

Students debate American content in Sociology 343A

By DAVID CHUD
EXCALIBUR and a former student who quit sociology 343A because it did not relate to Canadian problems were invited Tuesday to take part in a discussion of the course.

The discussion held in regular classroom time was called in response to the letter by Vittoria Metelli and the editorial critique of the course content by Bob Roth, both of which appeared in last week's EXCALIBUR.

The class began when a student in the course distributed a questionnaire asking students to comment on the Canadian content of the course and proceeded when course director Ruth Morris thanked EXCALIBUR and Miss Metelli for coming.

(The questionnaire results later

showed that the majority of the class thought their was too much American content and 76 per cent thought their was not enough Canadian content.)

Morris opened discussion by stating, "The general syllabus and outline for this course was available to students before they signed up for the course. If they wanted to take minority groups and wanted to deal with Canadian problems they could have gone into other courses."

Both EXCALIBUR and Metelli had criticized the course because it concentrated on the black problem in the United States to the detriment of problems which were more immediate to Canadian students.

Roth answered that there isn't any real alternative to the student

who wants to discuss Canadian minority problems.

Sociology 343B which Morris suggested as an alternative has only one Canadian book on its required reading list out of a total of six.

Morris' other suggestion as an alternative was Soc. 364.3 Canadian Institutions which is taught by Jeff Piker an American.

"I don't think Jeff himself is completely happy about the way the course was hurriedly set up — apparently as a reaction to student criticism last year of overemphasis on American content within the department," Roth said afterward.

"I think Jeff would agree that the setting up of half year courses on Canada is not a way of adequately dealing with the problem."

Metelli stressed that her criticism was not personally directed at Morris but she was upset that this was the only one of her courses in which there was not immediate discussion of the events in Quebec after the political kidnappings.

Most of the students in the course were at first hostile to Metelli and Roth and some blame themselves for not consulting the course outline more closely.

One student referring to the events in Quebec stated "I don't think it's the Prof's responsibility to pick up on every news story that comes over the radio." Metelli reminded him that this was not just "another news story".

As the class proceeded more students seemed to be in

agreement with the positions put forward by Roth and Metelli. One student commented, "We've been bombarded with American problems since we got here." Another student asked that in dealing with minorities, "Where's a better place to start than right here?"

Several students put forward the notion that the social sciences should be international in their scope and that problems are not national in their nature.

Roth stressed several times that the problem was one of priorities. He said that American problems were valid and important but the lack in our universities is in critical Canadian content.

"Nobody else is going to solve our problems for us," Roth said.

Excalibur

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May set precedent

Faculty will decide today on ungraded psych course

The Council of the Faculty of Arts meets today to discuss a psychology student's request to take all six of his fourth year courses on a pass/fail basis.

Howard Halpern's petition has been denied by the Committee on Applications and Memorials but he

has received strong support from his department.

Halpern had originally received the support of his six professors and the psychology undergraduate studies committee. On Monday the Executive Committee of the psychology department met and decided to write a letter to Ap-

plications and Memorials asking that the petition be dealt with on its own merits.

Applications and Memorials have contended that a decision by them on the matter would set university wide precedents and therefore they want the matter to be dealt with by the faculty council which represents more of the faculty.

Halpern feels the position of Applications and Memorials is contradictory since it is their function to deal with issues in which individuals petition against university regulations and this is necessarily a function which must set precedents.

Ken Hundert, Ombudsman for the Council of the York Student Federation, had an interview Tuesday with Prof. H.C. Sigman of Applications and Memorials and was told that Sigman is hopeful the arts faculty council will send it back to Applications and Memorials to be reviewed.

According to Hundert, Sigman said that the primary reason for not passing the petition in the first place was because it might have repercussions in other departments even though the petition concerned only psychology.

Hundert emphasized that Halpern's was an individual case and should be looked on as such, but Sigman said it unfortunately could not be treated that way because it could become a precedent.

Day care centre festival tickets not selling well

Ticket sales for the York Day Care benefit are lagging severely. Despite the large number of posters, it appears the turnout may be small.

Day Care 'Thing' organizers are counting on a large sale at the door, but are worried that lack of support for the Day Care 'Thing' will put the Day Care Centre into even more shaky financial circumstances.

In this eventuality, the possibility of a larger Day Care Centre for next year is very unlikely. The term of occupancy of the lobby of Grad Residence three is for one year only.



Hockey is back as York lost a heartbreaker to U of T on Tuesday. Story page 13.

War Act replacement

New legislation will hurt Quebec rights

The new act introduced in parliament Nov. 2 by justice minister John Turner to replace the Emergency War Measures Act does little to restore "democracy" in Quebec.

Public Order (Temporary Measures) Act, 1970 is the name of Turner's proposal, which he says will expire April 30, 1971.

The Act outlaws the Front de Liberation du Quebec although the government's terms of membership have changed slightly. Under the WMA, a person was a member of the FLQ if he attended one of their meetings.

Under the new Public Order Act, a member would constitute anyone who had attended "a number" of meetings.

The length of detention has also been slightly altered. Under the War Measures Act, a person could be held for seven days without being charged. Turner's proposal shortens this to three days.

The maximum period a person could be detained would be 7 days instead of the 21 specified in the WMA.

The new act also allows all persons arrested to contact counsel without delay.

It states that the people will retain most of their rights as outlined in the 1960 Bill of Rights,

except that they forgo the right to bail, and they do not have to be charged immediately.

The Public Order Act does not reduce the extraordinary powers the police have in Quebec. The police still have the right to make searches without warrants and confiscate any material they believe might be illegal or questionable.

Student leaders support protest against War Act

WINNIPEG (CUP) — Twenty-eight Canadian university student union presidents voiced their support last weekend for a nationwide day of protest over the implementation of the War Measures Act and subsequent legislation.

In a caucus held in Winnipeg in advance of the annual conference of the Association of Universities and Colleges of Canada (AUCC), union presidents tabled a resolution disapproving of the federal government's actions and demanding that recent events in Quebec not be used as an excuse to improve further restrictive legislation. The day of protest is tentatively scheduled for Nov. 13

Excalibur changes operating methods

By BOB ROTH

EXCALIBUR is completely revamping its method of operation — starting this week.

The recent resignation of the full-time managing editor has meant that increased power and responsibility are being distributed among staff members.

With the creation of two full-time editorial positions last year came the distinction between full-time staff and volunteer staff. What developed was a situation where the full-time staff carried most of the responsibility and, consequently, made most of the decisions regarding the nature of the newspaper.

The volunteer staff, naturally, wanted to participate more in the decision-making process and since EXCALIBUR is a student newspaper, it seemed reasonable that the decision-making power should reside in the hands of students.

The staff last week decided that increased decision-making power would mean increased participation on their part and increased responsibility.

Consequently, it was decided that the various jobs that have to be done would be divided up among the staff. This week the newspaper is being put out entirely by the staff with little involvement on the part of the editor. Some staffers took on the responsibility of assigning the news, others coordinated entertainment and others did layout.

The role of editor will consist of co-ordinating the various sections of the newspaper, as well as acting as a general resource person — teaching news editing, reporting techniques, etc.

Important decisions will be made by an editorial board, yet to be formed, whose decisions from week to week can be challenged by other staffers at the weekly meetings.

It is possible that the next few weeks will see a less "professional" looking EXCALIBUR hitting the campus on Thursday.

It will probably take time for the staff to adjust to the increased responsibility they now have. News reporters, for instance, will find themselves thrown into newly created news editors positions.

For the next few weeks, however, participation will be the emphasis. Once people work into their new positions and technical problems are worked out, EXCALIBUR will be operating more smoothly than ever.

We are also making a drive for new staff, especially news reporters to cover more campus events, layout people and feature writers.

Since everyone else is learning new jobs this is the best time for students interested in the paper to get involved. We'll all be learning together.

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Identity crisis in Quebec

Student finds 'foreign' troops at home

By ROZA LEVINE

Last weekend I went home, for the first time in over a month. Home is in Montreal, a place I associate not only with my family but also a city with 'plein d'esprit', esprit because of its vitality which is uniquely French. I knew of course that things had changed there. Unfortunately things had not changed here. The pro-Canada rally at York seemed a pitiful attempt at a Canadian identity — an identity which seemed ignorant and unsympathetic with Quebec. I certainly could not count myself a member of this sort of identity. And so, I returned home.

October 31st was the first time I had ever seen a Canadian soldier in army fatigues. They were in front of the consulates, post offices, police stations and homes of unknown people who lived in the best districts. They patrolled the streets in jeeps bearing sub-machine guns. Having followed a jeep down Sherbrooke Street (one of the main downtown streets) until it was stopped at a red light, I jumped out of my car, ran to the side of the jeep and snapped a picture.

"No pictures please!"
"Why not?"

They turned their faces away from the camera and drove off. The next episode was not as casual. The soldier in front of a police station walked, with hand on gun right up to me and demanded my camera. This incident was repeated and I learned not to leave my car, to shoot quickly and leave. By the end of the day my anxiety had heightened along with bitterness and despair.

The troops were not French. They all yelled at me in English. The populace avoided the areas of military seizure. English Quebecers felt once more 'safe'; French Quebecois seemed perplexed and despondent. My city had been seized by foreigners — 'les étrangers'; would they also rape her of her 'esprit'? Was it really an 'étranger' or rather a disavowed relative of our own family?

Quebec will survive, her poverty will grow, her frustration will ferment. I cannot exonerate myself or my fellow Canadians.

Mes sympathies Québec; que tu soit libre de la misère!



Canadian troops patrol in front of a nunnery on Sherbrooke St. in Montreal.

At Osgoode Hall

Rowdiness cancels banquet

By MARSHALL GREEN

Acts of petty vandalism perpetrated on the old Osgoode Hall have caused the Legal and Literary Society, Osgoode's student council to cancel the traditional graduate banquet.

The banquet is held each March for third year students, professors, and "benchers" of the Law Society.

Ray Harris, president of the council said that the decision was made after reports of more or less extensive damage to furniture, books, and other property were forwarded by the officials of Osgoode Hall downtown. He felt that the \$1,500 to \$2,000 allocated for this function could be better spent on a dance for law students and their spouses.

John Kirby, third year student

rep for the council led the attack against the banquet. He noted that support for the banquet was usually poor, and that the spending of \$1,500 could not be justified merely to let a few persons have a "good time". He noted that the "traditional" banquet had been cancelled several times throughout the law school's history, "probably for the same reasons". He also doubted that any institution in the city would rent its hall to the school after Osgoode's reputation spread.

However, the move to cancel is not without its opposition. Tony Bryant, a third year student, feels

that the banquet serves an important function in that it is the only time during a student's law school career where students, professors, and jurists can get together for a "good blowout".

He stated that the claims of damages by the council are unsubstantiated, and that at worst, there was no more trouble caused than at other similar Osgoode functions, such as the Athletic banquet. Bryant has collected over 100 signatures, about 50 per cent of the graduating class, on a petition. He plans to present the petition at the next council meeting.



Young soldier stands guard at police station.

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'Fright drug' being used on prisoners

Over 150 persons at two California state prison hospitals have been injected with a 'fright drug' which gives a person a feeling that they are about to die. The technique, called aversion therapy, is designed to frighten 'troublesome patients', according to Dr. Sterling Morgan, superintendent of the Atascadero mental hospital.

The drug used, called succinylcholine, for which no one volunteered in the last 18 months, is a muscle relaxant that temporarily paralyzes the body making it unable to breathe or move for as long as two minutes. A prison doctor sits beside the patient 'scolding him for his behavior and urging him to think before he acts', according to UPI.

News briefs

Applications still open

Those still interested in applying for summer jobs at Ontario Place will have to deal directly with the Department of Trade and Development. Government officials report they cannot handle the number of people who have now applied.

All those who applied will have their applications considered and may be called for interviews by the department.

All those who still wish to apply may write the department for applications forms.

No further recruitment on the York campus is now planned.

Meeting to discuss grades

York Faculty of Arts Council will hold an open meeting today to discuss grades and the recent decision of the Applications and Memorials Committee on ungraded courses.

All are invited to room S915 Ross building at 4:30 p.m.

Robberies up in Montreal

MONTREAL (CUPI)

As tight Montreal security gradually relaxes following the political kidnappings by the Front de Liberation du Quebec the underworld is getting back to its workday routine.

For a three week period in the "hold-up capital of Canada" bank robberies were down 75% and smaller crimes were almost nonexistent, according to police.

Last week however, everything "broke loose", said Det.-Lt. Guy Goudreau of the Criminal Investigation Bureau.

In the past ten days bandits have accumulated more than \$300,000 in four hold-ups, three of them in Montreal, while the fourth was in Quebec City.

Although extraordinary police activity in recent weeks was not directed against ordinary criminals at the height of the crisis, police had roadblocks at times on all bridges leading from Montreal to the South and North Shores. Spot checks were instigated and any car could be stopped and searched.

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CA recruiters will be on campus Jan. 11 to Jan. 22 to interview students from other faculties. Check with the Canada Manpower Centre, Student Placement Office for details.

Whether you have decided on your future or not, this is an excellent opportunity to find out more about Chartered Accountancy as a career. Visit the on-campus recruiters, a local firm of CA's, ask your placement officer, or write directly to:

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Naked came Polonsky

The counter-culture

For those of you who do not keep abreast of the sociological trends in modern North American society (pardon my continentalism) you may not have been aware of the emergence of a growing number of very vocal and visible individuals, who collectively refer to themselves under the broad heading of THE COUNTER-CULTURE. This varied assortment of vagabonds have as their spokesmen, a whole spectrum of solid citizens ranging from Abbie Hoffman to Allen Ginsberg, and from Alan Watts to Frank Zappa. Some of these people smoke pot.

Well, now that I have your curiosity aroused, you would probably like to see one of these counter-types live, and in person. My advice to you is to drop by Winters Common Room anytime Monday through Friday, where the York University branch of Freaks Inc. have their daily sessions. And if you think that you find these people interesting to study, why these people find themselves so fascinating, that they decided to enrol in a course devoted to an intellectual and spiritual examination of themselves. Thus, Hum. 386, the counter-culture course.

Every Tuesday evening about 30 weirdo types gather together in a plush senior common room here at York — all counter culture freaks insist on pleasant surroundings to discuss the decadence of capitalism and technology — to discuss the importance of themselves.

Heavy rap

"You roll the most exquisite joints, George. I might go so far as to say that they are out of sight."

"You just laid a heavy on me Sarah, not to mention my joints. And speaking about joints, will you go to bed with me? Because if you don't I'll tell the counter-culture professor that you are hung up, not together, and generally not an all-around good guy and you'll get kicked out of the culture."

"George, you're such a poet."

It is into this setting that at the last installment of Freaks 386, the Grand Master of the Humanities Division entered into our midst with a student of sociology and one of humanities to help with the course until Christmas, since the regular professor will not be able to resume the course until then. The two professors proceeded to lay out a fairly loose direction that could be followed for the next six weeks. The professors no sooner bared their ideas to the gathering, when the slings and arrows of outrageous freak fortune were unleashed upon them.

"Are you forcing us to follow your suggestions?"

"You're going to give us grades aren't you? You grade-giving academic."



One of them?

And so went the conversation, lambasting the professors that in a course on the counter-culture, it was actually being suggested that some work would be done in the classroom. I am not one who must be convinced of the folly of the grading system. Nor am I one who must be convinced of the folly of an omnipotent academic bestowing his words on to the masses below.

Yet the issue is, that for two months 30 freaks have got together and have said absolutely nothing to each other in their weekly three hours of freak rap. For two months 30 people have got together in the freest possible format that one could imagine a course having, and yet despite these ripe conditions, nothing healthy has been produced.

You would think that a group of people, especially of the counter-culture variety, would thrive in a conversation focused on the apparent failure of the group to get anything dynamic happening in the weekly sessions. Instead, what occurred were two hours of paranoid platitudes on the authority structure in the classroom.

Yet the session of freaks did produce one interesting querie: How much freedom should be maintained in a classroom structure? And more importantly, does this freedom include the freedom to do nothing?

Well, it is on this note, one of nothing, that I leave you, to ponder this question and all other great concerns which have puzzled men down through the ages.

But remember my friends,
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Gourmet food is promised in new cafe

A French cafe has opened in Stong College that promises to serve gourmet meals in the French style for under or about two dollars. The university's food services department is looking for a way to compensate for the debts of the college dining rooms and has decided that diversification is the answer (or is that di-versa-fication). Besides the six college dining rooms, food services now runs a bustling cafeteria in the Central Square, the Buttery in Complex I, the Pizza Pit (also in the Square) and the new cafe in Complex II.

The Cafe, built with funds supplied by Stong College but run by Versafood, doesn't open till sometime this week, but the menu indicates a lot of ambition — entrees cost one dollar, and crêpes are 75 cents. Coffee will cost 15 cents, but a college coffee shop just down the hall should sell it for a dime when it opens.

As well, the local product at the Pizza Pit is by no means inferior to the imported variety, which is an unusual accomplishment for the denizens of Versafood.

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Letters to the Editor

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York has problems

While I was munching a sandwich in the cafeteria today a question kept coming into mind. Namely, how in the hell did we get stuck with Versafood!

Not being able to digest that problem I started to think of other significant issues that good little students shouldn't discuss such as: Why does the Toronto-Dominion Bank have a monopoly on the York and Glendon Campuses?

As EXCALIBUR pointed out, in its Oct. 22 edition, a member of our board of governors is a big wheel with the TD Bank.

Since Canada is supposedly a democratic system advocating equal opportunity for all, why hasn't York followed this tradition by allowing other banks or trust companies on either of these campuses to provide additional service for our student population?

Why was \$5-million spent in building a library to house an insufficient number of books? It's not the number of escalators or the thickness of the rugs that ensure a passing or failing grade — it's the availability of the necessary reference material.

Of course if you think we have a lot of books, go to the library, jot down the catalogue number for 20 books and go sic 'em. How many did you find? Can you see that F grade for your essay work looming on the horizon?

I sometimes wonder if the people fruitlessly wandering around the library are not just trying to work off all that vim and vigor they get from Versafood.

Here's another point to ponder. Last year College E students were invited to participate in a contest, the purpose of which was to give the students a chance to pick an original name for their college. Very democratic.

I suppose you've all heard what we ended up with. Stong College. Now what student in his or her right mind would have found the name "Stong" particularly groovy? Think about it.

Over and over again York students are subjected to rules, regulations and policies which have come directly from the powers that be who seem to have little or no consideration for the student himself.

When was the last time you were robbed by the bookstore? Why is it that we have very little say in how this university is run? Are we here to become educated, to learn how to govern ourselves, or is it just to keep us off the streets?

The main goal of a university system is to enlighten and aid the student. York's goal seems to be the exploitation of the student. Why do we continuously make fools of ourselves by blindly paying high prices for crap food, cheap paperbacks, and old American movies?

I think the answer lies in the majority of our student population who have defined and initiated a typical York tradition — "Students should be seen and not heard." The last word in York University students — Baaa.

Lynn Robertson
Arts II

Women's liberation

On Wednesday, Oct. 21, at Osgoode Hall, a contingent of "heavy swingers" from the self-styled "Womens Liberation Movement", snobbishly echoed once more their customary tear-jerkers on the lack of recognition that their kind receive in the world and then proceeded to denounce the male as representing the cradle of all their misfortunes.

Their chairman whose most resounding exclamation of the event was "I never wear a bra!" set things in motion by introducing a panel whose apparent function was to educate us in the abuses and injustices endured by defenceless women, at the hands of male chauvinists.

Beginning with lists of statistics from unnamed sources and extravagant generalizations, the panel attempted to inject some credibility to their position by again reviewing the generally accepted need for wage parity, relaxed abortion legislation, and economical day care services. But once these facts were stated, out came the crying towels, as the panel solemnly dragged out purported psychological and sociological shackles restricting the potential of women to develop themselves.

Such bonds were said to be especially manifested in the role of "the housewife", who the panel chose to drape in veils of utter misery and futility. Apparently the panel chose to overlook the fact that the role of the



"That door's locked. Try the other one."

housewife, like anything else, is what you choose to make it.

As the female editor of the French magazine "La Monde" observed, the "American housewife" has the potential for the greatest freedom in the history of mankind, in that she is liberated from the concerns of gaining food and shelter, and can almost totally involve herself in pursuits of knowledge and the aesthetic arts with modern appliances and the services available for the care of children (even at bowling alleys) her household duties are minimal and she can live like a goddess.

Of course her lack of initiative in the management of her freedom is often devastating, leaving her to squander her time watching game shows on TV and complaining of the lack of excitement in her life.

Aggressively espousing the supposed tinsel and glitter of outside jobs as the only possible means of self-development for women, the panel overlooked the fact that not all such jobs are interesting, inspiring and exciting. Very few such occupations exist at present, and with any significant increase in the labour force such jobs would be even less available. But of course, one can always sweep streets like the women in Moscow.

As solutions to all the ills supposedly facing women, the panel casually tossed up "socialism" and "sexual blackmail." Socialism to "free" women from the role of housewives and put them (whether they like it or not) into the outside labour force, and sexual blackmail to force males away from their present view of women as sexy creatures to be lusted after.

To assist in this change in attitude, the panel pushed for the discarding of the brassiere so that women's breasts swing at their knees, and the abandonment of makeup, so that all women could be as beautiful as the members of the panel.

For the sake of so called "efficiency", the panel also proposed state-controlled institutional care of infants and children. With this proposal the panel apparently has once more overlooked a few facts, such as those arising out of numerous psychological studies revealing the need in infants and children for "an important person." In studies, such as those observed by J. Bowlby it was shown that institutionally maintained infants suffer significantly more from depression and represent a much higher infant mortality rate than children raised by parents.

The question arises — why more "efficiency" in the raising of our children? — especially if we love them as much as the panel announced they did.

In reviewing the manifestation at Osgoode, it is easy to accept the legitimate complaints mentioned above, but it is regrettable to have seen supposedly mature women disregard their own flaws and the flaws of many in our society, in order to childishly attack a scape-goat such as the "manufactured meany" — the male.

Even after admitting that women in our society raise children of both sexes and usually educate them in public schools — thus most significantly influencing the formation of attitudes and roles — the panel persisted in attacking the scape-goat male for the creation of such attitudes and roles, depending more on emotionalism, fear and

hate, than on intelligent comment to promote their so-called "liberation."

It leads one to the opinion that the panel might have tot little substance to maintain their so-called "movement" without such attacks and such a scape-goat.

In last week's EXCALIBUR a continuation of the old tear-jerking theme appeared through the efforts of one Wendy Dennis. Not only did she probably insult some of the socialists among us by referring to the dropping of Karl Marx's name as "a shitty reaction," but then went on to complain about supposed rude remarks striking her ears at Osgoode Hall.

She later drew us to the fact that she was used to being laughed at — Wendy, its not surprising.

Peter G. Budnick

Animal knowledge

Last night I noticed a sign up about a Pet-In in which people were asked to bring their animals to York. . . So animals, too, can press for education.

Are you kidding? The shoe is on the other foot. It is animals who should be teaching us.

It would take more than one college degree, for example, for anyone to learn even one-half of what a beaver knows about ecology. Beaver dams are built with all ecological factors taken into consideration. Even some ecological factors that are, at present, a mystery to man.

That beaver that shows up on symbols for Canada ought really to be wearing a cap and gown and carrying a scroll indicating that he is a Master of Science. For he is, and maybe we ought to provide him with a lectern and the opportunity to teach a few courses in environmental science. We could learn a lot.

For it happens to be the beaver, and not man, who is responsible for the preservation in North America of its natural timber-lands — any wildlife expert will confirm this — and it is man who is destroying them through his stupidity.

It is time, it seems to me, for beavers to organize against man and insist that a beaver be a permanent appointment as head of the Department of Lands and Forests. That way we will be getting somewhere in preserving the environment.

There's hardly an animal you could name that doesn't know more about preserving the environment than man, the least intelligent animal. Wolves, which are becoming extinct today because there is a bounty price on their beautiful heads, are experts at keeping population down through natural selection. We need a liberation movement for wolves, and particularly a female liberation movement. In some parts of the country, body parts of an animal are required as proof of kill before a bounty can be collected. Get-rich-quick cruelty experts deprive a bountied female animal of the designated body part and then release it to produce new litters of future bounty payments. This practise, according to U.S. Wildlife Sources is widespread. Many other species, all of them, essential, are endangered.

I like the idea of a Pet-In. A day set aside specifically for animals, to constantly remind us of how essential they are, ought to become a regular part of university life. I

hope it will, and that the idea spreads throughout the country.

C. Wallace

War Measures Act

In my open letter concerning the "support Canada" rally I did not state my opinion on the use of the War Measures Act. In order to avoid my support of the Rally being misinterpreted as support for either the existence of, or the use of, the War Measures Act, I would like to explicitly present my view on this issue.

My support of the rally is a support of the context set by the organizers of the rally in their opening statement. In that statement they acknowledged a deep concern over the use of the Act, but they then announced that the rally had not been called to debate the use of the Act. Clearly, this implied that the rally was meant to have a deeper concern and significance, which I interpret as being a demonstration of support for civilized institutions and behaviour. In this context "supporting Canada and its government" means supporting the general principles of civilized society. My criticism was addressed to those speakers who dropped this context in presenting their remarks.

The question of the existence and use of the War Measures Act arises within the narrower context of appraising specific legislation and specific government actions. Within this context I would totally condemn both the existence and the use of the War Measures Act. In fact I would argue that this Act and its use are to be condemned on the same moral grounds that one would use to condemn the actions of the FLQ.

Thus, while I "support Canada" in the spirit and context I attribute to the rally, my endorsement of this general context leads me to the conclusion that, on the more specific question of the War Measures Act, both the Act, and the government in using it, have violated the very principles on which the civilized character of any government rests.

Endorsement of the general principles requisite to a civilized Canada requires that one attack, in the proper context, the specifics that violate those principles. It is sobering to conclude that both the FLQ and the Trudeau and Bourassa governments are to be condemned.

The advocate of civilization, in this instance, finds nowhere to stand.

John Ridpath
lecturer

Excalibur

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The name of the game is community relations

Monday: Helping the kids downtown

By BOB FORSYTH

WHEN PROFESSOR JEAN SIMPSON approached Winters College Council some months ago and mentioned that Shoreham Drive Public School in the Edgely development needed a few additional bodies for their school program, there was an immediate expression of interest. The council had previously agreed that it would make attempts throughout the remainder of its term to become socially active.

But, as it turned out, administrative trivia began to pile up in the council offices. No one had enough time to do any work with Simpson's idea. Until one morning five York students made their way over to Shoreham Drive to meet the school principal, Harold Henry. Henry may not be a salesman, but those five students bought Shoreham Drive's concept of education lock, stock, and barrel.

That first visit to Shoreham Drive was eight weeks ago. Now, you can find York students at the school three or four days of the week. They run a drop-in centre at the school on Thursday, they assist with a community program on Tuesday and Thursday nights, a few serve as teacher's assistants, and they are continually at the school for meetings to discuss their activities.

SHOREHAM DRIVE ACTIVITIES weren't enough. Students began to operate a Big Brother program, and to consider offering their services to other schools in the area. So began the Monday organization.

Monday started out with high hopes of becoming the only viable alternative to student councils on campus. It had almost a reactionary beginning. Its organizers felt that there had to be more to university life than just dances and coffee houses. They reacted against some of the incredible crap being put down by campus organizations of all types.

They took the phrase "The community university of and for the people" as their beginning. In the minds of some organizers, this phrase is still very much alive. But Monday has shifted its emphasis. It has evolved into a much needed service organization.

Monday at present is caught up in growing pains. Organizers have headaches, members are confused. At the same time, however, great progress is being made. Monday has become well known and received at Shoreham Drive School, the number of Big Brothers is increasing, and requests for help from other community areas are beginning to pile up.

What Monday needs most now is people. However, one thing should be clearly understood: Monday is not a social club, nor does it want people to simply fulfil a function. It wants people who are concerned with and interested in the Toronto community, people who are willing to commit themselves to several hours of community work per week.

TO BE SURE, a good time will be had by all who join Monday. But without commitment and concern, Monday will amount to nothing more than another not-so-laughable student attempt to "do good and spread joy among the masses." The organization has good people now, and it wants more of them.

Four projects now underway are being carried out in the Edgely Community. Although Monday is involved in more than just these four projects, they are the only ones that have been initiated purely by the group.

The Edgely community is an Ontario Housing Development area situated immediately adjacent to York. It is comprised of townhouses and condominiums, two schools, and a small shopping plaza. This is part of the package designed by architect Irvin Grossman. In the original plans, Grossman had included a community centre and recreational facilities. Ontario Housing, however, being what it is, feel that the construction of these facilities must remain in the vague and distant future.

Without recreational facilities, Edgely has no noticeable social environment. It is as environmentally sterile as the rest of Downsview. THE COMMUNITY WAS designed with two schools, a public and a junior, both centrally located to allow maximum use by the residents. And, particularly in the case of Shoreham Drive, the schools are used at a maximum level. Shoreham Drive is being overtaxed by community use, and is serving as a somewhat inadequate community centre. Jane Junior High School is rapidly following suit.

When Monday became involved in the Edgely area, the obvious place to begin was in the school system. The first program initiated was at



Excalibur - Tim Clark

York students are helping with many new concepts in education at the Shoreham Drive Public School.

Shoreham Drive Public School.

Fairies dance and spirits invade, lights flash and the audience sways to the Blue Danube Waltz. South house at Shoreham is in class. Little hands are goosed up with paper maché as 60 students fashion masks in North House. Not exactly a typical school afternoon, but then Shoreham Drive is not exactly a typical school.

It is, in essence, North York's experimental school. Built on the open design concept, it was designed by its principal in consultation with its future teachers and the architect. Henry, the principal, worked under the single axiom of learning being nothing more than a process of inquiry. The building revolves around a central resource centre (library), this room being, as it were, one source of the learning inquiry.

A SECOND SOURCE of inquiry is the staff at the school. All were handpicked by Henry, and were judged on their ability to relate to children and on their empathy towards children. From a pre-construction overly sophisticated teaching design, these teachers have created a beautiful inquiry program.

There are no grades or numerical records kept in the school. How does one evaluate the process of inquiry? As Henry says, "You can't measure intellectual development but, through behavior, you can measure intellectual attitudes and see growth or non-growth in any direction."

Monday presents a wide array of activities to the children, who range in age from 9 to 12, on Thursday afternoon. It carries out drama, music, and pottery classes, as well as presenting arts and crafts, table games, a varied gymnastic program, film projects, and dances. It has plans to bring all 200 children up to York for a theatrical production. Potential activities are unlimited; all that Monday needs is a few fresh minds to assist in activity planning.

Shoreham Drive Public School attempts to fulfil its community role Tuesday and Thursday nights. From 7 to 10 o'clock the school is open for adult activities. Those who attend have designed their own program, which includes films, pottery, art work, table games, and just generally having a good time over a cup of coffee.

Gail Green, the supervisor and co-ordinator of the community program, asked Monday to assist in the staffing of this program, which admits teenagers from the surrounding area on Tuesday nights. It is with these younger people that Monday can offer the most worthwhile services. What with the school facilities being used by other age groups at the same time, however, there is little area left for specific teenage activities.

FOR THIS REASON, Monday has begun negotiations with Jane Junior High School to establish a form of drop-in centre in the school building. Plans are developing reasonably well, but due to the restrictions that the school must put on the clientele of this centre, such a drop-in centre does not in any way fulfil the needs of the teenage community members.

A meeting was held last week with several of the high school kids in the area to discuss the idea of the drop-in. All were very receptive to the idea, and had many constructive suggestions to offer as to programs for the centre. It was generally agreed at the same time, in accordance with Monday's feelings, that independent facilities had to be found.

A further meeting with these high school students is to be held this week. In the meantime, efforts are being made to contact developers owning facilities in the area in an attempt to find a good location for the permanent drop-in.

The facilities at Jane Junior are, of course, not to be neglected. Monday members will have an opportunity to teach at the school on a part time, voluntary basis. These persons will be assisting with the regular teaching program in areas such as dance, painting, film, and the social sciences.

As well, the principal of the school is endeavoring to establish a series of Friday night sports activities and dances. Monday is assisting in this project and members will serve as supervisors and co-ordinators of the Friday night program.

MONDAY CONSIDERS ITS Big Brother program to be the most worthwhile project it is undertaking. In this program, a York student is matched with an Edgely child of public school age. The children participating in the program are chosen by Shoreham Drive Public School, and are given parental consent to join the program.

Each York student is assigned one "little brother." There is a screening process set up for the interested York student, and, after going through this process, the student is given the telephone number of the child assigned to him. He then makes contact with the family, makes himself known to them, and begins his program with the child.

The student exposes the child to activities of the child's choice, the intent being to allow the child to have a wider range of experiences than he would normally be exposed to. There is no attempt at psychological counselling in this program. The York student is merely a friend to the child and is the child's vehicle of experience.

At the present time, Monday needs 36 big brothers. Nine students have signed up for the program, which involves a weekly commitment up until the end of March. Once these students have been screened, the program will be underway.

In addition to the four programs designed by Monday itself, the organization has become involved in projects developed by other Toronto community groups. Lacking human resources, Monday has been unable to fulfil any commitments to these groups.

ST. CHRISTOPHER'S HOUSE, a settlement house in the Kensington Market area, has requested assistance in their programs. The help they need is mostly in the evenings, when they run a teenage drop-in centre and dance. Up to 200 teens attend these functions, and more adequate supervision is needed if they are to continue.

As well, there are some SOS projects that require additional volunteers. Other service organizations run drop-in centres, and these groups could use additional human resources. With new personnel, Monday hopes to contribute to these community service projects.

Without more volunteers, the organization is in trouble. Monday needs both quality and quantity.

Monday meets every Monday night at seven in the Parlor of Winters College (behind 017). It has no political connections with any student government, and membership is open to anyone in the York community. Monday has room for whatever you can offer. Monday is the right thing; help do it the right way.

From Bronco Billy Anderson

to the new Sundance Kid:

A history of the Western

How an American Dream has changed

By NICK MARTIN

His name was Bronco Billy Anderson, and little did he realize on that day in 1903 when he gathered together a handful of actors in a secluded section of Brooklyn that he was giving birth to one of the most popular of art forms, the Western movie.

The movie they made, *The Great Train Robbery*, ran about 15 minutes, with the simplest of plots.

A group of bandits stop a train, hold up the passengers, killing a couple of them, and then are gunned down after a posse is gathered at a local square dance. Bronco Billy was the first of the cowboy stars, and as simple as his movie was, it spawned thousands of others to take generations of young and not-so-young galloping across the silver plains on their front row palominos.

The Western endures because it is so much our unique property. The West happened to Canada and the United States; it is something we and no one else in the world can claim. We are young enough as nations to have the frontier fresh in our memories, and we cherish that time, with pride for the frontiers we pushed back and conquered, with regret for the frontiers that are no longer.

Yet the Western is largely an escape from reality, a chance for a society to flee to another time when a man

had room to breathe and space to roam and values were easily defined between good and evil. We yearn for a simpler time, when a man beset by the problems of his world, gathered up his few possessions and pushed off into the wilderness.

But now we have no more frontiers, and values are changing too fast for many of us to understand, so we escape for a few hours into the haven of the Western. We see a time of black and whites, a time where there are no greys to tear a society in half, and for an all too brief time we find a sanctuary from a modern pace we cannot match.

Yet even the Western cannot escape the winds of modern change. For decades the Western was the tall American on his white horse, scouring evil from the world with purity in his heart and a gun in his hand. After the Second World War, that glorious image slowly began to tarnish, until today we seek refuge in the Western but instead are faced with the same questions in the Western that plague us in our own world.

NO MATTER WHAT the purpose of the Western, it has had one eternal feature for 70 years. Whether for good or evil, violence has been the be-all and end-all of the Western since Bronco Billy shot a railway guard and

heaved his body from the moving train. And if the Western is our own personal culture, then violence is just as much a part of the North American persona, and all the hypocritical speeches denouncing violence will not erase the fact that violent Westerns have survived for 70 years because we enjoy watching violence.

In its first 40 years, the Western was a simple affair, a basic clash between good and evil, with good men battling evil men for land and freedom and the honour of a good woman.

In those innocent days, there was no greater hero than Randolph Scott, the goddest of the good. Square-jawed and weatherbeaten, Scott was a man whose word was his bond, a man who put death before dishonour, a man who was everything America liked to think it was.

The underlying theme of these innocent Westerns was no more clearly symbolized than in Scott's Canadian Pacific. After defeating hostile Indians and outlaws to push the railroad through the Rockies, Scott climbs aboard an eastbound train with Jane Wyman, a big-city doctor, leaving his Indian princess behind on the tracks. But as the train slows to round a bend, Scott jumps down from the train, and the picture ends with Randolph and the Indian princess riding off into the wilderness. For a society with no more frontiers, the wilderness was a promised land which civilization and its emerging problems could never hope to match.

In 1938, John Ford created one of the greatest Westerns of all time, as he sent Stagecoach careening across the plains. Later to be imitated in dozens of pictures, Stagecoach presented a set of what would become stock characters of the Western: an alcoholic doctor, a fleeing embezzler, the snobbish city girl who finds the West dirty and disgusting, the hard dancehall girl with a heart of gold who has been run out of town and a sheriff taking a young escaped gunfighter to jail before he can shoot the men who murdered his family.

In the course of the picture they all reveal their true characters and come to grips with life. Thomas Mitchell won an Oscar as the doctor who kicks the bottle to save a life, and when the sheriff released the Ringo Kid and let him ride off into the sunset with the dancehall girl, he released a new superstar, John Wayne.

WITH THE END of the war came new values to replace old ones that could never be the same again. Slowly the Western began to change, and slowly the man in the white hat began to ride a little smaller in the saddle.

The first of the new Westerns was the Ox Bow Incident, with Henry Fonda as a posse member trying in vain to prevent the lynching of three innocent men. It was a stark and simple drama, which questioned for the first time the infallibility of the western hero.

In 1949 came *Red River*, and the Western left its morality play role and became adult drama. John Wayne portrayed a cattle baron with all too readily apparent human foibles, and Montgomery Clift was the son who turned against Wayne as he grew increasingly ruthless. In the final scenes Wayne atones for his sins and father and son were re-united, but Wayne had made the Western hero a mere mortal through the flaws in his character.

Soon after came Gregory Peck as *The Gunfighter*. Peck's gunslinger was not the glamorous figure that Scott and Wayne and Joel McRea and all the previous fast guns had been, but a running man, homeless, friendless, shunned and feared wherever he went, unable to relax for an instant, ever alert for young challengers, a man who finds no peace until Skip Homeier shoots him in the back as he relaxes for an instant to visit the wife who left him and the son he has never seen.

Despite their character flaws, these imperfect heroes remained fearless. One critic has said that the downfall of the Western hero came in 1952, when Gary Cooper broke into tears while writing his will in *High Noon*.

High Noon stands as not only a great Western, but one of the great films of all time. Gary Cooper played the marshal who hangs up his guns to marry a Quaker, Grace Kelly. No sooner is he married than word comes that a man he sent to prison is returning on the noon train to meet three friends and exact his revenge. Cooper stays to

face him, but finds that all his friends he has protected for years will not help him in his greatest hour of need. But despite his fear, Cooper does the only thing a Western hero can do when faced by evil; he straps on his guns, and goes out alone to meet his enemies.

THE CLASSIC WESTERN was made in 1953. Seeing Shane for the first time, said reviewer Judith Crist, was like seeing Hamlet and finding it full of quotations. Shane was an original, a movie that created the cliches of a hundred pictures to follow. Filmed in the incredibly beautiful hills of Wyoming, it was the familiar story of the cattle barons against the homesteaders, but so powerful were the performances of Van Heflin, Jean Arthur, and Brandon de Wilde as the peaceful settlers, Jack Palance as the definitive gunfighter in black, and Alan Ladd as Shane, the man who tried to forget his guns and become a peaceful farmer, as well as a dozen others in supporting roles, that Shane must stand as the best Western ever made.

Surely no Western ever had a more moving scene than the one in which Shane, after being given supper by the farmers, goes with Heflin to clear a giant tree stump from the farmyard. They work for hours, until finally Arthur suggests they use the horses to pull the stump. "No," says Heflin. "I've been fighting this stump for a year and a half, and if I use the horses on it now, it'll have beaten me." All through the night they work with just their own bare hands and muscles, but they beat the stump. It is the American Dream, summed up in one short scene as no super-patriotic film has ever been able to achieve.

In the classic showdown of cattlemen and farmers, Shane must take up his guns again and face Palance. In the final scene, his dreams of peace and a new life shattered, Shane rides out of the valley, as the young de Wilde plaintively calls "Shane! Come back!" until his cries are lost in the night. It is probably clearer today than it was to audiences in 1953, but director George Stevens was among the first to profess that the American Dream belongs not to the man with a gun, but the man with a plow.

The Fifties was a period of many superior Westerns: Glen Ford in *Jubal* and *The Fastest Gun Alive*, John Wayne in *Hondo*, Gregory Peck in *The Big Country*, Gary Cooper and Burt Lancaster in *Vera Cruz*, and Paul Newman in *The Left-Handed Gun*. But in 1960 came a Western that would establish the gunfighter as anti-hero and set the pattern for the Western of the Sixties.

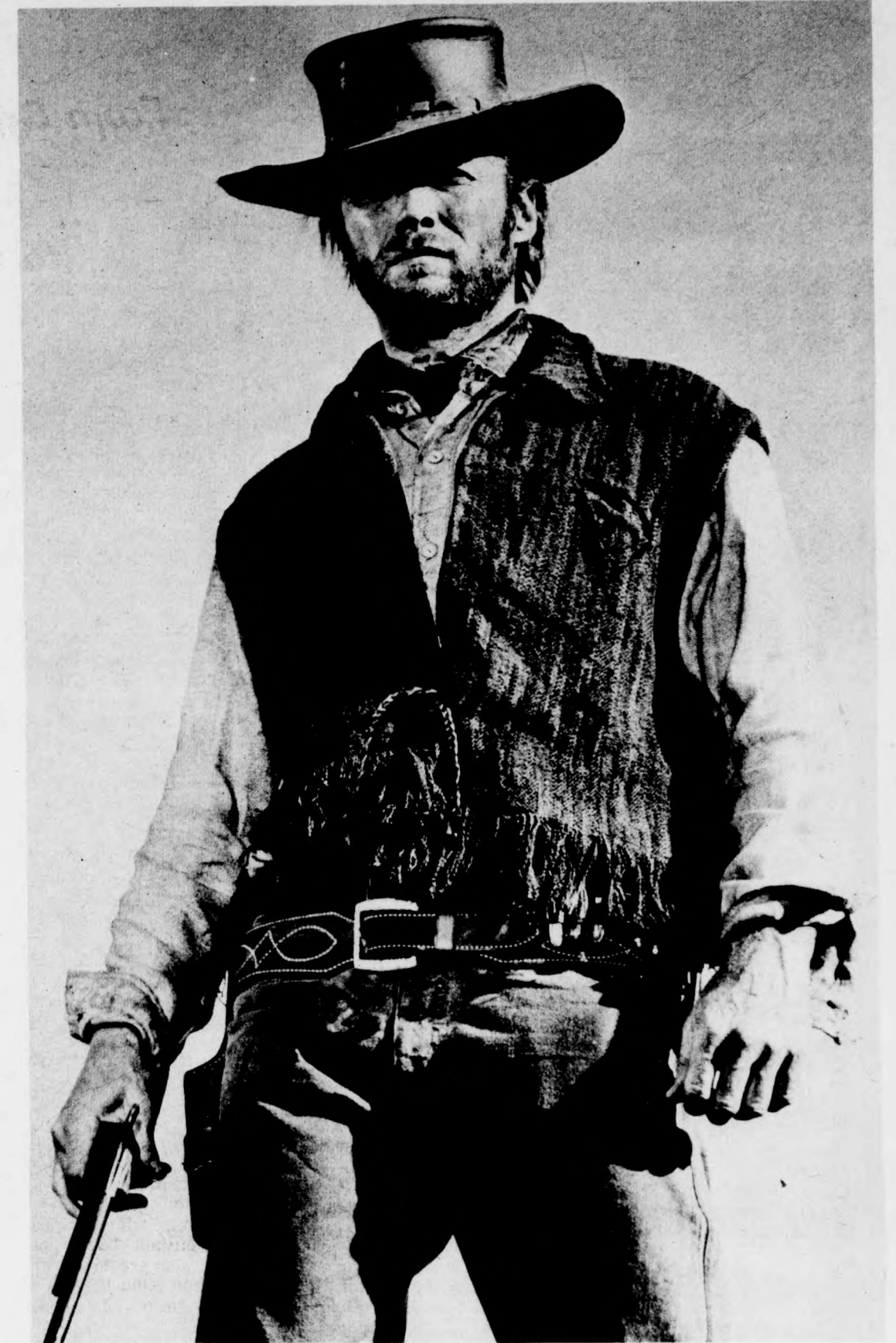
The Magnificent Seven, if made today, would probably be condemned as right-wing propaganda to justify the war in Southeast Asia. A small Mexican village is robbed of all its supplies each year by a roving bandit gang. The villagers, unable to defend themselves, bring in seven American gunfighters, who wipe out the bandits in a climax that rivals *The Longest Day* in the extent of its violence.

THE MAGNIFICENT SEVEN was the culmination of the postwar trend. The gunfighters were not heroes in white hats, but lonely men, with no homes, no families, no past, no future, some hunted, some haunted, all with no assets but their guns, and civilization closing in rapidly. They envied peaceful men the homes and families they could never share.

The surviving gunfighters are invited to stay in the Mexican village. But they know there is no place for them. Yul Brynner sadly says, "the farmers always win," and he and Steve McQueen ride off in search of dreams that they can never own. It was a far cry from the days when Randolph Scott, Joel McRea, and Bob Steele were revered for their killing exploits.

In the Sixties violence and its role in our society were seriously questioned. There were people who attacked violence, but there were others who saw that violence was not shunned but hungrily gobbled up by the movie-goers of the Western world. Sergio Leone created the Man With No Name, a super-cool killing machine played by Clint Eastwood in a series of violent Italian westerns; a character strongly resembling that played by James Coburn in *The Magnificent Seven*.

Leone was simply an exploiter of violence. But in *Hang 'Em High* and *True Grit*, others made their case by advocating violence in the hallowed name of law and order. As great as John Wayne was in *True Grit*, and as good as



Clint Eastwood was a super-cool killing machine.

John Wayne was a new superstar.



the movie was as a straight Western, it was regrettably apparent that the Western has become politically-oriented.

The opposite viewpoint was expressed by Sam Peckinpah in *The Wild Bunch*. Going a few years beyond *The Magnificent Seven*, Peckinpah set a group of gunfighters in Texas in 1916 trying to pull off one last job in Mexico before admitting that civilization had made them obsolete.

Peckinpah had two purposes: to present gunfighters as dirty, illiterate, vile characters as thoroughly despicable as white mercenaries, and to splash the screen with so much blood that the audience would be revolted with violence.

Peckinpah failed on his first count because he made the pursuing posse even worse than the wild bunch, thus forcing the audience to choose between the two rather than to dislike both. And in the scene before the final bloodbath, when the wild bunch walk down the Mexican street to rescue a comrade knowing they will surely die in the process, they become such noble heroic figures in the Cooper mold that Peckinpah cannot regain his original purpose even with the bloody climax.

Peckinpah's anti-violence plea fails because his violence is the same as any other Western's: no one is shot anywhere but in the arm, leg, or the heart; death is instantaneous and painless, and men fight on seemingly oblivious to the bullets tearing the flesh from their bodies. He perpetuates the movie myth that bullets don't hurt.

Only once does Peckinpah come close to his purpose. One of the wild bunch clutches his face, the blood streaming through his fingers. There is a tenseness throughout the audience, but the man dies without revealing his face, and Peckinpah blows his chance to really revolt the audience.

The Western hero is a new man, a Butch Cassidy and a Sundance Kid totally unlike Randolph Scott or John Wayne. We question our world everywhere, and if we question our modern morals then we cannot spare that short era that we pretend represented everything good in our society, that gave us all those qualities we question today.

The days of innocence are gone, when we could slip into a theatre for a brief respite in a slower and less complicated time, and in some ways that is good yet is still a sad loss. But when it all gets too much for us, those easier days still await us on the late show, when the darkness hides our traces of civilization and the eternal wind blows across the plains and valleys, and in the moonlit distance you can almost see Randolph Scott and his Indian Princess riding to the tall pines.

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Tristana: a master's film

By BRIAN PEARL

Does reality make good, impressive films that are believable. The psychiatric casebook of Tristana becomes the film Tristana by Louis Bunuel and very real parts of Tristana's story; a psychotic, repetitive nightmare, a very personal but unrealistic belief in the power of choice and the murderous vengeance of a crippled woman all begin to seem laboured and forced drama written by a heavy-handed scriptwriter.

But we are all heavy-handed scriptwriters of our own highly eccentric personal film. A human being is an image-making beast, and a strange being devoted to a sort of vague existential comfort, or autistic security, as R.D. Laing puts it. This search for security involves most of the significant acts of normal people and all the important actions of evolving psychotics like Tristana. Bunuel separates the significance from the act itself to show us how Tristana lives, acting and dreaming out her own life.

The psychodramatic film, including masterpieces like Persona by Bergman, Weekend by Godard, Belle de Jour and Tristana by Bunuel seems to mean more to French, Scandinavian, Spanish and Italian film audiences than it does to Americans, Canadians and the British. North America is currently producing films that could be called sociodramas, and people are flocking to see them. Midnight Cowboy, Easy Rider, and to a lesser extent, Five Easy Pieces deal with either exceptionally strong or weak (heroic or anti-heroic) figures in an expressive social context like the city, the country or the class structure of America.

But to European filmmakers, the important context is the individual mind. Tracing the landscape of Tristana's twisted psyche is far more important to Bunuel and his film than the picturesque travelogue of America was in Easy Rider. But decoding the topography of Tristana's head is far more demanding, and much more involving an exercise in art than the oohing-and-ahhing of a pretty but useless picture.

I find, as a rule, that films from Europe are very much more sophisticated in the areas of character-illumination and psychological consistency than

American films. And while American films are better at drawing class lines and illuminating environments as a matter of practice, I can't escape the feeling that some European film directors could beat the Americans at their own game if they felt like changing leagues. A partial indication would be the film Red Desert by Antonioni which sketches the industrial environment with uncanny accuracy and skill.

But back down here, the fact is I've been to see a film at the International Cinema called Tristana. The two central players, Catherine Deneuve as Tristana (we never hear her last name) and Fernando Rey as Don Lope (pronounced Lope) create the unique pattern of two very real people in interaction on a weirdly self-propheying course. The plot line of seduction, intense need and intense hate, the escape of Tristana from Don Lope with a young artist (Franco Nero), and her filial return when death approaches is abruptly reversed when she survives, crippled. She seduces Don Lope, she marries him and finally comes to see him die. Rise and fall, the cycle of human existence, and tragedy, the essence of human drama are both

present in Don Lope's and Tristana's strange story.

The story is strange, but starkly and undeniably human. Bunuel draws Tristana's state of mind for us through a recurring psychotic dream of Don Lope's severed head swinging like a bell-clapper. He also illuminates her state of being gorgeously on the incredibly beautiful face of Catherine Deneuve. The psychic health of the diad of Don Lope and Tristana is followed by the slow decay of late summer-early autumn browns and dark greens of the seduction through the dark rich browns of middle autumn and the escape to the internal, dusky warmth and bare greys of the return and marriage, declining finally into the stark white and deep black of Don Lope's strange death. Never before have I seen color used so eloquently and effectively to dramatic effect in a film. It is the sort of device that leads one to conclude that even if Tristana is not a masterpiece, it certainly is the work of a master.

Bloody Marys are sobering

BOSTON (CINS) — Drinks which contain fruit juices, such as bloody marys or screwdrivers, are less intoxicating than other drinks because of their fruit content, according to a study published in the journal of the American medical association.

The study showed that if fructose — a sugar found in most fruits — is injected into a person's veins, alcohol levels are reduced dramatically, sometimes as much as 43 percent.

The study complements a similar experiment in London where a study showed drinking fructose at the time of ingestion of alcohol reduced alcohol blood levels significantly.

The new study noted that it isn't known why fructose tends to reduce the alcohol blood level. Dr. Leah Lowenstein, of the Harvard medical school, believes it speeds up the breakdown of alcohol.

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SPECIAL CARS FOR SPECIAL PEOPLE



Lights, Camera, Action!

By DAN MERKUR

I suppose I am wasting my time by urging everyone to see Bunuel's latest film, *Tristana*, which stars Catherine Deneuve. Everyone who sees it, sees it without my having to urge, and my recommendation is unlikely to send anyone else to the International Cinema. Yet I must applaud the film, if for no other reason, because it is simply the most visually beautiful colour film I have ever seen.

As usual Bunuel's film subject deals with morbid and perverse sex, innocence and lechery, all heavily overshadowed with a good dose of catholicism and atheism; and several very interesting philosophies and world schemes. Thematically it is very close to his *Viridiana* (1961). As usual for Bunuel's work *Tristana* is a little bit on the enigmatic side and is a little hard to figure. But there is certainly nothing to touch it playing in town this week.

I wonder how often one can write, "You must see this because it is brilliant," without getting rather inane. The truth is that one gets to see so damn much crud (much of which does not even merit mention in print) that when a bit of genius comes along it is worth all the superlatives.

What hurts most, of course, is the simple fact that no one ever does go to see the masterpieces, and that John Ford's old maxim, "When in doubt, make a western" always holds true. Jim Brown and Raquel Welch are more important to more film-goers than Ingmar Bergman, Francois Truffaut, Luis Bunuel, Federico Fellini and Akira Kurosawa put together. And they are more important to more theatre owners, which is the crux of the matter.

Therefore much praise and many thanks are due Bob Huber who runs CinemaLumiere (290 College Street at Spadina, 920-9817), which is about the best theatre in town. CinemaLumiere is not a first-run theatre, it doesn't play the big films, at least not when they open. It is an old run down house that couldn't even make enough money as a skin flick theatre, so it got rented out to Bob.

Bob ran the Electra Repertory theatre several years ago, until he went broke at it. His philosophy as a showman is auteur criticism on a repertory basis. He plays the same films (about 200, I would guess) and brings them back half a year later for another look. His material is mostly from the 50s and 60s, and is mostly foreign but contains a good deal of odd Hollywood material (though he doesn't like Howard Hawks). Usually the films are pretty damn good.

His ticket price is \$1.50, less if you're a student and you come to the early show (7:00 and 9:30 daily, as well as 4:30 Sunday afternoon), and less if you buy a book of ten. You could do worse. Kaneto Shindo's *Onibaba* plays tonight and tomorrow. Pasolini's *Teorema* (1968) plays November 14 - 18. November 19 - 21 is *The Night of the Living Dead*. November 22 - 26 is Ingmar Bergman's *Wild Strawberries*, and from the 27 through December 2 is Kurosawa's *Seven Samurai*.



H.B. Warner, Isabel Jewell, Edward Horton, Ronald Colman and Thomas Mitchell in Frank Capra's classic adaption of *Lost Horizon* (1937).

Of the films, *Wild Strawberries* and *Seven Samurai* are indisputably acclaimed masterpieces, and pretty fine entertainment if you aren't concerned with critical academia. *The Night of the Living Dead* is an unbelievably gruesome little horror item that goes farther than you would believe anybody would want to carry a morbid line of thought. *Teorema* is well on its way to becoming critically important, but I'm afraid I don't know it or *Onibaba*, and can only say that from what I've heard they are probably worth a look-see.

CinemaLumiere has a mailing list that you can get on by signing a list in the theatre which I strongly advise. If you get into the habit of going there, you may well find that you will need to schedule your evenings around the playdates of films like Bunuel's *Diary of a Chambermaid* (upcoming) or Philippe de Broca's *King of Hearts*.

Bob Huber's CinemaLumiere is one of the few cinemas around that isn't financially exorbitant, where your suggestions for films to be shown are more than appreciated, where the proprietor will be glad to sit and talk with you, and about the only place I know where you can get a free cup of coffee while waiting for the film to start.

The Ontario Film Theatre (at the Science Centre, Tuesdays at 8:30) is screening V.I. Pudovkin's *Mother* (USSR, 1925) next week. This classic adaptation of Maxim Gorki's novel of the 1905 revolution will be accompanied on the piano by Horace Lapp.

The following Tuesday Vittorio de Sica's *Umberto D* (Italy, 1952) will be playing.

Cinematheque (at the Music Library, 559 Avenue Road at St. Clair, Fridays at 7:15 and 9:30) will be playing Marlene Dietrich in Josef von Sternberg's *Dishonored* (1931) tomorrow night. The programme through Christmas is: Joseph Cotten in Alfred Hitchcock's *Shadow of a Doubt* (1943) on November 20; Gene Kelly and Judy Garland in *The Pirate* (1950) on November 27; Ronald Colman and Sam Jaffe in Frank Capra's *Lost Horizon* (1937) on December 4; Greta Garbo in *Camille* (1936) on December 11; Leslie Howard, Bette Davis and Humphrey Bogart in *The Petrified Forest* (1936) on December 18. While all the films are first rate, I particularly cite *Dishonored*, *Lost Horizon*, *Camille*, and of course, *The Petrified Forest*.

A theatrical experience

Dionysus lives with audience participation

The first thing you do is to take off your shoes and find yourself a spot to sit on until one of the cast members coaxes you out of it and into a dance. From there you proceed to participate in the drama, to take a role in the game of theatre, or to sit back and miss out on the whole point of the evening.

Dionysus in 70 is, above all else, a theatrical experience. The play itself is simple, obvious, bordering on trite, and mostly unimportant. It serves only as a vehicle to polarize the audience/players

around the emotional reality that is the play's concern. To intellectualize is to negate that reality, which is properly theatre's essential concern, according to the performers.

The play's director, Ernest J. Schwartz believes (as many do) that the primary impetus of the theatre is playing, in the sense of little kid role — and game-playing. The theatre serves as an outlet for this sort of playing; and the sophistication of the conventional pretense of being adult; for Bac-

theatre has set a barrier (of footlights) that prevents the audience from playing along with the actors. *Dionysus in 70* allows for everyone to become a player.

Yet it seems to me that this sort of theatre ("living" theatre) is a half-way gap, a reaction to the regimentation of the traditional stage; and that in reacting to regimentation, it has lost the most worthwhile value of "conventional" theatre, which is the validity of the play. Game-playing has a reason to it: for kids it is the chants it had religious and

hedonistic values; for the conventional stage it served as a medium for dramatic statement; for street theatre, as a medium of social protest; but for *Dionysus in 70*, it is for its own sake, which is not in keeping either with the values of the play as performed or with the professed intentions of the performers.

Schwartz emphasized that *Dionysus in 70*, in refusing the restrictions of the conventional theatre, poses the problems of refining the essential ritual of game-playing to a recognizable level through specialization (as distinguished, I suppose, from the actor's need to liberalize and universalize a clearly refined ritual, like that of Hamlet.) Consequently for *Dionysus in 70*, a clearly recognizable ritual is in and of itself the object of the performers.

Which is the failing of the production, in that it is striving only for a new (or fairly new) mode of theatrical expression, i.e. audience participation, without then trying to say something meaningful in that newish methodology.

There are too many contemporary parallels set up with the original Greek tragedy for the analogy to be denied. The theology of hedonism in conflict with a law-and-order establishment dedicated to self-perpetuation strikes too many responsive chords for denial. But *Dionysus in 70* does no more than set the audience to thinking in those terms at the outset and then drop the subject. The resolution of the play works only on the

Dionysian level: it is inapplicable as an allegory. Consequently, the experience is meaningful only as an experience in audience involvement, and not as a dramatic statement. It is also a nice example of classic Greek drama served up as absurdist theatre, yet it lacks the (non)sense even of Marxian absurdity (Groucho, Chico and Harpo).

I suppose I can be attacked as overly intellectualizing about the experience, which is ultimately an emotional one. The essential nature of absurdist theatre is to strike accurately on an emotional level of truth which is entirely illogical to the intellect, one might argue. I think not. I believe that even theatre of the absurd, even at its anarchic, dadaistic, illogical ultimate, when internalized emotionally yields a truth that is intellectually recognizable.

But it is an awful lot of fun, and I highly recommend it as an experience, because there is very little of this sort of theatre available. Even when it is poor, it is well worth experiencing. It serves as a worthwhile and engaging introduction into the area of participation in theatre, and it has validity in this city at this time for that reason. I would guess it will be remembered years from now rather fondly as a very rudimentary early step in participational theatre in Toronto, and it is not something to be missed.

It is playing at Studio Lab Theatre, 53 Queen Street East, on Thursday through Sunday evenings at 8:30, until November 29. See it, you won't regret the \$2.50.

Beckett's Endgame wins game

By PHILIP BARKER

"Endgame", a play in one act by Samuel Beckett, is now playing at Hart House Theatre. It is in the middle of a successful two week run until Saturday, November 14.

Beckett is one of the best and most inventive dramatists writing in the Theatre of the Absurd style. But, in thinking of Beckett, we must regard him most definitely as a poet. The perfection of his art in terms of aesthetics is more important to him than the succinctness of what his art says.

The director of this Hart House production, Desmond Scott, approaches the play with his own interpretation. As stated in the programme notes, Scott attempts in this final or last game of the characters "to capture that impossible moment when the self is reunited with the Self." In clarifying this theme we

remember several lines from Clov, the gimp-legged servant of Hamm, who partly explains the following game: Take a heap of grains and divide them into two halves. Now take the second heap; divide it in two and add half to the first heap. Continue dividing the second heap and adding to the first until finally, at some point in infinity, the two piles are once more united into a single heap. This is the important game.

Written three years after the now classic "Waiting for Godot", Beckett, with "Endgame", continues to explore the elusive metaphysical world. In "Endgame", the action is confined to a single room. Only Clov is given free movement within the room, and this is just because he cannot sit down. Hamm, on the other hand, cannot stand up. "To each his own speciality", he says.

As in "No Exit" by Jean-Paul Sartre, relationships between the characters are important, since they literally destroy the people. Roland Hewgill brings life to an immobile Hamm and appears to be quite an excellent actor. Ted Follows plays a promising supporting lead in Clov, while Eric Clovering and Kenneth Wichens as the contented comics Nagg and Nell are more than adequate. However, despair other than that intended by Samuel Beckett, does set in just before the end of the play. The soliloquys are not quite as polished as the rest of the play, and the otherwise well-knit relationships between characters begins to be a little shaky. But, with the curtain, we are more than willing to applaud the production, knowing full well that just as Beckett intended, that was not the end of the game.

Cross-country team tops OIAA; nationals next

For the fourth consecutive year the York cross-country team retained the OIAA league cross-country championships. The championships held last Saturday in High Park over a five-mile course proved once again that the York squad is the powerhouse of the league as it literally ran away

with the race taking the first three places as well as having its first five runners in the top eight positions.

Led by veteran Dave Smith, who won his fourth consecutive league title as well as his fourth team title, the York team scored 21 points, some 27 points ahead of second

place Laurentian. Following Dave across the line were first year star Ken Hamilton in second place and Ashley Deans in third. Both ran their best races too late in this meet. Another freshman runner, Larry Reynolds, pounded home in seventh place with team captain Malcolm Smith in hot pursuit for

eighth place. Rounding out the York team were John Blackstone in 17th and Greg Barnett in 18th place.

Having started this season with only three regulars, the Smith Brothers and John Blackstone, the outlook did not look too bright. But with the addition of the two freshmen — Hamilton and Reynolds — plus import Deans and the return of Barnett the team has jelled into perhaps the best cross-country

team that has represented York to date.

Having won the league title the York team will now represent the OIAA league this Saturday in the Canadian Intercollegiate championships being held at the University of British Columbia. Although the team will come up against the toughest competition it has faced yet it is hoped that the York squad can finish in the top three.

York curlers win in Kitchener

York placed first last Saturday in the Waterloo University mixed bonspiel held in Kitchener. The team of Tom Blackwell, Shirley Thomas, Tom Kane and Joyce Whitehead won all three games

and finished with high point total of 45, edging out a Waterloo rink with a 43 point total.

Best individual performance was given by vice Thomas, who completed 85 per cent of her shots

and was a standout among all other curlers.

A second York team of Bill Schultz, Suzanne Naeyaert and Robbie Maddock finished the day with two wins and one loss. The bonspiel trophy was presented to the York team by Bert Mathews, president of Waterloo.

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Sports shorts

Flag football came to an end on Oct. 30 with the inter-college championship game between Glendon and Winters. The game was scheduled as an installation event in honor of the new president. Weather and field conditions were rather bad due to the rain. Regardless, the game was played well with Winters defeating Glendon by a score of 27 to 18.

The intercollege soccer championships were played on Oct. 30 with Stong and McLaughlin going at each other. Stong emerged from the muddy field victorious over McLaughlin by a score of 4 to 2.

Glendon won the intercollege tennis championships led by John Payne who won the men's singles and Helen Sinclair who won the women's singles. Founders came second to Glendon's 182 points with a score of 157.



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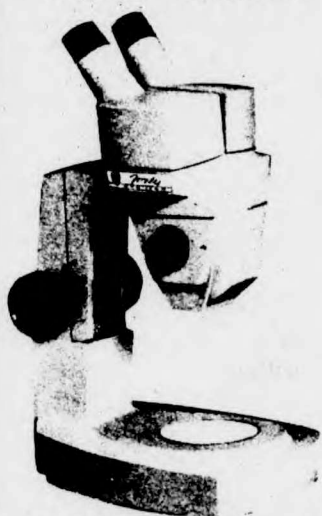
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IMPORT Auto TALK

By IAN NEILL

What West Germany's Doing About Choked Highways
The roads of Europe are rapidly reaching intolerable levels of congestion, yet automotive production keeps skyrocketing, and so do accident rates. The German government is the first to take positive steps to do something major about the situation and has announced that starting in 1970, the long-distance hauling of "most bulk goods" will be outlawed. What will take the place of these hundreds of millions of tons of annual trucking? The trains. Like most European countries, Germany has a large railway system which is operating only at a fraction of its capacity. The effect of the new law will be disastrous for truckers, of course, but a boon to motorists and a windfall for the State-owned railroads. The new plan could not have been approved if the need were not truly desperate. Similar crises are shaping up all over Europe and if the German plan can be made to work at all successfully it is certain to be initiated elsewhere.

WE GET LETTERS

Dear Mr. Neill:

Just wanted to drop you a line to say we are very pleased with the performance and handling of our 1971 Datsun 1200 we recently purchased.

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On our recent trip to Ottawa we kept a record of the gas mileage and keeping up with the larger cars we received forty-six miles to the gallon. Returning home we received thirty-six miles to the gallon because of a strong head wind. It's not only an economical car but a fun car to drive, too.

Your service department is most efficient. When you need a small or large job done they put themselves out to please you. This means a great deal when it comes to customer relations.

Again we are very pleased with everything and wish to thank you and your sales staff very much for helping us to make the right decision.

Sincerely yours,
BARRY CROWDER.

DRIVING IN THE WET

I thought you might be interested to know about the dangers of driving on wet roads — and why much greater care should be taken under those conditions.

One reason some cars behave differently on wet roads is the phenomenon called hydroplaning. It is the cause of a lot of accidents by skidding.

At speeds up to 30 m.p.h. most tires "wipe" the road surface in much the same way a windshield wiper clears the windshield. But, as speed increases, tires cannot "wipe" the road well. They start to ride up on a film of water like water skis. And at speeds of 55 m.p.h. and over, the tires don't touch the road surface at all! This means no friction is available to brake, corner or accelerate. A gust of wind, or a slight turn in the road can create an uncontrollable skid — and disaster.

The State of California, which had long been plagued with wet-weather pile-ups, decided to do something about it in 1963. The immediate reason for its decision was a report published by the National Aeronautics and Space Administration on the problem of hydroplaning on aircraft runways. The report mentioned several successful experiments in which tiny grooves had been cut into the pavement. The theory was the surface water and water spun off moving tires would collect in the grooves and so prevent hydroplaning. Not long after, California tried the same experiments in two locations where hydroplaning had been causing frequent and serious accidents. The results were remarkable. After evaluating the test, highway officials decided to "groove" dangerous spots on all California highways. When word got around, a federally sponsored program was soon instituted on a national level.

Here's a tip for wet weather driving:

Pump the brakes when you have to stop suddenly; don't just slam them on. Off-on action on the brakes prevents skidding and brings the car to a halt much more quickly and straighter. Slamming on the brakes simply turns the vehicle into an uncontrollable missile. And always be sure your tires are in top condition. Or if you do a lot of driving in wet weather, get special rain tires.

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Sports

TOYOTA



Blues defeat York by 5-4

By PHIL CRANLEY

In a game witnessed by over two thousand screaming fans the Varsity Blues took advantage of York penalties in the second period to win 5-4. The Blues had to hang on in the third period as the Yeomen outthrustled, outshot and outscored them 3-2 over the final twenty minutes.

York played short-handed for 15 minutes in the disastrous second period. There was no scoring in the first period as both teams had trouble executing their plays. But York started the second period with two men off for sundry violations. Don West and Ed Zuccato played brilliantly to keep the puck out of the York end. Bill Holden stopped everything Varsity could throw at him. Then after being two men short for one minute and 45 seconds and a man short for 31 seconds the Yeomen poured on the pressure. Murray Stroud put a Ron Mark rebound high into the net behind U of T goalie Grant Cole at 5:40. The checking was very close for the next ten minutes until the Yeomen started to pick up a host of penalties some earned and others not.

Steve Latinovitch was involved in a questionable call at the three quarter mark of the period. The referee had signalled a penalty to the York player for holding. As Latinovitch pulled away from Terry Peterman of U of T his stick caught Peterman on the chin. The referee saw it as an accident but still called another minor for high-sticking. However the Blues players pointed out that blood had been drawn and somehow talked the referee to changing the penalty to a major.

This left the Yeomen short-handed for seven consecutive minutes. Before those two penalties were up York was called for another minor.

During this time the Blues got goals from McFarlane at 14:28, Peterman at 15:49 and Brent Imlach (son of 'Punch') at 18:31. All goals were either screened or deflected. Holden could not be faulted.

The big Yeomen machine seemed down and out at that point, but, playing at full strength for the entire third period, they came back in style.

First, rookie Steve Mitchell fired an important goal from the side of the net. Neither goalie Cole nor 'Mitch' saw the puck enter the net. The crowd came to life with the home team only one goal behind.

The Blues had two minors called against them during the next ten minutes but the Yeomen failed to capitalize. When L'Heureux of the Blues stepped out of the penalty box he got a lead pass from Varsity captain John Wright. He fed it back to Wright and a low shot from the big ace beat Holden on the short side.

At 4-2 the game seemed out of reach, but nine seconds later at 15:32 Rick Bowering scored a goal at much the same angle that Mitchell did. This time, however, Cole was beaten cleanly. Score 4-3.

The Yeomen went on the attack with everything they had. What often happens in these cases is that an opposing player gets a breakaway. Peterman did, and he scored at 18:06 just two minutes and 14 seconds after Bowerings counter. The sign of a good team is one that never gives up. The Yeomen must be given credit because they hung in there until the final buzzer. With only one minute and 20 seconds elapsed since the Blues fifth goal, John Hirst Rodger Bowness and Licio Cengarle combined on the prettiest play of the night.

The Blues defence was decked out of their pants. Cengarle finished the play off making the score 5-4 with only 37 seconds left to play. From the face-off the puck went into the Blues zone. There was a scramble in front of the net. Cole went down to his knees and somehow the puck came loose to Hirst. The big rookie from St. Mikes saw a small part of the goal unprotected above Cole's shoulder. With exactly one second left in the game the puck was heading for the top right hand corner of the net. Needless to say, it missed the target by about two inches. But what an exciting ending to a rather sloppily played match!

Hirst and the rest of the Yeomen feel very strongly that the Blues can be had. Their next opportunity will come on December 28, in the Hockey Canada College Tournament to be played over the Christmas break in Toronto (and Montreal).

Only the best eight university teams in Canada have been invited to compete, York included. If York's strong team can stay out of the penalty box they might very well bring our university into the national spotlight by appearing prominently on the sports pages across Canada.

Next home game is tonight (Nov. 12) against U. of Waterloo.

Field hockey team impressive at McGill

Last week York women's field hockey team took to the road, this time to compete at McMaster in the last half of a two part tournament. Four games were played under similar conditions as those encountered at McGill the weekend before — water, mud, dew worms, and more mud.

The first and by far the best game took place Friday morning against U of T. The final score was 2-0 for U of T. But the real victors were York. This young and inexperienced team managed to keep the quick veteran team from U of T scoreless until the last five minutes of the game. Even then both goals were scored on deflections. Time and time again the York team

rushed the opposition completely frustrating them. U of T went on to win the tournament beating other teams by scores of 8-0, 7-0 and 9-0.

The second game was played on Friday afternoon against a very aggressive team from McMaster. Both teams played excellent positional hockey, swinging the ball well. The game was a fast one with each team driving up and down the field. Not being able to capitalize on her scoring opportunities York was defeated by a score of 1-0.

The final two games were played on Saturday on a completely rain drenched field against Waterloo and Guelph. Again York was defeated by scores of 1-0 and 2-0 respectively.



Murray Stroud perches in front of Blues goalie Grant Cole as York's first goal is scored.

YMHA beats basketball Yeomen by 85-82 in exhibition game

By IVAN BERN

Well, they're off, but they're certainly not running. In fact, it was more of a stumble. Tuesday night, the York Yeomen Varsity Basketball team opened their 1970-71 season with a noticeably sloppy effort in losing by an 85-82 count to the YMHA Senior 'A' hoopsters. It was the Yeomen's first tussle under actual game conditions although they had previously scrimmaged against two west end senior B teams.

It was blatantly obvious to every one of the twenty odd fans that the team has to smooth out a lot of the rough edges before they can settle down to playing the kind of ball they are surely capable of playing. Coach Bob McKinney started four veterans and one newcomer: Gus Falcoini and Sandy Nixon in the backcourt, Alf Lane at one forward, last year's MVP Stan Raphael at centre, and rookie Don Holstrom at the other forward.

After the "Y" jumped off to a quick 4-2 lead, York settled down, and on the strength of Nixon's great moves and Raphael's tough rebounding, grabbed a 22-12 margin with just over nine minutes to play in the first half. But there was a sharp reversal in form until half-time, as the "Y" proceeded to outscore York by a 28-10 count and thus the Yeomen found themselves in the locker room at the half trailing 40-32.

A quick look at the team's shooting statistics for the first 20 minutes revealed the source of their problem — 11 out of 36 — a 30 percent average. Needless to say, you don't win too many ball games with that kind of touch.

Well, the second half started, and the players seemed to pick up where they had left off, and before they knew it, they were trailing by 16 points, 63-47, with 9:04 left in the game. Coach McKinney was calmly using every weapon in his defensive arsenal in an attempt to shift the momentum in York's favor, and, finally, the team's tough man-to-man full-court press began to work, and the lead was narrowed seven points to 71-64, with five minutes to play.

Part of the team's resurgence was certainly due to the inspired play of newcomer Butch Feldman, whose hot shooting and clutch rebounding augurs well for the future. But the team couldn't sustain itself, and there was almost a complete collapse under the defensive boards as the "Y"

rebounded at will, sometimes getting four shots at our basket. As well, the team was sloppy in its fundamentals, constantly making costly passing errors.

Fortunately, the "Y" was getting a mite bit tired, and the Yeomen kept whittling away at the lead, until with 1:09 left to play, they were behind by an 84-76 count. But the team remembered their first half shooting jitters, and couldn't find the range. The 85-82 final score was the closest they could come.

The team had a few flashes of brilliance, offset by more frequent displays of ineptitude. Sandy Nixon for example, showed that he still has the shot and the moves that once made him all-Canadian, leading all the scorers with 21 points. Stan Raphael and Don Holstrom each grabbed 12 rebounds, but this was more than offset by the 15 turnovers between them. In all the team had 35 turnovers and, coupled with their 38 percent overall field goal average and their horrendous 55 percent free throw level (18 for 33) it may

seem to be a wonder that they came as close as they did.

But the team showed that they had something. Feldman scored 13 points and is an unexpected bonus. Holstrom is a better ball player than he showed, exhibiting what is commonly known as "stage fright", and Falcoini seemed to be catching up on the sleep he didn't get last week, so we can expect greater things from him in the future. As well, George (dubber) Dubinsky, Barry Turnbull, Jim Mado, and big Bob Wepler give the Yeomen some added depth.

Most important, the team's attitude, as well as the efficient approach of Coach McKinney, is a definite sign of potential. And we all get a chance to see the team take its first step in the right direction when they play host to the OQAA University of Ottawa Gee-Gees this Saturday at 2 p.m. in the Tait McKenzie Gym. There are plenty of seats available and fan support never hurt any team yet. I'm sure it will be the start of a long winning streak.

Juniors win 7-0

Yeomen beat Guelph 4-0 in 1st game

On November 3, York's first hockey game on the road, at the University of Guelph, was a victory. It must be pointed out that both teams looked rusty, as befits two teams playing their opening game of the season. Nevertheless, as the game wore on, the Guelph squad succumbed to a much more experienced York machine.

The Yeomen outshot the Gryphons 53-26 to dominate the game. The first period was the most competitive, as Bill Holden earned his shutout with several outstanding saves from close range. After that, however, he had relatively little work as York's powerful skater took the rest of the game to the Guelph end of the rink.

All of York's four goals were scored in the second period. Rookie Steve Mitchell had to skate hard to keep up with his all-star linemates Steve Latinovitch and Murray Stroud, but his effort paid off handsomely as he potted two goals

including the winner. Both Stroud and Latinovitch picked up assists on each of Mitchell's goals. Newcomer Ron Mark is playing extremely well and scored the second York goal with an assist from Rick Bowering. Mark also assisted on the third goal. This one was engineered by Don West who let a shot go from the point which can only be described as weird. After the game Don said that it was a "knuckleball" and it went through a maze of players and finally between the Guelph goalie's legs. West was the standout defenceman of the game as he broke up rush after rush. He and his defence partner Ed Zuccato handed out some crunching checks. West's goal, on which Zuccato picked up an assist, was just icing on the cake.

The Jr. Varsity team was successful too, as they bombed Guelph's J.V. team 7-0. Greg Embrey got two goals and an assist to lead them to victory.

University News

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At a special presentation luncheon, November 3, attended by Dean James Gillies (left), Mr. D.H. Timmis, Vice-President, Cereal Products Division of Reliance Chemicals Ltd. (right) presented a 1970 Seagram Business Fellowship Award to MBA students, Douglas Mahaffey. A York graduate in 1966, Doug obtained his C.A. in 1968, winning the Ontario Institute of Chartered Accounts Bronze Medal and the CICA Founders Prize. Entering York for his MBA in 1969, Doug was one of 12 students in Canada to receive a Seagrams Business Fellowship Award for 1969.

For high-schoolers

Science faculty lectures

With the aim of exposing high school students to a university environment and to offer them the opportunity of hearing lectures on some aspects of contemporary science, York's Faculty of Science is presenting a series of three Friday afternoon lectures this fall for students in Metropolitan Toronto and its neighboring communities.

Professor Allan Carswell,

internationally known for his work in plasma physics and CO₂ laser research and professor of physics at York, delivered the first lecture, "Lasers and Their Applications", on November 6. The second lecture, "Molecular Control of Cell Biology", will be given on November 20 by York biology professor, Dr. David M. Logan, who is doing biochemical

studies of cancer cells, and on December 4 Professor A.B.P. Lever, internationally known in the field of inorganic chemistry, will speak on "Colour and Symmetry".

Two hundred high school science students and staff are attending each of the lectures which are open to the York community.

Liberal science program developing

Many students have an interest in science but do not intend, when they enroll as undergraduates, to pursue careers in specific areas of science. These students may desire a programme which combines studies in science with studies in other areas.

The Liberal Science Programme of the Faculty of

Science, now in its second year, was designed to meet this need.

How did the Programme come about? According to Professor Samuel Madras, chairman of the Liberal Science Programme, many students wanted an alternative to the Ordinary Science Programme which is very specialized and demands a

definite major (chemistry, biology, etc.). "They needed something more germane, a programme where they could integrate science with other disciplines."

The Liberal Science Programme attempts to provide an education designed for students interested in the challenge of combining studies in science with studies in other areas in order to study the problems of food, agriculture, energy, population resources management, and conservation, so that a realistic foundation for approaching human and social problems can be provided.

The growing complexity of scientific, technological, human and environmental relationships is now presenting greater challenge than ever before to the educated public. People with a broad education in science and in other fields of knowledge, such as this Programme provides, will be able to contribute to the solution of problems affecting the quality of life.

Liberal Science students are required to take nine science courses, a humanities course, a social science course, and four electives. This year there is one specialized course for the Programme, "Technological Man at a Critical Stage", taught by Professor Madras, which deals with the contemporary problems of population, technological development, resources, pollution, and environment from the global viewpoint.

Specialized courses visualized for next year include the areas of water study, mathematics of functions which appear in rates of growth, demography, urbanology, ecology, industry, assets, utilization of resources and information; methods of monitoring the various types of pollutants, organic chemistry and the study of chemical compounds which have stirred public interest — DDT, alcohols and detergents.

Education hearings begin

The Commission on Post-Secondary Education in Ontario will conduct a series of Public Hearings beginning this month. The first Public Hearing will be held this afternoon, Thursday, November 12, at 2:00 p.m. and 7:30 p.m. in the Ontario Room, 2nd floor, MacDonald Block, Queen's Park.

Further hearings will be held in Ontario communities throughout November, December and January, with the final hearing scheduled for Toronto on February 3.

These hearings are intended to provide a forum for public discussion of the issues involved in planning for the Province's requirements in provision of

education beyond the secondary level. Briefs and other submissions may be publicly presented and defended by their authors at these hearings, and an opportunity will be given for contributions from the audience.

Anticipating that the administration, faculty, and students of Ontario's universities, colleges, and other institutes of post-secondary instruction will be a most significant and interested part of

such a public, the Commission extends a special welcome to groups and individuals within these institutions, to present briefs and submissions, and to attend these public hearings.

Faculty briefs

PROF. C. MICHAEL LANPHER, survey research centre, spoke on "Sampling in metropolitan surveys" to the Toronto Area Research Conference on October 22.

PROF. GEORGE H. MITCHIE, social science, Atkinson College, read a paper, "Rural environmental change in the townships adjacent to Toronto", to the Canadian Association of Geographers, Learned Societies in June in Winnipeg.

PROF. WILLIAM NEILSON, Osgoode Hall, has been named Research Director of Council, Minister's Committee on Franchises, Ontario Department of Financial and Commercial Affairs.

PROF. R.W. NICHOLLS, Director, CRESS, a member of the Canadian delegation at the Congress of the International Astronomical Union, University of Sussex, England, presented a paper (at Commission 14) on "Astrophysically important diatomic metal oxide spectra", August 25 and the invited paper, "Techniques for analysis of astrophysically important molecular spectra", at the I.A.U. Colloquium No. 8, September 1-4.

On Campus

Thursday

10:00 am - 4:00 pm - Blood Donor Clinic — will be held by the North York Branch of the Red Cross Society — Junior Common Room, Winters College.

11:00 am & 7:00 pm - Film — "The Magician" by Ingmar Bergman — Sponsored by Winters College Council; no charge, all welcome; Room G, Lecture Hall #2.

2:00 pm - Stong College Student Council General Meeting — Junior Common Room, Stong College.

2:00 pm - Film — "Grandeur and Obedience" — 7th of the 'Civilization' film series; sponsored by the Faculty of Fine Arts; all welcome; Room I, Lecture Hall #2.

2:00 pm - Special Guest — Dr. Ronald Sutherland, Professor, University of Sherbrooke, will discuss the French and English Canadian Novel: Interpretations of Society — sponsored by Department of English — Senate Chamber; 9th Floor; Ross Building.

3:00 pm - Lecture — "Values of Dance — in Action — Performers Becoming Creators" by Peter Brinson; sponsored by the Programme in Dance, Faculty of Fine Arts; Room C, Stedman Lecture Halls.

4:00 pm - Film — "Une Parti de Campagne" — sponsored by the Department of French Literature — Room 118, Winters College.

4:00 pm - Christian Fellowship Meeting — Social and Debates Room 001, McLaughlin College.

4:30 pm - Faculty of Arts Council Meeting — Room S915, Ross Building.

5:00 pm - History Students Association Meeting — Colloquium Room 107, Stedman Lecture Halls.

6:00 pm - Film — "High Noon" — sponsored by Department of English; limited seating — Room 129, Glendon College.

8:00 pm - Hockey — Home Game; York vs. Waterloo.

8:00 pm - "Daycare Thing" — a musical night featuring 4 rock groups and 4 folksingers; sponsored by the York Day Care Centre — \$1.50; Winters & McLaughlin Dining Halls, McLaughlin Junior Common Room.

Friday

11:00 am & 7:00 pm - Film — "Persona" by Ingmar Bergman — sponsored by the Winters College Council; no charge — Room B at 11:00 a.m., Room G at 7:00 p.m., Lecture Hall #2.

3:00 pm - Lecture — "Values of Dance — in Communication, Audiences as Participator" by Peter Brinson, sponsored by the Programme in Dance, Faculty of Fine Arts; Room C, Stedman Lecture Halls.

7:30 pm - The Glendon City-Forum: the urban struggle — 7:30 p.m. — "Urban Housing & Developers" — speakers: Thomas Boodell, Constance Perrin, and a representative from Ontario Housing Corp. — 9:30 p.m. — Sensitivity Session — "Breaking Down Urbane Barriers" by Claremont.

8:00 pm - Junior Hockey — Home Game — York vs. Scarborough College.

9:00 pm - Concert — featuring Bruce Cockburn — sponsored by Winters College Council; \$1.50 (Winters students \$1.25) Winters Dining Hall & Common Room.

Saturday

9:00 am - or 1:00 pm - Effective Reading — 13 week course — fee \$50 — sponsored by the Centre for Continuing Education; B Wing, York Hall, Glendon Campus.

2:00 pm - Basketball — Home Game — York vs. Ottawa.

2:00 pm - Hockey — Home Game — York vs. Guelph

8:30 pm - Dance — featuring "The Tribe" — licensed discotheque — sponsored by Winters College Council; \$1.50 (Winters students 1.25) Winters Dining Hall & Common Room.

8:30 pm - & 10:30 pm - Films — underground and uncut — sponsored by Founders College Council; 50¢ — Room 207B, Founders.

9:00 pm - Concert — featuring folksinger "Malka" — sponsored by the Hillel Group; \$2.00 — Burton Auditorium.

Sunday

10:00 am - The Glendon City-Forum — cont'd. — 10:00 a.m. Seminars; 1:00 p.m. — "Community Developments" — speakers: Howard Buchbinder, James Lorimer, and Margaret Campbell, Q.C. — 4:00 p.m. Play — "The Old Grey Mayor"; 8:00 p.m. — Summary — trilogy Charles Caccia, a representative from the Department of Municipal Affairs, and alderman John Sewell.

1:30 pm - York University Bridge Club — all interested persons welcome every Sunday — Junior Common Room — Stong College.

12:30 pm - Car Rally — sponsored by Founders Student Council, T.L. cards must be shown — entry fee \$2.50 — beginning in Parking Lot C.

7:00 pm & 9:00 pm - Film — "Cactus Flower" sponsored by Winters College Council; \$1.00 — Room L, Lecture Hall #2.

7:30 pm - Roman Catholic Mass — Room 107, Stedman Lecture Halls.

8:00 pm - Films — "Short Films" by Richard Bartlett — Glendon Film Club — \$1.75 — Room 204, Glendon College.

Monday

12 noon - YUSA General Meeting — Room D, Stedman Lecture Halls.

1:00 pm - Greek Freedom Week — Dr. Andreas Papandreou will speak on "Democracy at Gunpoint: the Greek Front" — sponsored by Students for a Free Greece — Room I, Lecture Hall #2.

7:30 pm - College Prep. Mathematics — 12 week course, fee \$40 sponsored by the Centre for Continuing Education — Room S170 the Ross Building.

8:00 pm - Meeting of the Law Wives' Society — students common room, Osgoode Hall Law School.

Tuesday

3:00 pm & 7:30 pm - Film — "Zorba the Greek"; sponsored by the Students for a Free Greece — 50¢; Room A, Stedman Lecture Halls.

4:00 pm - Film — "Les Jeux Sont Faits" — although a French Literature class, extra seating available; Room L, Lecture Hall #2.

5:30 pm - or 8:00 pm - Effective Reading — 10 week course, fee \$50; sponsored by the Centre for Continuing Education — B Wing, York Hall, Glendon College.

8:00 pm - Hockey — Home Game — York vs. U. Of Western Ontario.

8:00 pm - York University Homophile Association General Meeting — Winters Coffee Shop.

Wednesday

10:00 am - 5:00 pm - Teach-In - 10:00 a.m.: "The Greek Dilemma — 1970", Prof. George Anastaplo; 11:30 a.m.: "The Greek People — the vision of a new democracy", Nicholas Skoulas; 1:00 p.m.: "The Junta's Legality & Legitimacy — a continuing fabrication", Prof. Sinclair and Prof. Sotiris Papapolitis; 2:15 p.m.: "Canada and the Greek Question", John Harney and Prof. Lionel Rubinoff; 3:30 p.m.: "Prospects & Conclusions" — panel discussion led by Prof. Hugh Mason.

12 noon & 1:00 pm - Films — "A Communications Primer" (20 min. col.) and "Continental Drift" (10 min. col.) — sponsored by the Film Library; all welcome; Room 114, Central Library.

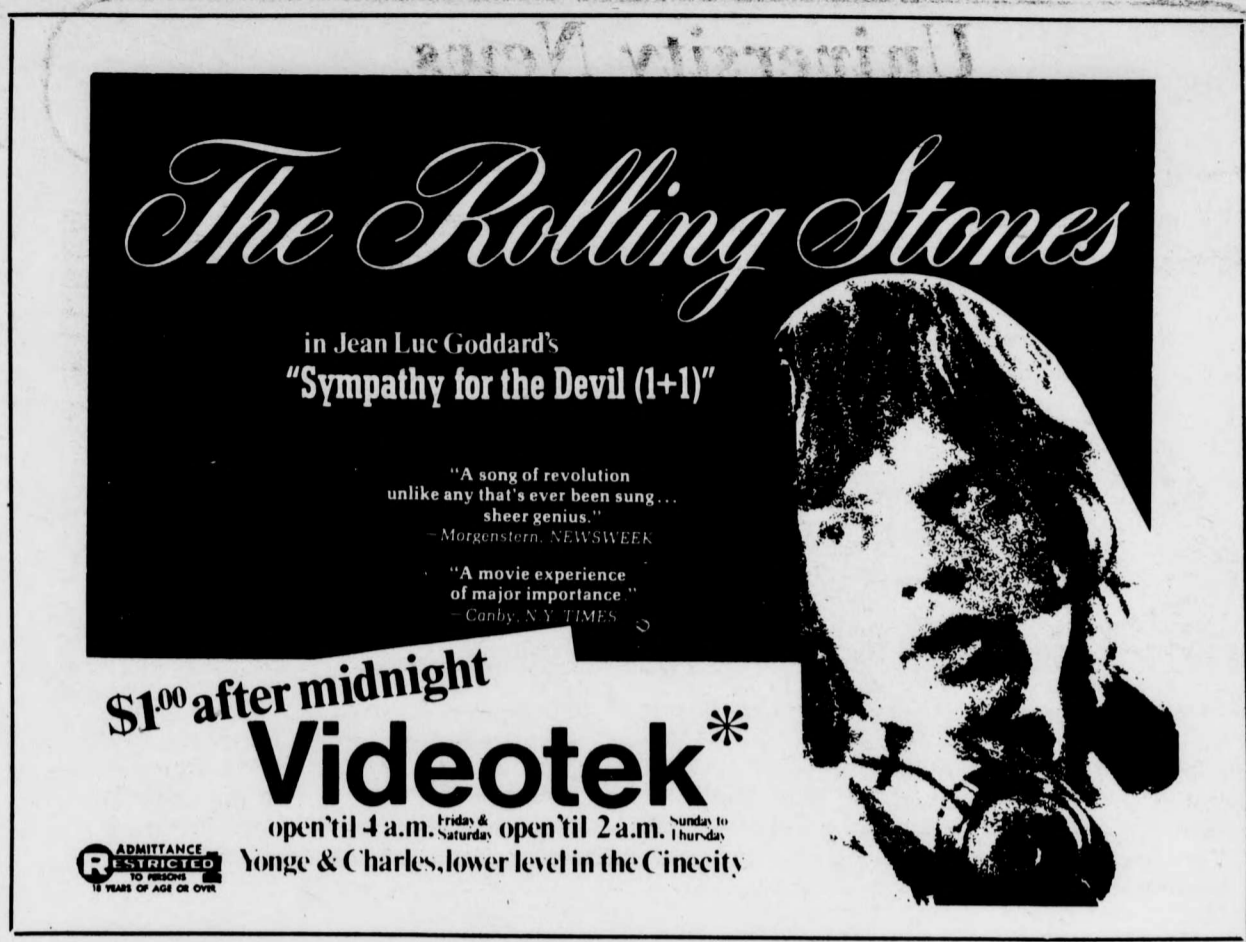


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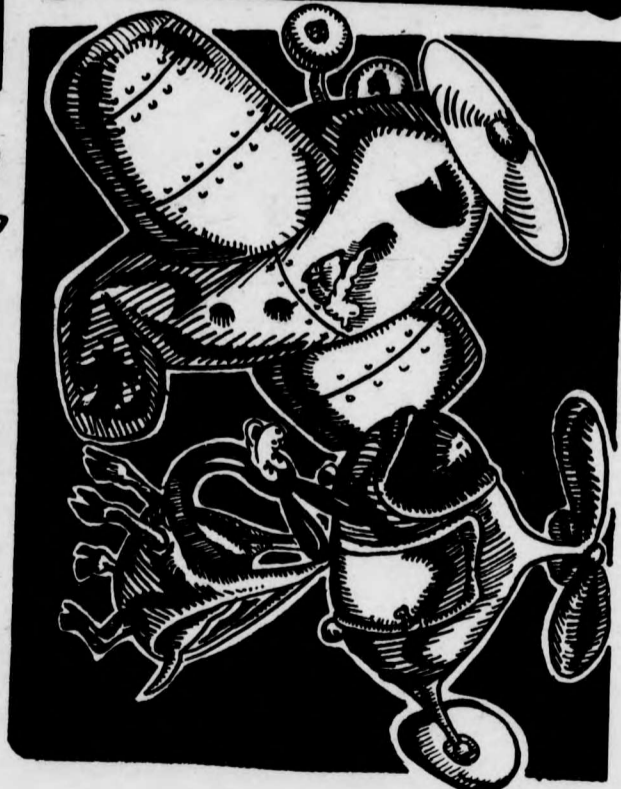
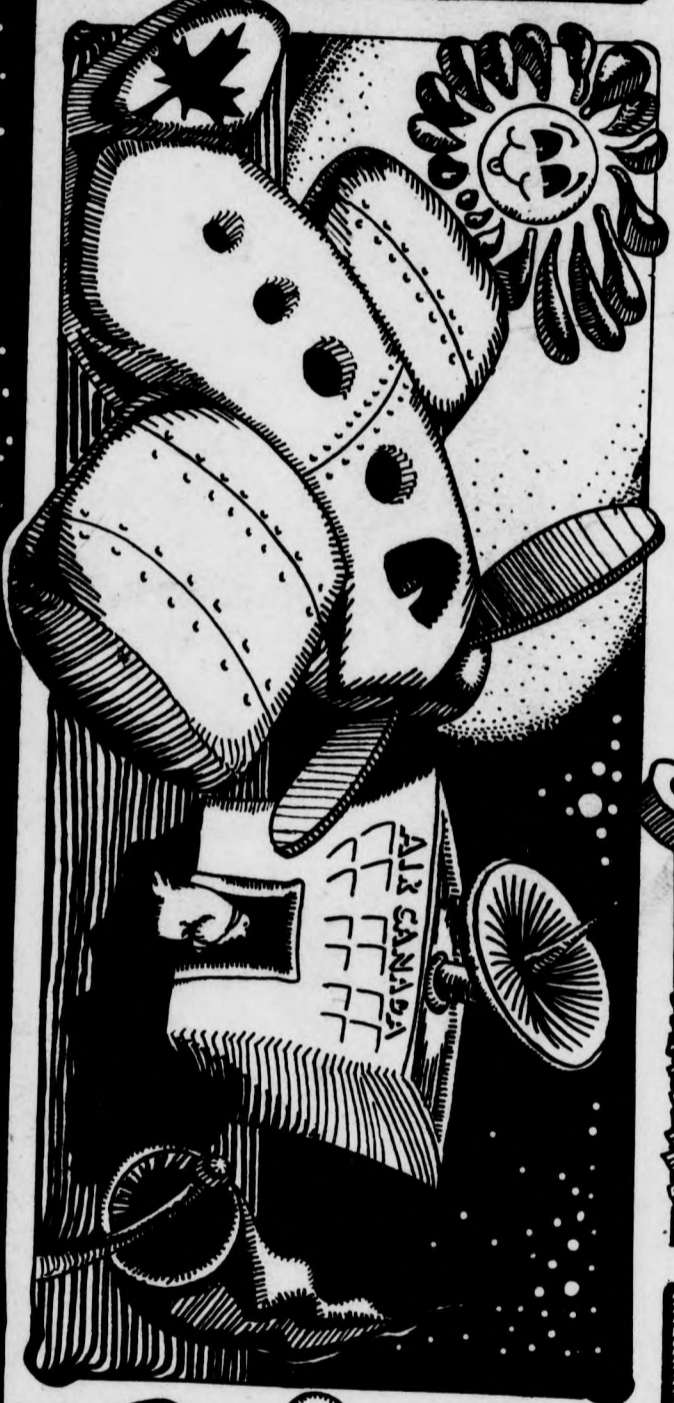
It's called "How to separate yourself from the herd." It talks about handling nervousness, money, and the guy across the desk from you. It talks about hair and how to turn an interview around. Things like that.

You'll find it tucked into a much larger book, also new, called The Employment Opportunities Handbook. The handbook is yours for the asking at the placement office.

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