



Perhaps this little fellow has heard that new technology will be replacing YUSA jobs.

YUFA satisfied over outcome of settlement

By DAVE BYRNES

After coming to the brink of a strike last week, the York University Faculty Association (YUFA) won a contract settlement last Wednesday. Although the administration had refused to bargain beyond a five percent guideline imposed by Ontario Treasurer Larry Grossman, they gave in under the pressure of a YUFA strike vote September 7 and offered a 6½ percent raise, which YUFA accepted.

Janice Newson, who chaired YUFA during the negotiations, is less than enthusiastic about the wage settlement, saying "it is not a just settlement in terms of our needs," but she also pointed to other areas in the agreement that break new ground for the faculty members.

The system that governs pension entitlements has been revised in the new settlement to provide for "phased in" retirement. Previously, pensions were calculated on average wage earnings in the last five years of employment, so the reduction in average wage earnings caused by gradual retirement also cost faculty a reduction in pension earning. For the same reason the agreement provides for six months' sabbatical with 100 percent pay during the five years before retirement.

The agreement also contains improved health benefits and provides for the establishment of a joint committee on affirmative action for women.

Newson said YUFA also won some "extremely important" non-monetary issues through the negotiations. She said the administration not only refused to bargain "in good faith," claiming the need to remain in line with the provincial government, but also tried to win "take-backs" from the existing collective agreement between York and YUFA. By preventing the administration's 'offensive' from winning take-backs, Newson believes YUFA "demonstrated that the faculty will not fold under pressure from the provincial government."

One take-back bid the administration demanded was for power over procedures concerning tenure and promotion—territory that

has been YUFA's since 1976. Another demand, which Newson said "had real implications for academic freedom" was for the authority to monitor the external professional activities of faculty. A third demand attempted to win the university the option of extending normal faculty work loads over an 11 month year.

Newson said that by preventing these take-backs and also by forcing the administration to produce a wage settlement "1½ percent over (the limit) they were absolutely determined not to break," YUFA set an important precedent for other Ontario universities. "We were facing a test of the faculty association's (ability) to uphold the collective agreement," she reasoned. "It was a demonstration that the faculty will not be mowed over by the provincial government. We sent a signal to the province that the collective agreement will not fold under the Bovey Commission."

Newson said a plan to massively restructure Ontario universities could succeed unless the faculty unions retain strong collective agreement. "Collective agreements are a way to prevent unilateral movement by the government," she said.

Asked to respond to Newson's charge that the university "did not take a wise position" by using the political/economic situation as a reason for initially refusing to free-bargain with YUFA, Board of Governors chairperson Bruce Bryden had no comment and directed our enquiry to Bill Farr, the university's spokesman on labor disputes. Farr offered no comment aside from calling Newson's ideas "speculation."

YUFA's bargaining unit is expected to ratify the new settlement by secret ballot next week. Last Wednesday the general membership voted to suspend job action and pass the settlement on to the bargaining unit for final approval.

The new contract will expire April 30, 1985. Robert Drummond, who became YUFA's new chairperson this week, said YUFA "is in pretty good shape" to start new contract negotiations in February.

Student contests parking fines

By M. NICO KROHN

York may be stripped of its right to issue parking tickets if Atkinson College resident Glen Strazds wins his case against the University's Parking Office this fall, said Strazds' legal advisor James Morton.

"There are a number of ways in which we may win the case," Morton said. York would lose the right to issue tickets if the court decided York lacked the authority under the York University Act (1980) to regulate parking.

Strazds owes \$2,234 for 122 tickets listed in a statement released by York on June 19.

Following a \$10,000 settlement for the destruction of his car on Sentinel Road in January 1982, Strazds was refused a replacement parking decal because he owed \$77 in unpaid tickets.

"I wouldn't pay the fines because I'd been charged under the wrong sections in many cases," said Strazds who didn't appeal any of the tickets, prior to the accident, within the stipulated two week period after their date of issue.

Strazds provided proof of his accident and was given a special parking permit for the duration of the year. York demanded that Strazds pay outstanding fines before purchasing a new decal in July 1982.

Strazds' refusal resulted in the issuance of an additional 107 tickets because he continued to park on campus without the valid permit. He has also collected further University charges for not paying his tickets on time. As a result York has taken Strazds to Etobicoke Small Claims Court.

In a March 1984 court decision, Judge Moira L. Caswell found that York University has the right to impose fines. "Specific powers are granted to the president to regulate students and student activities," said Caswell. An earlier

court judgement involving a York student and unpaid parking fines also upheld the University's right to issue tickets.

Strazds conceded that he only appealed six of the tickets he received. "My attitude toward appeals is, if they're going to systematically issue tickets, I'm not going to systematically issue appeals. It's like a one hour shot," Strazds said, adding that, "They're difficult to deal with. I'd prefer the courts to deal with it."

University representatives refused to comment on the matter, as the case is currently before the courts.

CUEW in conciliation

By MARK JOHNSTON

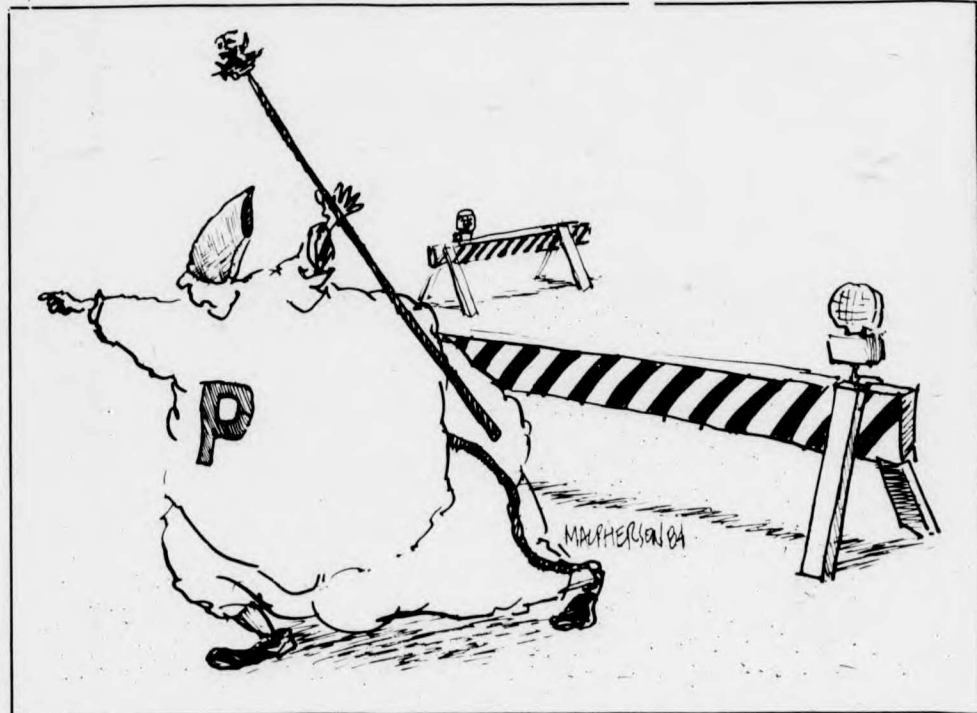
In the wake of the York University Faculty Association's recent contract settlement, the Canadian Union of Educational Workers (CUEW), Local 3, began a conciliation meeting with the administration on Tuesday.

"For the University, it is basically time to seriously negotiate," said Charles Doyon, chairperson of CUEW Local 3.

The conciliation meeting is the last stage of a lengthy contractual dispute involving the University and CUEW, which represents part-time faculty and teaching assistants at York. If a settlement is not reached in conciliation, a "no-board" report will be issued, and CUEW will be in a legal position to strike 16 days later.

Also, Doyon said, a general membership meeting last Wednesday resulted in "a vote to re-affirm the membership's support for the negotiating team and their proposals." He said

cont'd on page 3



Papal parking project a massive flop

By ELLIOTT SHIFF

Organizers and workers involved with the Papal Parking Project at York University were fully mobilized to accommodate up to 30,000 cars for the Pope's September 15 appearance at Downsview airport. Approximately 300 cars took advantage of York's parking facilities.

As Conference Centre Manager Jack Moore said, "the demand on facilities did not materialize." By comparison the York grounds were utilized more than any of the other large parking lots that were offering shuttle services, including Woodbine, Greenwood, and the International Centre, said Moore. "It's unfor-

fortunate, but we weren't the only ones," continued Moore.

Moore said the downpour the evening prior to the Mass caused people to stay away.

The project was not a money-making venture, Moore said. "The operation was successful in that lots of students had jobs," he said.

The university did not receive the public relations it had hoped for. "From a student standpoint, it was impressive; we did not, however, have the volume of people necessary to impress outsiders," said Moore.

Saying the monetary "losses will be substantial," Moore had "no comment" about who would be making up for the losses.

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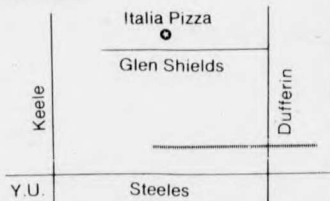
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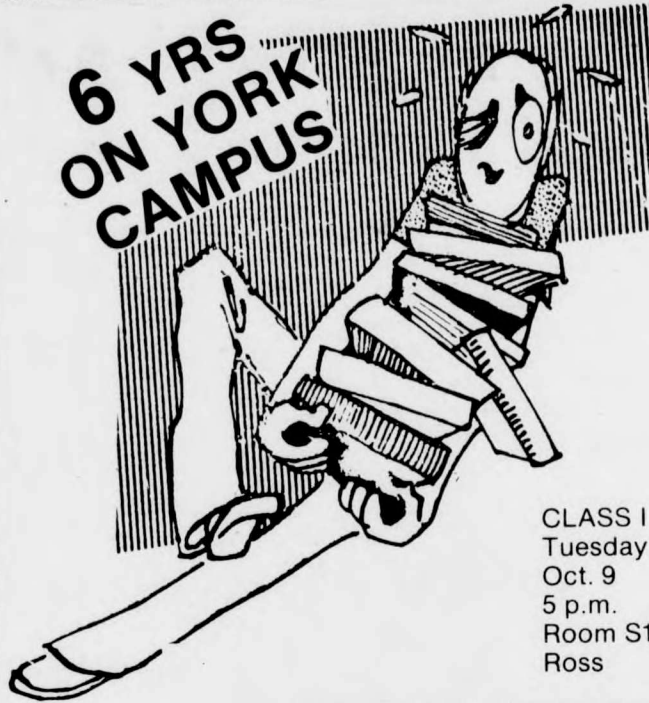
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Other Campuses

By ADAM BRYANT

Refuse the booze

University of Guelph students will no longer be able to obtain alcohol with their meal cards at two on-campus restaurant/pubs, according to a memo from the University's administration.

It is not known specifically who was responsible for the recommendation that "the use of meal cards for purchasing alcohol be discontinued with the exception of the Whippletree (U of G's dining room)" though it is thought at Guelph that issues of this nature would only be tackled by the University president and his advisors.

Before this policy was implemented, approximately eight percent of the total meal card dollar was spent on alcohol, which will still be available on a cash basis.

—The Ontarian
University of Guelph

Waterloo U tackles Oxford

Last summer, the University of Waterloo entered a partnership with Oxford University Press that will lead to the computerization of the massive Oxford English Dictionary (OED).

Waterloo will conduct a world-wide survey to find out who uses the OED and what their needs are. The University will also design the databases for many of the new applications of the New Oxford English Dictionary (NOED), as the electronic version will be called.

For the publishers of the OED, the project could not have started soon enough. The dictionary's constantly growing size and need for revision have caused OED lexicographers enormous problems. The need for changes has outgrown the traditional methods of revision.

The computerization of the OED will be a formidable task, considering its size. It defines 500,000 main words, which are illustrated by more than two million quotations. The total of 60 million words fills 21,000 pages, which are contained in 12 volumes and four supplements.

The University of Waterloo was chosen above 13 high-technology companies and other universities for the project. Waterloo's computer science department in the faculty of mathematics has won international recognition and has access to state-of-the-art hardware and software.

—Imprint
University of Waterloo

Campus athletes on your TV?

Canadian University sports could be on pay television this fall if the Canadian Radio Television and Telecommunications Commission (CRTC) gives its approval.

The Canadian Interuniversity Athletic Union has an informal agreement which gives the Action Canada Sports Network the right to broadcast university sports events that are not already under contract to other companies. The proposal is valid only if the network receives approval to operate the CRTC.

The network is expected to spend an unnamed but large amount of its five-year, \$65-million budget on the broadcast of amateur sports.

The two advantages of the proposal are the greater exposure and financial income university athletics would receive.

—The Meliorist
University of Lethbridge

Shopping bus shuttle service on trial run

By GARY SYMONS

CYSF's proposal to initiate a free shopping bus service to the Towne and Countrye Mall was realized this week as the first bus left York at 4:50 p.m. Tuesday afternoon.

Valance Ellies, CYSF Director of Finance conceived and organized the project. When asked why CYSF started the service, Ellies said, "Well, I've been living in residence for four years, and I've eaten the food for four years, and it's very expensive. More and more (residence) students are selling their scrip, buying food and cooking," he added. "I felt this would be... safe and convenient way for them to do all their shopping."

According to Ellies, funding for the project will be split equally between Towne and Countrye, Loblaw's and CYSF, with each party contributing \$246.66 per month.

In return for their support, Ellies said, Loblaw's and the mall will be attracting new customers at a relatively low cost. "At \$60 a week, even if we get 50 people there spending only \$10 each, then right there Loblaw's more than makes its money back," he explained.

Nevertheless, the mall management has agreed to only a 12 week trial period at this point, ending in the middle of December. But if the project gains enough rider support, Ellies says, the service will be continued. He claims, however, that "the early indications are that people will be using the service."

"It might be a bit slow in the beginning," he added, "but once people get settled into the routine of their classes... I expect it will pick up."

"Also, if we can show that this will work," Ellies continued, "we can get into more ambitious projects with private business, since CYSF doesn't have the money to fund these kinds of things totally."

CUEW *cont'd from page 1*

99 percent of CUEW's attending members voted to support the negotiating team.

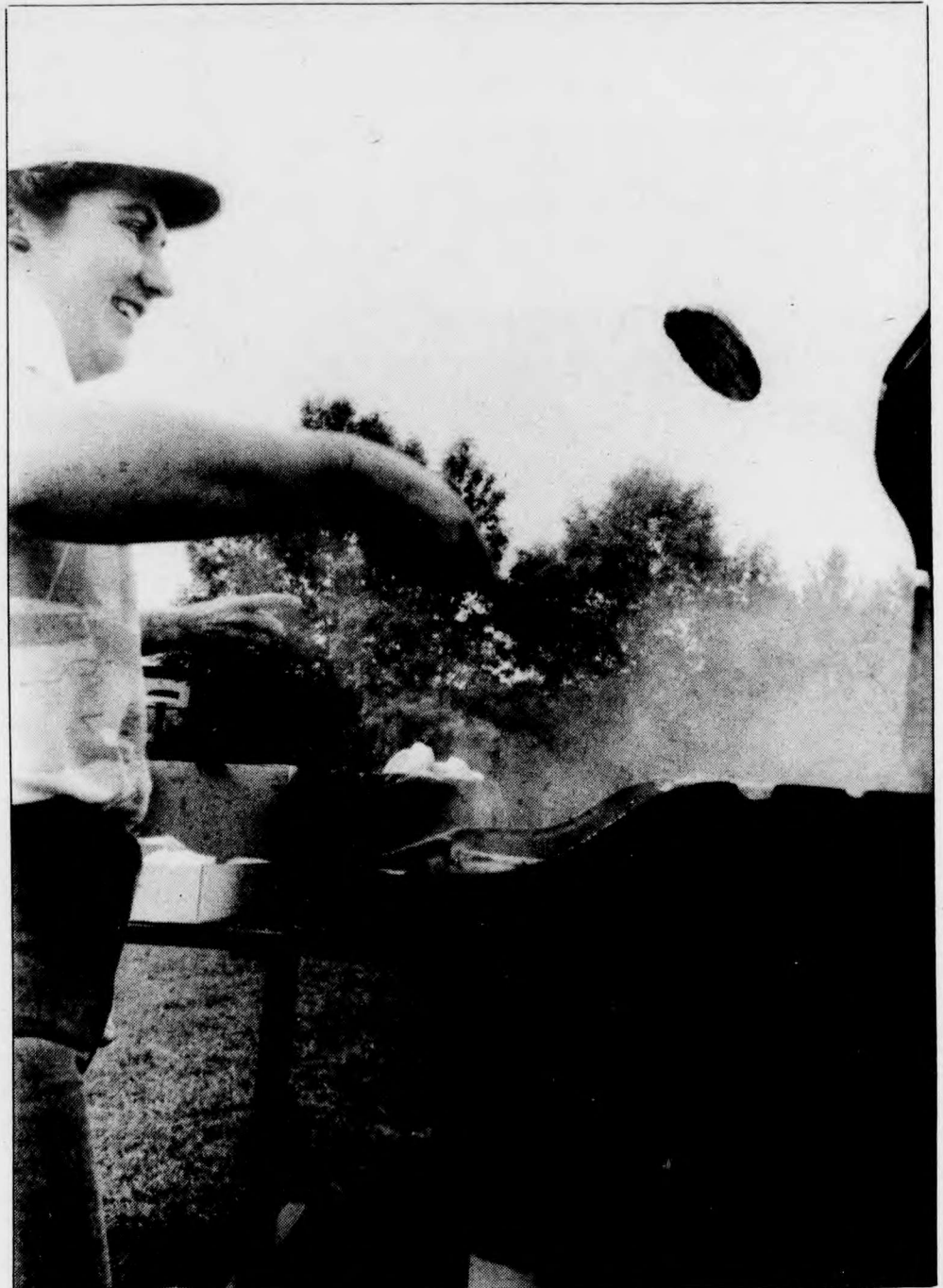
Doyon criticized the University, saying "they seem to lack respect for the members of our union and the students. They don't seem to want to negotiate on major issues."

Doyon wouldn't comment on the possible effect of the Faculty Association's recent settlement with the university. "I only hope the University negotiating team starts to consider the major issues (so we can work) towards a fair and equitable settlement," he said.

The University and CUEW have not yet reached agreement on a single major issue, Doyon said.

CUEW's major issues are increased job security for its member, participation in departmental meetings and committees, an extension of priority codes to give TAs job security for six years, changes in seniority guidelines and a wage increase of 30 percent for both bargaining units.

The head of the administration's negotiating team, Vice president of Finance and Employee Relations, Bill Farr, was not available for comment.



Playing games with meat. Patty flips over summer's last fling picnic.

GARY BLAKELEY

YUSA - York in stalemate

By LAURA LUSH

Conciliation efforts to break the deadlock between the York University Staff Association (YUSA) and the university administration ended in a stalemate Friday, with the provincially appointed conciliator issuing a 'no-board' report.

Shirley Ittas, YUSA spokesperson for the 1,000 full-time clerical staff, said the 'no-board' decision leaves the union in a position to legally strike within 16 days of the agreement.

The major issues under contention are retraining in the face of technological change; job security; wages; changed health and safety measures; job evaluation procedures; equal pay for work of equal value; and the hiring of non-union personnel.

An offer to set up a committee to investigate the implications of on-the-job retraining was put to YUSA by the university's chief negotiator Don Mitchell, but was refused. Ittas said the proposed committee investigation does not

"address the major issues" of the labor dispute and fails to make any "significant progress" towards the union's demands.

According to a YUSA report that appeared in last month's CUEW newsletter, YUSA's top priority is to guarantee their members on-the-job retraining. Unless the opportunity for learning further skills is available to them, the report says, YUSA members won't be able to compete for the more technically skilled jobs created by computer innovations.

Ittas said retraining of staff could be easily and readily accomplished to accommodate new computer technology. The university's alternative to retraining has been to hire non-union personnel from 'outside,' said Ittas.

The next step in the ongoing labor dispute, Ittas said, will be a strike vote by the union membership. Members at Glendon campus already voted yesterday, but no results will be released until York campus members finish voting on Monday.

news bits

Mass confusion

By ELLIOTT SCHIFF

A student security parking attendant was injured during Papal Parking Project last Sunday after stopping a car at the Keele St. and St. Lawrence Blvd. entrance to the campus.

Services manager G.A. Macleod said security stopped the car and asked for the 10 dollar parking fee because the vehicle was not displaying a current parking decal.

Macleod went on to say "when asked for the money, the driver took off, causing the parking attendant to spin around and fall down." The attendant, who had been leaning on the window at the time, suffered a slight bruise.

The car drove off and was later traced to a student living on campus. Macleod said "the driver of the car claimed she wasn't aware what had happened, as she didn't realize the parking attendant fell to the ground."

No charges have been laid. "It all depends on the parking attendant" said Macleod, who explained that the attendant may take any action ranging from a demand for an apology to legal action.

Scrip's hip

By BEVERLEY MILLIGAN

What does York University have in common with Dominion Stores Ltd., Canadian Tire and even some Ontario penitentiaries? York has one of the last private currencies in Canada: our scrip system of paper money printed for residence students to use in the cafeterias.

Collectors from all over the world want to get a sample of the University's scrip, says Mark Altar, a York University student.

The demand for scrip is small—about two hundred dollars worth a year—but the profits are surprisingly high. Altar will pay as little as 10¢ for a \$1.00 expired scrip note, then sell it to a broker for up to \$1.30. Altar says the reward is not monetary. He says he is just a serious collector trying to get samples out to other serious collectors.

Shirt's injured

By ELLIOTT SCHIFF

Wednesday night at the school dance turned into Wednesday night at the fights as the September 5 'New Year's' dance at Stong College degenerated into a western style bar fight.

Assistant to Stong's Master Olga Cirak said the fight began around 1:30 a.m. as the dance was breaking up. Cirak said, "eight to 12 people formed a scrum, and everyone started their own brawl." During the fracas several punches were thrown and several shirts suffered minor injuries.

Cirak said the fight got out of hand when one of the combatants was shoved up against a window causing the pane to shatter. After moving outside, the brawl continued until it eventually broke up, she said.

The student responsible for the broken window came forward the following day and was charged with the cost of its replacement. No criminal charges were laid. "They were just showing that they're macho," Cirak explained.

CYSF—CYSF—CYSF—CYSF—CYSF—CYSF—CYSF—CYSF—CYSF—CYS

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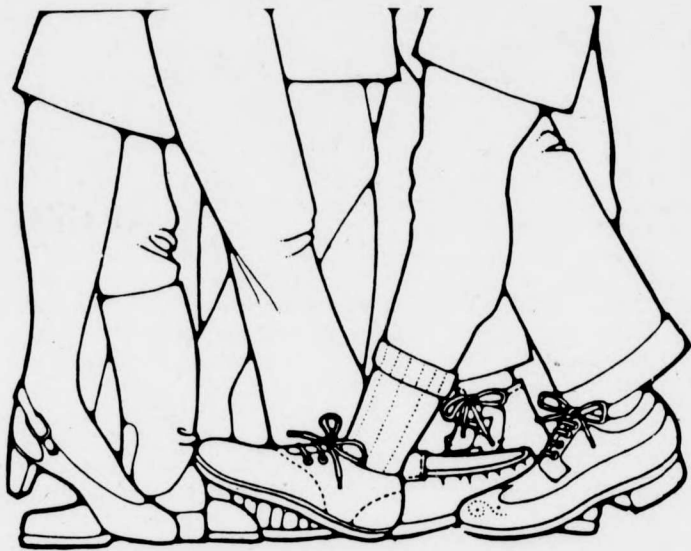
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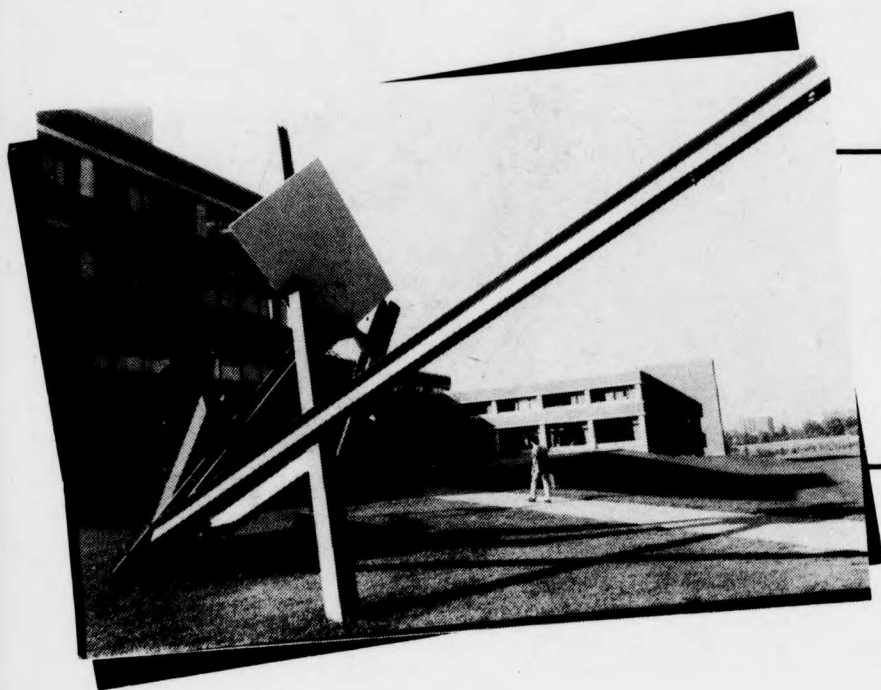
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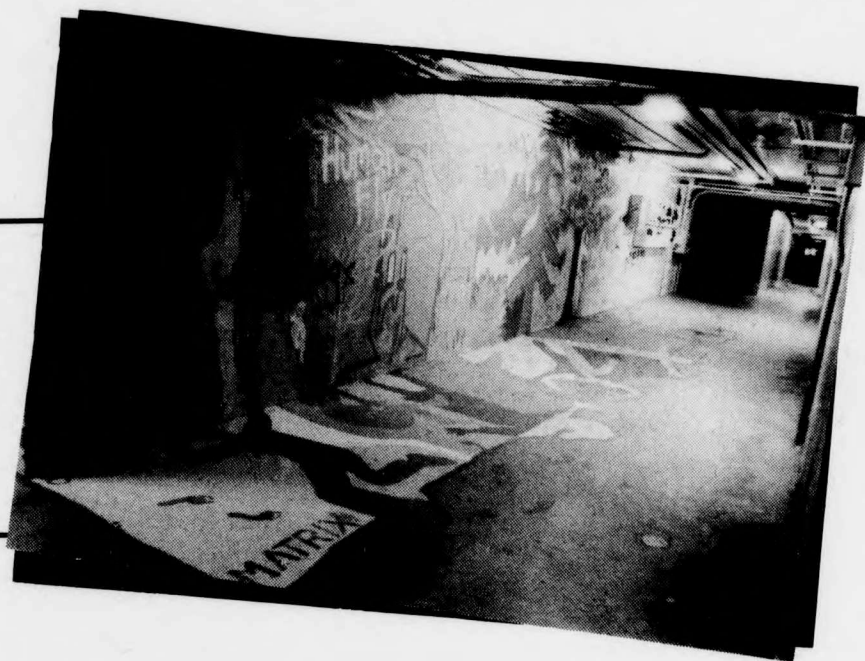


Heavy Metal

Tangled steel rising from the heath in gruesome splendor. The sculpture was vandalized last year by U of T students who thought it was ugly; and who would argue? Should be torn down by the rugby team, with stiff fines and imprisonment for the sculptor.

The Underground

Fas all the sleaziness of a New York subway train. Undoubtedly York's most famous eyesore, the tunnel is full of pop art for campus philistines. The paintbrush frescoes include cartoon characters and movie monsters covered in stale graffiti. Needs a good whitewash.



Roll out the Barrel

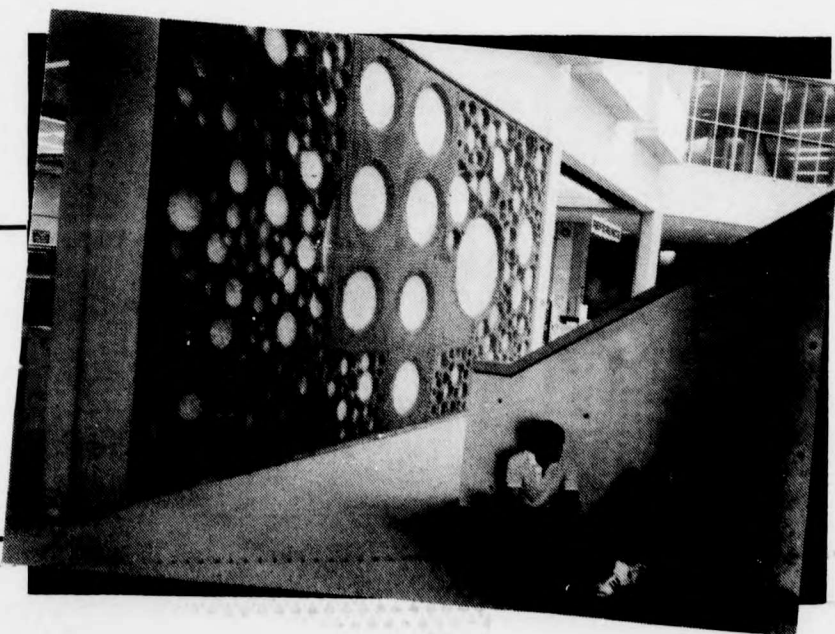
An outstanding example of post-Orwellian realism. Rumor has it this ramp was designed during the riot-filled days of student protest for use by armored tanks. The ramp provides easy access to the strategically elevated square overlooking the campus.

Today it is just a lump of concrete with no use at all. If the monolithic drabness of Ross does not offend you, the ramp certainly will. A monstrosity in the middle of our campus.



Nail Mosaic

Neo-barbaric art on the walls of Scott Library. Cold, grey and brutal, with an unaffected ugliness. One of York's more grotesque offerings, this mural is unpleasant to touch and even more unpleasant to behold. What was considered 'groovy' in the 1960s now looks like a waste of time and nails.



editorial



people at York?



students?



you mean York is
attended by people?

Edmund Bovey, chairperson of The Commission on the Future Development of the Universities of Ontario.

Support security

The clean open spaces of the Keele St. Campus can easily create a deceptive feeling of security. But it's no oasis as serious crimes in the past here have shown. Presently Student Security patrols and escorts are one way in which students here are protected. Up until now, however, Student Security has been a bare bones operation, hardly capable of keeping watch on the University's 600 sprawling acres. Their coordinator, Bob Jandl, confesses that "we haven't even had minimum services in the past."

To make this campus as safe as it seems, more funding is needed for security services. Until now Student Security has been making due with a minimum budget jointly provided

by the colleges and the administration. Now Jandl has "a 99 percent guarantee" from new Safety and Security chief Santarelli that his organization will soon be incorporated into, and *funded* by, the department of Safety and Security Services.

Jandl is planning on getting increased funds guaranteed by the new arrangement. He's planning for more outdoor lighting, more emergency phones and more foot patrols. Safety and Security has gone ahead for their part and has provided Jandl with a temporary 'shuttlebus' service to handle escort calls. A permanent shuttlebus vehicle and other Student Security needs will require more funding. That funding is now "99 percent guaranteed." Let's hope that means Student Security gets the money.

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Letters

Editor:

It seems likely from his recent letter re faculty salaries that Mr. Dan Raxlof has not taught (if he has, I should hate to be one of his students). In case any of your other readers share his misconceptions, I should like to reply to a few of them.

Mr. Raxlof regards faculty members as overpaid because they "do not return home to dinner with faces reddened by an iron smelter." Do eyes reddened by dozens of straight hours of reading hundreds of poorly written (in the logical, grammatical and orthographical senses) essays and exams count for anything? (As an extreme example, I once had to read and mark 161 final exams in 48 hours.) Or not getting home for dinner at all due to late meetings, counselling students, checking sources of suspected plagiarism, keeping up with research or any of the dozens of other requirements of a faculty position?

Mr. Raxlof further alleges that these unworthy, overpaid faculty members do not "endure stress syndromes associated with survival in the areas of business and politics." Would he care to nominate another term for ulcers, migraines, divorces (recent research at OISE indicates that the majority of marriages that survive the Ph.D. founder in the year following) and assorted nervous breakdowns

produced by anxiety over grad school acceptance, comprehensive exams, dissertation defenses and desperate attempts to get something published for one's CV (this is all *before* one can even start looking for a job). The average Ph.D. in the Humanities now takes 10 years, primarily due to lack of funding and complexity of research problems (remember, every Ph.D. dissertation is required to be an *original*

contribution to the field—try that, if your field's Shakespeare). TAs make less than \$6000 p.a.; most fellowships are little, if any, more and tuition and taxes must frequently be paid out of that. Research, which may require anything from tons of books and photocopies to six months in the Vatican library, must also come out of that. Little wonder that many grad students moonlight (working more than 10 hours per week will get one thrown out of most full-time Ph.D. programmes) and have to keep putting off their dissertations, thus lessening the chance that they will find a tenure-track position after they finally do finish.

Due to cutbacks, most faculty positions currently being offered are contract or part-time (remember that 45 percent of the teaching at York is done by part-

timers or TAs). The average number of applicants for any contract or tenurable position in my field is 400 (I once received a notification, numbered 651, of receipt

of my application for a position). If one does get a tenurable position, then one must face a whole set of new course preparations (I find that preparing a course requires at least 10 hours work out of class for every hour in—and few faculty members teach less than nine hours per week).

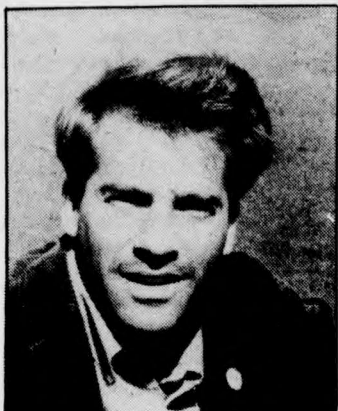
Finally, Mr. Raxlof regards the salaries of faculty members' theoretically high-paid spouses as sufficient justification to deny them a raise. This sounds suspiciously like the traditional male chauvinist justification for under-paying women; since they all have rich husbands, they don't need the money. The fact that they've done the work is irrelevant. Shall we add all of academia to the pink-collar ghetto? After all, any man who prefers reading and teaching to driving truck and getting drunk watching Hockey Night in Canada must be effeminate, mustn't he? Perhaps so; in view of all the above drawbacks to an academic career, the dedication shown by many faculty members can only be matched in such traditionally underpaid, female-dominated service professions as nursing.

—A CUEW Member

the question

By PHIL KATSIKOS

What did you think of the Pope's Metro visit?



Frank Safian, Geography/Urban Studies III

"His visit was well timed, although he could have spent more time out of his pope-mobile. I also thought security surrounding his visit was a bit much."



Rhonda Goldman, Psychology II

"I thought the Pope's visit was rather farcical, because people were planning to make so much money off of him and their plans backfired."



Chari Lesniak, Visual Arts I

"I felt that the Pope's visit was an inspiring event. It made one momentarily forget about the current problems of today and look forward with hope to a better future."



Rick Kojfman, Economics V

"I feel that the Pope's Metro visit had a certain degree of merit. It was especially appreciated by people of the Christian faith, specifically Roman Catholics..."



Nicholas Gaw, Arts II

"I think it was great because it brought the different ethnic groups together."



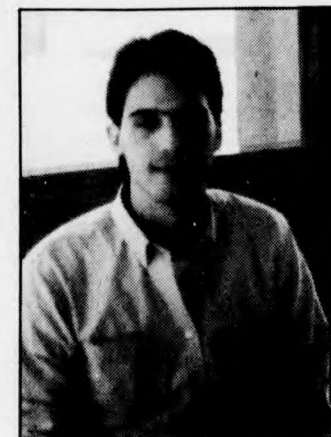
Jackie Stafford, History II

"I have no objection to the Pope's visit and was glad that many of my Catholic friends found him so inspirational. I do object to the fact that the taxpayers had to pay for a religious dignitary to come to Canada..."



Dawn Cuthbertson, Arts I

"I was surprised to see that not only Catholics, but most religions, were interested in the Pope's visit. It brought tears to my eyes when I saw him blessing the handicapped children during Saturday's visit to Midland—and I'm not even Catholic!"



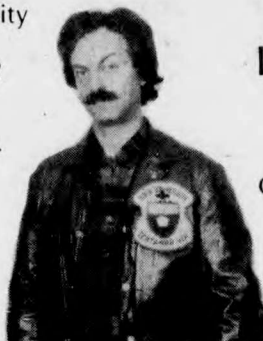
Iven Zanardo, Economics III

"Personally, I think the Pope's visit gave Canadians a chance of a lifetime to see living faith. Many of us will never see such a charismatic human being in our lives. He is an inspiration for all of us."

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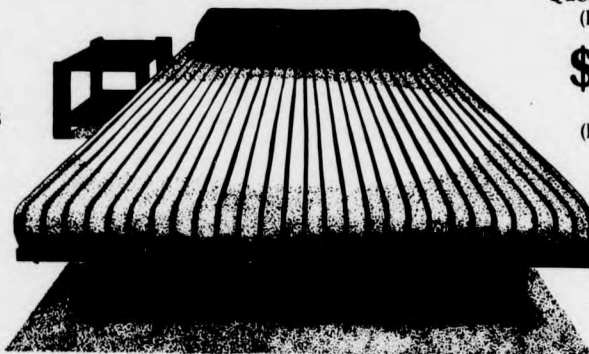
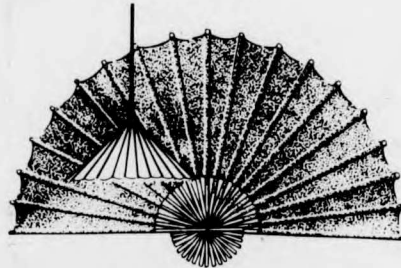
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Big Mac back in the classroom

By ROZINA JAFFER

Former York University president H. Ian Macdonald is still an active figure on campus after ten years in this powerful position.

Macdonald has been appointed director of York International, an organization which acts as a liaison between York University and other institutions, arranging visits and seminars. He is also teaching at the faculty of Administrative Studies. "I

am sort of back where I started in a sense because I spent my first ten years as a professor at the University of Toronto," said Macdonald.

Macdonald began his career as a professor at the University of Toronto from 1955 to 1965. In 1965 he became chief Economist for the government of Ontario. He then became deputy treasurer and deputy minister of Inter-governmental affairs. He was appointed president of

York in 1973, a position he held for ten years. There have been many substantial changes at York over the past years including the addition of the Life Sciences Center and the Scott Religious Center, said Macdonald.

There have also been other changes such as the reduction in the deficit for which Macdonald claims he cannot take all the credit. There have also been changes in York's enrolment patterns. There has been a major shift from full time to part time studies, a trend Mr. Macdonald says will continue as more older people return to school and younger people choose to work full time and attend university part time.

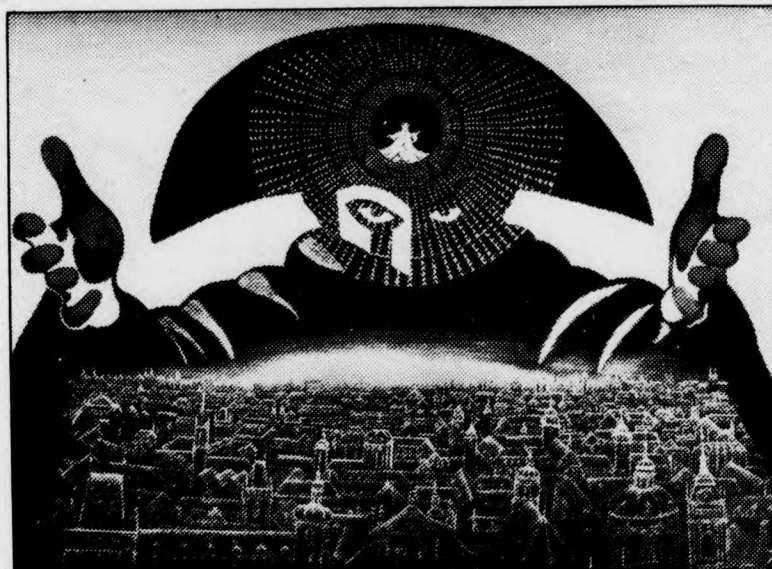
However the most significant change has to be the increase in York's prestige over the past decade said Macdonald. "Wherever I went, not only in Canada but around the world, I encountered a growing awareness and recognition of York University as a major international university," said Macdonald.

Asked if the president's job turned out to be everything he expected, Macdonald said "I really found it not only to be very much as I expected but even better than I expected."

Although he will miss the staff of the president's office, he felt he should step down this year. "Many people were very kind to me and urged me to stay on longer but I have observed old boxers in the ring staying on too long and getting battered around and I also think that it's very good when people still want you to stay rather than leave when they are trying to get rid of you," he said.

Macdonald also speculated on the future of York: "I don't think York is likely to become considerably larger but it may fill out in certain areas such as new departments and facilities."

For the new president Macdonald had these parting words of advice: "Don't make any secret of what you stand for yourself and what you want to accomplish, but be a good listener and be highly accommodating to those who may want to go a different road because no one has a monopoly on wisdom."



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An artist is his own fault
—One of those guys who hung out with Kerouac

Films of Exile from Pool and Wenders



Nastassia Kinski and Harry Dean Stanton in a scene from Wim Wenders' *Paris, Texas*.

By ADRIAN IWACHIW

We are told in the Genesis myth of the Fall that humankind is somehow estranged from its original home, its primal security. So we create our own homes—family, nation, religion, culture. When these fail, we feel homesick. We are exiles, and we search, both for identity and for a meaningful place to locate ourselves in the world.

This world-wide homesickness is the essence of Wim Wenders' cinema. His protagonists are geographically and existentially dislocated; they drift through the suffocating atmosphere of cities, and frequently lose themselves in the muddy gulf that separates America from Europe, a Europe that so eagerly and awkwardly attempts to clothe itself in American culture. To portray this psychological rootlessness, Wenders has developed a personal style that makes extensive use of redundant slow takes, and particularly of the beautifully-composed travelling "road" shots that are his trademark.

Wenders' latest film, *Paris, Texas*, a \$1.6 million production, was scripted by Sam Shephard, and has a Ry Cooder soundtrack. *Paris, Texas* tells the story of Travis (Harry Dean Stanton), who is found wandering through the Texas desert after having been missing and assumed dead for four years. The man refuses to speak, but when his brother Walt (whose business card is found in his jacket) flies in from Los Angeles, he persuades Travis to return with him.

In Los Angeles, Travis learns that Hunter, his seven-year-old son, has been living with Walt and his wife ever since he was mysteriously delivered to them four years earlier. After an initial coolness between them, Travis and Hunter gradually re-establish a warm father-son relationship, and decide to drive to Houston in search of Jane, Hunter's mother and Travis' long estranged wife.

Paris, Texas differs from Wenders' better known films in a peculiar way. The compelling film noir urgency of *The American Friend* and the creeping angst of the masterful *The State of Things* are transformed into something more hopeful. The last half-hour of the 150-minute film, in fact, comes close to being a *Terms of Endearment*-style tearjerker. Wenders has seemingly traversed through the long, dark tunnel of alienation and lost identity; now he seems to be seeing a light at the end of the tunnel.

In the end, however, it is no such thing. When Hunter is finally reunited in a tearful embrace with his mother, Travis climbs resolutely into his pick-up and drives off. With Wenders there are no 'happy endings.'

For Wenders, the deepest communication between characters is rarely direct. Travis and his son achieve their most tender moments when they walk on opposite sides of the streets, Hunter imitating his father's comic gestures, or while speaking via walkie-talkie on their trip, or through Travis' tape-recorded message to Hunter. Similarly, Travis and Jane only communicate over a telephone, separated by a one-way mirror in the booth where she worked.

Harry Dean Stanton is perfectly suited to the role of Travis. We see him change from a disoriented wanderer pacing through the desert with a deranged buoyancy, to the pensive realist, who sees that his greatest hope—that the three of them reunite happily—is an impossible one. Nastassia Kinski, as Jane, puts in a less convincing performance, however, but then Wenders is definitely a man's director—practically all of his major protagonists (with the exception of nine-year-old Alice in *Alice in the Cities*) have been male.

The young Canadian filmmaker Léa Pool, in her recent film *La femme de l'hotel*, also address the idea of alienation and exile in a painful and lonely world, but from a distinctly female perspective.

La femme de l'hotel utilizes the film-within-a-film format to explore the relationships among three women. Andréa (Paule Baillargeon) is a director making a film about an emotionally burned-out singer (played by Marthe Turgeon) who suffers a breakdown. At the hotel where they are staying during the filming, Andréa comes across Estelle (Louise Marleau), who is undergoing an emotional withdrawal similar to that of the troubled singer portrayed in the film.

Both Andréa and Estelle (and the actress-singer, though her character is left undeveloped) are uprooted, exiled; they have been hurt by the city. Estelle, with her blank stares and slow movements, lacks any real contact with the world about her, but a sense of solidarity is established between these women who have "nothing to lose" because they belong

nowhere. And in the end, Andréa finds in Estelle the strength and inspiration needed to complete the film.

Upon this basic outline, Léa Pool has constructed an exquisitely-crafted, mysterious film tapestry. The story is given out in fragments, challenging the spectator to participate with his or her own emotional experiences. The pacing of the film is wonderful, and both the soundtrack and the cinematography of the early Montréal winter are memorable.

There is the silent insistence of the snow outside, the waves rolling rhythmically against the shore, the rain Estelle hears in a dark auditorium... She ponders going away to the sea, for "a season of rain, rain," where there are no friends, no acquaintances, only the waves and rain washing away the past in a cathartic surge of forgetfulness. To Estelle, he singer's rest home (in the film-within-a-film), the furniture store they converse in, and the hotel are all places where one can find temporary comfort without attachments.

Towards the end of the film, the line separating reality from fiction blurs. The cameras often suddenly intruding into scenes that seemed to be real, rather than part of Andréa's film.

When Andréa completes her shooting, Estelle leaves as inexplicably as she arrived. The hotel had been just another place to pass through, a stage somewhere between her past identity and the emptiness ahead of her. We are left with a shot of her sitting on a train, an image that appropriately calls to mind the final shots of Wim Wenders' *The American Friend* and *Alice in the Cities*. In the latter, the simultaneous exhilaration and vertigo of their freedom, metaphorically expressed as the characters push their heads out of the window of the speeding train that is taking them away; but nowhere in particular.

La femme de l'hotel is a brilliant film. For a Canadian filmmaker who has only made one other feature, this is quite a promising achievement.

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Rendering of mediaeval Pope Joan thin slapstick

By STEPHANIE GROSS

The new comedy, *Pope Joan*, presented by Nightwood Theatre, is a whole-hearted, but half-successful attempt to tell a story about a woman who "climbs the rungs" to the papacy during the Dark Ages.

While *Pope Joan* was adapted from an historical account of a woman's cunning rise in the mediaeval church, it is by no means a period piece. It is, in fact, advertised as an "unhistorical answer" to the question of Pope Joan's existence.

The play successfully depicts the hierarchies and hypocrisies of the papacy during the Dark Ages, but this is all contained within the first 20 minutes. The rest of the play simply repeats itself.

Much of the humor in *Pope Joan* is achieved through puns. This is important because in the middle ages a high office of the church demanded a storyteller's love for language.

Joan is able to capitalize on her ability, and, having an eye for opportunity, she climbs ruthlessly to the top.

Brother Frumentius, on the other hand, is one character who can never find the right word. He oscillates between contemporary and biblical language, providing the play's best laughs.

At other times, the comedy is taken a step too far, often bordering on the ridiculous. Perhaps a darker shade of humor would have illustrated the hypocrisy of the times more effectively than *Pope Joan*'s slapstick approach.

Joan's guardian angel, Saint Lioba, is a character seen only by Joan and the audience. Lioba not only foresees the downfall of Pope Joan, but also plays an active part in her demise.

It appears that the playwright approves of religion in general but disapproves of its insti-

tutionalization in the church. Saint Lioba could be used to make this message clearer but instead clouds the issue with ambiguity.

The most convincing areas of the play come during its infrequent serious moments. While the use of contemporary language is meant to link the audience and the players, there is not enough development in any of the characters to successfully bridge the gap.

In the final analysis, *Pope Joan* is too superficial. At times the characters run around the stage for no reason at all, save an attempt at hilarity.

Though the play provided the audience with a few laughs, it provided little irony, empathy or audience understanding.

Pope Joan runs until September 23. Showtimes are 8:30 p.m. Wednesday through Friday, 7 and 11 p.m. on Saturdays and 2:30 p.m. Sundays. Tickets are \$6.25 and \$8.25 at Nightwood Theatre, 296 Brunswick Avenue.

ArtStuff

ON CAMPUS

Continuing

British Artists Prints, 1972-77, an exhibition of 56 graphic works by 30 well-known British artists. Art Gallery of York University, N145 Ross. Through to Oct. 5. Hours: M-F 10-4.

Sept. 25 5 p.m.

Poet, playwright and critic Dennis Lee kicks off a series of regular readings co-sponsored by Winters College and the Creative Writing department. Winter's Senior Common Room.

OFF CAMPUS

Continuing

FOB (Toronto Free Theatre until Oct. 11)

FOB (*Fresh Off the Boat*), is an American play about American Asians. When not indulging in pure Americanisms, playwright David Hwang reverts to stereotypical images of Asians in America. The play is intended to expose the cultural conflicts facing both Asian immigrants and American-born Chinese in the U.S.

The play opens with Grace working in her father's Chinese restaurant. The quasi-ethnic mood is set, then enhanced with the entrance of Dale—a recent Chinese immigrant obsessed with the mythological figure of Kwan Kung, "god of warriors, writers, and prostitutes."

Soon after, the audience is introduced to Grace's cousin Steve, an American-born Asian who shuns his ethnic origins. Hwang's script is as stereotypical as the JAP or PREPPY handbooks that were so popular only recently.

FOB was produced by the Canadian Artists Group responsible for the successful *Yellow Fever* which played at Toronto Free Theatre last year. The group is struggling to build a purely Asian theatre in North America.

FOB hobbles along limply on the premise that it is breaking down cultural precepts and injustices. Instead, the play merely exploits Asian clichés.

If *FOB* receives the criticism it deserves, the meagre attendance at 26 Berkely St. is likely to continue, as the reputation of the Canadian Artists Group is in serious jeopardy.

Both the producer (Phillip Ing) and stage manager (Karl Jason) are York expatriates.

The play is booked for a four week run at the Toronto Free Theatre until Oct. 11.

—Paulette Peirol

Something to do With Space, a sculpture exhibition focusing on seven local artists' concerns with space. Featuring Brian Buignon, Jane Buyers, Stephen Cruise, Andreas Gehr, Mark Gomes, Olaf Hanel and Peter Hill. Art Gallery at Harbourfront and outdoors around York Quay Centre. Through to Oct. 21. Hours: T-F noon to 6, Sat. and Sun. to 9. Free.

Dream Points, an exhibition of holograms by Chicago artist Doug Tyler. Interference Hologram Gallery. Through to Nov. 3. 1179A King St. West. 535-2323.

Starting today, the Ontario Science Centre hosts the sixth annual *Festival of Live Electronic Music*. Over 16 composers will be represented in four shows through Sunday. The Thursday, Friday and Saturday performances are at 8 p.m. Tickets: \$5. The Sunday show is a 3 p.m. matinee, and is included free with regular admission.

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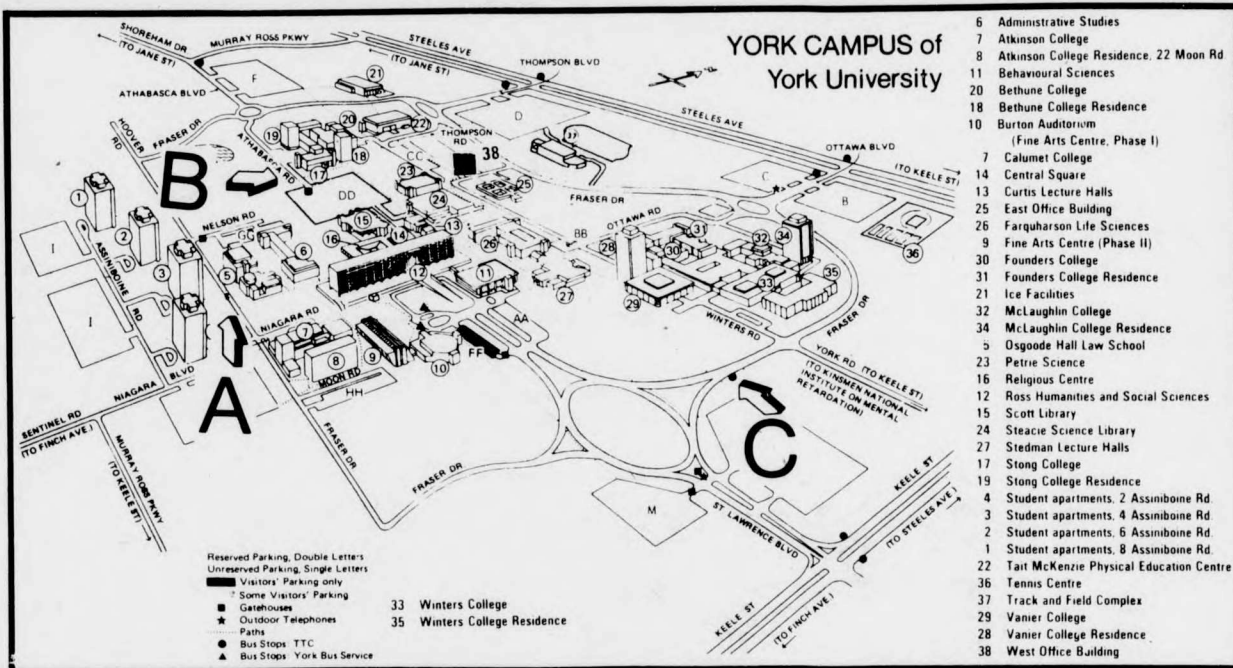
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This school year (84/85) the CYSF Reel and Screen is pleased to announce a new policy of offering membership privilege. For a \$2.00 membership charge students will be able to attend all movie screenings for a reduced price:

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and to attend the free movie nights (one per term for members only).

The purpose of the membership is to enable the Reel and Screen to offer the same services without having to raise the prices and also to fund our free nights. Memberships will be available at the door.

The Reel and Screen welcomes all of the York community to come out on Friday and Saturday evenings for a selection of contemporary Hollywood and foreign films. **Films are always shown at Curtis Hall: "L".**

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Sat. Sept. 29	POLICE ACADEMY - 7:30 SWING SHIFT - 9:15
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ANOTHER SERVICE BY THE COUNCIL OF THE YORK STUDENT FEDERATION

ROM's Italian film festival: from fluff to Fellini

Wertmuller, Visconti, de Sica reacted against "white telephone films"

By S.D. GOLDSTEIN

Coming to the Royal Ontario Museum's (ROM) Repertory Cinema this month will be an Italian Neo-Realist film festival, the ROM's inaugural event of the season.

The series, entitled *Italy: A Country Shaped by Man*, covers a wide variety of known and unknown Italian films, as well as featuring such founding masters as Fellini, Visconti and de Sica.

The Neo-Realist movement began in Italy after World War II; a reaction against the "white telephone films" of the established film industry under the political direction of Mussolini's brother. The films were labelled "white telephone films" because an ornate, white telephone appeared in just about every movie.

The films were generally colossal epics and empty upper-class melodramas. The filmmakers never ventured outside the Cincetta studios to document the real suffering that the war was inflicting on the Italian people. Although the Neo-Realist movement is no longer active, its influence can be found in the works of contemporary Italian directors like Antonioni, Bertolucci and Wertmuller. These directors will also be well-represented at the ROM screenings.



Federico Fellini

The festival will open with the Fellini classic *La Strada* which captured the Academy award for best foreign film in 1954. It stars Anthony Quinn and Fellini's wife.

For those who are interested in good dramatic comedy there are a few noteworthy films. Stand outs include *Love and Anarchy*, by Wertmuller, and Rossellini's *Voyage in Italy*. This film stars Ingrid Bergman and George Sanders as a reserved English couple travelling through Italy.

In *Love and Anarchy*, Wertmuller uses her favorite male star, Giancarlo Giannini, as a poor Italian peasant who sets out to assassinate Mussolini.

If that's not suspenseful enough, Michelangelo Antonioni's *Blow-Up* and *Passenger* (with Jack Nicholson) are both on the festival's list.

Some of the films will be accompanied by lectures by Anthony Vicari, a professor of film studies at the University of Toronto.

Peter Harcourt, a former York film Professor, will also give a slide presentation entitled "Surrealist elements in the work of Fellini." This will take place at the ROM on October 14 at 4 p.m.

The films will be shown on Thursdays at 7 p.m. and twice on Sundays at 4 and 7 p.m. between September 20 and October 28.

Novelist Roch Carrier, author of *La Guerre*, *Yes, Sir* and *Floralie*, *Where Are You*, read at Founders College on Tuesday.

On Release

Last week we saw releases from Canadian playwright and journalist Rick Saultin, and Chalmer's award winner Erika Ritter. Ritter's book *Urban Serawl* (MacMillan), is a collection of humorous pieces on the Canadian social scene, while Saultin's *Marginal Notes* (Lester and Orpen Dennys) is a collection, with commentary, of the best of his journalism over the past decade.

This week, look for the release of Governor General award winner John Gray's first novel *Dazzled* (Irwin Publishing). Gray is best known for his celebrated play, *Billy Bishop Goes To War*.

MoreStuff

Sept. 20 8 p.m.

Margie Gillis' new dance show *New Dreams* is performed tonight through Saturday only, at the Music Hall Theatre, 147 Danforth Ave. Tickets at Bass: \$10 and \$12.50. Further information: 862-7267.

Sept. 22

Toronto Early Music Centre, an organization devoted to the promotion and performance of early Renaissance and Baroque music, makes its debut with an afternoon fund-raising fair and evening concert. The Centre is located at 519 Church St. (at Wellesley). Tickets for the 8 p.m. concert are \$12, (\$8 for students), while the afternoon fair, which includes workshops and instrument demonstrations, costs \$5.

Musical instrument designer Gayle Young presents a talk on Canadian Electronic Music pioneer Hugh LeCaine at the Ontario Science Centre. The lecture is free with admission to the Centre.

Sept. 25 8:30 p.m.

Three playwrights read at York Quay Centre. John Gray, author of *Billy Bishop Goes to War*, and Erika Ritter, author of *Automatic Pilot* will both read from their latest prose offerings. Also on hand will be American playwright Wendy Wasserstein, author of the current off-Broadway hit *Isn't It Romantic*.

Sept. 26 8:30 p.m.

Toronto Free Theatre presents the Toronto premiere of *DOC*, the Sharon Pollock play, directed by Guy Sprung. *DOC* is the story of a small town doctor who has sacrificed the happiness of his family in the service of his profession, and of the ghosts which arise with the return home of his daughter. Previews begin tonight. Opens Oct. 3 through to Nov. 4. Tickets: \$6-\$12. 26 Berkeley Street. 368-2858.

David French's *Salt-Water Moon* opens Tarragon Theatre's new season. A lyrical romance set in the enclosed world of the outpost, the play is directed by Bill Glassco. Previews begin tonight. Opens Oct. 2 through to Nov. 4. Tickets: \$6-\$12. 30 Bridgman Ave. 531-1827.



records



Spandau Ballet—*Parade* (MCA)

This band is one which has experienced a radical transformation in the last two years. One of the pioneers of the 'blitz' movement in the U.K., Spandau Ballet is now a fledgling member of pop music's glamorous establishment, and their music seems to suffer for it.

The aggressive bass lines and sparse instrumentation of the band's earlier albums has given way to the glitter and flash of the '80's formula, complete with slick, echoed vocals, a prominent horn section, and Bee Gees' style vocal harmonies.

Any attempt at musical statement seems to have gone right out the

window. Though some of the tracks are first rate for dancing, they leave much to be desired in just about every other category.

Spandau Ballet now play blatant formula pop, while enjoying the somewhat dubious distinction of drawing up the blue prints so many other bands are following to success.

Still, there are some songs here that are so infectious you can almost forgive their vacuous lyrics. 'Only When You Leave' is a joyous piece of nonsense, and while the lyrics are nothing short of ridiculous, we should remember that many 'classic' pop songs don't mean a hell of a lot either. Just try writing down the words to 'Twist and Shout' if you don't believe me.

The whole of side one, in fact, is as enjoyable as it is meaningless, though one wonders about the sanity of whoever decided to print the words to the songs on the inside sleeve. Last year's *True* had a similar effect on the listener, though it was able to sustain the energy for the full eight tracks. *Parade*, unfortunately, does not.

The second side is a complete dud and makes the record sound like a rush job calculated to capitalize on Spandau Ballet's growing popularity.

And while it will probably do just that, it is just as likely to nail down the lid on whatever artistic potential this band once had.

—Kevin Connolly

Sacred Cowboys—*Sacred Cowboys* Fringe Records

When will this Jim Morrison fixation end? First we have Ian McCulloch doing his Rich Little versions of 'the Lizard King,' and now lead vocalist Gary Gray's less successful attempts with Sacred Cowboys. Someone should tell these guys, slowly and deliberately IT'S BEEN DONE, and 20 years ago at that.

While many Morrison songs remain relevant today, and the so-called British 'Cold Wave' has contributed some intriguing and innovative variations on late '60s psychedelia, Sacred Cowboys fall into a considerably less laudable crowd of 'copy cats'. They pass off sensation-alist lyrics about dark holes, twisted nerves, and various other mental hobgoblins as some sort of prophetic social statement.

What this album amounts to is sheer nonsense with only current musical fashion affording it any greater dignity than the vapid drivel of heavy metal bands.

Most of the songs are a cacophonous junkheap of bass and drums with Gray sounding like he recorded the vocals in a storm drain with a mouth full of toothpaste. Only on *Nothing grows in Texas* and *Nailed to the Cross*, two rip offs in the *Rank and File* country-punk vein, does the band become even moderately listenable.

The lyrics are just more of the clichéd wailings about doom and

destruction we've all heard 20 times too often, but perhaps never quite as foolishly as on *Pay for it*:

"That rope pulls tighter
Kick a chair out from under your feet
Feel the angels wing
Beating against your face

Pay for it in the next life
Pay for it in the next life . . ."

I guess the 'deep' message here is that we've got to live for the moment in this zany, brink-of-the-apocalypse world of ours. Here today, gone tomorrow, eh guys?

In the case of Sacred Cowboys, we can always hope.

—Kevin Connolly



Black Flag
My War
(SST Records)

Part of the novelty of punk music was the shock and revulsion it

generated. But ever since punk culture was absorbed by the bourgeois fashion industry, it has failed to shock.

No so with Black Flag. Their latest album, *My War*, is hard-core punk—ugly and obscene.

My War has all the trademarks of razor blade 'n' dog collar music: loud, blurry guitar strumming and sado-masochistic lyrics accompanied by screaming. At times vocalist Henry Rollins' screams sound like cries of demonic possession.

However, what is most frightening about Black Flag is their sincerity. This group is not in the music business for profit, and the self-mutilation is not a gimmick. This is a band which encourages the audience to shower spit on the stage.

The lyrics in *My War* are spattered with violence and perversion. Yet Black Flag does not exploit these elements, as does pornography, for the purpose of titillation. For Black Flag, violence and perversion are simply part of life. Their tortured screams are the screams of a decaying society:

When I touch my knife, I feel the power.
I look in the mirror and I wanna destroy her.
I love you.

I gave you my life, but what did I get back?
Now it's time to take it back.
I love you.

—Paul Pivato

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Aug. 1984

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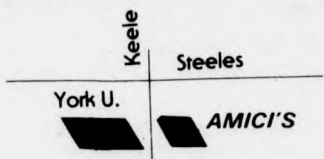
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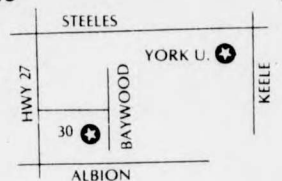
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YORK UNIVERSITY

sports

WE WIN! Yeomen give Guelph the boot with 11-7 football season debut

By MEL BROITMAN

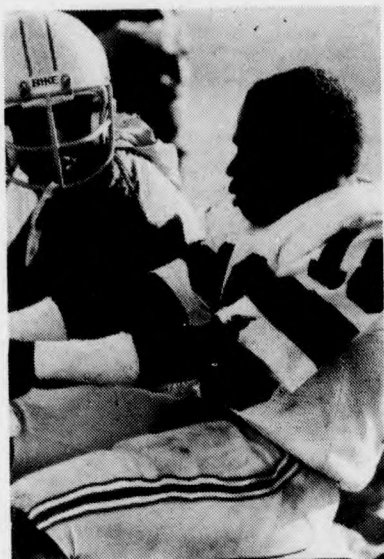
The York Yeomen football team opened the 1984 season last Sunday with a hard-fought 11-7 victory over Guelph's Gryphons. The game, which attracted 1,500 supporters, marked the Yeomen's debut at their new home, the North York Civic Stadium.

Despite the close score, the Yeomen thoroughly dominated the Gryphons. Offensively they were led by the three-pronged rushing attack of Terry Douglas, Joe Pariselli, and George Ganas. The trio combined for 200 yards along the ground.

The hard inside work of Ganas and Pariselli was complemented by the slashing style of Terry Douglas. Douglas rushed for 96 yards in 18 carries, and on many occasions electrifying the crowd with his finesse.

Douglas appreciated the effective work of the offensive line. "They were just doing a fabulous job... I had the choice to run either inside or outside," said Douglas.

As quarterback the rookie Glen



Terry Douglas

Humenik looked confident as he came off the bench to relieve starter Bill Ptolemy who was shaken up early in the second quarter. On that particular play Guelph scored the game's only touchdown. Safety Jeff

Volpe intercepted Ptolemy and ran 27 yards to put the Gryphons ahead.

Placekicker and punter Mike Boyd supplied all of York's scoring, booting three field goals and two singles.

The defense, which in the past has always been York's strength, showed no sign of altering that tradition. Led by all-star nose-guard Dirk Leers, they completely shut down any holes that Guelph might have exploited. The Gryphons' offense scored only one point, a 52-yard punt for a single midway through the final quarter.

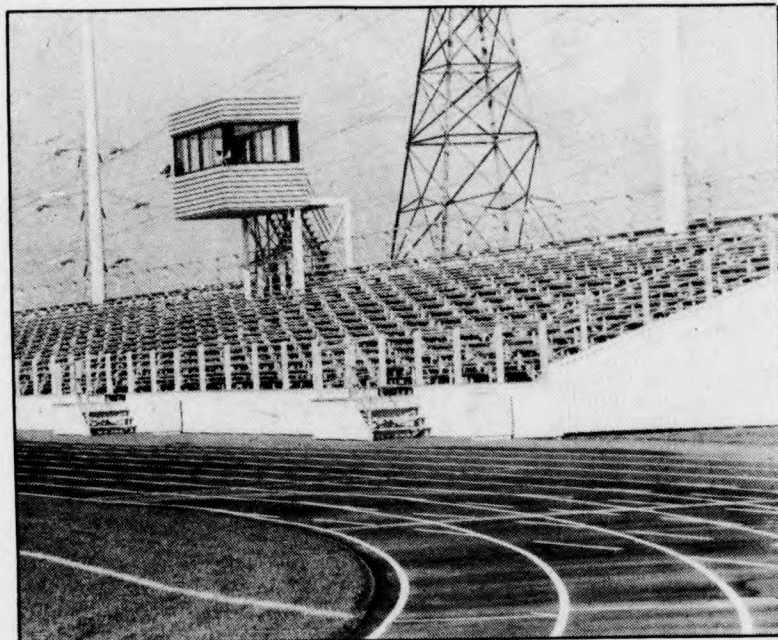
Leers and his teammates so dominated the game that Guelph managed only 167 yards on offense, and their much vaunted passing attack produced only seven completions in 26 attempts, including two interceptions.

When Guelph back-up quarterback Tom Dimitroff tried to rally his team in the final few minutes, the York defense forced the game's biggest turnover. With only 75 seconds to play, defensive back Dom Cugliari stripped the ball from a Guelph receiver and Bill Docherty recovered

at mid-field for York. From there, the Yeomen simply ran out the clock and jubilantly posted their first sea-

son opening victory since 1979.

The Yeomen's next game will be in Waterloo this Saturday



North York Civic Stadium: A new home for York's football Yeomen

New football stadium gives Yeomen big lift in opener

By EDO VAN BELKOM

The York Yeomen opened their football season on a different footing this year. Sunday's game was not played at York's old 'Mile Wide Stadium,' but at the Yeomen's new haunt, North York Civic Stadium.

The similarities between the two fields end with the word stadium.

The new stadium, less than three miles from York, has many features that a football fan unfamiliar with York's old 'stadium' might take for granted. It has a press box with a public address system you can actually understand. The clock, although artificial, lets you know the score and roughly how much time has elapsed in each quarter. The clock is so unofficial that the first quarter ended with 30 seconds still remaining to play. But an unofficial clock is

better than none at all.

Other stellar features of this facility include a snack bar and, yes, washrooms. What this affords the football fan is relief and refreshment without having to miss more than a few downs. The snack bar did get crowded during halftime but that was because of the exciting game rather than poor facilities.

The field can also be lit up at night which could make night games possible in future seasons. No night games are scheduled for this year.

The university's rental fee for the day was by no means cheap at \$1,500, but included five policemen at \$24.50 an hour, ticket and snack bar attendants and full use of the facilities for the day.

The money collected from gate receipts goes to the university unless

the game generates over \$3,000, at which time the City of North York takes its 25 percent cut. Ticket prices for games are three dollars for adults and two for students and children.

The most important aspect of this stadium is the effect it has on individual players and the team as a whole. There is a definite psychological advantage to playing in a higher calibre facility. Seeing a row of stands across the field filled with cheering fans is just what the team needed.

One could see from the sidelines that this year's Yeomen felt and acted more like a university football team than in previous years. Perhaps all that was needed in the past was a better playing facility to bring out a higher calibre of play in our football team.

YUKON JACK ATTACK #3.

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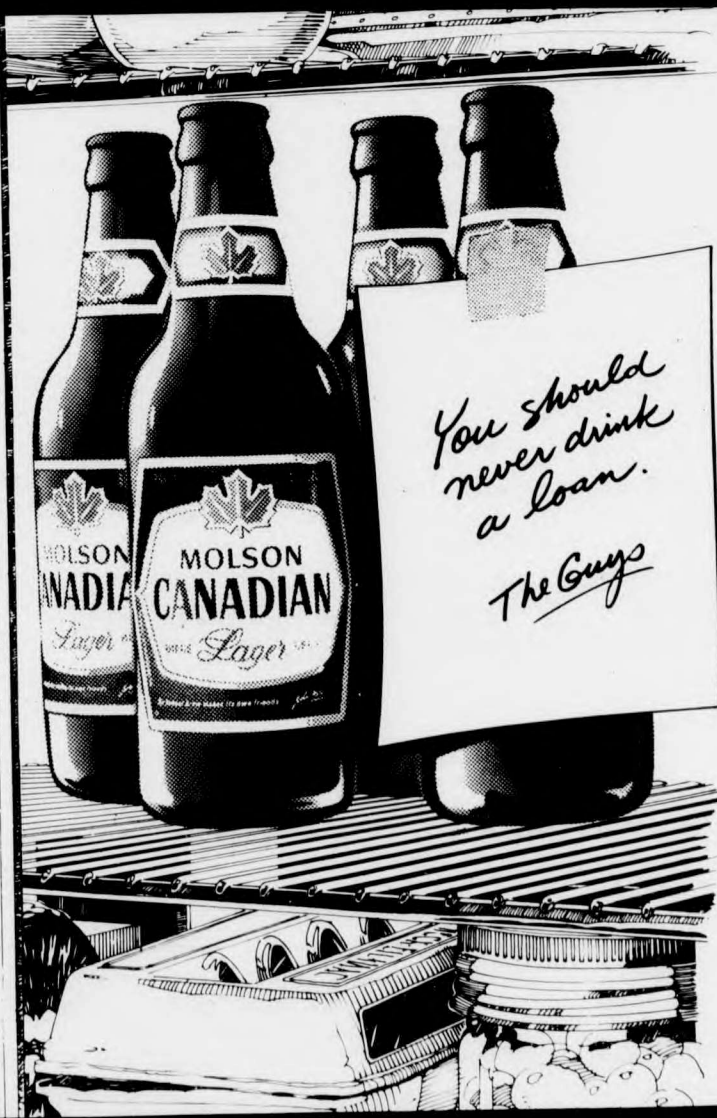
Squeeze the juice of a quartered lime over ice. Throw in 1½ ounces of Yukon Jack, top it up with cola and you'll have trapped the Bear Bite. Inspired in the wild, midst the damnably cold, this, the black sheep of Canadian liquors, is Yukon Jack.

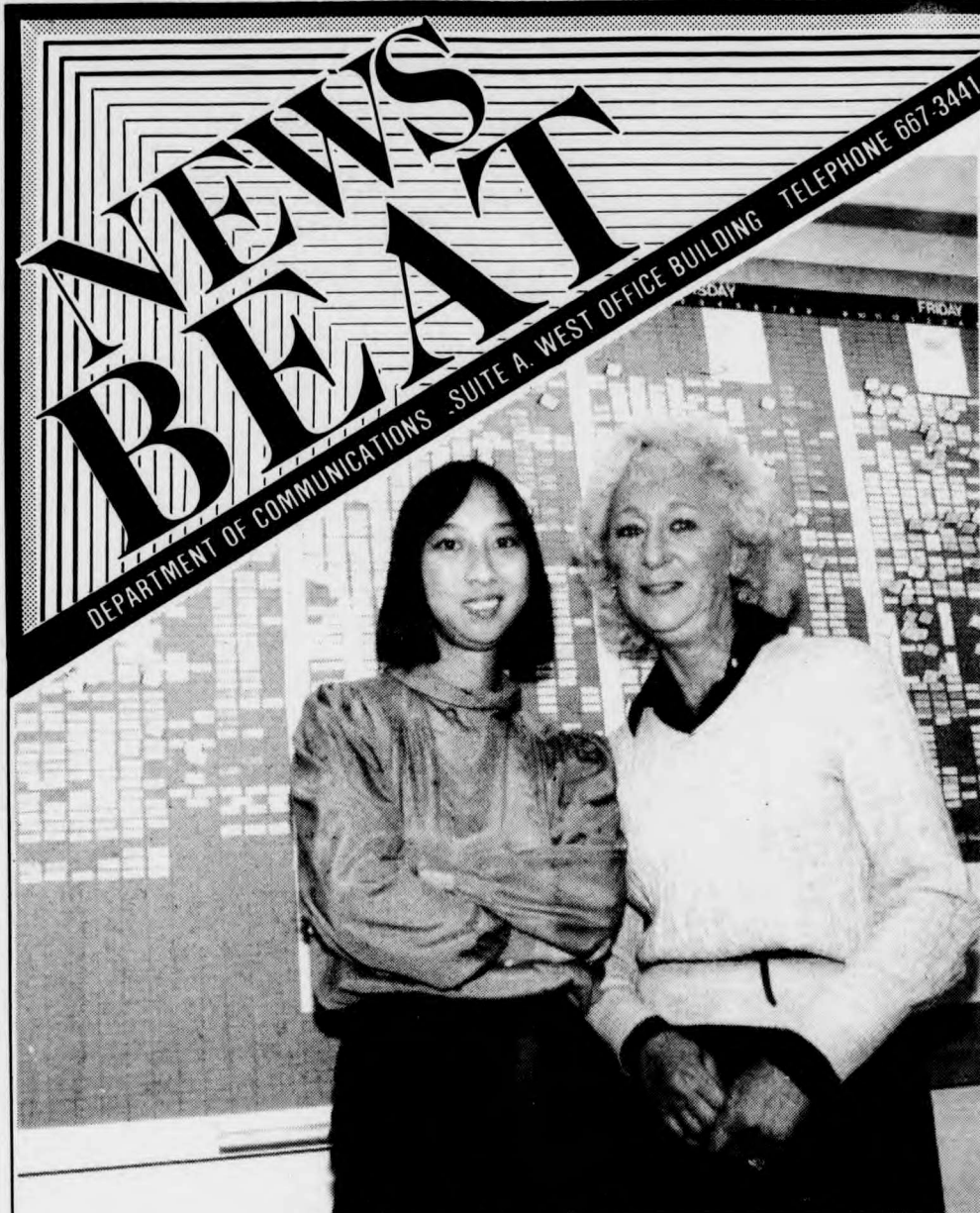


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Elaine Hui and Mrs. Pearl Kroll

New computer scheduler to aid room allocation

What comes in a multitude of colours, six hundred little boxes, and takes six weeks to complete? It's the York University classroom scheduling system and it's due for big changes.

The Department of Facilities Planning and Management headed by R.C. Howard plans to install a computer system to substantially reduce the labour intensive method now in use. The Schedule 25 program, which will run on the main administration computer, is an optimizing scheduler focusing on placing the maximum number of classes while maximizing the average utilization rates of York's classrooms, seminar rooms and lecture halls.

Elaine Hui, Assistant Manager (Classrooms), is a graduate of the M.B.A. program here and has been working since June to implement the computer scheduling procedure.

In the past, planning for the September term would begin the previous December and January. The various facilities on campus (excepting Fine Arts) establish a schedule for their professors which covers the courses available. This information, along with additional faculty requirements, is sent to the Room Allocation Centre for the mammoth job of sorting out the individual class schedules.

The University is encumbered by its high utilization rates, which result in little flexibility for changes and additions once classes are in progress.

Class locations may prove to be inappropriate as a result of enrollment projections made nine months in advance, unexpressed faculty requirements and tight teaching resources. Once the schedules have been established it becomes increasingly difficult to find a spot suitable amongst the remaining vacancies.

In addition ad hoc bookings must be incorporated into the existing schedules. These include one time events, tests and Department meetings, film showings and outside group bookings.

The existence of the many start and finish times for the fall term, Winter/Summer term and Summer classes is an additional variable complicating the task.

The Room Allocation Centre is responsible for 183 of the 243 possible class locations. The balance are located either on the Glendon campus (which does its own scheduling) or in Fine Arts.

If you have found yourself in a class with one more student than available seats, don't get angry. Have a little sympathy for the people tucked away in a little cubby hole in the East Office building. If there was really an extra room on campus, surely they would have scheduled themselves into it.

The Room Allocation Centre is located in D26 East Office Building and can be reached at 667-2389/2287. The Facilities Planning and Management Director R.C. Howard can be reached at 667-2266.

NEWS BEAT BITS

Lilja Lawler, Osgoode Hall Law student, received first prize in an essay competition sponsored by the Canadian Bar Association and the Law Reform Commission of Canada for her essay "Criminal Sanctions against Hate Propaganda Are Not Appropriate to Protect the Interests of Canadian Minorities".

Lorette Stocco and Carl Mandel, both recent graduates from design, received awards from the Society of Graphic Designers of Canada. The best-of-show prize was given to Ms. Stocco for her poster on the Toronto designer, Carmen Djunko. Mr. Mandel received an honourable mention for technical preparation for his poster on

the work of Carl Dair, the designer of the York crest and stationery.

The presentation also included a talk on design and education by Andrew Tomcik, former chairman of the Department of Visual Arts at York.

Greg McGuire, a psychology Ph.D. student, received the American Psychology Association Award, Division 26—History of Psychology, for the best student paper. His paper, "The collective unconscious: psychological research in French psychology (1880-1920)" will be presented at the Symposium on Controversies in Psychology during France's Belle Epoque.

YORK gets \$400,000 for Canadian Studies

A \$400,000 grant to the Robarts Centre for Canadian Studies, from the Secretary of State's Centres of Specialization Fund, represents significant progress towards establishing a Chair in Canadian Studies.

Inaugurated in May 1984 the Robarts Centre has set a goal of \$1.2 million. Interest earned would provide for incurred expenses and recompense for the Chairholder when the incumbency becomes effective in 1985 or 1986.

The Centre has raised \$400,000 in private donations from individuals and corporations and has asked the Premier of Ontario to join in by matching the Federal with Provincial monies.

Acting Director John Lennox is optimistic about the Province's response and feels he may have an answer by year end. "We are hopeful that the Provincial government will support the Robarts Centre as it was established to honour the name and work of one of the Province's most respected Premiers," he affirmed.

In addition fundraising efforts are ongoing to establish post-doctoral research fellowships in Canadian Studies.

"A teacher's interest and commitment to his or her field depends . . . upon the ability and opportunities to pursue work . . . through various research projects," Lennox stated and continued that as a result enthusiasm and depth is carried back into the classroom. Additionally, opportunities in the area of research for young students are made available as their teachers undertake research in their chosen fields through these projects.

The discipline of "Canadian Studies" is a recent development. Virtually all of the research has taken place over the past twenty years. There are centres for Canadian Studies in every country in Europe, in India, Japan and many others. The United

States alone has between 150 and 200 centres reflecting its growing interest in Canada.

"I think this is one of the most important research initiatives the University has undertaken," Lennox continued. "It permits cultural definition. It has the potential to nurture significant research related to this country. Hopeful and most importantly, it gives us the chance of working toward securing Canada's academic future and to support the careers of deserving young scholars who are at the beginning of their careers."

The incumbent of the Robarts Chair will be free to do his or her own research over their year and will be asked to preside over several formal and informal research colloquia. The holder will present the Robarts Lecture which is a formal address and occasion. All well the holder will present one or two lectures on his or her own area of research.

Study at the Centre is both disciplinary and interdisciplinary which means that research can be confined to a single discipline like history or English or it can bridge two or more areas of scrutiny.

The long term impact of the Robarts Centre for Canadian Studies bodes well for York. In John Lennox's words, "It enhances the reputation of the institution nationally and internationally at both the graduate and undergraduate levels. In this day when Canadian Studies have become such an active interest of so many universities in other parts of the world, what we do in terms of research and writing works well for us—for York—for the field."

The Robarts Centre is located in N904 Ross and further information may be obtained there or by calling 667-3454.

The Centre welcomes donations from the York staff and Faculty to assist in funding the Centre's activities.

Deadline approaching

Rhodes Scholarships available

Rhodes Scholarships are available to men and women studying at York University but applications must be completed by the October 25, 1984 deadline if the application is to be considered.

Eleven Rhodes Scholarships will be awarded to Canadians again this fall. They will entitle the winners to study at Oxford University in England for two (and possible three) years commencing in September, 1985. The value of each scholarship is approximately £10,000 per annum.

The Rhodes Scholarships, established in 1904 under the will of Cecil Rhodes, are the best known of international scholarships. They have been the model for many similar awards in Canada, the United States and elsewhere. Rhodes Scholars proceed to Oxford where unique opportunities exist for general undergraduate studies and for advanced work in both the humanities and the sciences.

The present stipend is approximately sufficient to pay all expenses and to enable the scholar to take advantage of excellent opportunities for travel in Britain and on the continent of Europe during three lengthy vacations of the Oxford academic year.

Canadians, preferably in their third or fourth year of university work, who are unmarried and between 18 and 24 years of age, are eligible for scholarships.

Applicants for the Rhodes Scholarship are not required to write an examination. Selection is made by provincial committees after personal interviews and on the basis of the candidate's record. Although scholastic ability is of importance, such factors as character, qualities of leadership and interest in outdoor sports are carefully considered.

Some definite quality of distinction, whether in intellect or character or a combination of these, is the essential requirement.

Over 600 Canadians have now held Rhodes Scholarships. Many of these scholars on returning to Canada have had distinguished careers and made significant

contributions to the public life of this country.

Further information can be obtained by contacting York's registrar, Lynda Burton in C130 West Office Building or by calling 667-3029.

The Ontario Provincial Secretary for Rhodes Scholarships in Ontario is D.J. Hamer, Esq., c/o McCarthy & McCarthy, P.O. Box 48, Toronto-Dominion Centre, Toronto, Ontario, M5K 1E6.

New building frees space for faculty offices

The projected demand for additional academic office space in response to the continuing high level of enrolment at York University has resulted in the construction of a new office building on campus named the West Office Building.

Located to the west of the East Office Building (formerly the Temporary Office Building), the West Office Building was built to allow the relocation of a number of administrative departments from academic buildings, specifically the Ross Building and Stacie Science Library, to create space for the projected increase in faculty.

As of September 1, 1984, offices located in the East Office Building include: Ancillary Services—Finance Office, Housing and Food Services; Facilities Planning and Management; Financial Aid; Finance Division—Comptroller, Chief Accountant, Director of Budgets, General Accounting, Student Accounts; Personnel Services; Physical Plant; Purchasing; and Safety and Security Services—Security, Fire and Safety, Parking, Lost and Found, and Key Control.

Offices located in the West Office Building now include: Admissions—Transcripts, York Enquiry Service, Schools Liaison; Community Relations; Department of Communications; Department of Development and Alumni Affairs; and Office of the Registrar.

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at Kong's on Tues., Sept. 25 at 8:00 pm, located on block east of Yonge on the south side of Eglinton.

IT TAKES TWO TO TANGO! I'm gay, I'm English; I'm a grad student; I'm living on campus; I'm warm, sincere, affectionate, intelligent, ambitious, witty, attractive, creative, charming, and poor. I play chess, badminton and job (though not at the same time), watch films, theatre, and listen to music. I eat, and sometimes sleep. However I don't enjoy doing these things on my own. So if you're an undergrad and can join in call me at 665-0972 ('til midnight). I don't tango.

Calendar

20 today

Exhibition of Traditional Costumes of Guatemala. Today and tomorrow, 12 to 6 p.m. Betune College Gallery.

21 friday

Jewish Students Network announces the Central Region Conference at Blue Mountain Resorts, today through Sunday. Yes, you can go last minute. Call 928-9160.

22 saturday

Jewish Student Federation Fall Dance. Tonight at 8:30 p.m. Vanier Dining Hall. \$3.00 advance, \$4.00 at the door.

25 tuesday

Student of Objectivism present a taped interview with Ayn Rand by Raymond Newman. An organizational meeting to which all are welcome. For further information contact Bill Poupore at 661-1297. Meeting at 7 p.m. Senior Common Room, Founders College.

Introductory meeting of the Student Christian Movement, Canada's oldest student campus organization. Come get involved in planning this year's program of the Student Christian Movement. 4 p.m. Scott Religious Centre, Room 214.

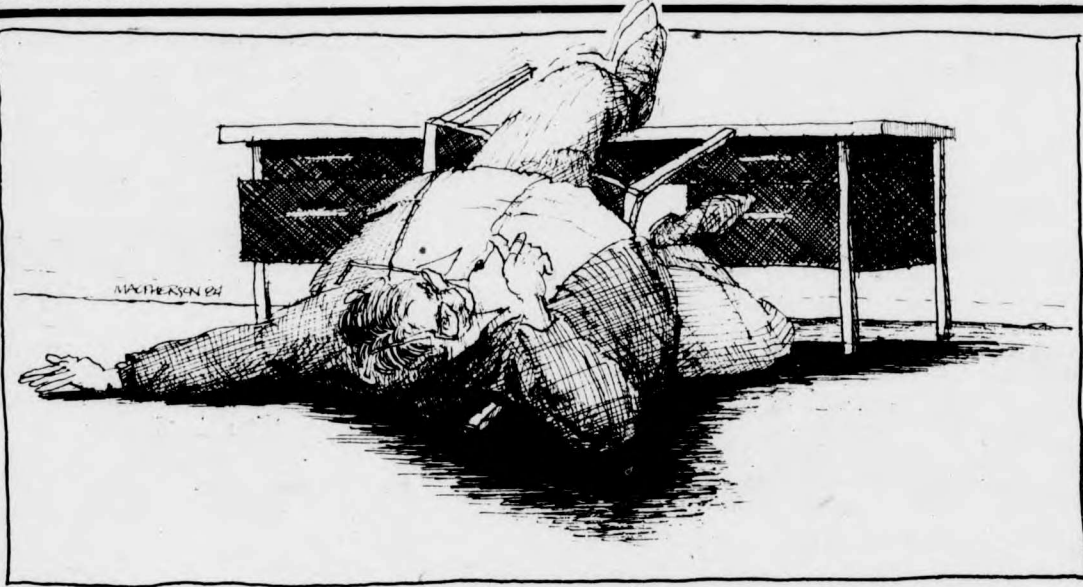
Muslim Students' Association of York University—All those who are genuinely interested are welcome to an Annual General Meeting. Curtis Lecture Hall 'L', 5:00 p.m.

26 wednesday

Rosh Hoshana Services begin today in Scott Religious Centre. Tickets available at JSF office. 667-3647. \$10 students, \$50 general community members, children under 12 free of charge. Through Friday.

27 thursday

El Salvador and Central America Support Group's first general meeting. Come get involved in planning our program of guest speakers, films and cultural events. All interested in keeping informed on developments in Central America are welcome. Scott Religious Centre, Room 214, 4 p.m.



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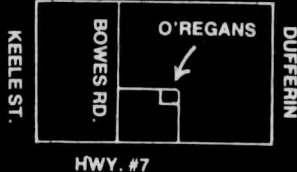
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