

YUFA and administration far apart in negotiations

by LAURA LUSH

As early as September 22, the York University Faculty Association (YUFA) could once again be in a legal position to strike. Last September, YUFA averted a strike by 15 hours after settling on a last-minute agreement offered by the administration.

YUFA chairperson, Hollis Rinehart, said that a No Board Report challenges YUFA's sincerity. "They (the administration) are saying to us 'Do you dare to strike?'" he said. After 19 negotiating and four conciliation meetings since March, YUFA and the administration, despite some headway, have not been able to agree on issues of compensation and mandatory retirement. "We met four times in conciliation to make sure we exhausted all the possibilities," Rinehart added.

Even though YUFA settled for a six and a half percent wage increase (one and a half percent over provincial guidelines) last September, dissatisfaction with this settlement has led the union to a new demand, Rinehart said. According to a September 3, 1985 Excalibur article, YUFA's wages were three to 10 percent below the provincial average. YUFA asked for a "catch-up" wage increase of three and one third percent annually over a three year period. Bill Farr, Vice-President of Finance and Administration and a member of the administration Negotiation Committee, said that YUFA received the "second highest settlement in Ontario" last September. A September 5, 1986 YUFA Newsheet calls the administration's present wage offer increase of 6.6 percent as "the average of settlements at other Universities." Rinehart said that YUFA is asking for a 9.5% wage increase, plus a 4 percent benefit increase, amounting to a total increase of 13.5%. While Farr said the administration is "prepared to offer competitive salary increments" to full-time faculty and librarians, which would bring "York's increments well into the top half of 1985-86 faculty salary increments," he said the administration could not meet YUFA's wage demands because of the already burgeoning strain on York's funds. An August 30, 1985 Memorandum from the administration reads that "the cost of the difference between YUFA's demand and the administration's offer amounts to just over

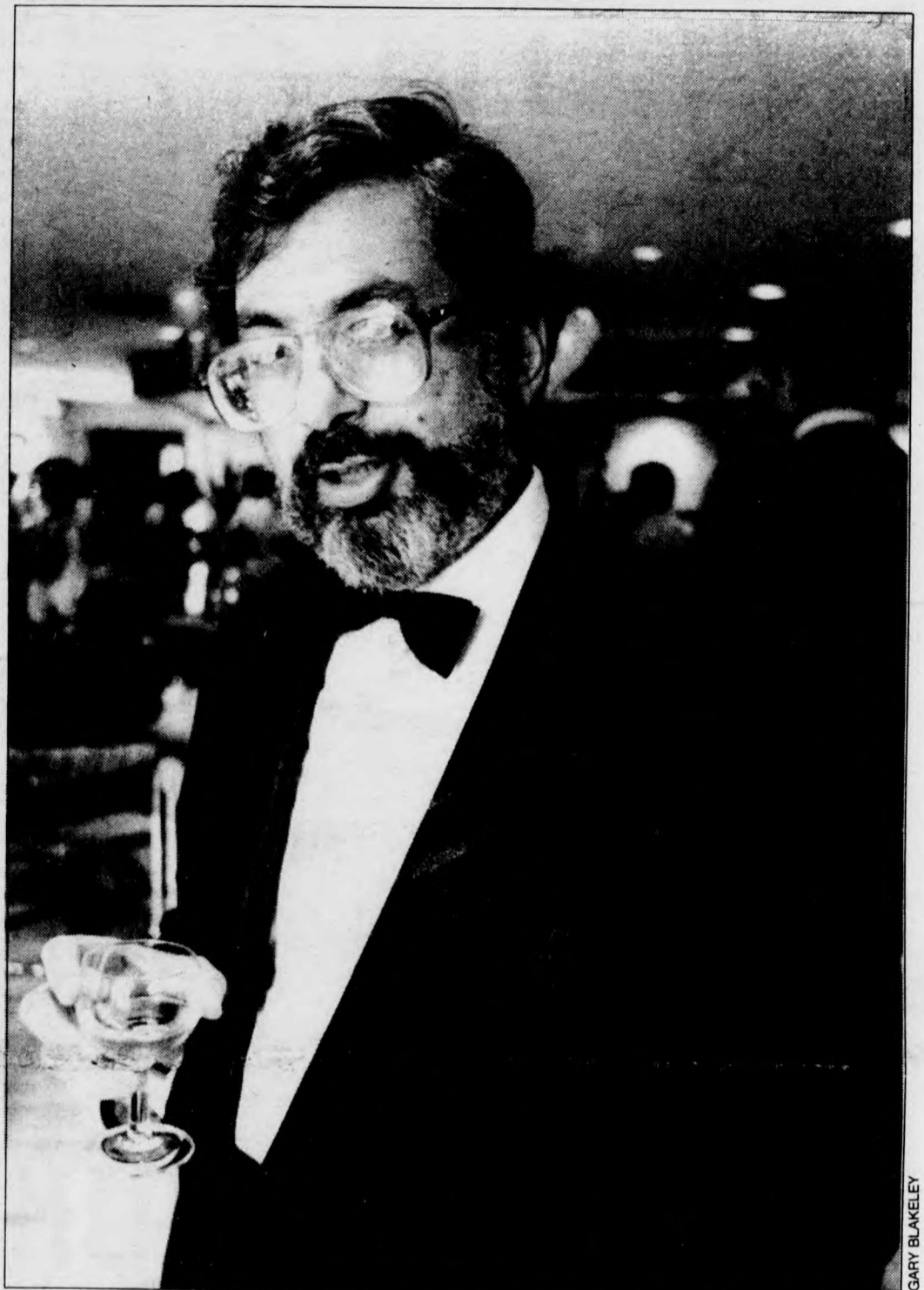
\$4,000,000, funds not available other than by carrying out punitive cuts to budgets "that would affect other projects and programmes at York. Rinehart said that the administration would rather spend funds on the construction of new buildings rather than on the improvements of faculty wages.

Grievances over the existing retirement regulations escalated into a law suit in the summer by three York faculty members who reached the mandatory retirement age of 65 this year. After Canada's new Charter of Rights came into effect citing that no one can discriminate by basis of age, sex or race, the faculty members began procedures to sue York over their mandatory retirement policy. Since this time the administration has declared its willingness to "devise a new, flexible retirement policy that will replace current practice with a set of options for early retirement, age 65 retirement, or continuation past age 65," the Memorandum reads. A new policy could only come into effect, according to the YUFA Newsheet, pending certain "changes in salary structure and policies, sabbaticals and other leave policies and layoff." The administration would also ask that the three faculty members terminate their lawsuits against the university, the Newsheet continues. The Memorandum points out that "the three faculty members who challenged their retirement...will be offered continuation for two years" or until "the ratification of the agreement," whichever comes first.

Other YUFA demands include a 15 percent sabbatical compensation increase which would pay faculty 90% of their wages for the 12 month period, and the right for faculty members to decide upon class sizes. Presently, Rinehart said, the administration has ultimate control over class sizes according to their economic limitations.

Stressing that it's a critical time for YUFA, Rinehart said if "we don't agree on money now the administration will have spent it." Farr said he was "sorry that YUFA broke off negotiations" and that they tried to "meet the multitude of demands."

A YUFA general meeting on September 19th is scheduled to determine YUFA's next steps. "We have to rise to the level of action that the administration demands of us," Rinehart said, "even if they require strike action."



GARY BLAKELEY

FACULTY LOUNGE LIZARD: York President Harry Arthurs helps celebrate opening of new Faculty Club on Tuesday. Arthurs hopes club will create a more congenial atmosphere among York faculty.

'Bye, 'inadequate' faculty lounge, hello, 'elegant' eatery

by PAULETTE PEIROL

Buffered from the chaos of Central Square, yet still in the nucleus of the campus, an elegant marble wall marks the entrance to the new faculty lounge.

Formerly The Educational Resource Center (now moved to the eighth floor Ross), The Faculty Club contains a licensed eating area and an adjacent space, presently unfurnished, for lounging.

The Faculty Club drew a continuous flow of people through its doors when it officially opened last Tuesday. The mood was congenial as people mulled about sipping wine, sampling hors d'ouvres, and chatting with the center's builders and organizers. George Giles, interior designer of the lounge commented, "I feel like one of the happiest designers in Canada."

Faculty members have long recognized the need for a community space. The designated faculty area on the eighth floor Ross was clearly inadequate; York President Harry Arthurs notes that it was inaccessible, lacked food and beverage services, and was eventually used primarily as a meeting room. Meanwhile, Arthurs said, many faculty members ate lunch in offices side by side, almost unaware of each other. "Imagine doing that for thirty years," he said.

The Faculty Club was funded jointly by YUFA and the administration, and the two groups, as well as Manager of Food and Housing Services Norman Crandles, collaborated fully on its design. Dorothy Moore, a YUFA trustee, said the co-ordinating of the lounge was a "unique partnership."

Arthurs said the administration has "been through a bad period with YUFA," but claims

the building of the lounge has brought the two groups closer together.

"York suffered from not having (the lounge)," Arthurs said. In York's Master Plan, each college was supposed to be equipped with a faculty center, but today these centers are little more than spare rooms. Only Osgoode Hall has its own faculty lounge, smaller than the new one in the Ross building.

Food will be catered by Joe Bersani and Trevor Barryman of "Bersani and Carlevalle," and prices are quoted as being comparable to their restaurant prices, (about \$4-5 for lunch). Art exhibits and live music are planned for the center and there is also a folding partition which can create extra private space for meetings.

Details such as who exactly will be permitted to use the lounge and what its operating hours will be, have not been finalized. For example, Moore says it is possible that a student who is employed by York's public management staff, in the library or bookstore, for instance, will be allowed in while an ordinary student may not be. To the question "where will you draw the line?", neither YUFA trustees nor president Arthurs could answer.

Both YUFA and Arthurs state that if the center becomes overcrowded, membership fees may have to be initiated. They claim however, that they are strongly opposed to the elitism that this might induce. "There are not rules to start with," said Arthurs. "People will sort themselves out." While Arthurs hopes that a student center will also be built, he consoles the student body that "(they) will profit from having happy professors."

Ali favors withdrawal from OFS

By GARY SYMONS

In a reversal of policy, the CYSF executive will put a motion before council on September 18 to end York's membership in the Ontario Federation of Students (OFS) without a student referendum.

During the CYSF elections in March, President Reya Ali promised to attempt to participate more actively in the provincial federation, but said he would hold a student referendum if he later decided to withdraw membership.

On Monday, however, Ali said that, if the general council agrees, CYSF will withdraw immediately without holding a referendum on the issue. Students are not well informed on the issue, he said, and could be influenced by what he called a "referendum team" the OFS uses to persuade students of its value during referendums.

Ali also said CYSF will not be holding public meetings to discuss the move with students. "Council can make these decisions on its own because it is made up of elected representatives," Ali said. "We were elected to make these decisions."

If the motion passes through council, Ali says he will use the \$30,000 saved to hire more researchers and to lobby the provincial government directly.

OFS Chairperson Bernard Drainville denounced the CYSF plan, saying, "Our position is quite clear that OFS is a democratic organization. Students join OFS with a referendum, so it's pretty clear to me they must leave with a referendum."

"It's quite annoying," he added. "York students voted to join OFS, but now the President and a few executives are going to pull them out without even asking them. That doesn't seem right."

Ali said, however, that after consulting with a lawyer, he is sure CYSF has the legal right to pull out without a student referendum.

Ali cited several reasons why he felt a withdrawal is necessary, including poor OFS service, high cost, and an overly centralized system. He did not rule out a reconciliation between the two organizations, however, saying, "After we pull out we'll reorganize CYSF and then petition OFS to restructure. If we pull out, OFS will lose Metro (the University of Toronto is not a member of OFS), and if they lose Metro (the University of Toronto is not a member of OFS), and if they lose Metro they will have to examine their own internal structure."

i n s i d e

OFS/CYSF editorial _____ p. 6

Zarnett Zone _____ p. 7

Gimme shelter _____ p. 9

York at 25 _____ pp. 10-11

Now and then _____ p. 13

Festival of Festivals _____ p. 14

Grid win _____ p. 17

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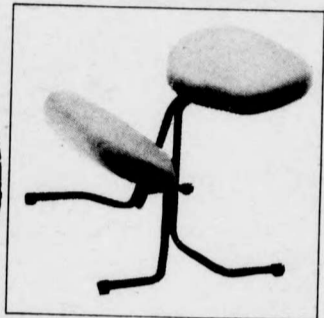
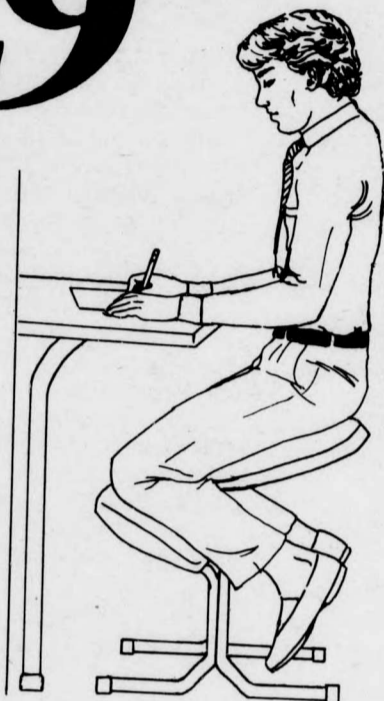
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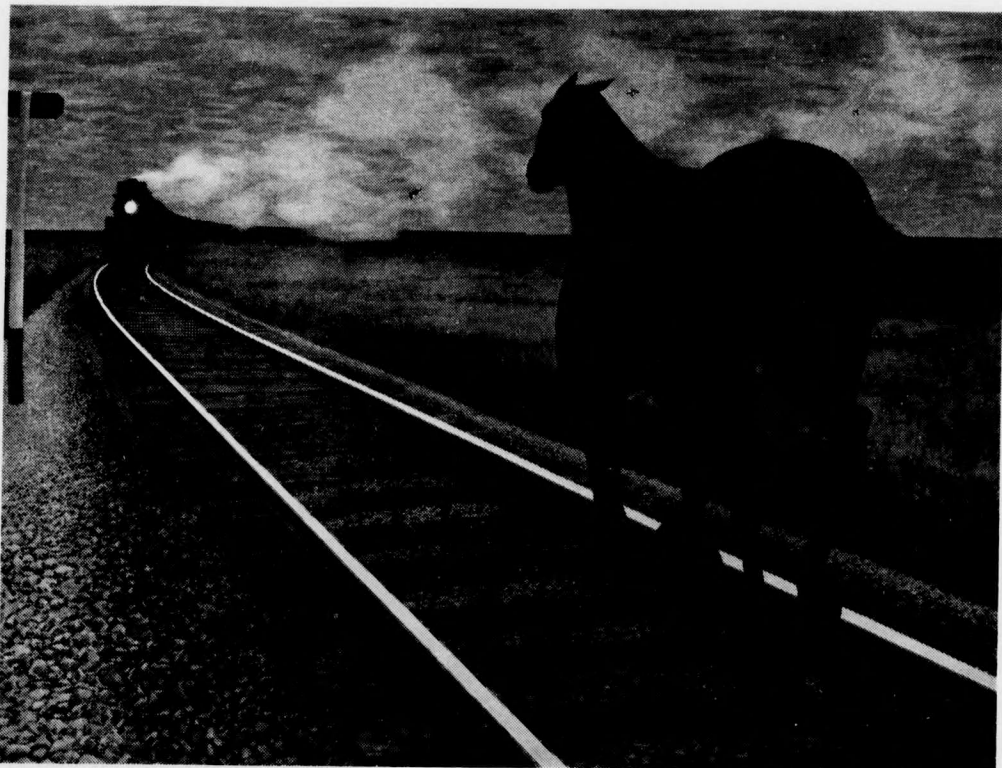


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FROM IMAGINUS

Horse and Train by Alex Colville



**Against a regiment I oppose a brain
And a dark horse against an armoured train**

The two lines from the poem by
South African writer, Roy Campbell, entitled
"Dedication To Mary Campbell" to which
Horse and Train refers.

Collected Poems I (London, Bodley Head 1949 pg. 177)

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Danby, Harvey Edwards, Van Gogh,
Chagall, Toulouse Lautrec, Seurat,
Magritte, Ansel Adams**

York ponders its alternatives in case of TTC crisis

By MIKE KOHN

In observance of the UN International Day of Peace, the students and staff of York University have been asked to participate in a minute of silence scheduled for Tuesday, Sept. 17 at noon. The minute of silence, which is to be followed by a "Moment of Sound," will coincide both with the International Day of peace, proclaimed unanimously by the UN four years ago, and the 40th session of the UN General Assembly in New York City, where the UN Peace bell will be rung.

Glendon College Sociology Professor Richard Weisman, an organizer for the event here at York, said that although this symbolic action for peace has been approved by all UN member nations, he does not know of any who have proclaimed it as a national event. However, Toronto mayor Art Eggleton has approved the 'Peal for Peace,' as have many other political and religious leaders here, in the US, and across the UK.

The 'moment of sound' will consist of the ringing of church bells, (and those in transit) are invited to honk their horns to celebrate the spirit of peace.

The event has the endorsement of such high-profile figures as Stephen Lewis, Canadian Ambassador to the UN, and Archbishop L.S. Garnsworthy.

At York, President Harry Arthurs has arranged for observances to be made among administrative staff,

but since no classes are scheduled on Sept. 17 due to the Jewish New Year, student involvement on York's campus is expected to be limited. "I wish there were bells at York," Professor Weisman said. "We've thought about using the fire alarm system, however that could be an inconvenience to those who either aren't informed of the event or have no intention of participating." Although optimistic about the 'Peal for Peace' vigil, Weisman admitted to having had some qualms about the event.

"At first, I had sort of thought of this as being 'wind politics,' allowing people to believe that they and their governments are virtuous" Weisman said. "However, in order to effectively play the role of encouraging international harmony, we had to start from a lowest common denominator—a beginning action to involve as many people as possible. Because it's only a minute it may activate people who aren't ordinarily involved in the peace movement."

York community to participate in UN Day of Peace

By SUSAN SPERLING

STRIKE! The word alone strikes fear in everyone, especially when the strike in question is that of a necessary, or essential, service. And to those of York's approximately 31,000 commuter students who do not have use of a car, the Toronto Transit system is an essential service.

Although it is believed that a strike by TTC drivers will be averted

when they come to a vote this week, the possibility that our city will be without public transportation still looms above students like a thundercloud. Already work-to-rule is causing delays in transit, hassles, lateness, and unwelcome anxiety among the students questioned in Central Square today. Lisa Voll, a first-year visual arts major, said, "It's a real drag. I'm from out of town, and I don't know my way around Toronto to begin, and today it took me an hour to get here instead of the 20 minutes I expected."

Lisa, and thousands of others like her, will be in a bigger bind if the strike materializes. Most of the students questioned do not have alternate arrangements planned, but are hoping and praying that the TTC and the transit workers settle their dispute.

In case it is not settled, is there any hope for stranded students? The answer to that is, thankfully, yes. During the last TTC walkout, which lasted from September 11 to September 14, 1978, signs were posted along the roads from the campus buildings to the exits. These signs had destinations printed on them, and students needing rides stood underneath the appropriate signs, waiting for drivers to pick them up.

This time, a different sort of carpooling system would be arranged. In the event of a strike, York's Office of Student Affairs plans to volunteer one of its official bulletin boards in Post Office Square, located on the main floor of the Ross Building, for use by students. Those needing lifts to school could post their names, destinations, and phone numbers on that board. Students willing and able to provide transportation to other would do the same.

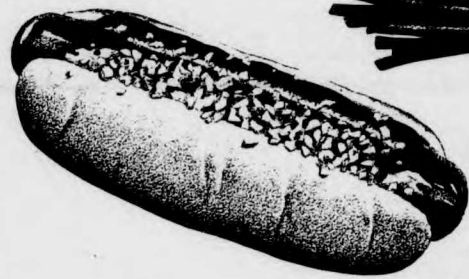


Hang on to your moustache(s)!

Nice people finish first at *Excalibur*. And facial hair is optional.

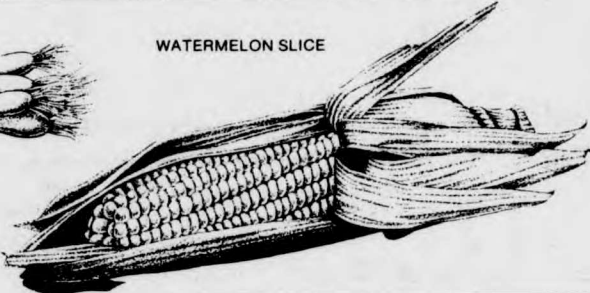
The year is just getting into full swing, and *Excalibur* provides a haven from the multitudes. We meet every Thursday at 4:00 p.m. and we're just hoping against hope that some new faces will turn up and we won't need to fill up space, as we did at the bottom left-hand corner of this very page. So come on 'round to 111 Central Square and look for Elliott or Dave (the ones without moustaches).

HOT DOG ON BUN

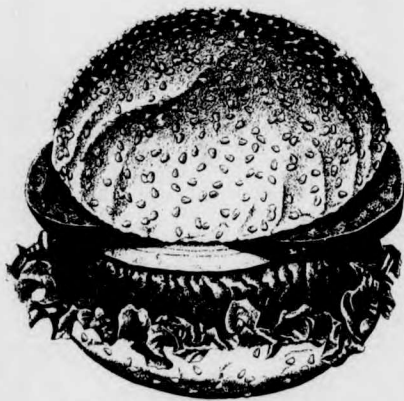


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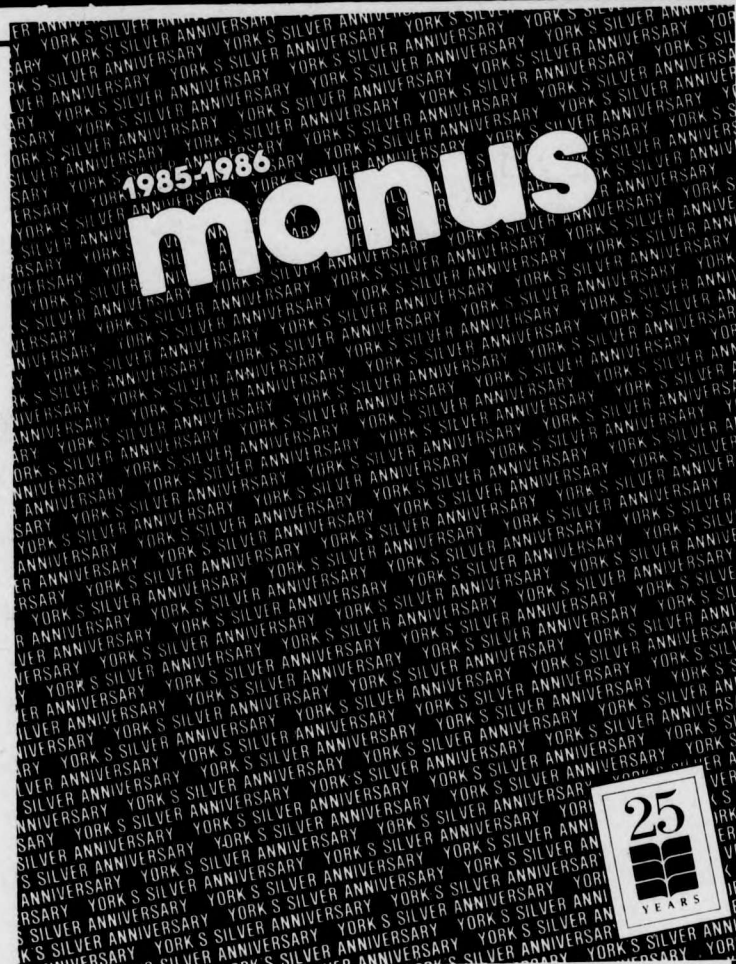
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CYSF Club Funding

Club formation and funding forms are currently
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The *deadline* for the submission of completed
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Wednesday, October 9.

* Clubs which received CYSF funding last year are
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report *immediately*, if they have not yet done so.

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MONDAY 9th-9th October—Winters Art Gallery (Rm. 123)
"Riel Remembered": An Exhibition of Drawings on paper
by Gerald McMaster

MONDAY 9th—Absinthe Pub & Coffee Shop, 8:00-11:00 a.m.
Orientation: Freshman Breakfast

MONDAY 9th—Junior Common Room, 9:00 p.m.
Orientation: Dance "Let's Go Crazy Party"

TUESDAY 10th—Absinthe Pub & Coffee Shop, 10:00 a.m.-11:00 a.m.
Orientation: Freshman Breakfast

WEDNESDAY 11th—Absinthe Pub & Coffee Shop, 8:00 a.m.-11:00 a.m.
Orientation: Freshman Breakfast

WEDNESDAY 11th—Winters Dining Hall, 9:00 p.m.
Orientation: David Hart (Magic Show)

THURSDAY 12th—Absinthe Pub & Coffee Shop, 8:00 a.m.-11:00 a.m.
Orientation: Freshman Breakfast

THURSDAY 12th
Orientation: C.Y.S.F. Day

FRIDAY 13th—Absinthe Pub & Coffee Shop, 8:00 a.m.-11:00 a.m.
Orientation: Freshman Breakfast

FRIDAY 13th—Junior Common Room, 9:00 p.m.
Orientation: Pizza & Movie Nite

SATURDAY 14th—Winters/Vanier Field, 10:00 a.m.-5:00 p.m.
Orientation: Intermural: Softball & Earthball

MONDAY 16th
Rosh Hashanah (no classes)

TUESDAY 17th
Rosh Hashanah (no classes)

WEDNESDAY 18th—139 Winters College, 4:30 p.m.
**Official Opening of York Assoc. of Mature Students Lounge by
Yettha Gold, President, National Council on Aging**
4:45 p.m.—Winters Dining Hall
Address: "Education and the Mature Student"

MONDAY 23rd—Master's Dining Room, 12:00 noon-1:30 p.m.
*** First Fellows Lunch**

MONDAY 23rd—Senior Common Room, 4:00 p.m.-6:30 p.m.
Faculty Hour

TUESDAY 24th—Senior Common Room, 5:00 p.m.
Poetry Series

WEDNESDAY 25th—Senior Common Room, 4:00-6:30 p.m.
Faculty Hour

THURSDAY 26th—Senior Common Room, 4:00-6:30 p.m.
Faculty Hour

THURSDAY 26th—Senior Common Room, 8:00 p.m.
Music Series: Lawrence Pitchko, piano soloist

* Winters students with parents visiting campus welcome to attend
(\$8.00)

**ORIENTATION WEEK: Information table will be set up in Winters
College Lobby (Enquiries: Room 102, Winters
College, 667-3888)**

GENERAL ENQUIRIES: Master's Office, Winters College, 667-2202/2204

GRAB-BAG!

Compiled by DAVE BUNDAS

FRUIT STAINS

Do not use soap on fruit stains. Rinse a fresh stain under cool running water, soak for 30 minutes in warm water with an enzyme pre-soak, and then rinse and launder.

—Salmon Arm Observer

SPITTING

Judge Ernie Anderson granted an absolute discharge to a 19-year-old Langley woman charged with theft under \$200 in Langley Provincial Court on Tuesday, August 20th. Maureen Hutchinson pleaded guilty to stealing a bottle of nail hardener from Zeller's in Langley on July 1st. The item was valued at under \$1.

After paying a fine of \$35 for driving without a license, Anthony Carlson was fined \$100 in Langley Provincial Court on Aug. 16th on a second charge of driving without due consideration.

Carlson, who had been irate against some discourteous cyclists, was alleged to have spat on the cyclists and struck one of them. He told the court that the cyclists had

spat on his friend and were weaving in and out of traffic, being abusive.

—Langley Advance

WHY NO WORK

I have a beef; since 1973 to date Canada Manpower has given me a "total" of four hours work. I have never really been given an opportunity at a concrete job in this town. It has nothing to do with how I work as I can go to other cities and go to work. A question! Why?

Vaughn Mathiasen

—Langley Advance

THUMBER

Hitching can be hazardous to your health, discovered Langley resident, Donald Charles Smith.

On August 10th at 8:30 a.m., Smith had been hitchhiking in Vancouver when he was offered a ride by a man driving a 1977 red Chevrolet four-door sedan.

Smith was beaten and robbed of \$650 by the driver whose identity remains unknown. Police are investigating the assault and robbery.

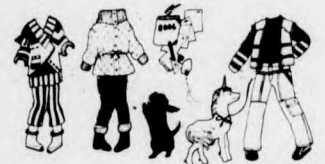
—Salmon Arm Observer

OUR KIND OF PEOPLE



GARY BLAKELEY

FIRST WEEK OF YORK: Above, one of the Faculty Lounge's friendly staff fulfills her duties. Left, the lonely bagpiper plays a music no one understands anymore at last Sunday's Convocation ceremonies, signalling the commencement of York's 25th anniversary year.



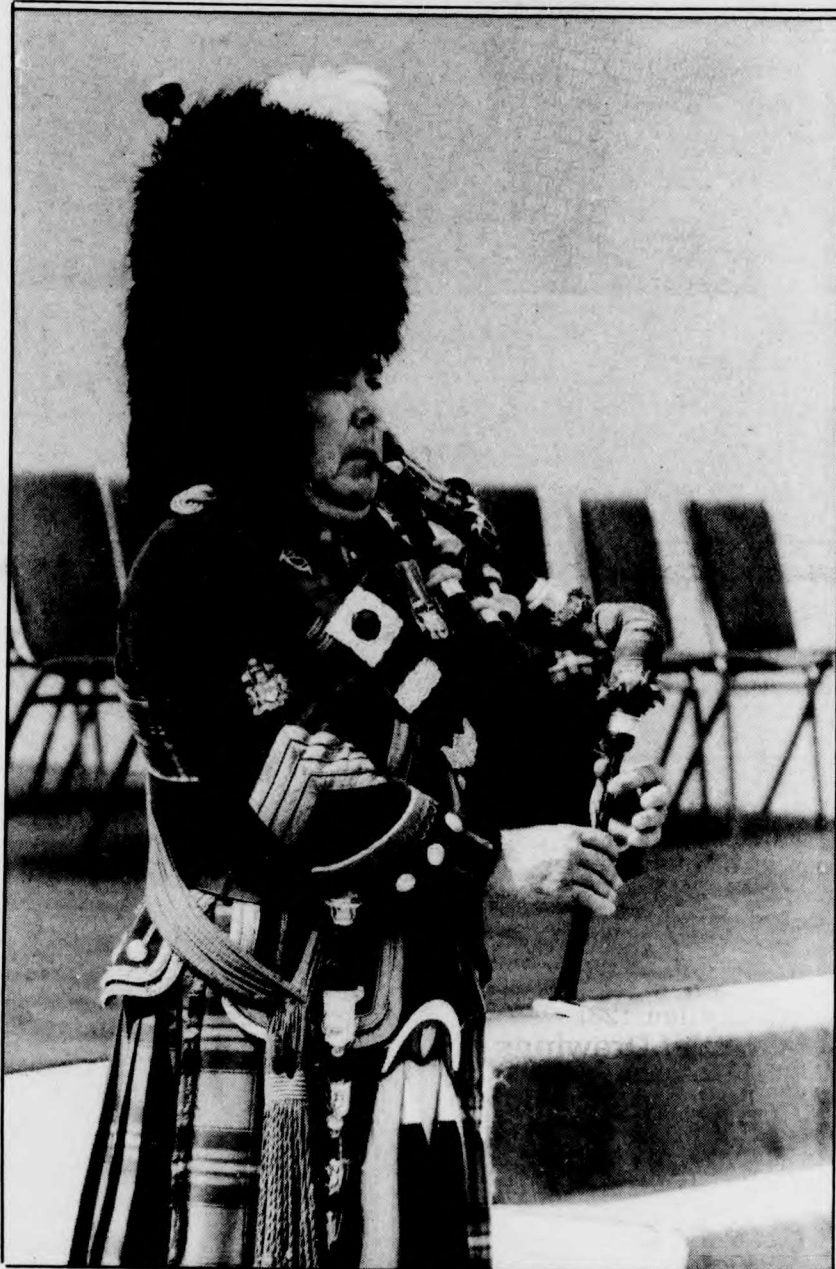
ERRATUM:

• The article "York radio station expanding, sets November as on-air date" (*Excalibur*, Sept. 5, 1985) incorrectly identified Radio York's station manager. Radio York's station manager is, in fact, Robbie Sheffman. Also incorrect was a statement that funding had been arranged by the Provost and the station for this year.

• Under last week's cover photo, Sharon Mark was incorrectly identified as Sharon Marks.

Excalibur regrets these errors.

TED CHRISTENSEN



ALTERED EGOS

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Art Gallery of York University
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Mondays & Fridays 10-5; Tuesdays, Wednesdays & Thursdays 10-7; Sundays 12-5

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Editorial

Who foots bill for OFS/CYSF ineffectiveness?

Next week the Council of York Student Federation (CYSF) may opt out of membership in the Ontario Federation of Students (OFS).

The OFS represents close to 200,000 college and university students province wide and lobbies the government on their behalf, on issues such as accessibility, tuition increases and student aid.

In the past few years relations between CYSF and OFS have been strained. For example, last March the OFS organized a rally at Queen's Park to protest the Bovey Commission's recommendations. Of the 1000 students from across Ontario who took part, only one person showed up to represent York. CYSF blamed OFS for organizing the rally when CYSF elections were coming up while OFS accused CYSF of just being uncooperative. For whatever reason, the bottom line is what many members of CYSF's executive are saying—that York students, who are paying \$30,000 a year for their membership in OFS, are not getting their money's worth.

But a great deal of the problem is rooted in the CYSF, which is supposed to be York's central government, but which only represents 46% of York's students. Of the 13 student governments on campus only eight are members of CYSF. If York students can't have a unified voice on campus it is ridiculous to hope that they can be effectively represented by a provincial organization.

CYSF President Reya Ali is aware of the problems with CYSF and has drafted a proposal that he hopes can make it the strong central government it should be. To help make the CYSF work Ali also needs to hire a full time research assistant. This is necessary in order to update and maintain the CYSF library of documents and files which are used to prepare briefs outlining York students' concerns to organizations such as OFS and to the government.

Ali and most of his executive see the \$30,000 of the budget which goes to the OFS as money which can be



used to hire a research assistant. Their argument against OFS is a good one—OFS may not be giving York its money's worth. To start with an OFS field worker is only on campus three days a month. When the field worker came in August she had only a sketchy idea about how the CYSF works and was vague about the problem of underfunding at York, which is one of the most urgent issues facing this institution. For OFS to be effective at York, it has to learn what York's endemic needs are.

In the meantime, Reya Ali has two thorns in his side. Firstly, York students decided to join OFS in a

referendum. The organization is designed so that membership is initiated or cancelled in a referendum. Afraid of the well seasoned OFS referendum team, and reassured by his lawyer, Ali wants to pull CYSF out of OFS without a referendum, claiming that he has every right not to consult students about this because he was elected to represent them. This is the second point—retaining membership in OFS, or at least having a referendum to decide the issue, were key parts of the election platform on which Ali was voted in.

Don't we at least deserve an explanation?

excalibur

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Letters

Fine Arts student cries foul over registration methods

Editor:

I am a second-year Fine Arts student and I would like to recognize those other second-year students who in the end paid \$232.00 each for one or more courses which they really did not want or need.

The procedure was supposed to be relatively simple. Arts students choose their courses in the spring and Fine Arts students do the same in the fall. Let me tell you something.

At 10:30 a.m., Thursday, Sept. 5 I entered the Fine Arts building to register my courses. I did expect there to be a long line and I did expect there to be some closed courses.

I did not expect there to be bulletins upon bulletins of closed courses. I did not expect in panic and frustration to totally reconstruct my schedule randomly grabbing courses which were closing faster than I could change my schedule. I did

not expect to do this revising four times. I did not expect to be in that line-up eight coffees and five and a quarter hours later. And I did not expect to leave, finally, with what looked like someone else's schedule, in tears and wondering why I was in school at all.

I think that the saddest thing I saw was one girl get all the way to the very front, turn around with her sheet in front of her which had five bold black lines drawn through it. She sobbed openly in front of hundreds of other students.

The general consensus among the numbers of students that I talked to was that we had been done wrong.

The Fine Arts students were finished even before they started because they were the last to register and it would have been easier to post open courses rather than closed courses.

I understand that a University of this size has to administer to the masses. But I think that as an institute it sometimes neglects with needs which are as important as the person's beside him.

When students cannot fulfill degree requirements and pay (dearly, I might add) to sit discontentedly in a lecture on

Studies in Canadian Folklore when what they really needed was a dance or English course—something somewhere is not working. My intent in writing this is just to congratulate those students who remained and did not throw away what had not already been taken away. Remember that you have a future also, right?

—Candice V. Sheldon

Boycott the calendar readers urge

Editor:

After arriving at York this first week of classes, we were confronted with an adolescent publication of "Women at York 1985-86 Calendar."

In 1985, when women's roles are still being questioned in society, this calendar reinforces the traditional view of women as objects.

University should be a place where issues such as sexism should be raised and discussed, *not* reinforced. We encourage all York students to boycott the calendar!

—Dominic Barber, Joseph Anelin

Ali betrays central election platform

by GARY SYMONS

By MARTIN ZARNETT

You may be thinking to yourself as you drift through the faceless mass of people in Central Square, 'How can I become involved on campus in a meaningful way?' While there are a number of ways for the average student to get involved, my comments will be confined to those areas relating to student and university government. Unfortunately, no one is going to tell you about the things you are about to read, and you may be more confused after you read than before you started, so be forewarned.

As you may or may not know, student government on campus is extremely decentralized; a number of groups speak for students on campus. What this means is that there is no central place to go to become involved in student affairs. So, depending on what you want to do you have to go to different places. In addition, some positions are more difficult to obtain than others.

The best place to start if you have questions regarding student government is the Council of York Student Federation (CYSF) at 105 Central Square. Sylvia Stanley, the executive secretary of the Council, either knows or will find out the answers to any questions you dare pose. Also, there are usually a number of students who are presently involved who also have a good understanding of the York system.

A number of positions that I will mention below have already been filled. The CYSF positions, as well as most College Council, Senate, and Board of Governors positions, have been decided, since last spring, for the upcoming school year. However, some College Councils provide for first-year reps to be elected during the first few days of school.

If you are a Faculty of Arts student, perhaps the easiest way to become involved in university government is through the Faculty of Arts Council. Faculty Councils exist in other faculties as well, but these are usually filled by this point. According to Marla Chodak, the Secretary of Faculty of Arts Council, approximately 70 to 80 positions will be available this year. This position allows students to sit on council and vote on matters that come before it.

However, the opportunity in this position is not just having a seat on Council, but the ability to sit on various committees of Council. For example, when I was Faculty of Arts Councillor, I sat on the Executive, Research, Grants and Scholarships and Petitions committees. During my tenure on the Petitions Committee, I was able to decide with the other student and faculty members petitions by students for exemptions from faculty-established rules. On the Executive Committee, academic dishonesty appeals as well as other matters were reviewed.

The various College Councils allow for participation by students in all years. Without dealing with the problems, which I will deal with in a later *Zone*, commuter students in some of the colleges are at a distinct disadvantage in that they do not live there full-time. Often these councils are dominated by residence students because it is only those students who vote. In my first year, I only visited my college, Vanier, three or four times. And I was involved! But if you are adventurous and can convince people that you are willing to dedicate yourself, a college is a good place to become involved.

The central student government on campus, CYSF, also has a difficult time attracting students to their committees and to Council. It is not that the work is not interesting, but that information does not flow as well as it should from CYSF to the students. Various committees such as Finance, and Business Affairs give a good overview of the operations of Council as well as providing valuable experience in dealing with a company with a large budget of \$350,000. Other committees such as the Social and Cultural and the External Affairs also provide excellent opportunities for students to learn and participate in their respective fields.

In the area of "filled positions" the Senate, Board of Governors, CYSF, College Executive positions and other university advisory committees are examples of excellent, responsible positions available to students on campus. I am mentioning these because if you enjoy participating in some of the other areas available this year, next year you should attempt to fill one of these more senior positions. All it takes is a lot of work and a little guts.

In the area of University Advisory Committees, the University Food and Beverage Services Committee (UFSBC), the Residence Budget Committee, and the Parking Committee offer real ways to improve conditions at York and have a say in the day-to-day operations if you have constructive ideas. The people in charge of and involved in these committees are receptive to such student input.

Obtaining a position on one of these committees, however, is more difficult. Depending on the position one wants, a student would have to contact the department in charge of a particular committee. This year's calendar has some information. Pages J59-J60 deal with College Councils and Student Representation on university committees. In this way the administration has been somewhat helpful in that there is finally some consolidation of information for students. What is needed in the long run is a reorganization of student government on campus, so that positions will be allocated and organized in one place. This will also be discussed in a future *Zone*.

The last area of participation is to get involved in campus media. *Excalibur* and Radio York are excellent ways to delve into the arena of campus politics and other events. But whatever you do, I suggest you do participate in something. The worst thing you can do is not get involved. School by itself may get you good marks, but then again it may not. University life involves participation and it is through these activities you stop being just a number or just a face in a class, and become part of the university. Challenge yourself. You won't be sorry.

There's nothing more unbearable than a political leader that thinks he's been elected God, so I was somewhat upset when I found out our new prez, Reya Ali, is entertaining such delusions.

The matter of Ali's infallibility came up on Monday when he announced he's pulled a 180 degree turn on CYSF's policy towards the Ontario Federation of Students. In short, Ali has decided to pull out of the provincial student lobby group, opting for a CYSF sponsored lobby acting only on York's behalf. That in itself doesn't bother me too much, but the way Ali is going about it bothers me a lot.

Last March, when Ali was just another presidential hopeful, he took a moderate, reasonable position on the question of OFS membership. Essentially, Ali said CYSF should not only retain its membership, but should try to improve its own pathetic level of participation in the organization's activities. Only if the OFS did not "respond in kind" by increasing its activities at York would Ali ask students to support his leaving OFS.

The new plan, which doesn't seem reasonable at all, will have Ali and his executive council trying to ram a motion through council on September 18 to pull out of OFS. If that motion

passes, as I'm sure it will, CYSF will drop OFS and use the \$30,000 membership fee to fund its own research and lobby group. That in itself is fine, if it works, but again, it's how CYSF is going about it that bothers me.

First of all, Ali's new policy is an absolute betrayal of one of his most significant election promises. He promised to give the OFS people a chance to prove themselves, but he's already started moving on his plan to withdraw without even informing the federation's executive. Worse, he's also decided not to inform students of his plan and has refused to give students a chance to voice their opinions on the issue.

Regardless of how I feel about CYSF's relationship with OFS, and I'll admit there are some problems, I cannot condone Ali's arbitrary decision making. He may think he's infallible, but I'm not convinced. Before taking such a drastic step most political leaders, at any level, would take the time to listen to their constituents' concerns. It seems unjustifiably arrogant that Ali openly refuses to listen to his.

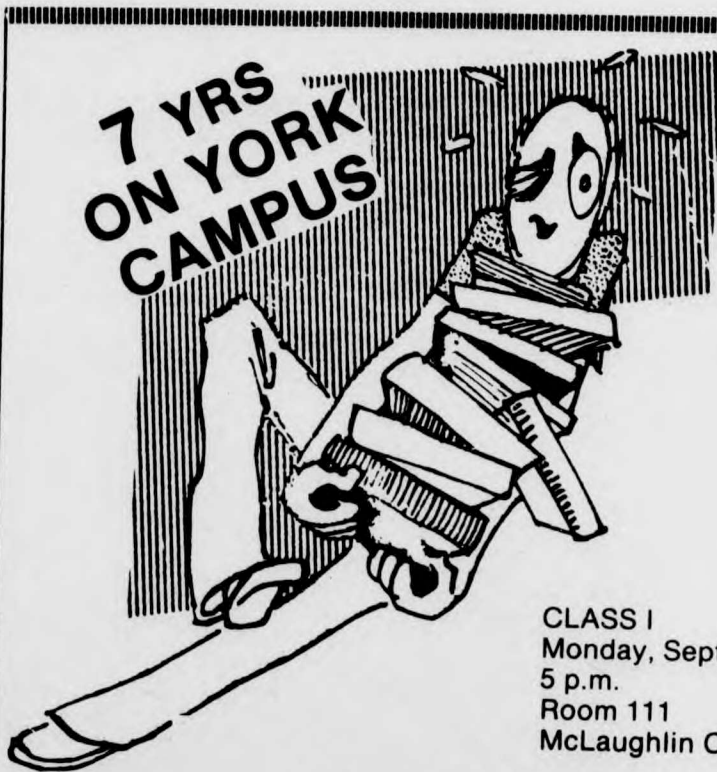
For that reason, and because the problem still needs more thought, I hope council won't be buffaloed into blindly passing the motion until the student body at large has had a chance to study the problem.

The opinions expressed on this page are the views of the writers, and do not necessarily reflect the opinion of *Excalibur*. Members of the York community are invited to contribute to this space. *Excalibur* reserves the right to select submissions for publication. Address submissions to *Excalibur* Opinion Page, 111 Central Square, Ross Building.



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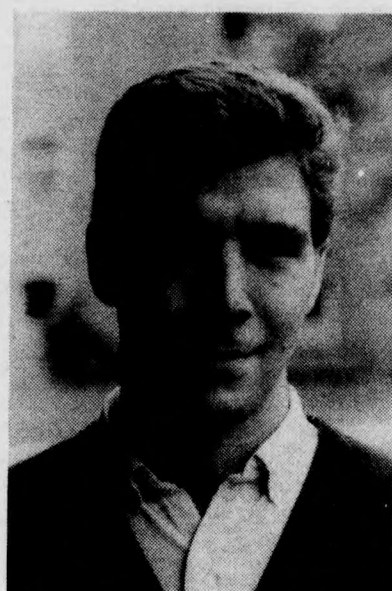
t h e **QUESTION**

By GARY BLAKELEY

Asked of Glendon students: "Do you feel ignored by the York-Main Campus?"



Tracy Erwin, French I
"From what I've heard there is some discrimination, but I haven't experienced it yet myself."



Martin Landry, International Studies III
"Yes, I feel like I'm an island.."



Dave Buchanan, Economics III
"No, because we have a shuttle service, our own intermural sports leagues and I have no desire to get here because it's too far."



Dawneen Flood, Economics II
"I feel we ignore York. We don't do it with malice, but because we have everything here we need."



David De Wees, International Studies II
"No, I don't feel ignored, as Glendon offers everything that I need."

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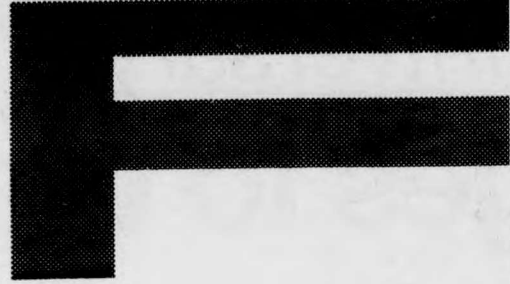
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The new bus shelter: Temple or Utility?



'Whereas the genuine bus shelter bespeaks its function, its sheer size and crude detailing disclosing its bus-shelterness, the temple is light and lyrical, subtle and uplifting.'

by R. MACPHERSON

York has again defied the 1972 building moratorium and erected another structure. Together with the new Life Sciences and West Office buildings, the Keele campus has grown by three edifices in just under one year. The artless mass will deprecate it with titles such as "Bus Shelter," or some other tag they might conveniently fulminate; the more substantial sort who effects a less facile analysis will discover a wealth of substance and iconography.

The latter, unfortunately, will likely have little time for unimpeded meditations upon this temple, as the artless have already manifested their typical opportunism, and presently fill the buildings at regular intervals throughout the day (my advice to the perspicacious: you can obviate this difficulty by choosing the more auspicious hours of the early morning or evening).

Situated immediately west of the Burton Auditorium, it invites, by sheer proximity,

comparison with the bus shelter in front of the Ross. However, while ostensibly alike in form - indeed, similar materials have been utilized in both - the execution and more importantly the intention differ substantially. Whereas the genuine bus shelter bespeaks its function, its sheer size and crude detailing disclosing its bus-shelterness, the temple is tight and lyrical, subtle and uplifting.

The proportions are a felicitous dialogue of symmetry and asymmetry. The base unit is a

seven foot by four foot panel, which seems to have evolved in a dialectic with LeCorbusier's modular and the Destijlean thesis. It is minimalistic materially, quintessentially. Destijl, allowing a precise and objective geometry, yet universal for its concise basis of human physiology. Yet, we must ask, can this morality operate casually?

No, because in this structure, we have assessability, self-determination and permeability. An absence of doors/constraints allows and encourages participation: it stands thus somehow incomplete. As we enter the structure, the dualistic relationship resolves itself in a monistic one.

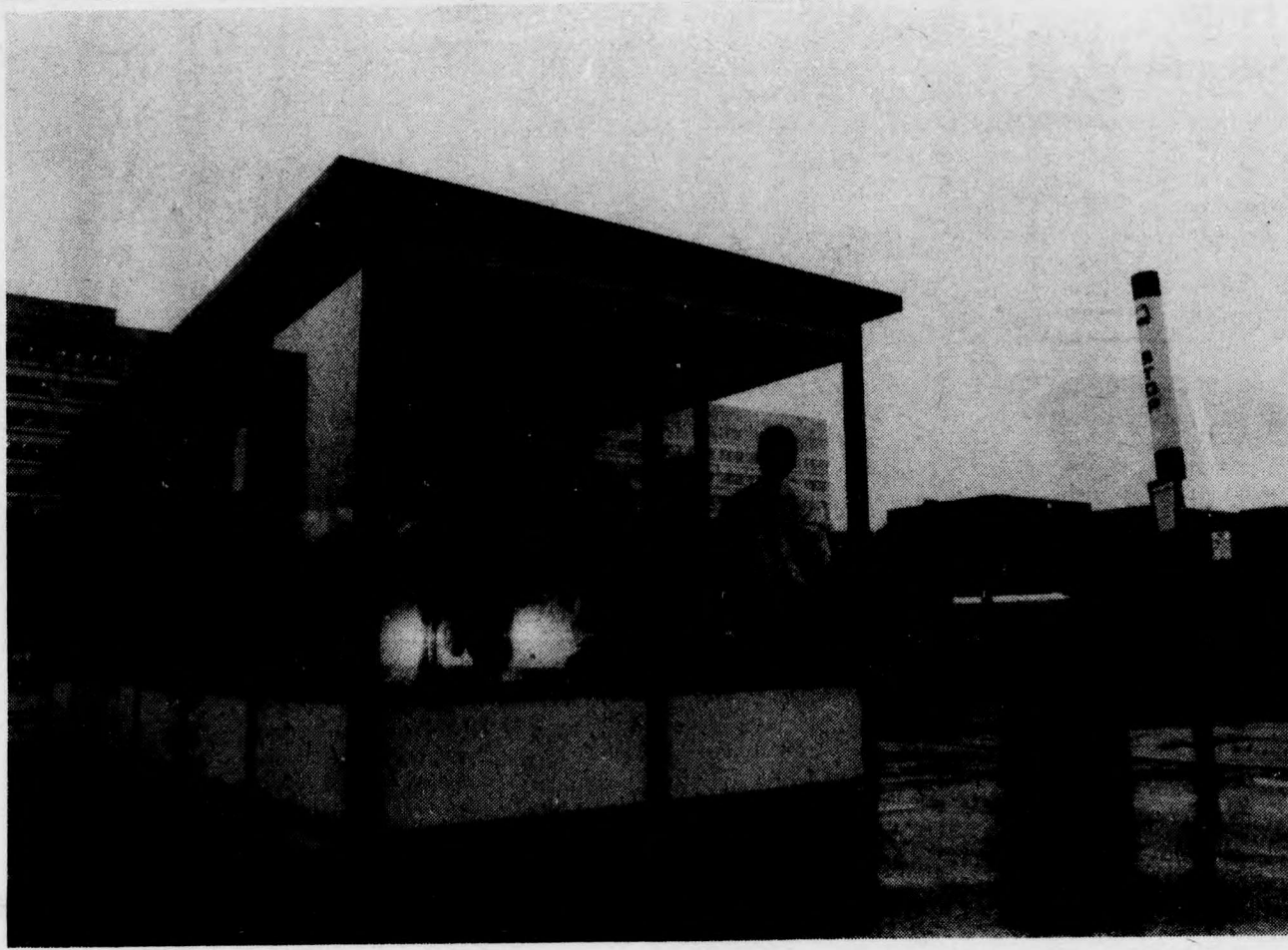
For the inherent principles of freedom, we should be celebratory - yet turgid self-interest guides the uninformed to the resolution least befitting the art. Look through the empty soul who apprehends nothing but function and utility; look through him and behold a temple on our grounds.

FACT SHEET

Location	NA
Height	NA
Width	NA
Depth	NA
Materials	NA



PHOTOS: GARY BLAKELEY



Pictured right and right, the subjects under discussion by Excal's resident bus shelter critic, R.D. 'Hank' Macpherson.

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York University's 25th Anniversary: From our Dark Ages to the present

25 Marking its 25th anniversary, York University has come a long way from the hole in the ground, pictured right. In this, the first of a series, *Excalibur's Elliott Shiff* recounts the early years of York's growth.

Twenty-five years ago York University was one modest building situated on the University of Toronto campus. The total student enrolment was 73. Today, close to 41,000 students attend York, which is now Canada's third largest post-secondary institution.

York's founding father and first President, Murray Ross, originally envisioned three distinct campuses—a commuter campus located in the north end of the city, a residential community at Glendon, and an adult education campus to be situated in downtown Toronto. Two campuses were opened: Glendon in 1961 and the Keele St. campus in 1964.

Bill Farr, Vice-President of Finance and Administration at York, has spent more than half of his life at the University in a number of capacities. Reflecting on the challenge facing Murray Ross in his first years as President, Farr recalls, "Murray Ross was a clever person. He built his academic reputation with a book on community organization; how one can go into a community and build a consensus on how the community can help itself. And then to ensure its success you make sure that the community sees it as their project, not your project." According to Farr, Ross was seeking a specific type of person when he hired the original deans. "He hired founding deans and faculty who were young and strong and wanted to make their own careers, and identify their careers with what they were doing." The result of this, Farr says, is that "Ross got tremendous effort but not a lot of cohesion. People were doing their own projects and doing their own things so there wasn't a very strong central administration." In the early days of the University this approach allowed for a diverse development of programs but it also led to a great source of confusion when enrolment dropped dramatically in the early '70s and shortly afterwards skyrocketed.

Perhaps the most striking element of York in its early days was the physical aspect of the campus. John Armour came to Glendon in 1961 as the Director of Physical Plant. He was in charge of the first building that went up on the Glendon campus, and was responsible for the hiring of staff to maintain it. In the early days of York University, Armour was a staff of one. Today over 300 people work to maintain York's day-to-day operations.

Armour moved to the main campus in 1964 and was entrusted with the physical operations of the university. His staff was relatively small, so in order to maintain the campus, certain provisions were made. Stong House, situated up on the northeast corner of the campus, was rented out to a farmer who used the area for sheep grazing thereby saving Armour the trouble of having to hire someone to cut the grass. In addition the farmer also used the farm for cutting hay. However as the university began to develop and the construction of Fraser Drive commenced, the farmer left.

Joan Stewart, a Psychology professor, came to the York campus in 1965. "It was great here, but



Mysterious pit that later became the beloved Ross Building.

the physical characteristics were terrible," Stewart says, adding, "the only buildings up were Founders, the field house and one of the Science buildings." The campus was muddy year-round and this was compounded greatly by the construction of the Steadman Lecture Halls. It was not as if one could go off campus either as the University was literally located in the middle of nowhere. Stewart motions toward Keele Street, explaining, "You've got to realize that there was absolutely nothing here. The whole development across the road, the whole strip going down to Sheppard did not exist. There was only one restaurant, a little greasy spoon called The Colony, which I still go to. Now it's enlarged. Back then it's the only thing there was."

Along with the desolation of the campus, transportation was also a big problem. "We really live in luxury now," Stewart says. "I'm not sure a bus came into the campus. In fact I don't think it did. And so people were really stuck here if they didn't have a car."

Another faculty member who came to York in its early days was Deborah Hobson who arrived in the fall of 1966 as a part-time instructor in the Humanities and Classics. "The campus had just opened that year," Hobson says, "and the one thing I remember is that when walking around one always had mud dripping down the back of one's leg." Aside from the swampy nature of the campus Hobson recalls how the area surrounding the campus was built up in a rapid manner. "I used to come work across Steeles. One week there would be a cow pasture and the next week suddenly it would be a sub-division."

Campus housing was a real challenge in the first full year at the Downsview campus. While the buildings for residence were completed in time for the first year of operation the beds had not arrived so for the first few weeks of the school year, in the fall of 1966 residence students were boarded in the Royal York Hotel.

As well as the more typical residence schemes there were also two additional college related hous-

ing alternatives offered. Both Vanier and Calumet had their own farms. Vanier ran a farm called Rivendell which was located near Lake Simcoe, about 55 miles from campus. The farm was started as a student council project and run by a student group. Students in charge advertised for six people to live on the farm. While the student council covered the cost of emergencies, the rent of \$255 a month was covered by the students. The distance of the farm from the campus quickly made it an unfeasible operation.

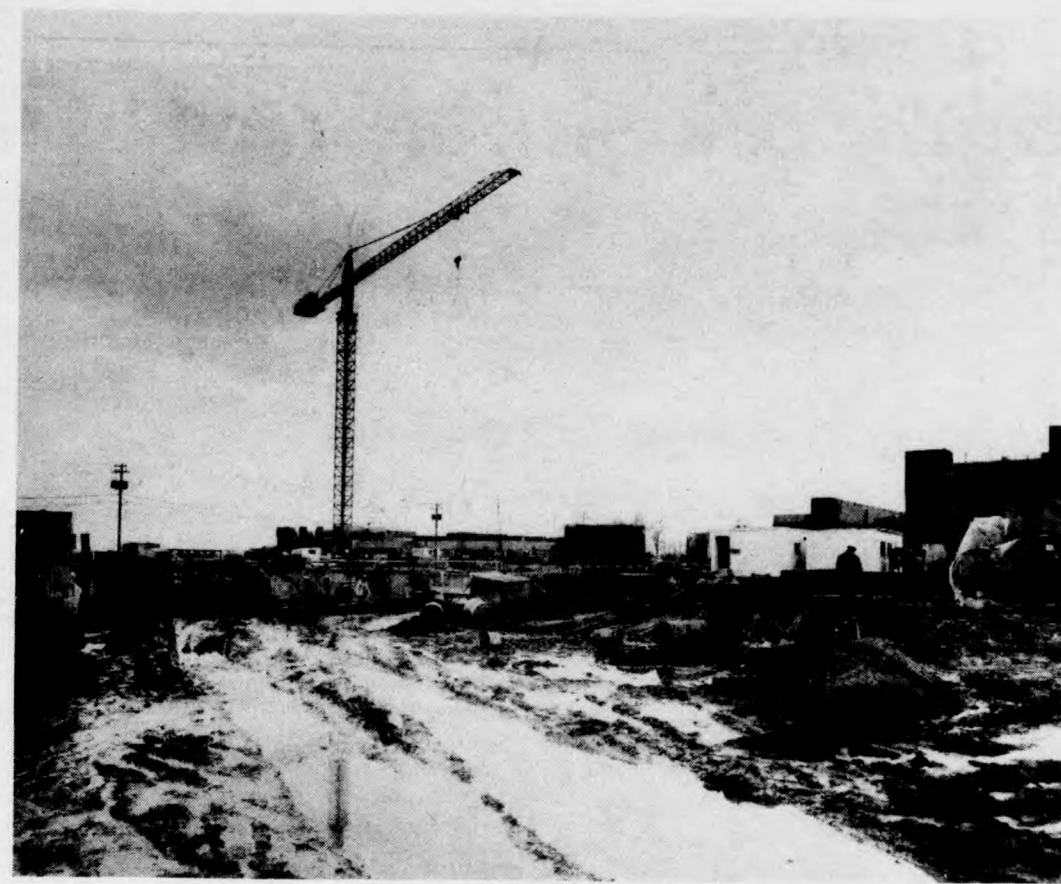
Calumet College also had a farm. Located near Stouffville, Black Dog Farm was 38 miles from campus and chosen specifically as an alternative to residence. Occupancy floated between five and eight while the College picked up \$100 of the \$275 per month rent. However, Black Dog Farm was

Contrary to popular myth, York's design was not based on a Southern California campus; however, primitive experiments in air conditioning suggest otherwise.



York University was a sea of mud in its early days.

Right, a view from the flagpole. Far right, the Ross Building rises out of York's first blanket of snow. The cliff and bridge vanished shortly after this photo was taken.



also short-lived as its distance from York combined with weather problems and the inability of the students to care for the farm led to its early demise. Also contributing was a fire that destroyed the garage which was to be converted for housing services the next year.

The 1960s saw students become actively involved in university life, and the idea of the institution as a paternal figure was disappearing. For the first time students in the various York colleges and faculties were given increased control over their college budgets, college programmes, college and residence rules as well as in non-academic matters. In terms of housing Stewart speaks of the transition of values of that time. "1965 was a very interesting year for that era, because we were just ending the old times when men and women lived separately and there were visiting hours in the different dorms, and there were all sorts of rules. Most of the difficulty that year revolved around the breaking of those rules which were becoming more and more inane."

Sociology Professor Clifford Jansen arrived at York in 1968 in the middle of this transition period. "When I first came to York they had the Sociology department in the Winters residence. In those days they had separate residences, not floors, for males and females," Jansen says, adding, "In those days the university was seen as taking over from the parents. You had to look after the moral conduct of the students," Jansen laughs, continuing, "You get anybody on the campus trying to do that today and they'll just throw him out."

Students were increasingly coming under the scrutiny of their elders as this change in values was taking place. At York it was amplified even further due to the fact that most of the faculty were still at Glendon and very few of them liked coming over to the Downsview campus. "It was not a beautiful place, I can assure you, and they liked Glendon," Stewart explains. "A lot of the faculty did not like the thought of the move over here." As a result, according to Stewart, they were very picky about what went on, on campus. "For example, two people got drunk and it was translated into just an enormous brawl. So the students did get an awful lot of people looking at them."

York, like other campuses across North America at the time, was a centre for all kinds of experimentation. Stewart recalls the mood of the times when "they were at the beginning of the new era of drugs and psychedelics and all that sort of stuff." Stewart remembers one student in particular "who used to take morning glory seeds which were supposed to give you a psychedelic experience. So this fellow would take these seeds," Stewart continues, "and he'd get real sick, really sick, and he would think he was having an experience. That's the sort of thing people were looking for."

In addition to the various forms of experimentation of the time, students were also very active socially. Jansen reflects on his first few years at York, which he terms "a very radical period." Jansen says, "We had Students for a Democratic Society, who were much concerned about what was going on in society rather than what they were studying." Students for a Democratic Society disappeared when times got tough economically in the early '70s. Jansen remembers one student in particular who had been very vociferous in class returning a few years later to ask Jansen for a recommendation for a job he was applying for in the Civil Service.

During the early years of York, North Americans were living in a period of economic prosperity. There was a considerably different mood on campus at that time. Today one hears of underfunding, crowded classrooms and Basic Income Units. "At the time York was created they had oodles of money," Jansen says. "They didn't know what to do with money in the late '60s. I remember we were hiring people for jobs then and we'd take them out to the most fabulous restaurants and everything was paid for by the University."

In addition to the relatively easy cash flow Jansen also remembers being appalled at the disorganized state of the central administration. Jansen and fellow sociology professor Paul Anisef were constantly doing studies on different aspects of the University. "Just doing all these studies I found that whoever was the administration around here didn't know a damn thing that was going on

at York." Jansen add, "I don't know what they were being paid to do and this kind of study I started to do should have been their job. As an institution you should know who your clients are, but I would go to them for basic things like to the Registrar's Office and ask questions like 'how many students do you have registered in first-year classes?' and they wouldn't know." According to Jansen, it took until the end of the '70s before people started keeping proper records at York.

The person chiefly responsible for organizing and maintaining some sort of cohesive institutional analysis at York was Sheldon Levy. Levy is a true product of York, having started as an undergraduate in Science in 1967. Like Bill Farr, he has spent more than half of his life affiliated with the University. While pursuing his Masters in Math, Levy was hired as a summer student to do computing work. The following year Levy was appointed to do the analytic work for a task force that dealt with the search for a new President following the '71-'72 academic year.



In the days before any central institutional analysis at York, Levy says, the University could never get down to policy decisions because they were always fighting about the data. "I used to watch it from the sidelines," Levy says, "and you'd never get beyond step one looking at a problem because one person would say they had this many students while the other person said they had that many students."

Levy distinctly remembers when he first took on the job full-time, going into the area where the data on the University was stored. "I found a room about two-thirds the size of an administrative office, filled to the ceiling with printouts. I just looked at it, and could not believe it." Levy laughs, continuing, "I didn't know what the hell to do with these things. I even tried to figure it out. I could have spent the rest of my life doing that so I decided to throw them all away."

Following his decision Levy called Physical Plant and told them to bring three boxes for the pile of data he collected. "When they looked at the pile they had to go back and get three trucks. I returned to my office and received a frantic phonecall. They said they had a problem, so I rushed over. One of the people who had spent his whole life doing this was sitting on top of the pile crying. All of his work was going down the drain and I found it really hard to take."

Included among the mess were "miles of faculty workload printouts, which I couldn't figure out even if I had a Bible on it." There were also 300-odd tapes which were supposed to have York data on them. They were all in the garbage because they hadn't been used in so long that they could not even be read anymore. Looking back on the situation, Levy said, "It was a growing up of the University to get its act together."

F

Reprinted from Alumni News, courtesy Don Butcher.

Where are they now?

Prominent York alumni revisit the past

sharron simpson

Sharron Simpson claims there's a reasonable explanation how she, a former social worker and recent MES grad ('83), is now a stockbroker and radio commentator in Kelowna, BC. "They're all primarily 'people business'; activities with a strong people component," she says.

Probably like many York alumni not working in the specific field they studied, Simpson, 46, nevertheless feels her years in the Faculty of Environmental Studies were valuable to her.

She had been a stay-at-home mother for almost a dozen years, after her stint as a social worker, when she decided to return to university. The discipline of studying was something York was offering that she needed.

"Just getting back to the study routine was itself of great benefit: how to approach and solve problems. The whole environment field was an area of interest of mine. The Environmental Studies school helped me to focus my interest; I started off working in alternative forms of energy, but ended up writing my thesis on Women in Politics. The school enabled me to identify my interest and then pursue it."

Simpson says one of the strengths of the Faculty was its flexibility. She was a part-time student and full-time mother, and says she appreciates having had the opportunity to be both.

"Increasingly people will be going back to university for training for their second, or third, or fourth career. If universities can be flexible they can fill a great need... meet the needs of the changing student."

Part of that, she suggests, would be to change the "time crunch" in the week before Christmas. Coupling family obligations with exams and essays was difficult. She also suggests looking for ways to help fund part-time women students and provide moral support; she had family backing, but other women had to pay for their education out of their family allowance cheques.

After graduating, Simpson decided to follow up another interest of hers, the stock market. She trained with McLeod Young Weir in Toronto, then applied to move to its Kelowna branch because she wanted to return to her native British Columbia. She and two co-workers

share a daily radio commentary on the local, national and international economic scene for a local station.

When business was slow, she designed and gave public seminars on basic financial planning and investment.

doug rutherford

The first student ever registered at York calls that his claim to fame, and Douglas Rutherford, BA '63, says he stumbled on to York almost by accident.

Now assistant deputy minister of the Department of Justice, Rutherford says he became the first student when, in the late summer of 1960, he and a friend headed down to the University of Toronto early one day so his friend could register at Victoria College.

"I wandered into Falconer Hall (then York's home) where they were getting set up and said I'd like to register. They weren't really prepared for students yet, but as I was registering two or three others showed up. That was it.

"I went home and that afternoon, I think we were playing football at the time, the *Toronto Star* tracked me down and I had to go back downtown so they could take pictures of me registering."

When he thinks back to York's first years, Rutherford says he remembers the people: faculty like Alice Turner, George Tatham, David Fowle, John Seeley ("people with outstanding personal attributes") and fellow students like Bruce Bryden, Tom Boehm, Claire Schmacher and Clayton Ruby.

"There was a lack of physical facilities that resulted in an importance on people," he says. At the Glendon campus, where York moved in 1961, there were no fancy athletic facilities, so having a hockey team meant flooding an outdoor ice rink with hoses.

"It's a bit of a cliché, but those three years were some of the most carefree of my life. We had a lot of learning about life to do... we were

at the stage where you have a lot of social and educational maturing to go through."

Rutherford went on from York to the University of Toronto Law School, along with fellow alumnus Clayton Ruby. He is now 43 years old, married with two children and living in Ottawa.

carol kirsh

In the early years of the Faculty of Administrative Studies, home was the basement of Winters College. Incongruous with the basement location was a very open atmosphere, which, according to '69 grad Carol Kirsh, 41, was one of the very best things about being an MBA student at York back then.

Now the general manager of a small business publications firm, The Flagship Publications Co., Kirsh says there was tremendous interaction between the students and faculty. "We used to work closely with the professors... it was good, first-hand experience working with professors in a nice, open atmosphere. We were treated very much like equals."

She says there was a wide range in the student body: "People with a variety of business backgrounds, with a variety of views of the same issues."

Kirsh says her years at York have served her well. After graduation, she worked in marketing for Southam Business Publications, then was a consultant specializing in information marketing for seven years.

Southam Communications finally enticed her back as a troubleshooting manager until a large firm that wishes to remain behind the scenes hired her to start up Flagship.

Flagship is also an information company, supplying information services in both printed and electronic (database) form.

The strength of the York MBA program, she says, is that it develops an analytic approach to organization development and long-term planning.

"You gain the ability to look at the bits and pieces of the situation and know how to put them together into a whole that works."

kenneth lyons

Kenneth Lyons knew what the working world was all about long before he came to York's Faculty of Administrative Studies. He held an undergraduate degree in mechanical engineering and had worked in the business world; in fact, like most of the Faculty's part-time MBA students, he worked and studied at the same time.

"I came to York primarily to enhance my knowledge of marketing, and chose York because it seemed to me to have the best part-time MBA programme around."

He earned his degree in 1971. Now, at 46, he is President and General Manager of Black and Decker Canada Ltd.

"I have a very strong feeling that a student will get the most of a Master's (business) programme if he or she has worked before going in. You can relate the concepts to the real world," Lyons says. "It was a very stimulating programme that I could relate to the real world."

One of the strengths of the York programmes, he feels, is the mixture of part and full time students in the same courses. "The programme is ideally geared for the part time student—there's no short end of the stick."

Lyons continues to be involved with the school. He serves as a part time lecturer and has developed a closeness with his former professors, an association that he enjoys immensely.



tom traves

"Being a grad student here was tremendously exciting. The faculty was very keen, and the department very active scholarly."

For Tom Traves, coming to York was quite a challenge. When he first came here in 1971, he was a Winnipeg native holding a BA in history from the University of Manitoba. He was coming to a different, much bigger city, and was becoming a grad student in the best history department in the country.

Traves earned his York MA in 1971, joined the faculty as a sessional lecturer in 1974, received his PhD in 1976, became an assistant professor in 1977, and is now a professor of history and social science and dean of York's Faculty of Arts.

He remembers great support for grad students by the faculty and among themselves.

"It was a very good atmosphere among the (graduate) students; we encouraged each other in our work. Once a grad student finishes his or her course work, it can be a lonely experience, but the fact a long group of people was interested in your work made grad school a much richer experience."

"Living in the grad residence probably helped that atmosphere."

The best thing about being a grad student was, for Traves, the field he was working in.

"One goes to graduate school with certain goals in mind. In the history department there was tremendous quality of instruction, education at the highest level and extremely enriching. It's a heady experience, a particularly rich experience."

The pressure of graduate work was always there, though it sometimes led to humorous situations. Traves says the grad residences used to be plagued with false fire alarms, and the residents would get conditioned to the alarms going off.

"As one progressed in research, the information already gathered would become extremely valuable. When the fire alarm goes off you tend to grab the most important thing to you."

"So during an alarm you'd see people streaming out of the building with a box of index cards under one arm and a child under the other. And you'd know they were clutching the index cards just as tightly as the baby!"



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Michael Hollett speaks out

Now magazine 'fills void' in Toronto media

Last week Now Magazine published its fourth anniversary issue. David Byrnes, Elliott Shiff and Henry Sum, all veteran members of the longer- and better-established Excalibur, interviewed Now's founder and publisher, Michael Hollett, last month. Hollett, who was Excalibur's editor during 1976-77, inexplicably left the paper to start Now.

Q. What did you take at York?

A. English. And I'm two credits away from graduating. I like that somehow.

Q. Are you planning to go back?

A. I'll go back just for fun. I mean I love the idea . . . the idea of university gets all the more fun as you get out of it. Unfortunately when you're there you often have a different agenda, which most of the people I worked with did. They were sort of between the newspaper and political activity and all kinds of things.

Q. Looking back at your year at Excalibur, it seems there was so much lively stuff going on then. More political things than anything.

A. Yeah, well, it really energized the campus, because, I mean, those things don't separate, you know, and the political stuff is happening in the halls, and then it's happening in the newspaper; it ends up happening in the classroom, too. This sort of thing creates a whole energized feeling to the place. University has to be more than just going to the classes, too. I mean, it's what you guys obviously know, being involved in Excalibur. Otherwise it's just a punching in—it's a brain factory, it's not enough, not broad enough.

Q. So you spent your time as a student mostly at the newspaper?

A. Yeah, I have to confess.

Q. Were you involved in any of the college papers before Excalibur?

A. The first week I was at York I got up my nerve to go to Excalibur. I was used to places in Quebec as sort of dingy basements, you know, behind some Coke machine there'd be a door and that would be where the newspaper was. Excalibur looked so classy to me that it intimidated me for about four days. And then once I got in there I basically didn't leave for four years. Except about two years into it I for some reason had this great idea that it wasn't as much fun as I . . . I experimented with running the paper at Stong with a friend of mine, we sort of revitalized it a bit, it hadn't been publishing that much and we did that for awhile. Publishing it every two weeks was a bit ridiculous. Sort of a burnout frequency for a college paper. We were trying to do new stories and everything, so it was a bit nuts. After a half a year we went back to Excalibur.

Q. What do you have in common with the people at Now?

A. We're very loosely cohesive, you know, we have sort of an "opposition" kind of attitude. And also fun-loving—very key to remember as well. It's not a stuffy dogmatic group of people by any means.

Q. It looks like you have fun.

A. We sure do.

Q. What's the name of your dog?

A. Danny.

Q. Do you have any specific memories of your year at Excalibur, anything stand out that helped shape your ideas?

A. I'll tell you one thing that Excalibur taught me, which to this day we always use here—teamwork. Working with a volunteer staff is the best experience . . . I don't want to impose my experience on the world, but to me it's just about the best experience you can have because in that dynamic you can't be an autocrat and you can't push people around, so it teaches you to learn to be able to defend your ideas rather than your authority, and get them to move because they like what you're thinking, and that . . . that's one of the experiences that people here, you know, like Alice (Klein), have had. Also, you don't lose it. I was editing Excalibur and then I left and immediately I became editor of two small-town papers in Orangeville and Caledon. There, I was often in a situation of being younger than most of my staff, so the Excalibur lesson was very useful, because when you're 20 and everybody that works for you is 32 or something, you're not going to get very far shouting at them or saying 'I'm the boss.'

Q. That's nice to hear.

A. Really, the people that were at York when I was there—hopefully it's the same now—they were very talented, but when you're working with them, it's like, "yeah, they're talented but I guess everybody is"—you know, you sort of underestimate it in a sense . . . I walk into a room of 15 people, and you know, 10 of them would really be on. So at the time I almost undervalued their cleverness. But when we went off and did other things I realized I was working with really sharp people. So, one of the things at Now was to develop a project where we could utilize those contacts of clever people—largely people from York. And that's a real big part of how the concept of Now started.



Former Excalibur editor Michael Hollett flips through void-filler as fleecy clouds loom above.

Q. I always think of the Village Voice when I think of Now Magazine, because I think it's kind of filling a void in Toronto. I mean the closest thing was Toronto Life.

A. I like doing the small-town stuff but sort of where I was then I was going to have to work on daily newspapers, and either become more of an editor or more of a writer—go in one direction or the other—something I didn't want to do. I like doing both activities frankly. And we realized that the nature of papers like this is such that you can't have your hands in all areas. And we realized that there was obviously no Village Voice happening in Toronto. There's 45 papers like this in the States at least. There's an organization called the Association of Alternative News Weeklies, which we actually just joined, got accepted into, and we grilled those people like crazy about what they were doing. It was very helpful.

Q. When exactly did Now start?

A. It started September 10, 1981, and we spent almost two years ahead of time planning it—about a year and a half. We researched, developed a plan, that kind of thing. It'll be our fourth anniversary this year, so I'll have been working on it for about five and a half years.

Q. And you're not tiring of it?

A. Oh, no! Just thinking of more angles.

Q. Now Magazine is interesting because there's not really an editorial voice, or at least I can't detect a specific editorial voice. Is that a conscious thing?

A. Sure, I mean, we write from a loosely . . . I mean, I wouldn't be involved in publishing a sexist or racist or a reactionary newspaper, but with that sort of limited criteria you have a lot of room. And one of the things I like about the Village Voice and a lot of those papers, and one of the things I dislike about so many mainstream media is that it's just predigested so that everything sounds the same—it's like processed cheese slices. I liked it to be a little different. About a month ago, I was faced with . . . I had to let John Harkness, indirectly, call me an asshole in print, and of course I think he's wrong, but I don't really object and I think that's a good part of the paper; that the opinions can be divergent enough so people can't know 100 percent what they're going to encounter when they begin that article. There's a lot of room. As you know full well, there isn't exactly a lot of unity in the "progressive world" or whatever you want to call it. So it sort of means there's lots of room for different viewpoints still . . . which is fun. That was one of the things I liked about Excalibur—we had a lot of similarity in our opinions on that paper but we sure had the most intense staff meetings; those meetings remain the most intense of any meetings I've ever had in my life—I mean, fist fights . . .

Q. Sounds like ours last week, actually.

A. When you have people standing on the coffee tables swinging at each other, then I'll be able to relate.

Q. Well, it was pretty close. Is Now Communications going to be expanding?

A. Oh, sure, we're working on expansions. We've got a few tricks up our sleeves.

Q. Do you want to mention what they are?

A. Not yet, but I think people will approve. But it wouldn't be anything that would change this specific format. We're going to be free forever. People often ask that—we're really committed to the "free" and it works really well for us.

Q. There's been a lot of stuff in the media lately about the What's On entertainment section in the Toronto Star. Do you see it as copying Now—as an indication of how successful Now has been?

A. Sure, well, they say it themselves. I don't know if you saw all the articles when they launched it—I was actually shocked at how forthright they were about acknowledging the rip-off, because I think what the President of TorStar said was that we think we can be as good as Now and we hope to be better, which I thought wasn't bad. They're 60 years old or something, we were three and a half at the time, they're learning from us. That's fine with me. It's been very helpful for us, in fact, because it has caused a lot of our readers and people who are in touch with Now to clarify, you know, to sort of look at us, to judge the Star's thing and ours, and I think we do really well in any kind of comparison.

Q. Obviously you are doing something different than the major dailies and your emphasis is mostly on entertainment. How would you distinguish your coverage of entertainment from the usual stuff that we see around Toronto?

A. Well, we don't use their star sort of hierarchy. Tina Turner's not on the cover of our paper this week, and there's a real conscious reason. It's tempting, that's the thing—the whole infrastructure exists to steer you in a very specific way. You know, to cover Tina Turner every time and to cover Richard Gere every time and to just get into that. We try really hard not to plug into the star system that's around, and our readers definitely appreciate that. We'll be covering bands that nobody's heard of, then suddenly these people are getting album contracts and winning Junos and things like that and the readers come to respect that you can bring different criteria to deciding somebody's good—not just if, you know, they've been on David Letterman. So, that's, I guess, what we push in entertainment. And the news is something that we are increasingly expanding. That is a growing part of the paper for sure.

Q. Are you always going to feature interviews every week?

A. People are the most interesting things around really, and even in the news we do that. We hang larger issues on an interview with somebody. I mean, you talk about the local thing—we don't write about international politics as such but we do interview people who have been participating in the making of international politics and that becomes interesting. People's personal stories are generally interesting. It's fun, it's a challenging kind of writing to get people to really reveal something of themselves, in a fair way—I'm not into tricking people into telling me who they're sleeping with by accident or the fact that they hated their mothers or something. But if you can get a real rapport going you can find out some very interesting, useful things.

Q. Your approach does seem very personal. It seems you try to hit home on the personal points when you're interviewing people.

A. Sure. I think that's the most interesting thing. I write about music generally, and I don't like talking to bands in a track by track way about their new album, who was in their band 20 years ago, and where they all went to drink or something like that. I find that really dull, and really limiting, because it narrows the whole frame of reference of the discussion. So only the people who are deeply psychotically interested to that degree . . . I'd much rather have somebody tell me how much fun they have when they stand up in front of 25,000 people, it that's enjoyable or not. I'd like to know the interpersonal dynamic maybe of their relating to their bass player as two artists as opposed to the gossip that goes on between them. What I'm happiest about is when I write about a band that is really obscure, and we're giving maybe a cover treatment so it means like a six or seven-take story. If I can write about that person in such a way and get them to talk in such a way that I can have people who are into performance art, avant garde theatre, coffee from Nicaragua, and as well some real music aficionada—have the group of them all kind of come into that story together and sort of still be there at the end, like somehow structured in such a way that you will meet all their needs without watering down the story but just structuring it in a personalized way.

Q. Do you take much interest in municipal politics? Do you jump into things like that?

A. Oh, sure. We increasingly will. It's essential. The entertainment area of Toronto is the least well served, it was most readily apparent that there was a real hole in the way entertainment was being covered in this city when we started the paper. Politically, news coverage I think is also very poorly served. But that's not as apparent. It takes a more careful reading because if nothing else they throw volumes at you. There's tons of words. I don't think they're the right ones. But still it's harder to see, it's like the meal that doesn't stick to your ribs, the news coverage here, but at least there's this huge bloody meal. So we knew that entertainment would be the easiest place for us to hammer out our niche in the market, and that's why we've very happily had a very high profile identification for our entertainment coverage. But I wouldn't want to work on a paper that was just entertainment.

T.O. hosts 10th annual film festival

Festival of Festivals offers mind openers and eye closers

By ALEX PATTERSON

Dance With A Stranger

Dance With A Stranger is a new film from Britain with a forgettable title and an even worse publicity campaign. This only proves the old adage about not judging a book by its cover: it is one of the pleasanter surprises of the Festival... although pleasant may not be the right word.

Ostensibly the story of Mrs. Ruth Ellis, a nightclub singer/manageress who in 1955 became the last woman to be hanged in Britain, the film is really an examination of what happens to sexual impulses in a stifling society. *Dance With A Stranger* (the title is from a popular song of that year) has Britain's archaic class system on its mind, and its destructive effects not only on the lower echelons but on the upper as well.

Much more than a dramatization of the events leading up to a crime of passion, *Dance With A Stranger* provides an in-depth character study of Ruth, the uneducated, social-climbing tart. Although she is a working girl in every sense of the term, her bitchy repartee, quick wit and naked ambition indicate that she is not all peroxide, lipstick and fizzy drinks. Despite the fact that she is still married to her estranged husband, and is a mother of two, Ruth (played, or rather inhabited by impressive newcomer Miranda Richardson) chooses not to deny her sensuality in the prescribed manner. This brings her society's contempt and plenty of male admirers. When her personal magnetism attracts David (Rupert Everett, who played Guy Burgess in *Another Country*), a young toff who has just graduated from polo ponies to racing cars, trouble follows.

David is a rich idler whose privileged birth permits him to trifle with LeMans cars the way some boys trifle with ham radio sets. He is an automotive dilettante who is having his own entry built for him—a Jaguar which he has significantly named "The Emperor." The car's progress falls apart when David neglects to pay his mechanic during several weeks when he is too busy fighting and fornicating with Ruth. And, as if their obsessive lust across class barriers wasn't problematic enough, Ruth also carries on with Des (Ian Holm), a repressed older man who introduced David to the nightclub

then lived to regret it. This combination of the phlegmatic Des, the selfish David and the irresponsible Ruth, at a time when the only proper attitude towards sex was *shame*, could only have disastrous consequences.

At 46, screenwriter Shelagh Delaney (*A Taste of Honey*) is still an Angry Young Woman, and her script for *Dance With A Stranger* is so sharp you could cut yourself on it. Mike Newell has directed in an appropriately unobtrusive fashion, while allowing Delaney's dialogue to shine. Newell's shots of David mounting Ruth beside the gas fire on the floor of Des' claustrophobic front room are evocative of the oppressiveness of most of the film's interiors.

Each line, each frame, is suffused with a sense of doom such that the audience knows that this infatuation is going to put *somebody* on the fatality list. The makers of this film have been fortunate in finding a cast sensitive to their intentions, and who can convey the meaning of the script even when it instructs them to be silent. They have been especially fortunate in finding Miranda Richardson, who is a major discovery and who should be pleasing and startling moviegoers for a long time to come.

By KEVIN CONNOLLY

Seduction: The Cruel Woman

In Elfi Milkesch and Monika Treut's *Seduction: The Cruel Woman*, everything that excites interest in the opening moments eventually adds to the overriding boredom of the film as a whole. The landscape and rich cinematography are ultimately lost with the script; an overt attempt to "challenge" the ideas of the audience quickly bogs down in its own pretense. The film follows a series of episodes in the life of Wanda, a paid dominatrix who operates what she calls a 'gallery' on the docks to cater to the fantasies and perversions of a hand-picked group of people. The opening shots (a half-clad man crawling on and licking a bathroom floor) and the direction of the early subject matter leads the viewer to expect something visually shocking, but when that something does not arrive, the technique is annoyingly obvious rather than thought provoking.

Indeed the film's major flaw is that it leaves the viewer with no ideas of lasting interest, only skewed photography and some rather hackneyed

attempts at artistic theory. "Art is really just doing something surprising," announces Wanda with a knowing look; "perversion is just misunderstanding." The tedious and trite statements about art, masochism, and human nature are endless

and they are made all the more empty by the strained, sarcastic persona put forth by Wanda. The "burden of the master" and "the pride of the slave" provide a final contrived allegory for the relationship between the film and the

audience. The obvious manipulation of the viewer is clumsy and annoying, and the film resolves itself into little more than a series of dull, leather-clad posturings, none of which is the least bit original, or for that matter, interesting.

Argentinian Version becomes Official at gala celebration

By ADRIAN IWACHIW

The Official Version

The *Official Version* is one of the Festival galas exploring the South American political climate, albeit elliptically. Both it and *Kiss of the Spider Woman* are brilliantly executed, moving films that feature outstanding performances by Norma Aleandro here and Raul Julia and William Hurt in *Kiss of the Spider Woman*.

This is the first Argentinian film to deal with the *desaparecidos* (the 'missing ones,' victims of the military regime's 'dirty war' against political dissidents and 'undesirables') since

the demise of military rule in that country.

The Official Version tells the story of the wife of a successful businessman, herself a high school teacher, who suspects her five-year-old adopted girl may be the daughter of a *desaparecido*. Spurred on by her questioning students Alicia (Norma Aleandro) begins to investigate the matter herself. She meets the child's supposed grandmother, who rallies daily with other mothers and grandmothers demanding to know the fate of their loved ones at the Plaza de Mayo. Aleandro's sensitive portrayal of the middle-class mother is worth every vote which won her the

Best Actress prize at Cannes this year.

Politically the film explores current events with open eyes—nothing is covered up—and this, for Argentina, is a major step. But it draws no battle lines. Rather, it builds connections between the women on either side of the affair. Between the grandmother fighting to retrieve her grandchild and the middle-class mother who has always accepted the 'official version' of events and is only now awakening to the country's past. Don't let all the media attention for *Kiss of the Spider Woman* prevent you from seeing *The Official Version*, for it is not to be missed.



The Official Version, the first Argentinian film dealing with the *desaparecidos*.

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Fall Schedule '85!



STRATFORD FESTIVAL

SEPTEMBER	Festival Theatre	Avon Theatre
Tues. 10	2:00 8:00 KLR (S)	GLA (D)
Wed. 11	2:00 8:00 12N (S) GOV (D)	GLA (R) SHE (D)
Thurs. 12	2:00 8:00 KLR (S)	GLA (D)
Tues. 17	2:00 8:00 KLR (S)	GLA (D)
Wed. 18	2:00 8:00 12N (S) GOV (D)	GLA (R) SHE (D)
Thurs. 19	2:00 8:00 KLR (S)	GLA (D)
Tues. 24	2:00 8:00 KLR (S)	GLA (D)
Wed. 25	2:00 8:00 12N (S) GOV (D)	GLA (R) SHE (D)
Thurs. 26	2:00 8:00 KLR (S)	GLA (D)
OCTOBER	Festival Theatre	Avon Theatre
Tues. 1	2:00 8:00 KLR (S)	GLA (D)
Wed. 2	2:00 8:00 12N (S) GOV (D)	GLA (R) SHE (D)
Thurs. 3	2:00 8:00 KLR (S)	GLA (D)
Tues. 8	2:00 8:00 GOV (S)	SHE (D)
Wed. 9	2:00 8:00 12N (S) GOV (D)	GLA (R) SHE (D)
Thurs. 10	2:00 8:00 KLR (S)	GLA (D)



BUT WHERE'S SONNY? Gala guests Norma Aleandro and Cher make their appearance at the Festival of Festivals.

By ADRIAN IWACHIW
Prague

Vera Chytilova and Jiri Menzel, the directors of the hour-long documentary *Prague*, were two of the leading figures of the Czech New Wave in the 1960s. After the Soviet invasion of 1968, both stayed behind while many of their compatriots fled into exile. For several years, Vera Chytilova was not allowed to make films; Jiri Menzel, for his part, had at one point retracted and denounced his own role in the New Wave, which influenced an entire generation of Czechs.

Prague makes extensive use of experimental visual techniques, such as stop-action and time-lapse photography, prismatic distortion, as well as plenty of fast editing. It is a visual trip through the history of the Czechoslovakian capital: its architecture, its famous personages, its artistic styles. Unfortunately, it all comes across more like an inferior *Koyaanisqatsi* that isn't sure of what it wants to say, and with no sense of rhythmic or musical continuity. Images of fashion models posing

against old buildings and on stone stairways are thrown in at random.

To top it all off, an unceasingly pompous and annoying male English narrator repeats poetic banalities such as "There is a time for life, and there is a time for death," or "The most important thing is to be conscious of continuity." The latter he repeats partially or completely with insistent vehemence some six or seven times in rapid succession. What relationship, one might wonder, do these profound words bear to the well-dressed blondes gazing into the camera? Perhaps, one hopes, it is somehow a pale shadow of that wonderful Czech New Wave quality of mingling the comical with the deadly serious; lyrical whimsy with dark satire. Maybe if you read between the frames you could feel the oppression of Czechoslovakia, historically burdened by its stone monuments, more recently by its police state anxiety. "And again, an era ends, and another one begins. Because life on earth never comes to a stop." One wishes *Prague* came to an earlier stop.

Nostalgia, sex highlight York 1960 film festival

By REBECCA CANN

The year 1960 marked the beginning of a loss of innocence. It was the year of the Pill, the twist, the U2 incident and the Cuban embargo. It marked the release of a new kind of film, including *L'Avventura*, *A Bout de Souffle* (*Breathless*) and *Psycho*. It was also the year York University began.

York's Department of Film/Video has moved to capture the flavor of 1960 for today's York community in a screening of films released during that year. The "1960 Watershed Year in International Film Production Festival" will run on a series of Wednesday afternoons in the Nat Taylor Cinema and is free to all comers. Doug Davidson, a film/video faculty member currently on sabbatical, took time out to organize the festival and describes the films selected as "the most outstanding and significant films released in the world during 1960."

In the history of film, 1960 was a year of transition. The old Hollywood studio system was being swept away, as was the traditional style of filmmaking. The tight narrative and neatly rounded endings of the old Hollywood films were rapidly making way for the episodic structures, ambiguous endings and disjunctive elements of the modernist style of film. Foreign films were beginning to fill theatres in North America, and with the relaxing of Hollywood's production code sex became a major topic for exploration on celluloid.

The York film festival provides an overview of these changes with a wide range of films. Each viewing

will be introduced by a film/video faculty member who will explain the film's position in the festival as well as in history. The films chosen promise to reflect the social, moral and artistic transformation which occurred in 1960, the first major steps towards where film and society are today. Each film is a classic in its own right and since some of them are rarely available for public viewing, the festival should not be missed. Whether you seek an afternoon of nostalgia, entertainment, or a break from classes, the "1960 Watershed Year in International Film Production Festival" will provide the space.

September 18: 1:30—Munro, directed by Gene Deitch. Oscar-winning cartoon of the adventures of a total misfit in the US army. *The Apartment*, directed by Billy Wilder, won best picture, best director, best screenplay at the Oscars. A compendium of '50s lore and '60s sexuality, starring Jack Lemmon and Shirley MacLaine. Introduced by Doug Davidson.

4:00—Hiroshima, Mon Amour, directed by Alain Resnais. An experimental approach to time and memory. Controversial in its exploration of an inter-racial relationship. Quebec censor cut 14 minutes and lost his job. Introduced by Evan Cameron.

October 2: 1:30—Universe, directed by Roman Kroitor and Colin Low. A documentary journey through space. Canadian film of the year, it set a new standard for special effects and was a precursor of Stanley Kubrick's 2001: *A Space Odyssey* in its animated effects. *Primary*, directed by Richard Leacock and Donn Pennebaker. An exploration of John F. Kennedy's campaign. Introduced by John Katz.



4:00—I'm Alright Jack, directed by John Boulting. A British satire on labor relations, starring Peter Sellers, Ian Carmichael and Margaret Rutherford. Introduced by Gerald Pratley.

October 9: 1:30—A Bout de Souffle (Breathless), directed by Jean-Luc Godard. One of the most radically modern new-wave films of the period. Richard Gere fans will be familiar with the recent remake which does not hold its own in comparison to the original. Stars Jean-Paul Belmondo and Jean Seberg. Introduced by Seth Feldman.

4:00—Exodus, directed by Otto Preminger. Based on the best-seller by Leon Uris concerning the building of the state of Israel. Hollywood's answer to TV, this runaway blockbuster epic stars Paul Newman, Eva Marie Saint and Ralph Richardson. Introduced by Robin Wood.

October 16: 1:30—Psycho, directed by Alfred Hitchcock. Hitchcock's promo was to advertise that no one would be allowed into the theatre after the performance began. The suspense killed audiences. Introduced by Ken Dancyger.

4:00—L'Avventura, directed by Michelangelo Antonioni. "Not so much told as accumulated." Booned at Cannes, it won the special critic's award. The film explores the desolation of the characters' spiritual world. Many consider it the greatest film since 1960. Introduced by Bruce Elder.

All films are being screened at the Nat Taylor Cinema, N102 Ross. Admission is free. If you lose this schedule, our Calendar of Events will keep you informed weekly.



Jack Lemmon, Jack Kruschen, and Shirley MacLaine in *The Apartment*.

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MusicMusicMusicMusicMusic
Contemporary Canadian Music for Brass, Percussion and Piano
Mac Hall
September 18, 12:30
Admission free

CALENDAR

Gerard Sandry Exhibition French Printmaker
Samuel J. Zacks Gallery, Stong College
Until Sept. 20
Gallery Hours 12-4
Admission free

Riel Remembered
Winters College Art Gallery
Until Oct. 9
Hours: Mon-Fri 10-4:30, Sun 12-5
Admission free

Understanding China Through Cartoons
Norman Bethune College Gallery
Until Sept. 26
Gallery Hours: 12-7
Admission free

CALENDAR

FilmFilmFilmFilmFilmFilmFilmFilm
1960 Watershed Year in International Film
Production Festival
Nat Taylor Cinema
Sept. 18: 1:30 - Munroe and The Apartment;
4:30 - Hiroshima, Mon Amour
Admission free

GalleriesGalleriesGalleriesGalleries
Altered Eggs: the Multimedia Work of Carl Beam
Art Gallery of York University
Until Oct. 6
Admission free



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Jazz and family toilets mix at Theatre Centre

By PAULETTE PEIROL
Six Palm Trees and The Return of Pokey Jones
The Theatre Centre, R&D Series
Tues-Sun, Sept 3-15

While people on the streets panted for air-conditioned havens last weekend, about a dozen straggled into the stifling heat of the Theatre Centre, fanning themselves with clenched programmes but looking optimistic. Appropriately, *Six Palm Trees*, a comic chronical of the sixth member of a family of 14, addressed just that: how just over a dozen people remain optimistic in a cramped space. Caitlin Hicks as Annie Shea wanders through the dilapidated home of her childhood, peeling memories from the tattered wallpaper, unveiling diary prophesies of becoming a nun, and counting the 33,393 flushings the single family toilet endured that year.

Although many of Hicks' one-liners are mundane (in reference to the flushings, "that's a lot of water under the bridge!"), her humorous details prove inspiring. Underpants, for example, are "the closest you could get to having something of your own." The topics are, on the whole, typical large family fare; the politics of hand-me-downs, bunk beds, bears lurking in closed closets, tinned foods, and the dinner table dash to satiety.

The minimal set and costume changes offset Hicks' broad range of characterization. The continuity of the speaker's mother image, lurking in the privacy of the bathroom, culminates in a dark and powerful comparison with her own mothering experience of her only son. Mrs. Shea, mother of 12, becomes the woman who everyone loves but cannot know intimately.

The Return of Pokey Jones is about a heroic troubador who dies at the supple age of 32. His fantastic tale is written and told by Daniel Brooks, in a minimalist fairy-tale fashion. The audience becomes voyeurs in Pokey's hallucinatory journey. Pokey Jones' dream-foretold mission is to find his father and arms of the town clock. The stray ticking of jazz improvisation leads the hero

into surreal territory. The play took root with Brooks' recent discovery of American jazz—Miles Davis in particular. It retains its improvisational quality largely because of this. Yet after only four weeks of jamming, Pokey Jones has become a musically and visually cohesive work. It is, above all, humorous. In an attempt to beat the heat, midway in performance Brooks dropped his pants, hiked up his underwear, and announced, "Thanks for sharing this moment with me."

The collaboration between Brooks and Peter Dick began last December with performances of their version of Inuit throat singing. Brooks, also a writer, actor and director, has performed extensively in South America, Europe, the US and Canada. Dick has played with jazz groups in West Berlin and is a member of the Bobby Rox Group. Brooks and Dick enlisted the help of C. Gerrard Pinker, who describes the piece as "using the actor as an instrument." While Dick uses a synthesizer and basic percussion blocks, Brooks plays counterpoint with a mixture of dance, mime, and tai chi type movement, without props. Brooks also adds succinct vocal effects. The stage is almost bare, with four vertical beams acting as the periphery of various settings. A wooden stool marks centre stage. All other objects and dimensions are created by Brooks himself, sometimes using a mere two fingers to illustrate Pokey's journey, at other times shrinking or expanding his whole body into another space and character.

The characters Brooks plays range from an eccentric Asian philosopher to an innocent maiden, a whore, an evil old man, and a black seedy pimp. Often Brooks plays two characters simultaneously, literally extending various parts of his body into two different roles.

In one scene, Brooks plays the part(s) of town council, creating several characters in one body. He achieves this effect by using limbs and joints to distinguish various voices. In the end, the confusion of the members of council results in Brooks



becoming completely physically twisted. The improvisational rapport between Brooks and Dick is remarkable. It suggests an invisible nerve-cord connecting Brooks' body and Dick's rhythm. Vibrations emanate from this nerve bundle, as the performers transform the bare stage

into a fantastic jungle, the eye of a hurricane, a swirling river, and a busy small town. The heat of the night was forgotten as the fantasy intensified—Brooks became a veritable shaman. His spell, and Caitlin Hicks' humor, can still be witnessed at The Theatre Centre until September 15th.

Personal friendship is a draw for York dancers

By NICOLE DESJARDINS

Old friendship brings three York dance graduates back to Toronto to collaborate with Henry Kucharzyk on *Personal History*, a multi-media science-fiction production. Susan Cash, Tedd Robinson and Holly Small have each choreographed a distinct section of the new work, to be shown at the Winchester Street Theatre, September 11-15th. The three artists will also be acting and dancing in the show.

While other dance graduates have invested their talents in established companies such as Lar Lubovich in the United States and Dancemakers or Toronto Dance Theatre, Cash, Robinson and Small are following independent and often obscure paths. Tedd Robinson is the artistic director of Winnipeg's Contemporary Dancers, while Cash and Small are independent choreographers and dancers.

Henry Kucharzyk, the creator and composer of *Personal History*, sought Robinson, Cash and Small to work separately on the three-act performance, giving each act a personal style. The first two sections were choreographed by Cash and Robinson, and premiered in 1983. This year, Holly Small's section will be added to the others, completing Kucharzyk's score as a full-length work.

The multi-media production includes live music, slides, and dance,

adding a unique flair to contemporary dance. Due to low budgets, it is rare that live music and dance are seen together.

Choreographer Holly Small was a journalism student for three years at Carleton University before entering the dance program at York. During this time, she gained critical experience as an assistant editor for *Dance In Canada* magazine, while also teaching, choreographing, and dancing. Small is now in her second year at UCLA studying choreography and music. She is still busy both choreographing and performing.

After graduating from York, Tedd Robinson earned a year-long scholarship with the Toronto Dance Theatre. He then entered the Contemporary Dancers of Canada company as a dancer. Within two years, he became the resident choreographer and is presently fulfilling the title of artistic director.

Robinson and Small consider themselves lucky to be able to use their talents in independent and company-directed works, both choreographing and dancing. They advise dancers who wish to stay in Toronto and choreograph to "become known by going to (downtown) classes and by participating in group choreographic efforts such as Danceworks." The alternative could be to join a company, "but," cautions Small, "it legitimizes the dancer as a performer only," and threatens choreographic aspirations.



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SPORTS

Grid Yeomen down defending national champs

York 24, Guelph 17 in first exhibition match

By DAVID BUNDAS

The York football Yeomen opened their pre-season schedule last Saturday on an impressive note, defeating last year's national champions to the tune of 24-17. The game was played on the road against the Guelph Gryphons before 1,200 enthusiastic fans at Alumni Stadium on a sticky day with temperatures in excess of 30°C.

The game afforded a good opportunity for Coach Frank Cosentino and his staff to assess the ability of several of the players. Many holes are present in York's starting squad, especially on the offensive line after the graduation of all-star linemen Dave Maganja and Mike Chesson, as well as centre Graham Catt, and offensive guard Bruno Fracassi. Running-back Joe Pariselli starts the season out of the fullback spot (vacated by George Ganas) with the return of speedster Terry Douglas. Both backs made impressive debuts, with Pariselli scoring on a beautifully executed 42-yard draw play, mesmerizing the startled Gryphon defence.

York opened the scoring after the defence jarred a fumble loose at Guelph's 46-yard line. Following an incomplete pass and a three-yard run by Douglas, Mike Boyd booted a monstrous 50-yard field goal, which cleared the uprights with room to spare. Guelph mixed pass and run on their next possession to go ahead of York 6-3 after flanker Al Anonech snared a seven-yard touchdown reception. The covert was partially blocked by a diving York defender. On the ensuing kickoff the Yeomen marched downfield on a 75-yard TD drive culminated by Pariselli's TD run, to go ahead 10-6.

cont'd on page 18



IN FINE FORM: Fine Arts major and Yeomen standout Terry Douglas eludes Gryphon defenders in his first game since being injured last year in York's victory of University of Toronto. The Yeomen travel to Kingston this weekend, where they will face the Golden Gaels.

ROBERTA DI MAIO

'84-'85 Athletics: first in a string of successes?

Fall is my favorite time of year. Even without the obvious physical splendor of the season, there are other reasons for my autumnal preference. Personally, the coming of September has always given me a sense of rejuvenation and rebirth. Perhaps it is because I was born in the fall, or maybe it is the countless school terms that have begun with the turning of the leaves. Regardless, I had never felt it so strong as I did last September, when after a short absence I returned to York University. What had once seemed like stagnant air on campus was then swirling with activity. A great deal of this new energetic spirit was emanating from the Tait McKenzie Centre, where York athletics was about to explode onto the national scene like never before.

I remember well last fall, wondering if all the hub-bub concerning the inevitable uprising of York sports onto a higher plane would move from public relations to the playing fields. I was excited about the administration's new commitment to increased financial support for the athletes and coaches, yet I must admit I harbored my own share of skepticism.

Yet when all was said and done, last season's athletic endeavors would silence even the harshest Yeomen or Yeowomen critic. York University had finally arrived as a legitimate contender in almost every sporting arena. A year that began with the rugby team winning the Ontario title in virtual obscurity, ended with the entire country witnessing the Yeomen ice hockey team capture their first national championship.

Certainly there were numerous highlights from last year. Among many were the women's field hockey team who



MEL BROITMAN

surprised everyone but themselves in advancing all the way to the national championship game. There were the usual strong showings by the men's basketball and gymnastics teams. Individually, track stars Desai Williams and Molly Killingbeck added more trophies to their already crowded collections. But amidst all the glory, two teams stood out in the successful campaign. On the gridiron and the hockey rink, Yeomen clubs scored impressive gains.

York football had always been among the most consistent of all York sports. They usually lost and had never qualified for the playoffs. In a sport that publicly denotes a university's athletic status, it had always been York's tombstone. That has changed. The Yeomen football team suddenly became a nationally-ranked squad and a serious contender in the OUAA. Presently, in fact, the Yeomen have to be considered a definite threat for the Vanier Cup. Last season's stirring five and two record, first playoff confrontation ever and resounding humiliation of the University of Toronto, catapulted York out of the shadows and into the limelight of university athletics. Winning is contagious, and the Yeomen football team left its mark.

The hockey team with a total of 19 new players entered last season simply hoping for a playoff spot. Coach Dave

Chambers' team rode the new spirit to not only post-season play, but right through it. Yeomen hockey provided the connoisseurs of our national game with thrill after thrill. The York Ice Palace played host to the unforgettable 4-3 overtime playoff victory over the Varsity Blues that climaxed a year of tremendous domination by York teams over their crosstown rivals. After prevailing over Western in the Ontario final, the York skaters swept past all opposition at the National championships and provided everyone at York with the perfect crowning to a glorious sporting season.

When I look back at all of last year's accomplishments, I distinctly remember conversations I had with Yeomen hockey coach Dave Chambers in the fall. Chambers couldn't help talking about his team's chances without a slight grin forming on his face. Eventually his grin grew wider and wider till one spring afternoon the modest Chambers could no longer contain a smile brimming from ear to ear. It was a long time coming for Chambers, who had been a part of York's long history of frustrations, and he clearly exemplified the feelings of relief and pride that we all felt.

Last fall a new rising spirit took hold in the York athletic program. For those of us who rejoice in York sports, that season will always remain very special. However, somehow I feel that in 10 or 20 years from now, when we look back one more time, 1984-85 will not stand out so much. It will merely be a year in a string of many successful athletic seasons at York. But enough about the past; with great anticipation bring on the new year, and 'let the games begin.'



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York frustrates Guelph kicking game one convert, two field goals blocked

cont'd from page 17

York switched to QB Glen Humenik in the second quarter. Good field position and another 42-yard rush, this time by FB Richard Tyrell, allowed York to move to Guelph's 18-yard line. On the very next play Humenik lofted an 18-yard touchdown reception over the shoulder and into the hands of tight end Bob Harding, to move further ahead 17-6 with Boyd converting. After a wide field goal attempt of 38 yards by Guelph's Tim Quirke, York conceded a single point to lead 17-7 at the half.

York began where they left off in the third quarter with Tino Iacono back at the helm, starting from his own 35-yard line. He promptly led his teammates downfield on a drive which feature a 32-yard snare by Phil Honey, before Iacono marched untouched into the end zone on a five-yard bootleg. Cosentino then switched to his two new QBs, Trotter and Pryce, for the rest of the game with York ahead leading 24-7.

After three singles on missed field goals of 24, 15 and 37 yards by Guelph kicker Quirke, Guelph scored on a 35-yard TD strike to flanker

Anonech to cut the score to 24-17 with just 31 seconds remaining. York had no trouble running out the remainder of time on the clock.

Coach Cosentino was pleased with his team's progress and happy that each of his 63 players dressed and played. York opens the season against Guelph in two weeks and Cosentino felt his team would be prepared, saying, "Any John Mussleman team is a good team, and they threw a new defence at us today, but we'll be ready for them in two weeks." Many replacement have been made from last year's team but Cosentino felt confident that his new players are catching on nicely. "We'll miss those players, but everyone's coming along just fine," Cosentino said.

A point after:

York defenders frustrated Guelph's kicking corp more than just once on Saturday. They got a hand on a blocked convert, and partially knocked down two field goals as well as pushing Guelph punters all day long. York showed some rustiness on their punt and kick returns, being called for blocking from the rear, three separate times. Penalties totalled 120 yards against York.

Sports Briefs

by LORNE MANLY

FIELD HOCKEY

•From the 'truth is stranger than fiction' department: The national women's field hockey team is still without a coach after one of the most bizarre occurrences in the history of Canadian amateur sport. Marina Van der Merwe, the York University professor whose contract as coach of the national team was not renewed in June, reapplied for the job in August and the six member selection committee voted to rehire Van der Merwe over the only other applicant, Shiaz Virjee the former manager of the men's national team. However, the Canadian Women's Field Hockey Association (CWFHA) refused to rehire Van der Merwe, who the CWFHA said when not renewing her contract, had communication problems with her players and didn't allocate coaching duties and trips to others. Despite the selection committee's approval, Van der Merwe was turned down by the CWFHA's 10-person board of governors.

In order to break this impasse Otto Jelinek, the Minister of State for Fitness and Amateur Sport, has stepped in. Jelinek, his deputy min-

ister Peter Lesaux, Sport Canada president Abby Hoffman, and CWFHA president Jan Meyer met last Wednesday and agreed to fill the position through a binding committee decision within the next two weeks.

A four member Canadian Field Hockey Council (CFHC) committee, made up of Meyer, the national men's governing body president Victor Warren, CFHC treasurer Denys Cooper, and a trustee to be named by Jelinek, will be responsible for naming the new coach.

In the meantime, Van der Merwe, still optimistic about returning to the national team, is keeping herself busy with her York coaching and teaching duties.

TRACK AND FIELD

•Sprinter Desai Williams, a member of the York Optimists club, finished in third place overall in the 200 metres segment of the Mobil European Grand Prix Circuit, that culminated in Rome this past weekend. Williams, who finished behind Calvin Smith and Kirk Baptiste, both of the United States, received \$4,000 (U.S.).

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25th year ushered in

By ANDREW DAVIS

Despite a sunny and warm beginning to a day filled with ceremonial pomp, York's annual Induction Convocation Ceremony was rained out last Sunday. York President, Harry Arthurs, called an end to the ceremony, inviting newcomers to return for his address upon graduation.

The meticulously detailed ceremony had been called to order, the invocation had been delivered, the Masters had already spoken and the undergraduates admitted when the induction was cut short.

Arthur Haberman, Master of Founders College in an Introduction of the Colleges speech, stressed that "the colleges are academic communities not defined by disciplines or specializations, but by the interests or their members." Winters College Master Maurice Elliott barely reached the culmination point of his praise for the college system when the rain began. He did manage to credit the "imagination, openness to

experience," that the college system fostered.

The Convocation Ceremony, a time of paying homage to the inventiveness, traditional values and qualities that are nurtured by the college system began with a procession consisting of a bagpiper, Grand Marshall, student leaders, Dons, college staff, Masters and Deans. Students were required to follow the traditional format of the procedures by following in the order of their colleges' seniority upon official incorporation into York.

Nancy Accinelli, York's convocation and Student Information Officer, described the convocation inductions as "a coming together of the community." Previously held in Burton Auditorium, the ceremony took place at the podium between Scott Library and the Ross Building. "We've outgrown Burton," Accinelli explained. "The 1,000 to 1,200 students could not possibly fit into the 750 capacity room." Accinelli spent most of the morning "just watching the sky for signs of thunder and rain."



TED CHRISTENSEN

Classified

BABYSITTER—To look after newborn in my office in Ross when I lecture. Maximum 5 hrs per week. 482-2705

THE MUSLIM STUDENTS' ASSOCIATION (MSA)—York University Chapter (Room 201, Scott Religious Center) invites all students to attend Friday prayer in the Stedman Lecture Hall (Room 107A) starting from 1:30 p.m. For further information please call 667-8840.

THE YORK STUDENT CHRISTIAN MOVEMENT welcomes all York students. Please attend our ecumenical worship—Fridays at 11:00 am in the Scott Chapel. Come to the film *Behind the Veil* followed by a discussion (Wed. 18th at 1:00 and 5:00). For more information see Kevin in 214 Scott (667-6243).

MATURE PERSON REQUIRED—For weekend supervision in male adult half-way house for ex-offenders in Brampton. Sociology or psychology background preferred. Telephone Mrs. Evans or Mr. Brown for further information at 457-3611, Monday to Friday 9:30 a.m.-1 p.m.

YORK UNIVERSITY PORTUGUESE ASSOCIATION—We are happy to announce that YUPA is having a meeting on Wednesday, Sept. 18 at 5:00 p.m. in Winters College, Room 124A. All Welcome.

MONDO HUNKAMOOGA is back! The new issue of this small press review mag is available in the York Bookstore magazine section. Catch up now on the underground literary scene for only 75¢.

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RED CROSS EMERGENCY RESPONSE TRAINING COURSE—Would you know how to help your friends and neighbours should there be an emergency similar to the recent tornadoes? On Saturday, September 21, 1985, the Red Cross is offering a one-day seminar designed and taught by Red Cross Emergency Services Instructors. This course is free of charge. For more details, and to register call 224-2202 between 8:30 a.m. and 4:30 p.m. (Monday to Friday). Registration is first come, first served, so call soon!

HELP WANTED!—Public relations, theatre production assistants, fundraising, general office work. Unusual opportunity with exciting new theatre/film company for dynamic, creative, easygoing individuals to begin career in culture and entertainment industry. Minimum wage to start, unlimited career potential. 3 spots open. Average/good typing required for all. 920-9468, Mitchell 925-2474.

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FUTON Regular from \$79, Foam Core from \$95, Extra Thick from \$105. Pine wood frame from \$109. Cover: Single \$26, Double \$34, Queen \$40. PHONE ORDER 531-1730. Morning order will be ready that evening. Two FREE pillows with pick-up orders—not with Regular Futons. 2417 Dundas St. W., 120 meters north of Bloor/Dundas subway station. 1073 Bathurst St. south of Dupont St.

HANNAH SANDBERG, a 40 year retrospective, at Samuel J. Zacks Gallery, Stong College, Sept 26-Oct. 10 Sun-Fri, 12-4 p.m. Meet the artist Sept 6, 6-10 p.m. Call Merlin Homer or Kirk Stephens at 667-3055.

VOLUNTEERS NEEDED—The Catholic Children's Aid Society, Scarborough, needs Volunteers to be group leaders, big brothers and big sisters, tutors, friendly visitors, peer counsellors, parental relief providers, case aides, clerical aides, and drivers. Training is provided. Call the Volunteer Department at 438-1812 for further information.

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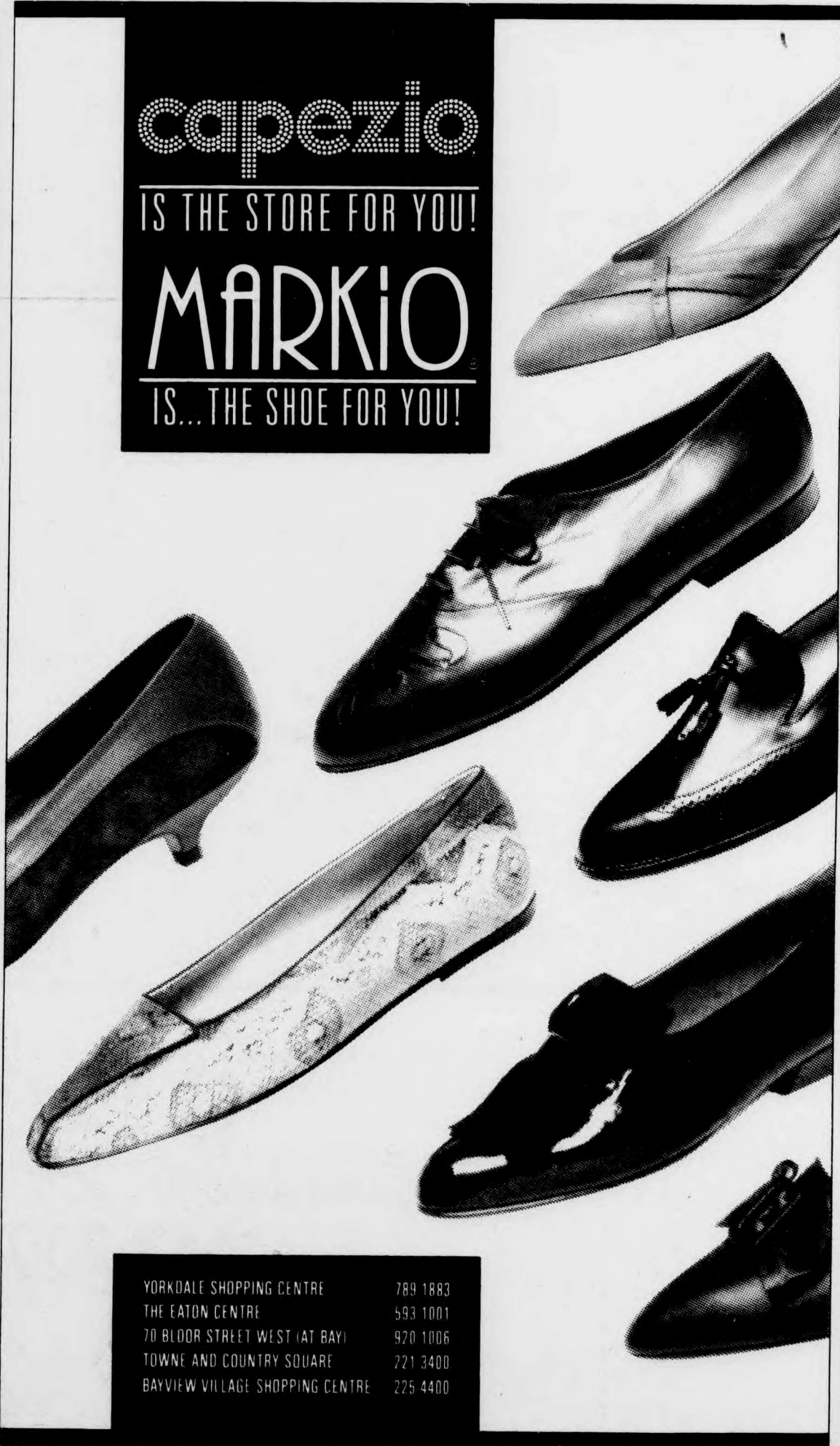
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