U of T netminder to put the Yeowomen on the scoreboard.

Rookie sensation, Sue Harling, continued her season-long scoring tear as she netted two goals only 81 seconds apart, which lifted York to a 3-0 lead.

But the game was far from over. The third period saw U of T frantically try to regain their 'third period come-back form' often sending in as many as four attackers into the York zone in an effort to even up the game. But another outstanding performance in net by Debbie Lamb turned back the U of T offensive. However, at the ten minute mark of the third period a goal by the Lady Blues' Karen O'Bright (who, ironically, played for York two years ago) spoiled Lamb's chance for a shut-out. "I suppose I could have been able to stop it", said Lamb, "but then again I say that about all the goals I let in."

### Forechecking the key

First year coach, Wally Clost, felt that it was the team's pre-game plan that set the pace for the win. "The big thing was being able to stop Toronto in their own end. Our plan was to go out and forecheck them and cause U of T to make mistakes in their own territory."

"The first two periods, we were all over them," he continued, "but in the third period we just couldn't sit on our lead, because there had been too many times when U of T have come from behind to beat us."

Although this is their last OWIAA game, their championship title has given the Yeowomen the distinct privilege of participating in a Can-Am tourney against the best NCAA women's hockey team, two weeks from now. Their American opponent will be decided after the New Hampshire v.s. Providence (Rhode Island) final next week. New Hampshire, who has beaten Providence in each of their meetings is expected to continue their winning ways.

GOAL POSTS: Congratulations to Sue Howard. This Yeowoman veteran was named to the OWIAA all-star team.

# THE ORIGINAL.

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# SPORTS



MARK ZWOL

## Pucks aren't the only shots this backliner takes

### MARK ZWOL

John Campbell has always loved the game of hockey. At 22, he's been playing since he was about four-foot-nothing and as he says, "Hockey has always been good to me." That would seem to be the case.

While never playing for a championship winner during his three seasons in the York rearguard, Campbell has nonetheless enjoyed some productive terms in his red and white cooperalls. Take this season, for example. Before the Christmas break he had a total of 28 points in nine games with the Yeomen which was good enough to gain him recognition as one of the premiere college backliners in the country. And with a big letter "C" on his jersey. Coupled with the bubble-gum card stats that are otherwise commonplace knowledge in the various rinks around the OUAA, Campbell is one of only 50 recipients of the Hockey Canada scholarship—a \$2,500 grant for a select group of Canadian varsity players chosen by a Hockey Canada committee based in Calgary.

To be considered for the grant requires a fairly high profile and list of achievements. The York Athletic department, however, did not catch wind of Campbell receiving any "bonus" until he came out and told them himself.

"There was some kind of committee set up," Campbell said. "Last year it was made up of coaches in the leagues, but they didn't even publish a list of the players who received it. York didn't know they had to find out through me. I'd say it was political, but that's because I don't know how they can pick guys without a scouting system. How can they say that guys playing in Ontario are better than guys out East or West?"

Hockey Canada is without question "for the benefit of amateur hockey in this country", but the fact that hockey, like any other sport, is both a game and a business, cannot be overlooked by any administrative committee. It's understood.

In fact, the word "hockey" mixed together with the word "politics" is nothing new to John Campbell. His six-foot, one-inch, 200-pound frame hasn't always been cloaked in a red and white uniform, and unlike many of his Yeomen teammates, he carries three years of major junior "A" experience under his belt. A product of the all-Canadian midget champion, Don Mills Flyers, Campbell was drafted by the Oshawa Generals in 1978. Taking his regular shift behind the blue line, he played alongside the likes of Al Secord and Bobby Smith in those days when the NHL wasn't allowed to clutch under-age players.

"There is a big difference playing at that level as opposed to playing at the college level," Campbell explained. "Lots of competition, everyone up there has one thing on their minds—making it to the NHL."

In 1979, the NHL reverted its policy towards the eligibility of underage players, generating a mad signing spree that enabled 18-year-olds like Dale Haverchuck and Pierre LaRouche to become teenaged Porche owners. Campbell waited for the rash of signings to pass and in 1980, with the aid of his brother Rob (a graduate of Osgoode Law School), landed a try-out with the Buffalo Sabres.

Coach Roger Nielson and G.M. Scotty Bowman were relatively pleased with Campbell's efforts, but in a three-week pressure cooker of atmosphere, the odds against making any kind of line-up-cracking impression on the brass in at best, especially with a top five contending team (back in '80) like the Sabres.

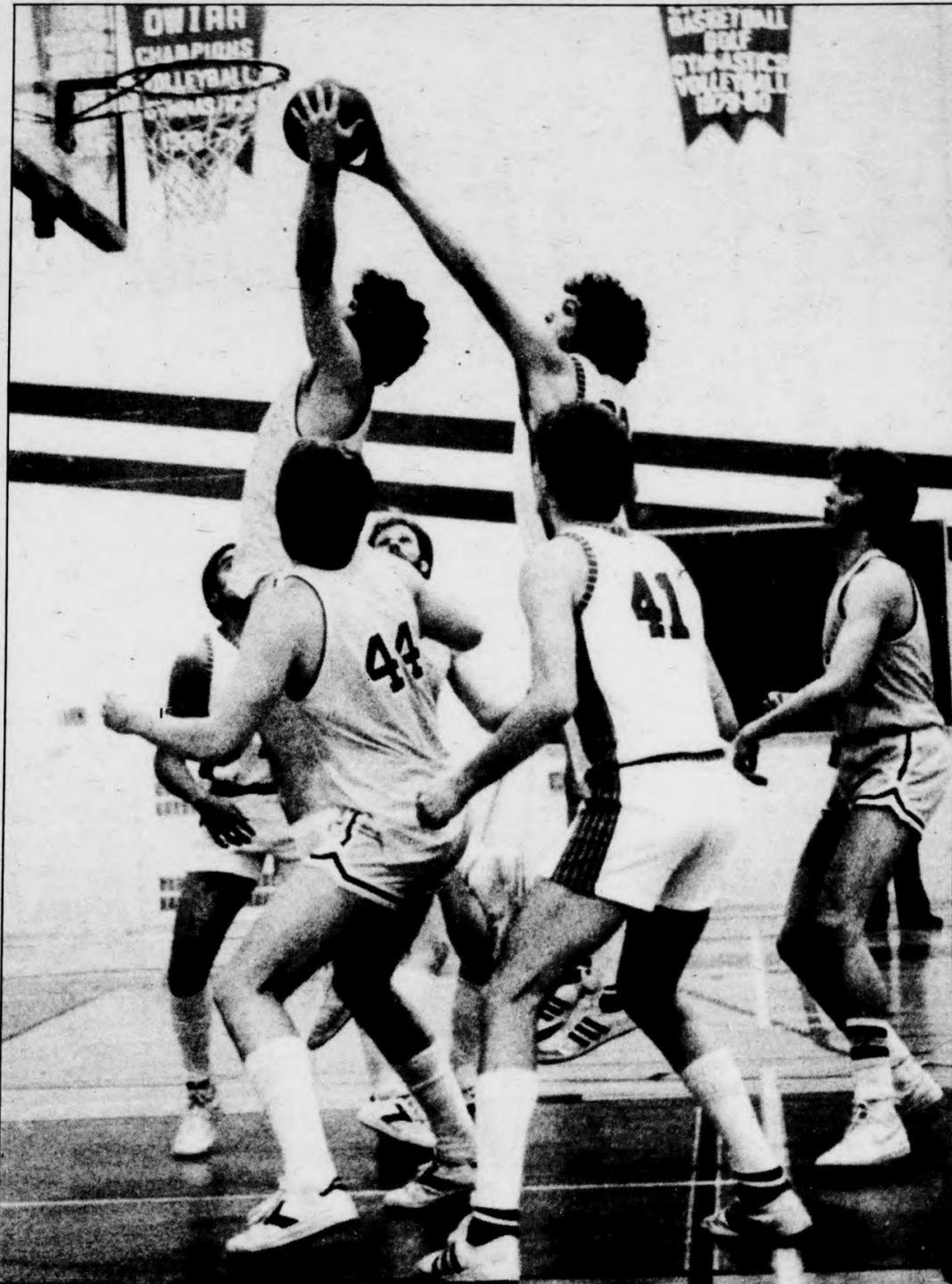
Bowman offered a minor league contract which Campbell turned down to pursue his law studies at York. The following summer, the same thing happened all over again, this time in Edmonton with the Oilers. And, as before, Campbell decided to come back to York.

"They told me I had the potential to play," Campbell said. "But after coming off a fifth overall finish, they weren't looking to make too many changes. It's pretty much the standard line and it's not that they didn't treat me fairly, it's just that if I'd have been with a lower-placed team like Detroit, I might have lasted longer. In Edmonton, Sather (coach Glen) told me you can't be as good as one of our guys up there, you have to be better. I might have gone out and picked a fight with their tough man Dave Semenko—that might have caught their attention. But really, it was like a game of numbers."

Sometimes John Campbell reflects back on those two three-week stints with the big-leaguers. He was humbled. But like York's play-off dreams this season, those thoughts are past. The game he loves though, still manages to take its shot at him. During York's play-off stretch drive, he re-injured an old rotator cuff ailment in his shoulder that kept him sidelined for three games. It just so happened that during those three games, former 26-year Detroit Red Wing scout Jack Evans, now serving with the Canada Olympic hockey committee, had planned to watch Campbell in action. The rotator cuff closed the books on Evan's report, however. Campbell thought, as a recipient of the Hockey Canada scholarship, that his chances of playing for Canada's five-ringed team were still good.

"Last Christmas two teams were put together, one played in Europe, the other here at home. I didn't even get an invitation to tryout and I still don't know why. But Evans told me he'll be in touch—I can only wait."

Campbell sat around, a little dejected, after last Thursday's Yeomen sudden death overtime loss to Laurier in the first round of the play-offs. He didn't see much action. By the time the game was 30 seconds old, he'd broken his right wrist—the result of a freak twist after he crunched his check into the boards. "It kinda happened like everything else I did," he said. "Real quick."



Tim Rider rejects one in York's 94-74 win over Laurentian

## Six wins in a row for Yeomen

### MARK ZWOL

Being touted the team to beat in the OUAA's is something the York Yeomen Basketball team have endured since early November.

Shop talk had it, at the outset of the season, that the Yeomen, minus their all-Canadian, all-everything guard, Dave Coulthard, would have to reach down and do a lot of sock-pulling to exchange their one-man team image for the more respected number-one ranked vaneer.

But things changed. They went out and captured the championship crown at an early bird tournament at Laurier. That raised some eyebrows. Next stop was the Excalibur Classic (which York hosted) where the Yeomen capped off the four-day event with a decisive victory over their opponents in next week's OUAA championship match, the Waterloo Warriors.

And now, with the speculation that centered on opening day tip-off long forgotten, York returns to fight for a title they seem to already own—the OUAA East Division championship.

Before a crowd of 600, the Yeomen put on a textbook display of court control, both on offense and defense, as they ousted third place Laurentian Voyageurs from a trip to Waterloo with a 94-74 victory last

Saturday afternoon.

That makes it six in a row for York, who, after finishing up the regular campaign at 13-1, have increased their overall record to 29-5.

### Score to settle

The Yeomen starting five, arguably the most balanced unit in the OUAA league, all went into double figures in scoring with Tim Rider's 23 points leading the way. Sparkplug guard, Enzo Spagnuolo, was right behind with 21 points, while his backcourt mate, Mark Jones, added 11. Rounding out the red and white attack was forward, Grant Parobec, with 18 points, and center, John Christensen, collecting 16 more.

Phil Rowe led the Voyageurs with 16 points, most of those coming in the first half. Brian Skeock finished up with another 15 points, and added 12 rebounds to his fine two-way performance.

Play was edgy through the first 15 minutes as the Voyageurs, not unlike many of York's opponents this year, used their height advantage to comeback on Yeomen leads of seven and ten points. However, with their blitzing fast break, the Yeomen pulled away,

converting a pair of Voyageur turnovers in the last 90 seconds into six points to take a 41-33 lead at the half. Before three minutes had ticked off in the opening of the second half, York added another four unanswered buckets which cushioned a lead they were never to relinquish.

For coach Gerry Barker, York's sixth consecutive East Division crown (he had been a part of the other five as an assistant to Bob Bain) was an especially sweet one.

"It was just a great win for the team. Everyone was saying that we couldn't do it without Dave (Coulthard). But we proved that as a team, we play well together."

### Sixth in a row

Heading into next Saturday's OUAA league final in Waterloo, the Yeomen have a little score to settle as far as their national ranking is concerned. York carries the number seven placing, while the Western division champion Warriors are sitting in at number three.

Waterloo, on the strength of a 32-point performance from forward Peter Savich, won their first ever Western championship with a 62-57

## Volleyball team gains poise

## Yeowomen whip through Windsor in pre-final

ELISSA S. FREEMAN

In the '82-'83 season, Merv Mosher's rookie-laden Yeowomen Volleyball Team has gone from an easily intimidated team to one that is starting to gain its championship poise. This progression was evident at the OWIAA pre-final, held at the University of Windsor last weekend, where the Yeowomen swept like wildfire through the competition.

The pre-final tournament was held to decide which second and third place teams from all three Ontario divisions would take part in the OWIAA final at Queens. The three first-place teams, Queens, Waterloo and Ottawa, have already received byes into the tournament final.

## Breezed through tourney

During the two-day round-robin play, York breezed by McMaster (15-1, 15-7), Carleton (15-4, 15-1),

## On road to Waterloo

continued from page 14

win over the Brock Badgers. But the Yeomen have defeated the Warriors in the two teams' previous meetings, this year, and according to York's league M.V.P., Enzo Spagnuolo, York will be out to gain some respect.

"Sure, we've seen the rankings. I don't think that bothers the guys too much because they are based on won-lost records. I think that we are where we want to be though, and if we play our game, they'll have to rank us up there.

Ryerson (15-0, 15-5), Windsor (15-5, 15-7) and Western (15-10, 15-7).

The Yeowomen finished on top of the standings and were scheduled to play McMaster in the final. However, while York had been busy participating in matches both Friday and Saturday, the Marauders had lost their first two games on Friday and had already figured themselves to be eliminated from competition. Upon discovering their play-off

## Figure second

ELISSA S. FREEMAN

Last weekend's OWIAA Figure Skating Championship held at Queens saw the York team glide to their highest finish ever as they captured second place in the overall competition.

York was only 15 points behind first place Western who won the title with 125 points. Queens accumulated 102 points to finish third, while U of T and University of Ottawa checked in with 84 and 17 points respectively.

In the individual events, York stood out with several first place awards. Gia Guddat won both the Senior Interpretive and Open Singles events. Andrea Ingledew placed first in the Senior Singles and Cathee Maron captured gold in the Intermediate Singles. Becky Simkin also represented York with a first place win in the Novice Singles.

Both Charlene Parrinder and Joanne Courtts skated to third place finishes in the Junior Interpretive and Intermediate Solo Dance respectively.

berth, McMaster was not only excited but also relaxed as they had a day and a half reprieve from tournament play. Conversely, the Yeowomen had to dig deep for that extra ounce of energy in order to extend their winning ways.

Even though they had easily defeated the Marauders earlier that

weekend, York was stretched to the five-game limit, but managed to prevail, winning 12-15, 15-10, 9-15, 15-12, 15-6. "I think it was a combination of conditioning and determination that gave us the win," commented Mosher.

Concerning the upcoming tournament final, Mosher feels that

Queens will be the team to beat. Although York has yet to beat the undefeated Golden Gaels, all of their previous matches have had to go five games with the Yeowomen losing by the narrowest of margins. But if York can continue its dominating play, Queens may be ripe for the picking.

## Laurier turns back victory dream

MARK ZWOL

The York Yeomen hockey team, who alternated between flashes of brilliance and periods of recession, can only look back at their see-saw year and wonder what might have been.

After struggling through the year, winning the games they had to win to get into the sixth and final play-off position in the OUAA, the Yeomen watched their dreams of a semi-final berth against the Western Mustangs disappear when the Laurier Golden Hawks fired the winning goal in overtime to defeat the Yeomen 5-4 last Thursday in Kitchener.

Laurier's Bob Holden hung the

noose on York's neck when he netted the breaker at 6:26 of the overtime period.

The Yeomen's hopes were dealt a serious set-back in the first shift of the game when defenceman John Campbell broke his wrist at the 26-second mark of the opening period.

"I don't know how it happened," Campbell said. "I took my check in the boards--it wasn't that heavy--and it just twisted somehow."

From that point on, the Yeomen had to play catch-up hockey. Laurier jumped out to leads of 2-0 and 4-2 in Campbell's absence, but York fought back to tie the score at four in the third period on goals by Bill Elisson and Scott Magdar. That set up the sudden death overtime play-

off.

"It was a pretty wild overtime," Campbell commented. "We had a loose pack in front of their goal with their goalie down and we still couldn't put the puck in the net. Then they came back and iced it."

The Yeomen have come a long way from their meager beginnings last September, considering that they were still learning each other's names by their fifth game of the season. They finished the regular season out at 13-12, and while they have yet to prove that they can handle the top-ranked teams, with the majority of the team returning next year, the Yeomen will be looking to turn around the six games they lost by one goal this season.

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AFTER A GREAT GAME.

## Errata

The article, "Council elections delayed", which appeared in *Excalibur* last week, stated, "On March 2 the council will discuss the

questions of suspended members and members whose terms have expired." In fact, the council will discuss its budget and the date for upcoming elections.

Last week's analysis of the CYSF, "Article raises question of conflict of interest", stated that Susan Cocomile "is also one of the four

council members who recently lost their seats because they missed four council meetings since the beginning of January." This statement should have read, "Susan Cocomile is one of those council members in danger of losing her seat for having missed too many meetings." *Excalibur* regrets the errors.

\*\*\*  
The article, "Student says unpaid interest represents larger problem", which appeared in *Excalibur* last week, contains an omission and two errors. The article does not state whether Michael Adam accepted the interest payment offered him by J. O'Neill at Accounting. He did not.

Adam did not contact a sympathetic vice-president's office; he received help from Yvonne Aziz, who works in the Office of the President. Adam is in the fourth year of a combined psychology-philosophy programme. *Excalibur* apologizes for any inconvenience these errors may have caused.

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