



University basketball fans show their serious side as the York Yeomen defeated the U of T Blues in a double-header on Tuesday. See story on page 17.

Study on grads' job placement overoptimistic

By ROGER NEWLOVE

York officials have cast a wary eye on the high rate of employment for university graduates presented in a survey recently released by the Ministry of Colleges and Universities.

The survey, conducted by Ontario university students who graduated in the spring of 1982, lists a rate of employment of more than 88 percent, with 71 percent working full-time and 17 part-time.

York Associate Professor of Sociology Paul Anisef was contracted by York to coordinate a statistical analysis of the data contained in the survey. "There is a major problem with the survey," said Anisef. "Although it is a completely done analysis, it would have been more valuable if it included a breakdown between the levels of graduation," said Anisef.

Anisef pointed out that the levels of employment varied markedly between students who graduated at the primary level of post-secondary education (Bachelor's of Arts or Science) and those who complete a degree in the more specialized graduate-professional level, such as law school and the M.B.A. program.

He said that the data must be further broken down to consider the contrasting levels of employment between students who graduate from the various programs of study.

"It's misleading if you don't subdivide groups into enough variables to make a thorough analysis," Anisef said.

Betty Sands, of the Ministry of Education University Relations Branch, said the Ministry contracted a Hamilton company, Social Data Research Ltd., to conduct the survey. She said a questionnaire was given to approximately 35,000 spring graduates of 1982 about one year after graduating.

"We were very pleased with the response rate, which was roughly 58 percent, as a 10 percent rate is usually the norm for similar surveys," Sands said. She said more precise figures or breakdowns were not available at this time. "The major findings will be released around March in a 300-page report which will be much more detailed."

Sands said a similar survey was conducted of 1979 graduates and a comparison shows a higher unemployment rate in the 1982 survey—5.9 percent in 1979 compared with 11.2 percent in 1983.

However, she points out that there were some dissimilarities in the methods used in the

Students to pay for new posts

Unfair for students to pay says CYSF president Chris Summerhayes

By LAURA LUSH

A 6.7 percent hike in residence fees is the price students will have to pay for two newly-created Housing and Services positions, according to CYSF President Chris Summerhayes. The two positions are aimed at improving services for York's 13 residences and student apartments.

Summerhayes expressed concerns that money normally taken from the University will now be charged to students and questioned the necessity of these positions. "It's not fair to force the students to pay," said Summerhayes.

The two new positions, a full-time fire marshal and a supervisor for Residence Operations, were created as a result of several meetings held by the Residence Budget Subcommittee late last fall. At the request of the Masters' Residence Committee, a recommendation statement asking for more services was given to the Residence Budget Committee.

Norman Crandles, Housing and Food Services and chairman of the Residence Budget Committee, said that decisions to improve housing services were made "several months ago and it was not a matter of budget, but

rather an administration matter." Crandles said the new positions will only create a .5 percent budget increase, making the increases "almost negligible." Savings of up to \$100,000 are expected when these services are extended, he said.

A need for increased services in fire inspection due to new fire codes and to ensure "more visible protection" demanded the position of an "exclusive fire marshal for the 13 residences and apartments," said Crandles. A full-time fire marshal would mean the "best possible fire protection in higher risk areas," and more frequent equipment checks, added Crandles.

Previously, Safety and Security Services provided "low costs for a long time without extra service charges," said E.C. Richards of Safety and Security Services. Because there has been a request to extend the services of this department by the Committee, funding must be provided above what the university budget allots for. The university and residence apartments are required to be self-supporting, added Richards.

The supervisor for Residence Operations will act as a "front-line link between the 13 buildings," said Crandles. At present, each building has a superintendent or porter who is responsible for the daily working needs and maintenance. The new supervisor position will enable the present assistant operations manager to adhere more to his administrative duties, according to Crandles.

The positions will be reviewed after one year.

Prof wins prestigious award

By LINDA JANASZ and GRAHAM THOMPSON

A York Biology professor is the first Canadian to receive the internationally prestigious Research Award given by the Environmental Mutagen Society of North America (EMSNA).

Robert Haynes, a founding member of York's biology department in 1968, had the award "conferred in recognition of (his) outstanding research contribution in the area of environmental mutagenesis and carcinogenesis," states a letter to Haynes from EMSNA officials.

Haynes will travel to Montreal February 20 to receive the award and a prize of \$500 that goes with it.

Haynes' research was aimed at improving the detection and measurement of chemicals

in the environment.

The EMSNA boasts 11,000 members worldwide and leads the way internationally in fostering research designed to uncover the "mechanisms by which genes are affected by exposure to chemicals and radiation," said Haynes.

Past winners include scientists from the U.S., Holland, Great Britain, and Japan.

Haynes has pursued his research for the past 22 years at the University of Western Ontario in London and the University of California at Berkeley before coming to York in 1968.

Concerning the award, Haynes said "like any other prize it's always nice to be recognized by your fellow workers. I am very pleased."

Rent increase recommended

By ANDREW ZARNETT

The York Residence Budget Committee has recommended an 8.21 percent increase in residence and student apartment rents for the 1984-85 school year.

The recommendation, which comes after numerous meetings spanning several months has been submitted to vice-president (External Relations and University Development) Dr. George Bell for his approval, along with a number of other recommendations.

Originally, the committee was looking at an 8.84 percent increase but the figure was reduced after the committee sent the Glendon budget back for revision because "it didn't look right," according to Anna Esposito, chairperson of the York University Tenants' Association (YUTA).

Another recommendation made by the committee was that the university adopt a uniform definition of a capital expenditure. "We were having a problem in the committee deciding which expenditures were capital and which expenditures were operating," said Esposito. "Mattresses were placed under 'operating,' but since they are used for 10 to 15 years we thought they should be under 'capital,'" she said. According to Esposito, if Bell agrees, it's possible the rent increase would further be reduced to about seven percent.

Among the committee's other recommendations:

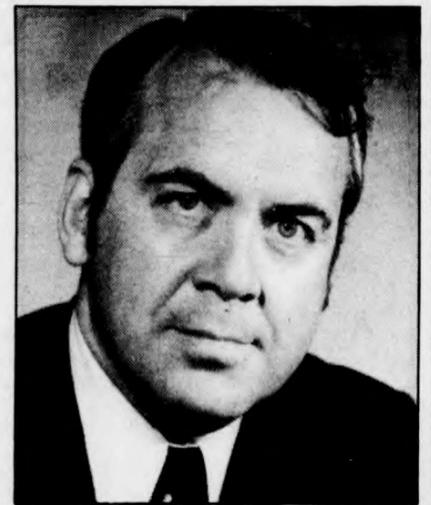
- having the cleaning staff responsible directly to the housing department;
- hiring a fire inspector, who would be paid an annual salary of about \$20,000;
- holding an energy saving competition "in which the building that conserves the most energy... will be given a monetary reward to use as they see fit";
- that students in the undergraduate residences become responsible for supplying and laundering their own bed linen.

The last recommendation stems from YUTA's concern that graduate residences are financially supporting the undergraduate dormitory residences. According to Esposito, tenants in the student apartments "will subsidize the residences to the tune of a quarter of a million dollars this year. One student should not be forced to subsidize another student's accommodation."

Esposito added that she does not want to create hardship for undergraduate students, but that the housing department should examine why it is more expensive to run the residences.

Norman Crandles, manager of Housing and Food Services, said the university decided it was "sensible" to have a single housing department to administer both residences and student apartments, and that it would be unreasonable to deal with York's 13 housing buildings on a separate basis. "If we had to replace the roof at Founders one year, then those kids would be penalized just for being in that residence," he said.

However, Esposito insists that any such major repair expenses would come from a fund that is set up to deal with deferred maintenance. "We make payments to a deferred maintenance fund every year," she said.



Professor Robert Haynes

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See pg. 19

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**Central America
Information Week**

- ★ **Women and Revolution**
Film: "Doubleday"
Speaker: Salvadoran Women
Tues. Jan. 24, Curtis Lecture Hall "A", 4:15 p.m.
- ★ **Christianity and Social Change**
Film: "Thank God and the Revolution"
Speakers: Sr. Suzanne Duzniak, Latin American Working Group, recently returned from Central America
Wed. Jan. 25, Curtis Lecture Hall "A", 4:15 p.m.
- ★ **U.S. Intervention and Gunboat Diplomacy**
Film: "Americas in Transition"
Speaker: Lennox Farrell, Canada-General Friendship Society
Thurs. Jan. 26, Rm. 107 Osgoode Hall, 4:15 p.m.

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and Central America Support Committee**
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**Cancellation of Classes
due to Bad Weather**

Cancellation of Classes/Closing of Offices Due to Bad Weather

It is the time of year again when winter winds, precipitation and temperatures combine on occasion to make driving dangerous. As a large community with academic schedules to meet and many members to service, the importance of avoiding disruption is evident. There are times, however, when public safety indicates temporary interruption of the regular routines of the University. Hopefully, such occasions will be rare. The information given below is provided for the guidance of York members. The decision to cancel all classes or close the offices in the University is the responsibility of the Chairman of Senate and the President, respectively.

When the decision is made during regular office hours

The Office of the Vice-President (External Relations & University Development) will notify the designated of each Faculty/College and administrative department that offices will be closed and/or classes cancelled from a specific time. The person so informed will then be responsible for passing on the message to members of the unit. An announcement will be made as soon as possible after the decision has been made and, in any case, not later than 4:00 p.m. over the following radio stations:
Radio York Radio Glendon CKEY(AM) CHUM(FM) CFRB(AM) CBL(AM) CKFM(FM)

When the decision is made before the University opens in the morning

The Emergency Services Centre will be notified and an announcement suspending classes and office attendance will be made on the above-designated stations as soon after 7:00 a.m. as possible. Unless such announcements are made, members of the community will be expected to maintain regular schedules and are asked to telephone the Office of the Vice-President (External Relations & University Development).

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New formula unnerves potential students

By CAROL BRUNT

The recent announcement by Education Minister Bette Stephenson that "Ontario can no longer guarantee a university education to every qualified high school graduate" has alarmed some potential university applicants.

Faced with this prospect, some grade 13 students from local high schools are unnerved. Mara Biancolin, a senior at Downsview Secondary School, admits she's concerned that she might not be accepted. "I don't think it's fair. All those students that would have had a chance now won't," she said.

Tom Tittel, head of counseling at Downsview S.S., said "the general reaction of grade 13s is that they're scared. They're looking for a lot of reassurance that we (counselors) can't give because we can't speak for the universities or the provincial government."

Stephenson's statement was a response to concerns raised after announced changes in the distribution formula of government funds to universities, and the appointment December 23 of a commission by Stephenson which will address a number of concerns with the present university system.

The new funding formula means that a large portion of government funds will be based on past enrolment figures.

According to York Vice-President Sheldon Levy, the new formula will have a significant

effect on Ontario universities' accessibility. "Each additional student presents a losing proposition at York. I can't speak for other universities but I think it's logical now that each university will take a second look at its enrolment targets, and I don't think one will want to increase its target. The net effect is that first-year enrolment in Ontario universities will go down next year," he said.

Debbie Fillippe, a grade 13 student at York Memorial high school, said, "I think it (inaccessibility) stinks because we're here (in school) and working and trying and if I get the grades, I think I should be guaranteed a place."

Michael Murphy, York Memorial student council president, questions the reasoning of spending 15 years in school if he's going to be denied access to university.

A January 10 Canadian Federation of Students-Ontario/Ontario Federation of Students (CFS-O/OFS) press release states that Stephenson's plans constitute "the end of university education as we have known it."

In response to Stephenson's formation of the commission, CFS-O/OFS Chairperson Ian Nelmes said "universal accessibility as a policy has gone right out the window in the Ministry of Colleges and Universities' mad rush to rationalize a system falling apart from underfunding."

"No one wants to see the quality of

institutions in Ontario go down so I think they (the government) believe they must provide the service to fewer people. We at York never believed that," according to Levy.

"The ministry is saying quite clearly that it can't afford the university system and therefore they are going to change it. Intervention by the government into universities' affairs is not anything that anyone wants to happen," said Levy.

Throughout the summer York waged an unsuccessful war with the ministry in an attempt to prevent the application of a formula that would discourage the university's accessibility policy.

Levy said the university can't stop the fight. He said "other constituencies, if they believe we were right, now have to pick up the ball. The people of Ontario have to get some idea as to what they want out of university."

According to York Alumni Affairs Assistant Director Steve Dranitsaris, his group is in full support of the university's position on accessibility. He said the group is waiting work from York administration for a course of action.

Dranitsaris said the formula will not cut down on the quality of education "but will harm the university's ability to provide educational services to the surrounding community."



Bette Stephenson

Ross Crate, the ministry's university affairs officer, said "there is a limit on the total amount of money available to government."

Recalling the government's response to questioning last fall regarding the number of places available in universities, Crate said universities have not reached the point of saturation.

He said "premature conclusions" are being drawn by the CFS-O/OFS in their statements regarding the future of the university system. This is supposedly to placate grade 13s, said Crate.

Solicitor-General Bob Kaplan lays down the law at York U.

By JOHN WRIGHT

Solicitor General of Canada Robert Kaplan outlined his legislative plans for the present sitting of Parliament to a group of about 125 York students in the Administrative Studies building last Thursday.

Kaplan is a Member of Parliament for the riding of York West (which includes York). The meeting was sponsored by the York University New Liberals.

Kaplan said he intends to bring down new legislation aimed at helping young offenders. He said the government is taking the position that rather than viewing them as "sick and incapable of responsibility," these 12 to 17-year-olds will be held more accountable for their actions. Also included in his legislation, will be a move away from incarceration as a penalty and instead allowing judges the alternative of a community service sentence.

Kaplan also said he intends to proceed with the proposed security service legislation. He said the legislation, in its final form, will provide "a better system of controls and safeguards intended to respect the rights of the decent while protecting the national interest."

Kaplan pointed out that as Solicitor General he is responsible for the administration of all police forces in Canada. He said he intends to focus police action on the organized aspects of illegal drug trade in Canada. He said it is impossible to prevent drug use without having a policeman at every corner and that the government believes that Canadians are not prepared to invest in such a police effort. By concentrating efforts "at the top," Kaplan hopes to restrict the drug trade as much as possible, given existing police resources.

In the question period following the speech, Kaplan was assailed by members of Jewish

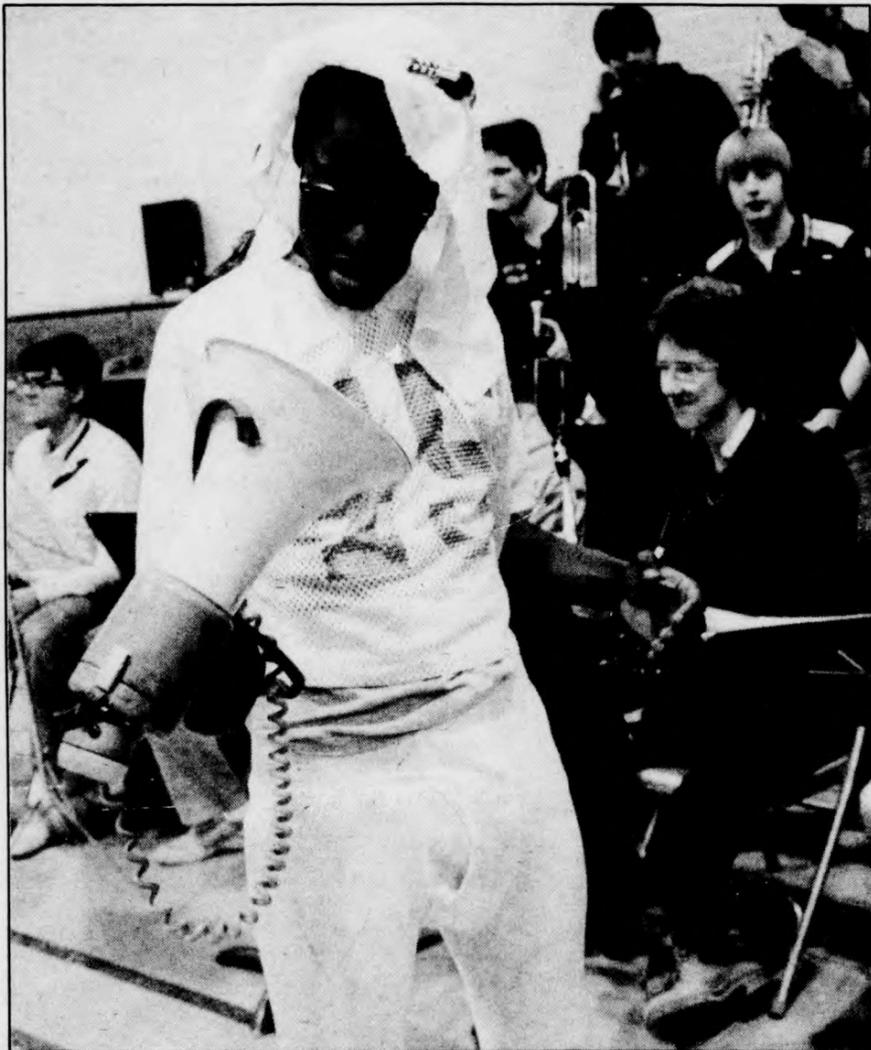
organizations expressing two areas of concern. The first group pressed for a concession that the government had failed to adequately identify and bring to justice World War II criminals. While admitting that one extradition was "nothing to brag about," Kaplan said the action was a start, and that he was continuing to press for the identification and extradition of Nazis in Canada.

Kaplan said he considered a photocopied letter supporting this group's views distributed at the meeting to be slanderous. When asked if Canada could not enact legislation enabling prosecution of these criminals in Canada without extradition, Kaplan said such action would contradict a basic right assumed by Canadian Law.

The laws necessary to prosecute here in Canada would have to be passed after the act had been committed. The principles rejecting such retroactive legislation have been upheld by the Supreme Court and appear entrenched in the new constitution.

The second group at the question period was concerned with an apparent lack of reaction by Canada to human rights violations in Syria. Leaflets, distributed at the entrance to the meeting room, described the plight of Syrian Jews, who are denied full property rights, and are forced to carry special identification. The leaflet also described the murder of a Jewish family.

The group appeared to want Kaplan to criticize Mark McGuigan, Minister of External Affairs, for remarks made in Syria during a visit late last year. Kaplan replied that he would not speak against McGuigan but maintained that Canada would continue to recognize Israel's right to exist and would remain a world leader in support of Israel and its people.



York student displays his mastery of modern technology at basketball doubleheader

York University climbs over halfway point in fundraising drive

By CAROLINE CHIA

The York University Fund is currently in its third year of a five-year campaign and has earned about \$8.5 million of the \$15 million target university officials are aiming for.

The fund was established in response to the lack of government funding available for various projects. Since the University requires additional resources to achieve and maintain excellence in particular areas, the fund was developed to meet those needs. It also gives York students the opportunity to participate in campus-wide activities.

After getting off to a fast start in 1981 by raising approximately \$5.3 million, the campaign lost some momentum. However, with economic recovery in view, organizers are optimistic about reaching the goal.

According to Gloria Baldwin, assistant director of development of the fund, the campaign is experiencing great participation from York's faculty and staff, as well as from students.

York students have contributed through numerous fundraising activities. Some past

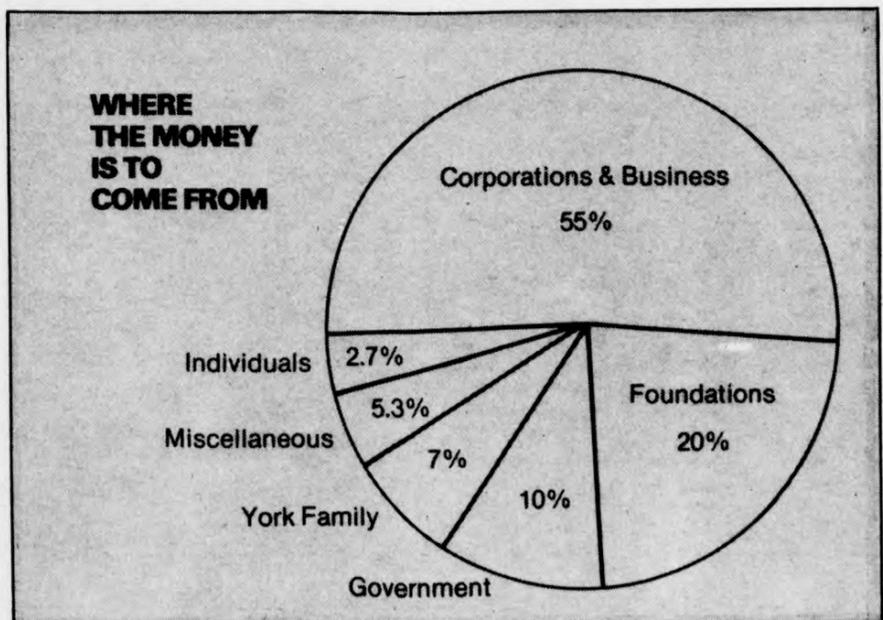
fundraisers included Casino York, the Radio York Lottery, pub nights, talent nights at the colleges, and concerts. York has contributed \$190,000 toward the fund this year alone.

Baldwin said she is pleased with the progress thus far but hopes to see more of York's faculty and staff participating in the campaign.

The monies from the fund will be used to support capital projects such as the construction of buildings, research, computers, telecommunications, teaching equipment, libraries, educational development, and public service and national development. These projects, once completed, will make York one of the best-equipped universities in Ontario, according to Baldwin.

She said recently the emphasis has been placed on building a corporate foundation of support for the fund. Many corporations are taking a vital part in the campaign—they alone make up more than 50 percent of the total contributions, she said.

Each York student donates a flat \$3 to the fund from their tuition fees. Baldwin said we can look forward to more fundraising activities in the future. For instance, Teenage Head plays York January 26 at Stong Dining Hall.



El Salvador condemned for violations of human rights

By GARY SYMONS
and LILY CONTENTO

A mock tribunal at the University of Toronto's Moot Court condemned the El Salvadorean government for violations of the Declaration of Human Rights, last weekend.

The eight-member jury heard from six witnesses, all political refugees from El Salvador, who gave testimony of their experiences at the hands of the country's army and police officials.

Witness Oscar Martinez, formerly the General Secretary of the Salvadoran Law Student's Association of the University of El Salvador, testified he and a friend had been arrested by 20 members of the National Guard. Unable to extract a confession labelling Martinez and his friend as subversives, the Guard members tortured the two, slit their throats, and threw them off a cliff assuming them dead, according to Martinez.

Another witness, Carlos Orantes, testified that after being drafted into the army he was ordered by officers to execute and sometimes torture suspected subversives. Orantes said he twice underwent imprisonment and torture for refusing to shoot prisoners. To avoid his own execution Orantes said he deserted with nine other soldiers and eventually fled the country.

In other testimony, witness Jacobo Queteno, North American representative of the Human Rights Commission of El Salvador told the jury of the arbitrary executions perpetrated by the government's "Death Squads" and of various torture techniques used by police and army officials.

Queteno also spoke out strongly against U.S. intervention in Central America. "It means an extension of war and of the violation of human rights," he said, adding "weapons given to the Government of El Salvador by the U.S. are used to repress the population."

Tribunal judge Bradford Morse, a vice-dean of law at the University of Ottawa, said he hoped the tribunal's findings would help shape future Canadian policy concerning Central America.

After about three hours of deliberation the jury condemned the government of El Salvador for:

- Attacks on the Roman Catholic Church, the University of El Salvador and all those concerned with it, and on Human Rights organizations;

- Arrests, disappearances, and executions of individuals by military and para-military groups (Death Squads);
- The policy of indiscriminate bombings;
- The use of systematic torture on the population and military conscripts during training;
- Forced conscription and kidnapping of children under 16.

The jury also drew up four recommendations:

1. That the Canadian government should expand its refugee program. (75 refugees from El Salvador have already been admitted to Canada since last April)
2. That Canada should establish a strong diplomatic presence in El Salvador for the protection of human rights.
3. For Canada to supply aid for reopening the University of El Salvador for the protection of human rights.
4. That the Canadian government should urge El Salvador to abolish Decrees 507 and 903 which directly permit human rights violations.

About U.S. policies pertaining to the region, the jurors wrote in their two-page report, that "human rights violations are facilitated by a continual state of war and militarization of El Salvador. This state of war is aggravated by U.S. intervention."

The tribunal jury was made up of eight Toronto professionals including Michele Landsberg, former Toronto Star columnist, and Russell Legge, president of the Canadian Council of Churches.

In an interview Monday, Pastor Valle-Garay, professor of Languages at York and Consul-General of Nicaragua, agreed that Canada should speak out against the El Salvador government but he disagreed with the second recommendation on the grounds that Canadian lives would be endangered.

"The right-wing death squads are not ordinary people," he said. "I wouldn't put it past them to harm the Canadians."

Valle-Garay did suggest however, that Canada could help the people of El Salvador by collaborating with other world governments to "make all foreign aid dependent on the state of human rights."

The findings of the tribunal's six jurors will go to the Human Rights Commission for a special session on human rights in Geneva next month.



Professor William Lutz on doublespeak

Photo: MARIO SCATTOLONI

Speaking of doublespeak . . .

By LILY CONTENTO

Doublespeak—it's the language of very intelligent people who know exactly what they want, according to U.S. English professor William Lutz in his talk "Language as a Means of Social Control" he gave Tuesday in Vanier Senior Common Room.

"What is scary is that when you hear these sentences, you think you know that they mean," said Professor Lutz in reference to "doublespeak." According to Lutz, who teaches at Rutgers University, this "extension" of language is used by authorities to justify political, economic, and social misfunctions.

Lutz's speech was the first in a series of lectures on George Orwell's 1984 Vanier College will present. There were about 25 in attendance.

"In the book 1984, Orwell speaks of 'newspeak,' the language that Oceania used to control public thought, and 'doublethink,' which is the ability to hold two thoroughly opposing ideas. I combined them to form doublespeak," said Lutz, who's also editor of *The Quarterly Review of Doublespeak*.

He gave a number of humorous examples of

Doublespeak, such as the expression "selected out" which he said is often used as a synonym for "fired." He said airline companies try to conceal an airline crash by informing the public that they've experienced an "involuntary conversion" of an airline.

U.S. President Ronald Reagan was Lutz's primary target. "He (Ronald Reagan) can say the most outrageous things and get away with it. Lutz considers Doublespeak the "language of non-thought." "With the comprehension of language goes the comprehension of thought," he added.

Quoting Ernest Hemingway, Lutz advised that one "should become a first rate bullshit detector." He said the well-known sign that reads FOR YOUR CONVENIENCE, PLEASE LEAVE ALL PARCELS AT THE DOOR is an excellent example of "business managers' abuse" of the English language.

According to Lutz, it's for the store owner's "convenience" that all parcels be left at the door, not the customer's.

The organizer of the series of lectures is Professor Deborah Hobson, master of Vanier College.



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Well, what's a body to do?

By SHEILA HIRD

We are all interested in our bodies, whether it's a concern to get out of them or a concern with legal and political authorities telling us what to do with them, according to York sociology professor John O'Neill in a lecture last Wednesday at Bethune College.

At least 50 students attended Professor O'Neill's "Five Bodies" talk. The lecture was part of the Faculty of Graduate Studies' series of lunchtime seminars on contemporary cultural studies.

O'Neill discussed several ways in which we can view ourselves and our place in society. The "five bodies" O'Neill spoke of are: the Biological, Medical, Consumer, Communicative and Symbolic, and Political.

The effects of technological developments on the individual and on society were also discussed. O'Neill said that many of those who are working towards a career will end up in boring, mindless jobs.

"The general tendency of industrialization is to replace the human being altogether," said O'Neill. He jokingly admitted that "this is easier said than done because we would then have to learn how to apprentice men to do nothing. After all, even God was unsuccessful

in apprenticing Adam and Eve to this goal."

O'Neill's cynical humor turned to apprehension as he explained that "the industrial age bypassed our bodies, the technological age is now in the process of bypassing our minds, and the next age will bypass our hearts (in the moral sense)."

O'Neill said women are also subjected to technological development. "As technology advances, women are in greater demand because the work is less demanding."

Near the end of his lecture, O'Neill widened the usage of the word "body" to encompass political bodies in order to question democratic methods of asserting power over society. He said that democratic governments subtly assert power by using therapeutic techniques such as love, brotherhood, and desire. The TV program "20 Minute Workout" was sarcastically cited as an example of these techniques. O'Neill said that "it is one of society's punitive orders that the individual must not act, think, value, or disvalue. The individual must not use his mind." O'Neill expressed puzzlement over "this new aesthetic of sweating bodies caused by a search for an identity, an identity that is between the legs, in one's physical shape, and in one's capacity to do the 20 Minute Workout."

Accuracy of job placement survey contested by Student Federation

CONTINUED FROM PAGE 1

two surveys and they must be considered when comparing the two.

Sands also said that Statistics Canada was conducting a nation-wide survey of 1982 graduates which could be used as a follow-up but that it would not be as accurate a sample as it was a survey.

Richard Balnis, a researcher for the Canadian Federation of Students-Ontario, acknowledged the value of the report but "the survey took the sample as genuine for the whole group when 40 percent did not respond."

Balnis did offer some evidence to suggest that the Ministry's figures were not far off, however. He said the employment statistics of university graduates compiled by his department show the same trend illustrated by the Ministry's survey.

Balnis said his figures for university graduates were somewhat different from those of the survey as his statistics included students who had a degree whether they graduated recently or 30 years ago.

Balnis said he agreed with the observations made by Stephenson in her conclusion to the

survey that it is still apparent "a university degree is valuable in obtaining employment."

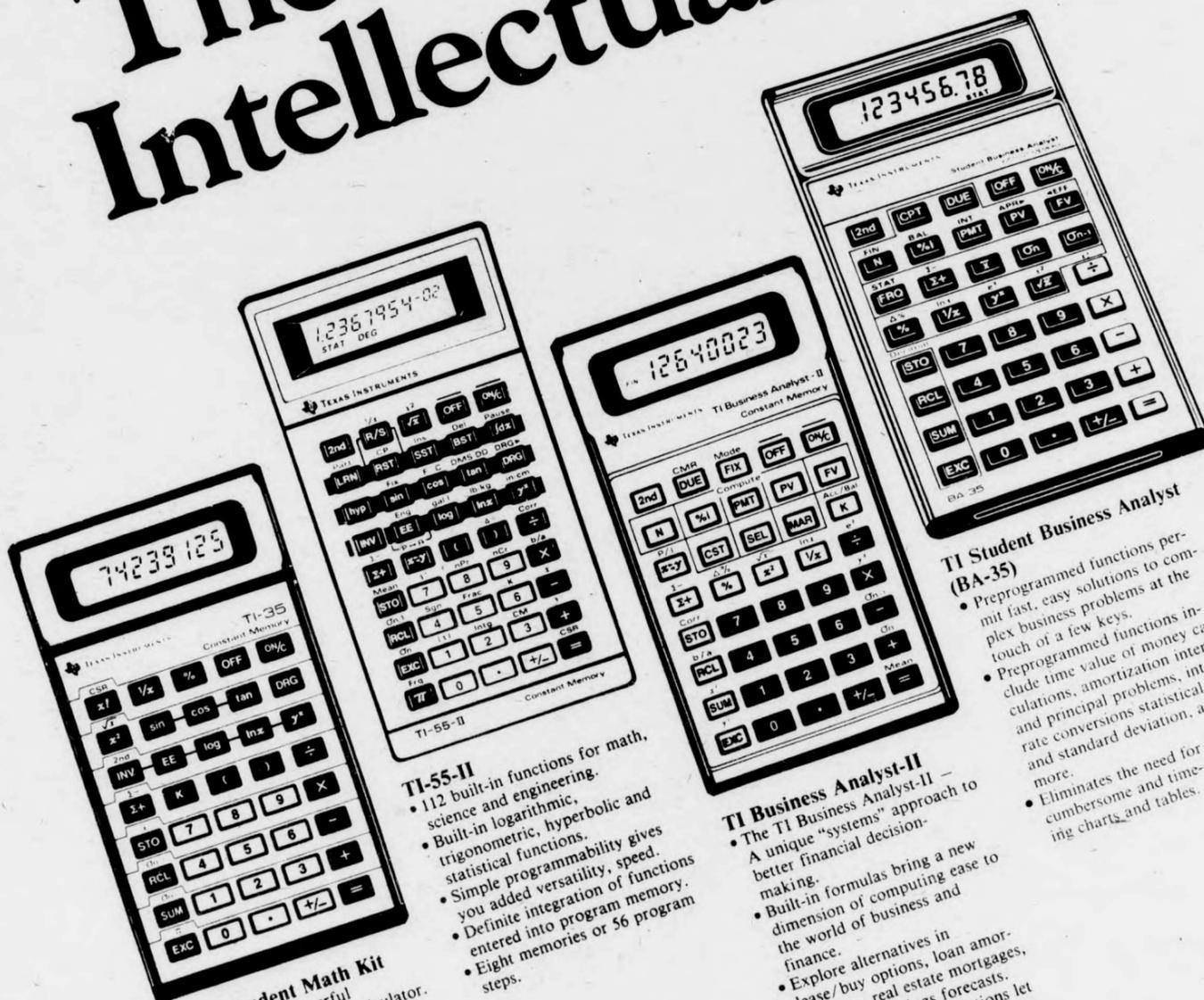
Balnis offered some advice to graduating students. "Our data shows that the first 12 or 18 months after graduation are the most difficult in terms of finding satisfactory employment, but if you can hang on for this period, the degree proves to be beneficial in the long run."

The York Faculty of Education keeps its own statistics concerning the rate of employment for graduates. Figures released for 1982 graduates support both the Ministry's survey as well as illustrating Anisef's point that holders of degrees in specialized and graduate-professional programs represent a higher level of employment.

A more comprehensive and detailed examination of the Ministry's survey and its data is being undertaken at York. Anisef, who's heading the study, said the main objective of the project is to determine the implications of the survey at York.

"At this time I am not authorized to release any information on it but I can tell you that we have already come up with some very interesting findings," said Anisef.

The Intellectuals



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editorial

Our right

Our right as Canadian citizens to speak our minds, it turns out, is a fragile right indeed. Thanks to an unholy alliance of the three federal political parties, the individual's right to praise or damn a party during an election campaign has been removed.

This measure, an amendment to the Canada Elections Act passed last fall, calls for permission from the overlords above before publishing any opinions about them.

In doing so, we feel the government has efficiently undermined our "freedom of thought, belief, opinion, and expression, including freedom of the press and other media of communication." The Canadian Charter of Rights and Freedoms says it best.

Federal Progressive Conservative Party house leader Eric Neilson was under the mistaken impression that his party is preserving this right when he stated that individuals and groups "still have ample opportunity to make their positions known through the media."

However, it's not the media which in itself makes partisan editorial endorsements of political candidates and parties during elections. Doesn't the *Toronto Star*, *The Globe and Mail*, *Globes's* Peter Trueman, and CTV's Bruce Phillips, for instance, do their own ranting and raving about the political prey of their choice?

Why can a private commercial organization, such as a newspaper or television station, champion or condemn political parties while we lowly subjects of the Crown must throw ourselves at the feet of the likes of a Bob Kaplan or a John Gamble and beg for their kind permission to publish a dissenting political opinion?

If no one would dare challenge the right of the media to endorse or denounce a political party during an election campaign, how does the federal government dare question our right to do so?

How dare we let them.



Words from Above.

excalibur

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letters

Club controversy

Editor:

As members of the York campus we would like to express our concern over the obstacles that have been presented to the York El Salvador and Central America Support Committee's (YESC's) application for student club status.

In November 1983, YESC made an application to the Council of the York Student Federation for student club status. Over one month later, and only upon persistent inquiry, a member of YESC was orally informed that its request for club status had been turned down by the CYSF. The reason given was that the club was too political. Given that the information was provided close to exam time, YESC was unable to respond until the new year. At that time club members arranged to meet with CYSF President Chris Summerhayes, to discuss the matter. During this meeting President Summerhayes informed the club members that the decision had been made without enough information on the group activities.

The matter was then referred to the following CYSF council meeting. Upon questioning the activities of YESC it was found that, according to the Council resolution defining "political," YESC could not be excluded from CYSF

membership. Further it was recalled by one member of Council that the resolution defining "political" was three years out of date and therefore no longer effective. Instead of then admitting the club on the existing rules pertaining to membership, it was moved in Council to table application until a suitable definition of "political" was devised. This means that at best two months would have elapsed between the YESC application and the CYSF answer.

Over the last four years hundreds of student have been involved in activities initiated by YESC. YESC has drawn on the rich resources of CERLAC and brought in many speakers from Latin America. In light of these facts we hope that CYSF is aware of the services to York provided by YESC and will recognise this group as a legitimate student club.

J. Douglas Allan
Andrew Murray

Art should stay

Editor:

I would like to respond to your front-page article of the Jan. 12 issue regarding the CSCC's stand against the Central Square sculpture.

Not only is their position "ludicrous," as Summerhayes pointed out, it's

downright scary. At the most congest of times, during class changes, there is never enough traffic in that end of the hallway to justify such accusations that the sculpture acts as an obstruction.

But more than that, Don Nesbitt is acting as censorer for myself and everyone else, it seems. It may be a "monstrosity" to Nesbitt, but it at least provides sorely-needed balance to an otherwise grey, drab area that resembles everything I imagined a fall-out shelter to be. This may be the very point Nesbitt is making, I suppose. Rats have shown to be much more efficient when hustled through mazes that did not have Minnie Mouse posters on the maze walls.

Similarly man may be moved much more efficiently from point A to B if extraneous, superfluous things don't steal and interfere with our consciousness. Consequently the more clinically controlled our environment, the more efficient robots we become.

But where does Nesbitt's zeal for efficiency end? Next thing I know, I'll be reading about how he'll be bringing in traffic cops armed with cattle-prods and german shepherds, so as to ensure smooth flow in the hallways. And as far as a charge of my being paranoid is concerned, to quote the eminent Dr. John Fever, "sometimes paranoia is just sound thinking."

—Alan Melon

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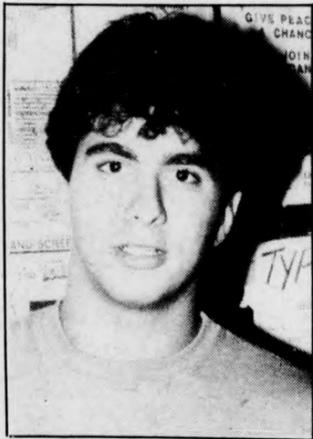
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the question

By ANDREW ZARNETT

Do you think that students and professors should be fined for smoking in the classrooms?



Eddie Segal, Arts 2
 "Yes. You can't deny someone the right to smoke as long as the smoke doesn't bother someone else. If the smoke bothers someone the smoker should step out into the hall."



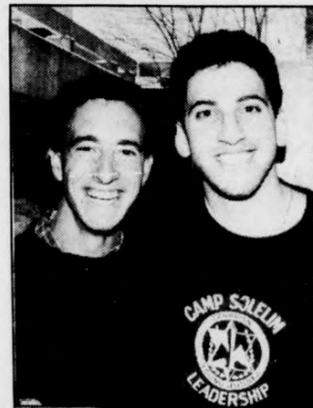
Howard Beale, Arts 2
 "No. I think that we are old enough to smoke if we so desire, unless it affects someone's health in the class."



David Dennis, Arts 1
 "No. The NO smoking section of a lecture hall should be outside the door."



Eleanor Skwarek, Arts 1
 "Yes. I find it really annoying. I don't find it fair to others in the room. There are other places to smoke in the university."



Jordy Richie, Poli Sci 2 (left) and Eric Carmona, Eco 3
 "I don't think professors should smoke because it sets a bad example. However, students who wish to smoke could do so with a small smoking section set up in the last five to seven rows."



Marlene Goldman, Arts 2
 "No. I don't think they should be fined but told they aren't allowed to do it because the majority of people don't like smoking."

Photos: STUART MOSCOE



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Other Campuses

By ANDREW ZARNETT

Rich kids receiving more money

Some students from Ontario's wealthier families are receiving grants from the province's \$135-million student aid program at a rate 30 times greater than five years ago, according to an unreleased Government report.

The 1982-83 Ontario Student Assistance Program (OSAP) report shows that grant recipients from families with gross incomes of more than \$40,000 a year have increased in number from 113 in 1979 to 3772 in 1983.

Raj Rajogopal, a policy analyst for OSAP, said that the increase in the numbers of students from higher income families receiving grants did not mean that less affluent students were receiving a decreased amount of the program.

However, Sean Conway, universities and colleges critic for the Ontario Liberal Party, said the statistics in the OSAP report were evidence of serious structural problems with the program.

—The Varsity, U of T

What a heart!

Dr. A.J. de Bold, a Queens University professor based at the Hotel Dieu Hospital, has been awarded \$800,000 by the IDEA Corporation for heart research.

Dr. de Bold recently discovered and isolated "cardionatrin", a natural diuretic produced by heart muscle. A diuretic is a drug that helps rid the body of excess water and salt by stimulating the kidneys to produce more urine. Congestive heart failure and many types of hypertension are characterized by abnormal water and salt retention.

Dr. de Bold's discovery of cardionatrin is significant in that it may provide insight as to why people afflicted with the ailments retain large amounts of water.

—The Queen's Journal

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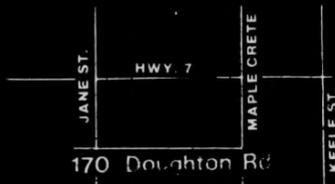


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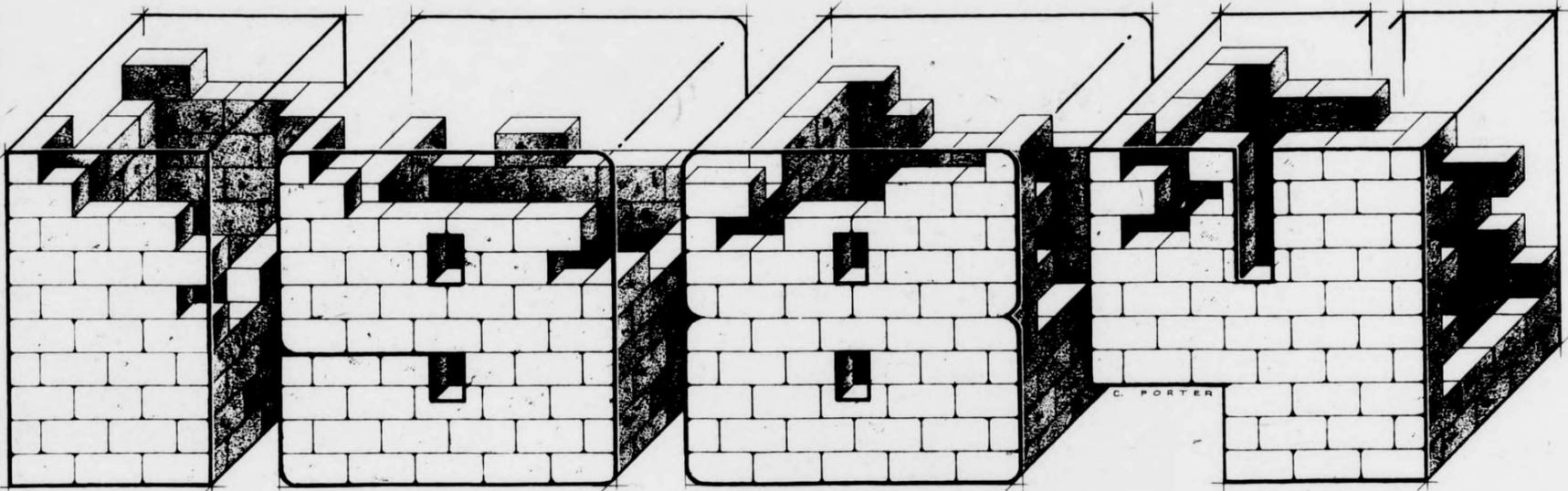
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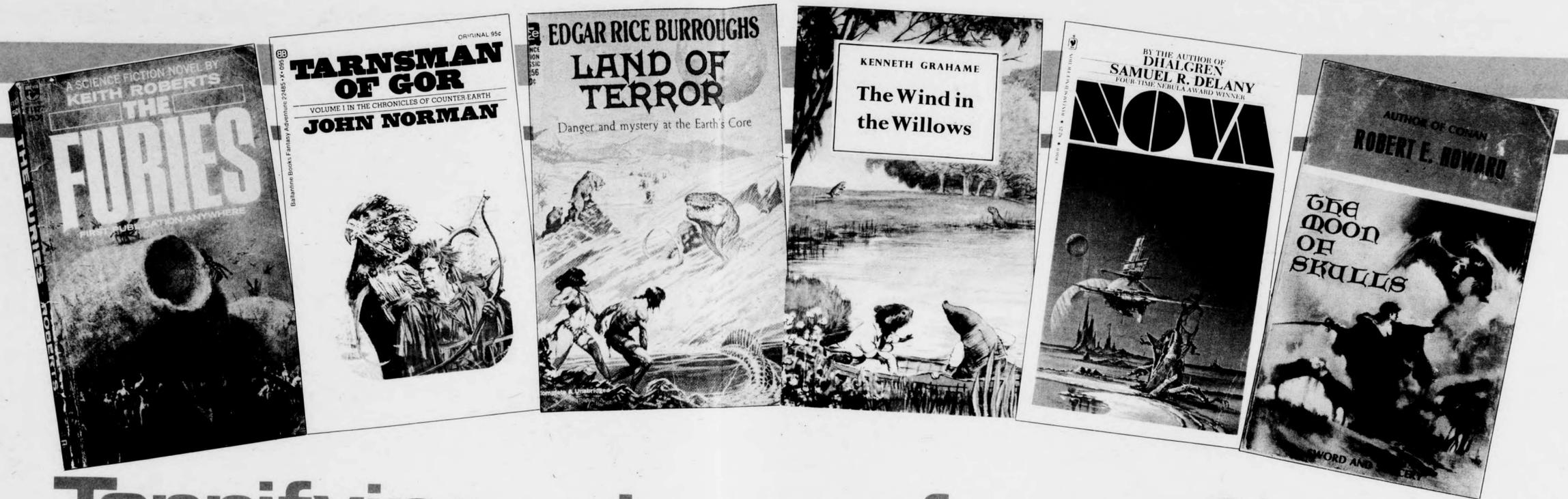
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1984. The year of Big Brother and thought police. The year of George Orwell.

Everyone is familiar with Orwell's predictions, but what about other prophets of doom? *Excilbur's* Kevin Connolly and Paul Pivato examine the predictions of some lesser known authors—writers that equal Orwell in brilliance and foresight. These mystics and seers looked into the future. Horrified by what they saw, they locked away their awful secrets in cryptic prose. But now, after years of obscurity, these writers are about to explode into the open and shock the world with their cataclysmic prophecies!

The Furies By Keith Roberts

In this often overlooked masterpiece, Roberts describes a world devastated by nuclear war. Many other writers have imagined the horrors of post-nuclear holocaust, but only a visionary like Roberts could predict... The Rule of the Wasps! Contaminated by radiation, Roberts predicts that wasps will grow to monstrous proportions and take over the world. Inflamed with vengeance after years of insecticide spraying, the wasps enslave people by turning them into drone-like insects. Surely one of the darkest ironies in all literature!

Any survivors of atomic armageddon will have to face... The Rule of the Wasps! The terror of 1984 pales in comparison to the chilling prophecy of *The Furies*. A must read.

Tarnsman of Gor By John Norman

Written by the world famous John Norman, *The Tarnsman of Gor* ranks along with *Nomads of Gor* and *Raiders of Gor* in his endless series of novels that have captivated millions with their tales of "counterearth." Dismissed as mindless fantasy at first, *Tarnsman of Gor* is in fact a brilliant allegory. Among other things, the novel predicts:

- urban guerrilla terrorism
- civil war in Australia
- the marketing of test-tube babies
- the return of falconry as a popular sport

Despite the fact that *Tarnsman of Gor* was written 20 years after his death, many critics now claim that Orwell plagiarized entire passages from Norman's novel. And although cynics may scoff, *Tarnsman of Gor* will go down as one of the great prophetic books of our time.

The Wind in the Willows By Kenneth Grahame

While no one suspected it at the time, this popular children's story written in 1908 astonishingly foretold:

- the fall of the Russian Czar
- the bombing of Hiroshima
- and much, much more

What dire events await us in the future? It is hard to tell. However these prophecies are clear:

- earthquakes
- famines
- war
- the return of falconry as a popular sport
- revolution
- and much, much more

For those too horrified to read into the book's apocalyptic revelations, *The Wind in the Willows* remains a delightful children's story.

Land of Terror By Edgar Rice Burroughs

The renowned author of the Tarzan series, Edgar Rice Burroughs also wrote a prophetic novel about the discovery of a primitive paradise underneath the polar ice cap. And while this has yet to be proven, there is mounting evidence that such a place does exist, and that Roald Amundsen, John F. Kennedy, and Jim Morrison are actually living there.

Burroughs also predicts the resurgence of dinosaurs, a new ice age, and the spread of Calvinism. *Land of Terror* is a book that rivals the nightmarish vision of Orwell's 1984. A prophetic work for all ages.

Nova By Samuel R. Delany

Chapter after chapter, Delaney's ominous predictions mark him as the Nostradamus of our century. Ostensibly a sci-fi novel, *Nova* is in fact a Bible of modern prophecy. Here are some of the things foretold by Delany:

- the assassination of Rev. Moon
- the discovery of extra-terrestrial life
- the invasion of Northern Ireland by the U.S.S.R.
- the return of falconry as a popular sport

A mixture of Old Testament prophecy and Alvin Toffler, Delany spins a fascinating yarn that predicts major events of our time. Avoid reading at your own risk.

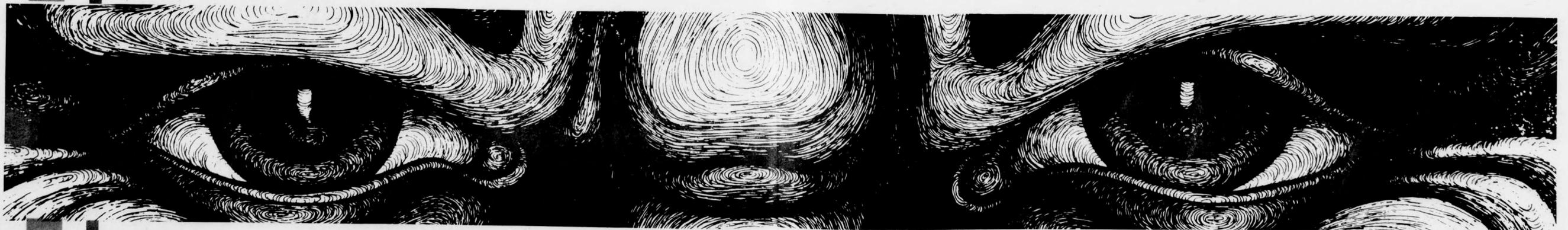
The Moon of Skulls By Robert E. Howard

In Howard's tale of future terror, Big Brother goes to the moon and the Earth colonies are taken over by a Stalin-like leader. The tyrant then proclaims himself God and tortures people for sport. A tragi-comedy that warns about the perils of bad government, *The Moon of Skulls* is a timeless book.

Some of Howard's more startling prediction are:

- the AIDS epidemic
- caffeine-free soft drinks
- the mood ring

Howard did not, however, foresee the existence of monkeys with wings, as the cover might lead one to believe. Much of Howard's subtle prophecy lies buried in some of the greatest prose in the English language. Makes 1984 look like a comic strip.



arts

York Grad's Proper Tales Press is an exercise in optimism



Photo: PETER YU

York alumni Stuart Ross has been operating a small alternative press since 1979. Except for an initial agreement with his authors, Ross shoulders the burden.

By KEVIN CONNOLLY

It's difficult to be optimistic these days if you're a Canadian poet. More and more, poetry seems to be appealing to an elite group of mostly poets. Even well-known writers, such as Nobel prize nominee Irving Layton, aren't able to make a living on their poetry alone. Publishing companies, if they choose to bring out a book of poetry, know they are setting themselves up to lose money. Art councils have guidelines that prevent unpublished writers from receiving grants.

It is this poor financial climate which has spawned the appearance of a number of small, alternative presses. Usually devoted to publishing the work of one or two writers (and, by and large, self-publishing ventures), such presses generally lose money, and have a very short life span.

One which has fared better than most is Proper Tales Press,

founded in 1979 by York Alumni Stuart Ross. He began modestly, selling two or three xeroxed sheets for 50 cents at poetry readings, but has since expanded into a larger, and comparatively successful alternative press. Last year, Ross published three titles, and has already matched that total in 1984. He plans to publish what he calls "a very important" book of criticism in the near future by Toronto writer Paul Stuewe. Ross claims that the book "has the potential to overturn the entire Canadian literary industry."

Ross hopes that the new book will mark the beginning of a more commercially successful phase in his publishing. Like most small press editors he operates at a loss, but comes close to breaking even in the long run. His own work turns a modest profit, but he is lucky if he breaks even on the other writers he publishes. Ross is unique in that he takes most of the financial risk himself. Except for an initial agreement with the poets to purchase (at cost) booklets, as needed, he is responsible for all financing, and must retrieve his money as the poet sells his work.

Most of the authors that publish through Proper Tales sell their work in the street. They choose a busy corner downtown and, wearing a placard, sell their work in the street for a few dollars apiece. Ross himself takes care of bulk sales (on consignment) to some downtown bookstores, but by and large, the poet is responsible for his own sales. Ross was inspired by writers like Crad Kilodney, who have been distributing their work in the same manner since the late '70s. Ross says that it's the best way to get his work into the public's hands.

"There are so many magazines out there, most of which publish garbage. Crad Kilodney has had his work in over 70 magazines and has found that it does nothing for his career. The best way is to sell it yourself. No one is going to push my stuff as much as I will."

Ross says that the Canadian media leave poets no choice but to publish their own work. "Canada likes to make a couple of literary heroes and no one else gets any type of publicity. It's convenient for the critics but terribly unfair to other writers." Though he is excited about the small press industry, Ross has also become concerned with the quality of work that is being published. In an effort to give his work, and the work of other serious writers more credibility, Ross has founded *Mondo Hunkamooga*, a bi-monthly magazine of reviews, essays, and interviews designed to expose the best of the small press publications.

Mondo has been Ross' most successful venture so far, attracting critical attention and over 75 subscribers in its short history. Founded in July of 1983, Ross hopes the journal will be a "break-even" project by next issue. As one might guess from its nonsensical title, *Mondo Hunkamooga* is meant as a reaction

to the glossy, overpriced quarterlies with names like *Descant*, *Impulse*, and *Antheus*. It costs only 50¢ an issue.

Proper Tales' latest releases are two small books of poetry—*The Transparent Neighbour* by Wain Ewing, and *ANT PATH* by John M. Bennett. Ross describes Ewing as "a brilliant undiscovered writer" whose poetry touches on surrealism and "automatic writing." He describes Ewing as having an "other world" vision, and says that his work should be approached as if it were a painting rather than a book of poetry. "If you go in looking exclusively for meaning, you're unlikely to find it."

Bennett's book includes some apocalyptic poetry and some visually interesting concrete work. Ross describes him as "the madman from Ohio," and sees his work as "subversive" and disturbing. "We don't have enough poetry that disturbs in Canada, and we don't have enough humorous writing either," adds Ross. Despite his criticisms, Ross has found plenty to be optimistic about. He feels that his street vending has exposed his work much better than any regular publisher could have, and is particularly encouraged by the diversity of his clientele.

"We don't have enough poetry that disturbs."

"I sell to secretaries, bankers, and security guards as well as to students. I'm hitting all sorts of people who would never come into contact with poetry, who would never have considered reading it, and had them come back to tell me how much they enjoyed it."

Ross also describes a reading of sound poetry he and a friend presented outside the Eaton Centre on Yonge Street. He said that the reading attracted about 50 or 60 people, and although many didn't understand what they were hearing, they were still interested and entertained.

Ross feels that Canadians must expand their ideas about poetry to include some of the less conventional forms if the commercial climate is to change. With the continued success of Proper Tales, Ross hopes to expand his outfit into a more commercially viable part-time venture. In the meantime he and his colleagues will continue their entrepreneurial wizardry on the streets of Toronto.

For more information, you can write to Ross at P.O. Box 789—Station F—Toronto, M4X 2N7

AGYU show questions the nature of modern art

By GAYLE FRASER

Turbulence, the new show at the Art Gallery of York University (AGYU), is a confusing but thought-provoking study of technology in the modern age.

Upon entering the gallery one is confronted with large stark black and white prints, tape recorders, a collage of albums and their jackets, video tapes, and a broadcast of a radio show. The content is obviously related to the themes of technology, computerization and loss of humanity, nothing new in the 1984 of George Orwell. The show becomes interesting when the viewer sees a blown-up list of the topics covered on the radio show. This, combined with a quick reading of the show's catalog is an intriguing twist.

In 1981, the two visual artists responsible for *Turbulence*, Sam Krizan and Tony McCauley, began a weekly radio series of the same name at Fanshawe College in London, Ontario that discussed and explored art. The show evolved out of their feelings of geographical isolation in London and alienation from the cultural centers that play host to current trends in art. The radio shows cover a broad range of discussion and music concerning art, with programs entitled "A Bit of The (Art) '50s," "Recent Italian Art," and "Satan."

Since 1981, the artists have enlarged their original concept so that *Turbulence* now encompasses a longer and more frequent radio show, a magazine, several audio and video tapes, and various prints. The physical



Tony McCauley stands proudly beside one of his works in *Turbulence*, a multi-media show currently on display at AGYU.

manifestations of this larger program are what are on view right now at AGYU.

While interesting, it's an open question whether any of this constitutes art. There is a current belief in art that the "art" in "contemporary art" is merely an extension of the theory that underlies it. If you accept this, you will accept *Turbulence* as art. But if you believe that art must stand on its own and have meaning regardless of the artist's intentions, the show will prove disappoint-

ing.

The show seems to lack the sincerity of the *Turbulence* radio programs and leads one to wonder if the artists have become victims of their own "media-ization." It seems that this exhibition functions better as public relations than as art. AGYU curator, Michael Greenwood, points out that all art can be seen as public relations, and in a sense he is right. On the other hand, assuming this is art, then it may be "bad" art in that first, it

doesn't do justice to the artists, and second, it is a good starting place. But where to go from here?

One is left confused and questioning. The bottom line, though, is that *Turbulence* should be seen because it raises a lot of important questions. It allows you to start to think about the function of art and art theory, and it raises some of the relevant questions about humanity in a technical and impersonal world.

Thompson's White Biting Dog barks more than it bites

By JASON SHERMAN

Judith Thompson's much-hyped *White Biting Dog* is a good example of a play that tries to do too much.

Thompson's own summation of the script—"A nightmare love story that's a comedy and a tragedy about getting grace"—is indicative of the overkill. Dreams are told with such frequency and with such little analysis that the audience is left trying to sort out the images and symbols each character brings forth.

Fire, water, air, and earth all figure prominently, but connections are few and far between. If the figurative language went over most people's heads while retaining some literal meaning, there would be no problem. But the difficulty is precisely this: the symbols work *only* on the symbolic level and that level has no direction.

Thompson has chosen to write the play this way is particularly difficult to gage given her admission that she doesn't like plays which require a lot of research. "Anytime I hear a playwright has done a lot of research," she said, "I just don't want to see it. I fear information on the stage." Perhaps she has imbued her play with Freudian overtones subconsciously—she has read the psychoanalyst's collected works. When one character tells us about her dream of flying, it is doubtful that Thompson meant to amaze us with her knowledge of dreamwork; but then, how are we to know that flying dreams are about sex.

"I want to present this reality as I see it."

The disparity may arise out of Thompson's aims as a playwright: "I want to present this reality as I see it and yet I know it's important to keep (the audience hooked in) even if it's just mentioning Kellogg's corn flakes." In other words, Thompson wants to evoke both the sensory and the dream world.

In *White Biting Dog* the difficulty of the task is clearly evident. We have an easily recognizable living room set, naturalistic dialogue, three-dimensional characters, and a common dramatic storyline: a dying man is separated from his wife, and their son is trying to bring them back together. Where Thompson adds her "own" reality is in what is said (as opposed to how) and how the characters deal with the traditional dramatic device.

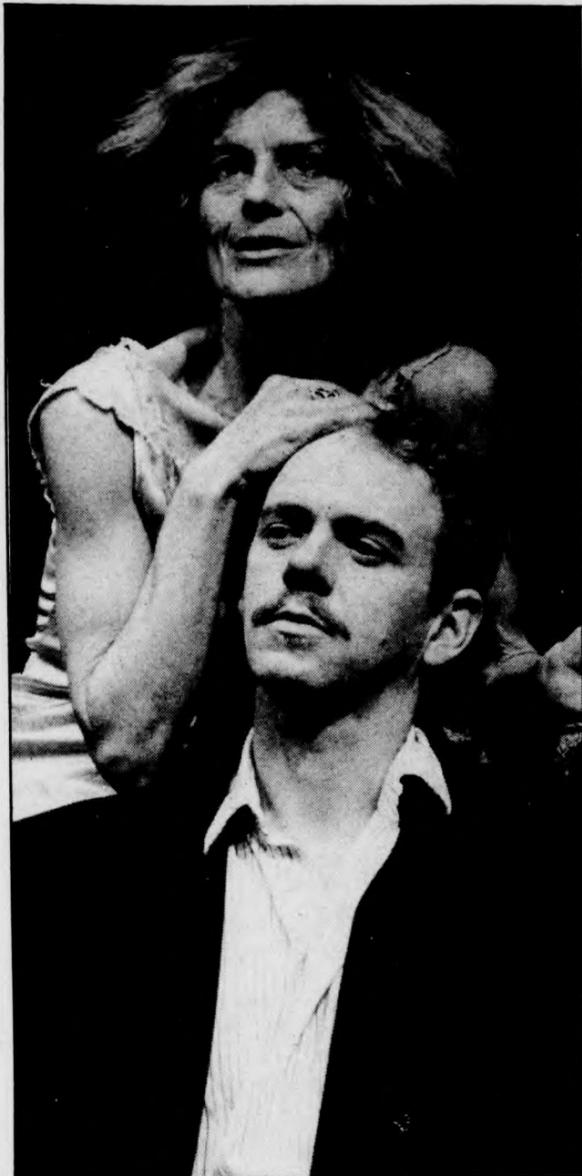
The son is summoned to his father's aid by a white dog. He meets a psychic girl on the street who helps him. The mother has moved in with a punk, who is sodomized by the son to destroy his mother's relationship. These are all used in an original way, but in a jumbled way, too. Everyone is concerned with "knowing" each other and each character is quick to point out to their analysts "you don't know me."

The best evidence that Thompson has too much is that she doesn't know when to end the play. When a writer is trying to maintain control, false endings become parodic. What's more, the black humor of the first act gives way to mawkishness and clichéd dialogue in the second: "You're the only husband I ever had." It becomes painfully clear that the play's symbolism is being shoved down our throats when the mother is made to assume a pose holding a piece of toast—the effect is ludicrous.

At least it is played straight. The cast is generally faultless, each member exploring the limits of their stage personas. Director Bill Glassco has given them ample time and space to do this; even the miscast Clare Coulter handles her character's incongruities well. Glassco takes full advantage of the two-tiered stage, moving his actors around with the ease and grace the script requires. The play is, after all, supposed to be about the getting of grace—at least Glassco hints at this in the final scene.

Aside from the toast incident and the trendy though tiresome habit of having off-stage characters gazing on the scene from the distance, Glassco has tried to interpret Thompson's work as a realistic study of people trying to reconcile their dreams with their realities, their unknowns with their knowns.

White Biting Dog plays until February 19 at the Tarragon Theatre.



Is that a dog I hear? Jackie Burroughs consoles Hardee T. Linehan in tense moment from Tarragon Theatre's *White Biting Dog*.



Playwright Judith Thompson

Otway's Toronto concert showcases his musical humor

British musician swoops into town and achieves impossible killer shoulder rolls

By CYNTHIA MACDONALD

Toronto has once again been transfixed by the totality of John Otway. The British comedian/musician managed to achieve the impossible at Larry's Hideaway on Saturday night: he had a sizeable crowd of lipsticked and leather-jacketed cynics clutching their guts in helpless laughter.

Gamboling onstage like a retarded break-dancer—executing some killer shoulder rolls and repeatedly bashing his forehead against his microphone—Otway amazed his adoring flock with a remarkable display of his pain threshold. His selection of facial gestures was also worthy of note; whether sneering like a malevolent schoolboy or pouting like a homeless orphan, he was always compelling.

Otway is renowned for making maximum use of his equipment, much to its detriment. At Larry's he came near to swallowing his microphone, played tennis with his guitar, and stuffed his pockets with electrified drum pads, bouncing around on his bottom and pounding furiously on his groin in an attempt to sound like "one whole drummer." He doesn't have an actual drummer—in fact the only support he had behind his limited guitarwork was another guitarist, an expressionless waif named Robin.

Clad in basketball shoes and Sting-like raiment, Robin provided an ultra-straight new wave foil to Otway's demented personage.

The Otway musical compendium is a curious mixture of wicked parodies, pretty love songs, and silly ditties. Most of Saturday's material was original—from the soft "Josephine" to the manic "Louisa"—with some borrowed classics culled from bad music's finest moments:

"Green Green Grass of Home," "To Love Somebody," and, with a polite nod to the host country's "culture," the Bachman-Turner Overdrive wonder "You Ain't Seen Nothin' Yet." After Otway succeeded in putting all available instruments out of commission he was forced to warble several numbers *a cappella*; and although his voice doesn't have much range, his charisma more than makes up for it.

Opening for Otway were The Sidewinders, an edgy Toronto rockabilly outfit who managed to capture (like no other Toronto



British musical comedian John Otway

band of their kind) the chainsaw spirit of original rockabilly artists such as Gene Vincent and Eddie Cochran. With a frenzied lead singer and three competent supporting musicians, The Sidewinders presented a set of punky, dark songs like "Tryin' to Get My Baby Out of Jail" and the classic "Ain't Nothin' Shakin' But the Leaves on the Trees." Eschewing the smoothness of The Bopcats and the niceness of The Paladins, The Sidewinders are fun in a mean kind of way and very likely the best rockabilly band in the city.

York artist shows spirit

By LORRAINE WHELAN

Nature and reality were two terms the artist/sage Hans Hoffman discussed at length in his teachings. Hoffman stated that "whether the artist works from nature, from memory, or from fantasy, nature is always the source of his creative impulses" and that "there are two kinds of reality: physical reality, apprehended by the senses, and spiritual reality, created emotionally and intellectually by the conscious or subconscious powers of the mind."

In her show *Reality Consults Fantasy* at the Founders College Art Gallery, Rebecca Bainbridge tries to deal with these issues which umbrella the seven canvases in her show. All the pieces are object-oriented, yet stylistically they diverge into two distinct and visually opposite paths.

Veering steadily away from physical reality to a naturalistic fantasy, "Swinging Bridge," "Tub," and "Kensington Market," the three weakest canvases in the gallery, begin with pleasant imagery which mysteriously dissolves into something else: the bridge which semi-spans an impressionistic forest ends in a ghostly snow cloud, the "figure" in the tub becomes broken pieces of shape, and the market's division into three parts is enigmatic. Although the dissolution of form reoccurs in other pieces, in these three works, despite nice areas of painting and sound subject matter, it remains unresolved. The weaknesses are stressed more clearly while viewed in relation to the rest of the show.

The four other paintings are visually vibrant with strong contrasts and, except for "Moving Bus," simplified but monumental images in which black plays a major role. These pieces exemplify the other direction of Bainbridge's work: they are concerned with realities both apparent in the conscious world and rooted in the subconscious mind (things which cannot escape from reality in the form of fantasy, such as fear, death, and the notion of apocalypse).

"Broken Bridge" is an understated triptych which seems to be a metaphor for a broken spirit. Bainbridge, indeed, has admitted to feeling a bit hopeless when dwelling on the world situation of 1984, and yet it is impossible for her not to sneak in a glimmer of hope. In

this painting the three pieces are not spaced to be separate; they speak of breaking but show continuity.

A similar glimmer is visible in the two otherwise stark and possibly depressing images. "You Really Are" and "Strip" both use a partial figure which is engulfed by a liquid darkness. The head and its shoulders have no identity, yet they contain elements of color which are also speckled throughout the heavy, waxed black. The ambiguity here (whether the head is emerging from, sinking into, or simply floating on the dark waters) leaves the figure/ground relationship open to possibility. In "Strip" there is a time element in the form, deliberately reminiscent of film, which, one hopes, Bainbridge will continue to explore.

Though the slightly oppressive awareness of reality makes the dreaminess less plausible, the escapism involved cannot carry equal weight in *Reality Consults Fantasy*. Bainbridge's show owes its sensitive quality not only to the interesting images and areas of painting which are well-handled, but also to the sections that are more vulnerable and need improvement. More important than the snags are the refreshing honesty and humanity.

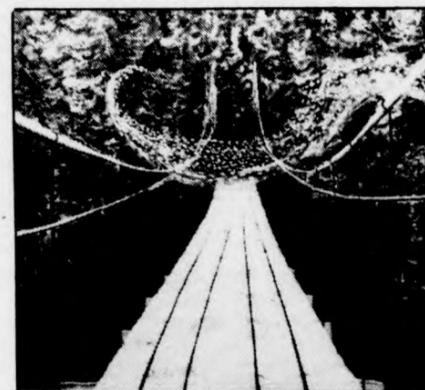


Photo: STUART MOSCOE

"Swinging Bridge," one of seven paintings on exhibit at Founders Art Gallery by York artist Becky Bainbridge.



Dan Redican, one of The Frantics.

Toronto troupe's frenzied farce falls short

By JASON SHERMAN

The comedy group The Frantics (Paul Chato, Rick Green, Dan Redican, and Peter Wildman) presents yet another example of artistic director Guy Sprung's willingness to take on projects before they are ready to be produced.

In a pre-show interview, Wildman explained that the show was written and ready to go in two weeks. Granted the four are talented, but their show amounted to little more than a series of loosely connected skits so inconsistent that the audience was never completely hooked.

"The material," said Chato, "has a rhythm and if you can get the audience to follow your rhythm they'll eventually start laughing. It's a symbiotic relationship." One side, however, wasn't reciprocating.

Enough has been written elsewhere about The Frantics' background, and much more has been made of influences—or models, if preferred—such as Monty Python and The Marx Brothers. Being influenced and developing an original style is one thing, but coming across as imitative is another. At this stage The Frantics are somewhere between: a cantankerous puppet familiar to Muppet Show watchers; animations and puppetry highly derivative of Python; skits about small talk in elevators, admittance to Heaven, lecherous priests,

ruthless businessmen—we've seen these all too often.

The Frantics display comic ability when they are being original, a skit about people living inside walls is a good example. But it seems that time and again they have to rely up tried and true formulas to get tried and true responses. As Chato explained, "The whole idea of comedy is that you have to be funny to begin with and after that there's no harm in finding out what the rules are and learning them off by heart; every good writer has got to know the rules and all the techniques."

Yet the biggest laugh of the show came for a joke so cheap and clichéd as to make us wonder if technique does not destroy creativity: a man in a restaurant returns from the toilet believing he has defecated a piece of pie. He tells his disbelieving companion, "I'm telling you, I can make shit that looks like food." Companion replies: "So can McDonalds."

The Frantics do try to stay away from these one-liners for the duration of skits. But all too often they rely on punchlines for endings so that the skits come across as extensions of a stand-up comedy routine and all the character building is sacrificed for the sake of the big laugh.

At least Chato is aware of the difficulty: "If you deal with problems through characteriza-

tion, not specific jokes, if you deal with their feelings and the way they come to grips, that is more endearing—you can make far more jokes coming out of character." The most successful attempt at this involves a family of backstabbers, and is curious for its un-ending. There seems to be no middle ground.

The show tried running gags—perogies figured predominantly—in an overall structure in which the four were sleepwalking. The skits thus become dreams and, as in dreams, one thing leads to another. There is no need for conventional endings.

The show is at least rarely slow, thanks largely to its format, but also to Wildman's energy, which makes up for the more subtle performances. Dan Redican has the kind of comic talent that is similar to John Candy and John Belushi—requiring little output to get a large response. He has the show's highlight, a brilliant parody of a private eye film. It is his understatedness that paces the skit.

Perhaps much of the unsatisfactory feeling about the show comes from the medium. The group has been working mostly on radio, and a number of skits reflect their dependence upon non-visual humor. "What we do," solemnized Chato, "is the final arbiter of what we are." Even Wildman found that hard to take. The group is at Toronto Free Theatre until Feb. 12.

New play focuses on Warhol culture

By STEPHANIE GROSS

When people think of Andy Warhol, the image of a Campbell's soup can is likely to come to mind, and he's likely to be dismissed as another crazy pop artist of the 1960s. Others will associate him with the bizarre movies he later made.

But for those who know about him and for those who don't, Sky Gilbert's play *Fuchsia Shock* entertainingly reveals Andy Warhol's world, and gives new images to the man whose art is fondly or critically recognized.

Gilbert bases *Fuchsia Shock* on the novel "Edie," named after a friend of Warhol who was a major actress in his films. Designer Diz Marsh has successfully created the silver and plastic stage which characterizes the "Old Factory" where Warhol and many other "hung out" and "tuned in."

All the characters are naturally rich with eccentricities, lifelike imitations of Warhol's trendy flock. In the centre of all the amphetamines, the sex, the anger, and raw emotion is Warhol: silent, seemingly insignificant, and scared.

The play is in two acts, the first taking place in the '60s and the second a decade later. Gilbert meets the challenge of keeping the characters consistent through a metamorphosis of time and consciousness.

Edie (York grad Siobhan McCormick) is dynamic—the Marilyn Monroe type, constantly putting herself on sexual display. She has an adolescent's disposition—disappointed and empty, looking for stimulation in a pill bottle, all the while flirting with death.

Sky Gilbert plays Ondine, a fun-loving homosexual who is innocently preoccupied with his high heels and pink shirts ("Do I look all right?").

One character, Billy Name, sticks to Warhol like a fly sticks to bug paper—forever capturing Warhol on the immortal celluloid. Billy is full of bitterness and decadent philosophies. His favorite place is the bathroom because there he feels like God—the God who "creates something beautiful and then shits all over it." Billy, like all of Warhol's followers, has a naive outlook which makes him feel ingenuous and special.

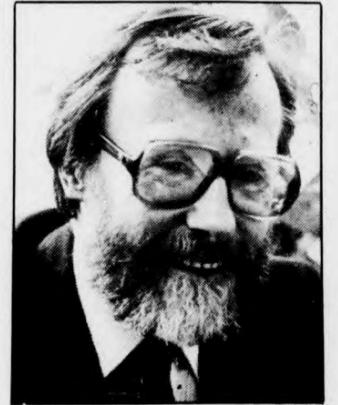
When Warhol asks "What is Sin?" there follows the answer: "Sin is to make someone feel totally free." And that is what Warhol, in the Old Factory, does.

Edie is free because she blames her disappointment on her father. Billy is free because he has given up. Paul America is free because he "takes things as they come."

But for all of Warhol's gang, the supposed God in the centre—Warhol—is the only one who seems to be far from free. He is the energy and centre of all the illusions. Warhol, wearing black-rimmed glasses and a conservative white shirt and tie, the opposite to the ostentatious group around him. They take his thoughtful aloofness and transform it into their own apathy.

Fuchsia Shock is a good effort, the acting is clean, the humor has energy and the timing is "right on."

Fuchsia Shock will be at the Theatre Centre, 666 King St., until Saturday. Tickets are \$5 tonight and tomorrow and \$6 on Saturday. Tickets can be bought at the Half-Price ticket booth in the Eaton Centre for \$3.50.



Even as you read this, this man, Frank Davey, is considering his choice for the best story in the *Excalibur*/Calumet short story contest. The results will be published next week close to this space.

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A touchy-feely, poignant, dramatic, incredibly sensitive... YEAH! moment from *Reuben, Reuben*.

Conti's *Reuben* is delicious

Reuben, Reuben
dir. by Robert Ellis Miller

By IAN CLARKE

When asked why he drank so much Dylan Thomas once replied, "because it's expected of me." It's also expected that a poet have the decorum to die at a reasonably young age, preferably from alcoholism, to complete the archetypal myth. The drunk little man in a lumpy tweed suit, with mussed hair and six-o'clock shadows waving a bottle at the madding crowd, and scribbling verse between binges, has been the archetype of the artist from the time of Robbie Burns. It also helps if he is a womanizer.

McGland (even the name reeks of whiskey), a walking (or stumbling) culmination of all the poet-burnout eccentricities. This film attests to the notion that still waters run deep. It is gentle and unassuming, the flipside to that flamboyant burnout masterpiece, *All That Jazz*.

The story, written by *Casablanca* co-author Julius Epstein, follows the inebriate McGland through all the drinks, bedrooms, and bedlam

of a few days passed in a North Carolina town. The drama is akin to the Kurt Vonnegut style of absurdity—you're not always certain when to laugh and never certain when to feel sad. One enters an emotional maelstrom. If McGland were more of a buffoon, we could enjoy his pratfalls within the context of his upturned world. But he is very human. We have the bittersweet abandon of a loafer who embraces life and death with equal enthusiasm and splendor.

Conti is brilliant—he has a remarkable gift for nuance and phrasing. At all times he is the incarnation of a century of hangovers, artfully exploring the full meaning of Dr. Johnson's comment, "he who makes a beast of himself avoids the pain of being a man." He is sentimental without being maudlin, doomed without seeming pathetic.

Reuben, Reuben should throw English majors into a frenzied sweat, searching for symbolism while gnashing teeth over literary quotations. Robert Ellis Miller, known as an "actor's director," fulfills his reputation. He ranks up with Robert Altman for squeezing excellence from what would otherwise be mundane.

Tilly dallies with dilly of a Deli

By MARY-LOU ZEITOUN

When the son staggers in drunkenly and urinates in the sink, a sense of conflict is immediately established. "The action of this play takes place in a very, very clean kitchen," states the program of the Shaw Festival's "first Toronto Project." *Delicatessen*, written by François-Louis Tilly, is a presentation of the subtle conflicts within a family, conflicts that build and are resolved in a highly dramatic manner.

Each character is firmly established through an intricate piece of stage business—the Father (Al Kozlik) slowly sets the table for breakfast; the Mother (Marion Gilsenan) obsessively wipes up some dirt, the boy (Daniel Allman) makes a toast and jam sandwich, and the Maid (Joyce Campion) quietly peels potatoes. The audience is seduced into the calm fanaticism of these characters simply because of the lack of stage business elsewhere.

There is very little plot progression. The audience seems to wait for a confrontation between the parents and their sullen son. During the lunch scene, which lasted about 15 minutes, few words are spoken. "Romper Room" blares out from the TV and the son's seat is conspicuously empty. When he enters and noisily applies himself to the food, there is

still no confrontation. Watching *Delicatessen* is like waiting, it would be almost boring except for the incredible realism and the last few surprising minutes.

Unfortunately, at one point sensationalism replaces craftsmanship. When the son, played darkly by Dan Lett, saunters on stage with a mewling kitten clutched in one hand and appears to abuse it, a few tight-lipped members of the audience made noisy exits. A decided disappointment in an otherwise beautifully-crafted play.

The high quality of work is also evident in the measured and precise lighting by Donald Finlayson. The progression of the day is faithfully marked from the refrigerator light glowing in the morning kitchen, to sunshine streaming through the windows and finally car headlights flickering into the room at night. The set is everybody's kitchen, from the ugly wall calendar to the plastic tub in the sink.

Delicatessen is a tight professional production, an exercise in stage realism that approaches super-realism. At the same time it evokes haunting and disturbing feelings about family life. If a little animal abuse doesn't bother you, it's a worthwhile play to see. *Delicatessen* plays at the Toronto Free Theatre until February 11th.

Ten .38 Specials to go

In the continuing tradition of challenging *Excalibur* contests, our tireless research team has come up with this little beauty. The first 5 people who come to *Excalibur* (111 Central Square) and give the original names of at least 5 of the following rock celebrities will win two tickets to see the CPI presentation of .38 Special, live at Maple Leaf Gardens on February 10th, with opening act Huey Lewis and The News. If you nail just two of them you will win your choice of either 'Tour de Force',

.38 Special's new album or 'Sports', the latest offering from Huey Lewis and The News.

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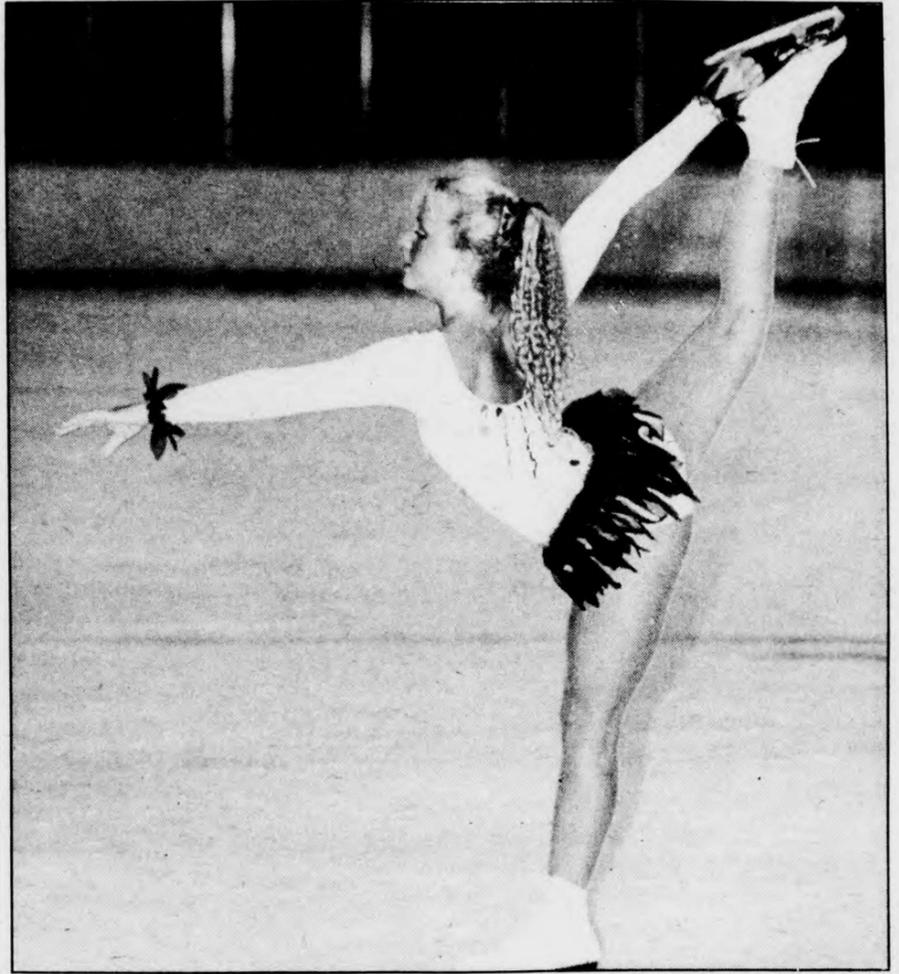


Photo: MARIO SCATTOLONI

York figure skaters whisked their way to first place at their own Invitational last Friday.

York figure skaters glide to overwhelming victory

By ELISSA S. FREEMAN

Dedication, cooperation, and strong leadership propelled the York figure skating team to great heights at their own Invitational last Friday.

York skated away with 157 points to easily take first place over Western, who finished second (95 points) with a narrow victory over Queen's—last year's Ontario Women Interuniversity Athletic Association (OWIAA) defending champions.

U of T was fourth with 87 points followed by Waterloo who collected a mere 17 points.

York had a total of eight first-place finishes, three seconds, and five thirds.

Gia Guddat led the way as she gathered a gold in the Senior Interpretive, Open Singles, and the Senior Similar Pairs with partner Kim Spiller.

"The Open Singles competition was quite close," commented coach Wendy Amorim, "but Gia won it on her marks for artistic impression."

Veteran skater Cathee Maron also collected her share of first-place laurels in the Intermediate and Open Singles events. The gold medal harvest was completed with Nancy MacKenzie's placing in the Novice Singles and Michelle Beehler and Jo-Anne Coutts in the Jr. Similar Dance.

Kim Spiller, who teamed up with Guddat in the Senior Similar Pairs, also finished second in the Senior Solo Dance. This will be Spiller's last competition, however, as she has started coaching figure skating, thus eliminating her amateur status with inter-university competition.

"Once you accept money for anything affiliated with figure skating you are considered a professional," explained Amorim. "Even though we will miss Kim, Cathee Maron will be able to replace her in the Sr. Pairs."

As OWIAA runners-up in 1983, York's figure skating team has gone through a major facelift, with former

team members Amorim and Wendy Rogers taking over as co-coaches.

"We had 34 skaters turn up for the try-outs, but the team could only hold 16. By stressing consistency and dedication throughout all our practices (7½ hours a week) we're now carrying a team of 19 skaters. That includes four alternates, who are just dying to compete," said Amorim.

"The skaters are really dedicated," continued Amorim. "They work hard and help one another. There's also a general feeling of good team spirit that should help us win the Ontario's."

NOTES: Jill Morton finished second in the Jr. Singles and with partner Jo-Anne Coutts placed second in the Jr. Similar Pairs... Michélie Beehler

and Janice Smelko were third in the same event... Other third-place finishes were: Shelley Molloy, and Nancy MacKenzie in the Novice Similar Dance... Leanne Ball and Bill Dunbar in the Novice Mixed Dance... Dunbar and Morton in the

Jr. Mixed Dance... Becca Simking in the Jr. Interpretive and the Novice Singles... Jo-Anne Coutts in the intermediate Solo Dance.

Charity doesn't agree with Yeomen

By MARK ZWOLINSKI

The idea behind last Friday night's Sesqui Trophy game between the U of T Blues and the Yeomen was a charitable one—with proceeds from the gate directed towards making education possible for handicapped students.

Simple enough. But not for the Yeomen, who did a little charity work themselves, donating five third-period goals to the Blues' cause on their way to an 8-1 drubbing before a reception of more than 1,500 people at Varsity Stadium.

The Blues, who hold down the nation's number one ranking, added a little nostalgia to the affair, notching their tenth consecutive victory over York in Ontario university league play dating back to 1978.

As for the Sesqui trophy, it belongs to the Blues as well.

The trophy, a Sesqui squirrel, commemorating the city's 150th birthday, was designed to highlight the York-U of T rivalry in the Ontario University Athletic Association (OUAA) hockey calendar.

It will be awarded to the winning team in each Blues home game featuring the Yeomen.

U of T settled things quickly in the inaugural event however, establishing a hard-hitting game that won them the majority of the battles in the corners and kept the Yeomen attack bottled up in their half of the ice.

Darren Boyko, netting his first of two on the night, and Dave McCarthy got the Blues rolling with a pair of goals that beat York netminder Jim Chambers before the game was 10 minutes old.



York netminder Jim Chambers and teammates give up two third-period goals on their way to an 8-1 slaughter to the U of T Blues. There were more than 1,500 spectators on hand for last Friday night's Sesqui Trophy game at Varsity Stadium.

Down 3-1 after two periods of play, the Yeomen were caught flat footed in the third, surrendering five unanswered goals to absorb their fourth straight loss in league play.

Andre Hidi, the OUAA's leading scorer, Don McLaughlin with a pair and John O'Sullivan added third period goals while Richard Garneau rounded out the scoring for U of T with his first of the season.

David Simpson scored the lone York goal on a frustrating night for the Yeomen who failed

to score on eight power play opportunities through the game.

For Toronto, who come off tournament victories in Michigan and Hartford, the win ups their league leading mark to 12-1-1, five points better than the second-place Laurier Golden Hawks whom they tied 3-3 last week.

The Yeomen, meanwhile, drop to 6-8 overall but remain in the running for the sixth and final playoff spot with 10 games remaining in their schedule.

Yeowomen need points

By ELISSA S. FREEMAN

"The girls know that this is the eleventh hour and it's time to act," forewarned Yeowomen hockey coach Rhonda Leeman.

After the 6-1 drubbing that York suffered at the hands of the U of T Lady Blues last week, the Yeowomen have no choice but to start winning their remaining games.

"We've got to start picking up some points," emphasized Leeman. "I hope that we can take two games from Queen's and a point or two off McMaster or Guelph."

"In this way we can secure third place in time for the play-offs."

Presently sitting in the Ontario Women Interuniversity Athletic Association (OWIAA) cellar with a lowly 1-7 record, the 1983 defending OWIAA champion Yeowomen are certainly gaining a different perspective of league play this year.

The coming Concordia Tournament (January 27-29) may provide the perfect opportunity for the Yeowomen to get back on track. As tournament champions for the past two years, however, York will have to face a powerhouse team from New Hampshire in the first round.

York cagers earn split in Blues twin-bill

By GARY SCHOLICH

"U or T who?"

Last night's York-U of T basketball doubleheader brought back some of the old fervor not seen in the Tait halls since the days shirt number 14 was filled by Dave Coulthard.

And even though York earned a split decision—the Yeowomen surrendered a close 64-61 decision to the Lady Blues before the Yeomen replied with a 78-68 victory in the night cap—the brand of basketball was entertaining for the crowd of more than 1,000 in attendance.

Though the Yeowomen dropped a narrow decision to the Lady Blues it was a moral victory for the York squad after having been dealt a 92-64 loss in the McGill tournament by the same Lady Blues team.

During the first half York experienced some cold shooting while Toronto went on to assemble a 21-12 advantage. Instead of folding, however, the York squad asserted itself and retired at the half down by only a 32-28 score.

In the second half, the Yeowomen again fell into a shooting slump. They were also periodically forcing passes to the inside in attempts for high percentage shots.

They again staged a gritty comeback in the last two minutes of play, causing havoc in the Lady Blues' backcourt with a voracious half-court press.

Coach Francis Flint praised her players for the character that they demonstrated. "It was a super job. We really pushed them," she said.

Kim Holden and Paula Lockyer scored 12 points each for York while Cathy Pin came off the bench in the second half and added another 9. Peggy Blumenthal contributed 21 points for the Lady Blues.

York's field goal percentage of 35 did not indicate how well they played.

The York Yeomen salvaged the split by winning the nightcap over a vastly improved University of Toronto Blues squad.

Assistant Coach Mike Quigley remarked that the York players "came through when they had to. They tightened up on defense and executed an offense."

The first half was fast-paced and entertaining as York charged out to a 22-10 lead. The Yeomen not only shot well from

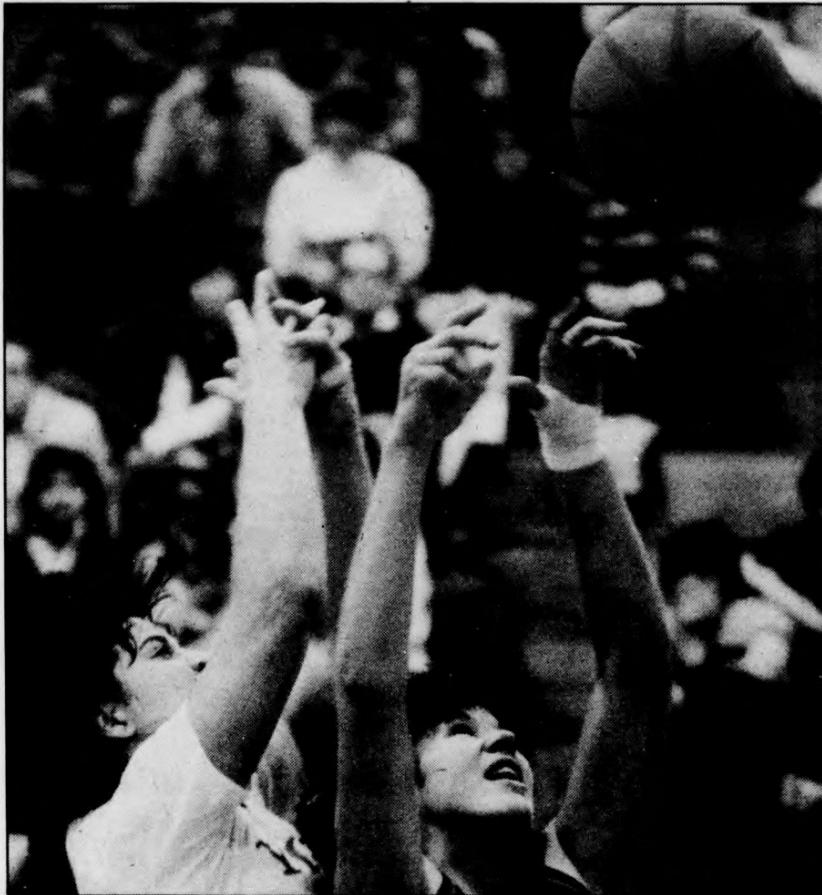


Photo: MARIO SCATTOLONI

Basketball Yeomen in action

the outside, but were also able to execute their inside game.

However, unlike last year, the Blues did not allow York to take total control of the game. With assertive yet disciplined play, Brian Heaney's Blues were only down by a 51-41 count at the half.

For a while, the Blues put a scare into the York team, by narrowing the margin to 55-51. The Yeomen, however, had the scoring depth to eventually outlast their crosstown rivals.

Grant Parobec led with 18 points, while John Christensen and Mark Jones added 17 and 16, respectively.

The Blues were buoyed by a 25-point effort by Roger Rollocks and 20 by Ronald Davidson. Rollocks also had five blocked shots. Overall, York shot 52 percent from the field, plus 63 percent from the free throw line.

□

NOTES: Graham Resipe, a Stong College resident, was the lucky winner of the grand prize trip to Montreal in the 100 Free Giveaway Dinner Raffle the athletic department sponsored at the conclusion of last night's games.

Goldrush

By KIMBERLY MYERS

All that glitters did turn out to be gold for the Yeowomen gymnastics team in their first dual meet of the season at Queen's last weekend.

First-year Phys. Ed. student Barb Nutzenberger put on an exceptional performance for York, capturing four out of five possible gold medals. Nutzenberger placed first in the vault, uneven bars and floor exercise and took a bronze in the balance beam event.

An accumulation of 33.28 points (out of 40) also gave Nutzenberger the coveted all-round title as well as qualifying her for the Canadian Interuniversity Athletic Union (CIAU) National championships to be held in Edmonton.

Also qualifying for status were Kathy White and Beth Johns. White captured first place on the beam with a flawless routine and added a silver and bronze in the floor exercise and uneven bars, respectively. White also managed to place second in the all-round.

Johns, a third-year Yeowoman, finished with a score of 31.39 points which enabled her to complete a York sweep as she was third all-round.

Team coach Natasa Bajin was extremely pleased with her team's performance, especially since one of her better gymnasts, Gretchen Kerr, was out with an injury.

"These were the best results the team has put forth in the last couple of seasons," commented Bajin. "I hope that the team can continue to put in strong performances for the coming meets."

This weekend the Yeowomen chalk up and are heading to Western for their next meet.

Indoor hockey

By ELISSA S. FREEMAN

The fast and furious sport of indoor field hockey premieres at York this weekend with a tournament Saturday and Sunday at Tait MacKenzie.

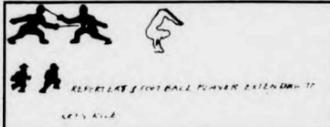
Relatively new to Canada, indoor field hockey is quite popular in Germany and Holland, according to Kathy Broderick, assistant coach of the Yeowomen field hockey team.

The tournament which will go from 9 a.m. to 6 p.m. will feature top calibre play from five men's teams and three women's teams. The women's final will be on Sunday at 4:30 p.m. with the men's final at 5:30 p.m.

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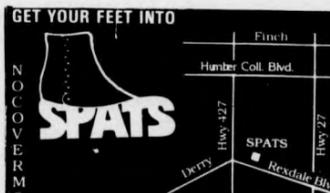
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Science Building, 667-3015.

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The Faculty of Education will be receiving applications at the end of January for the 1984-85 academic session. Students currently registered in undergraduate faculties can obtain applications or information from

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

Education Office
Glendon College
228 York Hall
487-6147

INFORMATION MEETINGS

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

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

Tuesday, January 31, 4:00 p.m.
Senior Common Room, York Hall,
Glendon College

Thursday, February 2, 4:00 p.m.
Curtis Lecture Hall C



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UNIVERSITÉ D'OTTAWA



UNIVERSITY OF OTTAWA

SNOW EMERGENCY

Members of the community at the York Campus are advised that when a Snow Emergency is declared by Metropolitan Toronto or when it is apparent that weather conditions at the University are such as to necessitate snow clearance on the roads and in the parking lots, the following restrictions on parking will be imposed in order to facilitate snow removal:

- (1) curb parking will not be permitted in the peripheral (unreserved) lots;
- (2) between midnight and 8:00 a.m. no parking will be permitted on any campus roads including those where parking is normally allowed (eg. Ottawa Road and the road adjacent to the Temporary Office Building)*; and,
- (3) between midnight and 8:00 a.m. no parking will be permitted in any reserved area (excluding HH lot)*.

The above measures are necessary to facilitate the most efficient use of snow removal equipment to ensure that roads and parking lots are properly cleared before the commencement of classes in the morning. The degree of co-operation and good judgement shown by all members of the community, especially those in residence who park overnight on campus, will determine the effectiveness of the snow removal programme, which is of importance to all drivers on campus.

(Note: *The University reserves the right to suspend parking temporarily in any area for emergencies; York Campus Parking and Traffic Regulations 1983/84.)

C G. DUNN
Director of Safety
and Security Services

classified

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

TWO-MONTH OLD bed-chest-field, seats three, has futon mattress, white pine frame, cushions and bolsters, and two large drawers for storage. \$200 off regular price—\$557. 667-3800 (day) or 665-6153 (eve.).

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

calendar

19 today

23 monday

25 wednesday

Cabaret — York Cabaret presents "Stepping Into Time," a dance cabaret. See this veritable cornucopia of 20th century dance today through Saturday 8:00 and 10:00 p.m., in the Stong JCR.

G.A.Y. Yes! Another meeting of the Gay Alliance at York at 7 pm in the Faculty Lounge, S869 Ross. See you there!

Green Party — Important working meeting tonight at 7:30 pm, 510 Scott.

Symposium on Ontario Energy Policy will be held in the Senate Chamber, ninth floor, Ross Building at 3:45 pm. Pre-registration and buffet supper tickets are available through the CREQ office at 667-3326.

CUSO Information Meeting — Learn how you can broaden your experience using your skills in the developing world. Jobs available, working conditions, selection procedures will be discussed. 7:30 to 9:30 at 33 St. George St.

Campus Connection — "Emotional Rescue" workshop, discussion on broken relationships, how to maintain independence within relationships, etc. 6 pm-8 pm, 305 Founders.

Peace Dance — Bethune College Junior Common Room, 8:00 pm, Admission \$2, \$1 with Peace button, costume, etc.

The Career Centre is sponsoring a talk on Careers in Science today from 3-5 pm in S915 Ross (Senate Chamber).

There's more to do in snow than ski.



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In: STEDMAN 107

*excluding Feb. 14 (Reading Week)

**Founders College Presents:
Jan. 23-29**

LATIN AMERICAN WEEK

MONDAY—FILM 1:00 p.m.-2:45 p.m. Rm 111FC **Exterminating Angel**
Art Gallery Opening 5 p.m.-8 p.m. Gaya and Tellez

TUESDAY—LECTURE 2:00 p.m.-4:00 p.m. SCR 305 FC
The Situation of Women in Latin America
Myths and Realities by Patricia Chuchryk

WEDNESDAY—FILMS 1:00 p.m.-4:30 p.m. Rm 111 FC
The Jackal of Nahveltoro, Bye-Bye Brazil
Cock and Bull Night 8:00 p.m.-midnight.
Special drinks and music

THURSDAY—LECTURE 2:00 p.m.-4:00 p.m. SCR 305 FC **The Crisis in Central America: Canadian Options.** by Edgar Dosman

FRIDAY—FILM 1:00 p.m.-4:20 p.m. Rm 111 FC **The Hour of the Furnaces.**
Dinner and Entertainment in Founders College Dining Hall from
4:20 p.m.-6:30 p.m.; entertainment throughout.

SUNDAY—International Dinner featuring Latin American foods. 7:00 p.m. in
the Residence Games Room—price \$4.50 cash or scrip

ALL WEEK—Las Tres Maria craft sale—Junior Common Room
Latin American entres at lunch and dinner in Founders Dining Hall

Radio York playlist for the week starting January 16.
Radio York, The Voice of Radio

**Radio York
Pop Choice**

- | | | |
|--------------|--------------|---|
| Last
Week | This
Week | (2) 1. George Clinton—You Shouldn't Nuff Bit Fish (Capitol)
trks: Last Dance |
| | | (-) 2. Bauhaus—Bela Lugosi's Dead (Small Wonder Records) |
| | | (1) 3. X—More Fun In The New World (WEA)
trks: Devil Doll, True Love Pt. 2 |
| | | (6) 4. Youth Youth Youth—SYN (Fringe)
trks: Philosophy |
| | | (3) 5. Tom Waits—Swordfishtrombones (WEA)
trks: Swordfishtrombones |
| | | (4) 6. Eurythmics—Touch (RCA)
trks: Paint A Rumour |
| | | (9) 7. Og Compilation—Terminal Sunglasses (Og)
trks: My Cat Got Run Over By A Bus |
| | | (5) 8. Breeding Ground—Reunion (Fringe)
trks: Reunion |
| | | (-) 9. Jah Wobble, The Edge, Holger Czukay—Snakecharmer (Island) |
| | | (-) 10. Psychic T.V.—Dreams Less Sweet (Flowers) |

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- | | | |
|---------------------|--|---|
| ■ Fri.
■ Jan. 20 | TRADING PLACES - 7:30
RAGTIME - 9:30 | ■ |
| ■ Sat.
■ Jan. 21 | OCTOPUSSY - 7:30
STRANGE BREW - 9:45 | ■ |
| ■ Fri.
■ Jan. 27 | GHANDI - 7:00
FAT CITY - 10:15 | ■ |
| ■ Sat.
■ Jan. 28 | WAR GAMES - 7:30
OSTERMANN WEEKEND - 9:30 | ■ |
| ■ Fri.
■ Feb. 3 | FLASHDANCE - 7:30
GALLIPOLI - 9:15 | ■ |
| ■ Sat.
■ Feb. 4 | UNDER FIRE - 7:30
FIRST BLOOD - 9:45 | ■ |

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