

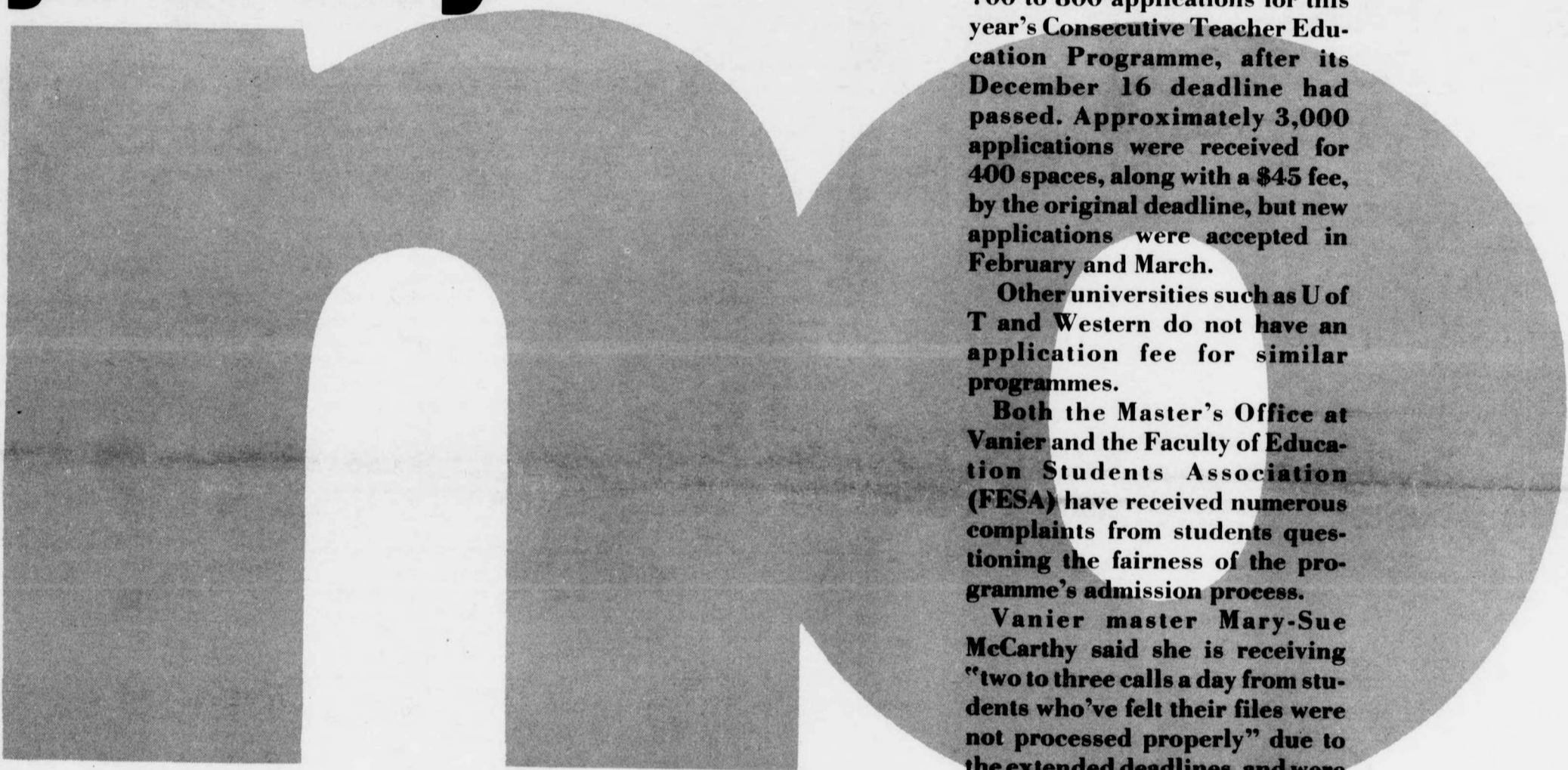
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excalibur

MAY 11, 1989 VOLUME 24, ISSUE 1

ARE YOU \$11,000 RICHER TODAY?
SEP. 13

just say



ANGRY STUDENTS QUESTION ADMISSION PROCESS

by HEATHER SANGSTER

Students are angry that the Faculty of Education accepted 700 to 800 applications for this year's Consecutive Teacher Education Programme, after its December 16 deadline had passed. Approximately 3,000 applications were received for 400 spaces, along with a \$45 fee, by the original deadline, but new applications were accepted in February and March.

Other universities such as U of T and Western do not have an application fee for similar programmes.

Both the Master's Office at Vanier and the Faculty of Education Students Association (FESA) have received numerous complaints from students questioning the fairness of the programme's admission process.

Vanier master Mary-Sue McCarthy said she is receiving "two to three calls a day from students who've felt their files were not processed properly" due to the extended deadlines, and were angered over the application fee.

Jerard Wykes, at FESA, received similar complaints.

"We've felt a great dissatisfaction from students," said Wykes, "who are concerned that the criteria was not standardized regarding the selection process and many students questioned the high application fee. You lay down \$45 and you're not told anything. Students felt that the acceptance of surplus applications after the deadline was free money for the administration.

"I know the competition is high because of the number of applicants this year," said Lorenzo Salvalaggio, a BA honours student who applied before the original deadline. "But for \$45 I should have at least gotten an interview."

cont'd p. 2

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Thank you,
Mr. Peter Donato
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COUNCIL OF THE YORK STUDENT FEDERATION 105 CENTRAL SQUARE 736 5324

cont. from p. 1

Dean of the Faculty of Education Andrew Effrat said that the extension of the deadline "was done for the openness and responsiveness York stands for. Because the programme is new, we didn't want to restrict good people from entering.

"We wanted to give everyone a chance."

With regards to the fairness of application selection, Dean Effrat said that "files were given equal attention. All files were looked at and considered."

The application fee and its uses were explained by the Dean as "helping cover the costs of the application process."

He explained that the money from the fees covered the costs of four extra secretaries hired to make the process more efficient, typists and clerical staff working overtime, the selection/screening committee, and faculty members who interviewed applicants and received a \$100 honorarium for an eight-hour shift.

The Dean added that office costs, such as mailing and the installation and service of extra phone lines, were also paid for by the fee.

Sandy McNeil, Director of York Admissions, supported the Dean and said the admissions process was "very thorough." Students first applied on paper and then some were chosen to write an exam. Finally, some of those were granted an interview.

McNeil is confident that only "top-notch people" were admitted.

The admissions office initiated an informal "watchdog" programme where they "checked into 15 to 20 files at random and discovered that everyone was given the amount of consideration their dossier deserved." McNeil said, "It is easier to get into Medicine" than the consecutive programme.

Dean Effrat is not oblivious to the complaints. He called the last five months "a learning process for everybody" and has "taken steps for improvement." In the past few weeks, a committee met to review the latest admissions procedure and decided to make changes. Next year, the Dean plans to be firm with deadlines and change the fee structure.

Dean Effrat has proposed to replace the \$45 fee with a general application fee of \$30 for all applicants. Those applicants who are short-listed for an interview will pay a surcharge to continue the processing of their application.

All-party committee recommends increased funding

by JEFFREY ROSS

In its recently published pre-budget report, an all-party provincial committee of MPs has recommended to Ontario Treasurer Robert Nixon that additional funds be allotted for universities in the upcoming provincial budget.

The Standing Committee on Finance and Economic Affairs — chaired by David Cooke (MP-Kitchener) and including Vice-Chairman Harry Pelissero and nine other members — held pre-budget consultations between January 8 and 9 to let the public express its views on the forthcoming budget. Among the over 40 groups which made oral presentations before the Committee were representatives from the Ontario Confederation of University Faculty Associations (OCUFA), the Council of Ontario Universities (COU), and the Ontario Federation of Students (OFS).

The Committee recommended that in order for Ontario universities to remain internationally competitive, the government should provide additional funds for research, capital expenditures, and operating grants. The Committee also urged the government to review the Ontario Student Assistance Program (OSAP) and to remove any major inequities.

COU Director of Communications Will Sayers was pleased with the Committee's report.

"It's very gratifying that the Committee is taking our recommendations seriously," said Sayers. He added that it is "now really up to Robert Nixon to see if and how he can implement them into the upcoming budget."

The provincial budget is ex-

pected by mid-May and, according to Sayers, it stands to be affected by the recently proposed federal budget in which funding for post-secondary education was cut by \$75 million.

Sayers warned that federal cut-backs could affect provincial funding to the universities, but that Nixon could find ways to mediate the impact of such changes — such as increasing the size of block operating grants to the various university associations while lessening the strings attached to such stipends.

"We would accept specified funds, but we prefer block funding," said Sayers.

The federal government provides funding for the provinces in the form of tax credits and tax transfers, but it is up to Ontario to distribute these resources.

Both the COU and OCUFA asserted that, with the present level of funding, it has become impossible for universities to continue their role without a reduction in quality. The Committee heard that Ontario universities are underfunded compared to other provinces and various private and public universities in the United States.

Sayers claimed that "this affects the quality of undergraduate education in that we face extremely large class sizes, reduced accessibility to professors, and that we still rely heavily on sessional faculty appointments rather than on tenured faculty."

The Committee was also alerted by the OFS that students face problems when applying for financial support from OSAP. The methods for assessing student costs or the expected level of parental contributions were cited as problem areas.

Bloodsuckers

Over your neck, "vampires" are growing in number, says "vampirologist" Stephen Kaplan, a parapsychology professor at SUNY-Stony Brook. He claims that 150 vampires live in the United States and Canada, with 35 of them being "physical" vampires who drink human blood. (That is a 62 per cent increase since 1981).

The typical male vampire, says Kaplan, stands 5 ft. 1 in., weighs 150 pounds, and looks about 21 years old. The average female: 5 ft. 8 in., 118 pounds, and about 20

years old. Neither male nor female vampires, however, have fangs. (National On-Campus Report)

retraction

In the March 30 issue of *Excalibur*, Professor Michael Semak was misquoted in the article "Students demand photo course." The quote should have read, "In my opinion, [Prof.] Bieler acts as if this is the way things are going to be and that's it."



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"Everyone and their uncle has the combination to the safe"

\$11,000 stolen from general store

by NANCY PHILLIPS

A major theft has occurred at the United Cigar Store in Central Square. About \$11,000 cash was stolen from the store's safe on Friday, May 5. York Security reported that the store and safe were locked before the theft was discovered, and there were no signs of forced entry.

Metro Police are investigating the theft. An officer at 31 Division said, "Everyone and their uncle has the combination to the safe. Anybody could have gone in there — employees and ex-employees." It is also known that the combina-

tion has not changed in years.

"We only give the combination to people who've been here for a while and have to be here," said a spokesman for the store who wished to remain anonymous. He pointed out that the store's 84-hour week makes it impossible to have the manager on duty all the time. "You can't have [the store] operating with only two people," he said.

Brinks picked up \$806.83 from the store last Friday.

The United Cigar Store is privately owned and is not associated with the university.

OPEN END OPEN AGAIN

"Liquor on the house for staff has been eliminated"

by LIZ REYES

Vanier's Open End Pub is open again after being closed by the university from March 28 to April 5.

The Open End Management Board (OEMB) closed the pub near the end of March, after one of its beer shipments was rejected by the university's licence holder, Norm Crandles. Crandles' decision to cut off the pub's beer was the result of a communication breakdown between the pub and the university regarding the Open End's failure to pay its escalating debt of \$37,000.

Vanier master Mary Sue McCarthy said the Open End management and Crandles have decided how the debt will be paid. Vanier's College Council has paid \$10,000 towards its \$37,000 debt, leaving an estimated \$27,000 to be paid over the next three years. McCarthy said the debt may be forgiven at the end of the three years.

The Open End's pub manager, Elizabeth Mick, said she is satisfied with the agreement. She said that poor financial management

by former pub managers contributed to the debt.

"There was mismanagement all around, such as few inventory controls," said Mick. She added that former supervisors would allow free staff drinking to get out of hand after closing hours. However, she believes that new security measures will prevent recurrences of such past incidents.

"Liquor on the house for staff has been eliminated, and tighter inventory checks and new cash registers which display how many bottles are sold in a day will decrease stock shortages," said Mick.

The pub manager is also confident that the Open End will now stay on a financially steady course. Mick said that the Open End is current on all its payments.

Crandles reinforced these views.

"I don't expect any more problems. I believe that they'll take care of it," he said.

Mick, who began management of the pub in January, will end her term as manager in August.

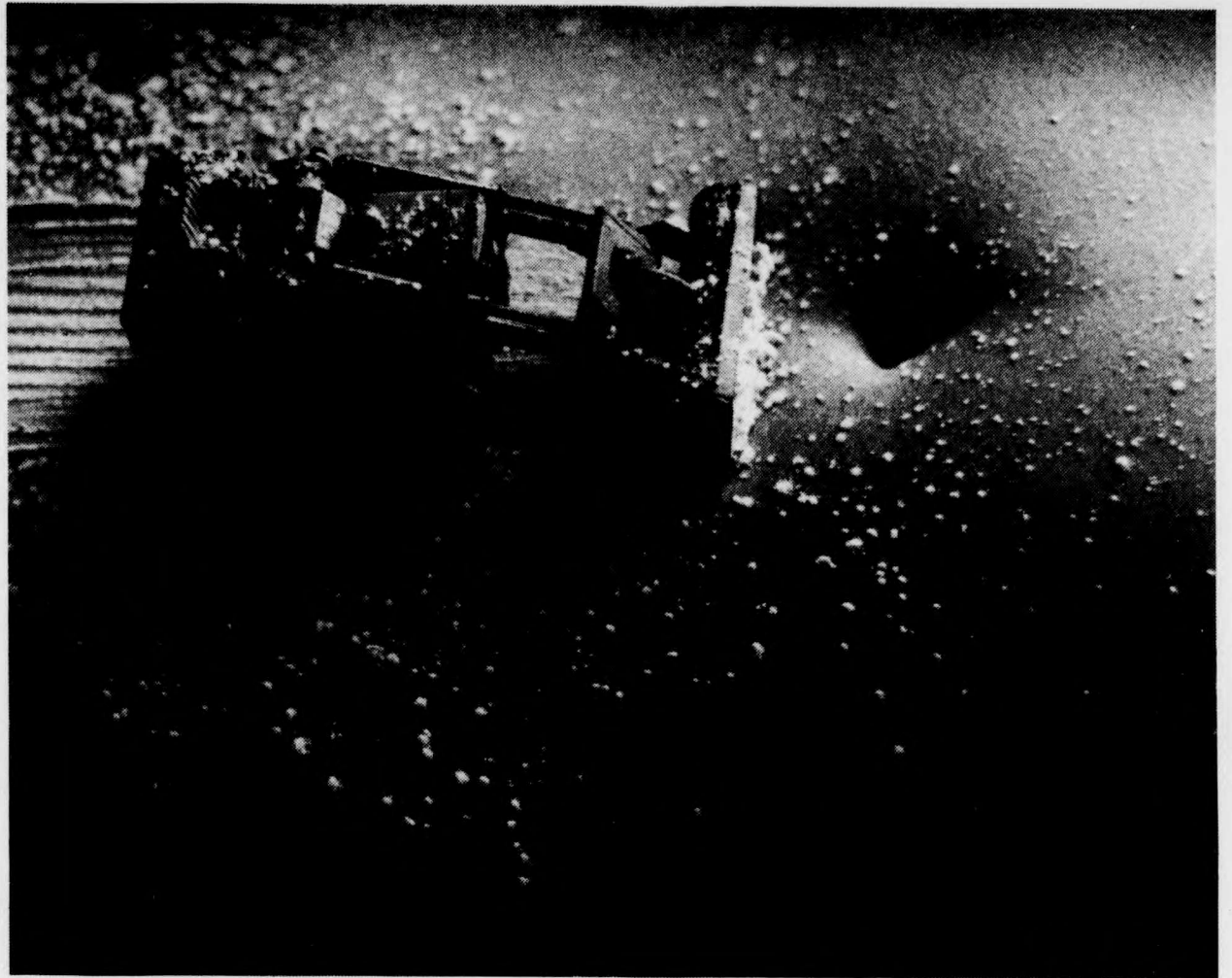


photo by: Rob Ciccotelli

Construction Update

Construction on Fine Arts Phase III is in progress as floor slabs are poured, finishing touches on the exterior are made and mechanical and electrical trades are completed. Partial occupancy is slated for late summer 1989 and full occupancy is slated for the end of 1989.

The Student Centre, home of the majestic, towering crane, is on schedule and within budget as the foundation walls are poured. Occupancy is slated for spring 1990.

The construction of the Student Apartments, the wooden frame structures closely built to Fraser Drive, is in full swing. The roof is visible on the first of nine buildings, and underground services are

being installed.

The deferral of roadwork construction will be lifted after May 15, 1989. The deferral served as a courtesy to York students who may have found the noise a distraction from studying and writing exams. In the next month, the Moon Road extension and widening, the realignment of Fraser Road, the adjustments to the Fraser/Niagara intersection and the looping street around the Student Apartments will be completed.

Also the final design stages of the cross-campus fire access route are being made. The route, built to facilitate emergency access on campus, will run from Moon Road to Parking Lot DD.

securitybeat

- A female York resident called Security on April 28 when her former boyfriend was following her around and standing outside her apartment door. Neither the woman nor her boyfriend are associated with the university.
- Seven tires on various parked security and safety vehicles were slashed on April 28. The estimated damage is \$1,000.
- A York resident reported that his Yamaha 450 CD stereo and NAD 6130 cassette player were stolen from his unlocked room on April 29, sometime between 1:00 pm and 11:00 pm. The estimated value of the equipment is \$800.
- A male crawled on the floor to peer up a seated female student's dress at Scott Library on May 1. The male departed quickly when he realized he had been observed. He was described as white, 6'2", approximately 20 to 30 years old, with blond shoulder length hair.
- One coffee table and 13 end tables were stolen from the Stong Junior Common Room on May 1. The room, which is normally locked, had been left open. A pick-up truck carrying similar items was seen departing from the loading area at about the same time the theft was presumed to have occurred.
- A VCR worth \$859 was either lost or stolen on May 2. It was reported that the Hitachi model (serial number 521111139) was loaned to a second party who left it in the care of a third party.
- A faculty member reported on May 2 that his filing cabinet had been searched and that a number of private and personal papers were removed.
- A mentally disturbed male who was pushing a baby buggy containing what appeared to be stolen store items was detained by Security on May 3. He was handed over to a relative. The buggy and its contents have been held as evidence.



drop by 111 central square and ask for Nancy, Heather or Neil

the educational process

With every popular academic programme, many applicants are upset because they are not accepted. Often their frustration is due to bruised egos or disappointment. But when *accepted* applicants complain about the application process and the treatment of their files, these complaints deserve serious considerations.

Applicants to the Faculty of Education's Consecutive Teacher Education Programme are justifiably questioning its admissions procedure.

The faculty received about 3,000 applications for the 400 offered positions by the December 16 deadline. Each application was accompanied by a \$45 fee. However, 700 to 800 additional applications were accepted by the end of March.

Faculty dean Andrew Effrat said that the deadline was extended "for the openness and responsiveness that York stands for." He added that he wanted to give everyone a chance to apply.

Some students believe that the faculty created unfair competition by extending this deadline. Certainly, by increasing the pool of applicants the faculty decreased the chances for the admission of those who applied before the deadline.

One of the most important lessons universities teach students is adherence to deadlines. They should be extended only in extenuating circumstances. Can the faculty document 700 to 800 extenuating circumstances?

Students also questioned the need for a \$45 application fee. Effrat said the money was needed to process the files. New clerical staff was hired and faculty members — whose academic responsibilities include unpaid academic advising — were paid a \$20 honorarium for each student they interviewed.

Effrat reported that approximately 1,300 applicants were short-listed for interviews. As one student said, "It's free money for the administration" when a student who has spent \$45 on an application is rejected without being granted an interview.

Others complained about an inefficient and unresponsive staff. Transcripts were misplaced, the support staff provided inconsistent information and their phone manner was described as "officious and snippish." One student who was accepted said the application procedure was a highly frustrating and stressful waiting game.

Effrat admits that the last five months have been "a learning process for everybody." Next year he plans to be firm with deadlines and alter the fee structure. He proposes to change the \$45 fee to \$30 and make an additional charge to applicants who are short-listed for an interview.

These changes, however, have come too late for the over 4,000 who applied this year. Unfortunately, the faculty's "learning process" came at the expense of the students.



letters

Church of Christ defended

Dear Editor,

In regards to the news feature in the March 16 *Excalibur*, I want to make a reply. Those that call themselves the Central Church of Christ have no scriptural right to use the name of the Church of Christ. As your article has clearly stated, they are a cult and use guilt to hold sincere young people in their grasp. The Church, as revealed in the New Testament, has no earthly headquarters. Their's is in Boston now, but was started in Gainesville, originally known as "Crossroads."

Each congregation of the true Church of Christ is autonomous. These people at Central have leaders who designate authority to certain other people. When those who belong to Christ confess their wrongdoing to God, He

forgives and forgets. The true Christian would never hold such a confession over the head of the confessor to control them. This is not the true Church of Christ and it should be known to all that the congregations of the true Church in Metropolitan Toronto are not in agreement with the unscriptural things they are doing. If any of these young people caught up in this brainwashing need help to understand what is happening it is available by contacting the Church of Christ at: 47 Harding Ave, or 1708 Bayview Ave, or 346 Strathmore Blvd., without any obligations whatever to any of these congregations.

Irene Clint
(member of Harding Ave.
congregation)

Custom Essay employee defends his service

Recently, dean of arts Tom Traves instructed all professors to hold back all essays while York cooperated with investigators from 31 Division, who had recently raided the downtown headquarters of Custom Essays Service.

At least seven York students have been found to have used the service to purchase essays. As well, eight Ryerson students' names have been found in the files along with a number of U of T students.

Last April, the Council of Ontario Universities said it would support York in its efforts to pressure police to investigate the legality of services that provide essays for students. The Metro Fraud Squad had previously decided that these services were not illegal.

Investigators at 31 Division are currently building a case and will make a decision this week whether to lay charges against Custom Essays and its writers. According to Traves, York students whose names appeared in Custom's files will not be criminally charged but will be subject to academic penalty.

Mark Rudd, a writer at Custom Essay Service, offers his interpretation of the events in the following letter.

Dear Editor,

Last year, the Council of Ontario Universities (COU) made a decision to support York University in its bid to press the Metro Police Force to lay charges against a firm which, as far as the Metro Fraud Squad is concerned, has been operating legally in downtown Toronto for the last ten years. A raid by the police on the office of Custom Essay Service uncovered the names of hundreds of Ontario university students, most of whom — it would appear — are from York. Without any charges having yet been laid against Custom, it seems that some universities have gone beyond simply assisting the crown in its investigation and have been using evidence seized in the course of a criminal matter to proceed with their own disciplinary actions against students using Custom for whatever purpose — typing services, tutoring, plain research or the purchase of essays. Rumours reaching the city core speak of McCarthy-style hearings at York, complete with insinuating phone calls late at night, deals being made behind closed doors, threats of expulsion for those who fail to co-operate, and students accusing other students.

Perhaps the modern university

has fallen so far from its traditional ideals that contemporary academics can be entirely sanguine about compromising university autonomy, violating the civil liberties of students, encouraging the police to act in areas possibly outside their jurisdiction, and reaffirming the hegemony of administrative values over educational ones within the university, but at least let us be clear about what issues are involved when the academy and the state collude.

The principle of university autonomy is one for which academics have fought since the middle ages. When the COU declared that it will assist police in their investigation of Custom Essay, this principle was compromised.

When the university takes disciplinary action against students based on evidence seized in the course of a criminal investigation, the civil liberties of students have been violated, as has the unwritten contract of confidentiality between Custom and its clients. If the COU feels comfortable about having academic regulations supersede the laws of the land, will its member individuals also feel comfortable when their medical files are seized in the course of a criminal investigation against a particular doctor or doctors and made public knowledge?

When the university carries on a witch-hunt against the newly-defined *crime* of plagiarism, who is served by this action? Certainly not the uninvolved student body. So many students who have used a typing service, or an outside tutor, or outside research, being threatened with expulsion should leave them intimidated and reluctant to seek information in their discipline from all sources or from any other source or book save those explicitly outlined at the beginning of each course. To do anything else might leave the student open to charges of 'cheating.' Certainly not the professors, since their ability to judge whether a student is competent in the material being taught, or apply such oral and written examinations as will determine the student's competence, is what is being deemed insignificant in comparison to the judgment of administrators. After all, is a mediocre student without the imagination to break the rules more deserving of a degree than an excellent student who is suspected of a violation of academic regulations?

The real beneficiary of such a witch-hunt is the administration,

cont. p. 5

EXCALIBUR

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cont. from p. 4

which reaffirms its authority and prestige over that of professors and students and continues the process, ongoing since the middle ages, of converting the university from an egalitarian community of scholars to a hierarchically-organized education factory ruled by administrators. Unfortunately, the concerns of professors and the concerns of administrators are entirely different.

For the professor, and the student ultimately, the concern is with the enlargement of the student's knowledge and the enlargement of knowledge in the discipline. For the administrator, though, the concern is with getting the maximum number of students through the maximum number of courses with the minimum cost to the institution, with ensuring the equality of grading between students, and with adherence to the rules and regulations of the organization.

A university whose direction and purposes are defined by administrators is one character-

ized by the lowest common standards, routinized education, and a noticeable absence of creative risk-taking. If the result is mediocrity, low standards, and the mass-production of worthless degrees then this is the price that must be paid for introducing the principles of industrial efficiency into education and for leaving the institution in the hands of administrators instead of educators (one cannot be both).

Finally, on a purely practical level, one thing the the COU might have considered before deciding that action under the Criminal Code would be the most expedient way of dealing with Custom Essay — what if Custom wins? As a writer for Custom Essay, I can say I would like nothing better than a public acknowledgment by the state that our activities are perfectly legitimate. It will do wonders for business. And, from all the lawyers to whom I've spoken, this seems to be the more likely outcome to this case.

Sincerely,
Mark Rudd

q and a

by HEATHER SANGSTER
and BABAK AMIRFEIZ



Kathy Murphy, Osgoode 1

1) I'm really opposed to it. You're here to learn. It lowers the reputation of the university in terms of its education facilities and it puts those who have the money to buy the essays in a better position than those who don't.
2) Bismark.

Question 1: Would you ever buy/sell an essay? Comment on the essay writing and buying issue at York.



Ellen Irmisch, Fine Arts 1

1) No, I wouldn't. It would be more of a hassle than writing one, especially if you're caught. Why put your name on it if it's not yours?
2) Muffins — the blueberry bran muffins.

Question 2: What's your favourite Tim Horton product?



Dehlia Weldon-Yoon, employee at Atkinson

1) No, I'm against it.
2) Orange cruller.

"PRESENCE"

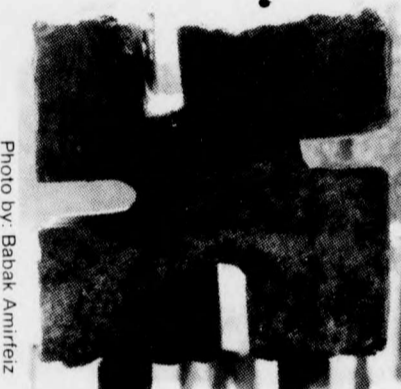


Photo by: Babak Amirfeiz

As I walk from the parking lot on the west side of McLaughlin College towards the Stedman Lecture Halls, I must first pass by a peculiar looking piece of "art." This statue, titled "Presence," by Armand Vaillancourt, seems to me to contain a symbol which was used during the Second World War. I have seen the swastika in movies, as well as spray-painted on synagogues, and unfortunately, now, everyday before I start class.

As a first year student, I am unaware as to how to go about protesting something like this on campus, as well as whether or not it has been brought to the student body's attention before.

Thank you,
Adam Joel Altberg
1st Year Co-ordinated Business



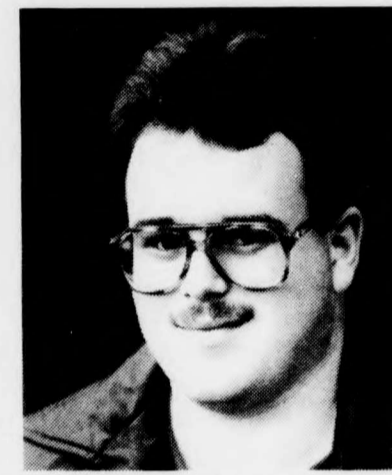
Ron Hamilton, Arts 2 1/2

1) No, in any business you can farm out or contract out work but not at a university. You lose in the end. I'm really against that.
2) Not a donut man really. French crullers are my favourite.



Mira Pilch, Osgoode 1

1) No, the temptation of the writing service is too great and so is the risk. It defeats the whole purpose of going to university.
2) Honey glazed donut.



Brian Postill, Arts 3

1) No. I have no need to. I'm a psych major and have had maybe four essay assignments in two years.
2) I'm more a fritter than a donut man but I like a honey glazed donut for variety.

Dear Editor,

I am really not sure of just who I should be directing this letter to, you, the newspaper, or the university itself. I would like to bring to your attention the topic of racism and its associated symbols.

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the president's prize literary awards

On April 3, the cream of York's literary crop was announced in the annual President's Prize literary competition. With prizes in poetry, prose fiction, playwriting and screenwriting, the President's Prize is the campus' most coveted literary award. Reproduced here, *Excalibur* is pleased to present the winners in the poetry and prose fiction categories. We regret that, due to their length, we are unable to print the playwriting and screenwriting winners.

Ken Dancyger, the judge in the screenwriting category described the "spectrum of submissions," for his category.

"Most were dramatic," he says. "Some of the ones that were not chosen tried to be funny. (But) comedy is the hardest thing to write." He described the losing entries as failing to "fulfill their goals."

The winner, Roger Black's *Logos*, was "very visual, very dramatic," Dancyger said. "It had an emotional impact. It fulfilled the goals it set for itself."

Anthony Stephenson, who judged the playwriting category says there "weren't a hell of a lot of entries. I think there were half a dozen or so." Stephenson looked at the entries "in terms of character development, action, dialogue and thought . . . the kinds of ideas the script(s) expressed."

"The winners had very interesting characters," said Stephenson. *Wake Me Gently*, by Todd Vercoe, is about an Irish wake where the dead is present in his coffin and Ileana Estakis' *Forks and Fingers* tells the story of a black woman living in the Bahamas. In the latter, Stephenson described the "very accurate reproduction of a Bahamian dialect."

Elisabeth Harvor, the judge in the prose fiction category, was impressed with the "poetic energy" in Kahana's piece "It's Gleaming Surface" as well as his ability to "deal with a child's ambiguous feelings towards her parents" without making it sentimental.

However, Harvor was "disappointed in the ending. I felt the last three lines should go, the girl should skate beyond the story. Jonathan caught the nostalgic feeling of the true freedom of childhood but the ending seemed to ask the reader, 'did you get the point?'"

Harvor said she received "good, honest stories and hopes, in the future, to be able to give honourable mentions."

Unfortunately, Louise Holey, winner in the Poetry category for "To Julie Campbell," and the category judge, Don Coles, were unavailable for comment.

by HOWARD KAMAN
and HEATHER SANGSTER

They slipped over the streets, through the ether-blue murk of early morning. She couldn't keep her eyelids from closing, so she let them, and leaned her head against the window. The vibrations jiggled her awake. Now she had to hold her eyes shut to fall asleep and escape the chill edges of cold that touched her, under the huge parka. It was mysterious to have been bundled up in it, in the hush of the dark hallway, knowing that her father was still asleep upstairs. She dug in the pockets now, touching coins in one pocket and loose mints and twisted kleenex in the other. She could feel the skirt of her skating dress crushed under her thighs.

"Judy, honey, don't go to sleep," her mother said, peering at her in the rear-view mirror, smiling, and Judy sat back against the back seat, looking out the window at the passing houses. Most of the housefronts were still dark; a few windows were lit up as if a light had been left on all night. She frowned and said quietly, "I'm not."

While they waited at a stop light Judy's mother held her hand across the gap between the back and front seats. When Judy let the hand go her mother asked was she nervous. No.

bathroom mirrors, where they leaned forward to make themselves up. Girls lolled their legs and arms everywhere, banging their skates against metal. Judy reached to her mother for her skates.

"Give me," she said, pointing.

"Would you like some help there?" asked her mother.

"I can do it," she insisted. Her mother let the skates go. Judy shoved her feet into them, twisting them against the floor, grabbing the laces all the way loose, and then pulling them into a tight mess. Her mother sighed an unrestrained sigh.

"Let me help," she said, reaching forward.

"Shut up! Shut up!" Judy whispered, pulling away. She kicked at her mother's hands.

"You . . . listen!" Her mother grabbed her arm. Warm shame made her feel a scene beginning, and her vision got cloudy. Judy scowled and retreated, blinking. "Never mind," she said. "Okay. Shut up," she added softly.

Her mother tied her skates properly. Judy felt her feet squeezed, watching the strain break her mother's expression. As it became an ugly curl in her upper lip, Judy felt the boots pin one of her feet, frighten-

its gleaming surface

ingly for a moment, inside the skate. Then she tipped herself onto her feet and hobbled until she got her balance.

They started off again and her mother clicked on the radio. The talking voice ruined their quiet. They would be late when they got to the arena, and the locker room would be noisy with the other girls clacking around the grey floor in their skates, all asking mothers for hot chocolate money, and chips, and elastics to tie their hair. And then they were passing Wall's Drugs already and she felt weak in the roomy jacket, and they turned the corner into the parking lot. She wanted not to hear the sound of gravel slowly crunching under the tires and then the motor turning off. She took her mother's hand and they hurried across the parking lot, stones flicking under their feet. Inside, the sheen of the yellow walls, the always-wet paint-smell made her feel instantly sick. She was awake, rushing along behind her mother's back. Judy felt like crying. It tightened her throat and filled her eyes with tears. They rushed close to the wall, moving by mothers and daughters and groups of families who stood around laughing. She thought of dragging her whole weight on the ground, pulling back on her mother's hand.

They cut the left through the door, and left again, and were in the changeroom. Judy led the way to their usual spot on the bench at the back by the lockers, and wriggled out of the parka. She bent over her boots, yanking out the laces and humming quietly to herself, over the echoing noise of the changeroom: the high snaps of laughter, the talk of the older girls in front of the

ingly for a moment, inside the skate. Then she tipped herself onto her feet and hobbled until she got her balance.

"Un . . ." she started.

"Do you have to go to the bathroom?"

"Maybe . . ."

"You better, then."

"Mom."

"You better."

She sat on the toilet playing the toes of her skate in some wet toilet paper. She cut the shape of her routine into it: line, squiggle, swoosh swoosh, come arounnd, hoop, straight all the way down, squiggle back, spinnn, spiiin, up, aaannd . . . stop. She skated her blade into a stop. Lutz camel spin, hold it in, streamline, dig, and tuck. She shook the white muck off her guard, and flushed the toilet.

She and her mother left each other at the hallway into the arena. Judy accepted a quick kiss and then wobbled down the cement tunnel to join her club on a bench at rinkside.

Much later — years — she thinks of all this, and realizes that she has a sort of amnesia. Or, rather, that there are gaps in what she knows. That she has questions about the whole thing. For instance, how had her coaches been entrusted with little girls' legs and torsos? They were not medical — they were real estate agents and computer repairmen and cosmeticians; how did they

know what to do, instantly, when your calves tightened up or you turned over on your ankle? She thought of their faces: her own parents had had less dependable faces, and vague, complicated expressions. She had spotted her coaches sometimes, throughout the city, their nylon jackets surprising her in the aisles of the IGA, or flipping the pages of a *Playboy* next to her as she waited for her father at the barber shop. But it was weirder to see them in plain clothes; then her imagination ran. What were their homes like? Did they break ashtrays or glass sculptures in arguments, screaming? Did they screw in the living room with the drapes open?

Why were they at the rink early in the morning? What was their interest in it, she wanted to know. What would have been their interest in anything? How did people stop and settle and arrest their lives in that city? Why do people do what they do? What was she doing?

If she had a daughter, they might go skating on a pond in the country. They would find a farmer's field somewhere. To get there they would drive fast through the late morning, with the heat blasting out of the vents. They might take off their jackets in the car, and they might stop for donuts.

week for the colour comics. On Sunday morning they all ate breakfast in their pyjamas. She could smell the sleepiness of flannel and the sharp smell of grinding coffee. The warm imagining of her skin soft against the inside of her nightdress made her shudder with delight.

Mr. Jaekin shakes her by the elbow, bending into her face, and she jumps up. Her stomach hurts. Next, he says. Ready? She nods. Good, he says, smiling, clamps his hands on her shoulders, rubs the back of her neck with his thumbs.

Deanne clatters to a stop in front of them, where they stand at the boards. Mr. Jaekin reaches over Judy's shoulder to slap Deanne on the back, the nylon of his jacket sleeve rubbing against her cheek. Way to go honey!, he says. Deanne beams, blows whew!, waves up to the stands happily. Mrs. Tomlinson in tight pants comes over. Way to be Deanne, she says. Good skate. She and Mr. Jaekin talk above her. She is surrounded by big adult bodies. The PA announcer's voice mumbles and it sounds like her name. She has to skate now! She is trapped! Get away! Move your legs! She pushes away, hitting Mrs. Tomlinson in the pec.

Oooh! Laughing. Hold it! Judy isn't you — I said next. Get her! Strong arms grab her from the gap in the boards. Liz steps out, Liz's music starts.

Sometime later she is shoved in the back. Go, Judy. You. Now. She is cold. Her name rings loudly in the whole height of the arena, and tinny in her ears. She steps to the gap in the boards. The ice is vast.

She steps onto its gleaming surface, touching one blade down and then the other. She has forgotten how to skate. No she hasn't. She pushes off, to the middle, stops, remembers to wave. The music leaps from its opening notes, swerves into a tune.

Her arms swung, her legs pumped, picking up speed. What had stopped? All was quiet and still except the breeze on her face and the shhhhk of her blades cutting the ice as she took the corners. Had her tape snapped? No, it was there, ba-ba BAAing above her. All she was aware of now were her working legs and the speed with which she was completing laps. Her eyes were wide; she saw herself going around and around, skating out her three minutes.

Judy thought about it. What was the fear? It was stupid. She told the thing to herself again. What was there to be afraid of? In the telling, it was nothing. Meaningless, she assured herself.

by JONATHAN KAHANA

I look at these photographs, no longer

of figures gawking but of the land behind, around.

A log catches my shadow. I know

that icy edge of sun: stones, cold and heavy as marbles,

damp underneath, clack clacking dark dead crab and wrack.

Beyond, watery horizon. To wait upon

that edge: my heels can feel what that surf would do;

next to it my shoulders

know themselves suddenly by waves' weight.

Closer, a tangle of beach logs: so

many reaches, pumps, bends of thighs;

or how the flame is hot, the way it rounds me round

it; the way just watching I

know the coldness of the coastal rain, how many days these

would warm me through.

In another, a cirque: rocks and snow.

It is not these cold globs that sink

footfall, nor the dry stone I could rest

upon, lichen peeling itching under my weight, easing the wind, but what

lies between.

Edges are only for distances. In the reed's slice, the cliff's

give, in this wide white

stretch I can come

walking, can

watch the land meet like snap

in the bone.

to julie campbell

by LOUISE HOOLEY

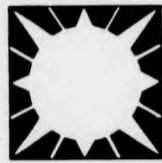
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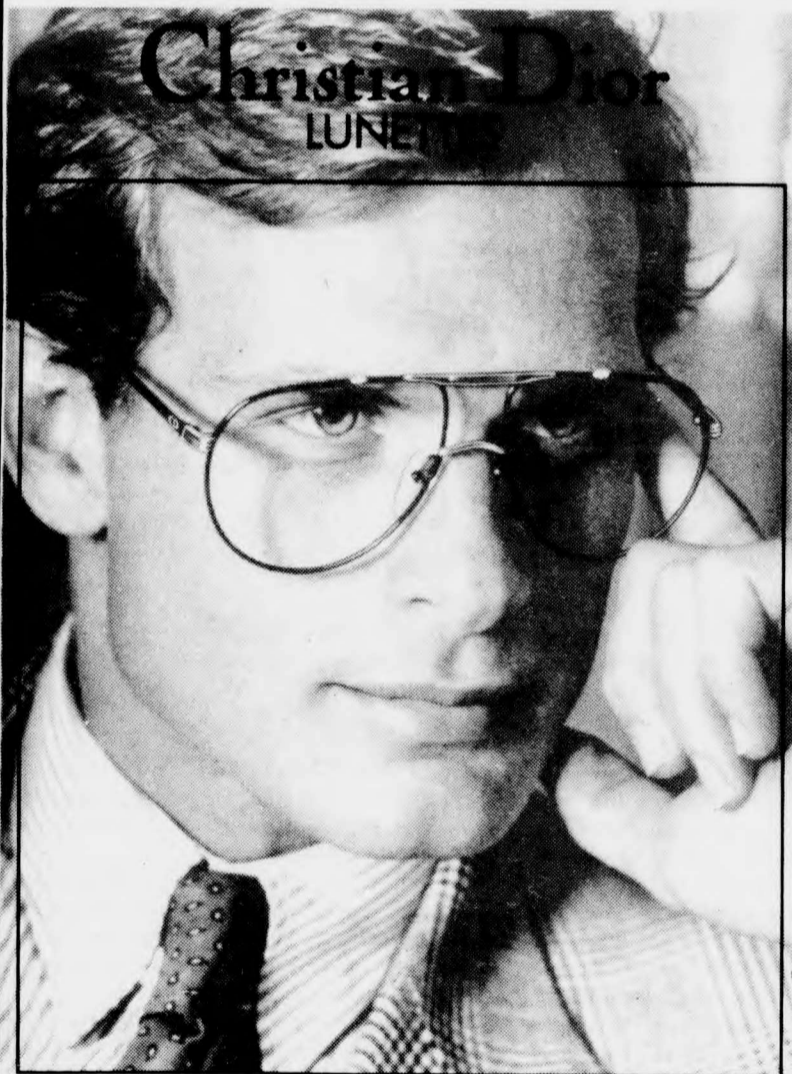
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start of first
review

Existere examined

by HOWARD KAMAN

Poetry is an unusual art.

In a world based on visual imagery — television and other mass media — poetry seems to be losing ground. However, magazines such as *Existere* are working to keep it alive.

Some look at the magazine as pretentious and inaccessible, but this is only because poetry has become an alternative form of entertainment. People who read poetry for enjoyment are often looked at as being outside the norm.

Looking between the covers of *Existere's* April 1989 issue, there is a lot of material to satisfy even the least literary of minds.

The issue is a whopping 40 pages thick but is cleverly split into two halves to create a "reversible magazine" with the "centre-fold" being a different cover.

The editorial, by Kate Reider-Collins, comments on the similarities and differences between sentenced author Salman Rushdie, controversial professor Philippe Rushton and the late critic Ken Adachi, who committed suicide several months ago.

Collins looks at the divisive nature of people — how easily people are labelled as being right or wrong. "People walking across campus barely repress the urge to yell 'Rushdie lives!'" she says in a perceptive and thought-provoking piece which essentially hinges the public's perceptions of a writer on the writer's ability to provoke thought.

One of the issue's fine pieces is Gretchen Sankey's "The Rockies threw open their arms." In a stroke of genius, Sankey has incorporated both her prose and a map of the Rockies to create a "travelogue." The prose gives the reader an impression of a vacation in the Rockies as a catharsis where, as Sankey puts it, "years of silence were broken, our first words were spoken."

Another reflective piece is Louise Hooley's President's Prize-winning "To Julie Campbell," prominently featured in the issue opposite an interesting photo by Ruth Czarnecki. The photo of children playing on a beach in the wintertime and Hooley's poem, a reflection on the photograph, complement each other nicely.

In a similar fashion, Voula Anastakis' "Dali" is accompanied by a Paul Sheridan photo almost as surrealistic as the artist's paintings.

As these examples prove, poetry is only as accessible as the reader wants to make it. Any piece that can shed new light on the stories of Rushdie, Rushton and Adachi — each a major media event — should be welcomed. While each story touches us in a different way, Collins points out similarities not only in the stories of the people themselves, but in the way the public instantly labels each of them as good or bad.

Similarly, each poem reflects on a personal experience of the writer and a good poem enables the reader to put him/herself in the writer's shoes. Reading a piece like "The Rockies threw open their arms," allows one to take the poet's place in the story and to create one's own perception of the same situation.

As a result, *Existere's* poetry should not be looked at as pretentious or snobbish, but as a window through which readers can look and see themselves staring back.

The importance of words.

That is the dominant theme of Robert Williams' editorial in the second part of the latest edition of *Existere*. It is an imaginative and sincere argument for freedom of artistic expression. If works such as Salman Rushdie's *The Satanic Verses* are condemned, then magazines like *Existere* will eventually follow.

The inside cover of the magazine takes full advantage of artistic liberty. However, the interesting and provocative collage hardly seems congruent with the contents of the magazine. It's well done and certainly catches the eye of a prospective reader, but such a reader may be expecting something altogether different from what he reads.

For the serious reader, the works contained within the cover are often a pleasant surprise in their quality and readability. Of particular note is President's Prize winner Jonathan Kahana's "Its Gleaming Surface." Striking in its realism, the short story explores the thoughts and experiences of a young girl as she prepares for, and performs, an ice-skating routine. Every detail of the story rings true, from the descriptions of sounds and smells to the details of an ambiguous parent-child relationship. It succeeds in faithfully capturing not only what the main character perceives through her senses but also the intangible anxieties and resentments that inform those perceptions.

"Ode to Greta Garbo," by Jorge Etchevarryn, makes for more strenuous reading. The beginning is (deliberately?) disorienting. The whole piece places the reader on very uncertain ground and leaves him there. Is it a tribute or a satire? And of what, or who? If the work was meant to make the reader a little uncomfortable then it succeeds admirably.

The second part of the magazine also offers three very different poems. Filled with vivid, thought-provoking images, deron mitchell's "the village masseur" is an excellent piece. Its verses seem like a distillation of actual experience. It is one of the few poems found in literary magazines that does not exasperate the reader by its sheer inaccessibility.

"just ends and beginagains," a longer poem by brposer, makes use of clever wordplay to explore relationships between language and time, and language and life. Beginnings and endings, means and ends, all lose their denotations to begin again as the means to a better understanding of words and what they represent for each of us.

Gerry Stewart's "Monarch" is a less substantial poem. Depending on one's taste in poetry, its compressed form may or may not be engaging.

The art works by Robert Cabral, Claudio Iacoe and Paul Sheridan provide a contemplative counterpart to the literary works and fit in quite nicely.

The magazine ends appropriately with a listing of the winners for the poetry, prose fiction, playwriting and screenwriting categories for the President's Prize contest: one indication of the significance of words, and of freedom of expression in the university community.

by BOB SHAIRULLA

end of
second review

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NEW AGYU EXHIBIT drawn from / drawn upon

by MIKEL JURIMA

Drawn from/drawn upon is the exciting new art exhibition currently at the Art Gallery of York University (AGYU). The artists — Stephen Andrews, Francoise Boulet, John Clark, Cathy Daley and Anne Youldon — are all young, and their recognition in the Canadian art scene is still growing. The 36 pieces in this collection are the artists' most recent works this year.

The bold, innovative styles are attractive and striking to the eye. Youldon's oilstick collage works are impressive. The immense canvas is covered in brown-black with bright orange stains creating an almost attractive "ugliness" about her work.

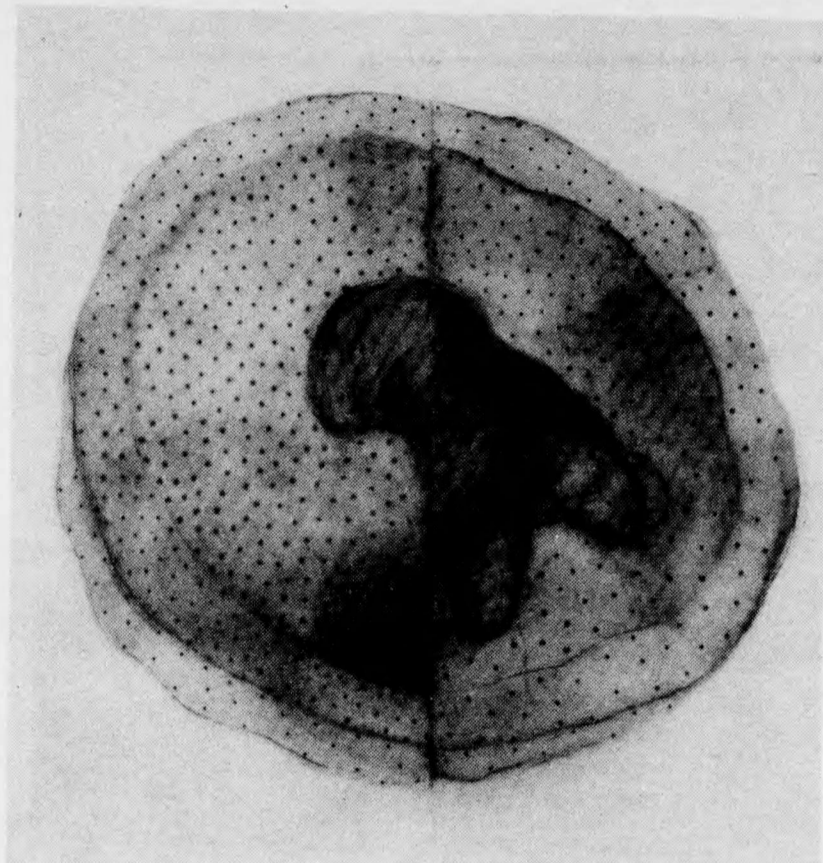
Dark and foreboding, one is reminded of the inescapable presence of iron and oil, and our dependence on them. The beautiful rust colour of the second work (untitled) is a curious misshape of colours with chaotic blotches and scratches darting through it.

Andrews' mixed media on mylar is a very peculiar piece composed of predominantly heavy black scratches and scribbles drawn to form a human body. His 16 pieces of oil and beeswax on panel are the most fascinating works in the gallery.

Most of the pieces are small, male nudes drawn on the centre of the waxed panel. At first, they seem like something out of a primitive, violent era, but at a closer look, there is something disturbingly modern about them.

Andrews says, "How can something simple like drawing begin to represent the contradictions of the contemporary body? Today, the body is under siege from contaminants and immunological disorders, and threatened with obsolescence by cybernetics."

Cathy Daley has two beautiful pieces of pastel and oil on paper. Both are views of a woman's dress, spread open like the tail feathers of a peacock. Beautiful black dots and shading combine to give the cocktail dress a silky look and



Cathy Daley's "Dress"

photo by: Peter MacCallum

feeling, with the multi-circled layers conveying the sense of elegance and richness.

John Clark's work is not a personal favourite, particularly "Six Trees (The Garden)," with its bizarre distortion and blackish green quivering tree figures. Indeed, the work is reminiscent of a haunted garden, like in *The Wizard of Oz*, where the trees shook themselves to life.

However, the artist's explanation of his work is interesting: "The unique ability of the imagination to move effortlessly from imagining to memory to fantasy like a waking dream is reflected on the page as the drawing itself moves from mark to shape to image."

Francoise Boulet's three works of graphite on paper are fascinating, sketch-like drawings, using thick, heavy charcoal strokes, coming together to form a pat-

terned picture. The third in his series (untitled) is like a prairie wheatfield in autumn, with the grain stalks heavily loaded down and bending under the blazing sun. Instead of a circle, the sun is shown by chaotic, circular strokes of lines, as if it was in the very act of rising or setting.

Boulet has achieved his goal when he says, "You just create it (the drawing) in the energy and lead it towards its materialization. I love to be able to see this in progress, to see it always in motion, and I feel good about a drawing when it's able to stay in motion when completed."

Taken together, these new works of arts are a must-see for anyone interested in younger Canadian artists. The exhibition, which runs until June 11, is very well-arranged and looks great in the newly renovated black and white AGYU.

Mail system to assist in enrollment

by SUSAN VANSTONE

Under York's new Voice Response-Enrollment System (VR-ES), undergraduates in the faculties of Arts, Fine Arts and Science without access to a touch-tone telephone can now be accommodated by a mail enrollment system.

According to Advising Centre co-ordinator Nancy Accinelli, "if a serious problem in obtaining access to a touch-tone phone can be proven," students can request enrollment by mail through the Student Programmes Office or Advising Centre of their faculty.

"This is not an alternative to VR-ES," said Accinelli. "We look for sufficient reasons, such as being out of the continent, or in remote areas without the touch-tone system," she continued.

Although their decision to make enrollment by mail possible was finalized in mid-April, the faculties and Office of the Registrar

chose not to advertise, as it was felt "The students would be best served by using the system in place," said Accinelli.

With 62 students currently on mail enrollment, Accinelli said it was expected that students would call the Advising Centre to look for alternatives. Therefore, advertising for mail enrollment was not necessary.

Also, some students have been concerned about the security of the system. With an access code of combined student number and birth date, tampering could be a possibility. However, Accinelli said security shouldn't be a problem. Students can apply at the Office of the Registrar to use a "pseudo-birthdate." As well, a student is allowed only three attempts to enter a correct access number.

In August, students will be mailed enrollment confirmation forms listing their courses. The Advising Centre suggests students further confirm enrollment through VR-ES before classes begin. If a student suspects interference, Accinelli suggests the student contact Student Programmes and the Registrar's Office who will confirm the student's proper course selection.

artscalendar

compiled by HOWARD KAMAN

GALLERIES

The IDA Gallery is pleased to present an exhibition of sculpture by **Mary Catherine Newcomb**. The artist's *Graduate Thesis Exhibition* will be shown May 23-26, in the IDA Gallery.

The IDA Gallery also presents a *Convocation Show* of works by students who have completed their BFA in Visual Arts. The show runs from May 29-June 14, the date of Convocation.

The Art Gallery of York University presents *Drawn From/Drawn Upon*, collection of works by **Stephen Andrews, Francoise Boulet, John Clark, Cathy Daley and Anne Youldon**. The show runs until June 11, at the AGYU.

The Glendon Gallery presents a showing of works by **Cynthia Kemerer**. The show runs until May 21, at the Glendon Gallery, 2275 Bayview Ave.

FILM

There will be a *Student Gala Screening* of works by graduating students of the Department of Film and Video. The show, comprising of works in 16 mm film, takes place at the **Bloor Cinema**, 506 Bloor Street West, at 1 pm. Admission is FREE, but tickets are required. For ticket information, please phone 736-5149.

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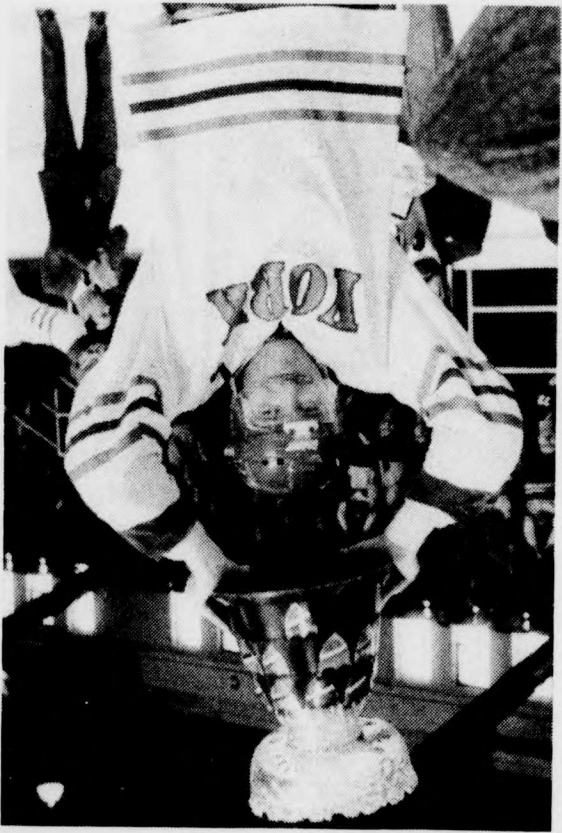
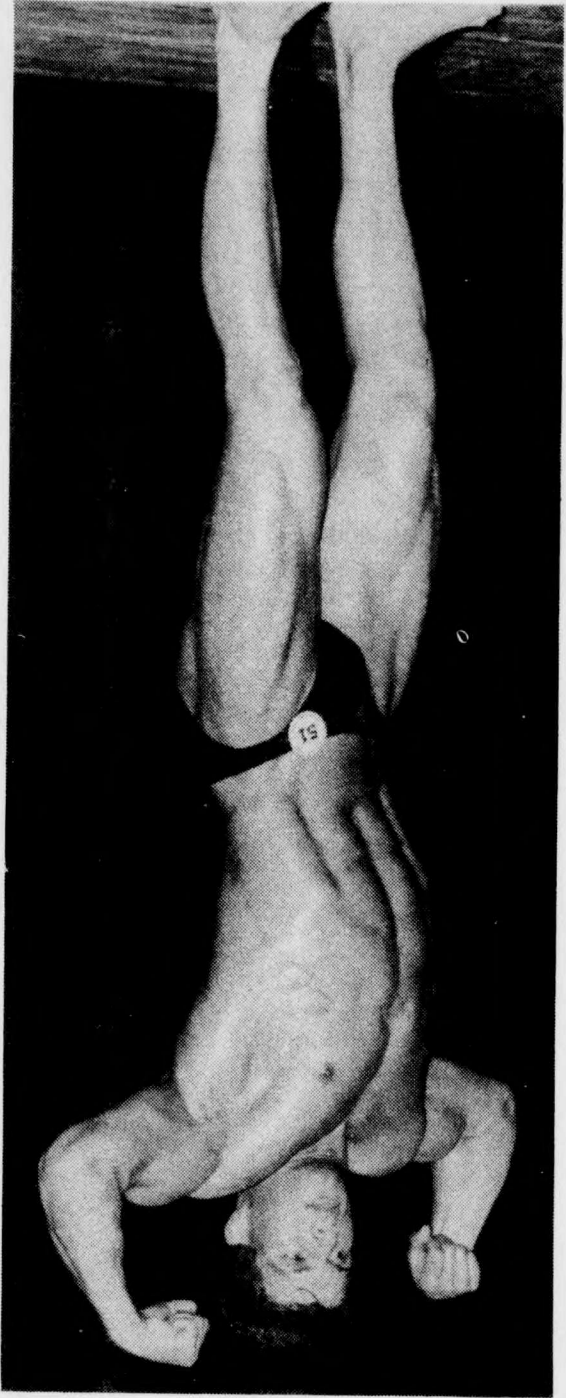
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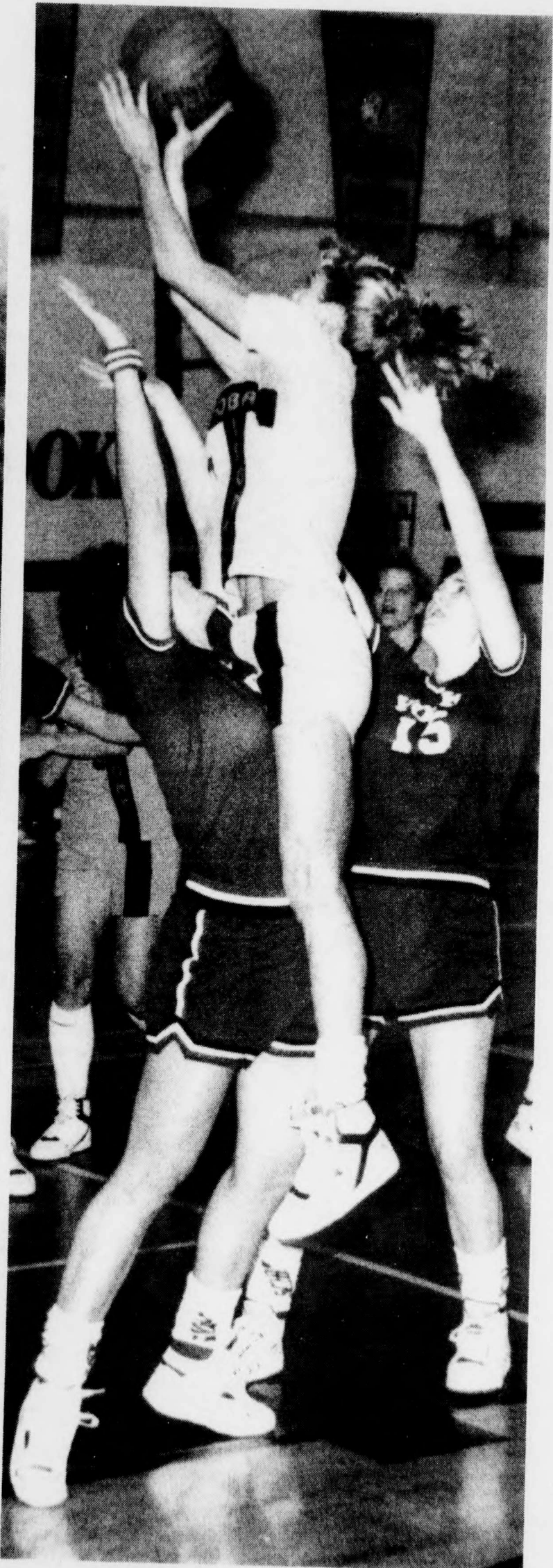
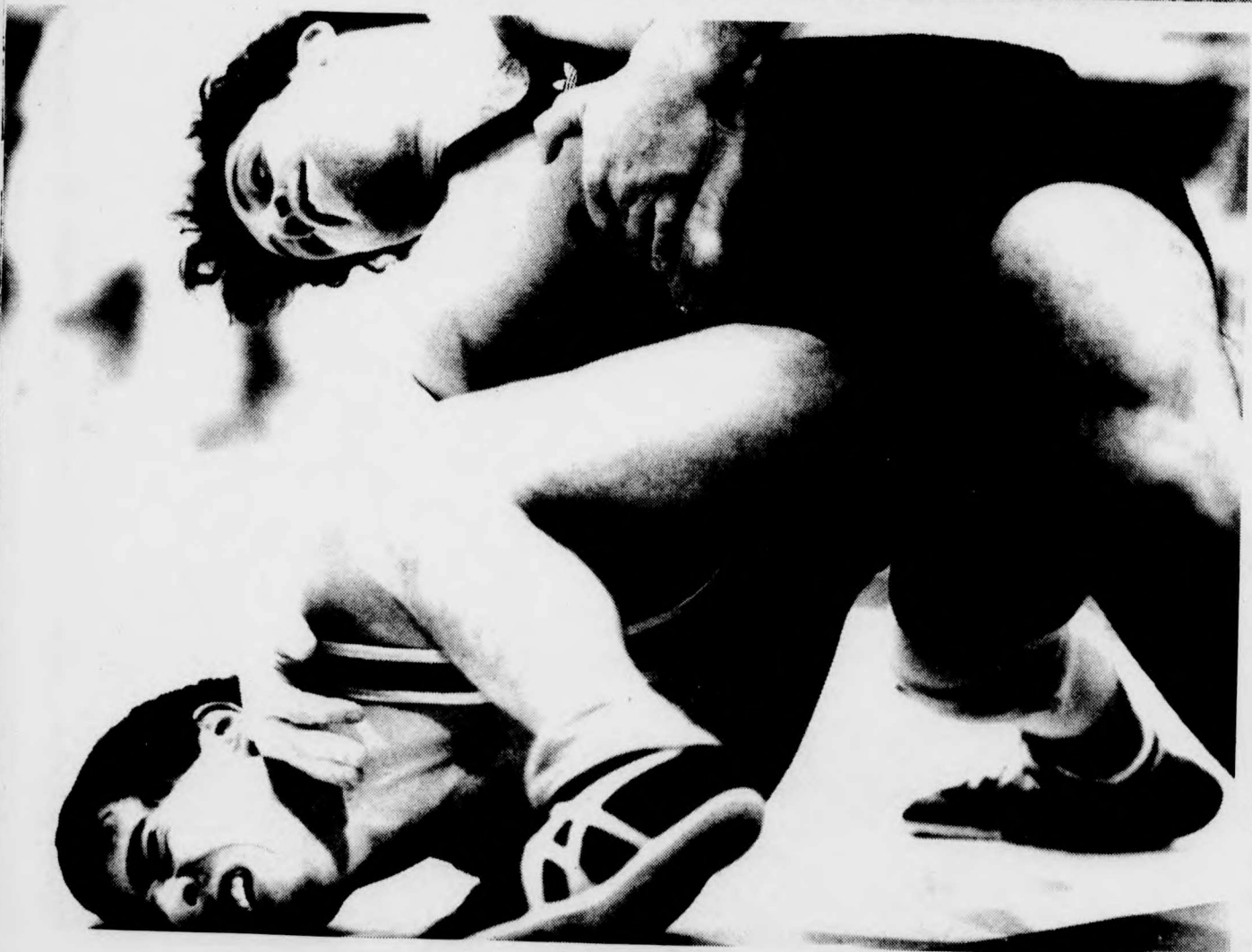
the years in





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York's varsity sports teams have experienced both the ecstasy of victory and the agony of defeat over the years, and intuitive *Excalibur* photographers have captured it all. Photos were taken by Babak Amirfeiz, Andre Souroujon, Roberta Di Maio, Jacob Katsman and Cheryl Stickley.





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