

# EXCALIBUR

## Weekly

Volume 16 No. 26

York's Community Newspaper

Thursday, April 1, 1982

## Presidential candidates wait for the decision of CYSF Election Tribunal

Doug Whittall

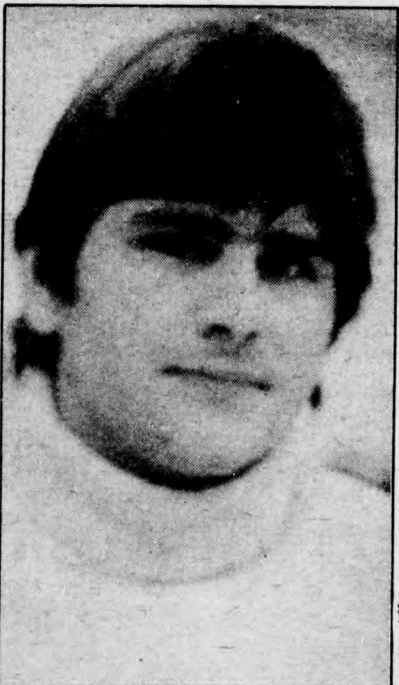
The Election Tribunal of the Council of York Student Federation adjourned yesterday to consider the validity of charges of election violations filed against successful presidential candidate Maurizio Bevilacqua and runner-up Mark Pearlman.

The Tribunal's decision, expected next Wednesday, could lead to a new presidential election. Chief Returning Officer Tony Finn said, "Some situations call for the winning candidate to be disqualified and the second place finisher could assume the position. We can also recommend that a new election be held."

### Abuse of chairmanship

Yesterday's session, which had to be called to order several times by CYSF Speaker Tye Burt because of heated exchanges between Bevilacqua and Pearlman, heard Pearlman accuse Bevilacqua of overspending on his campaign as well as failing to abide by the by-laws that require the filing of detailed spending accounts with the CRO.

The CYSF regulations limit a candidate's campaign spending to \$300.00 and obliges candidates to file receipts of expenses by "the final day of balloting."



York Student Fund chairperson Mark Pearlman has cried foul.

"Morris has definitely overspent his limit," says Pearlman, "by at least one hundred and fifty dollars." In his summation Pearlman went on to say, "Morris failed to submit his receipts by the final day and did not identify the source of his benefits." Pearlman concluded, "I believe he breached the by-laws with the intent of doing so."

Pearlman had several estimates from printing shops which had been asked to price the value of Bevilacqua's promotional material. According to Pearlman, his evidence constitutes proof of an illegal campaign practice.

In his rebuttal Bevilacqua produced receipts and a letter from the owner of Ved Printing Ltd. The letter contained an offer to "sell the same materials at the same price to any other purchaser, since I purchased my stock at a very good price." Bevilacqua asserted that Pearlman's charges were unfounded and said, "I haven't done anything illegal and I have nothing to hide."

At one point Bevilacqua responded to Pearlman's charge that ASUM had provided undeclared office space by saying, "That's a lie, Mr. Pearlman." The ASUM newsletter *Counterpoint* contains ASUM's endorsement of Bevilacqua.

### Heated exchanges

The three-person Tribunal also heard defeated candidate Michael Hymas charge Pearlman with abusing his York Student Fund chairmanship. "Pearlman used unethical, unfair and irresponsible campaign practices in his office for undue advantage. Also, he used his CYSF office as a campaign headquarters without declaring the value as a benefit," said Hymas.

Hymas also argued that a

## Excalibur cotillion

The editors and staff of *Excalibur Publications* now have the delightful pleasure of requesting your distinguished presence at its annual "bring your own" spring cotillion.

This is your opportunity to make the acquaintance of accomplished journalists and other campus socialites. It also gives us a chance to meet you, our reading public; let's face it, we need friends.

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YSF ad, which ran in *Excalibur* a week before the election and which contained Pearlman's photograph, constituted an undeclared campaign benefit.

Pearlman defended himself by saying, "I don't think the ad qualifies as a direct benefit because I cleared it with the CRO before it ran."

### Conflict of interest

In response to the charge of using his YSF office for the campaign, Pearlman stated, "If you go look in the back of my car you'll see my campaign office; I have an office at CYSF which I use only for student business."

When asked whether he received a fair hearing from the Tribunal, Bevilacqua replied, "I always mistrust these proceedings and I feel that Mr. Finn's presence constitutes a conflict of interest because of his two roles." CRO Finn, who is also CYSF business manager refused to comment.

Pearlman, on the other hand, said he was satisfied with the hearing.



Successful presidential candidate Maurizio Bevilacqua must wait to hear the decision of the CYSF Election Tribunal before celebrating his recent election victory.

## Theft of Calumet computer equipment costs thousands

Mike Guy

Last Tuesday, three Apple computers, two printers and software with a value of \$12,857 were stolen from the Calumet College computer centre and the thief has not been identified.

Jim Schultz, manager of the centre, explained that the computers, paid for by students and faculty of Calumet College, were moved from room 123A to 121 three weeks ago, "because Atkinson College wanted the space", but for what, he was uncertain. Since Calumet is a college within Atkinson College, we had no choice but to move," said Schultz. He also stated that "had the computers been funded by the Administration, they may have had more adequate security."

The Security Services Occurrence Report states that Lew Lothar, night monitor of the centre and one of the three individuals with a key to the dead bolt, secured the door at 9:30 p.m. Tuesday evening. At 12:15 that night, cleaner Frank Limarzi and his supervisor, Joe Altieri, who has a key, entered the room and departed at 12:30 a.m. From 11:00 p.m. to 7:00 a.m. Wednesday morning, the report went on to say, "no strangers were noticed in the vicinity of the

centre."

At 10:00 a.m. John Beirne, the morning monitor, went to open the door when he saw the "dead bolt disengaged". He looked into the room and observed that some of the computers were missing. Beirne telephoned Schultz who reassured him that no one had borrowed the equipment. At 11:05, Schultz's secretary, Gabriele Hardt, telephoned York security and explained the situation.

C.M. Becksted, supervisor of the Department of Safety and Security, commenting on a statement made by Hardt that there were scratches on the window, said, "In my opinion, somebody with a key stole the computers. I had a number of people check the window and no way could anyone have used it to enter or to exit." Since the computers and printers weighed only twenty pounds each, and the software a few ounces, Becksted said that the thief or thieves could have used a car to carry away the equipment. He asserts that it is likely one person stole the computers because they are "light and easily disassembled." He said that plainclothes police are looking into the case and that they have no additional information.

Since last Wednesday, security has installed reinforced steel bars along the window in Room 121. Schultz said that they intend to install a burglar alarm within a few months, to protect the older computers and the new ones that were purchased earlier this week.

The computers are used by music, social science and computer science students.



C.M. Becksted of York Security.

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Excalbur is published every Thursday by volunteers from the York Community. Our editorial offices are located at 111 Central Square around the corner from Soundproof records. Our editorial phone number is 667-3201. For advertising call 667-3800.

### EXAMINATION SCHEDULE FACULTIES OF ARTS, EDUCATION, FINE ARTS, SCIENCE

PLEASE NOTE THE FOLLOWING  
CHANGES TO THE EXAM SCHEDULE  
DATED: MARCH 25, 1982

DELETE  
HUMANITIES  
AS 132.6Y

CHANGE TO READ  
APPLIED COMPUTATIONAL/MATHEMATICAL SCIENCE  
SC 202.6 Mon. April 26 8:30 a.m.-11:30 a.m. Ice Rink  
SC 305.6 Tues. April 20 8:30 a.m.-10:30 a.m. Ice Rink  
HISTORY  
AS 330.6 Fri. April 16 1:00 p.m.-4:00 p.m. Curtis C  
MATHEMATICS  
AS/SC 122.6 Wed. April 21 5:30 p.m.-8:30 p.m. Ice Rink  
AS/SC 317.6 Tues. April 20 8:30 a.m.-10:30 a.m. Ice Rink  
PHYSICS  
SC 402.3 (W) Mon. April 26 8:30 a.m.-11:30 a.m. Curtis 110  
SOCIAL SCIENCE  
AS 119.6B Tues. April 27 1:00 p.m.-4:00 p.m. Ice Rink  
VANIER COLLEGE TUTORIAL  
AS 136.6 Tues. April 20 8:30 a.m.-11:30 a.m. ROSS S105

# YUFA conciliation fails

**Doug Whittall**

With the York University Faculty Association's contract expiring on April 30, negotiations between the union and the Administration have ceased due to a provincial conciliator's inability to bring the two sides closer to an agreement.

Meetings ended last Thursday with the filing of a "No Board Report" which states that "conciliation had failed to bring about a settlement, or even the hope of a settlement." After their contract expires the union will be in a legal position to strike.

YUFA chairperson Howard Buchbinder, who requested conciliation, expressed dismay with the administration's bargaining tactics and charged that they were "playing power games."

"We came into conciliation with a very large concession," says Buchbinder, "and they came back with a fractional move of less than a percentage point. The administration is really practicing brinkmanship in its labour relations; we call it strike-baiting."

Bill Farr, Vice-president of Employee and Student Relations is "hopeful" a solution will be reached before the contract

expires and says, "At Thursday's session the union came down from their original 39 per cent by 13 points. That leaves them at around 23 or 26 per cent, depending on how they cost their pension item. I've given the figure to our consultants to evaluate."

The union, on the other hand, says their demands add up to a 22.5 per cent increase. While the two sides are not far apart in terms of numbers, they are at odds over non-monetary issues such as class sizes and summer teaching assignments.

Under the administration's proposal, professors slated to teach Fall/Winter classes can find their courses cancelled if the enrollment is low. They could then be required to pick up courses in the summer session regardless of previous plans they may have made.

YUFA negotiator Joe Ernst explained the problem, saying, "they've upped the ante with this summer teaching proposal where it's possible for the administration to assign summer teaching to our membership at any time." He adds that, "it's not a consultative thing, it's a power thing."

According to Ernst, profes-

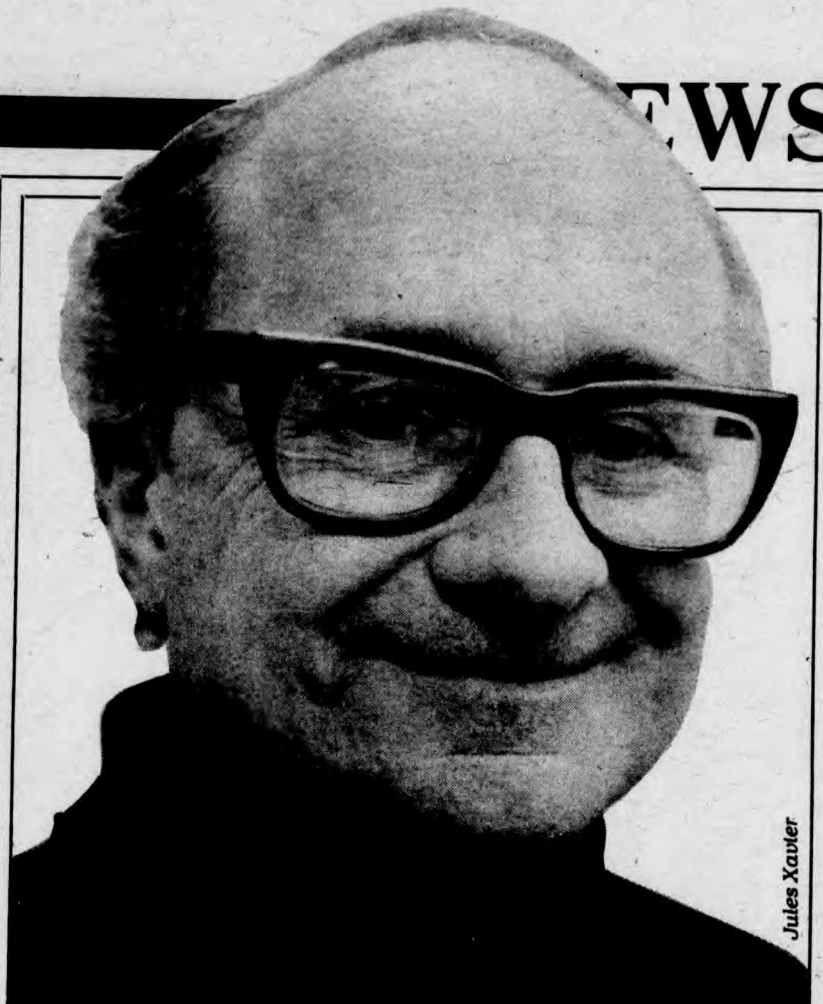
sor's research will be inhibited by this proposal, which will ultimately result in "administrative power of the kind that interferes with the educational process."

Buchbinder also accused the administration of "not recognizing what collective bargaining is all about ... Farr and the administration want to negotiate this contract through the media, instead of at the table."

"A settlement must take place at the table; all we ask is, why not use the process the way negotiations are designed to take place." The union is presently waiting for a "serious" counter proposal from Farr.

"We're ready to come back tomorrow, if there's any new proposals, if he wants to call us, we're listening," said Ernst.

Collective bargaining procedure calls for the appointment of a mediator after the "No Board Report" is filed, and before the contract ends. Buchbinder says he has called a special membership meeting to discuss the union's options as the contractual deadline approaches and job action becomes possible. Last year, job action resulted in the withholding of final grades.



Jules Xavier

Atkinson Associate Professor John McNamee is pro-nuclear.

## Faculty Focus

### John McNamee: Atoms for Peace

**Doug Whittall**

Atkinson Associate Professor of Computer Sciences, John McNamee, wants to see the superpowers negotiate an end to the arms race.

McNamee, who is also chairman of his department, is committed to publicizing the dangers of the arms race through his activities as Vice-chairman and promotional secretary of the York Association for Peace. "We're loosely plugged into eleven different disarmament groups in the Toronto region," says McNamee. "Our job is partly trying to get information, and partly informing people about what's going on."

Born in England, McNamee studied mathematics at Cambridge and then earned a Ph.D in Nuclear Physics from London University, before coming to Canada in 1961. Because of his background, the outspoken professor is well aware of the threat of the destructive fire of nuclear fission poses to mankind. "I really struggled with the problem while doing my Ph.D. I didn't see anything wrong with nuclear power because a doctorate in nuclear physics is very theoretical; we can make bombs or reactors." McNamee, who is "very strongly" pro-nuclear, explains straight-forwardly, "I am one who believes in atoms for peace, not war."

The Y.A.P. has organized four seminars so far this year, and McNamee has been a featured speaker on two occasions in the last two weeks. Speaking last Thursday, McNamee said, "We're saying that it is possible to negotiate and lay down our arms with the Soviets. We also believe Canada should withdraw from our N.A.T.O. commitments." Describing his involvement in the peace movement, McNamee recalls, "In the Sixties we all felt deterrence was working because both sides were scared; now I'm pessimistic about disarmament as long as Reagan and the people around him are still in power."

"Now the question is: do we take the Russians up on their offer for negotiated disarmament, as U.S. President Carter did with SALT II."

Besides being a peace activist, McNamee is also concerned about the computer's effects on society. As one who used the mechanical hand-cranked calculating machine before the advent of the microprocessor chip, he has lived the computer revolution. He has recently written a paper in which he advocates full employment fiscal policies in order to maintain a stable computerized economy.

"The computer is a very good thing, as long as we follow proper economic policies," he said, "but they can still be misused by a few. And the computer is certainly a part of the arms race problem," he adds.

Professor McNamee is working hard to inform the York community about the importance of making an intelligent decision on a problem which threatens us all. The Y.A.P. meets Wednesday afternoons at 5:00 p.m. in Curtis 110. All are welcome.

## Excal elects new editors

### M & T new campus media czars

**Berel Wetstein**

This week saw the low point of *Excalibur's* miserable history, when Michael Monastyrskij and PJ Todd were elected next year's editors. The editors came well-groomed for their jobs, as Mr. Monastyrskij is this year's news editor. The staff, relieved to be rid of Elliott Lefko and Gary Cohen, flocked to vote for anyone who seemed to differ in either sex or religion from the current editors.

Paula ('PJ') Todd has once read the Toronto Sun, and therefore the staff saw her obvious talents.



New Excalibur editors Michael Monastyrskij and Paula Todd.

Both editors speak many languages and have promised to use at least three of them in every article. Ukrainian, Russian and

Croatian will soon be familiar to this journal's readers.

Mr. Monastyrskij says that, as a requirement of working for the *Excal* each staff member must first be able to spell his name correctly (in Ukrainian). Ms. Todd, on the other hand, insists that a writer guess her middle name to obtain an assignment.

With regard to their immediate plans, Mr. Monastyrskij said, "I'm hoping to stay off the sauce." Ms. Todd added, "I hope to discover what a managing editor is."

## Excuse us ...

In its edited version, Cathy Moffat's March 25 article *Assassinated for teaching*, identifies Ana Castillo as a Salvadorean guerilla representative. As a spokesperson for the Democratic Revolutionary Front, Ms. Castillo is not a representative of the guerillas, but rather of a civilian coalition sympathetic to the aims of the guerilla movement. *Excalibur* regrets any inconvenience this error may have caused Ana Castillo, Cathy Moffat and our readers.

The March 25 article *Saturday Exams* are on incorrectly states that the administration's proposal to hold some exams on Saturday had been accepted. Saturday exams are in fact contrary to a rule passed by the University Senate in 1975. The only exceptions are exams for classes that are normally held on Saturday. *Excalibur* regrets any inconveniences its error may have caused.

In the March 25 article, *Bevilacqua is victorious but Pearlman challenges* there is a typographical error. The correct spelling of the name of the unsuccessful candidate for Director of Women's Affairs is *Franka Andriano*. *Excalibur* regrets the error.



## Keep your hands off Oasis magazines

**Ian Bailey**

Magazine reader—subscribe!

The Oasis, after a visit from District Manager Bruno Brandt, is making it harder for you to get your free peek at this month's *Omnit* or this week's *Maclean's*.

When his entry to the store was blocked by a small magazine-reading crowd, Brandt, a representative from United Cigar Stores, the parent organization of the store, asked Mrs. Hill, the store's manager, to put up a sign asking patrons not to stand and read. The sign is a standard feature at other UCS locations.

Mrs. Hill and her staff have been aware of the mess that readers were making by not properly replacing their favorite periodicals and the decision came as no surprise. "It's okay to fumble through, but to sit and read is not right. Some people even take notes" said Hill.

## Media unfair to business

**Berel Wetstein**

The media, particularly the CBC, portrays business figures as if they were all thieves and business must do a better job promoting its position, concluded Paul Morton, President of Global Television Network.

Morton, who was the final speaker in the Administrative Studies Dean's Colloquium on Relations between the Media and Business, said he did not understand why the CBC refused advocacy advertising.

But then he suggested that perhaps big business has more resources with which to promote its point of view.

Blaming the media for poor coverage of business, Morton suggested that "we seem to have been unable to find a personality that is both visually pleasing and knowledgeable in business." He said that Global has decided to find a businessman who can make the jump to television as opposed to teaching a reporter business.

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# EDITORIAL

## The presence of an attacker is not just newsworthy — it's news

Recently, it seems that the pages of this newspaper have been filled with more than the usual ads and latest CYSF scandals. Unfortunately, our reporters and typesetters have been busy banging out stories of a bleaker nature — about assaults on campus.

To most of the York community, these stories are grim but necessary reports of a real-life situation. However, there are some readers who choose to criticize *Excalibur's* reporting of violent crimes.

Such journalism, they say, creates an undesirable atmosphere of paranoia. Another argument holds that, by reporting such occurrences, it may encourage more of the same. In addition, the general trend of cynicism towards the media causes people to label any crime story as sensationalism.

It is a sad day indeed at the *Excalibur* office when another

assault attempt is brought to our attention. Our reporters have to walk across this campus just like anybody else. Some of us may be aspiring journalists, but by no means does that make us leap at the chance to cover a grisly "biggie" for our portfolios. Anyone who suggests that we look for violent incidents to increase our circulation has been watching too many movies.

Lamentably, tabloids of terror do exist in this city; papers that may skew the facts to get a juicier picture. These publications are not the ones we try to emulate.

We are a newspaper. The presence of a sexual attacker (or more than one) in our midst is not just newsworthy, it is news, period — news to which everyone has a right and should be made aware.

It is tragically laughable that some people do not deem the

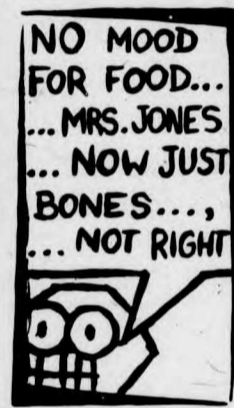
attack stories "appropriate" for front page coverage. Perhaps they do not go to their cars or residence at night. Or even to the Osgoode washroom in the afternoon.

Knowledge of what goes on at York may prompt people to take more precautions, even if it means something as relatively simple as leaving that night-school class with another person beside them.

The reporters at *Excalibur* who cover this beat must contend with understandably reluctant victims, people who "know" something but don't want to get involved, and big and small brass who say one thing one day and swear the opposite the next. Nevertheless, these reporters try to write, not "stories" but accurate accounts.

We hope such violent events will not recur. But if they do, we will respect our readers' right to know.

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# LETTERS

## A NOTE OF PRAISE

As a devoted reader of York's community newspaper (with an admitted bias towards the issues of years past), I have to commend you on the fine newspaper you're turning out this year.

While some editors (whose names need not be mentioned) let their interest wane with the passing months of their tenure, you certainly have not. *Excalibur* looks better every week, surpassing the high standards it sets for Canadian student journalism on a regular basis.

The reporting is sharp and informative; the photography telling and artful; the layout design original and often breathtaking; the editorial writing profound and insightful.

I send my best to you and the fine team you lead. Many of this nation's so-called "professional" journalists would do well to follow your example.

Jonathan Mann  
Quebec Press Gallery

## EXAMINATION CONCERNS

Because some of my students justifiably complained about a heavy final exam schedule which involved my course, I have taken a closer look at this year's schedule and observed some unexpected features.

According to the 1981-82 Calendar, the final exam period is due to run from April 12 (Science) or April 19 (Arts, etc.—to May 7. We learn that there are more exams to be scheduled this year (*Excalibur* No. 25, p.3) yet, inexplicably, the timetable is such that only 2 exams are scheduled in the last week available. The crowding is made even worse because, of the total exams listed in the timetable, 12% are scheduled from April 12-16, 53% from 19-23, 35% from 26-30 and 0.04% from 3-7. Clearly compressing the timetable causes problems for students who end up with an unnecessarily heavy timetable during the all important final exam period.

Since the published exam period and convocation dates are essentially the same as last year and the University only has a modest (approximately 13%) increase in number of students this year, it is hard to understand why the processing of grades which could be accomplished last year cannot be handled in the same time period this year. I feel that the administrators who compiled this year's timetable (the Registrar's Office) should offer students and faculty an explanation for avoiding the last week and crowding so many exams into the first or second (depending on faculty) week of the exam period. It would also be nice to know why we need to spend \$50,000 for overtime wages (*Excalibur* 25, p. 3) when one presumes that last year, with exams running closer to convocation, the task could be completed without such expenditures.

I.B. Heath, Professor,  
Department of Biology

## DEFENCE OF A CRITIC

I am writing you with regards to the Cabaret *Upstaged* which I saw this past Saturday night in Mac Hall. For some reason, unknown to me, (because it had nothing to do with the show), Robyn Butt, your theatre critic, was the subject of the first song. Entitled "Bobyn Rutt", it unfolded into a barrage of insult upon Ms. Butt; as a critic as well as a person.

One accusation was a

complaint that Ms. Butt has never written a good review. First of all, one needs only the knowledge to be able to read to determine that this complaint is not justified. And secondly, even if Ms. Butt hadn't written a good review, so what? Could it possibly be that she never saw anything that was worthy, in her opinion, of a good review? Should the critic, be they theatre, music, art, or dance be required to write a percentage of their reviews as either 'raves' or 'pans'?

A second accusation levelled at Butt made the correct suggestion that she as a critic was trying to change the theatre in some way. I say this is a correct suggestion because this has been one of the major roles of the critic. The critic, if one takes time to investigate, is paramount in what the theatre does. Critical writings from Horace, Dryden, Tynan and Cohen, to name but a few, have changed the entire face of the theatre. I'm not suggesting that Ms. Butt will influence the theatre as much as the aforementioned, but the mandate of any critic is to respond to the theatre with reference to their own ideas and opinions. In this way the critic is capable of changing the theatre.

As far as I can see, Robyn Butt has a vision of what the theatre should be and she expresses it. Her reviews are reviews that can be discussed. Calling them 'non-reviews', 'garbage' or writing songs mocking her appearance, (as "Bobyn Rutt" did), shows immaturity and a lack of understanding of the role of the critic in the theatre.

One can certainly charge that some of Butt's criticisms are mere statements without justification. I was subjected to this myself when Butt referred to my direction of *Lovers and Other Strangers* during Project Week as "indecisive". But one must realize that newspapers, particularly one as small as *Excalibur*, are very limited in space, thereby prohibiting long and precise justifications of statements. The solution therefore, if one is outraged or confused by a review is to speak or write to the critic. I don't ever recall reading any letters in *Excalibur* to this regard. Instead what I do recall are countless slanderous statements about Ms. Butt's writings and opinions; statements which were totally unjustifiable. Then, to top it all off, I see an actress get up on stage with the support of a cast and York Cabaret to maliciously and mercilessly cut down not only the contribution of Ms. Butt to theatre at York, but her appearance as well. I was infuriated! I don't ask for censorship, just common sense.

To the person(s) responsible for the song "Bobyn Rutt" I say, know about that which you write. Furthermore, if you plan to have any future in theatre, learn a little about its history and the importance of the critic. In case you hadn't realized, without the critic you don't even exist.

Brian A. Scott  
3rd Year Theatre

## WINNING SPIRIT

In order to clarify any misrepresentations left by last week's editorial, "It's Time We Demanded First Class Sports and Entertainment", we would like to bring to light a couple of important points which may not have received due consideration.

Yes, it could be agreed that, at times, the players sent to the

National Championships are ill-prepared, but it is not any reflection on the players, coaching staff or athletic department directors. The root of the problem seems to lie more in the inherent lack of strong overall competition in various sport areas in Ontario. Thus, the transition to top flight national university competition is not an easy one.

Very few of the athletes consider the National Championships as a vacation. What would be the point, after having worked long and hard to be the best in Ontario not to want to make a good showing at the Canadians. Such a statement not only hits on the personal pride of the individual athlete but on the entire York athletic department.

A lack of winning tradition should not be misconstrued to mean the same thing as a lack of winning spirit. In addition to spending 20-30 hours each week in classes, the athletes must also devote many hours to perfecting their particular skills. Dedication such as this could not possibly exist if there was not an emphasis on succeeding to the highest attainable level.

Eight Ontario championships in a single year, not only a York record but also an Ontario record, shows evidence that a healthy winning tradition is rapidly being established at one of the youngest Canadian Universities. If that's not "first class sports", what is?

Petra Vander Ley  
Laura Branchaud

## DEAR 'YORKMAN'

I feel that I must dash off this short note to tell you of a strange attraction I have...I'm attracted to you.

When I first saw you in the *Excalibur* I was indifferent to your exploits, your "serious" problems and the other trials in your life. Then I started to weaken, I sympathized, even empathized (I'm an English major) with you. Now I'm hopelessly lost, yes Yorkman, I am actually quite fond of you.

You can carry my books any day. Perhaps I could even carry yours?

Karen Tiwana

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Tom King

## Monitors: Striking back

Tom King

*Monitors*, at the Atkinson theatre last week, was a perfect realization of what it means to hate the educational system.

As an audience, spectators were forced to sit on a tiny uncomfortable primary school desks. This was Miss Harrison's class, and the end of the forty-five minute session, we had been roped off in the dark. The space was a concentration camp complete with a German voice screaming out commands. Searchlights roamed the auditorium, and Sherril-Lee Gullbert, representing 'Authority' viciously applied layers of ugly make-up to a docile prisoner. But this was just one of the many refreshing moments in *Monitors*.

As a statement against the loss of identity inherent to the 'system', the acted show was written and performed to display 'self-abuse'.

One highlight of 'self-abuse' was Debbie Tompkins' portrayal of herself in an audition: cutely, coyly performing, and listing her credentials before the verdict-makers. Then, in an abrupt change of mood, she somberly burned a photograph of herself.

In a more physical sense of self abuse, Kevin Magill performed an endless series of relentless calisthenics to introduce the

play and Darlene Calisthenics Harrison slapped herself repeatedly across the face. These were typical of many of the scenes, in *Monitors* that made the audience feel just as uncomfortable and alienated as the characters felt towards the institutions they were brought up in.

Here lies the power of *Monitors*. Even though some material was tired (the verbal montage of TV ads) or ambiguous (the home movies), the execution of the material always had high energy and direction.

The new segments fell into a "Naturalistic" mode. If sympathies were aroused at anytime, letting the audience feel for a performer's dilemma, director Steven Rumbelow snapped the audience out of any sort of a dream-like state with an obnoxious stage effect or an abrupt and change in the character's actions. The actors, all fourth year performance students, had enough control and sense to make sure that this show did not become another feeble attempt at Modern theatre. The classroom setting, the sound, the style of acting, the lighting demonstrated that the director and the performers were conscious of a form that was consistent with the content of the action. Bowlers off to all involved.

## Electronic titillation

Adrian Iwachiw

The past two Sundays at the downtown Music Gallery have featured concert presentations of recent works by the students of York's Electronic Music Studios. The two concerts included tape compositions as well as tape and dance collaborations, live performance, and multi-media works, performed and composed by music and fine arts students.

What is electronic music? The answer depends much on the general public's notion of it. The term is a loose reference to the electronic production and/or modification of sound, usually made with the idea of electronic tape as medium and often final product. Examples include sound effects, film soundtracks, possibly hard-core avant-garde experimentalism, or else the more commercial exponents of popular electronic music (eg. Kraftwerk.)

The wide variety of music presented ranged from short vignettes of aural titillation to larger-scale work. The most striking quality present in a number of pieces was the warmth and human feeling, something not generally associated with electronic music.

Evan Webber's *C-Call* (for sax and tape) with its soulful rolling

waves of mellow saxophone, Jean Mackenzie's *Organasm* with its hazy, dreamlike atmospherics, and Bob Young's *Into the Light* engendered a very lyrical, almost romantic warmth.

A more abstract austerity was present in Donna Lyons' dance-and-music pieces, with their apparent themes of motherhood and loneliness in a cold, alien world. Three dancers in black provided an effective counterpoint to the extra-planetary-space-capsule soundtrack.

Cecilia Varga's *Moto Kind* was a captivating multi-media *tour de force* using four-channel soundtrack, consisting mainly of motorcycle and traffic sounds, as a backdrop for her dance involving coloured lights attached to her body and switched on and off manually in synchrony with the music. The lights lit up the otherwise total darkness, and at moment provided a dazzling display of visual patterns on the walls of the room.

The closing piece of last Sunday's concert was Don Ross's *Euphrates After 100 Years of Peace*. The music represented the theme of conflict between good and evil, symbolized by a powerful, harmonic block in conflict with the sharper, erratic sounds of processed piano and percussion.

## Rickfors: sexy singing Swede

Lisa Kates

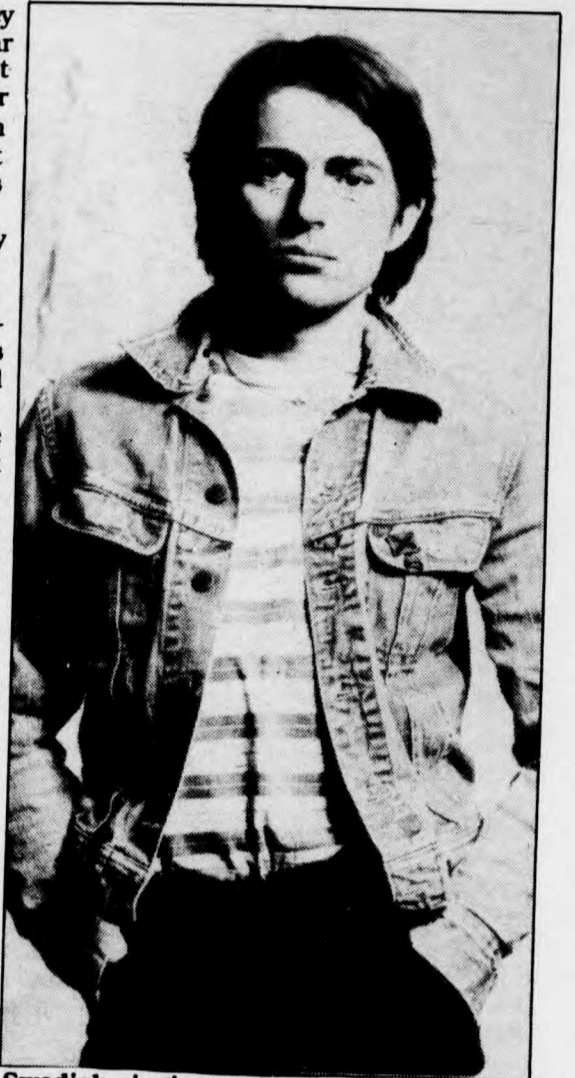
While many Torontonians have heard of Swedish hockey star Borje Salming, few have heard of Swedish singing star Mikael Rickfors: obviously not your household name. But with the help from Attic Records, this Swedish performer should soon become more available to Canadians. In an exclusive interview with *Excalibur*, Rickfors spoke about his ambitions following the recent success in Sweden of his new album *Tender Turns Tough*.

Seeing the sensuous singer on the *Tender* cover, I vaguely remember him from the harmony-laden group, The Hollies. Joining the British outfit shortly after guitarist and lead singer Terry Sylvester quit, Rickfors went on tour in the pre-"Long Cool Woman In A Black Dress" days. After two years when the song eventually became a hit, Sylvester was asked to return, and Rickfors was left out in the proverbial cold.

*Tender Turns Tough* is Rickfors' debut following the Hollies hustle. The stocky, yet sexy Swede has come back singing soft-rock ballads which go straight to the heart. Speaking about his new album, Rickfors explains that he is singing about the new inner peace he found by escaping from the rushed and explosive life of touring with The Hollies. He now resides in the country near Stockholm and his music his symbolic of the smooth living encountered there.

Besides his interest in music, the 33-year-old enjoys being part of the lively European art scene, but realizes breaking into the music business would be helped if he had some North American exposure. Swedish listeners have already confirmed their faith in his new music by making the melodic "Fire In My Heart" a number one single. It's easy to see why, for it's a piece of music that once heard, keeps on playing in your mind.

Rickfors would love to tour Canada and promote his album. He says that recently in Stockholm he saw his first hockey game and realizes that he would enjoy seeing more, especially the Canadian brand. Perhaps with the support of enough Canadian record purchasers, Rickfors will be encouraged to come to Canada, if not for a tour, at least a hockey game.



Swedish singing star, Mikael Rickfors.

## Los Angeles dreary so rockabilly star Johnny Dee Fury returns in a hurry

Elliott Lefko

A year ago Johnny Dee Fury had no idea that he'd be playing in a rockabilly band in squeaky T.O. But someone stole the re-born Californian's 1964 Mustang, a few of his friends had been victims of assault, and it was time for the Canadian native to come home, and spread the rockabilly word.



Canada's Johnny Dee Fury.

And so the Rockabilly Roosters came to fruition. "It's a relief to be away from the starmaking machinery," Fury quotes from the bar of the fashionable Fiesta Restaurant, his dress code consisting of red bandana, black jeans and black shirt. "The Roosters were formed to write, sing, and play and give the audience something to dance to.

Fury originally moved to L.A., as a skinny 17-year old. "It was a choice between L.A. or London. And I felt if I'm going to starve, I may as well be warm."

All this week at the El Mocambo, Fury is demonstrating his passion for rockabilly, a music he feels is "one artist with four big hits away from becoming big." Fury hopes to become part of any rockabilly craze, but he's not

waiting for Simpson's to start featuring red kerchiefs as the trivia item of the moment. "It's simple and straight forward. We're not trying to figure the audience out in advance. I think we walk the edge, working without a net. You've just got to jump in and let it work as it will."

Fury says his music hasn't made him too many dollars. "If you want to do it," continues the mid twenty-year-old, "you have to do it for something other than money. There's too many humiliating gigs, and assholes. Hold onto what's inside that made you want to do it," advises

Dee Fury, "its too easy to lose that."

Some of those to avoid are over gratuitous record company people. "There's always some one ready to change you, and put their influence on you," finds Fury. "The only way to combat that is to have it happen to you, so you know when it's going on."

Fury's future includes recording a self-produced album in late spring and early summer. In the meantime, he and manager Catherine Douglas are pursuing international deals, but he hastens to add, "not in desperation."

### Four Horsemen minus one

## Popfizzlegurglescreamshriekwail

Paul Ellington

At Glendon College, in the Fireside Lounge, the Four Horsemen made their appearance, and with them brought a unique blend of sound poetry.

The fact that one of the Horsemen was missing did not detract performance. The poetry presented ranged from poignant and tragic to the humorous and utterly outrageous.

The horsemen have realized that all of life's actions are accompanied by sounds; which, if captured, magnified and voiced, can have quite an effect on the senses. The audience was assailed by a bombardment of these sounds with startling effects. Screams! Shrieks! Wails! Gurgles! Hissings! Whimperings and Howls! There were the sounds of despair, of joy, of fear, of anger, of violence, of work and of play. Sounds of breathing, talking, eating, sucking, spitting and coughing.

What's in a name you have asked in the past? Well, the Horsemen have the answer. You can sing it, chant it, shout it, harmonize it, syncopate it, and

do it over and over again. If you have never experienced this kind of poetry before you will find it highly enjoyable, as well as a learning experience.

John Alevisakis

bp nichol, the missing Horseman from the Glendon reading, rode into Atkinson corral solo last week to read for those with an ear for poetry. An 'ear' (rather than a 'taste'), for the sounds of words play an influential part in his work. He plays with both words and with the concept of words—their sound qualities, the relationships between words, and between their meanings and sounds ('eaucean'). Similarly, he both uses, and explores, the idea behind such household items as the 'metaphor', the 'simile', the point where poems begin, and where they end. "...like other bodily processes, with the anus".

With the emotional and intellectual charges that he sparks with his rhythmic energies, it is difficult to leave a bp nichol reading with less than a new respect for language in general.

# Director Richard Brooks' new satire fails to hit the target

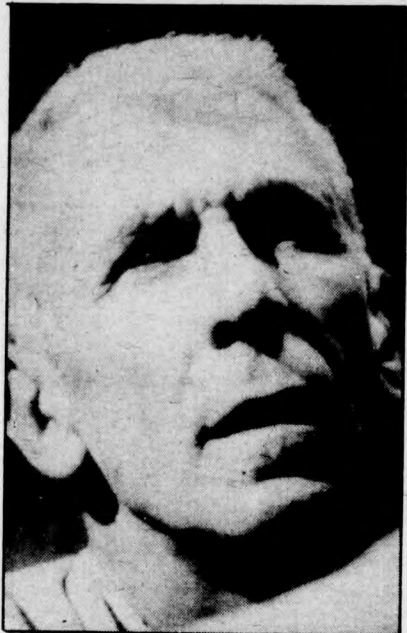
Elliott Lefko

New York—Richard Brooks isn't getting any younger. The once mighty director (*The Blackboard Jungle*, *In Cold Blood*, *Looking For Mr. Goodbar*) is showing his age, 72, with his latest film, *Wrong Is Right*.

A spunky, grey-haired Brooks sat in a short-sleeved shirt, slacks and sneakers in New York's elegant St. Regis Hotel, charming the endless parade of look-and-sound-alike television interviewers. For each personality Brooks has a different face, and a different pace. For one he stares off in space and spins stories of Bogart and Elizabeth Taylor. For another he plays the mystic, broadcasting quotable quotes for the camera's eager eye. Finally, after resting his large, wild eyes at the end of a take, he looks at the line-up of fresh-faced university scrubs, pencils and tape recorders poised and asks his producer if he "could go home now".

## Black, hard satire

Brooks' latest satire is what he calls "black, hard satire". The objects of ridicule are world leaders, American and Arab, as well as the television networks which provide the arena for the conflict. In conversation, Brooks alluded to contemporary film



Director Richard Brooks' new film *Wrong Is Right* is not one of his best works.

satires such as *Network* and *Dr. Strangelove*. However *Wrong Is Right* is neither. It's an all-too-typical, bombastic display of silliness.

The script is tired, the jokes fail to hit their targets, the casting is insipid, and the whole affair reeks of being a 'poor man's' version of the real satire that could have been written on the U.S.-Arab oil and arms media circus.

Brooks defends his work with the brevity of an old general. "The best writers have used satire. I feel that I invested myself in the film. I've taken a risk, but time is shorter than we think, and we need to take a look at ourselves."

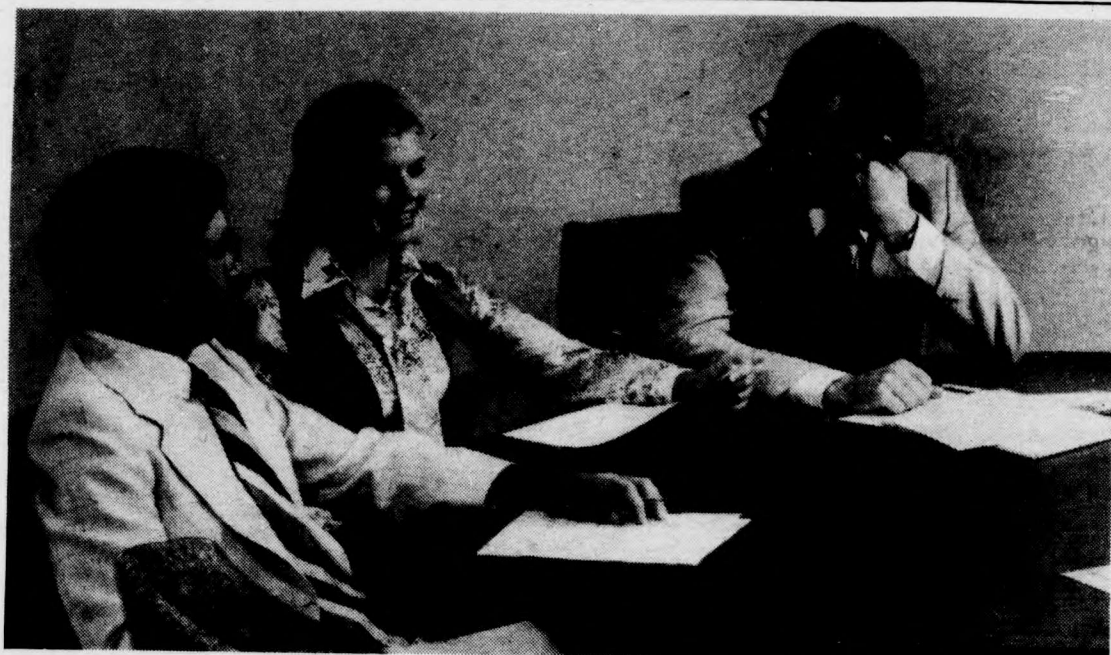
*Wrong Is Right* is concerned with atomic bombs and the implications of a mushroom-clouded New York City. "Fear makes people do strange things," he mused, rising both in his seat and in the degree of his intensity. "If young people have no hope, it will erupt."

## Beautiful image

"We see nuclear explosion as a beautiful image," he continues. "No one understands or asks why. My world is full of realism. I'm not afraid to tell the truth."

The interviews stop again, the instant friendship bonds between Brooks and the faceless mediamatics are exchanged, and the director chortles to his chorus. "You better get interested. Ask. Find out. Be concerned."

With *Wrong Is Right* Brooks examines the theme of love, a word that Brooks feels has been raped in the Eighties. "We use it to grease the way. People forget that caring is part of love."



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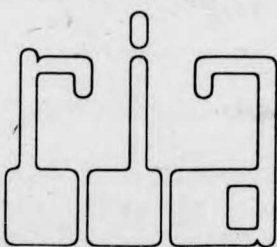
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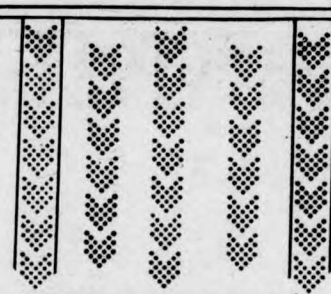


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On April 6, *Growing up Female*, will be screened in the Women's Centre. From 11:30-2.

**WEST HUMBER REUNION**  
Former Staff and Student Members, you are invited to: 25th ANNIVERSARY West Humber Junior School, 15 Delsing Drive, Rexdale, Saturday, June 5, 1982, 1:30 p.m. - 4:00 p.m.

**INTERNATIONAL STUDENTS**  
International Student club - an organizational meeting for an international student club on campus will be held on Monday, April 5 at 3:00 p.m. in Room S105 Ross.

**YORK FILM SCREENINGS**  
York University Film Department presents the annual FM 301 Screening. The line-up reads: *The Painted Door*, *Haircuts*, *Hartly*, *Vacancy*, 1984, *Snowblind*. April 15, 1982, Curtis 'L', 7:30 p.m.

**PORTUGUESE NETWORK**  
The Portuguese Interagency Network is organizing a conference on the needs and services of the Portuguese community. The conference will be held on May 7th and 8th at the Central Library, 789 Yonge Street, Toronto.

Anyone interested in assisting and participating in the conference is asked to call 534-1159 and leave your name and telephone number.

**PORTUGUESE ASSOCIATION**  
The York University Portuguese Association (YUPA) is an organization founded this year by a group of concerned students as a response to the need to provide a social focus and an ambience to individuals of Portuguese background in the York community. In addition, the need to establish a working relationship with, and aid the development of the Portuguese community at large was also recognized as an important function of this group.

It was the consensus of the membership that one of the most acute problems impeding the development of the Portuguese in this city is the reluctance of younger Portuguese-Canadians to continue their higher level secondary and post-secondary education. The lack of supportive white collar social contacts, the need to aid the family financially and the unfamiliarity with the University system all combine to limit the possibilities and desire for advancement of many ethnic students. More importantly, the association by these students of a mystique and an unattainability with a university education effectively removes this goal from the aspirations of many young Portuguese-Canadians.

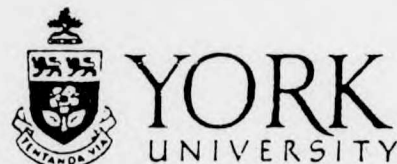
With these problems in mind, an "Outreach Program" aimed at high schools with a large Portuguese-Canadian concentration was initiated by the YUPA. In this program, member-volunteers are sent to their former high schools where they present information and answer questions pertaining to university studies. It is hoped that this program will allay the fears and create the desire for a university education amongst young Portuguese-Canadians. For more information please visit our office in 027 Winters College.

**ROBERT PENNER SPEAKS**  
The Honourable Roland Penner, Attorney-General of Manitoba, will speak on the "Charter of Rights: Opportunity or Albatross", Friday, April 2nd, 1982, 3 p.m. York Hall, Room 204, Glendon College.

**FISHER REPORTS**  
BEN WILSON, Assistant Deputy Minister, Ministry of Colleges and Universities, Province of Ontario, will speak on the topic "The Fisher Report on the Future Role of Universities (and the Future of Bilingual Grants)" on Thursday, April 1, 1982, at 3:15 p.m. in Room 204, York Hall, Glendon College, 2275 Bayview Avenue (at Lawrence).

**I.D.A. GALLERY**  
From April 5-9 the I.D.A. Gallery will be presenting a Fine Arts Group Show by the York Student Experimental Directions group. Gallery hours are 10:00 a.m. - 5:00 p.m. daily.

**RIDPATH DISCUSSION**  
Professor John Ridpath invites students and faculty to join him in further discussion on collectivism versus individualism. Monday April 5, 3:00 p.m., Curtis A.



## Interested in Teaching as a Career?

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# FREE SPEECH

## With York's good intentions gone are we headed for crash landing?

*Student complains of inhuman conveyor belt mentality*

What is happening to York University? Twenty years ago, when York was still a blue-eyed baby, healthy and promising, it was to be all wisdom-searching, freedom, open concepts, nonconformity, and real liberal arts. The student was not to be urged into specific directions, but was to be encouraged to follow his intellectual curiosity in whichever direction it led him. He would be relatively free from the competition of grades and completely free from the tethering of 'superior' opinions. What happened to those noble intentions of those first years?

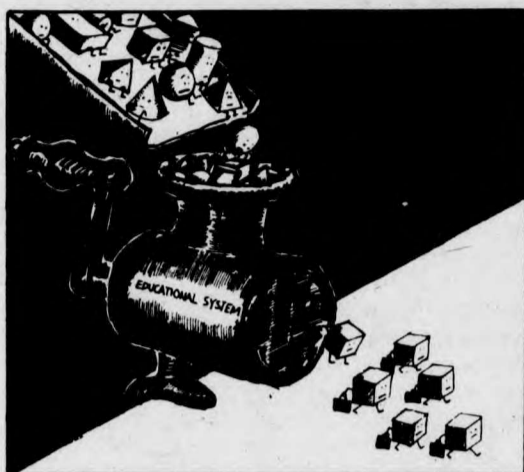
Of course, we must always allow a certain amount of room for dreams to come to earth, but it seems we have been deliberately piloted to a crash landing.

I can understand that because of enrollment and funding, we cannot have the medical school and the additional faculties we were to have had by this time, but the least we can do is strive for excellence as best we can in the departments we do have.

### Emphasis has shifted

The sad thing is that over the past twenty years, the emphasis in post-secondary education has shifted to career-oriented programmes that put you on a conveyor belt, the only purpose of which is to move the student to a position in a specific field. "My son, seek wisdom..." has become, "My son, seek to learn whatever you have to learn to get a high-paying job." Are we learning to see with our own eyes or are we learning to conform? Do we process the data or does the data process us?

Over the past few years, our once unique Humanities Department has had dozens of quality courses thrown out. Many more will follow, no doubt, when they discontinue the first year required Humanities. (If anything, it should be the Natural Science that is dropped, since York is still more of an arts than a science institution.) Actually, I wouldn't be surprised to see all first year requirements eliminated soon, in an effort to have the students specialize as soon as possible.



Many of the open-minded, or interdisciplinary courses in all departments are being dropped. You cannot even pick up a Psychology or a Sociology without first going through the imbecile first year 'core' course! In Fine Arts, individual creativity is not nearly as important as particular and fashionable themes, and certain styles and techniques are pushed, according to the tastes of the instructors. Some of the greatest books and essays are no longer found on any reading list; indeed, some of the greatest thinkers are being ignored altogether. What you wish to learn is no longer important, only what you are destined to learn simply by enrolling in a certain programme!

### Even sciences falling behind

The general trend seems to be that liberal arts, especially 'useless' programmes such as philosophy, religion, and humanities, should all be swept aside for the sake of the 'sciences of progress'. But recently at York, even the sciences seem to be falling behind. We no longer hear about the tremendous discoveries here in genetics.

When they start closing universities, will York be among the first to go? Perhaps the sooner we go, the better it will be; wouldn't it be better to go out like a martyr before mediocrity and careerism devour us completely?

But where do we lay the blame? Is it the cutbacks? Certainly that is part of it, but the very lack of interest in the recent 'no cutbacks' week points at a larger problem. It seems that most of us are unwilling to stand a little bit of rain in order to voice our disapproval of education cutbacks. But they tell me they had to cancel the Moot Court symposium that same day (for which six speakers were lined up), because it appeared that nobody was going to attend it. Not only was it out of the rain, but it was right on campus! What accounts for this incredible lack of concern? I realize that there are plenty of Camero-driving, rich-parent-supported Economics majors who just want to party all the time, but surely there must be a remnant that still cares about the quality of their education? Didn't students formerly get upset over much less significant issues?

### Speeding up the conveyor belt

Maybe I am mistaken. Most of the students I come into contact with are just interested in speeding up the conveyor belt in whatever way and with as little effort as possible. The eternal question more and more is: "What are you going to do when you get your B.A.?"

Twenty years ago, they tell me, sheep were grazing in the fields of the new university. Today, they are still grazing, quiet and submissive, in their respective fields. There is an old rumour that generations ago the sheep ate the green grass of wisdom, but now they eat feed that is prepared for them. There are fewer and fewer interdisciplinary sheep and pure-bred liberal arts sheep. Rarely do the sheep bleat as the landowners place them on wool-producing or meat-producing conveyor belts.

Are we narrow-mindedly welcoming this system that eats and digests us and flushes us into the economic labyrinth?

*Wes Wikkertnk is a 5th year York student. The opinions expressed in this article are his and do not necessarily reflect the views of the staff and editors of Excalbur.*

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# SPORTS

## A major embarrassment

York's Athletic Injuries Clinic is still in limbo

Jules Xavier

As you enter through the large expanding doors of the Metropolitan Track and Field Centre, an empty room to your left sits silently collecting dust.

Three years ago the track centre opened to the public and York's community, but between then and now, the proposed Athletics Injuries Treatment Clinic has remained vacant—an empty expanse of wasted space.

### The gravy

Dan Thompson, manager of the track facility, was unable to comment on the status of the clinic, but added, "We need it. The clinic would be the gravy of this centre."

The clinic, financed by a \$90,000 Bobby Orr (former NHL star) donation which was later matched by Wintario, was supposed to open this past

September according to statements made by William Farr, vice-president of student services, in an article published in the *Toronto Sun*.

### Serious objective

Farr said in the *Sun* article, "I consider it our serious objective to have it (the clinic) opened by next fall (Sept. '81). A fall opening is more practical because the university population increases as students start back to school."

Yet, the clinic remained closed while York's administration negotiated with various doctors interested in setting up shop at the Centre.

*Excalibur's* James Carlise first investigated the unused facility early in 1980 and was told a dispute between the proposed director, Dr. C. Bull, and the university prevented its opening.

The whole problem in opening seems to have stemmed from the question of who would take responsibility for depreciation on equipment that had been installed in the Centre.

Unfortunately for York, Dr. Bull, a highly touted surgeon and leader in sports medicine, became disenchanted with the York situation and chose to head the Willodale Fitness Institute Sports Medicine Clinic.

The desire for such a facility—especially with the increased involvement in sports—makes the clinic both useful and practical.

An assistant athletic therapist for the past seven years in the Tait injuries clinic (a relatively small scale operation), Michael Cachia believes the still closed clinic's opening would take pressure off his own facility.

"There's been at least a 50% increase in use by our patrons," Cachia confessed. "The increased traffic, especially this year, has forced us to limit the use to the York community. We really can't handle the flow—we've been going crazy."

### Double the size

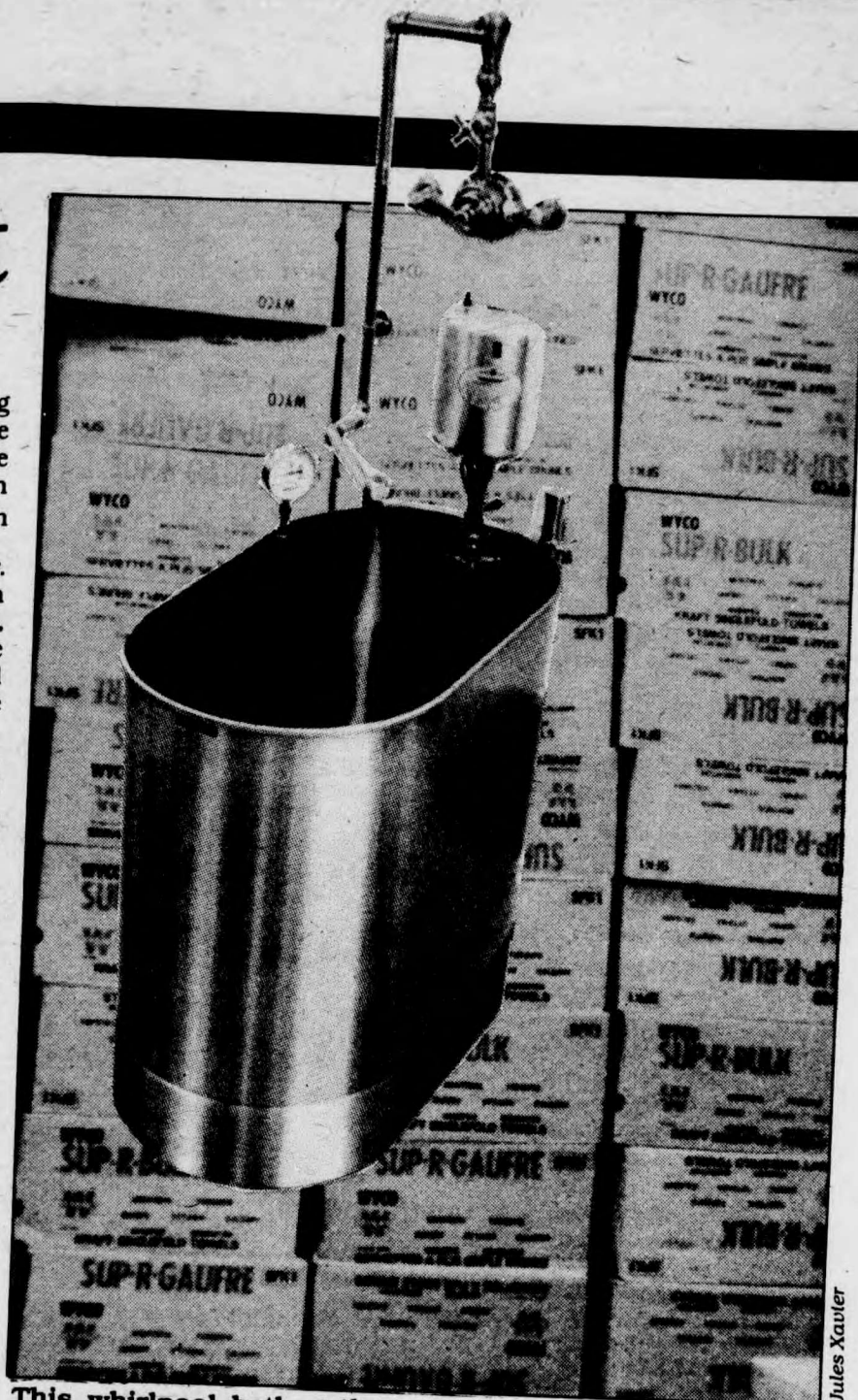
"It would be ideal if we could double the size of our room. We don't want to turn the public away, but we have to."

The question which now concerns the athletic community is why the delay in the clinic's opening? The problem existing is still unclear.

*Excalibur*, seeking the answer to the long-standing question contacted both Farr and North York Controller Robert Yuill, Chairman of the Metropolitan Track and Field Centre Operating Committee.

### An embarrassment

Yuill said York has been negotiating to get a suitable doctor, but "there's been problems."



This whirlpool bath gathers dust as the injuries clinic substitutes as a storage area for Sup-R-Bulk towels.

Yuill further stated, "My committee isn't responsible for the clinic. Our concern is the track facility. We are disappointed about it though. It's (not opening) is an embarrassment."

"It's the responsibility of York to get moving on the project. It's been so long now that somebody has to do something. York should find some other use for the clinic...perhaps give Orr's money back."

When contacted yesterday, Farr's secretary indicated that he had nothing he could release. "He hasn't anything to say right now—perhaps at some other time," she said.

Perhaps the *Toronto Star's* 'Other Side of Sports' reporter Al Sokol best sums up the total frustration in the turmoil surrounding the clinic.

### Like a ghost

Earlier this year, Sokol said in his column, "This reporter has always felt it was a blunder to locate the track and field centre in the least accessible location in Metro. The \$4.3-million complex is more like a private club than a community centre and its one saving grace, the sports medicine clinic, is a ghost of what might have been under more sensitive administration."



An expensive \$45,000 X-ray unit sits unused—still wrapped in its original protective cover in the injuries clinic.

## The rituals of springtime

Al Locke

*Excalibur Special*

Springtime, when thoughts turn to romance, celebration and for thousands of Torontonians, affectionately known as "punters", the thoroughbred racing season.

The day dawned bright and cold at *Greenwood Racetrack* this Saturday past, and I was there, a previous nights perusal of "the Forum" (the trackman's Bible) fresh in my mind. My strategy—aside from making a lot of money—was to check out this unique combination of sports and entertainment.

### Out of contention

The first race saw my money go on the "Boy From Bray"—one of the co-favourites: it fell out of the starting gate. Out of contention early, my money horse finished a dismal fourth. The first ticket of the year was ripped into a thousand pieces.

I hoped the second race would be different as I wagered my money on "Undisputed", a long shot.

At the start of the race "Undisputed" was fouled and the jockey fell off. All around me people cheered and urged their bets "home". My horse galloped over the finish line last, its rider standing in the backstretch screaming he'd been fouled.

Good fortune definitely was not on my side. Heading into the third race I placed two dollars on "Sum Funds"—at that point I needed them—but that horse was interfered with by stupid, uncontrollable "Santina's Riviera", and that put the horse out of contention. Out of a seven horse field, "Sum Funds" was sixth.

10 *Excalibur* April 1, 1982

The rest of the day was better. Horses that I'd bet on actually overcame interference, bad luck, and whatever jinx, to cross the finish line first. I even had two exactors (correct order of finish of the first two horses.)

### Change of luck

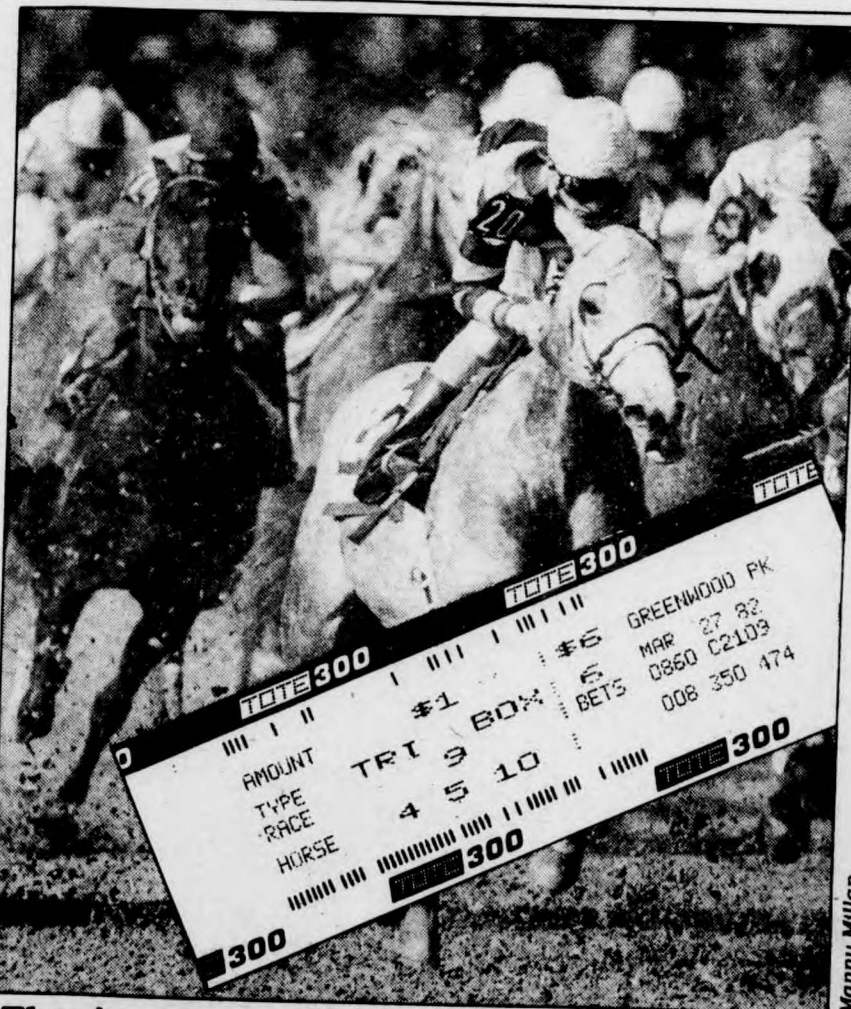
Why the sudden change of luck? Superstition attributed it to a "Paddock Burger"—a huge hamburger meal, not chopped old Ned—obtained from *Greenwood's* newly opened Fanfare.

My "day at the races" turned out to be an inexpensive afternoon. It was four hours of excitement, concentration, anger, joy and sorrow. As much as you'd find at any other good entertainment spot.

At the same time however, it's the beauty and power of the horses, going all out, racing toward the finish line—with money on their backs. When your horse takes the lead in the stretch, there is a loud, almost cathartic sound, of your own voice, rising above the crowd, urging your horse to victory. You predicting the outcome of events, like a Prometheus.

### Release of emotion

Horse racing is a great release of emotion, one that makes all the studying, trials, and tribulations of betting worthwhile. And unlike any other sport/entertainment, you're guaranteed excitement, and the opportunity to return home, well-fed and exuberant, with more money in your pocket than you started with.



They're at the post—and they're off—so near, yet so far. The winning bet in the tractor box was 4-5-9. Entertainment Editor Al Locke just missed winning by one.

Jules Xavier

Jules Xavier

Manny Millan

# Dome is probable

Mike Guy

Texas has the Astrodome; Seattle the Kingdome; and Vancouver will soon have their Vancouverdome.

Jim Edwards, president of the Ontariodome Booster Association, which was registered with the Corporation of Consumer Affairs in late 1981, wants Ontario to follow suit.

Edwards hopes to muster up enough public support so that he can prove to big business, banks, and private investors that the people of Ontario desire a "climate-controlled stadium with upholstered seats and excellent acoustics." He would prefer that volunteers finance the dome rather than a rich donor because he wants it to be a "community affair." The investors would, then, pay the contractors and the engineers to construct the hundred-million-dollar project, which if started in 1983 could be completed by 1985.

He adds that "the dome could be built in Mississauga due to cheap land; in Maple, near Canada's Wonderland, or near the Downsview Airport."

Edwards is confident that the dome will be a success and feels it would be unwise to erect the dome, as some have suggested, close to the Canadian National Exhibition, "because it would tie up traffic."

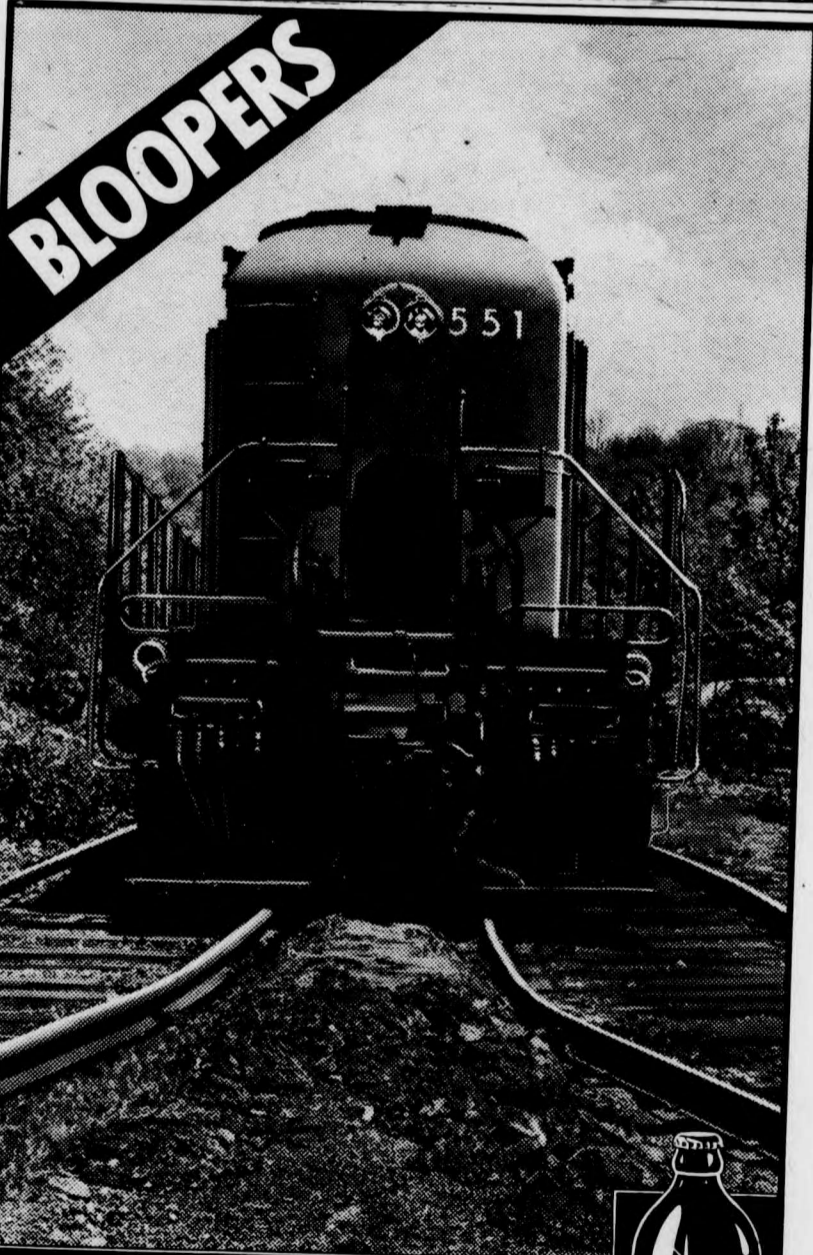
The domes location will permit easy and convenient access for Metro residents and for persons travelling from the 'Golden Horseshoe' area, particularly Hamilton. Vehicular traffic going to the dome will be adequately conveyed on existing roads without causing bottlenecks and there will be ample parking for autos and buses, with at least 10,000 spaces at the site.

## Increased tourism

The dome, with a capacity five times greater than Maple Leaf Gardens, would offer its spectators a variety of programmes ranging from popular sports to the big rock concerts such as Canada Jam.

Edwards described a day at the Ontariodome as if it were a day at a circus or an exhibition, saying that, "if you become tired of watching the baseball game, you could always look to the performers on the side lines. It's a real show for the whole family, and it can make a poor show a good one."

In Edwards opinion, "the dome would increase Ontario's tourist industry immensely." People would come from a two hundred mile radius to see the Yankees play the Blue Jays, since "no city in the North East has a dome."

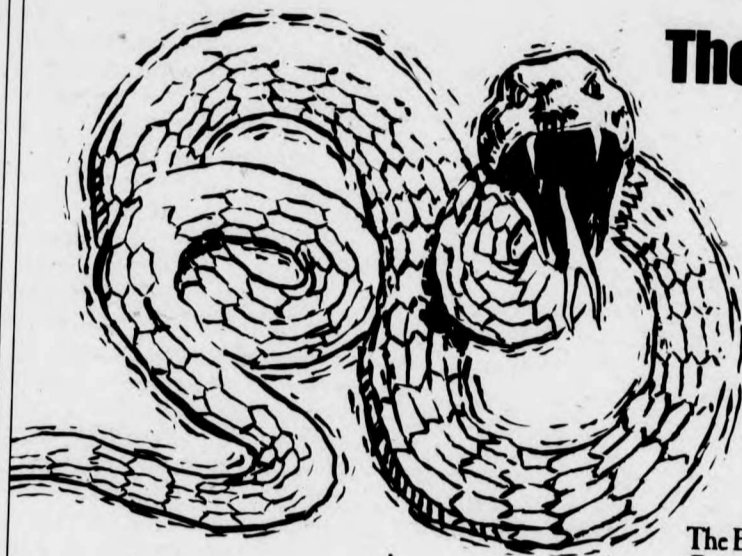


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
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