

Excalibur

York University Community Newspaper

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Thursday, March 20, 1980

Students occupy Mac's office

Barb Mainguy

A three day occupation of President H. Ian Macdonald's office ended early this morning after the York Senate met the student occupiers' demand that classes be cancelled on March 27, enabling them to participate in the Queen's Park rally in protest of tuition fee increases. On receiving written confirmation of this decision, the students left the office, content that their most important demand had been met.

When the students initially began their occupation, they presented Macdonald with demands that he roll back the 13 percent tuition increase; that he apply serious pressure on the Ontario Government to increase funding for Universities; and that the promised accessibility study be completed before any increase come into effect. They also requested a meeting with Macdonald, and a guarantee that there would be no reprisals, academic or otherwise, against students who participated in the sit-in.

For most of the three day occupation, Macdonald steadfastly refused to meet directly with representatives from the occupation group, maintaining that they represented only their own interests, and could not be considered spokesmen for the student body. Because of this, negotiations were slow to get under way, until CYSF President Keith Smockum agreed to act as mediator.

When negotiations finally did take place, the University administration stated that they had already formulated policy on most of the issues, and that this would remain unchanged. Two small victories were counted when the students were promised a voice on the President's Policy Committee, and when they received their guarantee of no reprisals. The cancellation of classes was considered a major victory, because it showed the universities public support of the students at the rally.

The occupation received a mixed reaction from the York community. A spokesman for the group, Chris Savvas, said they had received support for their aims and objectives from CYSF, the GAA, and some clubs on campus including the Hellenic Association, the Third World Students Union, and the York N.D.P. Various individual faculty members voiced support for the students, and the Faculty Association said they shared the concern over rising tuition prices, although they did not officially support the action. About one hundred students visited the president's office during the occupation, and at least a hundred more expressed their support through petitions. However, elsewhere on campus the idea was received less favourably. Some students questioned the move, calling it "ridiculous" or "infantile", or at best unoriginal and theatrical.

After hearing the Senate decision, the students met for the last time to decide whether to end the occupation. Much of the debate revolved around whether they had achieved as much as they had set out to accomplish, or indeed enough to warrant their leaving. "I get the impression I've spent the last three days here for nothing," stated one student. Another described the situation as laughable. When it appeared that eight students would remain for yet another night, spokesman David ST. Jean pleaded with the splinter group to leave with the rest. "You can only cause harm," he stated, his voice breaking. "Please don't stay. I plead with you to leave this office."

The students finally reached a unanimous decision to leave.



Prior to the takeover, 25 students meet with Mac on Monday afternoon.

Rape decision to be announced soon

Neil Wiberg

University administrators will soon announce a decision on an alleged rape of a York student by an instructor. Vice-President of Employee and Student Relations Bill Farr is in the process of sending out letters to the involved parties before making public the University's intended course of action.

Farr recently completed an investigation into the complaint and presented his findings to President Macdonald. The decision was reviewed by

Macdonald and passed back to Farr for ultimate resolution.

Professor Ann Shteir, Adviser to the President on the Status of Women at York, met with Farr yesterday. Shteir told *Excalibur* that, "Mr. Farr has been very cautious and careful in unfamiliar territory. His work was very diligent."

The complaint was lodged as a result of a November 16 incident which occurred in a teacher's apartment.

The possibility of a hard-line action against the teacher has

been strengthened by a recent landmark arbitration decision. An arbitration panel upheld the firing of Professor Rudi Strickler by the University of Ottawa. The ecology professor was fired for a series of three alleged sexual assaults on 20-year old biology student Marie Eve Coupal.

The Association of Professors at the University of Ottawa protested the dismissal before the arbitration tribunal. The union attempted to humiliate Coupal with tough cross-examination relating to her ability to consume alcohol, and her political views. They depicted Coupal as an anarchist who would do anything to attack an authority figure, such as a professor. Strickler did not testify before the tribunal.

Following several days of testimony, the panel upheld Strickler's firing.

Shteir described the result as an "exciting decision" and believes that it will act as a "big deterrent."

This case is considered to be the first one in which an arbitration panel supported the dismissal of a professor for sexual harassment in Ontario. Following the decision, Dean Arthur Kruger of the University of Toronto sent a memo to department heads warning professors to keep their "hands off" students.

However, the Association of Professors at the University of Ottawa were enraged. Association president Saul Ross stated in a press release, "If we thought this decision has been reached in fair and correct way, we should accept it. But it seems to us to have been reached in a grossly prejudiced way."

Profs nix nude pics

Jonathan Mann

Do naked bodies make you queasy?

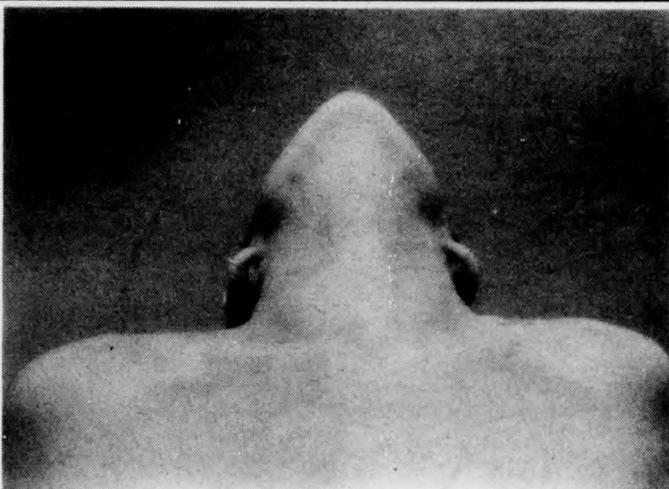
If so, you've probably got something in common with the 10 or so Administrative Studies faculty members whose complaints led to the removal of a recent exhibit of photographs from their lunch room.

The 17 photographs by photography instructor and visual arts graduate student Gregory Dru, are studies of male and female nudes. They were hanging in a fourth-floor room in the Ad Studies building for four days before Dru was asked to remove several of them by Wallace Crowston, the Dean of Administrative Studies. The Dean took the action after receiving several complaints from individuals offended by

frontal nudity in a few of the photographs.

Dru refused to remove just those photographs, and instead took down the entire exhibition. Speaking with *Excalibur* earlier this week, he explained that he was annoyed by the Dean's request. "I didn't feel that my images were pornographic in any sense, just straight photographic studies."

Professor Douglas Buck, who helped arrange the exhibit, agrees. "I felt that his (Dru's) work has a lot of merit and deserves to be seen." Buck heads York's Arts Administration programme, and was approached by Dean Crowston to set up exhibitions in the lunch room. He argues that "there always has to be an edge to art. If it becomes palatable to



all people at all times, there's a danger that it becomes visual Muzak."

Dean Crowston stands behind his decision. He explained that the room is not really a gallery which people can choose to enter if they please. Instead, it's used by faculty members as a dining room and reception area. "Because it's a multi-function

room," he explained, "there have to be some constraints on what hangs there." He stressed that he didn't find the pictures offensive, but merely more appropriate to "a downtown gallery."

If you'd like to see the controversial studies, they'll be showing at the Founders College Gallery.

Bryon Johnson

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Excalibur

*Everything secret degenerates;
nothing is safe that does not show
it can bear discussion and publicity.*
—Lord Acton—

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Our Town

G.A.Y.

Coffee house meeting. Clark Institute researcher (and U.S. Air Force Major) Mike Sanders speaks on "Hormones and the Healthy Homosexual", Wed. March 26, 5869 Ross.

York Cabaret

York Cabaret presents **Fired Through the Heart** Thurs./Fri., March 20-21, 8:30 pm and 10:00 pm, plus a midnight show on 21st. Mac Hall. Free and licensed. For reservation, call 667-6031.

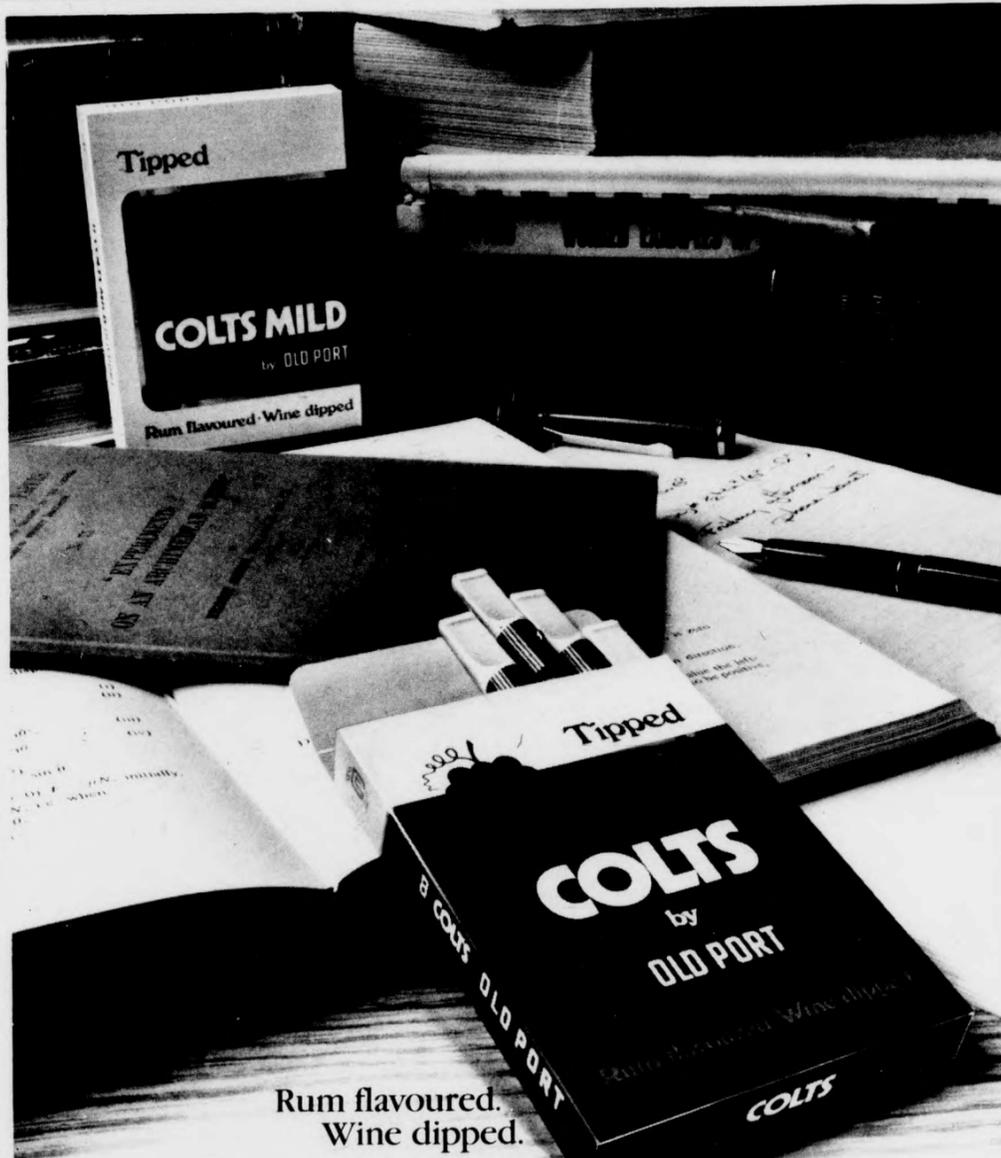
Spring Dance Concert

Faculty of Fine Arts features performance and choreography by faculty members and students; included in the program is the Canadian premiere of Doris Humphrey's

"Air for the G String" reconstructed by the Dance Department's guest choreographer, Ernestine Stodelle - a total of ten pieces will be presented; admission is \$2.50

Osgoode

Wed., March 26 at 4 pm, the Osgoode Hall Law Union presents Abdullah Abdullah, Palestinian Official Arab League, and Charles Bogue, Palestinian Human Rights, in Rm. 104, Osgoode Hall.



Rum flavoured.
Wine dipped.

**Crack a pack of Colts
along with the books.**

Bette battles belligerent mob

Michael Monastyrskij

Armed with a lemon meringue pie, Minister of Colleges and Universities Bette Stephenson was ready for battle as she faced the howling masses in Curtis L on Tuesday afternoon. She had learned her lesson from Monday's appearance at the University of Waterloo where she had been "pied" by a mischievous student.

If the television cameramen, photographers and reporters in Curtis L expected a rational discussion of tuition increases they were disappointed. Throughout Stephenson's half-hour speech, groups of students hurled insults at her, hardly giving her a chance to be heard.



Bryon Johnson

In her presentation Stephenson attempted to "correct some misunderstandings." For example, she argued that despite some claims, a federal-provincial task force is studying the subject of student assistance. However, few people were interested in what she had to say and the heckling in the question and answer period following the talk increased dramatically.

Students were particularly angered by the Conservative government's decision to give universities the option of raising fees up to 10 per cent above the compulsory 7.5 per cent. Some charged that this was an attempt to deflect criticism from Queen's Park to individual administrations.

OSAP insufficient

Others complained that OSAP grants are not sufficient to allow members of low-income families to attend university. One student brought to light the special problem of single parents who are unable to receive aid from OSAP. Although many students who leave home are legally adults they are also ineligible. One woman argued that her work in the Jane-Finch corridor did not allow her to have a job. As a result she is unable to pay back her student loan and the federal Justice Department has threatened legal action.

Two-tier

Perhaps the most serious charge came from the student who echoed the Ontario Federation of Students' contention that the government is allowing universities to create a two-tier system of education. According to the organization, some universities are using their "autonomous fee-setting power" to increase fees in faculties where the demand for entrance is high. The OFS argues that by doing so, the universities are effectively restricting enrolment in professional faculties to high-income groups, and creating a second tier of those who can't afford the fees and enter other programs.

Stephenson denied most of the charges.

Occupation Pointless

She stated that universities should be allowed some fee-setting power because they are

responsible for their own programs of study. Then, amid heckling, the minister listed a number of institutions which have not raised their tuitions the full 18 per cent. She added that occupying the president's office would not guarantee lower fee hikes.

Defended OSAP

Stephenson also defended OSAP's ability to help low income families. "Of the approximately 72,000 students—one third of the post-secondary population—who are assisted by OSAP, 70 per cent come from families with annual incomes below \$15,000.

With regard to single parents she stated that the government "was looking into ways of assisting those families."

Summarizing her position, she stated: "As you all know, there are economic facts of life, which we are all subject to, and to which we must accustom ourselves." This provided the mob with its last chance to boo.



Bryon Johnson

Let them eat pie. Battling Bette showed off her culinary talent (a lemon meringue pie perched on the podium) on Tuesday afternoon but nobody dared take the taste test.

Sexual harassment at York

Erina Ingrassia

Sexual harassment on campus "is not just a buzz word."

Just ask one third-year political science student who says she was headed for an A before refusing the advances of one of her professors; she claims she ended up with the "lowest mark in the class."

Panel members and students like these who gathered together last Thursday in Curtis Lecture Hall all agreed with Dr. Norma Bowen, who said harassment is a "very real problem" which threatens women, particularly in

the academic environment. She said it is yet another symptom of sexism in our society, which, like rape, is a form of social control that serves to limit women's autonomy and mobility.

"Subset of rape"

Panelist and author of the book, *The Secret Oppression: Sexual Harassment of Working Women*, Leah Cohen, described sexual harassment as being "a subset of rape."

"Sexual harassment includes verbal innuendo, a brush, a pat, the pursuit of dates, to attempted

and actual rape," she said. Most importantly, it is an expression of male power, and not of desire. It is not an attack on one's sexuality, but an attempt to manipulate female powerlessness—especially in student-teacher relations.

"Professors should not use their classrooms and labs as recruitment grounds for their bedroom practices."

Any female student who is a victim of sexually-oriented abuse by her professor, suffers from feelings of psychological defeat because of the threat which undermines her academic

studies, she said. Those who refuse to submit to their professor's sexual advances risk the reality of receiving lower grades because of their non-cooperation.

Harassment a secret

Panelists agreed that sexual harassment on campus is still largely a secret due to the fact that women are repeatedly ridiculed, ignored, and accused of provocation in those cases which are brought to light. "We must find out why a female believes that she cannot say no and mean it, or that her 'no' will be interpreted as a 'yes,'" said Bowen. Nevertheless, panelists agreed that students who would otherwise relate their experiences, don't do so because of the absence of a formal channel of complaint.

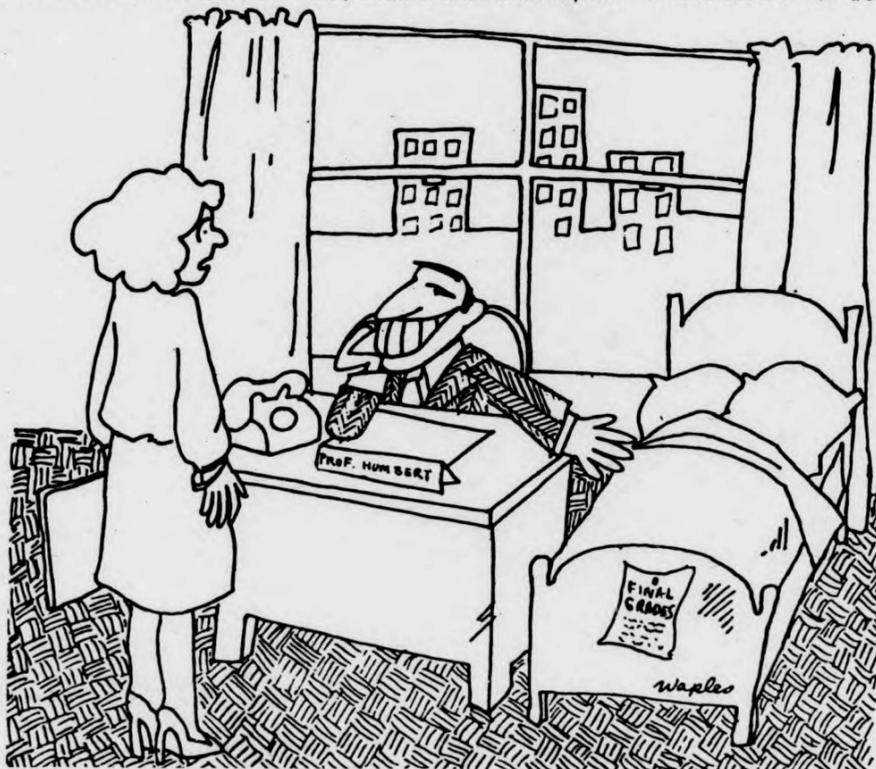
Professor Ann Shteir, advisor to President Ian MacDonald on the status of women, agreed. "We need channels of complaint," she said. "There has to be some place for a student to go and discuss the matter confidentially, and a channel through which to lodge a formal complaint."

Shortly after the investigation of the recent rape case here at York, concerning a student and her professor, the university set up a committee which will study specific means of handling female students' complaints of sexual harassment by their professors.

Lack of understanding

Bowen stated that cases of sexual harassment should not be handled by the university officials simply because they are not trained to handle such problems. Most often, as in the alleged rape case, the problem becomes a legal one and professors, more often than not, lack an understanding of the legal problems involved.

An official channel says that the university acknowledges the existence of the problem of sexual harassment on campus. However, as suggested by Arthur Kruger, dean of the University of Toronto, perhaps codes of conduct and discipline are just as necessary, if not more so, in dealing with the problem of sexual harassment. Kruger's memo to department heads, earlier this month, warned professors to keep their hands off students—"plus an inch."



Montgomery wins

Jonathan Mann

With under three hundred ballots cast, Malcolm Montgomery has become the new student representative to the university's Board of Governors.

Montgomery succeeds Andrea Doucet, and joins Peter Brickwood in the second year of his two year term.

Montgomery spoke with *Excalibur* earlier this week and explained that he will use a more "conciliatory" approach

than previous student reps to the Board. By avoiding confrontations with them, Montgomery hopes "to get the Board working for us."

He blamed the low turnout on the confusion surrounding the CYSF presidential election. "Sure, you can blame student apathy," he explained, "but student politics causes apathy."

The final tally left Montgomery with 199 votes, his opponent Duane Mures with 80, and the spoiled ballot bin with 13.



Bryon Johnson

Federation Notes

QUEEN'S PARK RALLY MARCH 27, 1980

Those people who came out to see Bette Stephenson, Minister of Colleges and Universities on March 18, will understand the necessity of the Queen's Park Rally next Thursday. Universities and Colleges from all over Ontario will be represented on that day. Algoma University in Northern Ontario will be sending one bus load of students down for the 15-hour drive. Buses have been chartered to bring over 800 students from Carleton and Ottawa Universities. It will be necessary for the Toronto schools—York, Ryerson and University of Toronto—to bring out a large contingent to ensure that the rally is a success. The rally at Queen's Park should not be regarded as the triumphant end to this year's campaign but rather another step towards a better education system for all of us.

Buses will be provided and will leave the Ross Building ramp at 12 noon on the 27 and will return when the rally is over, probably around 4:30 p.m. Classes may be cancelled to allow all students an opportunity to attend.

If you have any questions, call -2515 and ask for either Barb Taylor or myself.



PRESIDENTIAL ELECTION

As has been reported in last week's issue of *Excalibur*, the Election Tribunal, by a majority decision, have decided to cancel the Presidential Election due to constitutional ambiguity. The Council has two options to deal with the situation. The first is to reschedule the elections for the third or fourth week of April, which would put us in the middle of exams. The second option which is no more desirable than the first, is to postpone the Presidential Election until the Fall and appoint an interim President for the Summer. Council will be making the final decision on March 24, in N102, Ross Building at 6:30 pm. If you are concerned, drop into my office and express your opinion, or if possible, attend the meeting.

FEDERATION BOOKSTORE

The Student Federation just recently opened LYCEUM, our used bookstore right across from the York bookstore. In the next few weeks, we will begin buying back used books from students that are on course lists for next year. LYCEUM is presently open 10 am - 7 pm Monday to Thursday and 10 am - 6 pm on Friday. If you have any suggestions for improvement, or simply want to browse through some of the 6000 volumes already collected then drop in and talk to Manager John Watson.

FEDERATION MOVIE SERIES

The Federation Movie Series has been cancelled for the rest of the academic year. With only two shows remaining, Council felt it had insufficient time to hire and train a new Film Series Manager. However, I am certain that the Film Series will continue next year. On behalf of Council, I would like to express my apologies to representatives of the Women's Centre and to women in general for the showing of the 3-D movies in International Women's Week.

TUITION INCREASE

At the March 10 meeting of the Board, tuition fees for next year were established at approximately \$910. The efforts that the Federation had put into the tuition discussion were successful in the final decision being kept 5 per cent under the maximum. Tuesday, Dr. Stephenson firmly committed the government to covering all increases in tuition under OSAP. The rally at Queen's Park on the 27 will indicate to the Government of Ontario the discontent of students in regards to the tuition question. The Board of Governors also endorsed our demand that the province institute an accessibility study to ensure that any tuition increases in the future are made with the knowledge that accessibility will not be decreased.

As well, the Board also agreed that an examination of the autonomous fee policy should be undertaken to ensure that the government was not permitting a two-tiered university system in Ontario. The Board also felt that there should be some public debate as to what direction the university should go in the '80s. It has been the belief of the Federation and of OFS that in times of economic restraint and difficulties, there should be long-range planning for the universities to ensure a quality education. Finally, the Board also agreed that an immediate review of OSAP should be undertaken to ensure that it adequately covers students' needs. It is unfortunate that although the Board agreed with all our principles, they felt that economically they had no choice but to increase tuition \$90 next year.

At the same time as tuition increases, residence costs will go up about \$60 on the average and scrip will increase another \$50. For this reason, it is important that students push Dr. Stephenson on her promise to increase living costs under OSAP. There had been a recommendation last year from Student Awards Officers that it should be increased at least to \$90 per week, but she has already stated that this will not happen.

It is important that as many students as possible come out on Thursday March 27 to explain to the Government of Ontario our concerns for the future of post-secondary education in this province. See you on Thursday.

Keith Smockum

Snail reopens

Bruce Gates

Thirsty Stong students received some welcome relief Wednesday night when the Orange Snail reopened its doors two weeks after closing because of financial problems.

According to new interim manager Rick Linley, the Snail's financial woes may now be under control. After some discussion and reassessment of why the Snail ran into a \$15,000 deficit, Linley said they've now come up with a "pretty solid scheme" that will be tried on an experimental basis over the next few weeks.

The former manager was dismissed and a volunteer committee of five—made up of Linley; Doug Watson, an MBA student and Stong College don; Mike Shook, a former Snail manager; Garth Wood, another former manager; and former budget committee chairman David Adolf—was created to help streamline the pub's operations. Two of the committee members are MBA students.

For the time being the Snail will operate with reduced hours: noon to 1 a.m. Mon.-Fri.; 7 p.m. to 1 a.m. Saturdays; closed Sundays.

The Snail's popularity was underlined by offers of student support until things get straightened out. Said Stong Assistant Master Olga Cirak:

"We've had a lot of students volunteer to work at the Snail for free until it gets some money back in."

"Hopefully we'll go in the right direction this time," added Linley. "We'll try to reestablish it

as a student service first," he said, "because that's what the Snail is."

It's important that the Snail generate cash flow, he said, "but if this experiment doesn't work out, then we'll close up and won't reopen until at least next year."



Hot Flash

end of the line and she introduced herself." More calls followed, then letters. Ron was in love.

But how to liberate Kyle? According to Ron, Carolyn suggested that he provide alternative medical care, and in 1972 Ron began giving money to Carolyn to make the arrangements. For the next seven years he worked 60-hour weeks and scrimped to pay for the freedom of his beloved. The total cost of devotion: \$45,000.

Earlier this year, after Carolyn scolded Ron for being late with a payment, Ron admitted to a friend that he had never seen Kyle, and the friend urged Ron to go to the police. They discovered that there was no Kyle. Carolyn, charged with grand theft and deception, and her husband Robert, charged with duplicity, completely deny the charges. Ron is heartbroken. Says he: "I felt such love for her."

(Time) Ron Reed, 34, first heard of Kyle Stratton ten years ago when he went from the University of Miami to work as a technician at a glass plant in Toledo. Ron recalls that Kyle's friend Carolyn Matuszak showed him a picture of the beautiful blond and told him that she was an heiress who had been injured in a car crash. Kyle was now being kept a virtual prisoner (under an assumed name) in a local hospital, hooked up to a kidney dialysis machine and watched over by a fiercely suspicious attorney.

One evening Ron received a call from Kyle. "There was this very soft, sexy voice on the other

Ideas for York's future

OPPORTUNITIES FOR YORK UNIVERSITY

In an ever-changing society, York has an increasing responsibility to meet the needs and requirements of both students and the labour market in the next two decades through the introduction of innovative undergraduate and graduate programmes developed by faculties and Senate.

York has had considerable success in attracting students from certain groups in Ontario who have not had sufficient access to a university education. These groups are native people, persons from disadvantaged backgrounds and new immigrants. Career planning and programming for these sections of society would mean a greater concern and concentration on part-time adult education. Many of the poor and minority groups are trapped in jobs that offer them little in the way of dignity, creativity or self-esteem. More funds are needed for adult-education programs at York.

Furthermore, in Ontario as in other parts of Canada, there exists a great deal of underutilization of skills, training and education of workers. If the province looks at the actual costs of underemployment as well as unemployment amongst the young, they will find it cheaper in the long run to support them financially with more generous grants and bursaries.

In this context, the up to 10 per cent discretionary student fee increase for the universities in Ontario is academically divisive and economically counterproductive. It will make it even more difficult for "first generation graduates" to attend the universities of their choice. Tuition fees should not become the measure of academic quality. YUFA strongly urges concerned action by all universities in Ontario to prevent any discretionary student fee increases.

Furthermore, people who desire a change in career at some point in their life, should be given a chance to do so without jeopardizing their jobs. It is up to

York University to provide such persons with the educational and developmental opportunities they need.

With the increasing amount of leisure available to Canadians in all walks of life, and the increase in the life expectancy over the next 20 years, York could develop programs encouraging the creative and constructive use of leisure time and retirement years.

FUTURE ROLES OF OCUA

We feel that OCUA could become an academic and professional body coordinating the educational policy and program efforts of the different universities in Ontario. This would put OCUA into the role of the honest broker working in the best interest of the people in the province, and assuming a position of impartiality between the universities.

OCUA should stand for the independence of the universities and defend their autonomy against intrusions from the government or the private sector.

OCUA could furthermore encourage interchanges of interested faculty and professionals between the universities, government and private sector over limited periods of time, already proposed above. Such exchanges can only be to the benefit of all parties concerned.

Another low-cost, high-benefit scheme which OCUA should back on a high-priority basis is cooperation in collection building among the Ontario academic libraries, rudimentary so far. Good examples are library cooperation systems in Europe, especially Germany, and the Association of Research Libraries Group south of the border, which provides shared cataloguing and other technical processes among thirteen or so American academic libraries, including Columbia, Princeton and Yale. Ontario should follow suit.

OCUA could also pressure government bodies to conduct manpower requirement and training studies and to lobby more effectively than in the past,

the public as well as the private sector to provide funds for new teaching programs and research projects.

OCUA should encourage the establishment of the previously proposed Educational Policy and Development Council as an independent body which would allocate seed money for new undergraduate and graduate programs. This Council would fill a real need of the Ontario university system.

CONCLUSIONS AND RECOMMENDATIONS

To conclude, we perceive that three interrelated university policy and development tasks will have to be performed simultaneously in the decades ahead. This has not been recognized so far by Ontario's educational policy makers.

First, in some areas of the Ontario University system, faculty members will have to be given the opportunity to retrain to find new positions in expanding fields. It is essential to ensure the creative people are not lost to the system and that problems of transition are handled sensitively and well-planned ahead of time.

Second, the bulk of the Ontario university system may be entering a "steady state" phase. Emphatically, this does not mean standing still. In the interest of survival in a difficult environment, there has to be continual upgrading to keep pace with advances in general knowledge and with the undoubtedly substantial performance improvements of our competitors within Canada and internationally.

Third, at the same time the Ontario university system as a whole must accommodate and absorb dynamic change and innovation. New initiatives and new programs must be encouraged, examined and, if found feasible, be vigorously prompted and grafted onto the existing university apparatus.

To merely stand still means to fall back.

Brigitte Kitchen
Vice-President, YUFA
Mel Zimmerman
Information Officer, YUFA

Correspondence

'Not York's leading degenerate'

Because your hard-hitting expose "Women nix porno pics" seems to imply that I am York's leading degenerate for my involvement in the CYSF 3-D sex movie "scandal", I would like the chance to clarify certain views.

1. It is my belief that when an event is advertised it should take place as scheduled. I take enormous pride in the highly-professional manner in which I ran the series, and to cancel a film two days after campus-wide promotion had begun would have hurt the credibility of the series that I have worked so hard to establish.

2. The demand by the Women's Centre to establish guidelines for the series alerted me to the very real danger of censorship on campus and intensified my determination to proceed with the show as scheduled. Freedom of speech (and choice) is absolutely essential to a learning environment such as York. The fact that the films involved are considered trivial in no way diminishes the serious implications of the censorship threat.

I feel that any group objecting to films presented on campus should make their views known peacefully and sensibly, much like Toronto-area gay organizations are doing to counteract the viewpoint of the film *Cruising*. Certainly no group on campus has the right to force their views on the community by demanding that certain films not be shown. *Excalibur* reports that I was asked to merely "postpone" these films. Let me assure you that those in opposition intended that these films never be seen on campus at all.

3. I submit that these films are in no way pornographic but instead fall into the category of schlock, that perverse type of film that is so bad it becomes hilariously funny, and therefore, good. Certainly no one in the crowd took them in any other vein. The Women's Centre

complained (without having seen the films) that they exploited women. Anyone who saw the films would agree that the men in the films embarrassed themselves far more than the women did. Certainly the Women's Centre have embarrassed themselves further by their ridiculous reactions to such a silly issue.

4. For the record, I resigned from the series and was not fired, nor was the threat leveled. My resignation was submitted the morning after I showed the films. I certainly don't deny that CYSF may have intended to ask for it, but the fact remains that I resigned from the series on my own initiative. Keith Smockum verified this at Wednesday's CYSF meeting.

5. It may interest the York Community to know that, while I informed the audience that CYSF had withdrawn its support for the films, and I alone was responsible for the showing, CYSF was perfectly willing to accept the substantial profits the showing provided.

6. *Excalibur* reports that the series was left with a "tarnished" reputation. Since I have been

involved with the series since George Karyannides and I originated it two years ago, I take offense at such an allegation. The series in fact has a terrific reputation as a source of special interest and often offbeat film entertainment (Who else would run *Attack of the Killer Tomatoes?*) and my resignation stems from the fact that after two years of much-appreciated freedom, CYSF seems willing to allow guidelines to be proposed that would destroy the series.

See you at the movies.

Bob Wales

'Me people more visible'

Barbara Amiel is not controversial, no, she is mistaken here and right there. The truth of what she says in her interview is like this. On the '60s, who really cares anymore, so what. On the '70s, the "me decade" is an invention of some poor unimaginative reporter's mind. There have always been greedy people who were assholes to match. It's just

that now the "me people" are more visible while the DESERVING people hidden by all the bullshit everywhere. I mean the 1980's have just begun and all of a sudden it's the "WE DECADE"—it's like spring fashions in the middle of winter. Next, since when have elitism, competition, standards and grades, had anything to do with initiative, loyalty, decency. The real version of initiative, loyalty and decency rests in the character of the person before any MYTH as fragile as elitism, competition, standards and grades. To be sure initiative, loyalty and decency do not rest on elitism etc., but in good character. Next, on writers. She says, "But frankly, I believe that we will be a lot better off with some starving artists."

1. Good artists should not be starving but rather being good artists being recognized.

2. Down here out on the streets we are starving.

3. It's true publishers have published shit, better still they still do. But most of all, the way to get good talent in writing, in the limelight where they belong, is not by making them starve but by giving some fucking eyes and guts to publishers in Canada.

L. David Benhaggai

Continuing saga of occupation

It's beginning to look like a bad soap opera: the continuing saga of the occupation of York University's ninth floor.

This is only to be expected when people with noble motives but indifferent intellectual and moral abilities, and an almost thoroughgoing ignorance of economics, come to have their say—and try to do something about it.

The outlook behind the demands promulgated by these "occupationists"—a form of terrorism, I suppose, but without the worst costs—is the theory that money, goods and services are manna from heaven and that government is the handmaiden chosen to dispense this rich treasure.

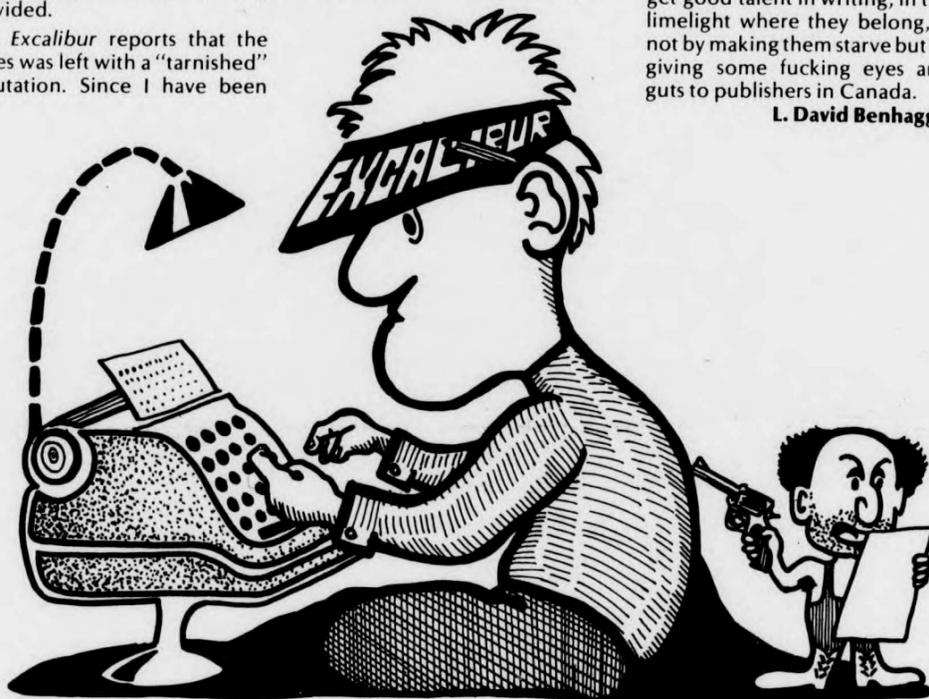
It is as if the economic woes of a decade or more had never occurred or had the slightest effect. What does it take for all of us to realize with full impact that it is not only we who are in trouble, but governments as well.

Governments are not immune to the troubles which individuals and groups are confronting. Adn and groups are confronting. And they cannot possibly get themselves out of trouble by spending more in order to rescue us from our difficulties.

Some of us maintain that it is governments that create and perpetuate inflation. However that thorny issue may be resolved among economists, the fact remains, if the demands of this group are met, everyone will pay for it. They may not pay now; but they, or their successors most surely will.

Michael Haynes

All letters should be addressed to the editor, *Excalibur*, Room 111 Central Square. Letters must be typed, triple-spaced, on a 66 stroke line. Letters are limited to 300 words (seven column inches). Name, address, or phone number must be included or the letter will not be published. *Excalibur* reserves the right to edit for grammar and length. Deadline Monday 5 pm.



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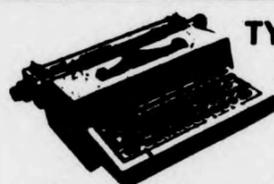


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Editorial

Unoccupied minds

The student occupation of the President's Office during the first three days of this week has to go down as one of the most mindless and misdirected activities to have occurred at York in recent memory. To understand why, one only has to review the events which led up to the occupation.

This year the Ontario government decided that it would increase university funding by 7.2 per cent which is well below the current 10 per cent inflation rate.

The York administration, in their effort to maintain all existing programs with a dwindling supply of money, were reluctantly forced to incur a \$1.3-million deficit and raise tuition fees by 12.5 per cent. Increase tuition fees further and accessibility might well be threatened. Lower the fees and either the deficit grows larger (a decidedly unfavourable proposition) or programs and faculty get cut. Down would go morale.

The decisions to incur a large deficit and raise tuition, a substantial amount, while not pleasant or desirable, were the best options in the current situation. Only so many members of the faculty can be cut and library acquisitions reduced before the quality of education available at this institution is seriously eroded.

After the budget decisions were made, President Macdonald announced that there would be no further increases in student

fees until a study was conducted examining their effect on accessibility. He called for an immediate review of OSAP and stated that he would be willing to devote a portion of his discretionary fund if OSAP proves inadequate and endangers accessibility.

In response a score of students take over his office and demand that there be no tuition increase in the coming year and that Senate cancel classes on March 27 to focus attention (and presumably draw more supporters) to the anti-government rally to be held at Queen's Park on that day. It's a pity Senate gave in.

Not only are the group's methods to be deplored (getting classes cancelled for thousands of students in return for leaving the President's Office) but so are their motives. If they want tuition to remain as it is they should be pressuring the provincial government—not an administration fighting the same cause.

Undoubtedly the "occupiers" regard themselves as quite radical. They are radical only in that they have discovered yet another means of expressing lack of intelligence. Large deficits and layoffs are really rather reactionary but that's what would happen if their demands for no tuition fee increase were met.

Perhaps on March 27, between noon and 6 pm, a professor of logic could be persuaded to stay behind. We know a group of students who would benefit greatly from his instruction.



Excuse me, Mr. Macdonald, sir. Which way to the washroom?

Thought control

Last week, Bob Wales felt compelled to quit his job because he chose to show two 3-D sex films as part of the CYSF film series after he had been ordered not to by President Keith Smockum. Smockum's request came because of "strong objections" voiced by the York University Women's Centre.

What the Women's Centre requested was clearly an act of arbitrary censorship. In the words of one spokeswoman from the Centre, "there must be guidelines for offensive films." Guidelines indeed.

On a university campus, we are presumably developing our

critical faculties so that we can in some way rationally judge the value of material presented to us. And theoretically, we are at liberty as individuals to accept any material we choose for our consideration. One group does not have the right to decide for another what will be deemed acceptable.

This would sound to most like one of the more obvious of democratic traditions, however, the Women's Centre, with no evidence of majority representation, endeavoured to effect an act of censorship that went directly against the principle.

The spirit behind the showing of the films was not intended as destructive. It was a joke, and for anyone ignorant of that kind of film, it was an education. Had the Centre produced support for their demands in the form of a petition, or chosen as a group to formally and publicly boycott or denounce the proceedings, their point would have been better made and better taken.

As it was, however, the Centre went ultimately against their own interests. They have been labelled as a censorious body, more concerned with trivial victories than with attacking the roots of their problems.

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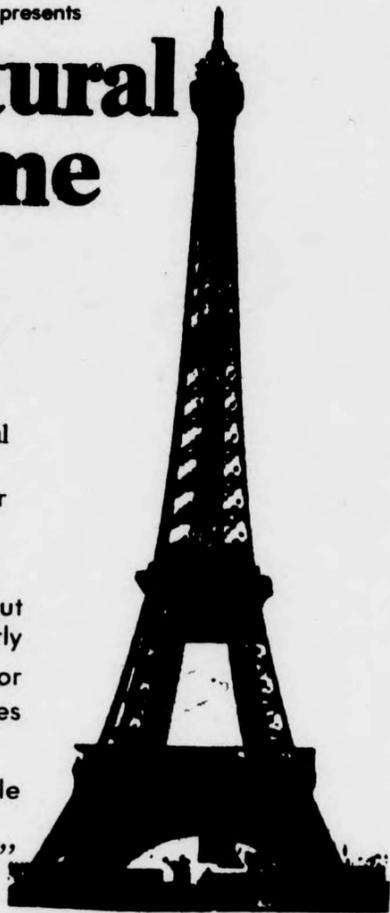
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Soviet psychiatry Insanity by decree

Debbie Bodinger

You've murdered your spouse. A policeman investigating the incident thinks you are behaving strangely and orders a psychiatric investigation, in which it is found that you were unable to understand or guide your actions at the time of the murder and therefore are "nonimputable." Since only a sane person can commit a crime, your trial (at which you will not be present) will not concern your guilt or innocence, but rather your future—whether you should be placed back with your family or into a psychiatric hospital.

With a similar scenario, Prof. Yuri Luryi, a former defense lawyer in the U.S.S.R., described the Soviet approach to law and insanity. Since we had come to Atkinson to hear Luryi speak on "Political Psychiatry in the USSR and Elsewhere," many of us in the audience expected this description to be followed by criticism of the Soviet system concentrating on how it is used to silence political dissidents. But Luryi, now a law professor at the University of Western Ontario, surprised us. "I think this is a very logical system," he said, adding that any system—including the Canadian—is open to abuse.

In Canada, Luryi explained, the defense must prove insanity, which is considered a basis for acquittal. But, as the scenario illustrates, the Soviet system does not presume sanity. If at any time

during the investigation, someone feels that the accused may have been insane at the time of the action, a psychiatric examination is ordered. If the accused is found "nonimputable," the action is not considered a crime and all further action is directed toward how the accused is treated rather than determining guilt or innocence.

An interesting exception to the definition of "nonimputable" is that a person unable to understand or guide his actions is considered imputable if they were under the influence of

alcohol. According to Luryi, this exception must be made because of the severe problem with alcoholism in the Soviet Union.

"Of five people you see on the street," he said, "maybe three are drunk. Perhaps 90 per cent of all crimes are committed under the influence." A drunken person's responsibility is taken so seriously that if a person is insane, and also happens to be drunk when he commits a crime, it is nearly impossible for him to be found "nonimputable." As an example of the legal attitude toward intoxication, Luryi

pointed out that last year a Moscow man, who was convicted of killing four people while driving under the influence of alcohol, was executed for his crime.

One abuse of the Soviet legal system that Luryi did address was the wording of legislation that excludes the right to vote from people found to be "demented." It is no accident, says Luryi, that the term "demented"—a term not found or defined anywhere else in Soviet law—is used. This law, says Luryi, "is used to hide the practice of deprivation of the

right to vote of politically-unfavoured people."

Prior to elections, he says, it is common "for thousands of people who have exhibited 'antisocial activity' (such as publicly disagreeing with the government) to be forced by the KGB or other government agencies to register as psychiatric outpatients." This is sufficient for a person to be declared "demented" and ineligible to vote. Luryi quoted a friend as saying, "Every time there is an election, a new psychiatric brush cleans Moscow."

Nazis still at large

Temmi Ungerman

"You've got to be suspicious enough to think that your next door neighbour is a Nazi."

These were the words of Dr. Charles H. Kremer, a renowned Nazi Hunter who spoke at York last Thursday along with Toronto lawyer Eric Gertner about their efforts to bring Nazi war criminals to justice.

Their lecture began in a somewhat dramatic and moving manner. The audience rose to say Kaddish—a moment of silent prayer for the millions who died in the Holocaust.

Why is Kremer so concerned about the prosecution of Nazi war criminals? "It is a question of

morality," he replied. "It is absolutely immoral to forgive."

Kremer lost 77 associates in the Holocaust and commented, "If you knew as much as I did, you'd get involved."

Gertner gave several legal definitions of war crimes, but his best description was an excerpt from a diary written in the Warsaw Ghetto in 1942, after which he commented, "That is a war crime—the debasement of human life."

There are 60,000 suspected Nazi war criminals in the world; 800 are believed to be living in Canada, and 70 in Toronto. Yet in Canada, not one has been convicted, tried or deported.

The situation in the United States is just as pathetic, he said, although 14 (out of 179) cases have been tried there. According to Kremer the reason for government apathy is that, "there are people in the FBI, the CIA, the State Department who are protectors of these Nazis." He added later that "149 Nazi war criminals have been on the employment lists of the US government."

Kremer warned, "We must not forget what happened, or it will happen again." The extraordinary events that caused the destruction of European Jewry and the slaughter of millions of others, requires extraordinary

effort and action if something is to be done.

According to Kremer, the responsibility falls on our government but there has been a weakness in the Canadian parliament. "The government has thick files of information regarding the existence of war criminals in Canada, yet there has been no response," stated Kremer. The Geneva Convention was enacted in 1946, declaring genocide a crime in international law and contracting the states to undertake to prosecution of criminals. But nothing has been done in 35 years. "No one cares," maintained Kremer.

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Mailer sings Gilmore

Gary Cohen

The Executioner's Song by Norman Mailer. Little, Brown.

In his latest tome, **The Executioner's Song**, author Norman Mailer brilliantly recreates the compelling, true life story of two-time murdered Gary Gilmore. In so doing, he meshes art and reality to give birth to a landmark work of imaginative history.

Mailer, detail by pithy detail, charts for his reader the events of the nine-month interval between Gilmore's release from an Illinois penitentiary and his subsequent death before a firing squad at Utah State Prison on January 17, 1977. But what emerges is no simple, journalistic account. Instead the novel exudes a visceral, soulful quality through its attempts to tell not only what happened, but who it happened to and why.

The people we meet and get to know are actually more fantastic than those we encounter in fiction, and often one must be reminded that these are real people leading real lives. Yet, as the story unfolds, we are drawn into the world of drama, a world of passion, love, violence and jealousy, a world in which

By carefully and precisely gathering information from

dozens of sources Mailer not only tells us what Gary Gilmore did, but who and what he was, all the while maintaining his artistic control, never intruding into his work, but objectively standing



outside of it. The reader is implicitly called upon to draw his own conclusions and make his own judgments. And what could have been a story of senseless, cold-blooded murder, crime and punishment, if left to a less skillful hand, is delicately balanced with love, pity and compassion. We are left to decide about Gilmore not only on the basis of what he did, but also what he was.

Mailer has dug deep into his subject. He animates a side of life we rarely view—the seedy,

patchwork, poverty-stricken, small-town setting and the people who inhabit it. We not only get a glimpse of Gary Gilmore the brute, but of Gary Gilmore the son, the lover and the artist. By his actions, and most powerfully through his letters from prison, Gilmore blossoms into a complex personality, someone we come to know deeply and personally, more than just a headline or a statistic.

The book's narrative is relaxed and matter-of-fact, once again causing a balance to be struck between the often hectic, bizarre action and the way in which it is retold. Mailer's research, though voluminous, is astutely edited and organized so as to bring forth the complete tragedy without being tedious. No one is spared, no one is damned, and seemingly no stone is unturned. A total involvement takes place, powerfully drawing the reader to the heartland eddies and currents of the lives that are exposed.

More than any piece of non-fiction in recent memory, **The Executioner's Song** merges the talents of its author with his explosive, thought-evoking material to create a tremendously resounding, enthralling literary work.

Born to cry

Hugh Westrup

Stand By Your Man by Tammy Wynette with Joan Dew. Simon and Schuster, 349 pages. \$15.95.

"Sometimes it's hard to be a woman" goes the lyric from Tammy Wynette's country ode **Stand By Your Man**. And she should know. By her thirty-fifth birthday, Miss Wynette, who now reigns as the Queen of Country Music in those fabulous gowns and cumulus, platinum wigs, had married five times; lived in poverty in a tarpaper shack; endured the violent, alcoholic rages of third husband and singing partner George Jones; survived a plane crash; suffered a nervous breakdown; undergone electric shock therapy and numerous operations; rescued boyfriend Burt Reynolds from drowning in her bathtub; and narrowly escaped death in a gas explosion. Whew!

There was a time when only washed-up movie stars spilled the miseries of their lives onto the printed page. Remember Hedy Lamarr's **Ecstasy and Me** or Errol Flynn's **My Wicked, Wicked Ways**? But as American middle-class life turned comfier than a therapist's couch, it became fashionable—nay, compulsory—for everyone to tell all—on talk shows, in singles bars, at born-again revivals, in est marathons and gestalt workshops. So we

have Betty Ford's revelations about drug addiction and her mastectomy in **The Times of My Life**, Margaret Trudeau freaking out atop a tree in **Beyond Reason**, and Doris Day greasing herself from head to toe with Vaseline in **Doris Day: Her Own Story**.



In keeping with this great outpouring, Tammy Wynette's story was ripe for publication. And in a page by page tally of trauma and tragedy it certainly outstrips the rest. On one level Wynette is astonishingly frank; in tone her autobiography matches precisely the manner in which Lily Tomlin describes the gruesome particulars of a car wreck in **Nashville**. Here's Wynette's observation of her baby daughter's treatment for spinal meningitis: "There were

needles stuck in her stomach, her feet, the back of her head, even the soft spot in her brain. Except for her mouth, which had remained a rosy pink, her entire body was a blackish colour. She lay as still as death."

As startling as descriptions like this are, readers will find themselves frustrated because **Stand By Your Man** remains a scrapbook sketch. Wynette sees herself as an innocent throughout; there's no clue as to how much she collaborated in her own destiny, no admission of any destructive impulses. Admirers of her music will search in vain for the soulful side that is so evident in Wynette's classic recordings of "DIVORCE", "I Don't Wanna Play House" and "Your Good Girl's Gonna Go Bad." Where is the loneliness that Wynette expresses so purely and that is so central to the feeling of Country and Western Music? Listen to a piece like "Almost Persuaded" in which she confesses the temptation to yield to the barroom advances of a stranger with a "smile that a girl understands." Tammy Wynette can sound like the last survivor on earth.

Stand By Your Man, bursting with incident and upset, is fuller than a year's subscription to *People*. But for a portrait of the singer, check out the songs.



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It is a pleasure to be entertained and enlightened at the same time. When the heavy message or stated point is abetted by humour, the evening at the theatre is doubly enjoyable. In this respect **The Confederacy** succeeds amazingly. Although the opening scene was confusing and lacking in focus, the play soon gathered a break-neck momentum which drew the audience along as if on an amusement park ride. Even the lengthy pauses for set changes were forgivable.

The play itself is wonderful: a familiar plot garnished with jokes, ironic social commentary and some truly engaging characters. Athena Voyatzis, as Flippanta the maid, has the best of it with lines that spin madly or are flung with a wink to the audience. When characters, who are themselves having such an obviously grand time, invite us to join in, who can resist?

Other notable performances include Guy Babineau who gives

a marvellous comic turn as an elegant foppish klutz and Anne Creighton as a lovable yet vicious gold-digging wife. Marilyn Norry, Tara Cates and Dan Lett also shine for moments which add immeasurably to the comic tone. Beneath it all was a solid supporting cast ticking lick clockwork, and timed for a hilarious explosion.

The Atkinson Studio space is too small for such a lavish production and the audience was quite frequently puzzled as to where all the props were stored offstage. But the sets and costumes were breathtaking. The garden was as convincing and as beautiful as the drawing room. And when these settings were populated by stunningly costumed performers spouting witty dialogue, the resulting effect was slick and quite magical.

I'm sure that Her Majesty has knighthoods (or at least critical baubles) in store for all involved in this energetic and entertaining show.



Craig Hildebrand

New Dawning of Dead Boys

Doug Meneilly

Last week, the latest version of the Dead Boys—America's answer to the energy of the Pistols in 1977—brought their raw musical assault to Larry's Hideaway for three nights of *Deja vu*. Old fans will be happy to know that singer Stiv (Master) Bators has retained his reckless style of stage acrobatics and self-abuse, while the band, with two new members on bass and lead guitar, still sets up a wall of sound as well as they ever did. Along with such old classics as "Sonic Reducer" and "Ain't Nothin' To Do", the band shows a determined effort to expand their horizons to include a few very accessible pop songs, done surprisingly well for a band previously best known for its screeching feedback guitar intros.

Numbers like "It's Cold Outside" and "The Last Year" are possible AM radio hits on record, and simply devastating in concert. George Harrison (not the hippie), replacing a sadly addicted Cheetah Chrome on lead guitar, gives the band a new stability, necessary if the Dead Boys are ever to escape their now-passe punk roots.

The show was tight, without any of the energy or spontaneity sacrificed. In fact, they were greater than the heady days of the 1978 Horseshoe Tavern.

Stiv's choreography was brilliant, riveting the audience's attention on his red leather pants, with scrotal slit. Jeff Junes on bass is far more interesting to look at than his introverted predecessor, Jeff ("Mr. Excitement") Magnum, while Jimmy Zero (rhythm) and Johnny Blitz (drums) perform with customary intensity. Jimmy's pink boots served to send more than one female into heat as he handed out dirty looks to all and sundry.

All in all, a super show, attended by a surprisingly calm and reticent audience ('cept us). The band is currently shopping for a recording contract, but you can get Stiv Bators' latest solo efforts (quite listenable for old fans as well as MOR people) on a couple of 45's released by Bomp Records of L.A.

Death-watch

J.P. Chassels

The Samuel Beckett Theatre of Stong College is the suitably stark setting for **Deathwatch**, a play by French writer Jean Genet. This prison drama directed by Otmar Gauer is a disturbing insight into the lives of three convicted criminals who share the confines of a prison cell. It is a challenging piece that requires the actors to maintain an almost frenzied level of frustrated energy.

This demand is met by a fine cast composed of Walter Villa, Kevin Magill and Stuart Hughes as the inmates, and Steven Hill as the prison guard.

Villa exudes an air of coolness and strength as Green Eyes, the "boss" of the prison, who commands the respect and envy of both the inmates and guards.

Kevin Magill is well cast as Maurice, the weak but cunning young punk who depends on



Green Eyes for security and protection. Stu Huges is LeFranc, a deeply disturbed psychotic who idolizes Green Eyes and will do anything to achieve status in the eyes of his criminal peers.

There was a tendency at times for the actors to rush the dialogue in order to maintain the furious pace of the play. But on the whole, it is a convincing, moving portrayal. The skillful blocking patterns and simple effective lighting are a credit to director Otmar Gauer.

Deathwatch runs March 19, 20, 21 at 8:00 p.m., and a matinee performance at 2:00 p.m. Saturday, March 22.

Simply superb

Claude Sautet's **A Simple Story** is one of the most engaging films released so far this year. The film, as its title suggests, is a modest study of the complex relationships in everyday middle-class society.

The film centres around Marie (Romy Schneider), whose superb underplaying won her the Cesar, France's Oscar, for Best Actress. Schneider plays a middle-aged woman, about to enter the 'autumn of her life', who realizes that the baby she carries, and her current lover, are an unacceptable fate. A chance meeting with her ex-husband leads her to re-examine her whole relationship with him—past and perhaps future. She must re-assume control of her life and take the responsibility of facing her future, alone, as an individual.

The film reveals a panorama of lost characters. Each relationship is treated with a complexity and intelligence that is rare in films. Tragedy often strikes, but the characters deal with it optimistically.

The supporting cast sparks what is a slow-paced film, although Sautet's strong direction is consistent. There are really no narrative elements to the story, yet the film is cyclical and the many human dramas are resolved in the end.

A Simple Story is a modest little film, one which draws its strengths from the sensitivity, intelligence and honesty of its characters.

Richard Zywockiewicz

Claude Sautet's **A Simple Story** is an important film which should be seen for its cinematically creative attempt at exploring the phenomenon of middle age crisis. However, as a statement about feminism and socialism, the film is teasingly brief.

Romy Schneider, the heroine of this, Sautet's seventh film, is a mysterious woman whose gypsy 'love of life' philosophy spreads to all those around her. She causes a brutish former lover to give up alcohol and become 'human'. She fills her young son with a refreshing permissiveness towards sex. And she takes it upon herself to save a friend who has lost both his job and self-confidence.

A Simple Story moves along unconventionally; slowly unwinding in a leisurely manner. There is no set pattern, rather Sautet zooms in on the characters and zooms out. The high points along the way are simple things; the breaking of a dish, a lovers quarrel, and a simple hiking of Schneider's skirt a couple of inches. No mystery, no crime, no murder.

The problems begin when the film takes on more than one person at a time. Grouping people together, discussing socialism is awkward and out of place. Also the attempts at feminism never work. Schneider's character may be a woman, but more than that she is a strong-willed, beautiful person, whose strength owes nothing to her gender.

Sautet's superb cinematography echoes the work of many fine European directors. In fact, **A Simple Story**'s greatest feature is its ability to capture the small habits and nuances that make it tantalizingly real.

Banana Peel

A special cabaret

That Little Special Something, a new musical Review coming to Mac Hall on March 27, 28 and 29, should not be missed. Produced by McLaughlin College in co-operation with Cabaret, this nostalgic review, conceived by Alix Chochinou and Graham Thompson is based upon the History of American Musical Theatre.

The show is choreographed and directed by Chochinou, creator of the last Cabaret of '79. Two songs, "That Little Special Something" and "You Missed It" are original and composed specifically for the show by the Musical Director, Graham Thompson. The technical direction and design is by Cabaret's resident technical director, Kevin Clark. The cast consists of twenty-one talented musicians, singers, dancers and actors from all departments of York.



You must remember this, A kiss is still a kiss, A sigh is just a sigh, The fundamental things apply, As time goes by.



get more than they bargained for. The two are swept through the eras of the Minstrel Show, Vaudeville and the Revue. They are touched by the songs of George M. Cohan, Gershwin, Rogers and Hart, Kern, and many more.

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Accented Ballet Jazz



Andre Gauvin

The popular dance company, Les Ballets Jazz de Montreal, want to reach as many people as possible through entertaining dance. Their performance at The Music Hall last Thursday demonstrated their philosophy.

Few realize that The Ballets Jazz is both a dance company and one of the biggest schools in Montreal. For this reason the troupe always begins a concert

with a choreography titled "Warm-Up", a series of exercises that the troupe does at their school. The dancers both warm up and advertise their school at the same time.

They continued with an old piece entitled "Diary", choreographed by Lynne Taylor-Corbett, with music by Judith Lander; a free romantic pas-de-deux with a lot of audience appeal. The choreography was

simple, but pleasing to the eye. Francine Mercure's execution was precise and very graceful, particularly in her developpees in front and back on demi-point. Her partner, Denis Michaelson, though, had some difficulties feeling the music and keeping his rhythm at the same time. However, this tall dancer has a particular magnetism on stage and he projects the emotions between himself and his partner well.

An interesting piece entitled "Kew Drive" was especially created for the company as a tribute to Jack Cole, an early pioneer of jazz dance. The music was in a rhythmic African style. The impact of this dance was due to the impressive music rather than the choreography. The choice of music was particularly appropriate, as this piece demonstrated importance of music in dance—to involve the spectator in a certain mood so they will project their feelings on the dancer.

The overall choreographic scheme was "The Phenomenon of Being Left Out", expressed in a dance in which one dancer did not have a chair. The chair, symbolically, was a place in society. This theme, though, wasn't projected uniformly throughout and for this reason, it was difficult to correctly interpret. One of the most striking sketches, however, was about a young girl who becomes involved with three athletes and is left outside their circle. In quick movements, they literally threw her around the stage in a scene that resembles a rape.

The evening's wrap-up was a little tedious in presentation, saved only by the humor and lively music of two sketches. The last section was a parody in which one dancer lip-sanced a classic bluesy tune. The music and the lively execution of the male dancers saved the finale and brought the sheepish audience to their feet.

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Photo exhibit at This ain't the Rosedale Library, 115 Queen St. E. till May 3.

Theatre

A Sam Sheppard play is waking in the middle of the night, your face a mess of blood, hair soaked, eyes bloodshot, phlegm-coated cough a signal to the vomiting ahead—Feather, Crow, Vixen, Yucca, Tootsie Roll, Abalone, Cowboy, Strange. Sheppard's Pulitzer-Prize winning play **Burried Child**, premieres tomorrow night, at the Toronto Free Theatre, 26 Berkeley, 368-7601. Hopefully it will be for a good, long run. But if you miss it, don't call me.

The Fat Rat

The Black Cat Cabaret hits the first rank with **Joined at the Hip**, a riotous string of skits written and performed by Chas Lawther and

Suzette (The Edible Woman) Couture. The stars have written for TV's *King of Kensington*, but doubtless only bad days. The material here is mostly excellent, and even when it isn't, the wit, warmth and sheer drive of the performances carry all. 42 Hayden St. (922-3151).

Paul Truster

Film

Vanier presents **The Cine of the Fantastic** Mar. 20-23, Vanier Senior Common Room: including **Rocky Horror-Dark Star-Flesh Gordon-Soylent** "Charly Heston" **Green** and in 3-D, **Forbidden Planet-Barbarella-H.G. War of the Welles-Free-Repeat-Free-667-2244**. Sprick-sprockkick. **The Thin Rat**

"Coal Miner's" Buddy Holly vein

Bruce Gates

Country music always reminds me of wholesomeness. The innocuous melancholia of the songs all sound basically the same, but eventually they grow on you.

So it is with **Coal Miner's Daughter**, the story of a hillbilly Kentucky girl who comes down out of the hills, and with the enthusiastic assistance of her coal-miner-turned-impresario husband, makes it all the way to the Grand Ole Opry in Nashville. The movie's autobiographical—with a few changes for dramatic impact. It's a chronology of how Loretta Who becomes Loretta Lynn, the First Lady of Country.

What this movie reminds me of most is **The Buddy Holly Story**. What Gary Busey did for Holly, Sissy Spacek does for Loretta Lynn in **Coalminer's Daughter**. The movie won't win best picture, but I'm willing to bet it will turn into a cult hit for Loretta Lynn fans the way **The Buddy Holly Story** has for

1950s R'n R aficionados.

The freckle-faced Spacek is the quintessential kid, and she plays teenaged Loretta Lynn effectively. But as the movie moves ahead in time and she changes into a grown-up Loretta, she still looks a bit too much like the 13-year-old Loretta Webb who lost her childhood years by marrying very young to older Mooney Lynn (Tommy Lee Jones) and having four kids before she's 20.

Yet the way Spacek uses the hillbilly twang brings credibility back to her performance. Where she excels is in singing 12 of Loretta Lynn's songs. By using Spacek's own plaintive voice instead of overdubbing Loretta Lynn's onto the soundtrack, the movie's directors have created a more realistic atmosphere for audiences. Spacek does for Lynn's songs what Busey did for Holly's.

And all along I thought I didn't like country & Western. Soundtrack's nice too. Y'all go see it now, y'hear?

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What lurks in these rooms

Richard Zywockiewicz

Within the confines of a modest, brick building at 507 King St. East, lies Canada's only truly experimental theatre. This old, abandoned warehouse is home to the Funnel, a 100-seat theatre, darkroom, office and equipment room with a flatbed editing table.

The darkroom and film rooms hold relics from film history, including a 16 mm processor, little used since the outset of color film. The Funnel's 20 members use the darkroom for stillwork and graphics for their films.

Beneath founder Ross McLaren's softspoken exterior rests a serious enthusiasm for the preservation of the "experimental cinema" which, according to McLaren, has been around since the beginning of film. McLaren feels that exhibiting films are just as important as making them.

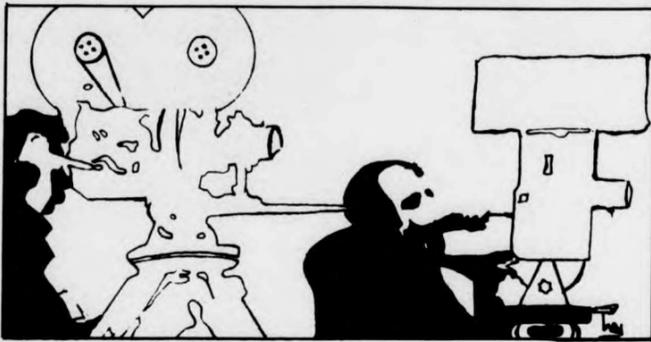
McLaren used to screen films for friends in the basement of his home until 1977 when he found a larger basement and converted it into the Experimental Arts and Communication Centre at 15 Duncan St. In December of 1978, McLaren, along with 20 other filmmakers, founded the Funnel Theatre, which saw 40 programs in its first year. Filmmakers in the community turned up voluntarily to paint, renovate, and restore the old warehouse. Approximately 100 seats were acquired from the old Imperial Theatre. "We're totally a cooperative and volunteer organization," points out McLaren.

The Funnel works in conjunction with a network of experimental exhibitors found in institutions, colleges and art galleries throughout the United States. It instigates and circulates newsletters, reviews, travel

sheets and exchange programs with other centres, which allows the Experimental Networks to "keep in touch."

"We have regular showings Wednesdays and Friday nights," mentions Ann Gronau, a sculptress-turned-filmmaker who is the Funnel's office administrator. She pointed out that on one occasion, during the recent Warhol series, as many as 140 people showed up to see the films and meet some of the stars.

"The film screenings are the theatre's priority," stresses Ross McLaren. Filmmakers throughout North America and Europe show up with their films for screenings and discussions, two nights a week. The discussions are recorded and stored in the archives.



The Funnel: unleashing the next Murnau.

The Gallery space is used for performances, photography, music and art exhibitions. Also offered are showings of older films twice a month with free admissions. Open screenings take place on the last Wednesday

of every month, to which the public are encouraged to bring their Super 8, 8mm, and 16 mm films for public exposure.

For further information, call 364-7003.

Ann Arbour; 11-16/3/80

John Q. Baumann

I could have lied to him and said we were just going over to Detroit to get laid or buy shoes or something; he might have waved us through. But I didn't: I told him we were on our way to an experimental film festival in Ann Arbour, Michigan. Minutes later, as I was pulling down my pants for the immigration man, I wondered what it was that had aroused his suspicions. Was there something subversive or revolutionary in "experimental" films. Would I ever get to Ann Arbour, and would the films be worth all this?

The 18th Ann Arbour Film Festival wound up six days of screenings last Sunday by showing 35 films, selected from about 350 as the best of the festival. Now "experimental" film probably conjures up an image of the filmmaker sitting,

contemplating his broken shoelace or something; perhaps a genre characterized by shaky cameras and self-indulgence. If so, revive the word and discard the notion. The winners at Ann Arbour prove it isn't so:

City Slickers, a fantastic dream-sketch of bar life in the big city, was probably the single most impressive piece, dazzling in its use of montage and superimposition to create figures that floated and images that flowed together in a melodic visual synthesis. A tiny dancer does a rising pirouette from the bottom of a bubbling beerglass and dances the length of the bar. The piano man swings into some hot jazz and the mood lifts from alcoholic melancholy to exuberance, as a grapefruit moon looks down on the city.

The festival's top prize was awarded to filmmaker Rufus Seder who had two other

winning films: **The Laughing Cop** (who gets run down for his sense of humour), and **Miami**, a lyrical montage portrait of that city of palm trees, condos and bosoms in bikinis.

One flick entitled **A Different Drummer**, a documentary about jazz drummer Elvin Jones (the man who fucks his drums), might have seemed out of place if not for the fact that so many of the films already seen had used jazz soundtracks, a reminder of the affinity of the music for creative visuals, and of jazz musicians for other imaginative people. On the subject of imaginative people, the festival's founder and current director happens to be York's George "Wanna buy a poster" Manupelli.

Lucky for us. This year's festival was the most successful ever, so try to get there next year. But remember what to tell them at the border.



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Bathurst Heights Secondary School former students and staff school reunion May 10th, 1980, 7:30 pm, Scarborough College (U of T). Entertainment will be provided by comedian Marla Lukofsky and The Stingers. Call the Bathurst Hotline at 224-2517.

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Sports and Recreation

Gymnasts first of a kind for York

It took a while, but our women finally brought a national title home

Rose Crawford

On March 1 in Moncton, New Brunswick, the Yeowomen Gymnastics team accomplished something no previous York women's team has ever accomplished before. The five-member team captured a national championship.

Bringing home the gold for York were Laurie McGibbon, Cathy Corns, Sue Baier, Carol Orchard and Molly Larin. Yeowomen accumulated a total of 95.30 points, 1.35 better than second-place finisher UBC.

The individual all-round competition was where the Yeowomen team showed its depth. All five team members qualified for the finals in at least one event each (the only team to do so). Corns was the only York gymnast to win an individual medal, taking the silver in the floor event. However, Laurie McGibbon was the most successful all-round Yeowoman

gymnast, placing fourth in a field of thirty-two. Following McGibbon in the overall standings were Orchard in ninth place, Baier in eleventh, Corns in twelfth and Larin in twentieth.

It seems quite ironic that the year Yeowomen lose the Ontario championships (after winning nine straight), they go on to win the national title. If this appears a little puzzling, it is easily explained. The Ontario title is based on the cumulative scores of the junior, as well as the senior, competition. The seniors won their section of the meet, but their score was not quite high enough to pull up the juniors' score.

For the national championships, things work a little differently. Gymnasts qualify individually by achieving a minimum score of 28.0 at one of the pre-determined qualifying meets (e.g. the OUAA's) during the season. Of all the gymnasts across the country who have the minimum point requirement, the highest thirty-six are chosen to compete at the nationals. All five Yeowomen were among the top thirty-six chosen to compete. Thus York was able to compete as a team (a school needs at least four gymnasts to qualify for team competition).

The timing of York's win was near perfect as three of the five senior team members will be leaving at the end of this year. Corns will be completing her dance degree, and Baier and Larin will be graduating from Physical Education. As well, Orchard is doubtful whether or not she'll return because of her heavy school and coaching commitments. The junior team finds itself in an equally unfortunate situation as only three of this year's eight gymnasts will be coming back.

The Yeowomen gymnastics team will suffer another important loss. Coach Steve McLean will be leaving York to pursue his studies in Europe.

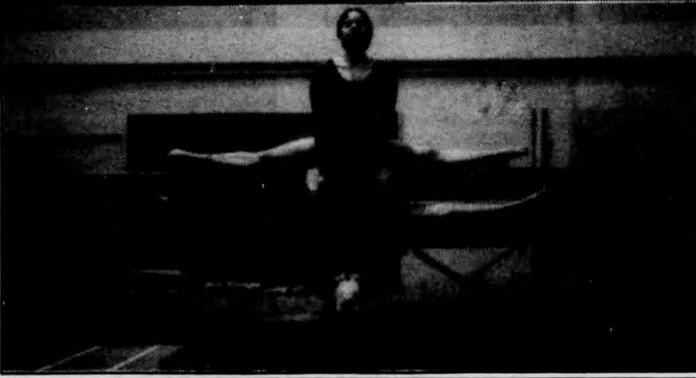
"My last two years as the assistant coach of the Yeowomen

gymnastics team have been very enjoyable," said McLean. But when asked about his plans after he returns to Canada, McLean remained uncertain. "I imagine I will continue coaching in some capacity, but whether or not I'll return to York is still very much indefinite."

The five returning gymnasts will follow a light training schedule for the remainder of this school year, and through the summer, in preparation for next season. Head coach Natasha Bajin and assistant coach Tamara Bompia will be faced with the difficult task of rebuilding the Yeowomen gymnastics team and retaining the winning reputation it has enjoyed for the last nine years.



Laurie McGibbon, Cathy Corns, Sue Baier, Carol Orchard and Molly Larin combined to bring York its first women's national title at the CIAU's in Moncton.



Doug Bruce and Bill Young

Basketball season is over, but the memories will linger

Bruce Gates

The season's over. The countless hours of practice, drills and games are behind them now, but coach Bob Bain will carry around a lot of memories from the 1979-80 version of the Yeomen.

"I'm just as proud as hell this year of what we did as a team," the "Bainer" said Monday after returning from Calgary. "And I'm extremely proud of all our players who put out a lot and got a lot out of this season."

"I really don't know if I can coach another team that was as close and as together as this one was. They were just a super bunch of guys."

Togetherness was as much a part of why Yeomen did well this year as their talent. You don't win games on talent alone. It takes pride in your game, too.

And it was pride that helped York in the consolation final at the CIAU tournament. After the bitter disappointment of losing by one, 91-90, to top-ranked Brandon, the next two games were virtually meaningless—except for the pride of going out a winner. They beat Calgary, 88-76, in the consolation semi, and met Concordia 96-90, winners over Windsor for the consolation championship.

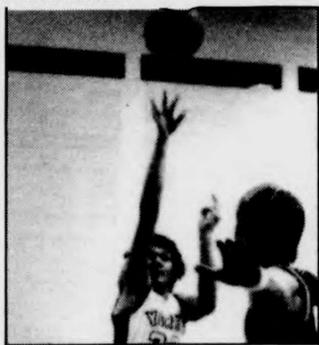
"The consolation was pretty well meaningless to me and to the players," Bain related, "but it wasn't until about three quarters the way through the final game that we realized we had a game to play and that there was some pride involved."

York trailed Concordia, 49-44, at half-time, but exploded late in

the second half to go up by 10 points and win the game going away, 85-76.

All-star forward Bo Pelech, who was selected earlier that week as a first team All-Canadian for the first time, led the attack with 20 points. Paul Jones followed with 19.

Dave Coulthard, named first-team All-Canadian for the second straight year (he was on the second team in his rookie season) suffered an eye injury early in the first half when he received an elbow to the face. He didn't return until the second half, and although he had some trouble with his vision, he managed to find the hoop for 16 points—the same number as teammate Ron Kaknevicius.



Craig Hildebrand

Coulthard, who scored a tournament-high 33 points (against Brandon) was selected to the tournament all-star team for the second time in three years (1978 and 1980).

But even with the consolation win, there was no consolation. Not after that close one against Brandon.

"After the game was when I really felt agitated and depressed," Bain lamented, "and that feeling probably increased as the night went on." And of course the players felt the same way.

"We ran everything perfectly but we didn't make some of the shots we could have," Bain continued. "But on the whole we did everything we wanted to."

But lingering in his mind was the slight feeling of betrayal by the officials: "We weren't robbed, as some said we were," Bain explained. "I just don't think we got any breaks from the officials. Brandon launched its comeback and had the momentum late in the game, and I just feel the officials got caught up in the comeback and weren't calling it even. It was just bad officiating more than anything else."

Otherwise, Yeomen may have ended up as CIAU champions in a year when nobody expected them to.

But that's history now. What Bain has to do now is plan for another season with the hope of getting York to the nationals for the fourth year in a row—this time at Waterloo. And who knows, if you've reached for that proverbial brass ring often enough, you're bound to grab it eventually.

Time out: Bain expects most of his players back next year, with the possible exception of star guard Paul Jones. "If he gets into med-school, he should go," Bain advised. But the Bainer certainly wouldn't mind seeing

Number 3 zipping down the court next year...Look for ball boy Matthew Farr to be a Yeomen guard in 1990...Credit should also be extended to York's other assistant coach,

Terry Haggerty; manager Dominic Martino; and trainer Maria Lima....It's rumored that the OUAA transfer rule may mean the end of American transfers to Ontario schools.

Spikers court success

Sandy Simonits

A very successful season for Coach Wally Dyba and the Yeomen volleyball team came to a finish at the CIAU championships in Saskatoon during March 7-9.

Whereas last year the Yeomen finished third in Ontario and were ranked tenth in Canada, this year, along with a 33-12 record, they captured the Ontario title and should end up with a fifth or sixth-place national ranking.

The format the championships took was a round-robin with the top two teams advancing to the final.

York faced the number one ranked Manitoba Bisons in their first match and almost pulled off the major upset of the tournament. After defeating the Bisons 15-10 in the first game, Manitoba raced ahead 10-2 in game two before Yeomen rallied to tie it at 13, but then the Bisons scored twice, snuffing the York rally to win 15-13. Manitoba was overpowering in the remaining games, winning 15-4, 15-7.

Against their next opponents—Sherbrooke—York was ahead 2-1 in games, 15-13, 12-15, 15-13, but didn't have enough at the end and lost 15-7, 15-4.

York fared even less well against University of Alberta by dropping three straight 15-7, 15-9, 15-11. However, York rebounded to defeat Dalhousie 3-1 (15-9, 8-15, 15-8, 16-14). At one point in the last game, Yeomen were behind 14-3 before scoring 13 straight points to win. In this match Yeomen spikers John May, with 14 kills in 21 attacks, and Mark Ainsworth, with 21 of 30, achieved the highest scores of all tournament spikers.

In their final match, York upset number two ranked Saskatchewan Huskies, defending CIAU champs, in straight sets (15-6, 15-8, 15-11). Up till this point the Huskies had been blowing out all the other teams 3-0, with the exception of a 3-1 win over Alberta, and were already assured of a place in the final, in which Manitoba Bisons gained revenge with a 3-1 victory to lay claim to the national title.

Second-year player Mark Ainsworth was named to the tournament's second all-star team.

Ainsworth was also named to the OUAA East all-star team for the second time, while other Yeomen named to the team were rookie Dave Chambers and veteran Lino Girardo.