

Liberals' funding increase puts 'universities back on road to financial viability'

By JAMES FLAGAL

In an effort to reverse the chronic underfunding of the past decade, the provincial government increased university operating grants by 7.3% in its Monday pre-budget announcement.

"This government has crossed a barrier and begun the process of rebuilding," Gregory Sorbara, the Minister of Colleges and Universities said in commenting on the 148.7 million in new base funding announced by treasurer Robert Nixon.

"This is the second major initiative in revitalizing our post-secondary institutions," Sorbara said. "The first was the (1986-87) \$50 million Excellence Fund."

The \$148.7 million in new base funding is composed of the following:

- \$5.17 million to fulfill operating grant commitments for 1987-88 announced in October 1985.
- \$37 million to continue teaching equipment, library acquisition and faculty renewal grants introduced in the '86-87 Excellence Fund.
- \$60 million in special allocations to recognize enrolment growth and promote accessibility; encourage increased research activity; and address special needs in the north and facilitate programme adjustments.

The reactions from York and the Ontario Federation of Students (OFS) were enthusiastic. "York University welcomes this historic decision to place our universities on the road to financial viability," said Harry Arthurs, President of York University. "This recognition of the desperate needs of the higher education sector is the act of a responsive government."

According to Matt Certosimo, chairperson of OFS, "this is the first time in a number of years where government has acknowledged accessibility right in their allocation scheme."

Certosimo is convinced that student lobby efforts are beginning to pay off. "The government funding priorities were based on the realities of the day," Certosimo explained. "We made post secondary education (PSE) a funding issue which the government could not ignore by mobilizing public opinion through the Council of Ontario Universities Toronto Coalition's day of protest, and OFS lobby efforts at Queen's Park throughout the month of October. We sensitized the public and the government about the dilemma post-secondary institutions are now facing, so the environment was fertile to raise PSE funding."

Barbara Sulzenko, a representative from the Ministry of Colleges and Universities echoed Certosimo's remarks. "All three party caucuses thought the issue was important," Sulzenko said, "and so it came time for government to put its money where its mouth was."

Certosimo noted that "tuition increases are being held at four percent. This is the first time government has increased operating grants to one level, and kept tuition strictly in pace with inflation rather than meeting that funding increase."

Last year, Certosimo said, the Excellence Fund was not part of the base, "But since the government has incorporated the Excellence Fund's grants into base funding allocations," Certosimo explained, "post

secondary institutions can begin long term planning in the fields of faculty renewal, improving teaching and library equipment without the fear of only receiving money for these programmes for just one year." (Total provincial operating grants increased by 11.5 percent if only the base funding levels of the last two years are compared.)

According to Sorbara, the allocations set so far have been determined in direct response to specific needs identified by the Ontario Council of University Affairs (OCUA). Sulzenko explained that OCUA will advise the Ministry on the actual distribution of the proposed allocations.

This includes constructing allocation schemes for faculty renewal, Sulzenko said, which is an \$84 million programme to be distributed over a nine year period. This year's portion is projected at \$12 million, Sulzenko said.

The teaching equipment and library acquisition fund will be continued as a funding category for 1987-88 only. After that year these funds will be incorporated into base funding allocations without specified status, Sulzenko said.

"Most targeted grants will disappear into the broad category of base funding," Sulzenko said. "This way governments can ensure that institutions address certain priorities like faculty renewal. Then after the special status is eliminated, institutions can take these grants and put them in those other funding areas which they specifically need to address."

The \$60 million allocation for accessibility and research will be dis-

cont'd on p. 2



BABAK AMIRFEIZ

MAN IN MOTION: Rick Hansen, on a world-wide tour aiming to create a greater understanding of the potential of disabled people and raise funds for spinal cord research, arrived in Toronto earlier this week. Thousands greeted the Canadian-born man who has gone through 34 countries and travelled 32,160 kilometres on his journey. Hansen was the inspiration for John Parr's *St. Elmo's Fire* theme song.

Colleges set up committees to aid in Student Centre planning

By LAURA LUSH

Following the example of Vanier College council, Stong and Founders councils have formed committees to gather input for the Council of York Student Federation's (CYSF) proposed student centre.

Stong proposed the idea of putting together their own committee following an October 21 student centre presentation by CYSF assistant Rob Castle. During a similar presentation with Founders College the next day, Castle said that Founders also "decided to follow suit" and form a similar committee. "Founders asked me the best way to put forward proposals and ideas for the centre and I recommended that they follow the Vanier example of forming their own student centre committee," Castle added.

"I had noticed that other colleges had put together committees," said Mourad Mardikian, president of Founders College student council, "so we decided to do the same thing." Mardikian said that the six member Founders student centre committee hopes to make a final recommendation of their proposals to CYSF within the next couple of weeks.

"We'll have a forum to discuss the student centre," Mardikian said, adding that there is a possibility that the committee will hold a survey to reach Founders students. "Everything is still in the planning stage, but we plan to ask Rob to come back so

we can ask him more questions," he added. "Our council was very impressed with Rob's presentation," Mardikian said. "It will be very nice to work with him."

Castle, along with CYSF President Gerard Blink have been meeting with the various student bodies over the past month as part of a continuing CYSF consultation period that is asking for input and ideas for the proposed student centre.

Stong College council president Jill Shibou could not be reached for comment at press time.

However, McLaughlin College council President Howard Beach said that McLaughlin "would like to meet with Rob (Castle) again to discuss further details pertaining to the student centre before they considered setting up a committee." Castle met with McLaughlin council on October 28.

"We are not against the idea of a student centre," Beach said, "we are just taking our time to examine all the details." He added, "I would like to see other colleges question the project (more)."

Specifically, Beach said that McLaughlin is concerned about the financial feasibility of the estimated \$10,000,000 student centre which students will be expected to provide \$8,000,000 in funding, while the remaining \$2,000,000, depending on negotiations, is expected to come from University contributions.

"We want to know how much potential revenue the centre is expected to earn within the first few years and how the money to build the centre will be paid back," Beach said.

Although Castle said Beach has raised some good questions, he said that the financial terms for the centre will depend on negotiations with the Administration expected to begin within the next few weeks, and the results of an MBA feasibility study on the student centre due for completion in December.

Beach also said they were concerned where revenue from the centre would be channeled after the estimated 30 year mortgage was paid. "Would the revenues be generated solely back into central government, or would they be spread out between central government and the colleges, who initially would have contributed to the project?" he asked.

Castle said that any revenues would be generated back into the student centre, under the guidance of a student majority run management board, that would oversee the operations of the centre.

The McLaughlin council president also said that he thought "that the idea of building a student centre seemed to come up first," taking precedence over actually what would go in the building. "Normally you assess what you need first in terms of services, then you assess if you

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INSIDE

FEATURES

THE FUTURE OF YORK'S LANDS: York is a half-finished university due to changing political and economic circumstances and to expect salvation from the provincial government has proven to be a waste of time. As a result, the University has decided to take matters into its own hands, turning to its greatest asset—land—to raise money for new capital construction. The vehicle for this venture is the York University Development Corporation. Page 5

OPINION

CAN YORK STUDENTS READ? Concern in the University about students' writing skills prompted the establishment of a Writing Workshop. In this week's opinion piece, teaching assistant P.A. Dutil wonders whether the root of the problem has been attacked. Page 7

ARTS

WOLFMAN JACK IN WAYNE NEWTON'S CLOTHING: Resident debunker James Flagal makes his debut in the arts pages with a biting attack on Reveen the Impossibilist. After experiencing the Reveen superconscious state first-hand, Flagal sets out to expose the man for what he is. Page 11

Grants to address inequities

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tributed along the following guidelines:

- Three million dollars will be given to northern institutions in

order to address particular needs in providing university-level studies.

- Seven million dollars will go to assist costs associated with programme closures, programme

startup in areas of critical need, and initiating cooperative efforts or joint programmes.

- \$50 million to enhance quality and accessibility as well as the universities' capacity and capa-

bility to conduct research. The allocation acknowledges those universities that appreciably expanded their instructional and research activities with inadequate incremental base funding.

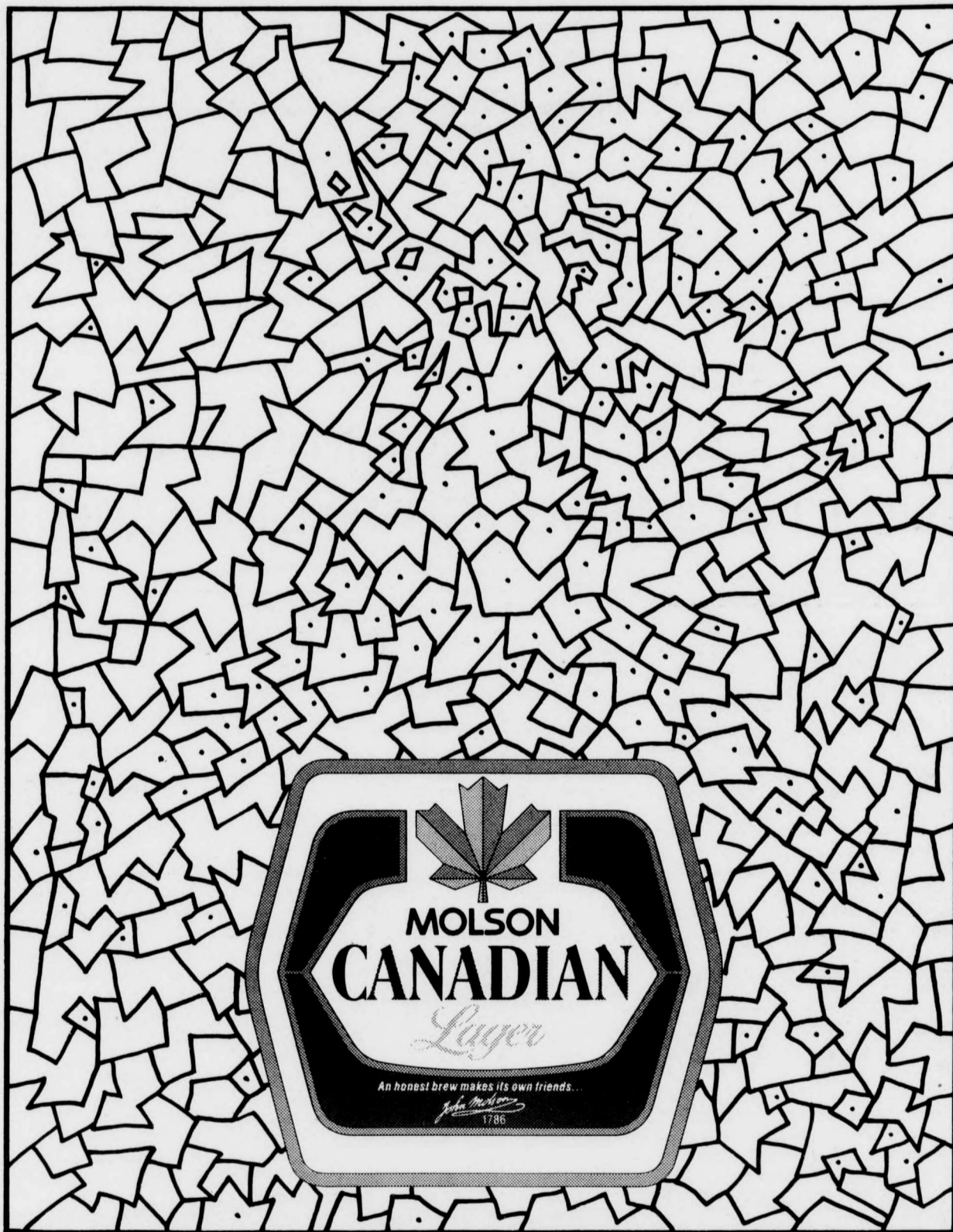
In response to the \$50 million allocation, Arthurs said, "York is especially grateful to Mr. Sorbara's announcement provides funds for the correction of the

inequities in the formula used to distribute funds across the university system."

Compared to the average Ontario university, York receives only 80 percent of the funding per student these institutions receive due to a formula that discriminates against institutions that increase their population (York's population grew from 24,000 to 40,000 in the past decade).

THE TEST THAT'LL STOP YOU COLD

N O . 4 I N A S E R I E S .



To solve this puzzle, simply blacken all the shapes that contain a dot with a pen or pencil.

Denied apology becomes union grievance

By PAULETTE PEIROL

A request for an apology made by parking control officer Rita Hendrickson last June has now become a union grievance being taken to arbitration.

Hendrickson originally filed a complaint against David Kurosky, Assistant Director of Safety, claiming that he intimidated her to return to work while she was on sick leave from May to August. An apology from Kurosky was then requested by Hendrickson.

On July 2, Jack Santarelli, Director of Security and Safety Services told Chief Steward Claude Williams and union trustee Lloyd Scott that a formal apology would be sent to Hendrickson. Yet in August, Santarelli allegedly reversed this decision and said that no apology would be forthcoming. This breach of verbal agreement then gave rise to a new grievance, against Santarelli, which has now been taken to arbitration with the Ontario Labour Relations Board.

"We thought that the case would be settled amicably with an open door policy," Scott said. "The whole matter could have been settled so easily."

Hendrickson was on sick leave from May 13 to August 18 after sustaining a leg injury while on duty at York. In June, she received a letter from Kurosky requesting that she return to work on a modified programme. Kurosky offered to change Hendrickson's regular parking station to a closer location and to supply transportation to her work site.

Hendrickson claims that Kurosky also called her doctor, without her consent, to obtain further medical information. A letter of complaint,

stating that Kurosky was intimidating her, was then sent by Hendrickson to Santarelli.

Kuroski was unable to comment on the situation. "Based on the confidentiality of the Workman's Compensation case as outlined in the Act, we are unable to supply any information," he said.

On July 2, Williams, Scott, and Santarelli met to discuss Hendrickson's complaint. Both Williams and Scott told *Excalibur* that Santarelli verbally assured them at the meeting that Hendrickson would receive an apology from Kurosky. "My understanding (from the July 2 meeting) was that there would be an apology forwarded to Rita Hendrickson from Kurosky," Scott said.

Yet in August, Williams discovered that Hendrickson had not, and would not, receive any written apology. According to Williams, Santarelli had "changed his mind" and said that no apology would be written. Santarelli was unavailable for comment.

"The problem is that we get verbal dispositions which conflict with later ones... credibility is lacking," said Scott. He added that "the contract (the Collective Agreement 1985-87 between York and the United Plant Guards Union, Local 1962), leaves a lot to be desired. It needs to be expanded upon."

After realizing that Hendrickson would not receive an apology, Williams then filed two policy grievances, stating that Kurosky and Santarelli had each violated sections of the Collective Agreement. A grievance meeting was scheduled for October 23 to discuss the two cases. It was decided at the meeting, attended by Williams, Scott, Kurosky, Santarelli, and Sheila Young (Employee

Relations Officer for Personnel), that the complaints were filed too late and that the grievances were incorrectly classified as policy matters.

Dissatisfied with this verdict, Scott then consulted the union's lawyer, Kevin Whittaker, on October 30. Whittaker has since submitted a request for arbitration of the grievance against Santarelli with the Ontario Labour Relations Board.

"It is unfortunate that such an issue as an apology should have to go to arbitration, (since) the system allows for people to work out issues face to face before going further," Whittaker noted.

Hendrickson's case is one of dozens which have been filed against the Department of Safety and Security this year, according to many members of Security. Scott estimates that there have been "at least 50

grievances" which have reached Santarelli's desk in the past six months, "mainly about discrimination of overtime hours and duties." He said "there have been more grievances (in this department) than with any other group I've been involved with."

Whittaker supports Scott's claim. "The number of grievances is pretty high; more than in other bargaining units of this size," he said.

York tenants finally take priority over fruit flies as old killer 'rehired'

By ZENA MCBRIDE

After experimenting unsuccessfully with new methods of pest control, the University is reverting to the original pesticide in an attempt to quash the recent cockroach explosion on campus.

Research into alternative forms of insect extermination began last December when entomologists in the Farquharson Life Sciences Building discovered that their laboratory specimens were mysteriously dying. According to Biology professor Arthur Forer, "various research material has been affected deleteriously since at least 1983."

While pesticide spraying was cited as a possible culprit, it was not until Christmas that a positive connection was made. At that time, a large quantity of pesticide was released into the service tunnel which runs between the kitchens in Complex I and Farquharson, during chemical treatment. Doors at each end of the tunnel were propped open, allowing the chemical to seep into Farquharson.

"A high level of pesticide was smelled by Farquharson inhabitants, and research material was affected—indeed the entire colony of tsetse flies died," Forer, said. According to Vice President of Academic Affairs and biologist Ken Davey, they had not been aware until that time that pesticide treatments were going on. "We had an agreement (with the University) that we would be informed of all pesticide treatments on campus," he said, adding that, in four years, no one had ever informed them when spraying was being done.

The situation was explained to Director of Housing and Food Services Norman Crandles, who immediately called a moratorium on chemical spraying throughout the campus so that an investigation could be carried out. "It is a very serious problem," Crandles said. "Important and expensive experimentation is going on (in Farquharson). The entire work of one grad student was completely obliterated."

The moratorium lasted until June when a new chemical, "Sectrol," was introduced. Sectrol consists of time-released capsules producing droplets, instead of the fogging effect of the previous chemical, "Diazinon". This means that it doesn't affect the atmosphere as much as other sprays. However, after a four-month trial period, Sectrol proved unsuccessful in the control of pests.

As a result, there was a cockroach explosion on campus, particularly in the food service areas and the apartments at Assiniboine and Moon Road, according to Crandles. Due to their high turn-over rate of tenants in the apartments, as well as their high-density populations, pests tend to be more of a problem in these buildings, he explained.

Concern over the growing cockroach problem and the existing moratorium on spraying, prompted charges by the tenants that the University was favouring the well-being of the Biology department over that of the residents. At the most recent meeting of the York University Tenants Association (YUTA), tenants voiced their misgivings over the way in which the situation was being handled.

"Fruit flies are more important than tenants at Assiniboine," stated one resident. "They bring in more research grants than the tenants of Assiniboine," another said. Tenants also expressed confusion about how spraying in the apartments could affect the Farquharson Life building on the other side of the campus.

The superintendants of the apartments recently threatened to strike unless the situation was rectified. In addition, YUTA considered notifying the North York Board of Health unless something was done. At this point, it was decided by Crandles that spraying resume as soon as possible. "Notwithstanding the problem (of the biologists), we have a responsibility to the human inhabitants (of the University)," said Crandles. Pest control with the original spray began again on October 30.

In the meantime, according to Davey, charcoal filters have been installed in all air vents of the Farquharson Building. As well, air testing is being done around the air-intake valves of the Building to determine the exact effect of chemical spraying on air within the building. The results of these tests should be known soon, says David Kurosky, Assistant Director of Safety.

The problem is far from solved, however. "We are dealing with two mutually exclusive requirements here," explained Crandles. Until an effective method of pest control is discovered, which is not detrimental to laboratory research, the interests of the tenants and scientists of York will continue to conflict.

Mac questions Centre

cont'd from p. 1

should build a new building for these services or just add to the existing services."

However, Castle said, that CYSF intends to consult with the various student bodies before they determine what kind of services will go in the new student centre. Castle also added that as CYSF researcher during the summer months, his studies showed that York needed a new centre because of chronic space shortages and a lack of a central meeting place for York students.

Beach said that although many of McLaughlin's concerns and questions were premature, they "were relevant to a project of this magnitude."

He added that he received a list from Castle this week that reflected what other colleges would like to see in the centre. "Now we have a framework for input," he said. "We will discuss these in a few days time with Rob at an informal meeting."

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NOTICE

WINTER/SUMMER 1987

FACULTY OF ARTS AND NATURAL SCIENCE COURSES

Those students currently registered in the Fall/Winter session that are interested in enrolling in courses offered during the Winter/Summer 1987 session may apply to do so beginning **Monday, November 10, 1986**.

Applications will be available according to home faculty at the following locations:

ARTS

Advising Centre, S313 Ross

ATKINSON

Student Programmes Office, 150A Atkinson

FINE ARTS

Student Programmes Office, 222 Fine Arts

GLENDON

Student Programmes Office, C105 York Hall

SCIENCE

Student Programmes Office, 110A Steacie

Course descriptions and times available will be posted **Monday, November 10** between S315A and S317 Ross.

WINTER/SUMMER SESSION 1987

SESSIONAL DATES

for the Faculty of Arts and the Faculty of Science

1ST TERM

Fri Jan 30 Last day to pay academic fees without Late Service Charge

Mon Feb 2 First day of classes

Fri Feb 13 Last day for students to enrol in a full course or in a 1st Term half course in the Winter/Summer Session 1987 without the approval of the Course Director

Last day for Course Directors to announce to classes the ratio of the weighting of the components of final grades, etc.

LAST DAY FOR ENROLLED STUDENTS TO PAY ACADEMIC FEES (WITH LATE SERVICE CHARGE) I.E. TO REGISTER—ALL FACULTIES, 1ST TERM AND FULL SESSION COURSES ONLY

Fri Feb 20 Last day for students registered in the Winter/Summer Session 1987 to enrol in a 1st Term half course with the approval of the Course Director

Wed Feb 25 Last day for students registered in the Winter/Summer Session 1987 to enrol in a full course with the approval of the Course Director

Fri Feb 27 **ABSOLUTE DEADLINE FOR PETITIONING TO REGISTER LATE, 1ST TERM HALF COURSES OR FULL COURSES ONLY**

Fri March 13 Last day to withdraw from a 1st Term half course without receiving a final grade

Fri April 3 Last day of classes in 1st Term

Mon April 6 No classes

Tue April 7 No classes

*Wed April 8—
Fri April 10* Examinations for half-courses (1st Term)

2ND TERM

Mon April 13 First day of classes in 2nd Term

*Tue April 14 —
Wed April 15* Passover*

Thur April 16 Last day for students to enrol in 2nd Term half courses in the Winter/Summer Session 1987 without the approval of the Course Director

Fri April 17 Good Friday—University closed

*Mon April 20 —
Tue April 21* Passover*

*No examinations will be scheduled on the evenings prior to, nor during the days of, these Jewish holy days. CLASSES WILL BE HELD

Fri April 24 Last day for students registered in the Winter/Summer Session 1987 to pay second instalment of academic fees without Late Service Charge

Fri May 1 Last day to withdraw from a full course without receiving a final grade

Last day for students to enrol in a 2nd Term half course in the Winter/Summer Session 1987 with the approval of the Course Director

Last day for all students in the Winter/Summer Session 1987 to pay any/all outstanding academic fees, with Late Service Charge

Fri May 8 **ABSOLUTE DEADLINE FOR PETITIONING TO REGISTER LATE, 2ND TERM COURSES ONLY**

Mon May 18 Victoria Day—University closed

Fri May 22 Last day to withdraw from a 2nd Term half course without receiving a final grade

*Wed June 3—
Thur June 4* Shavuoth: No tests or examinations may be scheduled. CLASSES WILL BE HELD

Fri June 12 Last day of classes

*Mon June 15 —
Fri June 19* Reading Week—no classes

*Mon June 22 —
Fri June 26* Final Examinations week

WINTER/SUMMER SESSION 1987 ACADEMIC FEES

At the time of publication, academic fee information for the Winter/Summer Session 1987 was not yet available. The Regular Fee Rate and the Visa Student Fee Rate are expected to be greater than those for the Fall/Winter Session 1986 and will be announced no later than January, 1987.

Office of the Registrar
November 6, 1986

KAMPUS KRONIKLES

By ZENA
McBRIDE

Cheers!

After eight cheerless years, the University of Waterloo will once again flaunt pom-poms at its sporting events.

Goated by a lack of athletic school spirit, the Athletic Commission has decided to revive the cheerleading team. But there's a twist: this time it's co-ed.

All 10 members (five male and five female) of the squad have been practising vigorously since September to master their 'stunts' (they don't call them 'cheers' anymore), and will make their first appearance at the Naismith Classic basketball games during the homecoming weekend of November 21-23. Okay, guys, swing those hips!

I'll bet they all wear Underloos . . .

Dirges for Dexter

While the Waterloo Warriors celebrate the rebirth of their cheerleading team, the Calgary Dinosaurs are in mourning. It seems that their mascot, Dexter the Dinosaur, is becoming extinct.

After only four faithful years of service to the University, Dexter is showing signs of mascot fatigue. His jaunt as Dinosaur mascot began in 1981, when he was purchased from the Ice Capades in the United States, and he has led a very busy schedule ever since.

There is a happy ending to the sad tail of Dexter the bedraggled Dragon, however: the Student's Legislative Council has decided to have a new Dexter created by the firm Scheme a Dream.

And the old Dexter? He will be stuffed and put on display in the new Student Union complex, where he will be free to reminisce about his past days of fame and glory . . .

Ooh la la

Laurentian University is moving to France. The Ontario university hopes to establish another campus in Villefranche (located between Nice and Monaco, on the Mediterranean coast) as early as next September, according to the Western Gazette.

The plan has yet to be approved by the senate and board of the University, but "I don't foresee any difficulties in gaining approval beyond a few minor points," VP Academic Charles Belanger told the Gazette.

Any student who has completed one year or more at any Canadian university will be eligible. The estimated enrolment for the first year is 300 students, with applications most likely to be through Laurentian. Tuition fees will also be the same as those of Laurentian, because Ontario is paying part of the instruction costs.

"The curriculum will be limited to Humanities courses, emphasizing languages and philosophy," said Belanger. The credits earned in France, will, in most cases, be applicable to further studies in Canada.

Tammy, call home

The University of Calgary Computer Science Department is missing a chip. The micro-chip, known to friends and family as Tamarak 1, was stolen from a display case in the Science Building last August.

One of only five existing copies, Tammy had been lent to the department to be put on display. Tammy was designed by a former grad student who is currently in Cambridge, England, working on a doctorate.

Despite her uniqueness, Tammy would not likely be of any use to her kidnapper, and would probably be much happier at home with her silicone friends.

If you find Tammy, please send

her home (MA247, the Computer Science Office, University of Calgary).

ROOTS & ROTS

You can't escape your roots—or so student entrepreneur Michael Schwartz learned recently.

The Western University student is being sued by the Toronto-based Roots clothing chain, after manufacturing sweatshirts spoofing the ROOTS logo. His sweats featured a skeleton of a beaver under the logo ROTS.

The ROOTS corporation were not amused. They are suing him for damages (based on the fact that he made money) and to force him to turn over the ROTS silkscreen without payment. This is the third case in which the ROOTS logo has been borrowed by budding entrepreneurs. Marvin Cohen, lawyer for ROOTS, told Western's Gazette, "We have a problem and we're suing everybody."

Schwartz maintains that he made very little money from the venture, as he put much of his own money into the project. And in spite of his recent conflict with ROOTS, he has many similar spoofing projects in mind, which he will work on once this business is over. However, this time, he will try to avoid the wrath of the big companies. Maybe he should try Underloos . . .

Phallic designs

To the Editor:

I have been concerned for some time about the seemingly harmless steeple erected at Huron College, but I now feel that the time for silence on this issue has passed.

I have spent too many nights studying at the Weldon Library after midnight, watching our Western girls stare fixedly out the fifth floor window at the protruding Huron steeple and the orange lights which illuminate it.

This steeple, which resembles a giant phallus, is one of the most odious examples of subliminal suggestion.

In order to protect the virtue and honour of our Western girls, such subversive and corrupting influences must be removed from our great campus.

In these increasingly conservative times, it is offensive to even the most liberal of students that our minds and our liberty might be influenced and tampered with without our consent.

The time has come for us to rid our campus of this disgusting object. Let me be the first to vote "no" to the Huron College steeple.

*Kenneth Zeise
from The Gazette
University of Western Ontario
October 3, 1986*

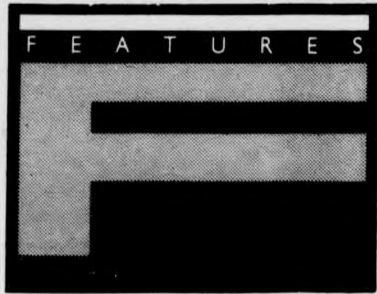
Winningest words

To the Editor:

When I first came across the word "appropriative," I thought it referred to something the male put on before sex. A poster published by the Addiction Research Foundation set me straight.

I, for one, applaud the drive by foundations and government agencies to enrich our rusty, old language with shiny, new neologisms. Bureaucracy has proved that it can place an inherent ability to jargonize at the service of humankind. The sophisticated jargon of recent social campaigns has beneficially affected the behaviour of this "good little Do-Bee." Having vowed to never mix drinking and playing, I can honestly say I participact appropriatively.

*J. Farrell
from The Gazette
University of Western Ontario
October 17, 1986*



By LORNE MANLY

For years, York has waited in vain for the provincial government to provide enough funding for the University to complete its physical development. Finally, York is in a position to tackle the legacy of the last 14 years. For in 1972,

the province placed a moratorium on the construction of new physical facilities in Ontario universities. York was left with a half-finished university and very little hope for the government to resume funding anywhere near the pre-1972 levels. The original Master Plan, completed in 1963, was an ambitious project, calling for facilities of Engineering, Dentistry, Pharmacy and Medicine, a teaching hospital and 12 colleges on a campus designed for 15,000 students.

Prepared by University Planners, Architects and Consulting Engineers (UPACE) for the BOG, the Master Plan even took into account weather conditions, contrary to popular belief York's design was based on universities in Southern California. "The frequent inclement weather, wind, rain, snow and intense summer sun make scattered buildings joined by long unprotected walks undesirable," the Master Plan stated. "Protection from the weather, as well as from motor traffic, is necessary. . . This protection can best be achieved by closely-spaced buildings connected by covered links where possible."

That York is far from this ideal does not take very long to realize. Complaints run rampant about the inhospitableness of the campus in the winter months. Trek from outlying bus stops and parking lots, even trips from Ross to Stong, are the bane of everyone's existence at York.

Add to this the pressure of more than 30,000 students on the Keele campus (the 15,000 limit was raised to 25,000 in 1969), and York is not a very comfortable place to be. Some new construction has taken place in the last 14 years as the government periodically targets funds for a specific building (although never the full amount). But York still has a pressing need for an additional 500,000 net assignable square feet of space (the equivalent of seven buildings the size of the Lumbers building) for new classrooms, labs, offices, and student and faculty services. The estimated cost of these new facilities and other campus improvements is \$60 million.

Waste of time

Waiting for the government to provide the needed funding has proven to be a waste of time and convinced the Administration and Board of Governors to begin taking matters into their own hands. They turned to York's abundant land resources as a means of raising money. York's forays into the land development business confirmed the need for a planning framework that linked the physical, financial and academic concerns of the University towards future use of York lands. The vehicle to accomplish this task is the York University Development

Grand plans for York lands



GREG SPEARN: Spearn is the vice-president of the York University Development Corporation, which is in the midst of preparing a new Campus Concept Plan to guide York's future development.

Corporation (YUDC)—(For history of land development at York before the YUDC—see box).

Philip Lapp, the author of *Physical Planning Requirements at York*, which recommended the formation of the development corporation, is president and Chief Executive Officer, dividing his time between YUDC and his own consulting firm.

Hired on as vice-president was Greg Spearn who brought his experience in real estate and land development to the job. Recruited from Carma Developers Ltd. in Calgary,

where he was general manager for southern Alberta, Spearn is excited by the possibilities the campus offers. "There's a tremendous opportunity here to capitalize on the value of land to make a significant impact at York," Spearn said. "Academic programme enhancement, adding space, life and vitality (are possible with new development)."

One of the first tasks on YUDC's agenda is to come up with a new Campus Concept Plan and development strategy. To start the process

YUDC invited 18 consulting firms to outline proposals on this work and received 12 submissions in return. The IBI Group, which worked on the rail lands project, was the firm finally chosen for the \$100,000 contract.

According to Lapp, there is a pressing need for a new campus plan. "We have a plan that in many ways is obsolete," Lapp said. "For example, York has no Faculty of Engineering or Medicine. We still have the guidelines but with serious voids."

'Plan too rigid'

Larry Sherman, a partner at IBI who is responsible for co-ordinating the York consultation process, agrees, claiming that "the Master Plan was too rigid; it didn't foresee circumstances York has had to deal with, in terms of politics and economy."

In order to create, in Spearn's words, "a plan that is dynamic; that can change with changing needs," the YUDC is undertaking a three phase consultation period to elicit opinion from the University and development communities. YUDC has set up a 32-person Advisory Council to give the corporation's Board of Directors a means of rapid consultation with all the major constituencies that have interests in any campus development. It is also an expression of a fundamental principle behind the YUDC that both Lapp and Spearn point out: that any development be based on intensive consultation with the "stakeholders" in the community, such as students, staff and faculty, and not be at odds with the social and academic goals of the University.

In the first phase of this process, which began in September and ends this month, YUDC is, according to Spearn, "looking for general views of industry (on the possibilities York's lands present) and key groups in the University." Questionnaires circulated in *Excalibur* and other campus publications as well as open meetings for staff, faculty and students are among the methods the

YUDC is using to solicit views to what the future character of York's campus will be.

Spearn is aiming for IBI to produce some plans on paper by the beginning of January after taking into account the consultation of phase one. Then the second stage, "where the meat of it is," can begin. The University community will be presented with a number of alternative concepts to review while another round of physical analysis will commence. (This physical analysis will study a number of areas affecting future development at York—traffic and parking analysis, regional economic analysis, market research, wind patterns and geography of the campus to name a few.)

From the feedback generated in this phase (which runs through February) "the planners will then formulate a final concept plan and implementation strategy," Spearn said, "which will be recommended to the YUDC after final review by the Advisory Council." The YUDC then hopes it will be in a position to take advantage of York's greatest asset for capital development—the 300 acres of the total 600 acres presently underused.

"What we're doing as a team," Spearn said, "is trying to put options on the table in a rational and quantified way." To Lapp it is a way to obtain a window on the real estate market. "Real estate values are very high," Lapp said. "We owe it to ourselves to see what kind of return we can get from a piece of land. We have a surplus under any means—even if we grew to 200,000 students." According to Spearn, "the Campus Concept Plan will give us all the options."

Housing different

The four major uses YUDC envisions for York lands' development are: the housing dimension; companies providing goods and services complementary to the University (such as a hotel and conference centre); research facilities that dovetail with an academic programme; and firms or institutions that may have no specific service or academic tie but are not offensive to the University.

Of this land, "we would, primarily and fundamentally, like to lease everything," Spearn said, for in that way York can retain control of the land. Housing, however, "is a problem area. If you want ownership housing, you give up control."

"Housing is different than other uses," Spearn said, "as it already discounts the value of the land. You'd be getting an interest rate on the value of the land. It may be an income stream but it's not as significant if the land is sold," Spearn provides as an example a piece of land that under a land lease would have a value of \$300,000. If that same piece of land is sold it's worth between \$400,000 and \$700,000. According to Spearn, this differential is no where as great in the other uses YUDC forsees for York.

The YUDC regards housing as an integral part of future plans for the campus and hopes to have a wide range of housing options. "Ownership housing is only part of the residential precinct," Spearn said. "Rental, student housing—the whole spectrum—as it's important to have that mix."

In regard to the other uses of York lands Spearn says that "the selling option is a small part of the attack. We would only consider selling land if it outweighs the gain from holding the land. It would have to have a big enough impact to solve some of our problems."

Spearn is optimistic that YUDC's work will be successful. "The basic objective is right," Spearn said, "we'll bring benefits to York in many, many ways."

From Sentinel to YUDC

The history of land development at York

By LORNE MANLY

Since the 1972 moratorium on new construction, York has found itself in worsening financial circumstances. Yet instead of relying on the government to alleviate the situation, York began looking for ways to raise money for capital construction. The most obvious method was to use the excess lands on the Keele campus.

The first major commercial initiative to develop York property took place in 1981 when the Sentinel Co-operative Housing Project was proposed. A feasibility study of the non-profit co-operative housing project (on 15.5 acres at the southern end of the campus) was launched by the York University Faculty Association (YUFA) on a \$38,000 grant from the Canadian Mortgage Housing Corporation (CMHC). The housing was to be designed for family occupancy but a minimum of 25 percent of the 956 bedrooms were to be set aside for students.

After gaining approval at all levels of the University, though, the proposal died when it reached the Board of Governors (BOG). Philip Lapp, the acting chairperson of the BOG's Property and Buildings Committee said the reasons for turning down the proposal were twofold—York's total return and

the way the University would get the money were both unacceptable.

The BOG considered the \$3.2 million return as too small and with "the mismatch between dollars and land (in the two phases), the University was taking undue risk," Lapp said. In the first phase, 12.5 acres were to be sold for an average yield of \$154,285 per acre, while in the second phase the other three acres would yield an average of \$209,112. In addition, according to Lapp's report, York was in danger of a 25 percent reduction in its per acre return if Sentinel could not obtain satisfactory financing for the second closing.

The University then hired the firm Marshall Macklin Monaghan (MMM) to conduct a comprehensive land study to investigate the marketability of several areas of the campus. MMM looked at eight sites on the outer edges of York and tried to determine the income that could be obtained by leasing the lands.

The study concluded that there was a market for York lands but cautioned against rushing into the land development business. MMM suggested that York gain some experience in this field first.

Both the MMM lands study and the Sentinel housing project pointed out the need for a plan-

ning framework that "spelled out criteria covering land or building usage, together with physical and financial guidelines against which future proposals could be assessed," Lapp's report stated.

As a first step, the BOG formed a Strategic Planning Committee in October 1983 to link the academic, physical and financial plans of the University. Then, in the fall of 1984, Lapp, the chair of this committee, was asked by the acting President of the University, William Found, to conduct a study of the physical planning requirements at York. Lapp looked at the history of land-use planning at York from the Master Plan to the formation of the Strategic Planning Committee in 1983. He also researched the land-use history of other universities, both in Canada and the United States, that had planning requirements similar to York's.

Lapp reported back in early 1985 calling for a development corporation to be created so it could begin the process for a Campus Concept study that would take into account factors such as York's enrolment, research thrusts, and how the community at York envisioned the campus. In July the York University Development Corporation (YUDC) was born.

Editorial

An open letter to Jack Santarelli

Over 50 grievances have been filed against one of York's most essential departments, Security and Safety Services, in the past six months. Irregardless of the nature of these complaints, it is clear that management/employee relations within this department have become, to say the least, strained.

Staff morale is at an all time low, according to the Claude Williams, the Union's chief steward of Security. And if York Security staff, who often work up to 200 hours overtime each year, are feeling this strongly dissatisfied with the management, then the security of every member of the York community is quite possibly in jeopardy.

Over two weeks ago, after the October 21 Security Forum, *Excalibur* requested to meet with Jack Santarelli, the Director of Safety and Security, to discuss matters concerning his department. Over 12 phonecalls and numerous visits later, Santarelli has still, at presstime, claimed to be too busy to personally address the York community through *Excalibur*.

On Tuesday, Santarelli's secretary, Janet McArthur, finally arranged a meeting between *Excalibur* and Santarelli scheduled for next Wednesday. When asked if no sooner date was possible, McArthur said that Santarelli was "too busy planning his vacation."

Santarelli has every right to withhold comment from the press. Yet he is not merely reserving comment—he is instead refusing to even *listen* to *Excalibur's* queries. Santarelli returns, on average, only about one out of every five phonecalls made to his office by *Excalibur* and will not answer questions directly, referring all matters to his Assistant Director of Special Services, Eric Pond. While Pond is as helpful and obliging as possible, many of the issues *Excalibur* is addressing do not at all pertain to his office. These security issues are of the utmost importance to the York community and waiting yet another week to even have them heard by Santarelli is an affront to the University. Perhaps he will reply to this open letter.

Dear Mr. Santarelli:

The following matters have been brought to our attention and remain unconfirmed by your department.

1. Exactly how many grievances have been filed against your department in the past six months? What do you think are the reasons behind this large number of complaints?
2. On October 7, Security was called about an incident regarding a man with a gun threatening that he would "kill someone". Metro Police were not called to the scene and security officers who attended the scene were not previously informed that the man was armed. The Union claims that the lives of the unarmed Security Officers involved were endangered. How was such a potentially dangerous situation allowed to arise?
3. In a letter posted by you on October 14, you wrote of your "willingness to consider any new squad shift schedule that (Williams and Lloyd Scott, a Union trustee) proposed on behalf of the officers." *Excalibur* has been notified that many alternatives to the Timken work schedule were proposed to you, some with the written endorsement of up to 12 union members of Security. What has been your response to these proposals? Were they openly discussed with management and staff?
4. It is alleged that parking control officers must now walk from their kiosks (parking stations) to the East Office Building with up to \$450 on their person. Do you not feel that this is potentially dangerous for these officers (as they can be easily robbed), or at least an emotional strain on them?
5. At a July 2 meeting with Claude Williams and Lloyd Scott concerning PCO Rita Hendrickson's case, it is alleged that you promised that an apology from David Kurosky would be forwarded to Hendrickson. Is this true? Did you later reverse this decision? If so, why?
6. At last month's Security Forum, Catherine Lake, Director of Women's Affairs for CYSF requested that you forward a copy of the Forum's minutes, with any additional comments you might have, to *Excalibur*. At that time (October 21), you publicly agreed to send a report to us. No such document has yet been received. Why?

Hoping for a speedy reply.

Yours sincerely,

Lorne Manly Paulette Peirol

Lorne Manly
Paulette Peirol
EDITORS, EXCALIBUR

cc: 14,000 York community members

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ARMCHAIR VACATIONER JACK SANTARELLI SENDS HIS ELUSIVE BEST!

Letters

Reader applauds York Pension Fund's prudence

Editor:

With reference to the York Divestment Committee letter, *Excalibur* October 16, I take exception to a group of self-styled, media-hungry, student committee members having the audacity to stamp their precocious feet and claim that they speak for "all significant campus interests." For too long these self-righteous rhetoric-spitters have screeched, yowled and whined with boring repetition, against the York University Pension Fund. Students come and go. Pension Funds must remain consistent and unmoved by a bunch of sniveling hypocrites. A suggestion to set up a fund to assist underprivileged South African blacks was vehemently decried by Messers Dafiewhare, Grant and Stevenson as being an "insult."

Naturally they were unable to make any concrete suggestions of a responsible nature. Let us understand that Messers Dafiewhare, Grant and Stevenson are anxious to make their mark and do so by howling storms of hot air and by hurling grand idealism at *Excalibur* readers.

Put your money where your mouths are, gentlemen. Action, not vitriol. And rather than decry the efforts of the York Pension Fund, let us applaud their prudence and care in reviewing the situation and refusing to be swayed by hysterical hyperbole, irresponsible gabbling and fact-manipulation by *Excalibur* contributors.

—H. English

'Hopefully there's only 1 Chatterton'

Editor:

If B. Chatterton is one student who is ashamed of the "pie in the sky philosophy" that existed back in the '60s, I hope to God that he/she is the only one. I personally found myself aghast to see such a vacuous, narrow-minded point of view stated by a member of the university community; I ask Mr., Mrs., or Miss Chatterton this: what the hell is wrong with a bit of idealism? Were the ecologists of the '60s just a non-sensical bunch of dreamers for insisting on a clean earth? Or how about the followers of the Rev. King? Would you dismiss them similarly for insisting on a desegregated world? These are products of the decade you loathe, Mr./Miss Chatterton.

Furthermore, I would like to know what particular qualifications

give B. Chatterton the right to adopt such a self-righteous attitude. I feel sorry for Chatterton in that, no matter how she/he may disagree, we are the product of history, and although an entire decade of growth and experimentation appears to have offended him/her, we would not exist as we do today without it. B. Chatterton, I offer you my deepest sympathy.

—Jan Mitchell

Chat's theory of deviancy is appalling: reader

Editor:

In response to B. Chatterton's letter (*Excalibur*, Oct. 30), that condemns the student idealism of the '60s as intellectual trash and then through his own preppie demeanor and rose coloured Vuarnets cites as 'respectable deviants' groups such as the International Socialists.

'Respectable Deviancy,' I like that. It sounds so pragmatically in tune with the current times. It somehow must concur with being together enough to sport a nice tablecloth at your display table in Central Square along with a pair of socks with your sandals but definitely no natural fibres or beads cause that's yucky.

Respectable Deviancy is going to an orgy and complaining about the grapes.

Respectable Deviancy is crossing against the light or holding a subway door open for a friend. Puhleeze.

Idealism is an embrace of the alternatives of what can be, of imagination.

The B. Chatterton straight line approach to reality purges and makes hush and complacent our creative intuitions, our desire to question, to find the surreal in every real.

To merely push something aside because it is too idealistic or deviant is to negate a multiplicity of challenges and possibilities and instead propulgate a visionary boredom, a safe teflon reality with heroes of its own. Need I mention who?

—Randy Terada

York University is private property, reader tells JFJ

Editor:

I am writing in response to a letter that appeared in the October 30 issue of *Excalibur*, entitled "Let Jews for Jesus speak on campus." The authors of this letter stated that "arrogant paternalistic students" are depriving the York campus from hearing another point of view. Perish the thought! You are quite right,

everybody is entitled to voice their opinion, whether they be "Jews for Jesus," "Vegetarians for Meat," "Christians for Mohammed" or "Pacifists for War." However, does the right to "Freedom of Speech" require you to permit Moammar Khaddafi to speak in your home? Obviously not! Your house is private property. Well, guess what? The York administration recognizes York campus as private property. Non-student based groups must (horror of horrors!) ask permission to come onto the York campus. The "Jews for Jesus" group, however, did not feel compelled to follow this university requirement.

Perhaps before becoming so "appalled," you should have researched the matter more thoroughly.

—Ronda Drash

Flagal ignores staff participation

Editor:

Regarding "But did we try hard enough?" in the October 23 issue (page 6), Mr. Flagal states that approximately 5,000 students attended the rally at Convocation Hall and 350 students participated in the event at Burton Auditorium. Given that Mr. Flagal also shares the by-line for the front page article in that *Excalibur* issue, I find it particularly disconcerting that he failed to recall that the two events were attended not only by students, but also by staff, part-time and full-time faculty, and some administrators.

—Celia Harte

President, York University Staff Association

Director clarifies CYSF budget

Editor:

With respect to the page 4 article "CYSF Newsbeat," I would like to bring to your attention an inaccuracy within the article.

While it is true that I said that the CYSF Annual Budget contained estimates of Council expenditures for the 1986-87 year because the Council operating grant fluctuated with "differing student enrolment," at York; I never said that changes in student enrolment had an effect on provincial funding in this context.

The CYSF operating grant is based on an entitlement per full time equivalent student (FTE). As student enrolment differs at York, so will CYSF's and other student governments' operating grants. Provincial funding of universities has no effect on the operating grants York student governments receive.

—Nadine Changfoot
Director of Finance, CYSF

Students are apathetic readers, TA concludes

After conducting an informal survey of the leisure reading habits of 38 York students, teaching assistant P.A. Dutil concluded that students' inability to achieve competent writing skills is directly correlated to a dearth of stimulating reading material in their schedules.

Not too long ago, "can students write?" was the question York University professors tried to answer. The response was negative, and so the Writing Workshop was established to help needy students. Unfortunately, the problem has not been entirely resolved.

The Workshop has done admirable work, but many people are wondering if the root of the problem has been attacked. University teachers, especially those in the social sciences, are now trying to understand why students retain so little of what they are taught. Many people, those who assign book reviews in particular, are wondering if York Students can read.

In the course I have helped to teach over the last three years (History 2510.06: Canada in the Twentieth Century), many people excelled in the work assigned, but, sadly, too many seemed content to earn a good grade without expending much effort. It was evident that whatever inspired students to take History 2510 in the fall had been swept away by more than the icy winds of winter. That impression was repeatedly confirmed when reading final exams. The lack of knowledge and poor understanding of Canadian history manifested in those papers, despite a year of study, was disconcerting.

The lecturers certainly could not be blamed. There is no doubt that students of History 2510 have been among the best served in Canada as far as professors are concerned. Similarly, teaching assistants could hardly be reproached as they have few contact-hours with their overcrowded classes. Because the best of learning is generally self-taught through endless hours of reading and reflection, the reading lists were re-examined.

Sensitive to the fact that students did not seem to absorb much of what they were assigned, History 2510's successive course directors reduced the reading load. In the academic year 1983-84, for example, students were assigned three substantial scholarly books, one collection of over 20

articles and a textbook. Last year, students read one textbook, one scholarly book, a small collection of historical tracts, and 10 articles.

It was the good intention of the course directors to diminish the reading load so that students would invest more time in what they actually had to study. Even written assignments were reduced by a third.

Unfortunately, it could hardly be maintained that students in 1985-86 understood the nature of Canada's 20th century any better than previous students in the course. Bad writing was usually blamed for poor performances.

It was through reading hundreds of book reviews that I came to suspect that, unlike the bookworms who teach at York, most undergraduates did not feel comfortable with the written word. This year, in order to understand my 38 students better I polled their non-academic reading habits and found interesting answers.

It was clear that the students of my class were not avid readers. While 86.8 percent of the students admitted to "enjoying reading generally" only a third of them considered reading to be a hobby. When students were asked to estimate the time spent reading, their answers revealed that they read a little more than 30 minutes per day on average, not including university material.

Students read little non-fiction on their own time. On average, respondents reported reading 2.4 foreign and 3.6 Canadian non-fiction books per year. Fiction was far more popular, with students claiming to read 8.4 foreign books of fiction and, surprisingly, 6.0 Canadian novels a year.

Taken together, these statistics may be considered somewhat impressive as they amount to over 20 books per year, but it must be noted that no demand was made for titles. Fiction books run the gamut from Shakespeare to monthly Harlequin Romances, and non-fiction can include everything from Pietro Redondi's scholarly biography of Galileo to the latest car repair manual.

Although students demonstrated some willingness to read books, newspapers and magazines seemed to offer less enticement to read. Newsmagazines published on a weekly basis had little appeal. Students polled said that they read .7 of a foreign newsmagazine per month and .5 of a Canadian newsmagazine per month. In real terms, this means that the average student reads less than one issue of *Time* or *Newsweek* per month and only half of *Maclean's*, for example.

How does the York student keep abreast of the events that surround him or her? Daily newspapers proved a little more popular. Although foreign dailies are available at the Scott library, students reported reading little more than one and a half foreign dailies per month. Statistics distort the real numbers in this case as the vast majority of student did not admit to reading foreign dai-

'I propose that more teachers poll their students informally on their reading habits and that a "Reading Comprehensive Workshop" be established alongside the successful "Writing Workshop" so as to aid those students who feel unable to exploit their readings.'

lies at all save for a small number who generally perused publications from their native lands.

Canadian dailies fared better as students estimated reading 14.2 daily newspapers per month. Here again it is worth noting that "reading a newspaper" is a subjective activity, since few people read a paper cover to cover, and many people consider the *Sun* to be a newspaper.

Publications released on a monthly basis usually treat their subjects in

greater depth, but very few students have taken notice of the wide range of publications available. On average, students reported reading less than a third of a foreign monthly and less than half of a Canadian monthly. Trade magazines, published also on a monthly basis, fared a little better as students reported reading half a foreign publication of this sort and a little more than one Canadian monthly trade magazine.

Taken as a whole, the results of the poll seem to indicate that students have some willingness to read, but generally do not invest their leisure time in this activity. Indeed, considering the short period of time allotted to reading every day, it is difficult to conceive that students read as much as they reported. Can students who have such limited exposure to literature be expected to absorb scholarly works?

The most evident conclusion to be drawn from this unpretentious polling exercise is that students at York are willing, but inexperienced readers who should not be treated as lovers of the printed word. This is not to argue that course directors stop assigning readings, far from it, but rather to plea for a revision of reading lists so that students can be encouraged to read thought-provoking, quality material. Too often are good, but convoluted books assigned without proper guidance. I urge course directors not to choose books that are merely comprehensive.

Students demand that the works assigned offer challenging problems

of interpretation, express clear theses and cogently establish documentation. Articles should also be extensively used following the same criteria as books because they can be readily analyzed in a 50-minute class.

In brief, York's teachers must make an effort to sell reading to their students by assigning readable material, and by spending more time in analyzing the structure of the works chosen. Many students, I think, would appreciate hearing informal reading recommendations from their teachers on subjects not directly relating to the course material.

If a small poll is any indication of the popularity of reading on this campus, the University as a whole has a major task on its hands. I propose that more teachers poll their students informally on their reading habits and that a "Reading Comprehensive Workshop" be established alongside the successful "Writing Workshop" so as to aid those students who feel unable to completely exploit their readings.

If the axiom that "the best way to learn to write is to read" had any validity, then perhaps the quality of writing on campus will improve as students learn to read better. It is unfortunate that a university should take on the responsibility of teaching how to read when its essential function is to teach how to think critically, but something must be done to fill this need until the primary and secondary school systems in this country do their jobs.

TAKE A STANCE!

Excalibur encourages all readers to express their views on issues relevant to the York community. Opinions on this page are those of the writer, and do not necessarily reflect editorial positions. Submissions will be accepted at the discretion of the editors. Contact Lorne or Paulette in 111 Central Square (phone 736-5239) for more information.

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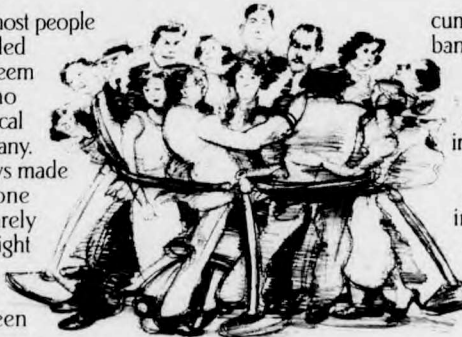
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QUESTION ENGINE

By LISA OLSEN

"Do cultural groups on campus contribute to campus unity, and (b) What kind of feelings do you get when you kick a poodle?"



Tony Bagnara
Business I

"No, the multicultural groups divide people into different groups. There should be more clubs that anyone can join—clubs that unite everyone and do not divide them into nationalities. (b) I'm not in a position to comment at this time."



Christopher Ohanesian
Business I

"No, because it leads to segregation of groups. You get a salad bowl effect on campus. (b) No comment at this time."



Linda Hawkins
Mass Communications/Political Science III

"In a way it sort of breaks up campus unity and contributes to less school spirit and less school involvement in things that have to do with York University. (b) No comment."



William Austin
Film/Video III

"It does, within the groups themselves, but on the campus as a whole I think it detracts from general unity. (b) I haven't seen the papers on that yet."

NEWS Cont'd

Broadcast conference features media notables

By ARI BERMAN

"On Air '86: A Conference on the Broadcasting Arts" will take place November 15, and, similar to the conference held in 1983, highlight the broadcasting industry and guide those who are considering a career in the field.

Organized by David Ackerman and co-chairperson Deena Linsky, the conference's speakers include Lloyd Robertson (CTV News); Jack Crane (head of TV Programming, CBC); Jerry Howarth (Blue Jays announcer, CJCL); and many others from the broadcasting industry.

A variety of topics, ranging from

law and broadcasting to production techniques will accommodate those with different backgrounds. A careers forum is planned for the afternoon session.

York students who register before November 7 pay \$8 while those outside the university will be charged \$10. After this date the fee will be \$15. Speakers have donated their time to address the conference and all proceeds will go towards repairs to Radio York's current system, replacement equipment and FM transmission facilities.

For more information about the conference or the station, call Radio York at 736-5293.

3rd cultural fest is underway

By SUJATA BERRY

This week while trekking through Central Square you might have noticed various displays of the different cultural groups on campus. Once again, it is time for the third annual York Multicultural Festival.

The objective of the festival is to "promote intercultural and intergroup understanding in order to raise York University community awareness of the variety of cultures here," said Micheal Latchana, Director of Social and Cultural Affairs for the Council of the York Student Federation.

The Festival culminates on Friday, November 7 in a Cultural Show (Burton Auditorium, 6 p.m.) followed by an International Dinner and Dance (Vanier Dining Halls, 8:30 p.m.).

The Cultural Show features various dance and musical presenta-

tions from the 15 participating cultural groups. The Caribbean Students Association is tentatively scheduled to present a poetry reading. An added plus will be a violin recital performed by Torkel Olsen, a Swedish exchange student.

The International Dinner will consist of an assortment of approximately 45 dishes. So if you have a yen for culinary adventure then this is the place to tickle the tastebuds. In order to avoid the chaos of previous years, the number of dishes that can be sampled by each person will be limited. But don't worry there will still be enough for everyone to eat.

According to Latchana the price of \$5 is a "very good deal for a show dinner and dance." The dance will have a DJ from Radio York.

Tickets can be purchased at the CVSF office (105 Central Square), at the door and from various participating groups.

SCHEDULE OF EVENTS WINTERS COLLEGE NOVEMBER 1986

MONDAY, NOVEMBER 3rd-14th
ART GALLERY: Recent works by VICTOR MATEO
10:00 a.m.-4:00 p.m., Mon.-Fri., Room 123

TUESDAY, 4th
Poetry Series: Reading from their own works: LESLEY BOURNE and MICHAEL REDHILL
5:00 p.m., Senior Common Room

TUESDAY, 11th
Visiting Speaker Series: Novelist DAVID A. RICHARDS, Co-sponsored by the Canada Council and the Dept. of Creative Writing at York University
5:00 p.m., Senior Common Room

WEDNESDAY, 12th
Fellows Lunch*
12 noon-1:30 p.m., Master's Dining Room
Winters Computer Club Meeting. Eve-

ryone welcome. Further information
739-0414

4:30 p.m., Junior Common Room

DEADLINE for submitting "GUESS THE PLACE" Photo contest
4:30 p.m., College Council Office, Room 102

"GET SNAPPIN'" Photo Contest will run until 4:00 p.m., Friday, 9th January 1987. Further information or entry forms, call the Council Office 736-2100 (ext 3888)

THURSDAY, 20th TO DECEMBER 19th
ART GALLERY: Documentary & Docudrama, Photographs by PETER BARSS and JAME WILSON. Produced and circulated by the Canadian Museum of Contemporary Photography, National Museums of Canada
10:00 a.m.-4:00 p.m., Mon.-Fri., Room 123

FRIDAY, 21st-23rd
READING WEEKEND (Winters students). Marylake, King City. Further information Master's Office, Room 269 Winters, 7436

MONDAY, 24th
Fellows Lunch*
12 noon-1:30 p.m., Master's Dining Room

TUESDAY, 25th
Visiting Speaker Series: Author BETTY JEAN WILEY. Co-sponsored by the Canada Council and The Dept. of Creative Writing, York University
5:00 p.m., Senior Common Room

FRIDAY, DECEMBER 5th
WINTERS COLLEGE ANNUAL CHRISTMAS DINNER & DANCE Further information from College Council Office, Room 102, telephone 736-2100 (ext 3888)
Winters Dining Hall

*Students with parents visiting campus welcome to attend (\$8.00).

ATHLETICS: Notice of game schedules will be posted on board adjacent to Room 116 Winters

CLUBS: Portuguese Association, Room 124A (736-2100, ext 6167)

Mature Students' Association, Room 139 (736-2100, ext 3546)

Computer Club, Call 736-2100, ext 3888 for further information

Iranian Students' Association, Room 124

ART GALLERY: Room 123, (736-2100, ext 7618)

BOOKROOM: Room 122

GENERAL ENQUIRIES: MASTER'S OFFICE, 736-5142

Theatre students to perform the Bard's controversial *Merchant*

By KEVIN PASQUINO

Rather than being boring and non-controversial with their first term production, the graduating fourth year theatre students are tackling Shakespeare's *The Merchant of Venice*, a play that has recently been in the news due to its anti-Semitic context. The play will run at the Atkinson student theatre from November 10-15.

The choice of *The Merchant of Venice* was due to necessity more than a desire to create controversy. Of the classics the theatre department had in mind, only this play had both the number of female characters needed and the right general age group for the actors. However, once *The Merchant of Venice* was chosen, the need to confront the modern anti-Semitic interpretation of the play, arose.

Recently, the character of Shylock, a Jewish money-lender, who has caused heated debates over the play. Many critics see the play as a harsh attack of all Jewish people and feel that for this reason it should be banned.

Director Neil Freeman and assistant director Zvia Rechler do not see the play as anti-Semitic and hope that their production will dispel this incorrect view of Shakespeare's



MERCHANTILE RELATIONSHIPS: The boys from *The Merchant of Venice* (l to r: Angelo Celeste, Sandy MacMaster and Kevin Prentice) get together to talk about women and the villainous Shylock.

intent.

The fact that he is Jewish is secondary. "Shylock is the antithesis of growth," Freeman says. "He could be Quebecois or anything." But because he is Jewish, many critics refuse to see the relentless evil in the man's character.

Rather than being a play about anti-Semites, Freeman and Rechler see *The Merchant of Venice* as a play about appearances and mutual growth. The male characters in the play swear to do one thing but then do another, thus it is up to the female

character to re-educate the men. If anything, the play's focus is not on the treatment of Jews, but on women

who must teach men about love.

However, even with their vision of the play, Freeman and Rechler realize that the production will create some debate, but it is a debate they welcome.

To help produce questions about the play, the fourth year production is being presented in an alley style setting, with the stage set up between a divided audience.

Instead of putting the play back in Elizabethan dress, a slightly more modern setting has been chosen. "As long as the play's period is distanced enough it can act as both contemporary and myth," Freeman explains, and with this in mind the play uses German of 1932, the year before Hitler became chancellor as its

setting.

Freeman says that Shakespeare does not answer questions, he poses them; with this in mind the director hopes the play will serve as an exercise in education. Freeman and others, including Bernie M. Farber, the director for research for the Canadian Jewish Congress, will help to moderate the discussion after the play.

With the intended discussion after each performance, Freeman hopes that the traditional viewpoint of Shylock and the other characters will be challenged. By posing the question of how a society should deal with anti-Semitism, he hopes the fourth year production will take a new look at an old classic.

Movie makes Moore merry

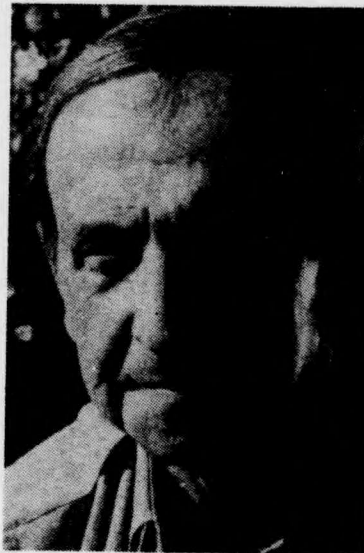
By SUZANNE LYONS

Whenever something is offered for free, such as admission to a play or a film, you become suspicious instantly, right? You think to yourself, there must be something seriously wrong with the production if there is no one waiting at the entrance of the theatre to take a ticket. Needless to say, I was skeptical when asked to review the first of a series of documentaries being screened at the St. Lawrence Centre for free. But, as I learned later, my bias towards free productions was unfounded.

The Lonely Passion of Brian Moore, a National Film Board production directed by Alan Handel, is the first of three weekly screenings which profile the life of a Canadian writer. November 5 and 11 will feature films about Mordecai Richler and Irving Layton respectively. The featured author will be present at the screening of each film.

The Lonely Passion of Brian Moore presents the writer as a man who is "at home everywhere and nowhere, but only truly at home in front of a typewriter." The film chronicles Moore's life by travelling to the various cities where he has lived and worked: Ireland, London, Montreal and California. All of these cities have served as settings for the 15 novels that the author has written over 30 years, including *Judith Hearne*, *The Luck of Ginger Coffey* and his latest, *The Black Robe*. "You can't set a novel in a place that you haven't lived, worked and suffered in," Moore explained.

The audience learns that Moore has indeed suffered. Misunderstood by his family and friends, he immigrated from Britain to Canada in 1948 to begin a new life as a writer.



Writer Brian Moore

As a reporter for the *Montreal Gazette*, a short story writer and novelist, Moore experimented with all forms of writing, including some futile attempts at poetry. However, he prefers novel writing above all the rest.

Moore's first serious novel, *Judith Hearne*, was financed with money that he made from short detective stories that were churned out as fast as he could type. Now, as an established writer honoured with two Governor-General Awards, Moore

is under considerably less pressure. But, he is quick to add that "writing doesn't get any easier," despite a more favourable working environment in Malibu, California.

The film effectively guides the audience through the past of an obscure writer whose works are difficult to classify in terms of literary importance. Moore's novels are curiously absent from the reading agendas of Canadian literature courses. Even though his citizenship remains Canadian, the ambivalent status of Moore's writing places him in a category all of his own. Due to his relatively obscure identity, it is possible the writer isn't taken as seriously as he should be.

The film acquaints the audience with a few samples of Moore's work by dramatizing scenes from various novels. Surprisingly, the style works, and the documentary emerges as an informative and entertaining exploration into the life and creative impulse behind the writer.

Moore attended the screening of the film and later told the audience, "It was like watching a stranger up there who couldn't speak in complete sentences." Generally he was pleased with the film although he felt that the theme of obscurity was perhaps overdone. "They portrayed me as a bit of a hermit," he complains, but in the same breath adds that he doesn't socialize while in the process of writing a novel. "You can't just take off to Acapulco in the middle of a novel," he says. "If you do, your characters will go with you, and may never come back!"

York Community Arts Events calendar

Compiled By JENNIFER PARSONS

GALLERY SHOWS

Until Nov. 14: "Kim Moodie: of Unknown Origin," Drawings 1985-86, Glendon Gallery.

Until Nov. 9: "Spcuailnpt and Tiunrge," Sculptures by graduate student Doug Buis. Founders Gallery, 206 FC.

Until Nov. 7: "Chroma Show," a juried exhibition of color photos by the visual arts students, IDA Gallery, 102 Fine Arts Bldg.

Until Nov. 18: "Nicole Elliot, Toronto Debut for a Quebec Painter," Zacks Gallery, 190 SC.

Until Nov. 14: "Victor Mateo: Acrylics on Canvas," Winters Gallery, 123 WC.

Until Nov. 14: "York Work," sculpture and intermedia artists from from the teaching faculty of Fine Arts. AGYU, Ross N145.

MUSIC

Nov. 12: "Juan Tomas: Flamenco Guitarist in Recital," McLaughlin Hall, 12 noon

Nov. 7: "Student Chambers Concert," performances given by various student ensembles, McLaughlin Hall, 12 noon.

THEATRE

Nov. 7: "Prime Time," lecture given by the directors and designers of *The Merchant of Venice*, Atkinson Theatre 12 noon-2 p.m.

Nov. 10-14: *The Merchant of Venice*, a fourth year production directed by Neil Freeman. 7 p.m., plus Nov. 12 and 14 at 2:00 p.m.

Nov. 18-22: *Crimes of the Heart*, directed by Shyum Selvardiri, showings at 8:00 p.m. with matinees to be announced.

If you are planning an Arts event, drop by Excalibur at 111 Central Square or call 736-3201 and ask for Jenny, Angela or even Kevin.

YORK UNIVERSITY THEATRE DEPARTMENT PRESENTS

Shakespeare's *The Merchant of Venice*

November 11-14

Evening: 7 p.m. Matinee: Wed & Fri 2 p.m.

Tickets available at
Central Square & Burton Box Office

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Students & Seniors: \$4.00

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Phantoms perform earnestly

By STAN KLICH

Oscar Wilde's *The Importance of Being Earnest* has entertained audiences for 90 years and last Friday's matinee presentation by Phantom Productions at the Samuel Beckett theatre (in the bowels of Stong College) was no exception.

Phantom Productions, consisting of York alumni and students from both York and U of T, put on an admirable performance of the comic predicaments that arise when two men take on double identities in order to fulfill the romantic dreams of their lives.

The plot is complex and at times confusing, but this is one of the traits of Wilde's comedy, providing for hilarious interchanges between the characters. Set in the high society of 1895, the principal characters, John Worthing and Algernon Moncrieff, have each created dual identities in order to free themselves from their respective social constrictions. Fortunately, this proves successful because they find themselves in love with the women of their dreams, Gwendolyn Fairfax and Cecily Cardew, but in doing so they have become the same person—Mr. Earnest Worthing—and find themselves in a complicated situation.

The portrayal of John Worthing by Robert Devry is the strongest performance in the production, followed by John Huston as Algernon Moncrieff. Devry, convincingly comes across as an aristocratic, proper gentleman of the period and Huston effectively portrays the mischievous Moncrieff who is the primary cause of all the confusion.

Pamela Bustin, a first year theatrical student at York, plays the eloquent Gwendolyn Fairfax and Beata van Berkomp plays the spoiled Cecily Cardew.



LET'S GO WILDE! Actor-director John Huston (no, not that John Huston!) is left holding the bag while Robert Devry looks on.

Huston, who directs *The Importance of Being Earnest* (formerly a York student and now studying for his masters in theatre at U of T) pointed out that this production was a Stong College production and was in no way associated with the theatrical department at York.

When asked why the Samuel Beckett theatre was chosen for this production, Huston made his answer quite simple: "It's the finest comedy in the English language and we wanted to do it in a very intimate setting." With the newly refurbished facilities at the theatre, it is easy to see his point.

Originally formed as the Stong Titwillow Ensemble in 1980, Phantom Productions has produced four Gilbert and Sullivan musicals: *H.M.S. Pinafore*, *Iolanthe*, *Pirates of Penzance*, *Mikado* and one original musical production, *Genesis*, by Canadian playwright Ken Mitchell. Tentative plans for the future production include a production of *Grande Duke* which Huston says "is almost never performed."

Huston also made extra efforts to enhance the play by developing the relationship between the secondary characters Miss Prism (Cecily's governess) and her intimate friend Dr. Chasuble. This was done by giving them lines from the four act production that are not included in the more frequently produced three act version.

"We have restored some of the lines from the original four act production in order to flesh out the relationship between Dr. Chasuble and Miss Prism," Huston said, and this adds tremendously to the humourous content of the play.

Given the strong performances by Devry and Huston backed by the "intimate" setting of the Samuel Beckett Theatre and the good performances by the supporting actors and actresses, *The Importance of Being Earnest* made for an enjoyable afternoon. Hopefully we will see more of Phantom Productions in the future, but for now, as Wilde would say, "That is all."

Talented Keobke makes jumping turn into fine art

By JUAN ESCOBAR

An enthusiastic and captivated audience filled the Elmina Eliot Atkinson Hall Friday, October 31 for the reading of Ken Keobke's new one-act play *Jump-Don't-Jump*. Dealing with the absurdity of such organizations as men's support groups, the play examines the almost ludicrous situations that can arise from the interaction between couples.

In the play, two couples—Victor and Luanne, Trish and Simon—get together to talk about their innermost feelings and desires in a somewhat modified men's-only support group. As long as the talk remains trivial, everything is normal. While Luanne speaks of her supermarket phobia, Victor recognizes his inner hatred towards a post-office worker who refuses to sell him stamps other than those displaying the queen's profile.

Everyone is comfortable until Trish, who deems such meetings useless and those who attend them as wimps, reveals that she has deliberately murdered someone in a hit-and-run car accident. The story is fabricated, but it is enough to break the group's easy-going stability.

A first-year student in the theatre department's Masters program, Ken Keobke comes to York with a BA in urban geography, as well as a B.Ed., a degree in linguistics and five years teaching experience in different parts of the world. Although still not fully recognized as a playwright, his work has found its way into various cities

across Canada.

Keobke writes without a structured plot, discovering the characters and their predicaments in the process of writing itself, making certain aspects of the theatre department's Masters program indispensable to his work.

Keobke said that in a typical creative writing workshop, criticism tends to be subjective, based more on differences in character rather than an objective look at the work at hand. Writing for theatre, he said, allows the writer to see and hear his work being performed in front of a live audience, giving him a clear indication as to what does and doesn't work in the play.

The language of his new one-act play is extremely versatile and dynamic, blending humour with satire, mixing the entire work with witty one-liners. In Trish's description of men's relationships with their cars, for example, the language takes on a sexual quality as it depicts the greasy engines, the long black wires, the stick-shifts and the rhythmic pumping of the cylinders.

The characters are vividly portrayed, and although when Keobke writes he is unaware of what is going to happen in the next scene (let alone the next line), he is able to bring such colour into the play through his use of language that makes the situations seem thoroughly believable.

York University boasts many promising young writers, both in its creative writing program as well as in other disciplines—Ken Keobke is definitely one of them.

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Investigative reporter Flagal explores the mysterious world of Reveen, master of hypnotism!

ARTS FEATURE

By JAMES FLAGAL

There's a shyster in town, and his name is Reveen.

He calls himself The Impossibilist, imposing the "superconscious" state on a mass of volunteers only to have them indulge in silly behaviour for the entertainment of the audience. The price—only \$19 to either achieve the ultimate psychological, drug-free high, or simply watch these superconscious fiends perform antics like you've never seen before (except at Twister Parties).

"There's an air of mystery to the man," reads the brilliantly illustrated and spellbinding four-dollar program. "He wields seemingly unexplainable powers: he has an aura of authority; perfect strangers do his bidding."

It's true, all true! This Wolfman Jack look alike does resemble Napoleon, Stalin and Franco, to name a few. Through his superconscious powers, Reveen could turn the world into turmoil, or perhaps force all men to lay down their guns. Better yet, the Russians should be quaking in their boots; it's not Star Wars they should fear, for Reveen is now here!

The potential ramifications of Reveen's godlike abilities are awesome and the benefits for mankind profound. Picture it: Reveen at the West European front, his arms outstretched like Moses about to part the Red Sea, his voice deep, resonant yet soothing as he commands the Red Army, "Relax, and let your head fall back while finding a spot in

most grotesque form in Reveen Terrorism where whole platoons of people and possibly world leaders will be left in the superconscious state with no way out. Think of it, Ronald Reagan forever governing the country of United States in a superconscious state—the consequences could be devastating!

Luckily enough, Reveen has avoided becoming a pawn in the ever straining world affairs of superpower politics. He surpasses his

contribution to mankind is perhaps his medicinal powers. Ladies, tired of bearing your children in pain? Tired of anesthesia, cesarians and straining deliveries? Well, Coral Reveen knows the painless pleasure of delivering children; she achieves this through the superconscious state. Soon, it will become a mandatory requirement for all obstetricians to master the imposition of a superconscious state on their patients. It seems Reveen's work has certainly revolutionized more than one field, changing our daily lives and the way we think, allowing us to really be ourselves simply because we are superconscious.

Unfortunately like any other visionary, the man is constantly made a mockery for introducing shocking new concepts. Will Reveen have to die in order for mankind to truly come to terms with the great value of his work? Will Reveen have to be another Wolfgang Amadeus Mozart whose death will bring a great appreciation for one who revolutionized the way we think? but only after a feature film. NO! Let us not make the same mistake twice, let us emulate him now in all his



archaic nation-state system and rises above that primitive philosophy of patriotism by calling himself a "citizen of the world." Maybe one day Reveen will become Secretary-General of the United Nations in his quest to form a world government. And 'King Reveen' and his wife 'Queen Coral', and their four princes will rule the world from their hometown—the land of Nobel shysters—the city of Las Vegas!

Instead Reveen (his use of one name is the mark of a gifted and influential individual) has opted for a more beneficial role for mankind. In one of the more spectacular sections of the guide, "facts and fallacies," Reveen states that his superconscious state involves no domination. Instead, this superconscious process merely increases suggestibility allowing an individual to channel his extensive talents through concentrated efforts into awesome displays for the audience.

There's no doubt about it; Reveen, the Ernest Aingley of parapsychology, has truly tapped into the depths of human potential. He does much more than make cripples walk again, he de-evolutionizes man right on stage, 'suggesting' to an individual that he become a seal. Then before your very eyes, surely as Reveen's hair (including facial) is real, the volunteer is suddenly squirming and slithering on the floor yapping away while Reveen keenly dribbles a multi-colour beach ball off the end of the participant-turned-seal's nose.

But that's not all. Reveen's great power of increasing suggestibility drives seemingly passive females into a rage, causing them to attack one of Reveen's ushers (who just happens to be one of his sons). Well, that's one way to get your boy a date!

Finally, all these amazing feats are accomplished in the absence of volunteer awareness. That's right, volunteers can lose all their inhibitions on stage in front of a crowd of people, act like total jerks, then avoid peer persecution by confessing that 'they can't remember what happened.' What a great show; what a great hoax. Where else can people act carefree and flaunt their talent on stage for the small price of \$19 and the rationalization of superconsciousness.

But Reveen's greatest contribu-



EXCALIBUR SENDS REVEEN HOWLING! "It ain't difficult to understand Reveen," explains our all-knowing reporter. "I simply studied The Impossibilist while I was in a superconscious state." (It helped that Flagal had watched old Lon Chaney films before the show.)



glory! Reveen, the next Nobel Prize Recipient; Reveen the next *National Enquirer's* Man of the Year; Reveen, a legend whose platinum albums including *Relax with Reveen* and *Stop Smoking and Overeating with Reveen*, must be sold on the front shelves of every record store instead of only at his shows; Reveen, what more can you say, the name is greatness in itself, the implication is a brand new way for man to squander away his money!



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the sky at a 45 degree angle in your field of vision, feel your eyes becoming warm and heavy . . ."

But one can only sympathize with this man who inevitably, because of his powers, become America's main bargaining chip in Geneva. And then of course the Russians will try to fabricate a copy better than the Americans', called "Revensky", and Reveens will become a prerequisite for national security. Even Canada will make it a top priority to acquire a competent Reveen in order to secure our future. But he'll have to make it in Las Vegas first.

Then follows the ever dreaded Reveen Race where countries will scramble in a daring attempt to locate the very essence of their national defence—an agent of superconscious—a man they call Reveen. However, this potential psychological warfare will take on its



WHO WAS THAT GORILLA I SAW YOU WITH LAST NIGHT? Marsha Nichols poses primitively as Robert Rozen begs for the audience's indulgence in Posluns Theatre's production of *Cabaret*.

Cabaret fails to capture despair

By WENDY QUINTON

Come to the Cabaret old chum... come to the Cabaret!! Here life *ees beautiful*" echoes the Master of Ceremonies. The year is 1929, the setting, Berlin, at the onset of Hitler's rise to power. The Kit Kat Klub, a sleazy third rate nightclub is a window into the corruption taking place in Germany. *Cabaret*, Leah Posluns Theatre's latest offering, revives this historic scenario until November 22.

The emcee, played by Robert Rozen, and his "Kit Kat girls" engage in ceremonious songs that ponder the search for an escape and an answer to the moral sickness invading Germany. In *Cabaret*, the deterioration of relationships parallels the deterioration of Germany.

It is in the Klub that we meet Cliff (David McCann), an American writer, and Sally (Norma Dell'Agnes) a British dilettante singer. Lovers,

Cliff and Sally, live at Fraulein Schneider's (Helen Hughes) boarding house. Fraulein Schneider, an elderly widow is courted by Herr Schultz (Allan Price) a Jewish fruit merchant. The political and social divisions that occurred in Nazi Germany are reflected in the relationships between the characters. Cliff acknowledges the escalation of the Third Reich and in fear flees to America leaving Sally behind.

Sally's ignorance and low self-esteem bind her to continuing her life as a third rate singer at the Klub; Fraulein Schneider breaks her engagement with Herr Schultz upon realizing the threat to her own life if she marries a Jew; and Herr Schultz ultimately realizes that he is a true victim of the hated Nazi party. It becomes evident that even love does not withstand the mark of the Nazis.

Robert Rozen as the emcee is filled with enthusiasm and musical vigor. His singing and acting effectively combine to create the lustful milieu

of the period. However, Norma Dell'Agnes failed to inspire the audience's emotions when singing such songs as "Maybe This Time" and "Cabaret." In addition, aggression was missing from the deeply emotional songs important to the theme of the play. Helen Hughes teetered between a German and English accent when playing Fraulein Schneider. Such faltering minimized the conviction of her actions.

The music, directed by John Karr, was superb. The choreography of the Kit Kat girls was an entertaining array of dance steps and blended nicely with the emcee's bawdy character. Although the director, Reva Stern, has made an equitable attempt to depict the degradation of a society, the play's acting does not produce the cohesive bond needed to convey *Cabaret's* obvious despair. Instead, the play lacks a sense of direction and is revealed as no more than a "cabaret" of conflicting personalities.

Sunny forecast for Connolly

By LISA WARNER

The Tarragon Theatre has just wrapped up its annual series of "works-in-progress" play readings by members of the theatre's 1985-86 Playwrights Unit. The annual event is an opportunity for the writers to have their pieces workshopped in order to attain audience reactions.

The last reading in this series was former York student Michael Connolly's small-town comedy *Bad Weather* on November 1. Michael Connolly is a talented graduate of York's Fine Arts programme. He is currently apprenticing to become a voice and acting teacher and hopes to be able to teach at York or another school in the future.

Bad Weather centres around three people: Dick, a hot-tempered door-to-door "Amway" salesman; Mary, his extremely religious girlfriend and Dick's brother Bernie, who is in the

midst of having a nervous breakdown. The play dramatizes the events which take place during the course of one night in the lives of these characters. It manages to delve into their relationships with their work and with each other.

Connolly's humorous look at religion and the selling business has Mary questioning the value of her faith, Dick the value of Mary and Bernie the value of life. Although *Bad Weather* is a comedy, it also contains many dramatic moments which contribute a realistic element to the work.

The play was given a fine reading by the four actors involved (Michael McManus, Colin O'Meara, Sherry Smith and Shannon Lawson), and took a little more than one hour to perform. *Bad Weather* received an enthusiastic response from the audience about 50 people in the Tarragon's small Maggie Basset Studio.

As in all the play readings in the

series, the audience was given the opportunity to discuss *Bad Weather* and make suggestions for improvements. Some recommendations regarding the depth of the characters were made, but overall, the play was well-liked by the audience.

Bad Weather is Michael Connolly's first full-length play and it took him approximately eight months to write. He has had some of his earlier works produced but presently has no plans to have this play produced. Although some production offers have been tabled, Connolly says that he may want to rewrite the play before it is produced.

Right now, Michael Connolly would like to take a break from *Bad Weather* and possibly turn his attentions to writing another play. If *Bad Weather* is an indication of the quality of Connolly's work to come, we can look forward to his future projects.

Fall Fiesta

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The Taco Bell Grande is everything you love in our great tasting Tacos and more. It's our Biggest Taco Ever! If you prefer, this offer is also good on our Taco Delight with a light-crunchy flour shell.

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OCT-NOV

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will be on campus
for interviews at your
Canada Employment Centre
(N108 Ross Building)

Wednesday November 12

See your
Canada Employment Centre
for applications and appointment

S P O R T S

Yeowomen take silver medal at CIAU finals



TEN DOWN AND ONE TO GO: Unfortunately, Sandra Levy and the rest of the Yeowomen couldn't get one past U of T goaltender Catherine Jones.

By NICK LAPICCIARELLA

With a gutsy display of hard work the York Yeowomen field hockey team captured the silver medal at last weekend's national championships.

After upsetting the Victoria Vikettes in the semi-finals Saturday, York fell to the U of T Blues 2-0.

The hard work exhibited throughout the tournament got the Yeowomen to the final game but it may have left them without that extra bit of energy necessary to overtake the Blues. According to York's coach Marina Van der Merwe, York was outplayed by an older and more experienced Toronto squad. "The young bodies couldn't hold out," Van der Merwe said. "We had to play hard throughout the tournament but we lost a bit of zip."

Even though it was a far cry from the 5-1 shellacking that York suffered at the hands of the Blues during the Ontario championships the week before, the Yeowomen were still unable to capitalize on their opportunities. Conversely the Varsity Blues made the most of their opportunities when they came. According to Van der Merwe, "We played the same style they did but they got the breaks and we did not."

U of T's first goal was scored by Stephanie Hansauld on a play that York goalie Sharon Bayes had no chance on. The second goal was scored by Karen Whitfield on a penalty corner.

York had quite a number of chances in the second half to try and get one on the board. However, the stellar goaltending of Catherine Jones and a strong defense thwarted every opportunity of the Yeowomen.

York's Sandra Levy was proud of the team's hard work and never say die attitude. "Mentally we were sharp and we played hard," Levy

said. "I wasn't disappointed, we played strong all the way through the tournament."

Sharon Bayes, who along with Sandra Levy and Tracy Minaker were selected as Tournament '11' all-stars, put the game into perspective. "Perhaps we did not capitalize on our chances but Toronto did not have many chances either," Bayes said. "When they did (have chances) they scored. Before today, we played two really hard games. We know we can beat a team like this with the two ties against them in the last two weeks."

Minaker gave every indication that York will return even stronger next year. "This year we were rebuilding with many young players in the lineup," Minaker said. It was also the first time we had more (fan) support than the Blues. It was a great feeling."

To get to the gold medal game, York won their first game on Friday, beating the University of Moncton 4-0. Minaker scored a pair of goals while Cathy Timmins and Sandra Levy collected singles. Minaker was selected player of the game.

Later the same day York played their arch-rival Varsity Blues and ended up in a 1-1 tie. Minaker scored for York in the first half and Bernie Casey answered for Toronto. York goaltender Sharon Bayes was a standout and was voted player of the game.

On the Saturday afternoon game, York registered the major upset of the tournament against the University of Victoria Vikettes. Both teams endured 70 minutes of cold weather and another 30 minutes of overtime in a steady rain before York defeated a surprised Victoria squad in penalty strokes (a form of penalty shots). York player Cathy Timmins was selected as most valuable player of the game.

Three Yeowomen selected to all-Canadian team roster by Field Hockey Association

By JAMES HOGGETT

York Yeowomen field hockey players Sharon Bayes, Tracy Minaker and Sandra Levy were named to the Canadian Inter-University Athletic Union (CIAU) All-Canadian Teams this past weekend at the CIAU Championships at Lampport Stadium.

Minaker, a forward, and Levy, a midfielder, were named to the First Team while Bayes, a netminder, was named to the Second Team. Ironically enough Bayes, a 21-year-old second year Arts student was overlooked by the selection committee for the First Team even though a First Team netminder was not chosen. Bayes seemed a logical choice as she also plays for the Canadian National team.

Minaker, 19-year-old second year Arts student is also a member of the National Under-21 team along with 20-year-old second year Arts student Levy. Minaker scored 12 goals in 10 league games plus two goals in the OWIAA playoffs. Levy also had a very impressive record this season scoring 13 goals in 10 league games and three goals in the OWIAA playoffs.

In York's game on Saturday against Victoria in the CIAU Championships, Levy added her name into the record books by being the only player to score a goal against the Vikettes this season.

Minaker, Bayes, Levy and the rest of the Yeowomen field hockey squad now prepare for their indoor season which starts with the York Invitational on January 24 and 25.



TOP OF THE CLASS: Three chilly Yeowomen (Bayes, Levy, Minaker) pose with their tournament plaques and medals.

ERRATA

Re: Swim article *Excalibur* October 30. Captain Robinson was given credit for swim victories in the 100 m butterfly and 200 m individual medley when in fact those events were won by rookie Peter Darvas.

Re: Volleyball article *Excalibur* October 30. The headline should have read "Some stiff competition keeps volleyball 'Yeowomen' in check." The writer also identified Sherbrooke as bronze medalist winners, when in fact Manitoba took the award. We regret any inconvenience caused by these errors.



UNIQUE... ANY WAY YOU SERVE IT.

INTRAMURAL ROUND-UP

TORCH HOCKEY

	GP	W	L	T	F	A	Pts.
Founders	7	6	0	1	40	16	13
Bethune	6	5	0	1	28	11	11
Calumet	7	4	3	0	31	27	8
Glendon	6	3	2	1	19	11	7
Vanier	6	3	2	1	31	29	7
Osgoode	8	3	5	0	27	34	6
Mac	7	2	5	0	20	32	4
Stong	6	2	4	0	12	22	4
Winters	7	0	7	0	26	37	0

Standings as of October 31

RESULTS

Bethune 3 Stong 0
Calumet 5 Osgoode 2
Calumet 6 Stong 2
Glendon 3 Mac 0
Founders 7 Mac 4

GOLF

(Final Five)

1 Calumet
2 Founders
3 Mac
4 Stong
5 Winters

WOMEN'S FOOTBALL

(Final Five)

1 Founders
2 Winters
3 Osgoode
4 Mac
5 Calumet

MEN'S SOCCER

Semifinals

Mac 4 Stong 1
Bethune 1 Winters 0

CHAMPIONSHIP

Bethune 1 Mac 0 (O/T-Shootout)

SOFTBALL

(Final Six)

1 Alumni
2 Mac
3 Stong
4 Osgoode
5 Grads
6 Winters
Bethune

CROSS COUNTRY

(Final Four)

1 Founders
2 Winters
3 Osgoode
4 Calumet

COED BASKETBALL

(final four)

1 Bethune 18 pts.
2 Alumni 18 pts.
3 Founders 16 pts.
4 Stong 16 pts.

PLAYOFFS

Semi's

1 vs. 4
2 vs. 3

Sports Briefs

By DAVID BUNDAS

YEOWOMEN SOCCER

Terry Dooley scored the only goal for the Yeowomen in a 3-1 loss to the U of T Lady Blues last Wednesday to end the regular season. York maintained their eligibility for the Ontario Inter-University Athletic Association (OWIAA) finals at Queen's having finished third in the Ontario East division. Facing Western as their first round opponents the Yeowomen were eliminated by virtue of a 4-1 loss, with Dooley again the only goal scorer for York.

YEOWOMEN BASKETBALL

In women's basketball action this weekend, the Yeowomen travel downtown for the University of Toronto Invitational tournament featuring ranked teams from across the country. York takes on Brock in their first game on Friday, Nov. 7. U of T are favourites to repeat as tournament champions (having won the nationals last year as well) but should receive a challenge from a Calgary squad that defeated them by a point last week, and comes in ranked second. Teams from Western, Windsor, and the Universities of Saskatchewan and New Brunswick will also be there, so come on down.

YEOWOMEN ICE HOCKEY INVITATIONAL TOURNAMENT

If hockey is more up your alley, then be sure to head over to the Ice Palace to check out the action on Friday and Saturday (Nov. 7, 8). The Yeowomen host squads from McMaster, U of T, Queen's, Guelph, and Seneca College, who they play

their game against on Friday at 6 p.m. The play should be particularly fast in the first two periods of all the games when the clock will run non-stop. The third periods will be played with conventional stopping in play. York plays Guelph at 10:30 and McMaster at 3:00 in their Saturday games. The final game will be played at 5:00.

INTRAMURAL SOCCER

Bethune College took the Men's Soccer Championship from defending champ McLaughlin College in a surprise 1-0 upset victory. Playing in less than ideal conditions, the two teams battled to a 0-0 score after regulation and extra time. McLaughlin missed several excellent scoring opportunities, including a penalty kick, but goaltending kept Bethune in the game. Finally the issue was settled on the penalties competition, with Bethune coming out as the weary victors. Unfortunately a higher quality match was averted when the athletics department would not allow the final to be played on the varsity field, even though it was not in use. Instead a pitch resembling a gopher field was utilized.

YEOMEN WIN A PAIR

The hockey Yeomen have two wins under their belts with convincing weekend victories over Guelph and Windsor. Jim Mayne paced York against Guelph potting two goals and setting up two others. Rick Morocco continues to shine, with a three point game on two goals and an assist, and Bob Nicholson also had three points to help York win 8-5. Playing in Windsor, York continued their winning ways knocking off the Lancers 4-1. Gary Coriere and Brian MacDonald each had a goal and an assist to lead their team.

The Yeomen are tied for first place in the standings with a 3-0-1 record and seven points.

BASKETBALL IS HERE AGAIN

The Yeomen basketball team started off their regular season on the right foot by defeating Laurier at home on Tuesday night 70-68. Stu Levinsky picked up where he left off last season leading the charge with 21 points, and received able help from rookie Steve Szagala who had 11 and Mike Sherwood with 10. York travels to Guelph for a weekend tournament.

VANIER CUP FOOTBALL TICKETS

The Vanier Cup football festival begins with a celebrity kickoff for charity at noon on Wednesday, November 19 at Nathan Phillips Square. A dollar a yard will be donated by the Toronto Junior Board of Trade to Diabetes Canada. Then on Thursday at the Westin Hotel, the CIAU Outstanding Player Awards presentation will be held and York's Lou Taffo could be up for the J.P. Metras award. Finally, on Saturday, November 22 at 1 p.m. at the Varsity Stadium, the East meets the West in the 22nd Vanier Cup game for the Canadian university football championship.

Tickets for the game are available at BASS outlets and at Varsity Stadium or by answering the *Excalibur* Vanier Cup trivia question (seven pairs are up for grabs). So here it is: Which university in Canada can claim the coach with most wins, boasting a 133-31-2 record over 16 years? Bring your answers to the *Excalibur* office at 111 Central Square and ask for David or Jim.

CYSF CYSF CYSF CYSF CYSF CYSF



3rd Annual Multicultural Festival

Friday, November 7th, 1986

THE INTERNATIONAL DINNER

Vanier & Founders Dining Halls

8:30 p.m.

Caribbean Students' Association

Stewed Chicken, Roti, Curry Goat, Sweet Bread

Chinese Students' Association

Yang Chow Fried Rice, Spring Roll, Deep Fried Chicken, Sweet and Sour Pork, B.B.Q. Chicken Wings, Fried Mixed Vegetables

Federation of Indian Students

Curry Chicken, Roti, Samosa, Channa Masal, Gulab Jamun, Mango Chutney, Pudeena Chutney

Filipino Students' Association

Lumpia (eggroll), Puto (rice cake), Empanada (meat pie) Mango juice, Soursop juice, Ensamada

Hellenic Students' Association

Baklava, Galakto Boureko

Hispanic Students' Association

Chorizos con Arepa, Pasteles de Pollo, Tamales

Iranian Students' Association

Tahchin (exotic dish made of rice, chicken and spices), Shamee-Kabab, Kooftah-Keezeh

Italian-Canadian Students' Association

Veal Sandwiches, Pizza

Le Cercle Francais

Quiche, Cold Poached Salmon

Malaysian-Singaporean Students' Association

Satay, Beef Rendang, Gado-Dado

York Ukrainian Students' Association

Perohy, Cabbage Rolls

Pakistani Students' Association

Gajah Halva, Thehee Baras, Plaow

Portuguese Students' Association

Meat Cakes, Shrimp Patties, Assorted Pastries

CULTURAL SHOW

Burton Auditorium

6:00 p.m.

"I Balerin De Famee Furlana"

presented by the Italian-Canadian Association

"Song and Folk Dances"

presented by the Filipino Students' Association

"A Play of Sad Hope"

presented by the Hispanic Students' Association

"Swedish Folk Songs"

by Torkel Olsson - a Swedish exchange student

"Desna Dancers"

presented by the Ukrainian Students' Association

"Iranian Ballet and Folk Dance" - Vida Parsi and Shahrzad Dadnam

presented by the Iranian Students' Association

Folk Dances

presented by the Malaysian-Singaporean Students' Association

"Dialect" - Donnette Miller

"Solo Pan" - Ivor Pecou

presented by the Caribbean Students' Association

Janet Naipaul

presented by the Federation of Indian Students

The Cretan Association of Toronto Knossos Dance Group

presented by the Hellenic Students' Association

D. J. Music

DANCE TO FOLLOW DINNER

Admission \$5.00

Covers both events



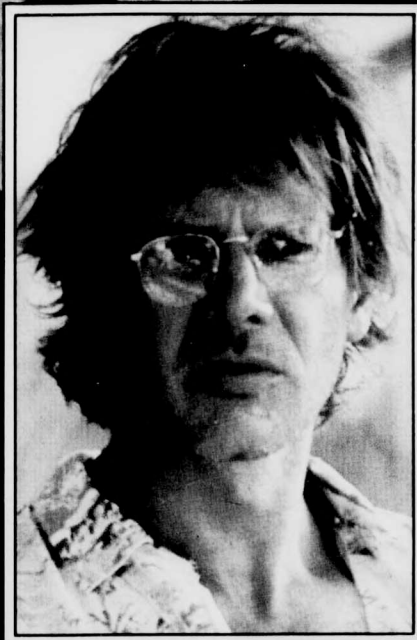
Michael Latchana Social and Cultural Affairs



WARNER
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PRESENTS

TRIBUTE

TALKING HEADS'
**DAVID
BYRNE**
TRUE STORIES



PLUS: **RICK MORANIS, ROBERT DE NIRO,
JEREMY IRONS, HARRISON FORD, AND MORE!**

F

from *Cabaret* to *Zorba the Greek*, many musical movies begin life as dramatic films, become plays, then stage

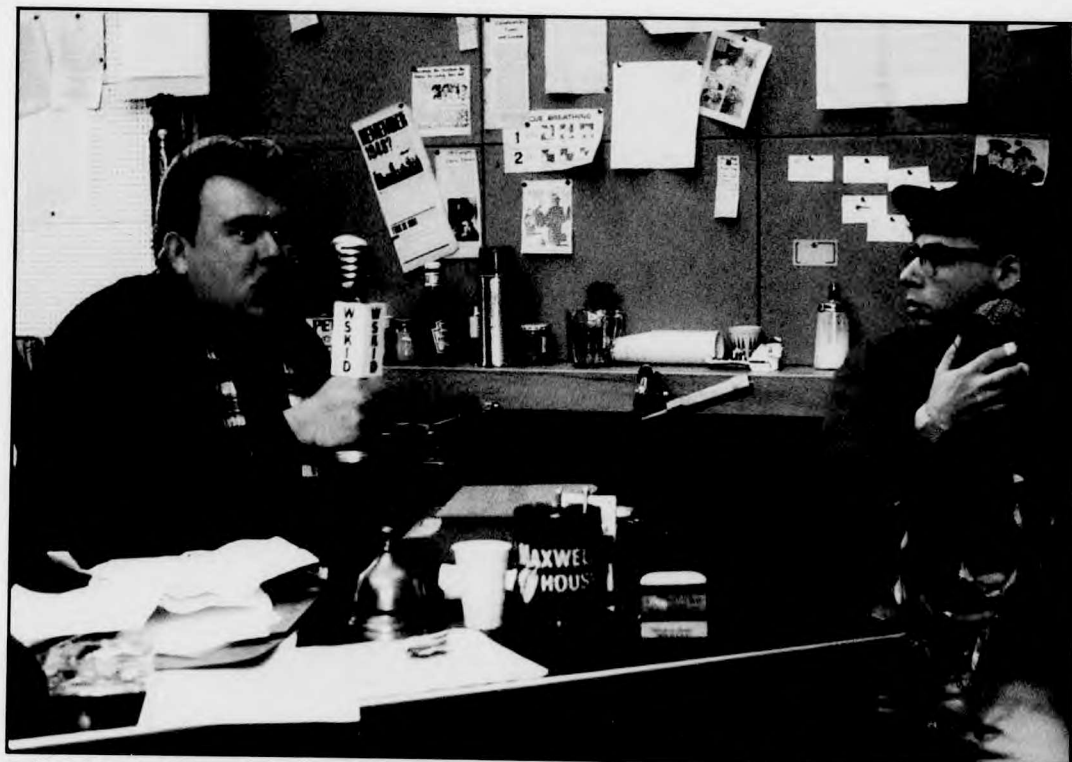
musicals, only to return to the screen in their musical form. The latest to reach us in time for Christmas fun and games is *Little Shop of Horrors* which isn't so little anymore!

Moviegoers with a taste for the unusual and the unlovely still remember Roger Corman's cult quickie "B" picture *Little Shop of Horrors*. Made in 1960, it offended the squeamish of the day and introduced a new character to the screen, a certain pain-loving Jack Nicholson, for whom it was predicted, there would be no future! The movie was made in two-and-a-half days for \$30,000 (and has since brought back seven million to Roger Corman) and was all about a weird plant in Mushnik's Flower Shop which had an ever-increasing appetite for blood. As it grew, it kept asking for more and the phrase "Feed Me" (the voice of the screen-writer Charles Griffith) has become a popular slogan.

From this tiny horror-comedy emerged a highly successful off-Broadway musical (now in its fourth year) adapted by Howard Ashman who also wrote the lyrics to the music of Alan Menken. Now, producer, William S. Gilmore has brought the musical to the screen.

But to recreate Mushnik's Flower Shop (which was a real shop in the original film) it was necessary to use the entire 007 studio (between Bonds) at Pine-wood, London, Europe's largest studio. An enormous section of Manhattan with decaying mansions, littered roadways and dingy shops was convincingly recreated by designer Roy Walker (*Barry Lyndon*, *The Killing Fields*). Here, on a budget of well-over \$20 million dollars, director Frank Oz (*The Muppets Take Manhattan*, *The Dark Crystal*) spent almost a year putting this musical-comedy-horror fantasy together with a cast of players including Rick Moranis, Steve Martin and Ellen Greene who played Audrey in the stage production.

For Rick Moranis, who remains faithfully and quietly Canadian, this is his first starring role since *Strange Brew* although he is remembered for *Ghostbusters* among his other Hollywood films. "After I left SCTV," he recalled "I made a couple of projects that didn't work out too well (*Streets of Fire*, *The Wildlife*) and I realised that I was missing a good, healthy working environment. I'm not interested in working for autocratic directors. Frank is like a co-performer.



LITTLE SHOP OF HORRORS



WARNER BROS.

WITH RICK MORANIS

"I still don't think of myself as an actor" continued Moranis. "I'm a writer and the first thing I did on *Ghostbusters* was write all my own material. *Little Shop* is a new terrain for me. Now I'm trying to breathe life into a character whose lines are good already." Appearing in a cameo role is Moranis old friend, John Candy.

Producer William Gilmore (*Jaws*, *White Nights*) says that he's making this essentially American subject in London because it has become the centre for a whole roster of talented creature-makers. The star of the picture, of course, is the plant (Audrey II) something which no one has seen before and Frank, with his Muppets experience, was the man to bring the plant to life. Frank wanted a 'design movie', no exterior shots, no locations, and Roy Walker has

done a brilliant job of heightened reality on the settings and the style, which hovers in period between 1958 and 1963.

"The other star" adds the producer "is the music. The lyrics are more important than the melody, as in Steve Martin's hymn to masochism (he's the mad dentist) which has a musical basis of spoofed rock-and-roll. One of the main additions to the original story has been a trio of streetwise teenagers who act as a kind of Greek chorus to the action. We auditioned more than a thousand girls to find these three and they are great. They have to tell the story as it goes along and blend their voices in the manner of those groups from the early sixties, the Ronettes or the Supremes."

Ellen Greene (a one-time New

York cabaret singer who made her film debut in *Next Stop, Greenwich Village*) found that the biggest challenge the movie presented to her was "in preventing her larger-than-life stage portrayal of Audrey from becoming too big on the screen. *Little Shop* is really about innocence. I envision Audrey as someone ripe enough to fall off a tree."

And what about the plant (whose voice this time around is provided by Levi Stubbs, lead singer of the Four Tops)? Well, it is under the care of Lyle Conway, who created the *Alice in Wonderland* figures for *Dreamchild*. "There are actually several plants" he says "maturing to one which is over 12 feet high. In her early stages I thought Audrey II had to be appealing. She was made of foam rubber and acrylic with silk leaves and I gave her Audrey's lips so that Seymour (Moranis) would find her irresistible. At full growth she's a real monster with 15,000 leaves and eight-foot tendrils which move with special help from the Atomic Research Centre. It takes 40 people to operate her and we rehearsed for four months. You see, her mouth doesn't just flap up and down as it did on stage. She actually has to pronounce the words when she's singing."

Note to the cultists: Will we ever see Corman's original again? Yes. He signed an agreement permitting Warners Bros. to re-release it six months after the opening of the musical version. Happy shopping!

— Gerald Pratley



THE MISSION



British Film Year ended last May in a triumphant success at the Cannes Film Festival with the showing of **The Mission** and the fact that it was awarded the Golden Palm, the highest award at Cannes. It's a remarkable and unique film, based on a difficult chapter in history in which a group of Jesuits decide to close their missions in 18th century Portuguese South America. In fact, it took producer Fernando Ghia ten years to raise the money and put it into production. But the long wait has proved well worth while.

Robert Bolt's beautifully written screenplay takes the complexities of church and empire and weaves them into a fascinating drama of pathos, brutality and love of mankind. Robert de Niro plays a reformed mercenary who becomes a priest and Jeremy Irons is his wise and understanding mentor. When the heel of the Vatican comes down on the innocent natives, each man faces a personal dilemma — to fight or not to fight; and each man remains true to his own instincts. In the blackened aftermath, there are no heroes and no martyrs.

Roland Joffe, who made *The*

Killing Fields, directs this epic with a mastery approaching that of David Lean. He has captured on film the stunning magnitude and the majesty of nature around the impressive Iguazu waterfall in Colombia. Set against this is the misery of men, who must suffer the territorial conflicts between the Guarani Indians, protected by the Jesuit mission and the Portuguese invaders who have been ceded, in a treaty with Spain, the land on which they must finally perish.

"From *The Killing Fields* to **The Mission** was a logical step" said the soft-spoken director. "I wanted to make another film which involved as much of me as possible. I did not know the country at all, but I was immediately taken with the subject, and most of all, with the great beauty of the location.

"The film explores the role of the church and the relationship between morality and good government; in some ways it constitutes a complete historical incident on its own and in that sense it is closed. But the film also has reverberations and relevances to today. It is about the betrayal of a people and that betrayal continues today, not just in South America but elsewhere in the world.

"There are fundamental ques-

tions of what it is to be a human being in such a situation, how much individuals are capable of change and the role of love and violence in individual lives, questions of personal and public moralities.

"But I wouldn't want to be more specific than that," concluded Roland Joffe, "as to what it is actually 'about'. I think I leave that up to audiences and their own reactions. I actually love talking to people and making films is a way of doing that, but of course, by talking I don't mean an excess of dialogue. I use the camera to try and create understanding, and this is what **The Mission** is really about."

David Puttnam became involved as co-producer of **The Mission** in 1978 when he first met Fernando Ghia. "I was trying to drum up interest in *Chariots of Fire* and he showed me Robert Bolt's screenplay for **The Mission** which really moved me. He was always ready to make the film but was always being let down. When I worked with Roland Joffe on *The Killing Fields* I came to appreciate his skills and his ethical conviction. So I called Fernando, who liked Roland and we raised the money through Goldcrest.

"Filming in Colombia was extremely difficult. We had to create everything and to ship in

everything from England and Europe. And I was scared to death of the budget. Roland shared all the difficulties of filming of course and made himself ill over the compromises and pressures placed upon him.

"And the film crew put themselves through a life experience which none would want to repeat. Yet they did it with very little rancour. I wish everyone could experience just one day of what they went through. They're an extraordinary group of people and they have every right to be incredibly proud of this film."

• • •

A note to moviegoers: The Mission begins and ends with the face of Cardinal Altamirano (Ray McAnally) the Pope's envoy to South America in 1750, staring out of the screen with a look of terrible accusation and remorse. Such is the power of this film framed by these two silent images that they convey all the guilt of every nation responsible for genocide and spoliation. But to see this final image, you must sit through the end credits. The effect of this face returning to look at you before the screen goes dark is haunting in the extreme.

— Gerald Pratley



ROUND MIDNIGHT

Bertrand Tavernier's second passion in life is Jazz. His first, he admits, is motion pictures, and for many years the French director has sought the means to combine the two: to put jazz on film. This he has done with great success in **Round Midnight**, a France-US co-production.

It is no secret that the record of Hollywood producers for bringing jazz to the screen is a sorry one, even more regrettable when one thinks that jazz is a purely American music. But the fact that it was the music of America's black people made it a difficult subject for mass market cinema, forever concerned about its profits in a racially divided country.

The Cotton Club, at a cost of some \$35 million, atoned for this

in part but it has been left to Tavernier and his writer, David Rayfiel, to make the first true jazz film in Paris, on a budget of \$3 million!

In the late '50's, Paris was one of the world's great centres of jazz and countless American musicians were lured to the French capital with dreams of fame, fortune and equality, and perhaps the opportunity to play with such celebrated musicians as Bud Powell, Lester Young and Art Farmer in the dozens of well-known jazz clubs in the Saint-Germain section of the city.

between Bud Powell and the French illustrator, Francis Paudras. We felt it was logical too, to have musicians rather than actors play the main roles because they bring the necessary realism to the events. Dexter Gordon was so successful in bringing his own style, rhythm and personality to the character of Dale that he gave all the film's performers a lesson in acting!"

Bertrand Tavernier, whose knowledge of jazz is deep and abiding, said that "since I was 14, jazz has been my passion, my pastime and my pleasure. I hope



Francois Cluzet as Francis Borier



Dexter Gordon as Dale Turner

The story of the film concerns the friendship of an American expatriate saxophonist (Dexter Gordon) and a Frenchman (Francois Cluzet).

Following his instincts Tavernier cast the non-professional Gordon (a 63 year old musician whom he has long admired) as a world-weary artist with a hoarse voice, hesitant diction and lanky shuffle. In the character of Dale, he comes to Paris worn beyond his years by alcohol. Lonely and vulnerable, this is his last chance for redemption. He finds a firm friend in Francis who feels boundless admiration for the great jazzman, whose music has been his salvation during the darkest hours of his existence; now he tries to rescue Dale from his desolation and to revive his zest for life and music.

Producer Irwin Winkler says of **Round Midnight**, "The screenplay is fictional, but we drew on many real-life occurrences of legendary musicians Bud Powell and Lester Young, as well as some of Dexter Gordon's own background. We were inspired actually by the real-life friendship

that my film will make a valuable contribution to the understanding of this fascinating music and those who played it." Irwin Winkler adds, "It won't be a new milestone. It will be the *only* one!"

Nearly all the music consists of 'standards' from the jazz era including Charlie Parker's *Now's the Time*, Bud Powell's *Time Waits*, *Celia* and *Una Noche Con Francis* and Dexter Gordon's *Tivoli* and *Society Red*. Gordon's pieces are played in their original style, while the rest are "slightly modernized" in arrangements by Herbie Hancock.

Saxophonist, Wayne Shorter sums up his view of the film: "Everybody was on guard against one thing. They didn't want this movie to leave that old, negative impression created by so many of Hollywood's so-called jazz films. I think we finally have a movie that does justice to the subject."

Note to Moviegoers: Watch for director Martin Scorsese playing a cameo role.

— Gerald Pratley



FOUR



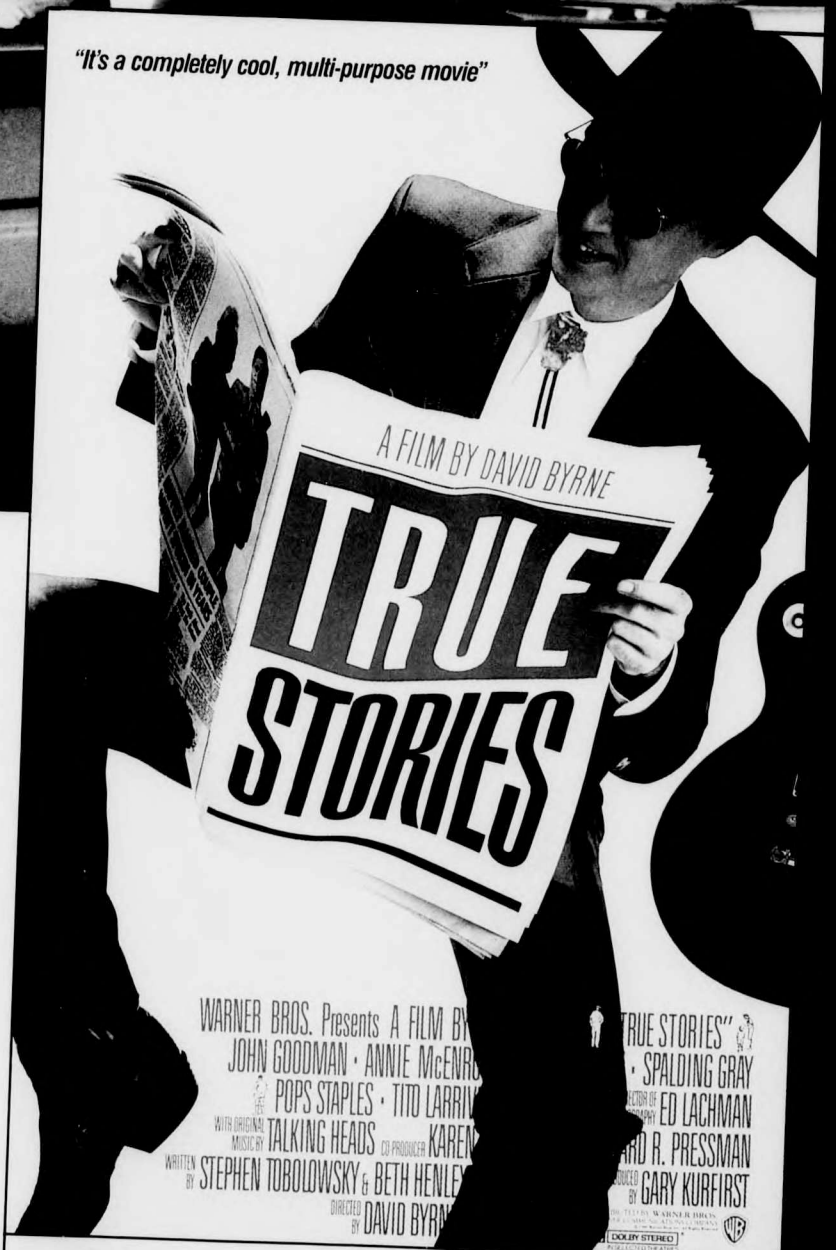
WARNER BROS.

**CURRENTLY
IN RELEASE**

TRUE STORIES



"It's a completely cool, multi-purpose movie"



Jonathan Demme, the Academy award nominated director behind the Talking Heads' *Stop Making Sense* told the *New York Times* "I've seen everything and this is brand new. If anybody can bring cinema narrative out of the bog it's in, it's David Byrne."

Demme was talking about Byrne's film **True Stories** a movie about people living out their modest lives in innocent dignity, a movie that glorifies the elegance of the ordinary.

The idea for **True Stories** came to Byrne in 1983 when he began collecting human interest articles. Says Byrne "Eventually they started to get connected with these visual ideas I had and ideas I had for songs." The ideas turned into people and became the basis for the film **True Stories**.

Byrne says these characters appealed to him because "they had their own eccentricities but they weren't ashamed of them. It was like they were saying 'This is what I am and I'm going to be proud of it.'"

Though the film **True Stories** is

David Byrne's vision, the soundtrack album is a true Talking Heads collaboration. Says Tina Weymouth "David came to us with sketchy demos. He wanted the participation of us all. All four of us worked the arrangements — we kept redoing and redefining, simplifying or elaborating or strengthening until we decided it worked."

The end result is *True Stories Music by Talking Heads*, one of the most varied albums Talking Heads have ever made. As Heads drummer and co-founder Chris Frantz says "It's vivacious, spunky and incorporates several different ethnic styles." Adds Heads guitarist/keyboardist Jerry Harrison "The album is filled with music where we took risks."

True Stories Music by Talking Heads is more than random juxtaposition. It is a deliberate celebration of the extraordinary in what we often consider mundane, a celebration in which sometimes dusty regional styles are treated as a precious raw material. That is the spirit of the film for which these songs have been crafted. That is the spirit of **True Stories**.

— Peter Neil



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plays at college" — he went to Rippon College in Northern Wisconsin after growing up in suburban Chicago — "and it was the most difficult and frightening thing I had ever done, in fact, probably the *only* frightening thing I had ever done.

"It seemed like a wonderful opportunity to have a varied and colorful life. It took me 15 years to realize what a fool I was." Ford is deadpan for a moment before breaking up. "No, I wasn't wrong," he laughs, "but it took 15 years before I was lucky enough to be attached to a success and be able to get work all the time."

That success, of course, was George Lucas' *Star Wars* which catapulted Harrison Ford to international attention in 1977, although the actor insists he had nothing to do with the film's popularity. "It was George's success and I was very pleased and happy to be part of it," he says, "but it was not in anyway a personal success."

He went on to star as Han Solo, pilot of the Millennium Falcon and rogue extraordinaire, in both sequels with never a doubt what he was doing. "I was just so really pleased to see a film so well-intentioned do so well," he says. "When *Star Wars* came out, it was a time of films of revenge, films of violence, all of which I saw as a way of expiating guilt about real social problems. But I never saw a solution to any of these social problems that was adequate.

"*Star Wars* was a real benchmark, because it made available to filmmakers the possibility of doing films which were entertainment. They didn't have to take on social obligation to be taken seriously."

Nearly a decade later there isn't much question that Harrison Ford is making his own success these days. Playing mostly straight-talking, quick-witted men, the 6 ft. 1 inch, blue-eyed actor has become the top-grossing actor in motion picture history. He is also a favorite of the film critics — but that's something he only knows about second hand.

"I don't read reviews," he says, "because if I do, I get hurt personally." He says it without embarrassment, his manliness intact. It's surprising, but it shouldn't be. After all, Harrison Ford has made a career out of proving that strong men are allowed to have feelings.

— Lyle Slack



“

I like to have a very strong idea to deal with," Harrison Ford explained a few years ago,

talking about the kind of movie he chooses to make, the kind of character he likes to play.

You look at the pictures the 44 year old actor has appeared in and it's not hard to discern that hunger for powerful ideas and characters — Indiana Jones and Rick Deckard (from *Blade Runner*), both a return to the kind of Hollywood tough guy popular in the 1930s and '40s: Han Solo, a swashbuckling rogue sailing through time and space not on a pirate ship but a space ship: John Book, the Philadelphia detective in *Witness* caught between the worlds of violence and pacifism.

All of them capitalized to one extent or another on Harrison Ford's capacity to play tough men who are nevertheless, clearly sensitive and intelligent. Still, none of those roles tested his ability to fashion a coherent

character out of such diverse qualities as will that of Father in **The Mosquito Coast**, Paul Theroux's apocalyptic and ferociously funny novel about one man's efforts to escape the venality of modern American life.

Just listen for a moment to the novel's narrators. Father's teenage son, on an outing in Northampton, Massachusetts: "Down Main Street ('They're all on drugs') we passed a Getty station and Father howled at the price of gas. TWO SLAIN IN SHOOT-OUT was the sign on a newspaper stand, and he said, "Crap sheets." Just the word *Collectibles*, on a storefront, irritated him. And near the hardware store there was a vending machine that sold ice by the bag.

"They sell ice — ten pounds for a half a buck. But water's as free as air. Those dingbats are selling water! Water's the new growth industry. Mineral water, spring water, sparkling water. It's big news — water's good for you! Low-cal beer — know what's in it? Know why it keeps you thin? Know why it costs more than regular? Water!"

Father is at the centre of a story which *New York* magazine aptly described as "full of poetry and dread," which was undoubtedly enough to scare any number of actors away from attempting the role. Ford took it for precisely the reason others might run, because fear is at the heart of what he does as an actor.

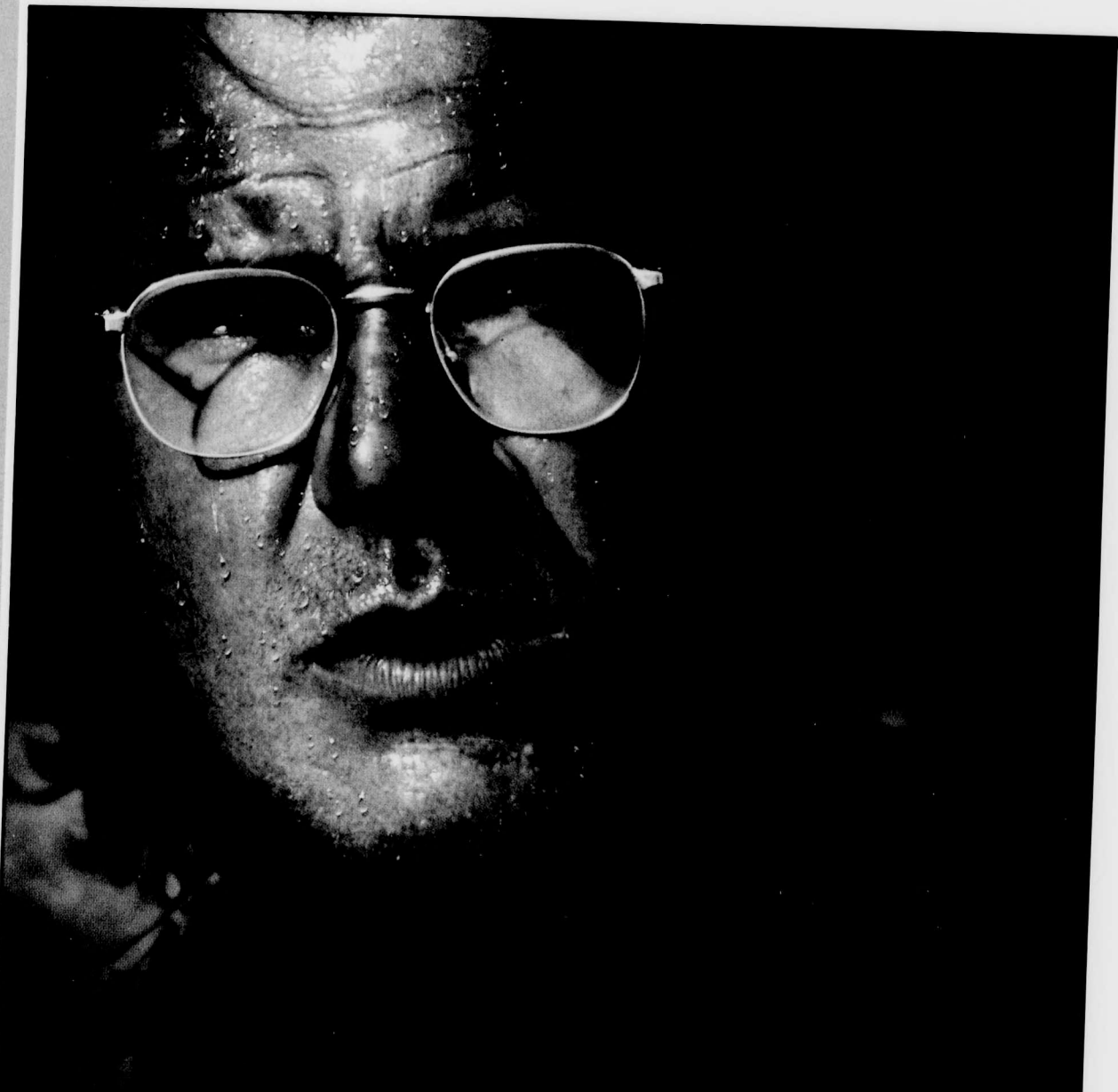
"I went to college and studied philosophy and English literature," recalls Ford, casually handsome in a cranberry shirt buttoned to the neck and black sports coat, his short blonde-brown hair standing up on a square-cut head.

"If I hadn't been kicked out three weeks before graduation, for academic failure," he adds, "I wouldn't have thought of becoming an actor. It never occurred to me before.

"But it was 1964 when it was thought imperative that you have a college degree to get any kind of corporate type job. So when I thought afterwards of what I might like to do, acting is what occurred to me. I had done one or two



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Underfunding hampers wrestling team

In the sport of wrestling (the *real* sport, not Hulk Hogan and Company) a points system governs the scoring of a match. Special bonus points are awarded to a competitor who gains a position of advantage from a previously disadvantaged one. A 'reversal' of this type is a good metaphor to describe the fortunes of York's own wrestling programme.

Working with a small budget and inadequate facilities, the Yeomen wrestling team are evolving into a national contender. While other schools (the University of Toronto for example) have virtually given up the fight to maintain top wrestling programmes, York has met the unenviable task head on.

Almost all the credit for the upswing of York wrestling must go to third year head coach John Park. Dave Chambers, Director of Men's Varsity Athletics, makes no bones about it. "The wrestling programme is what it is today because of John Park," Chambers maintains.

And where does the programme stand? Presently the Yeomen are threatening to join Concordia and McMaster as the heavyweights of the Canadian inter-university sport. The York club boasts Paul Hughes, the defending CIAU champion in the 61 kg division and this past summer's gold medal winner in a similar weight class at the Commonwealth Games in Edinburgh, Scotland.

It's hard to believe that Park and his athletes are accomplishing so much with so little. "Our main problem is the facility," claims Park. "We really don't have a very good place to train." The strain exercised on the Tait McKenzie Athletic Centre by York's growing athletic and recreation programmes has left the wrestling team with the use of a multi-purpose room clearly unsuited to their needs.

According to Park, the present training room has its defi-



MEL BROITMAN

nite shortcomings. "In all wrestling rooms the walls are padded to a height of six feet, but in our room there is no padding at all," he said. "With the blackboards and bare walls it is really quite dangerous. We've had a few people (get hurt)," Park added. Even the mats the Yeomen use are borrowed—from Newtonbrook High School.

Of course, as in most York sports, poor facilities is only half of the problem. Insufficient funding is the other. This year the wrestling team receives \$6,000 to operate. But as Park says, "We're on the bottom end of the scale (funding-wise). We would need around \$25,000 to properly run the programme."

But Park hasn't waited for the money to come to him. In a welcome display of initiative, he and his team have gone out and found alternative sources of revenue. "We do a lot of fundraising on our own," Park said. "We have bingos every Friday and we can make anywhere from \$800 to \$1500 a night."

Obviously wrestling's low profile has not helped in solidifying a substantial funding base from the University. Park is well aware of the difficulty in competing for spectators in an already over-saturated market. Wrestling is a top spectator

sport in places like Iowa and Saskatchewan but those locales have decidedly less to offer than Toronto.

Yet John Park doesn't feel that success should necessarily be dependent on fan support. As he states with a keen insight, "You can't justify sports at York by fan appeal. You judge on performance, just like music and fine arts programmes. An excellent recital doesn't usually attract too many people either."

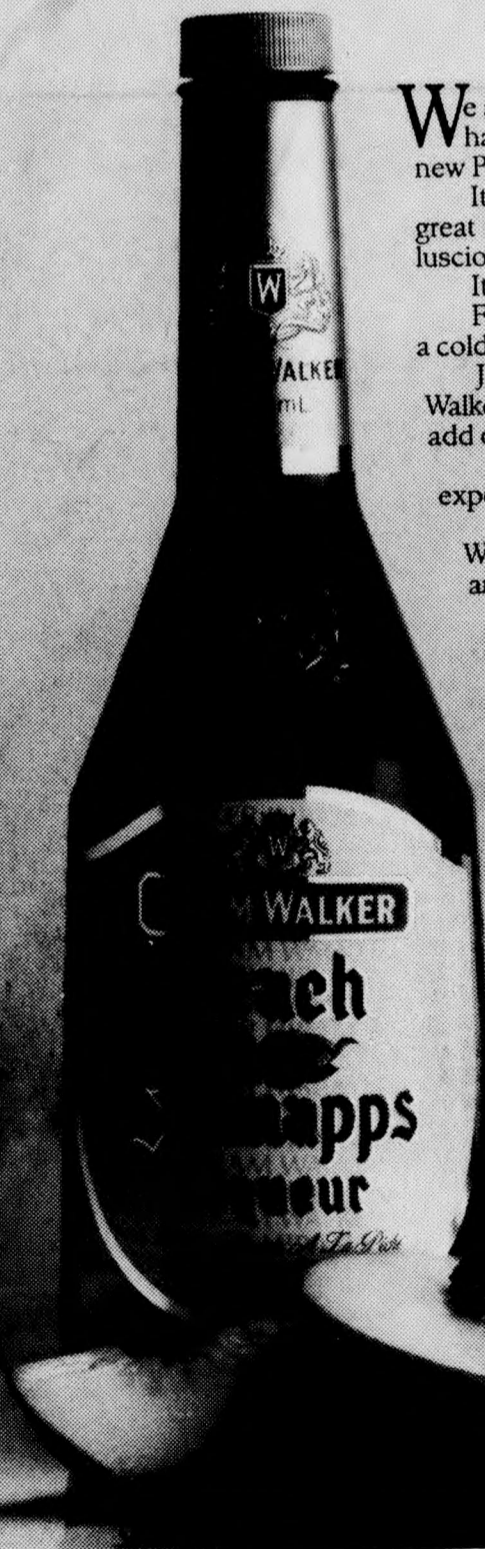
York University is extremely lucky to have John Park. His full-time status as coach is financially subsidized by Sport Canada and Sport Ontario. As a result, Park's presence at York, deems the campus a national training centre. Considering all the benefits the University receives from having Park as coach it's only proper that York reciprocates. A first step would be accommodating the wrestling team's dire need for training space.

Lately there has been talk of erecting a temporary facility to alleviate the problems of overcrowding at Tait. Of course talk is cheap, and buildings are not. And as Park says, he won't wait forever. "If this new facility doesn't come along, I'm taking the team off campus to train somewhere else. We train all year round and the athletes are very committed. Still, we would much prefer to be at York," Park states.

It would certainly be a shame if Park had to take his team off campus. His influence and input are desperately needed on campus.

York president Harry Arthurs speaks of his vision for the University, one where York will eventually be referred to as a remarkable example of an institution rising out of seemingly insurmountable difficulties to national prominence. Arthurs' vision may be 25 years away from being realized, but York's wrestling Yeomen are already making it happen.

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C O N T E S T S

THE CHINESE INTERPRETER AND INFORMATION SERVICES presents a Short Story Contest. Theme: Heritage Kaleidoscope. Deadline: Fri. Nov. 28, 1986. Contact the Office of Student Affairs, 124 Central Sq.

E V E N T S

YUSA MINI SERIES—Mr. C. Moss and Mr. T. Cheng of the Community Legal Aid Services Programme, Osgoode Hall Law School, will speak on "Your Rights as a Tenant." Thurs. Nov. 6, 12-1 p.m. and 1-2 p.m. Moot Court (Rm 101), Osgoode. Everyone welcome.

2ND ANNUAL ABC SALE—Sat. Nov. 22 at University City Rec. Centre, 10:30 a.m.-5 p.m. Arts, Baked goods, Crafts, featuring stained glass, pine cone wreaths, designer sweatshirts, homemade baking & lots of second hand items. Entertainment by Steel Pan Band. Refreshments available. In support of the Northminster Project—"Meeting Needs in our Community." Call Northminster Baptist Church, 633-4021.

THIRD WORLD FORUM presents a CBC documentary "Haiti: Echoes of a Revolution" on Wed. Nov. 12, 4 p.m. Curtis Lecture Hall 'D'.

YORK UNIVERSITY CHOIR will be leading a short Remembrance Day Service, 11 a.m., on November 11 in the bearpit of Ross Building.

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LOST—Orangy-red notebook lost in CLH Wed. Oct. 22 at 5:00 p.m. If found please call 636-2891 between 4 p.m.-9 p.m.

IF YOU SAW red binder on Fri. Oct. 17 after 11 a.m. in SLH-E under bench, please contact me at 633-3893 or give to lost and found.

P E R S O N A L S

FEMALE ORIENTAL STUDENT wants to meet male friends, 23-29, likes movies, reading and dancing. Name and phone please (photo optional). Reply to: 417 Dundas St. W., Main Floor, Box 33, Toronto M5T 1G6.

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MALE ORIENTAL STUDENT, 27, likes movies, dancing & intellectual conversations, seeks female companion (does not have to be Oriental), 20-30. Photo & phone. Box 246, Woodbridge, L4L 1A6.

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S E M I N A R

WRITER'S SEMINAR—Pros discuss the Creative Process & Realities of getting published—Eric Wright, Lucinda Vardey Agency, Janet Turnbull, Publisher McClelland Bantam Inc. Nov. 15, 9-4:30, Ramada Hotel, \$95, Contact: 462-8804.

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YORK PROGRESSIVE CONSERVATIVE presents Phil Gillies MPP, Wed. Nov. 19, 4:00 p.m., Stedman C. All Welcome.

YORK DEBATING SOCIETY—This is to inform club members that meetings will be held for 1 hour on Wednesdays at 4:00 and Thursdays at 5:00 for the rest of the term. Locations for these meetings and any additional messages will be posted on the clubs board outside the CYSF office.

PSYCHOLOGY STUDENTS'S ASSOC.—1st general meeting, Tues. Nov. 11 at 4 p.m., rm. 305, Founders (Senior Common Room). All welcome—informal discussion open to new ideas. Coffee & donuts.

ANYONE INTERESTED in helping form a York University Vegetarian Club please call Martin at 635-6341 between 10 a.m. and 10 p.m.

INTER-UNIVERSITY CHRISTIAN FELLOWSHIP prayer meetings, daily at 8:30 a.m. in the chapel of the Scott Religious Centre, Central Sq. All staff, faculty & students welcome. If you're at the university early anyway, why not join us?

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