



"Come on people, let's get those legs moving!" A member of the York Cabaret does a mean imitation of aerobic king Richard Simmons during a performance of "Stepping into Time" last weekend.

Gay Alliance wins privacy

By LILY CONTENTO

The Gay Alliance at York's (GAY) request to have their club membership list kept confidential in order to safeguard against possible incriminations has been accepted by the Council of the York Student Federation (CYSF).

CYSF affiliated clubs, like GAY, have to submit a membership list to York's archives—which are subject to public viewing.

A GAY memo from a number of years ago to CYSF stated that gays are not protected by the Human Rights Code and possession of phone numbers, addresses, and student numbers may endanger persons listed.

"Some of the people that come to the meetings are not necessarily sure about their sexuality or they may not be openly gay," said GAY President David Blair.

A GAY member easily gained access to the files, proving to the Alliance that anyone interested could look up the information just as easily. Blair believes the easy access to their file can lead people to misuse the information.

Although CYSF's policy states that all records be kept in the archives, the Alliance claimed that past Councils have granted their request as well.

It's now York Archive's decision whether or not to release the list to GAY.

□

The Council of the York Student Federation's (CYSF) interpretation of a "political club" was challenged by York's El Salvador Support Committee (ESSC) when Council refused to approve the group's request for a \$300 grant.

Council rejected the grant at the January 10 CYSF meeting saying the group was affiliated with El Salvadorean Guerrillas.

CYSF's clause on political clubs states "A political club has been defined as: 'the affiliate of a political party engaged in the activity of running candidates in elections outside the University arena.'"

However, ESSC member Jerry Raso said his group is a religious, not political organization, so the clause shouldn't apply to them.

A motion to implement a new definition for a "political club—one which would include any affiliation with a political group, like ESSC—was retracted by Council and instead ESSC was granted \$150.

Whether ESSC will receive another \$150 grant depends on the new clause Council is working on. The group will not receive any more money "if the clause is changed in a way that will affect them," said CYSF President Chris Summerhayes.

It was the first time this year CYSF used the definition as a guideline to the processing of a club's application. Before that, Council had been assessing clubs' eligibility according to their cultural, social, and educational aspect, and their membership size.

York professor named coach of the year

By ELISSA S. FREEMAN

York University Physical Education professor Marina Van der Merwe was doubly rewarded this past weekend. Van der Merwe has been named Canada's amateur coach of the year for her superb leadership of Canada's National Field Hockey team which garnered a silver medal in the 1983 World Championships.

Furthermore, the team was recently accepted for competition at the Los Angeles Olympics.

"It was madness, when the girls found out they were allowed to compete," said Van der Merwe.

Seeded tenth at the World Championships in Kuala Lumpur, Malaysia, the Canadian Squad tied England 1-1, lost to New Zealand 2-1, consecutively defeated Argentina 2-0, West Germany 2-1, and the U.S.S.R. 4-0 en route to their semi-final with Australia.

The Canadians then upset the Australians 8-3 in a penalty stroke situation which placed the "Cinderella" team in the final with a

powerhouse squad from Holland, where they lost 4-2.

"For me it was a relief to be accepted," said Van der Merwe. "Politically, we could have gone the same route as Great Britain, who were not chosen because of their (won-lost) record."

In reference to the amateur coach award, Van der Merwe described it as a "delightful experience."

"I had absolutely no clue at all as to whether I would win."

Van der Merwe came to York in 1971 after a nine-year coaching stint at U of T. After years of hard work at York, she turned around the team that was at the "bottom of the barrel" into a major threat in inter-university play.

Along with assistant coach Kathy Borderick, Van der Merwe has been coaching the National Team for seven years. As the York field hockey coaches the tandem has led the Yeowomen to two provincial titles and four appearances at the National championships.

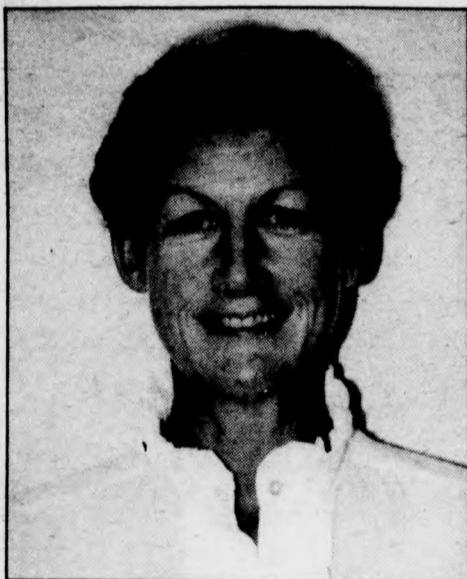


PHOTO: DEBBIE LAMB

Marina Van der Merwe

Toronto-Dominion Bank executive Alan Hockin named new Dean of Administrative Studies

By ROGER NEWLOVE

Toronto-Dominion Bank Executive Vice-President Alan Hockin has been appointed the new Dean of York's Faculty of Administrative Studies. Hockin's term will be effective 1 September 1984, -said York University President H. Ian Macdonald.

The appointment was made by a search committee which involved Macdonald's office as well as the Faculty, according to Macdonald.

Macdonald said that the Dean serves a five year term and at the conclusion consideration of extension is sometimes given.

Macdonald cited an extensive experience established in a distinguished career in government service and the business community as the main reason for choosing Hockin to succeed current Dean, Wallace Crowston.

"We wanted a candidate with a strong reputation and connections with the outside community to increase the exposure of the faculty," Macdonald said. "Mr. Hockin's management experience will also be an asset to the faculty," he added.

Although unavailable for comment due to business commitments in Europe, Hockin's support for Macdonald's strategy for the higher profile of the faculty was evident in his statement in a recent York University news release.

"My major thrust will be in the area of the school's external relations with the Canadian business community," Hockin said in the release.

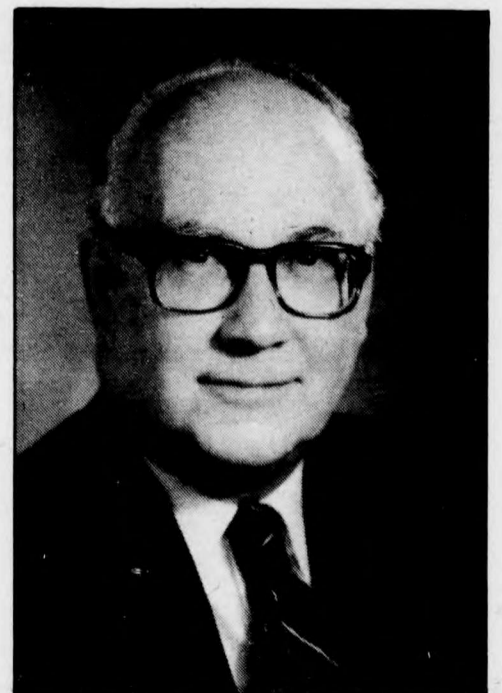
Hockin's term will be a continuation and expansion of the direction and program strategies established under Crowston's term as Dean.

Crowston will have been Dean of the Faculty of Administrative Studies for approximately 8½ years when he steps down in September. This includes his original 5½ year appointment plus several shorter term reappointments.

Crowston cites the introduction of a new direction in the faculty as one of the major accomplishments of his term. "It's now the leading faculty in Canada in many areas such as the international business program developed during my term."

"Research funding has increased 12 times over since I took over. There have been many advancements made in the research areas of the faculty, such as business-governments studies," he said.

Crowston will return to teaching management-science in the Faculty of Administrative Studies.



Alan Hockin

PHOTO: GERALD CAMPBELL

**Textbook Centre
SPECIALS**

See page 15

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Office of Student Programmes
Faculty of Education
Ross Building, N 801
667-6305

Education Office
Glendon College
228 York Hall
487-6147

INFORMATION MEETINGS

Students wishing to learn more about the Bachelor of Education programme at York University are invited to attend special information meetings to be held:

Monday, January 30, 4:00 p.m.
Senate Chamber (9th Floor, Ross)

Tuesday, January 31, 4:00 p.m.
Senior Common Room, York Hall,
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Thursday, February 2, 4:00 p.m.
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IBM gives computer system

By LAURA LUSH

A three-year cooperative agreement signed last week between York and IBM of Canada was the first step toward creating Canada's first Teacher Micro-Computer Resource Centre on campus.

"It's exactly what we need to allow us to help schools cope with the greatest change facing society," said York Vice-President Bill Found. The Resource Centre, whose future location is still under discussion, will host an IBM Series 1 computer, an IBM 4341 computer system, and 70 personal computers, totaling \$1.4 million in equipment and servicing—a gift from the corporation.

IBM spokeswoman Janet Vereshack said her company is involved with seven other universities and colleges in Ontario on "various computer projects aimed at improving education's level of productivity."

The Centre will serve as an extension to the present micro-lab on campus which consists of 16 computers and 15 related off-campus laboratories.

York had approached IBM regarding the cooperative agreement and after "several mutual discussions the two parties came together to form the typically short three-year program," said Vereshack.

The new micro-computers will be used by the Faculty of Education in a variety of ways, according to Dean of Faculty Andrew Effrat. "They will assist teachers in working with children in their pedagogical use and develop

guidelines for the testing, evaluation, and use of computer software and hardware in the teaching process." Part of the project also involves the placing of computers in off-campus school laboratories that York has already been associated with. Falling under 15 school boards, this "catchment area will provide a closely associated network of computer labs," said Effrat. This placement will allow easier computer access throughout Canada and an established computer data base of information about existing micro-computer courseware.

Although the primary users of the Resource Centre will be the Faculty of Education, there will be "some capacity for usage by other parts of the university," said Effrat. Present student users of the micro-lab are usually course-related students booked in a computer science class, said Mildred Shaw of Computer Science.

The Faculty of Education has demonstrated a "great deal of leadership with computers in teaching and the large number of enrolments in service teaching of computers in the classroom," which has contributed to York being the "only university that has received this kind of facility," added Effrat.

After three years the equipment will become the property of York.

IBM's objective is to "provide assistance wherever we can," said Vereshack. She said she regards the \$1.4 million a gift to York as "gesture of a good corporate citizen."

Treasurer Grossman plans university funding increase

By GARY SYMONS

There will be a 6.5 percent increase in university and college funding next year, according to Provincial Treasurer Larry Grossman's pre-budget statement.

Grossman, newly-appointed to the Ministry of Treasury, outlined his budget statement to about 25 York students in the Administrative Studies building yesterday.

"I am particularly pledging that government funding to achieve our education goals is going to remain in place and be a priority," said Grossman in an interview after his speech.

The presentation, organized by the York Young Progressive Conservatives, gave a broad overview of Ontario's past economic performance and government projections for the immediate future.

Grossman demonstrated, through a series of graphs, that despite a dramatic improvement in the fiscal year 1981-82 there are still several problem areas to be overcome, including the high rate of youth unemployment and the need for more technical training of workers to compete with other industrialized nations.

Grossman said, however, that he did not necessarily endorse Minister of Colleges and Universities Bette Stephenson's view that universities should specialize more in job-related training, saying only "I think they (the



Provincial Treasurer Larry Grossman

Stephenson Commission) are right in addressing the issue."

Grossman also emphasized Ontario's strong economic performance as compared to the rest of Canada and other industrialized nations.

\$2,500 paid for notice boards

By DOUG LITTLE

York and its main campus's eight colleges have forked over \$2,500 for the nine new notice boards in Central Square, on the wall east of the Central Square cafeteria.

The colleges picked up one-third of the cost while York accounted for the rest, said Assistant Vice-President of Student Relations John Becker. One board will be allotted to each college who "can do with them whatever they wish," he said. The other board belongs to the Council of the York Student Federation, who also contributed to the purchase.

The boards will be mainly for advertising events.

Becker said the idea for them was proposed months ago by the college council Masters who believed the boards were needed to let students know of activities taking place at their affiliated colleges.

Becker said he's in the process of labeling the boards and will be issuing keys for the boards to the various colleges.



PHOTO MARIO SCATTALONI

No, those aren't new mirrors in Central Square, much to the dismay of many hallway regulars. In fact they are the nine brand new display cases allotted to the eight campus colleges and CYSF.

Sex-role stereotyping plays major role in rape attitudes: York professor James Check

By CAROL BRUNT

Sex role stereotypes play an important part in male-female attitudes towards rape, according to a recently completed series of studies by York psychology professor James Check.

Check, formerly of the University of Manitoba, outlined the procedures and findings of his research for about 30 students at a lunchtime seminar at Bethune College last Friday. His "Stranger and Acquaintance Rape" talk was sponsored by the LaMarsh Research Program and the Dean of Graduate Studies. It was the first in a series of seminars on the subject Women and Violence.

"My main concern (in these studies) was to look at sexual interactions between men and women, the problems that arise, and how difficult these problems can get," he said. The initial study, titled "Sex Role Stereotyping and Reactions to Depictions of Stranger Versus Acquaintance Rape," was conducted on 289 introductory psychology students at the University of Manitoba. The study was authored by Check and Neil Malamuth, from University of California, and University of Manitoba.

According to Check, "writers suggest that rape is a logical extension of the socialization processes in society." The findings of the study support the argument that the traditional sex roles, inherent in our culture socialize men to

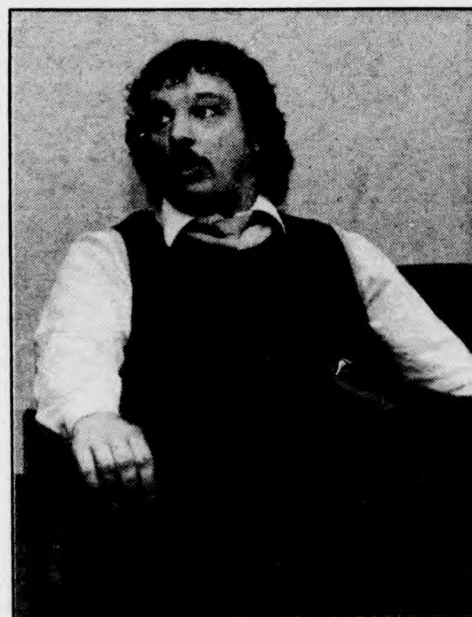
be the offenders and women the victims. Sex role stereotyping is also associated with the acceptance of violence in general, as well as specifically against women.

Statistics show that half of all reported rapes are conducted by someone the victim knows. Check's findings suggest that many people consider "acquaintance rape" not to be "real" rape. Individuals in the study reported perceiving the "acquaintance rape" victim as reacting more favourably to the assault than the "stranger rape" victim. A later study, which included measurements of perceived responsibility, found that women were held more responsible for the act than in the "stranger rape" situation.

It was further found that both men (in their own self-predictions) and women (in their predictions about men in general) agreed that "acquaintance rape" was more likely to occur than "stranger rape." Similarly, women saw men as much more likely to commit both types of rapes than did the men.

"This suggests that on a date, male perceptions are different than female perceptions of the possibilities of a forceful sex act happening. The point is that there are a large number of misunderstandings in the dating/acquaintance context," said Check.

The study uncovered an ambiguity in dating behavior. Check agreed with comments from those at the seminar that there is a widely-held



Professor James Check

assumption that women will say no regardless of her real intentions. He stressed that this is both a common male and female assumption.

"Women have learned the skills to graciously turn down or accept a date. If a woman asks a man for a date, he doesn't know how to say no," said Check. He said that it's necessary to teach men how to deal with being asked for a date and women how to ask for a date.

Prostitute wants decriminalization

By DAVE BYRNES
and GAYLE FRASER

The legalization of prostitution would involve the licencing of bawdy houses which would have a "perverted" effect, according to prostitution rights advocate Peggy Miller.

Miller, who spoke at York last fall, returned Tuesday as a panelist in a McLaughlin College symposium titled "Regulation of Prostitution."

She said she envisions government bawdy houses as "sex ghettos" and the prostitutes working in them "sex machines."

Sitting on the panel with Miller, herself a prostitute, was lawyer Diane Martin, City of Toronto Ward 6 Alderman Jack Layton, and journalist and feminist Chris Bearchell.

Miller, like the other panelists and moderator Johanna Stuckey, a York Humanities Professor, supported the decriminalization of prostitution. Stuckey is the Advisor to the President on the Status of Women.

Miller said she strongly believes that prostitution plays a necessary role in society. "It is an outrage that we are in 1984 and we do not recognize a human being's entitlement to gratify that basic life supporting need," she said.

Prostitution is not itself a crime in Canada although street solicitation and the operation of a common bawdy house are.

Osgoode-educated lawyer Martin was not opposed to Miller's sentiments, citing prostitution as "a simple transaction." She believes "uptight middle age, middle class individuals" wrongfully stigmatize prostitution as a social evil and ignore "real" social problems that are connected with the trade such as "unemployment and homeless youths."

Martin said she opposes further use of the Criminal Code to control prostitution—an option promoted by Toronto Mayor Art Eggleton. Holding up a thick volume of the Criminal Code, Martin argued that in Canada "we don't solve social problems, we make crimes."

Alderman Layton agreed with Martin that further use of the Code is a poor way to deal with the issue. Layton's jurisdiction includes the most active prostitution beat in the city—the "track" area south-east of Bloor and Yonge. He said the problems that he encounters, mainly the harassment of local residents in the "track" area by men looking for prostitutes, can be dealt with legally without resorting to the solicitation law.

Miller made a distinction between the occupation of prostitution and the problem of young prostitutes saying the youths are there because of family problems or tough economic times.

"I like being a prostitute. I feel as healthy as any of you. I feel as capable as any of you and I feel I have the right to make the same adult choices as any of you."

The symposium was presented by the McLaughlin College Public Policy Program, in affiliation with The Women's Studies Program.

PHOTO CAROL BRUNT

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Election Day:	Thursday, March 15, 1984	10:00 a.m. to 9:00 p.m.
Advance Poll:	Wednesday, March 14, 1984	10:00 a.m. to 9:00 p.m.
Nominations Open:	Monday, February 6, 1984	9:00 a.m.
Nominations Close:	Friday, March 2, 1984	9:00 a.m.
Campaigning Opens:	Friday, March 2, 1984	9:01 a.m.
Campaigning Closes:	Tuesday, March 13, 1984	12:00 Midnight

Positions Open:

1. President
2. Director of External Affairs
3. Director of Internal Affairs
4. Director of Women's Affairs
5. Board of Governors Representative
6. 8 Faculty of Arts Senators
7. 1 Faculty of Fine Arts Senator
8. 1 Faculty of Science Senator

A description of all available positions, nomination forms, a constitution and a copy of the Resolutions Governing the Conduct of Elections can be picked up in the C.Y.S.F. Office, Room 105, Central Square during office hours 9:00 a.m. to 4:30 p.m.

The Board of Governors positions is open to all York students who are Canadian citizens, while all C.Y.S.F. positions (1-4 above) are open only to C.Y.S.F. constituent members (Environmental Studies, Founders College, McLaughlin College, Stong College, Vanier College, Winters College and Graduate Students). In order to stand or vote for any student Senator position, each student must be a member of the appropriate faculty.

In conjunction with the elections, paid positions are open for several Deputy Returning Officers and Poll Clerks. Anyone interested should fill out the appropriate form available at the C.Y.S.F. Office, Room 105, Central Square during normal office hours.

James Crossland
Chief Returning Officer
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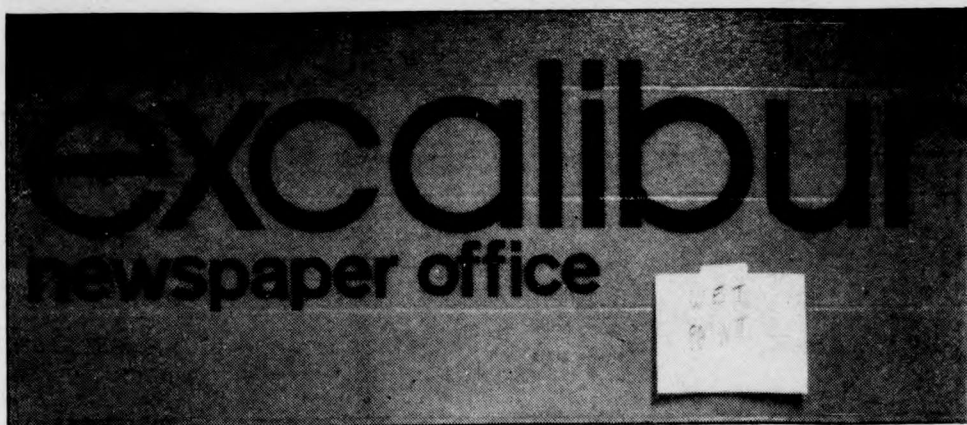
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WW3 was closer than realized

By GRAHAM THOMPSON

"We have come much closer to World War III than people realize," according to Dr. George Ignatieff, Chancellor of the University of Toronto, in an address on global conflict resolution at Osgoode Hall yesterday.

Ignatieff, a former chairman of the United Nations Security Council from 1966-1968, described how the world hung on the brink of global nuclear war during the Six Day War between Egypt and Israel in 1967 and the Cuban Missile crisis during 1962.

After discussing the present tensions between the U.S. and U.S.S.R., Ignatieff said the world nations could either submit to a state of international anarchy and war or use the machinery of the United Nations to open up a dialogue between the superpowers.

Concerning U.S. President Ronald Reagan, Ignatieff said his "megaphone diplomacy makes good media coverage but contributes nothing to conflict resolution. Going on TV gets him more votes than solving disputes with the U.S.S.R."

Ignatieff said that an approach emphasizing "quiet diplomacy" between the superpowers would dramatically increase the chances of coming to some conflict resolving agreements.

Therefore, a quiet exchange of "political pundits" between Washington and Moscow, as

suggested by former U.S. Secretary of State Henry Kissinger, would better reduce international tensions, said Ignatieff.

He also emphasized that "quiet diplomacy" was indispensable to the resolution of both the Cuban Missile crisis in 1962 and the Six Day War.

In the Six Day War, the U.S. and U.S.S.R. came perilously close to war when Israeli forces rolled through the Golan Heights toward Damascus, the Syrian capital, said Ignatieff. At the time Egypt was federated with Syria which harbored a body of Russian military personnel in Damascus.

A high level diplomatic exchange between Moscow and Washington ensued over the 'hotline'. The Russians were concerned that an American-endorsed invasion of Damascus by Israel would bring the superpowers into direct military conflict. Fortunately, Israel retreated to the Golan Heights and defused the escalating conflict, said Ignatieff.

Both the Israeli-Egyptian war and the Cuban Missile crisis illustrated how quickly a political conflict can escalate into a potential world war "in a state of international conflict." Ignatieff concluded with the caution "we should never let government get away with anything because in 23 years I have seen more blunders in international crises than I'd like to admit."

Gov't intervention debated

By PHILLIP LEE

Government intervention—yes or no?

That was the gist of a debate, titled "The Crisis in Economic Policy: Two Alternatives," in Stedman last Thursday evening.

Before an audience of about 175, the debaters, Professor Emeritus of Economics Lorie Tarshis (University of Toronto and Atkinson College) and Director of the Fraser Institute Michael Walker, provided what can be termed a polite contest in addressing the issue.

In opening the debate, Walker presented a long list of the failings of the implemented policies as practiced by past and present governments. Walker divided stabilization and regulatory policies as "well-intentioned but erroneous ideas."

While in regulating industry "the government is better at picking losers than winners" in its support of certain segments of industry, said Walker.

He went on to advocate deregulation and to

accept its imperfections, as well as the imperfections of government.

Advocating government intervention in the economy, professor Tarshis delved into his experience of having lived through the Depression to argue his case that government has a role to play in maintaining prosperity.

Depression has a high cost, Tarshis said, and with the current high unemployment rate, the labor not used or used inefficiently was now costing Canadians half a billion dollars each week, along with the loss of job skills.

Saying "stupid government does stupid things" in recognition of the imperfection of government, Tarshis also said that "private industry does stupid things too."

A question and comment period followed the formal part of the debate, which was moderated by Paul Reinhardt, chairperson of the Economics department at Atkinson College. A number of other York professor also participated in the debate.

Give Bette the boot: CFS-O

By ANDREW ZARNETT

KINGSTON—Student leaders from various universities and colleges passed a motion that called for Bette Stephenson's resignation as Minister of Colleges and Universities at the CFS-O/OFS winter conference last weekend.

According to Mike Connolly, Information Officer, CFS-O/OFS, her resignation demand was made in the shadow of the Minister's plan to reshape and scale down the university system in Ontario.

It was the first tactic in the federation's latest campaign for universal accessibility and improvement in the quality of post-secondary education.

The campaign will begin immediately and conclude in a "Week of Action" dated March 19-24.

"By calling for the minister's resignation we are saying that we have no confidence in the

government's ability to provide Ontario with a decent post-secondary system," said Ian Nelmes, chairman CFS-O/OFS.

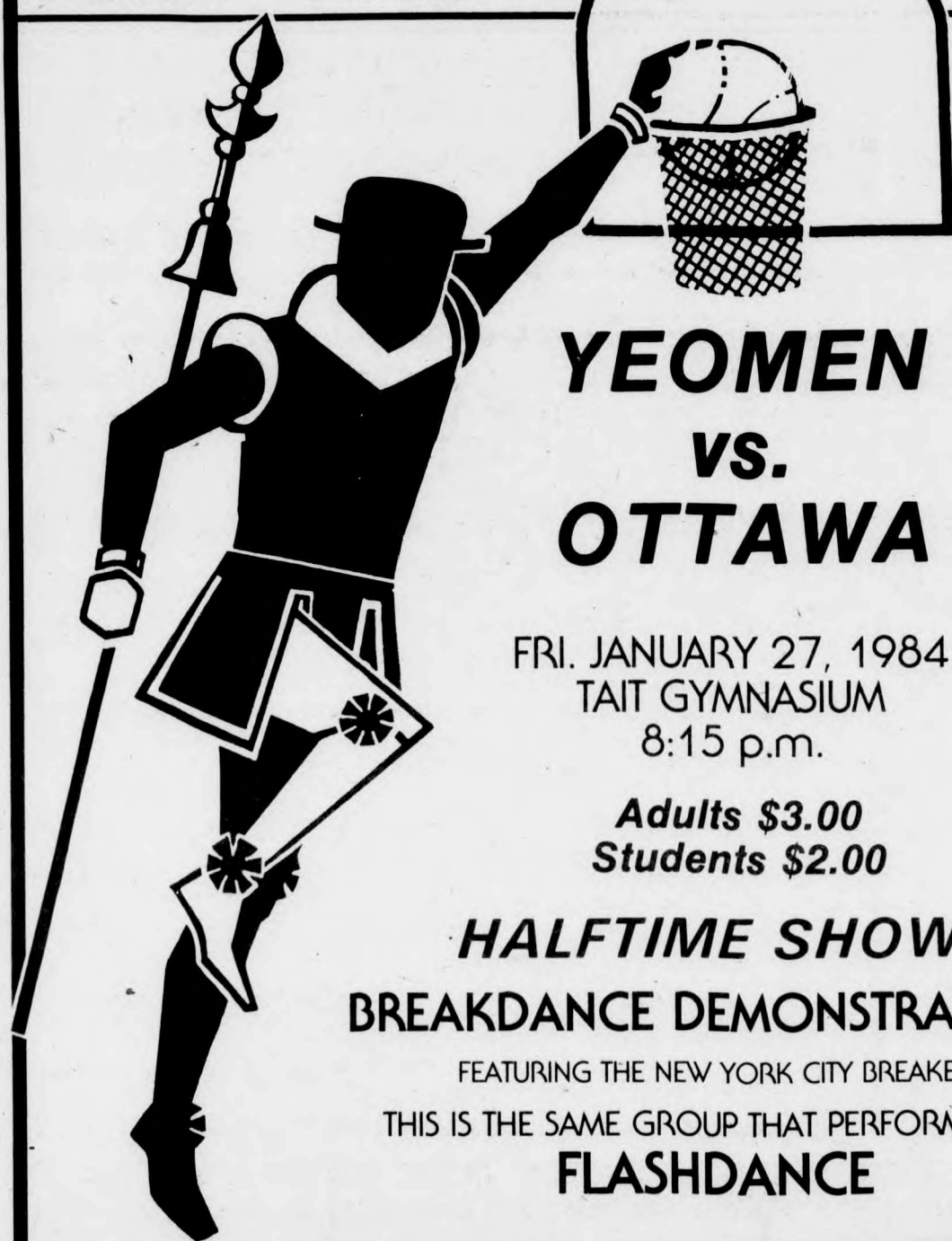
"We must reject any plan which will take us back to the time when universities were elitist institutions for the wealthy. Underfunding has been and continues to be the problem. Government has ignored public concerns and has irresponsibly pursued a policy of cutbacks and limited accessibility," he said.

CFS-O/OFS also voted to support the Committee for Concerned Visa Students, who are considering a class action suit over a tuition fee increase for foreign students which was introduced last year.

The last point of business was the election of the new chairperson. Monica Turner, president of the Ontario Graduate Association, will assume the office in June at the annual meeting.

YORK UNIVERSITY

YEOMEN BASKETBALL



YEOMEN VS. OTTAWA

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RANKED

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TIME: 2:00 p.m.
PLACE: Tait Gym

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BLINDFOLD
"DASH FOR CASH"

editorial

Hobson's choice

A lesson in how to identify the make-it-look-like-a-choice-and-they'll-end-up-thanking-us scam:

In a CYSF ad in *Excalibur* two weeks ago, you may have noticed a brief survey. You were supposed to indicate whether you would rather see library photocopying fees double to 10 cents, or be charged an annual "library fee" of \$5. Having made your choice, you were to drop the survey off at the CYSF office.

What you experienced was an excellent example of artful wool-pulling. Late last year, the Senate Library Committee decided it needed more money. Everyone needs money on this campus, so that's no surprise. What is surprising is the means the Committee went about asking for it.

The Committee saw that it would be possible to make big money by bumping photocopying rates to a dime a copy. York libraries currently make no profit on photocopying machines, but doubling the fees would result in an estimated \$100,000 annually. But then the Committee realized it could make about the same amount by charging each student, say, \$5. To help the Committee "decide," it recommended that the CYSF make the "choice," thereby giving the students some "input."

But the Library Committee's "choice" would have made Hobson blush.

Clearly raising the cost of photocopying 100% is unacceptable. Not only do we object to the size of the increase, but increased rates would also likely result in a drop off in use, and those books and magazines—so easy to copy now—would inevitably suffer from greater rates of vandalism and theft. Any measure that might encourage people to rip out those needed pages rather than copy them must be opposed.

But charging a library fee is also unacceptable. Our tuition fees contain enough mystery charges already.

If the libraries really need money, there are alternatives, like the York fund. And if they wanted to raise photocopying rates (admittedly a bargain), there are alternatives to doubling the cost. The University of Guelph, for instance, uses a credit card system: students insert a plastic card into the photocopier while they make their copies and are sent a monthly bill. Not only would a system like this make photocopying less bother, but it would allow more modest increases. Since no coins are involved, a 6¢ or 7¢ photocopy is not impractical. The libraries at York should be more resourceful.



letters

Excalibur attempts to print as many letters as space allows. Please be brief—letters over 250 words are subject to editing for length. All letters must include the author's name, address, and phone number for verification purposes. Pseudonyms may be used upon request.

excalibur

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Disgruntled

Editor:

Your editorial of January 19 was insulting. It's not the quality so much as the content that's the problem. You have consistently managed to deal, in a student newspaper, with issues that are of unfortunately little concern to students.

Would it be too much to expect our one and only campus newspaper to tackle the problems that face us all? Apparently so: you have subjected us repeatedly to attacks on the various governments in a manner which sidesteps the whole question of student concerns.

While we're in the neighborhood, let's take a look at your stance on the CYSF this year. I for one do not recall a single article since September which even *hinted* at confrontation. Your blind acceptance of everything the CYSF does is a disservice to the students who pay good money toward your continued support.

Two weeks ago, when President Chris Summerhayes finally took a stand on something—that eyesore of a statue which pollutes the hall outside his office and bears absolutely no resemblance to anything commonly known as "art"—you actually treated the story as news. Get real! The only part of that whole charade that was newsworthy was that once Summerhayes finally took a stand on something, it was on an issue which absolutely didn't matter. Yet you failed to comment on that.

The role of the press in such a situation must be adversarial. For one thing, why didn't you point out that that "work" (another bastardization of the language) was the creation of one of Summerhayes' friends? I don't mean to insult the artistic talents of a wide variety of members of the York community. I especially don't want to imply that the artists' friendship

with Summerhayes in any way diminishes his own abilities. My point is that you missed the point.

Summerhayes has made a science of waffling his way through each and every situation this year, yet you have never even suggested the possibility that he might be wrong. This leaves us with but one question—what's wrong with you?

—Larry Till

Editor's note: Larry Till is the managing editor of *The Vandoo*, a small Vanier College newspaper.

Keep the art

Editor:

I know you will be as sorry as I was when I learned that the lovely old sculpture donated to us by one of our eminent artists, Mr. Scott Childs, will be removed, despite the beauty it gives to the Central Square, and the prestige York University derives from it. Oh!, how will its beauty and grace be lost to us forever? All of us who appreciate nature's immeasurable artistic gift regret this tragedy.

The removal of this statue from this unmatched location within the Campus appears to be a step further to what one might be tempted to label an act of vandalism to York University's reputable artistic ability—a problem which can affect all of us unless we make a mutual effort to rid ourselves of it. We should give credit to our able leader, Mr. Chris Summerhayes, for coming forward fearlessly in time to defend the majority's right. His fellow efficient administrators should be credited also for their enormous support.

Though we appreciate the concern of the Central Square Coordinating Committee, we need to ask this Committee if Central Square is what we really want? If

at all, do they want the Central Square to be a prison for our scholars or a place of freedom and academic growth?

Shall we instead face this problem frankly and constructively? Let us consider a few facts. Does York University have adequate infrastructural facilities that the students need most or should we be deceived by an empty freezing space called a Central Square. Have the authorities concerned really done everything within their resources to make York University the institution in which we all shall be proud to grow up, and have time to waste at the Central Square?

In the interest of maintaining your exceptionally good press relations with students, please kindly publish this article so that every student will be notified of the serious danger facing our academic brain-child in this University.

—Okezie Iroaga

Cut 'dirty' ad

Editor:

I am dismayed by your willingness to print advertisements for a café where table-dancing women are displayed as sex objects. Ads like this are subtle but effective in promoting the idea that women are one-dimensional people; that their greatest value lies in the physical pleasure men may gain from them. Every time I am excluded from an intellectual discussion among men, I am reminded of this attitude.

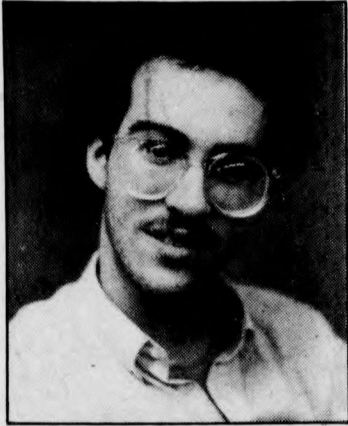
You cannot force the women to stop working in the café or force the customers to stop going there. But you don't have to *help* a business of this type by advertising it. Frankly, I'd rather see a 12-page *Excalibur* than a 20-page issue with an ad like this.

—Julia Steinecke

the question

By STUART MOSCOE

A number of interest groups have asked for the Minister of Colleges and Universities Bette Stephenson's resignation over her proposed changes in the university education system. Do you think the Minister should resign?



Garry Wise, Osgoode III

"No. What we need is repudiation of the policies by the provincial government rather than the resignation of one particular Cabinet member."



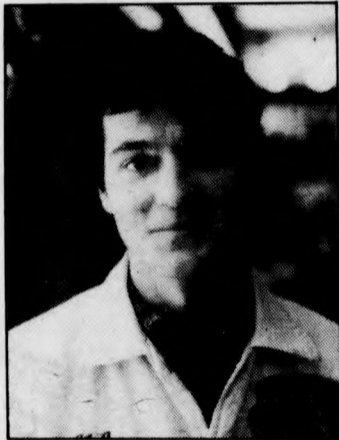
Lidia Baldassarra, Geog I

"Yes. Someone does not have the right to tell others what they can or cannot study in university."



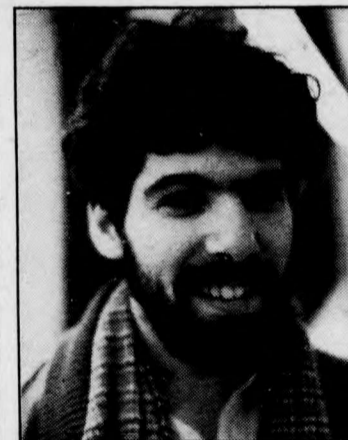
S. Stephenson, Grad Student

"Yes. I don't think she has addressed the full impact of the present reorganization of the secondary school system on the colleges and universities."



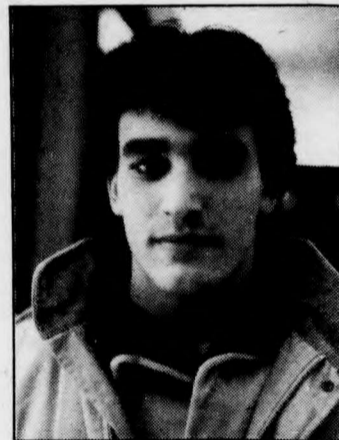
Mike Barton, Arts I

"No. I think she's doing a good job and besides, she deserves a chance to prove that her policies can work."



Avrum Rosensweig, Arts I

"No. I think that her proposals are so far only words that should be discussed with a committee of students and faculty as to their potential in helping universities to advance."



Neil Weinberg, Phys. Ed. I

"Yes. Unless she revises some of her proposals to satisfy the majority of students in university she should resign. Her proposals limit student education."

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A THIMBLEFUL OF WATER

By Ernest Wilkins

Well, our distinguished panel of judges have rendered their verdict and the winning story has been announced in the *Excalibur*/Calumet Short Fiction Contest. When contacted by phone, winner Ernest Wilkins excitedly responded to the news by saying, "I don't know what to say. I'm happy—that's fine." Wilkins, who receives the first prize award of \$100, was chosen by two of the three judges. Honorable mentions go to Bryan Bruce, Marlene Goldman, and Michael Boyce. Thanks again to our judges: Frank Davey, Don Coles, and Katharine Govier.



The little brown boy jumped nimbly over the turtle-stile between the fields of hay-corn. Grasping quickly to his side his satchel of special things—buttons, turkeyskins, thimble, and holes—he rushed on across the tundra. Madly blasting through the high standing waves of wheat he burst succinctly upon the roadway in the path of the mysterious car. There halting, the car left the Earth cavorting to spindle upon the sky in a silhouette dance to Nimrod the mighty. The boy crushed on across the road, scarcely having noticed this past event already dwindly in time's memory.

The boy raced up the long pathway, until reaching the steps of the house he paused to assess his situation; his first thoughts as to his headlong mad rush. Now should he enter and expose his inmost feelings of brandishment to those within? Mom? Pop?—what then would they think of his escapade out beyond the 2nd pasture where wild things dwell—but those only in mists of fog? Dismissing these thoughts as propagandistic attempts by his second mind to halt him from his immediate temporal purpose, he disheeded any non-compulsion to move, and proceeded less resolutely inward to the house.

There, on the divan, sat Dad—Dad being his name of now 27 ages and 434 parsecs. Quickly the boy sat down before him upon the stool, stopping only to open his satchel to begin to reveal all that was within.

—Dad, me Pop, here you see it, what I have ventured to gain out there beyond the 2nd pasture. What now do you think?

Harumphing harumph, Dad spectacted a look upon his sun sitting mildly, displaying all curious as a new boy.

—There it is my boy, my boy, my boy. When i tell you must not go beyond the pasture beyond the pasture, you obey me not, and go there. Yet, these things you bring back . . . tell me of what their purpose is to be.

—Well, me Pop, says boy little boy, this one here, this one that shapes itself as a thimble, i perceive believe it to be an inverted library of self-evident matter transforming compounds as related to literary nimbleness. You see me dad?—I clearly reveall all that lies within me to know what i have squandered off the ground beyond the 2nd pasture and in among the mists.

—My son, my boy. Being yet of less than, but only marginally so, 3 ages old old, and beyond your time telling me sitting here that which i do not know, it surpleases me i admit gladly. But to study this generally my boy, into the laboratory basement we must go to test out your teoristic views upon this matter so very possibly urgent. My boy my boy, let us go down.

So he followed, the little boy, followed he his dad, his Pop dear old, down to their laboratory beneath the floor. Therein they tested, and were to test long times and tests, all that the little boy found within the pasture beyond the pasture beyond the pasture, and returned with him to home in his little satchel.

And the results of the test they them to be?—What then were they, but only so profound and significant as the distance to that far away misty place of the 2nd pasture beyond. But very tell told they were.

They were; significantly to behold. Dad and little boy found that there was another peoples out beyond the 2nd pasture; and these peoples, so small of stature and of wide being and thinking big, were burning up that possibility they lived upon—only because the boy had taken the thimble. But the little boy, he had only ventured there in causality, in accident or adventure. Knowingly not, the people of that place became less to be. And they were.

It was the people's thimbleful of self-evident knowledge that little boy brown had wrested from them, unknowingly. So they became to be without all the tales of telling that would tell them, though they thought not, what when to do; and, rightly so, to do at those times when to do's were important. Now, to-doing without their thimbleful of knowledge they became less and less and less able to perceive all the important meanings of this and that that were important to their being, and still to be, out beyond the 2nd pasture.

But the boy little boy, urged on by his Dad, was told, after they had figured out that that was knowledge in the thimble, to bring it back out beyond the 2nd pasture to those people there. The boy then retraced his steps of that long time past, but not so long time to Dad, and found his way down the path.

There again, the mysterious car was. Madly rushing to be on his way, the boy madly rushed across the road to get beyond to the 2nd pasture beyond, but he, again scarcely noticing, did not miss the car this time. The car, spinning endlessly down upon the turf, blasted through and past the place where the boy was, but no more. So they two met. But not only was a boy lost upon the bumper black needle-like of a devil mask car, a thimble full of now meaninglessness was lost to lie beside the road.

Being, all this rushing to and fro, and testing, and cars hitting, a very very age long in time for those peoples out beyond the 2nd pasture, they already had pit descended beyond almost total recall; and without their special thimble, of which they knew not any existence, they headlong fill into the mists. And the fires burned brighter.

York poet/painter sees courage in creative process

By PAUL O'DONNELL

"I see all poetry and painting as a celebration," says York English Professor Barry Argyle. "Everyone has been given words or paint and paper and this is worth celebrating."

Professor Argyle, a native of Liverpool England, began writing at a very early age. As a child he says he was considered stupid, and to assure himself that he wasn't he began talking to himself and writing. At 17, he was thrown out of school and emigrated to Australia to become farmer.

During this time he kept up his writing through note and "ugly poems to beautiful girls." He then taught primary school for three-and-a-half years, and began to have work published in small magazines.

After teaching, Argyle returned to England, writing articles for *Punch*, the prestigious satire magazine. He also continued to write poetry, but didn't have much published because he "wasn't satisfied."

Then, at the age of 28, Argyle enrolled at Leeds University, where he formed a writing trio with poets Geoffrey Hill and John Silkin. The presence of other writers inspired him to continue.

During his university years, Argyle had published a good deal of academic work, including a book on Australian writer Patrick White.

Since 1969, Argyle has been teaching at York, following stints at the University of Geneva and the University of Sheffield.

He feels that environment has a lot to do with writing. "At York there are people writing and talking about it, and thinking it's important."

It was at York in 1971 that Argyle discovered painting: he currently exhibits his work at the Nancy Poole Gallery in Yorkville. "I tend to be an abstract painter," he says. "Inspiration comes from the paint itself."

Three years ago Argyle published a book of poetry called *Mr. and Mrs. Adam and Eve*. He published it privately: "I couldn't be bothered applying for grants or searching out publishers. And besides, I was paid fairly handsomely at York and younger poets than I need that type of help."

Argyle feels the creative act is much the same as making love. "I don't know why you do it, you just do." He feels that, as a result of creating a poem, you become different. Art is praising the fact that you are aware of yourself in that changing condition. Words and paint are the means with which you transcribe yourself. "It takes courage to perform the action of writing or painting. You might not want to show it to Mum

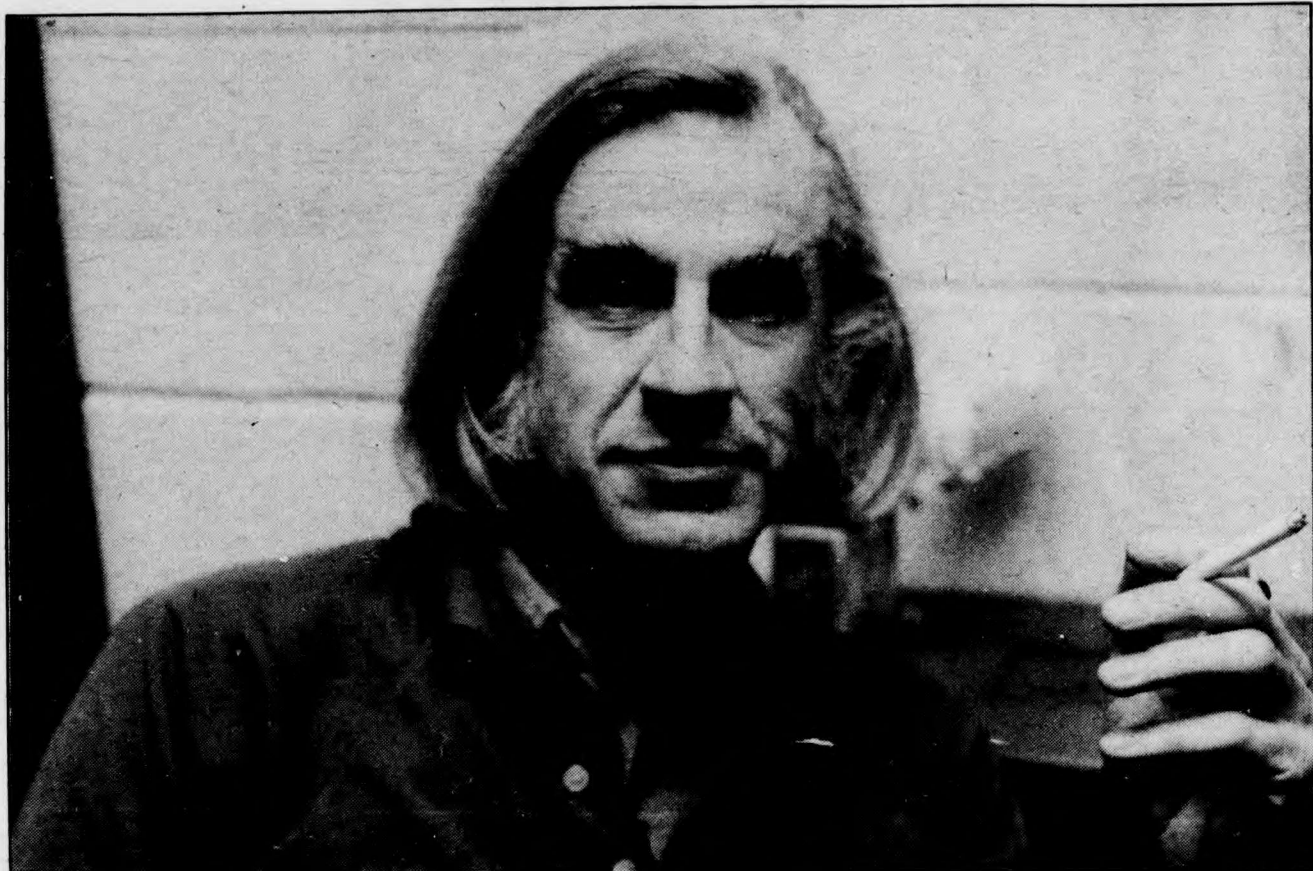


Photo: STUART MOSCOE

York professor Barry Argyle, who will read Tuesday in the McLaughlin Senior Common Room, has paid his writing dues: "I don't know why you do, you just do."

when you've finished—but the courage to express yourself has been developed."

Argyle measures success within the context of all he's done and read. It is the development of writing that is important.

"When you think of fame, just look at a volume of Shakespeare on the shelf and you'll see how far you've got to go. It puts you in your place."

Argyle regards his poems as discoveries. "Anything at all is amenable to poetry. If you're a creator, that's the challenge; making it work. Some, like the Victorians, believe some things aren't suitable for poetry. I don't." With this philosophy poetry can be found anywhere at anytime.

Argyle will give a reading of his work at noon Tuesday, in the McLaughlin Senior Common Room.



One of seven puppets starring in Vanier College's production of Fred Thury's fantasy play . . . and on the Eighth Day.

Apocalyptic puppet preview

By HELEN HINKLE
and JUDY LASZLO

Hope for the future of mankind lies in the hands of a group of life-size puppets, as Vanier College Productions in association with Lampoon Puppet Theatre presents . . . and on the Eighth Day, a musical drama opening Tuesday which was written and directed by Fredrick H. Thury.

Thury, an established playwright, has been working for Vanier College since 1972. The play concerns the evolution of a new society after global destruction. Thury hopes to illustrate society's dependence upon myth which is itself a manifestation of hope. The play will show hope as a constructive emotional life force, acting as a catalyst for progress.

Thury is quick to point out that the play does not pretend to offer any solutions to society's myth dependence. At best, it jolts us into awareness of it. "Think of the necessity of hope today," Thury said. "When we have the chance to play (a button-pushing) God." *8th Day* will

take us outside of our subjective selves, and we will be able to see the evolution of humanity and society based on a myth, as two interdependent concepts.

The play is a feast for the eyes—seven life-sized puppets created by Johan Vondergun. Although the play was originally not written for puppets, Thury decided that since the plot concerns itself with an archetypal situation, using the puppets as archetypes would be more appropriate, because "If it's not human, it can go beyond itself."

These seven puppets are much more than just lifeless forms that get pushed about on stage. Each one of them was carefully studied as an instructive, emotional, and social being.

Each puppet requires four manipulators. Because one movement of a puppet requires the synchronized co-ordination of four people, it takes about half an hour to rehearse one minute of puppet time.

8th day will be running until next Saturday. Curtain time is 8 p.m.

Nichol and Sokol's progressive performance

By GARY BARWIN

In many ways, what is explored in sound poetry and contemporary improvisation is similar. Both work with fragmenting and recombining the various levels of their language, using them in new contexts, as well as experimenting with the process of creation.

It is this relationship between these two arts that is the basis of the series MUSE/IC at the Music Gallery. This past Thursday the series featured by Nichol and Casey Sokol, both York professors in an evening of reading and improvisations. Sokol performs regularly at the Gallery as part of CCMC, an ensemble specializing in 'spontaneous collectively improvised music'. Nichol is a prominent Canadian poet and member of the Four Horsemen sound poetry group.

Experimentation does not necessarily preclude accessibility—the evening began in an abstract funky-bluesy groove. Sokol created beautiful Indonesian gamelon-like effects by 'preparing' his piano. (Preparing a piano means to place objects such as nails or paper on or under the strings to create distortions and percussive effects).

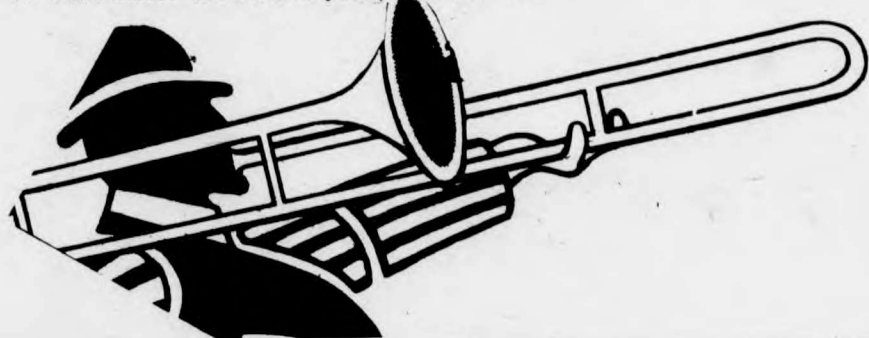
Throughout the performance, rhythms such as this were built on some musical motif, syllable or sound, and extending it, using it to generate the piece. For instance, reading Chain II from his *Martyrology Book V* Nichol speaks the word 'father' and then plays with just the 'ur' part repeating it and arriving eventually at 'were'. Similarly, he began making 's' sounds, then forming 'saint', an important symbol in the work, then working with just the 't'. What makes this kind of poetry

work is its musicality—sounds used as an expressive or musical pattern—and by manipulating the idea of words as sign. When is a word just a sound and when and how does it carry meaning and interrelate to other sounds/words?

Both performers alluded to other sources, Nichol at times imitating rap talk or rhythm and blues singers and Sokol making references to modern jazz and trite classical fragments. These allusions provided vocabulary to be played with. There was a marked difference in the nature of pieces in the first and second sets. The first relied on more structured interplay, and set poems, such as a poem that was a "translation" of another, replacing each individual word with its dictionary definition, thereby creating new meanings and making the individual words into patterns rather than sentences. The second set was comprised of freer improvisations that rose to greater intensity, incorporating repetitive percussive patterns (one using a squeaking toy), wails, groans, baby noises and nose sounds.

The most effective sections of the performance, those that cohered structurally and had a sense of deliberateness for the most part, comprised the first set. One unexplored area was the use of more complex rhythms by Nichol which would have created greater variation and possibilities for interaction with Sokol.

To the uninitiated this was an adventurous evening, however to those familiar with these contemporary idioms, though beautifully crafted, the performance was not as ambitious or experimental as could be hoped for.



Letter should be returned to sender

Letter From Wingfield Farm
By R.D. Needles
At the Palmerston Library Theatre
Closes Saturday

By LORRAINE WHELAN

Two weeks ago, theatre designer and former York professor Philip Silver delivered a "Prime Time" lecture which stressed the absence of characterization in works by new playwrights. The lecture seemed particularly applicable to Dan Needles' first play *Letter from Wingfield Farm*.

The play is about the recollections of a country newspaper editor and the reenactment of incidents which his former boss from the city relates to him through letters. Or is it? The play could equally be about how a former city-dweller, (who also happens to be an eccentric businessman) living happily on a useless farm writing letters to a former employee, now editor of a weekly country paper. Ostensibly, the play seems to be saying that people become slightly moronic if they move to the country.

Regardless of what the play may or may not try to be, it doesn't come off as being much. It is not the story of a wealthy businessman's reasons for leaving the rat race and finding a haven, despite the struggle, on Wingfield Farm, nor is it the story of this man revealing his problems and joys to a close friend—it is made explicit that the editor had been a mere underling in the city.

Enough about the plot, or lack thereof. The worst problem with the script is its dull repetition: the letter reenactments had the same intensity (imagine a series of one-liners as being intense); but worst of all, there was little or no differentiation between the two main characters, the editor and Walt (the businessman-farmer).

Granted this is a one-man show, but even K. Reed Needles' acting couldn't hide the poor characterization. Perhaps the editor and Walt were meant to be twin souls; at least then, their inexplicable arrival to the same area, lifestyle, happiness with simplicity, and basic personality would make sense. Quite simply, not enough information is given about either men to be a character study, and not enough causes are available to give reason for the effects.



K. Reed Needles, the lone wolf of *Letter From Wingfield Farm*: good acting, bad play.

Being an editor himself, Needles should have applied some of this skill to *Letter from Wingfield Farm* and showed more concern with writing a play, instead of a poor attempt at theatrical stand-up comedy.

Cockroach's critics critiqued candidly

By KEVIN CONNOLLY

Drama has always had to concern itself with credibility. Even non-realistic theatre must be to a degree, believable, and the characters true to life. Alan Williams, the British-born playwright who achieved fame for his outrageous *The Cockroach Trilogy*, believes that one can take the credibility issue too far. Williams feels that the criticism leveled against his latest play, *The Warlords of Willowdale* is a case in point. Critics have called the play "skin deep," and claim that the play's characters are improbable portraits of Willowdale suburbanites.

"People come to the play and leave saying 'I don't see what was so Willowdale about them.'" Williams says that these people are missing the point, that the setting was chosen primarily because of its name, which would smack of the suburbs even to the uninitiated observer. The locale was meant to imply a sort of suburban universal, to be a metaphor for a particular type of person and a particular set of values. He feels that a playwright should focus on the strength of characterization and that excessive attention to realism and regional idiosyncrasies can be counterproductive.

Williams, a nominee for Britain's 'most promising playwright' award, stands by his work, saying that it is better than its critically-acclaimed predecessors. He feels it has a more universal message, and that it doesn't rely on audience participation for its impact. Williams says that too many plays rely on cheap laughs to entertain the audience, that too many playwrights throw in redundancies in an effort to make the play popular. *Warlord* avoids the overdone bourgeois cynicism and focuses on the human being beneath the seemingly bland exterior.

"Behind every seemingly boring person are these incredible struggles about life, etc. Get one of these people going and they're unstoppable," he says.

Williams feels that Canadian audiences are "too damned sophisticated for their own good." In paying too much attention to detail and style, they lose sight of the deeper thematic dynamics of the play. "Canadian audiences tend to judge characters by what they say. This

is really a difficulty with this play because the characters are lying all the time. They just don't see what's behind it."

While Williams sees some scripting problems in the new play he feels it is well acted and basically sound—he sees the audience's problems as self-generated.

"I can see how the play might get some people's back up because we're not allowing them to be elitist. We avoid playing to their self image as social critics, and they don't like that." Williams resents the idea that he must flatter his audience before they accept what they see as realistic. With *Warlord* he feels that the viewer has been rightly deprived of that luxury. Without a lower class metaphor for their own difficulties, the audience is forced to accept the problems as their own.

Perhaps it is the Canadian obsession with a cultural identity that makes geographical and stylistic concerns distracting. "I don't think there is really any such thing as Canadian theatre," says Williams, "and that gives drama in this country a lot of freedom. I don't know why you're so obsessed with the idea of a national character. Canadians wouldn't know what to do with one when they found it."

In *The Warlord of Willowdale*, Williams used a style of writing pioneered in Britain by Mike Leigh in the late '60s. Characters are created by the actors and the plot falls into place around the relationships they forsee. Williams, whose one man *Cockroach* performances have shown him to be an accomplished actor, was attracted to the style because of what he has learned in a dual role.

"It's great because you can write something, and you know it is going to be said exactly like you want it to be said. It can take days to teach an actor that." Not only does the scripting method cut down on production problems but it also helps to generate a good deal of the play's dramatic situations. In developing *Warlord* the actors found that the characters they created would end up hating each other, and determined the play's ultimate ending.

Williams' play, *The Warlord of Willowdale* is currently playing at the BackSpace at Theatre Passe Muraille.

Dead director's better half dashes debut with discordant Dirty Dishes

Dirty Dishes (La Jument Vapeur)
Directed by Joyce Bunel
French with English subtitles
Carlton Cineplex, opens tomorrow

By IAN CLARKE

Director Joyce Bunuel, wife of late Spanish director Luis Bunuel has created a very disturbing film in *Dirty Dishes*, but for all the wrong reasons. Wave after wave of unoriginality crashes down like so many reruns of *Gilligan's Island*. It's swamped with incredibly predictable dialogue and retrained dramatic conflicts. But the real nightmare begins when you realize this film takes itself seriously.

What might have been an intelligent portrayal of a housewife's disillusionment with domestic life is transmogrified into a kind of

National Geographic treatment of the many pertinent problems raised by modern feminists.

Armelle (Carole Laure) aspires to become more than a woman who cleans up after hubby and the kids. Her idea of a night out has been reduced to a trip to the laundromat. Despair seems to permeate every nuance of her existence. We have seen her face before, notably in *A Woman Under the Influence*. Armelle acquires an illicit lover to gratify her loneliness and not only neglects household duties, but declares nuclear war on her kitchen appliances. The fact that she develops (within an unbelievably brief period of time) into an ostensible lunatic naturally undermines her frustration as being a statement against a chauvanistic society. Her psychological stability is at the forefront of our concerns. Perhaps her husband is a part-time creep, but

her pyrotechnic breakdown is no less reprehensible, especially in regard to their children.


Carole Laure is a strong contender for the Meryl Streep/Jill Clayburgh award for uncontrollable weeping. Her performance (aside from the waterworks) is sincere but debilitated by the shallow dimensions of the script. She must have winced when first saying such a line as, "After spending eight years in the kitchen, I have not seen one sunset."

Director Bunuel is unobtrusive to the point of weariness. The camera work is in keeping with the sluggish narrative.

Only a feminist who paraded Helen Reddy's vacuous *I Am Woman* anthem as contributing to the Movement could realize *Dirty Dishes* as anything more than simplistic fluff. It is better seen as a disposable made-for-TV movie than an appreciable cinematic production.



Carole Laure.



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STEWART COPELAND



Copeland and Coppolla

Stewart Copeland
Rumble Fish
A&M
•••

Written, produced and performed by Police drummer Stewart Copeland, *Rumble Fish* is one of the better soundtrack albums to come out in recent years. Along with the black and white photography, Copeland's stark musical score is the most memorable aspect of the movie. The music has a haunting edge that makes it unforgettable.

Copeland's feverish drumming and jagged guitar chords lend an urgent sense of mood. The frenetic rhythms reinforce the feeling of time running out, one of the main themes of the film, and also convey the raw nervous energy of characters being boxed in.

Copeland plays everything from the piano and banjo to the kazoo. Taking the title of "Rhythmattest," Copeland even makes use of a typewriter as a percussion instrument.

"Don't Box Me In," the only vocal number on the album, is co-written and sung by Stan Ridgeway, formerly lead singer with Wall of Voodoo, and shows Ridgeway's influence—a country sound and a dry, ironic tone. In the best cut on the album, "Brothers on Wheels," Copeland has a ticking clock, a jack-

hammer and car horns beating along to the restless pulse of the music.

Although ideally the *Rumble Fish* musical score should not be divorced from the film, Copeland's first solo album is strong enough to stand alone. It will not be surprising if Copeland snags an Oscar for his efforts.

—PAUL PIVATO



Second album a winner

The Eurythmics
Touch
(RCA)
•••½

It was the wild abandon and extravagance of the Eurythmic sound on *Sweet Dreams*, their first record, that made it possible for lead singer/songwriter Ann Lennox to become a force in modern music on the strength of only two singles. While the Eurythmics' new LP is not as flamboyant as the lucrative debut, it is a far better album. It proves the Eurythmics are not just one-hit wonders and provides a consistent vehicle for one of pop's most original vocalists.

It is impossible to overrate the versatility of Lennox's voice—she is to technopop what Chrissie Hynde is to mainstream. Lennox has the uncanny ability to completely alter her vocal quality perhaps two or three times a line, while never losing the edge on her notes.

Unlike many other groups, the Eurythmics have not suffered from instant success. *Touch* retains the sharp sound that made the band popular, but also manages to take a few risks.

"Here Comes the Rain Again" is a first-rate single, with a haunting vocal very reminiscent of "Sweet Dreams are Made of These." The new song nicely balances familiarity with freshness, and is not a trumped-up rehash like so many other bands' second efforts. "Cool Blue" is much the same, with Lennox taking full advantage of her velvet range. Two pleasant surprises are "Right by Your Side," a joyous calypso number complete with synthesized steel drums, and "Regrets," a nice blend of shrill vocal and controlled flatness.

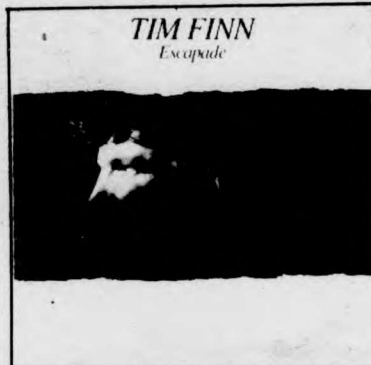
More unusual is "No Fear, no Hate, no Pain," an avant-garde track that uses vocoder to enhance Lennox's lovely vibrated harmonies.

Though the band adopts a secondary role on the album, it occasionally manages to sneak in a little innovation of its own. Much like British compatriots Blancmanche, the Eurythmics have some success injecting originality into the regimented rhythms. Tasteful use of horns and strings (Courtesy of the British Philharmonic) help tighten some of the longer tunes.

The only obvious criticism that can be leveled against the band is that it has only touched on its vast potential. Though the lyrics offer some occasional enjoyable word-play, they are modest to say the least. Lennox should be more ambitious, and avoid the necessity to compensate rather than embellish with her vocals.

It is possible that Eurythmics is only a starting ground for Lennox. On *Touch* she experiments with shades of other musical genres, and it seems likely she will outgrow her trendy entourage and go on to some more elaborate solo ventures. In the meantime the Eurythmics will undoubtedly continue to serve up some eminently satisfying pop.

—KEVIN CONNOLLY



Finn's solo is all wet

Tim Finn
Escapade
(A&M)
•

If you like the pop-synth sound of Australian band Split Enz, then you'll also like Tim Finn's first solo release, *Escapade*.

As singer-songwriter for Split Enz, Finn brings to his debut album some of the clipped lyrics and bubbly, infectious melody that characterizes the group. But Finn also carries with him a lot of what is worst in Split Enz: syrupy, love-sick tunes, giddy vocals (à la Finn's yodeling in "Six Months on a Leaky Boat"), and a penchant for absurd rhymes.

Escapade comes across as an intensely personal album, and many of the songs have a boy-lose-girl feel to them. Some of the love ballads, like "Not For Nothing" (mandolin included), give off the odious scent of Barry Manilow melodrama.

Sometimes Finn's lyrics are good, simple sentences perfectly tailored to fit the harmony, as in "Fraction Too Much Friction." At other times Finn's lyrics degenerate into pure silliness: "Growing pains... They're peculiar to the human race." Apparently Finn tried to rhyme with "trace." On other occasions Finn takes to preaching. All in all, mild and maudlin music to chew your

cut to.

—PAUL PIVATO

BREEDING GROUND



Ottawa band yearn for fame

Breeding Ground
"Reunion" b/w "Slaughter" (12")
(Fringe Product/Record Peddler)
••½

Breeding Ground is a four-man band, originally from Ottawa, who have been playing together in some form (with the exception of ex-Kinetic Ideals drummer Jonathan Davies) for over three years. The press kit that came with this single (a remarkably extensive one for nine minutes of music) informs us of the band's hope to "propel Breeding Ground up from Toronto's underground/art scene and into the national spotlight where they belong." But what for? This kind of music *belongs* in the "underground/art scene;" otherwise it tends to lose its *raison d'être* and becomes a money-making, fashion-getting venture.

At any rate, these are two powerfully precise and straight-forward rockers in the neo-Gothic Joy Division-Bauhaus style of metallic, danceable post-punk. Vocalist John Shirreff's delivery is melodramatic, his lyrics vaguely romantic. The band's stage show is apparently a lavish one (despite their limited resources), so you might want to check them out sometime.

—ADRIAN IWACHIWI

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Allen waxes comedic in best film in years

Broadway Danny Rose
Directed by Woody Allen
Opens tomorrow

By RICHARD GOTLIB

Like the great film comedians of the past, Woody Allen has created for himself a solid and recognizable comic persona since he began starring in his own films in 1969. Allen's valium-popping, maladroitness character has become the only reliable film comic for the present generation. Although his bag of comic tricks remains fairly constant, Allen has been able to keep audiences laughing by the different settings and situations for his "melancholy loser."

In his latest film, *Broadway Danny Rose*, Allen recedes from the extreme narrative format he used in *Zelig* to one which strikes a more satisfying balance between comedies of form and substance. Unlike *Zelig*, one can sit back and laugh with this movie rather than be distracted by clever but overworked technique.

Broadway Danny Rose is solid Woody Allen comedy filled with Allen's familiar wit and satire. The "melancholy loser" in the film is New York native Danny Rose, a personal manager of third-rate nightclub acts. He believes in all his clients but you never get to the big times with acts like a stuttering ventriloquist and "one of the great balloon folding acts in history." Allen milks the character for all it's worth with his familiar, evasive show-biz idioms and the anecdotes about the sage advice of his late Jewish relatives.



Woody Allen.

The film's skeletal structure is a series of reminiscences by a group of old time comedians swapping Danny Rose stories in a Manhattan deli. One of them tells "the best Danny Rose story of them all," the one about the time Danny got Lou Canova his comeback.

Lou Canova is a 265 lb. blubbery crooner of '50s nightclub songs who believes all the middle aged women he's singing to are undressing him with their eyes. Danny Rose arranges a big gig for Lou at the Waldorf but has to contend with the singer's adolescent insistence that his current girlfriend be brought to the big show. To comply with Lou's request Danny has to chase her through a series of bizarre escapades—following her from the

consulting bedside of a hairnetted soothsayer to the Mafioso family party of her poet ex-boyfriend where his hit men brothers come to the conclusion that Danny is trying to move in on their brother's girl.

Amidst all this picaresque comedy, Allen gets the opportunity to let loose his familiar repartee ("I need a valium the size of a hockey puck") and spring a selection of his seemingly endless gags.

Being master of his own fate, writing and directing his films, Woody Allen has evolved a distinctly personal filmmaking style—and it glows in this film. Added to the slapstick and verbal comedy in *Broadway Danny Rose*, an effective variety of visual satire. The incisive caricatures of middle-aged, cheap nightclub audiences, and the thug-infested Italian celebration add a visual element that is absent in most comedy films. The background music that helps maintain the film's bouncy pace is the silly, cheesy accordion music one might find at those unendurable family affairs. Rounding off the atmospheric elements is the rich black and white photography that embodies Woody Allen's perception of New York.

Casting for the film is also impeccable. Mia Farrow comes off better than usual as the gum-chewing bleach blond girlfriend, and Lou Canova is played beautifully by a robust, grown up cherub by the name of Nick Apollo Forte.

Broadway Danny Rose has all the hallmarks of a great comedic director, and is easily Woody Allen's best film since *Manhattan*.

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Windsurfing ace gathers aesthetics for trip to L.A.

York's Karen Morch works out at home and with dance class to improve chances of striking Olympic gold

By MARK ZWOLINSKI

There is nothing average about Karen Morch and her love for the sport of windsurfing.

For starters, the 24-year-old Toronto native practices her craft right in the comforts of her living room, and, while she moonlights as a dance student at York University, her future in the sport could carry her toward the Olympics as well as the establishment of a professional women's windsurfing circuit in Canada.

After her first exposure to windsurfing—back in 1980 at the national championships regatta in Quebec where she placed 26th amongst a field of 36 in the "open" competition—Morch "turned on" to the sport, juggling her timetable at York to accommodate global travel to various world class meets, with summertime stints as an instructor at the Cherry Beach Windsurfing School.

Despite her hectic schedule though, Morch, along with 1983 world freestyle champion Derek Wulff, is putting the finishing touches on a book, tentatively titled *Learn to Boardsail*, which will be included in the Canadian Yachting Association's "how to" series on sailing.

"It's basically pioneer stuff," Morch says of her proposed publication. "Windsurfing has enjoyed a surge in popularity recently but there are so many technical aspects to the sport that are really quite hidden to the public eye, so we hope the book will be appropriate, especially with the Olympics just around the corner."

This year, the year of the 23 Olympiad, also marks the first time the Olympic Games will host the sport of windsurfing, both in the medal events and demonstration categories.

While only one athlete (male and female) will represent Canada in the medal rounds, there will be a total of five women, from Canada and the U.S., who will get the opportunity to demonstrate their skills over a series of three events—freestyle, a three-minute routine choreographed to music, slalom, which Morch likens to its Alpine skiing counterpart, and long-distance, a jaunt through a 12-15 nautical mile course.

"I'm really very excited about the whole thing," she says. "The Olympics are a wonderful and prestigious event and the chance to compete in them would be more than just a dream come true. It couldn't have come at a better time for the sport."

Morch's list of credentials was long and impressive enough to prompt *Yacht Racing/Cruising* magazine into naming her the Canadian Sailor of the Year, an award she shares with the Canada "1" sailing team.

Her most recent rung on the climb to the Olympic Games was a third-place finish at the International Yacht Racing Union's women's world sailing championships, staged in December in New Zealand.

As a "carded athlete"—a Sport Canada program designating financial aid to an athlete ranked in the top four in his/her

sport—Morch is placed in some heady company as far as windsurfing goes.

Her team sailing partners Derek Wulff and Raines Koby will be vying for the single spot on the men's national team while Anick Graveline, who bettered Morch with a second in New Zealand, will duel her for the honor of being the first Canadian woman to boardsail in an Olympic competition.

"There's a definite pressure that goes along with all these pre-Olympic competitions," Morch says. "It's not like I've never been to the nationals before but you've got to place well to get financed."

"People want to beat you. You just have to make a little pact with yourself to do the best you can and that's all you can ask of yourself."

Both Wulff and Koby accompanied Morch at the Cherry Beach school, but it was American Rhonda Smith, a four-time world windsurfer pentathlon champion, who sparked her into the teaching end of the sport.

While attending a regatta in Puerto Rico back in 1981, Smith familiarized Morch with the promotional ideas she had to "get women going" in the sport with the establishment of professional women's windsurfing circuits in California and Florida.

Morch, meanwhile, having taught sailing for eight years previously, returned to Canada where she began conducting boardsailing classes at Cherry Beach while setting out guidelines for women's coaching clinics.

"Women don't really make headlines in this sport," Morch commented. "But that's only because there are no harnesses allowed on the type of boards used at all these international regattas. Strength becomes a big factor, especially when the wind gets up around 20 or 30 miles per hour (32 to 48 km/hour) and a harness helps out in some of the more technical moves. Consequently, the guys are beating us in that respect, but we're catching on."

The aesthetics of dancing, learned in a Dance Therapy class at York have filtered over into the teaching methods Morch employs.

"Anyone can make a series of moves look easy on the board," she says. "But to make them into an aesthetic form, what you might call dramatically nice to look at, requires a lot of subtle transitional moves and this element comes from dance training."

"It's almost like a second language. By assimilating the medium of the art with the body movements, it is possible to synchronize the entire series of moves on the board into a form of expression."

While the right breeze at the coming "region America" Olympic trials in Long Beach could carry her to Los Angeles, Morch will be diligently practicing her aesthetics and technique—in her living room.

With the aid of an actual sailor's boom, fastened to the hinges of a double-door doorway in her living room, Morch is able to duplicate most of the maneuvers she uses out on the open water.

"I don't think I invented it," she muses. "To be effective in windsurfing it helps to be as close to the real thing as possible at all times. It's obvious that's not possible in this climate, but with the boom I can build up certain muscular reflexes and gain muscular endurance strength. Hey, you always have to be ready, and this way my muscles will be tuned for the water."

Surfin' Surfari

Karen Morch can handle herself on the water, and with the aid of tips from a York dance class and her trusty living room boom, she could become the first woman to win an Olympic gold for windsurfing.

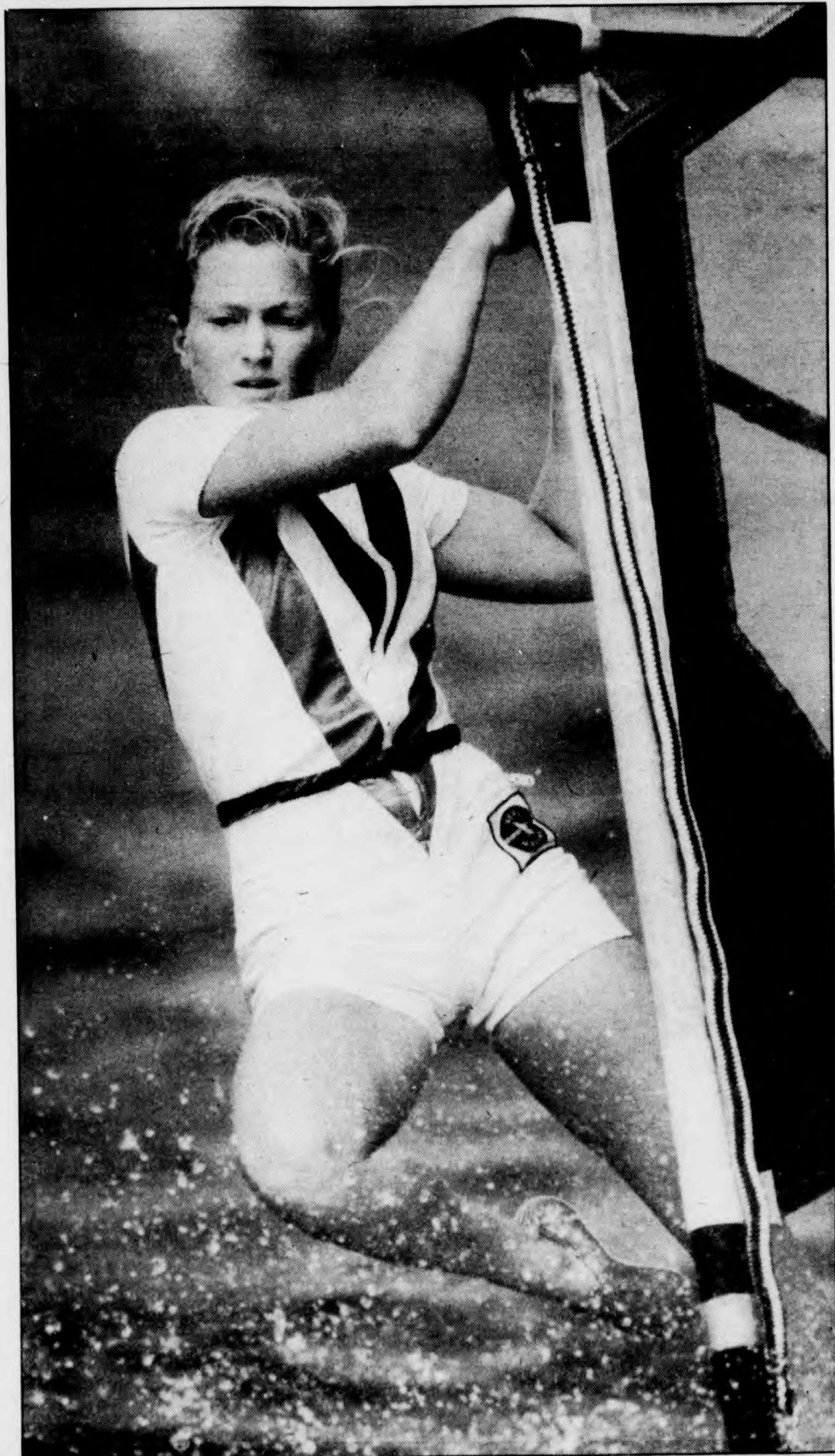




Photo: MARIO SCATTALONI

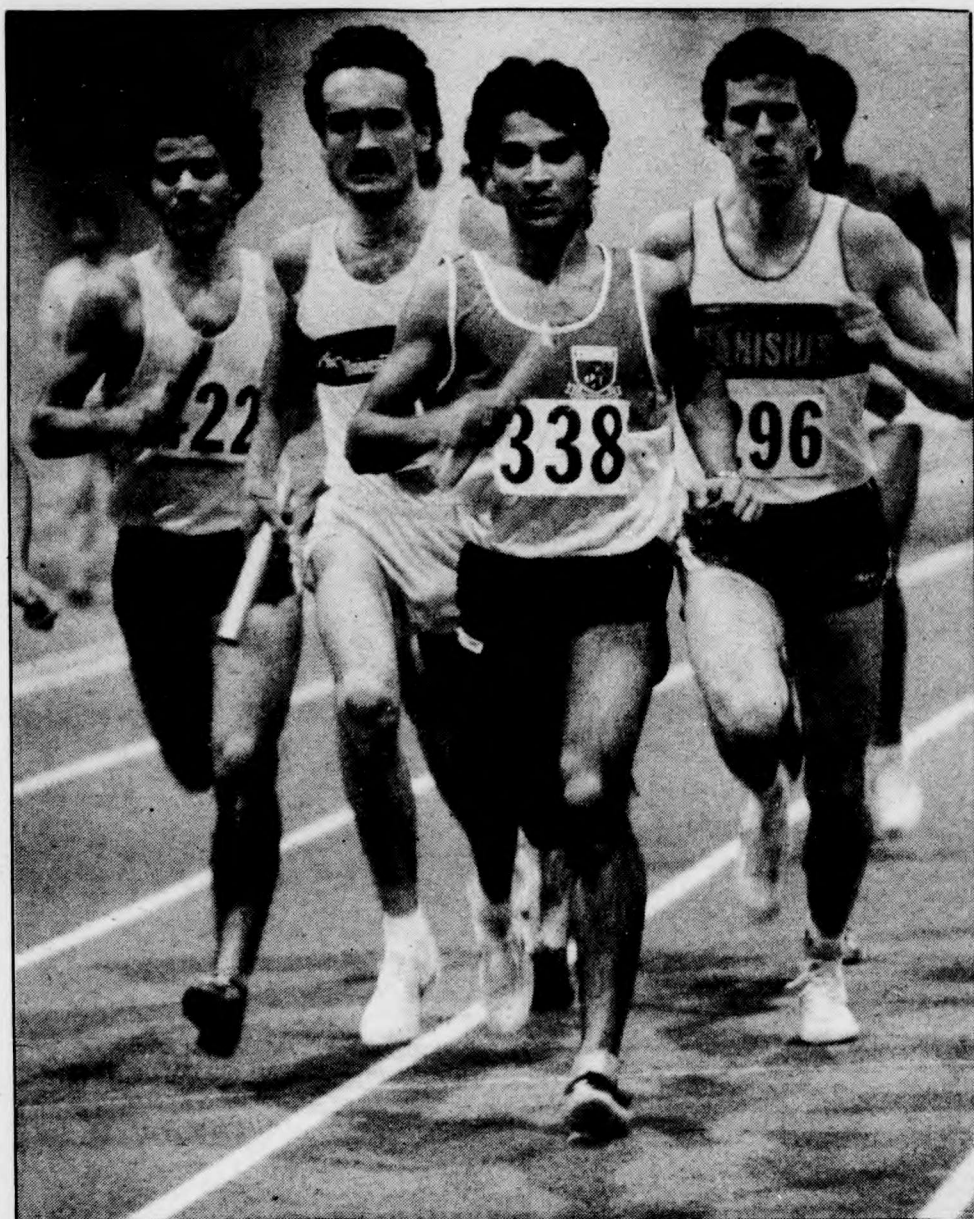


Photo: MARIO SCATTALONI

I'll tell ya... it's too cold to work out in here. That's Desai Williams expressing his point of view during last weekend's York Invitational Track Meet.

Volleyballers consoled

York's volleyball teams had a lot in common this past weekend when each squad took its respective show on the road to Quebec for the Dalhousie Classic.

In one respect, both teams experienced thrashings from the nation's number one teams—the Yeomen falling in three straight games to the Manitoba Bisons while the Yeowomen suffered a three games set-back to the host Dalhousie Tigers.

In another respect however, both teams salvaged respectable finishes for their 500-mile roundtrips with the Yeomen taking the consolation championship along with the Yeowomen's bronze medal finish in the women's round.

Coach Wally Dyba led his Yeomen to a 2-1 record in pool play with Manitoba, Laval, and New Brunswick before settling for a rematch victory over UNB in the consolation final.

"Our initial goal was to be in the medal rounds," Dyba said. "In retrospect, it was a legitimate goal, but we've been in a slump lately. Some of our key players are hurting. Hey, we only took seven guys down and were consequently a little flat on the floor."

The Yeowomen emerged from pool play with a perfect 3-0 record only to run into a wall in their match with Dalhousie.

The Tigers strengthened with the addition of national team players Karen Fraser and Karin Maessen, improved their ranking from number four to number one in the nation while York was bumped from number three to the vacant fourth spot.

Thinner York squad captures Queens title

The York Yeomen gymnastics team gave a good indication of the kind of depth they'll carry into 1984 after placing first on the Queen's Invitational Gymnastics meet last weekend.

York nailed down a convincing 155.8 to 151.25 point victory over the U of T Blues despite missing three of their top athletes.

In the all-round competition, U of T's Danny Fedder placed first with 53.45 points while Walter Quigley and Scott Hill, both of York, placed second and third, scoring 51.45 and 50.80, respectively.

York had at least two of the top three competitors in very event, illustrating the kind of consistency they're capable of putting on the floor at any one time.

Quigley demonstrated superior tumbling on the Floor exercises, placing first with a 9.15 while Tony Werth, also from York, came in second with a 8.8.

There was a real log jam on the

pommel horse as four York gymnasts locked up the second and third spots before the Blues' Fedder claimed the event with a 8.4.

Quigley continued with his fine performance on the rings where he took top honours with a 9.35. Fedder settled for second just in front of York's Scott Hill who scored a third place 9.0.

Fedder was the clear winner on the vault with a 9.5 while Pat Rogers of York took second with 9.25 and Tony Werth captured third with a 9.20.

Rogers turned in a consistent effort on the parallel bars to win the event with an 8.6. Fedder and Quigley pulled into second and third place, respectively.

Fedder went on to take his third event of the day on the high bar with a 9.3. Rogers, meanwhile, faltered slightly on a landing to one of the most difficult release moves attempted in the meet and settled for second place.

York owns clean slate

By KIMBERLY MYERS

The Yeowomen Gymnastics team kept their slate clean this weekend by capturing top honors in the team and all-round individual competitions at the Ontario Women's Interuniversity Athletic Association (OWIAA) ranking meet at Western.

After having opened their season with a victory in Hamilton, York continued with another poised and consistent effort this weekend in compiling a total of 131.15 points to outdistance the reigning Ontario champions McMaster Marauders for the overall team title.

Leading the way for the Yeowomen again this weekend was Barb Nutzenburger, who put on several superb performances in taking the all-round individual honors with 33.95 points.

Nutzenburger's strong, clean

routines carried her to a first on the uneven bars, a second in the floor exercises, a third on the vault, and a fourth on the balance beam.

Linda Kunashko, also from York, placed fifth in the all-rounds with a score of 31.75 points. Kim Douglas also put in a strong performance and came out seventh overall in the individual competition with a score of 31.20 points.

Team coach Natasa Bajin was very happy with her team's accomplishments with every gymnast having bettered the qualifying score of 28.00 points for the CIAU championships.

Other members competing for the Yeowomen were Janice Eaton, Cindy Janssen, Kathy White, Gail Thornton and Fee McVannell. The Yeowomen have a dual meet this weekend with the U of T Lady Blues at the Tait Gym.



The Yeomen ice hockey team has been on an upswing these days since an embarrassing loss to U of T to open their second half. Last Sunday they dumped the R.M.C. Redmen 4-1 to up their record to 8-7, riding a mild 2-game winning streak. Only the top six teams make the playoffs. The Yeomen have six games remaining and sit in the sixth and final playoff position in the OUAA league standings.

York hurt badly by injuries

By GARY SCHOLICH

"Tough, physical."

That's the way Yeowomen Basketball coach Frances Flint described the match between her team and the Laurentian Voyageurs this past weekend in Sudbury.

The Yeowomen, however, took it on the chin, surrendering a 73-54 decision to Laurentian. Paula Lockyer led York with 14 points while Nancy Harrison added 13 and nine rebounds. Jean Graham followed with eight points.

The Laurentian side took a powerful, stubborn stand in the game. "Our players were picking themselves up off the floor," said Flint. York was down by 12 with two minutes to go in the game, but Laurentian put on a late charge to lock it up.

Since last week's game against U of T, the Yeowomen have suddenly been confronted with some adversity.

Due to illness, Flint's team was unable to have a solid practice. "Both of our point guards were sick," she said. "Also, four of our 11 players wound up in bed due to illness."

Now they have a bigger problem. Nancy Harrison (who also scored 10 points and turned in a strong rebounding game against U of T), broke her wrist in the Laurentian game.

However, there is still an optimistic feeling in the York camp. Flint is positive about the end results. "All the players have put out their efforts. There has not been a lack of work," she said.

The Yeowomen travel cross-town next Tuesday for a rematch with their arch-rivals, the U of T Lady Blues.

classified

Classified ads cost \$2 for students for non-commercial items (not of a business nature), \$5 for all others, for 25 words or less. Classifieds must be brought or mailed to Excalibur, 111 Central Square, no ads will be taken by phone. Deadline is Friday at 4:00 p.m.

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calendar

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26 today

G.A.Y. The Gay Alliance at York meets tonight at 7 pm in Stedman 107. The film "Who happen to be gay" will be shown, with a discussion afterwards. Please note: the next meeting (Feb. 2nd) will also be held in Stedman 107.

Ted Goosen - Japanese Professor, Dept. of Languages, Literature and Linguistics speaks about "Healing the Split: Japanese Concepts of Men and Nature in Shiga Naoya's 'A Dark Night's Passing.'" Founders College, Room 305, Senior Common Room, 6:30 pm.

presents grads Steve Toth and Colin Smith reading new work today at 5 pm in the Senior Common Room. Everyone invited to this and subsequent weekly readings. Beer/wine available.

Food — All are welcome to free lectures on vegetarian cooking sponsored by the Society for Self-Realization and Vedic Sciences. At Room 107 Stedman to Feb. 7. Call Neil Prashad at 292-5043 for more information

of "Sexual Shakedown," who stresses the damaging effects of sexual harassment. Everyone is welcome. Today in 105 Winters, tomorrow S170 Ross. 12 noon and 1 pm

Film — The Women's Issues Collective of Glendon presents the film "A Scream from Silence" and a discussion led by Debbie Parent of the Rape Crisis Centre at 3 pm in Room 204 at Glendon. Everyone is welcome.

29 sunday

Free Movie — Sunday Night at Bethune presents "Burn" at 8 pm in the J.C.R.

31 tuesday

Poetry — Winters College Poetry Series

1 wednesday

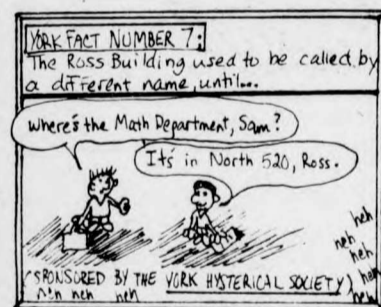
The Career Centre is sponsoring a talk on Women in Science in Calumet Common Room from 3-5 pm. Speakers will be Dorna Ellis, Callie Bell, Etta Wharton, Jim Megaw, and Karen McNeil. All welcome to attend. For more information call 667-2518.

YUSA Mini-Series presents a film, "The Workplace Hustle," an overview of the issue of sexual harassment narrated by Ed "Lou Grant" Asner. The film also interviews Lin Farley, author

notices

The Caribbean Students' Association invites members of its community to submit acts for its cultural show in March. For more info: call Hayley 667-6023 or Mike 663-6202.

The Faculty of Environmental Studies is submitting an entry to the "Livable Winter City" contest. We are interested in receiving your impressions of the campus in winter. How does it work for or against your comfort, activities and happiness. Reply to Lorne Leman c/o Faculty of Environmental Studies, Scott Library, 5th floor.



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■ Jan. 28	OSTERMANN WEEKEND - 9:30	■
■ Fri.	FLASHDANCE - 7:30	■
■ Feb. 3	GALLIPOLI - 9:15	■
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■ Feb. 4	FIRST BLOOD - 9:45	■

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by Martin Zarnett

Howard Goldstein and Jane Horsley are movie moguls of sorts. These two Master of Environmental Studies/Bachelor of Law students again operate C.Y.S.F. Reel and Screen as they have for the past four. The Reel and Screen was started four years ago by Howard Goldstein, and Howard and Steven Hacker. These latter two have since left the organization.

The guiding principle behind The Reel and Screen is balance, according to Goldstein and Horsley. In any one night the first showing may be a film with commercial appeal, while the late show is usually a lesser known film, "whose quality demands that it be shown," says Goldstein. Weekly moviegoers have come to enjoy these films because they are highly entertaining and pleasing.

Crowds average 300-500 people a night depending on the films. They are shown in Curtis Lecture Hall "L" on Friday and Saturday nights. The price is \$3.00 for the double bill and \$2.00 for the second show. It's probably a good idea to see both shows for two reasons. Firstly, because of the price, and secondly because you'll get a good seat. The movie rental business operates so that it is advantageous to simultaneously show two movies, because the rental costs per movie are lower for double bills, thereby giving the person who attends The Reel and Screen more value for their money.

Why then should people interested in movies go to Reel and Screen instead of "Repertory" Theatres downtown? There are a number of reasons, says Goldstein. Curtis Lecture Hall "L" is tiered, which means that every seat is a good one because no one can block your view. The hall has one of the largest movie screens of any repertory theater in Toronto, and generally the price is

lower. In addition Horsley insists that, "The Reel and Screen will take chances—we sometimes show films that the repertory theatres rarely show". These chances mean that the serious movie fan will travel to York from downtown to see some of the films. Unfortunately, students are less willing to go to a film they have never heard of. If you haven't heard of the film showing it is reason enough to go because it will probably be excellent.

In addition to the above advantages, students have a real input into the planning process. Suggestions and ideas are welcomed. (Please fill out the questionnaire and return it to Room 105 Central Square). Once the schedule is established though, it cannot be changed.

The season pass concept was recently suggested to the Reel and Screen. This pass would enable patrons to purchase a pass and then watch all the movies they want for an entire season. This is not feasible at the present time, said Goldstein, but the two were looking at ways it could be made to work.

I asked Jane and Howard if they have a future in the movie business. While Howard is interested in the creation of films, he would not like to pursue it as a profession.

Jane likewise doubted she would be in the commercial end of operations.

The C.Y.S.F. Reel and Screen is geared toward the student. Why not watch a flick instead of TV? Who is in the pubs anyway on Friday or Saturday night before 11 p.m.? The Reel and Screen, a completely student run operation, is there to serve you. Why not take a break this year and stay after school on Friday, or after studying on Saturday. You may enjoy yourself. As Jane said, "Our greatest pleasure is to see people walking out of the Theatre enjoying themselves!"

REEL AND SCREEN

QUESTIONNAIRE

1. How often do you go to The Reel and Screen on the average a month?

2. Do you leave after the first show usually?

3. Do you come only for the second movie? How often?

4. Would you like to see more old movies, or foreign films, or Hollywood movies?

5. Give some suggestions for movies that you would like to see.

6. Give some suggestions for festivals - i.e. what kind of movies would you attend?

7. Have you got any complaints? Please list them.

Please clip and return to 105 Central Square. Three responses will be selected at random and will be awarded a complimentary pass for two to a Reel and Screen double bill.

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Thank you.

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