

EXCALIBUR

THE YORK UNIVERSITY WEEKLY

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FINAL

Harold Stein photo



Exam worries have left many students with their hands raised in anguish. Here one desperate student is about to consume a giant wakeup pill before beginning the tiring study ordeal.

No degrees or transcripts if fees withheld: senate

Students who haven't paid their tuition fees won't receive their marks, degrees or transcripts, senate decided last Thursday.

They will be able to pre-register, but will have to pay their fees before final registration in the fall.

The new rule rescinds a 1971 ruling that prohibited academic penalties for non-academic offences.

Vice-president Bill Farr made the motion saying the university is in serious financial state and 2,000 students have yet to pay their fees. Most had participated in the fee strike, which ended mid-February.

Farr said Tuesday \$98,000 was collected last week, but there was still \$772,000 owing to the university. The money has been rolling in at a rate of about \$150,000 a week, he said. Farr claimed "the financial state of the university is not a matter discontinuous with the academics of the university." Ironically, it was Farr who made the motion in 1971 to stop academic penalties for non-academic offences. The rule came out of recommendations of the Laskin report on rights and

responsibilities in the university. At the time, marks were sometimes withheld for \$2 parking fines.

Now, marks will be withheld if tuition is not paid — but not for unpaid parking, library and bookstore bills. Although some thought it would apply for this year only, the new rule apparently has no time limit.

The York student federation passed a motion Tuesday night condemning senate for its decision and demanded that it be rescinded.

"Such methods as collection agencies and small claims court are available for the same purpose," the motion said.

Three weeks ago, the board of governors announced it would not negotiate salary increases with faculty until it had more certain information about the university's financial state. Uncollected tuition fees was one area cited, along with projected government revenues and enrolment projections.

Senate is York's policy-making body — made up mainly of faculty.

CYSF vetoes Excalibur staff's editor selection

York's new student federation took office Tuesday night and its first external business was to reject the Excalibur staff's editor choice for next year.

No official reasons were given for the rejection but unofficially, several councillors said it was a protest against the paper and not editor-elect Brian Milner.

There was no debate on the motion to ratify Milner as editor. The motion was made, council called a recess to caucus, then returned to vote 10-6 against the editor choice.

Milner, a 1972 political science graduate from York who is currently studying journalism at Carleton, said he couldn't understand the move. Milner, who worked on Excalibur for three years while at York, was selected by the staff collective two weeks ago as the best out of the six candidates who applied for the job.

Michael Mouritsen, the new council president, moved to adjourn the meeting as soon as the rejection vote was tabulated effectively cutting off discussion. Speaking after the meeting as to why he rejected Milner, Mouritsen said he thought there was a better editor choice and that he'd heard "negative things" about the editor selection process from two Excalibur staff sources. He refused to elaborate or name his sources.

Just prior to adjournment, Marilyn Smith, the current editor, demanded that council give some reasons for refusing Milner. She said council had told her to tell the staff to pick another editor, but had given no reasons why they should do so.

Mouritsen then said he felt Milner wasn't familiar enough with York. Milner interjected to protest that no one has asked him about his familiarity with York, but he had kept close contact with the campus this past year.

New councillor Jack Layton called the closure before debate "the most flagrant breach of integrity" and newly appointed speaker Bill Bain agreed saying:

"Once again council has used procedural rules to serve its own political ends".

After the meeting, past finance commissioner Rodger Shute, who became social and cultural affairs commissioner Tuesday night said; "I'm not voting against the editor. But this was the only way I could speak out and make my weight felt against the paper. Present his name again next week, you might be surprised," Shute added.

John Theobald, ex-council president and the new external affairs commissioner, refused to comment as to why he voted against Milner.

Patti Bergman, the new communications commissioner in charge of council-newspaper relations, said she was upset over council's actions.

"The paper could be better, but this is no way to achieve that," she said.

Layton commented that the rejection and the way it was handled might well cause an irreparable rift between the two student organizations.

In a staff meeting yesterday, Excalibur staff voted to back Milner and condemned council for its "irresponsibility and undemocratic methods".

They complained that not one council member had bothered to come to an open house Monday to meet Milner and talk to him about the newspaper. The open house had been arranged through John Theobald who said he had notified council members.



BRIAN MILNER
editor-elect

Extra charge for daycare a "mistake"

The university has reversed its decision to charge daycare \$1,600 for rent on three apartments in the Grad residences.

Vice-president for administration Bill Small told daycare supervisor Maria DeWitt that the letter she received concerning the extra charge was due to a "misunderstanding".

The letter, from assistant vice-president John Becker, said daycare's rent subsidy would be frozen at \$7,400 for next year. However, in order to rent three apartments over the summer and meet the rent increase expected next year, daycare would have had to find \$1,600.

DeWitt now understands the rent subsidy will be frozen at \$9,000.

News Briefs

Bikel speaks at Beth Tzedec

Theodore Bikel will be at Beth Tzedec Synagogue, 1700 Bathurst St. on April 5, 1973, 8:30 p.m. Tickets are \$3.50 and \$5.50 Phone 787-9256.

Canadian engineers — just puppets?

The Toronto Branch of the Committee for an Independent Canada in co-operation with the North Toronto chapter of the Association of Professional Engineers presents a seminar on: "Canadian Engineers — Independent or Branch Puppets?" on Thurs., April 12, 8:15 p.m. in the C.A.F. Staff Auditorium, 107 Avenue Rd. Admission Free.

Banff school offers summer courses

The Banff School of Fine Arts is offering summer courses in acting, movement, voice, speech, directing, stagecraft, and design. Several illustrious artists will be teaching there including Ross Stuart and Neil Freeman, two York professors. There are ample scholarship and work opportunities available. Upon receipt of applications, audition appointments will be arranged. Application forms and further information are available in the theatre office.

Pir Vilayat Inayat Khan to speak

The head of the Sufi Order in the West, Pir Vilayat Inayat Khan will speak in Brennan Hall, St. Michaels College next Thursday night at 8 p.m. The topic is Spiritual Freedom and Experiences in Meditation. Free Admission.

Last production of season

The last production of the St. Lawrence Centre season, Les Belles-Soeurs by Michel Tremblay opens Tuesday. There are student rush seats at 8 p.m. for \$2.00. Show times are 8:30 p.m. Tuesday to Saturday.

Erratum

The article Presentation of student films ran gamut of sophistication on page 13 was by Helen Thibodeau. Excalibur regrets that her by-line was omitted.

Erratum

In the March 18 edition of Excalibur, the article Child Care: A Right not a Privilege by Grace Hartman, was reprinted with permission from The Daycare Book, a recent publication by Women's Press in Toronto.

As well, the cutline under the photo on page five showed two of the organizers from Women's Press, not Woman's Place.

FINAL EXAMINATIONS CHANGES

FACULTY OF ARTS, FACULTY OF FINE ARTS, FACULTY OF SCIENCE

The following changes are to be made in the Final Exam Timetable dated March 2, 1973:

Econ. 305	Cancelled
Econ. 308	Changed to read 11 April 1:30 p.m. Curtis F
Econ. 313	Changed to Curtis F
Econ. 401	Cancelled
Eng. 326 (Koretsky only)	Add 23 April 1:30 p.m. Stedman B
Eng. 326 (Others)	Cancelled
Eng. 333B	Cancelled
Fr. Lit. 201	Cancelled
Fr. Lit. 210	Changed to read 12 April 1:30 p.m. Ad. Stud. 032
Fr. Lit. 215	Cancelled
Fr. Lit. 315	Cancelled
Fr. Lit. 426B	Changed to read 13 April 1:30 p.m. Curtis 110
Geography 316.3(W)	Changed to read 19 April 1:30 p.m. Ross S203
German 211	Add 17 April 2-4 p.m. Vanier 114
German 240	Add 12 April 2-4 p.m. Vanier 102
Hist. 323	Changed to take home exam
Humanities 183	Changed to 11 April 1:30 p.m. Curtis C,D,C
Humanities 185	Cancelled
Humanities 272/ Art 222	Changed to read 10 April 1:30 p.m. Curtis B
Humanities 384	Changed to take home exam
Math. 222A)	Changed to Stedman A and B only
Math. 222B)	
Math. 222C)	
Physics 315.3W	Add 25 April 1:30 p.m. Petrie 312
Physics 402.3W	Changed to read 23 April 1:30 p.m. Petrie 312
Physics 403.3W	Changed to read 27 April 9-12 noon Petrie 312
Pol. Sc. 220	Second exam 10 April 1:30 p.m. Ross N102 Surnames A-I in Small Gym, Tait McKenzie Surnames J-Z in Ice Rink
Psych. 201	Cancelled
Psych 323.3C W	Cancelled
Psych. 402A	Cancelled
Russian 340	Add 13 April 11-1 p.m. Vanier 109
Soc. Sc. 178	Add 12 April 1:30 p.m. Ross N203
Soc. Sc. 188	Cancelled
Soc. Sc. 190	Add 12 April 9-12 noon Curtis J
Soc. Sc. 195	Cancelled
Sociology 201E	Changed to Ad. Stud. 030
Sociology 211F	Changed to Ad. Stud. 031
Span. 240	Add-12 April 3-5 p.m. Winters 115
Span. 241	Add 16 April 10-1 p.m. Winters 126
Span. 326	Add 12 April 10-1 p.m. Winters 126
Span. 340	Add 17 April 10-1 p.m. Winters 126
Span. 420	Add 12 April 11-1 p.m. Winters 115
Theatre 325	Add 10 April 1:30 p.m. take home due date

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Discrimination against women lawyers comes from male ranks

By SHELLI HUNTER

"As lawyers, are women any different from men?" a third year male law student asked.

The consensus at a panel discussion, Women in Law held in the Osgoode moot court last week was yes. Panelists included two women lawyers, Lorraine Gotlib and Marie Corbett and two articling students, Felicia Folk and Linda Dranoff.

Most discrimination against women lawyers arises, surprisingly enough, not from the public but from male lawyers, Linda Dranoff told the largely female audience.

"Law has always been considered a man's world," she commented.

"There's no overt discrimination," Felicia Folk added. "Just a lot of little incidents. Little things happen that wear you down."

Folk cited the example of a question she is often asked, when she decides to work late: "What's your husband doing for dinner?" Her reply: "My husband is more intelligent than you, he knows how to cook his own dinner."

Folk also brought up an incident that happened to two women Osgoode students earlier this year.

They both applied for articling positions with a very well known firm. During their interview they were both asked if they indulged in oral sex.

The other two women on the panel, both practicing lawyers, seemed reticent to comment on the discrimination problems the two articling students had mentioned.

"The problems of women in law aren't peculiar to women in law, they occur in other professions too. Law is an excellent career for a woman. Because law is a profession, women are more protected than in other careers," Marie Corbett

commented.

But she further stated that women in law school and articling positions are not taken seriously by their male peers. She cited a comment that was made to her when she entered law school, "oh, they let another one in." But she added that women lawyers were taken far more seriously once they were admitted to the Bar.

"It's my view that whether you're talking about apples and oranges you're still talking about fruit." Lorraine Gotlib remarked. "Brains, diligence and hard work is what counts — whether you're male or female."

British class consciousness up

By GREG McMASTER

There is more class consciousness now in the British working class than at any other time in its history, according to British Trotskyist Robin Blackburn who spoke at the University of Toronto on Monday.

Blackburn said that Canadian socialists should see "an understanding of what's happening in workers' struggles in Europe as very important for understanding the generalized, world-wide crisis of capitalism."

The escalation of these struggles, he said, gives them an importance "equal to that of national liberation struggles" in colonial countries, and represents a "harbinger of struggles coming in North America, including the still-dominant imperialist power, the United States."

Blackburn will speak on "Workers' Control" in five Canadian cities in the next two weeks, beginning at U of T's Cody Hall on Thursday night.



Gone for a minute

"I only left the room for a minute." This was the sad lament of more of the 40 members of the York community who were the victims of thefts of purses, wallets, and personal property during the last two months.

Officer Peter Hammerton of the Metropolitan Toronto Police Department, who was consulted by York security, stressed the need for community awareness of the problem and advised that purses, handbags and other valuable items be put away in drawers and filing cabinets and not left where they would be clearly visible.

Students in residence should lock their doors when leaving their rooms even if they only intend to be away for a short time, he suggested.

Hammerton concluded that in a large, wide-open community such as York, it is very difficult to apprehend sneak-thieves, and that efforts should be directed towards making thefts as difficult as possible. No-one should fall into the trap of saying "It can't happen to me."

Meanwhile back on the campus a complete Hi-Fi system was stolen from Winters College room 017. The equipment belongs to the Music department who uses it as a listening system for classroom teaching. Anyone knowing the whereabouts of these hot items contact the music department at 667-3246, Rm. 238 Behavioural Science Bldg.

Criminally insane - bad trip

By SAM BORNSTEIN

Jim was seventeen years old. His long hair covered his face unintentionally and as he talked about life in Penetanguishene many wondered what crime he had committed. He talked of his life so matter-of-factly that one had to assume that his crime against society was a minor one. Finally one of the girls spat out the question that all of us were dying to ask:

"What are you in here for?"

"A couple of years ago, when I was fifteen, I killed my mother." He spoke quietly yet no one failed to hear the words that seemed so unreal. A few jaws dropped and Jim continued with his narrative.

"She wasn't hassling me or anything. I was doing well in school and I got along very well with her. One day, I just took a rifle and shot her in the head. My sister came running into the kitchen and I shot at her, too. But I missed."

"Why did you do it?" I asked and then rephrasing my forward question, "I mean what made you do it?"

"I don't know. I just did it. I felt I had to shoot someone and I guess she was the first one I saw."

Jim was one of many prisoners or inmates or patients (the word to describe these men is very hard to find) who are in an Ontario health institution at Penetang. All of the men have been found not guilty by reason of insanity in our court system and society has relegated them to this maximum security building about 90 miles north of Toronto.

The bars on the outside of the building seemed shocking until we were let in and looked at the bars from the inside. Frightening. We had been given this opportunity through Winters College tutorials. As we entered the institution we were told, "The men you will meet are just like you and me, except they have murdered, raped, and assaulted..." We could not understand this statement until later on when we encountered the group of men in 'G' ward.

As the group of students milled about with the prisoners, many felt too shy to ask direct questions. I approached one of the guards and said very nonchalantly, "Do you have any trouble with the prisoners when guests are here?"

"What sort do you mean?"

"Well, some of these men have been here for quite a while and there are no women allowed in this place... I mean, they are men with normal drives..."

"You ought to come back after lock-up," he suggested, not really meaning it, "and then you see them go at it." His reference to homosexuality was accompanied by a stupid smile.

Each man spends his time in a tiny cell with one cot, one shelf, a lavatory, and a push button sink. Every night at 10:30 the barred doors of the cell slid across the entrances and the lights are turned off. The men are allowed no education as the administrators feel that it would be too distracting to the group therapy that goes on all day. No barbells are allowed as the guards feel that the men could become too strong to be controlled. Many of the men are on drugs, which are given to make them easier to talk to. LSD is used in special circumstances. Many of the men act doped and their speech is slow and thoughtful. However, I still had to agree with that original statement,

"The men are just like you and me..."

I approached a man who looked exactly like Arte Johnson, formerly of television's Laugh-in. The resemblance, though somewhat remarkable, was somehow ironic. Larry soon came to reflect on his background, "I started out smokin' grass and soon turned to acid and that shit. Eventually I got onto heroin and speed. Around this time, I began to break into apartments."

"Did you do this to support your habit?"

"Oh no, I never took anything from those places. I only broke into them. I got my bread from rehashing."

My face showed the unfamiliarity I had with this term. Larry recognized it and continued.

"Rehashing is stealing stuff from department stores and then returning it for cash." He added with some pride, "I never hurt or killed anybody or anything like that..."

A guard was standing in the corner. I went up to him and somewhat embarrassed asked him if there was a washroom available.

"Do you just have to take a leak?" He was now leading me down a long, narrow corridor.

"Yeah."

"Here you go. Right in here." He point into a cell at the bare urinal. I felt like throwing up.

"I think I'll wait on second thought." I then realized that if these men could face that toilet every day for years, then I could, too. I went back into the cell and happened to glance at the calendar on the wall. It was for 1969.

A guard pointed at the walls of the sun-room. Covering the walls were intricate patterns of trees, lakes, and clouds. The strokes of the paintbrush were meticulous and beautiful.

"Eric did that wall in four hours. He's in Kingston, now."

"Only four hours, that's amazing." It was.

"He was always getting into fights, but give him a brush and away he went."

I was now speaking to a red haired fellow whose name was Don. We got into a discussion of the rights and privileges of the inmates and I asked, "Are the men ever allowed alcohol?"

He laughed and then said, "I used to have one or two drinks and then go out and rob a bank. I used violence sometimes. Booze isn't allowed 'cause many of us are former alcoholics."

"Do you mind being here?"

"I've been serving time since 1960 and I'm glad that I'll be cured when I get out of here. Booze has taken a wife away from me, a child, homes, cars, y'know, everything."

Don echoed the sentiments of many of the men. He was glad that he was being cured and he looked forward to the day of living a normal life. However, he realized he wasn't yet cured and did not resent the time he was spending. He also knew that spending so much time with the others would help him come to terms with himself. "We're living in a world of our own, you know?"

The men seemed sorry to see us leave at nine o'clock. As I left, I let them know that I had enjoyed speaking to them. They expressed similar sentiments. Some stared blankly. Others looked at the girls in our group. Most chain-smoked the personally rolled cigarettes. All were polite and cordial.

"The men you will meet are just like you and me..."

The chapel question

By SCOTT HORTOP

Pete Scott, the man who gave a donation to York for a chapel, said Tuesday that the money was no longer in his control and that the university had every legal right to spend it on something other than a chapel.

But Scott added that if the community doesn't want a chapel, then the honourable and wise thing to do would be to return the money." If York ever wants to get other private donors, then they shouldn't betray the trust of the current donors."

Scott said if the community really didn't want the chapel, then he didn't want it either. "If you build it and they don't want it, they'll only throw paint on it."

As one of the initiators of York University, Scott has given continuing support personally and financially. Scott indicated an interest in setting up a business archives, a collection of historical business documents.

Scott donated the chapel money in 1965, as an anonymous donor. The donation is now valued at \$550,000. In 1968, a referendum on the chapel had 795 people for and 945 people against building the chapel. The issue was raised again this fall when Mr. Scott asked into the matter.

So far, the issue is still up in the air.

But with newly imposed government freezes on capital expenditures, private donations have become the only route to developing campus resources. Defining community needs and priorities and reconciling the strings attached to donations are problems to be faced in the coming year.

Acting president John Yolton is

currently developing a strategy to search through the community and come up with a flexible definition of university needs which cannot be covered by government funds.

By asking the deans to put out feelers, then giving the feedback to him and the board for assimilation and final ratification by Senate, Yolton suggested that some set of priorities and proposals to satisfy both donors and campus needs might be established.

He didn't define the specific role the community should play in this procedure.

In the meantime, the chapel will serve as a test case. Current cost estimates are \$524,000 for construction, \$50,000 to connect heat and water and \$12,000 a year for maintenance. Actual construction of the chapel had to succeed construction of the Administrative Studies Building since heat and water services were to come from there.

Opponents of the chapel have called it a waste, pointing to more pressing needs like books, scholarships, daycare, recreation facilities and archives.

Proponents of the chapel say that it would represent a swing away from the values of the marketplace towards a community devoted to study and meditation.

Mike Mouritsen, new president of CYSF, said he believed CYSF should follow a policy of non-commitment towards the chapel as he felt the question to be outside the role of CYSF.

As the university becomes more dependent on private support, the handling of the chapel donation will become a prime example of the treatment future donors will expect.

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Save a life

Adopt a political prisoner

By PAUL THOMSON

A Frenchman, imprisoned for two years by the South Vietnamese regime for political activities, told a York audience Monday that his release last December was only due to the pressure of French public opinion and the unwillingness of the South Vietnamese authorities to have him witness the liquidation of Vietnamese political prisoners.

Jean-Pierre Debris, along with Andre Menras, was released by the Saigon government and expelled from South Vietnam last December. Their release represented success for the campaign of a Paris organization, Secours Populaire Francais, which mobilized public opinion across France.

Debris and Menras are touring Europe, North America and Japan in order to arouse world opinion and save the lives of the prisoners who remain in Saigon's jails.

Debris, who came to speak at York, proposed that everyone at the meeting adopt a political prisoner and write both him and the Saigon embassy in the U.S. asking his whereabouts and why he was arrested. Such agitation "could save lives, many lives" Debris said.

Debris was critical of the apparent desire of Canada to pull out of the International Commission of Central and Supervision. It is very important, he said, that Canadian observers inspect conditions in the South Vietnamese prisons and describe them to the public.

In Canada, the international committee to free South Vietnamese political prisoners from detention, torture and death has been set up to mobilize public opinion. Its offices in Toronto are at 52 Elgin Avenue.

At the end of Debris' address, the meeting passed a resolution which called for the Canadian and other governments to take action to force South Vietnamese President Thieu "to provide humane treatment and prompt release under public international inspection and control for these political prisoners".

Debris, who looks about 10 years older than his 28 years, was arrested in July 1970 along with Menras for unfurling the National Liberation Front flag and distributing peace leaflets in front of the National

Assembly in Saigon. They had gone to South Vietnam in 1968 as exchange teachers.

Although he did not care about the war when he went to Vietnam, Debris said the corruption and killing he encountered there forced him to end his silence. He told his audience he has never belonged to any political organization.

He first ran into corruption when giving a French exam in Saigon. High-ranking officials, including members of the Thieu cabinet, approached Debris in hopes of obtaining exam copies so their sons would pass and therefore be exempt from the draft. According to Debris, the "price" of the exam rose to \$3,000.

When Debris and Menras were arrested they were beaten on the spot and interrogated for five days at the Chi Hoa prison. During this interrogation they were not personally tortured, but instead intimidated by having to watch the torture of a Vietnamese prisoner.

According to Debris the South Vietnamese authorities call their prisons for political dissidents "rehabilitation centres". What is termed "re-education" consists of saluting the Saigon regime's flag every morning.

"Every political prisoner had to stand at attention at 6:30 a.m." Debris said.

Those who refuse are termed "obstinate" and placed in the "movie room", so named for its function as a theatre for showing films to American delegations when not being used for torture. From 300 to 400 prisoners can be chained in various positions to an iron bar which surrounds the room, Debris said.

During their time in Chi Hoa, Debris and Menras met many prisoners who had been tortured including those who had lost the ability to walk after being held in "tiger cages". Three to five prisoners are placed in cages in which a man cannot stand. The cages are kept in unventilated areas where there is no light. Less than one pound of rice a day is rationed to each prisoner and there are no sanitary facilities. At present the R.M.K. Company of the U.S. has a \$400,000 contract for the provision of an "improved" version of these cages, Debris said.

In November, 1972, after rumours of a ceasefire began to circulate, the man exposed in 1970 as the inventor of the tiger cages returned from anonymity to become director of Chi Hoa. Rations were reduced even further. With a ceasefire approaching, the administration began to mix political prisoners with common criminals. The files on political prisoners were also removed or changed, Debris said, so they would be indistinguishable from criminals. Family visits were ended so that relatives lost track of prisoners.

The prisons also contain hundreds of children according to Debris. One boy was jailed at the age of four with his father and spent the next three years there. One 12-year-old was arrested for trying to steal a gun from an American soldier. When he refused to answer whether he was a member of an organization and what his parents were doing, he was tortured. Debris said the torturer told the boy "your hands are very small, but they are large enough to take a gun. That is why I am beating you".

MEMO TO RESIDENCE STUDENTS

FROM: York University Food Services Department,

Norman D. Crandles, Assistant Director Ancillary Services

This year a Residence Fee Committee, comprising students and representatives from both Ancillary Services and the Colleges was formed to study proposals of next year's fee structure for undergraduate residents. In an effort to keep residence fees as low as possible, the committee has examined several alternative cost saving measures.

One of the alternatives would involve a change from the existing fixed 'meal entitlement' plan to a 'dollar commitment' plan. Under the latter system, there would be a minimum dollar payment for the food portion of your residence fee (this year the 10 meal plan is the minimum food contract). Unlike a meal plan however, students would be free to use up their dollar commitment in an a-la-carte fashion, i.e., to eat only those items of his or her choosing at any meal or time of day, to entertain friends, to utilize any Food Service outlet including specialty restaurants, Central Square Cafeteria, Atkinson Coffee Shop, etc.

It is visualized that should this particular system be favourably received that the method of applying sales could be by a small value card (say \$20) which would be punched at the cash register at the time of purchase, to a declining balance until the value of the card is exhausted.

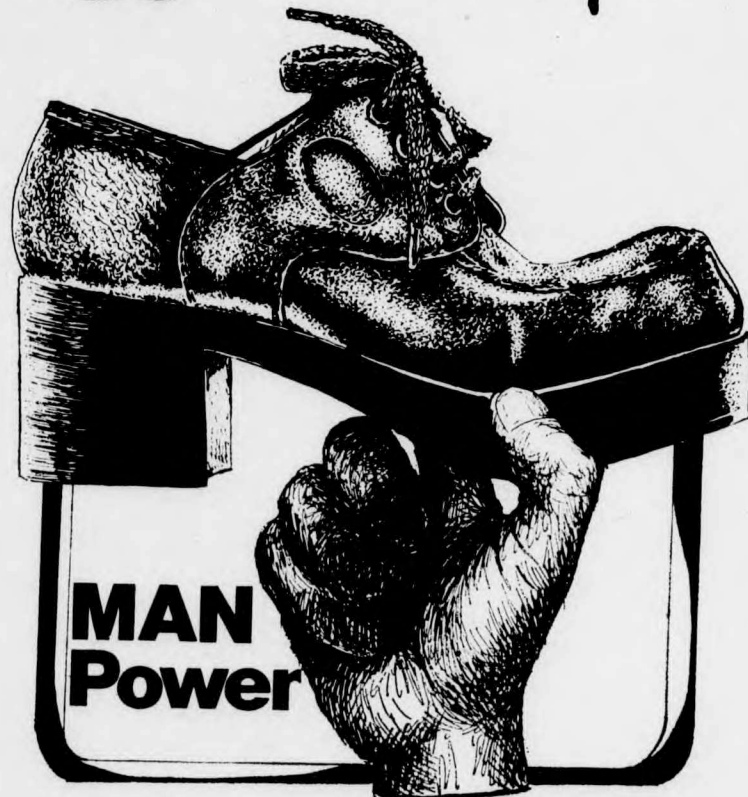
Inevitably, the cost of a-la-carte dining is greater per equivalent meal than under the present system, however the total expenditure for food by a student could approximate the 1972-73 academic term, as the student would not pay for meals not consumed nor unwanted second helpings.

The University Food Service Department is anxious to be made aware of student opinion in this matter. York Campus Students are cordially invited to phone:

Norman Crandles (-3346)
Lyn Brooks (-3480), Ancillary Services
Gord Robertson (-6029), Founders College Don
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York's graffeti poor but

'Candy is dandy, but sex won't rot your teeth'

By JIM DAW

York's public image is being damaged by the crummy graffeti in our washrooms.

In these days of falling enrolment, when it's how you play the recruiting game that's important, we should pay more attention to such important details.

At present York and the U of T are about equal. A survey of washrooms on both campuses revealed there is a direct relationship between the IQ demonstrated in the graffeti and the number of cubicles per washroom. So a well directed initiative by York could put us miles ahead in this area.

What better way to advertise the creative genius of York students?

Yet the graffeti scene is a real disappointment. In the women's washrooms there is nothing to spark the imagination or perplex the mind. In fact we are not aware of one inscription in any women's washroom on campus.

Many of the scrawlings in men's washrooms look like the work of sexual deviates, frustrated studs, racists, sexists and pea-brained assholes.

The outhouse bards, earthy philosophers, political commentators and original humourists are few and far between.

Since the first of the year my favourite comfort station has been the scene of constant warfare between Jews and goys, gays and straights, real wits and half-wits.

An explanation of the difference between Jews and apple pies prompted some replies. "After reading this I made sure I wiped the toilet seat three times to make sure I wouldn't catch this ass's disease" and "If you have so much guts about your religious convictions why don't you go to CS106 (Jewish Student Federation offices) for a chance to elaborate on your views."

Suggestions of genocide and death by torture were matched by four letter rejoinders and various menu suggestions. That it is subtle



propaganda in favour of racial understanding or the work of two or three neanderthals might not be evident to our young visitors.

If universities are the leaders in liberalizing sexual mores it is not evident in our washrooms.

Men still get a kick out of advertising the size of their Padoobies and their dexterity at playing with them. A few jokers were inspired to list different ways to paddle their pickles progressing from the use of liver to a tin tear drop.

The shock value of words mommy taught us not to say is small so fewer people seem to scrawl them indiscriminately on walls. Words of this type are more often used in passages designed to erotically stimulate the reader. But their shock value is maintained when used with homosexual connotations as most men still consider that form of sex a bit kinky.

Closet queens tend to clutter up the walls with a debased form of enticement to other males. Then the resulting backlash from prudish or sexually hung-up men takes up more space.

Poems like: "Call me sweetheart,

call me dear, but please fellas don't call me queer" or advertisements for blow jobs that will sizzle your balls prompt only repressive, intolerant replies.

One was like the old joke about mental health: "Stupid gays. I'll kill you all." There is also name calling, more suggestions of death by torture and even heavy analysis — "Gays are obviously a sick manifestation of a sick society." To which someone replied: "How come this is one of the few societies that doesn't sanction homosexuality? Is everyone 'sick' but you, shithead?"

There are some clever exchanges however, such as: "Out of the closets and into the streets" replied to by "What is this a hanger revolution."

Exchanges between homosexuals are sometimes educational. Beside one fellow's advertisement someone else wrote: "Dear. Whoever you are, there have got to be better and more human ways of meeting people than this."

At Glendon, graffeti has a bicultural flare — the blokes and the

frogs fake pot shots at each other on the walls.

The rest of the wall space in washrooms is taken up by stale humour about things like the rabbi's new business — making attache cases from foreskins — and announcements that Moby Dick is not a social disease.

Political commentary is minimal. The York guerrillas tried to mount a spontaneous tunnel liberation movement but made the fatal

mistake of asking for permission first.

The recent addition of a women's movement mural is an encouraging sign of life however.

In the washrooms there are occasional expressions of support for the Kraft and the Dare boycott as well as such things as "South America will save the world;" and "Brotherhood is powerful too."

But the graffeti with socially or academically redeeming qualities is sparse.

Part of the problem is the low level of competition which has become traditional. A special officer to censor the hackneyed jokes and crude sentiments may be necessary for a short while.

Think of the possibilities if more people decided to out-do those pearls we so seldom find at York. Such as the one "Nothing that alienates is human to me — Ecnoret", an adaptation of Terence's aphorism "Nothing human is alien to me."

Creative minds from across the country would beat a path to the Ross Building.

Let no one again be moved to write:

"When shit house poets have all died I'll build a monument high and wide A monument to their mirth and wit A monument of solid shit."

United church calls for abortion reform

In calling for reform of Canadian abortion laws, the United Church says "to be wanted is essential to human development", explained Ruth Evans at York Monday night.

Evans, a member of the United Church task force on abortion, was speaking about the morality of abortion in a discussion sponsored by York's Student Christian Movement. She was to be one of three panel members, but gave the only prepared talk when the other speakers cancelled out because of illness.

No matter what the moral stance, Evans said the issue of abortion must be taken out of the arena of government action. At present, abortion is illegal under the Criminal Code except in instances where the mental and physical health of the mother is seriously threatened.

If the government can now say who must not have an abortion, 50 years from now they might say who must have an abortion, Evans said.

She spoke about abortion as something "deeply personal and self-involving", not something to be discussed coolly, objectively, and analytically. When people make up their minds on abortion — either pro or con, they do so on the basis of their own experiences, she claimed.

She called such decision-making the "only real hope for change in the future".

Michael Smith, a York graduate student, spoke impromptu for the Roman Catholic church position. He agreed with Evans that abortion was a key moral issue. For Catholics, he said, questions on abortion and contraception brought to the surface many undercurrents and questions about the monolithic super-structure of the Catholic church.

In giving more details of the United Church's position, Evans said doctors who broke the code of ethics of the Canadian Medical Association in not referring a woman to other medical sources when they refused abortion aid were condemned along with doctors who charge more than the fee schedule for abortion.

The church also commended members of the nursing and medical profession for their responsible work in abortion.

Evans said contraception information, if made readily available, would circumvent the whole moral dilemma of deciding on abortion. She urged citizen groups to set up contraceptive counselling services.

Hunger strike at U.S. consulate

A hunger strike in protest of the Greek military regime was held outside the U.S. consulate in Toronto last weekend. The American government openly supports the Greek government through arms supply.

The protestors hoped to bring public attention to the military oppression in Greece, which has led to the death of possibly four students and the arrest of anti-military demonstrators throughout Greece.

Bedded down in sleeping bags on the sidewalk in front of the consulate the protestors set up signs demanding "Freedom for the Greek Students" and "Americans out."

Demands for Canada's secession from NATO was an important issue. Canada through this common defence program is linked to the support of the military regime in Greece.

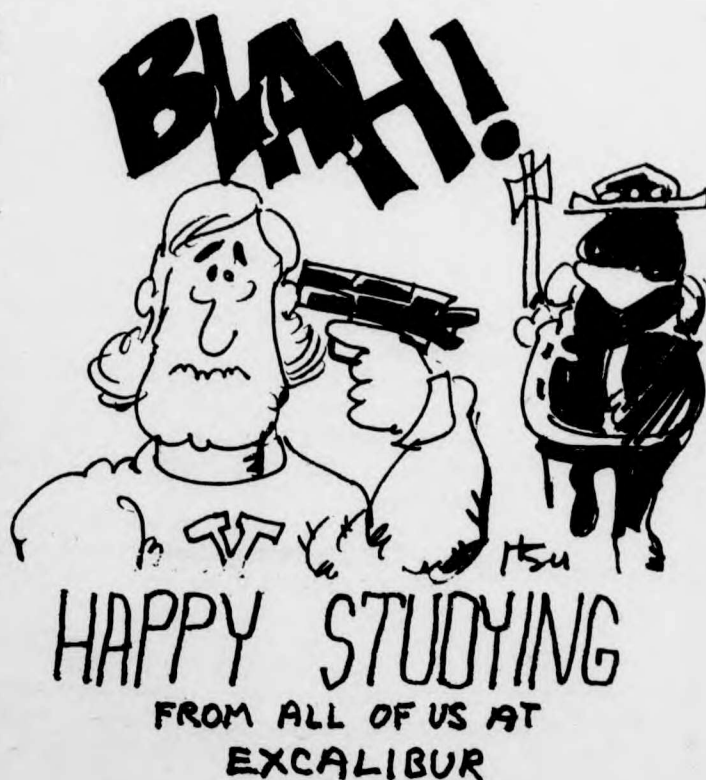
The protest action was planned to coincide with the

151st anniversary of Greek independence and followed a period of growing dissent throughout Greece.

Law students had seized the Athens Law School. They were eventually driven out by attacking police who left injured students bleeding in the streets. Violent demonstrations also forced the closing of the Polytechnical school in Salonica. The Greek press is now being censored by the military after several journalists reported on the student unrest.

The demonstration in front of the consulate ended Sunday night with promise for further actions to "make Canadians aware of the Greek struggle and to let those in Greece, the people more involved than anyone else, know that someone outside cares."

Those who wish to give support to the struggle in Greece should contact PAK (The Pan-Hellenic Liberation Movement) Box 594, Station Q, Toronto 7.



Social Change 359

Atkinson class study recruits 80 workers

By JOE MORIN

The students of Atkinson's Social Change 359 saw their year's work come together in a workshop recently.

Last term they decided they would try to attract more representatives of the working class community to York. They set out to determine what are the things which keep workers away from university and try to overcome these barriers.

These 11 energetic founders of the organization AWAKE (Advance With Atkinson's Kind of Education) set a target of 50 prospective students but were able to attract

approximately 80.

The March 17 workshop was designed to brief their recruits on what lies ahead of them.

Dr. Jack Brown of counselling services explained the criteria for admission to the college, the admission procedure and finally what the students could hope to gain from the Atkinson courses.

Later, class members led smaller discussions on transportation arrangements, co-op daycare facilities and financial assistance. Other question areas included such things as what to expect at a lecture, enrolling in a disagreeable class, the cost of books, and recreational facilities.

A spokesperson for the group, Joyce Williams felt that the meeting was successful. She commented: "Judging from the questions asked in the small discussion groups, I expect 70 per cent of the group to submit their applications within the next couple of weeks."

Art Dean, a representative from the United Steel Workers Education

Committee commented: "This is what our workers need. Many of our boys return from the labour colleges with high aspirations but there are few places where they can go to fulfill these aspirations."

Shortly before the meeting terminated, a small group of 10 volunteers from the AWAKE target group assembled to institutionalize a pressure group (similar to AWAKE) for the purpose of continuing with a social action program for future

terms.

To decide what factors affected workers' decision not to come to university, the group circulated questionnaires in Ontario housing projects: Flemington Park and Lawrence Heights.

They found that the four main factors were financial (the money invested did not seem worth it in the long run), the fear of people with little educational background taking entrance examinations (these have

been abandoned by Atkinson college council), transportation, and the need for daycare.

The final question allowed people to express an interest in learning about university and to leave a phone number. These people were later contacted and informed of the workshop.

But the majority of people at the workshop learned about AWAKE through a column by Helen Worthington in The Toronto Star.

Jailings over Dare strike

WATERLOO (CUP) — Five striking Dare Foods plant workers have been sentenced to jail in Kitchener and another received a suspended sentence March 7.

The men were convicted late last year of criminal contempt for contravening a company injunction forbidding picketers from interfering with people and trucks entering and leaving the plant and limiting the number of picketers at each entrance.

Lou Dautner, international representative of local 173 of the United Brewery Workers and Andrew Diamond, the union's plant chairman on the company bargaining unit and chief picket captain for the strike, were sentenced to a stiff 60 days in jail. Both men are also members of a negotiating team.

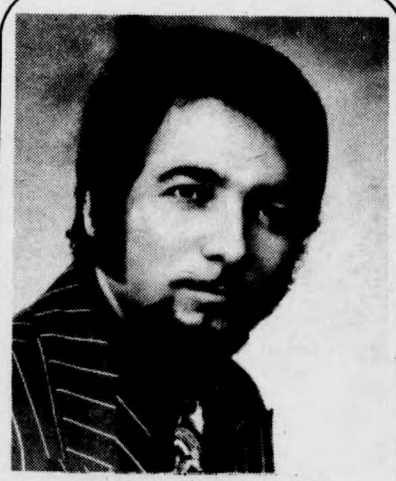
Wayn Zettler and Paul Pugh received 30 days each and Tom Scott and John Horne, 10 days each. Horne's sentence was suspended because of serious medical problems in his family.

The stiff sentences, which may be appealed, were not anticipated. The most any of the accused expected to receive was 30 days.



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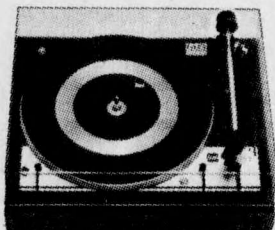
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Most teacher education programs inadequate

By ROBIN POND

Robert Overing, dean of York's faculty of education, has stated that "teacher education programs with which I am familiar seem always to have suffered from a lack of integration and from an inadequate practice component." York's education faculty is attempting to rectify such problems.

Teachers' Colleges like Lakeshore or Ontario College of Education — are one-year post-graduate degree programs. At York prospective teachers work concurrently towards their B.Ed. and their B.A. or B.Sc. In effect, the one-year teaching program is spread out at York over three or four years. The advantages of this arrangement are obvious: student teachers receive much more actual teaching experience, and classroom experience is the most vital part of any teacher-training program. The student teachers spend approximately one day per week plus a period of at least two weeks at the end of each year in the schools. The schools used by York students this year were Etobicoke public and junior high schools.

A student teacher in the three-year program has more time to discover whether he is really suited to be a teacher. Teachers from the one-year program often discover too late that they just aren't cut out to be teachers. Finally, the longer three-year program allows for a greater integration of knowledge. Not only is the classroom experience related to the seminars on education, but as a concurrent program rather than a block of learning followed by a block of teaching, what the student teachers

learn in university is more closely related to what they are teaching in the schools. Also, education students at York (30 this year, hopefully 150 next year,) are required to take relevant psychology courses, and are also urged to take courses in sociology or humanities which deal with some aspect of education. "The application of knowledge to an understanding of the world" is one of the major aims of the faculty.

The type of teacher York wishes to develop is one who will know how to, as Overing says, "improve the instructional environment". Increased student involvement and participation is one of the best ways to achieve this enriched instructional environment.

At a recent education seminar there was a Chinese proverb on the board which read;

"I hear, and I forget.
I see, and I remember.
I do, and I understand."

The idea is — don't just tell the students, show them; or, better yet, get them doing it themselves. And this proverb may be related to the prospective teachers, as well as to their students. You can't tell someone how to teach. The student teachers must observe actual teaching situations; and then they must attempt to teach. And when they run up against a brick wall, then they return to the seminars and, hopefully, they acquire new skills which enable them to cope more effectively.

To improve the instructional environment the teacher must also know how "to work with the community and to make use of the special resources it can provide." This doesn't mean taking lots of field trips to the library, or art gallery, or museum. It means, above all else, that teachers must be prepared to make use of the greatest resource of all — people.

Laura Ford, who is in charge of the practicum division of York's education faculty, has said that a good teacher is, among other things, "a manager of human resources." The teacher of the future must be able to make better use of both the experts within the community and other teachers within the classroom. It is York's belief that the trend in education is towards open area schools and away from the traditional one teacher with one class in one classroom situation. Future schools will have teams of teachers dealing with large numbers of students in one large open area. Thus, teachers will have to be able to work efficiently as a part of a team as well as individually.

An awareness of other human beings and how they interact is, naturally, at the basis of any good educational system. The faculty of education, therefore, is also trying to create teachers who are more aware of the individual needs of students and better equipped to meet these needs. The education seminars consist mainly of observing and discussing the ways in which children learn — through video-tapes, some discussion of the student teachers' classroom experiences, and presentations on new ways to promote learning by teachers and experts in education — and the student teachers have been

working mainly with small groups or often with just one student. The teachers of the future will be teaching a group of individuals, rather than a class.

Overing told prospective teachers at the beginning of the year that those who needed a lot of structuring should get out of York's faculty of education. For, said Overing, "both our ideas and our mechanisms will change". The more conventional teachers' colleges have a fairly fixed idea of how to create a teacher. They present a more structured and static program. York's faculty of education is constantly refining its methods, trying to find new ways of putting its theory into practice. As Ford says, "how we get there is as important as getting there." The goal of education is basically to "provide the necessary experiences and the necessary resources." How this is done will vary from time to time.

Feedback from the student teachers is also an important part of York's program. Some of the student teachers have complained about being "human guinea pigs"; it is true that some of the faculty's experiments have failed. The video-tapes of public school children in work situations, used by the faculty at the beginning of this year, proved to be useless. Next year the video-taping will be more directed and so, hopefully, more informative. Student teachers stated that they couldn't evaluate exactly how much they'd gotten out of the first year education program. They said that they felt more confident in the classroom. They felt that they were better teachers; "but how much better is impossible to say."

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Funding needed says York to Canadian studies probe

Not only Canadian Studies programs but also the Canadian-ness of studies in universities was the topic of discussion when Tom Symons brought his commission on Canadian studies to York last Thursday.

Under the auspices of the Association of Universities and Colleges of Canada, the commission is currently taking an inventory of Canadian studies programs and assessing future requirements.

When at York, Symons heard sympathetically various pleas for more money. A number of people in the seminar were concerned about library facilities and the development of a better system of archives to preserve preliminary research data.

Dean of arts Jack Saywell mourned the fact that researchers in the areas of urbanization, topography and public policy are too often lured away to higher paying jobs in Ottawa.

And Glendon principal Albert Tucker spoke of the difficulties his college faces attracting students from other provinces, particularly Quebec, given that provincial loans and grants cannot be transferred between provinces.

Prominent in the discussions was the importance of French to an effective Canadian studies program.

Tucker revealed that Glendon has difficulty attracting high quality social scientists from Quebec because they have the impression they are sought by a bilingual college for their language skills and not their professional ability.

Symons, who last year was a commissioner on French language education, noted that "despite all the national interest in bilingualism and an array of programs to encourage it, there has been a steady downward trend in the number of Anglophones involved in French studies and who make use of French in their regular reading."

He cited Ontario enrolment figures which show that the number of students opting for French in grades 9 and 10 have dropped 24 per cent in the last two years.

He said he didn't think the declining enrolment was the result of "backlash", but rather that the students felt they could not measure up to the standards of French-speaking ability implied by the new emphasis on bilingualism.

While Glendon has committed itself to a bilingual approach to Canadian studies, one York professor suggested that "some reasonable compromise" should be found for those who don't have a French language background.

As a means to broaden the experience of Canadian studies majors, Tucker suggested giving credit for work and travel experience in other parts of the country. Saywell jokingly suggested it might be called Hitchhiking 3A.

Although it was admitted the field of Canadian studies has grown rapidly in recent years as a result of student and public pressure, it was generally agreed there are a number of gaps to be filled.

Saywell pointed out that there is a real need for experts in Canadian foreign policy and suggested the provision of a few bursaries for post-doctoral study in this area so that PhD's with other specialties might prepare themselves for teaching assignments.

Talk in the seminar gradually moved to the subject of foreign professors and the impact they have on universities and the development of a Canadian scholarship.

The question of quotas was raised with arguments for and against. It was pointed out that the idea of a Canadian approach to scholarship was suggested several years ago by historian Harold Innes at the University of Toronto but the good intentions of Americans in key positions was not enough and American theory is still rampant in Canadian universities.

A student from Glendon College worried that a general rule about

foreign professors might eliminate some exceptional people who have demonstrated their commitment to the study of Canadian problems.

Realizing that a simple citizenship rule might not improve Canadian studies and that even many native born Canadians may know little about the country, one woman emphasized the important role a continuing education program might play.

Symons reported to the group that his travels across Canada have shown him there is no consensus at Canadian universities about the importance of Canadian awareness.

Considering this and the problem of shrinking enrolments, Tucker said he was concerned many of the young academics who have specialized in Canadian studies will drift out of the field of education if no jobs are opened to them.

York Briefs

Student senator position open

York's student federation is looking for a student senator. York's senate is primarily a faculty body. It makes policy decisions relating to academic and non-academic life in the York community. There are 15 students on senate. Students interested in the position should contact CYSF at 667-2515, Ross N111.

Careers day symposium monday

A Careers Day symposium for science students will be held on Monday, April 2, 2 - 4 p.m. in Curtis Lecture Hall I. It will include short talks by representatives of Government and industry on job prospectives in science.

Fine Arts has summer courses

The Faculty of Fine Arts will offer summer courses in dance, film, theatre, music and visual arts. The courses run from July 3 to August 10. Applications are available at the YES Center in Steacie.

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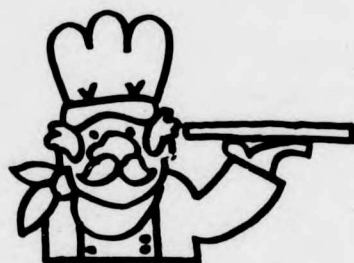
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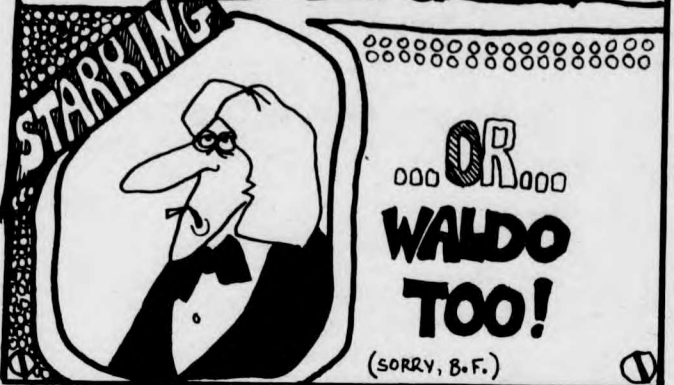
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And that's the truth!

WALDO GOES TO COLLEGE!



OR
WALDO TOO!
(SORRY, B.F.)

WELL, WHEN WALDO WAS ALL FINISHED HIGH-SCHOOL, HE, LIKE MOST OF US, WANTED SOMETHING PRETTY GOOD TO DO.... HE WANTED TO GO TO UNIVERSITY AND IMPROVE HIS....

YUP... I'M GONNA GO TO UNIVERSITY AND GET ME A DEGREEE, AND THEN A BIG JOB, AND A CADDILAC, AND A HOUSE AND THEN LOTS OF WOMEN AND PARTIES AND A SWIMMING POOL AND A COLOUR TEE VEE AND AS

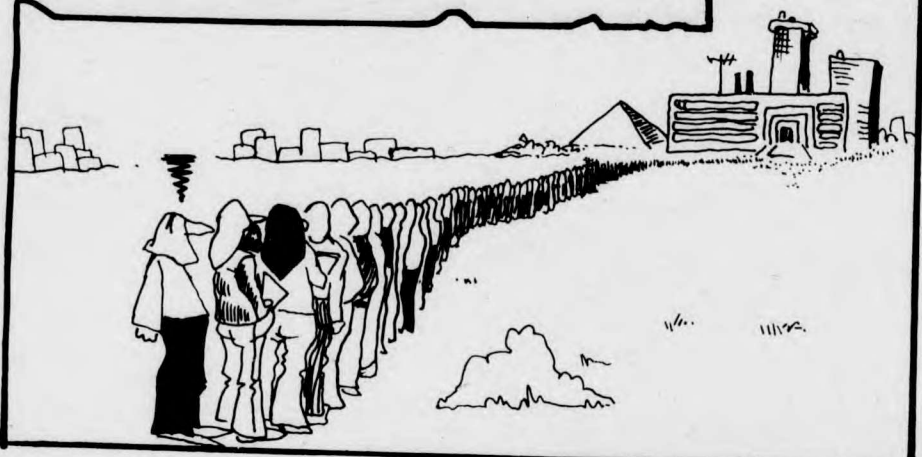
GET A JOB!
WALDO SR. WAS NOT SO KEEN.

WALDO MADE OUT HIS UNIVERSITY APPLICATION...
"YOUR UNCLE'S BROTHER'S GRANDSON'S SECOND NAME (SEE SECTION II (a)):"

AND WENT TO REGISTER IN SEPTEMBER...

AND SETTLED DOWN TO SOME GOOD, HONEST, WORK!

THE FIRST-YEAR FINALS TOUGH-END HIM UP FOR THE "REAL WORLD" OUTSIDE....
INVIGILANTE #206-C



FOR SECOND YEAR, HE BOUGHT BOOKS...

AND FOUND OUT HOW TO HAVE A GOOD TIME...
FAROUT

...ESSAYS SEEMED A LITTLE BIT EASIER.

WALDO'S EXAMS WERE ALL "TAKE-HOMES"...
ON YOUR MARKS!

HE HAD LOTS OF TIME FOR HIS O.F.Y. ENTERPRISES IN SUMMER.

BACK IN 3rd. YEAR, WALDO FELL IN LOVE,

AND MET A LOT OF INTERESTING PEOPLE....
WANNA TOKE?

AND WROTE MORE BIG ESSAYS...

UNTIL, LATE ONE NIGHT, HE REALIZED HOW CLOSE THOSE FINALS REALLY WERE.
GAK

... BUT HE SURVIVED EVEN THE FINAL EXAMS...
AGH!

AND SO, THE BIG DAY CAME...
NOW I'M GONNA BE RICH!

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...PROUD OF HIS NEW POSITION, WALDO HEADED BACK TO THE "REAL WORLD"...

SO, GET A JOB!
ARF

LATER...
WHIRR
CLICKA
CLICKA
CLICKA

WELL.... IT JUST GOES TO SHOW, I SUPPOSE... I MEAN, YOU NEVER CAN TELL, CAN YOU?... UH... THAT'S THE WAY THE COOKIE CRUMBLES, ...OR, "THATS LIFE" ...OR... UH, LIKE, RIPPED OFF AGAIN...OR
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...OR...

EXCALIBUR

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

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

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

Singing year-end wrap-up blues

It was a year when nothing went forward, everything fell down.

It began with enrolment. Students just didn't flock to the post-secondary meccas as they had in other years.

At York, it was a domino theory effect. With underenrolment came an announcement of a \$4.1 million debt. Although the deficit was later revised and cut back to \$1.1 million, the damage was done. Out of the financial gloom came threats of faculty firings, worker lay-offs and massive demoralisation of staff.

Then the mayhem began.

Faculty rebelled against board orders to prune their ranks, committees met late into the night, and presidential

heads rolled. As demands came through for the fact and figure picture, the massive inefficiency of this education factory came to light.

About this time students withheld their fees, in protest of a \$100 fee hike and \$200 in loan ceilings. But simply holding back money only led to a dead-end route without a follow-up probe of the cause and effect of post-secondary funding geared just to market demands and serving only a limited market.

The cause of the problem lies full square with the government. It pushed for development of the huge monolithic educational institutions to begin with. Now that they can't be filled, the government cuts back grants. But white

elephants have a way of eating up the money. And York, one of the biggest and whitest, is faced with the dilemma of being oversized for the kind of education market it was built for.

Innovative part-time and community education programs are being marketed. But the orientation is towards one thing — bringing in the BIU's. Even senate, with its academic bent, often uses the reference BIU (basic income unit, a label for government grants per

student head) rather than the word "student".

The inherent danger in the present trend is a mass demoralisation in the post-secondary system. At York, where alienation has always been the trademark, the likelihood of this is all the more increased.

For next year, watch for more entrenchment — a firm back-peddling in student politics, and the re-emergence of the ivory tower definition of education as something no longer so discredited.

BASTA!

'Tis better to be silent and thought a fool Than to speak and remove all doubt.

The new council of the York student federation made a serious tactical error Tuesday night. It flippantly rejected Excalibur's next editor, Brian Milner, without due process of debate, it gave no reasons and made no charges.

In the most repugnant abuse of procedure, it cut off debate, lobbied for rejection on grounds of political control, and thoroughly trampled over reason and rationality.

More than that, it rode roughshod over the will of the newspaper staff which worked through a long considered collective process to select Milner. The work, commitment and regard the staff has for the quality of this newspaper was totally ignored.

So the Excalibur staff is giving council's decision all the due consideration it merits — that is, total rejection.

By tradition but not law, council has the right to reject an editor choice, but that is all it may do. Excalibur's staff will pick its editor. We will not be moved to change our choice by undemocratic manoeuvres.

A press operated under the conditions implied by this council would not improve the paper; it would be a mockery of the ideals of journalism.

Michael Mouritsen piously intones that as long as his council is publisher for this paper (it pays 28 per cent of the costs), it will interject as it sees fit.

We wonder if Mouritsen doesn't mean the council will interject anytime it fears criticism. Council is a "publisher" with a clear conflict of interest. It's time it stopped this pretense and agreed to a community controlled Newspaper Board.

EXCALIBUR STAFF RESOLUTION

Whereas Council of the York Student Federation has refused to accept the Excalibur staff choice for editor in 1973-74, we protest:

- 1) the abuse of procedural rules in calling a question without allowing any debate on the motion
- 2) the total absence of reasons for refusal or charges against the editor-elect
- 3) the seemingly pre-arranged stand of some council members
- 4) council's irresponsibility in refusing the editor-elect without ever having approached staff members, the current editor, or editor-elect about misgivings over the choice.

Whereas it is the right of the newspaper staff to select its editor (with regard to due democratic process and consideration of capabilities) without political pressure from a funding body;

Whereas there is no legislation or document giving council such rights; And whereas such irresponsible, cliquish actions do nothing to further the interests of students at York;

And whereas the healthy functioning of a vigorous, critical press depends on its freedom from political control;

We censure council for its irresponsibility and undemocratic methods and demand that council rescind its decision and accept Brian Milner as Excalibur's editor-in-chief for 1973-74.

—a unanimous resolution passed by Excalibur staffers, Wednesday, March 28.

POPULAR PETITION

(A request for student support)

We the undersigned believe that Excalibur, the York University student newspaper, should be politically independent to formulate its editorial policy.

WHEREAS: the healthy functioning of a vigorous critical press depends on its freedom from political control, and

WHEREAS: control over the selection of editor means in effect editorial control of the newspaper, we believe that the election of editor-in-chief of the student press should be the collective decision of the staff of the newspaper, which is open to all York students.



The knee bone's connected to the ...

Letters

Excalibur se trompe

An premiere paje deux vautre feuye de choulx du 15 marce, you zave ose aimprimme "La Bilinguism, A Quoi Ca Saire?"

Jeu meu leu deumende biain ossy! Surreitou oh Canada!

Veuye kroir, chair Meussieu, an mon netairnel reconaance, aincy ka sayl de tous lai phrankofones de Glennedonne.

JEAN-CLAUDE GUEDON
Multiplication des scienses naturelles
Glennedonne

Hassle-free rental firm

I'd like to recommend a hassle-free car/camper rental firm to those who are heading to the continent this summer. It is called Share-a-Car Incorporated, and can be reached at 57 Studiestrade, DK 1554, Copenhagen, Denmark.

I first saw it in Europe on Five Dollars a Day, and decided to give it a try. We rented a car for a month, picking it up in Amsterdam

and leaving it off in Paris. There were no problems, and his rates are lower than the AOSC equivalent.

The Amazing Mr. Hildebrandt, as Frommer calls the Danish tailor who owns the firm, advertises by personal testimonial, and this is one. It is the best all-round deal (covering the angles like insurance) that I could find — and I checked quite a few.

GREG McCONNELL

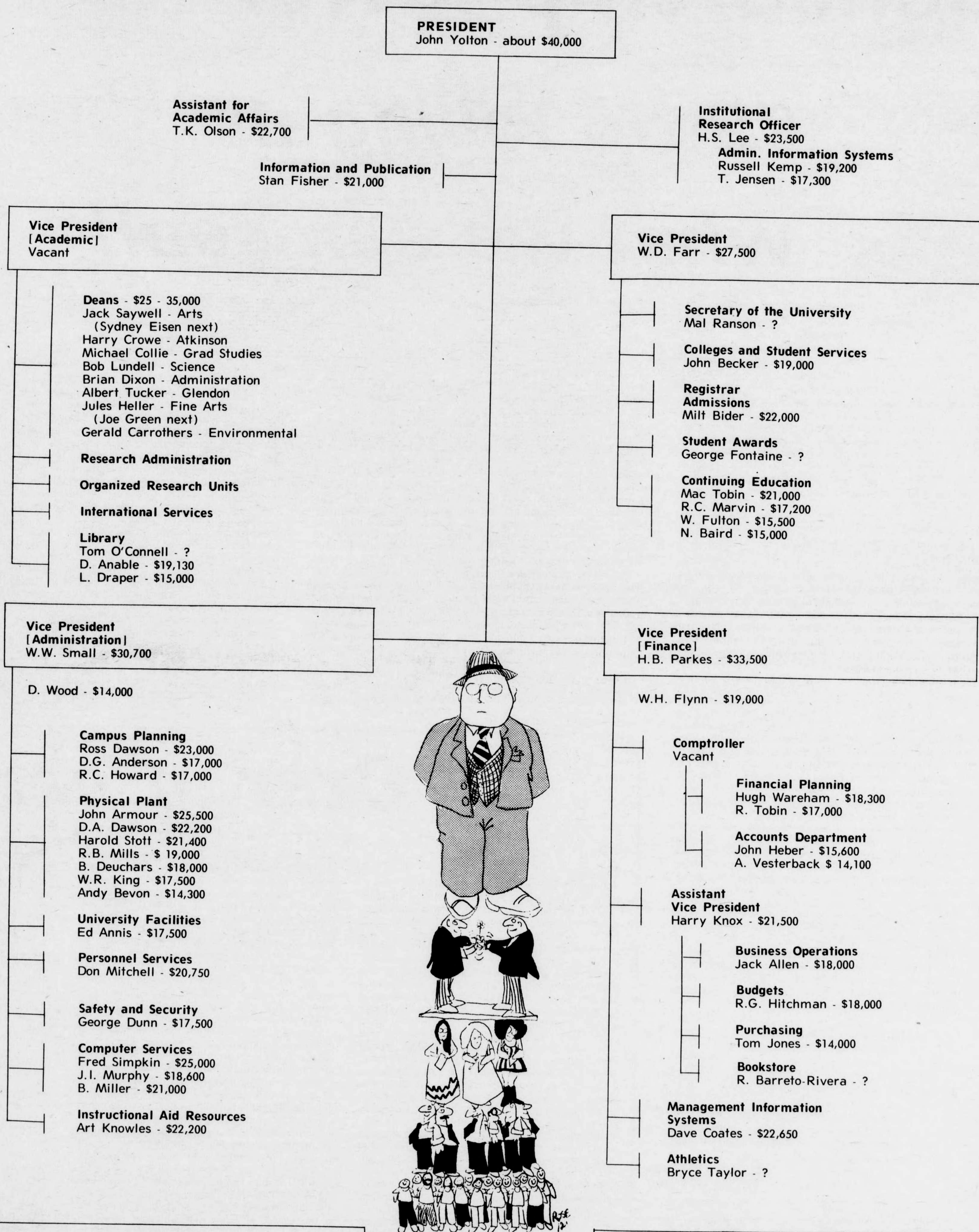
Get more tow trucks

I wish to express the most enthusiastic approval of the massive tow-away which took place Friday, March 23, in the vicinity of the graduate residences. Access roads, driveways, and, most inexcusably of all, the entrance to the main parking lot have been blocked continually, and it had been getting worse.

I don't know who was responsible for organizing this sudden clean-up, but whoever it was has my congratulations and gratitude. My hope is that Friday's action was not a one-shot affair never to be repeated, but that the authority responsible will patrol the area thoroughly and remove these cars continually, like about once an hour.

ERIC CHODAK

How the bucks stack up at York



FACULTY			
	Mean Salary	Median Salary	Number at York
Full Professor	\$25,474	\$25,043	181
Associate Professor	\$17,848	\$17,650	225
Assistant Professor	\$14,346	\$14,165	300
Lecturer	\$11,764	\$11,760	184
			890

Administrative stipend for department heads is a minimum of \$1,500 per year. York 1972-73, from Statistics Canada

SUPPORT STAFF	
Median Salary for all classifications — \$6,100	
Salary Range in largest classification (4) — \$5,860-\$7,131	
CUPE WORKERS	
Housemaids	\$ 6,510
Cleaners	\$ 6,552
Groundskeepers	\$ 7,800
Drivers	\$ 8,632
Tradesmen 1	\$11,148
Tradesmen 2	\$12,708
Tradesmen 3	\$11,876
As of Jan. 1, 1973	

Censorship laws:

"Stop telling us what we can see!"

By AGNES KRUCHIO

Censorship in the seventies. To most of us the idea is as antiquated as corsets, hoopskirts and the horse and buggy. Yet censorship is alive and well and living at 1075 Millwood Rd. at the Ontario Theatres Branch, the official euphemism for the Ontario Board of Censors. Censorship is not dead in Canada's most industrially advanced province — the law it operates under was drafted in 1911 with few changes since. It is hopelessly out of date, even in the opinion of those who operate within the censorship board. To Ontario's fledgling film industry it is a constant source of irritation and on a closer look a laughing stock to all concerned. The censorship board has the legal right to do what it pleases with all films that are going to be shown in any theatre in Ontario. They can classify, cut or ban a film as they see fit.

In 1972, out of 706 films submitted, they rejected four and approved 107 "after eliminations." As all theatres employ licensed projectionists, no projectionist will show a film without the censors' seal. In the 1920's their power over the films people could see was not questioned. In the thirties, when the "red threat" first raised its head, there were instances of films being rejected because of political content. Even as late as 1969 there were suggestions that the government-controlled board banned a film because of political content. Titicut Follies, a film about Connecticut mental asylums, was rejected because "it might give people the wrong idea about asylums," said one source in the censor board. Dr. Morton Shulman suggested the only reason it was banned was to prevent people from inquiring into the squalid conditions in Ontario mental hospitals. He arranged a showing of it, hoping it would be seized by the police and be publicly discussed. However, the police did not seize the film, the film was banned in Ontario and the issue died.

Today, by their own admission, public pressure would not allow the board of sensors as much freedom as before, and thus they try to represent the current times, the community, the public morality — whatever that is. Yet why is the film industry singled out for censorship when television, radio and books are not under the censorship of the Ontario government. Even film censorship is limited to 16mm and 35mm film. So we have CITY-TV showing movies at Friday midnight which could not be shown in theatres, or only under restriction, Cinema 2000 is showing porno on the street that is not censored because it's on videotape, and in the border towns of Ontario like Ottawa, people go to Quebec to see movies they are not allowed to see in Ontario. Quebec has no censorship, only classification system. Residents in Alberta are subject to more severe censorship than other provinces in Canada, which results in an unfair system banning movies like Clockwork Orange (which was passed by all the other provinces).

RADIO AND TV FREE

Radio and television are not subject to serious censorship. Says Rudy Carter, producer for CTV's Catia AM, and formerly producer for CBC radio: "television and radio stations are subject to yearly licensing by the Canadian Radio and Television Commission, and they do revoke licenses based on breaches of responsibility and lack of taste, which is a serious charge in the industry. Thus the censorship is self-imposed, but he does not find this hampering."

"With the relaxing of moral climate and changing times, there has been nothing I wanted to produce and couldn't because of censorship."

CITY-TV's Baby Blue movies are attracting a record number of viewers; according to recent ratings, they have 56 per cent of the available viewers at Friday midnight, which represents a whopping 213,000 households. Under CRTS license, they work in cooperation with the Toronto Morality Squad, and get one complaint a week from the public to 30-40 letters thanking them. Many a marriage has perked up according to their fanmail.

Canadian film producers who are dependent for funds and distribution on the National Film Board and the Canadian Film Development Corporation are not so lucky. According to Linda Beath of New Cinema Enterprises, the NFB and the CFDC are a lot more paranoid than they need to be. The National Film Board has commissioned On est Au Coton, about a strike in Montreal, which they are now withholding as "it advocates the overthrow of the present social structure." Another Quebec film, Un Pays Sans Bon Sens, will not be subtitled into English. Bilingualism notwithstanding, this will

effectively hamper its distribution in English Canada. The CFDC's job is to read scripts and to grant money to young Canadian filmmakers — and they cannot afford to grant money on something that will be censored. Thus pornos are out, and for the rest there is some intellectual censorship. Thus legal censorship has far-reaching effects on the movie industry in general.

One filmmaker who has received a CFDC grant to make Foxy Lady is Ivan Reichman of CITY-TV. Foxy Lady, recently released, did poorly at the box office; it was a comedy. His Columbus of Sex, made in 1969 was banned after having been seized by the police at a university. When he appealed the case to the Supreme Court, it was defeated. Columbus of Sex is being shown all over the U.S. Like most people in the film industry, Reichman advocates a straight classification system.

One of the most commonly used arguments by the few advocates of censorship is that the society has a right to defend itself, that society has a right to choose what it wants to see. One look at the present arrangement of the censor board points out the absurdity of that argument. While the majority of moviegoers are between the ages of 18 and 27, the average age board member is in his late forties. Only one of the seven censors is under thirty years of age (she is 24). While the board claims to be representative of the community, no one representing the arts is on the board, let alone a filmmaker. While a good portion of moviegoers are students, there are no

students or students of art history or of morals on the board. The members include a retired secretary in her sixties, a censor whose background is in business, a legal librarian, and an ex-airforce officer. As for judging morals, there is not even a clergyman on staff. Censors are appointed by the chairman of the board, presented to the minister in charge, who then presents the choice to the Legislature. If someone in the opposition has any objection to the appointment, the nominee is rejected and someone else is proposed. But this does not happen very often in practice and an opening comes up if someone retires or leaves. The only way the public can control the board directly is through legal channels, through members of parliament. The members, being busy people, will not bring it up in parliament unless it seems like a popular issue. Do not expect action from your MP after one or two letters. And thus the board persists, like some prehistoric monster.

But since they are human they make mistakes. Under the criminal code, obscenity is the "undue exploitation" of sex, or of sex and crime, horror, cruelty and violence.

Said Martin Bockner of Canadian Motion Pictures Distributors Association at the February 13 Star Forum on censorship: "Under such definition there is no one — playman or judge — who could make other than a totally subjective judgement based on his or her own upbringing and environment, education, religious belief or political affiliation." The guidelines for classification are arbitrary and uncertain.



Under the criminal code the police can seize any film even after the censors' approval. This is in fact what happened to Heironimus Merkin; classified as restricted, it was seized by the Toronto morality squad at the time when Futz was being tried on obscenity charges, but later the whole thing drowned in a comedy of errors, as no one could be found to be charged — the theatre had passed the film, and the manager was only an employee who was showing a film handed down to him by his head office (in the U.S.), so charges had to be dropped. In the meantime Heironimus Merkin sat back and enjoyed the increase in publicity the charges had brought.

Censorship is paternalistic on the part of the government, based on the premise that adult educated people have to be told

what they can and cannot see. As long as pornography is not offending people in the streets, where it would oppose their right to be free of such material, it is a contravention of people's individual rights. No one is forced to see an obscene film or display. There were complaints made to the censorship board about movies such as The Godfather, The French Connection and A Clockwork Orange. The hypocrisy of such complaints is self-evident; there has been enough publicity about all of these for everyone to know what they were about — is not Mafia synonymous with violence? Moreover what is so disturbing about censorship is that it takes place before the fact, i.e. a person is prevented from saying something, a contravention of civil rights going back to the French

Revolution. More responsibility would have to go along with the abolishment of censorship. A person would have the right to say what he wanted, but then he would have to take responsibility for what he has said. In such a system any citizen would have the right to launch legal proceedings against a film which he found objectionable. This is one of the reasons that film theatres prefer the censorship system. Once a film has been passed, it is not too likely to be prosecuted. Along with a classification system, television and newspapers would carry the responsibility to inform the public as to what a film is about, which they are already doing, and it would be up to the individual to decide whether he wants to see it or not.

Contrary to popular belief, censorship in any form is in fact dangerous to the long-term health of a society. For if a society can protect itself only by a head-in-the-sand policy, it will have a very distorted idea of itself and will not be able to remedy its ills. Fear mongers have claimed that abolishment of censorship will increase the crime rate, especially of violence and sex crimes. The society has a right to defend itself, argument is based on this premise.

There has been no conclusive studies done that prove that censorship, once abolished, is related to an increase in crime. The only evidence is from Scandinavia, where after the abolishment of censorship, sex crimes dropped considerably; in Denmark, estimations range to as high as a 20 per cent decrease. The only visible change in the society is the number of marriages: in 1969 there were 69,000 marriages in Sweden, which dropped to 35,900 in 1971. Whether that is good or bad is up to individual interpretation. And they still have Ingmar Bergman, one of the most moralistic film directors anywhere in the world. Crimes of violence and sex are not caused by violent films. Films only reflect their culture. Crimes are caused by frustrated ambitions, by alienation, by isolation, by loneliness, (which is as any good sociology student knows, rampant in our society). Thus society protecting itself by censoring its media is like a cancer patient treating his disease by putting a band-aid on the lump and pretending it isn't there.

There seems to be some indication that the laws may be changed. The minister of industry and tourism, John White, recently commissioned an exploration of the film industry, by a nine-member commission headed by John Bassett. Among the recommendations it made was a changeover to the straight classification system to divide film into the following categories: a) G-general audience b) PG — parental guidance advised c) R — restricted to persons 18 years and over, d) X — all films in this category would be liable to prosecution under the criminal code. This solves the problem of deciding where vulgarity ends and obscenity begins, and places it in the proper forum, namely, the courts. It also recommends that all such prosecution be commenced with the approval of the Attorney General, which would prevent incompetent prosecution as legal proceedings only add to the publicity for a film. It also recommends among other things that the present practice of licensing projectionists be discontinued as there is no more reason for this procedure.

The censorship board is sensitive to public pressure. This is manifested in private citizens' groups, newspaper and television criticism until now this kind of pressure has been used on the conservative side. There now seems to be new trends in the film industry. The Canadian Filmmakers' Distribution Centre, and the Toronto Filmmakers' Co-op in conjunction with Cinema Canada are trying to form a pressure group — this time for the industry. In the meantime the present legal machinery is still in effect and another test case is coming up — Last Tango in Paris. Part of the advance publicity for that film revolves around censorship, building Toronto's expectation. For all we know it is indeed a porno film and worthless as some say, it may be very good. In any case, let's have the freedom to decide for ourselves, thanks all the same to the censorship board.

Continued on page 14

Czar of censorship retires

By GREG GATENBY

Ensnared in a carpeted office painted government green, an elderly gentleman with mildly rotund figure and assured manner greeted me with a diplomatic handshake and warm but wary smile.

The man's name was O.J. Silverthorne, holder of one of the most controversial offices in the country, a man thought by many to be a divine dike protecting humanity from a floodwash of immorality and depravity; thought by others to be an obstructing force blocking refreshing, almost life-giving waters from reaching an arid, morally and culturally deprived citizenry.

Ontario, and more specifically, Toronto, is one of the major film centers of the world, both from the point of view of production and viewing.

In 1971 35 licenced exchanges submitted for the censor's scrutiny (as they are required to by law), 756 feature films. Of these, 254 came from the U.S.

Pictures of Italian origin were second with 129 submissions, Greece was third with 94, Red China was fourth with 81, then Great Britain with 73, Germany with 26, and France with 13.

In all there were films from 27 countries, including such unexpected places as Ghana, Finland, Groatia, and Rumania.

Of the 756 films submitted, four were banned entirely, and 107 were approved after eliminations. Movies that were restricted amounted to 220, those classified as adult entertainment 268, and those approved for general audiences totalled 264.

Silverthorne detailed some of his uses for keeping journalists at bay and himself out of the public eye.

"You can't win with those guys", an utterance that fortunately did not impede him from relating biography and anecdote from his unique history of 38 years in the film censoring business. During the depression, as a young certified public accountant in the provincial treasury

department, Silverthorne walked into the office of then premier Mitch Hepburn, and was told there was a job awaiting him if he wanted it. With a smile in the telling, Silverthorne confessed that he was fully prepared for a promotion dealing in some way with matters pecuniary but certainly not pictorial. (Talkies had only been around for a year or so) Hepburn said the job of censor was his for the asking.

The chief (and only) censor in the early thirties by that time was a senile 84, and after working with him for some weeks to learn a few tricks of the early trade, Silverthorne ascended to the position he has held ever since.

The classification system for films which he established was the first of its type anywhere in North America, and the Hollywood rating system is actually modelled after that of Silverthorne's. Manitoba has just recently enacted legislation which revamp its censoring program to a system again much like that of Ontario's.

Silverthorne is about to retire in mid-April and seems not in the least disheartened by the prospect of leaving an office plagued by professional watchdogs and armchair second-guessers. Of all the problems which worry him most however, he expressed fears concerning the new method of appealing decisions of classification and cuts made by his board.

Up to last year, the censorship board of Ontario for some mysterious reason was a branch of the department of tourism. Now, it is an important arm of the ministry of consumer and commercial relations, and Silverthorne, on behalf of his colleagues at 1075 Millwood, the Theatres Branch Building, is directly responsible to the minister, for all of the board's decisions.

As a result of recent legislation, the channel for appeals of Silverthorne's judgments has been changed. Previously any appeals (and there have been a substantial number), had to be made to the minister who headed the depart-

ment. All future appeals will take place in the courts.

When asked whether he had ever had a minister overrule one of his decisions, Silverthorne answered ruefully that without exception, his verdicts had been upheld.

The legislation directing all appeals to the courts disturbed him because he felt he would be subpoenaed in every case to justify a cut or classification, a formidable prospect apparently because it makes his position more public than he wants it to be.

Has he ever made a mistake in evaluating a picture? To his credit, Silverthorne admitted without hesitation to decisions of classification that had to be revised.

Two recent films, The Summer of '42, and Easy Rider when first released were restricted to persons 18 years of age and over. But after seeing these two pictures in the theatres, Silverthorne said he realized they should have had an adult entertainment rating.

Silverthorne was quick to point out that both pictures in question were reclassified the following day.

Sitting in a small screening room with perhaps only a half dozen or so other spectators constantly on the lookout for out of context nudity, profanity, or copulation, it is difficult to gauge an audience's reaction to a picture, claimed Silverthorne, and this accounts for the occasional errors of judgment by board members.

Knowledgeable as he is about film (the board carries on constant correspondence with foreign censors and his bookshelves were an enviable collection of film encyclopedias), Silverthorne did not seem that conversant with film critics. Complaining that "they continually move around", he found it difficult to take them at all seriously.

At this point he introduced me to Joe Cunningham, one of the board members. With Scottish accent and amiable mien he took us on a tour of the premises, including the cutting,

viewing, and projection rooms. After a brief explanation of the specific function of each room, we went back to his office for the following interview:

Excalibur: Could you say a little about each of the seven board members?

Cunningham: Well, of course, there's Silverthorne who's the chairman. His background was in teaching. Evelyn Dunlop has been with the board about 10 years. She's an older woman. She's about due for retirement. She's the widow of the former minister of education in the Frost government. Fred Scoles was with one of the theatre chains for many years and he has been with the government since the end of the war. Doug Walker was with Famous Players for a number of years. Wendy Aignwright, she's a young member of the board, she's 24 or 25, was a librarian. And, of course, myself. I'm a graduate of political science from the University of Toronto and I've a degree from Glasgow as well. I was in business before I came here. George Belcher is also a longtime board member.

Excalibur: How do you screen a film?

Cunningham: We always have a minimum of three people watch a film and most of the time five people will look at a film. If, after watching a film, there's no disagreement then that's the end of it. We'll classify it and off it goes. But, if the full board hasn't seen a film and the members who have seen it disagree, then the other members will look at it too and then we all get together in a room and I will try to persuade you to change your mind and you will try to persuade me to change my mind. I mean, we come to a compromise.

Excalibur: I understand that Catholic Women's League members and other social groups were at one time involved in censorship? Is that still true?

Cunningham: Oh no. Never actively involved. At one time we were subjected to a tremendous amount of pressure from various church groups

Censorship continued . . .

Excalibur: Do you believe the board sees itself as a peer group to the seven million residents of Ontario?

Cunningham: I would think they are a peer group. We all come from pretty diverse backgrounds and we certainly have very different opinions I can assure you. We have some very heated discussions about decisions. I do think we represent a broad spectrum of the public . . .

We have on occasion called in members of the justice department to advise us of the legality of certain decisions we are going to make or maybe to look at a certain section of a film and advise us whether it's within the criminal code of Canada or not. But even after we get that advice the decision is still up to us and the responsibility is ours. On other occasions we have called in members of the department of health to advise us on scenes we have seen in films depicting certain situations in hospitals, mental hospitals for instance. But apart from that I don't think we get too involved.

Excalibur: What about the argument that if you abolished film censorship today, people would flock to the theatres for six months, then stop going because of boredom?

Cunningham: I'm inclined to think that this is true.

Excalibur: How do you reconcile that with your position here?

Cunningham: Well we still have to work within the criminal code of Canada. And certain acts are definitely taboo. It doesn't take much imagination to visualize something that might happen on the screen and there'd be no question about getting a conviction in court.

Excalibur: So in that capacity you are essentially defending the movie producer and distributor?

Cunningham: Well, not defending. But I think we are good protection for them because I think that most of the films that have been submitted to this office and been given a certificate are reasonably free from any sort of harassment from police departments or officialdom. Now this doesn't mean that the police can't act. They can still go in, seize a picture, and lay a charge.

Excalibur: Has the board ever made a mistake?

Cunningham: Oh God, lots of mistakes. Yes . . . we've become more liberal over the years, but we have to be nudged a little bit. It's much easier to be pushed into a liberal position than to back up. Let's say a situation occurs in a film we're not sure about so we decide to take a chance on it. And maybe we don't hear a damn thing about it and we figure we did the right thing so that ever after we don't worry about a scene or situation like that. But if we're subjected to a number of complaints in all probability the next time something like that turns up we'll take a very close look at it. We'll be very careful. So we are being nudged in the direction the public wants us to go. And we hope this is what we are doing. You know, reflecting what the public wants.

Excalibur: You also are in control of all film advertising in most media. What is your role in this regard with the department of consumer affairs?

Cunningham: We have no relationship whatsoever. Ever since the office was started, the advertising campaign was considered as a package deal with the film. And a film is not released and never has been released until the advertising campaign has been submitted.

Excalibur: Do you have any control over ads which falsify information? For instance, The Godfather was advertised as \$3 and people got to the box office and found the admission price was \$3.50.

Cunningham: That's unfortunate. We had a number of complaints about that and we don't really have any control over it. But I think this department — not this branch — but the department of consumer affairs would have something to say about that. As it stands we have no control over admission prices. They switched the prices right in the middle of a performance.

Excalibur: Do you get any complaints about the chauvinism of the censorship board? One doesn't need an armful of statistics to see that the board allows much greater female nudity than male.

Cunningham: I think this changing though I do agree with you that up until recently this was true — Well, first of all we didn't allow nudity at all in females. It's been coming in over the years. First we allowed a little breast shot then a rear end shot then a long shot of total nudity and now you get, unless it's undue emphasis, a close-up of the pubic area of a woman, and we let it go through. Long shots of men running around nude have more or less been allowed but in some recent movies we've been allowing shots of testicles, but there again we use the same yardstick. If it's a close-up, no undue emphasis on the testicles.

Excalibur: Considering that more than 50 per cent of the movie going public is under 30 years of age don't you think there's serious potential for the board to be out of touch with that public in light of the age of board members?

Cunningham: I agree with you. I think in the future when appointments are to be made younger people will be brought in. Now, you see, the latest appointment was Doug Walker and he's about 30. I think all future appointments will be from among younger people.

Excalibur: Can you see the board getting into the position of banning a picture which the rest of the film going world has accepted, even though it may be with eliminations, like the Alberta board with A Clockwork Orange?

Cunningham: Alberta has also banned Portnoy's Complaint. But I feel, whether it's right or wrong, that the distributor will cash in on all the publicity he can, for I feel those pictures will eventually be shown in Alberta. I doubt if a situation like that would happen here. I'm pretty sure if it did happen there'd be something wrong with this board. It'd be time for a change no matter what the age of the members.



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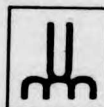
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"The Grand Tour"

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Green makes Dean

Can alien foster and stimulate Canadian culture

By MICHAEL FORMAN

The question of non-Canadian faculty dominance at York was again raised last week with the ratification of Joseph Green as new dean of Fine Arts.

Green, an American teaching at York for the last four and a half years replaces retiring dean Jules Heller July 1. Though Green's choice as candidate received an unprecedented amount of support from his faculty colleagues, some questioned Green's ability as a non-Canadian to foster and stimulate a distinct Canadian culture.

In an interview with Excalibur, Green scoffed at any suggestion that being an American should prevent

him from becoming dean.

"I don't think that my citizenship has that much bearing on the deanship," he declared. "I would have preferred becoming a citizen before I became dean in order to actively participate in the political system but as dean I'll be buried up here."

Green, now associate dean of the faculty, said when appointed that he intends to apply for Canadian citizenship within the next six months, when he is eligible.

Replying to a suggestion by associate dean Ian Silcox in a letter in last week's Excalibur that his choice could not be reconciled with

"our major goals", Green said that heritage means more than merely Canadian heritage.

His goals are essentially to ensure that students "are given an opportunity to broaden themselves in an awareness of their past, their heritage... and at the same time to begin some strong disciplinary training."

He refuted Canadian nationalism, stating, "We share a heritage of western tradition... within that one's national heritage is a significant part of that, but that's no different in the States than it is here."

Green's experience in Canadian theatre has included criticizing Canadian plays, serving as both treasurer and board member of the Canadian Theatre Centre and being Canadian representative to the International Directors Symposium. He admitted that he had not been able to study as much Canadian culture as he would have wished to, but felt "very positive towards the whole Canadian scene."

Green is also considered as one of the major forces behind establishing York's graduate fine arts department, which has since been held up by the government.

"We've made from the beginning diligent attempts to find Canadians to work on the faculty," Green noted.

Silcox, who was rumoured to be himself a candidate for the deanship, claimed that among those considered for the job, there were some "uncontestably better qualified, more accomplished and of



Joseph Green

greater stature" than Green. The eventual winner, he suggested, while announcing he intended to resign his own position because of the appointment, lacks "shrewdness and imagination".

Green says he favours a balance between the old and the new, and will encourage students and faculty

to work together.

"What we have is pretty damn good, and I'm not here to turn things over, but to stabilize what we have."

Green, who indicated that his close working relationship with Silcox was coming to an end, said he was pleased with support received from the rest of the faculty.

York student cuts his first single

By LEE GOODCHILD

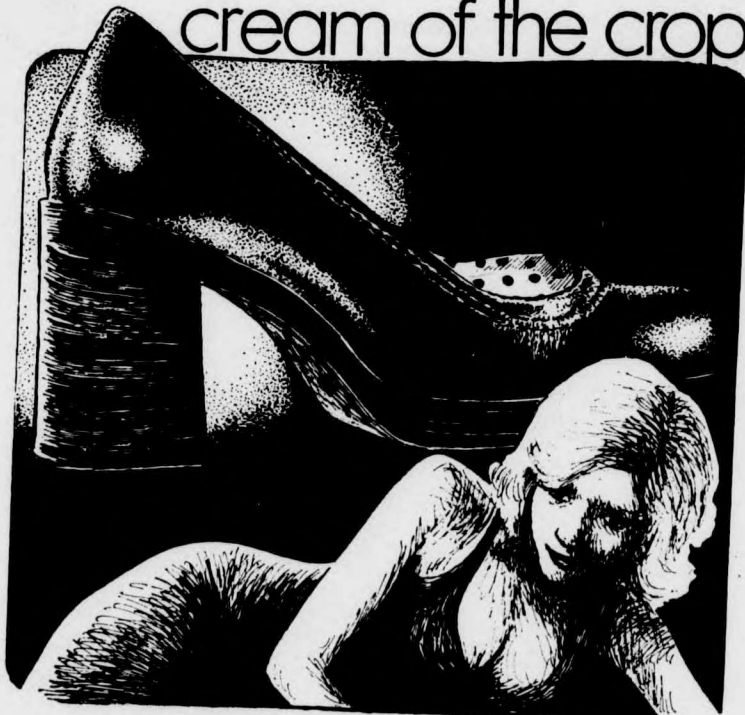
Bondi Junction is the name of a shopping area in Sydney Australia — but it's also the name of a recently released 45 rpm single by York fine arts student Peter Foldy. Foldy was signed last November to a one year recording contract with renewal options by Kanata records.

Foldy, an Australian who came to Canada five years ago, is a third year fine arts student majoring in film. His involvement in music has included playing with a group at "topless" bars in Toronto and he has been writing his own material since he started playing guitar seven years ago.

"I was quite nervous the first day in the studio," Foldy said about his recording. "There I was with these top session people at a studio that was costing Kanata \$100 per hour. I felt I had heavy responsibilities on my shoulders. Fortunately, it all worked out for the best and I was very pleased with the end result."

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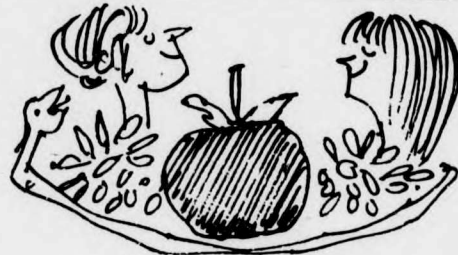
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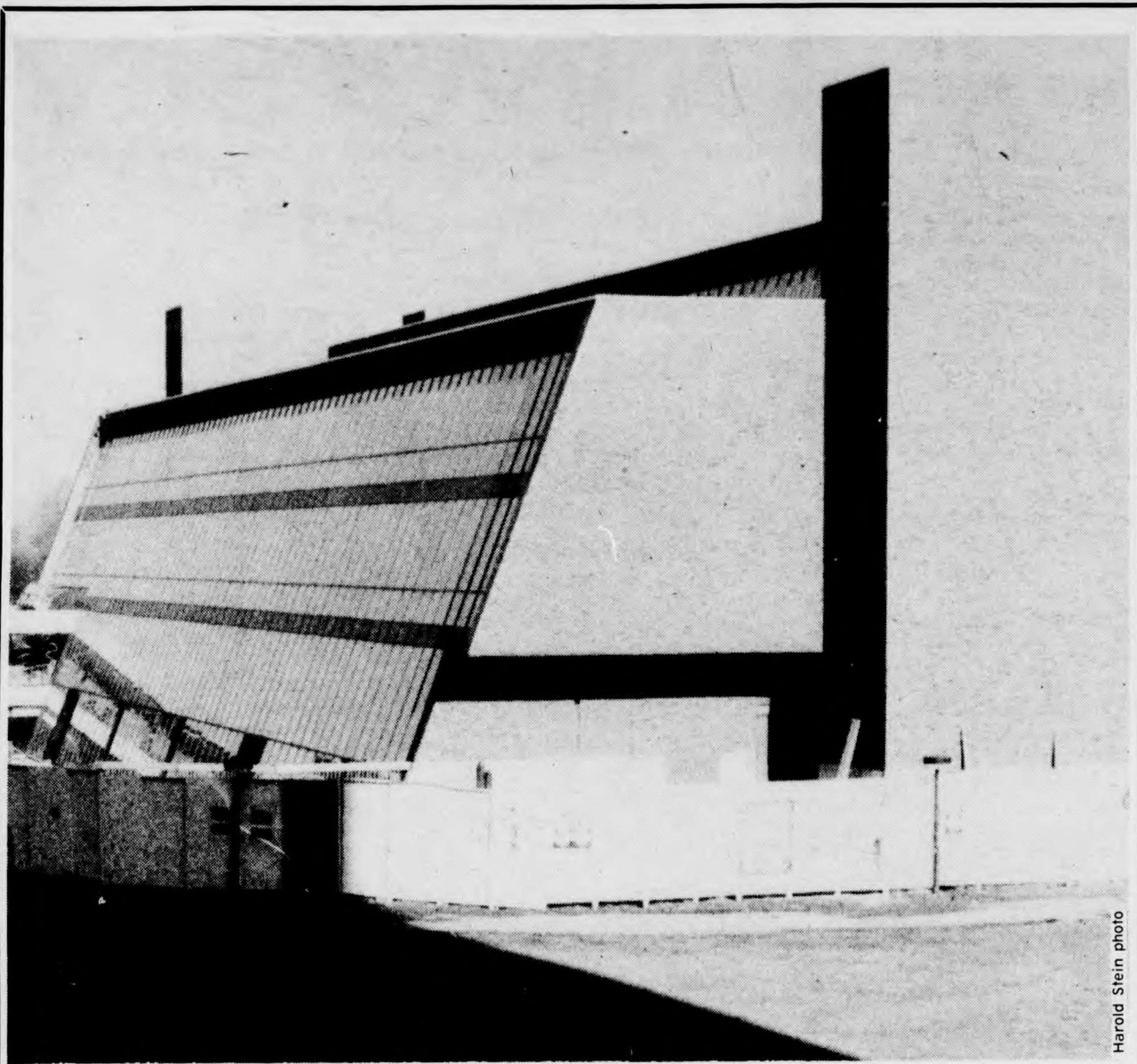


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Harold Stein photo

Up, up and away

Phase 11, affectionately known as 'The Spaceship' will open this summer. This newest addition to the York complex will house the Fine Arts Student Programmes, the Office of the Dean of Fine Arts, the Program in Dance and the program in Visual Arts. The building, designed by Architect Raymond Morayama who also designed

the Ontario Science Centre, has a rare feature, as York buildings go — windows! One side of the building is slanted glass from the ground to the roof. And for those skeptics who think the snow will cave the windows in forget it — there is a built in heating system that melts the snow.

Two dimes for a nickel?

Pauline was too superficial

By LYNN SLOTKIN

You feel short-changed when you see Pauline at Theatre Passe Muraille.

Even though the poetry reading in play form was about Canadian poet (Emily) Pauline Johnson, you never really got to know very much about

her. The meagre information one learned was that she was a Mohawk princess who wrote poetry; she teamed up with a vaudeville-type performer named Walter McRaye; she toured England and Canada; and she died of cancer.

One has to go to reference books to

find that she lived from 1861 to 1913; that she was the youngest of four children born to Chief Johnson of the Mohawks and Emily Howells of Bristol England. Her education consisted of two years of instruction by a governess; three years at an Indian school; and two years at Central School in Brantford.

Still one wanted to know more about her. What was she like? Was she temperamental or easy to get along with? Director Paul Thompson and scenarist Carol Bolt were at fault for this lack of character development rather than Anne Anglin (as Pauline).

The only glimpses into her character came at the end of the play when Pauline showed her fatigue because of travelling, and frustration that she didn't accomplish more with her life.

The time before these brief scenes was taken up with Anglin mechanically moving from one area of the stage to another suggesting Pauline's constant travel. There was no change in her personality with the several people she met along the way, not even when she stripped from her Canadian clothes to Indian garb. Anglin was impassioned when she recited Johnson's poetry but at no other time except towards the end. Again, the fault was not with Anglin so much as with the lack of direction and personality revealing dialogue.

Janet Amos, on the other hand, had more material to work with in that she represented the various people Pauline met along the way. At one point she was a busy-body housewife; at another a shy admiring fan; at another an absent-minded concert organizer; but each time she was completely different

Peter Kunder had some fine comic moments as Walter McRaye.

Still, one couldn't escape the fact that Passe Muraille slacked off on this one.

Cultural Briefs

Montreal artist to display work

Joan Pattee, a Montreal artist and student of Arthur Lismer, one of the Group of Seven, will have a showing at Saint-Louis-de-France, 1415 Don Mills Road April 4 (8-10 p.m.) and April 5-6 (1-10 p.m.) Admission is free.

Paintings at Glendon gallery

Vera Frenkel will have a showing of her paintings in the gallery at Glendon College, (B-Wing of York Hall) until April 6. Hours are weekdays 9 a.m. - 5 p.m. and evenings (except Friday) 7-10 p.m. Admission is free.

Rugger choir club will perform

The Rugger Choir Club, (can you believe it?) will be performing bawdy ballads and dirty ditties in the Stong cafeteria, tomorrow at 7:30 p.m. Admission is \$.50.

Factory Theatre lab's last production

Factory Theatre Lab is presenting, what may be its last production, Bagdad Saloon, by George Walker. The production is directed by Eric Steiner who also directed Esker Mike and His Wife Agiluk. Performances are Tuesday to Sunday at 8:30 p.m. Admission is \$3.50 (adults) \$2.50 (students).

Annual print sale at Ryerson

Ryerson will hold its third annual print sale of student work today, tomorrow and Saturday at the Photographic Arts Centre, 122 Bond St. Toronto. Hours are today and tomorrow, 6-10 p.m. and Saturday, 10 a.m. to 6 p.m.

Student poets put together "Anvil Blood"

By JOHN OUGHTON

Irving Layton's 1972-73 poetry workshop has put together an anthology of the year's work entitled *Anvil Blood*.

The collection offers seventeen student poets, plus two poems and a four-page introduction by Layton. Less polemical than Layton's ordinary prefatory style, the introduction offers a four-part classification of contemporary Canadian poets into "Loyalists, Indians, Frygidians, and cosmopolite Jews".

Layton's major comment on the student poets concerns the sexual frankness of some of the women writers included. Indeed, the women in the rather curiously titled book supply some of the strongest poetry, easily surpassing the level of "second-rate lab technicians." Miche Tremblay's *Remnants* supplies a sort of autobiography of her sexual history in sharp, ironic language, ending with the image of a forest fire raging in her unsatisfied genitalia.

Before dealing with other individual poets and poems, the difficulties of reviewing an anthology like this should be mentioned. It is hard to review each poet specifically, considering the limitations of space and the incomplete idea of a poet's style which three or four poems create. Some general comments can be made, however. Like all student anthologies, *Anvil Blood* contains some strong poems and some obviously apprentice efforts. Making use of overly prosaic language and overworked poetic themes are two of the most common faults. The "blood" pointed to by the title is one of the later subjects; the attempt to make a poem contemporary, in the Atwood-Ondaatje-Nowlan vein, by

inserting references to violence can lead to a feeling of forcedness in the poem. Which is why pieces like Bill Sipprell's *Room* fall a bit flat. Most of the poets also have to learn how to better condense their forms, to concentrate the energy that too many adjectives or successive clauses dissipate.

There are of course dangers in generalizing like this; *Anvil Blood* contains a wide range of approaches to poetry. Bruce Wilson, for example, is concerned with myths and mysticism while James L. Donoghue and Ed Abramovitch are more after the music in words, sometimes exhibiting an almost stoned sensibility to syntax. Lynda Pyke's carefully phrased brief poems are reminiscent of early Atwood at times, and David Toole shows some Cohen influence. Lillian Rosenthal and S. Davey offer quick, cutting perceptions.

Most of the poets are working in shorter forms — there are only a few attempts at extended poems. This brevity can be used very effectively; Ken Myron and Bill Sipprell, in *Return Visit* and *Time Zones* respectively, do this well. Conciseness is employed by Anat Brink to add mystery — by not saying too much she sometimes says more.

It's generally a varied and interesting collection. Hopefully none of the contributors will be antagonized by comments either made or not made about them here, but it's assumed that the purpose of a book like *Anvil Blood* is to invite comment. Modestly priced, and about 65 pages in length, it should be out about April 5 in the bookstore. Collectors of Layton memorabilia might note that this is the first time he has printed poems in a workshop collection under his own name, having previously appeared as Hy Jinks and Ona Bender.



— Good Eats —

The final touch

By HARRY STINSON

As the academic year limps undramatically to its mournful conclusion for the isolated few still huddling amidst the barren ruins of York, and Excalibur grinds out its shrill last gasp please find a disjointed collection of some successful offerings.

Soup first — for an unusual and relatively economical meal starter try Bermudan Orange Consomme, which is simply a mixture of stock (beef or chicken) and orange juice concentrate, seasoned with gingery black pepper, onion salt, thyme, and bay leaf. Simmer it a while, and make it as sweet or sharp as you want by varying the amount of orange juice (you could also pop in some lemon juice, and and some sugar if desired). If you want to blunt their appetites use the old *pea coup* routine — split peas, stock, onion salt, pepper, thyme, garlic, soy sauce and perhaps some savory and or oregano. But to give it that crucial extra touch, add finely chopped or sliced onions and grated carrots.

Salad. If you can cajole people into something different, make a bean salad of green beans (cooked not too long please), corn (niblet), chick peas, lima beans, kidney beans, chopped red onions, (and green onions if desired possible), yellow wax beans if you can get them, perhaps some bean sprouts, and mushrooms in a dressing of oil, cider or wine vinegar, ketchup, soy sauce, garlic, pepper, onion salt, touch of ginger, and oregano. Mix well, and let marinate awhile.

Or try a mixture of chopped unpeeled apples, cabbage, sesame seed, cubed celery, with mayonnaise, cider vinegar or apple juice, brown sugar, salt, pepper (little of each), lemon juice, and curry.

The all-time main course champ has got to be lasagna. First, boil up a sauce of fried hamburger or chuck, or mushrooms, to which are added tomatoes (canned) and tomato paste in a ratio of about 3:2. plus some beef stock, soy sauce, lots of garlic, oregano, onions, onion salt, and less pepper, basil, sage, savory, thyme, and marjoram. Simmer and mix well. Meanwhile boil up a lot of lasagna noodles; and slice cheese in thin wide strips (mozzarella, gruyere, swiss, emmenthaler, or mild havarti-something not too sharp); and mash together a concoction of raw egg, cottage cheese, parsley, basil, onion salt, pepper, and grated cheese (parmesan, or some other old sharpie). Now . . . layer (in a greased casserole) first the noodles, then the cottage cheese goo, the slabs of cheese, all topped with sauce . . . and again . . . then decorate top with strip of cheese, and bake at about 350, at least 1/2 hour.

For dessert, perplex them with a **coconut-apple-cottage cheese pie** (what?). Just stick together a simple crust of oatmeal, brown sugar, shortening, salt, crumbs, flour. Line a pie dish with half the crust mix. Bake the crust, golden brown, pour in a filling of finely chopped apples, cottage cheese, coconut and corn syrup. Top with remaining crust (just crumble it over) and bake until the aroma proves too much to resist . . . it's really good . . . but I shall never reveal the sacred. With that, good luck, and thanks.

Copy for University News Beat is supplied and edited by the Department of Information and Publications, N808, the Ross Building. Events for the On Campus section must be received by Dawn Cotton, N814, (telephone: 667-3441) no

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



The dedication of the Scott Library is now recorded in a small book, likely to become a collector's item.

Book on library an art piece

It will never make the bestseller list — it's just not that type of book.

Nor will it ever be heavily stocked by booksellers.

Nevertheless, "The University — The Library", a slim handsome volume containing the papers presented on the dedication of the Scott Library in October, 1971, will most likely have far-reaching implications in what it does for York.

"It will gain recognition for York University and for the Scott Library from scholars all over the world," says Thomas O'Connell, Director of Libraries here at York.

His voice warms when he speaks of the slender 62-page work which he feels reflects in a variety of ways the philosophy, the concepts, the thinking behind the founding of the library and York University itself.

O'Connell calls the book "a piece of art" and in many ways it is.

It's a book to be valued, a book to be cherished by collectors of fine books, not just because of the content — the words of librarian Samuel Rothstein, bookseller and book publisher Richard Blackwell, and poet, librarian and statesman Archibald MacLeish on the theme "The University — The Library" — but because of the obvious care and effort by skilled craftsmen that has gone into producing it.

"The University — The Library" was published at the Shakespeare Head Press last year in the City of Oxford, England. This press, founded at Stratford-upon-Avon by A.H. Bullen in 1904, was revived expressly for this purpose. By its very nature the edition was limited.

But here a word of history is necessary.

At the turn of the century, printing in England had become a fine art. Men got together and formed fine presses — the Shakespeare Head Press was one of these. Its founder

A.H. Bullen, scholar - publisher and enthusiast of Elizabethan and Caroline literature, had dreamed of seeing Shakespeare's townsmen printing Shakespeare's plays and poems. He realized his dream in 1907 with the production of the Stratford Town Shakespeare in 10 volumes. Bullen maintained the Press with growing difficulty publishing works valuable to scholars until his death in 1920.

After his death, the Press was offered to Basil Blackwell who was publishing in Oxford and making experiments in elegant book production. Blackwell formed a small private company of men who shared Bullen's ideals, acquired the Press and developed his tradition of producing literary excellence in fine print.

Many of the small Presses had survived the First World War, but the effects of the Second World War proved too great.

Blackwell had moved the Shakespeare Head Press in 1930 from its narrow quarters in Stratford to Oxford and larger premises. However, in 1942 it was swept away by the more pressing needs of the War Office.

Today, Richard Blackwell, son of Basil Blackwell and Chairman of the firm B.H. Blackwell, Ltd., booksellers of Oxford England, looks after the Shakespeare Head Press. With the aid of sympathetic printers, the Press has been able to publish from time to time works worthy of its tradition. The last work it had published prior to "The University — The Library" was Richard de Bury's "Philobiblon" back in 1960.

"Richard Blackwell would only open the Shakespeare Head Press for a special kind of occasion," says Tom O'Connell. The opening of the Scott Library and the papers

University Summer Sports Seminars

Students, coaches, and teachers from all over North America will participate in eleven sports seminars offered this summer by York's Department of Physical Education and Athletics.

Formerly limited to five sports — gymnastics, hockey, modern gymnastics, volleyball, and dance — the summer program has been expanded to include seminars on athletic injuries, badminton, basketball, rugger, swimming, and table tennis.

According to Dave Smith, Administrator of the Summer Seminars, the program is unique.

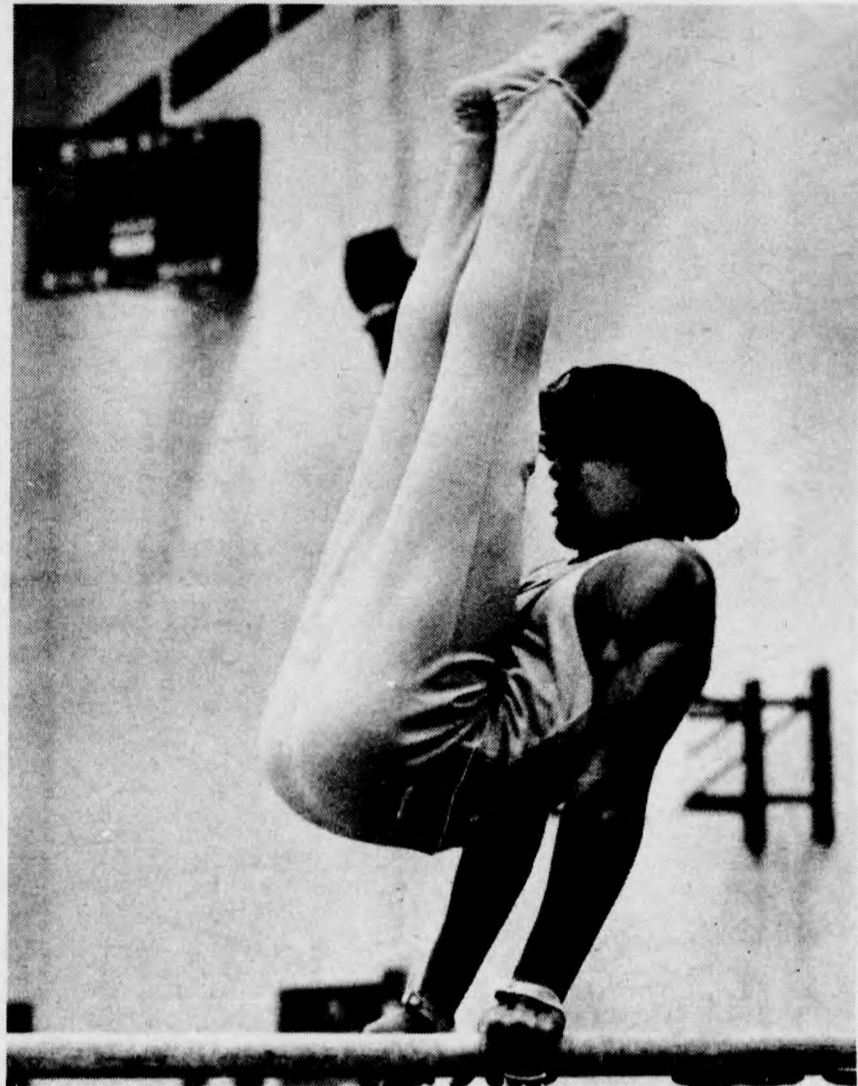
"We are the only university in North America to offer such an extensive summer program for amateur athletes. In addition to our own coaches, many of whom are international champions, we are bringing in national coaches and international champions from all over the world, including Bulgaria, Yugoslavia, England, the United States and Russia".

The seminars are well-balanced classes including individualized as well as team instruction. Classes are planned to provide an eight to one student-teacher ratio to maximize the possibilities for individual training. Instant video-tape replays will help participants correct and improve their skills.

Participants at the seminars — the age levels vary — may choose to commute or to live on campus. All participants will have full use of all campus recreational facilities when not involved in formalized classes.

Past summer seminars have met with great success.

"Several students have enrolled at York because of their learning experiences at our seminars," says Dave Smith. "And by continuing to provide this opportunity for amateur athletes and coaches to develop in specific areas we familiarize the



The Gymnastics Seminar is now in its seventh year.

public with our facilities and resources."

York's gymnastic facilities, for instance, are the finest in North America. The university has two gymnasias capable of handling 100 gymnasts at one time and offers equipment of the standard used for Olympic competition.

Two of the coaches for the Canadian Gymnastic Seminar will be top coaches from the U.S.S.R. and seminar participants include two Russian gymnasts here in Canada for the Canadian Gymnastics Championships held on campus June 29 — July 1.

The gymnastics seminar is the longest-running seminar of the group and is now in its seventh year.

Any profit from enrollment fees is

used to improve upon and supplement the programs. A course has evolved from the gymnastics seminar, for example, on judging gymnastics. The course has been filmed, along with another course on teaching gymnastics. A manual on teaching gymnastics has also been published — the only one of its kind in Canada. These are put together to form different packages distributed to schools, coaches, gymnastics clubs and so on.

The seminars are open to the general public. Further information and brochures are available from the Department of Physical Education and Athletics in the Tait McKenzie Physical Education Centre. Call the sports seminars office at 667-3529.

A chance for the writers to "meet the editors"

A unique chance to "meet the editors" is being offered to aspiring writers by the Centre for Continuing Education.

One of seven different courses on creative writing, the May 12 — July 28 course will feature magazine and publishing editors discussing their publishing requirements, indicating subject matter in demand, and describing in detail their working relationship with authors submitting manuscripts.

The editors include: Mike Hanlon (Editor of Canadian Magazine); Doris Anderson (Editor of Chatelaine); John Colombo (Editor of Tamarack Review); Val Clery (Editor of Books in Canada); George Jonas (Script Editor at

CBC); John Newlove (Senior Editor at McClelland and Stewart); Joe Rosenblatt (Editor of Dialog); Ted Earle (Editor of Marketing Magazine); John MacFarlane (Editor of Toronto Life); Tim Inkster (Editor of Porcupine Press).

Payment fees, contract conditions, and other business aspects of which a writer should be aware, will comprise a portion of the Saturday morning course.

The editors will also discuss reasons for accepting and rejecting non-fiction, fiction, poetry and technical articles.

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

Fine Arts summer courses

The Faculty of Fine Arts is offering a wide variety of summer courses from July 3 till August 10.

The courses are aimed at university students wishing to gain fine arts credits, teachers wanting to gain OSSTF courses, professionals wishing to develop in specific areas, and persons generally interested in broadening their awareness of the arts.

Courses will be offered in all five programs: visual arts, theatre, film, dance, and music. Lecture courses include: Film: the 20th Century Art; Music of the Americas and 20th

Century Dance.

There will also be studio courses in Photography, Printmaking, Jazz, Indian Drumming, Workshop in Musicianship, Film-making, TV, Tape and Film, Acting, Theatre Production, Theatre Design, Stage Direction, and a special course in Dance Studio which is open to all, regardless of eligibility for admission to university.

Further information and application forms are available from Summer Studies '73, Faculty of Fine Arts, YES Centre, Steacie Science Library. Telephone 667-3636.

Quote of the week

Oh! Don't the days seem
lank and long,
When all goes right and nothing
goes wrong?
And isn't life extremely flat
With nothing whatever to grumble
at?

— William Schwenck Gilbert
(1836-1911)

News Beat

by York's Department of Information and Publications.

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

On Campus

Special Lectures

Thursday, 1 p.m. — (SC LS 344.6) "Pinhole Leak Incident"; Dr. A. C. Johnson will address his Energy, Environment and Society class on the accident which occurred at the Canadian Nuclear Laboratory at Chalk River — 110, Curtis.

4 p.m. — CRESS Seminar Series — "Interstellar Grains" by York Professor W. W. Duley — 317, Petrie.

8 p.m. — "Surrealism and the Theatre" by J. H. Matthews, Professor of French, Syracuse University — 107, Stedman.

Friday, 12 noon - 6.30 p.m. — Fourth Annual Forum for Research in Administration — first of a two-day conference sponsored by the Division of Research, Faculty of Administrative Studies, featuring panel discussions on various aspects of management, marketing, industry, small business systems, etc. — for further information contact Mrs. Margaret Styles at local 3876.

Saturday, 9 a.m. - 12 noon — Fourth Annual Forum for Research in Administration — continued.

Wednesday, 4 p.m. — Mathematics Colloquium — "The Influence of Equations on Cardinality" by Professor Walter Taylor, University of Colorado — S317, Ross.

Films, Entertainment

Thursday, 3 p.m. - 5 p.m. — Concert (Program in Music) featuring Pauline Oliveros, composer, in a program of improvisational compositions and meditations, with Elaine Barron, Al Huange, instrumentalists and audience participation — JCR, McLaughlin.

6:30 p.m. — Plays (Program in Theatre) "Rime of the Ancient Mariner" directed by Carl Liberman; "Alice in Wonderland" directed by Kathy Young — fourth year students directing projects — Atkinson College Studio.

7:30 p.m. — Concert (Program in Music, McLaughlin) featuring the New Arts Chamber Players performing the Kodaly Duo and Beethoven's Septet — Music Room (016), McLaughlin.

8 p.m. — Play (English 253) "Lysistrata" (Aristophanes) admission 50c — Old Dining Hall, Glendon.

9 p.m. & 10:30 p.m. — Cabaret Theatre — 013, Winters.

Friday, 2 p.m. — Workshop in Ghanain Music & Dance (Program in Music) Akan and Ewe pieces to be taught by renowned African performers and teachers from Wesleyan University, Connecticut — SCR, Winters.

7:30 p.m. — York Rugger Club Choir — an evening of bawdy ballads and ditties — admission 50c; licenced — Stong Cafeteria.

8:30 p.m. — Film (Winters) "Now for Something Completely Different" (Monty Python) admission \$1.25 — I, Curtis.

9 p.m. & 10:30 p.m. — Cabaret Theatre — 013, Winters.

8:30 p.m. — Concert (Program in Music) Canadian poet Earl Birney and Nexus, a six-member improvisatory percussion group will perform together — admission \$1.50 — Burton Auditorium.

8:30 p.m. — Absinthe Coffee House — final Saturday concert; featuring Len Udow and Rick Taylor — admission 75c at door; 50c for advance tickets which may be obtained at Absinthe — 013, Winters.

8:30 p.m. — Film (Legal & Literary Society) "The Garden of the Finzi-Continis" directed by Vittorio de Sica — admission \$1.00 — Moot Court Room, Osgoode.

Sunday, 8:30 p.m. — Film (Winters) "Now for Something Completely Different" (Monty Python) admission \$1.35 — I, Curtis.

8:30 p.m. — Film (Legal & Literary Society) "The Garden of the Finzi-Continis" admission \$1.00 — Moot Court Room, Osgoode.

1 p.m. — Bible Study — 226, Bethune; also noon Tues. 107, Vanier; 4 p.m. Wed. N801, Ross.

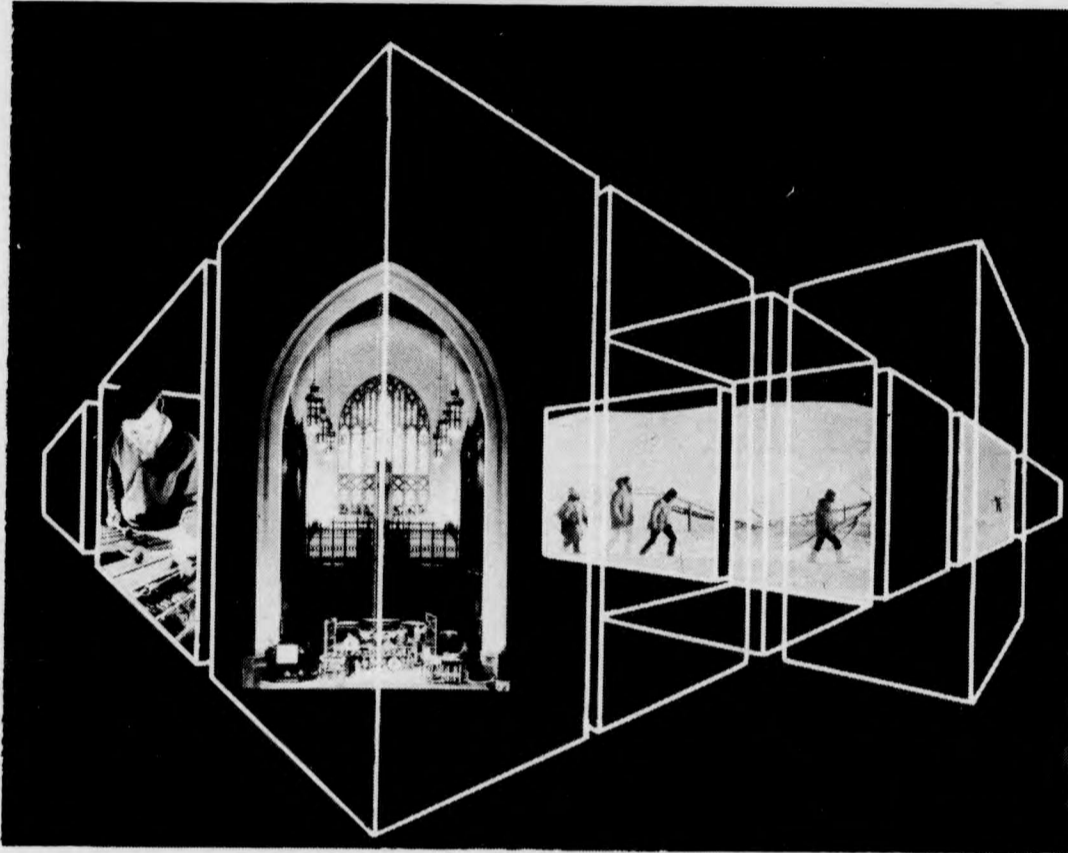
7 p.m. — York Flying Club — 214, Stong.
7:30 p.m. — Divine Light Mission — Grad. Lounge, Ross.

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

7:30 p.m. — Bridge Club — Vanier Dining Hall.

8 p.m. — 9 p.m. — Hatha Yoga Club — JCR, McLaughlin.

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



Nexus, an improvisatory percussion group, will perform in concert with Canadian poet Earl Birney this Saturday.

Tuesday, 2 p.m. - 3 p.m. — Play (Social Science 171) "World We Have Lost" an entertainment by students for Dr. Peter Laslett, currently visiting the York campus from Cambridge University; extra seating is available — for further information contact Chris Furedy at local 6274 — F, Stedman.

4 p.m. - 4:50 p.m. — Film (Humanities 377) "Life and Times of Bertrand Russell" extra seating available — I, Curtis.

4:55 - 5:50 p.m. — Film (Humanities 184) "Let My People Go" extra seating available — I, Curtis.

7 p.m. — Asian Film (Program in Film) "End of Summer" (Japan, 1961) directed by Ozu — L, Curtis.

Clubs, Meetings

Thursday, 12 noon - 2 p.m. — Student Services Group — members of the York community who work closely with students are invited to participate in a general discussion of services for students — sandwiches and bar provided — for further information contact Lucy Cantrell at local 2241 — SCR (305), Founders.

1 p.m. — Ontology Club — 214, Stong.

5 p.m. — Kundalini Yoga — JCR, McLaughlin.

Wednesday, 5 p.m. — Roman Catholic Mass (Study Group) — S717, Ross; same time, place on Friday.

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

Athletics, Recreation

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

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

Monday, 12:15 p.m. - 12:45 p.m. — Conditioning for Men & Women — Mon., Wed., and Fri. — Tait McKenzie.

Miscellaneous

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

12:30 p.m. — International Lunch — N904, Ross.

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

Income tax tips for students . . .

1) If you are a residence student, or paid rent anywhere in 1972, you probably have at least \$25.00 coming to you even if you have no other reason to file an income tax return. The \$25.00 is part of the Ontario Property Tax Credit Scheme. The key to the scheme is a figure called the "OCCUPANCY COST" which for residence students is fixed at \$25.00. For others it is 20% of the total rent you paid in 1972. (If you paid rent during the summer you may add the \$25.00 to the 20% of your summer rent costs for your total occupancy cost). The credit the government returns is then figured out on the basis of the occupancy costs as clearly set out in the form. If your "O.C." is under \$90.00 then your credit is your full "O.C." minus 1% of your TAXABLE INCOME (which will be 0 for most students). If your "O.C." is over \$90.00 then your credit will be for \$90.00 plus 10% of your "O.C." minus 1% of your taxable income.

2) Students who had any moving expenses in 1972 (including the cost of moving by car) should check item 32B on page 16 if they are in need of any more income tax deductions.

3) \$50.00 DEPENDENTS ALLOWANCE. Even if you have a net income too high to be a dependent under the usual rules either you OR the person who would be able to claim you as a dependent if you had a lower income may DEDUCT \$50.00 per month or part thereof that you were a full time student. For most students it will be better if their father claims this amount as he is usually in the higher tax bracket, but that's up to you. It is also possible to split this deduction between the two of you.

4) Only the person who is a full time student may deduct tuition fees from his/ her income. Often students' parents try to claim this deduction only to find they can't, even if they are the ones who actually pay.

Note that you can decide which tax year to claim your spring tuition fees in, either the tax year the term is actually in (1973) or the preceding one in which you began the school year (1972). Usually you will claim the spring fees for the year (if either) that you will have the higher income in. Never claim it for the earlier year if you don't have to; you never know what's going to happen this year. If you are claiming only half your fees when you file, make a note on the income tax receipt the university supplies, as they are handing out only one receipt this year.

5) It is important to the person claiming you as a dependent that your net income stay under \$1050.00 if possible. Under certain circumstances it's best to do your math at the same time as this person, so that you can figure out the best way to claim, especially considering the \$50.00 student dependent deduction. If you're in doubt read the guide — it's simpler than it looks.

6) IF YOU'VE ALREADY SENT A RETURN in and forgot something, especially if you forgot the property tax credit, then you send a letter to the DISTRICT TAXATION OFFICE, MacKenzie Bldg., 36 Adelaide Street, Toronto 210, telling them what you want corrected — DO NOT SEND TO OTTAWA.

— prepared by Stewart Saxe, 1009 Vanier Residence

and for faculty

Copies of the article "Non-Resident Income Tax Altered by Budget Amendments", which was published by the Ontario Confederation of University Faculty Associations, can be obtained from the OCUFA offices at 40 Sussex Avenue, Toronto 5 (or telephone Charles Hebdon at 964-8417).

This information may be of direct concern to University teachers who at some time during 1972 were non-residents of Canada e.g. those who joined the faculty or staff from abroad or who spent sabbaticals or leaves of absence outside the country.

Enrolment down but convocation's up

CONVOCAATION	DATE	TIME	FACULTY
Atkinson College	June 2	10:30 a.m.	Atkinson
Founders/Vanier	June 7	2:30 p.m.	Arts, Science, Fine Arts, Admin. Studies
Winters/McLaughlin	June 8	10:00 a.m.	Arts, Science, Fine Arts, Admin. Studies
Stong/Calumet/Bethune	June 8	2:30 p.m.	Arts, Science, Fine Arts, Admin. Studies
Glendon	June 2	2:30 p.m.	Glendon
Osgoode	June 11	2:30 p.m.	Osgoode
Graduate Studies	June 9	2:30 p.m.	Graduate Studies

Roughly 2,698 York students will receive degrees this spring. This figure marks the university's largest-ever graduating class. Last spring a total of 2,394 York students graduated.

The number of students graduating from each Faculty is, in general, only a dozen or two higher from what it was last year. However, there are two notable exceptions: Fine Arts which has more than doubled its number of graduates this year (76 to 153) and Atkinson College which has jumped from 226 graduates last spring to 325 graduates this spring.

The largest number of graduates are from the Faculty of Arts with 1,185 students receiving a Bachelor of Arts degree.

While only 50 students are graduating from the Faculty of Administrative Studies' undergraduate degree program — they receive a B.A. (Administrative Studies) — a total of 180 grad students will receive an M.B.A. or M.P.A. degree.

This year, as last year, Convocation will be handled by the individual colleges.

Book presents Marxist view

Has sports become the opiate of the masses?

By LYNN SLOTKIN

In his book, *Rip-Off The Big Game*, Paul Hoch shows sports to be elitist, sexist, militaristic, racist and poisonously nationalistic.

Hoch says his book is "neither an attack on sports nor on America. It is a defense of both, against their perversion by forces less interested in sport than in their own continued wealth and power." One must conclude, however, upon reading all of Hoch's data, that his book is an attack on sports and America for allowing those forces to "take over."

In 1968 when Ohio State defeated Michigan in a football match, there was a good natured riot, complete with overturning cars and breaking windows all in celebration of Ohio's win. The police looked on. The same thing happened in Pittsburgh following the Pirates' victory in the 1971 World Series.

According to Hoch, there is an elitism in the sports world. The males who participate are referred to as "clean cut", "manly," or a "credit to the country," while those who don't participate, or the ones with long hair, are "sissies," and that all "boys" should take part in sports to acquire "a well-rounded education."

And what of this well rounded education? Hoch says the participants are taught in a militaristic vein to "kill, smash, throttle, trounce" the enemy. In a sexist vein they are taught that sports are a man's domain with almost no room for women. If by chance women participate they don't deserve equal pay because the men support families and women do not.

Hoch implies that the blacks on various teams are token blacks, and asks, "how many black referees, umpires, judges and linesmen are there in professional sports?"

But the frightening aspect of the book is Hoch's discussion of the opiate aspect of sports. He writes, "What else can you call it when hundreds of thousands of Americans

protest the war by picketing the White House, only to find that millions — including their president — are off watching football games?"

Indeed it happened just recently in Canada. The rising cost of living, the high unemployment and the political situation didn't get as much attention as one Canada-Russia hockey game, when the whole country was figuratively breathing

on the same beats.

Hoch admits that his idea of sports is Marxist. He submits an argument that is solidly backed up by data both historic and contemporary which is hard to refute. What he fails to do is offer any solutions to the problems, he raises.

Rip-Off The Big Game, Paul Hoch, Doubleday, pp. 212; \$2.15.

Eleven summer seminars planned

By LIONEL LLEWELLYN

Have you ever wondered what occurs at the familiar buildings on the York university campus during the summer?

If you didn't know before, York, like so many other institutions, is becoming a full-time education center. One hive of bustling activity is the modern, efficient and nearby Tait McKenzie gymnasium.

Approximately 2,000 athletes and coaches from Canada, and the rest of the world will attend one or more of the 11 summer York university seminars. The purpose of these seminars, as described in the 1972

annual report of York university seminars states: "To provide those who participate the opportunity of acquiring a body of knowledge in an activity of their choice."

From its inception in 1967, the summer seminar program has grown from five to 11 programs, each program lasting five days. The Ontario Gymnastic Association conducted the first successful seminar at York then, and the York physical education department decided as "policy that it would work willingly with any amateur sport group for the betterment of the sport as long as this was compatible

with the educational philosophy of the university."

The only key requirement stipulated that a faculty member from York must maintain a leadership role in the organization and administration of the seminar. This provides a permanency of operation and allows the university to handle many administrative details as there is a large executive turnover in amateur organizations.

And so, summer teaching and recreation in the forms of Canadian gymnastics, modern gymnastics, field hockey, volleyball and dance arrived at York in that inaugural

year. This summer six additional programs join the original five: rigger, basketball, badminton, table tennis, synchronized swimming and athletic injuries.

The seminars aim at several objectives. They provide the opportunity to obtain specific knowledge: in the theory and practice of a particular activity; in fitness and conditioning methods; in developing skills and techniques; and in effective care and prevention of injuries.

World class coaches and assistants are hired by these self-supporting seminars (fees paid by seminar participants cover costs of coaching, salaries, printed material, and room and board) for five days. This time period has been ideal for both the coaches, who interrupt their vacations, and the participants, who range in age from elementary and high school to the college level.

While some coaches have yet to confirm their appearance, York is recognized as a major seminar school by those coaches who will appear this year. Miroslav Cerar, a 16-time national gymnastic champion of Yugoslavia and 1970 World Champion on the pommel horse will head the coaching staff of the Canadian gymnastic seminar. Maurice Robinson, the English national coach, is one of four participants in the badminton program. And Elizabeth Hunter, a Scottish national team member, will provide instruction during the field hockey seminar.

These seminars have produced important outgrowths. In particular, a book entitled *Olympic Gymnastics for Men and Women* was printed by Prentice-Hall in 1972. It was co-authored by Dr. Bryce Taylor and Tom Zivic of the York Physical Education staff and by Boris Bajin, a gymnastic coach who spent a year at York financed by the seminar.

Many coaches at these seminars continue on into executive positions in sport groups, or into international and national judging of competitions, or into coaching of other national squads in countries outside their own. Several students who attended the seminars have become competent coaches for different organizations as well.

Beginning June 14 with volleyball and concluding August 31 with seminars in Canadian gymnastics, field hockey and athletic injuries, the seminar committee is hoping for a repeat of 1969 when every province was represented at the summer seminars. Last year 751 athletes and coaches attended the five programs, 693 from Ontario. But participants hailed from Newfoundland to British Columbia, and from Manitoba to Pennsylvania.

For further information concerning the seminars, the cost, the respective coaches, etc., contact Dave Smith in the Physical Education offices. And if you are not doing anything this summer, why not visit the gymnasium — you may see dance instructor Jenny Budrow helping with synchronized swimmers, or Dr. Taylor performing an old North American Indian rain dance. It's interesting, it's educational and it's enjoyable.



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Sports

Sports Editor Ed Piwowarczyk

Bicycle choosin' can be most confusin'

by MICHAEL FORMAN

Remember that pair of shrunken underwear that didn't start bothering you until it was too late to change? Well buying a bike that doesn't fit can be just as uncomfortable experience, but more costly. A bike must fit your body, but more, it must fit your style of riding. You wouldn't use your Ferrari to haul a trailer, so don't be so naive to believe that the most expensive bike you can afford is the best one for you. How much riding do you do, whether you are fat or thin, tall or short are just some of the criteria that should be considered before spending any amount of money.

What costs \$100, is named Campagnolo and is found in a bike store? If you answered, a cheap bicycle you're wrong. If you instead answered a top set of brakes then you already know that bicycling can be a most expensive activity. But it needn't be. Once you know the kind of bike you need, even the smallest tax rebate will allow you a wide range of quality choices.

DO I NEED A TEN SPEED?

The first question you must ask yourself is what kind of riding you plan to do. If you only bicycle to the corner store for a pack of cigarettes then your kid sister's Glider will suffice. For in-city driving, on generally flat terrain, any good three speed will satisfy your needs for probably less than \$70 new. But if you plan to do a lot of cycling, in and out of town, on flat land or hills a ten speed bike should fit the bill. The wider choice of gears and the derailleur's simple design will make your bicycling both more enjoyable and approachable.

No matter what kind of gear system you choose here are some of the things you should consider.

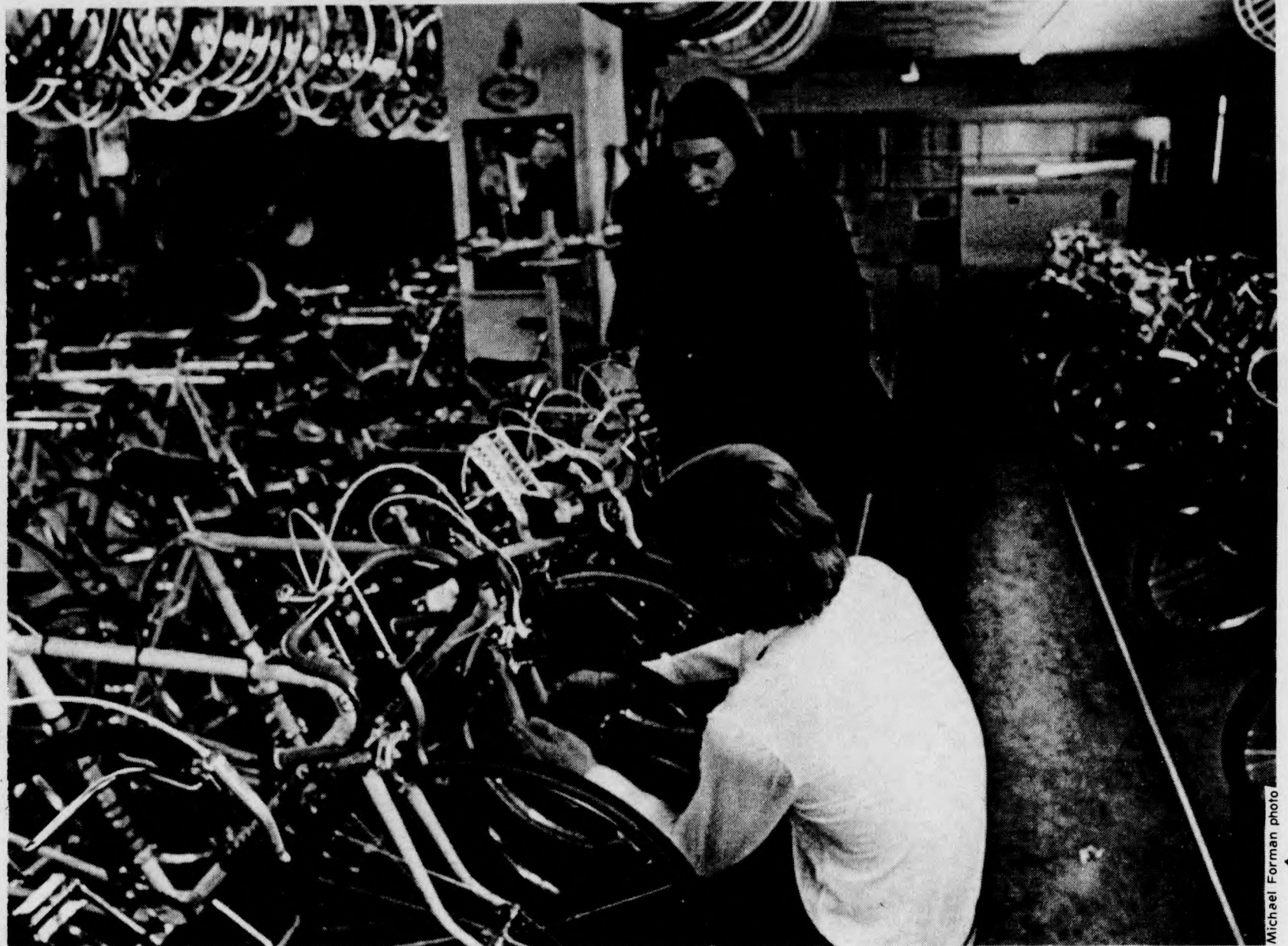
THE FRAME

In bicycling, the frame is truly the name of the game. If you choose a bike by only one criteria then let it be this. The frame or bicycle body should be strong (a dented frame is unfixable), relatively light and well soldered. It must fit the rider both in height and weight.

A top frame bought separately can weigh as little as four pounds, an incredibly light construction of aluminium or magnesium alloys. Though their cost can be in the hundreds of dollars, medium weight frames can be found in bikes costing as little as \$150. Less than this and the frame will probably be made of heavier tubular steel. If your thinking runs close to this figure, be sure to ask your salesman if the frame is of alloy composition.

The welding of the frame is also a sign of its quality. Look closely at the joints or lugs. Are the welds smoothed and neat or are they sloppy? Does the tubular construction taper at the weld points and is the fit good? Compare an expensive bike with a cheaper one if you really want to see the difference good workmanship makes.

But even the best of frames will be useless if it doesn't fit your body properly. People are of different heights and weights and bicycles are made accordingly. Frame sizes range from 19-25" and it is of the utmost importance you choose the right size. Straddle the crossbar of the bicycle. It should almost reach your crotch, leaving a safety range of



Michael Forman photo

one or two inches in case you fall off your seat. Sit on the seat in the proper riding position. Your hands should easily reach the brakes, the muscles in your arms and back being neither stretched nor cramped. Your toes should just be able to reach the floor, allowing maximum pedalling efficiency.

SEAT AND HANDLEBARS

All in all the bicycle should be comfortable. If your considering buying a multiplegear bike and using a padded seat with upright handlebars you're making a mistake. A padded seat to be comfortable is shock absorbing, stealing body energy from your pedalling effort. It also will start chafing after any long distance. Though the hard skinny seat is at first uncomfortable it's worth getting used to. The 'racing' position it accommodates is more efficient and easier on the back and arm muscles. Combined with turned down handlebars, cycling is made easier by offering less wind resistance.

BRAKES AND WHEELS

Another sign of a bike's quality is its brakes and wheels. Centre pull brakes with the cable branching into a "Y" over the mechanism are

good but not as quick and sensitive as the sidepull variety found on the better machines. Look at the shoes, are they easily adjustable? Are they just a black slab of rubber or better, a fine row of rubber nubs?

Check the rim. Again better rims are of alloy construction, combining strength with lightness. Run your fingers along the spokes. Good spokes are "battered" and will leave a light oily film. Their finish should be smooth and they should be strong.

Does the wheel have a quick release feature at the hub? Such releases are of the wingnut or thumb lever variety and allow quick alignment and removal of the wheel when necessary.

Tires are of two varieties, tubed or tubeless (sew ups). Though the tubed are easier to repair, sew ups offer far better riding and handling ability. If you're spending a lot on your bike, it would be foolish to omit these.

HOW AND WHERE TO BUY

Find a store with a large stock so the salesman isn't so quick to push you into something that doesn't fit you. Be inquisitive

but don't act like you know it all, nothing irritates sales personnel more. Know how much you want to spend and how much you're willing to go over that.

As far as where to buy, the choice is becoming wider, with more and more shops opening up. International Cycle and Bloor Cycle seem to be the largest dealers, and as far as my personal preference goes, it's Bloor. The sales staff is knowledgeable, the choice wide and they offer a six month warranty on all new purchases, covering all service and repairs within that period. If you still don't know what your looking for, they run a twenty minute video tape that is helpful in showing you how to choose.

Wherever you go and whatever you choose keep your new bike serviced. Oil and clean it regularly or you'll be in the market for a new bike all too soon.

And remember as you leave the store and pedal into the sunset to yell "Hi ho silver" as the bells of the cash register ring. Yes Kemo Sabay?

C.C.A. promoted events 1973

THESE DATES AND TIMES ARE NOT FINAL, ALWAYS CHECK WITH CLUB SECRETARY OR RACE ORGANIZER.

DATE	EVENT	ORGANIZER	PLACE	DISTANCE						TIME
				A	B	C	JR	LAD	VET	
APRIL										
SUN. 8	International Hard Riders Time Trial	International C.C.	Forks of Credit	25 Miles						10 a.m.
SUN. 15	Spring bank Park Crit.	London Centennial Wheelers	Springbank Park	40	40	40	20	10	40	11 a.m.
FRI. 20	Spectator Trophy R.R.	Hamilton C.C.	Waterdown Plaza	40	40	40	20	10	40	11 a.m.
SUN. 22	Open Dare									
SUN. 29	R.R.	Sport House Canada C.C.	I.B.A.	60	60	60	40	20	20	
MAY										
SAT. 5	Massed Start R.R.	C.C.A. Ontario	Mnt. Nemo	40	40	40	25	15	15	9 a.m.
SUN. 6	Brittania Spring R.R.	Brittania C.C.	Campbellville	60	60	60	40	20	20	
SAT. 12	T.T.	C.C.A. Ontario	Trinity Rd. & Hwy. 53	60	60	60	40	20	20	9 a.m.
SUN. 13	Waterloo Spring R.R.	Waterloo C.C.	Homer Watson Blvd. Kitchene	18	15	15	15	15	15	
SAT. 19	Open Date			65	65	65	35	15	35	
SUN. 20	45 Mile Crit.	G. Vetteo C.C.	Guelph	x	x	x	x	x	x	
MON. 21	Spring Crit.	Hamilton Velo C.C.	Ivor Wynne Stadium Hamilton	60	60	60	40	20	40	2 p.m.
SAT. 26	Handicap R.R.	C.C.A. Ontario	Campbellville	40	40	40	40	20	40	9 a.m.
SUN. 27	Guelph Crit.	Guelph Royal C.C.	Victoria Rd.	60	60	60	40	20	35	1:30 p.m.
JUNE										
SAT. 2	R.R.	C.C.A. Ontario	Campbellville	50	50	50	35	20	35	9 a.m.
SUN. 3	Miehle Crit.	J. Miehle	Yorkdale	60	60	60				12 noon
SAT. 9	T.T.	C.C.A. Ontario	Appleby Line	25	25	25	25	10	25	9 a.m.
SUN. 10	London R.R.	London Centennial Wheelers	London Road	75	75	75	45	25	50	
SAT. 16	Handicap R.R.	C.C.S.	Mnt. Nemo	50	50	50	50	25	50	9 a.m.
SUN. 17	Hamilton Spectacular Crit.	C.C.A. Ontario	Hamilton City Hall	45	45	45	25	25	25	1 p.m.
SAT. 23	Deroo Memorial Norfolk Champs	Delhi C.C.	Delhi Belgian Hall	55	55					12 noon
SUN. 24	Scarborough Civic Centre Crit.	Delhi C.C.	Scarborough Civic Centre	65	65	65	20			10 a.m.
WED. 27	Ajax Crit.	Nomads C.C.	Ajax	25	15	10				

for more information contact Leo Severens 3357

B-ballers see York

By ALAN RISEN

Better than 7,000 people (mostly high school students) visited York's Tait McKenzie gym last week for the Golden Ball basketball tournament.

The Golden Ball is the Ontario high school basketball championships and is run by the Toronto Secondary School Athletic Association (TSSAA).

Each year the tournament is run at a different location. The benefits York derived from hosting the 1973 version was outlined to Excalibur by York's co-ordinator of administrative services Bud Price, "The exposure to the high school students was the main benefit. High school Liaison set up a booth to distribute information on York and gave tours of the campus.

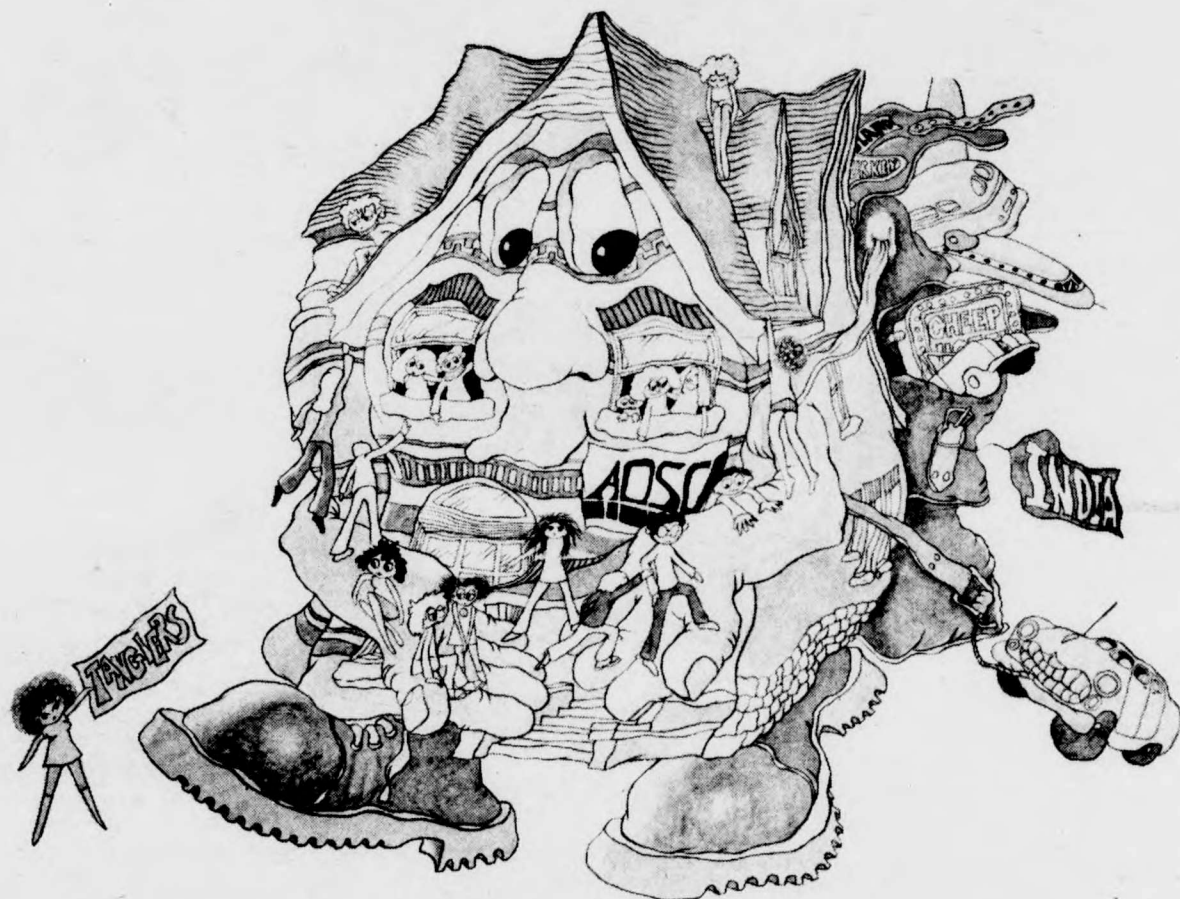
"York was presented in a good light to their parents too. The good weather we had allowed them to walk around and see the campus. We also received fine exposure in television, radio and the press."

York made close to \$300 after expenses.

Classified Ads

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

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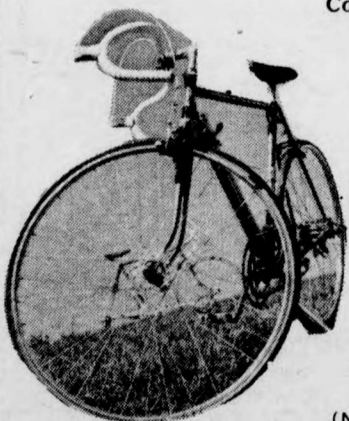
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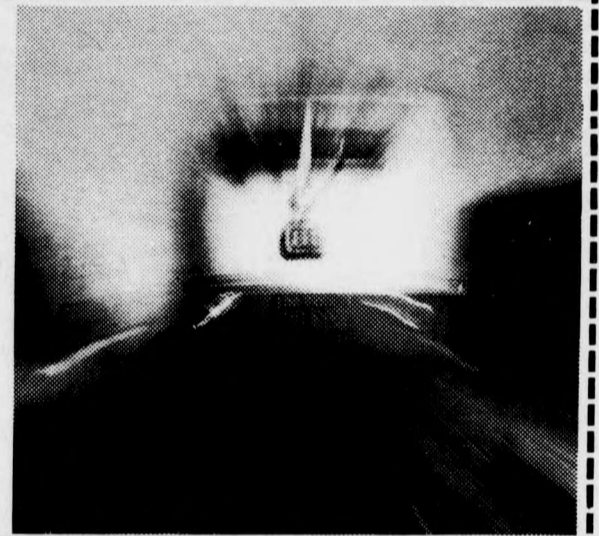
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