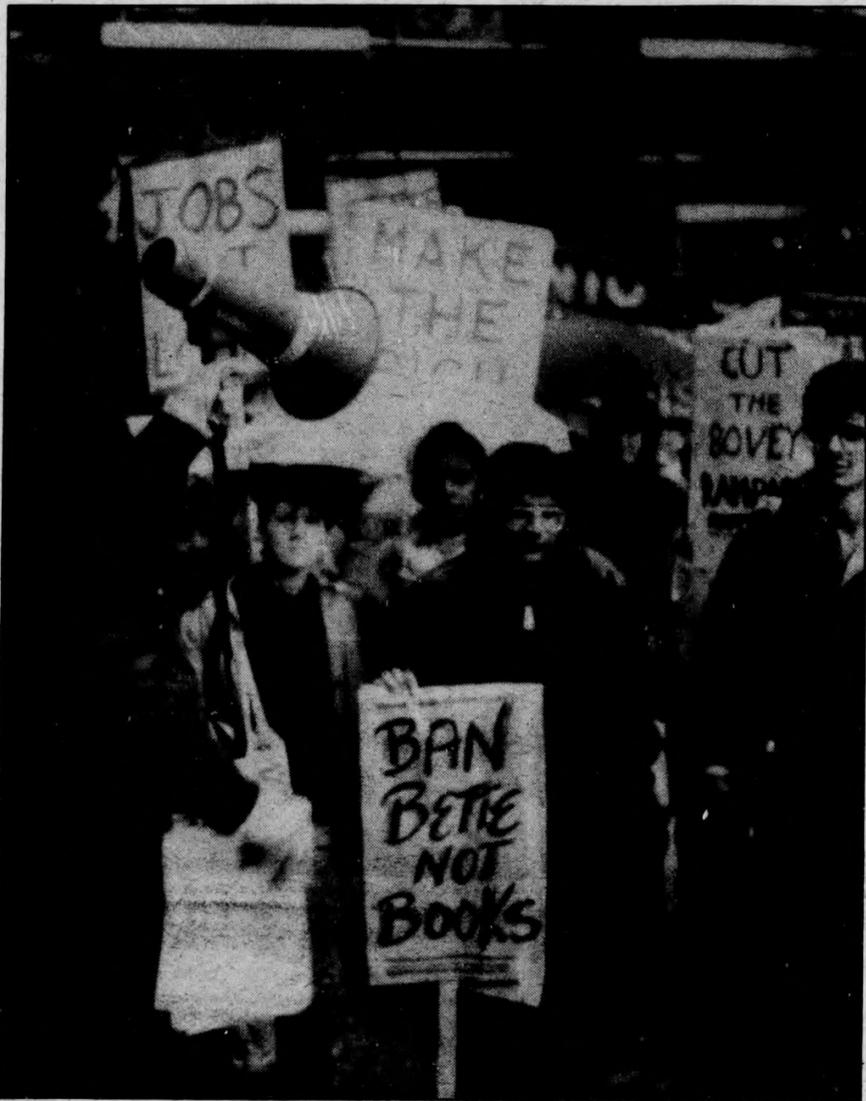


## PROTEST

### Students revolt against educational policies



**SINGING IN THE RAIN:** Demonstrators chanted their disapproval of Bette Stephenson's post-secondary education policies.

By ALEX PATTERSON

This past Friday, November 15, was declared a province-wide day of protest by the Ontario Federation of Students (OFS).

Across the province, university students staged protests against what OFS said is provincial underfunding of post-secondary education.

In Toronto, York and the U of T put school rivalry aside for a day and held a joint picket outside the Ministry of Colleges and Universities for a day and held a joint picket outside the offices of the Ministry of Colleges and Universities at Bay and Wellesley.

Some pre-picket publicity came to our campus when an unidentified student jumped on a stool in the Central Square Cafeteria and delivered a speech about the Bovey Commission, which was due to hand in its report to Minister of Colleges and Universities Bette Stephenson that day. The coffee shop orator said that the Bovey Commission would result in huge tuition increases and more overcrowding, and urged his audience to attend the rally at noon. Another supporter of the demonstration circulated among the tables and distributed a flyer with more information, inviting people to the "public disturbance" at the Mowat Block at Queen's Park.

Moderate to heavy rain didn't dampen the protestors' spirits in the least; the crowd was noisy and enthusiastic. The inclement weather did, however, keep it brief: the rally was over in less than an hour.

Bovey did not submit his report as expected, saying he needed another two or three weeks to complete it.

This was widely interpreted by the protestors as a tactic to take the wind out of their sails, but only served to agitate them more.

Monika Turner, Chairperson of the OFS, addressed those gathering, and admonished them not to give up the fight. Several other speakers aired similar views and started chants for "Quality and access, now!" along with "No more cutbacks!" and "Education is a right, not a privilege of the rich!"

STEVE PAYNE

## Deterrence the best policy ex-prof says

By NADINE CHANGFOOT

World War III between the United States and the Soviet Union would be an unlikely event, said former York political scientist John Gellner at a McLaughlin College seminar last week. There is a possibility of nuclear war, but, "it is a faint possibility as long as deterrence is maintained," said Gellner.

"How likely is World War III?" was the question Gellner was addressing at McLaughlin College's lunchtime seminar series. Gellner taught political science here at York from 1971 to 1982. A noted columnist, he was a foreign correspondent for the *Globe and Mail* and other papers.

Gellner's main point in his seminar was that deterrence is the key factor to avoiding a nuclear confrontation between the two superpowers. He said the prospect of nuclear war "is one where deterrence is bound to work." The two superpowers, he said, "have unlimited power and where power cannot be taken out of their hands, arms control is useful." But, he said, "I would welcome any nuclear control or arms agreement."

Gellner said verifying nuclear weapons treaties would be impossible. "A nuclear weapon that can demolish a city can be hidden in an average size bedroom," he said. Even with satellite surveillance "one cannot make sure" that all nuclear weapons have been destroyed.

Gellner questioned why there is a "continuous outcry about the possibility of nuclear war," suggesting people focus more attention on conventional warfare.

"There are more conventional wars now... than before World War I," he said, adding that, in the Iran-Iraq conflict, "in June of this year the total number of fatal casualties expected was 680,000."

Next, the subject of nuclear war by accident was addressed. Gellner said it would be "impossible that this be done by a subordinate," the reason being that a subordinate does not have the code to deploy weapons. He said, "I'm utterly confident that even a Soviet pilot would not have such operational control."

## OCUFA fights cutbacks and Bovey report

By JOSEPH COLLINS

The Ontario Confederation of Universities and Faculty Associations (OCUFA) is attempting to gain public support for the university system's fight against funding cutbacks and the system's proposed restructuring.

OCUFA represents approximately 10,000 Ontario faculty members of Ontario universities. The confederation was formed to lobby the government and inform the public about the concerns of university professors.

In attempting to receive more public support, OCUFA distributes pamphlets and other literary papers hoping their criticism against the advocates of university restructuring are heeded.

OCUFA Executive Director Howard Epstein argues that although the Bovey Commission has not yet committed itself to specific changes within the Ontario university system, "the very mandate and questions posed to the Commission by the government implicitly propose a radical alteration to the structure."

As examples, Epstein cited the shifting of resources from one department to another, and the emphasis of micro-technology courses at the expense of traditional arts and science courses.

University autonomy is at stake, Epstein said. He said that by offering financial incentives and effecting budget cutbacks, the provincial government is subtly encouraging greater university dependence upon the government. This symbiotic relationship is now being replaced by a largely parasitic one, Epstein said.

cont. on page 19

## Radio York wants funding increase

By GARY SYMONS

As part of their bid to become a licensed broadcasting station, Radio York is submitting a proposal for independent funding to the Board of Governors (BOG) Student Relations Committee.

Station Manager Jack Cales said if Radio York is granted the independent funding, they could install a carrier current system, and eventually a cable system.

The carrier current system requires the installation of a separate transmitter in each campus building receiving the signal. The station would then broadcast through the electrical system so that anyone with a radio plugged into an outlet could tune in to Radio York. Presently Radio York can be heard only in some campus pubs, common rooms and the bearpits.

A cable transmitting arrangement, which Cales hopes to establish with Rogers Cable Company, would spread the 'Voice of York University' into Downsview, North York, and possibly downtown Toronto.

Cales said the station has already applied for a CRTC broadcasting license. "Fingers crossed, we'll be licensed by next term," Cales said.

Radio York took its first step towards independent funding last March by launching a university-wide poll, during the CYSF elections, to gauge support for a \$2 per student levy. 80 percent of respondents were in favor of the levy, but the final decision rests in the hands of the BOG.

"We will not be basing (our proposal) on the results of our survey," Cales said. "We'll base it on the need for direct funding so we can afford to expand and develop high quality programming."

"The BOG doesn't really use referendums to make their decision," Cales explained. "It's a matter of whether the expenditures are justified."

BOG Student Representative Pamela Fruitman agreed the survey won't be an essential factor in the Board's final decision. "Usually the Board looks at all the evidence," Fruitman said, "and any survey or referendum can only help, but that won't be the deciding factor."

"*Excalibur* set a precedent for being the first non-college body to get the university funding," Fruitman continued. "This may act in

their favor, but right now, other than *Excalibur*, only college councils get funding."

*Excalibur* was granted university funding after running a campus-wide referendum in 1982. But the monies were not approved by BOG until last spring.

Cales said the station has a good case for substantial independent funding. "If you look at other universities," he said, "they all have low power (transmitting) stations with budgets that make ours look like peanuts."

Carleton's radio station has the largest of all the Ontario universities with a \$250,000 annual budget, and most other campus stations range from about \$60,000 to \$80,000. Radio York will receive \$10,000 from CYSF this year in addition to money raised from college councils, fund-raising events and advertising.

"If we do get the direct funding, we'll try to become independent of CYSF because it's difficult to be an unbiased media source when you're not (independent)," Cales said. "Every at CYSF I've talked to agrees we should be independent, but we can't be until we're financial independent."

"It is an expensive proposition," Cales admitted, "but with a successful campus station the expenditures are justified."

Fruitman said the issue hasn't yet been discussed by the BOG's Student Relations Committee so she doesn't yet know how much support there is for Radio York's proposal. Also, she said, the committee is empowered only to discuss the issue, then make recommendation to the full Board of Governors, who will then make the final decision.

"Hopefully it will come up at the December or January meeting, but we can't reveal anything until the full board decides on it," Fruitman said.



MARIO SCATOLON

**CUEING UP:** I am a DJ, I am what I play.



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**FACULTY OF  
ARTS  
STUDENTS**

The Faculty of Arts Student Caucus has been authorized by the Executive Committee of the Faculty of Arts Council to assist—in any way possible—any students experiencing difficulties owing to legislative changes undertaken as a result of the YUSA/CUEW strikes.

We are here to help you: If you feel unable to approach an instructor or an administrator, or if you have approached them and are achieving nothing, let us examine the trouble and recommend a course of action. This includes such areas as changes in course outlines or content, exam re-scheduling, make-up classes, term workload changes, course deadlines, etc. Should it be appropriate, we will help you take it as far as possible to ensure equity.

Please leave a message in the Arts Caucus mailbox in the CYSF office, Room 105, Central Square, along with your name and a method of contacting you.

As far as possible and practical, confidentiality will be maintained if desired.

For the Arts Student Caucus:  
Ameen A. Keshavjee,  
Chairman

**EVENT FOR ETHIOPIA**

Win an original artwork

Buy a cookie  
Get your greeting cards and giftwrap (hand painted and donated by Visual Arts students)  
And give to a good cause.  
Entertainment & refreshments

Renowned Canadian artists on the Visual Arts Faculty of York University have donated approximately 20 original works of art to be raffled to raise money to aid the famine in Ethiopia. Visual Arts students and staff have contributed baked goodies. Absolutely every penny raised will go to the Christians' Children's Fund of Canada, and through them, direct to Ethiopia.

Get your Art Raffle tickets early in Central Square, or at the door—only \$1.00 each. Twenty chances to win.

**MONDAY, DECEMBER 3RD  
12:00 to 6:00 P.M.  
FINE ARTS BUILDING, MAIN FLOOR  
EVERYONE WELCOME**

**Notice To All Members  
Of The York Community**

CYSF has established a task force to review and revise By-law No. 2 of its Charter, which is "A Resolution to Govern the Conduct of Election of the Council of the York Student Federation Inc."

**Public Hearings**

Thursday November 22, 1984 at 4:00 p.m.

While it is not mandatory, the task force suggests that all oral submissions be accompanied by a written text.

JAMES CROSSLAND  
MARSHALL GOLDEN  
PAULA TODD

**C.I.A.U. Volleyball  
Logo and Slogan Contest  
You could win \$100.00**

This year York University is hosting the C.I.A.U. Volleyball Tournament. And York needs a slogan and logo exclusively York's.

**Criteria**

- must say C.I.A.U. champs
- must be suitable for repetition
- must say York University
- must be on 8-inch by 11-inch

All entries must be in by Nov. 30, 1984  
To the C.Y.S.F. office  
c/o Chris Summerhayes

For more information contact Angelo at 3817

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"...One of the Best of the Year..." 8:30  
JIM CALIO - PEOPLE MAGAZINE



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LOVE STREAMS

DIRECTED  
by  
JOHN  
CASSAVETES

GENA ROWLANDS JOHN CASSAVETES  
LOVE STREAMS



a film by  
DENNIS HOPPER  
starring  
LINDA MANZ  
DENNIS HOPPER  
SHARON FARRELL  
and  
RAYMOND BURR  
theme song by  
NEIL YOUNG

At 15 10:30  
she's a walking time bomb  
just waiting to explode.

DIRECTED by  
DENNIS HOPPER

FRIDAY NOV. 23

CURTIS HALL L.

## Tuition-paid year overseas

By HARRY MARGEL

York's Office of Student Affairs wants to send you away to school.

Student Affairs is presently accepting applications from York students who wish to spend a tuition paid year of study at University of York in England.

The offer is being made in accordance with a year-old exchange agreement between the two universities, aimed at promoting a better relationship and understanding between the two campuses. During the current year, five Canadian and two English students are participating in the exchange.

David Wilson, one of this year's two exchange students from England, said finances are the reason for the imbalance in the numbers of Canadian and English exchange students.

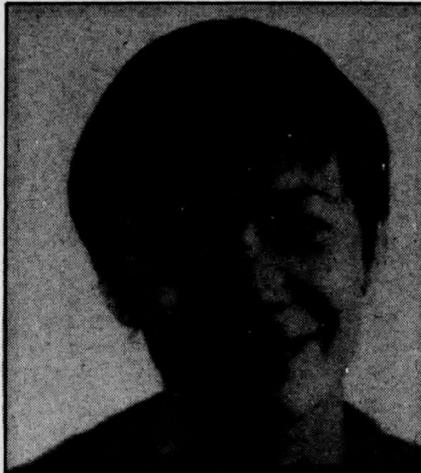
"Although tuition is paid for the English students coming here," Wilson said, "they really don't gain a thing. We don't pay (tuition) in England in the first place, but Canadians probably find studying on the exchange (program) saves them money."

"While academic fees are paid for by the program, it is important for applicants to be financially responsible for accommodation, meals, clothing, and books," program coordinator Brenda Hanning said.

The Office estimates student costs for the one year exchange to be about 2,225 British pounds, or \$3,700. Medical insurance is provided for the exchange students in England, and the participants need only apply to the downtown British consulate for a visa to make the exchange official.

"The ideal time in a student's program would be the third year of a four-year degree," says Hanning. "Also, students should understand that their cumulative average will not include grades from overseas courses, although the equivalent of a full year's credit will be noted on their transcript."

To apply, prospects are required to compose a letter explaining their reasons for participating in the program, a resume which includes name and address, academic program, hobbies, and previous travel experience. Also, two letters of reference from faculty members are required.



Program coordinator Brenda Hanning.

## Tools for Peace raises funds and awareness for Nicaragua

By LINDA JANASZ

For the last two months, the Canadian based *Tools for Peace* organization have led a nationwide campaign to raise both money and materials for the poverty stricken, war-torn nation of Nicaragua.

Tools for Peace coordinator Janice Acton said, "There is much more to this campaign than just raising money. We also want to raise political awareness."

Last year the Tools for Peace coalition raised over one million dollars in aid for Nicaragua, Acton said, and this year they hope to raise even more. This year's campaign is scheduled to shut down at the end of this month when the coalition will load a Nicaragua-bound ocean freighter in Vancouver with all the materials collected by that time.

Although this program began in 1981, two years after the end of the populist Nicaraguan revolution, it is only now beginning to gain national recognition.

"This year we were endorsed by the Board of Health," Acton said. "They sent letters to hospitals, pharmaceutical companies and all other health related organizations asking them to donate supplies to our cause."

"Right now Central America is going through one of their most heightened periods (of political tensions) on an international level," Acton continued. "There has not been as much press coverage in an extremely long time. I think this has increased public awareness."

"It is imperative that Canadians urge our government to take an active role in seeking peaceful solutions in Central America," Acton said. "This is our way of making a political statement."

## FIRE!?

By EDO VAN BELKOM

There were a few anxious moments last Thursday afternoon as the fire alarm sounded at the Farquharson Life Sciences Building and the building had to be evacuated.

Students were rushed out of their classrooms and waited in the cold until fire trucks arrived on the scene and the source of the alarm had been found. There was no fire, just a malfunction in the fire alarm's wiring system.

York security personnel at the scene said, "When it rains, funny things happen to wires."

Once the problem had been solved, students proceeded back to their classrooms and everything was returned to normal. Security said maintenance personnel would be on the scene shortly to fix the faulty alarm.

## Other Campuses

By ADAM BRYANT

### Oh Brother!

Queen's University, home of Canada's most newsworthy students, has been put under an especially watchful eye by the Kingston police force, and members of the Queen's community are claiming the move has Orwellian overtones.

Police were videotaping the crowds at Queen's football game earlier this month, and Kingston Deputy Chief of Police William Hackett says the practice will probably continue at future student functions.

"I'm not going to explain why we're doing it or what we plan to do with the films. It's just a function of our force to attend large gatherings of this sort," Hackett said.

If the police make a practice of videotaping students and offering the films to the university, there would have to be very "serious and broad discussions" within the administration, said a spokesman for the university administration.

"I would have personal difficulty with that sort of regular activity,

whereby the university relied on films and photographs for disciplinary action," said Heino Lillies, executive assistant to Vice-Principal (services) Jim Bennett.

"It smacks a bit of Big Brother. It's not the way we normally do things around here," he said.

—Queen's Journal  
Queen's University

### No Dancin'

If you like to dance and drink, Okanagan College in Kelowna, British Columbia is not the place for you.

Student dances were banned on campus in 1982 after the administration outlawed alcohol consumption on campus. The problem is compounded by the fact that most community halls in Kelowna object to the noise, rowdiness and vandalism that goes on at student dances. Students have thus been unable to secure dance facilities either in the town or on campus, leaving them with no place to go.

The Student Council is now trying to clean up the college stu-

dents' image and standardize the procedure for running dances.

—The Cord Weekly  
Wilfrid Laurier University

### Smart \$

Suppose you're a recent graduate with a sure-fire idea for a business or product. All you need is some money, some capital to get things started. If the cash is unattainable, you might want to consider attending the Kellogg Graduate School of Management at Northwestern University in Illinois.

Members of the graduating class at Kellogg have set up a venture capital fund that has \$235,000 worth of pledges thanks to some 300 contributors. The fund, which will be overseen by a committee of established entrepreneurs, is to be used for grants of between \$2,000 and \$10,000 for students with deserving business plans.

Though members of the overseeing committee can invest their own money into promising student projects, any profits that are made from the new Kellogg program will be used to enrich a new scholarship fund.

—Esquire

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Nov. 27: 11 am - 7 pm

Central Square, York University

## Thanks for Your Patience!

During renovations, things may be in a bit of a mess at the Career Centre.

We shall be closed on Thursday, November 22nd, and Friday, November 23rd. The library only will be closed from November 21st, at 5:15 p.m., to approximately December 10th. During this period, career counselling and programs will continue as usual.

For more information, please drop into N105 or call 667-2518.

In a few weeks, the dust will settle and we shall have improved facilities to assist your career development.

John Harries  
Coordinator

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- York University (Host)



THE SITE

Tait Classic play takes place in the main gymnasium of the Tait McKenzie Physical Education Centre located on the York University campus at Keele Street and Steeles Avenue. The York campus is accessible by public transportation with a T.T.C. bus stop located just outside the Centre. The Centre is surrounded by ample parking.

TICKETS & MORE INFO.

Tickets may be purchased at the door to the Tait Centre gymnasium or in advance. Special group rates (10 or more people) are available to schools and clubs on tickets purchased in advance. For further information, call Women's Athletics, York University, 667-2289.

YORK UNIVERSITY



YEOWOMEN

1984-85

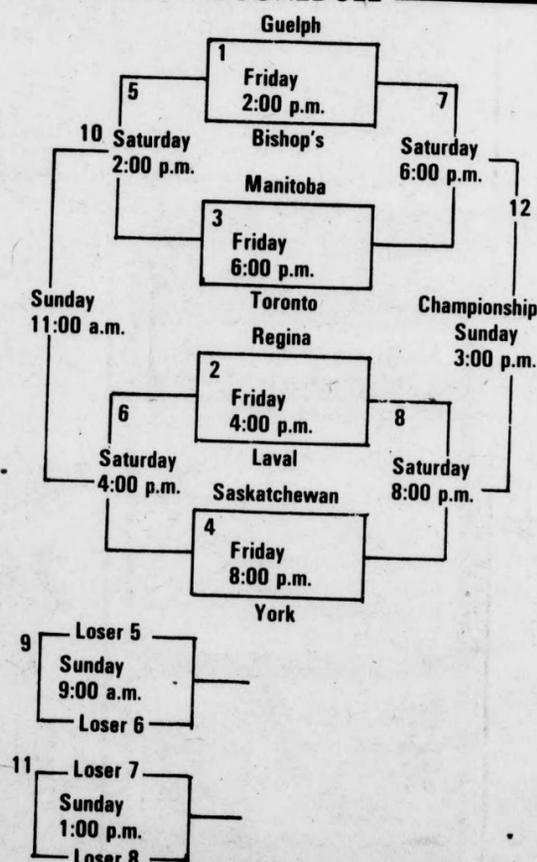


**RAMADA**  
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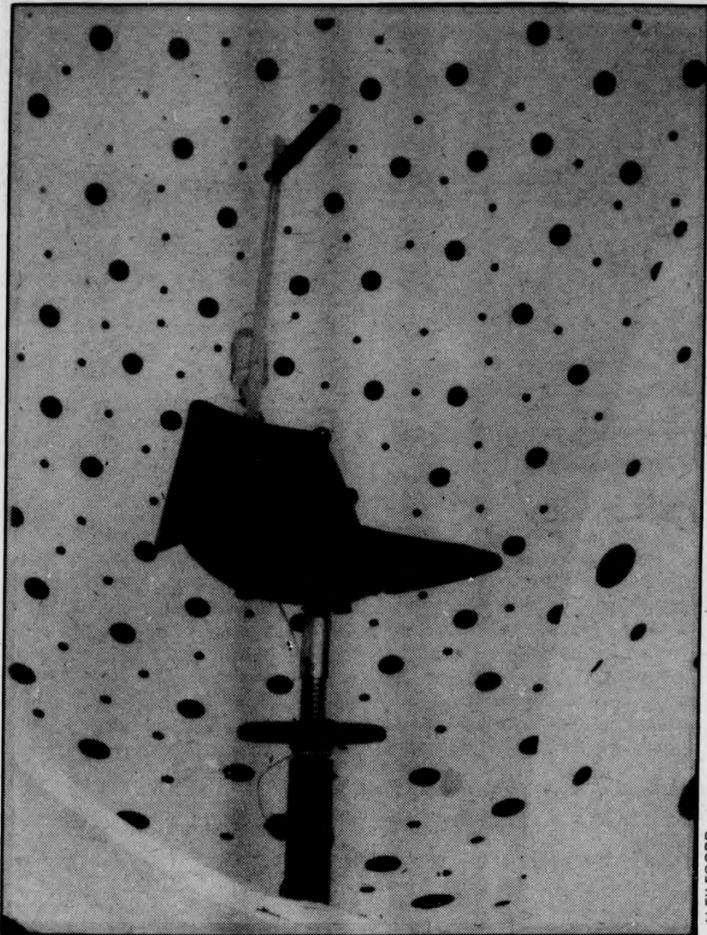


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SPORTS**

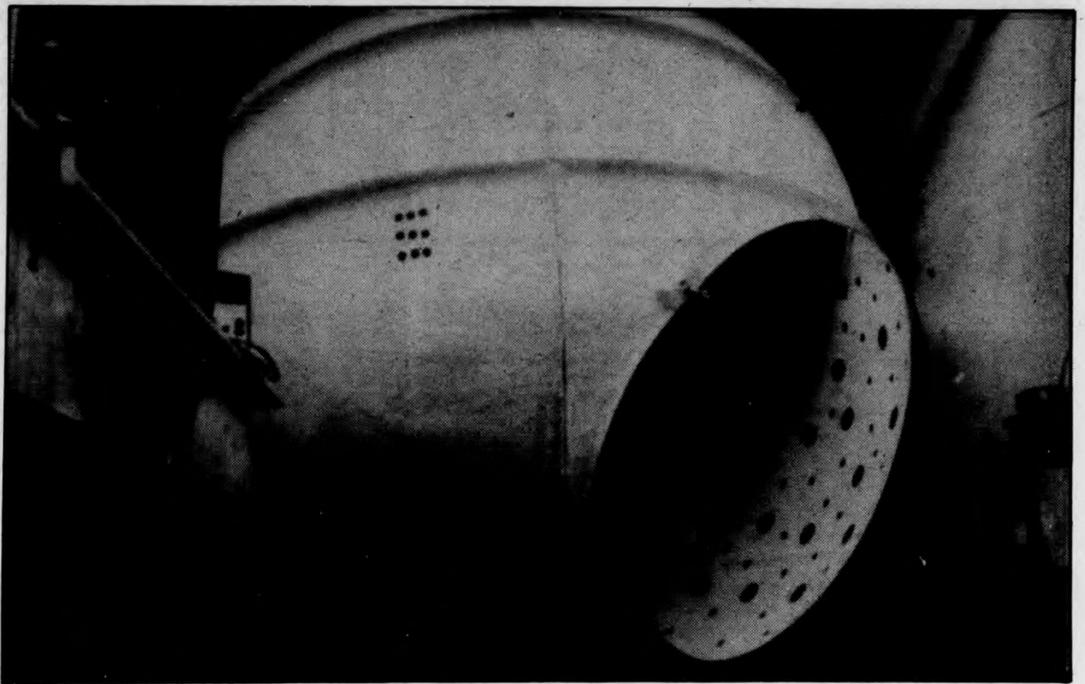
THE SCHEDULE



# SCIENCE: Shakeup and illusions of the human senses



ALEX FOORD



A view of Dr. Ian Howard's rotating sphere taken from the outside in photo above. For a closer view, see the sphere from the inside, in photo left.

## Motion sickness test

By GISELLE WINTON

If university life isn't enough of a ride for you, then why not hop into Dr. Ian Howard's rotating sphere?

Dr. Howard of the department of psychology has created and is operating the nine-foot diameter sphere in conjunction with the Defense and Civil Institute of Environmental Medicine (DCIEM) in Downsview. The experiment is part of earth-based studies related to the space shuttle experiment on motion sickness.

The experiment studies the visual illusions that motion from various sources have upon the human senses. A person is strapped inside the sphere in various positions and is rotated round and round, or upside down with the sphere, or even independently of the sphere. Likewise the

sphere can move independently of the subject.

"To understand motion sickness in the space shuttle, we have to know what happens on earth; otherwise we have nothing to compare it with," says Dr. Howard. Thus, his study of motion in all possible directions in all possible positions acts as a control.

Howard says there are two types of motion illusions. First, there is the illusion of self-motion when actually, one's environment is moving. A common example of this phenomenon occurs when you watch the subway train come through a tunnel and you feel as if you are moving instead.

The second is visual motion, which one would feel after rolling down a hill and then standing still,

whereby the stationary scene appears to be moving. You can also feel this type of motion after a night of drinking at a good party—or a bad one for that matter.

The organs that detect motion are the vestibular organs inside the ear—which signal head turning—and the utricles in the eyes that respond to gravity. It is the utricles that cause the motion sickness because they don't work the same way on earth as they do in space.

On earth if we turned upside down we would feel it, but when the astronauts first enter zero gravity space, they expect to react the same way. In fact, they are rotating head over heels repeatedly, but, while they can understand this intellectually, their bodies can't accept this because there is no sensation of tumbling. It generally takes the astronauts' bodies a few days to adjust to zero gravity.

Howard's sphere is located downstairs in the Behavioural Sciences Building which can be seen as one enters or exits the tunnel.

Howard added, for the benefit of any interested parties, "I am not trying to induce motion sickness."

## Polit Bureau

### Bethune council challenges others to beat pledge

By MICHAEL BARWICK

In light of the massive starvation problem in Ethiopia, Norman Bethune College Council has come up with its own small way to help.

A motion was passed through Council on Wednesday, November 14 to send \$100.00 to World Relief Canada in order to facilitate food distribution in Ethiopia. The Council is challenging every other student government on campus to equal or surpass their pledge.

Kevin White, the college residence dons' representative on council who put forward the motion, called it "largely symbolic." White said although "it (the contribution) may be small,

it is my hope that we can generate some real help for Ethiopia."

The money will be used to distribute food which White says is "the major problem. The food is on the docks but there isn't the money to transport it to the right areas."

Norman Bethune College Master David Lumsden supports the motion and called it "typical of Council." He hopes that it not only stimulates aid for Ethiopia but that it "fosters a sense of internationalism that has always been Norman Bethune College's concern." He pointed out that Council has sent aid to relief agencies in times of world crises before.

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WED—Dart Tournament  
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news bits

Bye-bye, by-law #2

By STEVE STRIBBELL

The electoral procedure for gaining a seat on the CYSF has been subject to controversy during the past several years due to the ambiguity of By-law #2 of the CYSF Charter. For this reason a task force has been appointed by the CYSF to review and revise the by-law.

The task force, consisting of last year's Chief Returning Officer (CRO) James Crossland, Council Speaker Marshall Golden, and Council Secretary Paula Todd, is currently accepting submissions from the York public, either orally or in writing, and will be holding a public hearing at 4:00 p.m. today. They are ultimately working towards the drafting of a more comprehensive by-law.

By-law #2 sets out all the rules and guidelines to be followed during the annual York student elections in March. Members of the task force said there have been problems in the past with some of the more ambiguous areas of the existing by-law. Last year's Radio York student opinion poll created a controversy when the station failed to inform Crossland of what the referendum question would be at least seven full days before the start of the campaign. Therefore, the station's poll was not sanctioned by CYSF when Radio York decided to proceed with the vote on last year's election day.

The final decision to accept or reject the commissions findings will be left up to the full council. The task force is only responsible for submitting a report and proposal for the revision of the by-law. The completion of this assignment has been slightly delayed by the CUEW strike, but the task force hopes it will be done in time for the next election.

Film food

By CAROL BRUNT

The crisis in Ethiopia has sparked the sponsorship by the York Interservice Christian Fellowship (YICF) of a charity film festival, with all proceeds going to famine relief organizations.

YICF will screen two films, *Tender Mercies* with Robert Duvall and the old Jimmy Stewart classic *It's a wonderful life*, on November 22 in Curtis Lecture Hall 'L'. Organizer Ian James said all proceeds will be divided equally between World Vision on the International Red Cross, and UNICEF. "We've chosen the groups for their experience and integrity over the years," James said.

The fellowship has already received \$400 in donations and a special rate from the film company on the cost of the rental.

The fellowship wanted to increase public awareness of the situation in Ethiopia said Phil Taylor a volunteer working on the project. Extensive media coverage has since furthered the fellowship's cause.

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# Festival for multicultural events

By STEVE STRIBBELL

Walking through Central Square during the past two weeks it would have been difficult to miss the variety of displays and activities presented there by 13 of York's cultural clubs during the CYSF-sponsored Multicultural Festival.

This was an entirely new venture by the student federation, and according to Director of Social and Cultural Affairs Reya Ali, it is the starting point for what he hopes will be an annual event.

"It was meant to be an educational experience for York students, one that would also give exposure to the different groups that currently function here," Ali said.

The event cost the CYSF \$8,000 and has been on the drawing board since last July. Ali has spent all of his free time since November 11 ensuring the festival runs smoothly.

The festival consisted of a variety of activities, including displays in Central Square, speakers in Winters College, films, a variety night, and an 'International Dinner.' Overall response to the festival was good, except for some speakers, who drew only small audiences.

"This project was developed in mind of the growing diversity of York's student community," a CYSF newsletter read, "to prevent tensions

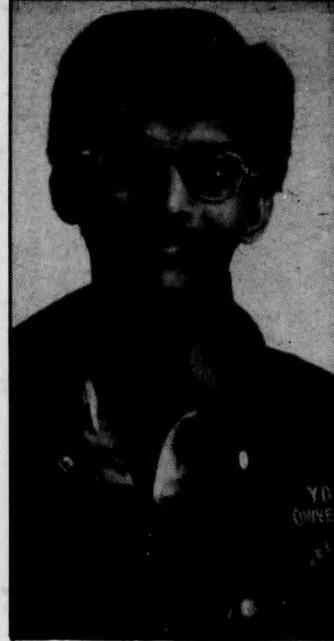


Croatian dancers, dressed in their traditional costumes, perform for onlookers in a Central Square bearpit as part of Multicultural Festival.

from developing and lessen those that have arisen. This event will give the groups a chance to communicate with each other and establish, if not a harmonious student community,

one that will by this event show themselves to be capable of working together."

The festival ended last night with the



Director of Social and Cultural Affairs Reya Ali watched over festival's events.

Variety Night and International Dinner which included dance troupes, performers, and cuisine from 12 different countries.

# Alcohol abuses

By ADAM BRYANT

The federal government is spending approximately \$1.3 million on advertising this year that urges students to stop drinking alcohol, said Health and Welfare Canada communications officer Rachel Ladouceur.

The print advertisements display a young person engaged in physical activity, with "Take Action on Overdrinking" as the caption. A quotation from the person about the uselessness of drinking too much alcohol appears below the picture.

The bulk of the money is, however, being spent on television ads.

The Health and Welfare "dialogue on drinking" campaign was initially targeted at 25-49 year olds, when it began in 1976, but has since changed its focus to 15-29 year olds, because of a Statistics Canada study showing the latter group to be more vulnerable to alcohol abuse.

This campaign against alcohol abuse has to face the stiff competition from Canadian breweries who, by Ladouceur's estimates, will spend about \$200 million this year on TV ads alone, encouraging young people to drink their products.

—The Cord Weekly  
Wilfred Laurier University

## POLICY AND PROCEDURES FOR ASSESSING THE IMPACT OF STRIKES ON THE INTEGRITY OF ACADEMIC COURSES AND FOR TAKING REMEDIAL ACTION

APPROVED BY SENATE NOVEMBER 14, 1984

### I. Preamble

On April 22, 1982 Senate approved a policy for dealing with the academic consequences of strikes of short duration. At its meeting of October 25, 1984, Senate instructed the Senate Executive Committee:

"to assess the academic implications and consequences of recent/current strike action and on the basis of its assessment to recommend at the next meeting of Senate appropriate strategies for safeguarding the academic interests of the University in the future."

In carrying out this mandate, the Senate Executive Committee has come to the conclusion that the combined effects of the YUSA and CUEW strikes go beyond those which gave rise to, and were addressed by, the 1982 policy on strikes of short duration. It is the opinion of the Senate Executive Committee, therefore, that the 1982 policy should be deemed inapplicable to the present situation. The spirit of the 1982 policy, and many of its specifics, continue to provide valid points of reference.

### II. Principles Informing the Proposed Policy

The 1982 policy was, as CEAS reported at the time, informed by the dual principles of the fair treatment of students and the integrity of academic programmes. To these principles the Senate Executive Committee would add a third: that of trust in faculty members and students to demonstrate good judgement, responsibility, flexibility, and goodwill in attempting to come to terms with what is admittedly a complicated and trying situation.

### III. Guidelines on Academic Rights and Responsibilities of Faculty Members and Students affected by the YUSA and/or CUEW Strike(s):

1. Students who have missed class or have failed to hand in work because of their decision not to cross picket lines are not subject to penalties for absence or lateness.
2. The immunity from these administrative academic penalties affords in most cases only an extension of a deadline; except where otherwise provided, it does not alter the academic requirements for a course, nor does it relieve the student of responsibility for mastering course work covered during the strike. Students should be given appropriate time to prepare for assignments or tests.
3. In cases where students were prevented from attending class or from conforming with course requirements, alternative arrangements must be made which recognize the two principles of fairness to students and the academic integrity of courses.
4. Students absent from classes held during a strike should receive reasonable alternative access to material covered.
5. These guidelines are not exhaustive, nor do they limit steps which faculty members may take to ensure that students are treated fairly. Instructors and students are encouraged to discuss procedures applicable to their courses with a view towards finding a solution adequate to the particular situation.
6. Students who are not satisfied with the resolution proposed for one or more of their courses may communicate

with the department chairperson, the Dean of the Faculty, or with Senate CEAS.

7. Any complaints so received will be referred in the first instance to the departmental chairperson. If a student is still not satisfied with the decision taken at the departmental level, s/he may appeal to the Faculty committee charged with overseeing academic standards, and, ultimately, to Senate CEAS.

8. Faculties may wish to develop more specific directives based on these guidelines. Faculty-specific guidelines should be circulated broadly, so that all affected are aware of them, and a copy should be sent to Senate CEAS, which will be the final arbiter of disputes.

### IV. Ensuring the Academic Integrity of Courses

The recent strikes have affected courses in many different ways. For those courses unaffected or minimally affected, the Guidelines on Academic Rights and Responsibilities may suffice in helping instructors and students cope with unexpected situations. For other courses, however, make-up sessions will be necessary in order to preserve academic standards. Individual instructors are in the best situation to determine, in the first instance, the extent to which their courses have been affected. In doing so, they should take into consideration the criteria listed in Part V below. Notwithstanding the principle that individual instructors should undertake course-by-course assessments of their offerings, and despite the necessity of considering a variety of criteria, one overriding criterion stands out: the amount of instructional time lost.

### V. Criteria to be Considered in Assessing the Impact of the Strikes on Academic Standards

- A. Availability and Participation of Course Members
  1. students (including "critical mass" in seminars)
  2. instructors
    - a. lecturer(s)
    - b. tutorial leader(s)
    - c. course directors
    - d. instructors of parallel sections in multi-section courses
    - e. laboratory demonstrators/writing workshop assistants
- B. Availability of Physical and Instructional Resources
  1. instructional venues (classroom, library, laboratory)
  2. "hardware" (projectors, tape recorders, computers) or other equipment or supplies
  3. "software" (dittos, films, tapes, programmes, books, periodicals)
- C. Disruption of the Pedagogical Process
  1. nature and extent of participation in interactive courses
  2. disruption in timing or sequence of tests, assignments, readings
  3. synchronization between parallel sections, or between lectures and tutorials, in multi-section courses
- D. Duration of Interruption
  1. time lost in context of entire course (proportion of total contact hours lost)
  2. where in term or year interruption takes place (early, middle, late)
- E. By applying these criteria as appropriate in a given

circumstance, it should be possible to come to one of four basic conclusions about the impact of a strike on an individual course or set of similar courses:

1. (relatively) unaffected: no remedial action needed;
2. minimally affected: minor remedial action by instructor(s) suffices (for example, rescheduling of tests or assignments, reorganization of topics, individualized advising or tutoring);
3. substantially affected: in addition to remedial actions covered in 2, major remedial action is required, primarily in the form of formally-scheduled additional class sessions and possible extension of the term for the course with concomitant changes in examination scheduling.
4. irredeemably affected: the effects of the interruption are so severe that no amount of remedial work can bring the course to an acceptable academic standard. Senate would declare the course ineligible for credit, in effect cancelling it.

F. Where two or more weeks of instructional time in a full-year course or one or more weeks in a half course are lost due to strikes, the course will be deemed to require an extension of its teaching term, with concomitant changes in examination scheduling where appropriate, in order to safeguard its academic integrity.

### VI. Procedures for Assessing the Effect of Strikes on the Academic Integrity of Courses and for Taking Remedial Action

A. By November 23, 1984, individual instructors should assess the status of their courses, using the criteria listed above, and announce to their classes their plan for remedial action if any.

B. Chairpersons and Deans, in their capacities as officers of Senate, should work collegially with course instructors to assist them in this assessment and planning.

C. Students who are not satisfied with the remedial actions proposed or undertaken in one or more of their courses may communicate with their instructor, the department chairperson, the Dean of the Faculty, or with Senate CEAS.

D. Any complaints so received will be referred in the first instance to the departmental chairperson. If a student is still not satisfied with the decision taken at the departmental level, s/he may appeal to the Faculty committee charged with overseeing academic standards, and, ultimately, to Senate CEAS.

E. Faculties may wish to develop more specific directives in response to these guidelines. Faculty-specific guidelines should be circulated broadly, so that all affected are aware of them, and a copy should be sent to Senate CEAS.

F. For the 1984-1985 Fall/Winter session only, Senate delegates to the Faculty Councils the power to make such changes in academic regulations as are necessary as a result of disruptions to normal academic process. Changes to regulations made by Faculty Councils under this authority must be reported to the Secretary of Senate as soon as possible:

V.V. Murray  
Chairman

# editorial

## Radio York needs funding to build a greater voice

It's ironic that, while York is Canada's third largest university, our resident radio station, Radio York, is among the most poorly funded stations in the country. It is also, because of its funding problem, one of the only stations at a major university that doesn't broadcast off campus.

Carleton, Ryerson and Queen's radio station all have far larger operating budgets than does our own 'Voice of York University,' and all operate low power transmitters enabling them to reach into the cities they inhabit.

Unfortunately, our 'voice' hasn't been deemed very important by the local powers that be, so that Radio York not only isn't heard off campus, it's barely even heard on campus. You can only hear the station at areas such as the bearpits, some York pubs, and strangely, at *Excalibur*.

If Radio York is our voice, then our voice is puny indeed, and it won't become stronger without more funding.

Last year a Radio York opinion poll showed the students want a larger and more effective voice working for them in our community. That they support the station as an alternative to the purveyors of mainstream commercial pop and slop, and that they're willing to pay the \$2 levy requested by Radio York in support of that desire.

Hopefully our Board of Governors will accede to the will of York's student body and grant Radio York the funding they need to operate an effective, useful campus station. We need it, it would be a benefit to the community at large, and the volunteers that have worked so hard to build the station into a viable medium of student's tastes and concerns deserve it.



WEHRLE 84  
EXCALIBUR

## letters

Excalibur attempts to print as many letters as space allows. Please be brief—letters over 250 words may be subject to editing for length. All letters must include the author's name and phone number for verification purposes. Pseudonyms may be used upon request.

### Cartoon gambles with proctors (?)

Editor:  
Your Goldberg cartoon in the November 15th issue was mildly amusing but it misrepresents the purpose of the Library's "food police."

For the past few years Scott Library has employed proctors to assist in maintaining an environment conducive to study and research. Food, beverages, smoking and disruptive behavior are prohibited in the stack and study areas for obvious reasons.

We have also found that the number of petty thefts and acts of vandalism have been reduced since the initiation of this program.

I agree that minor infractions of the rules may seem trivial and a fair target for your cartoonist's barbs but I believe most of our users appreciate our efforts to provide one of the few on campus study areas free of debris and disturbances.

Should users of the Library discover a situation that disrupts their right to a quiet and clean study environment they should either voice their objections to the person or persons causing the disturbance or report the disturbance to a Library staff member.

—John A. Thomson  
Assistant Head,  
Circulation Dept.,  
Scott Library

### York should join the 'big boys'

Editor:  
In response to your "Editorial" (Vol. 19, Issue 11), regarding the formation of the new "Gang of Four."

The York Yeomen may be reveling in the "glory" of their wins this year but what has been neglected in this article is the past quality of competition in previous years.

How soon we forget that it was U of T and Queen's who made it to the provincial finals last year. (Where were the Yeomen?)

Are you suggesting that the academic standards of the institutions in question be lowered in order to compete in their respective leagues?

We agree that all universities should somehow be included in the same regional league. However, the proposed changes are to facilitate a revived *spirit* of rivalry among these universities.

It's hard to disregard the fact that last year, at the Canadian University finals, between the Calgary Dinosaurs and the Queen's Golden Gaels, 8,000 Queen's students (out of a student population of 10,000) came to Toronto to see the game.

Perhaps these universities' "similar philosophies" are those of school spirit and participation in inter-varsity athletics. (Tsk, tsk, to pathetic York fan turn-outs.)

The last paragraph should have read: Rather than York sulking about not being accepted with the 'big boys' they should fight for their inclusion within this group, and support the regional realignment of these teams to the ultimate end of an increased rivalry among *all* universities within Southern Ontario.

The question does not concern the quality of the individual athletic programmes of each institution, rather it involves the realignment of the divisions within the OUAA (that is Ontario).

—A.J. McDonald  
K. Knutson

### Sherman no vermin

Editor:  
In response to the two letters chastising Mr. Sherman for his *Godot* review, I have three things to say.

Firstly, it says *very* little for the drama-turges and the director if, in defending their play, they cannot agree whether mousse was used or not. This may seem a small point but it opens the question: did

the director and the dramaturge really cooperate (on the play's production)? Mr. Laws claims mousse was used and Mr. Prentice says no, it was oil and sawdust. Well boys, who's right?

Secondly, Mr. Laws' whining complaints seem to confirm that Mr. Sherman's remarks were *painfully* accurate. The points Mr. Sherman had to make were well, cleverly and neatly made.

Thirdly, would both Mr. Laws and Mr. Prentice wish all itty bitty wittle York productions to be molly cuddled by nice little reviewers? How degrading to the performers to have them treated like tender little flowers that must be nurtured.

Keep Mr. Sherman out there reviewing. It looks, from all the protestation, like he's telling the truth, and telling it with wit, style and raw humor. *Terrific!*

—Tim Blackmore



### Oops!

In last week's Polit Bureau article "Board to suspend pay of professors absent during recent CUEW strike," York University community was confused with the University administration. In the last paragraph of the article, Acting President Found said the university administration, not the university, will ensure that any professors who were absent during the strike would have their pay suspended.

The article "Fall term classes extended and December examinations postponed," on last week's front page, had a paragraph inserted inside another paragraph, splitting the latter in half. *Excalibur* regrets any confusion this layout error caused its readers.

## excalibur

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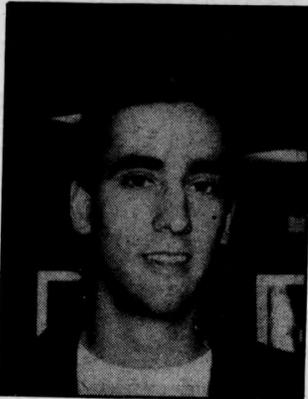
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# the question

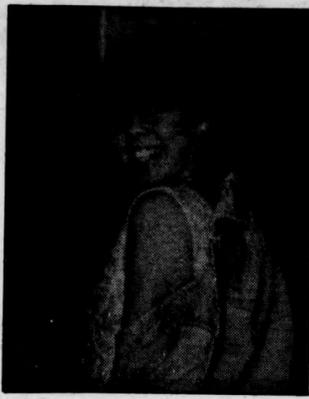
By HEIDI SILVERMAN

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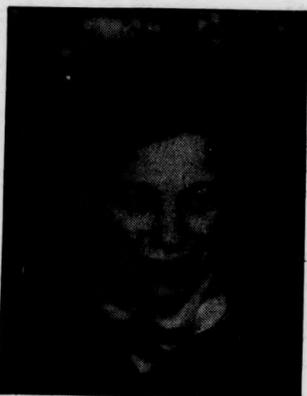
Where do you read the *Excalibur*?



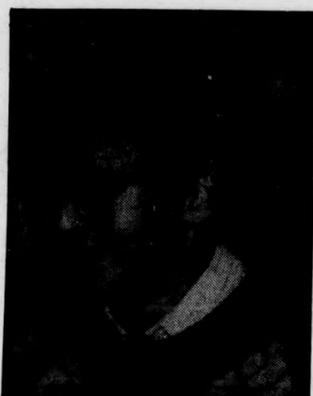
**Steve Lemay, Economics II**  
"Wherever it happens to be handy."



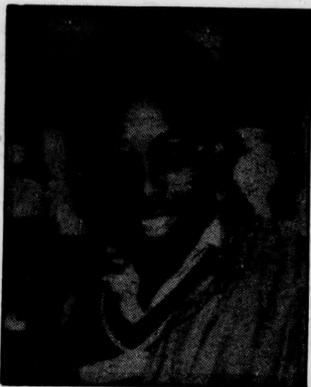
**Jennifer Dumpert, Anything II**  
"Usually in Central Square while I'm eating bagels and eggs with O.J."



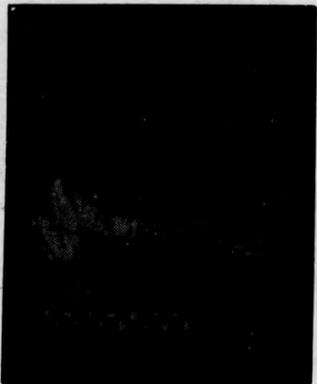
**Liz Kunkle, Special Phys Ed IV**  
"I read it just before I put it in the hamster cage."



**Joseph Adler, Religious Studies IV**  
"I read it during class. I'm usually interested in reading up on the political affairs at York. Sorry I'm whispering. I have laryngitis."



**Kurt Glasgow, Computer Science III**  
"On the bus going home because I pick it up on the way out. Recently, the paper has become more informative than last year. The coverage of the strike was well done."



**Gwendolyn Potter, Physics and Calculus, II**  
"When I haven't got anything else to do. Usually when I'm waiting for a bus."

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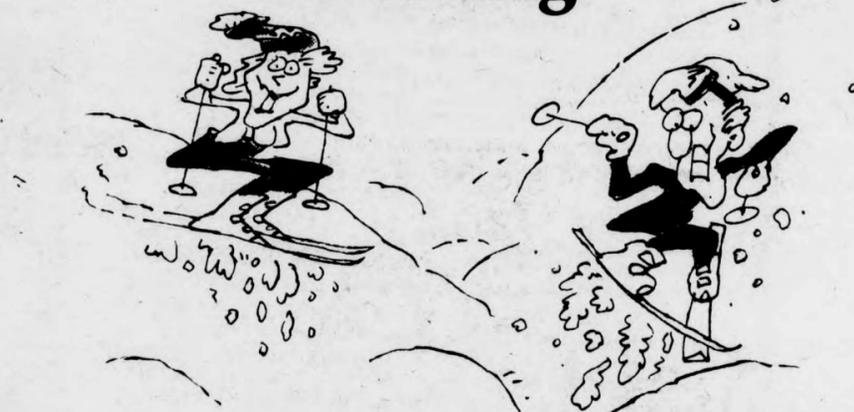
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opinion

# Scissors & Celluloid

## In the Realm of the Censors

By ADRIAN IWACHIW

The Ontario Censor Board's recent banning of four films scheduled to be shown in the Forbidden Films festival strikes a caustic irony. The festival's intent—accomplished by screening banned, censored and suppressed films from various countries—was to initiate discussion about film censorship from a human rights perspective.

It was organized by the Toronto Arts Group for Human Rights, supported by the provincial and federal arts councils, and designed to aid Amnesty International. Why, then, was a mature and intelligent audience, interested in the human rights violations of cinematic expression around the globe, prevented from seeing these films? Is the censor board, for that matter, immune to the supposed harmful effects of their viewing, whereas festival patrons would not be?

It was not the first time the censor board had acted to prevent the screening of critically lauded films. As if in response to such criticism, an article by the board's Christopher Yost appeared in a recent issue of the *Sunday Star*, which referred to two of the banned films, *Salo* and *In the Realm of the Senses*, alongside references to *Precious Adolescence* and *Emmanuel in America*.

The article included a lengthy and graphic description of *Salo* in all its gory detail; it also made clear that the last two films combine violence with sexual abuse (rape and beating of teenaged girls, women cut up with knives, hung on meat hooks and tortured to death). About *In the Realm of the Senses* it only stated that a woman strangles her partner to death while making love.

*Salo* has been described as an "anguished cry from the bowels of hell." It is an explicit attack on fascism and its underlying psychology, portrayed through a recreation of the Marquis de Sade's *120 Days of Sodom*. Its director, novelist-poet-journalist-filmmaker Pier Paolo Pasolini had himself been charged over 30 times for obscenity and other crimes up until his mysterious murder in 1975.

Much maligned by right-wing sectors of the Italian press, his screenings had frequently been disrupted by audience members yelling obscenities, throwing eggs and the like—despite the Catholic International Cinema Office's endorsement of a number of his films (including their awarding of a prize for *Teorema*).

It remains debatable whether the extreme portrayals of sex and violence in *Salo* were morally or aesthetically justified. The British Board of Film Censors' Secretary James Fernan described *Salo* as a "most disturbing" with a "deeply serious" purpose. "It is quite certainly shocking, disgusting and revolting," he wrote, "but it is meant to be. He (Pasolini) wants us to be appalled at the atrocities of which human nature is capable when absolute power is wielded corruptly." However, the debate that should take place about the merits of *Salo* cannot materialize if it is not allowed to be seen.

"Our research has led us to believe that it is not the pornographer who is censored, it is the artist. . . . It seems that rather than attempt to improve the face of society, the censor would rather break the mirror."

—Judy Wolfe,  
Toronto Arts Group for Human Rights

Nagisa Oshima's *In the Realm of the Senses*, say reports, is a beautifully photographed film based on the true story of an obsessive relationship set in Imperial pre-World-War-Two Japan. Supposedly breathtaking in its sexual and violent explicitness (the film consists largely of acts of unstimulated sexual intercourse), it was ruled obscene in 1976 by a Japanese court. Oshima, a consistent socio-political critic both in his films and in his polemic, responded by questioning the validity of his judges. The film was eventually released in Japan and elsewhere.

Also banned by the Board were Jean Genet's *Un Chant d'amour*, a 20-minute study of a passionate homosexual affair in a Paris prison, and *Sweet Movie*, a film by Yugoslav director Dusan Makavejev.

*Sweet Movie* is about the relationship between sex and politics. The director's unique cinematic collage bombards the audience with images. Juxtaposing humor with the macabre, documentary newsreel footage with fiction, and multiple plots with interviews, the movie satirizes both eastern bloc totalitarianism and western commercialism. The result is a kind of subversive anarchy that joyfully affirms the superiority of instinct over intellect.

The film includes several explicit scenes, both of a sexual and shocking nature—if something as natural and everyday as feces could be considered disgusting. It is crucial, however, to distinguish between a film such as this, where the imagery is subordinate to the socio-political intentions of the filmmaker, and pornography.

"A film can portray violence in a way that brutalizes the audience," says Forbidden Films organizer Peter MacCallum,

"and turns the viewer into a voyeur; or alternately—there are several examples in the festival—it can portray the same acts in a way that arouses the viewer's compassion for the victim and political understanding of the causes."

Unfortunately, America's mainstream media failed to make this distinction when *Sweet Movie* was released. In a cover story on porn, *Time* magazine lumped it together with *Deep Throat* and other more obviously exploitative flicks derided for their 'immorality.' The Ontario Censor Board seems to have little patience with such distinctions, and by banning *Sweet Movie* all possible discussion is silenced.

Mary Brown, the board's eloquent and controversial spokesperson, is quick to deny that any such distinction exists.

Whether the film is pornographic and sexist or artistic in intent, "it's all in the mind of the producer-director, Brown says. She says the Censor Board includes artists and "leading authorities" in film and the arts, such as Gerald Pratley, director of the Ontario Film Institute, and film and opera critic Aldo Maggiorotti, and writer Austin Clarke.

Brown says the four banned films "violated the guidelines" set forth by the board. These 'community' guidelines, Brown says, are publicized and subject to board alteration according to how the public responds. "The board," Brown says, "is only administering a legislative act called the Theatres Act."

Pasolini's *Salo*.

However, the constitutionality of the Theatres Act has been recently questioned. When Canada's new Charter of Rights went into effect in 1982, the Ontario Film and Video Appreciation Society (OFAVAS) quickly established itself to challenge the Theatres Act. They submitted four films to the board for approval—*Not a Love Story*, *Rameau's Nephew*, *A Message from Our Sponsor* and *The Art of Worldly Wisdom*—as a test; all four were denied permission to be screened. Subsequently, OFAVAS took the Censor Board to court. Since then, the Censor Board changed its mind about *Rameau's Nephew* and *The Art of Worldly Wisdom* for showings at the Forbidden Films Festival, and Brown maintains that *Not a Love Story* "has never been refused a license for public exhibition."

The Ontario Supreme Court ruled that the Theatres Act was unconstitutional because of its requirement that all films be submitted for Ontario Censor Board approval before exhibition. In effect, the Censor Board's rights became limited to film classification after the ruling. However, a special court order allowed it to continue its activities as before until the Supreme Court of Canada rules on the board's appeal next spring.

In such legal uncertainty the board continues to operate in a way that antagonizes experimental filmmakers and visual artists. The Funnell Experimental Film Theatre's Open Screenings have been disallowed since the films brought to these screenings could not be pre-screened by the board. Funnell director David McIntosh estimates the theatre spends \$2,500 per year on costs incurred by the Theatres Act, including Censor Board processing and the shipping of the films and forms to and from the board.

In an unprecedented move by Theatres Board officials on May 31 of this year, several British art videos and equipment were seized from the art gallery A Space, further angering the art community. The videos were shown as part of a critically-acclaimed British-Canadian Cultural Exchange; art galleries, however, are required to sign an affidavit saying that videotapes to be screened meet 'community standards' and A Space neglected—or refused—to do this.

Last month, a County Court judge ruled that the confiscated videotapes are to be returned to A Space, and that the section of the Theatres Act empowering theatre board officials to seize materials "is inconsistent with the Charter [of Rights]" and is "of no force and effect."

With all the controversy over the effects of violence on film and television—the movies *First Blood* and *Friday the 13th* have both been implicated as inspirations for two recent Ontario murders—one wonders why the Censor Board (or, technically, the Theatre Branch of the provincial Consumer and Commercial Relations Ministry) is so heavilyhanded in its dealings with art galleries.

Michael Snow's *Rameau's Nephew* and Bruce Elder's *Art of Worldly Wisdom* are two examples of art films up until recently banned by the board. *Rameau's Nephew* is a 4½-hour investigation of perception and communication that includes 15 seconds of sexually explicit material, while the latter is a subjective contemplation of the human situation, featuring two controversial scenes: a naked woman and a man masturbating.

Meanwhile, *First Blood*, *Friday the 13th*, and other films like *The Texas Chainsaw Massacre* may get a few cuts, but are still shown to mass audiences—it's what these audiences, supposedly, want to see: mindless, gratuitous violence.

It is also what Hollywood so eagerly churns out; and where Hollywood is involved, there is the financial backing to make sure that people get to see it.

"The notion that censorship is the solution to misogyny and violence is like trying to cure measles by powdering the spots."

—journalist June Callwood

The same could be said of Hollywood sex-films. Films like *Blame It On Rio* are allowed to depict blatantly sexist relationships in a soft and titillating framework, but films like *Not a Love Story*, which is explicitly against pornography, encounter Censor Board resistance.

This kind of double standard, one for mass entertainment and another for the artistic expression of a minority, is consistent with the findings of the Forbidden Films organizers. Judy Wolfe, a board member of TAGHR, writes, "Our research has led us to the conclusion . . . that it is not the pornographer who is censored, it is the artist."

The world of state censorship abounds with examples of such double (or multiple) standards. In Brazil, the state-run Embrafilme produces soft-core porn in abundance for city dwellers; yet, a film like Tereza Trautman's *The Men I Loved*, which reverses male and female stereotypes, can be banned for 10 years or more before being shown publicly. *The Men I Loved* is a comedy that questions the country's social status quo: in Brazil, a man who murders his wife could be acquitted if it's proven that she was having an extramarital affair.

In countries of varying political persuasion, artists often face brutal repression. After spells of relative freedom in Czechoslovakia (1961-68), Yugoslavia and Brazil in the late '60s, Chile up until the CIA-backed 1973 military coup, Bulgaria, Hungary, Poland, Rumania, Argentina and elsewhere, filmmakers have been forced to flee their countries or disallowed to continue making films. The list includes Czechs Jan Nemeč, Milos Forman, and Ivan Passer, Yugoslavs Makavejev and Petrovich, Poles Skolimowski and Polanski, Soviet Jews Bogin, Gabay and Kalik, Chileans Ruiz and Littin, Bolivian Jorge Sanjines, Turk Tufan Gunar, Russian Andrei Tarkovsky—the list of exiled filmmakers seems almost endless. The Argentinian Raymundo Gleyzer disappeared in 1975. His most famous project was the Grupo Cine de las Base' *The Traitors*, a 1973 docudrama about corruption among labor officials. No less than 35 Chilean filmmakers went into exile as a result of the 1973 Pinochet coup.

Tereza Trautman's *The Men I Loved*, banned in Brazil.Argentinian film *The Traitors*, about the fictional rise and fall of a corrupt labor official. The director disappeared in 1975.

In South Africa, blacks are denied filmmaking knowledge and training; the only "black" films are products of white film companies made for the black market. Politically uncomfortable ideas, including depictions of violence, are cut out of imported films destined for black audiences. For example, the black secret agent in *Live and Let Die* was cut out by the distributor before even being sent to South Africa, because of her sexual relationship with James Bond.

In the US and Canada, censorship takes a more oppressive turn during times of crisis. In the McCarthy trials of the 1950s, artists, writers and filmmakers were persecuted for alleged communist sympathies. Directors like Joseph Losey and Jules Dassin were blacklisted and forced to leave the country.

The documentary artist Emile de Antonio has had the FBI on his footsteps ever since making his 1961 film on the McCarthy hearings, *Point of Order*. De Antonio claims to have been the subject of continual police harassment, physical and electronic surveillance and general interference. FBI documents recently released under the Freedom of Information Act have proven De Antonio's claims.

In Canada, these crises have included the FLQ affair: between 1970 and 1975, NEB films perceived to be radical or expressing sympathy for Quebec separatism were banned by the film board's commissioner Sydney Newman. These included Jacques Leduc's despairing *Cap d'espoir*, Robin Spry's *Action*, a sympathetic survey of the development of separatism, Gilles Groulx's *24 heures ou plus* and Denys Arcand's *On est au coton*.

Film censorship takes an almost unlimited number of forms. In the pre-production phase, state authorities may make it necessary to submit scenarios and scripts for clearance. In the production phase, economic censorship is frequently carried out by a state production or distribution company: total state control is practiced in Soviet Union and many 'Third World' nations.

In Pakistan, you cannot buy film stock without a license, and a license cannot be obtained without state approval of the script you plan to shoot.

In the US the situation is quite different, but the results can sometimes be surprisingly similar. The American film industry is dominated by the six major distributors—United Artists, Universal (MCA), Warner Brothers, Paramount (Gulf and Western), Twentieth Century Fox and Columbia. In the interests of consumer digestibility, the length of films is often cut by the distributors, and sometimes re-edited. Many, like Bill Gunn's *Ganja and Hess*, a black film praised by critic James Monaco as "one of the most original and exciting films of the seventies," have completely disappeared due to their lack of commercial clout. The only complete print of *Ganja and Hess* is a badly damaged copy in New York's Museum of Modern Art; the owners of the original re-edited their copy, added additional scenes and gave it a new soundtrack and title, unaware that the film had received standing ovations at Cannes.

"If I were legislating my taste, we could ban self-righteous movies, manipulative movies, reactionary movies, boring movies, humorless movies, and grossly sentimental movies. Of course, Odeon and Famous Players would have a problem: there wouldn't be enough left to fill their screen."

—Martin Knelman,  
theatre and film critic

Distributors can lavish funds on a film or else release it without any promotion. In one case, the 146-minute *Twilight's Last Gleaming* was cut down to 92 minutes by its British distributors.

Taxes can be used to further economically strangle the officially-disapproved filmmaker. Screening venues are generally licensed, and thereby controlled.

If these techniques are not enough, there is the self-censorship of film industries (like Hollywood), which either know what the state would do and fear reprisals, or simply support the status quo. In Yugoslavia, for example, no film since Makavejev's officially-decried *W.R.: The Mysteries of the Organism* of 13 years ago has drawn any connection between sex and politics.

There is also the form of mass censorship called literacy: its continued presence among Brazil's rural masses, Tereza Trautman says, guarantees their inability to find out about social and

political alternatives, to educate themselves and therefore to rise above their poverty.

The reasons for censorship vary far and wide.

At its worst, it is an attempt by political power brokers to maintain control over the masses: it protects and promotes a political regime, and enforces an ideology or dominant culture.

At its best, censorship is a means to protect 'community standards,' public morality and religious values, to foster a just and cohesive society, by discouraging perverse, contrary or abusive behavior—or so the censors would have us believe. The question is whether censorship, by repressing disagreeable ideas and images, actually removes them or merely forces them underground, blunting public awareness of their underlying causes.

This raises the ongoing charges of sexism and the degradation of women in the media, and how to deal with it. Some feminists, among them Michelle Landsberg and Maude Barlow, would like to sanction the state to censor and ban films and videos they disapprove of. However, the history of censorship shows that it has never worked to make society more liberal or more understanding; on the contrary, censorship has all too often resulted in the abuse of its powers at the expense of various minorities (homosexuals, feminists, religious and cultural minorities, for example).

"Instead of fighting to protect their own voice and their right to be heard," writes Sue Stewart in the *Forbidden Films Journal*, "[feminists advocating censorship] are fighting to deprive their oppressors of their right to speak against them."

There are alternative ways of dealing with sexist and degrading images of women; ways that do not infringe on the civil rights of others. Feminists, for example, can attempt to raise the consciousness of the public regarding the exploitative nature of pornography, as well as the political basis (in 'patriarchal' society) of sexual stereotypes.

In a more positive way, some feminists are beginning to produce 'healthy' forms of eroticism that advocate consensual sex of a nature that does not degrade or exploit. This eroticism could counterbalance 'negative' pornography; in its self-assertive ways this strategy could also be very helpful to the homosexual community, whereas censorship would likely stifle any such progress.

Many feminists now see mainstream sexual expression as supporting the status quo by implicitly or explicitly working for "a homogeneous patriarchal elite populated by young (or youthful), strong, comely, dominant males," at the expense of women, non-whites, the old, the ugly and the poor.

The Ontario Censor Board has banned over 100 films in the past two years. It also frequently cuts films so extensively as to ruin their continuity.

Other provincial censor boards exercise their craft with greater restraint. Manitoba's Film Classification Board does not ban films at all.

The BC board, in addition to classifying films into the categories of "General," "Mature" (14 years and over), and "Restricted entry" (18 or with adult), provides tags such as "Frequent coarse language," "Nudity and suggestive scenes," and "Occasional frightening and violent scenes." It has banned a total of five films in the past two years.

OFAVAS, whose advisory board includes Pierre Berton, Laura Sabia, and York professor and film critic Robin Wood, believes that the current function of the censor board should be replaced by a film classification system that would, like the BC board, promote education and awareness of the content of films, but would not have the power to ban or censor. They feel it would be more appropriate to let citizens decide for themselves.

Only in objectionable circumstances would charges be laid under the obscenity section of the Criminal Code.

We will certainly see more debate on this topic when the Ontario Censor Board appeals the provincial court's decision on its constitutionality, with the Supreme Court of Canada.

The decisions that lie ahead seem to revolve around two poles of thought. One of these would grant censors a power that could be abused all the more in this, the dawning of the video era. The other view proposes a freedom that could easily lead to forms of expression many people might find disagreeable. However, coupled with education and public awareness, this freedom of expression is the only alternative that could lead to a more healthy, aware and diverse society.

# UNIVERSITY NEWS BEAT

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## CRESS scientists examine Canex experiments data

The safe return of shuttle flight 41-G has sent Canadian scientists into a huddle over the results of the Canex experiments on board.

Ten experiments covering space technology, space science and life science were on Marc Garneau's mission plan and York's faculty and grad students have directly contributed to several.

SPEAM, the Solar Photometer and Earth's Atmosphere Measurements experiment, was designed to measure the sun's brightness without the masking effects of our dirty atmosphere. Using this light level, scientists on earth will be able to measure the altitude profiles of aerosols, ozone, water vapour and nitrogen dioxide and calibrate the instruments in the ground-based Background Air Pollution Monitoring (BAPMON) system.

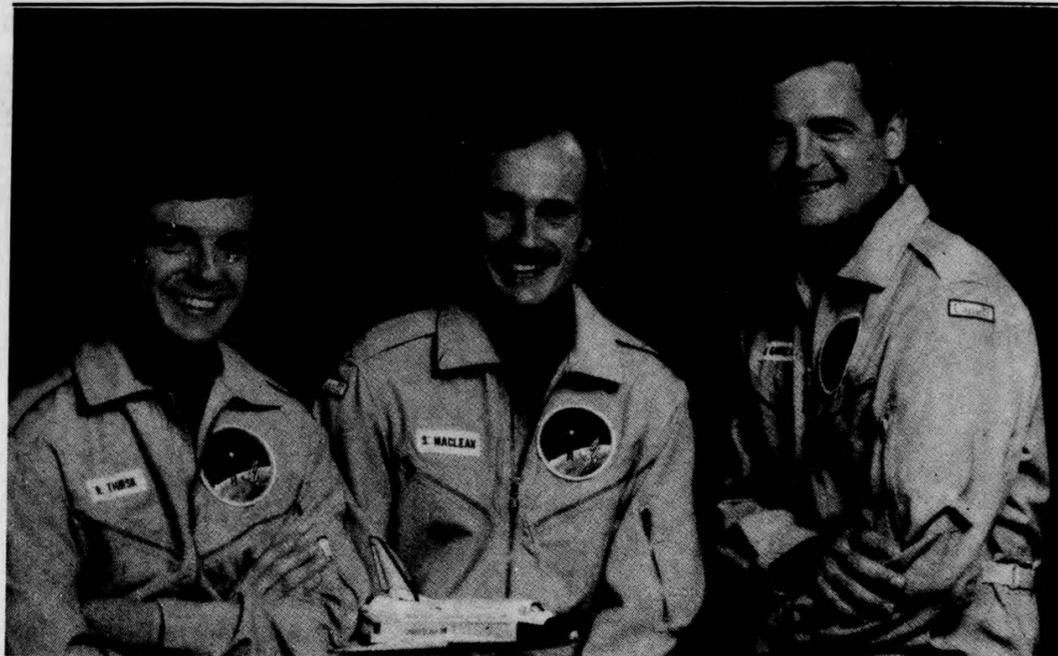
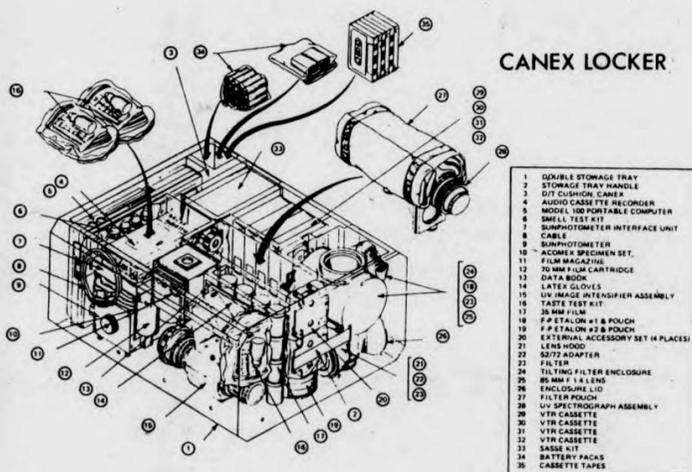
SPEAM data will assist in the study of airborne pollutants which may contribute to acid rain. Professor R. W. Nicholls, Director of CRESS, project scientist Mark Cann and chief investigator W. F. J. Evans of the Atmospheric Environment Service and York will be analyzing the results as part of a team with representatives from McMaster, AES and the National Research Council Astronaut Corps.

OGLOW was an experiment designed to study an unexpected

light phenomenon or glow which occurs whenever maneuvering thrusters are fired. This reddish glow surrounds the shuttle for a few seconds after every burn. It decays rapidly but may interfere with future experiments. Garneau pointed an image intensifier at the glow and photographed it through narrow interference filters. Project scientist W. Gault and grad student Brian Solheim are members of the science team.

VISET, the Space Vision System Experiment Development Tests, were designed to provide television footage of the deployment of the Earth Radiation Budget Satellite. This footage, after analysis and when combined with a state of the art machine vision system, will improve the mechanical arm's ability to capture, berth or assemble large satellites or other space assemblies.

Targets mounted on ERBS were tracked by camera and transmitted to Mission Control at the Johnson Space Centre where a prototype system calculated the satellite's position, orientation and rate of movement at a rate of thirty times per second. Steve MacLean, member of the Canadian Astronaut Corps and York Alumnus, is part of a team concentrating on the development of this space technology.



Canadian astronauts Robert Thirsk, Steve MacLean and Marc Garneau will be appearing at York Tuesday, December 4, 1984.

## York faculty and grad students working at the cutting edge of science

The recent shuttle flight of Canadian astronaut Marc Garneau and the Canex package of experiments has caught the imagination of people who see a future in the stars.

Coupled with the success of the Canadarm it showcases the scientific and technical expertise available in Canada. The Centre for Research in Experimental Space Science (CRESS) at York has made a significant contribution to world-wide respect for our abilities.

CRESS has about forty grad students researching, designing experiments and analysing the results in a unique multi-disciplinary format with a great deal of latitude and flexibility. The centre was created to enable research by chemists, physicists, pure and applied mathematicians, engineers and others in programs suited to their specific areas of interest.

The reward for innovative work in these specialty fields is a better than average chance of finding employment after graduation. "I believe our students tend to get jobs quickly," said Professor R. W. Nicholls, Director of the centre and a leading voice of Canadian space science.

The selection of six Canadian astronauts including Steve MacLean (Hon. B.Sc. in Physics 1977, Doctorate in Astrophysics 1983, both at York), has driven home the point that this university has been an active participant in space science and has a role to play in shaping the country's long term future.

Defining this has been very difficult because of our small population and limited funding base. The nation has been forced to select amongst a limited range of projects with the criteria for decision based on whether Canada will maintain some level of exclusivity in the chosen specialty. The field also must provide international leverage so we are

invited to participate in joint programs which will yield results benefitting Canada without having to carry all the financial burden.

York's long tradition of magnetospheric studies stems from the location of the northern magnetic pole entirely within Canada. Our involvement began with rocket and balloon studies launched from Fort Churchill which is under the centre of the auroral zone. Upon its closing as a launch site, experiments continued in an expeditionary format with mobile launchers and from Gimli, Manitoba. More recently Cape Parry, which is under an ionospheric cleft, has been the site of work of Professor Roy Koehler on electrical phenomena associated with the upper atmosphere.

trial and automobile exhaust, as well as the long term effect of photozied chloroflourocarbon compounds.

Professor Gordon Shepherd was advised recently by NASA that his proposal for a Wind Imaging Interferometer (WINDII) has been accepted. It will be part of a satellite mission to be launched in 1989 in collaboration with France. CRESS will be playing a major role in the \$650 million mission, considered NASA's most ambitious atmospheric mission of the decade. Highly sophisticated remote sensing instruments for the spectral region from x-rays to microwaves will stream data to the Goddard Space Flight Centre. A computer terminal in CRESS will be able to directly access the satellite's database.

Two new space science projects are currently in the planning stages.

Nicholls is the official Canadian observer of the NASA Working Group on scientific uses of the Space Station set for 1992. At present the Canadian space community is setting up a parallel infrastructure to the American one and has struck four working groups in the fields of astronomy and astrophysics, magnetospheric physics, life science physics and microgravity.

These groups will be working to define Canada's contribution to the scientific uses of the space station.

As well, CRESS will be collaborating with the Harvard College observatory in a Solar and Terrestrial Spectrometer study.



The chemistry of the stratosphere, which is at a height of approximately thirty kilometres, is the focus of York professor Don Hastie.

Using optical and chemical methods, Hastie is concerned with the effects of nitrogen oxides, a component of indus-

### Centre for Research in Experimental Space Science

presents

A program of films and discussion with visiting members  
of the Canadian Astronaut Team

**Dr. Marc Garneau**  
**Dr. Robert Thirsk**  
**Dr. Steve MacLean**

Tuesday, December 4, 1984 from 10:15 a.m. to 12:15 p.m.  
in Burton Auditorium  
4700 Keele St., North York

A limited number of tickets are available for the York community. Available from the Faculty of Science, Room 108 Steacie Science Library. Tickets must be picked up in person

For further information, telephone the Communications Department, 3441.

### Space science slashed 50%

## Budget cuts will affect university research

In a recent cost cutting move, the new Conservative government has cut the space science budget in half and the repercussions will affect university research and development for both faculty and students.

The new minister of state for science and technology, Tom Siddon, has changed the emphasis from research and development to applied technology in order to develop the technical

expertise needed to buy into international science projects.

Balloon and rocket studies of the upper atmosphere have been the cornerstone of our space science. Projects could be proposed, carried out, and evaluated within the year. An experiment that failed to produce acceptable results could be rescheduled, refined and relaunched in relatively short order. This allowed grad students and faculty to work at the cutting edge of science.

Many elements of the rocket program have counterparts in the Spacelab and Shuttle projects. Engineers designing new space systems do their testing in the balloon and rocket program.

York depends heavily on the balloon and rocket for its basic research programs and will be significantly affected by the funding cuts. A response to the minister is currently being formulated.

Mistah Kurtz—he dead.  
JOSEPH CONRAD

arts

## Days of whine, wine, roses and poses over as playwright Walmsley starts anew

By S.D. GOLDSTEIN

When a Toronto theatre critic wrote that Tom Walmsley's play *Something Red* showed little development over his last plays, Walmsley responded with: "I would like to piss in (the critic's) mouth."

At age 19, Walmsley quit his high school in Oshawa and set out on a journey through drug abuse and alcoholism. During this time he had two books of poetry published, three plays produced and won Pulp Press's three-day-novel writing competition.

He was 30 when he made that scatological comment in *Excalibur*; at 35, the days of Tom Walmsley the Angry Young Man are long over. A different Walmsley emerged when he spoke with *Excalibur's* S.D. Goldstein about *Something Red*, being performed November 27 through December 1 at Theatre Glendon.

**Q.** How closely do you identify with Bobby in *Something Red*?

**A.** Well, I drank all day, I was being supported by a woman and there was a warrant out for my arrest. But I divided myself in two because the job that Alex has—a creel boy in a factory—was something I did. Before Alex meets Elizabeth he was living in a cheap hotel swatting flies, trying to write the great Canadian novel. I did that, too.

**Q.** In *Something Red* Elizabeth doesn't feel that she has lived compared to Bobby, Alex and Christine. Do you think a person has to get out and wrestle with the world before they can consider himself mature?

**A.** I think it was the right thing for her, I don't think it's the right thing for everyone. What I did with Elizabeth was to start sticking motivation on her personality.

The real-life character that I based Elizabeth on was not in school, and not going through the same decisions that Elizabeth is in the play.

I think Elizabeth is the most poorly developed character. I didn't know anyone in her kind of position. She's not a comment on the rich nor is she a comment on thrill seekers. Elizabeth just feels boxed in.

It happens to a lot of people; out of high school, into university and then on to a job. All of a sudden when they are middle age they finally realize that all they have had was six trips in Europe during the summer vacations. Elizabeth is typical of that person who has never had a chance to spread her wings.

**Q.** Have you written anything recently?

**A.** I wrote two plays last year. One with Dolly Riechman who went through the York theatre program. It's called *Mr. Nice Guy*. The other is a musical I write with Micah Barnes. It's a kids' play on teenage alcoholism.

**Q.** In the plays that you write now, do you still deal with your familiar themes of drugs, sex and violence?

**A.** *Mr. Nice Guy* is basically about wife abuse and revenge which is a new topic, but the same kind of topic as before.

I know this is going to look stupid in print, but my sympathies are with the have-nots of this world. I'm more interested with their problems than I am with some guy who takes valium in Rosedale.

But I have no desire to stay in the same spot. I used heroine for a while and I wrote one little play about it (*Jones Boy*). But I am not going to turn around and become Canada's answer to William Burroughs.

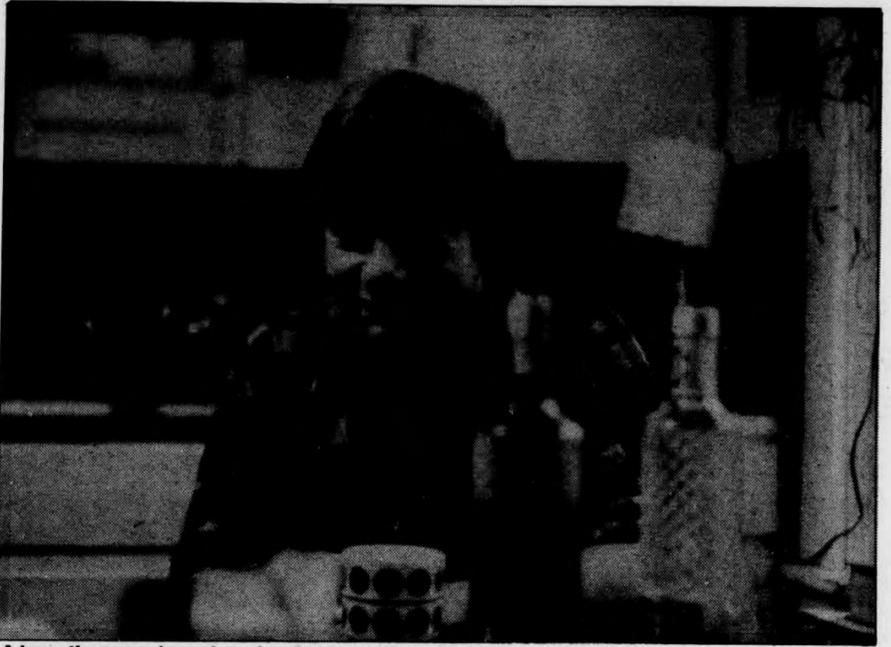
One thing about being a writer is that people expect you to stay in one spot. You write a play with Russian roulette in it and then people expect your next play to have people vomiting all over the stage.

**Q.** What do you think of the punk movement?

**A.** What I find weird about the punk movement is anyone who would dress the way they do, at least when I was being raised, was trying to say 'don't fuck with me.' But you look at some of these kids and they look so undernourished, running around in all this leather trying to look heavy duty. It's a pathetic joke. They can't make trouble. They may be saying 'don't fuck with me,' but who wouldn't fuck with them?

A guy like Billy Idol is a real joke. He's up there on stage looking like he's getting ready to fist-fuck somebody. I say to myself, 'Is anyone really scared of him? Can this guy really kick ass on the street?' This is the weird thing. The punks want the image, but you just know that they couldn't live up to the image.

**Q.** In the *Excalibur* interview you gave in 1979 you were all for the punk movement. Have you mellowed since?



A long time ago in a place far, far away: Tom Walmsley, seen here before his re-birth, says, "I used to think my basic choice in life was to drink and use drugs or become Elwy Yost."

**A.** No question I have. I started going out with a woman a little while back who works for the *Globe and Mail*. She brought home some old interviews with me. There I was with all my angry this and angry that. Well, you know, half the time I didn't know what I was talking about. It was a lot of misdirected anger. You know something—all this angry stuff is nothing but self pity.

When I was reacting all over the place I didn't know any of those people. What the hell did I know about anybody's lives? I don't know why a few years ago I had the impression that I was the only person who lived a life.

**Q.** How true is the 'Big Chill' for you?

**A.** I didn't see that movie. I don't think I've mellowed like I've made some type of agreement with the system. I don't feel like I have to apologize to anyone. I have always wanted to write and that's what I'm doing now.

If I would have turned out to be a stock broker owning a big house then maybe I might feel it incumbent upon me to apologize for my upward mobility, but what fucking upward mobility do I have?

**Q.** Is it fairer to say you have matured, not mellowed?

**A.** Yeah, yeah. I used to think my basic choice in life was to drink and use drugs or become Elwy Yost. I thought not to rant and rave was to be subscribing to the crap materialism and aimlessness of our society. I was afraid that if I would straighten out it would mean that I would be selling out.

Then I realized that I didn't have to join the Rotary Club just because I wasn't getting drunk every night. I was sick with anger and alcohol. All I had to say was fuck you. That may be interesting as a punk statement, but it was not where I wanted to be at.

When I stopped drinking, I stopped hanging around with the same brainless nitwits and arguing the same stupid things. Well, that's not where I want to fight my battles. I don't want to fight my battles on that front anymore. In a lot of ways I feel like I'm starting over.

Theatre Glendon, Lawrence and Bayview.  
487-6107. Tickets \$3.

## Vinyl spinners want frequency modulation to boost sound, image

By JENNIFER DUMPERT

On February 10, 1969 Radio York came into existence, broadcasting from two small rooms in the basement of Vanier Residence with one control board and approximately 50 records. The budget then was \$3,500, giving Radio York the dubious distinction of being the most cheaply funded radio station in Canada—an honor which they still retain.

In the fall of 1969 the news department expanded the station by taking over half of Vanier's laundry basement.

The years moved on, and so did Radio York to the present location in 258A Vanier College. By the early 1970s the station managed to get onto a local cable company but funding problems and stricter cable regulations made the move short-lived.

In the wake of this setback, rules and organization at the station become slack; in fact, program director Herwig Gayer says it's only in the past few years that Radio York has begun to take their broadcasting seriously.

Radio York is offering an alternative to commercial radio. The program schedule boasts a wide variety of shows like the Italian show, the reggae show, the Croation show, the women's music show, a Canadian music show and specialty news shows.

"We're catering to the campus and Downsview area," Gayer says. "This includes so many facets, culturally, musically, politically and so on. The main thing is to reach people."

However, those connected with the station are quick to point out that a lack of money makes these goals difficult to achieve. "We just haven't got the funding," technical director Alan Round said. Round said Ryerson radio station collects approximately \$8.50 per student for their funding while Radio collects only 30¢.

Radio York is financed by CYSF through raffles, dances and grants and various college councils.

An alternative method of funding, preferred by Radio York, would be a levy on student tuition. Perhaps York students remember last year's survey asking students whether they would be willing to pay \$3 annually to support the station. The results were overwhelmingly in favor of the levy. Unfortunately, the success of the referendum only means that the station will make a request for more money at the Board of Governors' Student Relations Committee meeting on Tuesday, Radio York manager Jack Cales said.

If they get the additional money, the station will then tackle the long process of attempting to get on the Fm dial. The first step (whether the levy is passed or not) will be to set up a carrier current which would make the station available in Stong and Bethune Residences (the two colleges which granted the station the most funding).

Eventually, all residences will have transmitters, but due to high expense and the licensing needed for each, this will take time. The second step will be to get on cable radio. Strict rules, set by the Canada Radio-Television and Telecommunications Commission (CRTC) would have to be more closely observed. For example, 33 percent of the music played must be Canadian.

The CRTC also requires cable stations to have a stronger funding base than Radio York now has. An additional complication is that there are only two spaces left on the Toronto Fm dial, and thus heavy competition for them.

Should you decide you want to know what's on when, stop in at Radio York and somebody will show you the current program schedule. Perhaps Radio York has something to offer you.



RADIO GAGA: All radio York station manager Jack Cales wants is money, an audience and an FM license.

# Barbie's silver anniversary, beer spots highlight art advertisement awards

By HENRY SUM

“Was that a baby bottle up there? What does that tell us about our business?” asked Theo Dimson upon receiving an honorary award from the 1984 Toronto Art Directors Show.

An outstanding contributor over the years in the field of graphic design, Dimson's question to the audience at last Wednesday's gala presentation was poignant indeed, particularly when we consider some of this year's winners.

Each year, the Toronto Art Directors Club holds an awards presentation to honor the finest in radio, television and print advertising. This year the copywriters, illustrators, photographers, media buyers, agency heads and of course art directors all gathered at the new Metro Toronto Convention Centre. Bright, expansive and elegant, it was a superb choice for this year's exhibition.

If your television viewing has been rudely interrupted these past few months by those obnoxious Loto 6/49 ads, then you have Foster's Advertising to blame. These are the tedious commercials which depict potential millionaires sitting like dolts behind pieces of plexiglass while a didactic aesthete instructs them on the proper way to command “Home James”, pronounce famous artist's names “Mo-di-gli-ani,” or the correct way to savor caviar. Presumably a lottery player will get the opportunity to exercise these clichés when they win the jackpot. While the consumer dreams on, these ads actually came away with gold and silver awards.

The blue jean industry has been highly competitive these past few years and the swing towards designer jeans and trendy imports has been giving established manufacturers like GWG a run for their money. Although GWG's slogan of “Good Jeans, Real Jeans” may be

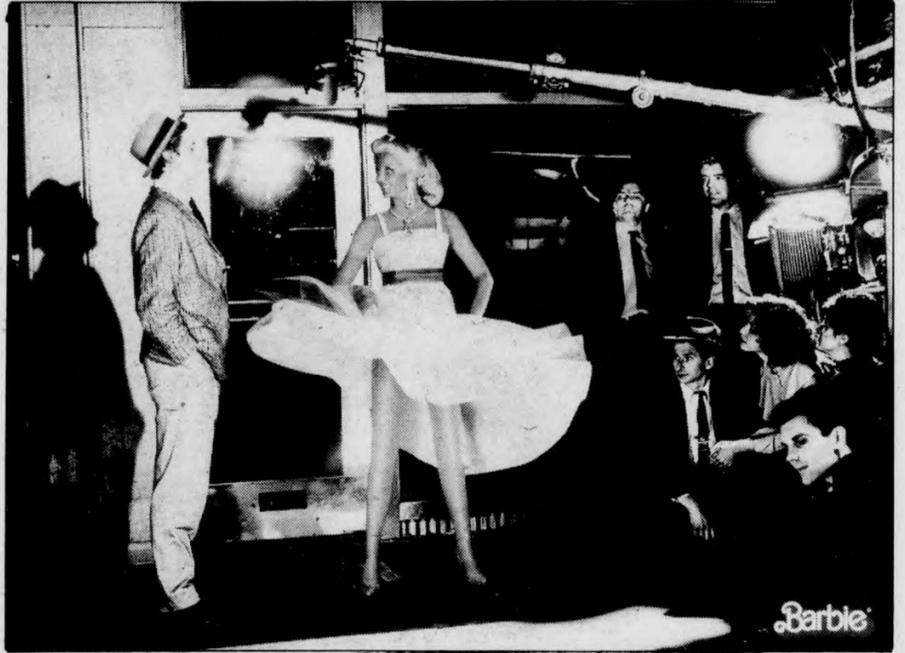
promising enough, their TV commercial displays a rather limp marketing campaign. While a preppy young man explains why he doesn't need cowboy jeans to herd cattle in the city, the camera pans down to reveal him sitting on a coin-operated rocking horse. The ad is not only undignified and stupid, but unjustified in winning a silver award.

Maclaren Advertising took gold and silver prizes for their energetic Molson campaigns. The triumvirate “taste that'll stop you cold” series, with its loud brassy rock music, sexy girls in slow motion and wet, wet bottles of beer looked and sounded exceptionally dynamic on the stage screen. The Molson Golden “Tap Dance” commercial on the other hand won a deserving gold award for its refreshing low-key approach.

The organizers of the show should be commended for their briskness in announcing the award winners. “Oscar-like” envelope opening and suspense building were happily done away with this year. Instead, the lengthy lists of contributors to an ad's creation were quickly rhymed off then followed by a visual presentation on the screen, much to the relief and satisfaction of the audience.

In the area of print advertising, it was amusing to discover that Mattel's Barbie Doll had turned 25. “After 25 years, Barbie isn't just a doll, she's an industry,” so reads the ad's headline, while the photo portrays Barbie adorned in a blue chiffon dress saucily up-lifted by a sidewalk air vent. Parodying the famous Monroe scene from “The Seven Year Itch,” the photo includes a gawking Tom Ewell and a complete film crew equipped with a huge panavision camera, sound booms and stage lights all gaping at our favorite ‘doll,’ Barbie.

The established firm of Doyle, Dane & Bernbach continues to hold down the Volks-



**BARBIE MEETS TOM?** Times change and dolls with it, as this silver anniversary Barbie poster demonstrates.

wagen account and their sly creativity hasn't waned a bit. By propping a stone age wheel beside a gleaming, chrome Volkswagen logo and running the headline, “Two major events in the history of locomotion,” D.D.&B. have once again elevated the humble Volkswagen to something of a classic.

“It was one of the few posters in bus shelters and subway cars that was stolen. They just couldn't keep it in the buses.” So commented art director Dave Gadke of Gray, O'Rourke & Sussman on the ever-so-cutesy Kodak ad with

all the little babies “just hanging out.” “It's the consumer though. Think about the consumer. Think about what it's doing. The job it has to do. To sell film. It did its job. When you think about it that way, you change your ideas about what advertising has to do.”

Is this the ‘nurse-maiding’ that Theo Dimson was alluding to in his acceptance speech? If so then the talented people of the advertising industry represented in this show continue to milk us with their crafty puns, silly clichés and unreachable illusions of glamour.



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## Bethune literary effort borders line between medium as message and mag monopolies

By HUMBERTO DaSILVA

Although generally resigned to the opinion that the Canadian magazine market is too small to support their own cultural expectations, Canadians occasionally go to heroic lengths to fulfill these expectations.

The magazine, a medium quickly losing ground as an arbitrary source of considered opinion, was historically the best suited medium for the dissemination of necessary cultural information to a specific group.

However, the very qualities that made the magazine the chosen weapon of guerrilla culture have led to its demise as a mass medium. The most widely distributed magazines today owe more to television than to any print tradition. Still, the magazine remains the fortress of Canadian culture, and Canadian culture remains essentially a guerrilla culture.

Now there is a new warrior on the scene. It is

Canadian, it is intelligent, and it mixes form and function in ways that would cause our beloved Marshall McLuhan to crack a smile. It's called *Border/lines* and it's a collective (interesting), non-profit (inevitable) enterprise originating from York's Bethune College.

What is truly revolutionary about it, however, is that it puts issues in the context of Canadian culture without a hint of the alternating inferiority and jingoism that pervades the Canadian media. In other words, it takes for granted that *Canada already has a culture*.

*Border/lines* delivers. The articles and reviews in the first issue include everything from a history of the laugh track machine to a study of how the pornography-censorship issue is co-opting feminism to institutionalized repression.

The artwork, photography and layout all accentuate the content with a calculated vengeance. Your eye may stray into the margin for

some poetry or for the digest of the next paragraph, but nothing you see or read will distract you. The relationship of everything on the page is symbiotic.

Similarly, you will be reading something on page 32 and suddenly remember one of Geoff Miles' previously inscrutable 'phototextes' on page 26, then you will return to page 26 to finish understanding what page 32 has defined for you. *Border/lines* does not proffer a mixture of random facts and ideas for your consumption, it gives you vision. Try getting that on *The Journal*.

That's the good news. The bad news is that, in all probability, *Border/lines* won't survive very long. Subsidies everywhere are drying up and most people today won't pay \$3.75 for a magazine that doesn't tell them whether or not to buy soybean futures next month. We are living in (and hopefully through) a time when

being informed is considered more important than gaining knowledge.

*Border/lines* may be too democratic to survive in such an atmosphere. Although most people will agree that the artistic man, the social man, and the political man can all be the same man, it is presently not approved policy to encourage such a coexistence. The southern cultural monopolies have divided and conquered us as Canadians so that in fragments we are indistinguishable from Americans. The wholism (not holism which is a double-think term coined by Jan Smuts) that *Border/lines* embodies may end up just an interesting footnote in an essay about a culture that almost was.

In this instance, what *Border/lines* represents is not the catalyst, but the litmus paper. If it survives in its present form I'd say the individuation of the Canadian identity is proceeding pretty nicely. If it doesn't, well . . .

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# CONGRATULATIONS TO THE YEOMEN RUGBY SQUAD!

—from York University

On Saturday, November 3, the Yeomen Rugby Squad beat the Queens University Gaels in Kingston and earned the 1984 Ontario University Athletic Association (O.U.A.A.) Rugby Championship.

York University salutes the players and coaches of its Rugby Squad; the second team in O.U.A.A. history to go undefeated during the regular season and playoffs.



STANDING (Left to Right): Larry Nancekivell (Coach), Andy Woolford, Rowan Saunders, Jim Gresham, David Skuy, John Kalpouzof, Zlatko Cvitak, Demetrios Kokkinakis (Captain), Neil Sullivan, Mark Whitfield, Mark Macaulay, Rob Shaw, Chris Broadhurst (Trainer), Steve Church (Assistant Coach).  
KNEELING (Left to Right): Terry McElrea, Dave Berto (Co-Captain), Craig Tsuji, Emmanuel Farrugia, Gary Chaulk, Trevor Figueira, Danny Kokkinakis.

# As boys get their girls, so Brecht gets his Man

By JASON SHERMAN

**Romeo and Juliet**  
by William Shakespeare  
directed by Neil Freeman  
Atkinson

**Man Equals Man**  
by Bertolt Brecht  
Hart House Theatre  
until Saturday

**Fool For Love**  
by Sam Shepard  
directed by Michele George  
currently at Toronto Free Theatre

The recent Metro productions of *Romeo and Juliet*, *Man Equals Man*, and *Fool For Love* provide three excellent opportunities to see performed the plays we often only manage to study at university.

Neil Freeman tried to get his fourth-year performance students to follow Hamlet's advice and speak the speeches as they were pronounced. The result was a *Romeo and Juliet* with generally strong performances. The no-tricks performance began with the actors stalking the stage in tights and gawking at the skulls placed randomly about the silver-gilt poles. From this moment on there was a feeling of

what we might call *oneness* not only amongst the actors, but between the audience and the ensemble.

While the pacing and textual cuts grabbed and maintained audience interest in, and awareness of, the storyline, Freeman's greatest accomplishment may have been his ability to turn nine student actors into one seemingly well-seasoned acting company. No thunder was stolen, and every actor was a welcome sight on stage, although John Weisberger was a touch more welcome, by virtue of his commanding voice and presence.

And speaking of Brechtian (self-conscious theatricality and all that) technique, the always reliable Graduate Centre at University of Toronto presented an early work of the German pioneer called (sometimes) *Man Equals Man*, the story of an individual's first taste of, and eventually his unquenchable thirst for, blood.

Alan Filewod kept the proceedings and the feel of the text manic and dreamlike, except for a very long and nearly unbearable train scene which threatened to make the audience forget what the play is about.

Unlike the York production, there were some standout performances, namely Barnaby Southgate who looks and acts, as his name

suggests he might, like a music-hall performer, and Craig Stephenson who portrays a stock character—the tough army major—like a stock character, letting the role work itself. Monica Prendergast sings verse a good deal better than she delivers prose, which is itself something of a feat given the not-too-inspired music of Jamie Crooks. His Motownish finale gets points for originality, but we get the feeling Brecht might be breakdancing in his grave.

There's no dancing or singing in *Fool for Love*, but actors Brent Carver and Jennifer Dale get to scream and roll around a whole lot. That new Great God of the American Theatre Sam Shepard has wrought a play around the seemingly tireless theme of life inventing art inventing life and so forth which is given expression here in the twisted stories woven by a possibly incestuous sister-brother duo and their off-to-the-wings father. By the end no one knows who's making up what and, just possibly, no one, including the audience, really cares. There just isn't enough going on to sustain even the hour and a half of the play, but at least cowboy Carver and groundskeeper Richard Donat make it fun. Carver is supposed to be something like this country's Great Star; if so, Donat may well be its Milky Way, because it is his show from the moment he appears, shucks and all.



From Bertolt Brecht's *Man Equals Man*.

Former York teacher and Shepard pen-pal Michele George directs a fast performance, demanding along the way a lot from her actors as they scream and crawl their way around and along the beautifully detailed motel bedroom. She gets what she seems to ask for, but we might wonder whether it might not have been put to better use.

*Man Equals Man* continues through Saturday night. *Fool For Love* is just off at the Theatre Upstairs at the Free Theatre.



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2	<input type="text"/>	<input type="text"/>
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2. Enter as often as you can, however, be sure to mail your entry or entries bearing sufficient postage. NOTE: ONLY ONE ENTRY PER ENVELOPE. Entries should be mailed to: **MAKE SOMEONE HAPPY LONG DISTANCE CONTEST, BOX 1468 STATION A, TORONTO, ONTARIO M5W 2E8**.

3. There will be a total of three (3) prizes awarded (see Rule 4 for prize distribution). Each prize will consist of a 1985 Ford Standard Bronco II with all standard equipment plus the following options: H.D. battery, AM radio, tinted glass, automatic locking hubs, deluxe tune-tone paint, gauge package. Approximate retail value: \$13,245 each. Local delivery, provincial and municipal taxes as applicable, are included as part of the prize at no cost to the winner. Drivers permit, insurance and vehicle license will be the responsibility of each winner. Each vehicle will be delivered to the Ford dealer nearest the winner's residence in Canada. All prizes will be awarded. Only one prize per person. Prizes must be accepted as awarded, no substitutions. Prizes will be delivered to the winners as quickly as circumstances permit. Prizes may not be exactly as illustrated.

4. Random selections will be made from all entries received by the contest judging organization on October 17, 1984, November 28, 1984 and the contest closing date, February 20, 1985. Prizes will be awarded as follows: one (1) Bronco II will be awarded from all entries received by NOON October 17, November 28, 1984 and February 20, 1985 respectively. Entries other than the winning one in the October 17 draw will automatically be entered for the November 28, 1984 draw. Entries other than the winning one in the November 28, 1984 draw will automatically be entered for the final draw, February 20, 1985. Chances of winning are dependent upon the total number of entries received as of each draw. The drawn entrants, in order to win, will be required to first correctly answer an arithmetical, skill-testing question, within a pre-determined time limit. Decisions of the contest organization shall be final. By entering, winners agree to the use of their name, address and photograph for resulting publicity in connection with this contest. The winners will also be required to sign a legal document stating compliance with the contest rules. The names of the winners may be obtained by sending a stamped, self-addressed envelope to: Telecom Canada, 400 Laurier Ave. W., Room 950, Box 240, Station "D", Ottawa, Ontario, K1P 6H5.

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# Goaltending problems continue to plague Yeomen

By EDO VAN BELKOM

The York Yeomen ice hockey team dropped a pair of important games last week, extending a slump that's seen the puck pushers beaten in four out of their last five match-ups.

In last Thursday's game, Rick Morroco's sparkling OUA A debut was marred by an 8-5 loss to last year's OUA A finalists, the Western Mustangs. After a year long wait for OUA A eligibility Morroco scored on his first shift and added another goal and an assist later in the game. Yeomen coach Dave Chambers was pleased with Morroco's performance, saying, "He'll definitely be able to help us."

But offence does not seem to be the Yeomen's problem as they scored three quick goals to open the game. This fast start was followed by two power play goals by Western, after which the tone of the game changed, with both teams moving the puck quickly and efficiently in zone-to-zone play.

Had it not been for a number of lapses on the part of the goaltender and the defensive corps, York might have come away with the two points.

Chambers does not deny that his team has problems. "Defensively we have some problems but we just have

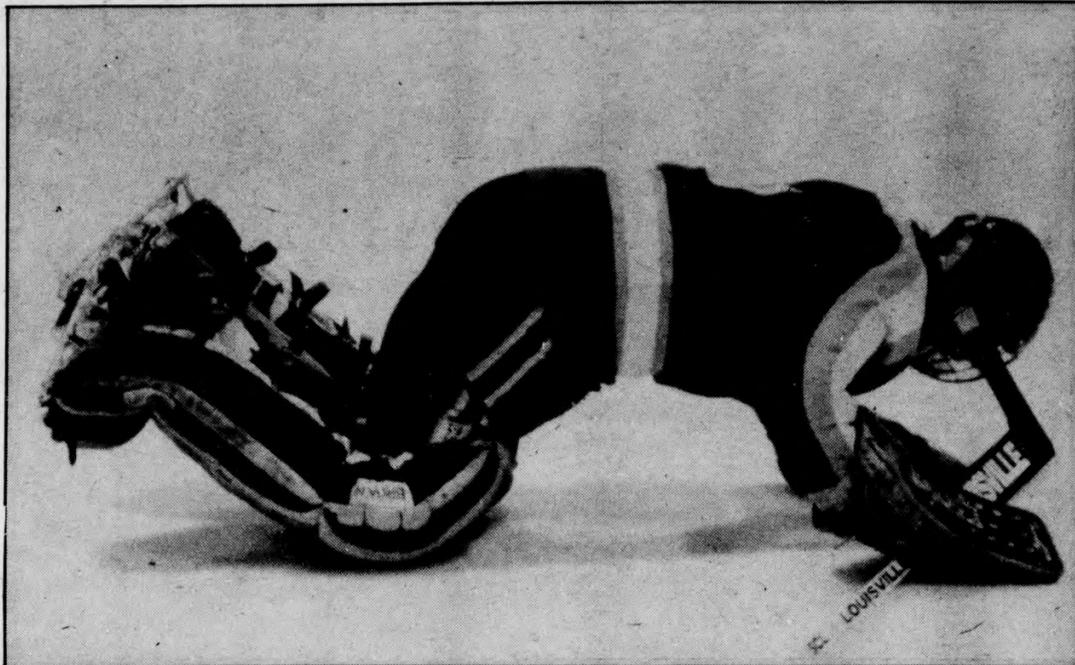
to keep working with what we have," he said.

York outshot Western by a 35-28 margin, but the solid goaltending the team is searching for is still eluding them. "We've got three goaltenders, we've tried them all and none of them have seemed to stand out," Chamber said of his netminding woes.

York's other goal scorers were Rob Crocock, Adam Parsons and Rick Simpson. Phil Mackenzie was outstanding for the Mustangs, scoring four of their eight goals.

Over the weekend, York also fumbled a close contest with the Guelph Gryphons, losing by a score of 7-6 on the road. Once again the Yeomen outshot their opponents (35-30), but their defense let them down again. "We're trying to play a defensive style," Chambers said, "but we're just not preventing goals."

Goaltending problems continued to plague the Yeomen as starting netminder Don Crupi was replaced late in the second period after allowing three goals to slip by. Rob Bryson took over from there, allowing four more as York found themselves in the midst of a shootout.



**WATCH OUT, YOUR LIPS MIGHT GET STUCK:** A York goaltender, pictured above, demonstrates one of the problems this year's trio of goaltenders have faced—finding the puck, and then stopping it!

It was a close game that could have gone in either team's favor, but "unfortunately we didn't score the last goal," Chambers said.

Gary Corbiere netted two for the

Yeomen while singles were added by Lawrence Smith, Steve Avery, Brian Gray, and Rick Simpson. Hugh Larkin is still bothered by a knee injury and John Campbell is also out

of action with an injury. Last night the Yeomen played the University of Toronto Blues at Varsity Arena, but the score was unavailable at the time *Excalibur* went to press.

## york sports briefs

By PETER BECKER

The Yeowomen basketball team had an awful weekend by anyone's standards dropping two league games. The young squad lost Friday to the Laurentian Voyageurs 85-55, and then to Ottawa on Saturday, 63-57.

In the Laurentian game, the Yeowomen were only trailing by two points at the half with a score of 33-31 when the roof fell in. The Voyageurs' relentless attack simply wore down the inexperienced York team.

Top scorers in the Laurentian game were Voyageur Carol Hamilton, a member of the national team, with 31 points, and the top scorer for York was Paula Lockyer, with 23 points.

This weekend the Yeowomen are on the road at the Concordia Invitational Tournament. York finds itself on the tough side of the draw. Two of their first three games are against opponents who are ranked in the top 10 nationally. Life just keeps getting tougher.

### ALL-STARS

The Yeoman and Yeowoman of the month have been announced. From the field hockey team, 19-year old Sandra Levy, a first year arts student, had an outstanding freshman year as the squad finished second at the CIAUS.

The Yeoman of the month is Dimitrios Kokkinakis, captain of the 1984 OUA A champion Yeomen rugby squad. Kokkinakis, 23, is a third year arts student.

### Gymnastics (men)

Tomorrow York hosts their Fourteenth Annual Gymnastics Tournament. The seven-team tourney includes Eastern Michigan, McMaster, Queen's, Western and Toronto.

the Yeomen, winners of 13 consecutive OUA A titles and 10 national championships, are odds on favorites to win.

### Volleyball (women)

The Yeomen volleyball team easily handled the team from RMC in three straight games, 15-3, 15-11, 15-12. York travels to Laurentian this weekend to face the tough Voyageur squad.

### Football

Believe it or not, the Mount Allison Mounties from Sackville, New Brunswick will be vying for the Vanier Cup this Saturday. If they win, it would be the biggest upset in college football history.

Their opponents for the title are the Guelph Gryphons, an almost equally surprising entry. After the Gryphons' early loss to the Yeomen, many had written them off.

According to Mount Allison coach Steve Bruno, his 'no-name' defense has kept them in most of their games. The Mounties forced

nine turnovers against Queen's in their 29-17 win in the Atlantic Bowl. Guelph advanced to the final by beating the first-ranked Calgary Dinosaurs in the Central Bowl, 12-7.

My fearless prediction is the Gryphons by six.

The women's volleyball team hits the road this weekend, playing three games in three days: Friday at Carleton, Saturday at Ottawa and

Sunday at Queen's. Yeowomen coach Merv Mosher expects to take

all three games, with Ottawa putting up the biggest challenge.

### Basketball

The University of Alberta Basketball Tournament will be held this weekend, with our Yeomen playing

Saskatchewan in the first round. York coach Bob Bain has lost many veteran players to graduation and is left with a young squad that will take time to jell. Don't expect too much.

### Soccer

The CIAU soccer champions for

1984 are the UBC Thunderbirds, capturing the crown in a shoot-out victory over the Carleton Ravens. After a 1-1 tie and a scoreless overtime period, UBC scored on four of five attempts while Carleton only netted two in the shoot-out.

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# Calendar

22 thursday

**Canadian Cultural Studies seminar**—Liss Jeffrey will speak on "Symbolic Battle-ground: the Politics of the Image in the 1980s" at 12:15 p.m. in Rm. 320, Bethune.  
**Ecumenical Worship service**, Noon, Scott Religious Centre Chapel. Sponsored by Student Christian Movement and Lutheran Campus Ministry.

24 saturday

**The Toronto Association for Peace** presents: Romesh Chandra, President, World Peace Council; Commander Olga Avilas Lopez, President, Nicaragua Peace Committee, Congress Person, US Congress; Prof. E.M. Primakov, President, Soviet Peace Committee 7:30 p.m. at U of T Convocation Hall.

26 monday

**Benefit Art Exhibition and Sale Opening**—IDA Gallery, 12 noon. Art by faculty and students for sale to raise funds for Fine Arts Student Council and art students in Nicaragua.

27 tuesday

**Women's World**—12 noon in Founders Senior Common Rm. Professor Anne Pilgrim. "A Very Private Eye: The Letters, Diaries and Novels of Barbara Pym."

28 wednesday

G.A.Y. meeting will be held in the purple lounge of the Fine Arts Building, 6-8 p.m.

Calendar listing 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 there. Listings will not be published otherwise. Deadline is Monday at 1:00 p.m.

**Prof. Elspeth Cameron** (U of T) speaks on "The Lion in Daniel's Den: Preparing a Biography of Irving Layton," 4:15 p.m., Winters Senior Common Rm.

**United Tribute Concert** to prisoners of conscience in the Soviet block. With actor Cel Linder, cellist Ofra Harnoy, and other musical and dance groups. Michael Bordeaux, world expert on Soviet persecution, will be speaking. 8:00 p.m. at Roy Thomson Hall. Students with I.D. \$5.00 Call 593-4828 for tickets.

**The Sports Administration Program**, in conjunction with Kingscourt Sports, The Footlocker and Muskoka Windsurfing, presents the Sportswear Fashion Show. See your favourite pro's and coaches model the latest in sportswear. 12 noon to 1:00 p.m. in the Stong College Junior Common Room.

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# Classified

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# Stephenson worries OCUFA

"The provincial government has its own vision of what the future economy needs," Epstein continued, "and it wants the university system to assist them."

OCUFA members are worried that there may be reduced university accessibility for high school students and full-time workers pursuing a university education part-time. In addition, excessive specialization will occur—primarily in the field of high technology—thus producing a rigid system "incapable of responding to rapid change with the efficiency of our existing universities," says OCUFA's executive.

With the advent of the future "information-based" society it will be all the more important to educate individuals who are flexible, adaptable and can, with critical analysis, digest information and thoughtfully articulate it, OCUFA's information pamphlet says.

Epstein said the provincial government is trying to encourage and promote the manufacturing sector, especially high technology industries. While he says this is

not detrimental to the economy, Epstein said it's unreasonable to think that we're an exclusively technology-oriented society.

"We're first a trading nation," Epstein said, "and it's important to realize the value of the arts and social sciences in order to effectively link trade to different cultures."

OCUFA is also concerned that the provincial government allocates relatively little to its universities when one considers the size and financial position of our province.

"Ontario spends less per university student than any other province," says OCUFA.

Noting that many US universities "are in an expansionary mood," and are receiving handsome budget increases, OCUFA says that this could inevitably precipitate a flocking of Canadian students to the south. As an example of positive budget changes, OCUFA noted the University of California, which recently received a funding increase of 20

percent this year alone.

Citing last year's BC education policy in which grants to students were terminated and replaced by loans, Epstein said "I wouldn't be surprised if a similar government strategy were adopted in Ontario in the near future." He added that government coercion or financial cutbacks will provide neither a short term or a long term solution.

"Universities will only move a certain direction on their own or in response to student demand," Epstein said.

Meanwhile, OCUFA has written Minister of Colleges and Universities Bette Stephenson for an immediate release of the final edition of the Bovey Commission report, which is now scheduled for public release in December or early January.

The confederation also called a conference for January 6, to which Conservative leadership candidates have been invited to present their views on the Bovey report as well as any new changes they may implement if they win the Conservative leadership race.



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## ARTSTUFF

Compiled by  
BEVERLEY MILLIGAN

### ON CAMPUS

#### Continuing

□ *20 Poses*, a black-and-white photographic exhibition by **Jeff Nolte** continues until Nov. 30 in the Calumet College Common Room. Hours: Mon.-Thurs. 8:30 a.m. to 9 p.m. Fri. 8:30 to 4 p.m.

□ *Homage a Picasso* continues at Winters Gallery, Rm. 123 Winters College until Friday. Hours: Mon.-Fri. 12-4 p.m.

□ *Gilbert and Sullivan's The Mikado* continues at the Samuel Beckett Theatre, Stong College until Saturday. Tickets \$6, 8 p.m.

□ Winters Gallery presents **David Hassall: Recent Works** from Nov. 27 to Dec. 8. Hours: 12-4 p.m., Tues.-Sat. Rm. 123 Winters College.



### OFF CAMPUS

#### Continuing

□ *Fool for Love* by **Sam Shepard** continues at the Toronto Free Theatre until Friday. 26 Berkeley St., 8 p.m. 368-2856.

□ Enjoy an evening of sociocultural music with York's own **Shuffle Demons** at Earl's Tin Palace, 150 Eglinton E. Sat. 3-6 p.m., Sun. 8-11 p.m. and Mon. 9-12 p.m. No cover.

#### November 22

□ York poet **bpNichol** reads from 20 years of *Ephemera* at Letters, 452E Queen St. W. at 8 p.m. Free.

#### November 23

□ *Up With People*, a musical featuring the latest music in an '80s melody will play Massey Hall. 8 p.m. Tickets \$10, \$12, \$14 at BASS or the Massey Hall box office.

#### November 25

□ Harbourfront introduces the new Molson Jazz Band Ball in the Brigantine Room. Jazz bands featured are: **Rainbow Gardens Orchestra**; the **Swing Sisters**; and the **Climax Jazz Band**. 235 Queen's Quay W. 7 p.m. Free. 364-5665.

#### November 27

□ **Fats Domino** plays two shows at the O'Keefe Centre, Front & Yonge Sts., 6:30 & 9:30 p.m. Tickets \$10.50 and up at the O'Keefe box office or through Ticketron. 766-3271.



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