

excalibur

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YORK UNIVERSITY'S COMMUNITY NEWSPAPER



No more studying . . . please! Second-year Psychology major Claire White is one of thousands of York students swamped with essays, exams, and other miscellaneous assignments as the semester draws to a speedy close.

Universities face identity crisis: Stephenson

By LILY CONTENTO

Ontario's Community colleges are gaining status, while universities face an identity crisis, according to Minister of Colleges and Universities Dr. Bette Stephenson.

Stephenson was expressing her views on the future of post-secondary education to 22 community college student association presidents on the first of a three-day conference on the weekend. The conference, organized by Centennial College, was held at Howard Johnson's in Markham.

"The division of tasks between colleges and universities is becoming less clear," said Stephenson. "Universities are on the horns of the dilemma, not the colleges." Stephenson waged concern over the "lack of rationality in Ontario's Universities," but said that colleges continue to be responsive to students' and employers' needs.

She proposed a redirection of goals for universities, urging that they "limit their

education to those fields in which they specialize." She said universities are trying to cover areas that they know nothing about. By contrast, she referred to colleges as "the greatest educational success story."

"The task of a university is to discover new truths about the world and the task of a college is to apply that truth to the world," she said. She advised students to establish their goals. "We must know where we're going," she said.

Stephenson informed the student presidents of a new educational structure for colleges which will come into effect next year. She said a college diploma will require almost double the number of credits than in the present system.

In a question and answer period Stephenson acknowledged Seneca College's concern over high enrolment, saying "measures have been taken to deal with the problem." She noted the current use of elementary schools, portables, and factories as a class replacement. In reference to York's overcrowded classrooms,

the Minister said: "You think that you've (York) invented overcrowded classrooms; but we had exactly the same problem 40 years ago," adding, "some courses have higher attendance than others."

According to Stephenson, demographers have advised that there will be a decline in enrolment in 1984, for both colleges and universities. However, "it is predicted that universities will be affected more than the colleges," she said.

In an interview later Stephenson addressed the issue of tuition fees at York. She explained that tuition fees are increased in direct relation to the increase in grants given to the university. She said student pay 53 percent of the cost of their education because "it is believed that taxpayers should not share this cost."

Stephenson said she wants better relations between national governments, so that tuition fees paid by visa student could be decreased.

Legal basis for Bearpit ban, Fire Marshal says

By GARY SYMONS

York administration has a legal basis to ban events in the Bearpits, political or otherwise, that could cause congestion, according to University Fire Marshal E.C. Richards.

Richards said a 1978 directive, issued by the North York Fire Department, "indicates the Bearpits should only be used as a mixing area for students, not for any activity causing congestion."

He said reinforcement of the directive was originally assigned to York's Ancillary Services, but the responsibility was later handed over to the Conference Centre. The Centre's manager, Jack Moore, this year declared "all crowd-generating activities, including political forums, be banned from the Bearpits."

The problem, according to Richards, is crowding of passageways adjacent to the Bearpits and an "inadequate number of exits from the Central Square area for the number of people."

The fire department directive did, however, allow entrepreneurial tables to be placed in Central Square provided "a 12-foot wide passageway is maintained."

This week fire department officials resurveyed the Central Square Concourse area at the request of Dr. George Bell, vice-president of External Relations and University Development. But Richards said he expects no reversal of the 1978 position on Bearpit activities.

According to Richards, the investigation was requested because of increased congestion problems this year and because "a reassess-



Life goes on in the Bearpits.

ment was needed in terms current Fire and Building Safety code requirements that are generally more strict than the previous code."

"We're not preventing anyone from having a rally," said Bell. "We're simply trying to administer the space for the general good—within regulation."

John McNamee, chairperson of the York Association for Peace (YAP), disputes administration's position that canceling Bearpit activities, especially political rallies, is necessary to remain within the "spirit" of the fire safety regulations. "I really don't see how the fire safety business is relevant. The dispute is really whether the activities cause too much congestion or not," he said.

McNamee's group was the first to be affected by the ban when they were refused the Bearpit

area for a forum on the nuclear disarmament issue last month.

"Political forums don't bring more people into Ross. The people coming to the meetings are already in Central Square," said McNamee, contending the fire departments claim that there's an insufficient number of exits.

McNamee proposed a solution to the problem—a "compromise" that he hoped would "satisfy all parties." "One thing we could do," he said, "is monitor meetings and not allow too many people to attend. As long as we allowed 10 feet or so for people to pass in, there would be no problem."

He said YAP and other groups would continue to oppose the closing of the Bearpits by taking their protests directly to administration.

Controversy surrounds racism report

Macdonald's statement angers Committee Against Racial Discrimination

By GREG GAUDET
and GRAHAM THOMPSON

Members of the Committee Against Racial Discrimination at York (CARDY) said Monday that President H. Ian Macdonald's statement on his Review Committee on racism is "a deliberate misrepresentation of the facts."

CARDY has also called on the President to make public a report the group says may include defamation of senior University officials.

Macdonald's statement, made last week, includes recommendations that the University Provost (to be appointed in early 1984) assist in developing "policies, procedures, and programs" dealing with campus life; that information-sharing between the Safety and Security, Housing, and Student Relations offices be improved; and that the University improve its sensitivity with respect to issues of racism and sexism.

The Review Committee prompting the statement was established last year after York graduate Janice Joseph was allegedly racially harassed by psychology student Grant Austin.

In addition to recommending Austin's expulsion from York—an action the University rejected—the Review Committee produced two final reports—one of which was submitted to Macdonald on 3 August 1983.

It's the second report which the controversy revolves around. Written by two CARDY members on the Review Committee out of a concern that the first was inadequate, the report was backed as the majority Review Committee report and was submitted to Macdonald on 31 October 1983.

CARDY member and co-author of the second report Teresa Hibbert said "Macdonald does not refer to both reports in his statement. He completely ignored the whole set of findings and recommendations submitted in the report by representatives from CARDY."

Hibbert said Macdonald's statement is "inaccurate" and that "this is an unequal situation in terms of resources. Macdonald can go on record with distorted statements and can use University funds to do it." CARDY members are attempting to raise funds to publish their response to Macdonald's statement.

According to Hibbert, "Macdonald shows only the University's response after the events. But the essential point is that the University only responded under duress and then under pressure from CARDY."

In an interview last week, Macdonald admitted that "if particular situations reach this office, they are serious," referring to the Joseph incident. "In 10 years, this is the only non-academic discipline case which has come to my office," he said.

Another issue surrounding the second report is the question of its being made public.

"I have no problem in principle with releasing reports," said Macdonald. But he also said that the Review Committee's second report had problems which might prevent him from making it public.

In a letter sent to CARDY on Monday, Macdonald said he had "decided that York University will not approve, or participate in, the circulation of the (Review Committee's second) report." He noted that conclusions and opinions were not supported by proper evidence and that certain references "possibly defamed" Vice-President (Employee and Student Relations) William Farr, Assistant Vice-President (Student Relations) John Becker, Manager of Housing and Food Services Norman Crandles, and Director of the Office of Safety and Security George Dunn.

Hibbert said "we (CARDY) will do our best to present to the community the (second) report." Hibbert also wants to set up a public forum to discuss the issue.

Photo: MARIO SCATTOLONI

Photo: ANDREW ZARNETT

<p>Legendary American Composer MORTON FELDMAN</p> <p>is coming. He will be talking about his music on Sunday December 4 4:00 p.m. Music Gallery 30 St. Patrick St.</p> <p>Admission \$3.00 Subscribers free</p>	<p>World Premiere Performance of <i>String Quartet No. 2</i> by MORTON FELDMAN</p> <p>Guest artists THE KRONOS QUARTET from San Francisco</p> <p>Sunday December 4 8:00 p.m. Walter Hall, Edward Johnson Building, U of T Tickets \$9.00, \$6.00 students call New Music Concerts 593-0436</p>
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EXAMINATION SCHEDULE

FACULTIES OF ARTS, EDUCATION, FINE ARTS, SCIENCE

PLEASE NOTE THE FOLLOWING CHANGES TO THE EXAM SCHEDULE DATED: November 10, 1983

CHANGE TO READ
APPLIED COMPUTATIONAL & MATHEMATICAL SCIENCE

SC 3040.03(F)	Thurs. Dec. 22	8:30 a.m. - 11:30 a.m.	PETRIE	312A
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CHEMISTRY

SC 3030.08	Thurs. Dec. 13	7:00 p.m. - 10:00 p.m.	STEDMAN	F
SC 4210.03(F)	Thurs. Dec. 15	7:30 p.m. - 10:30 p.m.	PETRIE	258

GEOGRAPHY

AS 3010.03A(F)	Thurs. Dec. 15	12 Noon	TAKE HOME DUE	
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PSYCHOLOGY

AS/SC 3210.03B(F)	Tues. Dec. 20	12 Noon - 2:00 p.m.	ROSS	S137
AS/SC 3240.03A(F)	Tues. Dec. 20	12 Noon - 2:00 p.m.	ROSS	S137

ADD
ECONOMICS

AS 4090.03A(F)	Mon. Dec. 19	7:00 p.m. - 10:00 p.m.	CURTIS	J
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DELETE

PHILOSOPHY
AS 2100.03B

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AS 1140.06D
AS 1220.06A

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AND**

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FESTIVE
GOODIES**

York orchestra alters status

By LAURA LUSH

The Community Chamber Orchestra of York University has changed its name and status. Following an encouraging response to its downtown concerts, the group has been renamed the Toronto Community Orchestra (TCO).



Jim McKay

In the last six years, performances have been shared between the downtown location and on campus, said Jim McKay, TCO music director and chairman of York's Music Department.

"An increase in audience response to our concerts downtown—due to the preference of its location—marked a decline in campus audiences," said McKay.

This prompted McKay to approach the City of Toronto to become its first recognized community orchestra. Most community orchestras are borough or suburban organizations, he said. With the TCO's new status, the orchestra will receive financial support from the Toronto Arts Council.

McKay said the move does not change anything at York. The TCO will still act as orchestra-in-residence. Close to half of the 65-piece symphonic group is made up of York faculty, students, and alumni. The remaining musicians are professionals and advanced amateurs from the community.

The TCO performed as Toronto's first and only community orchestra two weeks ago in two performances at the Church of the Holy Trinity. Their second concert of the season takes place February 5 and 6 at 8 p.m., also in Holy Trinity Church. An all-Schumann program, the *Genoveva Overture*, the *Concerto for Cello* featuring soloist Coentraad Bloemendal, and the *Symphony #4 in D minor* are scheduled for the evening.

Students need articling to prosper in law field

By GISELE WINTON

There was a difference of interest in last night's seminar focusing on "Careers Related to Law."

While the speakers talked, in large part, about their personal histories and day-to-day cases, the small crowd (about 20) was interested in their own future job possibilities, options, and any information on how to go about starting their career. Students, however, found solace in the question and answer period.

The seminar, organized by the Career Centre, was held in the Senate Chamber. The three panelists were Leath Hunter, a counsel member from the Attorney General's office, Gary Givran, a lawyer with the law firm of McCarthy and McCarthy, and Stephen Ginsberg, the director of legal services for the Police Complaints Commission.

According to Ginsberg, the three routes when entering the field of law are: to article for a firm and get asked to join them; to article and join a corporation with lawyers on staff; or to go out on your own.

Yet McCarthy and McCarthy representative Givran said article entrance standards in his firm, which employs 130 lawyers, is tough. He said they have 500 applicants in which 150 are chosen for interviews. Only 16 are hired.

They regard students' academics, schooling, past work experience, and any other activities such as volunteer work. Givran said that the personal interview is the deciding factor for prospective articling students. He said his firm asks 50 to 60 percent of students that articulated with them to join the firm once they've been accepted to the bar.

Articling was stressed because "while in law school, you don't learn about the practice of

law," said Ginsberg, "unless you get involved with the student legal aid office," which takes small cases that don't necessarily need a professional lawyer.

"The law is becoming more complicated all the time," said Givran, "This means the day of the sole practitioner is going by the wayside." Givran said because of the complexity of law, a sole practitioner is not "doing a service to clients because one can't know all the details to all the areas of law." He said this is the reason small firms are becoming specialized.

Ginsberg suggested that an inexperienced lawyer, interested in an individual practise, should "try to specialize and share office space with older and more experienced lawyers in the same specialization."

Hunter said "monetarily" lawyers make little money working on their own. Government lawyers, such as Hunter receive a higher salary, she said. "Where one makes the most money" is working for a firm said Givran.

Ginsberg suggested students "take as many broad-based, black letter law subjects" as possible.

People with law degrees "don't necessarily have to be lawyers," said Hunter. Corporations have legal departments because they prefer to negotiate contracts themselves, rather than hire outside legal firms. Also, careers in management and in any area of investigation are available.

Careers related to law that don't require law degrees include parole and probation officers, law clerks, research reporters, insurance investigators, and embassy positions through the external affairs department.

Prospectively, computer, immigration, and administrative law were suggested by the panelists as future developmental areas in law that are growing and in need of lawyers.



Photo: MARIO SCATTOLONI

Fourth-year student Fabio Pozzobon seems a bit short of breath after participating in a Fitness Awareness Seminar last week. Checking his heart is Henriette Neumeyer.

Whipping York into shape

By MARIO SCATTOLONI

Let's face it. Everyone would like to be fit but most of us can't keep up the pace of a 20-minute workout. Help is on the way, though.

Some concerned York physical education students decided it was time to educate the public so a Fitness Awareness seminar was held in Central Square last Friday. The seminar was organized and conducted by David and Jeff Carmichael, also directors of a local fitness centre, and Henriette Neumeyer, an instructor at the centre who's also enrolled in the Fitness Assessment and Exercise Counseling Certification program at York.

Following a presentation of the problems

associated with many aerobic-dance programs, David and Neumeyer discussed the importance of fitness testing as a prerequisite to any structured exercise program. According to David, "York University, under the guidance of Norm Gledhill, has an excellent fitness testing centre."

David said some individuals in many aerobic-dance programs are being "ripped off" physically and financially. He said his company is one that attempts to educate people in health and fitness "without destroying their bank accounts."

Students interested in a personalized fitness test can contact Veronica Jamnik in York's physical education department.

Attitudes "shift" on nuclear issues

By FAY ZALCBERG

"Substantial radical revolutionary shifts" have taken place in the Canadian public's attitude toward nuclear issues, said Don Munton, research director for the Canadian Institute of International Affairs.

Munton was one of two lecturers scheduled to speak on "Public Opinion and Nuclear Weapons: The Canadian Debate" at York on Monday. The other speaker, Rod Byers, from the Research Program in Strategic Studies at York, didn't show up.

Munton attributed this shift primarily on "an awareness of reality" and an increasing amount of media attention on the issue.

He said Canadian Gallop Poll surveys have shown that people have become increasingly aware of the "new strategic reality."

According to Munton, a single media event such as the recent TV broadcast of *The Day After* can incite a reaction from only a minority, but a "steady barrage [of media events] over 20 years" Munton said would be of great significance.

and *The Globe and Mail* in the years 1962, 1972, and 1982 have indicated that both newspapers have been almost "identically increasing a more negative attitude towards Canadian acquisition and holding of nuclear arms—and giving nuclear issues more attention. They have also become more critical of both U.S. and Russian policies."

The Canadian public, in accordance with American public sentiment, is no longer willing to accept the idea that an increase in nuclear arms is the guarantee for Western security, said Munton. "On the contrary, research has indicated that although Canadians see Russia as a threat due to her expansionist policies, and support the build up of conventional weapons, we will no longer view the capacity to threaten others with nuclear war a ticket to Western security."

Even "peaceniks" like Jimmy Carter, Munton said, were already pumping money into nuclear arms in the 1970s, "so the present is not the instigator of such actions." He said U.S. policy on the issue is receiving more criticism among the public.

Briefs from other campuses

Riding on the cheap at last

A reduced fare four-month transit pass will finally be available to college and university students in Kitchener-Waterloo for the 1984 term. The four-month pass will be available to students for \$94—a savings of \$19. The pass will entitle bearers to ride the system as often as they wish.

—*The Cord*, Wilfred Laurier University

Lady Godiva sold here

Complaints of indecent exposure have been filed with the Fredericton Police concerning the Engineering Society's tradition of Lady Godiva, in which a girl is paid to ride around campus nude in the back of a pickup truck. According to Tim Lethbride, outgoing VP of the Student Union, last year a girl was bailed out of jail for the position of Lady Godiva, and this year the lucky lady was a well-known drug addict from the town. Scott Thomas, president of the Engineering Undergraduate Society, said "the Society does not support Lady Godiva." He views the

complaints as an attempt by opponents to discredit him.

The Brunswickan, University of New Brunswick

Possible fall reading week

The Queen's faculty board has discussed the possibility of implementing a fall term reading week. The board discussed why a fall reading week would be beneficial. They

took into account that the pressures of examinations in December are as intense as in April, that the first term courses are just as important as second term half courses, and that the first term marks are especially crucial for students applying to graduate school. The board also noted that professors teaching half term courses in the fall feel a sense of rushing and increased demands on their time. The board will meet again December 16 to discuss any further progress.

The Journal, Queen's University



Photo: ANDREW ZARNETTI

Gary Girvan, Leath Hunter, and a representative from York's Career Centre.

editorial

Metric muddle

The Metric System.
Those three words have caused more minor-league controversy in recent years than any issue since the introduction of fluoridated water. The most recent development came Tuesday when the federal Government announced that the compulsory use of the metric system in retail sales will be suspended. The suspension will be in effect while the Government appeals a recent anti-metric decision by an Ontario Provincial Court judge.

The decision is just the latest in a long line of setbacks the Government has faced in its metric conversion drive, and perhaps the most surprising one. When the Government first published its *White Paper on Metric Conversion* almost 14 years ago, it somehow hoped that metric would catch on voluntarily. As it turned out, the government severely misjudged the public's resistance to change.

But despite the Liberals' best intentions, the mobs are still fuming. You can buy gas in gallons at an Ottawa service station run by Conservative MPs. Imperial equivalents are almost universal in Canadian newspapers and magazines. And Nova Scotia Premier John Buchanan has announced that, as a result of this week's decision, road signs with distances in miles would be going back up in parts of his province.

It all seems rather absurd.
What is it that makes otherwise reasonable, ordinary, folks-down-the-street fly into a rage over an issue of such relative unimportance?

"It's being shoved down our throat," they say. "It causes plane crashes." "It's a big waste of money."

It's a big waste of time to fight change. Even as we quibble over the gallon and the litre, those just a few years younger would be lost with a yard-stick in hand. It's clear that we're in the inevitable state of transition—just like those who adopted the concept of standardized time zones in the late 1800s, against great opposition.

And those who continue to fight are somehow missing the point entirely. We wish they would take all their energy and influence and use them more constructively.

excalibur

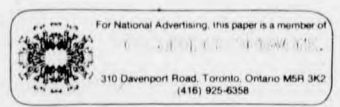
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Journalism is the ability to meet the challenge of filling space.
—Rebecca West



POOR PIERRE

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EXCALIBUR

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.

Bearpit plea

Editor:
This letter is a plea to all York students who oppose the University's ban on the use of the Bearpits for public speaking. We all know that we are at York to learn, and while much of our education is channeled through our classes, the exchange of ideas and opinions plays an equally important role in achieving this end.

The Faculty of Arts Student Caucus set up a special committee to look into the closing of the Bearpits, and our findings have led us to the conclusion that the University is acting without sufficient justification. Apparently, public speaking in the Bearpits poses a fire hazard due to the crowds that line the halls of Central Square during the first week of classes? Is this less of a fire hazard? York University is 24 years old, and I find the fire hazard excuse unacceptable after such a long period of time.

More importantly, however, is the fact that there are no suitable alternatives (as yet) to the Bearpits. Having a speaker in a lecture hall does not compare to having one in the Bearpits. The attraction and vitality of the Bearpits stem from their central location. There is no other place on campus that offers the same amount of impact on so many students.

The Bearpits are not just good places to express and hear the ideas and views that really affect us, they are the only ones. The Faculty of Arts Student Caucus totally opposes the ban that has been placed on the Bearpits. We hope that you appreciate our concern, and will also take a stand against this censorship of our ideas.

—Owen Wigderson
Chairman
Faculty of Arts Student Caucus

Holmes support

Editor:
Re: "York professor fighting denial of tenure," *Excalibur*, November 10, 1983.
We were pleased to learn that YUFA has decided to back the grievance filed by Prof. Chris Holmes. Hopefully this will lead to a reexamination of the value of Prof. Holmes as a member of the Psychology Department here at York.

We would like to make it clear that from our experience there are a great many students who applaud his teaching style. Prof. Holmes has the ability to take material which is cut and dry and present it in a form which is interesting to the student. We have found that he is very approachable and willing to go out of his way to discuss any difficulties. This approachability is facilitated by his openness and good rapport with students. Prof. Holmes actively encourages his students to engage in self study, in order to better comprehend the relevance of psychology to one's personal development. It is this unique perspective as well as his concern with the hitherto ignored regions of the discipline (mystical-spiritual teachings) which adds to the enrichment of the psychology student's education here at York.

It is our hope that the students' views on this matter will not go unheard.
—Ted Vokes, Lorne Mitchell
Stephan Yarmus, and 73 others

Costly salad

Editor:
Recently, I had to stay late at York, and so dropped into the Founders cafeteria for a light meal. Spying the salad bar, I thought I had found nutrition and aesthetics in one inexpensive plate. Was I surprised when the cashier "weighed in" my plate at nearly \$6! Now it was not the largest plate of salad I had ever seen, I've eaten larger ones at Frank Vetere's, so I fail to see how the university can justify such pricing. Undoubtedly, there are other pressing issues to be raised in this forum, but the price of food is an issue that affects nearly everyone at York, and particularly those most in need.

Presumably, the university food system is designed to provide nutritious food at less than commercial prices. But I don't know any restaurant in town, much less any cafeteria, that charges six dollars for a plate of salad. If you'll pardon the pun, I can't stomach the idea of York University charging students more for food than they would have to pay off-campus. Who makes these pricing decisions, and is there any means of redress?

—Jake Brooks

Porn rebuttal

Editor:
The response that my letter ("Pornography", *Excalibur*, 10 Nov.), received quite astounds me. Being labeled "dumb," "shallow," "flippant," "insulting," and "limited in knowledge" doesn't bother me half so much as the claims being made about my being "in the defense of pornography." Perhaps by reinstating my initial point I can erase any false notions.

My point is that what appears to be the woman's outcry of indignance and injustice as concerns the issue of pornography is being directed toward men when in fact it should be just as much if not more directed toward women themselves. Jill Arthur says "all women have minds of their own and control their own actions." Do the women in *Playboy* not "have minds of their own and control their own actions"? Do they desire to do this?

I hope you're not suggesting that these women are suppressed and forced by men to do what they do. Let me remind you that I limit my argument to the stationary being sold in the Oasis Variety Store since this was the original cause of this disturbance. I find it quite slanderous of these women to bring in the whole issue of pornography and accuse me of being pro-porn when I am nothing of the sort.

If there are images in these magazines that offend you, don't look. I'm sure that the male society of York isn't tickled with the idea of *Playgirl* being sold in the same store. Today's value systems are pretty shabby, but don't jeopardize your sanity in pursuing "women's rights" in order to bring us all back to morality. We're all fighting this one, but when attacks are made on myself and men alike on our collusive gender being the cause of pornography, you can't expect us to send flowers.

Lastly, I would suggest you leave censorship to the Censor Board. I assure you, there are women on staff. I would fall short of the purpose in saying that shame and contrition belongs to both male and female. And it is not for one to think they are the all-righteous and the other the blasphemous culprit.

—D. Hooper

more letters

Biased? Who, us?

Editor:

Excalibur has become a very biased newspaper with all its anti-nuclear propaganda. The world has been aware of the abundance of nuclear weapons for several decades now. Since *Excalibur* reminds its readers every week of the too many nuclear weapons, it should also provide a reasonable explanation why all the world governments continue their arms build-up.

Before people display their ignorance by demanding that the Western World put a freeze on nuclear weapon production, or abolish our nuclear weapons entirely, they must face the fact that they stand a better chance to become exterminated without a persuasive deterrent.

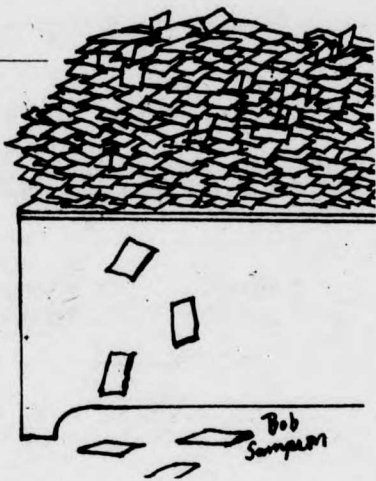
The Kremlin has dreams of bringing the free world to their knees by the forces of evil and fear. Unfortunately, this is starting to be a reality. A recent article in the *Excalibur* was ridiculous enough to suggest that the world surrender to the Soviets in order to prevent the extermination of the human race. Then revolt against the new criminal government.

In all reality, this would be the most pathetic suicide. Not even a single nation would surrender to another nation, especially to be murdered or starved in Soviet forced labor camps. There would not be even an element of hope to revolt against the totalitarian regime when the KGB are infiltrated into every facet of society.

I urge people not to be blinded by the propaganda of those who call themselves peace mongers. People should educate themselves so that they may understand the ruthless Soviet doctrine. Then they may sympathize with the governments and majority of people throughout the free world in understanding the enormous effort to deter the Kremlin threat.

This is a crucial moment in history, but we must stick together and prevent from destroying life as we know it in a constructive manner.

—Michael J. Strapko, B.Sc.



Thanks

Editor:

As a disabled student (requiring a wheelchair), I'm writing to express my appreciation for the Parking Office here at York. Knowing the importance of wheelchair-bound students who drive to have access, i.e., enough space to enter our vehicles, and the necessity of sometimes having to park closer to buildings (usually because the reserved medical spaces are already occupied), they have shown kindness and courtesy for which I feel very grateful.

The parking tags issued here are to enable proper allocation of limited parking spaces. It has been a pleasure dealing with York Parking People. I hope others feel the same.

—Jim van Zeyl

Well, nobody's perfect

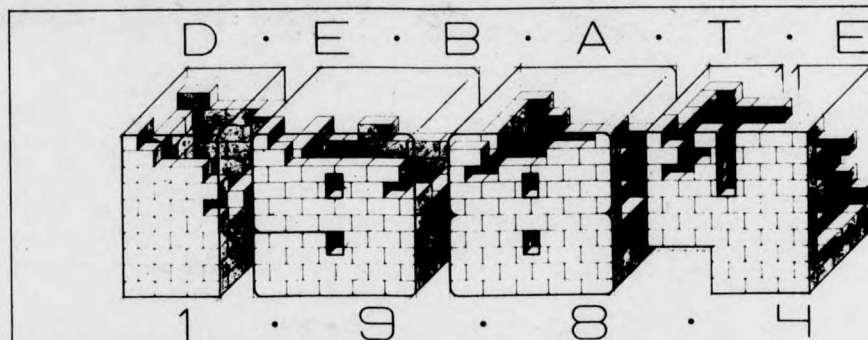
Editor:

In my letter last week I criticized an article in *Excalibur* which had quoted a number of statements made in the "Morals and Nuclear Deterrence" panel discussion out of context, and had thus inaccurately presented the arguments made by some of the panelists. I would like *Excalibur* to note that by editing out certain words and sentences from my initial letter (which did not exceed the 250-word limit), you achieved, albeit to a lesser extent, the same result with my own argument. Full marks for consistency—if nothing else.

—Sandra Whitworth

Far, far away

Normally the ninth planet from the sun, Pluto's eccentric orbit is now bringing it to within 2.7 billion miles from the sun, less than the current distance of Neptune.



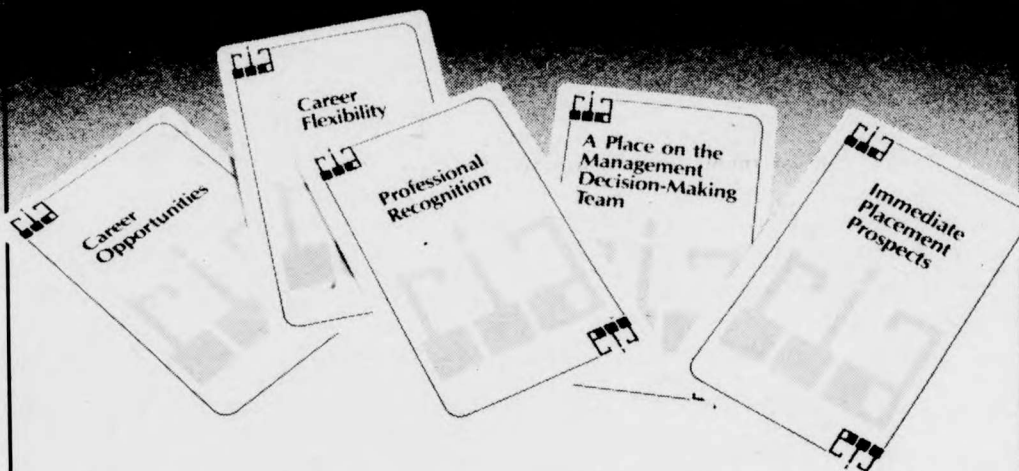
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arts



Photo: NIGEL TURNER

A work of art from *Correspondences*, a show now on at the Art Gallery of York University which features five artists.

Psychological implications hidden in AGYU's *Correspondences*

By BECKY BAINBRIDGE

Correspondences, showing at the Art Gallery of York University until December 16, features five artists of varying strengths who, collectively, stimulate comparisons of technique and ideas. The paintings of Tim Zuck and Christopher Pratt, photography by George Legrady, two sculptures by John McEwen and kinetic "environmental sculpture" by Tony Brown all correspond to one another in their use of conceptual imagery.

All five artists have psychological implications hidden behind their off-handed coolness to the viewer. The works do not appear emotional, but we can sense a hidden form of expression, which it is up to the viewer to interpret.

The stillness of McEwen's two pieces set the stage as one enters the gallery. They give us major clues as to how the show should be considered, explaining why these artists have been exhibiting collectively. While both of McEwen's pieces have a playful quality found in their distortions of size and the placement of object, there seems to be a focus on universality of thought and action exemplary of the show as a whole.

Brown's kinetic piece is the most interesting work; Brown sets up many intriguing formal appositions as well as conceptual ones. The fast-spinning motion of a house is played against the fact that it goes nowhere and that

everything repeats itself. Brown juxtaposes images of the floor and interior views of the house vertically over the revolving rooms.

Christopher Pratt's paintings use transparent walls as well, like cold shells, or windows between rooms instead of separating inside and outside. All these constructions are very neat and perfect, but empty. Pratt gives a stronger sense of emptiness and stillness than do Zuck's paintings, in which the work seems to be more of a narrative that the viewer must discover. Pratt's work ends with the images he gives us. There is no emotional quality to allow for personal interpretation beyond what is already depicted.

It appears to be Tim Zuck's ambiguity that qualifies his work to be included in this show, his "floating signifiers" which Ferguson suggests in the *Correspondence* catalogue. Following this interpretation it appears that Zuck has simply repeated his painting formula to give the viewer the same ambiguous situation to interpret over and over.

George Legrady's photographs are strengthened by their collective placement which allows the work to be viewed as a single piece of art. Each photograph uses floating elements and texture, too obvious in their repetition to be compelling as individual works. Legrady's emphasis is process. He attempts to work out the same issues for himself that he wishes the viewer to experience.

Emma, queen of the anarchists

By PAUL PIVATO

The blood and fire of the anarchist movement comes alive on stage in *Red Emma*, a musical drama about the early life of revolutionary Emma Goldman, playing at Theatre Glendon.

Red Emma is an entertaining but ultimately directionless play. Due to a lack of focus in Carol Bolt's script, the play swings from a fascinating look at the politics of Goldman's anarchist circle to the melodrama of love triangles. At its best, the play dramatizes the anarchist struggle; at its worst, it degenerates into trite bedroom farce.

Jorma Lindquist steals the show as Johan Most, the passionate German anarchist with the disfigured looks of a man "who eats children." Most becomes the mentor of a naive young New Yorker named Emma Goldman, played by Peta Coffeng. The prophet of anarchy, Most falls in love with Goldman who burns with revolutionary zeal. Another of Most's disciples, Alexander Berkman (Peter Keleghan) also becomes infatuated with Goldman as she rises to the stature of a powerful activist whose idealism and brimstone oratory spellbinds audiences.

The dramatic counterpoint to the anarchist clique is Frick (Sam North), a captain of industry. Along with his Pinkerton henchman, Frick is the stereotypical capitalist pig who spouts capitalist cliché. He is more a badly drawn caricature than a flesh-and-blood adversary of the anarchists.

Red Emma is engrossing when it portrays the sincere, sometimes comical, spirit of Goldman and the other revolutionaries. ("An anarchist needs a sense of humor," advises Most.) Playwright Bolt succeeds in bringing out the inconsistencies of the anarchist movement (e.g., Berkman makes up a list of rules for anarchists; Johan Most is unable to "work in chaos.") Berkman's character is a dichotomy of body and spirit. A fanatic, Berkman tries to kill Frick, believing it is not murder but an act of liberation. Yet once in prison Berkman cannot live up to his revolutionary ethics by committing suicide; he loves eating and drinking too much to forfeit life.

The songs by Phil Schreiber act as a chorus. One sardonic song has Frick singing, "It is hard to be an instrument of God" in a Gregorian chant. Often, however, the words are sung too softly, delivered by the performers in statue-like states.

As the mad anarchist prophet, Johan Most is the richest character. After his love for Emma has soured, Most betrays his ideals and condemns Berkman, who carries out Most's maxim that "a bloodless revolution is no resolution at all." In refusing to give Berkman money, Most forces Goldman to become a prostitute so that she can buy a pistol.

In the end, *Red Emma* flounders about, at once portraying the bloody, confused idealism of the anarchist movement and the petty love affairs of its members.

(*Red Emma* runs at Theatre Glendon until Saturday. Curtain rises at 8:30 p.m.)

Duelling a dual-faced play

By ANNA GRANT

In the midst of this campus there is a small, inconspicuous Theatre Department—a cultural seedbed for the future generation of (if they are lucky) starving Canadian artists. Tonight at 8 p.m. at the Atkinson studio some of these artists, third-year undergraduate performance and production students, are presenting a "performance workshop" of *Dreaming and Duelling*, a Canadian play by John Lazarus and Joe Lazarus, directed by Ines Buchli, a graduate student in the department.

Unlike other performances on campus, these workshops are planned at least a year in advance by the Theatre Department for whoever will be invited to continue in an intensive actor-training program. Ostensibly, they provide experience and further training outside the framework of class-oriented instruction. Each year, the performance students and the production students (those who opt for training in behind-the-scenes operations) are required to present about three or four of these workshops, which could mean anything from improvisation to a mounted production, all under the guidance and supervision of graduate students and faculty members.

In the case of *Dreaming and Duelling* the workshop is a full-length production, complete with everything one would expect from a theatrical venture: costumes, lighting, sound and set. But the production here is more than just a culmination of feeble attempts at semi-professionalism—some downtown productions would pale in comparison.

However, a polite warning is in order. This particular production is occasionally uneven: its monotony is, by some few moments of extraordinarily genuine emotion. But, to be fair, perhaps the unevenness owes more to the problem of the play itself: it's chock-full of lengthy, precocious, at times self-eulogistic speeches, difficult for any actor to pull off with a sense of conviction.

What is admirable about the production is its emphasis on mood, created by the set, which is artlessness to perfection. The actors manage to jump, leap and lunge in absolutely no room

at all, creating a sense of limitless space. From the very beginning, the conflict between fantasy and reality is established and descends eerily onto the opening scene, where two shadowy figures, Joel and Eric, are engaged in a slow-motion fencing match. As the motion speeds up, we are awakened out of a dream amidst a flood of lights and some humorous rough house from the two young fencers.

From here on in, the rest of the play deals with the reluctance to accept maturation, to ascend from this little-boy fantasy into a boring and rather mundane existence of real life, people and events. As it turns out, Joel (Jordan Merkur) never quite succumbs to this process of repressive maturation in the same way that his bosom buddy Eric (Eric Trask), does.

Against the background of a typical high school environment, the growing rift between the two young men is nourished by the temptations of a hypersensitive, birth-marked Louise (Candy Chorley), the bully-boy antics of jock Skelly (Brian Martel), and the subtly domineering—but "I'm all for you"—athletics coach, Mrs. Thorpe (Colleen Subasic). As the conflict between Eric and Joel intensifies, we see the destruction of their intimacy, the flirtation with power and repression, and the pull of a nightmarish fantasy which draws them ever closer to the brink of a real-life crisis.

There are moments in all of this, between Eric and Joel, which are dynamic and poignant. But there are also moments, which, can only be described as curious. At times, one isn't quite sure if the actors have simply forgotten their lines, or if they hope that by dwelling on the use of a pregnant pause or a penetrating stare, they can intensify the emotional impact.

They seem at times to be merely pretend "listening," or pretend "reacting." And all actors, in general, appear to be isolated from the activity on the stage, which have the audience members squirming in their seats.

Except for moments of real crisis, it seems that all the actors are reluctant to forsake the security of their comfortable idiosyncracies: the awkward movements, the screeching voices, the losses of memory.

But even so, those few moments of heart-felt emotion are well worth watching.



A scene from Charles Tidler's *The Farewell Heart*, currently at the Tarragon Theatre.

Tarragon's *The Farewell Heart* sings like a ballad of the sea

By NANCY WEBSTER

Charles Tidler describes his newest play *The Farewell Heart*, running until December 30 at the Tarragon Theatre, as "a sea shanty" with the usual elements of a ballad—hero, villain, simple conflict. Its milieu is taken from Tidler's own experiences: he was a draft dodger in the late 1960s and eventually became an inhabitant of a small town on Vancouver Island.

The hero, an inspiring singer named Barlow, who is capable of closing the gap between generations in the Gulf Island village, is portrayed convincingly by Joseph Ziegler. Ziegler easily charms the other characters and the audience alike. The play is rather slow in pace until the entrance of the charismatic Barlow. When he finally exclaims "I'm not a God, I'm a man," we, as the audience, know exactly what Barlow is because we are objective

viewers—yet we can still empathize with the other characters' adulation for him. Apple, a liberal female who is indiscriminate in her offerings of sexual favors, treats Barlow and the poet Duncan, to a strange dance mostly consisting of a gyrating pelvis. She is the character who is most satirically extreme in her values and ideals.

Duncan is an obvious self-parody (Tidler himself has written five books of poetry). This character proudly reams off his verse, including one entitled "Double Irony" which is amusing as well as appropriate to its time.

The play as a whole is an appealing work—the dialogue is fresh, lively, interesting, and the plot is clearly drawn, flowing to its logical conclusion. When one considers the hippy's philosophy it is obvious that it had an unsure footing. The search for some kind of guru is natural and Barlow fits the bill.

Nine-guitar band a sonic spectacle

By ADRIAN IWACHIW

Every aspiring teenage guitarist has some kind of dream: it might be to one day create an army of electric guitarists who, through their combined energies, could topple the modern equivalent of the walls of Jericho; or maybe the less ambitious aim of wedding the primal energy of heavy-metalloid punk rock with the grandiosity of classical music.

Glenn Branca has done both. In town at the Bam Boo (on Queen St. W.) Tuesday night, Branca's 10-man ensemble of electric guitarists (plus drummer) unmercifully descended like a battalion of thundering warplanes onto an audience of curious investigators, new wave trendies, and unsuspecting Queen St. regulars. From its atonal rhythmic beginnings, the opening piece (the final movement of Branca's *Symphony No. 4*) soon evolved into an awesome and overpowering sonic assault. The spectacle, however, wasn't "out there" on the stage; it took place in the audience's heads—a massive roar of harmonics and overtones created by the layered buildup of guitar chords, beneath which a steady beat pulsed through one's body, oscillating nerves, blood veins and interiors.

A 35-year-old New York-based composer/guitarist, Branca's musical background includes an equal combination of rock, the New York punk scene of the mid- to late-1970s, and avant-garde modernists like Penderecki and Ligeti. Appropriately, he's played in rock clubs as well as galleries and concert halls.

But the dichotomy between club and concert hall creates a conflict that's difficult to resolve; at the Bam Boo, the almost-religious dimension of the concert experience was spoiled by the management's practice of turning on loud music as soon as the band stopped playing. To add to the problem the power apparently failed at the end of the first piece (a long one); later, reportedly, the volume couldn't be made loud enough to satisfy Branca's standards.

So after an hour's break, the band came back onstage to play a short composition without amplification, fiercely throwing his body back and forth in time with the near-silent chords of the musicians. For the small fraction of the audience sitting on the floor near the stage, this provided an interesting philosophical twist—the energetic intensity of the performance didn't even need the sonic volume that filled the room in the first piece.

Unfortunately, for the majority of the audience, who could hardly hear the music (let alone see the stage over other people's heads), the second "set" didn't really



Glenn Branca

happen. Shouts like "Turn the amps on already," "These guys are good artists," and "I heard you were temperamental, but this is ridiculous" were heard regularly from the back, interfering with the concentrated intensity up front. When the band finished, disappointed mutterings could be heard; immediately, schmalzy music began playing over the speakers as the audience filed out, some appearing confused or disappointed, others amused.

Nevertheless, what was heard earlier was enough to get across the overwhelming visceral impact of Branca's music. Our century has seen a preoccupation with exploring all the possible extremes of musical expression (both in instrumentation and in feeling): from the massed violin glissandi of Xenakis' *Pithoprakta* or Penderecki's *Threnody for the Victims of Hiroshima*, to Gilbert Artman's *Urban Sax*, in which 24 saxophonists with gas masks and in factory-like settings create a hypnotic industrial-like hum.

Branca's music, in comparison, retains a strong sense of punk theatricality and tension, one that makes your body shake from the inside out, but also manages to attain heights of ecstatic grandeur.

If you really want to experience the fullness of life in the 1980s and you've never been to a heavy metal concert, Branca offers a much more exhilarating way to achieve the same result. Hopefully, next time around the concert setting will be more in accord with the demands of the music itself.

Luncheon music delightful, entertaining

By DONALD M. SOLITAR

Stong College was host last Thursday to a concert of songs from Nineteenth Century Ontario given, *en costume*, by a lively quintet of performers consisting of Soprano Joan Wick Pelletier, Alto Cora Mickler Dusk (who accompanied herself occasionally on guitar), Tenor Geri Stephens, Baritone Hollis Rinehart, and Pianist and Autoharpist Mary Connelly. The period costumes were provided by nearby Black Creek Pioneer Village.

The 13 songs presented included Canadian originals, and Canadian versions of American Loyalist, English, or Scottish pieces composed in times ranging from the 17th century to 1899.

There was much Canadian history to be garnered from the lyrics of many of the songs. "Come All You Bold Canadians" (1812) celebrated a victory over the Americans in Detroit. "A Scarborough Settler's Lament" (1840) bemoaned a Scottish immigrant's homesickness for his native land, and "The Poor Little Girls of Ontario" (1890) told of broken courtships as the men moved west to the wilds of Manitoba, Winnipeg, and Saskatchewan.

Although there was some vocal roughness, the excellent acting of the performers, their obvious good humor, and their rapport with the audience (most of whom were from York University) made for a delightful and entertaining lunch time *divertissement*.

Last chance!

The deadline for entries in the *Excalibur*/Calumet College Short Fiction Contest is Friday, December 9. Just submit your entries to the Arts Editor, *Excalibur*, 111 Central Square. See your entry in print and pick up \$100 if you're the winner. Judges: Don Coles, Frank Davey, Katharine Gauvier.

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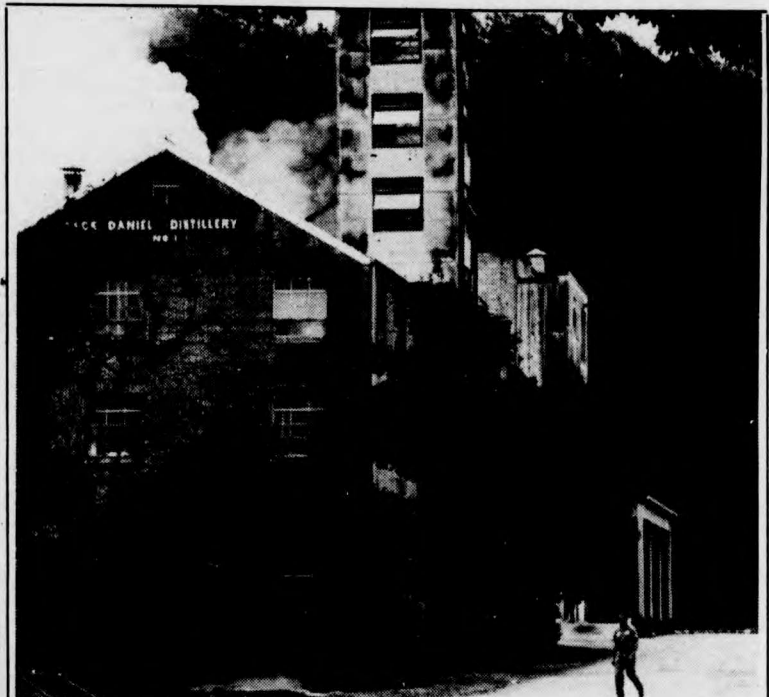
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sports

Gym Yeomen show off a little at York Invitational

By MARK ZWOLINSKI

Nine-time national gymnastics champions York Yeomen opened their 1983-84 season in fine form.

The Yeomen took top honors in both team and individual competitions to capture the 15th annual York Invitational Gymnastics championship last Friday night in the Tait gym.

York, which owns 13 consecutive Ontario university titles, rolled up 168.8 points in the eight-team meet to walk away with top team laurels.

York's "old-timers" club took second place in the team competition with 167.30 points, followed by U of T, who totaled 158.20 points to finish third.

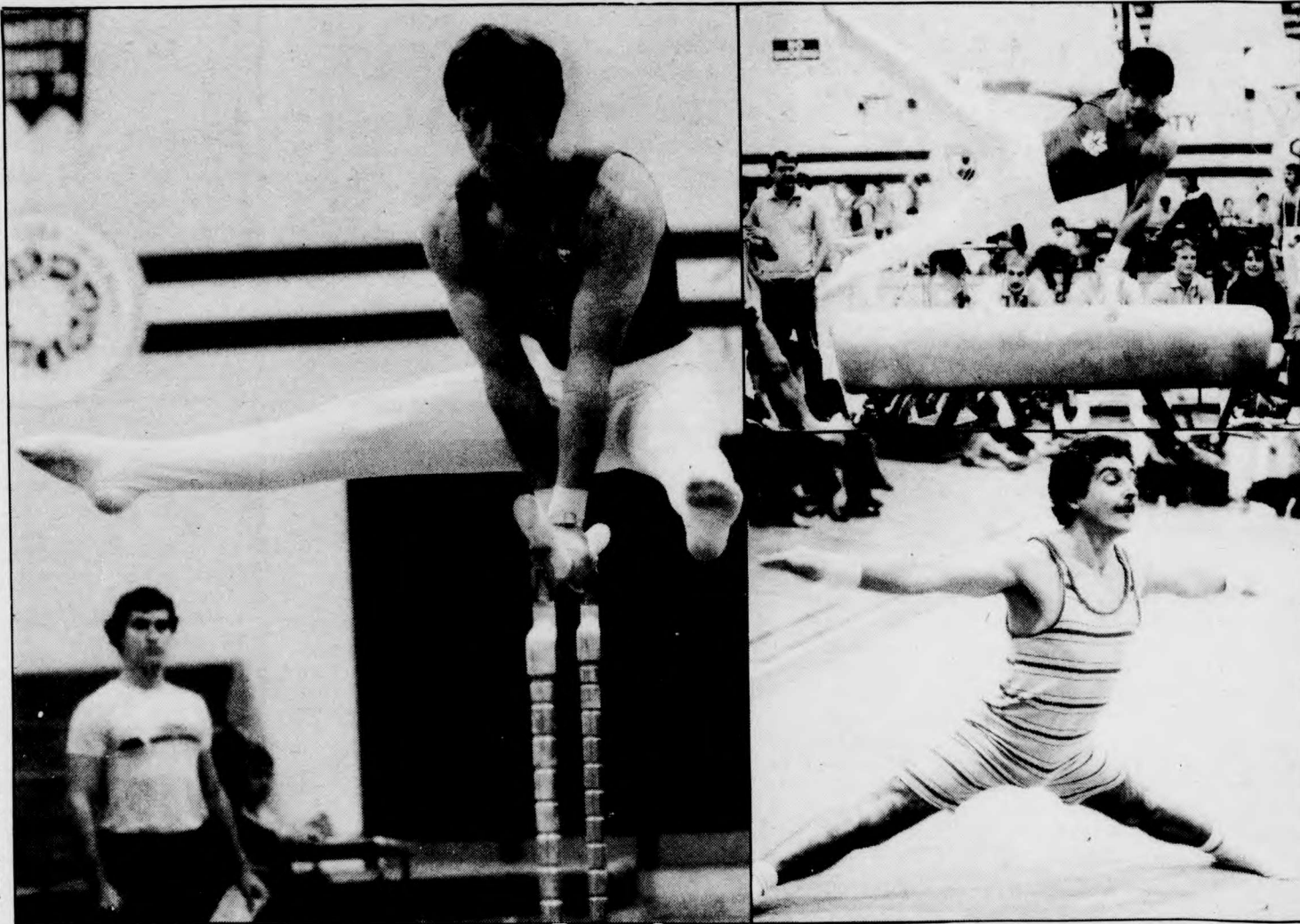
Brad Peters paced York's victory, winning the individual all-round competition with 57.55 points. Peters placed within the top three in five of the six events including firsts on the pommel horse (9.80) and vault (9.70).

Dan Gaudet answered for the old-timers, placing second in the individual all-rounds with 57.25 points. York's Frank Nutzenberger, last year's Ontario university individual champion, came in third with 56.80 points.

Gaudet, the defending CIAU champion, will join Peters, Nutzenberger, and teammate Allan Reddon in the national team selection meet this January before proceeding to Regina in May for the Canadian national gymnastics championships.

The top three ranking gymnasts from the national championships will represent Canada in the coming 1984 Olympic games in Los Angeles.

"The gymnasts are right on track for the Olympics," says meet director and national team coach Tom Zivic. "There were a lot of new routines used in the meet tonight, routines that need time to mature, but you can bet on them being ready for L.A."



The York Yeomen Gymnastics team dominated the York Invitational last Friday night at the Tait Gym, taking both top team and individual all-round honors. Brad Peters, on the parallel bars, and Nigel Rothwell, on the floor show off their stuff.

Squash women place second at Can-Am but Cluett will be expecting more in '84

By ELISSA S. FREEMAN

Despite finishing a close second to U of T in Part 1 of the Can-Am squash tournament, held at York last weekend, coach Bob Cluett has no qualms whatsoever about the rest of the season.

U of T captured first place with 21 points, but York was not far behind with 19. Defending champions Queens could manage no more than 16 points for third place. U.S. teams didn't fare as well: Dartmouth was fourth with 10 points, Williams fifth

with nine, and Vassar was completely shut out, finishing last. Anita Halpern, a third-year psychology doctoral candidate, was the top performer for the Yeowomen. Halpern managed to "psych-out" her competition to extend her unbeaten streak of consecutive wins during inter-collegiate play to 28.

York's Rhonda Firmi, the top provincial player, also had an excellent tournament, falling only to William's Carrie Fisher, who went on to win the individual championship.

York's Ruth Castellino finished with a 4-1 record. She was beaten by the more experienced Zadia Butts from U of T in the final round.

The Canadian teams had the advantage in this tournament because the softball was used during match play. Part 2 of the tournament, to be played at Dartmouth, will feature hardball action, which will give the Americans the edge.

"It still doesn't mean they'll beat us, but they will play better," says Cluett.

The Yeowomen resume their schedule in the new year, with two Ontario Women's Interuniversity Athletic Association (OWIAA) tournaments and the Can-Am in between on three consecutive weekends.

"We're going to be very, very strong in January," declared Cluett. "I think with (Joann) Beckwith back, we're going to be the best team anywhere."

"I have no expectations of losing."

The men's squash team didn't do as well as the Yeowomen. At last weekend's Ontario University Athletic Association (OUAA) tournament at York, the results were as follows:

U of T—20 points
Queens—10½ points
Waterloo—9½ points
Trent—9 points
McMaster—4 points
Sir Wilfred Laurier—3½ points
Guelph—3 points
York—2½ points
RMC—1 point



The Yeomen's Paul Lazarini: "The Tin Man missed the Nick"

McMaster spoils Yeomen hopes

By MARK ZWOLINSKI

Ever since opening day back in October, the Yeomen Waterpolo team fixed their sights on a November showdown with their arch-rivals McMaster Marauders in the Ontario University Athletic Association (OUAA) championship game.

But the Marauders spoiled that vision last weekend when they upset York 7-5 to successfully defend their OUAA title crown for the second year running.

The Yeomen, who last won the league title in 1981 under the wing of national team star Trevor Mann, have been the only team in the past 14 years to dethrone the Marauders.

"They're a very tough team," said Yeomen coach Kevin Jones. "We made it close near the end of the match, but they are just too experienced a team to play catch-up polo with."

McMaster, finishing atop the OUAA West Division with a 11-0-1 record, defeated the Ottawa Gee Gees, 7-6, to earn a berth in the final.

York narrowly edged the Carleton Ravens, first place finishers in the OUAA's East Division, 2-1, before entering the title game.

Bryan Robertson's brilliant goaltending anchored York's semi-final win while assistant coach Greg Flude and Joe Skelly paced the attack with two second half goals.

Carleton went on to defeat the Gee Gees 9-6 to take third place overall.

In the championship match, McMaster jumped out to an early 4-1 lead after two periods of play. They added two more goals in the third quarter to extend their lead to five.

But the Yeomen pulled up their proverbial socks in the fourth quarter, outscoring the Marauders 4-0 before running out of time in their comeback bid.

"The fourth quarter was definitely our strongest period in the game," Jones said. "But it was a case of coming up with too little too late."

Steve Micallef and Derrick Weyrauch scored two goals apiece, with rookie Dan Hunt notching his first OUAA goal to round out the scoring for York.

NOTES: York's runner-up finish this year was the second best in the team's 14-year history... Yeomen captain Stu Howard and teammate Moti Fishman played their last games for the red and white.

Reaching for it

The hockey Yeomen split their two weekend games losing 5-2 to Queens Friday night while dumping the Ryerson Rams 7-1 last Sunday afternoon. York raises its record to 6-5 and remain in a three way tie for third place in the OUAA. The Yeomen are at home for a back to back series against the Laurentian Voyageurs. Game times are Saturday at 7:30 p.m., and Sunday at 2:00 p.m.



Photo: MARIO SCATTOLONI

Gloomy forecast after hockey losses

By ELISSA S. FREEMAN

Yeowoman ice hockey coach Rhonda Leeman has turned weather forecaster.

"I see a bucket of gold at the end of the rainbow," she said after two weekend games against Queen's. "We're just having a few showers in getting there."

Those "showers" as Leeman puts it have seemingly turned into torrential rainstorms as the Yeowomen dropped both matches 6-5 and 5-4.

The two losses leave York sitting in the cellar of their division with a lowly 1-4 record.

A major factor in the Yeowomen's loss, according to Leeman, was the quality of refereeing—which she labeled "pathetic."

"We were getting penalties left and right," Leeman complained. "At one point we played half a game a player short."

Although York outshot Queen's two to one in both games, the main problem seemed to be the inability to put the puck in the goal.

"Not only does the shooting need to be worked on, but the players must be ready to play all positions," said Leeman. "For example, a winger must be ready to assume a defensive role in addition to her offensive duties."

In the first game, Marine van de Ven scored two goals while Karen Ford, Barb Boyes, and Annabelle Mezzera each notched one goal. The second match-up saw Karen Chaikoff, Sue Howard, Barb Boyes, and Judy Butler score goals in the losing effort.

Rookie goaltender Connie Wrightsel started in both games. The short, stocky netminder is described by Leeman as fast on her feet and very mobile.

"She put in a very strong game, as did veterans Gail Stewart, Judy Butler, Barb Boyes, and Annabelle Mezzera. They really pulled through in a couple of rough spots."

Despite the slow start, Leeman said she is confident that the team will eventually gel into a cohesive unit.

Personal best

By KATIE BRANNAN

York's men's and women's varsity swim teams stroked their way to several personal best times at a pair of university meets this past weekend.

The Yeomen traveled across town to U of T where they went up against seven teams from across Southern Ontario.

Ian Scott posted his best time to date in the 200m freestyle while teammates Victor Verblac, Craig Sindrey, and Dave Wood replied with their quickest clockings in the 100m freestyle.

David Wood also registered a personal best in the 100m breast along with Bruce Kaufmann, who added a third place finish in the 100m breaststroke and a first in the 50m freestyle.

The Yeowomen, who swam at the McMaster meet, managed personal best times from all 10 swimmers including Tania Forbes' clock in the 100m freestyle and 100m individual medley events.

Trish Davis, in the 50m and 100m breaststroke, and Debbie Marinoff, in the 50m breaststroke and 100m freestyle, posted their fastest events as well.

Rounding out the sprint events were Madeleine MacGregor, in the 100m free, and Megan Tishey in the 50m breaststroke and 100m backstroke, clocking personal best times.

Allison Bradshaw paced the Yeowomen in the distance events, finishing the 400m and 800m freestyle competitions with her best times for the season.

Sports Shorts

Part one of the Ontario Women's Interuniversity Athletic Association (OWIAA) synchronized swimming tournament took place at Queens this past weekend.

The Yeowomen water ballerinas turned in two several exceptional performances. Out of 28 competitors in the novice figures events, Jackie Henry finished sixth, Lori Gray was 8th, Rhonda Hollend (11th), Chris Thompson (14th), Lori Westerly (17th) and Celinda McKay (19th). A high degree of proficiency was displayed by Henry, Gray and Hollend, thus bumping them up to the intermediate category.

In the senior figures, Miriam Sellick placed ninth.



The Yeowomen Basketball team notched an impressive 61-57 win over Dalhousie to capture the Dalhousie Invitational in Nova Scotia last weekend. Top scorers were Nancy Harrison (21 points), Paula Lockyer (10), and Kim Holden and Marg Mulder

each with eight. In the preliminary rounds York thrashed St. Mary's 105-55. Mulder came up big with 22 points, Holden had 16, and Lockyer ended up with 14.

Art Gallery of York University correspondences

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HOW TO APPLY FOR JOBS

UNIT 2.

In order to submit a blanket application which will ensure that you are considered for all positions that arise in a particular department, you must submit an updated curriculum vitae together with a letter indicating that you wish to apply for all positions to the hiring department. The Faculty of Arts and Atkinson College now have standard application forms which you can obtain from any hiring department or the Union office. Such applications must be filed no later than 15th December 1983 to be considered valid for Summer Session 1984 positions, and no later than 15th February 1984 for Autumn/Winter 84/85, January 85 and Winter/Summer 85 positions. After those deadlines, you can only apply for particular positions which means that you have to watch for posting and application deadlines for each position. If you wish, you can apply for particular positions before the blanket application deadlines and not have to worry about missing any application deadlines. You must file a fresh blanket application each year. Specify the session(s) you are applying for. Your discipline(s) will often have a separate hiring department in Arts, Atkinson and Glendon, each requiring its own application. Your curriculum vitae should include all of your academic and teaching background and experience that might be relevant, whether at York or elsewhere. For each position held at York, indicate the title of the position (include the number of groups taught if Tutor I), the bargaining unit it was held in, the course title, number, faculty, and the session.

If you are interested in teaching a College Tutorial, you must apply to the College offering the Tutorial. There are seven such

Colleges: Bethune, Calumet, Founders, McLaughlin, Stong, Vanier and Winters. You can also submit a proposal for a new College Tutorial. If it is approved, you are entitled to the position. Proposals must be submitted by October 1st for courses to be offered the following year. Contact Michael Copeland, Chair, Inter-College Curriculum Committee, c/o Vanier College, (call 2339) for more details.

UNIT 1.

In order to ensure that you are considered for Teaching Assistantships in a department, you must apply to the particular hiring department in writing and provide an updated curriculum vitae. To be sure that your application is in before any hiring is done, **AND IN THE CASE OF PRIORITY POOL APPLICANTS IN ORDER TO GUARANTEE YOUR PRIORITY POOL STATUS** you **MUST** apply by December 15th for Summer Session and 15th February 1984 for Autumn/Winter 84/85, January 85 and Winter/Summer 85 positions. An address list of all hiring departments is available from your Graduate Programme Office.

You must file a fresh application this year. Specify the session(s) you are applying for and indicate whether you are applying for particular positions or all positions. You are permitted to apply after the above deadlines. The comments regarding Unit 2 curriculum vitae are applicable here as well, as are the procedures for applying to teach a College Tutorial although there is a limit on the number of Unit 1 persons who can hold such positions. Remember that Atkinson and Glendon hiring departments also hire Teaching Assistants.



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calendar

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1 today

Dreaming and Dueling—a third year theatre performance workshop, by John Lazarus and Joe Lazarus, directed by Ines Buchli. Atkinson Theatre, free admission. 8 p.m.

York Cabaret—Teasing Mrs. Watson, by Gary Dewar, Anne McLean and Mariam Carrell. Vanier Dining Hall, 8 p.m. today and Saturday, 8 and 11 p.m. tomorrow. \$1.

Play—Red Emma—Queen of the Anarchists, by Carol Bolt. Theatre Glendon, \$3, students \$2. 8:30 p.m. To Saturday.

Book Sale at the York Women's Centre, 102 Behavioral Science Building, 12-4 p.m.

Student Politics in the 1980s—a panel discussion with representatives from the CYSF, the Graduate Students Association and the Canadian Federation of Students-Ontario. Curtis Lecture Hall 110, 3-5 p.m. Sponsored by the All Students Union Movement and the Student Christian Movement.

Biology—Join the Biological Society (everybody welcome) at 026 Steacie, 9-5 p.m. Membership fee \$2.00.

students' uprising in Athens against the military dictatorship. The event will take place at 3 p.m. in Curtis Lecture Hall H. It will include music, poetry, and video.

Vandalism, a luncheon seminar on violence, with David Wiesenthal, Room 320, Bethune College.

3 saturday

Indian Students Assoc. pre-exam dance. Stong Dining Hall at 8:00 p.m. Members \$3.00, Non-Members \$4.00. All welcome.

Sports Day—Caribbean Students Assoc. Sports day, all welcome, at C.W. Jeffery's S.S. from 10-6 p.m. Sign up at table today and tomorrow. Christmas party follows at York in the night.

4 sunday

The Tin Drum—free movie. Sunday Night At Bethune. Junior Common Room. 8 p.m.

Room 201 South Ross. Information on coming activities will be presented at this session. Membership will be available at the meeting.

6 tuesday

Poetry—Winters College Poetry Series presents: A Stockingful-of-Poetry Party with music and voices. Refreshments provided. All welcome. 5 p.m. in Winters J.C.R.

Movies—McCabe and Mrs. Miller (Robert Altman) and Bonnie and Clyde (Arthur Penn). Calumet Common Room, 109 Atkinson. 7 p.m.

The York Jazz Orchestra Presents... The Jazz Policeman's Ball!! Groove over to Winters Junior Common Room at 8 p.m. for a swinging concert/party featuring York's own entertaining quasi-cosmic Jazz Orchestra under the direction of "bob guru" David Mott. Cash bar. Remember, the Jazz Police want you!!

7 wednesday

Dance Department Workshop—today, 5 p.m. to 7 p.m., Burton Auditorium, Fine Arts Building. Admission free.

2 friday

Commemoration—The Hellenic Students Association invites you to the commemoration in honor of the 10th anniversary of the Polytechnic

5 monday

Computer Meeting—The York Computer Society invites anyone with an interest in computers to a general meeting today at 4 p.m., in



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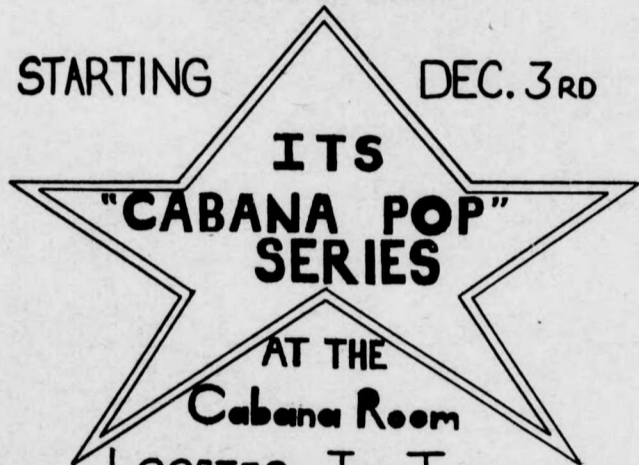
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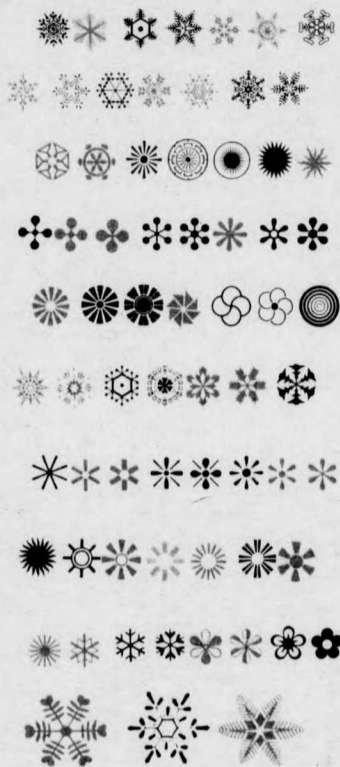
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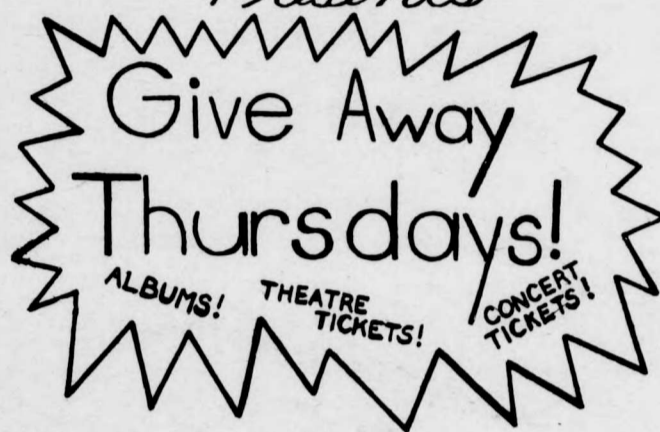
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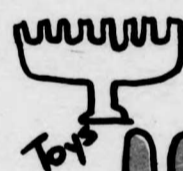
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