

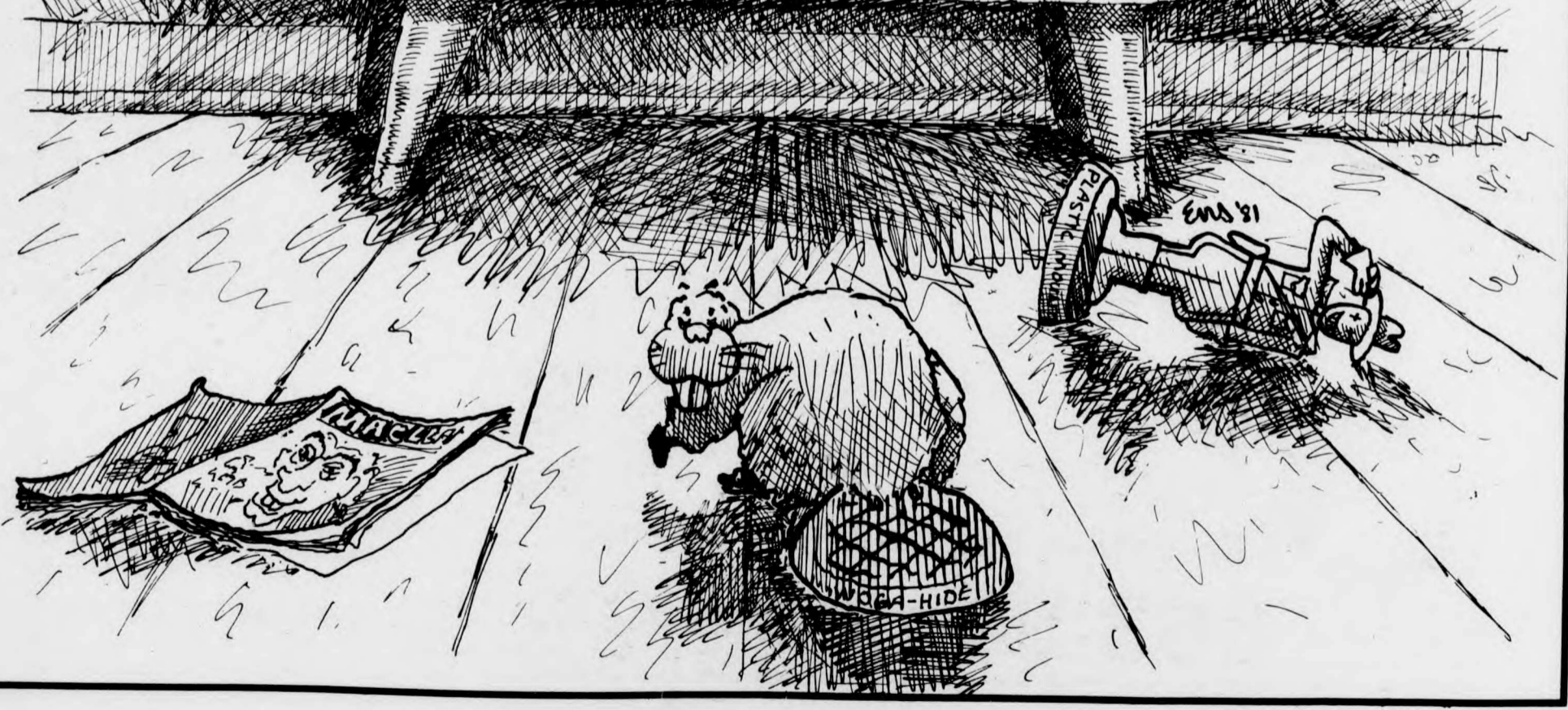
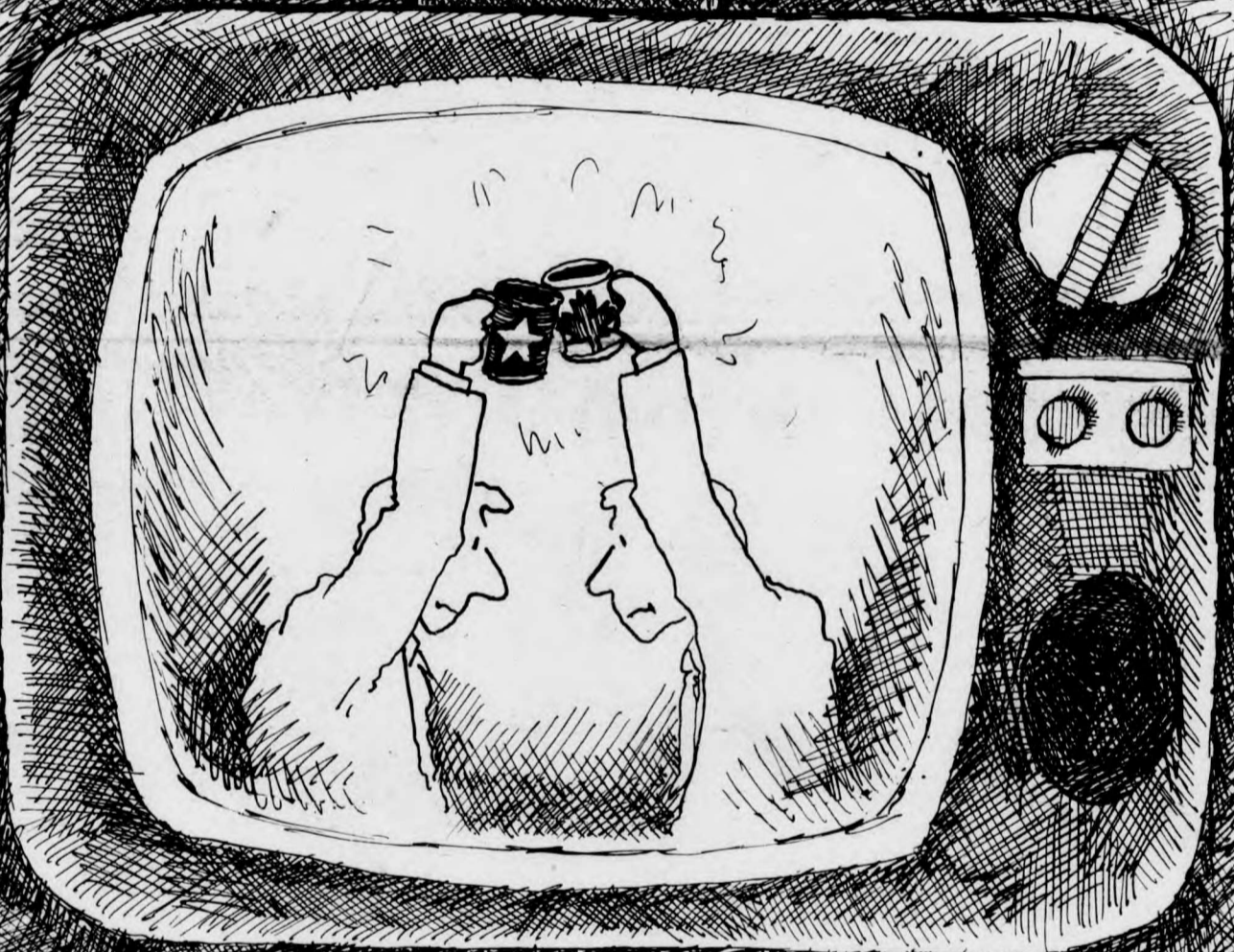
EXCAVATOR

Volume 16 No. 3

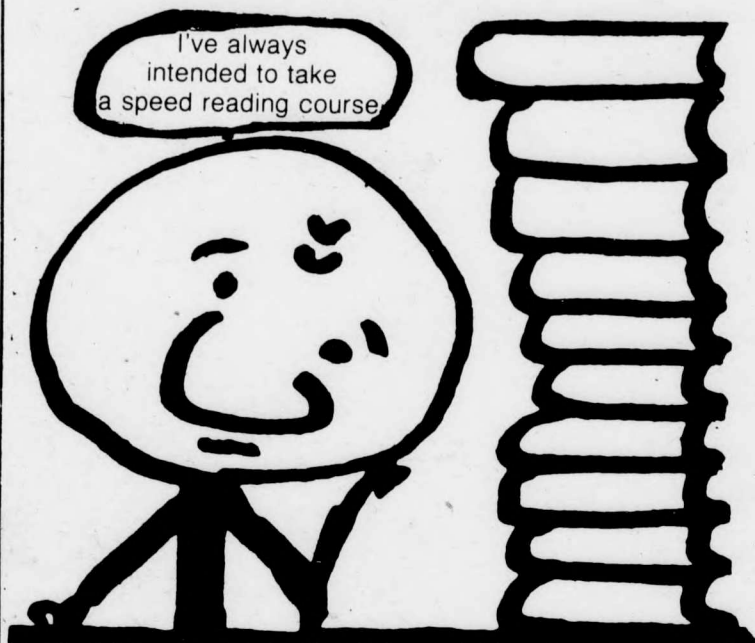
Thursday, September 24, 1981

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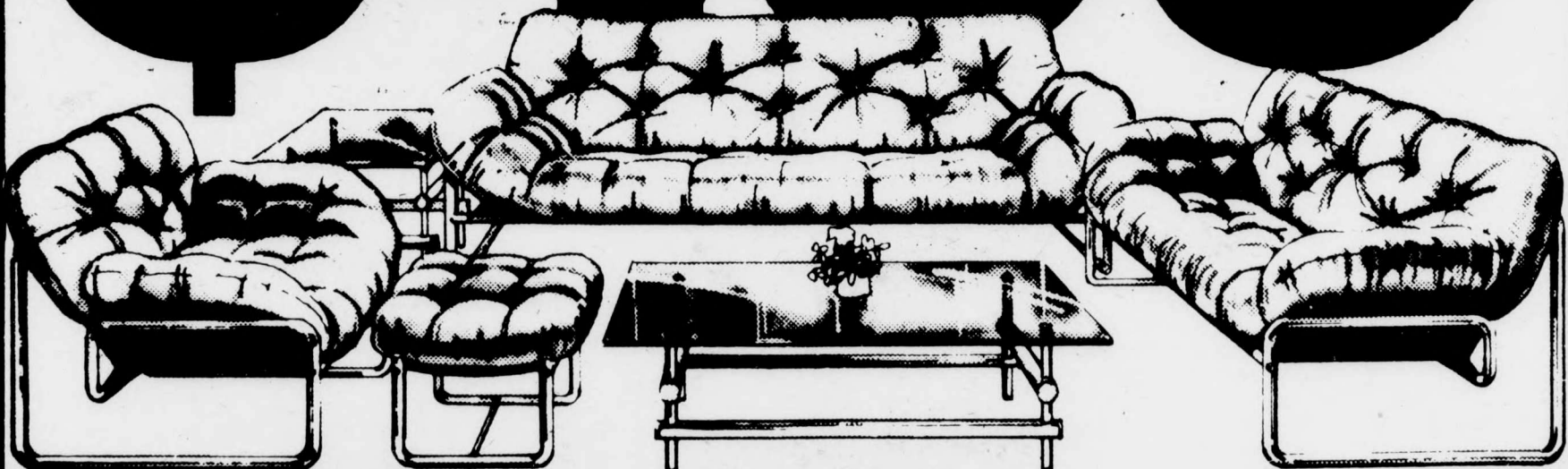
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Rill gets new contract; more whining and dining

Gary Cohen

Whining and dining has become a York tradition which seems to have found renewed sustenance in the signing of a new five-year pact between Rill food services and York University.

Norman Crandles, head of York's Food and Beverage Services, who unlike some members of the student body is bristling with enthusiasm over the new contract, describes the new deal as mutually beneficial for both Rill Foods and York University.

Details of the five-year contract include:

- a standard 30-day termination clause which can be exercised by either party
- an agreement that Rill Food Services will buy and supply dishes, flatware and smallware

for York facilities

- a restriction in price hikes within the limits of the current rate of inflation
- university retention of supervisory powers concerning pricing, approval of dishes, etc.
- a clause which will turn 7% of Rill's gross over to the university—a figure which will gradually rise to 10% over the five years

According to information from Crandles the university lost, or more properly had stolen, \$84,000 in dishware last year or approximately a staggering 90% of its inventory. Terms of the new agreement state that Rill will absorb these costs retroactively from May 1 of last year and will continue to do so for the five upcoming years of his contract. Crandles anticipates the

cumulative expenditure saving to the university, taking into account inflationary increases, will be in the neighbourhood of \$512,000.

Along with this the university will gain an extra \$166,000 in revenue as dictated by the new 7-10% turnover rate of Rill's gross receipts to York. Crandles sees these two factors as a real and/or projected saving to the university of about \$678,000 over five years.

As a trade-off Rill was given an extended contract which would be sufficiently attractive for him to pick up the added expenses he will have to assume.

Members of the University Food and Beverage Services Committee were in almost total agreement with the package, with the exception of one

dissenter. Reza Alavie, president of the Winters College Council and Complex 1 representative on the UFBSC, says that students are dissatisfied with the food service on campus and that the contract with Rill constitutes a 'big rip-off'.

To back his accusations Alavie points to approximately 300 letters of complaint about food services which have crossed his desk. The letters took exception to both the quality and the price of food on campus.

The fact that Rill's contract covers a five-year span and "what we are getting in return is nothing" has Alavie disturbed. He feels that a tougher bargaining stance could have been taken in return for a five year vote of confidence and that

bids should have been accepted from other caterers before the contract was given to Rill.

He further contends that the administration attitude towards student complaints has been callous; the administration offering a do-better-if-you-can response.

Crandles backs his argument about Rill's quality by noting that Rill's food costs represent 50% of his overhead. The maximum average expenditure by other caterers is between 38 and 40% according to Crandles.

Crandles is not totally unsympathetic to student's position, but he does not feel that they are being ripped-off. "Students are suddenly forced into facing the real world. Buying three meals a day with cold, hard cash can come as quite a shock."

Tutorials continue academic role of the colleges say York professors

Mike Guy

Tutorials, are they here to stay?

In January of this year, the Committee on Academic Policy and Planning, in its general review of the curriculum, decided to make the College tutorials optional. From 1976 until the spring of '81, it was compulsory for students to take their tutorials as one of their first six courses. Prior to 1976 first or second year students had

to take their tutorials as one of their first five courses.

The CAPP made the motion for two reasons "1) to make College tutorials optional, since CAPP believes that it should no longer be a required component of every student's programme; and 2) to provide an alternative administrative framework within which the Colleges may develop closer curricular ties," the Memorandum to the Council of the Faculty of Arts stated.

Tutorials were no longer seen as a necessity for all students seeking a degree. "It is best for students and instructors that tutorials be dealt with as a regular elective. Students, therefore, would have greater flexibility," according to Professor Ted Spence, Associate Dean for the Faculty of Arts.

Some students might want to take a course other than a tutorial in their first year. Since students had to take courses in Humanities, Natural Science, and Social Science, their range of options was rather limited before spring '81.

"Questionnaires indicated that students were satisfied with the quality of the tutorials," said Professor Betty Sabiston, Chairman of the Inter College Curriculum. Her opinion was shared by professors, who felt that college tutorials are an excellent way to educate the first year student. Most courses offered to the freshman follows the lecture hall format with roughly two-hundred students to a classroom. The tutorial brings the student and the professor closer together, making discussions and debates easier.

With the tutorials being optional, this year however, new problems were created. Overcrowding for example is not new to the tutorials, yet it was true that by making the tutorials optional many students would postpone them, therefore, solving the congestion problem. The problem, though, was not remedied; popular courses remained popular.

Another problem was that



since Colleges were assigned on the basis of tutorial selection, how would the Colleges be assigned in the future?

Now that the tutorials were optional would students enroll in fewer numbers? This question was raised by the Faculty of Arts, as well as the rest of the university. Although the students who took a tutorial were pleased with it, one had to wonder whether they would have enrolled in the course if it were optional. No longer were tutorials guaranteed a certain portion of the student body. Now, they would have to compete with other electives. The tutorials would have to prove themselves worthy; the students are going to have to want to take them.

Enrollment this year is up thirty-five percent from last September. So, naturally the enrollment in the tutorials is also up.

The advantage of the tutorials out weigh the disadvantages.

The freshman may be coming from a school where they have sat in class taking notes, having little communication with the instructor or their fellow student. The tutorial helps to improve communication skills, helps students to listen and exchange meaningful ideas. And still there is the odd College which chooses to cut the number of tutorials.

"Tutorials are needed to encourage the continuing academic role of the Colleges," says Woolfson. "How, then, will the Colleges which decrease the amount of tutorials which they provide meet the expected academic requirements?"

Woolfson feels it is one thing to make tutorials optional, but it is quite another to decrease the amount of tutorials. Says Woolfson, "I'd like to teach a course on how to survive the 80's" for that seems to be the only way to meet the academic requirements."



Rose Crawford

Sam Ion in her York appearance last week. Say it again, Sam.

Eye on women

Leora Aisenberg

"All of us are a success one day and a mess the next." These words of wisdom come from the mouth of none other than the top brass of working women, herself: Sam Ion.

Speaking at York on Wednesday, the Toronto Sun columnist reviewed several female success stories and eschewed the common passion of pessimism. "I'm sick of all the doom and gloom in the newspaper about jobs, ERA and wages," she said. To Ion, the hierarchical ladder of the workplace can and should be climbed.

She would know. The columnist, whose "Advice to the Working Woman" has experienced the traditional hard knocks. Her employment experience includes everything from selling Tupperware to being a standby contestant on local game shows.

Ion's big break in journalism occurred when she approached newspaper editor who rejected her freelance work, but asked her to produce a new concept in sixty seconds. The result — an advice column for women in the work force.

Ion's motto might be something akin to "think, speak and act positively". "There are people who become successful despite all odds," she asserted. Her repertoire of case histories includes:

- Helen, who went from housewife to assistant registrar of a university in seven years.
- Audrey, who put her husband through university before leaving him, became a developer, and now sports a Rolls Royce and a male housekeeper.
- Nancy, a schoolteacher from Woodstock, Ontario who became a successful television producer.
- Linda, a secretary who eventually reached executive status at the Sun.

How does the housewife become typist, or the typist become president? According to Ion, there are a few prerequisites: dreams, enthusiasm, hard work, and a willingness to take risks and accept the consequences.

Ion does not specify the exact route one should take when job hunting. Each woman, after all, must use her own initiative. Nevertheless, she does think positively. "There re jobs out there".

Say it again, Sam.

Economics 200

Feeling like a number

Lou Fuvaro

There is an unusual situation facing many first year students at York which finds over five hundred students segregated into one class. As students walk into their first Economics 200.3 class with Prof. Ridpath many feel very uncomfortable because of the exceedingly large class size. One must take into consideration that many of the first-year students who make up the class were used to being in much smaller classes in high school.

A major problem is the lack of opportunity for any student to have some sort of teacher-student contact, when the need

arises. Furthermore students as trying to adapt to the different style of education in university and, as a result, they experience a feeling of isolation. Although the lecturer is a well-established professor and does an excellent job in accomplishing the near impossible task of speaking loudly enough, it does not help the situation much. Students find it very difficult to concentrate on what the professor is talking about when they are seated at the very back of the lecture hall.

There are a few students who do not mind the fact that they are in the same room with five hundred other people, but

mostly they have the feeling of being crammed into the seats making taking notes most difficult.

In a classroom of this size many students have mentioned that they are very easily distracted by any noise around them, especially if they are seated a distance from Prof. Ridpath.

Many students feel they will suffer from the size of the class. Hopefully the students may become adjusted to this huge class, but there is no alternative in order to give a better learning environment.

Unfortunately, until this is achieved the performance in this course is jeopardized.

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Yoga club stresses growth

Earle Zen

In 1969 a fresh-faced freshman by the handle of Howard Halpern read an article in *Excalbur* about the Personal Growth workshops and Yoga.

Others like Halpern enjoyed the course so much that the instructor was invited to teach weekly at McLaughlin College.

In 1970, Axel Molema replaced the original instructor, and Halpern has been a student of his ever since. The lessons, originally intended for McLaughlin students, were eventually opened to the whole of

the York community and became the York Yoga Club.

Halpern received his B.A. from York in 1971 and his M.A. in psychology from the University of Regina in 1977. An instructor for the Metropolitan Toronto Association for the Mentally Retarded, he recently co-authored with Kin Molema an article on yoga and golf for *Score* (whose editor is also an alumnus of York). Finally he became president of the York Yoga Club.

"The purpose of the York Yoga Club is to offer courses of instruction in traditional yoga to

members of the York community," says Halpern. "Yoga is an ancient science of human development that originated in India. Comprehensive in scope, it incorporates physical, emotional, intellectual, and spiritual benefits."

An aid to improving health, yoga can be employed in the prevention and treatment of diseases. Human ailments have many causes, but the accumulation of poisons and other waste matter in the body is the most important, particularly when these substances enter the organs and glands.

"Yogic exercises are performed slowly, not abruptly," Halpern explains. The postures generally affect the health in the following way (although there are some expectations). As one enters the position, certain organs and glands are compressed. This constitutes, in effect, a massage that forces waste out of these vital structures into blood vessels that transport the unwanted matter to various organs of elimination.

"When the position is completed, the compression stops, and this allows a fresh supply of arterial blood, rich in oxygen and nutrients, to flow into the affected areas. Thus, the organs and glands are first purified, then revitalized.

"Of course, the existence of an abundant supply of oxygen and nutrients is dependent on proper breathing and nutrition, which are also discussed in class. In fact, breathing exercises constitute an important part of the program. By enabling the lungs to draw more oxygen, they bring about a higher energy level with which to accomplish our various purposes in life."

Furthermore, adds Halpern, yoga is very helpful in effecting weight loss or gain. Weight problems are often caused when certain glands are either under- or over-active. Yoga postures tend to normalize and balance glandular secretions. They also aid in the development of increased flexibility, coordination, balance, strength, and stamina.

Courses of instruction in yoga are being offered to members of the York community on Tuesdays and Thursdays by Axel Molema, a full-time professional of 14 years' experience, presently on staff at the department of physical education, University of Toronto, and at the Jewish Community Centre of Toronto. The Thursday classes are being held from 7:15 to 8:15 p.m. (beginner) and from 8:15 to 9:15 (intermediate) at 202 Vanter College. The Tuesday classes are held from 5:15 to 6:15 p.m. in the Atkinson College Common room.

The club is also offering instruction on Tuesdays, noon to 1:00 p.m., at 218 Bethune College. The instructor is Kim Molema, B.A., also a full-time professional, instructing at the Jewish Community Centre.

For each course, a fee of \$30 entitles the member to 14 lessons. A person may register by coming to class and paying the fee. Wear loose attire and bring an exercise mat.

The yoga club would be happy to answer any questions pertaining to its courses of instruction, or any other matter relating to yoga or self-development. Axel may be reached at 742-0878 (his answering service operates from 9 a.m. to 9 p.m., seven days); and Halpern's phone number is 252-8059.

Burton victim of funding

Jim Agnelli

It will be dark and quiet this year in Burton Auditorium as a result of a lack of available funds in the faculty of Fine Arts budget.

Lionel Lawrence, the new dean of Fine Arts says he was forced to make a decision on whether to cut the already depleted teaching facilities, or cut outside faculty cultural activities, when his budget was unexpectedly cut by the York administration by \$300,000, five months into the last fiscal year. Lawrence stated

that funding for the York Choir and Orchestra would also be cut.

According to Lawrence, one of this year's problems is that the York Administration was unable to rid itself of its deficit from last year, consequently when the University needed extra money they took it from the mouths of the Fine Arts faculty.

Lawrence also suggested York could use a better defined cultural policy where money could be allotted for cultural activities.

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Black Creek Food Co-op has a new lease on life

The Black Creek Food Co-op was given a new lease on life after a back scenes political fight that saw threats and counter threats hurled by both sides.

The Co-op, which was set up in Bethune College, Room 112, was threatened with closure after a letter from the office of Vice-President Bill Farr advised the Master of Bethune that Black Creek's space was to be re-assigned for academic use.

In July, in an effort to force the Administration's hand, Black Creek launched a letter-writing campaign that brought a veiled threat regarding funding of an environmental studies program studying co-ops. This funding comes from off-campus sources and it was pointed out that the university could not expect to receive funding having demonstrated its disfavour of co-ops.

There were also letters of support from all the College

councils as well as letters from individuals.

Bill Small re-opened the issue when he demanded back rent of \$311.00 per month plus interest although, according to Doug Holland, President of the co-op, there had been a verbal agreement that the first year of rent would be waived. In a meeting held Monday between Holland and Small, the Co-op was told that back rent was still owing but that the University would not close the store.

Most of these problems arise from divergent fundamental positions regarding the Co-op. Black Creek views itself as a part of Student Services and believes that it, like student pubs, should pay only 2% of sales as rent. The University on the other hand, views the Co-op as a business like any other and wants rent on a per metre square basis.

The Co-op has managed to



Rose Crawford

membership increased this policy was abandoned and now a full line of goods is handled including, meats, cheese and laundry detergent.

Doug Jones, manager of the co-op, believes his prices are much lower than other sources of food on campus. However, Black Creek has been hampered by the lack of usual business practices including advertising, organization and a good location. Jones feels these can be overcome particularly with this year's longer hours. The group is also hoping that it will be allowed to accept script in the future.

reach the point of being 50% self-sufficient. Management believes it must sell approximately \$15,000 per month; currently it is generating \$5,000 per month. But, the co-op has never had a month in which its monthly gross has fallen and can see its

potential as serving almost 20% of the student population by next spring

Last year Black Creek stocked only "health food". This was the product that the original members wanted, but as

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The targets of the announced cut were to be hospitals, health care and post secondary education.

National Health and Welfare Minister, Monique Bégin, reacted by declaring that no cuts would come in areas under her supervision.

As a result post secondary education will bear the brunt of any cutback scheme.

It is estimated that the University of Toronto could lose as much as \$100 million from its annual operating budget under the Liberal plan. The University of Manitoba could lose \$40 million, Dalhousie \$20 million.

What will these cuts mean?

- * *Smaller universities and community colleges may be forced to close.*
- * *The quality of post secondary education could be seriously threatened.*
- * *University and college sponsored research and development could all but disappear.*
- * *Sky-rocketing tuition fees would make a mockery of the right to education for lower and middle income Canadians.*

At a time when Canada is an importer of skilled labour and high technology, the government is ignoring our own national potential.

At a time when the Canadian economy is in desperate need of new economic leadership the Liberals seem too determined to make it increasingly difficult for young people to get a decent education and good skills training.

**THERE IS ONLY ONE CONCLUSION.
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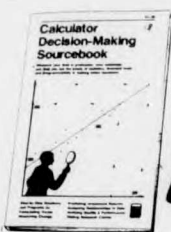


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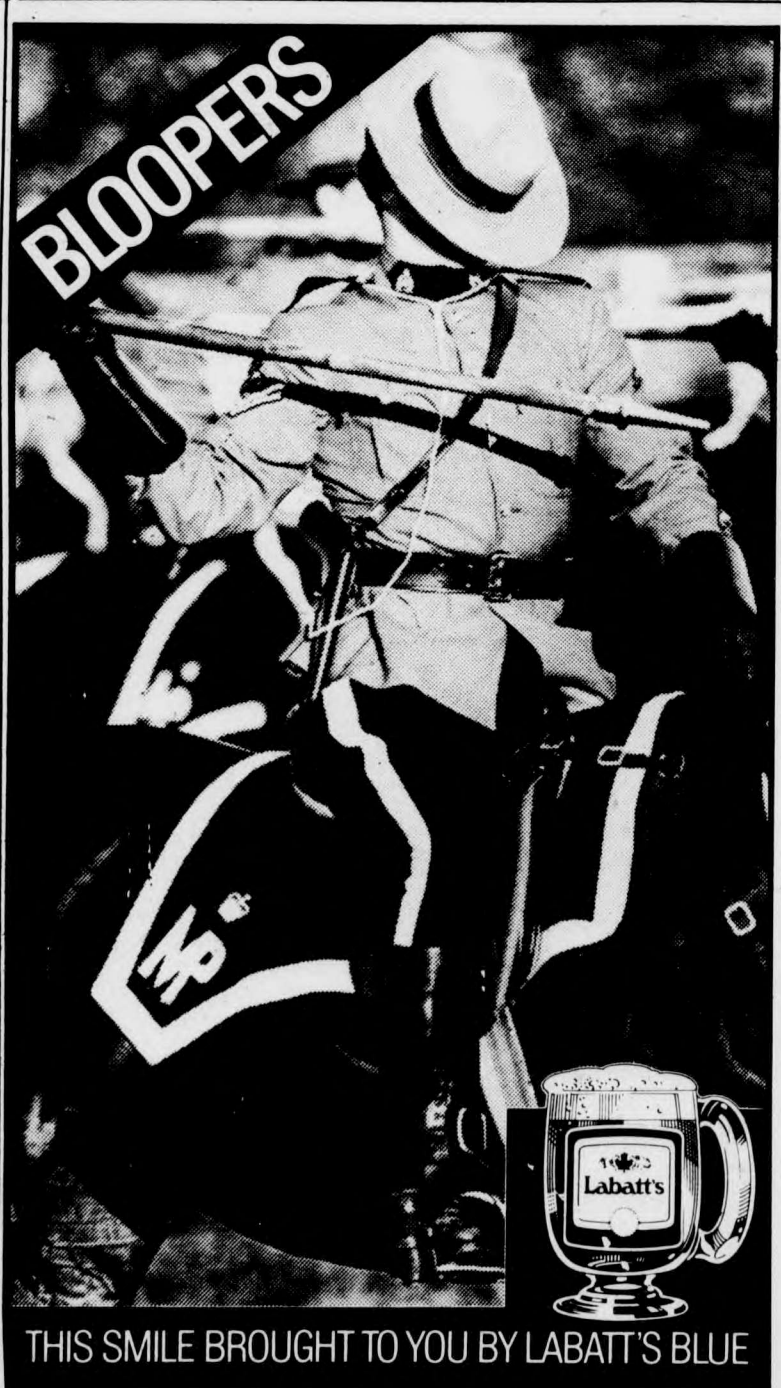


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EDITORIAL

YUSA clams up on settlement

Don't call us, we'll call you

It always amazes those of us who put out this paper how gregarious and wordy different groups on campus can be when they feel that it serves their purpose or when they sense that we can or will be supportive of them.

By the same token they can be just as tight-lipped and unfriendly when what we do does not please them. They forget that it is our job to report the news and that it can often be a tough and thankless job.

Yet, in the interests of good reporting and the spirit of making the truth known, many groups and individuals on campus are able to find it within themselves to overlook our shortcomings and take the time to co-operate with us in informing the York community and getting the new out.

Last week we felt it was our obligation to get the facts in print concerning the recent YUSA settlement. In good faith an Excalibur reporter approached YUSA president Karen

Harrell who refused to discuss the issue with Excalibur because she did not approve of our previous coverage of the story.

Adding insult to injury Ms. Harrell had the audacity to send us a story which she felt best reflected the struggle of deliberating unioners. In short, what she admired as the best account of what happened was simply a piece of union propaganda that would have made Stalin blush.

In the past, YUSA and other campus unions have complained about a lack of coverage, yet when we offer them coverage they reject it on the grounds that we are not, in their opinion, doing a satisfactory job. We wonder if the Globe and Mail or the Toronto Star would have gotten a similar response. Yet YUSA feels that we are not worthy of that kind of professional respect and, in a child-like manner, they try to censor us through silence or pander us with partisan pap.

If YUSA does not want to talk with and communicate through us, they will find that we will be reluctant to deal with them. If reprinting union propaganda and playing footsie with the union is what they expected of us, Ms. Harrell can forget it.

Ultimately it was not Excalibur that was hurt by the lack of co-operation — it was the York student who did not have access to all the facts. What was slapped in the face was good journalism and freedom of the press.

If everyone responded as immaturely and irresponsibly as YUSA has we would have damn little paper to put out. If, on the other hand, we had acquiesced and printed the story YUSA wanted us to we would have no newspaper to put out — just a propaganda vehicle. Unfortunately for YUSA we are not yet ready to turn from a newspaper to an advertising agency.

Maybe in subsequent years that will change — but we hope not. Until then, YUSA, don't call us, we'll call you!

Commentary

Underfunding a major threat

Dean Andrew Effrat & Frank McIntyre

The work of the Committee on the Future Role of Universities in Ontario constitutes a major step in increasing awareness in the province of the disastrous results of university underfunding over the past decade.

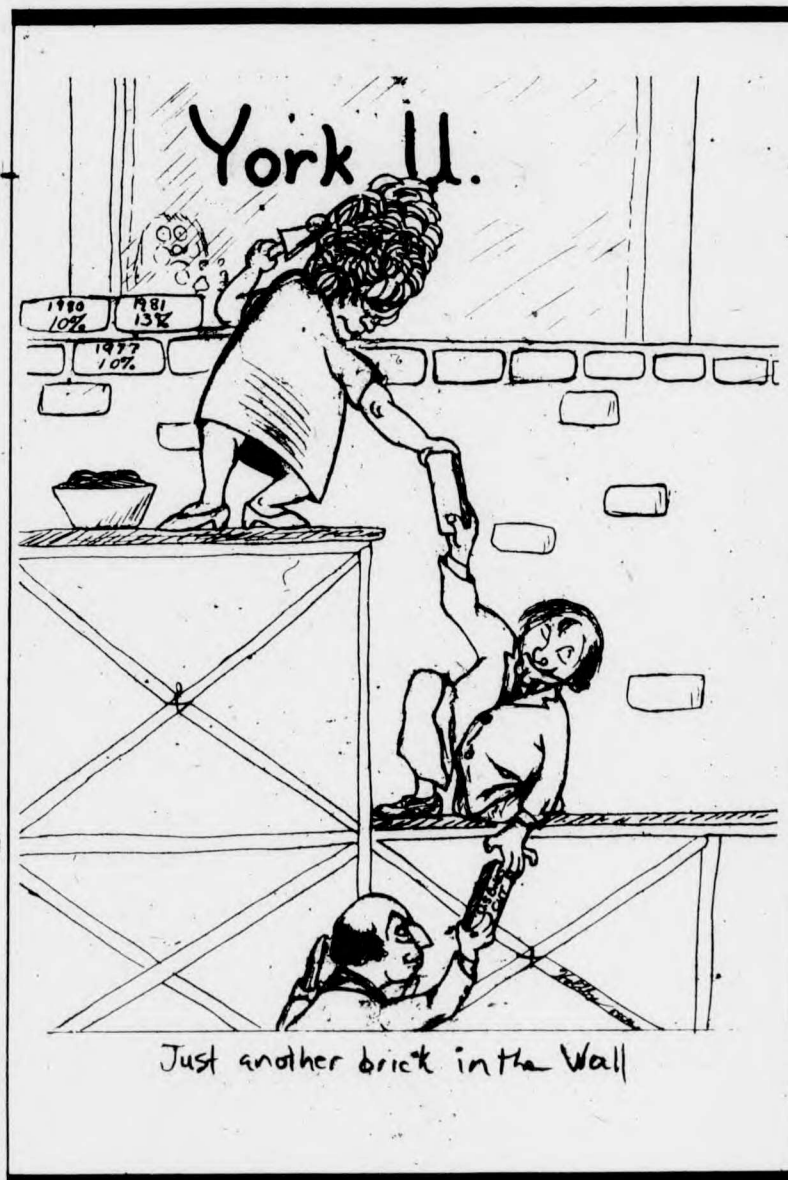
Ten years of losses to inflation have plummeted Ontario to near the bottom in provincial support of universities — 8th or 9th in operating grants per student, per capita and per unit of provincial personal income and 8th in percentage of gross provincial product spent on universities. We now have a report to the Premier from a prestigious committee of representatives of the public, universities and the provincial administration, which says: "Enough! The fat is long gone; our universities are in dire straits and can no longer manage to do the job we expect from them without full inflationary increases and a

unconscionable class sizes, dated equipment.

renewal of capital funds."

Although the report of the Committee does add to our now comprehensive statistical information on participation rates, financing, capital grants and academic salaries, it might have gone further in conveying to the public and to the legislature the dismal reality which is our everyday experience — unconscionable class sizes, outdated equipment, a deteriorating plant, excellent faculty leaving for positions elsewhere in the public sector and to business and industry, shortages of graduates in certain areas, and so forth.

In examining the efficiency level of the university system, sabbaticals are discussed and given the nod as necessary — but there is again no attempt to communicate with the lay person through concrete accounts of research and



development breakthroughs and other scholarly achievements of faculty on sabbatical. Nor is the role of sabbatical leave set in the context of Ontario's grossly inadequate level of expenditure in research and development.

The Committee's alternative future, the highly rationalized, cheaper university system of fewer, more specialized universities, presents a most unsettling prospect. Although recognizing that this is not the preferred future recommended by the Committee, now that it

has been raised at this time of continued retrenchment and of federal-provincial negotiations on post-secondary financing, it must be put to rest. The drastic implications of this centrally controlled system include a serious retreat from the goal of accessibility to university for all qualified individuals, the loss of the diversity and plurality which constitute a major strength of the Ontario university system, and the massive administrative and supply problems associated with strategic, centralized planning.

I was pleased to see your extensive coverage of the impending improvement to the Art Gallery of York University. The only way we can ensure that the student body profits from being able to view our permanent holdings and the high calibre touring exhibitions which we can secure is to take the minimal steps necessary to convert the current small room into a modest but properly equipped gallery space.

You suggested that a "benefactor's windfall" was covering its cost. Alas, not yet. The improvements are to be financed by a series of rather taxing fiscal arrangements. I sincerely hope we can secure gifts from either one or several

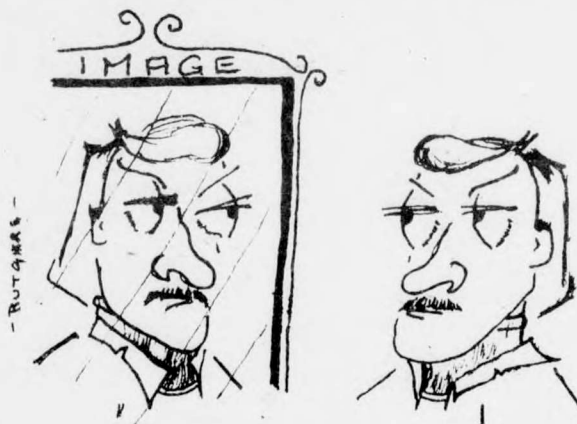
benefactors interested in paying the estimated \$90,000 needed. I would appreciate it if you could correct the suggestion made at the beginning of your article, as I would not want potentially interested benefactors to be misinformed and withdraw their support.

The new Studio/Screening room for the Film Department which you mention, is secure financially, and is the result of a generous and imaginative gift by a great living Canadian film pioneer. That gift, the full details of which are about to be made public — the Cinema will open officially next month — includes incentives and opportunities for the work of the most talented students, both graduate and

undergraduate, to be shown nationally and internationally.

The Recital Hall for public performances for the student body by our many talented music students and their faculty, as well as by many visiting groups and musicians, will be achieved by converting the Curtis Lecture Hall nearest the renewed Art Gallery. Those three spaces will provide an impetus to life at York, and especially around Central Square that will benefit us all.

Yours sincerely,
Lionel H. Lawrence
Dean of Fine Arts

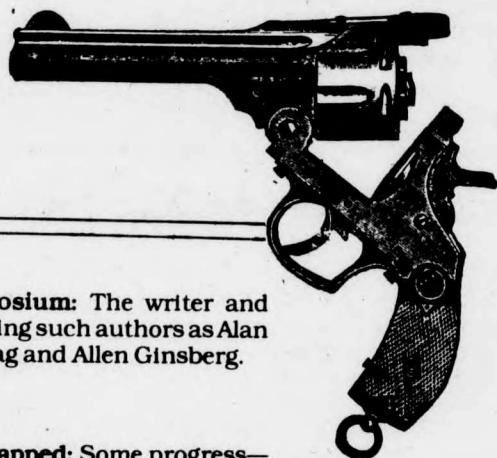


LETTERS TO THE EDITOR

are welcome. They must be received by Room 111 Central Square before Monday at 6 pm. Limit 350 words. Letters must be signed.



Next Week In Excalibur:



Harbourfront Symposium: The writer and human rights, featuring such authors as Alan Sillitoe, Susan Sonntag and Allen Ginsberg.

World of the Handicapped: Some progress—some setbacks.

Comedy Cabaret Comes to York: Robert Fabes reviews Joined at the Hip.

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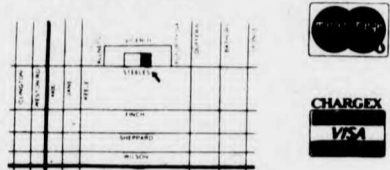
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Attention Poets

Submissions wanted for an anthology of York/University of Toronto student poetry. Deadline October 30, 1981. Please reply with S.A.S.E. to Hogtown Poems, c/o CYSF, Central Square 105, York University. For more information please contact James Peahl at 654-6582.

Yeowomen Volunteers

The York University Women's Centre will hold its first general meeting Thursday, October 1 from 11:30 to 1 in the Centre, 102 Behavioural Sciences Building, Ruby Rochman, coordinator, will talk about the resources of the Centre and will discuss the needs along with the financial report for 1980-81. All York women, from first year to graduate and mature students, staff and faculty, are welcome to drop in and help plan activities for the current year. Last year's events included a noon-hour Monday film series, talks by feminist activists and journalists, women writers, a film maker, and a lawyer as well as pot-luck dinners and special programmes for Persons' Day and International Women's Day.

For further information phone 667-3484.

Cromwell and the Saints

The Office of the Master, Atkinson College and The Departments of History, Atkinson College, Glendon

College and the Faculty of Arts, York University are co-sponsoring a talk by Austin Woolrych, Professor of History, University of Lancaster and Visiting Fellow, All Souls College Oxford. The topic will be Cromwell and the Saints. Fellow's Lounge, 004 Atkinson College on Wednesday, October 14th, 1981. Reception at 8:00 p.m., talk at 8:30 p.m. All interested members of the community are welcome to attend. Refreshments will be served.

CKRY-FM Sports

Radio York has a limited amount of reporting and announcing positions available with the sports department. Resumes will be accepted from applicants who wish to gain experience in the media field. Please direct all correspondence to: Sports Director/CKRY-FM, 258A Vanier College, or call the station between 11 a.m. to 5 p.m. at 667-3919.

Dance

DANCEWORKS 24 opens the 1981-82 DANCEWORKS season in Harbourfront's Studio Theatre, Thursday through Sunday, October 15 to 18. New works by choreographer Susan Cash, Mime artist Jay Fisher, dancer/photographer Irene Grainger. A collaborative work by choreographer Karen Bowes, visual artist Richard Sewell and composer Bill Buxton. Showtime is 8:30 p.m. DANCEWORKS tickets are \$5 for adults, \$4 for students and seniors, and are available at all BASS ticket outlets. 1981-82 season tickets are available for \$16. For tickets or reservations call Harbourfront Box Office at 869-8412, for further information call 367-1416.

Yorktones Steelband

The Yorktones Steelband presents Fall Chillout at Bethune College Dining Hall, York U on Saturday, Sept. 26, 1981. Thaw: 9 p.m. Warmup: 4 a.m. Admission \$3.00, ladies free before 10 p.m. This event features the Yorktones, Funky Ken and 1001 Disco Soul. Lic. L.L.B.O.

'Writer, Reader and Revolution'

A series of readings, talks and songs presented in conjunction with "The International Writer's Congress". On Thursday, October 1st, 1981, Alan Sillitoe of England; Rudy Wiebe of Canada and possibly Chinua Achebe of Nigeria. On Monday, October 5th, 1981, Fernando Alegria of Chile; Daniel Viglietti of Uruguay and Luisa Valenzuela of Argentina. Translations by Margarita Feliciano, Associate Professor, Department of Languages, Literature and Linguistics (Arts), York University, and Cultural Coordinator, Latin American and Caribbean Studies Program. The events will be held at 8:30 p.m. in the Fellow's Lounge, 004 Atkinson College. Refreshments will be served. On Tuesday, October 6th, 1981, Phyllis Webb of Canada in Room A107, Glendon College at 3:15 p.m. Co-sponsored by The Master, Atkinson College, Latin American and Caribbean Studies Program (Arts) (L.A.C.S.), and Glendon College. Everyone welcome.

Beat the Bookstore

Make a profit or get a bargain! Buy or sell any used book at the York University Biological Society Book Sale to be held in 026 Steacie from Thursday September 24, to Wednesday September 30.

I'll Bet You Didn't Know

EXCALIBUR

Weekly

Vol. 16

Every Thursday, 1981/82

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FEDERATION NOTES

OFS rally to aim at lower tuition fees

The federal government's proposed reductions in transfers to the provinces of between 1.5 and 11 billion dollars will have a drastic effect on post-secondary education throughout Canada. Both the NUS and many politicians feel that, like health, post-secondary education should have national guidelines, therefore the need for a national student voice.

Not that the provinces are entirely blameless in the funding of post-secondary education. In fact, one of the Ontario government's own committees (The Committee on the Future Role of Universities) concluded that if funding from the provinces continues at the present rate, several universities would have to close and only a handful of those that remain open would be able to provide a balanced curriculum. This, combined with the federal reductions makes for a very bleak future.

It is fairly easy to say that York would never close, or that the government would never close any universities at all—but these are assumptions which are not based on fact. It is fact, though, that for the past decade or so

universities, due to a severe lack of funds, have had to reduce the quality and accessibility of education through higher tuition fees, reduced faculty and inadequate student aid.

It is imperative that you, as a student, are made aware of these problems and act on them. Even though you may be able to afford university now, or are in a program which the government defines as a return on its investment, who is to say what will happen three, five, twenty years from now. There is a glut of engineers and computer science students and your children may not be able to attend university due to the high cost involved.

CYSF will be participating in attempts to convince the province that money invested in education will result in a greater return than money invested in fledgling auto or airplane manufacturers and anyone interested in helping is urged to contact CYSF in Room 105, Central Square.

It is important that the government see all education as an investment in the future and not, as Bette Stephenson says, "a viable alternative to unemployment."

As you are reading this, student leaders from across the province are meeting in Toronto for the fall conference of the Ontario Federation of Students (OFS).

It is here that discussion of problems encountered by students will take place and where solutions will hopefully be worked out. During the conference workshops, which reflect the major concerns of students will deal with issues such as rationalization, accessibility, course evaluations, disabled students and housing.

Representatives from CYSF and other student groups at York will be attending the conference and any York student is invited to visit the Carlton Inn as an observer and see how the OFS works.

For those who are not aware, OFS is an organization composed of and representing students in Ontario. It is a federation of thirty-two colleges and universities and has a membership of approximately a quarter of a million students. They have, in the past, had fairly good success in articulating the issues concerning students and have been instrumental in

causing the government to change direction on certain policies.

However, in October, a new national student organization called the Canadian Federation of Students (CFS) will be founded as a coalition of the two existing national groups, the National Union of Students (NUS) and the Association of Student Councils (AOSC).

OFS will become the Ontario division of the CFS and will be known, of course, as CFS (Ontario). Consequently the national student movement and the provincial movements will be more closely aligned and significantly more effective.

The question you are probably asking is why we need a national student organization when education is a provincial responsibility.

This may be the case according to the B.N.A., but the federal government presently funds post-secondary education in Ontario to the tune of roughly 65%. The provincial government pays about 20%, while students pay the rest. This is true to varying degrees in all of the provinces.

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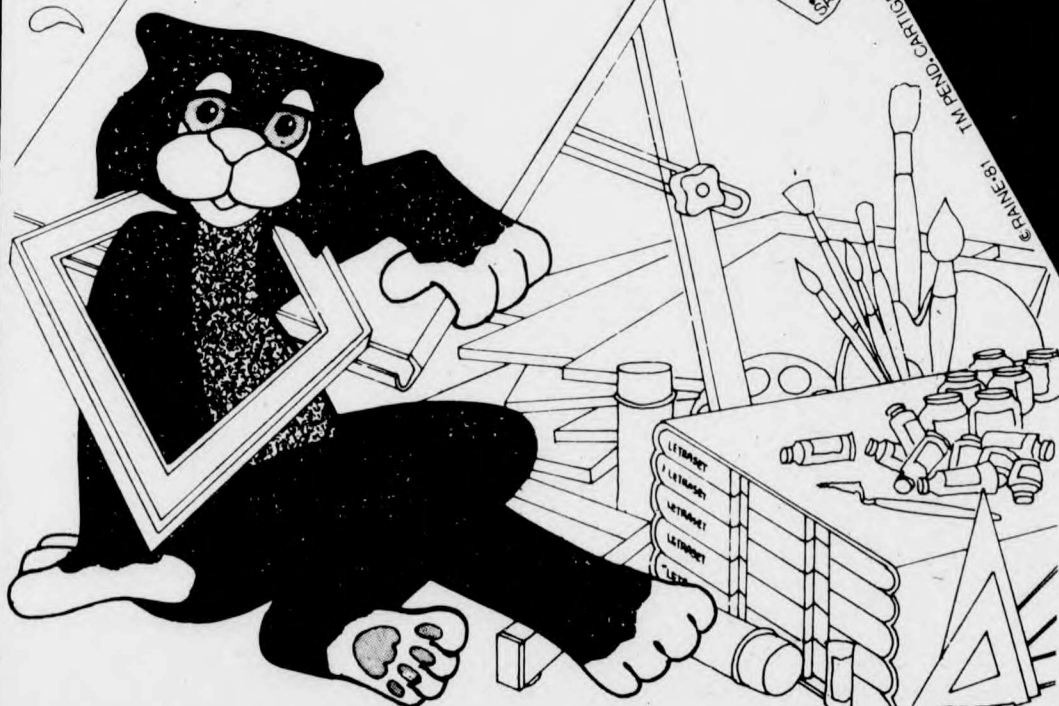
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FEATURES

Video visions....

Keeble talks Pay-T.V.

Elliott Lefko

"Pay-TV is the last chance for Canadian cultural sovereignty in television," says Gordon Keeble, a 40-year veteran of television.

Keeble says that Pay-TV should have happened five years ago. "It's a pity that it has been delayed until now," he says. "Independent producers can't get their films on CBC, or the other networks. With Pay-TV they'll have an opportunity, judging by the amount of product that will be needed to fill the program time, to share 100-200 million dollars every five years on production. We've been culturally invaded by the Americans and unless that money is spent on Canadian production we're going to see only American programs."

Keeble entered the entertainment world as a juvenile actor working in Canadian productions, 40 short years ago. Along with Spence Caldwell, he began the CTV Television Network in the early sixties. After a disagreement over the future direction of the network, Keeble left 10 years ago and applied for a cable license, eventually creating Keeble Cable, one of the first cable companies in Canada. Since 1979, he has served as Executive Director of PTN—the cable industry's consortium for the advancement of Pay-TV in Canada. His latest position, though, is Senior Vice-President,

Operations: Marketing and Affiliate Relations English Service for Premiere Television Network, (one of the 28 applicants), headed by Moses Znamer, top man at CITY-TV.

Keeble began his outline by defining the difference between cable and pay-TV. "Cable is a method of distributing signals. Pay-TV is a programming service."

The advantages of Pay-TV, says Keeble are a) Feature length entertainment programming, with each program one hour and longer in length, without any news or public affairs programming. b) Constant program repetition with programs repeated six or seven times for convenience. c) No commercials to anger the viewers who have been attacked by as much as a half-dozen straight commercials during a program break.

"Of course it's a gamble."

In his research of the American Pay-TV market, Keeble has found that Pay-TV doesn't diminish the amount of viewing time for audiences, but, rather, adds to it. That brings up the question of just what will viewers be watching?

"At first it's going to be mainly American film, in order to attract people. But we hope that the revenue will be channelled back into Canadian programming that hopefully will be able to compete with the American product."

There are rules concerning Canadian content on the existing Canadian television networks, but, says Keeble, they are old and must be updated for Pay-TV.

"In order to fill the time, Canadian networks are putting on game shows, talk shows, anything. What we need are rules concerning Canadian content. Firstly, it must be increased from the present one-quarter per cent of time, to a half, or more. And networks must be required to spend revenue on programming Canadian events," says Keeble. The four factors that are being dealt with in our application are: amount of time, the dollars you're prepared to spend on Canadian programming, the placement of the Canadian programming, and the kind of Canadian events you're prepared to offer."

Pay-TV will cost the viewer between 12 and 14 dollars a month. Keeble says that it costs him as a distributor (we want to use theatrical terms) \$6.50 a month, and he sells the programmes to the exhibitor—cable companies such as Rogers and Willowdowns.



Gordon Keeble sees a lot of video in Canada's future.

The potential revenue to be made from Pay-TV is at present an unknown quantity. No one knows how large the market is in Canada. Keeble estimates that the beginning the audience will be 5 or 6 percent of the country, with the total eventually rising to 15 or 20 percent.

Another mystery, at present, is just how many companies will be granted a license. Among the possibilities are one license to run the whole country or possible division by regions.

Keeble prefers the latter. "In order to support Canadian content you have to have the whole market. Our application is for a national bilingual service. We're asking for five years and we're prepared to spend 50 million dollars. We also put down on our application that we

wanted to sit down at the end of the second year and discuss the situation."

"Of course, it's a gamble," he adds. "If people don't pay you've got nothing. There's no other way of obtaining revenue."

Keeble points out that audiences in Canada are already tuning in American cable signals, free of charge. "There's 700 or 800 communities in Canada that are pirating communications signals from the U.S. and not just border towns. We don't dare shut them down, either. The government won't do anything until after the Canadian Cable situation is cleared up. That's their intention, anyway. I hope they can. It may be too late."

Pay-T.V. ushers in the global village says Thompson

Gary Cohen

Although York professor Don Thompson admits only a passing acquaintance with the details of the CRTC Committee which is currently making decisions concerning the future of Pay-TV in Canada, he seems certain that the effects of Pay-TV will be far-reaching.

Thompson points out that this is the most wired country in the world. The concept behind cable and Pay-TV is that a decoder is attached to your T.V. set, thereby giving you reception on a signal that was previously scrambled. "The potential for capital generation is astronomical," Thompson points out, "while the expenditure is not great because you can plug into existing cable systems."

Five years down the road (Thompson insists that this is a realistic time frame), he envisions the public having access to 100 channels or more. There is no limit to the number of channels one can have and there are no technical problems left to stand in the way of unlimited service.

Thompson says that satellite antennas for the home will become commonplace, and coupled with a decoder, individual homes will be able to receive signals from around the world by focusing in on one of the many stationary communications satellites which hover over the globe. What is needed is the development of a compact antenna. As for costs, Thompson sees the day when the antennas will be comfortably affordable. "The price has dropped from \$6,000 to \$3,000 in the last 24 months and it will continue to drop in the future."

When all of these potentialities become reality, our viewing habits "will be different" and existing structure will change," according to Thompson. He notes that the nature of these changes are, at the present time, speculative, but he does not view them as being necessarily detrimental.

"There will be a change in the role of the networks," he says. And because movie sales to T.V. are so often such an important part of getting a film made, Pay-TV "will change the kinds of movies made, how they are made and how much money is spent on them." In essence, it will expand the movie market.



Not only will broadcasting, the networks and movies be changing but there will also be an adjustment that will have to be made by the already-beleaguered newspaper industry. It will soon be possible to advertise homes and cars (or present other classified ads) in a much more effective and sophisticated way. If you want to

buy a home or car you will be able to see the item on your screen (in full colour, no less). Add a pleasant voice-over giving you the full details of your selection and the classified ad becomes antiquated. Unfortunately, classified are the most lucrative part of any newspaper operation and supply approximately 20% of a paper's ad revenue.

Thompson does have some reservations about the CRTC's

plan to use Pay-TV to help promote Canadian drama. He feels that promises made are not always kept and he points out that "no one has ever lost a station for not doing what they were supposed to."

Despite some mild skepticism, there is some new ground being turned. Although Pay-TV already exists in the United States it is used primarily to rebroadcast events, provide news, show

sporting events and run "first-run" films which originally ran one or two years ago. Although you "don't know how people will react" Thompson does see in Pay-TV the "potential of bringing you things you have never seen before."

More Pay-TV articles on Page 12.

Forum talks Pay-T.V.

Dianne Huff

The Trade Forum of the Festival of Festivals that took place last week represented a last ditch stand for many pay-TV applicants before the official hearings begin on September 24. The discussions extended over three days, focusing upon the legal aspects of pay television, the role of the pay-TV exhibitor, the role of the broadcaster and the promises of each individual applicant regarding the relationship of pay to production.

The purpose of the Trade Forum was to provide both the applicants and the audience, representing a cross section of industry, the opportunity to ask questions and from this perspective it was successful. The essential issues and promises concerning both regional and national applicants were vigorously debated.

The importance of the topics tackled at the Forum is obvious. However, because of the atmosphere of optimism surrounding most of the

candidates in the pay-TV campaign, many key issues have not been granted the consideration that they deserve. The euphoria that has arisen following the grandiose promises of the applicants to finance the Canadian Programme Industry, has blinded many to a possible conflict:

•Is it not the chance to view successful, unedited Hollywood movies in the home that is the main selling force behind pay television?

•Is our optimism based on the successful installation of pay-TV in the United States?

•Will our regional programming be the same quality as that offered by our American counterparts?

•Can we safely compare the tastes of Canadian and American audiences, in an attempt to predict subscriber response in this country?

Other possible consequences have been equally neglected. For example, if the CRTC does grant licenses, will pay television eventually replace conventional, free broadcasting systems?

On a cultural/political level, what are the possible repercussions of the lack of a French language applicant? Pay-TV is intended to inspire and promote an apathetic Canadian programme industry. This attempt to inject nationalism into film and television is not complete without the participation of our French-speaking community.

Although talks to date have successfully outlined the basic proposals of each pay-TV applicant, many long range problems have been avoided. Only the hearings commencing next week will prove whether or not the CRTC has the foresight to consider many of these possible repercussions, before reaching a final verdict.



Premiere's J. Grafstein

Director Franco Rosso

Toast of Babylon

Stuart Ross

English director Franco Rosso's *Babylon* is an intensely violent film. Most of the violence is not graphic, but suppressed and seething, much like the pre-riot Brixton in which the story takes place. The film is about Blue, a black youth whose search for a future and an identity sends him further into the alienation of his society, and drives him to acts of rage, desperation—and futility.

Says Italian-born Rosso about the North American debut at Toronto's Festival of Festivals: "The screening's reception was almost as expected in a way, because it was predominantly a white, middle-class audience with a lot of guilt complexes."

When the film opened in England nine months ago, it showed first at black cinemas and cinemas in Brixton. "It's much more exciting with a black audience because they actually get into the film much more. There's a lot more talk back to the screen. It's terrific."

knife wounds

An integral part of the film is music — reggae dub (wordless reggae tracks). Blue, when not fitting exhaust systems into old cars, is the 'toaster' (the guy who sings over the wordless tapes) for Ital Lion, a sound system which plays its music at parties and dances in back street clubs — an answer to London's West End discos. The music is so brilliantly enmeshed into the images and soundtrack that it takes on an almost physical presence: bursting out of welding torches, smashed headlights and knife wounds. The music is a result of the youths' social situation: manual work, continual outside pressure and limitations. In many ways, the music is a grasp at an identity, just as Rastafari is to many youths.

Babylon was conceived by Rosso and screen-writer Martin Stellman over five year ago, and foreshadows last summer's Brixton riots with frightening accuracy: "The interesting thing is, people say, 'You almost prophesied' — which was nonsense because it was there for everybody to see. But no one was actually saying or doing anything about it. The majority mentality is that if you close your eyes, it'll go away. But of course it didn't. It was going on for too long, it was bound to happen."

Though the result turned out to be a very slick film (compared to something like *The Harder They Come*, for instance), Rosso could not find any financial backing initially, regardless of the importance of the film's subject. Complains Rosso, "They really do have a different criteria. To them it's a totally uncommercial project, totally unacceptable. I think, in a lot of ways, that that kind of thinking is why cinema is going down the tubes. The people who are financing films no longer know their audience, they're totally out of touch. They don't go to pictures any more." *Babylon* ended up costing the English equivalent of \$600,000, a tiny price for so vital a film.

Babylon's set had to be closed because of the film's extremely sensitive subject matter. It was restricted only to actors and crew. The filming took six weeks on location in South London and

the West End, the heart of the racial tension depicted in the film.

After the film was finally completed, with the help of producer Gavrik Losey (who has worked on such projects as *Magical Mystery Tour* and *Stardust*) the problems didn't disappear. Rosso laments bitterly, "It's really difficult. America doesn't want to take it, because they say they'll have race problems. Jamaica won't take it. They've banned it because they have a Seaga government — basically a right-wing government as opposed to Manley's, and they're anti-Rastafarian. The Rastafarian movement in Jamaica right now is very powerful politically and is very much behind Manley, so I don't think the Seaga people want to give them any ammo."

In England, of course, the reaction to *Babylon* has been vehement, not only from right-wing whites, but also in the form of a right-wing black backlash.

"I think people are so ignorant of the people they live with in England, the Jamaicans they live with. I'm sure that half the people don't realize they come from islands that are a thousand miles apart — Trinidad and Jamaica are fucking thousands of miles apart. The majority of the people are really ignorant — they think they just come from one fucking island, and there's no politics there, and there's no right-wing blacks and left-wing blacks. And of course there are."

"And the right-wing black reaction was 'These kids are using terrible West Indian obscenities, and our kids aren't like that. Why don't you show the positive side of black life?' So those kinds of reactions were very strange. But the kids who experienced the thing were very much behind it, and saying, 'Yeah, that's exactly it, that's exactly how it is!' But there was this right-wing backlash and it was interesting — I mean, those people really didn't know what their children felt or were experiencing."

There were also the expected

complaints about the fact that Rosso is white and what was he doing making a film about black problems, anyway? "Yeah, I've got over that one, but I did get complaints initially, from blacks as well as whites. That problem never actually worried me," he explains, "because I never really looked at the people I was working with as different from what I am. If you say a white doing this is wrong, then it also imposes on the young black filmmakers never to make a film about whites. In a way, it's a form of racism."

Rosso's main motivation seems to be his disgust with English society and politics. "I did this film because I believe we live in a class society. And until that class system goes, until the bottom brick of the pyramid is pulled away and the whole thing tips, in England we won't ever have any real change. One of the ways in which you maintain a class structure in a class society is to divide and rule amongst people who are basically working people—keep those people from uniting."

"You will never change the status quo."

"It's the quickest way. Get two people, both of whom are oppressed, fighting about colour, fighting about irrelevancies, during times of great economic depression and strife, and they're very easily exploited through paranoia and fascism. The point of making this film was to show that people are exactly the same, though."

"I don't know how prejudice and racism work here, but unfortunately, the blacks, by mere definition of being black, are identifiable, so they're an easier target. I mean the same thing happened to the Jews before the war, but they're kind of moved along the social ladder now. They're about fourth from



Babylon director Franco Rosso.

Stuart Ross

bottom, and the blacks are very firmly on the bottom—perhaps we've even got the Asians beneath them. So, as long as you have that solid, stiff, class-oriented society, you will never change the status quo. The status quo will dominate."

One scene in the film depicts the police raiding a reggae club, trying to bash down the door. The kids inside are barricading the entrance, but they look ready to fight. Blue has taken the microphone, and as he sings, the rest of the crowd joins in: "I can't take no more of that, no I can't take no more of that." Things are looking pretty bleak.

Rosso says, unapologetically, "In a way, we kind of got the thesis wrong, because what happened in Brixton when similar situations actually happened, was that the kids actually defeated them quite easily. So, in a way, we're being very pessimistic. We completed the picture about a year ago, and at the time, that's all we could see. We were proven wrong though. It is possible for a group of kids to stand up to the kind of oppressive forces which were

there and actually defeat them.

"And that's what came out of those riots in Brixton. It was the kind of situation where the police simply over-policed the area, and for about three or four years, were really smashing people up. And so, by those kinds of things that happened in Brixton, they've now actually changed something. They forced change. It's very sad when we're living in a society where your leaders are supposed to be aware of things that are going on, and the only way, in fact, you can make people listen to you, is to take the law into your own hands, and change it. That's a breakdown in government somewhere."

oppressive forces

A man dedicated to what he believes in, Rosso continues to do "totally uncommercial films". One of his current projects is a film on Northern Ireland, and he's having equal trouble with that because "no one in England wants films on Northern Ireland."

Another major project is a film starring British pub-rock singer Ian Dury (of Ian Dury and the Blockheads). Rosso tells the story: "I've known Ian for a long time. He had polio as a kid and he's a cripple, and I wanted to do something with him 'cause he's got such a stage presence. I was talking to him one night, and he said, 'You know, if I hadn't have been a pop musician I would have been a crook, because I'd have no alternative unless I wanted to live on social security, with one of these green disabled cards, which I don't wanna do'. And that started me thinking: O.K., you've got a character who's 40, a cripple and what's he gonna do? The idea evolved out of that."

"It's very much a reflection of the kind of situation in England as it stands now, where the people who have it are in a position where they're never going to lose it, and the people who don't have anything get robbed, screwed, can't afford to eat, and God knows what. People who have nothing are robbing people who have nothing to be robbed of."

"But nobody's putting any money into that film either, because you can't make money out of cripples, so it's not commercial, you see."



Brinsley Forde and Karl Howman star in *Babylon*, opening tomorrow at Eaton's Centre Cineplex.

One of 28 applicants

Premiere's Moses splits the Pay-T.V. scene



Elliott Lefko

"After all, if you can make things pay, you can make things work."
— Moses Znalmer

They've got the knowledge, backing, and ideas. But will they get the license? One of 28 applicants hoping to be granted a license to participate in what has been dubbed the "economic box office" — Pay-TV. **Premiere** is a consortium of highly experienced television, film and

marketing executives headed by Moses Znalmer, co-founder of City-TV, and Jean Fortier, executive director of L'Institute Quebecoise du Cinema, and former vice-chairman of the CRTC.

The main thrust of Premiere's ten-pronged plan is to establish a single national foundation service comprising two channels, one in English, and one in French.

"We're prepared to spend in excess of \$50 million dollars to

play a creative, dynamic and catalytic role in making this country's breath-taking potential come true," says Znalmer, in his preamble to his application.

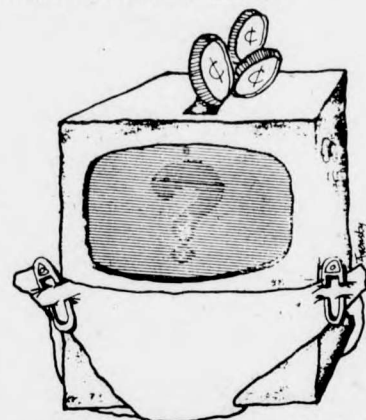
Premiere will deliver their product coast-to-coast, by satellite for a single wholesale price to exhibitors. Their programming includes full-length movies, "Big-Ticket" attractions, drama, and live theatre performances. Hour-long mini-series, Docu-dramas and documentaries are also possibilities under the Premiere program.

"We're prepared to make it work."

Premiere represents over 2 million investors from every province and territory in Canada. They are made up of business leaders (Cavendish Investing Ltd. and Allpah Limited, among others) and members of Canada's cultural communities, including personalities like Norman Jewison, Patrick Watson and Peter Newman.

In answer to what the consequences of Pay-TV will

have on conventional broadcasting, Premiere argues that networks such as the CBC should look on Pay-TV as a help rather than as a threat.



"Why couldn't the CBC, which continuously finds itself pressed for funds with which to produce the ever-more expensive dramas

that are expected of it, look to Premiere for some relief through an alliance? Is that not the freedom for which the corporation is struggling right now?" waxes Znalmer.

And according to Znalmer, Fay-TV is an invitation to "like-minded, committed, energetic, creative producers! We call on these people to join us in a major rescue operation, a holy war, a veritable Marshall plan against the crisis in Canadian drama. Because especially in English Canada, the crisis is drama."

The hearing begins on September 24 and Znalmer is realistic in his aspirations. "We're prepared to make it work. It isn't going to be easy, but since there is no defeat except in not trying, why not work to make our cross glory?"

Chowdown

E.P. Cureau



Steel chains have long been an essential for S and M devotees and snowplough operators. Restaurant chains have become equally indispensable to the rest of the population that seeks to dine out at modest prices.

One such chain, which has a dozen locations around Toronto, is Frank Vetere's Pizzeria, and like many chain operations Vetere's offers a special deal that York students may want to take advantage of.

On Wednesday nights, from 4:00 p.m. until closing, a good-sized bowl of spaghetti with meat sauce and an "all you can eat" salad bar and dinner roll can be had for as little as \$2.49.

"Three types of salad."

Naturally the spaghetti is cooked in large batches, and the sauce has been commercially prepared, but that should not put you off. It is as least as good as some of the spaghetti dishes offered in some of the more pricey restaurants in town.

Although the salad bar is plentiful, it could do with a little perking up. Some rather tired

lettuce and shredded red cabbage form its basis, which is given an assist by beets, chick peas, onions, romano beans and cucumber. Three types of salad dressing are available: all equally unpalatable. A simple oil and vinegar dressing is all that's really necessary, and the saving on ingredients could be passed along to the customer.

Dessert was not included in the \$2.49 cost, so it was not ordered — beer was. A ten ounce mug of draft costs 79¢ and a 26 ounce stein costs \$1.49.

Service at Frank Vetere's is mixed. The night Excalibur visited, the waiter (probably a York Fine Arts graduate) was friendly enough, although perhaps not as quick as his colleagues appeared to be.

The Frank Vetere's closest to the York campus is at 1113 Wilson Avenue at Keele. They will accept Mastercard, Visa and cash. Hours are from 11:30 a.m. every day, with a 10:00 p.m. closing on Sundays.



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UNIVERSITY NEWSBEAT

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YORK UNIVERSITY...THE FINANCIAL OUTLOOK

by President H. Ian Macdonald

Everybody is aware, or by now should be aware, that universities across the country have been trying to cope with worsening financial conditions for the past several years.

In Ontario, where government university funding has recently skidded to last place relative to all other provinces, the problem may be more acute than elsewhere. While York is not one of the universities in the bleakest of financial positions, we are currently facing grave difficulties which we must take both immediate and long-range steps to overcome if the institution is to remain financially viable. The extent of our present difficulties became apparent in June when year-end financial figures for 1980-81 became available. On June 29, the Board of Governors, which is responsible for the finances of the University, met to consider the implications of that information.

It is not my intention to cause undue concern about the future of this University. York University is alive and well and with reasonable care will continue to be the exciting academic institution that has gained a national and growing international reputation. But we do face serious financial problems and we must cope with them now before they become uncontrollable and deal with us. Being in the crucible can either bring us closer together in successfully seeking solutions to our problems or drive us further apart and destroy us as a community. The choice is clearly ours.

While I appreciate that financial reports and figures do not make the lightest of reading matter, I strongly urge all members of our community to read this report thoroughly. If we are to plan our way around and through our difficulties, we must all work together. And to do that, we must all understand exactly what the problems are and what solutions are being considered and proposed.

In the spring of 1980, the Board of Governors approved a recommendation from the administration that there be a "no-cut" budget for 1980-81. To allow that, permission was granted to run a deficit of up to 1.5 percent of the operating budget or \$1.25 million. During the year, over-expenditures were created in several areas and, when final figures were available, the University had exceeded the planned budgetary deficit by \$766,000, resulting in a total deficit of \$1.9 million (see Statement of Operating Income and Expense). Without corrective action, the cumulative deficit would go as high as \$5 million by the end of the 1981-82 fiscal year.

Running a deficit is a legitimate and often effective way of working around financial difficulties. We have done it previously at York University. But there are a number of conditions to be considered. One is that the burden of carrying that deficit (a burden that can be particularly onerous at current

interest rates) must not be so great as to exacerbate the problem rather than abate it, and another is that there must be at least a glimmer of light at the end of the tunnel. In other words there must be clear indications that the financial picture will brighten and the deficit be reduced over some schedule of time.

The cost to the University of carrying a deficit of almost \$2 million at today's interest rates is obvious. Although we continue our crusade against underfunding, only the most confident optimist would predict that there will be a sudden turnaround in government policy to reverse the continuing trend of underfunding thereby putting us in a position to wipe out or at least significantly reduce the burden of this deficit.

Government underfunding and not declining enrolments is the root cause of the universities' financial problems. At York we continue to attract more students every year. But we can barely maintain our current levels of enrolment at acceptable standards let alone grow much more with continuous less-than-inflation grants from the province.

I, like many other university presidents as well as representatives of numerous councils and associations with university interests at heart, have made dozens of speeches and written numerous articles and produced endless reports detailing the critical underfunding and the inevitable results upon the system. Governments have the message and so does the media; it has been pleasing in recent months to see more and more articles and editorials siding with the universities in their protests against financial strangulation.

On June 23, the Executive and Finance Committees of the Board of Governors met jointly to receive the financial report from the administration. In essence, a cut of 1 percent in the 1981-82 base budget (with a possibility for deferral by certain units for one year) and a further cut of up to 3 percent in 1982-83 was proposed by those Committees.

In addition, I suggested a number of organizational changes including: the establishment of a Task Force to look into new sources of income; an enhanced role for the Advisory Committee on Recruitment; the Budget Subcommittee (of the Policy Committee) to be replaced by an Institutional Planning Committee chaired by myself, in which coordination of plans for the cuts in 1982-83 would occur; the delegation of responsibility to the Vice-Presidents for the allocation of the total cut in their areas; that a Task Force on resource sharing and redeployment of academic staff be established; and that a Task Force on personnel policy in the face of such cuts be set up. The Finance and Executive Committees agreed to recommend those procedures to the Board.

On June 29, the Board of Governors met to consider those proposals and made certain qualifications, notably that the 1981-82 cut be at least 1 percent with no opportunity for deferrals and that the 1982-83 cut be at least 3 percent. Certain other actions were proposed and a further meeting of the Executive and Finance Committees was scheduled for early August in order to receive a progress report on implementation of these decisions.

On July 2, I sent a

memorandum to all members of the Policy Committee informing them of these developments and asking for their cooperation in helping to solve our budgetary problems.

Over the next few weeks and months, we will require support and cooperation from all sectors and individuals within our community as we work out resolutions to our present problems. The difficulties we face are not insurmountable, although the solutions will not necessarily be simple, quick, or

painless. And how we cooperate together in searching for and applying those essential remedies will be an important factor in deciding how effective those actions will be.

We have just concluded a year of celebrating the incredible achievements of this institution over the past twenty years. We must now apply ourselves with all our energy and wisdom and objectivity in planning to maintain and to extend our successes during the decades to come.

Preliminary Statement of Operating Income and Expense For the Year Ended April 30, 1981 (\$000)

Below is the preliminary statement of operating income and expense for the year ended April 30, 1981. It has been finalized by the Comptroller and is now being audited by the University's external auditors.

This statement reflects a deficit of \$1,924,000 for the year's operations, prior to any final adjustments. This exceeds the deficit that was budgeted for the year by \$766,000.

However, it should be noted that in planning the 1981-82 budget, the actual deficit for 1980-81 was forecast at \$1,132,000. The variance between this figure and the final deficit is \$792,000.

Some variations from the following statement may occur in the final audited Balance Sheet due to year-end re-categorization of some account balances. However, the overall "fund" balance will not vary.

	Budget	Actual	Variance
INCOME			
Ordinary Income			
Grants: Formula	\$ 63,128	\$ 63,128	
Supplementary adjustments	(245)	(245)	
Bilingual	173	173	
Municipal taxes	569	569	
Total Grants	63,625	63,625	
Fees: Academic (including new initiatives)	14,868		
Supplementary academic	675		
Additional new initiatives	113		
Visa—student surcharges	1,150		
Total Fees:	16,806	16,812	\$ 6
Other Income:			
Campaign Funds	725	725	
Scholarships and bursaries	370	461	91
Miscellaneous	1,296	1,325	29
External cost recoveries	3,431	3,237	(194)
Carry-forwards from 1979/80	455	455	
Total Other Income	6,277	6,203	(74)
Total Ordinary Income	86,708	86,640	(68)
Special Income			
Ancillary services	10,817	10,925	108
Grant-debenture interest	6,732	6,732	
Assisted research	5,900	6,034	134
Non-degree courses	1,451	1,512	61
Total Special Income	24,900	25,203	303
Total Income	\$111,608	\$111,843	\$ 235
EXPENSE			
Ordinary Expense			
Academic	\$ 54,707	\$ 55,146	\$ (439)
Academic support	10,389	10,307	82
Physical plant, etc.	11,165	11,042	123
Administration	5,456	5,548	(92)
General Institutional:			
General institutional - Miscellaneous	1,567	1,579	(12)
General institutional departments	727	787	(60)
Student services and colleges	3,182	3,249	(67)
Scholarships and bursaries	701	778	(77)
Total General Institutional	6,177	6,393	(216)
Total Ordinary Expense	87,894	88,436	(542)
Special Expense			
Ancillary services	10,808	11,077	(269)
Grant-debenture interest	6,732	6,732	
Assisted research	5,900	6,034	(134)
Non-degree courses	1,432	1,488	(56)
Total Special Expense	24,872	25,331	(459)
Total Expense	\$112,766	\$113,767	\$(1,001)
Excess (deficiency) of total income over total expense for the year	\$ (1,158)	\$ (1,924)	\$ (766)

Head recital a balmy adagio

Robyn Butt

Last Friday night Teenage Head put in their annual smash appearance at York U, although less literally so than in the past. Except for the odd ice-cube, nothing got broken until after the band had left. The only riot, besides the one at the door after the tickets ran out, was an intimate affair hosted by Harry and the Bad Plaids on the dance floor when the spirit of pogo took flight. Both the enthusiasm of the capacity crowd and the energy of the band were vastly superior to last year, especially during the second half, when anticipation of Head's departure combined with despair that the beer had run out to inspire a genially frantic mood. The band even did two second encores without being asked. And if their songs still sound alike, it's vaguely comforting to know that all lyrics can be rendered roughly as "nah-nah nah-nah TEENAGE HEAD". (It makes for uncomplicated dancing bliss.) Frankie's eye make-up was also nice.

After the concert, their happy henchmen allowed a backstage interview with lead singer Frankie Venom and drummer Nick.

Why is York U. your favourite place to play?

Frankie: That's bullshit.

Do you enjoy inciting riots?

Frankie: Only when they turn out sexually profitable for myself.

What was the audience like tonight?

Frankie: All right. Good.

Nick: Just unbelievable. Phenomenal.

So did you feel inspired to put out?

Frankie: Yeah. Sure. They paid their money, they deserve it.

How was your year?

Frankie: Good. We toured the U.S. for four weeks. It was great. We opened for the Boomtown Rats.

How did you like the Rats?

Frankie: Fun. Great bunch of guys. Really good boozers.

Do you have any parting words for students returning to the grind?

Nick: Stay in school, it's better than trying to make a living with rock and roll.

Frankie: That was Vic, by the way.

Nick: It's Dick. You always introduce me as Vic.

Well, thanks a lot.

Frankie and Nick: Yeah, sure.

Dick and Frankie cordially invite you to Excal's staff meeting today at 3, in 111 Central Square.



Teen-aged Header Frankie Venom is seen here impersonating a prop from 3-D movie at this year's Festival of Festivals.

Mike Therrien

A Real-to-Reeling look at soldier girls and freaks

**Howard Shulman
Lloyd Wassser**

"The first principle of documentary film is that you forget about yesterday. The only good film is the one you are going to make tomorrow."

When John Grierson, father of the New Documentary, wrote those words in 1964, he must have been looking towards York professor John Katz's Festival of Festival documentary series, Real to Reel.

John Katz has been program-

ming this series for three years now, and his carefully-chosen selections have shown filmgoers that the documentary form, once thought of as boring and uneventful, can be an exciting and powerful film medium. To add more scope to his screenings this year, Katz has ventured outside the confines of North America for the first time to choose his film fare.

This year's productions come from as far afield as Spain, *Blood Wedding*, a behind-the-scenes

look at rehearsals of the Flamenco Ballet, The Netherlands (*The Free Life*, dealing with director Alle Wiering's hometown in Northern Holland), the U.S. (the Oscar-winning *From Mao to Mozart: Isaac Stern in China*), and Canada (*P4W: Prison for Women* and *Les Adeptes*).

Two of the finest documentaries in the series this year were Harry Rasky's *Being Different* (Canada) and Nicholas Broomfield's *Soldier Girls* (U.S.A./England).

If documentaries could win Academy Awards for realism *Being Different* would be the only choice. The film deals in depth with people usually found only in circus side-shows. Rasky has probed deeply and honestly into how they feel about themselves and others, and through their responses, discovered them to be only slightly different from ourselves. Dolly Reagan, who, at 52, has the body of a five-month-old baby, explained, "Sure I feel sorry for myself sometimes, but I'm sure

you do, too." Another interesting subject is Louise Capps. Born with no arms, she is a talented artist and devoted mother. Louise uses her feet to paint, to type, to eat, and to drive.

Being Different, which many have called Rasky's finest film, projects its message in the film's closing sequence: "if only we could love each other more."

Soldier Girls is the latest work from directors Nicholas Broomfield and Joan Churchill, a startling vision of women in the army. This factual account of barracks life is even more bizarre than the fiction of *Private Benjamin*.

The film focuses on the

Excal exclusive...

Festival of Festivals Round-up

Georgia boot-camp experiences of four new recruits, and the brutal, often cruel life they lead during basic training. By the time the film has ended, two of the women have been sent home, unable to cope with the arduous depersonalizing training.

Soldier Girls rips away the sugarcoated promises and false expectations we are constantly exposed to in those eye-catching army advertisements, and displays the grimy, gloomy truth beneath all the glitter. This film makes true the old adage that fact is indeed stranger than fiction.

"It's been a banner year for documentaries," says John Katz. "Critically, the films were well-accepted and most of them sold out. We had to hold repeat screenings."

And what of next year? Will the Real to Reel series return with a new crop of documentary productions?

"Right now," says Katz with a wry smile, "I'm too busy recuperating from this series to even think about next year."

Turk films: This Guney's no gooney

Robyn Butt

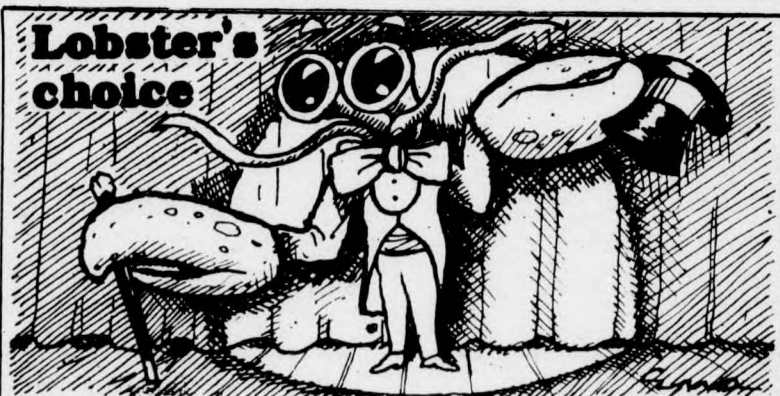
Some of the most significant screenings in this year's Festival of Festivals were the five films by Yunez Guney. He's a Turk, a former Middle-Eastern celluloid heart-throb dubbed "the Ugly King", and a leftist whose politics didn't agree with the rightist regime. As a result, he's currently serving 18 years for a murder he didn't commit. Amazingly, he continues to make films, smuggling detailed shooting-scripts out of prison to his production team.

Guney's films are about cultural, economic, and political rape reduced to the simplest human terms: an individual strives to exist with dignity

in a corrupt and degrading world. He tries to love honourably. In spite of, or perhaps because of, Guney's piercing comprehension of that corruption and degradation, all but the hero's dignity inevitably falls.

Visually, Guney's films are lyrically sad. His land and its people are treated with honesty, chagrin, and affection. There is nothing quite so haunting as a man, perfectly contained in his aloneness, who continues to reach out.

Elegy and *The Herd* typify his best. In *Elegy*, Guney himself plays the princely mountain bandit who is both saved and displaced by modernization and modern greed.



C'mon, gang. You guys'll have to do better if you want to win INCREDIBLE FREE PRIZES, like "Lucky" Alan Zarnot did. If you don't have time (sure, sure) for these contest things, then head over to Curtis L. (look for the patch on the screen) next Thursday at 9:45 for a good scare-em-up pic from Roman Polanski, *The Tenant*. This director has one of the finest christian names in all cinema. But, heh, if you're not into that, why not put away those rusty tin cans you've been banging on all your life, and see how the pros do it. Hear the Yorktones Steelband bang on their rusty tin cans Saturday nite in the Bethune grub hall. It goes from 9 in the eve to 4 in the morn, and that's a lot of banging for only three bucks. Check it out and report back, little lobsters.

RP

Fassbinder, Mishima plays:

Good to the last drop

Elliott Lefko

Feminism in the theatre has never been treated so bizarrely as in the current double bill at Theatre Autumn Leaf of Rainer Werner Fassbinder's *Bremen Coffee* and Yukio Mishima's *Sotoba Komachi*.

Directed by York Graduate professor Dean Gilmour, *Bremen Coffee* dramatizes the true story of a small-town housewife in Germany who murders her friends, husbands, and relatives by poisoning their coffee. Although no explicitly stated, her motive for mischief lies in her itching to escape the bonds of domesticity.

Rather than playing it for tears though, Fassbinder uses his play as an indictment and satire of the German businessman, the conniving priest, the moronic soldier, and the gossipy villagers. Instead of pitying the people as they drop one by one, the audience actually cheers.

Fassbinder's movies, such as *Lili Marleen* and *The Marriage of Maria Braun* have become popular for their biting portrayals of the Germany of yesterday; its strengths and flaws. With plays such as *Bremen Coffee* reaching North American playhouses, audiences fascinated with Fassbinder's films can now share in a greater understanding of

the writer's illuminating glimpse into the personalities behind his country's history.

The second half of the bill showcases a rare performance of ancient Japanese noh theatre. Noh uses four or five actors, lasts only one hour, and employs the musical accompaniment of flute, drums, and, in director Thom Sokolski's version of *Sotoba Komachi*, whirlybirds and beer bottles.

Komachi was re-worked in 1953 by Yukio Mishima, a Japanese writer who died a few years ago by committing harikari (disembowelling oneself) while filming himself.

The play unfolds in a dream-like manner as a poet comes across an old woman sitting on a park bench amidst all the Sunday afternoon lovers. The poet falls under a spell and together they re-enact an affair that the old woman had 80 years ago.

Sokolski uses large masks, puppets, and elaborate backdrops to add a further dimension to what is a very oral drama. The play takes the form of a structured dance with the player's movements punctuated by the one actor who is coordinating the sounds.

The seven actors employed in both productions, led by Donna Bothen as the old woman in *Komachi*, and an



"Hark! What are those glorious, mellifluous sounds flowing from your knee? Could it be...Frankie and the boys?"

enthusiastic actor named Mark Christman, who was in both plays, are all quite believable.

The theatre showed a good-hearted sense of the absurd, even aside from their choice of plays, by serving coffee immediately after the performance of *Bremen Coffee*.

Theatre Autumn Leaf is located at 666 King St.W.(at Bathurst), and the twin-bill runs until September 27, Tuesday-Saturday, with a Sunday matinee. There-an added performance Friday at midnight.

Next week: Jean Genet's *Say Hello to Harvey*.

Germans hot ticket at AGYU

Marilyn Hare

The 1800's were fertile years for the arts in Germany, an epoch in German history remarkable for its developments in music, opera, poetry, theatre, and philosophy. In the visual arts, it was an era that took in such movements as Symbolist Realism, Impressionism, Romanticism, and The Nazarenes. Recent months have seen exhibitions of German art from this period at New York's Metropolitan Museum of Art and at the Art Gallery of Ontario. As a modest supplement to these major shows, the Art Gallery of York University (AGYU) will be showing "Nineteenth Century German Drawings and Prints" until October 16.

The combination of visual arts with music, dance, and drama forms a common bond in German art. The works in the AGYU exhibit have been selected by curator Michael Greenwood from three other collections in the area to reflect this bond. Greenwood has beautifully captured the essence of German Romanticism and the unity of the arts — the current exhibit provides an enticing taste of this multi-sensual experience. The exhibit is open from 10am to 4:30pm, Monday to Friday, and since it's free, it shouldn't be missed.

Following the German show, the gallery will host a display of photography by Brian Condon on the theme of Niagara Falls (with the emphasis on the tourists). Condon uses a process called Duotone, which uses a fine screen to combine two prints into one, creating a realistic appearance and depth not ordinarily obtainable in photographs. Condon's suite of 35 images will be the AGYU's last exhibit of the season before it closes for renovations until next fall.

The gallery is located at N145 Ross, so take a cake walk, doc.

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Smoke gets in your platter...

Snowaxe Ramm Cockburn: Fun at the Warwick

Inner City Front
Bruce Cockburn
(True North/CBS)
●●● ½

On the front cover of Bruce Cockburn's first record—now almost 12 years old—there is a colour illustration. Set against a smoggy industrial city backdrop is a large book, big enough for its front cover to be an open door. On page one of the open book, a road winds down into a placid, green, country landscape. "Step into the earthy world of a Canadian Folksinger," the cover seems to say.

On the front of *Inner City Front*, Bruce Cockburn's 13th record, Bruce is sitting slouched over a table in a working-class bar populated with soldiers. He is smoking a cigarette, drinking beer, and fitting in perfectly. The entire photograph is taken through a distorted, fun-house lens that makes everything seem twice as seedy—of Warwick Hotel calibre. Cockburn has made quite a transformation since "Going to the Country", (the first song on that first album), but he is as adept and convincing in his new stance as he was in the old.



Inner City Front seems to strongly reflect recent changes in Cockburn's life: his divorce, and his subsequent move from the rural locales he has always favoured, to the inner core of Toronto (he lives above a store on Spadina Ave.). As its title suggests, the album is partly an examination of urbanity, and of the songwriter's coming to terms with city life—its pleasures, and its pains. **Sings Cockburn:**

*All's quiet on the inner city front,
I don't know why I should but I
feel content.*

For Cockburn, the inner city has inspired a new spring for his songwriting.

Some of the most direct and trenchant of the album's songs are about the disillusionment of love. "You pay your money and you take your chance/When you're dealing with love and romance," comments the watcher of the city about his "friends all numb with love." In "The Strong One", the discarded lover

leans on a friend for support: "When I was a torn jacket hanging on the barbed wire/You cut me free/And sewed me up and here I am." "Isn't it hard to be the strong one?" asks the crossed lover in his weakness.

Musically, this is Cockburn's rockiest album yet. He plays electric guitar throughout (except on "The Loner", the one beautiful bow here to the folkie days), and at times, he gets pretty raunchy. The songs are all boffo, particularly "The Strong One", with its electronic new-wavisms, and "Radio Shoes", a wonderful jazz-rock concoction of the sort that Bruce ought to be doing more of.

It has been a long way since that first album, and Bruce Cockburn keeps on changing, making him one of Canada's more precious commodities. With *Inner City Front*, he has what is easily his best platter since *Joy Will Find a Way*. It sure is different, though.

Roman Pawlyszyn

We're All Different
Snowaxe
(Rio)
●●

Here comes Snowaxe, Canada's latest graduate of the David Lee Roth School of Vinyl Brutality. A power trio consisting of Paul Yanuziello (drums), Ed McDonald (guitar and vocals) and Ian Nishio (bass), Snowaxe is the new band in town—loud, brash, full of enthusiasm and dedicated to breaking the sound barrier with screaming chords and a pulse-pounding beat.

These boys play well together, and it's hard to fault them on their style or technique. All have firm control over their instruments, and Ed McDonald's voice is better than most in this genre.

The real problem lies not in their music (it's typical, hard-hitting rock and roll), but in the lyrics. The words are a lyrical limbo, following no real path, with no recognizable themes of consequence. "Gotta leave my real life behind/Cause I'm a rockin' rollin' fiend/Gotta tell my lady can't see her/Cause I'm a rockin' rollin' fiend." And: "Harlem's screamin' pain baby/It's screamin' pain/No matter where you go/It will be there, heh!"

Only two cuts rise above this mediocre blend. The first, "Rosie", is a splendid mixture of soft lyrics and fast guitar, and the second, "Understandin' Man", is a powerful, fast-paced love song with the best guitar riffs on the album.

Unfortunately, at times Snowaxe attempts to be a cross between Led Zeppelin and Van Halen, but lacks the former's lyrical style and the latter's macho, powerhouse delivery. As well, any new ideas that may be in their material become quickly lost

beneath a barrage of "babes", "yeahs", and "ohs".

If the 'Axe can learn to write lyrics as proficiently as they can play music, then perhaps they'll find their own voice. Until then, regardless of what their album cover says, they're no different from any other heavy metal band out peddling their wares this year.

Lloyd Wasser

Dragon
Ken Ramm
(Jackal)
●● ½

This debut from Toronto guitarist Ken Ramm promises much, what with its line-up of such local cream-of-the-croppers as Ted Moses, David Piltch, and all three members of FM. As it turns out, *Dragon* is something of a let-down, a project which Ramm will hopefully draw upon in the

future as a guidepost to his artistic maturation. It is an okay album, but one on which the potential very obviously outweighs all else.

The big problem here lies with the arrangements. Many of the songs are really nothing more than fragments, melodic fragments that are repeated over and over again with no true development. Ramm's melodies are very tuneful but, unfortunately, he takes them nowhere, and after an album's worth they all start to sound rather interchangeable.

Solos are annoyingly brief—with players of this calibre, it's a shame they weren't given more space. Still, (Bathurst) Ben 'Manor' Mink manages to bow some nice notes on "Charpit Rhumba", and Michael Stuart has a short, sweet turn on soprano sax on "Cathay".

The music on *Dragon* is quite pleasant, if undemanding. It has the

same kind of pop-fusion feel as an L.A. Express, or a Jeff Lorber Fusion—a safe innocuous feel. In places though, the music threatens to break through its pleasantness and heat up, but it never really does so for long; therein lies the disappointment. Well, there's always a next time, Ken.

RP

RATINGS

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- Swell
- Totsy-hotsy
- Buy socks instead
- Doodly-squat

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Water polo team strong in early play

Rose Crawford

Suffering from a severe lack of manpower, the York Yeomen water polo team still managed two convincing victories against the Universities of Toronto and Waterloo at last weekend's Early Bird Tournament hosted by York.

The Yeomen started the lengthy one-day tournament at nine o'clock in the morning against U. of T. with an easy 11-3 victory. Neil Harvey, Stefan Micallef, and Trevor Man led the York scoring with three goals each. The other two York scores came from Charles Karstadt and Rich Bennett.

The University of Waterloo was York's next opponent and once again the Yeomen chalked up an impressive victory defeating the Warriors 12-5.

Harvey, Micallef, and Man were again the principle goal scorers for York. They accounted for eleven of the twelve goals scored by the Yeomen. Stewart Howard rounded out York's scoring. The last game of the day, scheduled for 5:20 p.m., saw a tired Yeomen squad go up against the Western Mustangs.

The 13-6 score in favour of the Mustangs clearly showed how much the lack of manpower

really hurt the Yeomen. The same seven players were forced to play the whole tournament and the score of that game clearly reflected their fatigue.

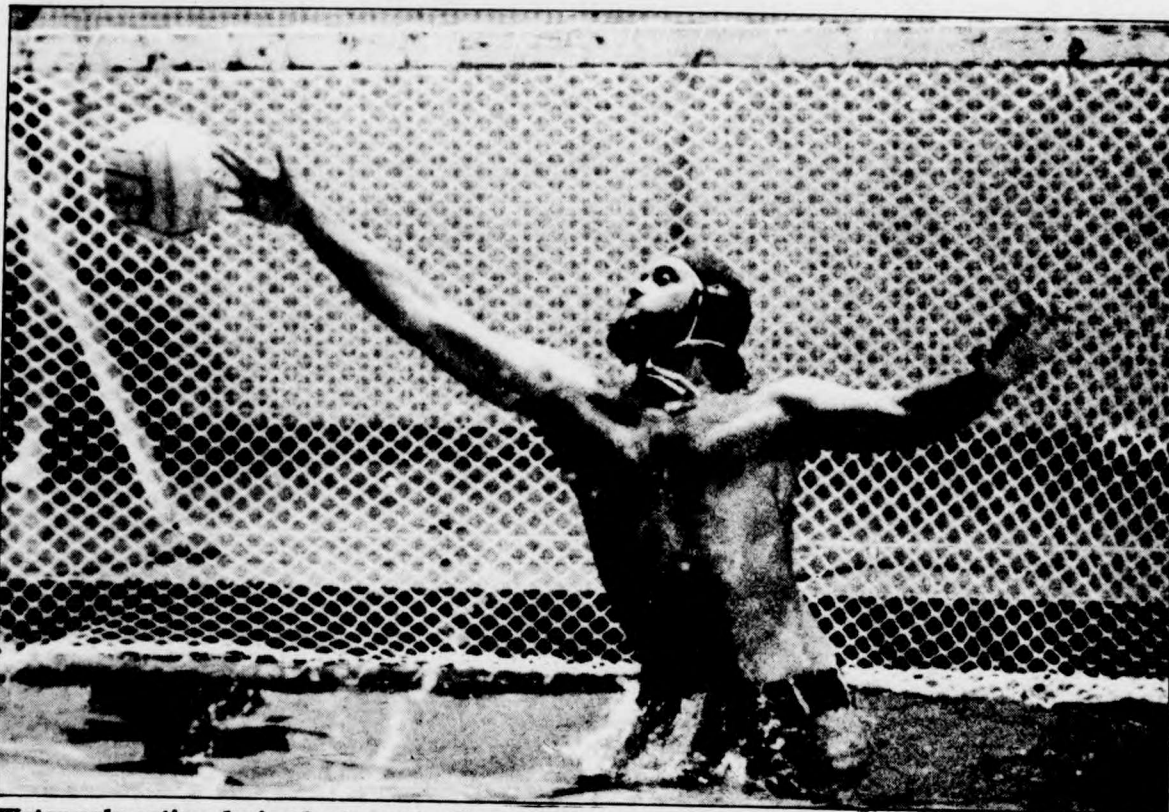
Following the tournament coach Kevin Jones expressed much satisfaction at how well his team performed, but he could not stress enough how badly he needs more players.

"We've got the nucleus for a good team, and provided that all the water polo players out there come and give me the bench strength I need, we've got a realistic chance at making the finals."

With the exception of Man, whose status as a York student has yet to be determined, all of last year's starting seven players have left York.

Jones now is faced with the difficult task of rebuilding a winning team and without new talent to draw from that task is virtually impossible.

To add to Jones' troubles, the Yeomen will be competing in the much tougher Western Division this year against U. of T., McMaster, Waterloo, and Western. According to Jones, "It's a tougher division than the Eastern Division and therefore it will be harder to make the finals."



Water polo action during last weekend's Early Bird Tournament. The Yeomen won two of the three games they played.

Given the strength of new players we could finish second in our division and that means we'd make the OUAA finals for the first time."

York's potential was evident by the results of the Early Bird Tournament. As Jones commented, "We did well until we ran out of gas."

Any York student who is interested in playing water polo for the Yeomen is urged to contact Jones at 667-3270 for further information.

Mustangs stampede Yeomen

Mike Leonetti

It was a game the York Yeomen would like to forget about very quickly. A 44-1 loss is hardly the way to open a new season of football but that is exactly what happened to the Yeomen last Saturday before 7000 Western Mustang fans at Little Memorial Stadium in London.

The Mustangs were led by fullback Greg Marshall who scored three touchdowns from twelve, five and two yards out. Dan Dominico and Chris Marcus rounded out Mustang's major scoring on a 69 yard pass and an 80 yard interception return. Kicker Kevin Rydeard hit on three field goals and five converts.

Yeomen kicker Mark Hopkins kicked a 82 yard single off a punt for York's only point.

Despite the one-sidedness of the score, Yeomen coach Dave Pickett remains optimistic and confident about the team.

"I am not honestly discouraged by what I saw. I have

confidence in what we're doing. 44-1 was not indicative of what the game was really like. This is a game we can learn from. Certainly it's no shame to lose to a team like the Mustangs."

Pickett said the team was uptight and nervous and perhaps a little intimidated although he quickly added that the team was well prepared physically and seemed anxious to play the game. But the Yeomen never got on track in the game as they were only able to muster 154 yards on offence. The Mustangs churned out 405 total yards against a much overworked York defence.

It was an especially rough initiation for the Yeomen offensive backfield which consists of three rookies, quarterback Tino Iacono along with running-backs Nord Williams and Mike Joyce. All were playing their first university football game. Western, on the other hand, had four players in their backfield all of whom are four-year veterans.

Iacono, only 19 years old, completed nine of twenty passes for 95 yards and four interceptions. The statistics may not be impressive but Pickett felt

his young quarterback showed he could work under fire. "He showed poise, character and courage. Tino is young but he shows leadership on the field and he has a lot of guts."

As for the defence, Pickett thought the unit played well but was simply on the field for too long, thus the Mustangs were able to run up the score.

Unfortunately for the Yeomen, nose guard John MacDonald suffered a broken leg and will be sidelined for the remainder of the season. It has not yet been decided who will take his place.

next game is a must win situation

Pickett described the loss to the Mustangs as "a real team effort." It will take a team effort of a different kind for the Yeomen to win their next game against Laurier this Friday night. Even this early in the season Pickett characterizes this game as a must-win situation. It will not be an easy task because Laurier is sure to be fired up for their home fans and they are looking to redeem themselves after a 45-21 drubbing at the hands of the Varsity Blues last Friday.

A second consecutive loss at this point could put a severe dent in the Yeomen playoff aspirations.

Notes: Mark Hopkins will be handling the kicking duties for the Yeomen. Last year's outstanding kicker Sergio Capobianco is still not with the team. Defensive back Doug Taylor suffered an ankle injury and his status for Friday's game was not yet determined.

Labatt's has announced that it will present plaques to two outstanding York players at each game. Last weekend's winners were line backer-punter Mark Hopkins and defensive back Jerry Phillip.

Sound beating doesn't upset Coach Dinning

Jim Russell

Most coaches are usually not happy about being on the short end of a 24-3 score. But Mike Dinning, coach of the York Yeomen rugby team, isn't upset by it. He feels that the score is not indicative of the game or of the season to come.

In the season opener played in London last Saturday, the Yeomen lost by that score to last year's OUAA finalists from Western. But with only ten minutes left in the game, things were still close. Western had scored twelve points on two penalties and two dropped goals, while York's Mike Clayton had kicked a penalty for three points. But more importantly from a defensive viewpoint, York had not given up a try, and a try of their own would have put them right back in the game. Then, as Dinning said: "we had to open the game up, we missed a couple of key tackles, they scored twice and put the game away!"

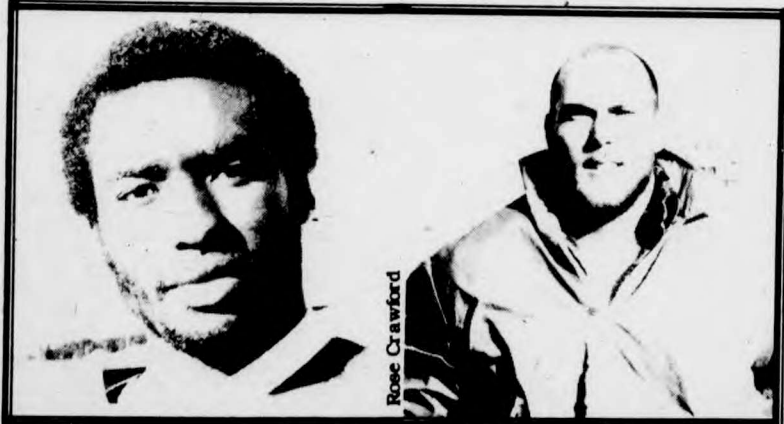
One of the reasons for Dinning's acceptance of the loss is that he did not really expect to win in the first place. "Western lost last year's final in triple overtime and all fifteen players from that team were on the field Saturday."

Dinning is more concerned about the future. He is building. York has a young team with many good first year players and he has not lost any from last year through graduation. Best of all according to him, none of his players will be leaving at the end of this season.

Though he refused to make any predictions as to what the Yeomen record will be, he did confidently say that it will be an improvement over last year's three wins and five losses. He feels Western, Queen's and McMaster will be the teams to beat this time around. U of T, last year's champions, will still be tough, but they have lost many good players.

Dinning is also optimistic about the future of rugby in general. In 1975, when he first came to York, some Yeomen had never played the game before. Now some 300 high schools in Ontario have rugby programs.

The Yeomen are back in action again this Saturday, when they will be hosting Queen's. The second team will be kicking off at 12:30, while the firsts play a two. Wednesday they play the Blues from U of T.



Yeomen Jerry Phillip (left) and Mark Hopkins (right), were the inaugural winners of the Labatt's "Players of the game" award.

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Soccer Yeomen split season openers

Gordon Banks

York's varsity soccer team opened their 1981 season last weekend splitting their matches with Brock and McMaster. On Saturday the Yeomen handed the Brock Badgers a 2-0 loss and on Sunday they found themselves on the short end of a 1-0 score after a questionable penalty kick was awarded to McMaster.

Coach Eric Willis has to be impressed with this year's edition of the Yeomen. He opened training camp a few weeks ago with some 35 players trying to crack the line up. Most were rookies as York is looking to rebuild after last year's disappointing squad. Willis is looking also to carry a larger squad, about 20, to avoid being short players in case of injuries.

Willis has made several changes to this year's club. Feeling that last year's squad was too defence-oriented, he is stressing offense this year. One big blow to the Yeomen was the loss of All Canadian Goalie Glen McNamara who broke his leg while playing (soccer?) during the summer.

Last week's loss hasn't dampened spirits, and according to Willis will not change their new style of play. As well, with only 4 or 5 starters back from

last year, a new crop of players have to be introduced and learn to play with each other. "I know that it will take two or three games to get ourselves organized, but I know we will be strong team shortly." An addition that was made this year was the added help offered by former All Canadian Gary Miller from Western who now is York's Assistant coach, while doing some graduate work at York.

York dominated the Badgers

Saturday against Brock, Willis stressed that he wanted to see more offence from the team. He saw it quickly as Paul Burkhuisen came down the leftwing and set a crossing pass in front of the Brock net to Ken Apostolofski who tucked the ball away with less than five minutes gone in the game. Being the first game of the season both teams played scambly for the entire game. York had the makings of some good offensive thrusts that will in time develop into goals. Against the Badgers, the Yeomen dominated play, not allowing Brock very many dangerous scoring chances. With about five minutes left in the game, Nader Jamali picked

up a loose ball on the far post of the Brock net and iced the game for York by shooting it in to the open side of the net.

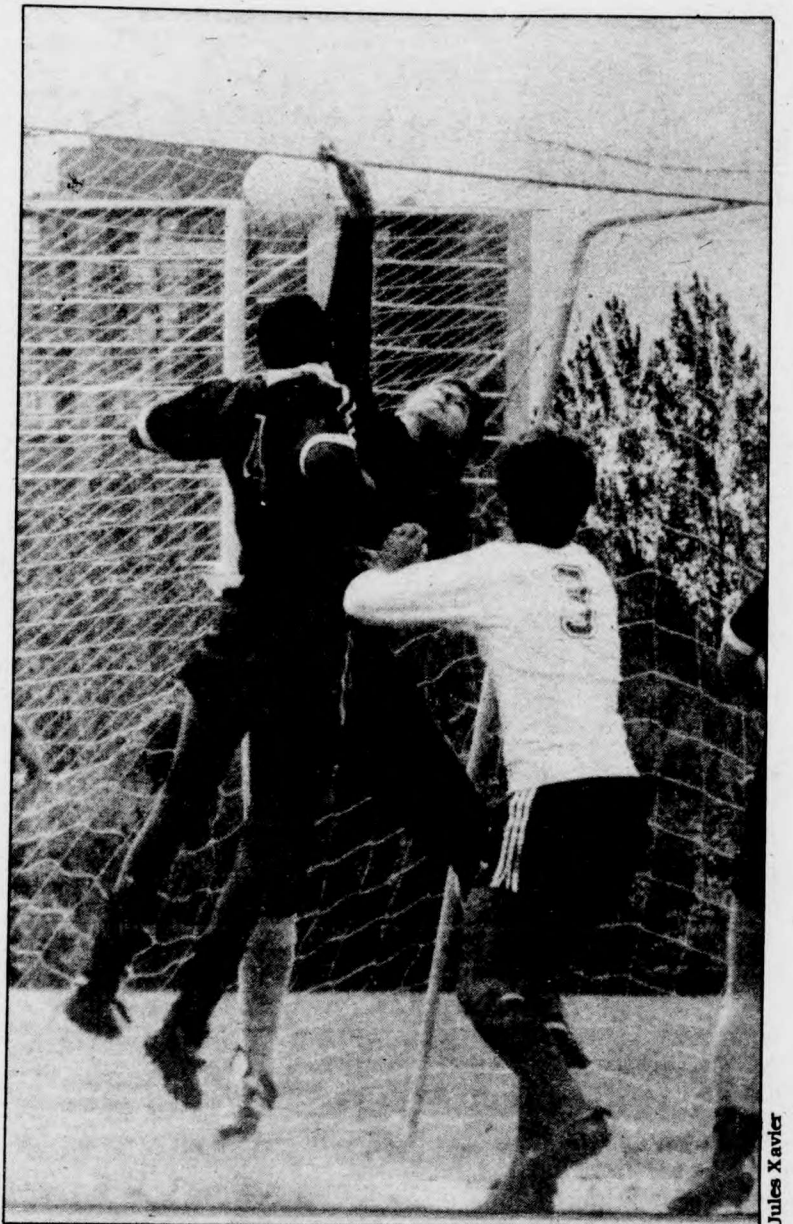
Sunday, the Yeomen faced a stronger opponent in the McMaster Mauraunders. Both teams played the first half in the York end, due to the wind that was blowing quite steadily in faces of the Yeomen. Neither team really mounted any scoring threat and thus the first half ended scoreless.

In the second half, the Yeomen had the wind advantage and used it well. They dominated the play, except for one mistake. On a drive up the field by McMaster with five minutes gone in the second half, a York player went for the ball on the edge of the penalty area, pulling the Mac player down, the referee called for a questionable penalty shot. With about fifteen minutes left in the game, Rookie Goalie John Lonardi was tested as he punched out a dangerous shot to keep the Yeomen in the game. The home side mounted several attacks, once hitting the goal post and on other chances just driving the ball wide.

Willis was pleased with the play of the team in both games. "For about fifteen minutes after the bad call against us we were

running all over the place, but we settled down quite nicely and showed our composure, and that is a big part of the game." Willis also added that the Yeomen are young and that after

playing a few games together the real molding of the team will be evident. The Yeomen now prepare themselves to take on the OUAA defending champs, Laurier on Sunday in Kitchener.



Jules Xavier

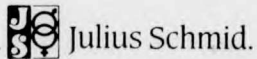
McMaster's goalkeeper (centre) tips the ball over the cross bar and stops the Yeomen's last ditch attempt to tie the game.

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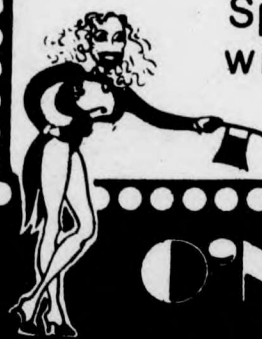
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Neil Harvey:

Once the student, now the teacher

Drew Clarke

The York Yeomen swim team will be sporting a new look this year and one of the major changes comes in the person of Neil Harvey.

Harvey returns to York in the capacity of coach of the Yeomen after winning Yeoman of the Year honours in 1978 as a member of the swim team.

He brings valuable experience to York having swum competitively for fourteen years, including stints at Lakehead University and here at York.

He has gone on to coach Panama's National team and more recently has been an assistant coach of the Etobicoke Swim Club.

Recently, he shared some of his views on the state of Canadian university swimming and outlined his goals for York's upcoming swim season.

EXCAL: I suppose we should begin by welcoming Neil Harvey back to York U. How does it feel to be back in a coaching role at the school you once swam for?

N.H.: It feels good! I've been looking forward to the challenge since I was invited to take on the position.

EXCAL: About coaching Panama's National team. How did that come about and how did you find that experience?

N.H.: A lot of coincidences really. The previous coach there was Mike Ford, another Canadian (and York alumnus). He put me in contact with them and they took me on. Really, I was working for their government. It was a comfortable position. We (Panama Team) gained a lot of international experience at the Pan Am and Regional meets. It was a very different environment for me, even though I knew a bit of Spanish to begin with.

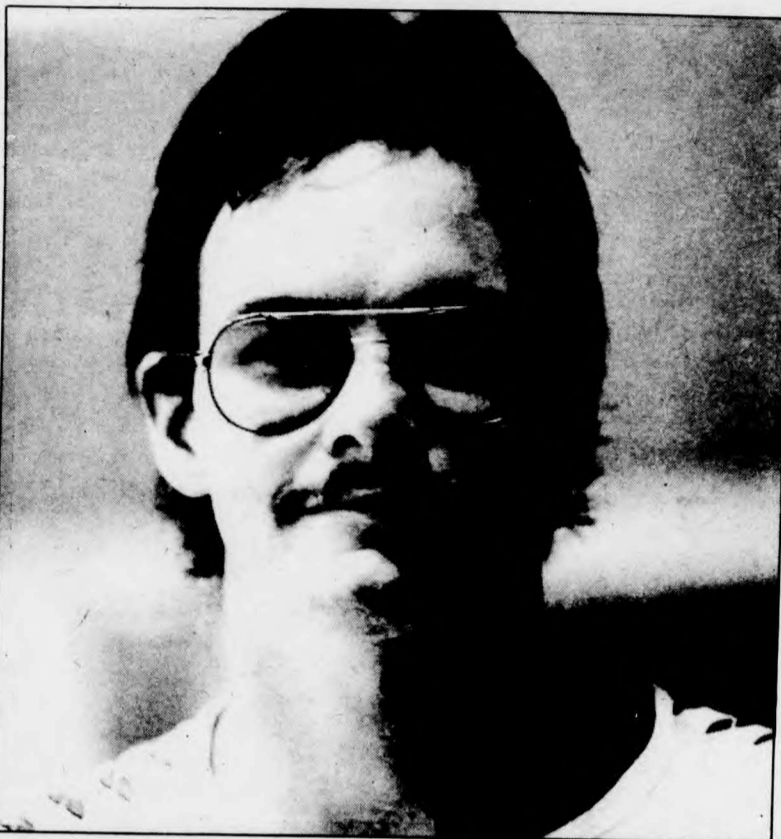
"I'm not wishy washy! I know what I want to do with this programme."

EXCAL: You've swum for such top notch world level coaches as Don Talbot (Lakehead U-1975) Have his methods or those of your other coaches influenced your own style?

N.H.: Any former athlete who becomes a coach looks back at his own coaches' methods. You look back and definitely learn something. I would say Talbot influenced me, yes. I'm not wishy, washy! I know what I want to do with this programme.

EXCAL: What then, is Neil Harvey's coaching philosophy?

N.H.: First of all, everybody is an individual at the university level of swimming. Everybody has different abilities and goals. I recognize that. Not everyone is a



Rose Crawford

Former Yeoman of the Year Neil Harvey, returns to York to take charge of the men's swim team.

CIAU level swimmer. I compare each individual's efforts to what I feel is their ability. I hope to talk to each swimmer and get an idea of their goals, what they want from the programme.

EXCAL: Are there any special aspects in the format of your training programme?

N.H.: We're running a basic five practice per week format. We'll include weight training, which I think is important as well.

There'll be a training camp at Fort Lauderdale, Florida after Christmas and for those who can't afford it there'll be opportunities to swim with the North York Aquatic Club. I also hope to get in some dryland sports from time to time when facilities are available.

See 'Swimmers' page 20

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TO THE YORK COMMUNITY

This letter is addressed to those of you who do not yet know what CUEW ("Q-W") stands for.

We are the Canadian Union of Educational Workers, Local 3 here at York, a young union active and growing throughout Ontario. CUEW represents the interests of most of York's part-time instructors plus all teaching assistants who are full-time graduate students. Our 800 members compose a minority, but a vital minority, of York's teaching faculty.

As a trade union, CUEW's chief role is protection of the interests of our membership. The special nature of our teaching status, however, puts CUEW members in the forefront of certain debates which concern all members of the university community.

In the current climate of budget cutbacks it is our members who suffer first. Lacking any form of job security and paid at rates lower than the Ontario average for such work, our members' jobs and incomes provide the 'flexibility' which the University administration says that it needs in order to meet the funding limits set by the Ministry of Colleges and Universities. We are thus one of the first groups to feel the cold hard steel of the cutbacks which are coming for us all. (Who has not heard that rumours that even tenure is no longer secure?) The Ministry's tight money policy, moreover, has required that rising student enrollments be squeezed into ever increasing class sizes, the consequences of which are the unremunerated overwork of our members, among others, and a striking decline in the quality of education. (Some CUEW members report *tutorials* with more than 60 'participants'.) The administration's response to our overwork grievances is the directive that our members simply work less conscientiously at it: spend less time in preparation, grade papers more quickly, and so forth. The defence of our members' jobs and academic integrity

require CUEW to directly defend the quality of education in the face of budget cutbacks.

The recently released report of the Council of Ontario Universities (COU) seems to call upon the government to return to something like adequate funding of post-secondary education in Ontario. But, beneath the surface, this much-heralded report seems more concerned with calling upon universities to adapt to the present levels of spending. The 'economic realities' governing the views of both Ministry and COU are contradicted by the rising demand for university education. (At York, first-year enrollments in Arts are up 25%, while the Faculty intends to *reduce* spending by 1%.) The Ministry position, and that of the COU, are very much political positions, which it is our intention to address with a view to the needs and prospects of some alternative policy.

When away from the York setting, the university administration can be heard to criticize the Ministry's underfunding of Ontario universities, and, on occasion, to call upon others to take a stand against it. CUEW supports and encourages the administration in this regard, despite the "conflicts which must result from our consistent application of these methods here at York."

CUEW pursues these goals in our joint union-management Class Size Committee, during our annual negotiations, and through our support of Ontario Federation of Students (OFS), and other, campaigns against inadequate university funding. CUEW calls upon concerned members of the York community, students and support staff, administration and faculty, to support all efforts to bring university funding into line with the university's needs and requirements.

The CUEW Executive, Local 3



CANADIAN UNION OF EDUCATIONAL WORKERS

Local 3

Swimmers are staying home

Continued from page 19

EXCAL: On the team's format, what is your working relationship with Yeowomen Swim Coach Carol Gluppe-Wilson?

N.H.: Well, its just that. Our roles are defined. But, Carol will be the administrator for both teams. She's had more experience in that capacity. Personally, I've known her for several years. We get along well.

EXCAL: York's Swim Programme would seem to be getting its act together. Do you feel that Canadian university swimming is improving as a whole?

N.H.: I believe it's getting better. Many of our swimmers are coming back from the States. Some are disenchanted with the programmes and others have been cut from their scholarships. Cutbacks are everywhere, not just here. But...the very top Canadian swimmers still go south. (Ed. note - Alex Bauman case in point.) If Ontario had pulled out of the CIAU it would have destroyed any improvement, if not the CIAU itself.

Universities to remain in the CIAU (Canadian Intercollegiate Athletic Union) despite differences over the issue of Athletic Scholarships. What is your opinion on this, should these be offered to high school athletes here in Canada?

N.H.: There are a lot of ways to look at it. Primarily, York doesn't have the extra money to offer scholarships. They are hard pressed as it is to meet their own budgets. Now, if the money could come for the Canadian Amateur Swimming Association or some other private source, great! In the States the Alumni Associations are very supportive. York is just now trying to get its own to that level. Again the idea of scholarships is great...but where is the money going to come from?

EXCAL: Has York, and will York be involved in the active informal recruitment of high school swimmers?

N.H.: We did do some active recruiting this year and I can say we were partially successful.

This year I hope to be actively involved with North York high school coaches and swimmers. I feel that the North York system can be tapped much more than it has been. We don't need to go across the Province to find quality swimmers.

EXCAL: Okay, given everything, your recruiting, your programme as you see it and based on what you've seen so far of your swimmers what are your overall goals for this team this season?

N.H.: Well, really its too early to say. I'll need at least a month to see what kind of talent and desire we have. This could be a development year, but we did have a sizeable turnout. I'm encouraged by that.

My main goal is to send a team to the CIAU Championships. Right now I'd say we have four potential CIAU qualifiers but I would like to take five to seven swimmers to Vancouver in March. We'll have to see. It'll be a challenge.

EXCAL: Indeed it will.

Shortstops

Rooks wins race and car

York University's Nancy Rooks is the proud owner of a brand new 1982 Honda.

The car was her reward for winning the ten kilometer Bonne Bell marathon race which was held on the York campus last Sunday.

The victory established the York athlete as one of Canada's premiere long distance runners. In her first try at the ten kilometer distance, she defeated Shauna MacLellan, the Canadian record holder in that distance. Rooks' winning time was 33 minutes and 52 seconds.

Swimmers in the woods

Every year a number of York students with competitive swimming experience come "out of the woods" in mid-November to participate in the Intercollegiate swimming championships. Carol Gluppe-Wilson (Yeowomen coach) and Neil Harvey (Yeomen coach) hope that all students who are interested in swimming for York will contact them now (667-3192) rather than "walking on deck" in mid-season.

The swimming season officially begins with a dual meet at York against Guelph on Friday, October 23 and culminates at the CIAU championships at the University of British Columbia the first weekend in March.

This weekend on campus...

More than 1500 athletes from across the province are expected to compete in York's 15th annual High School and University Cross-Country meet. Races start at 9:45 a.m....the Yeowomen host a five-team field hockey invitational. The tournament will feature two U.S. entries -- Western Michigan and the University of Iowa. Also competing will be U. of Toronto and U. of Waterloo. Play runs from 9 a.m. to 5 p.m. on Saturday and from 9 a.m. to 4 p.m. on Sunday...the Yeomen rugby team hosts the Queen's Golden Gaels in a league game. Play gets under way at 2 p.m....the York Yeomen Tennis team hosts the OUAA East Sectional tournament. Play begins Friday at 10 a.m. and continues through to Saturday.

"The idea of scholarships is great, but...where is the money going to come from?"

EXCAL: Last week a decision was reached by Ontario

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