

Landslide victory for Student Centre

By JEFF SHINDER

In a landslide victory, York university students have endorsed the student centre project. The final tally was 2366 (81 percent) in favor of the proposal and 554 (19 percent) against the proposition.

CYSF President Gerard Blink was elated by the results. "The students of this university have shown that the time has come for change: 81 percent proves that 10 months of work has paid off," Blink said.

Executive assistant Rob Castle echoed Blink's sentiments. Castle emphasized that "York students have spoken as with one voice. We are now prepared to move forward and build the community we have deserved for 25 years. I applaud the vision of the York community."

NO campaign member Dougall Grange was optimistic about the results, despite the resounding defeat. He remarked that "as for the results, I'm pleased. A bunch of guys got together with what I consider quite legitimate concerns on logistical questions regarding the Student Centre and with \$39 and a little elbow grease we got the University talking."

Grange added "the purchasing and running of the building is a very serious matter. It's my view that the most important issues concerning the Student Centre are still to come. It's time everybody in the University got together to obtain the best possible deal we can get from the Administration—if we cannot work together this thing can still fail."

Conciliation was also the theme of NO campaign member Ken McCrimmon's statement. "I'm pleased that the student centre referendum was approved," McCrimmon said. "I hope that the Student Centre people take into account everybody's opinion (when the final deal is arrived at). I congratulate the YES campaign for their excellent efforts, especially Rob Castle for his input into the referendum."

The Student Centre plan approved by the students yesterday included provisions that the Administration will make an up front capital commitment of three million dollars and provide the land, valued at one million dollars.

The students will also receive majority control of the Student Centre's management board. The University has guaranteed that the levy, approved by the referendum, will not be activated until an agreement, satisfactory to both student representatives and the Administration, has been concluded. In addition, the levy will not be collected until the building is operational.

The referendum campaign was tarnished by the conviction of CYSF representative Glen Wells for removing NO campaign posters from the walls. Wells, from Stong, was identified by a janitor who noticed him removing signs at approximately 7:00 a.m. on the morning of March 11.

According to Ken McCrimmon, the action created a "general pall over the whole referendum. In fact it is our feeling that this was not an isolated incident, but a general policy of a group of individuals." McCrimmon estimated that 85 percent of his campaign signs were removed during the campaign.

Castle categorically denied McCrimmon's allegations. He emphasized that "we welcomed the NO campaign because it elicited debate and made us work harder.

This was just an individual incident."

When queried, Wells, also a member of York student security, said that his actions were not sanctioned by his organization. He cited his lack of sleep and surly mood as underlying causes for his transgressions. He added that he was frustrated by the misleading nature of the NO campaign slogans. (The posters in question were the ones bearing the slogan—would you entrust CYSF with eight million of your dollars?).

The tribunal, consisting of Chief Returning Officer Bryson Stokes and his assistants, declared that the mistakes made by Wells were not part of a larger effort to undermine the NO campaign. Most importantly, they determined that the referendum results were not disturbed by the offence.

The punishment levied against Wells included a 12 month ban preventing him from any involvement in central government, effective March 11, 1987. In addition, Wells must table a written apology to both sides of the referendum campaign and pending further investigation, the tribunal will issue a letter to York Security outlining the offences committed by Wells.

Two years ago a similar referendum was rejected by the students. Complaints levelled against the proposal were lack of student input, lack of concrete Administration support, not enough research put into the effort and a poorly orchestrated campaign. Blink and Castle, since the beginning of the initiative 10 months ago, have repeatedly stated that they wanted to learn from previous mistakes. They succeeded.



BABAK AMIRFEIZ

THE ECSTASY OF VICTORY: The jubilant and chummy Student Centre co-ordinators (Rob Castle, with glasses and Gerard Blink, with the glazed eyes) celebrate last night after hearing of their overwhelming referendum victory.

Osgoode students stage protest as stalemate continues over who will fund asbestos removal

By PAULETTE PEIROL

Osgoode students will hold a walk-out today in protest of York's refusal to commit itself to an asbestos removal program in the law school building.

"It's no longer a debate over whether removal is the solution, but rather what priority (the University) will give it," said Eric Tucker, Chair of the Osgoode Asbestos Removal Committee (OARC).

Over 800 students, faculty and staff members have signed a petition demanding that the University and "appropriate Government Ministries" release funds to continue the "complete and immediate removal" of the asbestos (used to maintain the steel structural beams during a fire) within Osgoode Hall Law School.

Delegates from the newly formed Students Committee for Asbestos Removal (SCAR), the group responsible for staging the walkout, will deliver the petition to President Harry Arthurs today (March 12). Gregory Sorbara, Minister of Colleges and Universities (MCU), will meet with SCAR representatives when he returns to Toronto next week.

Those participating in the walkout will not attend classes or use the Osgoode library for the entire day. Today's "Day of Protest" follows an open meeting regarding asbestos conducted by the OARC February 18.

Four years ago, following much pressure from the OARC, York appointed an external consultant

(D.J. Pinchin Associates) to study the Osgoode asbestos situation. After an extensive review, the company recommended that regular air testing be conducted, and that the asbestos be removed. The consultant proposed various methods by which this last measure could be implemented. The cost figures for the removal plan were above two million dollars, according to Vice President of Finance and Administration Bill Farr.

In December 1983, York applied to MCU for asbestos removal funding. The University was then granted a \$210,000 budget for the project. In January 1986, phase one of the plan—the removal of about 20 percent of the building's asbestos—was completed, at a cost of \$177,000, according to Peter Struk, Assistant Vice President of Physical Plant.

To date, the remaining 80 percent of the building's asbestos, installed during the law school's construction in 1967, is "in excellent condition," David Kurosky, Director of Occupational Health and Safety, said. In addition, Kurosky noted that in every air sample taken from the building, the level of asbestos fibres per unit was well below the measurable amount permitted in the Ministry of the Environment's guidelines.

Yet according to Tucker, the problem is not in the validity of York's air testing, but rather in its approach as a controlling, rather than preventative measure. "You can spend hun-

dreds of thousands of dollars controlling the asbestos . . . or you can have a planned removal," he said, adding that control programs inevitably break down through human or mechanical error.

Also, asbestos fibres themselves may become dislodged by disturbances such as contact with water, vibrations, and the removal of ceiling tiles. "If damage were to occur in Osgoode, there is the possibility that asbestos fibres may become dislodged," Kurosky confirmed. "We know it's a toxic material, and given the circumstances, is potentially hazardous."

Farr agreed with Kurosky, but qualified that although he believes the asbestos is a potential danger, it is "not an imminent one."

"From a safety standpoint, we support the removal of asbestos wholeheartedly . . . (and) are prepared to facilitate any effort to remove it from Osgoode," Kurosky said.

Yet the problem, according to Farr, is lack of funding from the MCU. "The Ministry hasn't been particularly responsive (since funding the project in 1985), due to the safety of the asbestos as shown through the air tests," he said.

Last week Arthurs wrote to Sorbara, asking for "special ministry funding or other ministry intervention" to expedite the asbestos removal in Osgoode, Farr said. He added that "other universities, such as

Western, are in the same situation. Therefore, we're trying to set up a special fund for asbestos removal."

SCAR, however, is accusing York of relegating asbestos removal to a low budgetary priority.

"We can't make it a priority," Farr countered, "since we're already about a million square feet short of

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NEWS

THE REPS SPEAK OUT: In part three of David Dollard's series on CYSF, the college representatives focus their thoughts on the good and bad in student government. Page 5

ARTS

YORK MOVES DOWNTOWN: Students from York's Dance Department got to show off their talents last week at the Premiere Dance Theatre. Page 14

SPORTS

TWO'S COMPANY: When Track and Field coach Sue Summers transferred from the University of Saskatchewan to York, she brought with her an outstanding athlete. Lesa Mayes and Summers discuss their experiences together with Sports Editor David Bundas. Page 20

DIRECTIONS

PUBLISHED BY THE OFFICE OF STUDENT AFFAIRS ROOM 124 CENTRAL SQUARE

1987 ★★★★★ YORK MURALS COMPETITION

(a competition for
site-specific wall art)



Pictured above: Daniella Wood, Irene Alatzakis,
Janet Morton, Stephen Harland, Wayne Emery.

Mural Competition entries are on display in the Fine Arts Faculty Lounge until Friday, March 13. Members of the community are invited to view these submissions.

The 1987 Murals Competition has been sponsored by the Department of Physical Plant, CYSF, the Office of Student Affairs, the Creative Arts Board, and the Dean's Office of the Faculty of Fine Arts.

Additional sponsorship offered following the competition will support production of the murals designs which received Honourable Mention.

Congratulations to everyone who entered!

Competition winners selected

(murals to be completed and mounted by September 1987)

Wayne Emery

site: the North East Entrance, Ross Building.

Janet Morton

site: the Founders/Vanier Ramp to the cafeteria.

Daniella Wood

site: Copy Centre, Ross Building.

Honourable Mention:

(additional sponsors will support production of these murals for mounting in new locations.)

Diane Gagne -- ("Archways")

Damian McShane -- ("Parallax")

PROVOST'S PRIZES

(Prize winners will develop murals for mounting)

Irene Alatzakis for "Deluge", a design for the Language Laboratory site;

Stephen Harland for "Tentanda Via", a design for the McLaughlin/Winters Ramp.

YOU CAN HELP!

There will be a Red Cross Blood Donor Clinic in the East Bear Pit, Central Square, Ross Building to be held on Wednesday, March 18 and Thursday, March 19 between the hours of 9:30 a.m. - 3:30 p.m. Please phone Community Relations for further information, 736-2100, ext. 3756.

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The programs are operated with the co-operation of The Royal Bank of Canada and local Chambers of Commerce.

Through their local offices, the Ontario Ministry of Industry, Trade and Technology will provide you with sound advice and informative seminars.

You must be eligible to work in Canada and your business must operate in Ontario.

How do I qualify?

If you are over 15 years of age; if you are returning to school as a full-time student in the fall; if you have a good idea for a summer business: the Student Venture Capital loan program could provide you with an interest-free loan of up to \$3000. Your local Chamber of Commerce will check your application, give you good advice and forward a recommendation to the Ministry of Skills Development. The Royal Bank will process the loan, handle your repayment schedule and lend you the money.

If you are not returning to school full-time, you may qualify for the Youth Venture Capital loan, an interest-free loan of up to \$5000 over two years, for starting a new business.

Contact the Career and Placement Office, N108 Ross, (736-5167) for additional information.

Applications and information are also available at branches of the Royal Bank, or you may call the toll-free youth hotline: 1-800-387-0777.

TRANSLATORS NEEDED!

Volunteer Translators are being sought to assist with community relations for the Bathurst Family of Schools. People are needed with abilities in the following languages:

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Hindi	

Interested individuals are asked to contact Mr. Lawrence George, School & Community Outreach Worker, North York Schools, tel. 783-2441.

Sanctions needed to force abolition of apartheid: Hanlan

By LIZ REYES

Tougher economic sanctions are necessary to bring about change in South Africa, former British Broadcasting Corporation (BBC) correspondent Dr. Joseph Hanlan told a Bethune audience last Wednesday.

Dr. Hanlan, stationed in Mozambique from 1979 to 1985, added that economic sanctions can be effective, as demonstrated by past results.

According to Hanlan, "anyone with experience of Rhodesia will realize that indeed sanctions do work. Sanctions were imposed against Rhodesia in 1967 and were very effective until 1974. After 1975 a variety of factors including much stricter sanctions hit Rhodesia very hard. From 1975-1979 the per capita Gross National Product (GNP) fell by five percent per year." He added that by the year 1979 the living standards of white people had dropped tremendously.

Hanlan stated that economic sanctions hastened the abdication of then Rhodesian leader Ian Smith in 1979. Rhodesia, a country which borders South Africa, was under white minority rule until the revolution in 1978-79.

Hanlan explained that there are a number of factors which determine the effectiveness of sanctions. These include the sanctions imposed against the country, the ability of the country in question to be self-sufficient, the presence of a large industrial country which continues to support the country despite sanctions and the state of the world economy.

According to Hanlan, there are cases in which sanctions do not work. He referred to Cuba which has

survived despite United States sanctions. "In Cuba, Fidel Castro has quite general support, therefore the people are prepared to stand together against the sanctions, whereas in Rhodesia the majority of the people, as is the case of South Africa, opposed Ian Smith and that is an important factor."

In South Africa there are two factors which aid in their perpetuation of the apartheid system. For example, South Africa is a relatively developed economy that has proven its ability to withstand sanctions. However, he added that there are a number of conditions that will make it difficult for her to maintain the present system.

"South Africa has a heavy dependence on foreign trade and they do not have a 'big brother' (a large industrialized economy to protect her), the exceptions are Israel, Sierra-Leone and Taiwan who continue to have good relations with South Africa. If you look at the Soviet Union with respect to Rhodesia, the big brother is always a larger economy, and there is no larger economy that will serve as a big brother for South Africa," Hanlan said.

He commented that the world economy determines whether it is in the interest of other nations to try to break sanctions. The world is presently in a recession, therefore there is not very much demand for South African exports.

Hanlan said that in theory sanctions can work, dismissing people who say that South Africa can survive despite sanctions. The argument that sanctions hurt the blacks more than the white population is feeble, he said. In quoting Bishop Desmond

Tutu, Hanlan stated that "the blacks are already bleeding." He added that sanctions will affect blacks but will not intensify their suffering which stems from the oppressive apartheid system.

According to Hanlan, the countries imposing the sanctions should set political and practical goals to establish what they want the sanctions to accomplish. Politically, the countries should state the following objectives: for openers, they should demand the implementation of a one person one vote system; legalization of all parties; and the release of all political prisoners.

Hanlan added that all essential goods should be withheld from going to South Africa (arms, oil,

technology and servicing support for these). South Africa has a shortage of skilled people as only whites are trained for skilled jobs. This gap is filled through the encouragement of immigration and the use of multinational corporations that supply service people. He emphasized that countries should cease filling these gaps and cut off South Africa's access to foreign trade which will make it difficult for the country to pay for goods on the world market.

Hanlan emphasized the importance of undermining the morale of the South African population. South African sports and cultural events should be boycotted because the objective is to speed the capitulation of the white minority. These

actions accomplish the objective of demoralizing the population.

The most important sanction that has been imposed to date was the ban against Dallas (an American night-time soap). South Africa was absolutely traumatized when they no longer had their most popular television program. The ban on Dallas clearly brought home the pariah status of their country to South Africans, said Hanlan.

Hanlan concluded by emphasizing that dismantling apartheid will not occur until all foreign companies totally withdraw from South Africa. In addition, he said that sanctions must effectively reduce the living standard of the average white South African.

York's Volunteer Centre provides a vast array of resources for students

By JEFF SHINDER

Are you interested in providing some form of volunteer work but don't know how to get connected with the appropriate institutions? Are you a Visa student who has difficulty getting jobs because you lack training and experience?

Perhaps you're just looking to augment the quality of your resumé to improve future job prospects. If you fall within one of the above classifications, a visit to the York University Volunteer Centre may be in order.

The Volunteer Centre, located in room 112 Central Square, specializes in assigning interested people to institutions appropriate to their interests. The Centre's six placement advisors have been trained to establish the strengths of prospective volunteers and assign them accordingly. At present, the Centre is connected with over 200 listings in North York.

According to Charlene Berman, coordinator of the Volunteer Centre, their "mandate is to service the community on behalf of York University for student volunteer bureaus and where they are able to pattern themselves on North York

bureaus." In fact, the Centre was established in conjunction with the North York Centre.

To date, the Centre has assigned over 225 students with outstanding results. York students have performed functions varying from being teachers' aides to day care assistants to public relations assistants. In Berman's view, "students have been enthusiastic about volunteer groups; it's a process of getting out and giving as well."

York student Franco Turco was assigned to Victoria Park Collegiate Institute by the Volunteer Centre. Turco eventually plans to pursue a masters in educational counselling. At Victoria Park he has been used as a teacher's assistant, tutoring adolescents with scholastic difficulties.

Turco was impressed by the effectiveness of the Centre's placement advisors. "I noticed they had a variety of positions available," turco related. "I basically told them what my field of interest was and they were able to pick a position that was complementary to it." Turco added that his placement has provided him with invaluable

experience for his future career. "I found it rewarding in that I've gained insight into what a future career as an educational counsellor would be like," Turco said.

The Volunteer Centre has provided students for the Clarke Institute of Psychiatry. Judith Walters, in charge of volunteers at the Institute, had nothing but praise for the York students. In her estimation, "they were all screened quite satisfactorily. All were of high quality, bright, enthusiastic and highly motivated."

At the Institute, volunteers have worked with both in and out patients in addition to performing research functions. Walters emphasized that volunteer people allow the Institute the flexibility to provide a broad range of functions. In addition, patients respond to volunteers as friends, a distinction that is often difficult for the hired hands to achieve.

Those interested in volunteering their services, will be able to receive on-the-job training and fulfill a useful and necessary need in the community. The York University Volunteer Centre can help you to help others while helping yourself.

Lack of funds preventing asbestos removal

cont'd from p. 1

space." According to the Administration, building has priority over asbestos removal because if the removal process were to take place, people in Osgoode would have to be relocated in the interim.

"The (removal) project would be feasible now only if it was undertaken in conjunction with new space being built," Farr concluded.

Struk said that if funds were available the remaining asbestos in Osgoode could be removed during a May to August period, at a cost of about \$2.5-million.

"We've always understood that the University accepted the removal plan, but whether or not they still do is in question," Tucker said. "Given their recent behaviour, we're no longer sure."

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Canadian Citizens, Permanent Residents, Eligible Visa Exempt Students	\$52.30
Visa Student Fee Rate	\$172.30
Visa Student Fee Rate (EDUCATION only)	\$269.60

Enquiries concerning fees should be addressed to the appropriate Accounts Office. Enquiries regarding assessment categories should be directed to the Registration Office, Suite C130 West Office Building, telephone 736-5155.

Office of the Registrar
March 12, 1987

York University
**WINTER/SUMMER 1987
 FIRST TERM
 EXAMINATION SCHEDULE**

Faculties of Arts and Science

COURSE NAME/NUMBER	DAY/DATE	TIME	BUILDING	ROOM
APPLIED COMPUTATIONAL/MATHEMATICAL SCIENCE				
SC/ ACMS 1030.06	Friday, April 10	12:00 - 3:00 pm	Stedman	B
CHEMISTRY				
SC/ CHEM 1010.06	Wednesday, April 8	11:00am - 1:00pm	Stedman	A, B
Theory	Thursday, April 9	3:00 - 5:00 pm	Curtis	D
Lab				
COMPUTER SCIENCE				
AS/SC COSC 1020.03A(H)	Wednesday, April 8	2:00 - 5:00 pm	Curtis	A
ECONOMICS				
AS/ ECON 1000.03A(H)	Wednesday, April 8	6:00 - 9:00 pm	Curtis	H, K
ECON 1000.03B(H)	Thursday, April 9	5:00 - 7:00 pm	Curtis	L
ECON 1000.03C(H)	Thursday, April 9	3:00 - 6:00 pm	Stedman	D
MATHEMATICS				
AS/SC MATH 1120.03A(H)	Thursday, April 9	11:00am - 1:00pm	Ross	S 137
MATH 1300.03A(H)	Friday, April 10	12:00 - 2:00 pm	Ross	S 137
MATH 2560.03A(H)	Friday, April 10	8:30 - 10:30 am	Stedman	D

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 1987-88

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Atkinson College

Interdisciplinary

Independent India: Forty Years After

ILST 3003.03 (Fall)

Course Directors:

Saul Joel-Atkinson
 Indhu Rajagopal, Social Science-Arts
 Shelagh Wilkinson-Atkinson

Guest Lectures by Specialists on India

Wednesday 7-10 pm, Atkinson College

Faculty of Fine Arts

Interdisciplinary

Dance and Theatre in Traditional India

FA/INFA 2920.06

Course Director: Trichy Sankaran, Music

Guest Lecturers:

Anatol Schlosser, Theatre
 Richard Perry, Visual Arts
 Menaka Thakkar, Dance

Tuesday 9-12 am, 029A Winters College

Film

Special Topics: New Cinema of India

FA/FILM 4901.03 (Winter)

Course Director: Rasesh Thakkar

Wednesday 7-10 pm, Nat Taylor Cinema, N Ross

Music

South Indian Music

FA/MUSI 2040.08, 3040.08, 4040.08

Course Director: Trichy Sankaran

Monday 12-2 pm, 019A Founders College

Theatre

Non-European Theatre

FA/THEA 4220.06

Course Director: Anatol Schlosser

Monday 1-4 pm, Room TBA

Visual Arts

Art of India

FA/VISA 3341.06

FOR FURTHER INFORMATION CONTACT THE APPROPRIATE DEPARTMENT

YORK-INDIA PROJECT

S835 ROSS BUILDING, YORK UNIVERSITY

Course Director: Richard Perry

Tuesday 2-5 pm, 322 Fine Arts

Faculty of Arts

Economics

Economic Planning and Development in India

AS/ECON 4970M.03 (Winter)

Course Director: Rasesh Thakkar

Wednesday 10-1 pm, 162 Behavioural Science

English

Commonwealth Literature: Indo-Anglian Literature

AS/EN 3370.06A

Course Director: Frank Birbalsingh

Tuesday 1-2 pm, Thursday 1-3 pm

211 Stong College

Mass Communications

Politics, Communications and the Third World:

The Indian Case

AS/SOSC 3990B.06A

Course Directors:

Arthur Siegel

Douglas Verney

Tuesday 2-5 pm, 103 Administrative Studies

Political Science

Political Development in India

AS/POLS 4590.03A (Fall)

Course Director: Douglas Verney

Thursday, 1-3 pm, S637 Ross

Social Science

**The Development of Urban Economies:
 Comparing Canada and the Third World**

AS/SOSC 1740.06

Course Director: Indhu Rajagopal

Monday & Wednesday 1-2 pm,

110 Curtis Lecture Hall

KAMPUS By ZENA
KRONIKLES McBRIDE

**Students retain
 their voting rights**

(staff)—A provincial committee studying the municipal elections act this week reversed an earlier recommendation that would have left many students ineligible to vote in local elections.

The municipal elections advisory committee, which released its final report February 10, recommends a one-month residency period be required to enable a person to vote in local elections. This is a change from the six months originally suggested in the committee's interim report, released last August. The committee's task was to study problems in the current election act and to recommend ways of increasing traditionally low voter turn-outs for municipal elections.

Since municipal elections are held in the fall, students who spend the summer away from their colleges or universities would have fallen outside the six-month eligibility period. A one-month requirement will still allow students to get their names on election lists when they return to classes in September.

There is currently no residency requirement for municipal elections. The recommendation, which is just part of the committee's findings, is seen as a positive response to student lobbying efforts.

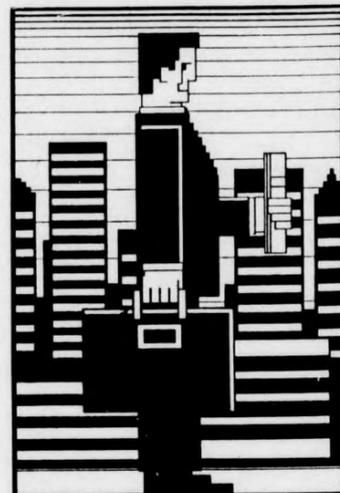
Matt Certosimo, chairman of the Ontario Federation of Students, said this week the committee credited the student campaign for the change in the residency recommendation.

"At the meeting (Tuesday) they actually (recognized) the impressive student campaign," he said. "It shows students are having a great impact on the system."

Certosimo said he is pleased with the decision reached by the committee. Under the conditions of the interim report, students and some other segments of the population would have been excluded from the process, he said.

"We're satisfied . . . this is something much less restrictive than the six months recommended," he said. "We had recommended the status quo, which is no residency requirement, or something more flexible for students or families who have just moved in (to a neighbourhood)."

Good discussion sessions with politicians at Queen's Park and sound arguments against the original plan led to the reversal, said Certosimo. Student groups have to offer well-reasoned and researched proposals if they are to have an effective voice.



Scott Forrest, president of UW's Federation of Students, called on students to take advantage of their right to vote.

"Students were left out of consideration, in the interim report," said Forrest. "With this (decision) . . . I hope people realize the significance of voting in municipal elections."

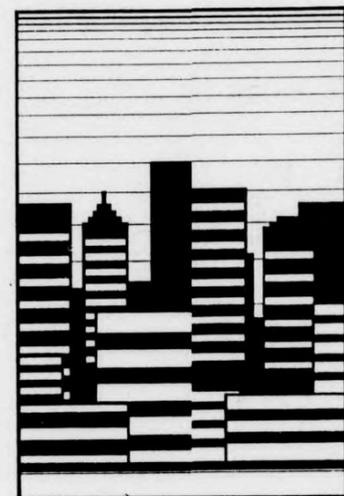
The Federation, which made a presentation to Waterloo council after last summer's interim report, is looking to encourage increased student participation in elections. By organizing their vote as a block, students could demonstrate their strength in this community, said Forrest. Waterloo is a university town and students have a big influence on the economy. This power could be used to earn students greater respect when city council makes policy decisions.

Students are seen as a "voting force" and, until their voting habits are changed, students won't get the respect they deserve, he said.

Increasing awareness of municipal issues and actively organizing a voting block should be a priority for the next Federation administration in preparation for the next municipal election in 1988, said Forrest.

Students, even more than the general population, have been overwhelmingly apathetic during local elections.

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 February 13, 1987



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Council representatives voice their opinion

FEATURES



In part three of CYSF Beat reporter David Dollard's investigation into York undergraduate student government Dollard asks the student representatives for their views and ideas on the issues facing this year's CYSF Council. Those interviewed were some of the more outspoken and colourful personalities on this year's Council. They are, from Stong College Karin Barry and Jill Shibou, from Winters College Kamla Itwar and Gary Tarquini, from Founders College George Johnston, as well as both student representatives on the Board of Governors, Reya Ali and Marg Evans.

Communication, the Administration, the proposed Student Centre, inefficient Council meetings, and an overly independent CYSF Executive, are the major concerns of York's undergraduate student representatives on the CYSF Council. In each of these areas the student representatives interviewed indicated that despite advances made this year, there is still a long way to go before York undergraduate student government is completely effective.

Stong College representative (and Stong Chairperson), Jill Shibou said, "there is a need to develop a greater rapport with the CYSF Executive and college representatives." The inadequate communication within the CYSF Council has long



Gary Tarquini

been a failing of the system, which is best displayed with the problem surrounding the pick-up of the agenda and reports for CYSF Council meetings.

Winters College representative Kamla Itwar explained that she was unaware that this material was available before meetings in the CYSF office, as she has usually only been given the minutes of meetings, and not the reports, when she has asked for them in the past. Gary Tarquini, another Winters representative, admits that sometimes he does not pick up the material but there are times he has gone to CYSF but the package was not available.

Having covered the CYSF since September I can attest to the unreliable nature of receiving all the necessary information for Council meetings before the meeting convenes, and the debilitating consequences it has on the preparation for meetings.

Improvements have definitely been made this year in the presentation of written material (a rarity in previous years) through the efforts of the Student Executive, but there is still a vacuum within which improvements need to be made.

In the last CYSF General meeting on February 24, the problem with material availability sparked an oral confrontation between Stong's Glen Wells and CYSF President Gerard Blink. Wells was the aggressor on this issue complaining directly to

Blink that reports and other materials for Council should be tabled even earlier than the 24-hour limit developed this year. Wells' flurry shifted from a factual to a personal assault, however, as he demanded that "Blink" (not Mr. Blink or President Blink, just "Blink"—a parliamentary *faux pas*) should see to improving the availability of material.

According to George Johnston, Founders College representative, "Glen Wells is out of line." There is an apparent conflict between (Wells) and Gerard," Johnston added, "but this should be taken care of outside Council." Johnston further explained that if Wells does not "shape-up" he is considering asking him for his resignation.

Wells has subsequently stated that he intends to introduce a private member's motion demanding that reports and minutes be made available by four on the day before CYSF Council meetings. He added that "being presented with material this far in advance will produce more effective and constructive debate in Council." Wells also explained that he has since apologized to Blink for his parliamentary indiscretion.

Communication is not solely a problem within Council, as input from students has been abysmal—a sad tradition that continues at York. Board of Governors (BOG) representative Marg Evans explained that she has put a classified ad in *Excalibur*, so that students can contact her if they have questions or issues to raise. But there has been no response.

Evans also indicated that she would like to see a better linking of the Senate and BOG, so that better information flow between the two would be facilitated. Evans said that structural problems in the undergraduate government mean that, "all students aren't getting represented, specifically commuter students. There is a missing link."

"I'd like to get more feedback than I do," Shibou stated, "I like to think I'm representing all students, but I can't represent those who don't voice an opinion."

The overall student representative view of the Administration was not unfavourable. "The Administration is adequate," Karin Barry of Stong said, "but there are the on-going problems from year to year, such as security and underfunding."

According to BOG representative Reya Ali, "the Administration is responsive, only if you apply pressure in the right places." Ali backed his assertion by citing the role taken by *Excalibur* in the case of Jack Santarelli's dismissal from his position as Director of Security and Safety Services. Ali also said that, "the perceived failure (by the Administration) of undergraduate student government is responsible for the Hare Commission and the Gilmor Report (studies commissioned by the University to look into the future of the non-faculty college system and student government respectively.)"

Ali commented that despite CYSF President Gerard Blink's claim that the "Stop the Gap" campaign, designed to put pressure on the provincial government for increased university and college funding, was an Ontario Federation of Students initiative, the campaign developed because of the action taken by York's President Harry Arthurs and the President of the University of Toronto, George Connell.

"I don't see Gilmor (report) as improving the system," Founder's Johnston said. He explained that an increase in the number of student governments would reduce the available funds, and result in the overlap of efforts. He cited orientation as an example of this. Johnston was also perturbed that "student governments have to prove their (financial) accountability, but the Administration does not." This is in reference to the Administration's failure to fully comply with an Ontario government request for fee breakdowns, and more specifically, a delineation of the \$216 in ancillary fees.

In reference to the Gilmor Report, Stong's Shibou said that she's "upset that President Arthurs hadn't come up with an opinion on (the) Gilmor Report." Shibou said she asked President Arthurs about the Gilmor Report at a dinner gathering before Reading Week. However Shibou added that, "He (Arthurs) is very active and knowledgeable about the YUDC (York University Development Corporation). Ninth floor (Ross Building, Office of the President and various Administrative heads) may as well be in Ottawa, for students' knowledge of who they are and what they do."

Of all the topics discussed with the student representatives only one received unanimous support—the Student Centre. Johnston of Founders said, "I have a hard time understanding the opposition to the Student Centre initiative." Stong's Karin Barry stated, "As far as issues



Karin Barry

go, the Student Centre is the main focal point of this year, and personally, I feel its development is crucial." As well, Shibou of Stong said,

"we (students) don't come together enough, that's why I like the Student Centre (proposal), it's something to unite students, and it has brought together different groups now."

The once every third week CYSF Council meetings have come under



Jill Shibou

fire from some of the student representatives. According to Shibou, "CYSF spends too much time on administration and not enough on policy and issues." Shibou feels that the Student Centre has been "the only real issue touched upon this year in Council." She also indicated that since the Hare Commission and the Gilmor Report influence the colleges and student government at York, they should be discussed.

Shibou also responded to Adam French's comments from Part Two "An insider's view looking out" of this series, that "most (student representatives) are ignorant when issues are raised." Visibly upset, Shibou said, "It was easy for the CYSF Executive to assign blame. The Executive should ask, 'why don't they (representatives) know something? Is it my fault?'"

Echoing Shibou's concern that policies and issues are subordinated to administrative matters at CYSF, BOG representative Ali explained that money matters should be dealt with in the budget and monthly reports, thus eliminating the "small change" allotments made every three weeks. This would free the meetings from the traditional allotments (and the time involved to do so), allowing more policy and issue oriented material to be dealt with. According to Johnston, CYSF meetings have also been undermined by the spotty attendance and repeated tardiness of CYSF speaker Marshall Golden.

The final area of concern indicated by the student representatives is the isolation within which the CYSF Executive formulates policy. Of the five college representatives, two were generally pleased with the Executive's efforts. Karin Barry said, "I assess the performance of the student Executive as being exceptionally good, especially (Finance Director Nadine Changfoot."

However three of the five were not too thrilled with the way the CYSF Executive operates. Gary Tarquini of Winters said that "some (people) at Winters believe that the CYSF provides unnecessary services." He cited the typing service as such an example, and felt more time and energy should be devoted to the Student Centre and investigating the proposed rise in intramural fees.

Itwar of Winters also feels that the student representatives are not adequately involved in the process. She sees it as the CYSF Executive forming its own policies, without Council, and then passing it on to the student representatives.

"Individually they do a good job," Shibou said, "But they could give me advanced contact with what they're doing, before or while they're doing it."

The attitude of the student representatives towards their jobs and responsibilities can be best summed up by Tarquini and Shibou. Tarquini said, "If you want to have a good time (at York) you can. You just have to do it." Shibou added that "yes, you're overworked, yes, you don't get any recognition but you do this because you like this."

With undergraduate student government at York entering early adulthood at age 21, growing pains are evident. They are evident in the imperfect communication network to and from students; in the Administration's influence on students and their government; with the desire to expand and develop a Student Centre; in the ineffectual Council meetings, and in the insular policy form-



George Johnston

ing procedure of the CYSF Executive. Yet there is a silver lining in these dark political clouds, as improvements have been made in this year's Council in addition to improved performance of the Executive.

The theory of tabling reports 24 hours in advance is grand, but the practice is not. When the practice matches the theory, inefficient communication (the greatest hindrance to effective government) will no longer be a problem; more informed student representatives will mean more effective student government.

Editorial

Administration ignores rights of York students once again

York students returning from Reading Week were greeted with an unexpected 'gift' from the President: new legislation governing non-academic student conduct.

While portions of the regulations (such as the establishment of a Student Complaints Centre) mark a significant improvement over old policies, some disturbing changes have been made regarding students' rights in minor infraction cases. What's more, students may not even understand the serious implications of the new procedures, because they were not adequately notified of the proposed changes in the first place.

The new rules grant unreviewable authority to Local Hearing Officers dealing with minor offenses. Where before a student had recourse to appeal an Officer's decision, no such provision exists now. Furthermore, Local Hearing Officers can impose sanctions as serious as \$100 in fines, or removal of a student from residence.

This dramatic reduction in student rights is frightening in light of the fact that the Administration did very little to properly inform the York Community of its intentions. Granted, submissions from the student body regarding the matter were requested by the University over the past year; however, no public debate of the final regulations was allowed.

The Office of Student Affairs published an announcement concerning the recent legislation in *Excalibur* on February 26, three days after they came into effect. Students were informed that new regulations had been implemented, but were not told what they contained. Only the new Student Complaints Centre was advertised. How can students effectively respond to a regulation that has already been ratified? Once a new policy is instituted, the Administration is under no obligation to change it, regardless of outside protest.

Concerns have already been raised by members of Osgoode's Community and Legal Aid Services Programme (CLASP) regarding the dubious legality of the new regulations. The President's delegation of absolute authority to Local Hearing Officers runs contrary to the York Act, which explicitly states that the President must maintain a supervisory role in the York Community, according to Marshall Swadron, a supervisor at CLASP.

President Arthurs has refuted this claim, saying that he received two legal opinions on the matter—one of them his own—and the regulations contain nothing which is contradictory to the York Act.

And while Arthurs admits that the new measures are vague, he believes they are sound, and insists on maintaining them. If the procedures don't work, Arthurs said, he's prepared to say that he made a mistake.

With students possessing no recourse to appeal, and possibly facing the stigma of a criminal record, can we afford such experimentation? An open forum should have been held before the final regulations were proclaimed. As it stands, students' rights have been profoundly diminished, and one has to wonder if this is the continuation of a worrisome trend set by an unconcerned Administration.

Asbestos Scandal



PHYSICAL PLANT'S AFFORDABLE SOLUTION TO THE OSGOODE ASBESTOS PROBLEM.

Letters

Letters to the Editor are welcome, and should be sent to 111 Central Square. All letters should be double spaced and preferably typewritten. Although *Excalibur* may withhold names of correspondents in extenuating circumstances, all letters must be signed and include the writer's phone number for verification. Anonymous letters will not be published. *Excalibur* reserves the right to edit letters for length, and to withhold all correspondence which is of a libelous nature.

Canada has no united culture

Editor:

I am writing in response to an article in Feb. 26 *Excalibur* entitled "Conference looks at consequence of putting culture on free trade table." I would also like to relate this article, to help clarify my point, to a past letter written by a gentleman who had complained about the so-called "flag etiquette" at this institution. In my opinion, both demonstrate how we in Canada clearly abuse and misinterpret the true implications of cultural sovereignty.

The "Flag" letter, as I will call it, commented on the way the security staff at York habitually raised and lowered the flag at the wrong time of day, at times forgetting to raise or lower it at all. This action pointedly demonstrates how we Canadians truly feel about our cultural sovereignty. We will not even respect the very symbol which unites us together, never mind try to understand what our cultural sovereignty truly means.

Cultural sovereignty in Canada has become a phrase to catch the very diverse and fragmented cultures which the policy of Multiculturalism has enabled to spring up. We in Canada do not have a united culture. We have our Italo-Canadian culture, our Serbo-Croatian-Canadian culture etc. What kind of culture is this? This is just a mish-mash of immigrants clinging to their homeland and traditions, conveniently forgetting that it was Canada that gave them their refuge from wartorn homelands. A Canadian culture, unless you want to speak of tolerance for these diverse groups, has not developed.

How then I ask, can we Canadians

justify our "concern" for giving up our cultural sovereignty when we, especially here at York University, continually disregard the very symbol of our identity?

Finally, I would like to respond to the statement quoted from Calvin Rand, that said "the people of the United States hardly know what the word cultural sovereignty means." On the contrary, I see the American people as a group who are fiercely loyal and patriotic, who have learned from history of their country and who have demonstrated this loyalty by understanding that they are Americans first, that it is America which is their home and that it is the development of American culture which is the important uniting force for the people. I feel that instead of Canadians being frightened of any total inundation of American culture, it is the Americans who should beware of entering into any agreement with a country who will not unite itself and present to the rest of the world a truly national cultural sovereignty.

Lisa DeSprit

Pritchard evades issues raised

Editor:

Re: William Pritchard's letter to the Editor "Safer Sex group clarify mandate" (*Excalibur*, March 5).

I must begin this letter with a confession: upon reading Mr. Pritchard's letter, I was favourably impressed with his organization's laudable efforts to raise the issue of AIDS to a higher level of public awareness. Upon re-reading the letter, however, it became increasingly clear that Mr. Pritchard has chosen, with one exception, to not directly address the issues I raised in an earlier letter to the Editor. It is for this reason that I take this opportunity to

respond to his opinions, some of which distort the true meaning of my criticisms and suggestions.

To begin, I would like to emphasize that I did not criticize the mandate behind which "Condom Day" was organized. Indeed, at no time during my letter of February 26 did I suggest that the Lesbian and Gay Alliance was not "aware of the seriousness of the health crisis posed by AIDS." I am aware, however, that the Gay Alliance is especially concerned about the disease since approximately 80% of Canadians afflicted with AIDS are homosexuals or bisexuals.

My real bone of contention stemmed from the events that actually occurred on Condom Day. To his credit, Mr. Pritchard has adequately explained the motives behind the "Captain Condom" suits, although I still believe they were somewhat inappropriate for the occasion. Left unanswered, however, was my contention that Gay Alliance organizers had, when given the opportunity, discussed issues entirely beyond their mandate for Condom Day. By not rebutting such a view, Mr. Pritchard has only reinforced my belief in this regard.

I question Mr. Pritchard's true sincerity when he invites suggestions or constructive criticism on behalf of the Lesbian and Gay Alliance. In my earlier letter, I suggested that *Excalibur*, CYSF and the York University Administration should co-operate in dealing with the spread of sexually transmitted diseases. I felt that such a proposal would generate a greater level of support among the York student body than would an AIDS information campaign headed by an organization which often seems to be more effective at creating controversy than in solving problems. This being the case, Mr. Pritchard should have at least considered such an

cont'd on p. 7

excalibur

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(Due to the approach of Purim and St. Patrick's Day, we have postponed Super Hero Alter Egos; We hope you've enjoyed Danny Kaye Characters & 76-79 Punks; next week: Famous Irish Playwrights & T.B.A.)	

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option rather than entirely ignoring it as he did in his letter.

Mr. Pritchard's response to criticism is also less than adequate. His claim that he merely intended to "respond" to my letter of February 26 is not substantiated by the following examples:

First, I argued that "... 'Captain Condom' suits ... detracted from the seriousness of a growing disease (AIDS) for which there is no known cure."

Mr. Pritchard's rebuttal clearly distorts the meaning of my comments: "The committee is certainly very aware of the seriousness of the health crisis posed by AIDS. As a matter of fact, it was this awareness which led us to form the committee ..."

Secondly, I began my earlier letter by stating: "I would like to protest the apparent endorsement of 'Condom Day' in the February 12 issue of *Excalibur*."

Mr. Pritchard responds: "I applaud and thank *Excalibur* for its contribution to making Condom Day the overwhelming success that it was. Our goals and expectations were far exceeded ..."

In both instances, Mr. Pritchard makes only passing reference to my comments and uses them simply as starting points for numerous well-disguised public relations gestures throughout his letter.

Based on such evidence, I remain unconvinced that the Lesbian and Gay Alliance is truly as "profoundly concerned" about the entire York student population as Mr. Pritchard claims. Perhaps this newly discovered "concern" attests as much to the persuasive impact of CYSF funding as to any real interest in the well-being of the average student. If indeed the financial clout of the Student Federation was, indirectly, partially responsible for events such as Condom Day, it raises the question: could the CYSF (and York University Administration) not better fight AIDS by directly funding an information campaign against the disease?

Kevin Marshall

Factual mistakes plague review

Editor:

I would like to respond to Loren Arduini's review of *The Suicide*. I am not commenting on Arduini's opinion of the play, nor on the quality or usefulness of the review, but rather

on the mistakes the piece contained. As the dramaturge for the show, I spent six months doing research and other work on the play, and I feel that I am therefore qualified to correct a few things. The assumptions Arduini made could have been clarified by myself, the director, or the assistant director.

First, Semyon Podsekalknikov is not a "peasant." He is never described as such in the script; he lives in a Moscow tenement. It follows that his friends cannot be "villagers." Nowhere in the script does it say that Semyon owns his flat: no one in the USSR in 1928 owned an apartment, instead they rented from the government.

The musicians who took part in the show were not "in Russian costume," they were dressed as Gypsies, and there is a difference.

The caption beneath the group picture claimed that those pictured were choosing the method of Semyon's suicide. They never did this. What they did argue over was the note Semyon was to leave behind.

Semyon never proclaims during his argument with his wife Maria "that a man is worth nothing if he cannot be of any use to his country." Such a selfless, pro-revolutionary statement that gets the suicide story going is "are you after my last breath? You'll get it." Semyon never blames his suicidal state on the "economic crisis and confusion in the country." He blames the government for his difficult life and unemployed status. The government seems to have forgotten that it promised everyone everything they needed.

The script used in our production was not "an adaptation of a French version of the script with an added Russian emphasis." The translation that was used, by George Genereux and Jacob Volkov, was translated into English directly from the Russian. The contribution of Yanina Gotsulsky was to change some words and phrases to produce a more literal translation, free from non-Russian idioms. We never even saw a French translation. Who said the original scripts were destroyed in 1932? The play was banned, has never been published in the USSR but underground copies of the play were distributed. I found no evidence that scripts had been intentionally destroyed.

The review failed to mention a few important names: who directed the

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Only divestment can show true stand against apartheid

By DAVID BROWN

David Brown is the treasurer of the York Student Movement Against Apartheid.

March 21 is the International Day for the Elimination of Racism. Prior to this, the York Student Movement Against Apartheid (YSMAA) will be holding an educational week on South Africa, March 16 to 20 in the Bear Pit in Central Square.

This University has over 17 million dollars invested in companies with holdings in South Africa, a country in which over 35,000 people have been arrested over the past two years. More than 2,500 have been shot by police in the streets, very many of these are students under 18 years of age. Hundreds more are simply missing, feared dead or interned for unspecified periods in government "re-education" concentration camps.

Our Board of Governors and the Pension Fund Board of Trustees have passed motions appearing to agree with divestments but which actually give no mandate for any action. How do you feel about this? If you want to know more come and visit our table, watch the films and videos and make up your mind. The viewpoint of YSMAA together with the campus trade unions is for a total divestment of every blood stained

dollar.

Safe in Canada, academics and politicians discuss whether to divest while in South Africa school students are being shot dead for complaining about teacher-pupil ratios of 60 to one and higher. While they and their parents are denied citizenship to the country of their birth and detained or simply shot for daring to ask for the right to vote, our University continues to financially support this racist system. The African National Congress (ANC)—the liberation movement of South Africa—has called for total sanctions. The late ANC president, Chief Albert Luthuli, when awarded the Nobel Peace Prize in 1960 called on Western governments to invoke sanctions. His call was then ignored. Today the ANC is seen by the vast majority of South Africans, both Black and progressive Whites to best represent their interests and aspirations.

The recent Commonwealth Eminent Persons group acknowledged the ANC as "a government in exile." Brian Mulroney has offered to meet the current ANC president, Oliver Tambo, and yet the politicians and academics are still discussing whether "to divest or not." The people of South Africa are calling for divestment. Why is it that when an oppressed nation calls for sanctions to be placed upon its government do

we assume we have the right to decide if this is in their best interests? Would you be thinking twice about taking positive action against a Black minority government that was behaving in the same murderous fashion as the apartheid regime?

York students should do all they can to push for divestment and to support the ANC. You can make cash donations to support the ANC Freedom College in Tanzania, East Africa, which caters to students who have fled from the terror of racism and oppression. We will also have a week long collection for non-perishable food and clothing.

Films and videos will be shown throughout the week between 12:00 and 3:00 p.m. in the Bear Pit in Central Square. Movies such as *The Freedom Charter* (Monday), *Six Days in Soweto* (Wednesday) and *Choosing for Justice* (Friday) will be presented. Videos to be shown include Winnie Mandela (Tuesday), Nelson Mandela (Thursday) and Sun City (Friday).

On Friday night in Vanier College, we will be hosting a Dance Down Apartheid party. The money raised will also go to the memorial scholarship fund for Esiri Dafe-whare, a York graduate student who was a poet of great talent and until his untimely death, president of the YSMAA.

ELECTIONS FOR EDITOR TODAY AT 3:00 P.M. SHARP

All eligible voters must attend the candidate screenings to vote in this year's election. Voting will take place for one hour immediately following the screenings and from 10:00 a.m. to 2:00 p.m. on Friday.



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March 14

Water's Edge Cafe

York Quay Harbour Front/235 Queen's Quay West

Megillah Reading
8:00 p.m.

in "Meeting Room" (upstairs)

DANCE!
8:30 p.m.
Cash Bar

Call Jewish Student Federation at 736-5178

Tickets \$5

Clubs page sponsored by the York Student Federation

Michael Latchana
Social & Cultural Affairs

THIRD WORLD FORUM Food and Hunger Week

Mar. 16 - 20

Mon. 16th

11 am Opening Ceremony in East Bear Pit dancing, poetry, music, animated shorts - "Hunger"; Exhibits "The Tilt"

2 pm. Movie - "The Face of Famine"

4 pm Lecture - 'Legal right to food' with Sydney Taggart, Graduate Student

Tues. 17th

1 pm. Movie - "September Wheat"

3 pm Lecture & Slide Show - Christopher Adler, Stop 103

5 pm. Lecture - Kirk Atkinson, "Social Organization on Agriculture in Cuba"

Wed. 18th

1 pm. Movie - "Global Assembl Line"

4 pm. Movie - "Roots of Hunger, Roots of Change"

5 pm. Lecture - 'Roots of Hunger' with Prof. Penny Van Estenick

Thurs. 19th

12 noon Movie Series - "The Land - A new priority."
"Tools of Change"
"Mozambique"

6 pm. Lecture - "Surviving the Ghanian Crisis - Case of a Rural Community" with George Dei, Ph.D. Student

Fri. 20th

11 am. Closing Ceremony in East Bear Pit, Exhibits, Speaker from Oxfam (tentative)

There will be discussions and a chance for audience participation at each programme.



1987 FILM SERIES PSYCHOLOGY STUDENTS' ASSOCIATION

'Three Approaches To Psychotherapy I'

Part I **DR. HANS STRUPP**
His Psycho-Dynamic Theory
(45 Min., 1986).

When: Monday, March 16th, 5-6 PM
Where: Thursday, March 19th, 2-3 PM

Film Library Screening Room,
Scott Library
(downstairs from Circulation)

**March 18th will be last meeting of
PSA. We will have elections for
next year's executive.**

PSYCHOLOGY STUDENTS' ASSOCIATION

Iranian Students' Association of York University

proudly presents

Persian New Year Celebration

Saturday March 21, 1987
Winters Dining Hall
York University
Lic. Under LLBO

Dinner & Dance

Tickets:		
	Members	Non-Members
Dance & Dinner 6:30	\$10	\$12
Dance Only 8:30	\$5	\$6

**Tickets Available at
York University - Central Square
March 9, 10, 11 and 12 (11 a.m. - 3 p.m.)**

ALL TICKETS SOLD IN ADVANCE ONLY
(LIMITED CAPACITY)

NO ADMITTANCE UNDER
THE AGE OF 19
(I.D. Required)

The Caribbean Students' Association is pleased to announce its Cultural Show 1987, on Saturday, March 28th, in the Burton Auditorium; for further info. concerning tickets, etc., call 736-2100 ext. 8621.

Theme: "New Paths"

YORK CHEMISTRY CLUB

presents

The Art
and Science of
Making Beer
with Prof.
Mary Richardson

rescheduled
Fri, Mar 13, 1987
5 pm Stedman A

Beer tasting
to follow

WOMEN'S CENTRE and Drop-In

South 156 ROSS
(across from the Faculty Club)
Resources and referrals for
everyone.
Library on women's issues
"Drop-in" for women



FEDERATION OF INDIAN STUDENTS "HOLI CELEBRATION"

Thur. Mar. 12th/87.
Time 3 - 7 pm.

ATKINSON RESIDENCE
BSMT. Party Room

ALL ARE WELCOME!

THE FEDERATION OF INDIAN STUDENTS would appreciate any budding writers to send any letters, poems, thoughts, essays, etc. to be included in our newsletter. Send submissions to 201B Founders. (Themes: Indian).

THE YORK STUDENT MOVEMENT AGAINST APARTHEID announces its "Anti-Apartheid Week" campaign, from Monday, March 16th - Friday, March 20th. There will be films, slide shows and poetry in the West Bear Pit. Come out and support the Struggle against Apartheid.

YORK UNIVERSITY SPORT ADMINISTRATION ASSOCIATION PRESENTS

CAREER DAY WEDNESDAY MARCH 18

IN PHYSICAL EDUCATION, RECREATION AND SPORT ADMINISTRATION

9:00 AM Peter Tildus University of Toronto "CAREERS IN PHYSICAL ED." Metropolitan Track Centre Meeting Room	10:00 AM George Duffield Chairman, Highfield Communications "CAREERS IN SPORT MARKETING" Metropolitan Track Centre Meeting Room	11:00 AM Garry Adams Ministry of Tourism & Recreation "CAREERS IN RECREATION" Metropolitan Track Centre Meeting Room	12:00 PM Peter Jensen York University Oshawa College "CAREERS IN SPORT PSYCHOLOGY" Metropolitan Track Centre Meeting Room
1:00 PM Dan Matheson CTV Sports "CAREERS IN SPORT BROADCASTING" Metropolitan Track Centre Meeting Room	2:00 PM Richard Dressler V.P., Bally Mairle Fitness Centre "CAREERS IN THE FITNESS INDUSTRY" Metropolitan Track Centre Meeting Room	3:00 PM George Gross Corporate Sports Editor Toronto Sun "CAREERS IN SPORT JOURNALISM" Metropolitan Track Centre Meeting Room	4:00 PM Dr. Doug Shanks Career Centre "RESUMES; HOW TO MARKET YOURSELF" Metropolitan Track Centre Meeting Room

ADMISSION FREE ????

PLEASE BE ADVISED

There was one omission from the positions available in this year's CYSF General Election.

Student Representative:
RADIO YORK BOARD OF DIRECTORS

Please excuse any inconvenience

CLUB INTRAMURALS continue....

Volleyball: March 11th 6 - 8 p.m.
March 12th 4 - 8 p.m.
Indoor Soccer: March 18th 4 - 7 p.m.
Basketball: March 16th 4 - 7 p.m.

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play? Who designed it? Only one actor was mentioned, in the picture caption—who were the other important players?

I feel I must explain for Arduini the white-face makeup of some of the characters. If Arduini were thoroughly familiar with theatre, she would have known that the exaggerated makeup of these actors matched their somewhat enlarged acting style, and the single-mindedness of their characters. They are really caricatures—archetypes of the groups they represent. The very "theatrical phoniness" criticized is what was intended—the makeups weren't supposed to be realistic. The three main characters are real people—they are fully developed and well-rounded characters, and that is why their makeup was realistic.

Another comment I feel I must make concerns the lack of Russian accents in the show. If Arduini had seen many plays in which false accents were used, she would have realized that it is almost always a mistake for an actor to affect an accent. How were we to develop the same Russian accent in 19 actors? Accents would only have been a hindrance to the actors and a distraction to the audience. It is understood that the characters are speaking Russian, not English. Accents are things we sometimes hear when people aren't speaking their first language, or are from a different region than the listener. Semyon and his friends are all speaking their mother tongue, and are all from the same area—accents would be inappropriate in this context.

I have one last correction. Who said that vodka consumed during the banquet was home-made? Prohibition was lifted in the USSR in 1925, and the play is set in the 1920s. The party takes place in a public restaurant, so there is no need to assume the vodka to be home-made.

I would like to thank Loren

Arduini for the acknowledgement of all the work so many people did on *The Suicide*, but perhaps in future reviews she could refrain from making needless assumptions and errors by doing a little homework and checking with those who know the play.

Donna Dawson
Dramaturge, *The Suicide*

Suicide review is "misleading"

Editor:

I am writing in strong response to a ridiculous review of the Theatre Departments' fourth year production of *The Suicide*, which appeared in your February 26th issue.

References to the play as "well thought out," to the music as "a nice touch," to the set as "well designed and well constructed," to the lead roles as "well executed," and supporting roles as "a job well done," emphasized the lack of any knowledge of theatre on the part of Loren Arduini.

This farce of a review is exemplified by its two key criticisms: 1) reference to the "heavy" make-up application on some of the characters as "irritating," and by the even more ignorant advice that

2) "Russian accents would have added much to the flavour of the play."

In the first place the director's choice of Commedia del Arte style is completely missed by your critic. I was immediately struck by the exaggerated clown-like make-up, gestures and poses which effectively supported the satiric comment on the values held by the members of such a society. Having the main characters painted more realistically created a stark contrast between the real dilemma and situation of the main character(s) versus the inauthenticity of the values of the masses. This clever choice was hardly an "uneve-

ness" as Arduini so ignorantly named it.

As for pronunciation, anyone with a smidgen of training will tell you never to attempt an accent when the characters are all supposed to be speaking their own language. In fact, the whole reason that this play can come so alive today is due to its universality. Furthermore, particularly impressive was the extent to which the abundance of tricky multi-syllabic character names naturally roled off the tongues of every actor with such ease.

After four years as a student in the theatre department, I do not feel that I am exaggerating when I say that this was the most polished and professional performance I have ever seen put on by a fourth year class.

What surprised and disappointed me most about *The Suicide* was that *Excalibur* could have printed such a shallow and misleading review.

—Valerie G. Tunis

OUR WRITER RESPONDS:

A review is merely a subjective observation of the production that is presented to the public at large. It is mostly opinion, with a few technical criticisms made here and there to state how the production may have been improved. Most of your criticisms were trivial and technical in nature. For a general audience, these details are not the deciding factors which determine whether or not the play was good or bad.

It may be that in taking a broader and more general view of the play that I have misled readers from the "facts" as you state them. The "facts" that your point out were not apparent in the production, but let me clarify a few points you criticise.

Semyon Podsekalinov is not a peasant per se, but he is of the same low income group that many citizens of the USSR found themselves at this time. He lives in Moscow in a flat or tenement; the distinction is not clear

from the stage setting. Whether he owned it or rented it from the government was also not stated in the play, or the production notes. In fact it is not true that, "no one in the USSR owned an apartment, instead they rented from the government." You contradict yourself because in the production notes you state that, "Some private housing was given to workers..."

I, like many others, cannot tell the difference between a Russian and Gypsy costume. Since it did not state anywhere in the programme, the play, or the production notes that these musicians were in Gypsy costume, I assumed, like others would have, that they were Russian costume.

The statement that, a man is worth nothing if he cannot be of any use to his country (which you put in quotes), was not put in quotes in the review because I knew it was never stated in the production. I did not say it was actually said. I intended to emphasize the uselessness Semyon felt because he was unemployed in the USSR.

Semyon blames the government for not being able to find work for him, due to the economic crisis in the country. If you know anything about political economy, you know that this situation was directly the result of the government's planning of the time.

I was mistaken as to which version of the play was used. The fact that the production notes stated there was a lack of an original script after it had been banned by the Censor Board led me to believe it had been destroyed. My apologies are extended for this error.

I still feel the exaggerated makeup on the supporting cast was unnecessary and distracting because the dialogue was enough for the audience to know that these characters were archetypes of their respective groups in society.

The lack of accents is justified for the reasons you have stated and were

ones I also stated in my review before it was edited, something you were not aware of.

Finally, the vodka is described as homemade to emphasize that the vodka was domestic. There is no evidence that the vodka was not home-made because in Russia, like other European countries at that time, citizens were permitted to bring their own liquor into a public establishment.

Thank you, Ms. Dawson, for taking the time to clarify some points in my review and for voicing your opinion of it.

—Loren Arduini

Fencing coverage is greatly lacking

Editor:

Nothing would give me more pleasure than to write a letter congratulating *Excalibur* on its excellent coverage of the men's varsity fencing team. However, this is not to be the case. Throughout the season our only exposure was what we had basically begged for. We would be told that writers would cover our event, but the only information *Excalibur* would receive was what we offered. We would complain, only to be blown off by what I think were poor excuses—lack of space, or that events not held at York would not be given full coverage.

The root of the problem has to do with *Excalibur's* choice to cover the high visibility sports such as football, basketball, hockey and volleyball over the lesser known sports such as fencing, curling and synchronized swimming. While it is not my intention to criticize these 'primary' sports, they would frequently receive more space after placing fourth than a secondary sport placing first in two separate tournaments held within the same week.

This year's fencing team has done better than the past 20, taking the

cont'd on p. 10

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Letters Cont'd

cont'd from p. 9

OAAA gold medal for team foil, silver for team sabre, and an individual silver medal in foil for Philip Soffe. Mr. Soffe did not even receive mention in your 'sports briefs.' Our improvement over last year was excellent although one would not know from your reporting.

There has been no 'real' attempt to report on these secondary sports, they are constantly relegated to sports briefs. If you continue your trend then you will have succeeded in developing an elitist sports section devoted exclusively to the crowd drawing sports. Our battle for exposure and equal recognition is a constant uphill one, and you only hamper our attempts. I certainly hope that future editors of *Excalibur* will devote more space to these teams which form an integral part of York's inter-university athletic programme.

I would like to say that *Excalibur* is York's true community newspaper and not just the voice of a few highly visible groups. I honestly and very sadly feel that the paper is indeed heading towards that direction. Please do something to change that trend.

Warren Kotler
Captain, Varsity Fencing Team

the same advertisement, with no particular emphasis on any one area or profession. It was the CUSO Regional Office in Winnipeg who used the words 'high priority.' Similarly, your reporter states that we were originally to go to Mozambique. While Mozambique had been mentioned as a possibility, it was never a definite placement as the article intimates. Finally, it was in December 1985 that we were accepted by CUSO, not February 1986.

These inaccuracies may seem somewhat trivial, but I am not just 'nit-picking.' Journalism at any level should be considerably more accurate than this example has proven to be.

Incidentally, I find it interesting that your reporter only interviewed a CUSO coordinator at the regional level, and no one at the National Headquarters in Ottawa, which after all is where all final decisions and placements are made.

—A.V. Coals

Lawrence backed by fellow artist

Editor:

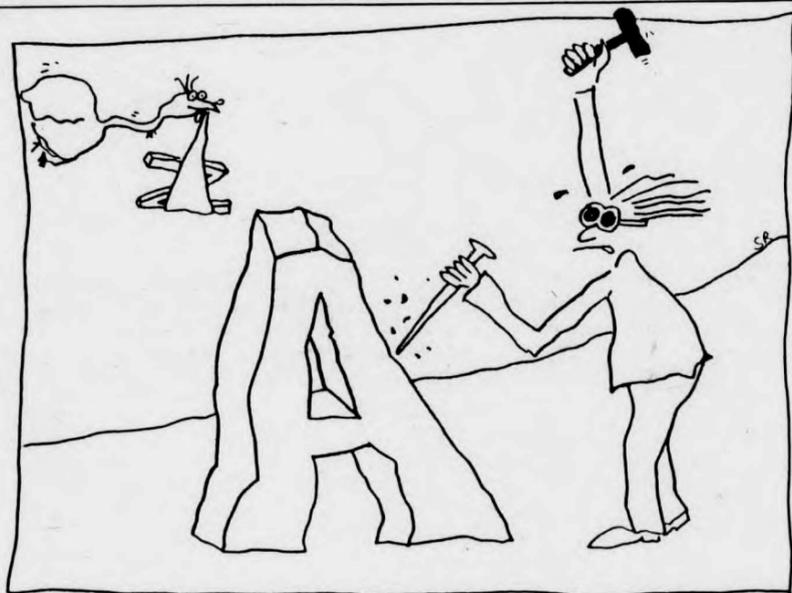
Re: "Our Writer Responds" to the letter from Donald Lawrence (February 26).

Firstly, I don't see why it was entirely necessary for *Excalibur* to have Ken Keobke give a personal history of himself in order to justify his criticisms of the visual arts display at the Fine Arts Festival (re: Sock Art, Feb. 12). Although Don Lawrence did mention that "ignorant comments were abound" in the original article, one's perception of whether or not this was the case should not change upon knowing that how many art departments and universities your writer has attended. Furthermore, at no point in Lawrence's letter did he say, as Keobke suggests, that it was the public who were ignorant (about art) but referred only to the comments made by the particular reviewer at hand. That Keobke, in order to defend his own position, would deliberately evoke a false antagonism between the artists in the show and their audience I found to be only slightly amusing.

As for the exhibition itself, I would like to extend my appreciation to all those of my fellow students who made the effort not only to organize the visual arts display, but who were also involved in the many other activities which comprised the week long event. For this was very much an event and not just a show (or even a pretend show as it was sarcastically referred to by Keobke). It was all very well and good for your critic to display his dexterity by picking out the better pieces of work from a large and varied exhibition while delegating the rest to the trash heap. However, when the independent works themselves are no longer necessarily the only focus of activity, such critical exercises tend to become pretty much beside the point. What the Festival presented was an opportunity for all visual arts students, irrespective of their level of achievement, to show their works in a very unpretentious manner. That Keobke was disappointed by what was shown, perhaps partly because he claims to have been misled by the title "The Dean Sends Her Best," seems to me to be a very superficial kind of criticism.

Doing art work involves more than just showing a well presented product that is suitable for viewing in a gallery. It involves a constant process of discovery and learning but most of all it requires the interaction of personalities and ideas and experiences. This is particularly the case in a university environment. So when a group of students make an effort to stimulate some involvement on the behalf of their department, I don't think that they are being ignorant (this being a charge that Keobke makes against the organizers) but are instead providing a well-

cont'd on p. 11



excalibur typesetting

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WRITE COUPON

cont'd from p. 10

come alternative to the regular structure of an art program.

Having this in mind, I fail to understand why Keobke is so hostile to the notion that even visual arts students need to have a little fun with their work once in a while and leave some of the pretensions of the art world behind. No disclaimers should be necessary in order to have bad and good works displayed alongside one another. Far from "encouraging trash," this kind of juxtapositioning allows everyone involved a chance to benefit from one another's achievements as well as mistakes. I would also assert that this was not just the case for the student artists but for the interested observer as well. I can't bring myself to believe, therefore, that the exhibit was as much an affront to the public's good taste as Keobke endeavours to make it out to be. In view of this, I feel compelled to say that his remark that the show revealed only the ignorance of the students was an extremely stupid thing to say and that his singling out of people to insult to be both very unfair and not too critically astute.

Finally, I do not appreciate either being goaded by the *Excalibur* writer's sarcasm into having to feel that it was at all necessary to write this letter. But it seems that Keobke somehow feels a need to further irritate the students in the Visual Arts area by claiming that Don Lawrence must be a "renegade" among the "mass of York artists who support my views wholeheartedly" because he was the only one who bothered to send in a letter. Well, Don Lawrence may be a renegade but I can assure Mr. Keobke that there are at least a few other "York artists" who certainly do not agree with his views nor respect his opinions.

—Allen Ash

Write On with a W not piloted solo

Editor:

Not meaning to sound like a sour grapes type griper, but, Deena Linsky is the CO-producer and CO-host of Write on With a "W". While she is a competent and creative individual, she is not steering this ship solo.

To clarify further, Write on with a "W" is not a poetry hour. We are involved in all aspects of writing, both at York and off-campus. We feature interviews and readings with writers, editors, publishers, and poets of all descriptions, including sound poets and performance poets. Since January we have interviewed

Clara Thomas, bp nichol, Alberto Manguel, and Stuart Ross, to name a few. On future shows we will feature a series on independent presses, such as *what*, *Sidd*, *Yak*, *Existere* and many more. Our show is Wednesday evenings at 5:30 p.m. Anyone interested in further information can contact Mary Jankulak or Deena Linsky at Radio York, 736-5293. John Groman is the technical producer of Write on With a "W".

Mary Jankulak
Co-producer,
Co-host,

Write on With a "W"

Johnson's views quite destabilizing

Editor:

With regards to the article, "Peace Movement must help depolarize world alliances, retired General says," (*Excalibur*, March 5th) any person with a strong knowledge of the arms race would find General Johnson's comments quite destabilizing. It is here in this letter that I wish to argue some of his points.

Johnson said that the Geneva negotiations are often intentionally used by the superpowers to stall the arms control effort and secure deployment of a certain missile system, using the American INF stance during the early 1980s as an example to secure the deployment of Pershing 2's and Tomahawk missiles in Western Europe. What Johnson did not mention, (or, if he did, it should have been printed in the article to avoid a possible misunderstanding) was that the installation of 572 single warhead Pershing and Cruise missiles was to counter the 330 triple-warhead (that's 990 warheads) SS-20 missiles already installed during the late 1970s by the Soviets in the Western USSR, East Germany and Poland. To this date the installation of Pershing and Cruise in Western Europe is only half completed.

Johnson condemned the US for not joining the Soviet's unilateral test ban. It is interesting to note that during the five-year period prior to the Soviet announcement of their test ban (Aug. '80-Aug. '85) they conducted 127 nuclear tests to only 77 for the US. In order to emphasize this feat as part of his public relations campaign, Mikhail Gorbachev announced the moratorium 40 years to the day of the bombing of Hiroshima (Aug. 6th, 1945).

His statement that Canadian withdrawal from NATO and NORAD would "depolarize the world" by "coming out from under the alliance umbrella" is absurd. This, and our "peace" movement's objectives of

also refusing US ships and submarines and US bombers to use any waters and airspace, even in the event of an emergency is shocking to say the least. Making Canada "neutral" would be an incredible strategic gain for the Soviets and a great loss to the western democracies. North American exposure to a Soviet attack would be greatly increased. The full brunt of it would obviously come over Canadian territory and this in no way could prevent a strike on Canadian cities. The removal of North American defense systems would not aid the cause of peace, but only make war more likely.

—Michael Payne

York University Chapter
Canadian Coalition for Peace
through Strength

Appeasement is 'imbecilic' policy

Editor:

For fear of being accused of having tacitly approved of Susan Krajnc's unmitigated imbecility in the last *Excalibur* I feel I must respond. In her letter she suggested that peace with the Soviets can only be obtained through appeasement and that our security depends on their security. Anybody who believes that will believe anything. It's a shame that people can go through our education system and be so ignorant of history. By 1939 Hitler's Germany had built up a powerful military machine, annexed and occupied some surrounding territory and practiced warfare in Spain. We had the choice between Chamberlain's peace through appeasement and Churchill's peace through strength and deterrence. We chose peace through appeasement. The result: a Nazi-Soviet alliance sealed on August 23, 1939 (now called Black Ribbon Day) and World War 2.

How many people have to die before people like Susan Krajnc realize that appeasing totalitarian aggressors encourages them to take advantage of our weakness and goodwill? Appeasing the Soviets won't promote peace, it merely promotes an imbalance of power, which jeopardizes stability.

Following the signing of SALT I, America not only capped its missile production, but it actually unilaterally disarmed and handed Vietnam over to the communists. Was that enough appeasement to satisfy Susan Krajnc? Did the world become more peaceful? The result: over a million boat people risking their lives (half died according to UN statistics) to escape communist en-

slavement, genocide in Cambodia (my neighbour escaped from there, talk to him a few minutes and you won't think much about communism anymore), the Soviet Union underwent the most massive weapons buildup in history, a couple of new Marxist-Leninist states cropped up on the world map and the Soviets invaded Afghanistan, (just to mention a few events). 1.2 million Afghans have died since the invasion and Afghans who have escaped the tender mercy of the Soviet invaders are now the biggest refugee group in the world with several million in Pakistan. History shows that the more secure a totalitarian aggressor feels, the more our freedom and that of our allies is in jeopardy. War is much more likely when the Soviets are strong and we are weak, than if we maintained a balance of power.

If Susan Krajnc is going to continue to insist on peace through appeasement, I hope that she will insist that the Soviets appease us and start to share the same values that we do, eg: freedom of speech, assembly, press, religion, etc. . . . and the right to life and liberty. If the Kremlin shared our respect for pluralism and democracy the chances for a true and lasting peace would be much greater.

—Andrew Kavchak

Arabs slighted by Western media

Editor:

For the past few weeks York University was immersed in abundance of information concerning the greatest tragedy and genocide of the twentieth century—the Holocaust. Furthermore, avid *Excalibur* readers have also witnessed a number of letters to the editors concerning anti-Semitism. While all these letters were interesting and punaciously thought provoking, I believe they have failed to identify a fundamental problem.

Most western scholars, journalists, students and politicians understand anti-Semitism as solely being anti-Jewish. While being anti-Semitic does represent being anti-Jewish, there is another identity carried with it. That identity is anti-Arab.

The Arab people are also a Semitic people. They speak a language, Arabic, who's genesis or etymology is Semitic. This irrefutable fact is constantly subterfuged in western literature, academia and journalism and I am here to recapitulate what can be termed as the other anti-Semitism, that being anti-arabism.

The Arab people today live a curious life. In Israel where one million Palestinian Arabs live under occupa-

tion or Iron Fist Policy, have been intermittently tortured, harassed, killed and persecuted. Why? Because they are Palestinian whose crime is that they are proud of being Palestinian and they defend the rights of the Palestinian people for self determination.

Closer to home, the Arab population in North America have recently been victims of a rising anti-Arab racism and bigotry. In America today, not unlike the past, it's "de rigueur" to tar and knock the Arabs. Intermittent stereotypes, distortions, negative caricatures, diatribes and polemics occur. The field of literature, journalism and even the government have all profited from Arab bashing.

Private companies continuously use a "degenerated" and "destitue" Arab wearing the traditional garb, in actions of robbery, greed and violence in order to sell their products. For example, the Coleco toy company in both Canada and the United States have been selling a toy emanating from the Rambo series, called NOMAD. This toy is an Arab "terrorist" who has no home and is fighting on the side of evil. This product is being sold to children between the ages of six and 10. I guess they want to start early.

Canada, the country we love, is not without its share of anti-Arabism and anti-Semitism. The ubiquitous editorials of newspapers have a proclivity to itemize and characterize Arabs with terrorism, oil, greed and the "Islamic Bomb". They tend to equate all Arabs with Islam and ignoring the fact that there are Arab Christians, Jews and Muslims. In addition, they tend to lack perspicacity on Islam and its history, hence ending with the myopic perception of an "Arab Mind" and believing the Middle East as the origin of all evil.

While I can continue with the examples of anti-Arab racism and anti-Semitism, I believe I have stated my main points. As students we should come to grips with the realities of the Middle East and the meanings. Quoting from the *Excalibur* editorial of February 5, "The Holocaust is a lesson for the whole world, not just for Jews. A combination of hatred and indifference culminates into the death of millions. Knowledge of the past is more than essential, it is an obligation that cannot be shirked if future catastrophies are to be avoided."

Those words of wisdom should not be taken lightly. Those who preach this should practice this. Anti-Semitism wherever it occurs should be combatted whether it is anti-Jewish or anti-Arab.

Jerry Khouri

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FIGHTING STEREOTYPES

Leslie Arnold certainly does not strike you as a boxer.

The 22 year old Glendon student does not fit any of the stereotypes surrounding boxers. She is definitely not a stocky, musclebound, toothless savage. These, however, are the misperceptions with which Arnold has to deal.

A fourth year student taking a concurrent program in psychology and education, Arnold cuts a lonely figure in the male dominated sport. A boxer for four years, she is accepted as part of the amateur boxing fraternity but is tired of training only with men. Arnold is now looking to spread the boxing gospel to other women.

Raving about the physical and intellectual stimulation the sport gives, the future elementary school teacher started a women's boxing clinic last fall at the Thistletown Boxing Club in Etobicoke.

Arnold always had this unlikely interest in boxing because of her family. "My grandfather (Harry Arnold) was a coach; he trained in New York and he also coached the University of Toronto varsity team. He used to train with Tiger Williams, who's my great uncle, Sammy Luftspring, and all those guys."

"But how I actually got into training was because of a friend I had who was training at U of T and I used to help him hold his focus pads (large pads worn on the hands which the person training hits) . . . Eventually I got really bored so he started showing me how to hit the focus pads. It was a lot of fun and I started from there."

That was four years ago. Arnold has been training seriously in gyms for the past three and a half years, overcoming the initial skepticism

she encountered from her friends and coach.

"At first, I think people were really afraid I was going to get hurt. I've been in the sport for over three years now and I've never been bruised. You're working with coaches and they're not going to put you in a situation where you're going to get hurt, so those types of fears have dissipated."

Arnold does not remember any type of resistance to her involvement in sports. "My friends were amused (at first) but most of them think it's really great and they come to the gym to watch; they get a real kick out of it. Everyone's been really supportive and I never had to defend why I was boxing."

Arnold also received an amused reaction when she approached her first coach, Boris Gitman. "I had kept up with amateur boxing and knew there was a very famous coach emigrating from Russia. When he came here I approached him." Gitman accepted her as a student but Arnold had to prove herself before the Soviet emigré took her seriously.

"He (Gitman) just thought it was a joke so I had to do a lot of talking but he eventually took me on. I'd say the first two of three months I was with him he really didn't pay much attention to me but then they notice you're coming to train every day, that you're serious about it, and he started taking a lot of

interest in me."

Even with her family's history of boxing, Arnold is still confronted by people perplexed with her pugilistic choice. "Before I got into boxing I was semi-interested in fitness in general so I did the dancercise routine. It was fun but when you do that, or do weights, or a general workout, I felt I was working out for the sake of maintaining body shape."

"There's no skill involved in dancercise. There's slight coordination but other than that there's no real discipline involved. I may be biased but I feel the same way about weight training. I'm sure there is some skill involved in the lifting of weights but it's minimal. It's really the number of hours you put into it. Whereas in a sport, there is a real skill, a real discipline, there's a totally different element there than just training."

Arnold was seeking some sort of activity that was more stimulating than dancercise, both physically and mentally. Boxing was that sport.

"When I go to the boxing gym now, my goal is not to lose weight, my goal is to become a technically skilled boxer," Arnold says. "And because it's a real discipline, it's also a lot more intellectually stimulating. Boxing is a highly technical sport so that the more involved you get into it, the more you reach the point where you have to start refining everything you know."

So why not squash? It is a technical sport that demands constant refinement and a high level of skill to excel in. Arnold is quick to respond, giving the impression she's been asked this question numerous times before.

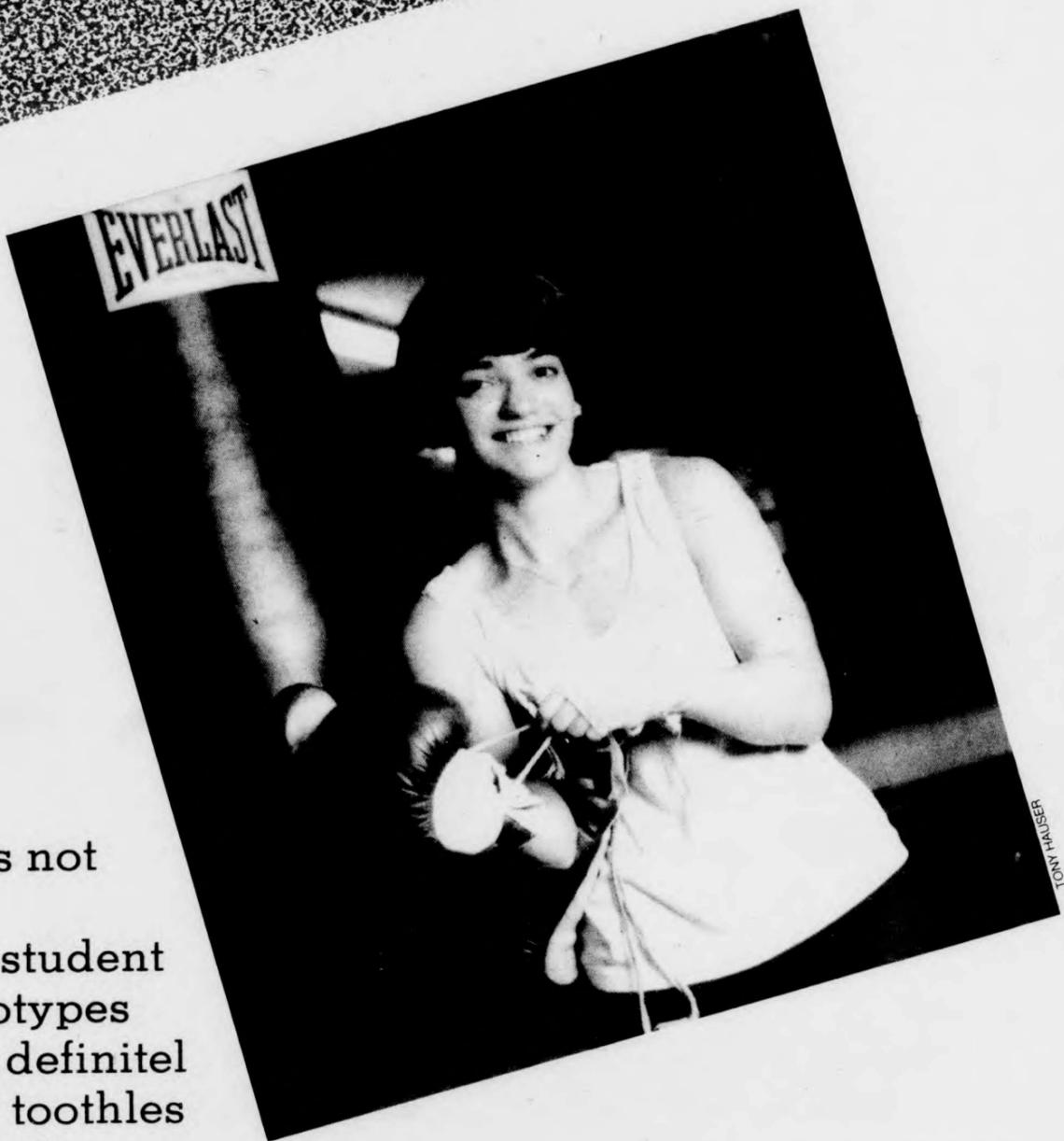
"(The difference between) boxing and squash, to me, is the difference between chess and checkers. There's definitely skill involved in checkers but chess is really intricate, there's a lot of thinking going on, there's a lot of concentration. The other reason is because of the nature of boxing, it's a lot more intense. If you make a mistake in squash, so what, you lose your point. If you make a mistake in boxing, you can get hurt."

The high stakes and the payoff that they bring appeal to Arnold. "If you manage to get through three rounds and you have fought a really good match, the type of feeling you get is a real euphoria. I don't know if a lot of people walk off the squash court feeling as if they're on Cloud Nine."

"When you walk out of a ring and you have had a lousy fight, it's tough, it's really tough. You can't blame it on your ball, you can't blame it on your racquet, it's just you."

Arnold is much like an ambassador for the sport; she worries about the negative image boxing has and constantly tries to clear away the misconceptions surrounding it. She is convinced that amateur boxing is the most physically and mentally challenging sport there is and wants others to see the light. Arnold does not want the poor reputation pro boxing has of brawling gladiators and high-rolling Las Vegas bookies to spill over onto the amateur side.

"There is a big difference between pro and amateur," Arnold says. "Because amateur boxing is involved with teaching kids and there's no money involved, they're much more strict with their rulings. You don't fight if you



TONY HANSEN

don't make your weight; within the first 10 seconds of a fight they will stop it if the referee thinks you're mismatched whereas in the pros it's sometimes very difficult to do because you have a lot of money on the line."

"I'm an ardent fan of amateur boxing because of the care that is taken with the kids. That doesn't happen in the pros," Arnold states.

According to Arnold, the be-all and end-all in amateur boxing is not the "knockdown," as it is in the pros. "In pro boxing a technical knockout (TKO) or a knockdown where you get a count (the boxer is down for an amount of time) is valued by the judges more greatly than a jab. In amateur boxing a jab is worth the exact same as a knockdown. All you have to do is make contact."

Arnold spent her first three years of boxing training and sparring with men, including Olympians Lennox Lewis and Asif Dar. But Arnold now wants to get other women involved in the sport and to that end she started a women's boxing clinic about eight months ago. It's run through Boxing Ontario at the Thistleton Boxing Club in Etobicoke every Monday, Wednesday and Thursday between six and eight p.m. where the women have the gym to themselves.

Training independently of the men is important, Arnold says, because different strategies of fighting are necessary. For men, the four elements in boxing, in order of importance, are speed, endurance, strength and technical skill (proper stances, co-ordination and intuition for example).

For women, however, "there's a totally different order," Arnold says. "We're built differently and we don't have the strength, so technical skill is the number one important element. Secondly, would be speed. Skill helps you with speed because it helps you exert the least amount of energy for the most benefit. If I have more energy, I'll have more endurance and I'll have more speed. (Endurance and strength are third and fourth respectively.) Strength is still important because you have to keep your opponent a little leery so they'll keep their distance," Arnold says.

By training with other women, Arnold is trying to avoid the inevitable social games that occur at a mixed workout. "There's a different atmosphere when you're just training with women. I know very well from taking dancercise and working out at different clubs that when there is a mixture of men and women, there are all sorts of different interactions and dynamics going on . . . When you're training with women, you're there to train. You'll meet the guys, but before or after you train. You don't have to worry about guys looking at you, making any type of remarks or trying to pick you up."

The clinic is basically meant "for women who are looking for something a little more challenging than dancercise, a bit more skillful, more intellectually demanding." It's also a lot more physically demanding, judging from the training sessions Arnold outlines.

Arnold trains four days a week for about two hours (for beginners the pace and length would not be as much). "It is the most rigorous

training of any sport and I'll bet my life on it," Arnold claims.

The session begins with a 45 minute warmup that in most other sports would suffice for the whole workout. The first 20 minutes consist of running laps and doing boxing exercises. "I may run a lap then do a duck walk for a lap (to strengthen the thighs) then run a lap while practising punching." The exercises for the next 25 minutes consist of neck rolls, "basic dancercise activities, plus exercises designed for boxing."

"The whole purpose of the warmup is to relax and get every single joint in your body ready for training. Boxing Ontario really stresses it and it is one of the things that eliminates a lot of the training injuries of other sports, like shin splints or . . . knees hurting. This type of thing doesn't happen in boxing if you're training properly."

During the main section of the workout, the boxers work on their punches and other skills using the punching bag, speed bag and wall bag, all the while being helped by their coaches. The athletes also do skipping, shadow boxing and sparring during this part of the training which lasts between 45 minutes and an hour. The exercise are split up into three minute rounds, with a one minute rest between each "so the training mimics the way it works in the ring."

The last 20 minutes is the warmdown made up of situps, stretches and more skipping. But after two hours of exhausting exercises, Arnold is ready for yet more punishment. "If you're training properly, you should feel that you

could do more when you finish training. Whenever I finish training, I always feel that I could do more, always. In the middle of the round, I feel like I'm going to die but with the minute rest (between rounds) you really learn how to pace yourself."

The training for boxing is primarily cardiovascular, but it also builds strength. Boxers, however, are not musclebound as they develop fast twitch muscle fibre through the use of light weights and many repetitions.

Weightlifters, on the other hand, work on slow twitch muscles fibre which gives them a heavy bulky look. The muscle in boxers is not really noticeable until they flex.

"For women, it's excellent," Arnold says. "You can get away with looking feminine and you don't look as if you're musclebound. I don't look big [she's 5' 2"; 115 pounds]. When you body build you carry around bulk. When you box, you don't, but I have a lot of muscle in my arms and shoulders. You really get toned, you lose the fat."

Arnold now has a small number of women training with her—one runs her own business, one's an education major like Arnold, and another is in her first year at York. Arnold would like to get a core group together, with which she can spar and put on exhibitions. As Arnold says, "It's time" for women to break down the barriers in this male-dominated sport.

Thistleton Boxing Club is located at 915 Albion Road (at Islington), five minutes from York by car, 15 minutes by bus. For more information, call 746-8868.



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If you want to vote in this year's Editorial Election, you **MUST** attend the candidate screenings today beginning at 3:00 p.m. SHARP. Voting will take place for one hour immediately following the screenings and on Friday between 10:00 a.m. and 2:00 p.m.



By LOREN ARDUINI

The York Dance Department presented its most prestigious event to date at the Harbourfront's Premiere Dance Theatre last week. This was the first year such a dance concert was held in the new downtown theatre made especially for dance. The event was made possible through the efforts of Juan Antonio, the dance department's first Artist-in-Residence, and Keith Urban, its chairperson.

The concert, Spring Dance '87, was in keeping with what Juan Antonio describes as "the tradition of combining the efforts of the students, faculty, and alumnae of the department"; a tradition which began with the department's 25th Anniversary celebration last year. Antonio and Urban are hoping that such a large scale event will become an annual one if response is favourable.

The performance opened with an informal introduction by Urban describing the aims and aspirations of York's dance department. The evening's program consisted of nine dance pieces, four of which were previously performed for the December Dance Concert.

York's dancers head downtown

Although each piece was unique in its composition, all used modern dance techniques with a touch of the neo-classical in a few.

The evening began with *Grasping Force*, a colourful work choreographed by Kerri Weir, a fourth year dance student. The complex and fast-paced piece, performed earlier in the December Dance Concert, was powerfully executed by the eight dancers. The energy and intensity of the work was well-suited to the pulsating beat of Jean-Michel Jarre's "Oxygene."

It served as a worthy appetizer to tempt the audience with a taste of what was yet to come. However, due to the complicated and perfectionist nature of the piece, flaws in its execution became apparent. Many of the dancers repeated the same mistakes made at the December Dance Concert; they were not perfectly synchronized when required, and some of their formations were out of shape.

The next piece, *Tango d'Octobre*, was one of Antonio's own creations. This dramatic duet, which premiered in New York in 1984, featured two York alumnae, Janet Aronoff and Fanny Ghorayeb. Since Aronoff graduated in 1978, she has worked with Toronto Dance Theatre (TDT) and Dancemakers. Now, Aronoff freelances with ConfiDance, a modern dance company Antonio founded in 1984 in Toronto.

Ghorayeb has worked with Les Ballets Jazz in Montreal and the TDT since she graduated in 1981, and joined ConfiDance in 1984.

Both dancers showed an expert ability to perform the powerful piece with utmost control and style. It was undoubtedly one of the best technically performed pieces in the show.

Tango d'Octobre begins with one minute of silence while the two dancers move slowly and slyly around the stage. When the modern tango music by Astor Piazzola begins, the duet performs a sequence of mirror-like movements. Here the dancers amazed the audience with their unity and well-coordinated control. It was a piece which being both beautifully choreographed and performed, was a tough act to follow for those succeeding it.

Out of my Hands, choreographed by York alumna Susan Cash, spotlighted dancer Andrea Smith, also a York graduate. The piece incorporates moves which are flowing, graceful and delicate. And Smith maintained good control throughout it while still being very expressive.

Denise Duric, a fourth year dance student, choreographed the avant-garde piece which followed called *The Verge*. This complicated and unique piece substituted music with the chanting of a poem by the dancers. Wilford Watson's poem, "Edward Munch Paints the High Level Bridge," is the basis of this dance piece which used a dozen dancers, mostly from fourth year. Dramatic group formations and staccato moves with an intense social message produced a bizarre piece which was both thought-provoking and very interesting to watch.

The final piece of the first half of the concert was the highlight of the evening. *The Last Word*, choreographed and performed by faculty member Gail Benn, is an enchanting and dramatic number which was well received by the audience. Benn's years of experience as a dancer was displayed in her graceful and expressive moves, executed with technical expertise. Her control over even the slightest move was mesmerizing as was the lead up to her powerful ending.

The second half of the concert was shorter in length and was less impressive than the first. It opened with graduating student Lisa Hopkins' *Skid*. This light and upbeat modern piece was refreshing to watch after the serious, dramatic pieces of the first half. It had the dancers humourously leaping about in colourful costumes. The piece was well-matched by Gershwin music.

Engravings, choreographed by graduating student Michelle Farwell, was a touching and romantic duet performed by Farwell and Roderick Johnson. The piece featured soft, flowing moves which contrasted with *Skid's* humour.

Meridian, the piece which followed, was directed by Tama Sable (formerly of Toronto Independent Dance Enterprise (TIDE), created by Paula Ravitz (co-founder of TIDE), and performed by Carol Anderson (artistic director of Dancemakers). All are York graduates.

Although Anderson is capable of better dance execution, she chose to overdramatize the piece with unnecessary theatrics and self-expression. The piece lacked substance and did not live up to its potential. As a result, the number looked boring and amateurish.

The finale was reserved for Juan Antonio's *Imago*, a piece originally choreographed in 1977 for the now defunct Louis Falco Company, which Antonio co-founded. The piece, set to Brahms' piano sonata

Op. 34, blended traditional ballet moves with a modern twist. The piece was made visually appealing by the pastel coloured costumes which emphasized the delicate moves and by the use of many geometric group formations. *Imago* featured many scenarios happening at once on stage and this kept the audience involved in the performance. Even though the piece was enjoyable and charming, it suffered because of the lack of unity in the dancer's moves, and a weak ending which was surprising given Antonio's usually refined pieces. *Imago* left the audience somewhat short of the high expectations anticipated.

Such an event, if properly presented, can be immensely beneficial for exposing the talent the department breeds and promoting the best of what it has to offer to the artistic community of Toronto. It is ironic that this was exactly what was originally intended by Keith Urban and Juan Antonio, but somehow the performance failed to achieve this objective.

YORK ARTS CALENDAR

Compiled by JENNIFER PARSONS

GALLERIES

Janet Cardiff, recent prints by the artist. Glendon Gallery, Feb. 19 to March 29.

Pop/Op Multiplied, pop and op art selections from the Gallery's permanent collection. AGYU (N145 Ross), Feb. 26 to March 27.

Jean Cong, acrylics on canvas by the artist of birth and nascent life images. Zacks Gallery (109 Stong College), March 4 to 17.

Louise Levergneux, oil paintings and multimedia. La Maison Du Culture (Glendon Hall), March 11 to 27.

Tending the Fire, sculptures by Gail Esau. Winters Gallery (123 Winters College), March 16 to 29 with an opening on the 17th.

Photo Show, the Founders first year photography tutorial presents a show of their work. Founders Gallery (206 Founders College), March 18 to 22.

Area Show Series, this week displays works of the fine art drawing students. IDA Gallery (102 Fine Arts Bldg.), March 16 to 20.

MUSIC

Student Recital, Gloria Yip, piano. McLaughlin Hall, March 12 at 7 p.m.

Contemporary Ensemble Concert, directed by Prof. James McKay. Programme will include works by Stravinsky, Werber and Schoenberg. McLaughlin Hall, March 13 at 12 noon.

Student Recitals, Susan Watt, piano; Rick Calich, trumpet. McLaughlin Hall, March 19 at 7 p.m.

Student Recitals, Paul Tam, piano; Malcolm MacLaurin, bassoon. McLaughlin Hall, March 17 at 3 p.m.

Student Concert, "Live and Electronic Music Music," a concert performed by students of the course in electric music. McLaughlin Hall, March 17 at 7 p.m.

Something Extra, a Juno nominated R & B band will be performing at the Bethune Dining Hall on Saturday, March 14 at 9 p.m.

THEATRE

The Insanity of Mary Girard, a play by L. Robertson and directed by Anne Driscoll. Samuel Beckett Theatre (Stong College), March 17 to 20. For more information phone 736-7326.

DANCE

Lunchtime Dance Series, Studio 1 (Fine Arts Bldg), March 12 at 12 p.m.

Dance Allegro, performs at the Winchester Theatre, 80 Winchester St. March 20 and 21, 8 p.m.

GUEST LECTURES

The Artist Run Gallery System, a one hour talk with Stephen Pozel, Executive Director of Mercer Union. Room 312 Fine Arts Building, March 13 at 12:00 noon.



REACH FOR THE TOP: Roderick Johnson and Michelle Farwell from the dance *Engravings*.

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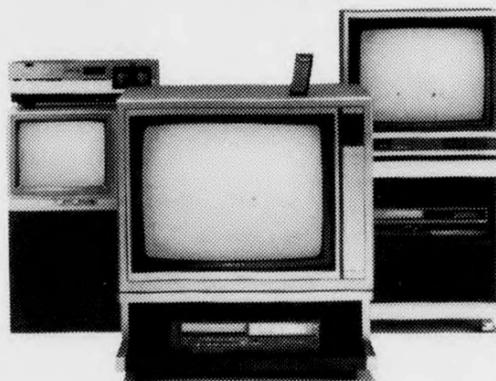
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YAWHO throws a benefit concert

By KEVIN PASQUINO

The spirit of helping others still exists at York University and this Saturday night York Artists Who Help Others (YAWHO) are presenting a show for charity at Burton Auditorium.

This is the second year that YAWHO has been in existence. Last year's show, which was composed of more than 40 cast members who were mainly first year music students, attracted an audience of 200 people, but expectations are high for an even greater turn-out this year.

Learning from last year's errors, steps have been taken to insure a more financially successful show this year. All the show's proceeds this year are going to the Columbus Centre Special Children Program and their summer camp program for developed mentally handicapped children. Because of this worthwhile charity, there has been special emphasis placed upon making sure that the behind-the-scenes costs are taken care of before the show starts.

YAWHO chairperson, Judy Dalume, is quick to recognize the assistance which the organization has received from various York sources and how the show would not be possible without their support.

While the show was presented in

McLaughlin Hall last year, this year it will be at Burton Auditorium. The enormous cost of renting Burton has been picked up by Office of Student Affairs and Dalume hopes the new setting will entice more patrons.

Vanier College Council and the Music Department's student council (through the Creative Arts Boards) have also aided YAWHO in their efforts. The costs of advertising, tickets, and sound and light technicians are being absorbed by the councils with the hope that their contributions will lead to a stronger show.

While the behind-the-scenes support has been present, it was up to the YAWHO council to arrange for the acts in the show. Last year the program consisted mainly of enthusiastic first year music students, but this year's show has participants from all year levels at the department. The show has four bands, but their talent is recognized both inside and outside of York.

The first band to sign up was Still Life. The lead singer of the group, Densil Pinnock, appeared in last year's show and when asked to appear with the rest of his group, they eagerly accepted.

Other bands include Particle Zoo (see Andrew Vance's article on p. 15) and The Risk. Rounding out the night is Louisa, who will be backed

by York musicians in her performance.

Both Louisa and The Risk were tracked down by off-campus publicity agent Simon Elkund who also arranged for publicity of the show on CITY-TV and radio stations such as CJRT and CKFM. These stations, like all of the performers, have all given their time and energies to the show free of charge.

While this is only the second year that a benefit show has been organized by YAWHO, Dalume is certain that the shows will continue, but she would like to see other departments get involved as well.

"We're hoping the show will become interdisciplinary," Dalume says, and she hopes that YAWHO can mount "a full-scale production rather than just a concert. (YAWHO's future role will be to unify the departments and make it a more interesting and varied show."

But as Dalume speaks of her hopes for the future, she is very excited about the present show. "This year was much smoother due to the commitment of the YAWHO council and the recognition from last year's event."

The four band event will start at 8:00 p.m. this Saturday, March 14. Tickets are \$6.00 and are available at the at the door or from the music department.

Zaniness in a Particle Zoo



JUST ZOOIN' AROUND: The band members of Particle Zoo gather for a lovely photo. From left to right, we've got: The framed Dave Sermon, Don Bull, Colin Campbell, Anne-Marie "Robin" Hood. And up top is Andy Stochansky. And yes, the enigmatic Dr. Bones is absent.

By ANDREW VANCE

Friday night, 10:30 p.m. The bouncer at the El Mocambo has never heard of a place called the Fallout Shelter, thank you very much, so it's somewhat surprising to find it practically next door. Stairs rise to the second floor and through a door, bohemianism lives.

The cafe is awash with innovatively garbed people, their attention focused on the recitations of a slightly brain damaged looking poet whose name nobody can remember. The atmosphere is vibrant and artsy but becoming increasingly restless, awaiting the arrival of Toronto's Particle Zoo.

The long wait for the band however, turns out to be worth it.

The first set is varied and complex, amalgamating music, dance, and poetry into an audio-visual experience that alternates between driving rhythms and more brooding, introspective passages. Noteworthy pieces include "Song of the Both," a haunting adaption of Bertolt Brecht's poem set to music, and a send up of "Whole Lotta Love" which has the Zeppelin song develop into a cacophony of scattered drums and voices. It is heady stuff and one leaves The Fallout Shelter with the feeling of excitement that comes from being part of something dynamic and new.

Sunday afternoon, 5:30 p.m. The members of Particle Zoo (guitarist Colin Campbell, drummer Andy

Stochansky, keyboardist/bassoonist Dave Surman, vocalist Anne-Marie "Robin" Hood, resident poet Mr. Bones and absent bassist Don Bull) have agreed to an interview and, forsaking the crowded By the Way Café, we settle across the road in the less preferable but more comfortable interiors of The Other Café.

The band members are amiable and the conversation quickly turns to Friday night's performance as I enquire about their poetic opening act. "That guy? . . . Some weird asshole," laughs Andy Stochansky. Dr. Bones offers similar insight about the anonymous poet. "He's definitely insane . . . and a bit self-absorbed," she ventures.

The spontaneity and humour between the group's members is immediately evident as they talk. But the chemistry has not been easy to achieve and the saga of Particle Zoo from its beginning to its current lineup would seem to echo the quest of many groups searching for the "right" combination of performers.

"I was playing with Dave in a band called Indoor Games," explains Stochansky, a student at the Ontario College of Art, "and I met Colin through an ad. Dave met Robin through their interdisciplinary (fine arts) studies at York." With the nucleus thus assembled, attempts to find additional members sometimes involved inviting members of the audience to jam with them. The exercise had obvious drawbacks. "We were true to our

name," Stockansky says, "it was a zoo on stage."

With the eventual arrival of poet Dr. Bones and bassist Don Bull, the line-up was complete. The band played for the first time at the Kensington Carnival in July 1986 and has remained together in the words of Surman "as a disciplinary collective."

By this point in the interview, I have the band members' names mixed up, prompting the acid-tongued Mr. Bones to enquire whether I would like a road map. I decline and the talk turns to the subject of influences and artistic objective.

"I used to listen to rock, punk, and jazz when I was growing up, but eventually moved beyond that towards free form," offers Campbell a York music student. "Right now I think I'm most influenced by the use of polyrhythms in African music." Surman also finds inspirations from the East. "I was listening to King Crimson and to what Robert Fripp was doing with Indian rhythms and it was helpful because it was similar to what I was experimenting with at the time," he notes.

Although the group's embracing of a multi-media approach would tend to put them in the realm of pop avant-garde, the group is quick to downplay association with Toronto's Queen Street scene. "Dirge music," grimaces Stochansky, "it's all fashion and fad. Music has almost become secondary. Nobody will listen to you unless you're already somebody."

"What are you trying to achieve," I enquire cautiously.

"Change the world," offers Mr. Bones. Stochansky offers a different reply. "We're trying to make a positive statement, playing stuff we like to play. We're not into negativity," he asserts.

My final question is about the role of the audience and on this point Campbell is adamant. "We need an audience to feed off. The reaction of the audience becomes part of the total experience."

Particle Zoo's concert schedule brings them to Burton Hall in March and to Lee's Palace on April 21. If initial impressions are correct, this is a band of promise with the kind of spontaneity and creative spark needed to rise above the current deluge of pop syntho-garbage. Time spent checking out this band would be time well spent.

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I WANNA HOLD YOUR HAND: Mrs. Moorehead (Frances Hyland) consoles the polka-dotted Mrs. Mary Haines in *The Women*.

By KEN KEOBKE

The red curtain of the Royal Alex slowly rises to reveal a profusion of redheads scurrying through a massive wardrobe of red dresses, red

shoes and red hat boxes as they arrange red roses, their own red dresses and red furniture on a red floor.

The play is Clare Boothe Luce's scathing attack on society bitches

The Women shine at Royal Alex

and is called, simply, *The Women*. After the 1936 premier of the play, Luce said that the work was inspired by women who "...smacked across the face with a meat axe."

The Women is a wonderful meat axe. Premiering in the middle of the great depression, it parodied the wealthy New York audiences who sat comfortably watching it while thousands huddled in tar paper shacks in nearby Central Park.

The plot revolves around six society girlfriends and their competitors, affairs, scandals and divorces. In the middle is Mrs. Mary Haines, whose trusting nature is deceived and then destroyed.

The play is a comedy until the intermission lights reveal many teary faced audience members who obviously see themselves too clearly on stage. The production is contemporary in that its message is as unchanging as human relations.

The Women is performed by 15 women in 34 roles including one very charming 14 year old (Jackie

Mahon) who plays Little Mary Haines. The 15 scene changes, including an outrageous Reno landscape of flowing fluorescent cacti introduced by booming Aaron Copeland music, are made by the actresses.

The effect of so many women in the play conveys what was, and (to a large measure) sadly still is a woman's world. The world is inhabited by sad Cinderellas chasing wealth and faithful mothers being cheated out of alimony in male dominated courts. These are some of the inequalities that force love to be a minor consideration in the search for and selection of a husband.

Some of the reasons for the spectacular use of red can be discerned from the opening and closing lines of the play. Mary's reptilian girlfriend, Sylvia Fowler, shows her well manicured claws and explains the colour—Jungle Red.

At the play's end, Mary has also picked up the colour, but, the omnipresence of red throughout the play

makes the audience look for more subtle reasons. At one point a hard-working underling, disgusted at the waste of money, declares that all will change "when the revolution happens." Clearly, Luce was reflecting on the inevitability of massive social change in a class situation where there is such disparity of wealth.

Instead of revolution, World War II came during which *The Women* was even performed by an all male cast of American GIs. The war ended the depression and provided private and government opportunities for lessening poverty.

Conspicuous consumption (illustrating one's wealth through the ability to waste it) became *déclassé*. Legislation giving women equal wages for equal work slowly began to be introduced. *The Women* has its greatest message in the understanding of how familiar the women's complaints sound, and in how little their conditions have changed in the 50 years since the play's premier.

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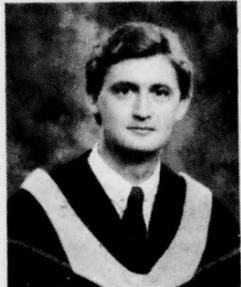
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'60s radicals reunite at Ryerson



MIKE HANNAN

HAIL TO THE CHIEF: Eldridge Cleaver and Abbie Hoffman watch Timothy Leary doing an imitation of a Southern evangelist. At the podium is moderator Jack Layton.

By PAULETTE PEIROL

Change can be purely ideological, according to political activist Abbie Hoffman. "How do you separate the rhetoric from the ideology of the deed?" he asked over 1,300 people at the Ryerson Theatre on Sunday.

This critical distinction between rhetoric and deed became apparent during the heated two hour debate between Hoffman, LSD-guru-turned-computer-peddler Timothy Leary, and former Black Panther leader Eldridge Cleaver, now a self-proclaimed Christian Republican. All three were, at various times, exiled from the United States and denied entry into Canada.

The three American figureheads of 60s radicalism drew a capacity crowd at last weekend's forum, organized by David Lavin and sponsored by the *Toronto Star* and CFNY radio.

Yet if the audience was expecting an intelligible discussion of "Politics, Art, and The Media"—the umbrella title of the ongoing lecture series—then it was sorely disappointed. Hoffman, Leary and Cleaver offered a little more than a three ring oratory circus, which included name-calling and a half hour argument between Leary and Cleaver as to the circumstances behind Cleaver's possession of Leary's drugs and passport when the two were exiled in Algeria.

Ironically, the ringmaster of this circus was the crowd itself, as it applauded and prompted almost every sarcastic one-liner, however contradictory, that Hoffman and Cleaver uttered.

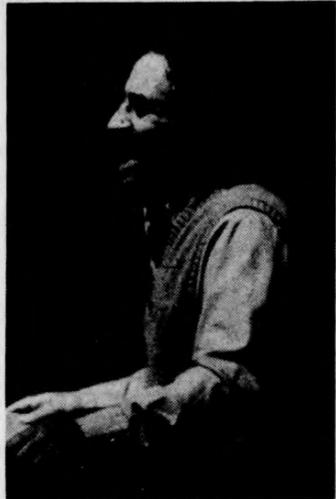
As for the 67 year old Leary, who coined the slogan "Turn on, tune in, drop out," and was called "the most dangerous man alive" by former president Richard Nixon, his speech on Sunday was vague at best, and was considered by many to be incomprehensible. After being interrupted by Leary several times, Cleaver told him to "shut up." Later, a heckler reminded Leary "we're not in the 60s anymore."

Leary now advocates mind-altering through the use of computers rather than drugs, and works with a futuristic software (or, "thoughtware") company in

California.

The middle-aged Hoffman, still a civil rights advocate and a political activist known for his guerilla theatre tactics, didn't mince words in condemning the Central Intelligence Agency (CIA), institutions, and authority in general.

"Sometimes you'll find that authority is illegal, immoral, or just plain fucking stupid," he told the cheering audience. "The status quo



MICHAEL HANNAN

A chuckling Abbie Hoffman.

sits on society like fat sits on chicken soup," the clinical psychologist added.

Hoffman alternately called universities "hotbeds of social rest," and "psycho-social moratoriums." He feels, however, that today's youth is becoming more politically conscious and active, citing as an example, 7,000 American students protesting apartheid.

He charged that the CIA is infiltrating American campuses to recruit new members. Hoffman and Amy Carter (daughter of the former American president) were recently arrested in a demonstration against the CIA at a university in Massachusetts. They face a trial on April 6, at which time Hoffman says he will try to prove that the CIA is a criminal organization.

After the debate, Hoffman sold buttons, reading "What's so intelligent about the CIA?" to the audience.

Earlier, Hoffman described Leary and Cleaver (whom he hadn't seen in

over 19 years) as being alternately "spaced out" and "in outer space." Yet while the audience's reaction to Leary ranged from neutral to negative, many fully supported Cleaver's strong conservative stance.

In defense of Hoffman's charges, Cleaver contrasted the Black Panther Party, who "used real guns and real bullets," with Hoffman's Youth International Party (Yippies), who "had play guns and play bullets."

Almost two decades ago, when Cleaver held strong Marxist-Leninist views, he was quoted as saying, "The United States government is the number one enemy of mankind."

"I thought that if enough people followed the blueprint for a revolution, it would happen," the calm speaker told the Ryerson Theatre crowd. Yet after visiting numerous communist and Third World countries, such as China and Cuba, Cleaver's political stance took a radical twist to the right. "No one wants a dictatorship except the dictators," he said.

Cleaver claimed, however, that he does not support right-wing politics, and advocated instead "a balance between totalitarian governments and anarchy." While he generally agrees with the views of "the people in the middle," Cleaver noted, "I'll sit down with those tyrants, whether they're on the left or the right." As if to support this, he later admitted, after questioning, that he has spoken with members of the Klu Klux Klan.

Cleaver, who ran for Congress in 1984 and the Senate in 1986, charged that the Democratic party has established "a black machine" which is "equivalent to a Third World dictatorship... There is no split in the blacks," he said, "they're all Democrats."

One audience member, after noting the United States' anti-Communist emphasis and general xenophobia, asked Cleaver "what exactly is the United States in favour of?"

"I'm for the other people having a democratic republic where (they) have control of their own destiny," Cleaver answered.

According to Hoffman, the '60s will never return since "the sex will never be that free, the dope never that cheap, and the rock and roll never that good."

While Cleaver said he didn't want to "dwell on the past" and Hoffman in an earlier interview echoed Cleaver's sentiment, neither speaker offered concrete solutions to problems in the '80s, and both focused on American and Third World concerns.

"(President Ronald) Reagan says we're all one, including Canada," Hoffman noted in his introduction. The crowd self-consciously laughed and applauded.

Next in the Toronto Star Lectures will be contemporary art and culture critic Susan Sontag speaking at Ryerson Theatre on March 29. Graham Chapman a founding member of the Monty Python comedy troupe will conclude the series on April 12.



MICHAEL HANNAN

NOT THE BEAVER: Former Black Panther leader Eldridge Cleaver gets energetic in front of a sold-out crowd in one of the "Politics, Art and the Media" shows being presented at Ryerson.

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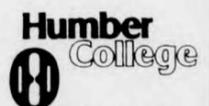
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ARTS SECTION



A TYPICAL DON MILLS FAMILY

Glendon production looks at life in suburbia

By MARY JANKULAK

The age-old theme of the banality of everyday life is given a new face in the comedy *Bordering on Toronto—A Day in the Life of Don Mills*.

Written by two Glendon students, Mike and John Erskine-Kellie, *A Day in the Life of Don Mills* incorporates videos, slides, songs and original music by Bill Lasovich into one production. In a mocking tone, the play scrutinizes the foibles of a stereotypical North American suburban community. While it is always risky to present stereotypical situations (such as two fathers cheering their hockey playing sons) within the context of this play the situations

work, and they work largely because the audience is not asked to delve into the characters.

The framework of *A Day in the Life* is a play within a play. The writers appear in the play three times as themselves, and once in drag as two shrieking, mincing gossips. No effort is taken to present these two annoying women in anything but a superficial manner and perhaps that's why they're so funny. It's safe and comfortable laughter.

The strengths of the play are in the dialogue and the comedic timing. Sixteen vignettes are presented in an episodic structure and four commercials (three live and one taped) serve as smooth transitions between episodes.

The commercials do not detract from the episodes, however, because they retain the suburban themes of loneliness and aimless boredom. One commercial features a harassed husband (Ian Speiran) complaining to his ever-smiling, plastic-faced wife (Katherine Greenwood) about a hard day at the office. She administers a "Suburban Sedative," and he bounds from his chair with renewed vigor, ready to repave the driveway and panel the rec-room.

Another commercial features a door-to-door salesman visiting a bored housewife. He tells her about *Sensational Suburban Stories*. "Easy to read, even easier to write," he boasts. These kind of snappy punchlines conveniently wrap-up the commercials and typify the style of the show.

The second scene in the show establishes what Don Mills is in the play: both a mythical hero and a community. The playwrights felt that it was important to establish the fact that their mythical founder, Donald Mills, hates the place.

"The representative of the community is a guy who never wanted to be there in the first place," John said. "He was an Englishman who was kicked out of England," and the play moves from this premise.

When asked if it is difficult being brothers working so closely together, John noted that "it couldn't work without the support of each other."

"We balance each other really nicely, and can basically anticipate what each other is going to write. We compliment each other's styles," his brother Mike added.

The brothers share a witty repair-

tee and when talking it becomes apparent why the dialogue on-stage flows so well. Overhearing the brother's easy bantering, one gets the feeling they could be rehearsing the rough draft of their next play.

A year ago the Erskine-Kellie brothers brought the Don Mills script to director Steve Devine. "What Steve did," said John, "was suggest other scenes that would balance it out and make it more of a full-scale play because we still didn't really have a beginning." Devine then edited the script with its authors to its present shape.

The brothers have written four plays together in the past three years and a workshop of *A Day in the Life of Don Mills* was recently part of the Theatre Centre's R & D series. Future plans for the play include its performance in Edmonton's Fringe Theatre Festival in August of this year.

This is an ambitious project from two talented young playwrights whom we'll be hearing a lot more of. *Bordering on Toronto—A Day in the Life of Don Mills* will be presented at Theatre Glendon from March 17 to March 21. Shows begin at 8:30 and tickets are \$4.00 at the door.

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Jacalyn's story is a good idea wasted in a tedious production



LOOK HOW LONG YOUR LIFE LINE IS: Jacalyn (Karen Scanlan) shares a tender moment with American diplomat Charles (Richard Hardacre).

By ANGELA LAWRENCE

Good theatre has the ability to shatter temporality. Poor plays have the opposite effect, making one almost hear the minutes ticking slowly by. Unfortunately, *Jacalyn* falls into the latter category.

The world premiere of *Jacalyn*, a play written by American playwright Carol Wolf Holtzman and directed by Paula Sperdakos, is currently being presented by the Next Stage theatre company.

The Next Stage was founded in 1984 by three enthusiastic actors: York graduate Jeannette Lambert, Jill Kinsella and Karen Scanlan, who plays the lead role in *Jacalyn*.

The play is an emotional drama about a naive American woman who gets into trouble while travelling through an anonymous Latin American country. As the plot unfolds, the audience learns the circumstances behind Jacalyn's predicament.

In a Latin American country participating in an archeological dig, Jacalyn extends her visit in order to take advantage of the country's beautiful landscape and culture. While sight-seeing, she meets and eventually falls in love with Charles (Richard Hardacre), an American

diplomat who works at the local U.S. embassy. During this time Jacalyn becomes friends with some local people who also happen to be political rebels.

As a bleeding-heart American liberal, Jacalyn stupidly gets involved in the rebel cause and helps to plan a coup. Ironically, the plan backfires and Jacalyn and her friends are ambushed, arrested, incarcerated and sentenced to death.

The play begins three months after Jacalyn is imprisoned. Her new cellmate is Camilla de Vargas (played by veteran actress Nonnie Griffin), the wife of the ex Vice-President. Evading the reality of her fate, Jacalyn informs Camilla that she is certain that she will be saved by the U.S. government, but Camilla knows the truth—Jacalyn will be executed at sundown.

The audience learns that Camilla's daughter Sofia was also imprisoned (in the same cell) and executed for her political affiliations. Therefore, Camilla must deal with the finality of her daughter's death while Jacalyn must deal with the reality of her own death sentence.

Yet Jacalyn still pins much hope on the efforts of her diplomat boyfriend Charles. During his first visit, Charles consoles Jacalyn and leaves

her with a sense of hope. However, on his second and final visit, it becomes all too obvious that there is nothing that anyone can do to help her.

Jacalyn eventually comes to terms with her unalterable fate and conveys her last requests to Camilla and Charles. She asks Charles, for example, to have her ashes spread on "her" hill behind her house in Maryland.

Although *Jacalyn* has the potential to be a very endearing and emotional play, there are some definite hindrances in this production.

Firstly, the play is much too lengthy (2½ hours). It appears that Holtzman has drawn out a good story to equal a boring play consisting of redundant emotional cycles: Jacalyn cries, Jacalyn laughs, she cries, she laughs...

The plot centres around Jacalyn and Camilla reminiscing about their lives before their imprisonment, and Charles and Jacalyn revealing their love for one another. The result is a dull compilation of "remember whens" and "what ifs."

Secondly, the acting by both Scanlan (Jacalyn) and Hardacre (Charles), lends to the play's shallow qualities.

Although Scanlan makes a commendable effort to capture the emotional disparity of the character, she falls short. Instead, she creates an inappropriate hyper-portrayal of Jacalyn; a roller coaster ride of emotional highs and lows with little substance in between. The result is a schizophrenic characterization of Jacalyn.

Hardacre's portrayal of Charles is stiff and awkward. His obvious discomfort is most noticeable in the affectionate scenes with Scanlan.

The major flaw by both actors is their inability to make the audience forget that they are acting. As a result, they are unable to draw the audience into the depths of their frightening situation.

On the brighter side, Griffin offers a superb performance in her portrayal of Camilla, and is thoroughly convincing. In addition, the natural acting abilities of Silvio Oliviero stand out in his enjoyable performance as Ernesto the prison guard.

Although *Jacalyn* is an interesting play, significant flaws in The Next Stage production prevent it from being effective or enjoyable.

Jacalyn is now at the Adelaide Theatre until March 22.

S P O R T S

Yeomen gymnasts are Canada's best

By ROBERTA DI MAIO

York University was well into the swing of things at the Canadian Gymnastic's championships as the men took their 14th consecutive Canadian title.

Last weekend, the CIAU gymnastics championships were held at McMaster University in Hamilton and Friday was the day when team competition played a big part.

York finished the team competition with 156.85 points, Calgary was second with 154.90, the University of Saskatchewan third with 153.60 points and in fourth was the University of Toronto (U of T) with a score of 153.30 points.

Prior to the CIAU finals, York coach Naosaki knew that U of T and Calgary were both going to be tough teams to beat. "U of T is going to change strategies for the Canadian finals," Naosaki predicted.

Naosaki was right. U of T in fact did change for the Canadian finals. York was feeling the pressure going into the finals because of the slim 1/10th of a point spread between them and second place team U of T in the OUAAs championships.

Unfortunately for U of T, University of Calgary coach Jon Kolb checked all the athletes' eligibility and discovered that U of T's Mike Inglis did not meet academic requirements. Inglis, who came in first overall at the Ontario championships, lost his title and the points awarded at the time. This resulted in Toronto finishing behind York by 7.45 points instead of the original 1/10th.

Peter Morgan, a York gymnast who came in second at the Ontario finals, was then awarded the first place Ontario all-round champion title.

York's Bert Matherson was ineligible himself for the CIAU's. "Bert competed in the United States while he was going to school there three years ago," Naosaki said, "and according to Canadian rules, he could not compete in the Canadian finals this year." This, however, bore no effect on the Ontario competitions.

York had five team members competing for the team on Friday and only the best three made it into



14 IN A ROW AND COUNTING: The Yeomen gymnastics team are once again the National champions. The team poses while holding the winning banner at McMaster last weekend. Despite the fact that Bert Matherson was deemed ineligible for the CIAUs, York defeated all opposing teams.

the individual competition for Saturday's meet.

York's 22 year old Glen Cooper has been swinging to York's gymnastic's beat for three years now and said that York's relaxed atmosphere on Saturday attributed to the lack of pressure.

"We were relaxed because we had already done what we went there to do," Cooper said.

Cooper and Peter Morgan made the all Canadians.

John Ecclestone received two silver medals for York as he finished with combined scores of 18.20 on floor and 17.20 on rings.



Yeowomen 'fall' to third place at National finals

By ROBERTA DI MAIO

The women's gymnastics team fought off adversity on their way to a third place finish at the Canadian gymnastics final last weekend.

York's performance at the Canadian finals is to be admired because it came despite several minor setbacks incurred at the meet on Friday.

"If we didn't have one fall, we would have won," said coach Natasa Bajin. "Our best gymnast, Risa Litwin had pain in her back all season and it made competing worse and worse for her."

Litwin, who suffered a fall in the Ontario championships two weekends ago, fell again on her bars routine. Litwin's determination did not allow her to give in as she finished the Canadian championship with 17.50 points on the bars.

York came in third in the team competition with a final score of 101.70, while Manitoba took first place in team competition with 102.65 points.

"I don't know what the judges were basing their scores on," said veteran Barb Nutzenberger. "I saw other routines and some gymnasts got ripped off."

Nutzenberger is graduating this

year and with a smile said, "We were going for team results this year and my personal goal was to finish in the top six."

This was her last opportunity to represent York University as she will take on other coaching responsibilities at the junior level. Nutzenberger was pleased with York's performance. "Third in Canada is great considering the West is strong with ex-National team members."

Nutzenberger attributes most of her success to coaches like Tamara Bomp. Bomp, now in her 15th year at York, is also a Rhythmic Gymnastic's Judge. "The coaches have been good," Nutzenberger said, "they're always in there and Tamara has shown me discipline on the beam and also how to add life to my floor routine."

Coach Bajin also said coaches have contributed to York's success. Bajin's husband Boris also helped to finalize some difficult tricks as he used to coach gymnastics as well.

"I'm pleased that the girls have done so well with such a small difference in scores," Bajin said. "It was very close until the very last event."

Bajin is hoping to get a few more gymnasts for next year's team and will be doing some recruiting.

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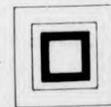
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SPORTS FEATURE

On and off the track

By DAVID BUNDAS

For six years Susan Summers toiled as head coach of track and field at McMaster before accepting a position at the University of Saskatchewan. Today Summers is the head coach at York and lives among athletes nearly every minute of her life.

Lesa Mayes met Summers at a meet in Saskatoon (a two hour drive from her home in North Battleford) and within a few months, her life would change dramatically. Summers would eventually persuade the aspiring athlete to move with her to Toronto and end up taking her in as a boarder and protégé.

"It was a very big move for me," Mayes said. "It was probably the biggest decision I've ever had to make."

"She kept calling me," Summers explained. "One day she was coming and another day she wasn't." Lesa's decision involved more than moving away from her parents. "It's not the distance that bothered me, but rather the sacrifices I had to make," Mayes explained. "I was still in high school when I first met Sue and I had to give up being with my friends."

For Summers, the decision to move to York was made because of the excellent facilities and because Summers feels the talent pool here is the best in Canada. It also provided her with a head coaching position for both the men's and women's team as well as readily accessible competition. "In Saskatchewan you'd have to travel long distances to get good competition, whereas here you have the fastest man in the world (Ben Johnson) right in your own backyard," Summers said.

Mayes agrees that the facilities and coaching are superior at York but admits that she probably wouldn't have moved from her home if it hadn't been for Summers influence.

Mayes and Summers have a unique relationship. They are roommates as well as being close friends. Summers' husband, Milan Popadich (a retired decathlete and the 1983 and 1984 Canadian champion) is also an athlete, so their apartment houses three competitive people. "My job's my life," Summers said. "Everything revolves around it; it's almost like a religion."

"I haven't lived on my own yet," Mayes said. "You can imagine what it's like always having your coach around and Sue always having an athlete around."

"It's not the greatest, but we knew it would be a short-term thing," Summers explained. "Her parents asked us to take her in because she's only 18 and didn't know anyone. I think they feel better knowing she's with us."

Mayes specialty is the heptathlon (seven events). For outdoor tournaments that includes: 100 metre hurdles, high jump, long jump, shot-put, javelin, 800 metres and 200 metres. Quite a task for an 18 year old novice. She has set herself personal goals and aspires, like many other athletes, to go to the Olympics. "I'd like to go to the Olympics, but I can't say when," Mayes said. "The '88 Olympics are coming up so soon and I've got a lot of work to do because I just started training for the heptathlon in September. So if I'm not ready for '88 then I'll work for the '92 games."

Mayes considers herself an "up-and-comer," yet she has already achieved great success as a junior in Saskatchewan and at the OWIAA championships last weekend. Mayes holds junior records in the indoor long jump, 60 metre hurdles and outdoor records in the long jump and pentathlon (in Saskatchewan). Two weeks ago, competing in her first pentathlon at the senior level, Mayes was fifth best in the country.

What really astounded onlookers was Mayes' success at the OWIAA championships last weekend. All she did was take the gold in the long jump and silver in the 60 metre hurdles and sprint (defeating Olympic silver medalist France Gareau).

Unfortunately, outstanding performances by athletes have been recently greeted with cynical accusations that drug use distorted their results. Summers and Mayes emphatically deny any allegations of performance-enhancing drug use at York. "No York athlete has ever been tested positive," Summers said.

Urinalysis is done randomly, but at the Canadian finals, the top finisher and someone else in the top eight will also be tested. Canadian sprinter Jim Dwyer, who once trained at York and now works out in the States, has made public allegations of drug use by Canadian amateur athletes.

According to Summers, being tested for drugs can be inconvenient for an athlete, "especially after a decathlon or heptathlon because you've been out there all day and your totally dehydrated," Summers explained. "Before the 800 metres, everyone's usually nervous so you go to the bathroom before the race. So I've heard of people having to wait three hours before they're able to give a sample." Mayes has never been tested.

Mayes is not the only successful athlete in her family. Her brother Rueben was voted rookie of the year in the National Football Conference (NFL) and was recently named the outstanding professional male ath-

lete from the greater New Orleans area.

Does Lesa ever get tired of being labelled as "Rueben's sister" or feel any added pressure having such a successful brother? "It's different between the East and the West," Mayes said. "Back home they referred to me as Lesa Mayes, not Rueben's sister. Here the press expects more out of a person and recently being introduced as Rueben's sister has begun to bother me."

Success hasn't spoiled the Mayes family. They remain a humble, tightly knit unit. "My family has taken everything in stride," Mayes explained. "It's something (Rueben's success) that has come on gradually. Ever since he was two years old, we knew he was special. There hasn't been any drastic changes, we're just a little more comfortable. I don't think my family will ever change."

On a more personal side, Lesa (a phys-ed and science major) enjoys listening to funk but admits, "I don't have a lot of time to go out because I'm out of town competing almost every weekend."

Mayes intends to enter the sports journalism field.

Who serves as Mayes' role model? "That's obvious—my brother of course," Mayes said. "He's done great things, and he's been my role model ever since he took me to my first track practice when I was eight years old at six-thirty in the morning."

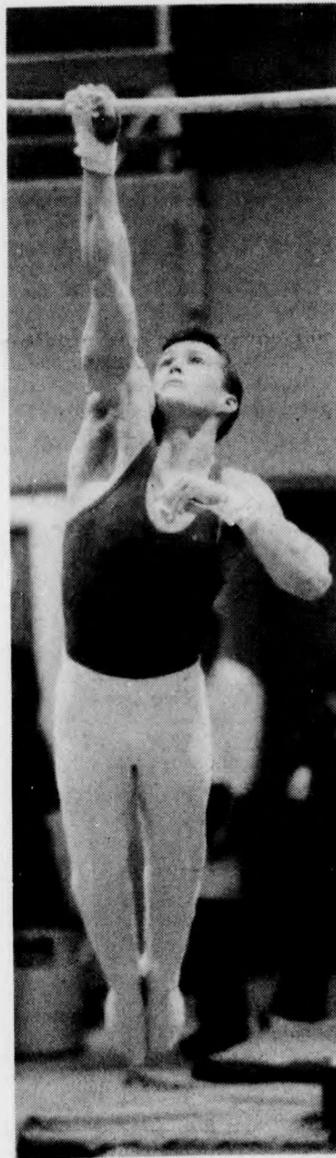
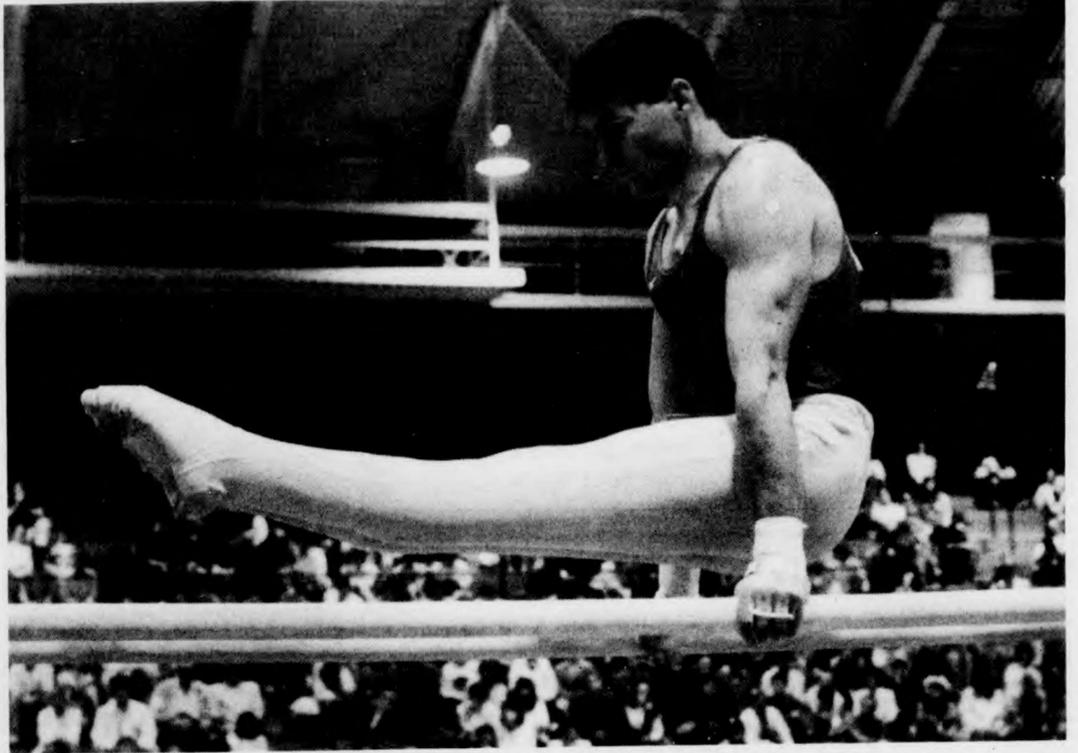
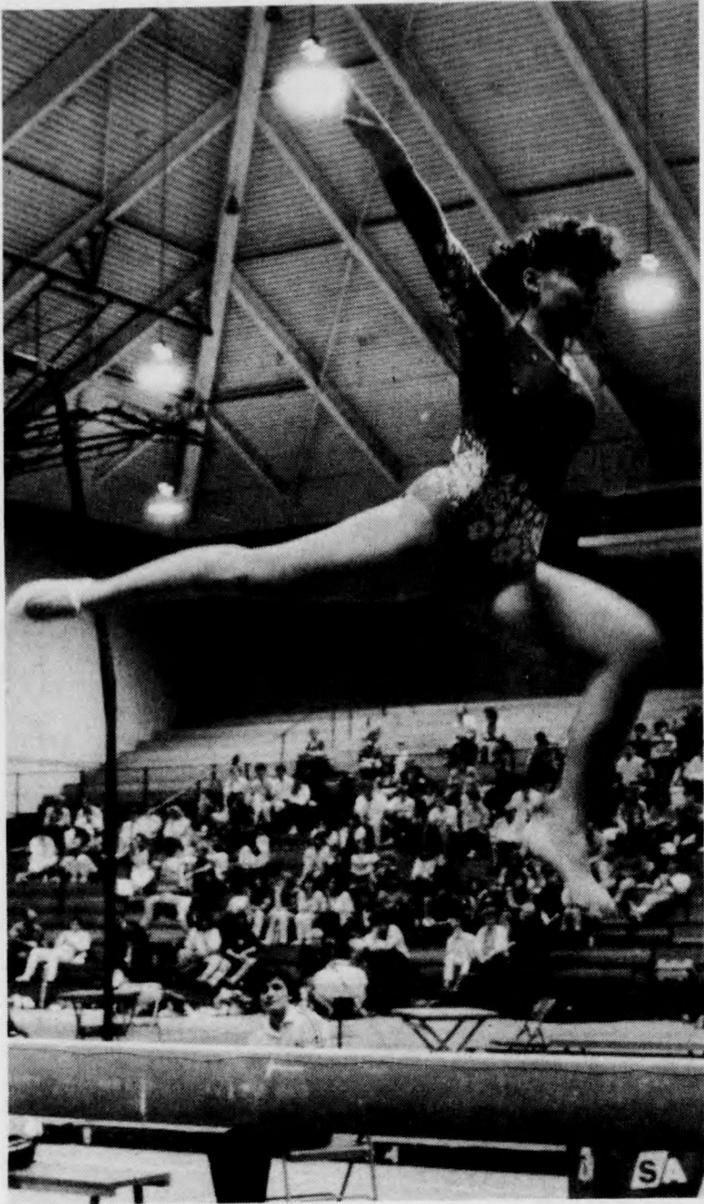
Sue Summers and members of York's track team are happy that he did.



ME AND MY MENTOR: Although York's Lesa Mayes considers herself an "up and comer" she has already posted impressive statistics.

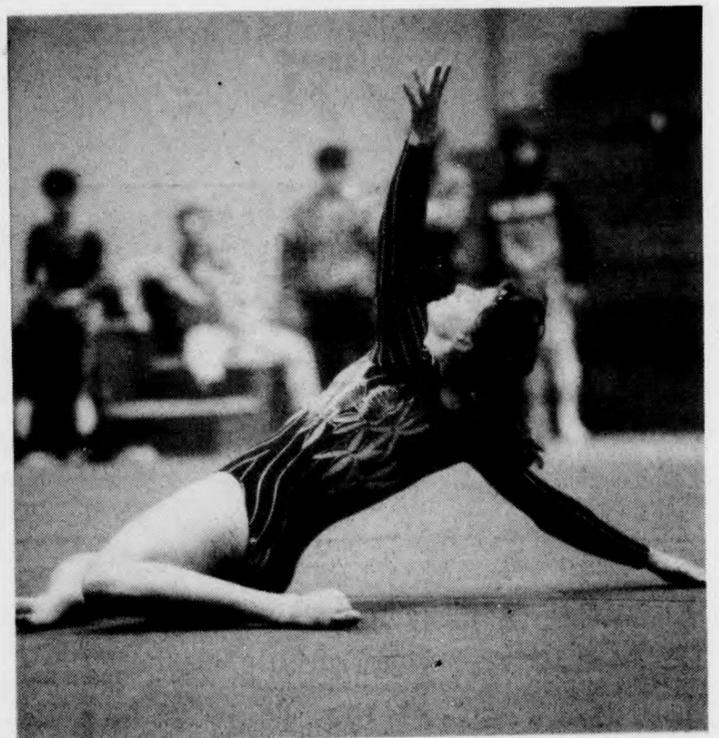
JAMES HOGGETT

Picture me at the Ontario finals



1987 CIAU GYMNASTIC FINALS

PHOTOS BY ROBERTA DI MAIO



CLOCKWISE FROM TOP LEFT: Frozen in grace is Risa Litwin during her performance on the beam. Despite a back injury Litwin was still able to put in a determined effort; Glen Cooper displays outstanding form in his performance on the parallel bars. Cooper attributed the team's success to a general relaxed atmosphere; Reaching for the silver is John Ecclestone on the horizontal bar. Ecclestone received another silver medal for his floor routine with a combined score of 18.20; In her last quest for gold, veteran Barb Nutzenberger completes her final routine with her usual agility and finesse.

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Hockey team in OUAA finals

By ROBERTA DI MAIO

The York Hockey Yeomen pierced the Lancers' armour as York advanced to the OUAA finals after defeating Windsor two games to one in a best-of-three series.

Last Thursday night, York with home advantage downed the Lancers by a score of 7-1. Saturday, Windsor hosted the Yeomen and defeated them 3-2 in overtime. This past Monday, wrapped up the series with a 4-0 victory.

The series against Windsor was proof that York can play good hockey. "We played how we are capable of playing," said Yeomen coach Dave Chambers.

York's Tom Van Natter opened the scoring early in the game. Van Natter, a second year Arts student, confirmed that his birthday had nothing to do with the three points procured in Monday night's game. Van Natter, a quiet, mild mannered hockey player played aggressively in

this playoff series.

"I just can't concentrate in regular season play, but I get more involved in the playoffs," Van Natter said.

Van Natter's recent prowess at scoring can be attributed to his aptitude for pressure. "I love pressure, and tonight (referring to Monday's game) was a sudden death game; if you lose, that's it—you're out."

"Our top guys were watched closely," Chambers said. It seemed that the same Windsor players were specifically put on the ice to stop York's top scoring line.

In game three, York made winning look easy as goaltender Mark Applewhaite played a solid, consistent game all evening. Applewhaite stopped all 31 shots fired at him by the Lancers.

"I like to have a lot of shots, so I don't fall asleep," Applewhaite said, after the game.

Windsor's goalie Richard Palliani also played a solid game stopping 46 of the 50 attempts York shot at him.

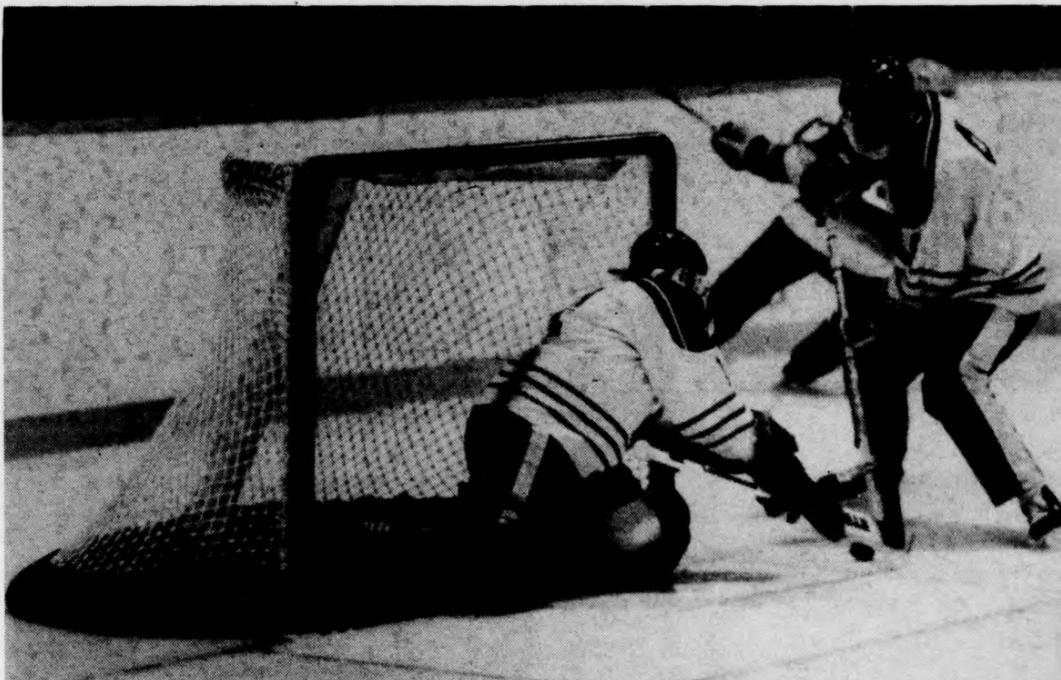
Radio York named Palliani the first star of the game because of his strong performance.

Palliani's talent and York's inability to score went hand-in-hand as York couldn't put the puck in the net during a five minute power play.

York had this one man advantage late in the game as Windsor's Paul Fixter sat in the box for breaking his stick over Nick Kiriakou's head.

York suited up to play the first game of the OUAA finals against the Western Mustangs last night. Results were unavailable at press time. Tomorrow night, York will be playing the second game at the Ice Arena. If need be, the third game will be hosted by the Mustangs, on Sunday, March 5.

York defeated the Western Mustangs only once this year and tied their other game. Two years ago, York also defeated the Western Mustangs in a similar situation and brought home its first OUAA hockey banner.



COVERING UP: York's Darren Gani helps goaltender Mark Applewhaite. Applewhaite was outstanding in the deciding game, recording a 4-0 shutout.

Mixed results by track team

By ROY T. ANDERSON

York's track team had mixed results at the OWIAA and OUAA Indoor Championships held last weekend in Windsor.

The women fared much better than the men for York, as the Yeomen took second spot and the men could only manage fourth.

Lesa Mayes, a first year student from Saskatchewan, claimed one quarter of York total medal haul at this competition. She took gold in the long jump and silver in the 60m hurdles and 60m respectively. "I'm so tired," commented Mayes, "but then I'm so happy I'm gonna do some partying tonight (Saturday)."

According to York's head coach Sue Summers, Mayes had an excellent weekend. "She completed in a lot of events which is very hard on the body. I was impressed with her concentration and performances, which were all across the board. Everything was right up there with her bests."

York's Hester Westenberg, a double medallist, took gold in the 60m hurdles and silver in the long jump. Westenberg, in winning the hurdles event, recorded a personal best time of 8.90 seconds, which ranks her right up there with other hurdlers in the CIAU.

If there was cause for disappointment for York at this meet, it had to be the performance of '84 Summer Olympic silver medalist, France Gareau. Although she won the 300m, Gareau could only manage a third place finish in the 60m.

Coach Summers explained: "France had a bad start, which is not

her real strength . . . unfortunately in an event like the 60m, once you fall behind it's pretty hard to catch up. She has been injured all year (ankle and hamstring), so you should also take that into consideration." Summers concluded, "I think France was also disappointed with her finish."

Hyacinth Brown also struck gold for York as she won the shot put event.

On the men's side, Richard Hislop, a double gold medalist at Hamilton Spectator Indoor Games, captured York's fifth gold medal. He won the 300m in an impressive time of 34.95 secs.

"Richard's time in the 300 should rank about second in the CIAUs," Summers said, "but he'll be facing some stiff competition at the nationals, in the person of Cyprian Ewani who competed for Canada at last weekend's World Indoor Championships."

York's Anthony Miglietta, the reigning CIAU long jump champion, won his specialty with a leap of 7.11m. He'll defend his title this weekend at the CIAUs in Saskatchewan.

Rounding out York's medal haul, Walter Hauer and Graham Booth finished second and third respectively in the pole vault competition.

Coach Summers commenting on the teams' overall performance said, "I was satisfied with the women's performance . . . to place second in the OWIAA with only 10 athletes, well that should say something for them . . . they all put out one-hundred percent."

"With the men's team, it wasn't

quite as positive, in that in the relays we didn't do as well as I thought. I felt we had the manpower to finish higher than fourth, unfortunately we didn't do that."

"This year," Summers said in retrospect, "we have a core of good athletes, and next year we look forward to some good things."

Fifteen athletes will travel to Saskatchewan this weekend. Names that have not been mentioned previously include, sprinter Julie Brooks and long distance runners, Carolyn Lee and Catia Botos. Also representing York will be sprinters Kieth Dormand, Louis DePauli and Don MacGreggor. Triple jumper David Ng will also make the trip out west.



Lesa Mayes

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Time: 5 p.m.
Venue: CLH - 110

Date: March 26th

Annual Elections

Time: 11 a.m. to 3 p.m.
Venue: Balloting in Central Square
Note: Nominations must be in by Mar. 26th.

Date: March 27th

Monthly Social Gathering

Time: 5 p.m.
Venue: Sylvester's (201 Stong College)

Date: March 12th

Announcement!

Peter Ee, the First Secretary of the Singapore High Commission in Washington will be joining us for an informal gathering. Videos on Singapore will also be shown.

Time: To be announced
Venue: Sylvester's (201 Stong)

Date: March 24th

For more information contact: Amin 665-9923

Hui Ling 736-0750

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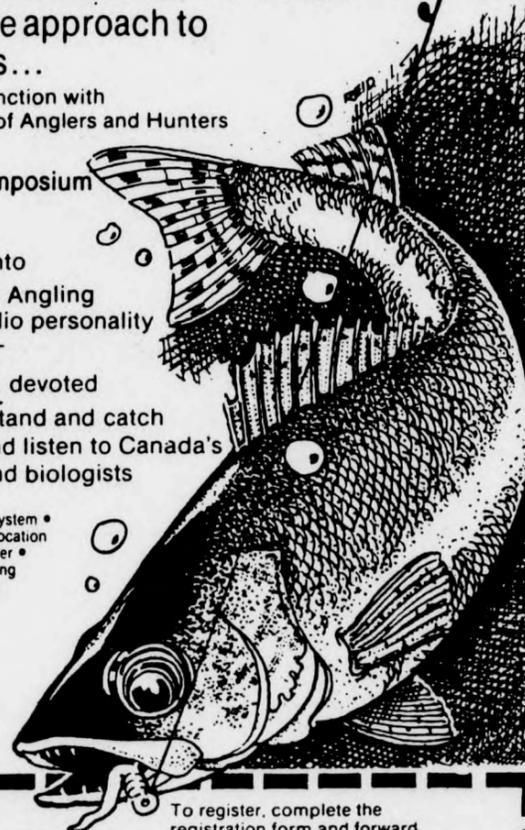
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E V E N T S

SPEND A DIME, SAVE A DOLLAR—Community Association for Riding for the Disabled is holding their sixth annual indoor garage sale on Saturday, March 21 at the Variety Club Equestrian Centre, 4777 Dufferin Street, from 9:30 a.m. to 4:00 p.m. For information call 667-8600 during business hours.

THE YORK UNIVERSITY ALUMNI ASSOCIATION is holding its annual fund raising phonathon for the University from March 23 to April 9 this year. Student, faculty and staff volunteer telephone canvassers are needed—a full training session and a light meal is provided. Phoning is evenings only. If you are willing to spend a few evenings helping to raise money for projects in need at York, please contact Kasandra Sharpe or Don Butcher in the Alumni Affairs Office, 5010.

ATTENTION FINE ARTS STUDENTS—The York Student Movement Against Apartheid will sell your art in the West Bear Pit, Wednesday, March 18 for a commission which will go towards the struggle. For further info please contact Mohammed Babha, 739-1028 or Alissa Trotz, 736-5480.

THE CANADIAN RED CROSS SOCIETY—Blood Donor clinic in the East Bear Pit, Central Square, Wednesday, March 18 and Thursday, March 19, 9:30-3:30 p.m.

JEWISH MEDITATION—Talk and involvement by Ellen Schifren, Wednesday, March 18, 4:00-5:30 p.m., Scott Religious Centre. For more details, call the Jewish Student Federation, 736-5178.

COME TO A CULTURAL NIGHT and a fundraising dance at Bethune College on Saturday, March 14 at 8 p.m. We have 2 DJs and a live band for your leisure. Everyone welcome. Donations accepted too.

SHABBAT DINNER, Friday, March 13, 6:00 p.m. Program to follow: "Naturopathic Health Care from a Jewish Experience" by Robert Posen. Winters College Master's Dining Room (005C) \$7.00 each. Call Jewish Student Federation 736-5178 before the 11th to reserve and purchase tickets.

YUSA MINI SERIES—John Harries, Director of the Career and Placement Centre, York University will speak on Writing Your Resume. Tuesday, March 24, 1987, 12-1 p.m. and 1-2 p.m. in Room 201 Osgoode. Everyone welcome. Refreshments.

AGRARIAN CRISIS AND DEPENDENT CAPITALISM IN NIGERIA—Dickson Eyo (former lecturer, Political Science, University of JOS, Nigeria), Wednesday, March 18, 2-4 p.m., 320 Bethune College.

FOOD AND HUNGER WEEK—March 16-20. Week-long events, movies, lectures, music, poetry in Bear Pit and around campus. Presented by the THIRD WORLD FORUM.

TRANSLATION, Glendon College. The entrance examination for September admission will be held on Saturday, March 14. To register, call 487-6742.

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Y O R K C L U B S

YORK LIBERAL WOMEN'S AFFAIRS COMMITTEE first annual meeting, Wednesday, March 18 at 4:00 p.m. in 117 Founders. All Welcome!

THE LESBIAN & GAY ALLIANCE meets every Thursday evening at 5 p.m. in the Purple Lounge (2nd floor, Fine Arts Building). Come out and meet some new people and remember, safer sex is everyone's concern.

MASS COMMUNICATIONS STUDENT FEDERATION bi-monthly meeting to be held Thursday, March 19, 1987, 5-7 p.m., S677 Ross. All Mass Comm students welcome!

PSYCHOLOGY STUDENTS' ASSOCIATION film series Part III "Three Approaches to Psychotherapy, Part I, Dr. Hans Stropp", Monday, March 16 at 5 p.m., and reshown Thursday, March 19 at 2 p.m.—Location: Film Library Showing Room (downstairs in Scott Library). Everyone Welcome!

THE FEDERATION OF INDIAN STUDENTS would appreciate any budding writers to send any letters, poems, thoughts, essays, etc. to be included in our newsletter. Send submissions to 201B Founders. (Themes: Indian).

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