

## Missing Calumet secretary reunited with Prof husband

By DAVE BYRNES

"I'm dazzled and numb by the euphoria of having her back."

York psychology professor Lawrence Boulter can't say enough about the return of his wife after her three month disappearance.

Ida Marie Boulter, who worked as a Calumet College secretary, disappeared mysteriously from her Maple Area home on November 15. She phoned home last week after reading a *Toronto Star* valentine ad from her husband.

Professor Boulter said his wife was suffering from memory loss. Although the return of her memory was "very rapid" Professor Boulter said yesterday that she is still in "a state of transition." The details of her three-month ordeal are still "sketchy," he said, but a picture is gradually emerging.

After leaving her home at about 8:15 on the morning of November 15 Ida Marie, who had been suffering from the flu, said she walked for seven or eight days, ending up in Oakville. She remembers sleeping in three or four churches, her husband said, and sleeping outdoors at

least one night. By the time she got to Oakville she had a "badly injured foot" from walking, Professor Boulter said, and probably sought aid from a local doctor.

While in Oakville Mrs. Boulter applied for a job as a nurse and companion to an elderly Scarborough woman. She was selected out of a field of about 200 applicants, her husband said, and apparently gave a false name because she could not remember her own.

Boulter praised his wife for handling herself "with dignity" while coping with being unable to recall her identity. "It was an amazing display of inner strength on her part," he said.

Boulter said that his wife's strained mental state, which he called a "feeling of disorientation," went almost unnoticed by the people she worked with in Scarborough, who remain unidentified. They did notice that she was "somewhat numb," but that condition apparently didn't hinder her ability to work, he said. He refused to identify the couple she was looking after.

While in this condition Mrs. Boulter was

leafing through a newspaper when she came upon a valentine message addressed to her from her husband: "LULU my love, my life, my eternal valentine: Please, please phone. Lorry." Reading the ad was the "catalyst" for the return of her memory, Professor Boulter said.

"A stroke of luck" ended the case, said York Regional Police Sergeant Bill Hill, one of the two detectives in charge of the investigation. Together with Detective Peter Thompson, he had traced more than 50 leads, including some into the United States and overseas. Ida Marie's case was "unique" and "bizarre," said Sgt. Hill.

Boulter said that he has only "slightly better guesses than anybody does" about the bizarre memory loss experienced by his wife. He said that her condition is now "excellent."

Ida Marie is still working at her Scarborough job until a replacement is found. Her husband said he didn't know if she will return to her job at Calumet.



Ida Boulter.



### High-steppin' cheerleaders

Cheerleaders form a chorus line at basketball game Tuesday. Story p. 17.

## Four injured in Keele St. crash

By GARY SYMONS  
and ANDREW ZARNETT

A family of four are in hospital after their car was set ablaze after being struck by another vehicle at the Keele St. intersection outside York University grounds over the weekend.

According to police, at 4:45 p.m. Sunday a driver turning left onto Canarctic Dr. from Keele St. collided with the Schreuder family's Chevrolet, driving northbound on Keele.

Their car swung out after impact, struck a lamppost and their gas tank exploded. Ronald Schreuder, 17, who was driving at the time, his parents, Luke, 49, Adriana, 44, and brother Eric, 12, were rescued by passersby, said police.

None of the three passengers in the other vehicle, a Buick, were injured. Police have not released the names of the driver or passengers. Police said charges have been laid against the driver of the Buick.

The accident occurred at the same intersection where 20-year-old York history student Carolyn Rosenberg died when her car was struck by a van about six weeks ago. Some concern has arisen over the safety of the intersection since Rosenberg's death.

During the morning rush hour there is a flashing green light at the intersection but it doesn't operate through the rest of the day.

□

In a related story, two men were severely injured just before reading week in another car accident on campus grounds.

According to police, Francesco Perri was traveling southbound on Fraser Dr. near Stong College at approximately 4:50 p.m. February 10 when his car went out of control as it approached a bend in the road.

Police said Perri's vehicle spun out sideways and crossed into the northbound lane striking York Associate Professor of Administrative Studies David Dimick's Volkswagen broadside.

Geoff MacLeod, staff supervisor of York's Safety and Security, said both drivers were taken to York Finch hospital. Perri sustained neck and back injuries while Dimick suffered a broken leg, concussion, and a possible broken right ankle.

Police said no charges have been laid.

## Lineup relief for arts students

By CAROL BRUNT

The Faculty of Arts is implementing a new registration process to relieve lineup delays, disruption of students' study period, and strain on faculty, according to Arts Dean Tom Traves.

"It was clear that our system had simply broken under the numbers involved," said Traves.

This year, students will use an application form to list their choice of courses, alternatives, and electives. The emphasis is on greater access to courses for those students nearing graduation, said Traves.

The Faculty will place a maximum on the number of courses students can choose in an effort to prevent students registering in eight or nine courses and then dropping four or five, he said. Enrollment kits, including application forms and instructions, will be distributed at the end of February.

Students will still have to go to the individual departments to pick up supplemental calendars, but the time spent in waiting for individual computer cards on assigned days on assigned times will be eliminated.

In June, students will be notified by mail of the course they can take—in effect, the University will be mailing out a computerized timetable to each student. To resolve conflicts and make course changes, another enrolment period will be scheduled at the end of August. However, there will be no guarantee of courses if students wait until then to register for the first time. "The intention is to try as best as possible to give students access to the courses they want," said Traves.

The method of fee payment, however, has not changed according to Colin Deschamps, York's chief accountant. Payments can be made by mail or in person at the Temporary Office Building in the summer or at Central Registration in September.

□

Summer registration at Atkinson College has also posed a problem in past years for York day students because it lasted only one week, and because it conflicted with final exam study week. Though changes were hinted at last year, Jim Cameron, associate professor of Geography and director of administration at Atkinson, admits "there are probably not a great deal of changes from last year."

According to Cameron, Atkinson has looked more closely at the various disciplines that were scheduled together last year to spread the "heavy areas over the whole week and, based on last year's demand, trying to have courses available where we anticipate demand."

The advantages of Atkinson's system versus that of the Faculty of Arts, said Cameron, is that the students find out immediately whether they are registered in the course of their choice and changes can be made on the spot if necessary.

Atkinson registration this year will be from April 2-6 for York day students wishing to take summer courses. The college's registration contracts and summer timetables will be available from the Office of Student Programs by March 12, said Cameron.

Students are allowed a three day period after registration in which to pay their fees.

## Ross computer and stereo heist

By BERNARDO CIOPPA

About \$6,000 worth of stereo and computer equipment was stolen from the Scott Library after thieves broke in during the weekend.

According to Leonard Draper, Scott's administrative officer, the culprits broke the door to the Scott listening room and stole several turntables, cassettes, and amplifiers.

Metro police said the thieves remained inside

the library Saturday evening. Police suspect a key was used to get into the library. Police value the equipment stolen at \$4,800; Draper valued it as \$6,000 or \$7,000.

The theft was reported Sunday morning by library staff, said Draper. Nobody reported seeing anything and police have not made any arrests.

Police said they have no suspects or leads.

## Rogers reelected at Atkinson

By GARY SYMONS

The Atkinson College Students' Association (ACSA) reelected incumbent president Rosamond Rogers in a heated, five-hour General Assembly meeting Saturday.

Four candidates originally ran for the position. One nominee, Courtney Doldrun, withdrew his nomination only minutes before the vote.

Rogers received 20 votes while candidates Terry Buckland and Sonny Francois received nine and five.

Rogers recently came under criticism for receiving a \$4,000 loan from Atkinson student funds.

Two executive council members, former director of internal affairs Manon Krohn and former director of external affairs Doldrun, said Rogers should resign her position as president of the Assembly because of the way the loan was handled.

The loan agreement was made between ACSA Treasurer Avi Cohen and Rogers in May 1983 before Assembly members were notified. Other

council members were told of the transaction at their next meeting. The portion of the council minutes pertaining to the loan was held in camera and *Atkinsonian* editor Mary Ellen Kelly was asked not to publish details of the loan in the paper.

According to Krohn, Rogers needed the loan to pay off \$9,000 in payments on a newly-acquired house. The other \$5,000 came from a personal loan from Cohen.

Controversy arose during the election when 10 ballots were spoiled.

Director-Without-Portfolio David Camp rose on a point of order saying the discounting of 10 ballots, almost a quarter of votes cast, made the election "a farce."

Camp introduced a motion to have the election re-held but was overruled by Speaker Jack Gazan. Gazan said the voting procedure had been clearly explained by the elections officer and a new vote was not necessary since the spoiled ballots could have no effect on the outcome of the election as Rogers won by 11 of the 44 votes cast.



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## Centre helps victims of sexual harassment

By LAURA LUSH

York University has a duty not only to take available sanctions to prevent sexual harassment but to do everything in its power to prevent incidents of sexual harassment, according to the 1982 Report of the presidential advisory committee on sexual harassment.

It is this very notion of responsibility that formed the Presidential Advisory Committee on Sexual Harassment in April 1980, making York the "first Canadian university to address itself to procedural and educational aspects of sexual harassment," the Report states.

The establishment of the Sexual Harassment Education and Complaint Centre, located at S113 Ross, is a direct result of findings from the Presidential Report, which probed the nature of sexual harassment and York's dealing with such incidents.

The Centre has been in operation since December and is staffed by coordinator Dorothy Moore and part-time assistant Sally Jay.

The report defines sexual harassment as being:

- Unwanted sexual attention of a persistent or abusive nature, made by a person who knows or ought reasonably to know that such attention is unwanted;
- Implied or expressed promise of reward for complying with a sexually oriented request;

- Implied or expressed threat of reprisal, in the form either of actual reprisal or the denial of opportunity, for refusal to comply with a sexually oriented request;

- Sexually oriented remarks and behavior which may reasonably be perceived to create a negative psychological and emotional environment for work and study.

The Centre functions as a counseling facility serving the entire York community. Its object is to "help the complainant find an avenue to resolve their difficulties," said Jay. Not only is it a complaint centre, but an education facility where ongoing publications are being compiled to form a library for research, she said.

Certain incidents where people are unsure whether they have been victims of sexual harassment may create a reticent attitude towards approaching the Centre, said Jay.

She stresses that sexual harassment may "not be in your imagination and proper counseling can define the situation." She said it's up to the complainant to decide which channel, after being given all alternatives, they wish to choose.

"The sexual demand is often from a higher-status male toward a lower-status female," states the report. Jay said that by no means is sexual harassment limited only to "women or the stereotypical student and professor relationships."

"In any large community where there is a diverse population with people coming together on a daily basis, sexual misunderstandings and harassment are liable to happen," said Jay. The difference today is that sexual harassment is "coming out of the closet—it has been a well kept secret and now people are doing something about it."

During the presidential committee's probing they had often been asked what right the university should have to police the private lives of the university community. "The Centre does not intend to infringe upon the basic rights of consenting adults," said Jay. She said the Centre tries to gather all the facts together and deal with the problem as efficiently as possible and with a minimum of emotional pain. That involves "careful counseling by the Centre's co-ordinator," said Jay. "There are many informal options open to the complainant, as well as the formal ones and these have been explored fully," she said.

The Centre is not an advocate for the victim, according to Jay. It attempts to assist people to take the appropriate steps to resolve the problem by showing people all avenues, she said.

Anyone interested in dropping by the Centre for information or counseling may do so Mondays and Wednesdays 9:30 a.m. to 5:30 p.m., and Thursdays 9:30 a.m. to 7 p.m. Phone 667-3500.

## Summerhayes rides again

By ROGER NEWLOVE

CYSF President Chris Summerhayes has announced he'll run for a second term in the coming CYSF elections.

"I haven't accomplished everything I wanted to do," Summerhayes said. "My original platform was for a more even distribution of finances. I assumed the CYSF was in good shape, but when I took office I found out we were in debt. This left me with two choices. I could either clean up the finances or raise the debt."

Summerhayes said he chose to reduce the debt and brought it down to approximately \$40,000.

He said he has gained valuable experience during his term as president. "From my involvement this year I've seen how disjointed student governments are, so I have some ideas on how to pull them together."

Summerhayes said he thinks the CYSF president's term of office should be two years. "It takes a good six to eight months to get a feel of the University and the CYSF organization." He said he believes it is necessary to maintain some continuity to establish major policies.

Summerhayes said he would like to establish a central student building. "I think York needs a venue for concerts. The dining halls are inadequate. This building could be used for many things and we could rent it to the university for events such as convocation."

Summerhayes said office space in the building could be used to house the offices of the various campus clubs and organizations as well as CYSF.



Photo: STUART MOSCOE

York golfers Wayne Roth and Doug Wilson got an early start this year, courtesy of Mother Nature who shone brightly on their snow-covered practice range to the west of the Graduate residences.

## Glendon radio moves near pub

By DOUG LITTLE

Glendon's CKRG-FM radio station was moved to a basement room last week by order of the principal after complaints by the principal and college residence of excessive noise.

Paul Charron, a deejay at the station, said he believes the principal's office wanted the station's space for other purposes. The station is now located in a hallway leading to the pub.

"Yep, the pub's to the east and the can's 20

steps to the west. Now we're smack in the centre of everything," said Peter Humble, another station deejay, in a recent *Toronto Star* article.

"We got new equipment in the deal and we're now heard in the junior common room and the student's council office, whereas before we were heard only at the pub," said Charron.

Charron said, as well, the purchase of a low power transmitter for the station is being considered by student council.

## news bits

### Job outlook looking better

By FAY ZALCBERG

University graduates are a lot better off this year, according to Chris McKillop, branch manager of York's employment centre.

He said some companies have not recruited on campus in the past few years which has "left a hole at the bottom—not enough entry level people," said McKillop.

On-campus recruitment programs have in the past been concentrated in the first term, but this year a number of companies have contacted the employment centre to implement programs during the winter term as well," he said.

Recruiters "look less for a specific discipline than for work experience and attitude." According to McKillop, being "willing to work hard" is a highly-prized characteristic.

McKillop said that there "seems to be an

increasing interest in a Humanities background" on the part of many employers. The employment prospects for computer science majors has "improved considerably" over last year as well. The computer field has "returned to its normal historical demand," said McKillop.

The MBA student, however, may find himself at a slight disadvantage. MBA graduates are often perceived as "not willing to learn" and often have difficulty adapting to procedures in the field that may be at variance with what they have learned in school, he said.

McKillop recommended that the graduate "know how to translate skills" learned at university to a job situation, and demonstrate that ability to prospective employers.

### CPR course

By CARLA CESTA  
and VALERIE MACIOCE

February is heart month and Atkinson

College is offering a four-hour Cardio-Pulmonary (CPR) course free of charge.

The course dwells on the signs and symptoms of heart attacks, the risk factors involved, what to do for someone who's unconscious, and techniques used to save choking victims.

"In Canada over 80,000 people die each year from heart attacks and airway obstructions," according to Actions for Survival, a Toronto-based organization. "More people die from heart-related diseases than from cancer, accidents, and respiratory diseases."

"Out of 95 full-time staff members, 80 percent are already scheduled to take the course and at least 30 percent of the faculty," according to York student Andrew Zarnett, who's teaching the course.

Alreta Turner, from the office of the college council at Atkinson, and James Cameron, associate professor of Geography and director of administration at Atkinson, are organizing the program.

For more information contact the Fellows Lounge in Atkinson.

## Other Campuses

### Campus fire

A University of Western Ontario student faces two criminal charges in connection with last month's fire at the University's infamous Saugeen Maitland residence.

London city police have charged Robert Yanush of Toronto with criminal negligence causing bodily harm, and setting fire to a substance likely to cause fire to a building or a structure.

The charges carry a maximum penalty of 10 and five years, respectively.

The fire was apparently started in a room on the second floor of the high-rise with toilet paper and a cigarette lighter. "It's only by God's grace we didn't have 10 to 30 deaths in that fire," said a spokesman for the London fire department. "I've never been so surprised as when I arrived at that fire and found no one had been killed." Five fire fighters and six students were sent to hospital as a result of the blaze.

Yanush, a third-year social science student, is scheduled to appear in court for arraignment later this month.

*The Gazette*

University of Western Ontario

## Impaired

The president of the University of Regina, Dr. Lloyd Barber, is facing a charge of operating a motor vehicle while impaired.

The infraction was said to have occurred December 30 in the Regina Beach area.

The charges were read in provincial Court on January 23. The case has been adjourned temporarily.

*The Carillon*

University of Regina

## New SUB

Construction of a student union building at the University of Waterloo is set to begin later this month. The construction contract had been awarded to a Waterloo contracting firm February 7. The Lavern Asmusen Company received the contract whose bid came in \$60,000 under the proposed \$1.5 million budget.

Tom Allison, the Federation of Students president said the building will be open in October.

*Imprint*

University of Waterloo

## Cafeteria zoo

Centrespot, the University of Western Ontario's central cafeteria, is a "zoo" at meal times according to some professors.

A Finance and Administration official admitted that "Food Services space utilization has reached its limit and we're not sure how to deal with it."

The official added that another problem with the crowding in Centrespot stems from students "lingering" in the area who are not actually eating. He said his department is currently looking into means of insuring the Centrespot cafeteria is utilized as a cafeteria rather than a social meeting place or homework area.

*The Gazette*

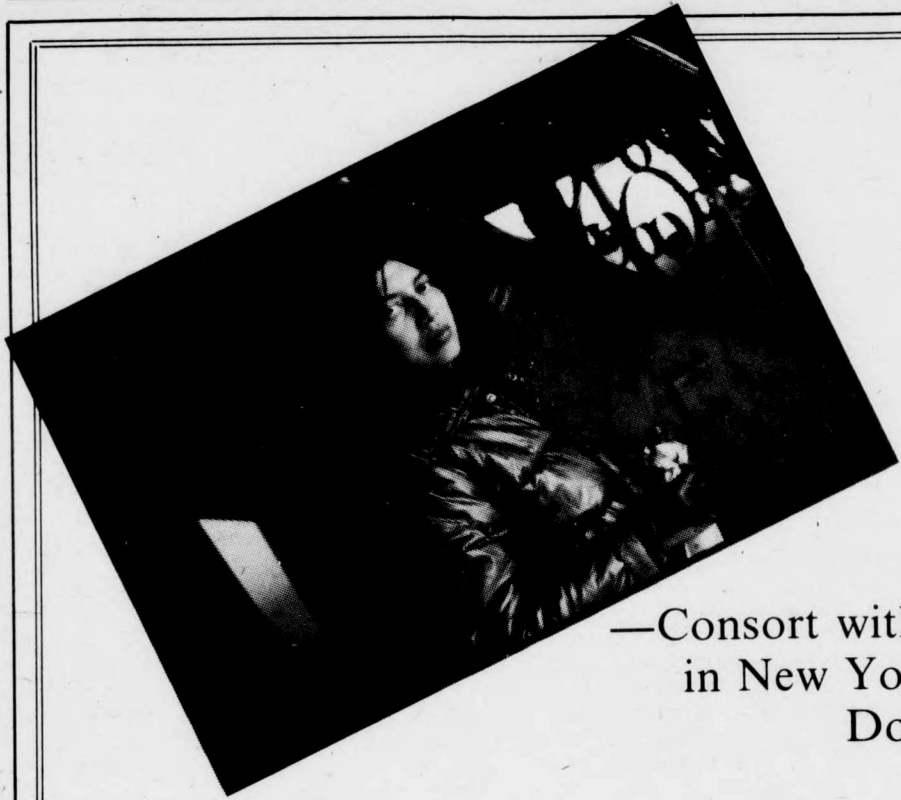
University of Western Ontario

## Fall reading

An increase in the number of fall-term half courses at Queen's in the past 10 years prompted the Faculty of Arts to investigate the possibility of a Fall term reading week.

A committee will look at either moving the entire term back a week to include an early November reading week, or modifying orientation week so that a reading week can be worked in.

*The Queen's Journal*



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Photo: MARIO SCATTOLONI

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There are no restrictions on subject matter. All entries will be judged for originality, artistic merit, and composition.

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Contest is open only to amateur photographers at York.



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# Social Science, Humanities send SOS for research funds

By GRAHAM THOMPSON

York's faculty, student, and administrative bodies are lobbying the federal government for an increase in funding for the Social Sciences and Humanities Research Council (SSHRC) of Canada.

York's Office of Research Administration, the Senate Committee on Research, the Faculty of Graduate Studies and the Faculty of Arts Student Caucus have corresponded with federal ministers and officials in their attempt to solicit funds from the financially strapped Liberal government.

SSHRC funding, which is distributed to universities across Canada, must be approved by a Priorities and Planning committee chaired by the Prime Minister, the federal cabinet and the treasury board. University bodies lobbying for more funds and SSHRC have presented the federal government with a five-year plan designed to provide unemployed post-doctoral students with annual research awards, "increased support of priority research on subjects of national interest," aid to research libraries and smaller universities, and a communication network, said John Leyerle, Dean of Graduate Studies at the U of T.

According to Leyerle SSHRC only needs to increase its 1983-84 budget by \$4 million to \$60.4 million in the 1984-85 school year to meet the goals of their five-year plan.

Bryan Massam, York's Dean of Research, said York is particularly dependent on SSHRC funding since fully 900 of the 1,100 faculty members at York work in fields funded by SSHRC, with the remainder being funded primarily by the National Science and Engineering Research Council (NSERC). In addition, York does not have the large endowment funds that older universities such

as the U of T have to fall back on when SSHRC money becomes scarce, Massam said.

York's Dean of Graduate Studies, David Bell, says that if the necessary funding is not forthcoming, "there will be a heavy cost to pay five or 10 years down the road."



Bell referred to a projection by the SSHRC which declares that "after a period of low replacement of faculty (in the social sciences and humanities) in the 1980s, the number of positions will mushroom in the 1990s.

To help keep the large number of graduating and unemployed post-doctoral social science and humanities students in academia until a "large number of faculty retire in the 1990s,"

SSHRC hopes to set aside \$5 million for a post-doctoral research fellowship program. The program would provide "support for up to 20 fellows a year in amounts of \$25,000 each, annually," said Leyerle.

Dean Traves said that if the post-doctoral research program is not funded Canada may again be in the undesirable position of having to plunder U.S. universities for faculty members, as happened when the Ontario university system boomed during the 1960s.

The SSHRC, with an operating budget of \$56.4 million, maintains that it is underfunded in comparison to the NSERC, whose budget is \$258 million. Leyerle said that while 55 percent of the full time faculty in Canadian universities is funded by SSHRC they receive only 12.5 percent of the federal research funds allocated to universities.

Traves says the disparity between the operating budgets of the SSHRC and NSERC "reflects the federal government's perception of the utility of social science and humanities research. It is easier to sell cancer research to the federal government" than social research, said Traves. Yet, "given the range of social problems in Canada this type of research can be just as important," he concluded.

Ralph Nicholls, chairman of York's Senate Committee on Research and director of York's Center for Research in Experimental Space Science, said that there were at least two reasons for the discrepancies in SSHRC and NSERC's funding.

First, scientific research can be "terribly expensive," according to Nicholls, because of the equipment costs in experiments such as those in nuclear physics.

Second, Nicholls said he suspected that the SSHRC is not as "realistic in what it takes to do

research (in monetary terms)," as NSERC is. Nicholls also said that NSERC has traditionally made a much more concerted effort at lobbying the federal government for funds.

Massam echoed Nicholl's sentiments when he stated that social science and humanities researchers "tend to sit quietly in their offices and libraries not telling the government or public about their work," while NSERC made a "strong case to the government and received significant increases," in funding as a result.

Clara Thomas, a York English professor and member of the Senate's graduate research council, said there are other factors that hinder the effectiveness of SSHRC's efforts to obtain funds.

Thomas said SSHRC contains two separate functions: the Canadian Federation of Social Sciences and the Canadian Federation of the Humanities. They were both established during the 1940s and thus predate SSHRC which was established in 1978. Thomas stated that this hierarchical division of power makes for a "heavy bureaucratic structure" within SSHRC.

Another problem for SSHRC is the system by which they must compete for federal funds. In this "envelope system" SSHRC has to compete for a slice of a fixed budget with such cash starved federal ministries as Health and Welfare, Employment and Immigration, Labor, and Indian and Northern Affairs.

Thomas says that within SSHRC the "humanities are dominated by the social sciences." She went on to say that it is the "responsibility" of those in the humanities to become more "visible and aggressive" in the promotion of their funding needs.

## Jewett appraises Trudeau

By DAVE BYRNES

Prime Minister Pierre Trudeau's peace initiative was "too little too late," according to New Democratic Party external affairs critic Pauline Jewett, speaking at Osgoode's Moot Court last Wednesday.

Jewett, the New Westminster-Coquitlam MP who represented the NDP at last month's opening of the Stockholm Conference, said she was "very glad" that Trudeau was able to talk peace with new Soviet leader Constantine Chernenko, but she criticized the prime minister for taking a peace initiative now and not five years ago.

Jewett also speculated that Trudeau will retire. "My guess is that the prime minister will advise us of his retirement within two or three weeks and the Liberals will begin to search for a new leader," she said.

In her speech, Jewett focused on the question of cruise missile testing, calling it "Canada's particular touchstone on the whole nuclear issue." She criticized the Liberal government's sanctioning of cruise missile testing in Alberta and called the Liberals "totally dishonest" and "immoral" to say that our hands are clean of

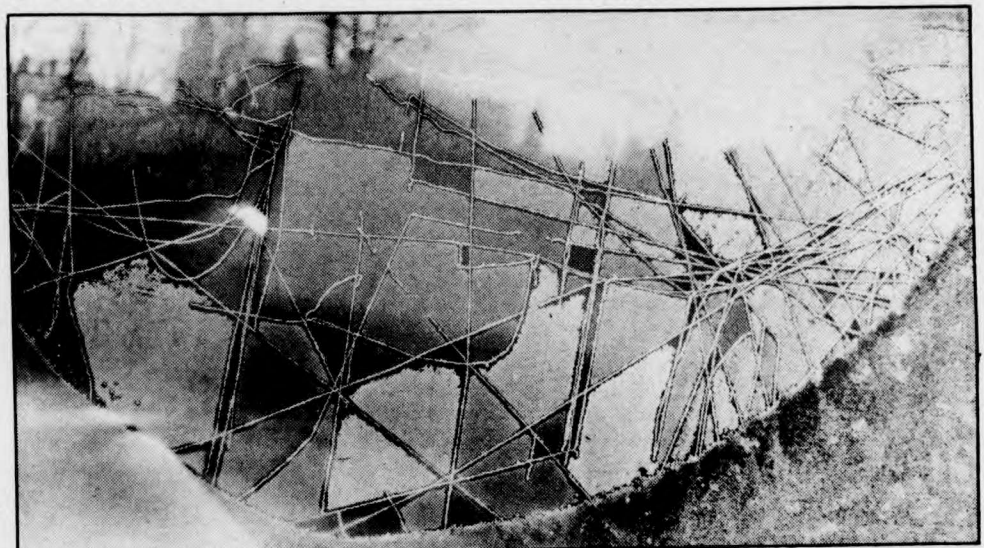
nuclear involvement.

She said Trudeau's peace initiative went largely unnoticed at the Stockholm Conference, partially because it was not seen as being independent of the interests of the big military blocs.

Despite the impression created by the Canadian media, the prime minister's globe-trotting peace efforts were overshadowed at Stockholm, Jewett said. In Stockholm, "everyone is talking initiatives," most prominently the West Germans, and Trudeau received little attention in the press there, she said.

Jewett suggested some initiatives her party would like to see Canada take.

Foremost of her proposals was that Canada refuse to allow cruise missile testing. The government should provide more funding for disarmament research and should not support the manufacture of nuclear weapon components, she said. Jewett also suggested restrictions on trade in uranium and conventional arms, a pledge by NATO members not to use nuclear weapons first, and a global referendum on disarmament.



**Psychodelia?** No, just ice crystals forming on the lens of X-ray photographer Roman Pawlyshyn's camera as it overlooks Stong Pond.

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# editorial

## Soft pornography not so harmless

Recently, *Excalibur* received a spate of letters to the editor on the issue of pornography. The author of one such letter suggested that *Playboy* magazine is a harmless publication and that its readers are merely looking at beautiful women.

We disagree.

In fact, *Playboy* is the most insidious of pornographic material—it may seem innocent compared to some of its competitors, yet it's a strong part of an industry which seeks to retain men's dominance over women and portray human beings as things.

This type of pornography is not as blatantly hurtful as the obvious instances where women are shown being beaten, bound, or raped (and enjoying it).

To further add to the facade of harmlessness, *Playboy* publishes articles by respected writers, offering its readers the perfect excuse to buy it: "I only read it for the excellent writing." Readers think they're getting a taste of the sophisticated 1980s lifestyle.

But still, there is a very clear message relayed to consumers of all types of pornography, and the message is this: Women are but playthings of men, to be admired *only* when they are (at least close to) air-brushed perfect, do not speak (except to heap praise on "their man"), and care only for their outward appearance.

There is *no* reference to the personalities, intelligence, or opinions on issues such as politics or finance ("men's realms") of these women. Isn't that the most important part of a human being?

We do not advocate full censorship. We recognize that erotica can be an important part of an individual's sexuality. Images portraying sexual acts between or among consenting adults in a spirit of sharing and caring should not be censored.

But when human beings are exploited and used merely as objects, we must draw the line. In order for women to be treated as three-dimensional people, they must no longer be considered in one dimension—on the pages of *Playboy*.

The average newspaper, especially of the better sort, has the intelligence of a hillbilly evangelist, the courage of a rat, the fairness of a prohibitionist boob-jumper, the information of a high-school janitor, the taste of a designer of celluloid valentines, and the honor of a police station lawyer.

H. L. Mencken

# excalibur

Rosamond Rogers  
Atkinson College Student Association  
Room 256, Atkinson College

February 3, 1984

Dear Ms. Rogers,

As you know, *Excalibur* is York University's oldest and best established newspaper. We have acted as the major campus voice for over seventeen years. We try hard to keep the 40,000 students, staff, and faculty informed about news, sports, entertainment and vital community services.

We are funded solely through advertising and via our typesetting service. Some colleges and campus clubs have contributed grants to *Excalibur* for which we are very grateful. As the grants have diminished in size over the past several years, we find that we are more in need of your help than ever. It is important that we all work together to convey essential information to the York Community.

If your organization would like *Excalibur* representatives to provide more information, or to answer any questions, please notify us of your next meeting.

We await an encouraging reply.

Sincerely,

*Greg Gaudet*

Greg Gaudet,  
Chairman, Board of Publications

Editorial: 667-3201

Advertising: 667-3800

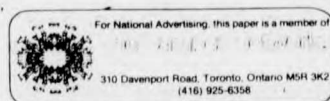
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## excalibur

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Now, now! An anonymous response to *Excalibur's* request for funding.

## 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.

### Corruption

Editor:  
It's nice to know *Excalibur* has its eye out for corruption in high places (re: Atkinson Loan, 9 Feb 84). How about investigating another source of corruption? I'm referring to the fact that those who eat on campus are served poor to mediocre food at unreasonably high prices.

—Neil Gunner

people want to listen to shit, they are free to do so also, but they'll have to do it at their own expense.

Radio York's station manager admitted himself that the station is "being heard infrequently." Why lend financial support to a radio station that no one wants to listen to?

I will vote NO!

—Antonio Pacheco

will not do this.

"Witch-hunt" is perhaps a premature phrase to use at this point. However, those now trying to decide who to choose in the next CYSF election should consider the possibility the present council has introduced.

—Andrew Murray  
Student Christian Movement

### \$2 referendum

Editor:  
Here we go again! The CYSF has approved Radio York's request for a referendum regarding a \$2 levy on student tuition fees. Last year, York students voted and said no toward giving part of their tuition fee to the radio station. Yet, Radio York is back to try again. Is Radio York going to keep coming back, year after year, until it gets the answer it wants?

The voice of democracy spoke up last year and answered no to Radio York! Doesn't the students' vote mean anything anymore? Why hold a referendum in the first place? Holding another referendum will make a mockery of our democratic system!

I want my tuition fee to be used to further my education. I don't want it to be given away to a radio station that knows "dick all" about music. Canada is still a free country, and if Radio York wants to play shit let them do so, and if

### Group status

Editor:  
At the CYSF meeting February 7, a new condition for club status was introduced. Groups with political affiliation would be denied CYSF membership: "Affiliation is the act or condition of being affiliated, allied or associated with another person, body or organization. This imports less than membership duties, but more than sympathy and; a working alliance to bring to fruition the proscribed program of a proscribed organization."

I share the concern of some members in CYSF for the type of organizations given recognition. There are organizations on campus of particular religious and political orientation which I disagree with. I am not sure however whether the university environment would be served by attempting to deny them legitimacy. A university is supposed to provide an opportunity for diversity and debate—not often found before or after in an individual's life. The introduction of a vague clause dependent upon the ideological predisposition of a council majority

### No sympathy

Editor:  
Having had the misfortune of obtaining an education in a string of "\$4.00 public high schools," as per the comment of Keith Boulter in your 9 February 1984 issue, I must express my complete lack of sympathy for his friend's predicament.

Disregarding argumentation which suggest that schooling has more to do with screening for pay cheques than instructional values, most individuals with a pulse yet remain aware of the realities/mechanics of the entire process. I don't know that Mr. Boulter's friend's only qualification for admittance to the "finest private school" address in Canada was a parent with a fat pocket-book, but it is presently clear that the matter of non-acceptance cannot be traced to York University's admissions policy, but rather his friend's ignorance of strategic behavior.

Further, reading between the lines, would Mr. Boulter not agree that his competitive social Darwinist universe is probably unfolding as it should?

—Michael G. Kraik

## the question

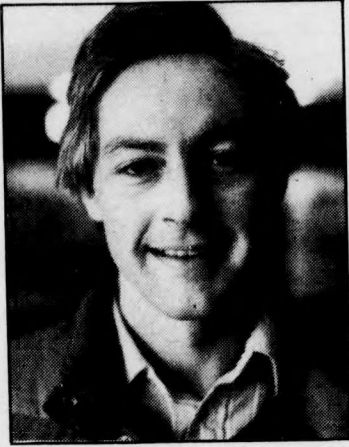
By STUART MOSCOE

In the coming CYSF elections, you will be asked if you would pay \$2 on top of your tuition to help fund Radio York. Would you support this?



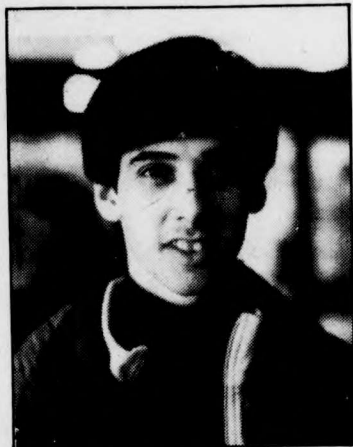
**Steve Hodges, Psych I**

"Yes. I pay \$250 for questionable teaching tactics; I don't have any doubts about paying \$2 to listen to some relaxing music."



**John Thomas, Grad History**

"No. There's adequate money for student services and to my knowledge, Radio York has not demonstrated a special claim on students."



**Francis Cantisano, Business II**

"No. I feel that there's too much bureaucracy in this school and Radio York won't end up receiving the full amount."



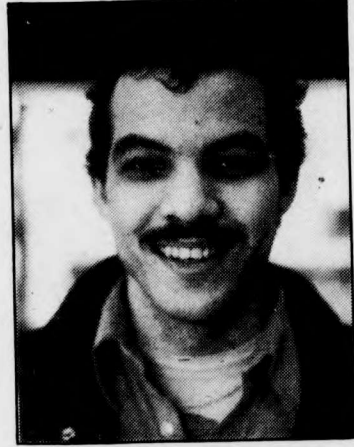
**Antonella Fabbro, Italian II**

"Yes. \$2 is not an exorbitant amount to pay to have a radio station."



**Loryanne Facca, French II**

"Yes. I feel that it's important to support school activities, especially if it's for a worthy cause."



**Dennis De Souza, Physics II**

"Yes. Radio York is for students and the campus needs a force to tie the student body together."

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## letters cont'd.

## Unclear letter

Editor:

The letter from Keith C. Boulter (*Excalibur*, 9 February) regarding his friend who could not gain admission to York, was unclear on a number of points. I would like to put those points and issues into perspective.

As I understood it, Boulter believes his friend who had earned a grade 13 average of 59% should be admitted because St. Andrew's College (where his friend had attended) is a prestigious institution. Granted, some high schools (both private and public) are more academically inclined, and consequently grades cannot always be weighted equally. This would lead us to a weighted system which is difficult to establish and maintain, as it is very judgemental, or alternatively, province-wide final exams and province-wide centrally established curricula. However, the latter option would not allow for regional variations and individual variations among teachers. This standardization of teaching, would remove the *raison d'être* for teachers.

The third alternative is a standardized university acceptance exam—although this favors those who are intellectually gifted over those who are prepared to work hard. Success—academic, or otherwise—is a combination of both factors (inspiration and perspiration). Are any of these systems better?

Boulter reiterates his point by stating that "46 percent of all high power executives in Canada come through the private school system" and not from some "\$4.00 Public High School." A principle of democracy is to foster success—anyone can be successful through their own merits; it is merely a matter of trying. Everyone, in theory, has an equal chance. Boulter is arguing that those who attend private school should be given preferential treatment, as this minority of students will ultimately achieve greater success than those from the public school system. This would create a two-tiered system, which would be most undemocratic.

Those select individuals who were lucky enough to attend private schools should be given priority in admission over the majority who did not. A private school education is

usually superior to one from a "\$4.00 Public High School" (which may become their annual operating budget is Boulter had his way), but why does this discrepancy exist? Because private schools feature smaller classes, hence more demands may be placed on the student.

We should strive to eliminate this disparity by transforming the high school curricula to one more academically rigorous. However, this necessitates that we provide more funds to education, to reduce class size and allow for an individualized approach. This would result in not only a better public school system, but its product would have a better understanding of the world in which they live. This intellectual arousal has been relegated from the high schools to the universities. The students who do not attend universities generally do not receive any instruction in the classics, philosophy, political science, or social sciences. This will, therefore, lead to not only a better educated populous, but one which would take increasing interest in the world around them.

Boulter, in the short run your friend might try to take some courses at Atkinson College at night, and if he receives exemplary grades the "admittance elite" (as you put it) may reconsider their decision. In the meantime, please reconsider your harsh judgement of an educational and social system that can remain politically stable only if all members are (theoretically) given an equal chance, based solely on skills and not on parental ability to afford a private education.

—Tony Kerekes

## Appreciation

Editor:

I would like to express my appreciation and sincere thanks to both the York Security Service and to Terry Conlin, President of the GSA, for extending themselves beyond the call of duty during my recent pre- and post-surgery emergencies.

It is difficult to translate into words the supportive and reassuring tone behind Terry's words: "don't worry, I am here, call if you need anything." Thank you Terry. Not only Terry the President of the GSA but Terry the person, a fellow graduate student.

Bapai Batiwalli

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<b>ENGLISH con't</b>																			
AS 2060.06A	12noon - 3:00pm	Thursday, April 12	Curtis	A,B	AS 3560.03B (W)	8:30am - 11:30am	Thursday, April 26	Curtis	D	AS/SC 2260.06A	3:30pm - 6:30pm	Wednesday, April 25	Ice Rink	AS 3040.06	3:30pm - 6:30pm	Thursday, April 19	Curtis	C	AS 312A
<b>MATHEMATICS con't</b>																			
AS 2110.06A	12noon - 3:00pm	Wednesday, April 25	Curtis	K	AS 3560.03B (W)	8:30am - 11:30am	Thursday, April 26	Curtis	D	AS/SC 2270.03M,	3:30pm - 6:30pm	Tuesday, May 1	Curtis	D	AS 3100.03 (W)	8:30am - 11:30am	Wednesday, April 25	Stedman	A,B,F
<b>HISTORY con't</b>																			
AS 2120.06C	12noon - 3:00pm	Tuesday, April 24	Curtis	H	AS 3560.03B (W)	8:30am - 11:30am	Thursday, April 26	Curtis	D	AS/SC 2270.03M,	3:30pm - 6:30pm	Tuesday, May 1	Curtis	D	AS 3110.03 (W)	8:30am - 11:30am	Wednesday, April 25	Curtis	110
<b>HUMANITIES</b>																			
AS 2120.06C	12noon - 3:00pm	Tuesday, April 24	Curtis	H	AS 3560.03B (W)	8:30am - 11:30am	Thursday, April 26	Curtis	D	AS/SC 2270.03M,	3:30pm - 6:30pm	Tuesday, May 1	Curtis	D	AS 3100.03 (W)	8:30am - 11:30am	Wednesday, April 25	Curtis	110
<b>FRENCH STUDIES</b>																			
AS 2060.03M (W)	12noon - 3:00pm	Tuesday, April 24	Curtis	C,G	AS 3560.03B (W)	8:30am - 11:30am	Thursday, April 26	Curtis	D	AS/SC 2270.03M,	3:30pm - 6:30pm	Tuesday, May 1	Curtis	D	AS 3100.03 (W)	8:30am - 11:30am	Wednesday, April 25	Curtis	110
<b>GEOGRAPHY</b>																			
SC 1400.05A	12noon - 3:00pm	Thursday, April 19	Ross	N306R	AS 3560.03B (W)	8:30am - 11:30am	Thursday, April 26	Curtis	D	AS/SC 2270.03M,	3:30pm - 6:30pm	Tuesday, May 1	Curtis	D	AS 3100.03 (W)	8:30am - 11:30am	Wednesday, April 25	Curtis	110
<b>GERMAN</b>																			
AS 2200.06A	3:30pm - 5:30pm	Thursday, April 19	Ross	S203	AS 3560.03B (W)	8:30am - 11:30am	Thursday, April 26	Curtis	D	AS/SC 2270.03M,	3:30pm - 6:30pm	Tuesday, May 1	Curtis	D	AS 3100.03 (W)	8:30am - 11:30am	Wednesday, April 25	Curtis	110
<b>GREEK</b>																			
AS 1000.06A	12noon - 3:00pm	Wednesday, April 25	Ross	S105	AS 3560.03B (W)	8:30am - 11:30am	Thursday, April 26	Curtis	D	AS/SC 2270.03M,	3:30pm - 6:30pm	Tuesday, May 1	Curtis	D	AS 3100.03 (W)	8:30am - 11:30am	Wednesday, April 25	Curtis	110
<b>HISTORY</b>																			
AS 1010.06A	12noon - 3:00pm	Monday, April 16	Tait	Small Gym	AS 3560.03B (W)	8:30am - 11:30am	Thursday, April 26	Curtis	D	AS/SC 2270.03M,	3:30pm - 6:30pm	Tuesday, May 1	Curtis	D	AS 3100.03 (W)	8:30am - 11:30am	Wednesday, April 25	Curtis	110
<b>LIBERAL SCIENCE</b>																			
AS 2200.06A	3:30pm - 5:30pm	Thursday, April 19	Ross	S203	AS 3560.03B (W)	8:30am - 11:30am	Thursday, April 26	Curtis	D	AS/SC 2270.03M,	3:30pm - 6:30pm	Tuesday, May 1	Curtis	D	AS 3100.03 (W)	8:30am - 11:30am	Wednesday, April 25	Curtis	110
<b>LINGUISTICS</b>																			
AS 2060.06A	12noon - 3:00pm	Thursday, April 12	Curtis	A,B	AS 3560.03B (W)	8:30am - 11:30am	Thursday, April 26	Curtis	D	AS/SC 2270.03M,	3:30pm - 6:30pm	Tuesday, May 1	Curtis	D	AS 3100.03 (W)	8:30am - 11:30am	Wednesday, April 25	Curtis	110
<b>MATHEMATICS</b>																			
AS 1010.06A	12noon - 3:00pm	Monday, April 16	Tait	Small Gym	AS 3560.03B (W)	8:30am - 11:30am	Thursday, April 26	Curtis	D	AS/SC 2270.03M,	3:30pm - 6:30pm	Tuesday, May 1	Curtis	D	AS 3100.03 (W)	8:30am - 11:30am	Wednesday, April 25	Curtis	110
<b>PHYSICS</b>																			
SC 1010.06	8:30am - 11:30am	Monday, April 9	Curtis	D,H	AS 3560.03B (W)	8:30am - 11:30am	Thursday, April 26	Curtis	D	AS/SC 2270.03M,	3:30pm - 6:30pm	Tuesday, May 1	Curtis	D	AS 3100.03 (W)	8:30am - 11:30am	Wednesday, April 25	Curtis	110
<b>POLITICAL SCIENCE</b>																			
AS 1000.06A	12noon - 2:00pm	Thursday, April 19	Stedman	A	AS 3560.03B (W)	8:30am - 11:30am	Thursday, April 26	Curtis	D	AS/SC 2270.03M,	3:30pm - 6:30pm	Tuesday, May 1	Curtis	D	AS 3100.03 (W)	8:30am - 11:30am	Wednesday, April 25	Curtis	110
<b>PSYCHOLOGY</b>																			
AS/SC 1010.06A	12noon - 2:00pm	Thursday, April 11	Ice Rink	B,D	AS 3560.03B (W)	8:30am - 11:30am	Thursday, April 26	Curtis	D	AS/SC 2270.03M,	3:30pm - 6:30pm	Tuesday, May 1	Curtis	D	AS 3100.03 (W)	8:30am - 11:30am	Wednesday, April 25	Curtis	110
<b>SOCIAL SCIENCE</b>																			
AS 1000.06A	8:30am - 11:30am	Friday, May 4	Stedman	A	AS 3560.03B (W)	8:30am - 11:30am	Thursday, April 26	Curtis	D	AS/SC 2270.03M,	3:30pm - 6:30pm	Tuesday, May 1	Curtis	D	AS 3100.03 (W)	8:30am - 11:30am	Wednesday, April 25	Curtis	110

# 1983-84 FINAL EXAM SCHEDULE CONT'D.

## FACULTIES OF ARTS, EDUCATION, FINE ARTS AND SCIENCE

COURSE NO.	TIME	DAY/DATE	BLDG.	ROOM	COURSE NO.	TIME	DAY/DATE	BLDG.	ROOM
<b>SOCIAL SCIENCE con't</b>									
AS 1140.06H	12noon	Monday, April 16		Take Home Due	AS 4450.06A	12noon - 3:00pm	Wednesday, April 25	Ross	S128
AS 1140.06J	8:30am - 10:30am	Monday, April 16		Stedman	AS 4700.06A	12noon	Monday, April 30	Ross	Take Home Due
AS 1140.06K	12noon	Monday, April 16		Take Home Due	<b>SOCIOLOGY</b>				
AS 1140.06M	12noon	Tuesday, April 24		Take Home Due	AS 1010.06A	12noon - 2:00pm	Wednesday, May 2	Ice Rink	
AS 1140.06P	12noon	Thursday, April 19		Take Home Due	AS 1010.06B	12noon - 2:00pm	Tuesday, May 1	Tait	Small Gym
AS 1140.06Q	12noon	Friday, April 13		Take Home Due	AS 1010.06C	8:30am - 11:30am	Wednesday, April 25	Stedman	A, B
AS 1140.06R	12noon	Friday, April 13		Take Home Due	AS 1010.06G, K	8:30am - 10:30am	Wednesday, April 25	Ice Rink	
AS 1140.06S	12noon - 3:00pm	Thursday, April 19		Ross	AS 1010.06L	12noon - 2:00pm	Monday, April 30	Tait	Small Gym
AS 1140.06T	8:30am - 11:30am	Wednesday, April 25		Ross	AS 2030.06B	3:30pm - 5:30pm	Tuesday, April 24	Ross	S137
AS 1140.06U	12noon	Monday, April 16		Take Home Due	AS 2100.06A	12noon - 3:00pm	Monday, April 16	Curtis	K
AS 1140.06V	12noon - 2:00pm	Thursday, April 19		Ross	AS 2100.06B	8:30am - 11:30am	Thursday, April 26	Curtis	K
AS 1140.06Z	12noon	Friday, April 13		Take Home Due	AS 2100.06C	12noon - 3:00pm	Thursday, May 3	Curtis	D
AS 1160.06A	12noon	Friday, April 13		Take Home Due	AS 2110.06A	12noon - 3:00pm	Thursday, April 19	Ice Rink	
AS 1180.06A	8:30am - 10:30am	Wednesday, May 2		Ice Rink	AS 2300.06A	12noon - 3:00pm	Wednesday, April 25	Stong	303
AS 1200.06A	8:30am - 11:30am	Monday, April 30		Stedman	AS 3030.06A	8:30am - 11:30am	Thursday, April 19	Admin.Stud.	033
AS 1210.06A	8:30am - 11:30am	Tuesday, May 1		Curtis	AS 3300.06A	12noon - 3:00pm	Monday, April 16	Ross	S203
AS 1220.06A	8:30am - 10:30am	Monday, April 30		Ice Rink	AS 3350.03M (W)	12noon - 2:00pm	Wednesday, April 25	Stedman	A
AS 1310.06A	12noon	Monday, April 16		Take Home Due	AS 3420.06A	3:30pm - 5:30pm	Monday, April 30	Steaie	012
AS 1410.06A	8:30am - 11:30am	Thursday, May 3		Ice Rink	AS 3610.03M (W)	8:30am - 11:30am	Tuesday, April 10	Ross	S137
AS 1500.06A	12noon - 3:00pm	Tuesday, April 24		Curtis	AS 3620.06A	8:30am - 10:30am	Thursday, April 26	Ross	S137
AS 1540.06A	3:30pm - 6:30pm	Wednesday, May 2		Ice Rink	AS 3660.06A	3:30pm - 6:30pm	Thursday, April 12	Stedman	A, B
AS 1560.06A	8:30am - 11:30am	Thursday, May 3		Curtis	AS 3820.06B	8:30am - 11:30am	Monday, April 30	Stedman	A
AS 1570.06A	8:30am - 11:30am	Tuesday, May 1		Ice Rink	<b>STONG COLLEGE TUTORIAL</b>				
AS 1580.06A	12noon - 3:00pm	Thursday, April 19		Curtis	AS 1800.06	8:30am - 11:30am	Thursday, May 3	Tait	Small Gym
AS 1610.06A	8:30am - 11:30am	Friday, April 27		Ross	<b>THEATRE</b>				
AS 1730.06A	12noon - 3:00pm	Monday, April 30		Stedman	FA 1100.04 (W)	3:30pm - 6:30pm	Monday, April 30	Stedman	B
AS 1810.06A	8:30am - 11:30am	Tuesday, May 1		Curtis	FA 1200.06	8:30am - 11:30am	Monday, April 16	Curtis	G, 110
AS 1820.06A	3:30pm - 5:30pm	Tuesday, April 10		Curtis	FA 1500.06	12noon - 3:00pm	Thursday, April 19	Ross	S137
AS 1910.06A	8:30am - 11:30am	Tuesday, April 10		Curtis	FA 2150.04 (W)	12noon - 3:00pm	Wednesday, April 25	Admin.Stud.	038
AS 1950.06A	8:30am - 11:30am	Tuesday, May 1		Curtis	FA 3200.06	12noon - 3:00pm	Monday, April 16	Stedman	B
AS 1990.06A	8:30am - 11:30am	Wednesday, April 25		Curtis	FA 3210.06	12noon - 3:00pm	Wednesday, April 25	Admin.Stud.	102
AS 1990.06C	8:30am - 10:30am	Friday, May 4		Stedman	FA 3410.06	12noon - 3:00pm	Friday, April 13	Admin.Stud.	035
AS 2180.06A	12noon - 3:00pm	Friday, April 13		Curtis	<b>VANIER COLLEGE TUTORIAL</b>				
AS 2200.06A	8:30am - 10:30am	Monday, April 30		Curtis	AS 1530.06	8:30am - 10:30am	Thursday, April 26	Vanier	117
AS 2300.06A	3:30pm - 6:30pm	Wednesday, April 11		Stedman	AS 1690.06	3:30pm - 5:30pm	Tuesday, April 24	Winters	017
AS 2350.06A	3:30pm - 6:30pm	Thursday, April 26		Tait	AS 1800.06	8:30am - 11:30am	Thursday, May 3	Tait	Small Gym
AS 2350.06Y	3:30pm - 6:30pm	Thursday, April 26		Curtis	<b>VISUAL ARTS</b>				
AS 2450.06A	8:30am - 11:30am	Wednesday, April 25		Curtis	FA 1110.06	3:30pm - 6:30pm	Thursday, April 12	Stedman	D
AS 2480.06A	8:30am	Tuesday, April 24		Take Home Due	FA 2560.06	3:30pm - 6:30pm	Thursday, April 19	Curtis	H
AS 2520.06A	3:30pm - 5:30pm	Tuesday, April 24		Ross	FA 2620.06	8:30am - 10:30am	Thursday, April 19	Curtis	D
AS 2570.06A	12noon	Monday, April 16		Take Home Due	FA 2680.03 (W)	12noon - 2:30pm	Wednesday, April 25	Stedman	E
AS 2600.06A	3:30pm - 5:30pm	Monday, April 30		Curtis	FA 3720.06	12noon - 3:00pm	Monday, April 16	Fine Arts	312
AS 2700.06A	8:30am - 11:30am	Tuesday, April 10		Curtis	FA 3810.03 (W)	8:30am - 11:30am	Wednesday, April 25	Fine Arts	312
AS 2810.06B	3:30pm - 6:30pm	Thursday, April 26		Curtis					
AS 2820.06A	12noon	Monday, April 16		Take Home Due					
AS 2830.06A	12noon	Monday, April 16		Take Home Due					
AS 2990.06A	12noon - 2:00pm	Thursday, April 19		Curtis					
AS 3050.06A	12noon	Monday, April 16		Take Home Due					
AS 3170.06A	12noon	Friday, April 27		Take Home Due					
AS 3190.06A	12noon - 3:00pm	Monday, April 16		Stedman					
AS 3230.06A	3:30pm - 5:30pm	Wednesday, April 25		Curtis					
AS 3290.06A	8:30am - 11:30am	Thursday, April 26		Ross					
AS 3310.06A	12noon - 3:00pm	Monday, April 30		Curtis					
AS 3500.06A	8:30am - 11:30am	Thursday, April 26		Curtis					
AS 3710.06A	8:30am - 10:30am	Tuesday, April 24		Curtis					
AS 3730.06A	12noon - 2:00pm	Monday, April 24		Ross					
AS 3740.03M (W)	12noon - 2:00pm	Monday, April 16		Curtis					
AS 3750.06A	8:30am - 11:30am	Thursday, April 12		Curtis					

## 1984 Annual Elections for The Council of the York Student Federation Inc.

**Election Day:** Thursday, March 15, 1984 10:00 a.m. to 8:00 p.m.  
**Advance Poll:** Wednesday, March 14, 1984 10:00 a.m. to 8:00 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. 9 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 position 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.

James Crossland  
Chief Returning Officer  
C.Y.S.F.

## VOTING INFORMATION

Classification	Eligible to Vote For:
McLaughlin College Student	C.Y.S.F. Positions Board of Governors Referendum
Founders College Student	C.Y.S.F. Positions Board of Governors Referendum
Stong College Student	C.Y.S.F. Positions Board of Governors Referendum
Vanier College Student	C.Y.S.F. Positions Board of Governors Referendum
Winters College Student	C.Y.S.F. Positions Board of Governors Referendum
Graduate Student (Including M.B.A.)	C.Y.S.F. Positions Board of Governors Referendum
Environmental Studies Student	C.Y.S.F. Positions Board of Governors Referendum
Osgoode Student	Board of Governors Referendum
Atkinson College Student	Board of Governors Referendum
Calumet College Student	Board of Governors Referendum
Bethune College Student	Board of Governors Referendum
Glendon College Student	Board of Governors
Faculty of Arts Students	- 9 Faculty of Arts Student Senators
Faculty of Fine Arts Students	- 1 Faculty of Fine Arts Student Senator
Faculty of Science Students	- 1 Faculty of Science Student Senator

## Creative writing Prof ventures from security of University

Whether non-fiction or journalism veteran York writer Govier meets social controversies head on

By PAUL PIVATO

"In Canada, contemporary writing is hooked into the university system," says Katherine Govier, a workshop teacher in York's Creative Writing Program. "It's becoming a bit incestuous."

In university circles, literary incest amounts to professors criticizing, editing, and teaching each other's work. In her second year at York, Govier is one of the few writers not tied to academia. When it comes to paying the bills, Govier relies mostly on profits from the sale of her fiction and free-lance journalism.

After graduating from York in 1972 with a master's degree in English, Govier spent a year testing out the acid waters of the fiction market. A few years later she quit a part-time teaching job and became a self-supporting writer.

Govier is currently working on her third novel, which deals with the 1889 murder of a Cree prostitute in a Calgary hotel. "The incident seems to me very emblematic of what happened in the West," she explains. "How cities came about, on whose backs they were built."

Although Canadian literature may be largely associated with wheat field tales, much of Govier's fiction is

preoccupied with urban life. Her third book, soon to be published by Penguin, is a collection of stories about young people newly arrived in Toronto. "We're quite hung up with the nineteenth century," she says. "I don't think we've gone far enough into the city. The novels that are coming out of Alberta, for instance, are still about farms and Indian reserves."

Although her roots are in the West, Govier has lived in Toronto, England, and the U.S. "I'm becoming a kind of rootless person," she explains, "which I don't think is a bad thing for a writer. You see things with fresh eyes."

Govier's first novel, *Random Descent*, received excellent reviews. However, *Going Through the Motions*, her second book about a Toronto stripper, got mixed reactions. She felt that a lot of the criticism was tainted with moral bias. One critic asked if the stripper was a worthwhile character to read about. "She wasn't such a nice girl," says Govier, grinning, "but I kind of liked her."

Last October, *Quest* published a controversial profile of Henry Morgentaler by Govier. Like all her non-fiction pieces, the Morgentaler article was written in the first person and marked by her keen psychological insight and wry humor. Free of ethical ranting, Govier grappled with the complexities of a man most often portrayed in the media as either saint or villain.

Rather than disparage the buy and sell world of free-lance journalism, Govier likens it to the more hallowed craft of fiction: "In non-fiction and the novel, what is important to me is the investigation." What Govier does condemn,

however, is prostitution of the pen: "You don't put your writing in the service of something you don't believe in just for monetary gain. I don't think you can divorce your writing ability from what you believe."

Govier feels that many tired and trodden areas of fiction can be refreshed by a feminine perspective. "People write out of their lives. You can't escape gender classification as a writer, and I don't really think that you should because we've gone past the point where the differences in women's writing are considered as failures or weaknesses. Women are starting to approach the subject of violence now, which is really good because it will be done differently."

Despite the success she has enjoyed, Govier is forever changing and learning. "I'm still finding out how to write, pushing my craft further, searching for new styles. Some people learn how to write a certain book, and that's the book they keep writing. I don't want that."

And whereas a lot of contemporary fiction has discarded plot in favor of intellectual word juggling and structural technique, Govier remains more traditional. The essence of her writing is human emotion: "I write about emotional subjects with a certain degree of detachment, hoping to crystallize what those events are to me, yet seeking to provoke anything but detachment in the reader."

But Govier doesn't want to be so easily categorized: "I'm not a regional writer. I'm really a commercial writer. I'm a literary writer, and yet I do a lot of journalism. I can't be pinned." Which, in the long run, suits Katherine Govier just fine.

## Pauline McGibbon Cultural Center — York Visual Arts students' showcase

By JANICE McCLAREN

The Pauline McGibbon Cultural Centre is currently hosting an exhibition of some refreshing York talent. A number of York's fourth year visual arts students have collaborated on *Painting York 1984* an absorbing show which includes a wide variety of style and technique.

The large walls and spacious setting help complement each work. A pleasant change from York's IDA gallery. Each new style breaks the mental pace of the viewer, providing him with a fresh reaction for each work. The works range from abstract to realistic renderings, bold to sombre hues. With the mediums

ranging from traditional oils to leather and wood sculptures, it is very difficult to be bored with the exhibition.

Highlights include Margaret Chen's untitled piece with suggestive yet restrained coloring and a pleasant unity of form, materials, and canvas size. Alfred Wong's sculpture/painting pieces entitled "Close-Coupled" appear to overuse the materials and the cluttered effect takes away from the viewer's appreciation of the works. The two diamond-shaped pieces have two faces. They are paintings that can be walked around and although this is enjoyable, they still seem overworked.

Color is explored to the fullest by the students. Unfortunately, some of the paintings appear exhausted by color. Tim Noonan's

"Extrinsic Celebration" is colored vibrantly. It races with a preoccupation with pure primary and secondary hues, somewhat drowning out the form. The strong use of color in Andrew McPhail's untitled piece is disturbing and almost garishly trendy. Yet the work carries with it an ambiguous sense of emotion that arrests the viewer's attention.

Two paintings displayed along the staircase, Gary Clement's "Cave Dwellers" and Shawna Earle's untitled painting act as complements to each other. Their atmospheric tones and use of color show well together. Shawna Earle's scratchy application of paint enhances the weightiness of the sombre hues and mystifying characters.

Most of the works appear well-executed

from a technical standpoint although some of the artists seem to lack in some basic drawing skills. Ultimately, this failing becomes irrelevant, the works being carried by the artists' uniqueness of perception.

It is a refreshing change to experience these works outside the restrictive boundaries of the York galleries. Only a taste of each artist, though, seems not enough. One can expect more extensive displays of these talents at some major Toronto galleries in the near future.

(The Pauline McGibbon Cultural Centre is located at 86 Lombard Street (near Queen and Church). A public reception will be held Saturday, February 25 from 1 p.m. to 5 p.m. The artists will be present to discuss their work.)

## Liquid Sky has impressive cinematography, but pathetic script ruins film

*Liquid Sky*

Directed by Slava Tsukerman  
Bloor Cinema

By W.E. OVERTON

*Liquid Sky* has many qualities that *should* make it a good film. Its characters are mainly drawn from a contemporary, decadent, subculture in New York. One of the co-writers, Anne Carlisle, plays both the female and male lead characters. The introduction of aliens from space into the plot may seem frivolous, but they create an intriguing parallel to the Soviet emigrés who made the film after coming to New York eight years ago. The music in the film is good and the cinematography is exemplary. But *Liquid Sky* is not the film it promises to be, mainly because it is poorly written.

The characters from the counterculture are vacant, unbelievable and contrived. Their style suggests that they are striving for glamor but they only succeed in being garish. The subculture revolves around sex, flash, and drugs ("liquid sky" is slang for heroin).

The "straight" world intervenes in the form of stereotyped characters such as a nymphomaniac, an atrophied professor, and a single-minded German scientist who is observing the aliens to the exclusion of everything going on around him.

When most of the major characters have been killed at the end of the film one feels no sympathy for any of them. All impact that such a conclusion may have had is lost.

The film chronicles 36 hours in the life of Margaret, a model in this gaudy fringe. An alien spacecraft has landed on the roof of the penthouse she shares with Adrienne, her female lover. The aliens have chosen this location because they are attracted to an opiate produced in the brain at the point of orgasm and to heroin (the two are supposed to have a similar chemical composition). Margaret's apartment is a plentiful source of both substances.

Margaret has a problem with people giving her unsolicited opinions on what she wants and what she should do. After the aliens kill the professor (a glass spike in his head when he and Margaret are in a sexual embrace), Margaret believes she has the power to kill people this way. She then dispatches most of the major characters in this manner and they dematerialize shortly afterwards. The only thing that allows her to survive is that she takes longer to orgasm. When the spacecraft is preparing to leave, and it has been revealed to her what the aliens have been attracted to, she injects herself with a large quantity of heroin and implores them to take her along with them. They do, and who cares?

The dialogue in *Liquid Sky* is trite. Some of it can be excused



Thrilling scene from *Liquid Sky*. Beware!!!

because excessive swearing is a part of the subculture but it goes much deeper than that. Lines like "I have a killer cunt, it's so fashionable" cannot be taken seriously no matter how earnestly they are presented.

There is much to commend the film's cinematography, however. The shots of an airplane flying at night and the buildings of the city are spectacular. The Empire State Building is carefully photographed to once again become an icon representing New York. Although the costumes add to the gaudiness of the characters they also make for very colorful and lively images on the screen. The special effects are very

appropriately used to depict the aliens' view of what is occurring in the apartment and their focus on the opiate producer in the brain.

Director Slava Tsukerman, and director of photography Yuri Nyman, both graduated from the Moscow Film Institute and have worked on award-winning films in the Soviet Union. This is the first feature Tsukerman has directed. There are obviously very talented people behind the cameras on *Liquid Sky*.

*Liquid Sky* was made for under \$500,000—a shoestring by today's standards. You can't help wondering what the film might have been with a better script and more money.

# York prof featured at U of T's Music in Space Concert

## Electronic musicians explore their medium

By ADRIAN IWACHIW

The Space Age is a term currently undergoing an eclipse: one hears it less frequently than in the past as we concentrate more on down-to-earth problems. And yet, musical composers have been concerned with space, if not outer space (like Sun Ra and Anthony Braxton) then at least the space surrounding their audiences. Almost five centuries before the advent of stereophonic sound, composers in Venice were creating their own "antiphonal" stereo effects using widely-spaced church choirs.

In the past 30 years, the main seedbeds of spatial experimentation in music have been "electronic music" and the tape medium. Last Sunday's sold-out *Music in Space* concert at U of T's Hart House, probably the best attended of this season's New Music Concerts series, presented four recent works of electronic and live music that explore this dimension.

The highlight of the evening was the world premiere of York electronic music studio director and composition professor Phillip Warren's *Hurricaneum*. This was, in the composer's words, a "sonic play about forces and their effects," performed by seven musicians, conductor and electronic tape.

The 41-year-old Warren has taught at York since 1977. Prior to that he was composer-in-residence at Simon Fraser University. He studied composition and electronic music at Yale and Princeton, as well as in Poland and Germany, in the 1960s. Warren has composed electronic music for film, mime, dance and theatre.

His *Tellurian* premiered last year at the O'Keefe Centre as the musical partner to a ballet choreographed by Linda Rabin. Another music and dance work, *Pandora's Box* (for which Warren created a special box that colorfully lit up in intricate patterns), has been performed by Savannah Walling in Montreal, Winnipeg, and Regina and is soon to be taken to

Europe.

*Hurricaneum*—which was also presented yesterday afternoon at McLaughlin for those who missed it Sunday—follows Warren's tendency in recent years toward using strong tonal centres and diatonic scales. The core of the work, a section subtitled "The Eye" was built around a single chord, while a feeling of movement and breath was created by the simultaneous use of many different tunings, in effect creating "infrabeat structures in space." (The two pianos, for example, were each tuned an almost imperceptibly small interval apart).

The theatrical element of *Hurricaneum* was partially successful in suggesting the spiraling whirlwind forces supposedly being channeled through the musicians (in addition to providing an amusing spectacle). In their initial entrance, for example, the two percussionists, wearing dark sunglasses and Sony Walkmans made their way through the audience, slowly rotating and tapping the air around them with mallets. Later the other players also donned sunglasses and headphones; listening to their own personal tapes of earlier sections of the piece they played out of time with each other and out of contact with both the conductor (who left the players in feigned disgust) and the audience.

The resultant flurry of musical activity ("Leaving the Eye" and "Aftermath") maintained an overall form through its musical references to "the Eye." Throughout, *Hurricaneum* generated a sense of movement and energy, at times exhilarating in its rich and vibrant sonorous wash of sound.

Composer Warren feels a very strong bond with the Western art music tradition—this was obvious from the lovingly-quiet string trio opening suggestive of 19th Century pastoral English music. But he also recognizes the pervasive influence of technology in our day. "Everything's electronic music," says Warren. "When you think about it, every recording you've ever heard has been tampered with electronically." Some basic understanding of this is necessary for composers in our age, Warren maintains.

Technology has also freed music from the fixed positioning of the performer on stage, allowing it to move around in space.

Consequently, electronic music can become a kind of invisible "architecture in time." Warren says he directs his students towards an appreciation of the sculptural possibilities of sounds in space as well as the textural and sonic possibilities of analog and digital technology.

The three other works performed at Sunday night's concert concentrated on acoustic, instrumental sounds, both live and prerecorded. The piece that, according to organizers, initially attracted much of the audience, was Steve Reich's "Vermont Counterpoint": twelve minutes of intricately rhythmic, kaleidoscopic, delicate flute patterns, with flutist and artistic director of the New Music Concert series Robert Aitken playing a solo flute line in tandem with ten prerecorded flute, alto flute and piccolo parts. One may wonder why the live performer was necessary at all, if his contribution consisted in merely reproducing a part that could have easily been prerecorded with the others. Nevertheless, Reich's familiar lightly-pulsating musical patterns, though more concentrated and precise than in past works, provoked a drugless, meditative high, enhanced somewhat by the almost cathedral-like ambience of the hall.

Canadian composers Jan Jarvlepp and John Rea revealed a similar interest in multi-leveled patterns and rhythmic correspondences, though their pieces utilized larger groups of musicians. In Jarvlepp's "Time Zones," "traditional melody and harmony don't exist at all" according to the composer, "but are replaced by an interest in dissimilar temporal relationships and their resulting 'friction.'" The 17 musicians were spaced at various locations throughout the hall, presumably relationships could be heard by all, though this hardly redeemed the work from its academic tedium.

Rea's "Treppenmusik" ("staircase music") was an impressionistic musical portrayal of a world built according to the graphic artist M.C. Escher. Symmetrical patterns, canonic repetitions, ascending and descending loops, cascading spirals and unexpected metamorphoses added up to a child's playground of kaleidoscopic pleasures. "Treppenmusik" was at times quite delightful, but for the most part, like "Time Zones," it suffered from a lack of form and direction.

## Dancer just wants to create

By LINDA JANASZ

"If I stopped creating I would die. If this was just a dream, then nothing would happen. You must be willing to fight, work and sweat for what you want."

In 1973, Paul-Andre Fortier made a choice—to become a dancer. He had received his bachelor's degree in Literature and was teaching at a college in Quebec, but decided to put dancing before academia. Now, at 35, Fortier has one of Canada's most renowned avant-garde dance companies.

"I now express my creativity through dance," he says. "It is only another form of communication; it is something alive."



Fortier

"I shock them and make them laugh. It is through body movement that the audience 'feels' what I am putting across to them. Human beings are always, changing. We fight against that change on one hand, and want it on another. When we're afraid of the new, we go back to traditional values."

In 1981, Fortier won the prestigious Chalmers Award for Choreography. At the time, the founding chairman of York University's dance department said that Fortier's work was "very strong, explicit and sexual—almost disturbing—but also remarkably clear, theatrical and original." Fortier believes that there is much tension that exists within our society. "Through my work I explore this theme. I try to put my finger on it. Sometimes it tickles, sometimes it hurts."

After Fortier's decision to become a dancer in 1973, he dedicated most of his time to this pursuit. He studied at the Les Grandes Ballet Canadiens then worked as a dancer for seven years. "I was able to make dancing my sole professional endeavor. Also, I was very fortunate to do something that I truly loved."

In 1980, he began his own company. Since that time, they have toured Europe, Canada and parts of South America. Fortier also spent a year in Paris working with Michel Caserta and dancing the leading role in *Visage de sable*. Since that time, the troupe took part in the Okanada Festival in Berlin and last October traveled to Mexico where they performed in Mexico's international Cervantino Festival.

"I know that I am very fortunate that I did not start dancing until I was in my 20s. I do not embrace the traditional values. Therefore, this is an experiment with body movement. You see, I really started at zero."

Fortier Dance-Creation will be performing at the Winchester Street Theatre through Saturday at 8 p.m., with a 2 p.m. matinee Sunday. Tickets at the 5 Star Ticket Booth (Dundas and Yonge) or call 967-1365.



Actors whoop it up on set of *O.D. on Paradise*, at Theatre Passe Muraille

## O.D. yes, but paradise it's not

*O.D. on Paradise*  
Theatre Passe Muraille  
Closes March 11

By JASON SHERMAN

The first thing that's difficult to understand about *O.D. on Paradise* is how—in the name of all that's sensible—it won the Dora Mavor Moore Award for Best New Play of 1983. The second is why has Theatre Passe Muraille gone to all the trouble of bringing the outside inside when the play would work just as badly in a non-natural setting? The third is why anyone would find it funny or touching or metaphoric or any of the other things it tries to unsuccessfully to be.

*O.D. on Paradise* is less a play than a series of interlocked skits about eight Torontonians vacationing in Jamaica. Unfortunately, all that holds the scenes together are the characters—we might as well be watching a three-hour *Love Boat*. There are four couples who all have problems dealing with each other and with themselves, but there is nothing new or even interesting about any of the conflicts. One character is ambitious; another, anxious; another, conscientious, and so on. Each has one or two speeches to reveal his or her problem, and through the course of the second act, all are solved in one way or another.

The central conflict seems to involve Vic, a daddy's boy of about 30 who has come with his wife, father, and step-mother to unwind. This is supposed to be something like dramatic irony because while he's unwinding everyone else is getting uptight.

But Vic seems to be the central character only because the play's amateurish symbolism is most analogous to his struggle. He wants to attain "manhood," we suppose. Near the start he finds a conch which, we are told, instinctively crawls forth into the hot sun and burns to death—so Vic kills it. Oooh, wonder if *that's* foreshadowing anything.

After this, neat imagery is invoked again and again, until Vic's epitaph: "He just burned up." Equally silly is the parade of phallic symbols in Vic's hands—a knife, a bamboo shoot, even a snorkel and goggle can't escape the over-attentive eyes of the writers. If all this means Vic is a man, little else in the play is concerned with his epiphany, and his death makes no sense whatsoever.

The first step for co-writers Linda Griffiths and Patrick Brymer is reducing the number of characters and making the remaining ones interesting. The second is to make some sense of this nonsense that jumps from story to story, from public outcry to individual angst, from (not very funny) comedy to (not very good) melodrama. Third, they should forget the whole thing, return their award and make a public apology.

As should director Clarke Rogers, who has undone himself yet again. The play claims to run on Jamaican time, which might be slow, but certainly not as slow as the the stage time of this production. At times the slow pacing could be forgiven as an attempt to transplant Chekhovian non-action to a more topical location, but the closest *O.D.* comes to Chekhov is in making the audience squirm in their seats, and that from the unnecessarily raised temperatures in the theatre.

The acting isn't much help, either. Layne Coleman is as dull and non-present as he was when he tried to destroy Hamlet a couple months back. There seems to be a one-man Layne Coleman Fan Club at Passe Muraille, who cries "bravo" after his opening night performances. This opening didn't need it, because there was enough maudlin self-congratulation during the curtain call to make applause redundant.

If there is anything positive to say about *O.D. on Paradise*, about its script, its production, or its relevance, it has been left out by those responsible. A shameful waste of effort and money.

# Documentary celebrates native Indian conductor

Produced/directed by  
York film grad

By IAN CLARKE

**J**ohn Kim Bell is, in the words of the promotional brochure, "a cinematic portrait of the first North American Indian to establish a career as a symphony conductor." Such an announcement seems somewhat crass in light of John Kim Bell's own condemnation of associating his heritage with his professional position. Fortunately the film itself never exploits the cultural status of the subject. Instead, this short documentary (37 minutes) celebrates those qualities of talent and integrity which occasioned John Kim Bell's rise in the world of music.

Director-producer Anthony Azzopardi, who graduated from York in 1976 after studying theatre and film, delivers the standard documentary format (typified by the National Film Board) consisting of candid interviews, photographs and reminiscences about the early years, and a dramatic presentation of the subject's *raison d'être*, in this case, conducting a symphony. Azzopardi highlights the virtuoso's entertaining bravado, charismatic intelligence

and fundamental dignity. Thankfully there are no gratuitous digressions into sensational revelations or behind-the-scenes confessions.

Portraits of success, however eclectic the subject, seem to inspire an innate curiosity. *John Kim Bell* examines those attributes of character which permit a man to conduct his life from the top of the ladder.

Azzopardi is currently negotiating with CBC and PBS for distribution of the film. He and Kim Bell recently spoke with *Excalibur* about the making of *John Kim Bell*.

**Q: How valuable was your work at York in establishing a career as a filmmaker?**

**Azzopardi:** I was in both the film and the theatre departments . . . I did a split major so to speak. Both the editor and the cameraman on this film are graduates of York University. So I have kept in contact with people from York who are in the business.

**Q: How did you finance the film?**

**Azzopardi:** It took about a year and a half to get the financing. Initially, I went ahead with the filming even though I didn't have all the money in place. I was short at least thirty percent of the total budget. Most of the money that was committed was grant money. Fortunately, the National Film Board in

Montreal came through with an Assistance Program. There was no money involved but they did provide lab services. In Toronto, the NFB supplied editing facilities. I did get a minimum of funding from the Native Community Branch which is part of the Ontario Ministry of Culture and Recreation. The Ministry of Indian Affairs did not put any money into the film. I find this upsetting and ironic.

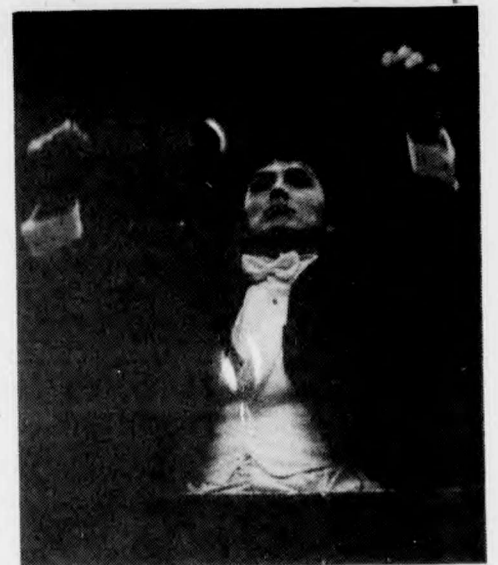
**Q: In the film you condemn the notion of being known as an "Indian conductor," yet in most of the publicity you are portrayed as such. Can you reconcile the problem?**

**Bell:** Indian conductor? I want it also to be known that I conduct Russians, Italians, and Jews! No, but obviously that is what the press likes to pick up on. Because it's interesting to the general public, it is not "another conductor" but an "Indian conductor." But I do get tired of it.

**Q: The film briefly examines your work in New York City. Is the conducting of Broadway shows only a minor point in developing your career?**

**Bell:** I do work in New York only to make money—to pay the rent. That is all.

**Q: Do you feel the film was successful in capturing the essence of your work?**



Conductor John Kim Bell

**Bell:** It's difficult to say. I don't know if such a thing is ever possible. But obviously the film catches you at your best moments. I think one way of looking at it is to follow the development of a career, as the film does . . . the hard work that is necessary.



## Times Roman!

The cast of *A Funny Thing Happened on the Way to the Forum*, out of costume. The play, York Independent Theatre Company's revival of the Broadway hit, plays at Burton next Tuesday to Saturday. Musical comedy, a reworking of the plays Plautus, is directed by Frank Canino, who transports the ancient burlesque motif to the roaring twenties.



## Ulmer delivers complex musical fusion

James Blood Ulmer  
Larry's Hideaway  
February 10

By RICHARD UNDERHILL

**"F**usion" commonly refers to the commercial commingling of jazz and rock music that has sprung to the forefront of instrumental pop in the past decade.

The concept, however, is not new and thankfully not merely a marketing strategy concocted by tin-ear industrialists in pursuit of gold and platinum. On the contrary, the fusion of diverse musical styles is a primary step in the formulation of new and exciting music. James Blood Ulmer, who appeared recently with his trio at Larry's Hideaway, is a good example of a player whose musical vision encompasses several such complementary idioms.

Ironically, Ulmer's garb gave a pretty clear indication of his musical direction. Imagine the torso of an avant-garde jazzman (complete with African skullcap and flowing colorful shirt) grafted onto the lower body of a southern urban blues player—from the hollowbody guitar right down to the baggy white pants and shoes—and you have a good idea not only of James Blood Ulmer's appearance but also of his musical influences.

Raised in the southern U.S., Ulmer's early experiences were primarily with gospel and blues. The late 1950s and '60s saw him playing guitar on the road with various organ trios. Tiring of the road and hoping to broaden his musical horizons, Blood moved to New York in the early 1970s and, with the help of jazz innovator Ornette Coleman, began developing a mode of playing that attempted to incorporate his many diverse

influences. Labeling his music alternately Punk Jazz, Harmolodic Diatonic Funk and most recently No Wave, Ulmer's fusion of folk/blues spirit with complex free-blowing techniques gleaned from Coleman gained him popularity in Europe and America.

Working with an odd and rather sparse palette of instrumental resources—violin, drums and guitar—Ulmer opened the first set on his recent Toronto visit with a frenetic free improvisation punctuated by unison groups shots. The small band had no trouble projecting, overwhelming the audience with a high energy, high volume outburst. The intensity level plummeted, however, when Ulmer lapsed into one of several vocal numbers. Resembling a sedate Jimi Hendrix with a mouthful of cotton, Ulmer sacrificed much of his fine guitar solo work for his somewhat garbled and lethargic vocalizing. And, although Charles Burnham on violin adequately filled the soloing void, with each succeeding vocal number one felt the performance sagging, Ulmer's short outbursts of uniquely percussive guitar teasing but failing to deliver.

Although obviously well-rehearsed, Ulmer's concert seemed to lack the fire and daring essential to the success of a performance of this nature. Potential highlights of the evening—solos by drummer Warren Benbow and violinist Burnham—were rather flat, Benbow sacrificing interest for intensity and Burnham ending a confused rambling of notes by pandering to the audience with a quick rendition of "Shortnin' Bread." Far too much room was allotted to Ulmer's relaxed, unintelligible singing.

One felt that there was a great reservoir of talent and ingenuity left untouched—had the potential of the performers been exploited the evening could have been an unforgettable success rather than a mere happening.

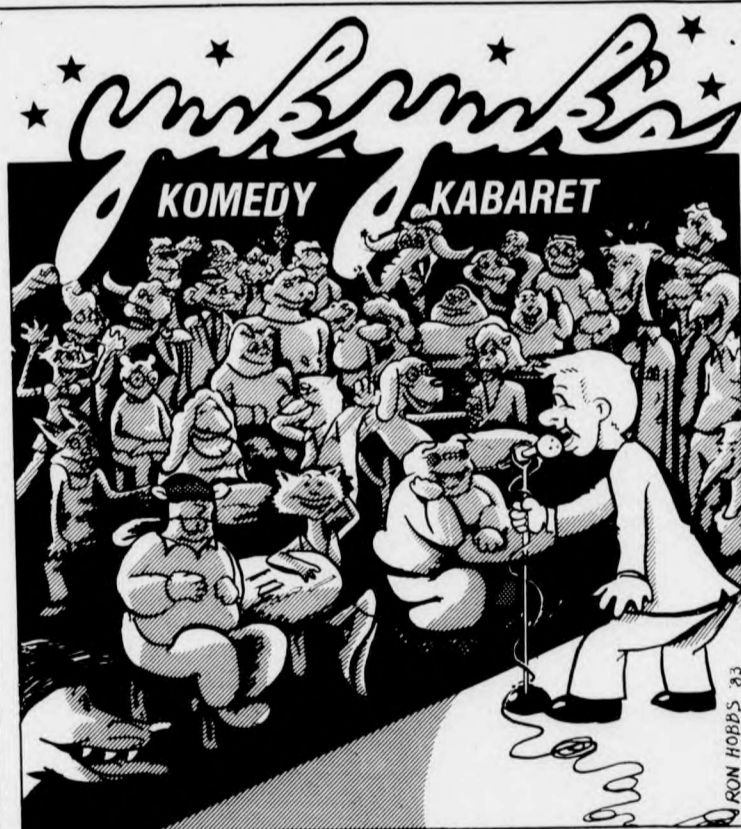
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# Schizophrenic movie needs analysis

*Latitude 55*  
Directed by John Juliani  
Carlton Cineplex

By TIM LAW

**L**atitude 55 is schizophrenic—it appears to be one film but is in reality a mish-mash of several. The film opens with a raging blizzard in Alberta and Wanda, played by Andrée Pelletier, is stranded in a car fighting to keep warm. She finally passes out and is rescued sometime later by Josef (August Schellenberg), who takes her back to his lonely log cabin.

In the next two hours we learn that Wanda is a pampered 30-year-old government employee who is married to a man of God. Josef, on the other hand, is now who he claims he is—an ignorant Polish potato farmer—but is in fact an Indian medicine man, a linguist, and all-round man of culture. The rest of the encounter eventually strips both of their false personas. Or does it? Herein lies the problem—one can never get a clear

picture of what the film is trying to do. It seems to say everything and nothing at all at the same time. Maybe director John Juliani (who also co-wrote the script) wanted to make a 1980s version of those Nelson Eddy and Jeanette Macdonald films about blizzards, heros, and heroines in distress. One gets all of this (without the love songs) in *Latitude 55*, but unlike Nelson and Jeanette this film also aspires to be profound. The result is a series of excruciatingly long silences punctuated by cryptic dialogue in umpteen different languages. The dominant question in the viewer's mind is, what is this all in aid of?

Had the writers decided exactly what they wanted to convey they might have been able to save this film. One of the highs is August Schellenberg, whose performance as Josef is both intriguing and graceful. On the other hand, Andrée Pelletier his obviously miscast as Wanda and never really makes us care about her character. With only two characters in the film it is too much to ask Schellenberg to carry the mess. *Latitude 55* tries too hard to be all things to all people—it needs more than a shrink to figure it out.

# Dutch film is a bleak study of society

*Spetters*  
directed by Paul Verhoeven  
opens Mar. 2 at the Carleton

By CATHERINE ASTLEY SUDDS

**T**he new Dutch film *Spetters* has lots of spirit and passion and, like its lead actress, "guts." It is, however, a depressing film, its brutal cinematic realism strikes home and leaves you feeling bruised and edgy. It lacks the pungent irony and truly shocking quality of such recent German films as *Christiane F* and *The Tin Drum* but, like a huge canvas daubed with loud colors and ungainly figures, conveying all too clearly the possible extent of human anguish.

This story of three boys growing up in a small Dutch town has a universal quality. It concerns their growth to maturity and loss of innocence from adolescence to adulthood. Director Paul Verhoeven relates incidents with uncensored explicitness—a trademark of his work. Many of the film's scenes are scripted from accounts of actual events related to him by young people on the street.



Fientje

The three boys of the film's main action are all keen motocross fans, the arrogant but dashing Gerrit Witcamp (Rutger Hauer)—soon to be the new World Champion—being their ultimate hero. While at the races the three meet high-spirited Fientje (Renee Soutendijk) who they

dub "the French fry girl." She is an opportunistic, saucy blonde, with whom they all become immediately fascinated. Fientje is romantically linked with all three boys in turn. This is a suitably uncompromising study of a head-strong woman determined to raise herself above the French fry grease. She compulsively pores over her horoscope in a magazine, hoping for hints of what she is certain is an impending lucky break. Fientje flaunts and flirts, but she does not present a romantic view of a peroxide blonde; she is also aptly coarse and tough-looking, the tart insensitive to all but her own well-being.

This film deals with such contemporary subjects as adolescent sex and homosexuality, religious fanaticism, and hooliganism without squeamishness, made all the more telling by the believability of the characters and situations. The film gives a bleak view of society but it is not without liveliness, fast action and humor. It is a strange combination. *Spetters* is Paul Verhoeven's fourth major feature, the earlier three including *Turkish Delight* having all gained international acclaim on release.

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## Clockwork for York cagers

By MARK ZWOLINSKI

The York Yeomen Basketball team took another step towards a berth in the OUA championship Tuesday night when they dumped the Carleton Ravens 110-67 in the east division semi-final before 300 fans at the Tait gym.

Ranked second in the nation to the Victoria Vikings, York posted a perfect 14-0 regular season finish, and going back to their first crown in 1977-78, now stand 97-3 in league and playoff meetings with division rivals.

They host the division final tomorrow night against either the Ottawa Gee Gees or Laurentian Voyageurs who met in the second half of the division semi Tuesday.

Forward Grant Parobec, who played his last regular season home game in Saturday's 115-53 drubbing over RMC, led York in scoring with 22 points.

The 190 cm (6'3") Computer Science major, graduating after five seasons as a starter with the Yeomen, also led York in scoring through the regular season with a 17.8 points per game clip.

Parobec's forward counterpart Tim Rider, a third-year Economics student, enjoyed one of his more accurate shooting games, netting another 18 points.

In fact, all five starters were well into double figures with centre John Christenson collecting 16 points while guards Enzo Spagnuolo and Mark Jones tallied another 19 and 18 points respectively.

Greg Armstrong led the way for Carleton with 20 points. Teammate Peter Riachards chipped in with another 14, 10 of those coming from the free throw line.

But it was the backcourt tandem of Jones and Spagnuolo that gave



Photo: STUART MOSCOE

the Ravens fits all game long with their aggressive man-to-man defense and relentless fast breaks.

The duo was responsible for 11 of the 15 turnovers the Ravens committed through 30 minutes of play.

It was Spagnuolo who got York back on track in the opening minutes of the match when they were down 9-6 after five minutes of play.

Guarding Carleton's Bill Holmes, Spagnuolo nimbly pestered the 187 cm (6'1") guard all over the floor, stealing the ball twice during the Ravens' two possessions with York

down on the scoreboard.

He turned both steals into easy lay-ups before Parobec nailed York's resurgent comeback with a resounding slam dunk at the seven minute mark to give the Yeomen a 16-9 lead.

They never looked back afterwards, taking a 52-30 advantage into the intermission before maintaining as much as a 40-point margin throughout the final 15 minutes of play.

The east division final is set to go at 8:15 p.m. tomorrow night at Tait.



Photo: MARIO SCATTALONI

A little brotherly advice—take this ball and stuff it.

## York cancels Blues

By MARK ZWOLINSKI

The York Volleyball Yeomen are solemnly enjoying their newly-acquired roles as table turners in the Ontario University Athletic Association (OUAA) circuit this year.

It started with your basic team turnaround back in early January: a solid effort in the Excalibur Classic Volleyball tourney saw them finish an impressive second to Ball State in the championship final.

The latest installment includes a three games to one victory over their cross-town rivals U of T in the OUA East Division final last Saturday night at the Tait Gym.

"It's the best we've played since the Excalibur Tournament," said coach Wally Dyba. "Now's the time to be playing well and we're coming up with the efforts we need."

The latest win accomplishes a host of good things, the most notable of which reverses last year's results in the very same OUA East final. The Blues downed the Yeomen in three straight games ending a six-year reign York had held on that particular title.

But this year's win reflected the not-so-new look Yeomen making strides towards a return to the top of the OUA, another title that has been synonymous with their name.

The 1984 season so far has been a rollercoaster affair for coach Wally Dyba.

After a strong surge in the Excalibur Classic, York ventured through both ends of the spectrum.

They upped their league leading record to a 13-2 mark while discharging any notions of a Blues jinx by taking four of the six meetings between the two teams this year.

In the process the Yeomen, who were not ranked in the CIAU at Christmas, jumped onto the national charts at the number seven position.

However, they mixed in a pair of consolation championships at Laval and Dalhousie during which Dyba admitted "we could have played better."

"We've been struggling," Dyba said, "At times we've played well and at others we've looked bad. We're going through a peaking process right now. The way we planned it this year was to play well at this time. It looks like our plans are coming through at the right time."

Saturday's victory, a 15-11, 8-15, 15-12, and 15-7 decision, was the type of effort Dyba has been looking for in recent weeks.

Several Yeomen chipped in with solid all-rounds efforts. Walter Zanel led the way with 18 kills, 9 digs, 19 block, and two service aces. Brian Davis and Bruce Burt each had 15 kills while Burt added another 16 digs and four blocks.

Excalibur Classic MVP Dave Samek put in his usual day's work with 11 kills, 23 digs, 17 digs, and four blocks while adding a single service ace.

## Skaters carve winning performances

By ELISSA S. FREEMAN

At the Ontario championship skating finals held at Western last weekend, the York figure skating team showed everybody what they had proved throughout the entire season—that they were simply the best team to lace on skates in the province.

York swept first place laurels amassing a total of 145 points. Their closest competition was last year's champions, who collected 106 points, for second place. Western eked out a third place finish over U of T by finishing with 87 points, compared to 84 points for the Lady Blues. Waterloo finished fifth with 56 points followed by Ottawa with 12 points.

Before entering the final competition, York had already swept all three of the invitationals they entered. Although optimism was high, the squad only lead by six points after the first day of competition. York, however, had no problem sweeping the intermediate and senior events the following day.

Coach Wendy Amorim had nothing but praise for the team. "They were exceptionally good; they just skated so well."

Winning 11 out of a possible 23 events, the York squad was dotted with some extremely notable talent that helped the team to their top finish.

Donna Martini, the younger sister of Canadian national pairs champions, Paul Martini, placed first in the Senior Solo Dance. In the open men's event, David Watson, who placed eight in the Canadian national championships, put on a dazzling performance to take first place honors in that category.

## No unlucky numbers for Yeomen gymnasts

By MARK ZWOLINSKI

York University defended its crown by winning its 13th consecutive provincial men's team title at the Ontario University Athletic gymnastics championships at York last Sunday.

The five-man York squad held an impressive lead throughout the race for the team championships, logging 167.4 points to edge the University of Toronto's 157.2 points.

McMaster University took the team bronze with 139.4 points, followed by Queen's with 128.6.

"Our gymnasts showed their pride and dedication this time around," said coach Nasao Nasaki. "Thirteen Ontario titles looks great on our program, but it is really quite difficult to keep up that kind of consistency. What can I say? Each and every one of them made my job easier." Three Yeomen battled in

the individual all-round competition, which saw Alland Redden resolve matters by capturing his first Ontario title with 56.8 points.

Redden, a third-year physical education student, turned in consistent performances of 9.2 or better out

of a possible 10 points on each of the six compulsory events.

Teammate Brad Peters came in second place with 55.35 points while Walter Quigley rounded out the top three with a third place 54.65 score.

Four Yeomen made the top six grade with Pat Rogers totaling 52.1 points for a fifth place finish overall.

York was without Canadian National Team member Frank Nutzenberger, who injured a back muscle in Calgary last weekend.

U of T's Shawn McMannus, placing fourth, and Dan Fedder, sixth, completed the awards in the individual all-rounds.

As expected, Gia Guddat emerged victorious in the senior interpretive and the open ladies competitions. Putting together a number of unusual moves, many of them choreographed by Olympic contender Gary Beacom, Guddat skated a mesmerizing performance to the theme from *Chariots of Fire*.

"Gia was doing a more showy program to the song 'New York, New York' prior to the finals, but that really wasn't her style," explained Amorim.

Next year, Guddat will be turning professional, as she will compete in the Canadian professional skating events, where professionals vie for monetary prizes.

Yeowomen Jo-Ann Coutts also emerged as a bright talent as she collected three firsts in the Intermediate Solo Dance, the Intermediate Interpretive and the Junior Similar Dance with partner Jill Morton.

Bill Dunbar turned in two fine performances as he placed second in both the Junior Mixed Dance with Coutts and the Junior Similar Dance with Shelley Molloy.

Cathee Maron, recently voted the Labatts' Yeowomen of the Month, teamed with Marsha Cannon and skated to two first place finishes in the intermediate and senior similar pairs. Maron also placed first in the intermediate ladies event and second in the senior ladies.

The novice similar dance, Cheryl Marinoff and Nancy Mackenzie added to the first place total, while on her own Mackenzie collected a second in the novice ladies category.



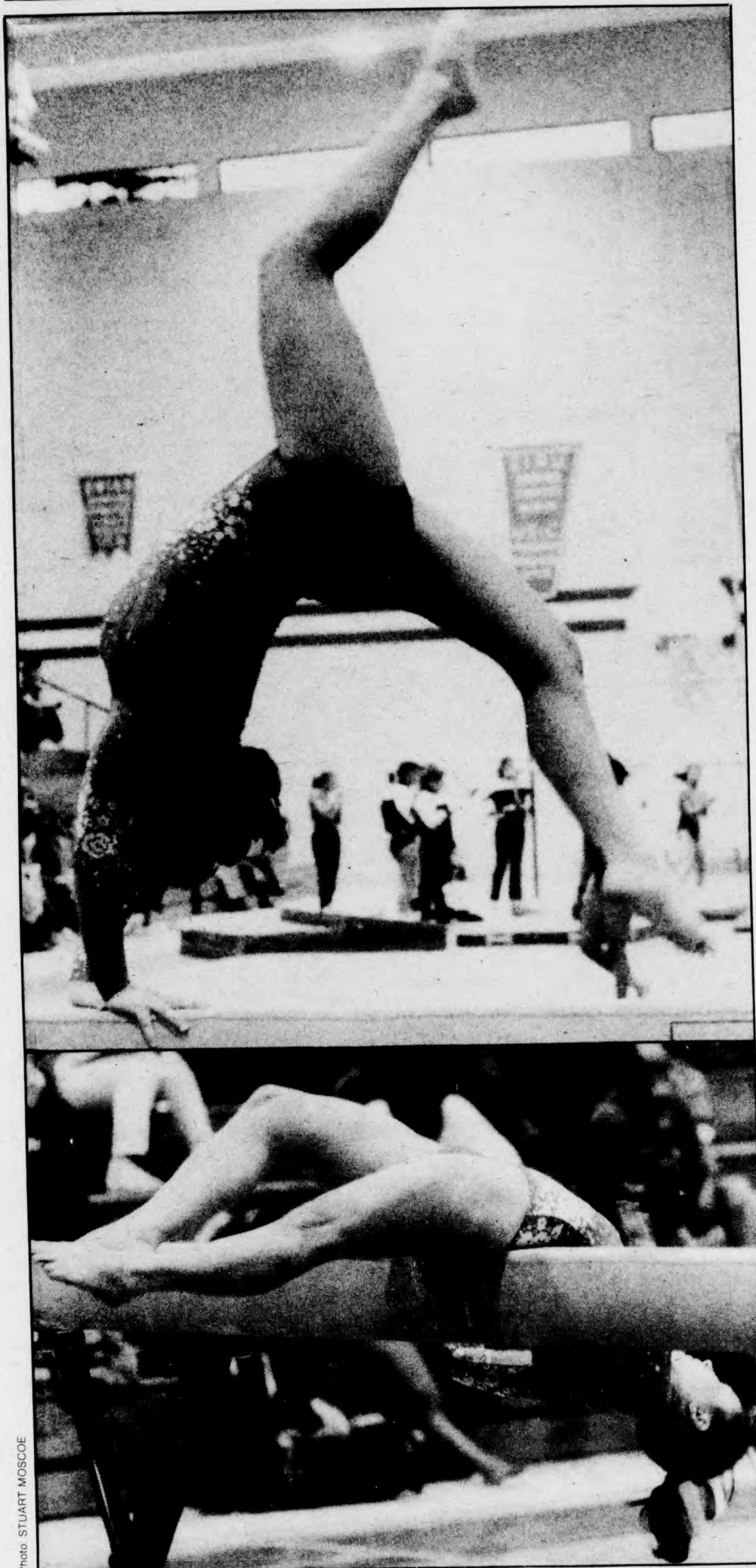


Photo: STUART MOSCOE

## Supernatural title for York

By MARK ZWOLINSKI

York Yeowomen gymnastics coach Natasa Bajin's little crystal ball was right on target with its predictions for last Sunday's Ontario Women's Intercollegiate Athletic Association championship meet.

Since a one-point team title loss to McMaster in the OWIAA qualifying meet at Queen's, Bajin had been bestowing large doses of confidence on her team while waiting for yesterday's championships at York.

The Yeowomen responded by taking the overall team title to end the Marauders' five-year reign as Ontario university champions.

The eight-member York squad held a tight lead throughout the race for the team title, rolling up 134.92 points to McMaster's 130.6.

The University of Toronto Lady Blues took the team bronze with 111.82 points followed by Queen's, who logged 100.43 points.

"It was like waiting for something I already knew was going to happen," Bajin said after her team's victory. "We've been rebuilding our team for the past couple of years now, trying to bring along the right amount of young athletes to complement our veterans."

"This year there is just the right combination between young and old. I felt they were capable

of doing it all."

Bajin, who led York to team titles at McMaster and Western earlier this year, was backed by solid performances from a squad that placed at least one gymnast in the top three through four scheduled events.

Rookie Kathy White led the assault with a first place 8.93 score on the beam and an 8.83 second on the uneven bars.

Barb Nutzenberger finished second behind White with an 8.56 on the beam while adding a pair of fifths on the uneven bars and floor routines.

White, a first-year Fine Arts student at York, totaled 34.88 points through four events to take the silver medal in the individual all-round competition.

Sara Aggis, the lone competitor from Wilfred Laurier, tallied 34.80 points to take the bronze.

But the all-round individual championship belonged to McMaster's Debbie Kirby who closed out her university career with a third consecutive individual crown at 34.99 points.

Rounding out the field in the individual competition were Nutzenberger with 33.92 points, McMaster's Niki Travers with 33.29 points, and Western's Hayley Martineau with 33.16.

## Six York Gridiron grads rise to CFL standards

By MARK ZWOLINSKI

York University landed six graduates from its football program on the road to professional careers in the Canadian Football League during last Wednesday's college draft at the Westin Hotel.

York's output was the highest by any Canadian Interuniversity Athletic Union (CIAU) school in this year's annual draft, hosted by the nine professional Canadian franchises.

The six players are Trevor Williams, Nord Williams, Mike Joyce, Neil Fraser, Dave Majanga, and Dirk Leers.

Winnipeg Blue Bombers, who had Hamilton's pick through a trade, chose Trevor Williams as the third player overall making him the highest selection ever out of York.

The selection was a tribute to the 183 cm, 88 kg (6 ft., 195 lb.) defensive end who now eclipses Bill Hatanaka's selection as the sixth player chosen in the 1976 draft by the Ottawa Roughriders.

The Toronto Argonauts also invested in this year's Yeomen crop, taking safety Mike Joyce and defensive end Neil Fraser.

Last year's draft saw linebacker Marc Hopkins selected in the first round—the 26th player overall—by the Montreal Concordes.

Ironically, York's football program has been one of the least successful contingents in the Ontario University Athletic Association.

Through its 11-year history, York has failed to make the playoffs while going through three head coaches.

After a 2-5 season in 1982 the Yeomen, then fielding a rookie-laden lineup, appeared on their way to reversing their perpetual losing trends.

However, the 1983 season saw them repeat their dismal 2-5 record, a result that prompted head coach Dave Pickett's resignation in late October after three years at the York helm.

Pickett, 32, a former CIAU all-Canadian and Hec Creighton trophy winner, inherited York's football program from former CFL star Frank Cosentino.

Despite a maligned history, prospects from past Yeomen editions have steadily gained the margin of respect from CFL scouts which should benefit a recruiting program.

## Title hopes are squashed

By ELISSA S. FREEMAN

Being the bridesmaid isn't very glamorous—but it's something that Bob Cluett and the Yeowomen squash team have had to deal with all year long.

As defending Ontario champions, the Yeowomen capped off their season with a second place finish to U of T at the Ontario Women's Interuniversity Athletic Association final held at Queen's last weekend.

The Lady Blues smashed their way to first place with 111 points, followed by York, who garnered 94 points. Queen's and Western tied for third spot with 73 points apiece.

"We never had our top five players in good health all year, and this weekend was no exception," said Cluett.

Both Rhonda Firmi and Anita Halpern were suffering from the sniffles, while Halpern also had to deal with a torn thigh muscle suffered at the Can-Ams two weeks ago.

Fourth year player, Ruth Castellino finished out her squash career in fine form

going 4-1 during the tournament. Her only loss was to Gail Lapore of Queen's, even though Castellino was up two games to none and leading 5-0 in the third.

Cluett, however, is already looking toward the 1984-85 season. Both Firmi and Halpern have performed exceptionally well for the Yeowomen this year (sporting a combined 44-11 record) and will be back next year.

In addition, the squad's farm system will be moving two more players, Cheryl Miller and Darlene Aiger, up the ranks. This farm team participates in city league competition every week, which allows the lower-ranked girls an opportunity to improve their skills and gain competitive experience.

Also returning will be Karen Salmon, who has spent the year playing in England. She is expected to be a dominant force next year.

Such depth will no doubt be an asset to next year's squad. The eternal optimist, Cluett claims that, "we'll be even stronger next year."

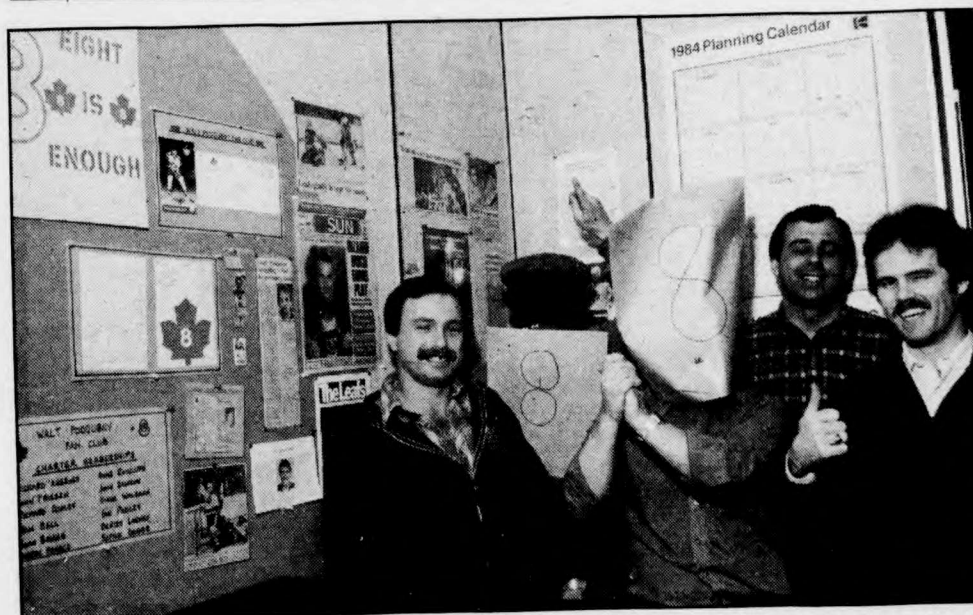


Photo: MARIO SCATTALONI

Five number eights, from left to right are: Steve (Walt) Waldman, Ted (Walt) Christensen, John (Walt) Dawson, John (Walt) Friesen, Derek (Walt) Pearce

## Number eight still number one at York

By ROGER NEWLOVE

The dark bowels of Central Square have been exposed as the headquarters of the widely known fan-club of Toronto Maple Leaf Walt Poddubny.

After some prodding, several employees of the Department of Instructional Aid Resources (DIAR) reluctantly agreed to reveal the little-known facts surrounding the fan club.

DIAR employee Derek Pearce was the first to break down and divulge that the club is not as serious as one might believe. "It started as a joke," he said. In 1982 Poddubny broke his leg at the beginning of the season. Nobody knew much about him or why he was on the team, so we decided to send him a card for fun. We really didn't expect a response from him and we were surprised when we received a letter from him," he said.

Pearce pointed out that the main responsibility for the club lay with Richard Ambrose, another employee of DIAR. He said it was Ambrose's idea to send Poddubny a get well card. He said everybody in the office chipped in 25¢ for a card and they became the chartered members of the Walt Poddubny Fan Club.

"We anticipate that he will be one of the all time greats. He's a team leader on the ice and an inspiration off the ice," said Ambrose.

The activities of the club include cutting out newspaper articles on Poddubny and posting them on the wall. The club, however, has had no correspondence with Poddubny since the memorable card-letter exchange in 1982.

Ambrose said that the main reason he established the club was because of the status it gave him and then mumbled something about "picking up women."

## 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.

**WORD PROCESSING** for the price of typing, students, professors, theses, resumes, articles, fast, accurate. Call Exceltext, 364-2291.

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**SPACIOUS FAMILY HOME** for sale. Roselawn Ave. near Allenby School. Three floors, five bedrooms, study, studio, deck and finished basement. \$199,000. Phone Gary Mitchell 483-4337.

**MONTREAL'S PRIPSTEIN'S CAMP** now hiring: Head of C.I.T.'s & programming, specialists for swim, canoe, tennis, gymnastics, archery, art, pottery, computers. Toronto interviews mid-February. Call (416) 731-3102.

**STUDENT-ORGANIZED** one month adventure to a secluded town in the Himalayas of India departs May '84. Complete cost, including airfare, only \$1989. Info: Pilaar Brothers c/o Crossways Travel, 2340 Dundas St. W., Toronto. 535-2993

**EVENING WORK** good pay, in telephone sales. Must have command of English language and reading ability. 665-9815.

**SKI BLUE MOUNTAIN** Luxury villa available at Cranberry Village March 17-24. Fireplace, Jacuzzi, etc., etc. 223-1374 (evenings).

**FURNISHED BASEMENT** apt. for rent, Bathurst & Finch. Available immediately. \$325.00 includes utilities and phone. Call 221-4775.

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**PAY-TV DECODER KIT.** Build it yourself. Booklet with instructions, parts list, schematics and diagrams. Guaranteed. Send \$5 to: R.K., Box 1030, Station F, Toronto M4Y 2T7.

**DO YOU NEED SOMEBODY** to babysit your house for a short or an extended period of time? Possibly I can help. I am a senior professional engineering executive. Phone Ron or Sheila 481-8129.

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**PROFESSOR AND WIFE** wish to rent comfortable, furnished apartment, about twenty minutes walking distance from the Roberts Library for sabbatical period, September 1984 to May/June 1985. Annex preferred. Call Rans, 1-519-439-0808 (London, Ont.), evenings.

**COMPUTER SUPPLIES** will be on display and sale Tues. Feb. 28 at Table C7 in Central Square. Drop by and hear S.A.M. - The Talking Computer.

**FAST, EFFICIENT TYPING** of resumes, essays, theses. \$1.20 per double spaced page. Selectric II. Yonge-Davisville area. Jackie — 487-3093.

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## calendar

Calendar listings are available to the University community free of charge. Bring your listing to Excalibur, 111 Central Square. Listings must be filled out on a special form available from Excalibur. Listings will not be published otherwise. Deadline is Monday at 1:00 p.m.

## 23 today

**Jazz**—York University Faculty Jazz Ensemble, with Frank Falco (piano), Chris Chawley (saxophone), Lorne Lofsky (guitar), Alan Henderson (bass), Barry Elmes (drums). Winters College Junior Common Room, 7:30 p.m.

**International Student Solidarity Day** Events: 1:30 p.m. phone call to USSR, room S869R, 2:00 p.m. Russian Anti-Semitism, room S869R, 5:00 p.m. Movie—"The Fixer", room S205R. Dinner at 8:00 p.m. "Soviet Jews Today and Beyond" room S205R.

**Social Justice Film**—African National Congress delegate to Canada, Youseef Saloojee will be speaking at the Social Justice Film Series continues. Film: "Passing the Message," on non-whites working in Apartheid system. 4 p.m. Osgoode Hall Room 107.

**Frozen Polluted Niagara**—Niagara Falls may be frozen over, but thousands of gallons of toxic chemical wastes continue to pour into the Niagara River. Today at 7:30, Pollution Probe will present a seminar that will explain how and why this is happening and what can be done to stop the flow. The seminar is free. Ecology House, 12 Madison Ave. near Spadina and Bloor. 967-0577.

**G.A.Y.**—Join us during the social hour from 6 p.m. 'til 7 and our regular meeting, when we'll be showing the film "Michael, a gay son." And the room? Stedman 107, as usual. Hope to see you there!

**Meet the President**—H. Ian Macdonald. "Public Policy and Public Attitudes: The Future of York and the University System", followed by a question and discussion period. The President responds to Stephenson's restructuring blueprint and the appointment of the Bovey Commission, and discusses the impact of the recent funding announcement on York's admission policy. 12:15-1:30 p.m., Senate Chamber, 9th Floor Ross. All welcome.

**Genya Intrator**—S872 Ross. Faculty Lounge. Will speak on Soviet emigration policies. 667-3647 for details.

**Film**—"The Fixer" starring Alan Bates. 5:00 p.m., S205 Ross.

**Joe Clark**—Speaking on Disarmament, Arms Control, and International Security, 10:30 a.m., Vanier Senior Common Room.

**Plays**—Student Project Week in association with Samuel Beckett Theatre presents "Juvie", a play about teenagers, tonight and tomorrow at 8:00 p.m. and Saturday at 2:00 p.m. Also an evening of two one-act plays: "The Trouble With Norman" and "The Dumbwaiter", will be presented at 8:00 p.m. Saturday and tomorrow at 2:00 p.m. Admission free.

**Martin Penn**—will speak on situation of Soviet Jews in U.S.S.R. today. S205 Ross, 7:00 p.m.

**Dance**—9 p.m., Stong Dining Hall, Boynton House presents the 1984 Stong Time Dance—Everyone is welcome. D.J. licensed, prizes.

**Pork College** launching. Meet Crad Kilodney and get his new book at This Ain't the Rosedale Library, 110 Queen St. E., at 7:00 p.m. You'll never feel the same way about Pork again. For more info phone 368-1538.

## 24 friday

**Uri Degan**—Soviet Refusenik will speak in J.S.F. office, 12:30 p.m.

**Shabbat Dinner**—Founders Masters Dining Hall, 6:30 p.m. \$5.00 per person, reservations necessary. Call JSF, 667-3647.

## 25 saturday

**'Almost Spring' Dance**—8:00 p.m. Tickets: Advance - \$3.00, Door - \$4.00. Details JSF 667-3647.

## 26 sunday

**Free Movie**—"Jonah Who Will Be 25 In The Year 2000", directed by Alain Tanner, screenplay by John Berger. Sunday night at Bethune J.C.R., 8 p.m.

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

## 27 monday

**Films**—The F.E.S.A. Film Festival is still on! Every week a new film to enrich you. Refreshments also served. Showings Monday 12-1, Thursday 12-2 and Friday 11-2 in Rm N808 Ross. Come and see it.

## 28 tuesday

**Fiction talk**—Professor Branisawa Balutowa of the English Institute, University of Warsaw, will be speaking on "Spatial Complexes in Modern Fiction" at 4 p.m. in Sylvester's (201) Stong College. She will be discussing space and matter in such writers as Joyce, Conrad, and James. The lecture is sponsored by the Graduate Program in English. Everyone welcome.

## 29 wednesday

**History jobs**—"Jobs for History Graduates", 4:00 p.m., Vanier Senior Common Room, sponsored by the History Students' Association and Chris McKillop from Canada Employment.

**Faculty Piano Duo**—John Gittens, Frank Falco, McLaughlin College Hall, 12:30 p.m.

**Computer Jobs**—The Career Centre is sponsoring a talk on careers in computers, 3-5 p.m. in the Senate Chamber (S915 Ross). Sally Forest from Source EDP will be speaking. All welcome to attend. For more information, contact the Career Centre in N105 Ross (667-2518).

**The President's Prizes**—A competition open to all York University undergraduates, with prizes totaling \$1,000.00 for the best poem, story, stage play, screenplay. Deadline February 29, 1984. Details from the Creative Writing Programme Office, 236 Vanier, 667-3079.

## Animal collectives

The correct way to describe a group of pigs is "a drift of swine."

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## REWARD

A reward of \$100.00 will be offered for bona fide information leading to the identification of the person or persons who vandalized the Barclay Sculpture on Saturday, November 5, 1983, at approximately 10:00 p.m. The sculpture was located between the Behavioural Sciences Building and Farquharson Life Science Building and was of wooden construction.

Restoration costs are estimated at \$3,000-\$4,000.00. Please contact Mr. G. Dunn, Director of Safety and Security at 667-3767.

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**Racism Forum**

C.Y.S.F. invites representatives from all clubs and groups on campus to an open forum on **March 6, 1984 at 4 p.m.** in **110 Curtis** to discuss Racism and its problems and solutions.

**Radio York**

In bouncing along at its own frightening pace, Radio York enters the field with programming that wallows in thrilling radio whimsy. So, at this time in our schedule, we aptly lay it on the proverbial table—an overview of what you can listen to and why. This week: The Specialty Shows.

**8 to 9 MONDAY TO FRIDAY:** Radio York's imminent early listeners can partake in the glory of morning radio. Our finest deejays (No-Smoke Rob, Ric Fry, Rancho Rick, Jack, Gail and the overt Chris, Dave the Beaner, AND THE LUMINOUS BRAD ADAMSON) disrupt calm sleep with certified R.Y. panache.

**9 to 10 MONDAY TO FRIDAY:** Jazz inherits the air with a troop of knowledgeable beatfiles. We feature Dirk Zylstra, Ric Fry, Dave Brennan, Errol, and on Friday, our own Kieran Gelfand, who plays two hours of fine Classical music.

**10 to 11 MONDAY TO FRIDAY:** On Monday R.Y. rallies round the clubs to present 4 hours of adept specialty programming. On Monday, it's the Ukrainian Hour with Orest Chabursky, on Tuesday, it's the Italian show with John DiMeo, Wednesday, it's the German show with John Klemm, and Thursday we bring to you the Student Christian Movement show with the ever-effervescent Andrew Murray, Friday at 10 we once again feature Classical music.

**2 to 3 MONDAY TO FRIDAY:** Monday, it's Comedy with the sprite, and secretly adorable Janet Wilson, Tuesday it's Brad Adamson again (and you thought you had heard the last of him), Wednesday it's the Inter-Varsity Christian Show with Rob Clifton, Thursday, it's variety with Jeanne Berryman, and Friday it's the skank-beat reggae heat with our own pseudo-dreadlocked Steve Beaumont.

**3 to 4 MONDAY TO FRIDAY:** Monday it's the (not THE) Jimmy Olsen show, Tuesday it's Sixties Music with Evelyn Cream, Wednesday, it's Hardcore with our own snarling, toothless Kenny Huff, Thursday it's true blue Funk with Winston the Sun Goddess and Friday it's the compelling, irresponsible Drunks For Social Responsibility Show with Geoff and Scott.

**4 to 5 MONDAY TO FRIDAY:** Monday Malaysian Din takes the seat, Tuesday it's R&B with Terri Monture, Wednesday it's the latest imports with hedge-haired John Andreason, and Friday it's the electric Femmes Fatales show with Dolores Borkowski.

**5 to 6 MONDAY TO FRIDAY:** Monday, Kieran Gelfand plays up-to-date new releases, Tuesday, big man Jack Cales plays feature artists, Wednesday, Lou Isen abandons the heart to spin Sweet Folk All, Thursday, the controversial Radio Vandoo spews opinions and music with Larry Till, and Friday The Plasteine Gang wallops international talent by playing the best in local music with your hosts, Karen Jankulak and Dave, Joe and reliable Judy.

NEXT WEEK: Variety and night-time deejays.  
REMEMBER: THIS SATURDAY RADIO YORK PRESENTS THE CEEDEES AT THE CABANA ROOM

WHAT YOU SHOULD KNOW!  
**CULTS**

This will be a open presentation, and discussion regarding the various groups that are considered cults today. Come and be informed.

**Date February 27, 1984**  
**Place Faculty Lounge**  
**S869-72 Ross**  
**Time 2 p.m. - 4 p.m.**

**Guest Speaker:**  
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**Special consultant**  
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Fri.	LOCAL HERO - 7:30
Mar. 2	THE WORLD ACCORDING TO GARP - 9:30
Sat.	DEAD ZONE - 7:30
Mar. 3	DAYS OF HEAVEN - 9:15
Fri.	RETURN OF MARTIN GUERRE - 7:30
Mar. 9	COUP DE TORCHON - 9:30
Sat.	STAR 80 - 7:30
Mar. 10	PERSONAL BEST - 9:30
Fri.	THE DRAUGHTSMAN'S CONTRACT - 7:30
Mar. 16	NIGHT OF THE SHOOTING STARS - 9:30
Sat.	NEVER SAY NEVER AGAIN - 7:30
Mar. 17	NIGHT SHIFT - 9:30
Fri.	ZELIG - 7:30
Mar. 23	PRINCE OF THE CITY - 9:00
Sat.	SURPRISE FREE NIGHT!
Mar. 24	CLASSIC OLD FILMS - 7:00

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