

EXCALIBUR

THE YORK UNIVERSITY WEEKLY

March 15th, 1973 Vol. 7, No. 25

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Residence hikes discussed today

Whither goes the price of residence next year?

Up supposedly, if rumour and recommendations take effect.

At an open meeting today, ancillary services personnel will meet with the college masters and resident representatives to discuss the issue. The meeting begins at 4 p.m. in the Vanier/Winters dining hall.

According to finance personnel, residence rates will have to rise from \$675 to \$860 for a single room and from \$600 to \$760 for a double room to avoid a \$500,000 deficit in residence and food service costs next year.

That was one of several proposals in a recent six page memo to the senate co-ordinating committee from Harry Knox, assistant vice-president of finance.

With other changes, like the elimination of maid service and towel supply, residence rates need only go up to \$722 for a single room and \$642 for a double, the memo states.

Graduate residences could go up by three per cent — \$90 to \$93 for a bachelor; \$126 to \$130 for a one-bedroom; and \$147 to \$152 for a two-bedroom.

In food services, the memo says that by closing down one servery and two

dining halls, the university could save \$46,500 — less \$12,000 renovation costs to accommodate more people in the remaining serveries. But to break even, the memo suggests an \$86 increase in the 10-meal plan; \$67 hike in the 14-meal plan and \$64 for the 19-meal plan.

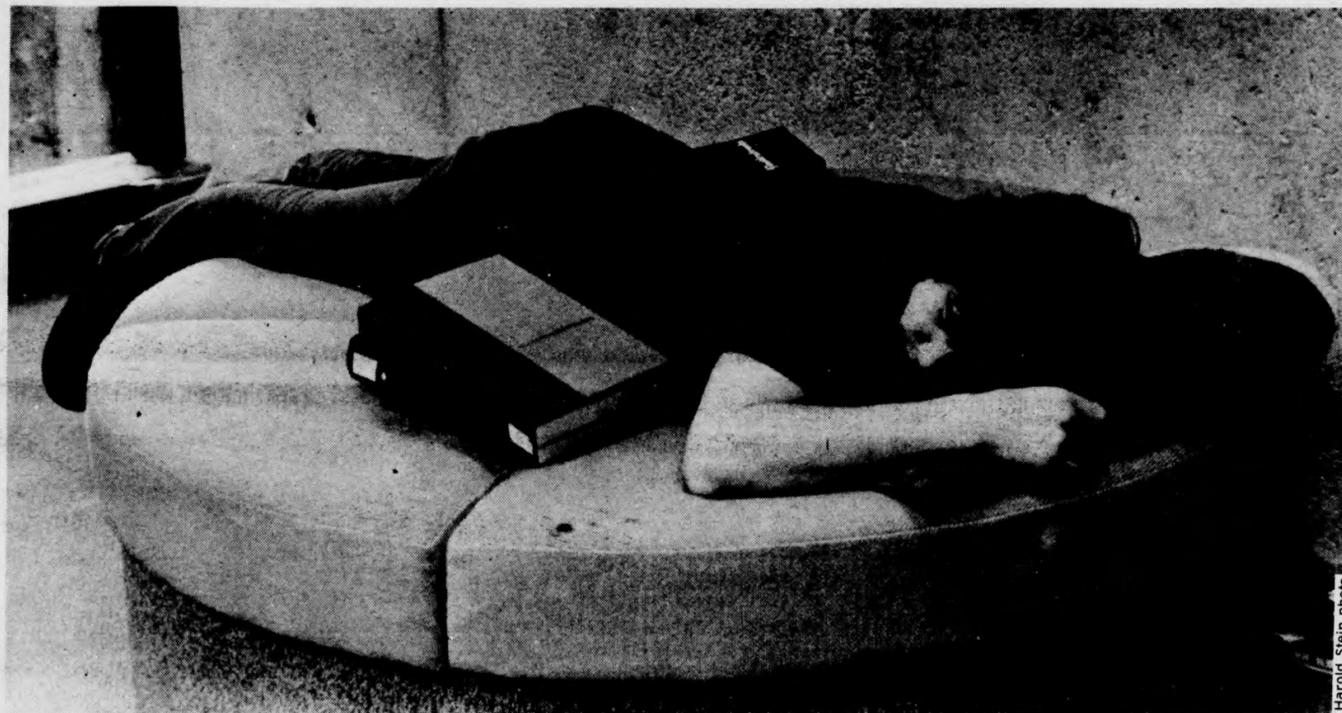
For non-residents, there could be an elimination of a la carte prices with full-meal only prices ranging from 90 cents for breakfast to \$1.60 to \$2 for dinner.

Going further, the memo speculates that one residence tower could be turned into a year-round conference centre. This would save \$38,500 and eventually 50 to 60 per cent of the empty space

might be used as overnight hotel conference space. At present, there is a 10.1 per cent vacancy rate at the main campus and eight per cent vacancy at Glendon.

The co-ordinating committee has made no official decision on any of the proposals.

But students are already organizing in protest of any hikes. Two petitions calling for better food services and status quo residence rates have been signed by 249 Founders residents. Several college masters said last week that many of the proposals would be "disastrous" to the life of their colleges. More critically, the bulk of protesting students have said they will not return to residence if rates go up.



It's a time of year-end-blues and proving your genius by procrastination. See stories page 10 and 11.

No fees, no marks: V-P idea

Apparently the administration thinks it isn't enough that the York student federation has called off the fee strike.

A proposal from vice-president Bill Farr will come before senate next Thursday that grades and academic transcripts be withheld until students pay all their academic fees.

Farr told Excalibur Monday that approximately 3,000 students owe a total of \$1 million to the university.

The recommendation refers only to tuition fees and not library or parking fines.

At present, a senate resolution forbids the infliction of academic offences for non-academic "crimes" against the institution. The ruling was made on the recommendation of a task force that looked into rights and responsibilities of the York community.

Glendon cuts classes for last lectures

With academic dismissals lurking behind budget cuts, Glendon student faculty councillors were curious to see what their professors would say it was their last lecture.

So they planned The Last Lecture Of Your Life series. Classes will be cancelled next Tuesday and lectures will run all day with a sherry party intermission at 4:30 in the junior common room.

Ronald Cohen of the psychology department will speak on Emotion and Decision vs. Decision and Emotion at 9:30 a.m. followed at 10:30 by Jean-Claude Guedon on Castalia. Ann MacKenzie of philosophy will speak on Why Self Knowledge? at 11:30. After lunch, at 2 p.m., Bob Augustine will speak on History and the Novel followed at 3 by Ian MacDonald of economics on The State of Economics. Monique Nemni will conclude the afternoon session with La Bilinguism, 'A Quoi Ca Saire? All the day time sessions are in room 204.

In the evening, in the senior common room Joseph Starobin of political science will begin with Canadian Nationalism, An American Viewpoint at 7:30 followed by principal Albert Tucker with Nationality and Learning.

Community head asks

Whom do the schools serve?

By NANCY FALCONER

"Schools serve as a streaming system for industry" said Mark Golden, speaking in a discussion group in Vanier last Thursday. Golden is editor of Community Schools, a teacher-oriented magazine, and a part time teacher at York.

"The prophecy that society makes of a child is usually fulfilled", Golden continued. He went on to explain how the present school system recruits or streams children into three labour categories: managerial (from academic schools) skilled labour (from technical schools) and routine labour (from vocational schools).

The overwhelming majority of students in vocational schools come from poor and working-class homes. Reports show that in 1970, 13.4 per cent of students supported by welfare, and 4.1 per cent of students whose fathers were labourers were placed in opportunity classes — classes for those with 'very limited ability' — while only 0.2 per cent of students from professional families joined them. Our schools systematically place working-class children into vocational schools.

"Industry needs the low ability of people

who are capable of doing only very routine work", said one participant at a conference on Education and a Productive Society held in the 1960's, and quoted in Golden's Community Schools. The present system of streaming elementary school children is a direct result of governmental response to industry's demands on the school system as a producer of labour. In an article titled Vocations For Victims, Golden's Community Schools points out that only 18 per cent of vocational school graduates get jobs in fields related to their training. Almost no one trained in a management capacity at these schools had a supervisory position.

Golden feels that teachers should identify themselves as workers not professionals. In the present school system it is easy for them to perpetuate the attitudes and values that serve the corporations, not the people. Alliances with the working community would help serve the needs of the teachers and the students.

In Windsor, Timmins and Quebec last year the effects of such a move revealed the growing discontent with the system of schooling. Mass resignations over demands for better conditions, higher pay, and tenure

for all teachers by Windsor teachers, brought support from the Windsor Labour Council, the Canadian Union of Public Employees (CUPE), the United Auto Workers (UAW) and NDP leader Stephen Lewis.

In Quebec, teachers briefly joined with other militant workers to form a common front. The inadequacies of the teachers' union is best seen in the attitude most members have towards it: that it is a company union, serving management.

Golden knows the need for better schooling. He also recognizes the necessity for teachers to raise their political awareness in order to meet the needs of the students, as well as their own. He is attempting to do this with controversial and political articles in Community Schools. From cutback effects to a type of Fickle Finger of Fate Award (awarded this month to a principal who said "the trouble with this area is genetic"), Golden's magazine is stimulating reading to anyone interested in the public school system (of which post-secondary students are also a product).

For further information about Community Schools phone 929-0427. Their offices are located at 171 College Street, Toronto 2B.

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Come and see

Split in law school over discrimination issue

By CARMEN S. WILLIAMS
The problems encountered by women practising law in a male-dominated profession will be the topic of a panel discussion in Osgoode Hall Moot Court Room March 21 at noon.

The panel, organized by an ad hoc committee of women in the first year law program, will represent women in law at various stages of their careers.

Within the law school itself, among (not only between) women and men, there are strong differences of opinion about the issues.

One element supports the view that those women who talk about discrimination are 1) overstating the matter; 2) are trying to "polarize" the student body, and presumably, eventually, the profession; 3) are overly sensitive to criticism and are looking for problems; and, 4) are taking "jokes" about women far too seriously. Further, the entire educational process encourages the attitude which says "if I made it through, so can you." Men's and women's sensitivity to attitudinal problems and stereotyping is blunted and discussion is discouraged. The effort to become or remain aware of any sex-role related problems in the specific context of the law school or the legal profession is made more difficult.

There are others, primarily women, who are puzzled by the status quo position adopted by their peers and professors and future colleagues. Some have experienced what is clearly indicated by the Royal Commission Report on the Status of Women in Canada — hard work for low or less pay than their male counterparts, slower advancement, and guidance into "appropriate" fields (that is to say, exclusion from others).

Some students have simply been offended by the refusal or reticence of their classmates to discuss the matter, and turned off by the glib allusions to women as creatures who get through law school "on their backs". Still others believe that there is outright discrimination everywhere from within the classroom to the oversight in planning for women students by providing limited washroom facilities. And most women seem to be really tired of answering the

question, "why are you here?"

A non-credit course entitled "Women And The Law" has been offered at Osgoode. It is being considered this week for admission into the curriculum for credit. There has been an effort to examine women's rights or lack of them in relation to the effects of the law. However, little hard information about women as practitioners of the law is available.

A survey was conducted last year by a graduating Osgoode student, Felicia Folk, regarding the hiring of people to article. There were 104 responses. Specifically, when asked to evaluate the importance of sex in hiring, 35 of 74 law firms with seven or fewer lawyers said that sex was a factor; 23 of those 35 indicated it was of medium to high interest. Some women, Folk reports, who did not begin the process with the expectation of finding bias expressed their own reactions in terms of shock and surprise.

New editor picked

After a two-year stint as Excalibur's labour reporter, editor-elect Brian Milner will actually go to work himself.

Milner, a York Poli-Sci grad, was elected by Excalibur staff Friday. One of six applicants, he told the screening party he intended to instill team spirit among staffers by advocating a collective effort in the writing of editorials, investigative articles, features and columns.

Currently studying journalism at Carleton University in Ottawa, Milner succeeds Marilyn Smith who won the \$450 per month job last March after serving a one-year term as news editor.



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RM. 107 STEDMAN LECTURE HALL

Conference this weekend

Present abortion laws called discriminatory

By DIANE MUCKLESTON

"Trudeau's roulette" is how one woman referred to Canada's discriminatory abortion laws at a forum at the St. Lawrence Centre last Monday.

Ellen May, one of the conference organizers and the Toronto co-ordinator of the Canadian Women's Coalition to appeal the abortion laws, said that the availability of abortions depends on a number of variable factors: a woman's age, her province, her doctor's attitudes, her income and the availability of facilities.

May and Joan Campana, a national co-ordinator for the coalition called for a unified, vocal movement which can "point a collective finger" at the government to demand repeal of the abortion laws.

They were two of five on a panel moderated by Toronto journalist June Callwood. Other members were Henry Morgentaler MD of Montreal, president of the humanist association of Canada and a blatant offender of Canada's abortion laws; Toronto lawyer Mary Boyce; and Patricia Merrin; executive

secretary of planned parenthood of Toronto.

In a continuation of the abortion debate, women from across the country will meet this weekend at the University of Toronto in a Cross Canada Conference for abortion law repeal. The conference begins with a Friday night rally and continues Saturday and Sunday with workshops, discussions and speakers.

Position papers and strategy are expected to come out of the plenary sessions and NDP-MP Grace MacInnis is supposed to be on hand. Billeting and child care is being handled by the Canadian Women's Coalition, hosts for the conference. Further information is available at 863-9773.

Campana began Monday night by outlining the social and political significance of abortion repeal to the women's liberation movement. She quoted a recent Gallop Poll as reporting 61 per cent of all Canadians and 71 per cent in the 17 to 29 age group in favour of legalization of abortion. She said that her efforts during a recent cross-country tour had been directed at "removing the confusion, red-tape and despair surrounding abortion."

The next speaker, Morgentaler, faces a myriad of charges of con-

spiracy to perform abortion. The audience of 250 was told he had appeared in court that same day charged with performing an illegal abortion two years ago in Montreal.

He outlined four of the major medical methods of abortion. These methods — dilation and curettage (D&C), vacuum aspiration, hysterotomy and saline induction, — are used at different stages of pregnancy. "Of these, the vacuum aspiration is the best method of abortion up to 12 weeks of pregnancy," he said.

He also said, on the right of abortion: "It is a doctor's duty to help out when asked by a woman who says that she has an unwanted pregnancy and wants to terminate it. Any doctor who denies this duty is criminal."

Merrin explained how the complications of federal and provincial jurisdiction prevent the proper distribution of family planning information. Funds are available for agencies and clinics from the federal department of health but she said provisions should be made for educating youth about birth control in schools.

Boyce gave four major criticisms of the present abortion laws. They're confusing, contrary to the Canadian

Bill of Rights, unenforceable and don't "serve the proper purpose of criminal law," she explained.

As Boyce spoke a disruption broke out in the audience when two members of the Right to Life tried to distribute pamphlets. One of them refused to be quelled, claiming he had freedom of speech in a public forum.

Finally Boyce was able to complete her points as the emotions of the audience heightened.

The final speaker, Ellen May, emphasized the changes that have to occur in a woman's life when she has a child.

And speaking in favour of the right to have an abortion, she said: "Every human life is sacred except a woman's. This makes a woman a non-person — an animal of uncontrollable procreation."

During the concluding period of open discussion the emotional level continued to climb as advocates of the Right to Life were voluble among the speakers from the audience. Pro-abortionists responded by yelling they would have their chance to speak at an upcoming St. Lawrence Centre forum this week.

The forum closed by calling for women to attend this week-end's conference at U of T's Sydney Smith Building.



Joe Greene

Board okays Green as fine arts dean

Joe Green's latest step up York's administrative ladder was officially approved by the board of governors Monday. He will take over from Jules Heller as dean of the faculty of fine arts July 1.

Green, an American, joined the faculty in 1968 as associate professor and director of the program in theatre and assistant dean. He was appointed associate dean in 1971.

Born in Philadelphia in 1934, Green received his undergraduate education at Temple University and his masters and doctorate degree in theatre at Indiana University.

He came to York from Hunter College in New York where he was assistant professor of speech and theatre. Previously he had held teaching posts at the University of Louisville and Indiana University at South Bend where he was also director of theatre.

In reporting his appointment as dean, the daily press has focused on the picking of another American to fill a senior administrative post. But there has been no public protest at York by students or faculty over the appointment.

Green said he has only been in Canada for four and a half years, but plans to apply for Canadian citizenship when he is eligible in six months.

He says he has shown a full commitment to the Canadian community since his arrival here and he doesn't think his country of birth is significant to his job.

Since Green was active in the development of the faculty he doesn't foresee a significant change in the orientation of the faculty.

"I think we will build on the strengths we've gathered," he said. "We'll have to make judgments on the quality of what we're doing and the faculty will have to look at what they're doing. It's time to tune the instrument."

Two new directions for the faculty will be a graduate program and an "interface with the faculty of education" in order to help meet the need for art instructors in the public school system, he said.

Green was the major force behind the establishment of a graduate department in fine arts. It has been held up by a "provisional embargo" by the government but the assessors are now being chosen to look at the program.

Green has been criticized by some students for his views on the role of fine arts education. Green said Tuesday he does not consider the faculty a "job training or placement agency" any more than does the faculty of arts.

"We are not market oriented. The student is told realistically from the beginning that the job market is small," he said. He added however that this may be changing with increased government sponsorship through LIP, OFY and the Canada Council and the increased importance of leisure time activities.

He described the orientation as being based on a tension between two opposing poles: "the desire to develop a general humanistic awareness of our heritage" and to provide "skills and artistic development."

"Neither one is sufficient. We have to keep the two in balance," he said.

Recently Green was able to get a commitment from the president and the co-ordinating committee, of which he is a member, to continue covering the large loss incurred by the performing arts series (about \$30,000 this year). All agreed it is an important part of the "cultural ambience" at the university.

He explained Tuesday that the series "lends an air of excitement and professionalism" to the campus and is important to York because it is "so far removed from the cultural centre of the city."

Green has served as the member and chairman of several senate committees.

Audit department scrapped

By CARL STIEREN

In a move to cut its budget, the York administration has abolished its internal audit department. The department manager, Bill Montgomery, has been fired and the two other staff members and the secretary will be transferred elsewhere in the university.

A memo from personnel services, dated March 8 said: "Effective immediately the function of internal audit as a separate and distinct department within the financial division will cease to exist. Some duties previously performed will no longer be maintained while others will be absorbed within the existing financial systems department . . . and that department renamed as the financial systems and internal audit department."

The move to abolish the department came after an appeal to President John Yolton on March 2 by Montgomery. In his appeal, Montgomery claimed to have saved or recovered almost \$10,000 since the department was established in February 1971. The appeal also claimed that a proposal of internal audit's, adopted by the Senate joint committee on alternatives, will save the university \$40,000 a year.

Head of personnel, Don Mitchell, objected to the use of the word "abolish" and suggested curtail would be better. He pointed out that some functions of the department will be retained while other responsibilities will be modified or reduced.

With a deficit of almost \$150,000 in food services expected this year, internal audit claimed it is preparing a report based on a two-month audit of food services, which could save between \$100,000 and \$200,000 per year by a "reorganization of the service."

Montgomery objected to the transfer of the functions of internal audit to the financial systems department, saying that "this is basically incompatible, because an auditor should never take part in implementing a system that he would have to audit." According to Montgomery, Yolton agreed with him on this point.

Nevertheless, internal audit was abolished at York in the midst of a general budget crisis for education in which U of T expanded its internal audit and Carleton has just established one.

Moratorium? What moratorium?

By TOM (BLUE) SIMON

What if we had a moratorium and nobody came? Well we did or rather we didn't. On Monday afternoon, faded gestetner notices appeared around the campus:

"CYSF Moratorium" (sic) was emblazoned on the top, curving over a cross-hatched setting sun. Or was it rising? "Dr. John Yolton — Pres. York U. (sic)" is going to speak on the "Psychology of Power" it said. The moratorium was to commence at 10 a.m. Tuesday morning.

It didn't. Yolton was there along with the chairman of the meeting and Tony DiFelice, a member of the York Young Socialists. No one else was there besides an Excalibur reporter who decided to go home.

DiFelice later explained "I went there to give some shit to the organizer about the speakers' list and the short notice for the meeting. And I wanted to sell the Young Socialist newspaper."

He did — to Yolton.

At the 11:30 talk on "York Financial Cutbacks" John Becker (Ass't to Vice Pres. on Student Affairs — or so the leaflet said), also bought a copy of the Trotskyist paper.

Again, DiFelice and the Excalibur reporter were the

only ones there. Becker said later, "I was a little disappointed that the information didn't get out to people — on time or broadly enough." However he did get a chance to buy the paper — although when asked to comment he said; "I didn't have any money so I owe Tony a quarter."

Apparently the next scheduled talk didn't happen either.

CYSF president John Theobald was unavailable for comment. The moratorium organizer Dave Armstrong couldn't be found either. Darla Stipanovich, CYSF secretary, first heard about the meeting when she was asked to run off the leaflet late the day before.

Your Excalibur reporter, slightly drunk and desperate for a story, interviewed the man in the street (actually a woman in the cafeteria). When asked about the moratorium that never was she gave three quick responses: "Did I go to the what? No, No. What is it?"

After a brief explanation that it had been called by the Ontario Student Federation as a province-wide day of study of education (and specifically the report of the Commission of Post Secondary Education in Ontario), she decided she should have gone "just to see what Yolton meant by the psychology of power."





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York Briefs

Residents pay for meals in May

People in residence won't be charged for using residence rooms during the May 1 and 2 exam period despite the residence contract clause stipulating rooms must be vacated by April 30. Meals however, will cost cash says York housing services in a letter to residents.

NDY discusses future this weekend

The Ontario New Democratic Youth is holding its convention this weekend to decide the future of the ONDY. Discussion will centre around the role of social democratic parties, in particular, the NDP. Delegates fees are \$2 unless you are a student, unemployed or just an observer in which case it is only \$1. The convention will take place at the Donvale Community Centre 80 Winchester St., one block north of Carlton, one block west of Parliament.

Grad studies keeps advisor post

The faculty of graduate studies has decided to retain their student advisor post. Dean Michael Collie announced the decision after international students had organized in support of the post. Howard Wilson, secretary of the York International Student Association, said he was "delighted and relieved at the decision". Mary Junjek, who is the present advisor, also announced she plans to continue in the post next year.

Al Capp gives revolution strategy

Al Capp, executive secretary of the Young Socialists will be the guest speaker at a socialist educational class sponsored by the York Young Socialists. Capp will speak on Revolutionary Strategy for Canadian Students at 1 pm today in Curtis lecture hall C.

Student search reps selected

Three students have been selected by the senate student caucus to serve on the search committee for a president and will now go before senate for approval. Cal Graham and Jurgen Lindhorst are proposed voting members, and Mike Mouritsen will serve as the alternate.

Radio York changes managers

Radio York has changed personnel and effective immediately Larry Wilson will be its new station manager. John C. Wilson will be news director and Claude Vicdery will be music director.

Everyman and Endgame at Burton

Two fourth year directing students in the program in theatre will be presenting Everyman and Endgame tonight and tomorrow night in Burton at 8 pm and 9 pm respectively. Free admission.

Quebec-Gothic sponsors concert

A musical celebration with Beverly Glen Copeland, Bruce Miller, Horn, and friends is being sponsored by the Quebec-Gothic Residents Association. All proceeds will go to their legal fund in order to try and recover a \$2,000 deficit. The concert is Thursday March 22, 8 pm, at Convocation Hall, University of Toronto. Tickets are \$2 advance, \$2.50 at the door, and can be obtained at the information desk by the bear pit in central square or at Ainger coffee shop, Atkinson College.

ERRATUM

A chart entitled Highlights appeared in last week's issue on page 10 and was incorrectly accredited to the Royal Commission on the Status of Women in Canada. Actually, the information came from the 1971 report of the Women's Bureau, a government agency.

News Briefs

Math students end occupation

About 40 University of Toronto students voted March 9 to end their occupation of mathematics department offices, so they could broaden their fight for the rehiring of three professors and a greater student role in departmental government. They concluded the 11 day occupation had become too time consuming, and that it was unlikely to win concessions from the department. The students had made some informal gains. The department had promised some improvements in the grading of first year math courses and a committee to examine problems in these large enrolment courses. The three dismissed professors had been given indications their appeals would be received more favorably than they would have been before the occupation. The students decided the next night to mobilize student support for a mass meeting confrontation with math chairman George Duff, arts and sciences dean Robert Green and U of T president John Evans.

La Presse files suit on Dupuis

MONTREAL (CUP) — The labour backed Montreal leftist tabloid Quebec Presse filed a libel suit against Quebec Creditiste leader Yvon Dupuis, March 2. The action, filed in the Quebec Superior Court by l'Association cooperative des publications populaires, claims damages for \$52,300 from Dupuis. The suit arose from a statement made by Dupuis on the Radio Canada television program 'Politique a tout', Feb. 11. A transcript of the program reveals the Creditiste leader accused Quebec-Press of lavishing praise on the Front de liberation du Quebec, a terrorist organization which was responsible for the kidnap and murder of Quebec labour minister Pierre Laporte in October 1970.

McGill gets parent-run daycare

MONTREAL (CUP) — McGill's Alliance for Child Care finally won its victory — March 7, when students at a general meeting voted to allocate \$1 of their student society fees to a parent run co-op day care centre. The victory came with no credit to the McGill administration which obtained an injunction Feb. 12 forbidding the ACC from running a day care centre anywhere on the McGill campus. The injunction effectively ended a ten day ACC occupation of a university lounge after the university had evicted a temporary ACC day care centre from another building where it had been since November.

Recession brought about by "crisis in capitalist society"

By PETER MATILAINEN

"There is a crisis in capitalist society today, and the inability of the state to resolve it has led to economic recessions. The education cutbacks are just part of the much more general attack on the working class."

These conclusions were made by Sandy Lockhart, Economics professor at Trent university, during a left student conference, held in Peterborough last week, to discuss the cutbacks in education.

Lockhart told the close to one hundred students, who represented over seven campuses from around the province, that students could gain no qualitative change in the education system without changing the entire capitalist system.

Chris Huxley, graduate student at U of T stated 3,000 students at U de Quebec staged a massive shutdown strike, demanding that the government not force students to pay their fees unless they found a job in their field of study. Students were eventually forced to pay through violent repression (using the riot squad and attacking marchers with motorcycles), to call an end to the action.

The conference, which had been called by the Szalatny group,

students at Trent who were active in the fight against the cutbacks on their campus, was the beginning of cross province discussion and organization of students who wish to develop a common understanding of the nature of the cutbacks and why they were being implemented. Those present set up a liaison committee to keep in contact over the summer and to prepare for a conference in late September.

Meanwhile they plan to make further contact with students on other campuses in the province, and put out a regular bulletin to continue further discussion of the present crisis.

Those interested in receiving these bulletins should contact the Mole c/o PECU Rm. 2034, Sid Smith Hall; 100 St. George St. Toronto.

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EXCALIBUR

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

Excalibur, founded in 1966, is the York University weekly and is independent politically. Opinions expressed are the writer's and those unsigned are the responsibility of the editor. Excalibur is a member of Canadian University Press and attempts to be an agent of social change. Printed at Newsweb, Excalibur is published by Excalibur Publications under the auspices of the Council of the York Student Federation.

editor-in-chief, Marilyn Smith; news editor, Jim Daw; managing editor, Lerrick Starr; cultural editor, Lynn Slotkin; photography editor, Peter Hsu; sports editor, Ed Piwowarczyk; cartoon editor, John Rose; CUP editor, Shelli Hunter; staff-at-large, John Rose, Ron Rosenthal, Rob Barlow, Michael Barris, Mark Boekelman, Judy Campbell, Warren Clements, Derek Dorey, Mira Friedlander, Nancy Hobbs, Eric Goddard, Adrian Hill, Harry Kitz, Ron Kaufman, Jane King, Wolfgang Lamers, Lionel Llewellyn, Peter Maitilainen, Ken Myron, John Oughton, Dave Phillips, Tom (Blue) Simon, Marg Poste, Al (the shmuck) Risen, Rob Rowland, Chris Shaw, Jerry Silverman, Judy Singer, Harry Stinson, Harold W. Stein, Carl Stieren, Paul Thompson, Danny Zambilowicz, Edna Newton, Richard Andreansky, Dotty Parker, Doreen Magerman, Nancy Falconer, Mike Forman, HAPPY BIRTHDAY MARILYN, Mike, Roy and Gary (pasties). Business and advertising, Rolly Stroeter, advertising, Jackie Stroeter. Editorial — phone 667-3201, 3202; advertising — phone 667-3800.

The meat grading mentality of universities

To the dismay of many, the university has lost its role as an educational institution and has instead become a sophisticated packing plant, grading its assorted beef before it reaches market.

It isn't true that the competitive grading system is imposed on totally unco-operative students. Too often the only discussion in many classes is the "whaddya get?" variety, an attitude that actively supports an anti-educational philosophy.

Education for its own sake has been called idealistic, yet ironically, with the ever growing difficulty for graduates to find jobs, those who choose to stay in university must face the fact that they are going to gain little more than that ideal.

Those students who willingly play the grade game, through borrowing essays, comparing marks with zeal or sucking up to profs are hypocritical if they complain of boring courses. They are asking to be rated, not stimulated.

Certainly the administration is mostly to blame for its conception and continuance of the game. Yet students, through their passive consent and co-operation, fuel a system that at its best is

unreliable and at its worst oppressive.

There are structures within the institution to help break out of passive consent and tacit co-operation with oppressive grading tactics. Participation in course unions, active involvement in the senate committees that govern York and a study of government interests (notably the recent report from the Commission of Post-Secondary Education in Ontario) are important steps.

But ultimately, the nature of the institution and the function it serves for society have to be confronted. The university is a training ground for politicians, corporate executives, teachers, lawyers and management workers who run the outside society. The grading experience in the institution is an adaptation of values operating in that market.

In refusing to play the grading game, students are confronting those values as they operate in the institution. The educational experience gained in such confrontation can have ramifications long after the university and essay due deadlines are left behind.

Conference restates theme — repeal the abortion laws

A woman's right to control her own body is a right denied Canadian women by antiquated abortion laws.

This weekend, large contingents of women from across the country will attend the Cross Canada Conference for abortion law repeal. The conference is the most recent in a long series of actions over the last three years. The aim — get abortion out of the criminal code.

Just as the state had no business in the nation's bedrooms, it has no business controlling the bodies of its female citizens. Support for abortion law repeal

is snowballing and progressive developments in the U.S. may bring about the long promised House debate on abortion.

For the moment, women must attend sessions like the one on the weekend, both for their own education and to show their continuing support.

Free abortion on demand is the right of every woman, not to be allotted according to class, education and ability to pay. This must be the intent of abortion coalitions if abortion law repeal is to truly benefit all women.



Letters

Letter puzzles

Atkinson dean

Mr. Seringhaus' puzzling letter on Atkinson college's small number of radio ads (March 1, Excalibur) may mislead your readers. The ads consist of the following statements: (1) someone may attend Atkinson while holding a job; (2) the summer session begins May 14; (3) the mature student age is now 21; (4) Atkinson has a full-time faculty, and a residence; (5) the address is 4700 Keele St.; (6) the phone number is 667-3946.

H.S. CROWE

Send French to Glendon

Why is there a department of French literature at York university? Surely anyone wanting to study French literature also wants to become as steeped in French language, thought and culture as he possibly can, and surely this can be most successfully and easily accomplished in an atmosphere which promotes bilingualism. Glendon College is, I believe, expressly designed to offer such an atmosphere. Yet we have students studying

French literature at the main campus. And so we also have a second department of French literature at the main campus.

Most universities teach French literature in the kind of unilingual atmosphere which prevails at York's main campus. York is doing something unique and important at Glendon. And yet York also teaches French literature under ordinary conditions at the main campus. It would appear that since the opportunities for French outside the classroom are greater at Glendon and that since Glendon offers courses in French in most of its departments, in at least these respects Glendon provides a superior environment for students of French literature. So why is there also a French literature department at the main campus?

Aside from these purely academic objections to teaching French literature at the main campus, there are financial ones. As indicated in a recent Excalibur article, the future of Glendon is being debated. Glendon is expensive — but isn't a second department of French literature also expensive? Perhaps there are good reasons for this partial duplication of programs. However, one wonders if the university is not itself the source of at least some of its financial difficulties through poor planning. In this case the planning appears to be poor from an academic point of view as well as from a financial one.

B. THOMAS HALL

Serious damage is not criteria

In the light of our student leaders' decision to end the fee strike because, in the words of our new president, "If the students do not pay their fees, the university will be seriously damaged", I would like to be advised as to how long I am expected to support the strikes against Kraft and Dare. Perhaps only until "serious damage" to the profits of these corporations is threatened.

JULIAN ZUCKERBROT

Israeli week found offensive

We would like to draw attention to the Israeli propaganda show that is now being thrust upon us each time we have to pass through Central Square. We find that this noisome display is abnoxious and bothersome. If you will recall, much attention was drawn to a similar phenomenon in the same place earlier this year. That short talk was a low-key presentation that used only a public address system instead of the multi-media chaos of this presentation. Not only has this extravaganza littered our halls with useless flyers, but also it has created a hazard to

passers-by with teetering displays. If this were not enough, we are accosted, huckster-like, by an unsolicited cacophony of ethnic folksongs of dubious merit. We suggest that this week long show not only exploits an area "liberated" in the name of Pan-Judaism but also aggravates less aggressive minorities on campus. It would be better that Central Square be neutralized of this pervasive element or at least, "demilitantized".

BROCK QUEENSTON
Calumet II
MARTHA SMITH
Phys. Ed. I

In favour of building chapel

I am in favour of the chapel. This has apparently been delayed because there was not a yes vote of more than 50%.

Now at York students come in various ways! There are graduate residences, there are undergraduate residences, some come by public transit, some drive, some walk, some hitch hike. In this probably no one category has 50% but we try to assist everyone to get there.

Now in man's journey to the sky why should we reject a help that is offered because we have no 50% majority vote for it.

HAROLD SMITH

Layton responds Poetry says many things beyond the obvious

Before the campus is littered with Libbers prostrated by nervous shock and depression I'd better comment on Teufelsdröckh Concerning Women which Excalibur — without asking permission to use my poem — printed last Thursday on its front page.

To begin with, it's monstrous silliness to read a poem as if it were an editorial or a lead article. A complex poem will always say more and therefore something subtly different than its paraphrasable content. Since people mostly have their thoughts and feelings handed to them by the mass media, the ironic ambiguities of the human condition as well as the implosions these generate in the poet's mind are not for them. Living in an unreal world of crumbling fact they are more comfortable with the simplicities of physics or psychology. They're advised to leave poetry strictly alone: it's not for them.

Another caution: no poem can ever be considered fully representative of its creator's outlook on the world, his final say on people and events. Did the same Shakespeare

write 'As You Like It' and 'Macbeth'? Is the tortured sex-obsessed man who wrote the sonnets the same man who wrote so scathingly about sexual attraction in 'Troilus and Cressida'? It seems impossible to get across the idea that what's important about a poet's career is the dialogue he carries on with himself. It's not what he's saying to the world that the wise reader will listen to; he'll listen to what the poet is saying to himself — and the answers he gets back. Any poem lifted out of context of this perennial rapping session with myself is no more the total poetic than my finger is my body, though it be my happy diddling one.

And now to the poem itself. Had I entitled it Bullshit Concerning Women some readers — not all, mind you — would have been immediately alerted to the underlying irony that informs it throughout. Most students have an acquaintance with bullshit in one form or another but Teufelsdröckh — it surprised me that so few knew what the word meant or had ever heard of Carlyle who used it so tellingly in his Sartor Resartus. Okay. Taking man and woman for my objective correlatives — horrible phrase but it should ring a bell in some — I reflected on the antinomies of spirituality and form, intellect and nature, yin and yang. Traditionally these antinomies have been paired as male and female, Christianity from St. Paul on assigning an inferior, indeed a derogative, role to the latter. Unlike the majority of religious thinkers and poets, however, I believe them to be of equal value and assert it's the tension between spirituality and sexuality that gives zest and meaning to human existence. I willfully — that's my privilege as poet — described this beneficent opposition as one between souls and holes and made it as clear as I could that without 'holes' there would be no 'souls'. It's not my fault if people have been conditioned by their culture to react to the word 'holes' negatively. I certainly don't. This odd reaction is indeed part of the sexual hang-up Christianity must take the blame for, the latter being also responsible for the anti-eroticism, the savage puritanism that has crept into the various movements for the emancipation of women. Like any reasonable man I fully support the aims and goals of Women's Liberation; it's the sex-hating women liberationists that give me the pip.

It should be clear by now — or am I being too hopeful? — why I entitled the poem as I did. The existence of the antinomies, or rather our traditional way of thinking of them as male and female principles, may be only another lousy trick of the devil's, his customary maleficent legerdemain — in other words, DEVILSHIT. In the back of my mind as I wrote the poem there was the awareness that no one can hope to jump free of the culture that has nourished him any more than he can hope to jump out of his own skin. By introducing an ironic ambiguity at



the outset, the title enjoined a cautionary skepticism in our thinking about the oppositions, especially about our conventional manner of categorizing them in terms of man and woman.

The furor my poem created will have had a useful consequence if it makes some people aware of the dialectic going on in a poet's mind unfitting him to become editorial writer or propagandist for a cause and making business executives, trade union bosses, politicians and simple-minded reformers hate his guts. The truth of the matter is that he's not all that concerned with what hourly and daily appears to agitate the minds of his contemporaries. Their altogether sensible concern with rising food costs, social inequities of one kind or another, diminishing energy resources, or with the sterterous huffing and puffing needed to get them to the top of the economic shitpile, at any rate to find a comfortable niche in it, only in-

termittently will draw his flagging attention. The true poet, the one whose words will give pleasure and insight to posterity after most of his contemporaries are buried and forgotten, has an endless dialogue with himself going on which only the grave or the flickering out of his talent can put an end to.

If the editors of the special women's edition of Excalibur wished to flatter me by printing one of my poems on the front page why didn't they select Farewell, Stella, An Aubade, Inspiration, Two for One, Party At Hydra, all of them from the same volume Teufelsdröckh Concerning Women was taken, namely LOVERS AND LESSER MEN, published two weeks ago? Could it be because none of these poems, expressing as they do my profound aristocratic love of Woman in all her changes could be employed to make me out a male chauvinist pig?

IRVING LAYTON

TWO FOR ONE

When
face to face
I embrace you
you
are like a rose
petal
or delicate leaf
in my eager
graceless paw

But afterwards
it is I
who curl up
quietly
in your all-enfolding
love

my lovely
Angel
wants me to write
not about her heavenly
bum
but about her soul

when I think
about her soul
I am struck
dumb

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Letters to the Editor

Letters to the editor should be sent c/o Excalibur, Central Square, Ross Building. For reasons of space, letters should be no more than 250 words and Excalibur reserves the right to abridge letters for length. Any letter, which in the opinion of Excalibur's advisors, is libelous or slanderous, will not be printed. No unsigned letters will be printed, but the writer may ask to remain anonymous. All letters will be run — but due to limited space, they may not run the same week they are received.

Who wrote that poem?

Gosh, would you please, recheck the author. I would have sworn it is by F.W. Nietzsche.

AUSMA STRAUSS

Not unique contribution

Perhaps Irving Layton feels that his poem on women (Excalibur, March 8, 1973) is a unique contribution to contemporary literature and thought.

It is not. It shows traces of a long line of decent dating back to the time, in all civilization, when the ancient idea that the cosmos was a partnership of male and female and the female role was a strong and honoured one. It was associated with the fertility of the earth and the male role with the fertilizing power of the sun. In that world-view the female role is not derided.

The female role became scorned only when man discovered his reason and used it to place himself on a par with the divine intelligence of God. That view is amply evident in Irving Layton but his views are lifted from a Hellenized Judaeo-Christian thought. We can find this influence also in the East... for example in the views of women of Nicholas

Berdyaev, who, borrowing notions from Russian Orthodox religion also despises the woman as "matter" and extols the male spirit as on a par with God.

An analysis of this reveals little else than a colossal male pride which has its origin in another ancient theme that believed God himself created the souls of men while their bodies were created by the lesser (created) gods. You can find that theme in the creation myth in Plato's Book of Timaeus.

As soon as the male discovers his "reason" and equates it with God, in any civilization, East or West, he immediately asserts his dominance over women primarily as a reaction to the fact that at one time in the history of the world it was the female force that was dominant and the male was afraid of it. With good reason. For the female does hold the controlling factor on who will be born to inherit the earth and the powerful force is coming once more to the fore today.

Layton may rant and rave about man and his reason. But it is not reason that will triumph if the earth is raped and dishonoured to the point of extinction, along with the woman. For it can't exist at all unless it is first born and fastened into a body borne by a woman. Nor can man's reason exist apart from the boundaries placed on it by the female earth.

Layton should ponder that for awhile. It might prove to be the inspiration for another and better poem.

CECELIA WALLACE

Irving will never meet God

One kiss on the cheek and you think that is a confirmation that you have been betrayed. My dear Irving, you will never meet God face to face and here is the reason why. A true creature of vision can walk into any synagogue or church, any Hindu or Buddhist temple, it really doesn't matter, since the God that all beings find, who truly seek, always

turns out to be the same One. A penis is a Gothic spire. A vagina is an Islamic archway. The body is merely a temple. We have all been men and women many times before. The temple we dwell in is irrelevant to the purpose and path our minds must take.

You will however be content to build and destroy temples; place value on that which is not important. For you woman is a "necessary anchorage", and because you have not transcended the illusion of flesh, your spirit will never soar beyond the stars.

ANDREW RUSZEL

Overlays of language give poetry many nuances. Yet judging from the response to last week's front page, few perceived the irony of Irving Layton's poem, Teufelsdröckh (Devilshit) Concerning Women.

Layton presented, in poetic language, an image of women long endorsed by western society. The poem's irony is evident. It is the irony that makes the poem's content all the more absurd.

The viewpoint, whether or not it is an expression of Layton's beliefs (he says not), is irrelevant. Excalibur published the poem (from Lovers and Lesser Men, McClelland and Stewart) not with malicious intent towards Layton, but to promote discussion of viewpoints regarding women in society.

We welcome all letters that address themselves to that point, but find no constructive purpose in continuing to publish letters that take the simplistic tact of attacking Layton. Such attacks are better directed at institutions and structures in society that encourage individuals to think of women as second-class human beings.

Those who wish to quarrel with Layton can do so by searching him out in his office in Winters college. But they would be well advised to read more of his poetry first.

Have contract with Dare

Hertz puts strike breakers in the driver's seat

WATERLOO (CUP) — For three days last week, Dare strikers picketed the Hertz Car and Truck rental outlet in Kitchener. Having recently seen Hertz tractors pulling Dare trailers out of the plant, along with Tilden and Hartley Movers vehicles, the strikers decided to try to let the public know Hertz was helping Dare in its strikebreaking tactics. Restricted by court injunctions to little more than "public education" the picketers can in no

way interfere with the business of Hertz and made no effort to disrupt the running of the yard.

Early in the strike, last summer, the Hertz Car and Truck Rental outlet in Kitchener had been approached by some of the strikers and asked not to continue renting to the company. Hertz' position was that, since they had a contract with Dare, it would have been impossible to cease renting tractors to them.

The contract was up by the end of

the summer, and no effort was made by Dare to have it renewed. However, rental continued, and Hertz kept Dare as a regular customer. According to the Hertz licensee in Kitchener, Mr. Wicks, "an agreement" had been reached with the "union" as far as rental to Dare was concerned.

It was made clear to the delegation that had approached Wicks last June, that there was little that he could do. As far as he was concerned, the Dare Food Co. had been "customers for 20-25 years" and that he "couldn't cut these customers off." Wicks maintains that the union accepted this situation.

Paul Pugh, one of those on the picket lines asserted that if Hertz had been renting to Dare on an emergency basis, it was not by agreement with the strikers.

Questioned on whether he thought there were any moral implications in the issue, Wicks said, "it would be unfair to cut Dare out just because they are on strike". The business transactions that he has with the company are not affected by any "internal" problems. He was asked if he felt that the recent contract "offer" made by Dare was fair. His answer was that the "contract offer is none of my business, or for that matter, it is none of yours."

Hertz is a non-union shop.

Dare workers have been out on strike for ten months to protest Dare

management's incessant attempts to drive the union, Local 173 of the United Brewery Workers out of the plant.

The union originally demanded wage parity between men and women workers (75 per cent of the Dare workers are women), a forty-hour work week and freer working conditions. Dare management has used the strike-breaking Canadian

Driver Pool and scabs in attempts to break the strike.

Dare workers say their fight will never win them their lost wages, but cite the strike as a landmark in Canadian labour disputes involving women in their fight for equality.

Don't Dare, a plea not to buy Dare cookies, continues to be the most potent tool of public support.

Teaching: dead end or live beginning

Some see education as the only viable source of social change. Others think teaching careers blend challenge with stability. Many students have been looking forward to a teaching career for a long time. Yet a number of students in counselling express pessimism about their hopes of becoming teachers. This pessimism is especially pointed with recent cutbacks in educational spending. Many recommendations, including the need for smaller class size, have not been acknowledged. What is and will be the situation?

Atkinson counselling services has been organizing an informational panel of representatives from Lakeshore and Toronto Teachers Colleges and the faculties of education from U of T, Western and Queens. Just in organizing the session some good news has come up. There are good possibilities in art and dramatic arts teaching. But what of the prospects for the other areas: Readin', Ritin', 'n' Rithmetic? Is French really moving into the elementary school scene? What of school counselling? These and many more questions will be addressed on March 26, 5-7 pm on the second floor student area of Atkinson college. After a panel discussion and questions from the floor, panelists will disperse to nearby areas where individuals can contact them about the specific institutions they represent.

AOSC cuts cost for student travel

By ALAN RISEN

Over 20,000 students last year found a cheaper way to travel across Canada and abroad through the services of the Association of Student Councils (AOSC).

AOSC, as its brochure states, is a non-profit service organization chartered by the Province of Ontario and owned and operated by the student bodies of 50 Canadian campuses.

AOSC offers low airfare charters (they don't use Wardair which is having labour disputes with its stewardesses) to anywhere the planes fly.

For example, their Toronto to Hong Kong flight, which travels through Europe and makes several

stop-overs, is half the \$1,200 price of a normally routed flight.

They also offer a variety of land tours in North America and Europe, especially designed for students, at bargain rate prices.

Students planning to improvise their own tour of Europe this summer will find a Student Railpass \$80 cheaper than a Eurailpass.

The International Student Identity Card (ISIC), which is the only acceptable international proof of student status, entitles its holder to discounts at galleries, museums, some theatres, and concert halls as well as the use of student hostels, ships, trains, and flights. The ISIC is available to full-time students only.

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Protests front page poem

Just a short note to let you know that I am protesting a poem written by Irving Layton which was printed on the front page of Excalibur on March 8, 1973, International Women's Day. The poem, I'm sure you remember, begins with the line, "Women are stupid."

More than in protest, this letter is written in compassion, lest you think you were forgotten, or worse, that nobody cared.

SUSAN WALKER

Is Layton emasculated?

Although I'm aware that this is pandering to Mr. Layton's obvious need for attention, I do feel I must offer him sympathy. I used to read his poetry and thought him an enjoyable sensualist — bombastic, it's true, but sensualists are fun.

Now I realize that sometime recently he must have been got at and emasculated by some of my more malevolent sisters. Why else such bitterness? Too bad, Mr. Layton.

Excalibur, however, ought to be well censured for resorting to the cheap trick of tripe on the first page just to get themselves more attention.

WANDA TROTT

Telos Bestriding

Oh, man. Son of man, son of some father
Or other
Man at the centre
Enlightened and glorious, oedipal man
Man alone
With your virtue, arete, glory,
Chivalry yet (stroking your soul with the other hand)
Remembering nothing of noble Colossus
Except he bestrid, he bestrid the hole world
(He fell down, of course)
Go, seeking your being with angst all sublated
Splitting the cleft of each atom you find
Making for nature a fine iron maiden
Put to rough wooing
By golden men in mythic caves. Ah!
The dream of the cave, that dream is forever
Hold fast to its virtue its truth and its beauty

DENYS BROWN

Its anguish its joy its honour its duty
And after each cave there's always another
Up, up and away -
(Suck me off baby. Ah!)
Oh man. Your indifferent muse
Contradicting her terms
How hard you would make it to love you at all
Especially
When the pricks are down. Which is
After all
Most of the time.

MARY O'BRIEN

About women: A prophecy

Women are, Mr. Layton, they are
And forever will they be

Women are, Mr. Layton, both tender and strong

They comfort and sustain the Goethes, Mr. Layton
And gave them their genes

Those genes, Mr. Layton, were the Wagners and
Marxes and Einsteins too

The Lord works in a mysterious way, Mr. Layton,
His wonders to perform

But for the woman there was no mystery, Mr. Layton
No mystery at all

Women have been so large, Mr. Layton,
They have been so kind

For they pitied all men
Their anguish of mind

They pitied the arrogant bastards
Their sheer need to scream
About Einsteins and Wagners and Spinoza's dream

What soul has a man, Mr. Layton,
Whose ambitious foot
Has trod on the face of his author
Or his spurs have rent her gut?

Do not cry, little man, Mr. Layton,
Please do not cry

We are kind and it will hurt us somewhat
To do what we now have to do

Keep our genes to ourselves, Mr. Layton,
Give them no more away

Our giant foot will not disturb you, Mr. Layton
It will turn aside
And continue its giant stride

Concerning the occasional man

The occasional man is oppressive,
Unrealistic and oppressive.
God with a capital E for error sought to try
human sanity,
And made the occasional man this way.
She left clefts in his cunning.
May intelligence replace these.
Doctorates can't.
The occasional man would electrocute
Margaret Atwood and Shirley Chisholm.
With perverse poetry and technical genocide,
Unlike Cohen he would oppress them.
Blindness is born with this man,
And insight beyond him.
His creations will be freaks,
With death in their tone.

The everyday man? Who would question
His capacity for freedom!
He will endure beyond myopic publications.
As God, the giver of life,
Knows in her wisdom,
The free will endure, without contrivance,
And this, of course, is best.
These have ideas and live unencumbered by
Phil 301.

Who can define the oppressor's position?
Without him we would not notice our
liberation.
For in forever raising the sail in our struggle,
We combat his over-bearing wind of turpitude
To create in ecstasy
Within a tangible heaven.
We see God in our stars,
And live true adventure.
Constricted dreaming does escape us.

The occasional man facilitates life's struggle.
I pray, though, that, unblessed, he will dry up.
When free fingers kiss rosy cup,
His colossal flesh will dissipate.

PAT SMITH

Irvingsdrockh on gurus

All minorities are stupid.

They're cunning but they're stupid.

Life with a capital L wants it that way.

Negroes will never give the world a Spinoza,

A Wagner or a Marx;

Some tap dancers and second-rate waiters,

yes,

Vision is strictly a white poet's prerogative,
But never an Einstein or a Goethe.

So's creativity except for a handful of pseudo
Norman Mailers

With aging flower child trappings and
enlarged biases.

The Indians and the Jews? Who ever doubted
The Metis or Chosen People could equal the
Herrenvolk?

Let them protest til kingdom come

But Tenure who pre-arranged it this way

Knew what it was about

And contrived matters wisely and for the
best

Giving vision to professors and bigotry to
their lessers.

No humane superiority is vaunted here;

Both are requisite poles

In this hustle impotent gurus are embarked
on;

For ego straining to publish idle chatter

Demonstrating a mind forever blind and
chained,

Its concern is neither with the spirit nor the
humane

But to go that one small step beyond the
washroom wall

(or writing of that calibre)

To Triumph! on the front page of the
Excalibur.

Irving's persiflage is, alas, but camouflage,
Climacteric machismo, super-annuated,

proto-Beatnik,

Wistful gazer at panty raiders, cut his teeth
on Stepinfetchit,

Please God save Mommy from the Yellow
Peril,

Bootleg whiskey, reefer madness,

Out with Susy who's really "neat"

Jerking off in the rumble seat.

What bruised his tiny psyche?

Did his Mommy like his sister best?

Or was it bottle not the breast?

Or, my God! Could you, would you, do you
think,

That Susy sneered at his silly dink?

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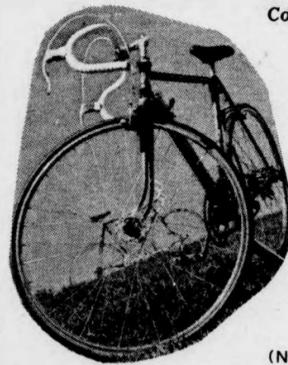
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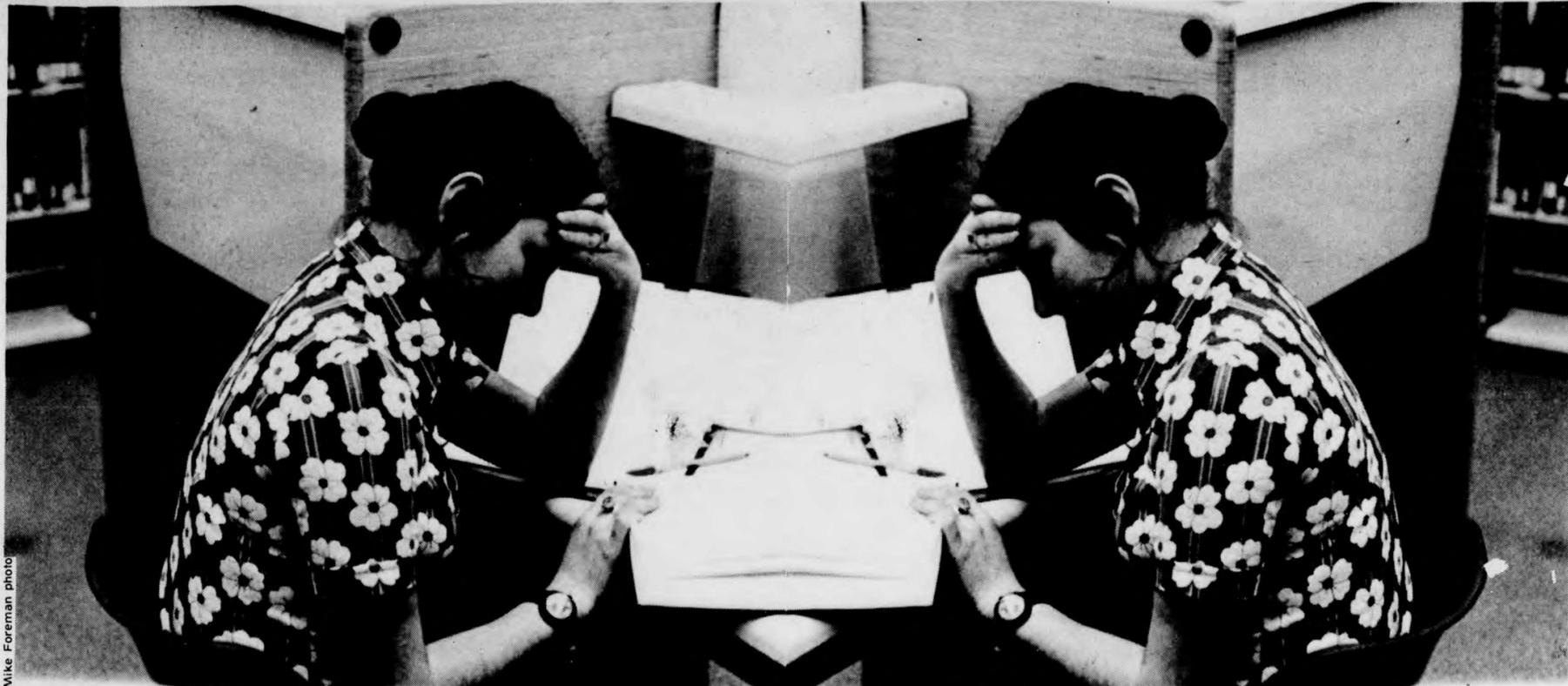
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Mike Foreman photo

The student's nemesis

Year end essays - the annual headache

By ULLI DIEMER

Essay-writing is a matter of determination. Procrastination is a matter of genius.

This conclusion must be evident to anyone comparing the way students avoid doing essays with the quality of the final product. More sheer resourcefulness and ingenuity — often born of the genius of desperation — go into the art of procrastination than into the supposedly cerebral and creative activity of writing undergraduate papers.

Recently however, there has been a trend to combat the unhappiness which students feel with their educational experiences. This has taken the form of 'free', 'unstructured' and 'liberated' courses, dealing with issues of 'relevance to today's world'. These allow more autonomy for students and loosen structures in established courses through increased emphasis on discussion and essays rather than exams.

The results have been disappointing to many. There have been indications that the professional faculties do not like to accept these 'Mickey Mouse' course credits. More surprisingly, there has been little change in the nature of the learning experiences which take place in the 'free' courses. Writing essays, for example, seems to call forth the same kind of ingenious procrastination as always.

It seems puzzling. Young, long-haired, professors who lived through the heady days of the sixties when alienation was rediscovered and when the university was exposed to everyone as a barbarous monstrosity in a brutal society, are now setting up courses which are supposed to be liberating experiences. (The courses are born not only of a fascination with attempts to transcend inhuman human relations, but of guilt on the part of young academics who have to rationalize teaching in an institution they once criticized so uncompromisingly.)

MARX AND LAING READINGS

They teach their students about alienation, about repression. Marx and Laing are on the reading lists. (And naturally, the readings are not compulsory; the student should read them because she feels a genuine urge to do so.) Emphasis on the necessity of authentic experience is the order of the day. (Not universally, of course, but only in the 'free' courses.)

And yet. The failure of so many of these courses is so utter that even the faculty offices are beginning to notice. And on their own terms, in their attempts to create unalienated learning experiences, their failure is an open secret.

There is a problem in teaching about alienation, in studying Laing. Alienation exists. And studying it makes a student more aware of the fact. She becomes aware of it, but does not know how to go beyond it. But being conscious of the fact without knowing how to go beyond it makes school, more oppressive, harder to bear. She realizes that she is powerless to change the situation.

Writing essays, she realizes, is a ritual, a game, but a massively vicious one. It is a matter of concealing ignorance from the professor, of trying to fit into an external mold of pre-set standards. The essay may be an intellectual product, but it is not her thing, she does not feel like an intellectual.

The problem is no easier in 'liberated' courses. With their stress on the students' right to determine course content, on far-ranging discussion, informal relations in the classroom, and lack of structured assignments and reading lists, they attract people in search of easy credits in droves. And the educational experience they were set up to provide, based on commitment and self-discipline, (difficult even under the best of circumstances for students who have always been subjected to external discipline) becomes all that more difficult.

Often courses such as these drift along through an entire year without facing the problems that the course outlines promises to deal with. Much of the activity amounts to simultaneous masturbation, where people groove on expressing ideas formulated — often incoherently — before they ever came to the course, ideas to which others listen with at best half an ear. The amount of real communication of challenging ideas in these courses is often minimal.

PROFESSOR'S ROLE IS SAME

The professor, who ordinarily plays a 'leadership' role in

seminars and discussion groups, is reluctant to take that part in the 'free' course. The reason is generally a commendable reluctance to 'lay trips' on people. As a result he sits back and says nothing. Or, alternatively, he tries to manipulate (often) without meaning to) and drag his point of view out of others with leading questions. (And so he winds up 'laying a trip' anyway and one that is harder to deal with because it is less obvious.) The alternative is for students and professors to exchange ideas on a basis of equality, so that superior authority would not automatically be associated with the professor's views. But, again, the bother is that professor and students are in fact equal, in knowledge, or, more importantly, in power. And this can't and shouldn't be forgotten.

Indeed, 'free courses' are a fad that help to develop new ways of cracking the whip. The increased degrees of freedom allow greater variety in the forms of behaviour that can emerge in the classroom. But underneath it all, students still experience the same kind of authority relations (although they may no longer be aware of them).

The more indirect and subtle uses of authority are deceptive. In such a setting, both professor and student come to believe that they are in a dialogue, that they are equals as people, even that a new and revolutionary kind of learning is occurring. And these myths are viable as long as the participants perceive what happens solely in terms of appearances.

But the world goes on. And the underlying authoritarian reality remains. In the long run, the demands of the university assert themselves. Deadlines, essays, grading occur because ultimately the bureaucracy has control over both teacher and student. And whether they like it or not, both professors and students must live up to the demands of the institution.

Essay time is a time when the contradictions inherent in 'free courses' have to be faced. Despite all pretensions of lack of structure, despite all drift, despite everything, this time of year produces dilemmas. Like it or not, the professor must hand in marks by a certain date. They must be real marks, marks that a computer can digest. No amount of protestation about no measure for the quality of an educational experience will do any good. The student must put something down on paper. No matter how good she may have felt about her experience in the course, no matter the hypocrisy of ignored beliefs, it must be done. Otherwise the professor, liberal, sympathetic, radical, feely or simply traditionally authoritarian, will be passed off. And who can blame him?

It's all innate in repressive tolerance. The student can feel free (as can the professor, with perhaps more justification) but when it comes to the crunch, she isn't. But now she is supposed to motivate herself to conform to the external authoritarian structures, rather than be forced to it.

R.D. Laing, a guru of the 'unstructured' courses, might formulate it as follows: There are rules. You must live up to the trust put in you by producing academically acceptable work. You must do this because you want to. You must not recognize the existence of a rule that says you have to do it. You must not recognize a rule that says you must want to, whether you want to or not. You must not recognize the existence of these rules . . . etc, etc, . . .

For many students, the conflict inherent in the situation, the contradiction in trying to act out freedom within a structure where it is impossible, makes itself most clearly felt in writing essays.

The student chooses an essay topic that is relevant and interesting, something that she herself wants to do. But, so often, the same problems develop as before: chronic procrastination, and writer's block. Why?

ESSAYS AND 'FREE' COURSES

Marx's definition of alienation provides a useful framework: "Man's powers become an object, assume an external existence, exist independently, outside himself and alien to him and stand opposed to him as autonomous

power." When the student's intellect, her ability to think and to organize ideas, becomes subordinated to the production of essays, things defined by deadlines and marks, the situation is no different than if a worker's ability to work, his labour-power, is sold to a capitalist. The fact that the essay is written 'voluntarily' — that the student has chosen the topic — is irrelevant. She must write about something, produce something that can be marked. In that there is no choice.

An interesting essay topic doesn't change the situation. It isn't the 'innate nature' of an activity that determines if it will be alienating, but the context in which it occurs. For example, typing, or working in a factory, or teaching, are not in themselves alienating activities. They only become such when they are performed because the worker has sold his ability to work to someone else.

CONTEXT, NOT INNATE NATURE

In the context of the university, where the student is not freely choosing his learning experiences, essay-writing is an alienating activity.

An understanding of the nature of educational institutions and relationships doesn't transform them. The problems cannot be analyzed out of existence, they cannot be made to disappear through acts of will, through the attaining of consciousness.

When you understand that some of the best parts of the individual are engaged not in writing the essay, but are in fact actively opposing it, then you begin to understand why persons who clearly have much intelligence, wit and vigour often function abysmally in 'learning' situations of various kinds. The life-powers are being expended elsewhere. The irony of the process is that the most vigorous parts of the personality are condemned and opposed as being not of the self, while the parts of the personality are condemned and crushed in the socialization process, and actually in the service of external impositions (doing the assigned essay) are identified as the self.

Consciousness of this process can even worsen the situation. The conscious person realizes that the causes of her anger, guilt, frustration, etc, are not immediate persons or situations. The professor who assigned the essay had no choice in the matter. He is responsible to the chairman, who is responsible to the dean, the government, the voters . . . Obviously, then, it is foolish to react angrily against the immediate object of irritation, for it is not the real obstacle. The problem is the 'system'.

With this kind of reasoning, the conscious person constructs an abstract model of his own and others' oppression, and opposes it with an abstract anger that can vent itself in practice only in blow-ups over petty frustrations, or against the self. Paradoxically then, analysis and understanding of the situation function also as a neurotic device for avoiding strong feeling.

Because the problem is unsolved, it tends to remain in the front, as it were, of the consciousness. Other problems like the intellectual work involved in writing the essay, recede.

As a result, the unconscious attention, directed elsewhere, must be actively repressed. But the repression cannot be successful, since the problem remains unsolved. The energies must find an outlet elsewhere. Consequently, the individual often becomes deeply involved in trivial activities. Small trivial tasks are then sought out constantly (procrastination) because they are chosen not imposed. They provide an excuse for not doing the other thing (the essay) and help to keep it out of mind and reduce awareness of the oppression involved in being forced to do the essay. Attention is fixed on one part of actuality (or many parts) in order to avoid another part of the actuality, which is unpleasant.

CONFLICT STALLS COMPLETION

So it's possible to choose an engrossing essay topic yet still find completion impossible because of an inability to 'put it together'. The problem is an unconscious attention directed elsewhere, to the conflict in being aware of alienation involved in doing an essay, and the necessity of doing it anyway.

On another level, the problem is the unfinished situation which needs to be completed before the personality can move

continued on page 11

Leading ladies will never be the same again

By WARREN CLEMENTS

It's difficult to review films by women directors without overcompensating for the problems met by the women themselves during production.

It would, after all, be simple enough to excuse the slack editing, poor camerawork, loose scripts and technical defects, and to concentrate on the sensitivity of the approach to women and a healthy change from the traditional male image of the "leading lady". But unreserved praise would be unfair to potential viewers and damaging to women's films in general, which would ride into the theatres on the crest of critical love letters and have to face the bleak reality of low box office receipts and competition from slicker, shinier products on view at the other theatres.

But let's first consider the problems women have had breaking into a male-dominated film industry. Eleanor Perry, co-writer of *The Swimmer* and *Diary of a Mad Housewife*, succinctly outlined the situation in a letter to *Take One Magazine*:

"Whenever a woman, involved in some other aspect of filmmaking, ventures to tell a man that she'd like to direct a picture, the reaction goes something like this:

"My God, you'll lose your femininity? You'll turn into some kind of butch character. A director has to be a father-authority figure. Do you think all those guys on the crew are going to take orders from a woman?"

"What if you're not feeling exactly terrific a few days every month? What if something goes wrong? You can't solve it by bursting into tears, you know. Listen honey, come over to the set and watch for a while. I'd like to know what you think of the leading lady's hem-line. I mean, are skirts going to be short or long when this flick gets released?"

The purpose of last week's women directors festival, organized by students Debi Magidson and Jennifer Hodge, was to introduce York to films which have fought the anti-woman barrier and arrived, if not at your local theatre, at least in an arena where their merits might be appreciated.

"Apart from the fact that these are women directors," explained the organizers, "we consider the films shown at this festival to be outstanding examples of experimental, documentary and feature films." And the films they picked, if not outstanding, at least provoked a few interesting discussions following the screenings.

ALL-WOMAN SHOWS

Sylvia Spring, appearing to discuss Mireille Dansereau's film *"La Vie Revee"* and apologizing for her own "Madeline Is . . .", delivered one of the more pertinent comments: "I think it's important for women to make films by themselves, to get a sense of their own ability, power and talent. It would be a positive difference.

"I had a chance to make a \$1 million film, but I told the Canadian Film

Development Corporation that I wanted an all-woman crew. They said, okay, just as long as they're the best, and I answered, but I'm not the best!

"I want to be with people on the same level as myself. I don't want Fellini's cameraman, I'd be intimidated, afraid I was fucking up — I'd rely too heavily on him."

Tanya Ballantyne McKay, appearing with her hour-long National Film Board study of a poor Montreal family, *Things I Cannot Change*, said in contrast that being a woman probably helped her at the Board; she was able to receive assignments because she could handle them from a woman's viewpoint.

She also mentioned that a lot of women

are "hidden in Canadian film-making, at the CBC, NFB and ETV."

Writer Kay Armitage, speaking for Dansereau, quoted the Quebecois director as saying "she was not aware of herself as a woman. She was trained to think of herself as a filmmaker first, person second, and international human being third. After the film, (*La Vie Revee*), she was able to think of herself as a French-Canadian woman film-maker. It's a nice transition."

And one of the final words on the subject came from *Take One's* Susan Rice, reviewing Agnes Varda's short *L'Opera Mouffe*, a surreal vision of the psychological states of pregnancy, screened at the festival: "Although it is by no means a motion picture milestone,

L'Opera Mouffe may be a classic in an unexpected sense — were a "woman's film movement" to develop. It is a film that could only have been made by a woman, in that it is refreshingly chauvinistic and meaningful to other women, in that it is marked by a keenness of vision, an intellectual rigour and an originality of point-of-view that will hopefully characterize 'women's films' in the new sense of that phrase."

MALE WRITER BAFLED

Sharp-eyed readers may detect a certain reluctance on the part of this writer to dive into a firm commitment on the state of women's films. I could explain this by a reference to Vera Chytilova's "Something Different", a Czechoslovakian feature contrasting the lives of a gymnast and a miserable housewife, which totally baffled me.

Perhaps because of a male bias — and I expect some readers are angrily wondering why a man was sent to review this festival — I couldn't understand why the housewife in the film chose to stay with her bastard of a husband and obnoxious little kid, both of whom were making her life miserable. The girl sitting next to me told me that the wife wanted "security" — and that the Olympic gold medal-winning gymnast, who I thought was extremely happy as a gymnastics teacher, apparently wasn't fulfilled at all; she wanted to go abroad and travel, and the film's title, "something different", was really an ironic joke.

Gradually a pattern emerged in the films. Men were either the heavies or mere shadows in the background. After years of aunts, Gal Fridays, sweethearts and vamps, women were moving to centre stage and men were retreating to supporting roles. In Barbara Loden's *Wanda*, a poor and inarticulate woman from a Pennsylvania mining town is used, and cast off by men, only to wind up as a bar-fly in a shoddy inn. In *La Vie Revee*, two women reach out for each other using the man as a go-between; the climax comes when they rip down the commercial posters and magazine photos which have exploited their fantasies and shaped their dream lives. Revelation.

Perhaps the whole problem facing women directors can be summed up by a story Armitage told about Dansereau:

"The only shot in *'La Vie Revee'* that Mireille didn't like was the one set up by her male cameraman. It was a scene in which one of the girls races out of a building and through a field, a long scene of her cutting through the tall grass. Mireille set the camera angle and then left for a while. When she saw the rushes, she realized that the cameraman had re-set the angle, and the whole focus of the scene — which couldn't be cut because of continuity — was the girl's white panties under the flapping back section of her dress, exposed by the new, lower angle of the camera."

It's April and countless essays are due

By MICHAEL FORMAN

The essay extravaganza is on.

It's spring, and York students must produce countless essays before the April deadline. Topics range from Groucho to Karl Marx and desperados are willing to beg, borrow or steal research library books and finished essays.

Cafeteria conversation reflects the prevalent mood: "How many essays do you have due?" is the favourite question of the misery loves company crowd. Among eight students interviewed this week, a total of 35 essays were due by April 1. All these students had at least one final exam to write, but in a total of 17 exams, only two were worth more than 50 per cent. The majority were worth from 10 to 25 per cent.

Grading emphasis has obviously shifted to the essay. Yet

continued from pg. 10 . . .

on to other things. The unfinished situation is the awareness of the alienating nature of the essay in particular, and the university in general. The bother is that the conscious part of the self has abandoned the situation — not only because it was too painful, but because it was insoluble. Thus, there is no prospect for finishing the problem off, and consequently no apparent way to overcome the problem of inability to concentrate.

Ultimately, the essay usually gets done. But while the university remains what it is, essays will remain forms of torture, not forms of liberation. And 'free' courses will remain caught up in the morass of their own contradictions. But in this, after all, they are no different from the educational experiences to be had in any course in the university.

none of the students interviewed were satisfied with exam pressures being replaced by the ordeal of essay writing. Four students even suggested they would choose future courses that were more exam oriented.

For the student who feels he cannot write his own material, these are the classic avenues of escape. The favourite is the borrowing of old essays for re-submission. Essay borrowing has become so popular that rumour has it two dozen original essays have geometrically blossomed into thousands. Of the students interviewed, only two had never submitted an old essay. Both of them were considering doing so this term.

If a student can or will not obtain some used material, there are still some devices left. Family deaths and other natural disasters rise dramatically around deadline time. There are even some students who have inflicted personal injury on themselves as a last resort to avoid the essay grind.

Many professors are just as disenchanted with the essay factory. But alternatives are few and far between. The unfairness of final comprehensive exams have made them an almost taboo, and guarantee a class petition early in the year with a call to remove them.

Judgment of tutorial performance is criticized by some students as too subjective; a disadvantage to the bright but quiet student. Whether students should be (or can be) measured at all is another question all together. A major part of the faculty's role is to assign marks to each student and if essays are not a fair measure, then what is?

The essay trauma is a real problem. Psychological surveys show there is a noticeable increase in student suicides as the end of the academic year approaches. Though this anxiety rarely results in such tragedy, many students suffer stress, because of year-end work loads and a feeling of not being able to cope with it. Two of the persons interviewed by Excalibur

were seriously frightened they would not be able to meet what they called unbearable demands. One woman even suggested she might drop out of school.

None of the students interviewed suggested alternatives, but all of them agreed that essays were not only a pain in the writing hand but in other parts of the anatomy as well.

An independent study program is not an escape from the essay ordeal. Still, for the student who is deeply interested in a particular theme, it is an alternative to a restrictive regular program.

Independent study is available to any student entering his/her third or fourth year carrying at least a C plus average. The program allows a student to choose calendar courses in combination to emphasize study of a particular interest.

Humanities professor Leon Leeds directs the program, which now has an enrolment of 45 students. Leeds pointed out that the program required a self-discipline that many students lack. For the program to succeed the student would require "an overwhelming question, a desire to learn from the inside" as opposed to "education imposed from the outside", Leeds explained.

The brochure describing independent studies warns any student graduating from such a program that he/she may find it difficult to flash credentials with as much ease as a student graduating from a regular program. Leeds emphasized the point: "Such students cannot be so easily identified." He suggested that the program was valuable not only as an alternative to regular programs but as an alternative to the role of the university as a licensing commission, something he feels it has become.

For more information on the program contact Leeds in 202 Winters College, 667-3226.

Early Borges on infamy in hardcover translation

By JOHN OUGTON

One of Jorge Luis Borges' earliest published collections, *A Universal History of Infamy*, is now available in English translation. That information alone should be enough to send Borges admirers winging off to their nearest bookstore with money or infamy in mind. Be forewarned that the hardcover edition costs \$8.35.

For those people to whom the name Borges sounds like nothing else then an Oriental pronunciation of "bulges", suffice it to say that the Argentinian once shared an international literary prize with Samuel Beckett and is one of the world's finest living writers. Borges is the master of short, story-length fictions which crosses and blends literary genres, at once pseudo-scholarship, science fiction, philosophy and narrative poetry. His more recent productions are complex fabrics of real and Borgesian myths in which mirrors, labyrinths and recurrences in spacetime are major characters.

A Universal History of Infamy is on the surface a less involved collection. The stories, first published in Spanish in 1935, examine many species of human infamy, from gangsters to pirates to false prophets. One thus meets in the same book Billy the Kid, Monk Eastman the New York thug, the insulting master of etiquette Kotsuke no Suke and the religious leader Hakim of Merv. Some of the

stories notably *Streetcorner Man*, are almost naturalistic compared with the contents of more recent anthologies like *Ficciones*.

But flashes of the mature Borges are omnipresent: "The world we live in is a mistake, a clumsy parody. Mirrors and fatherhood, because they multiply and confirm the parody, are abominations. Revulsion is the cardinal virtue. Two ways (whose choice the Prophet left free) may lead us there: abstinence or the orgy, excesses of flesh or its denial." Of course this excerpt from *The Masked Dyer Hakim of Merv* does not represent Borges' own philosophy, but its structural position in the story is a lesson in mathematical elegance; the surprise ending reveals the prophet to be both false and true, both the theorist and agent of revulsion.

Norman Thomas Giovanni, working in close collaboration with Borges, has done an excellent translation. There is very little to criticize in this book. One cavil has to do with the cover design; why a red devil's head for an author who views reality and literature as so replete with doubles, with multiplications of all powers? Satan aside, however, this book is one more witness to a writer who is both the most literate and literary of fabulists.

A Universal History of Infamy, Jorge Luis Borges. E.P. Dutton; 146 p; \$8.35 hardcover.



Good Eats

Dining à la Ritzy-like

By HARRY STINSON

Picking up from last week our grapplings with 'pseudo-Savoy' had brought us to the table-flaming stage. But seriously, this mode of cookery solves several problems, in that it is not only, as mentioned, impressive, when done properly, but allows everyone to be together during the preparation, serving and eating; ensures that the food is readily accessible at the table throughout the meal (you don't have to scramble abruptly to the kitchen every time someone rattles his empty plate, and gazes balefully about; it's fun; the food flavours can be quite differently tasty; and it's exotic. Despite the expensive aura about it, the process need not be so costly: you can reduce the priciness to the flaming ingredients: a chafing dish does keep things warm and in some cases permit you to cook it all before their very eyes, but it's usually necessary and desirable to just have the dish hot and ready in the kitchen—when ready, just fetch it out, splash the old flamer on it, ignite and carefully tend (i.e. stir it about carefully and keep it burning 'til the last drops are finished). There are lots of elaborate recipes for ultra-fancy flambe fare.

The classic one is stroganoff, which can be done surprisingly simply and still make your reputation. Starting with some meat — anything from hamburger to minute steak, chopped in strips and pre-fried, plus some onion (same thing) . . . fry them in garlic if possible . . . then add stuff like sour cream, cream of mushroom (or celery of like) soup, mushrooms — pre-cooked or broiled, or fried or even fresh if you like them that way — ketchup, soy sauce or Worcestershire. Spice the thing with garlic, onion salt, black pepper, basil, or oregano, marjoram, perhaps some thyme.

Another twist that can make the dish superb is to mix in some creamy cheese — anything soft will

melt in, others can be grated in, but a sharp cheese is not really the thing for this dish. In any case, the last touch (the 'crowning' glory) is to fold in a pile of noodles, or (pre-cooked please) rice, and cart the whole thing, hot, to the table. Another way of doing it is to complete the process without the filler, then spoon it over hot buttered noodles (or rice) tossed with poppy or caraway seeds.

Basically, however, a simple chafing dish arrangement will repay itself in P.R. effectiveness quite easily — use it to just keep pre-heated casseroles or entrees (simmering in some liquid) hot at the table, or for easy frying jobs.

The other table ritual that's worth the price of admission is *fondue cookery*. Keeping it simple, take some cheese (mixed Swiss gruyere and emmenthaler or some other not-too-hard but not-too-soft type), dredge it with flour or cornstarch and seasonings (i.e. put them in a bag and toss with the cheese — shredded). The seasoning should include at least black pepper, salt — preferably onion salt, dry mustard and perhaps sage. Then add this mixture gradually to some boiling hot wine (light white usually) or your choice of liquid, and stir constantly, adding more until you get a smooth, creamy concoction. You can do all this in a saucepan on the stove then either pour into a fondue dish if you have one, or a pot or bowl of some sort, and take to the table.

Give everyone forks, or prongs, or fondue sticks, and let them stir in speared chinks of French bread, ham, or whatever (most people use crusty bread — so there's something to impale the prong of your utensil firmly on). Fondue and salad is a really nice classy supper, with a dessert of fresh fruit (or carefully resuscitated canned/frozen relics) or ice cream (or sherbet) with the appropriate sauce. Serve a nice wine (fruit wine if you've got it) and some juice — fresh if possible.



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WRANGLER JEANS

Polish Mime ballet theatre is modern, vital and erotic

By NANCY and ADRIAN HILL

The language of the Polish Mime Ballet Theatre is modern, vital, and frequently erotic.

So unusual is their union of mime, dance, and theatre that its very principles are strangely different to the new audience. Uniquely stylized movements generated convincing and spectacular auras of color, drama and sound, before a packed Burton house.

The Kimono, a mime drama, told the story of a strange love triangle. Two stiff-moving travelling monks played the roles of characters in the story as well as the role of "story-keeper" or movement narrator. Throughout the piece a strong reliance on gesture maintained an adapted Japanese style. Delicate face work was striking in its ability to hold the audience on a string. Excellent use was made of ingenious sliding-door sets finely synchronized with activity on stage to set new scenes and create new moods. The dancers sometimes elicited responses from the sets by miming a strong push or gesturing lightly. The demonstration of mime technique was breathtaking at times. It is rare indeed to see such clever and innovative use of simple gesture. By incorporating elements of dance, gymnastics, and ritual, a near magical language is created. The level of communication that is achieved is extraordinary.

The Labyrinth was an ensemble that featured an all male cast dressed in applique leotards that resembled ancient maps of the world. The group initiated individual movements which again initiated the group to form new patterns and designs in space. The attention of the audience was immediately drawn to the dancer who first generated the new sequence. The reversion from group

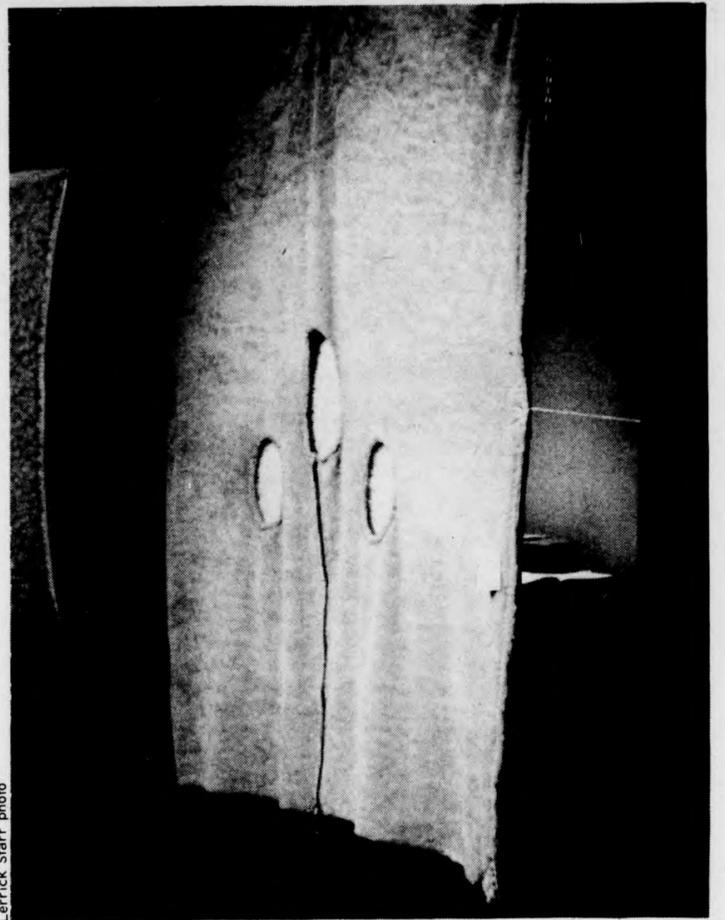
stimulation to individual stimulation gave the piece a fluid and coherent flow. An uneven level of ability was displayed as several of the dancers were well below the par of the bulk of the company.

The Departure Of Faust ended the evening with the epic story of Faust's fight with good and evil and the illusionary joys of his regained youth. Blazing colors draped the characters in splendid costumes extraordinary both for their dazzling appearance as well as their inventive design. Dr. Faust's cape was an adaptable set that transformed him from king to monk to sage. Its volume covered the stage only to be absorbed by the twist of an arm into a tight-fitting cloak.

Grand and magnificent music accompanied the hour long tale. An Italian aria told the story in elaborate form; the insertion of hard driving rock brought variation and vivacious drive into the score.

The most striking feature of Tomaszewski's dancers is their physiques. Gone is the willowy dancer as he is replaced by barrel-chested, bulging biceped gymnast. Many of the dancers come from unusual backgrounds. High jumpers, champion weight-lifters as well as ballet dancers fill the ranks. Leszek Czarnota danced the lead role in all the pieces and displayed the qualities that the company is trying to instill in all the dancers. The presence that he exerted on the stage was a major reason for the success of the evening.

Such performances have been rare this year. Many of the Burton performances have been unfortunately disappointing. It was a real pleasure to see a company with a new, exciting and highly stimulating technique; it is no surprise that the Polish Theatre has received such praise wherever it has played.



Lerrick Starr photo

The Art Gallery is featuring a travelling exhibition of 'feely' works by Jean-Marie Delavalle and Yvon Cozic, until tomorrow. The show is great fun and shouldn't be missed.

Brussel Sprouts boring

By RICHARD ANDREANSKY

At a time when many students are travelling in Europe, Brussel Sprouts at the Central Library Theatre depicts their experience comically.

The two adventurers, Ernie (David Rothberg) and Moby (Allan Harmon), settle in a damp hotel room in Brussels for a few days after a motorcycle accident. One of the humorous highlights of the play is provided at the beginning when the two fumble with the room key for about five minutes.

Moby represents the super male, motorcycle gang image who boasts of all his conquests. In contrast, Ernie is the meek and intellectual type who aspires to be like his friend. Both of them are homosexuals, yet this aspect of their characters is not emphasized in the play.

When the two leave the room for a few minutes, Charlotte (Patti Oatman), a 20-year-old itinerant enters the room and strips completely from her wet clothes. Upon Ernie's return, he is shocked but gradually gets used to the idea of a nude girl. So does the audience. Moby immediately tries to make advances to the girl. This scene was the funniest in the play because of David Rothberg's superior acting. All through the play the other actors act as foils to Rothberg's performance.

Unfortunately, the remainder of the play continues in a very boring manner. Charlotte spends the night with Ernie and later Moby joins in. After two days of love, Charlotte takes on a different attitude — very business like — and announces she has to leave. It almost sounds like a

continuous cycle that she undergoes, hopping from one man to another.

The point of the play may be to illustrate the revolution of the upper class or upper middle class student against the mores of the adult society. They rebel in a manner which is considered taboo by adults by turning into homosexuals and by walking around nude. At times it is questionable if nudity is really necessary to relate the message to the audience. However, the nudity in the play may symbolize the shedding of all hypocracies.

A few technical difficulties such as co-ordinating the music and the script can be overcome with a little more practice.

Brussel Sprouts, written by Larry Kardish and directed by Martin Kinch can be seen until March 24.

Culture Briefs

Series of six free concerts

Vibrations from the Electronic and Percussion Studios, a series of six free concerts, sponsored by the program in music will be presented in Stong Junior Common Room tomorrow, Saturday, and Sunday nights. Show times are 7 p.m. and 9:30 p.m. The participants are Anthony Sheppard and Haraldur Edgardsson playing tomorrow; Gunther Steudel and Robin Engelman playing Saturday; and the studio of David Rosenboom playing on Sunday. Everyone is welcome.

Two student films to premiere

For the first time the program in film will be presenting student films to the York community. Participants are Ivo Cristante, Daria Stermac, Jim Purdy, Dennis Zahoruk (winner of the Famous Players Student Film Competition) and Derek Best. Show times are 3 p.m. and 8 p.m. in Curtis Lecture Hall I. Admission is free and everyone is welcome.

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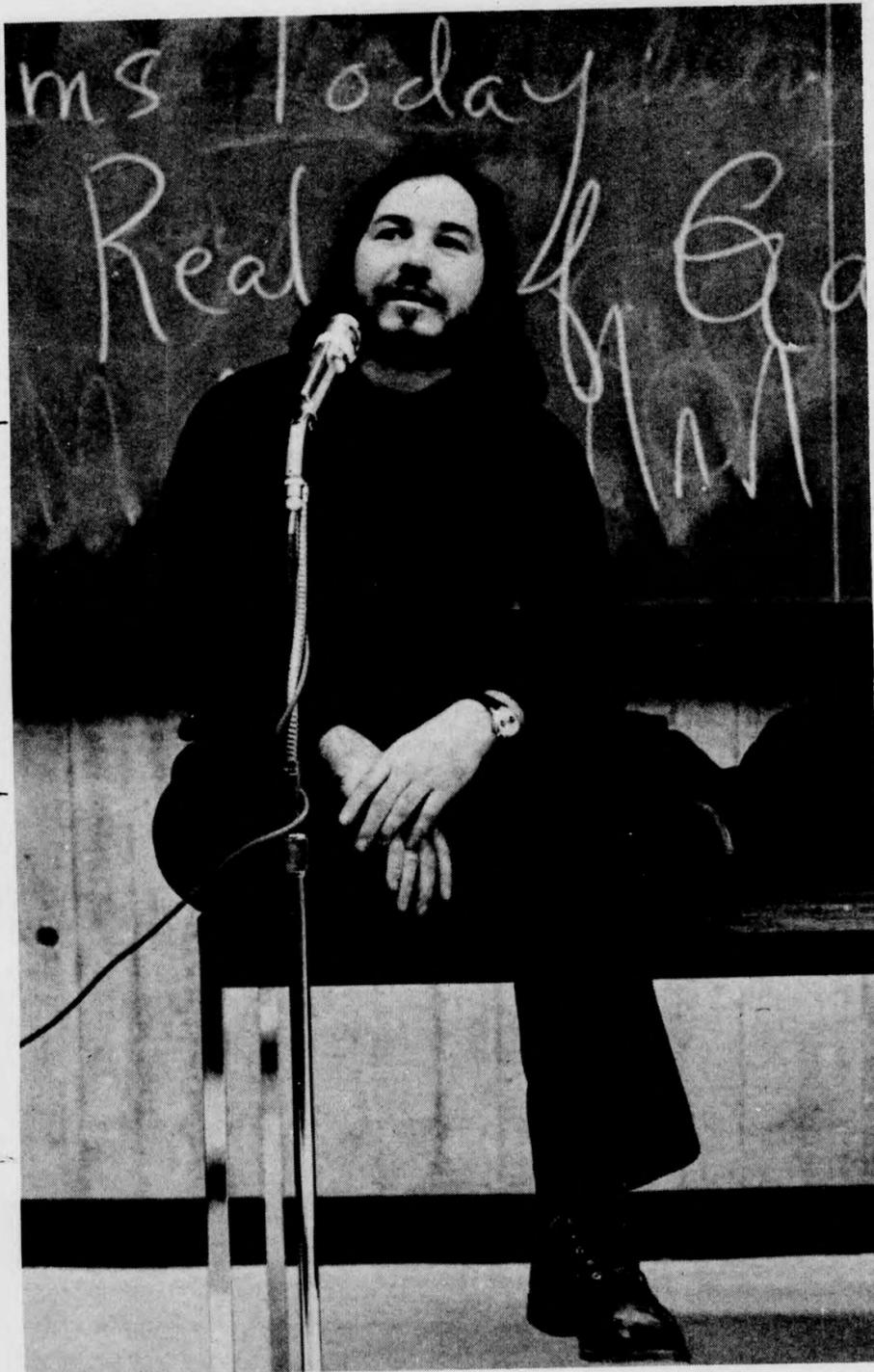
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Filmmaker Don Shebib at York

The struggle to make a Canadian feature film



Filmmaker Don Shebib spoke at York two weeks ago. He is the director of *Goin' Down the Road* and *Rip-off*

By DAN JOHNSON

By selling his car and saving carefully, Canadian film maker Don Shebib managed to scrape up \$5,000 and with \$19,000 from the Ontario government, made the film that cinematically put Canada on the map.

Goin' Down the Road ended up costing \$87,000.

How could he make the film when he only had 28 per cent of the money it actually cost? — "You don't think about it. Just start spending money and when you run out, you run out. If I had approached it with a sound businessman's point of view, I never would have made the film."

In the last 11 years, Shebib has made 18 films, three of them feature length efforts. Shebib says raising money is always a problem. "You can't make a 35 mm film for less than \$500,000." Even with his success, Shebib still has to go out and hustle to get the money to fund a project.

The Canadian Film Development Corporation, a government agency, helped finance Shebib's three features. When he visited York recently, Shebib was asked

about the CFDC's role in Canada's emerging film industry: "Without the CFDC, there wouldn't be any Canadian features," he said.

What about American companies who get government money because they hire Canadian "go-fers"? Shebib felt it was their own business if they wanted to make their pictures here, but he doubted if the CFDC gave them money if they use Canadians only as hewers of wood and carriers of water.

"I just don't think that any money should be given to any director who hasn't got residence in this country — I don't care where they're from, and that includes Canadians working in Hollywood."

"The thing with Jan Kadar was pretty blatant. I guess it's a great coup for a man of that stature to make a film in Canada. But he lives in New York and he fired most of the Canadians and hired either Czechs or Americans."

Atkinson professor Bob Fothergill, a film maker himself, has a theory that the feature length English Canadian film depicts the males as "cowards, bullies or clowns". This can hinder the possibilities of self realization

for Canadians. When Fothergill asked Shebib if he had noticed in English Canadian features a recognizable set of styles, Shebib replied that he hadn't noticed any patterns yet. He felt that it would take some time before patterns become apparent. When Fothergill asked Shebib if he thought he would recognize a Canadian film if he saw it in Japan, Shebib took Jutra's film *Mon Oncle Antoine*, (a film felt by many to be definitely Canadian), and said that it was "the most Czech film I've ever seen." He also pointed out that Jutra is an admirer of Czech films.

GREAT CANADIAN MOVIE

When asked if Canadians have an aversion to Canadian movies — Shebib agreed but added: "I think that's changing every single day. It's a question of maturity — I don't think that artists develop on their own. I think they develop in conjunction with other artists, especially in film. The films of the Canadians are growing with each other, it's parasitic."

Shebib feels there's a strange mentality in Canada about films. When it comes out, each film is hailed as "the Greatest Canadian movie" and as soon as another comes out it becomes "the greatest Canadian movie".

"I hope that people don't get into that 'where is the great Canadian novel?' and all that shit, because that's really a pain in the ass." Remarking on this trend towards an easily deposed feature film Shebib remarked that Canadians have "a basic distrust in the accomplishments of their own society."

Politics determine Canadian film awards according to Shebib. When asked if there was any hope for them, he said "when the industry is strong enough that it won't have to be babied around anymore." He felt this would happen hopefully in the next five years.

Canadian film directors generally have a rougher time getting their projects executed than do their Hollywood counterparts. This is due to the financial pressure caused by the budgets. In the studio system (read Hollywood), the director directs the film. In Canada, the director often has to take on the tremendous responsibilities of keeping the film on schedule and within the budget. Money hassles are the biggest worry. Yet in a studio system, the film's artistic control is often not solely in the director's hands.

Fortunately Shebib doesn't have to relate stories of how some producer cut his picture for him, or how it was mutilated by the script department. Part of this is due to the embryonic state of the Canadian film industry and partly because "it's a different system".

The big trouble in making Canadian features is getting a tight script and raising the money to make the film; then getting the film made and afterwards selling it yet keeping the censors and distributors from mutilating it. Aside from those considerations it seems to be an easy thing to do.

Yet all that's only to get the film made and released. Once all that is achieved, the film maker has to worry about the critic. If he's off his feed at all then he might pan the film. If a film gets a really bad reception on opening, it may be permanently shelved.

LEARNING THE CRAFT

How does a film maker learn his craft? Shebib says film schools are a good route as they provide a cheap way to get films made, which is the only way to learn the process. However Shebib added: "To make films it takes integrity and it takes talent and you can't learn that and you can't buy it."

Shebib likes to see the personal touch of the film maker in a movie and he thinks the ideal film is one that could be viewed without seeing the credits and still being able to recognize the director from his style.

One school of thought says "films are made in the cutting room" the other says "write a tight script and stick to it — come hell or high water". Shebib compromises these two philosophies by using the freedom allowed by the former and the structure and security afforded by the latter.

Shebib and Bill Fruet wrote the script for *Goin' Down the Road* six months before

shooting. Only two scenes were improvised — a scene in the park and the scene in which the man from the Maritimers club threatens to throw them out — "he wasn't talking to the actor but to the whole crew — he was really going to throw us out." Despite a tight script the film took on a different personality during the shooting and then, ultimately, in the editing process.

"There were a lot of changes once the film was cast and during shooting." When asked when the rewriting was done Shebib replied "the night before."

"There was a basic disagreement between Bill and me about what the film was really about and so the film seems to be going in a couple of directions."

"Rip-Off" has never been properly distributed — it's sort of in a limbo state. It's supposed to be opening in New York in April, about a year and a half after it opened here so I don't know. It's out of my hands."

Shebib talked about improvisation in the drunk scene in the park for *Goin' Down the Road*.

"I was walking around downtown one Saturday afternoon when I saw these three obviously Newfy characters standing in the street drinking beer and playing their guitars. So I said — I'll give you 50 bucks if you meet me in the park at one o'clock. I went home and got the actors and crew and dragged them over to Allen Gardens and told them to play their guitars and start singing or something. And these drunks came along with absolutely no idea of what was going on — I don't think they ever knew there was a camera present. People ask how you get realism in cinema verite — there's nothing to it, when people get engrossed in something — it just happens."

Shebib's documentary background helped him in this film and others and it isn't solely because of his use of cinema verite. Shebib believes in getting a script together long before shooting starts but as the characters evolve in the making of the film the script often has to be totally rewritten.

NEW FILM PLANS

His ability to co-operate with his actors and his ability to choose actors who can naturally give him the characterization he wants pays off. Of the four characters in *Rip-Off*, two are non-professionals and one of them played his own character verbatim.

In his new film, tentatively called *Get Back*, Shebib is using two American stars; Michael Parks (Then Came Bronson) and Bonnie Bedeulia (They Shoot Horses Don't They?). When he was asked if he was motivated to use American stars to help get U.S. distribution he replied — "not in the least — they were the only people who could do the parts. I looked in Toronto for four months casting and I saw everybody — cab drivers who said 'hey man, I want to be in your flick'. If I didn't see a Toronto actor it was his fault. I'd look at anybody. You should have seen the shit that went through there. It was a difficult part to cast and I went to New York and I couldn't find anybody and I went to L.A. twice." He finally cast Parks against the advice of "every agent in L.A."

The film is the story of two friends in their early thirties and a girl. "A guy comes to Toronto and meets his old friend, they used to surf together 10 or 15 years ago and they're just sort of bums and the one guy gets involved with his friend's girlfriend. There are other things going on — there is a robbery — but in no way is it a cops and robbers, an action or a chase film. It's a study of the three personalities. It's not an easy film to describe in a nutshell."

Working with Michael Parks is "difficult" but Shebib is anything but antagonistic and so he let Parks develop the character without any incessant directorial hassling. "I got what I wanted in the end of the film without yelling or screaming at him at all." Shebib showed his co-operative nature when he said of the Parks character in *Get Back* — "if he wants to play it a certain way I'll rewrite the script — I don't care as long as it's real."

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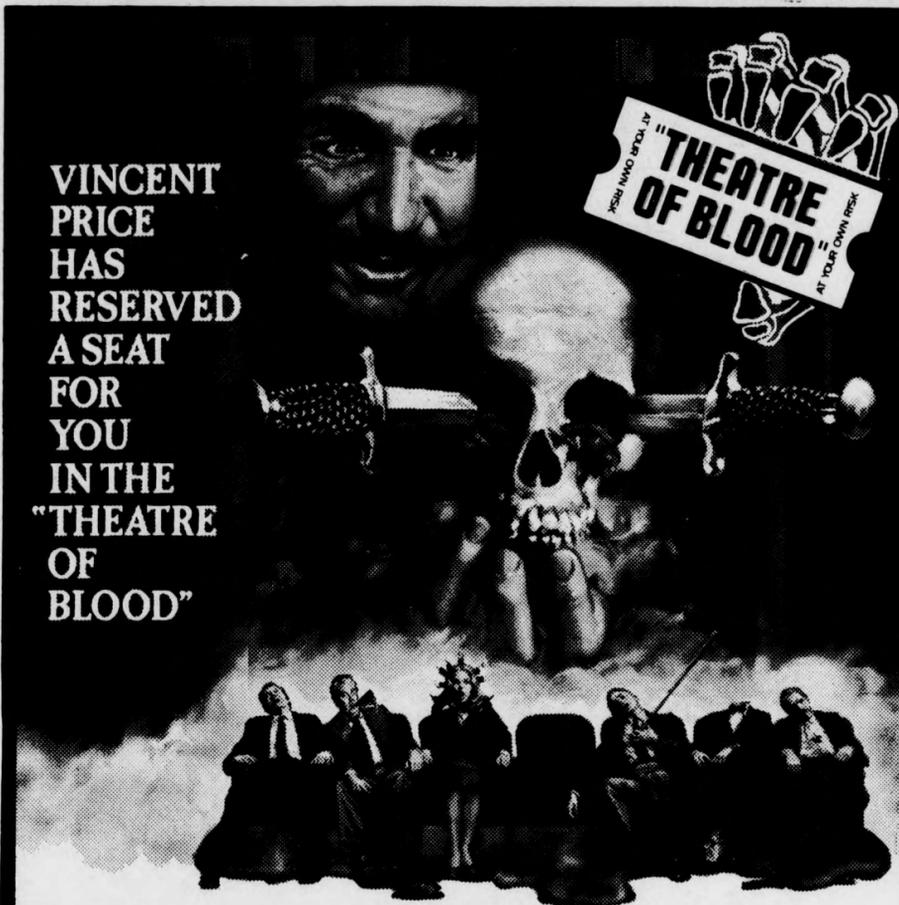
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later than noon on the Monday preceding publication. Campus events open to all members of the York community will be run, although some may be edited due to space limitations.

University

Fee hike for non-Ontario students?

The Board of Directors of the Association of Universities and Colleges of Canada (AUCC) has rejected higher tuition fees for out-of-province and foreign students.

The position, adopted at a recent meeting, came as the result of discussions within the Canadian and international academic community.

In a recent press release, the AUCC stated that with regard to Canadians, the imposition of higher fees on out-of-province students would be detrimental to national unity and cultural exchanges.

Higher fees would prompt students to attend university in their own province, it pointed out, and the resulting decrease in interprovincial mobility would do little to foster understanding and appreciation of other parts of the country.

The AUCC reiterated its position with enrolment figures from Statistics Canada. Some 18,651 undergraduates were studying outside their province of residence in the academic year 1970-71. The numbers vary from region to region. Newfoundland, Prince Edward Island, Quebec, Saskatchewan, Alberta, Yukon and the Northwest Territories registered an overall outflow while the other provinces were "hosts" to more students than they sent to other parts of Canada.

An even greater degree of interprovincial mobility was found among graduate students. In the year 1970-71, residents of a province represented as little as 40%, and never more than 65%, of the graduate enrolment in that province.

The AUCC adds that movement of students between provinces assists the adjustment of regional disparities. In the year 1970-71, the universities in Ontario, Alberta and British Columbia received 2,060 graduate students from the other seven provinces. In the same year, the universities with graduate programs in Nova Scotia, New Brunswick, Quebec, Saskatchewan and Manitoba received 503 graduate students from the three more affluent provinces.

With regard to foreign and out-of-province students, the AUCC argued against the popular theory that these students account for a substantial portion of higher education costs in the province that receives them but make little contribution to the economic growth or the welfare of their host province.

"In times of tight budgets," says the Board, "some governments look for ways of increasing the revenue of universities; hence, the current concern with foreign and out-of-province students."

The AUCC continues to take the view, as it did at the time of the Bladen Commission on university financing (1965), that there should be no difference in tuition fees for a student whatever his place of residence or his citizenship. Foreign students come to Canada for many of the same reasons that Canadians go abroad to study.

The AUCC says no to the idea of higher fees for foreign and out-of-province students. In this article they explain why.

"Sharing with the less advantaged is one of the obligations of living in a world community," says the AUCC Board of Directors. "Canadians go to many other countries because programs of study in Canada are inadequate, non-existent or lacking in the diversity or particular quality sought by the student. At the same time, Canada can help other countries, particularly those which are developing economically, by receiving their students."

"Student exchanges between countries are a benefit to all concerned. The students are exposed to the tradition and experience of another culture and return to their countries with a better understanding of another part of the world."

There are many Canadians studying abroad, says the Board. According to data prepared by UNESCO, 8,317 Canadians were studying outside of this country in 1962 whereas 8,518 foreign students were in our universities and colleges. In 1968 the figures had increased proportionately: 15,061 full-time Canadian students were studying abroad, while 17,423 full-time foreign students were studying in Canada. This balance has prevailed throughout the 1960's.

Accurate data is not available for the years before 1960. However, there are indications that this situation of relative balance has prevailed in recent decades and there is reason to believe that, prior to World War II, Canada sent more of its citizens to study outside the country than it was receiving foreign students in its institutions.

The AUCC feels that access to Canadian universities should not be made more difficult for foreign students. "Canada has a debt to repay and, as one of the more affluent nations of the world, must do its share in the field of higher education."

It should be noted that in very few countries are there higher tuition fees for foreign students. Two notable exceptions are the United Kingdom and the public universities in the United States. However, private universities in the United States, which enrol many foreign students (including Canadians), have a single scale of fees for all students, whether American or foreign.



Over 18,000 undergrads studied outside their own province during 1970-71.

Got a head for statistics?

Some interesting statistics from UNESCO "Statistics of Students Abroad" and Statistics Canada:

In 1962 some 2,845 students from the United States were studying in Canadian universities and colleges. In that same year, 7,004 full-time Canadian students were studying in the United States. By 1969 the figures had risen to 5,029 U.S. students studying in Canada and 13,318 Canadian students studying in the U.S.

The exchange rate of students between the United Kingdom and Canada in 1962 was pretty well even: 650 students from the U.K. studying in Canada; 657 students from Canada studying in the U.K. By 1969, however, the difference in figures was

striking: 2,134 United Kingdom students studying in Canada; 931 Canadian students studying in the U.K.

A similar circumstance occurs between Europe and Canada. In 1962, 1,396 European students were studying in Canada and 1,252 Canadian students were studying in Europe. In 1968 (complete figures are not available yet for 1969) 3,190 European students were studying in Canada while only 1,876 Canadians were studying in Europe.

These figures apply to full-time graduate and undergraduate students in universities, colleges and equivalent degree-granting institutions.

Next Tea is March 19th:

Meet the President over cookies and a nice cup of tea

Picture professors, students, directors, secretaries and vice-presidents chatting over tea and shortbread cookies. Not a usual scene at York, but exactly the one President John Yolton achieved at his Afternoon Tea on March 6.

The President planned the Tea because he's concerned there aren't enough opportunities for students, faculty and staff to meet and talk on an informal basis. Dr. Yolton, himself, didn't wait to be introduced to the more than 50 people gathered in the 8th Floor Faculty Lounge of the Ross Building. Instead, he approached the more timid guests directly and said "I'm John Yolton — who are you?"

Conversation ranged from courses to salaries to the budget, but the mood remained cheerful.

One secretary hurrying to her office stopped to admire the white cloth and centerpiece of flowers. She put down her memos, poured a cup of tea and joined a group of Osgoode students.

Delores Foxall, the President's Functions and Social Coordinator, says the President would like to have Afternoon Tea on a regular basis every two weeks. To augment the atmosphere at the informal gatherings background music will be provided by Fine Arts students.

The next Tea will be on Monday, March 19 from 3 p.m. to 4 p.m. in the Faculty Lounge, 8th Floor of the Ross Building. The price of tea and cookies is 10 cents.

Where else on campus can you have a quiet, unhurried tea break, enjoy interesting conversation and meet the President?



David Rosenboom (left, standing) with moog synthesizer and students. They'll give a performance Sunday.

Electronic vibes

A mixed-media composition for voice, cello, vibes, piano, electronic tape, 16 mm movies, two conductors and two game players — that's just one of the off-beat programs comprising Vibrations from the Electronic and Percussion Studios, a series of six free concerts to be presented on campus over the next three days.

Sponsored by the Faculty of Fine Arts Program in Music, the concerts will take place March 16, 17 and 18 from 7 p.m. — 8:30 p.m. and from 9:30 — 11 p.m. in the Stong JCR.

The program will feature compositions by both faculty and students from the Program in Music.

Gunther Steudel and his students, for instance, have created a piece for a live synthesizer and a dancer. The dance and the music will be created simultaneously by the dancer. A specially constructed floor will serve not only as the dancing surface but as the source of control over the synthesizer.

For a detailed schedule see Films and Entertainment under On Campus.

Last Lecture Series at Glendon Tuesday

Eight Glendon professors will give a series of lectures next Tuesday in what the College is billing as the Last Lecture Series.

They were approached by a group of students who asked them to prepare a talk as if it were the end of their careers — the last time they would be speaking before a public audience.

Classes have been cancelled for the day, and members of the general public have been invited to attend.

The lectures — in both English and French — will be on topics ranging from Castalia (an allegory by Natural Scientist Jean-Claude Guedon on Herman Hesse's "Magister Ludi") to An American View of Canadian Nationalism by Political Scientist Joseph Starobin, and Nationality and Learning by Principal Albert Tucker.

All talks will be in York Hall, Room 204. For a detailed schedule see On Campus or call Academic Services, Glendon College, at 487-6211.

Arts nominations deadline extended

The period for receiving nominations for the remaining student positions on the Council of the Faculty of Arts has been extended to 5:00 p.m., Thursday, March 22.

Any student registered in the Faculty of Arts, in any year of study, is eligible for membership.

Nomination forms and complete information are available from the Assistant Dean's Office, Room S932, the Ross Building (local 2207).



Playwright Harvey Markowitz

Dramatist to teach playwriting class

Award-winning playwright Harvey Markowitz will lead a seminar called "Playwriting" for York University's Centre for Continuing Education, beginning March 31.

His most recent play, Love-Making for Profit and Taxes, was staged at the Central Library Theatre last spring and he has recently completed a film script entitled "Land on My Property".

The Saturday morning course, which will run until June 16, will be divided into four facets: the playwright and how he writes a play, developing ones' aesthetic, the relationships of the people behind the production, and practical work.

For registration information, contact the Centre for Continuing Education at 667-2502. The course will be held at the Glendon campus.

News Beat

by York's Department of Information and Publications.

Events for On Campus should be handed in to Dawn Cotton, Department of Information and Publications, N814 Ross. Deadline is Mondays, 12 noon.

On Campus

Special Lectures

Thursday, 12 noon — Discussion — the Faculty of Administrative Studies and Osgoode Hall Law School will discuss in detail the new joint program leading to an MBA/LLB degree — a question/answer period will follow — 402, Admin. Studies Bldg.

1 pm — Stong Fellows Series — "The Sex Life of the Ancient Romans" by Professor Michael Herren, Academic Advisor — 106, Stong.

3 pm — University of Toronto-York University Joint Program in Transportation — "The Ability of Rail Transit to Relieve Traffic Congestion" by Professor George W. Hilton, University of California (Los Angeles) — Dr. Hilton is a well-known American transport economist and historian — S872, Ross.

4 pm — Coffee Meeting — first year students considering English as a major are invited to an informal discussion of English studies, the York English Department, registration procedures, etc.; members of the English Department and senior students will be present to answer questions — S783, Ross.

4 pm — Physics/CRESS Seminar — "Physics of Planetary Interiors" by Professor S.K. Runcorn, FRS, University of Newcastle-on-Tyne and NASA Lunar Science Institute — Rooms 316, 317, Petrie.

7 pm — (Philosophy Club) "The Logico-Algebraic Approach to Physics" by Professor Clifford Hooker, University of Western Ontario — S872, Ross.

Friday, 1 pm - 4 pm — ProSeminar, Organizational Studies — "Innovation and Change in the Manitoba Department of Youth and Education" by Dr. L. Orlikow, Assistant Deputy Minister of Education in the Manitoba government — 400, Admin. Studies Bldg.

Monday, 4 pm — Interface Seminar (Faculty of Science) Dr. F. Kenneth Hare, Director General, Research Coordination Directorate, Policy Planning and Research, Environment Canada, will speak on the problems of environment research in a very big country; he will provide insight into the spectrum of problems before the department and the steps being taken to arrive at solutions — Senate Chamber (S915), Ross.

Tuesday, 9:30 am - 8:30 pm — LAST LECTURE SERIES — given by faculty at Glendon College — unless otherwise listed, lectures will be given in Room 204, York Hall, Glendon College. Interested members of the York community are invited to the following:

9:30 am — "Emotion and Decision versus Decision and Emotion" by R.L. Cohen.

10:30 am — "Castalia" by J.C. Guedon.

11:30 am — "Why Self-Knowledge?" by A.W. MacKenzie.

2 pm — "History and the Novel" by W.R. Augustine.

3 pm — "The State of Economics" by J.I. McDonald.

4 pm — "Le Bilingualisme a quoi ca sert?" by M. Nemnie.

4:30 pm - 5:30 pm — Sherry party, Glendon JCR.

7:30 pm — "Canadian Nationalism — an American Viewpoint" by J.R. Starobin, Glendon SCR.

8:30 pm — "Nationality and Learning" by A.V. Tucker, Glendon SCR.

Wednesday, 12:15 pm — "Women as Lawyers" — a panel discussion with Lorraine Gotlib and Marie Corbett (members of the Ontario Bar), Felicia Folk (now in the Bar Admissions Course) and Linda Dranoff (presently articling) — the discussion will focus on an examination of problems and experiences peculiar to women practicing law in Ontario today; a question/answer period will follow — Moot Court Room, Osgoode.

Films, Entertainment

Thursday, 10 am — (Film Library) "Basic Training" (1971, 89 mins.) follows a company of draftees through the eight-week basic training program of the U.S. Army — 114, Scott Library.

12 noon — (Division of Language Studies) "Matador" a rags-to-riches BBC documentary about Manuel 'El Cordobes'



Pianist Katerina Wolpe

Benitez — a Spanish living legend known as the Hurricane from Cordoba — N203, Ross.

2 pm — Poetry Reading — John B. Mays will read Canadian Indian and Eskimo poetry — Calumet.

3 pm - 5 pm — Concert (Program in Music) featuring Shambhu Das performing North Indian music on the sitar and tabla — Music Room (016), McLaughlin.

3 pm & 8 pm — Canadian Premiere of York Student Films — a chance to view the work of students in this year's Program in Film — I, Curtis.

4 pm - 6 pm — (Humanities 179D) "Battle of Algiers" extra seating available — I, Curtis.

7:30 pm — Concert (Program in Music) featuring Audry King, cellist, accompanied by Leo Barkin in a program of Beethoven and Schumann; Carol Lieberman will join Miss King in the "Kodaly Duo" for violin and cello — SCR, Winters.

8 pm & 9 pm — Plays (Program in Theatre) "Everyman" (at 8 pm) and "Endgame" (by Samuel Beckett; at 9 pm) directed by 4th year students in York's Program in Theatre — Burton Auditorium.

Friday, 10 am — (Film Library) "Essene" (1972, 100 mins.) about a modern day monastery — 114, Scott Library.

7 pm & 9:30 pm — "Vibrations from the Electronic and Percussion Studios" (Program in Music) featuring Anthony Sheppard and Haraldur Edgardsson — JCR, Stong.

8 pm & 9 pm — Plays (Program in Theatre) "Everyman" and "Endgame" — Burton Auditorium.

8:30 pm — Dance — featuring Roscoe and His Band — admission 50c — Old Dining Hall, Glendon.

8:30 pm — (Winters College) "Macabe and Mrs. Miller" (Warren Beatty, Julie Christie) admission \$1.25 — I, Curtis.

9 pm — Orange Snail Coffee Shop — featuring Perry Sturge — 107, Stong.

Saturday, 7 pm & 9:30 pm — "Vibrations from the Electronic and Percussion Studios" (Program in Music) featuring Gunther Steudel and Robin Engleman — JCR, Stong.

8:30 pm — (Open End Coffee Shop, Film) "Going Down the Road" — licenced — JCR, Vanier.



Shambhu Das: concert today



Poet Alden Nowlan

Sunday, 7 pm & 9:30 pm — "Vibrations from the Electronic and Percussion Studios" (Program in Music) featuring the Studio of David Rosenboom — JCR, Stong.

8:30 pm — (Winters) "Macabe and Mrs. Miller" — admission \$1.25 — I, Curtis.

Monday, 8 pm — The Monday Readings, Canadian Poetry (Centre for Continuing

Education, Faculty of Fine Arts) featuring Alden Nowlan, winner of the Governor-General's Award for Poetry in 1967 and the Guggenheim Fellowship for Poetry in 1968 — admission \$1.00 — I, Curtis.

Tuesday, 12 noon — (Instructional Aid Resources) "Quem Quaeritis" a look at some of the factors responsible for the rebirth of drama in Europe during the Middle Ages; "Marshall McLuhan at York" McLuhan discusses his philosophies on media, technology, culture and change — E, Curtis.

4 pm - 6:30 pm — (Humanities 174A) "Triumph of the Will" — extra seating available — I, Curtis.

6:35 pm - 7:35 pm — (Humanities 184) "The Reformation" — extra seating available — I, Curtis.

Wednesday, 4 pm - 7:05 pm — (Humanities 179F) "Sand Pebbles" — extra seating available — I, Curtis.

7 pm — Concert (Program in Music) — Katerina Wolpe, pianist — Stong Masters' Dining Room.

7:30 pm — Dance Composition Workshop (Program in Dance) interested persons welcome; for further information call 3243 — Dance Studio I, Bethune.

8 pm — Play (French 225) Le Voyage de M. Perrichon de Labiche — admission 50c — Pipe Room, Glendon.

Clubs, Meetings

Thursday, 1 pm — Ontology Club — 214, Stong.

1 pm — Bible Study — 226, Bethune; also 12 noon Tues., 107, Vanier; 4 pm Wed., N904, Ross and 326 Bethune.

7 pm York Flying Club — 348, Stong.

7:30 pm — Divine Light Mission — Grad. Lounge, Ross.

Monday, 12:15 pm — Christian Science Organization — 128, Scott Library.

7:30 pm — York Bridge Club — Vanier Dining Hall.

8 pm & 9 pm — Hatha Yoga Club — JCR, McLaughlin.

Tuesday, 9:30 pm - 3:30 pm — Christian Counselling & Religious Consultation — telephone Chaplain Judd at 661-2469 or 633-2158 - 221, McLaughlin.

5 pm — Kundalini Yoga — JCR, McLaughlin.

Wednesday, 5 pm — Roman Catholic Mass (Study Group) — S717, Ross; same time, place on Fri.

8 pm — Folk Dancing (Jewish Student Federation) Grad. Lounge, Ross.

Athletics, Recreation

Friday, 3:30 pm - 5 pm — Water Polo — York Pool; also 9 pm - 11 pm Mon.; 5:30 pm - 7 pm Wed.

8:30 pm - 10:30 pm — Boxing Club — Judo Room, Tait McKenzie; also 7 pm - 9 pm Tues.

Miscellaneous

Thursday, 12 noon — Kosher Lunch (Jewish Student Federation) 106, Central Square, Ross.

12:30 pm — International Lunch — N904, Ross.

Sunday, 7:30 pm — Roman Catholic Folk Mass — 107, Stedman.

Arts Faculty meetings for First Year students

Subject/Program	Date	Place
Anthropology	March 21 2 p.m.	S872 Ross
Classics	March 27 4 p.m.	Vanier Senior Common Room
Computer Science	March 13 10:30 a.m.	N624 Ross
Economics	March 14 3 p.m.	S915 Ross
English	March 15 4 p.m.	S783 Ross
Foreign Literature:		
German	March 19 9:30 a.m.-12:30 p.m. 1:30 p.m.-4:30 p.m.	205 Vanier
	March 23 9:30 a.m.-1:00 p.m. 3:00 p.m.-4:30 p.m.	253 Winters
Russian	March 20 2 - 4 p.m. March 22 10:00 a.m.-12 noon	210 Vanier
Spanish	March 20 2 - 4 p.m. March 22 1 - 3 p.m. March 21 1 - 3 p.m. March 23 10:00 a.m.-12 noon	255 Winters 255 Winters 275 Winters 275 Winters

If you're in first year and undecided about what to major in next year, attend these department meetings. They can help.

French Literature		
— Instructors in French Language Training courses will discuss the French Literature programmes with interested students. Further queries should be directed to Professor Rathe who will be in room S436 Ross on March 13th at 9 a.m., 11 a.m. and 1 p.m. (or at other times by appointment).		
Geography	March 21 3 p.m. March 22 3 p.m.	N306 Ross N306 Ross
History	March 22 2 p.m. March 29 3 p.m.	116 Vanier 116 Vanier
Humanities - upper level courses	March 27 2 p.m.	104 Winters
Linguistics	March 26 2-5 p.m.-30th	S561 Ross
Mathematics	March 13 3:30 p.m.	N524 Ross
Math/Comp. Sci.	March 20 3:30 p.m.	N524 Ross
Physical Education		
— Students who are not enrolled in the programme this year should contact Mrs. Letheren at 304 Tait McKenzie Building. Those who are now participating in the programme should talk to their advisor.		

Subject / Program	Date	Place
Philosophy	March 26 3-5 p.m. March 28 3-5 p.m.	108 Founders S615 Ross
Political Science	March 28 12-2 p.m.	S203 Ross
Psychology	March 27 2 p.m.	SLH-E
Sociology	March 21 2 p.m.	S872 Ross
Social Science - upper level courses	March 28 10 a.m.	S122 Ross
	March 29 12 noon	S136 Ross
General Honours - Programmes		
Urban Studies	March 26 10 a.m. March 27 3 p.m.	N724 Ross N724 Ross
Latin American Studies	March 26 10 a.m.	103 Founders
East Asian Studies	March 26 2 p.m.	107 Founders
Social & Political Thought Individualized Studies	March 28 3:30 p.m.	S122 Ross
African Studies	March 27 2-4 p.m. March 13 12 noon 14 2 p.m. 15 10 a.m.	104 Winters 341 Bethune 341 Bethune 341 Bethune
(other times by appointment with Prof. Millam, 205 Bethune College)		

Classified Ads

Want ads are accepted in Room 111, Central Square, and have to be prepaid. Up to 20 words cost \$1.00, additional words are 5 cents each, up to total of 30 words. Deadline is Tuesdays 12 noon.

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Sports

Sports Editor Ed Piwowarczyk

Is it all coming to an end?

Apathy leads to decline of Red and White



"The Red and White Society is a university-wide service organization located in Winters College, offering a wide range of social and cultural activities designed to generate a fuller awareness of university life in the student . . . The ultimate goal of the Red and White Society is the destruction of student apathy and the realization of the student as a politically relevant unit within the University community, although there were nasty rumours last year to the effect that all the Red and White Society was trying to do was have a good time."

— from the Winters College Handbook ('72-'73)

By WARREN CLEMENTS

The Red and White Society, led by the folks who post those suggestive invitations to hockey games and hire the buses to attend them, faces oblivion.

"At the current rate," predicts member John Schaw, author of the posters, "the Red and White will either die out by next year or become a small clique."

The reason is that interest in the society's activities has died this year. "Nobody wants to go to football games because the team always loses," Schaw explains. "At one Queen's game there were five of us attending, and 200 drunken, screaming Queen's fans with cheerleaders running all over us."

"And we're also pretty upset with the fair weather hockey fans around this place. When the hockey team wins, they come out. When it loses, they don't come out."

ORIGIN IN FOUNDERS

The society originated a few years ago in a small cubby-hole in Founders, and moved to Winters two years ago when that college offered them a larger room. Although all York students are theoretically members of the Red and White, the core members — those who regularly attend the games — number 30, and 50 to 100 persons sit with the core and drink.

The only executive is a president, Eric Tuori, who takes care of the money and administrative duties; the others put up the posters and engage in drinking contests. A recent contest pitted the Red and White against the Absinthe Coffee House, the rugger team, the Open End, the Orange Snail and a local high school.

Critics complain that in its advertisements and in practice, the society appeals only to those fans who are willing to wash down a few cans of beer while they cheer.

"Well," answers Schaw, "if we tell people they can drink and be rowdy, the drinking people will come out to start with, and then the non-drinkers will follow. Besides, if you get a little hammered, you yell a little louder."

Critics have also argued that by using sexist insults in their posters ("U of T Fags", "fag fry", "Ottawa G-Stringers"), the society members propagate the image of the sports enthusiast as an ignorant 'jock' who drinks hard, balls hard and has a brain which would fit quite comfortably into the navel of a flea.

ATTRACT ATTENTION

"That's nonsense," retorts Schaw. "Half the guys who come to our games can't play sports. They're crocks, with busted knees. They can't make the Varsity teams, but they want to do something for the school; they don't want to sit home on their asses."

"The idea of the little comments is to get people to stop and read the posters. If you put the word 'burlesque' at the top of a sign, people will read it — it has nothing to do with the posters. The idea of the posters is to get to as many people as possible as cheaply and as easily as possible. There's chauvinism in the posters, but not in the organization. A lot of girls read them and go out to the games."

"We try to insult the other teams, create a rivalry between universities. Rivalries are what fill the stadiums, and you can't start it ten years from now."

He cites the example of the annual institution of the Ramfuck, so named because "we always cream the Ryerson Rams." That, however, is one of the few successes they have had; their setbacks would fill a long list, not the least of which was the decision to move the York football games to the CNE stadium.

"I can understand why they moved down. The astroturf cuts down the number of injuries, and the other teams didn't like dressing in the ice arena. But a lot of York people don't want to make the trip to see the games, and you have to pay for the buses and for admission to the stadium."

NO FACILITIES

They tried to cheer at the basketball games, but the crowd was openly hostile to the society's drum and siren. And at the Ice Palace, hockey attendance was marred by sub-zero temperatures. Heaters were promised in the fall, and finally installed by Christmas, but they have yet to be plugged in, thus rendering the arena about as hospitable as the meat cooler in your local food store.

"York has no facilities, no stadium and no status. If the hockey team starts winning, they might have a chance of receiving donations from alumni — if we ever get enough alumni. And the people at York don't give a shit. This is a commuter school. Most of the students have their social life at home."

"Everything fails here," adds Gloria Agnew, one of two social coordinators at Winters. "We can't even conceive of having a homecoming, because nobody would come home."

"If we create student participation, maybe then social events will start to succeed. If people start going to games, that could build up a greater York spirit. They'll feel something for the school itself, a sense of tradition. It's a very nebulous thing — like Queen's tradition of tearing down goalposts at the end of a game. When the posts were converted to metal, the Queen's people would go out the night before the game with hacksaws."

SPLIT IN BAND

The Red and White tried to form a band to compete with Lady Godiva's Marching Band, a 35-piece group composed of Varsity engineers, but half of its members — in a McLaughlin branch called Colonel Titfart's Marching Band — have broken away under a new leader who wants "something like a fraternity, with initiations and the whole bit", according to Schaw.

The society also wanted to publish a program of athletic events, starting with basketball and hockey, but they couldn't line up a sponsor. CYSF refused to allot them a budget until Christmas, and the \$800 promised has subsequently dwindled to \$500, out of which the Red and White has taken enough to fix a couple of sirens and buy a new one.

"It's a shame," says Schaw. "Red and White could have been something really good. But whereas last year we could charter and fill two buses to an away game, this year we had trouble filling one. And if somebody started a York cheer, only half as many fans as last year would respond."

Rugby squad set to meet Welsh opponents in May

This coming May, the York University Rugby Club will be hosting a rugby team from Wales. Last summer, the York club travelled to Yugoslavia to play a series of matches there against local opposition.

What prompts this interaction with teams and players from other countries? How did these arrangements come about and how did the players finance the trip and how will they host the Welsh team which is coming?

The answers to those questions provide an explanation as to why rugby is played from the Fiji Islands to Singapore and from New Zealand to Sweden. The answers also give an insight into the unique traditional social atmosphere which surrounds the games.

From the playing point of view, these exchanges and tours offer an opportunity to test one's muscles and prowess against teams from other lands and to learn the different techniques and approaches to the game prevalent in other countries. The visit to Yugoslavia was the first effort in what is planned to be a continuing series of such trips. The opposition was not that strong with the result that York won all its matches.

The Welsh team coming this spring is an entirely different matter as their players come from what is recognized to be one of the rugby centres of the world. Their background in the game is much stronger than that here in Canada, both in playing experience and in the technical aspects of the game. Playing against them will provide a young and rapidly progressing York team with the opportunity to learn and progress that much faster. The Welsh team will be here for three weeks and playing eight other games during their stay. The Welsh squad will be playing on campus May 27.

Trips between club teams and national teams of various countries are very common and indeed, are one of the pleasant side benefits of rugby. The experience of seeing the sights and meeting the people of other countries such as Yugoslavia is never to be forgotten. Unlike most North American sports, rugby players

meet and socialize with one another (usually over some form of bubbly refreshment) after the game, regaling one and all with stories of how good they used to be or how great the teams they used to play with were.

This social side is not confined only to post game gatherings. It spills over to outlets such as the broom-ball games, golf and squash tournaments, the Jocke Strappe Choir, dances, boat races, and other various activities carried out by the York Club. Indeed, it has often been remarked that the social part of rugby is damn near as important as the playing side.

This philosophy plus the feeling that every one should be able to play, regardless of his size, weight or level of ability has undoubtedly helped the recent rapid growth of the sport throughout the schools, universities and clubs in Ontario. The fact that the players buy their own uniforms, raise and/or pay the money for trips such as the one to Yugoslavia, has probably fostered the group spirit and sense of accomplishment experienced by members of the York squad and rugby players the world over.

The York Rugby Club now functions year round and is one of the few on campus who have kept their former undergraduate players connected with the team and actively supporting it. It might also be because rugby is a lot of fun as well.

Tourney set here

This year York University will play host for the 25th annual Golden Ball basketball tournament to determine the all-Ontario high school basketball champions.

Sixteen teams from across the province will be competing, with the matches to be held in the Tait McKenzie gym from March 20-22.

Admission is \$1.50 for all games except the finals where the admission will be \$2.