



A TOUGH RACQUET: Claudia Khode-Kilsch was in good form at last week's Player's Challenge tournament hosted by York University. Khode-Kilsch gave fans their money's worth with a dramatic upset over top ranking Martina Navratilova.

York tennis tourney draws top players and record crowds

By DEBORAH KIRKWOOD

Great weather, an improved venue, record crowds, and one of the most competitive fields ever—including the world's top three ranking women—helped to make this year's Player's Challenge one of the most successful ever.

According to Rick Muller, the tournament's public relations director, 73,492 people attended this year's tournament, which he said is a new world record for an outdoor women's tennis tournament.

The improved playing facilities received rave reviews. At a cost of \$1.65-million, the renovated Tennis Centre is now complete. Phase II of the project saw the addition of four practice courts, and an administrative building. More importantly, from the competitors' perspective, a new locker room and lounge facilities have also been constructed. The additions made by Tennis Canada were so impressive that it moved Hana Mandlikova (currently ranked number three in the world) to remark that "the Player's Challenge has to be rated as one of the best tournaments in the world."

The field assembled for this tournament was also impressive. Six of the world's top 10 ranked women competed, including Chris Evert Lloyd and Martina Navratilova (ranked first and second respectively), as well as many past and future stars.

The tournament also brought one of the largest Canadian contingents ever, with five women (Helen Kelesi, Jill Hetherington, Jane Young, Marjorie Blackwood, and Carling Bassett) taking their places at Centre Court in singles competition. Although with the exception of Bassett no Canadian advanced past the second round, it was good to see the strong representation.

This year's Player's Challenge marked the Toronto debut of teenage tennis sensation Gabriella Sabatini. Since coming on the tour, the 15-year-old Argentinian has climbed from number 72 in the world to her current position of number 14 in only 10 months. Sabatini was a delight to watch, and her tennis future holds considerable promise. In the end, however, her lack of experience and her physical limitations were exploited by Mandlikova as she eliminated Sabatini 6-2, 6-0 in the Quarter-finals.

Every tournament has upsets and this tournament was no exception as several seeds made early exits from the draw. But few tournaments see as dramatic an occurrence as the defeat of Martina Navratilova, the world's number one female tennis player.

Navratilova seemed from the start to have underestimated her 22-year-old opponent, and maybe with good reason. In their previous head-to-head match-ups, Navratilova had won 13 to Khode-Kilsch's one. However, Khode-Kilsch had a few aces up her sleeve. First, she happens to be one of the few players in the world to have beaten Navratilova more than once. Secondly, she plays the serve and volley style that Navratilova has made famous—a game, if played effectively, that seems to give the number one ranked player some problems.

Then there was Chris Evert Lloyd. The surprise number one seed had to fend off a headline-hunting media for most of the week, but said all that had to be said on the topic of ranking and her intense rivalry with Navratilova with her racquet as she captured her fourth Player's Challenge 6-2, 6-4 over Claudia Khode-Kilsch.

And finally, no article on tennis in this country is complete without a few words on Carling Bassett. Bassett, currently number 15 in the world, appeared vulnerable throughout the tournament. Her opening two matches were hard fought battles against players ranked well below her.

GARY HERSHORN

Merit awards offered to woo 'first class students'

By HARRY MARGEL

York's Senate has launched a program to attract academically distinguished students to the University by offering financial incentives.

The implementation of financial incentives follows the approval by York's Senate of a comprehensive 94-page report by the Committee on Admissions, Recruitment and Student Assistance (SCARSA), which was formed to study ways to enhance the academic quality of York students while still maintaining a policy of accessibility.

In the Faculty of Arts, merit awards of \$250.00 are being offered to incoming secondary school graduates who have earned an average of at least 75 per cent, and named York as their first choice on their university application form. At present, however, only the Faculty of Arts is offering merit awards.

"Actually, the student will have to obtain higher than 78 per cent (this year)," Associate Dean of the Faculty of Arts Mark Webber said. "We have already offered more than 285 awards, and we only have so much in our budget." This year's budget for merit awards is \$60,000 for the academic year.

cont'd on p. 2

York group claims victory

By JOE FABITZ

The York Student Movement Against Apartheid (YSMAA) has taken partial credit for the recent ban of South African liquor from Ontario stores announced by Premier David Peterson on August 14.

Peterson announced the ban at a press conference organized by the Anti-Apartheid Coalition of Toronto, a group formed in July with the support of the YSMAA.

"We are claiming this as major victory of the Toronto-wide movement," said Himbara, spokesperson for the YSMAA. Referring to the YSMAA's campaign against York University's investments in the South African regime, he added, that "since the government and other agencies are taking action we think this is paving the way for our own war in September."

The YSMAA is working towards York's "divestment" in South Africa. In the past some of the money held in York's faculty and staff pension funds has been invested in industries in South Africa, such as Noranda Mines. Himbara and the YSMAA would ultimately like to see full divestment of universities across Canada.

Anti-apartheid activity increases

Asked if he foresees York's disinvesting in South Africa, Edward Kernaghan, chairman of the BOG's Pension Fund Board of Trustees, said that he is aware of the apartheid problem, and intends to address it when the Trustees reconvene in September.

Kernaghan said that the pension fund's money is managed through several fund managers, whose investment criterion is performance—to gain the best returns for the beneficiaries of the fund. If York is to disinvest in South Africa then "we would have to state our investment position with that new criterion," he said.

Kernaghan said that he plans to scrutinize a list of businesses involved in South Africa compiled by The Task Force on the Churches and Corporate Responsibility. "It behooves us to find out whether any of our securities are on that list," Kernaghan said.

Formed in 1984, the YSMAA claimed a victory after the announcement of Sonja Bata's resignation from York's Board of Governors this past June. The Bata Shoe company has been extensively criticized for exploitation of black workers in their South African plants.

cont'd from p. 1

Both the Arts and Sciences faculties will be offering full tuition scholarships. Director of Financial Aid Elizabeth Rudyk, who has been administering the awards and scholarships, said new students on the lower end of the first class scale will receive the \$250 merit awards, while students achieving 85 per cent averages or more will receive tuition scholarships for studying in Arts.

Science students can receive full tuition scholarships that are renewable every year if they maintain an average of 80 per cent or higher.

The policy of attracting more first class students is not to be mistaken as one that will limit accessibility, Webber said. "Having highly successful students on campus and having a campus that is accessible are two very complimentary things," he said.

Record shop puts York on the charts

by PAUL O'DONNELL

Once again the Central Square Mall has a record store.

Partners Darren Chapman and Pierre Seunik, both York students, have opened Grooves Records and Tapes, which Seunik says is "a cross between Sam's Record store and a Razzamatazz novelty shop." Seunik said the store will stock a wide selection of records including classical, jazz, and new wave. Seunik said that Grooves' prices will be competitive with other record stores in the Toronto area.

Four years ago CYSF sponsored Soundproof Records but closed it down after one year of operation. Council voted to discontinue the store because it was operating at a loss and would not likely turn a profit until its third year of operation. Past CYSF President Greg Gaudet believes that a record store could do well at York given a chance, adding that the market is good. Grooves is operating as a private venture with no university involvement.

Chapman and Seunik are presently working on obtaining a Bass outlet which they hope will be installed by October.

Forum debates current views on post-Marxist theory

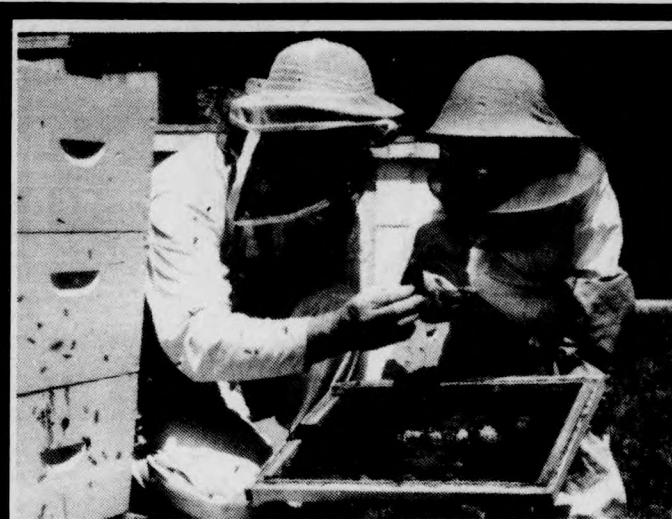
by LIVIANNA TOSSUTTI

Socialism and Democracy, and how they can most effectively converge for the common good, was the subject of the July 25 forum at the Ontario Institute for Studies in Education (OISE). Moderated by York professor John O'Neill, the conference featured Ernesto Laclau from Essex, England, York professor Leo Panitch, and Chantal Mousse and Frank Cunningham from the University of Toronto.

About 250 people listened to the four discuss the shortcomings of Marxist formalism, and explore the concept of democratic socialism. Laclau said that while Marxism advocates the abolition of private ownership as a means to liberate groups such as women. Professor Mousse, guest teaching at U of T's sociology department this summer, added that twentieth century movements fighting racism and sexism can not technically be termed class antagonism. Exploitation based on one's race or sex, he said, transcends economic boundaries.

In an interview, York political science professor Leo Panitch defined the concept of democratic socialism as the public's collective ownership of such industries as communications and auto manufacturing, combined with changes in governmental administration. Panitch said that democracy means more than just voting for parliamentary representatives every four or five years, and should include the popular election of planning councils for industries such as housing.

Panitch added that these planning councils would include ordinary citizens who are normally excluded from decision-making at the parliamentary level. However, he warned that the problem of resolving conflicts within these councils remains, since democratic socialism necessitates a truly egalitarian society, in which the working class, the feminist, gay and peace movements must form a coalition so that no single group plays the leading role.



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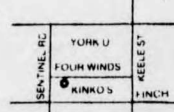
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McFadden's met with them all

Metro library's first writer-in-residence a new creative resource for aspiring writers

By LAURA LUSH

For most of us, the thought of showing someone a piece of creative writing is frightening, if for no other reason than it makes us aware of our own vulnerability. Just ask anyone who has sat through the first few weeks of a creative writing class to tell you about the anxiety associated with reading work aloud for the first time.

But from the overwhelming response to Metro Library's first writer-in-residence, it seems that there are just as many of those who have shirked that fear for the sake of an opportunity, and a big opportunity at that. If you should take the chance to walk through the doors of the Arthur Conan Doyle Room on the fifth floor of the Metro Library in the next few months, chances are you won't regret it. Sitting behind his desk in the dimly lit room, appropriately encased with wall to wall books, Canadian poet and novelist David McFadden is ready to talk about your writing. If the thought of submitting your work to a well-respected author is still paralyzing—rest assured—McFadden has already perused over some 138 manuscripts since May 1, and he's still smiling. Tired, but smiling just the same.

Exactly at the half-point of his six month tenure, McFadden is both pleased and exhausted. Having grappled with submissions of novels, several short stories, poems, and a film script, it is no wonder he feels like he has been "out in a field working for 12 hours a day." Despite the heavy demand on his energies, McFadden said he was honored to be Metro Library's first writer-in-residence. He credited the head of the Literature Department, Katherine McCook, as one of the main forces behind the writer-in-residence program. Although the administration looked favorably towards the concept, she said, the program actually didn't receive full funding until this year, when it was co-sponsored by the Toronto Library Board and the Canada Council.

The success of similar, shorter-term residencies at smaller lending libraries in Toronto was a major factor in convincing the board that a large reference library could also start its own program. But the biggest reason for its beginning, McCook said, was because there was a definite need for a writer-in-residence. From the Literature Department's observations, the many existing writing resources and tools were

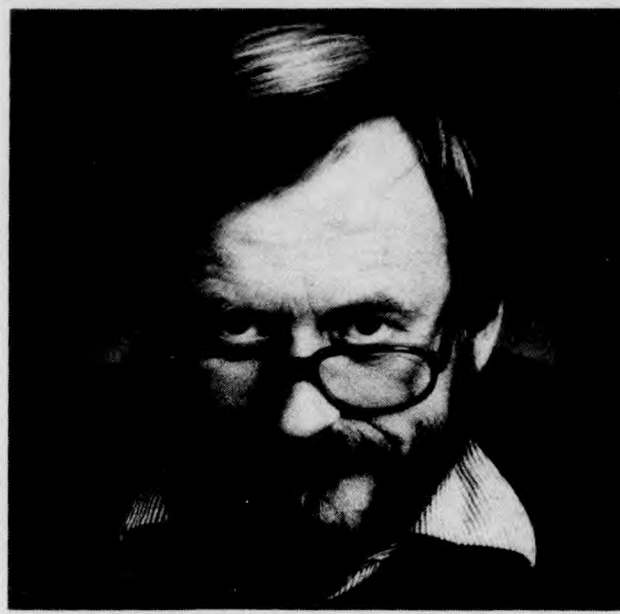
already being well utilized. Having a writer-in-residence would provide that ultimate service for the writing, McCook said.

Under the Canada Council stipulations, the Metro Library had to provide half of McFadden's stipend and demand only a 15-hour work week to ensure that he would have sufficient time to work on his own material. This way, McCook explained, McFadden would be given funds to do his own writing, while at the same time provide a service to the community by sharing his expertise with aspiring writers. McCook said that although other candidates were in mind, McFadden's previous experience as a writer-in-residence, once at Simon Fraser from 1979 to 1980 and most recently at the University of Western Ontario during the 1984-85 academic year, and his reputation as a Canadian writer made him an excellent choice.

With only 15 hours a week spent as a writer-in-residence, one would think McFadden would have lots of time to work on his two upcoming novels. Not so. Although he is not required to take any manuscripts home, the diligence and thoroughness that he tries to give to each manuscript is draining. "The first 10 people to submit manuscripts really got their money's worth," he said. "I poured over their work." But to maintain that level of intensity in light of the number of manuscripts coming in was impossible, he added. "It's a meat market in the sense that because there are so many manuscripts and not enough time, the manuscripts become like a number," he said.

Yet the job is not without its rewards. One of its most pleasing aspects, McFadden said, was the ability to break through barriers with a virtual stranger in a very short time. While you are nervously waiting outside for your appointment with McFadden, trying to second-guess his comments, he is inside trying to match the author with his work. "Someone walks in and within five minutes all of your preconceptions are shattered . . . you end up discussing the most intimate things about his work." What McFadden finds the most trying is the attempt to impress upon a young writer all the expertise and experience that he has gained along the way. "You end up trying to tell someone in half an hour what it has taken you 20 years to know about writing."

When asked how his experience as a writer-in-residence at a university differs from that in a major city library, McFadden said it was basically a matter of being utilized or not being utilized. At Simon Fraser, McFadden said he "had a lot of time to write—I would shut my door and write . . . now I don't have time to do anything but read manuscripts." It is not unusual for McFadden to spend four hours looking



SOURCE OF TERROR?

Canadian poet and novelist David McFadden offers would-be writers criticism in his current position as Writer-in-Residence for Metro Library.

LESLEY LEE HAPPER

over manuscripts, and then spend an hour or more talking with each writer. Typical submissions are material that has been previously rejected by publishers, McFadden said. The writer comes in hope that McFadden can pinpoint the flaws in his style, structure, or other technical areas. An optimist, McFadden said there hasn't been one piece of writing yet in which he hasn't found a "kernel of something good." All too familiar for McFadden is discovering a great story imbedded in the larger frame of a weaker story. It is all a matter of being able to look objectively at your own work, he said.

The greatest lesson that McFadden has learned as a writer-in-residence is not to make assumptions about anyone's work; mainly their reason for coming to see him in the first place. So far, he has met with them all: good writers, not-so-good writers, writers that refuse to read anyone else's poetry but their own, writers who have come chiefly for praise, writers who do not want to hear criticism, and a surprisingly high proportion of writers who are unaware of his own work. As a candidate for this year's Governor General's Awards for his collection of poems, *Art of Darkness*, and an author of 20 books of poetry, two novels and several short stories, it would only be to a writer's advantage to know the quality of work of the one who will be passing on advice.

Although there have been far more fiction writers than poetry writers, McFadden finds the poets the most challenging. "I tend to lock horns with the poets . . . it is sometimes difficult to find a way to talk about their work," he said.

He claimed these impasses are a result of having too many laymen or "macrame poets," charging that "anyone can write poetry today." His major disappointment with Canadian poetry is that there are not enough people taking risks and that those who do go largely unnoticed.

McFadden praised the small presses for producing some of the best writing in Canada today. While not disregarding the merits of the larger, commercial presses, McFadden, who also sits on the editorial board of Coach House Press, said, "Small presses are the only presses." He cited his own experience of discovering a young poet at Meet The Presses, a monthly gathering and forum of the small presses.

As also a teacher of creative writing, McFadden had much to say about the merits of workshops, which enable him to focus in on a particular aspect of the craft every class. Reiterating a much belabored point, McFadden stressed the importance of revising. Calling himself a "serious teacher," there is no doubt that McFadden takes his job as a writer-in-residence with the same level of conscientiousness. And this can only be done, McFadden said, by applying a kind of professional toughness that offers a writer the kind of constructive criticism that he needs. It is the kind of straightforward, yet unthreatening advice that has made McFadden such a popular commodity at the Metro Library. McFadden, whose stretch at Metro ends October 16, says his intentions are to make writers feel "a bit better when they leave."

SCIENCE

Bio-manipulation the key to cleaning our waters, says York biology prof

by GISELLE WINTON

York Biology Professor Dr. Don McQueen recently attempted to shed some light on the water pollution controversy that has northern and southern metro municipalities at odds with each other over who is responsible for the pollution.

The Metro Conservation Authority (MCA) meeting was held at Lake St. George, at the head of the Humber River, where McQueen and five of his graduate students are investigating various methods of pollution control.

Craig Mather, Director of Water Resources for MCA updated the gathering by outlining the progress of an ongoing three year study examining the causes of pollution in the Don, Mimico and Humber watersheds. The investigators are trying to determine whether Toronto's beach water pollution is partly due to bacteria, sediments, and trace metals from above Steeles Avenue. The study is being carried out in conjunction with the Ministry of the Environment (MOE) the Conservation Authority, and the regional municipalities involved.

Mather said the study has found that a combination of growing urbanization in the northern municipalities, cattle excrement, and eroded sediment flowing from the source rivers has contributed largely to the pollution problem in Lake Ontario.

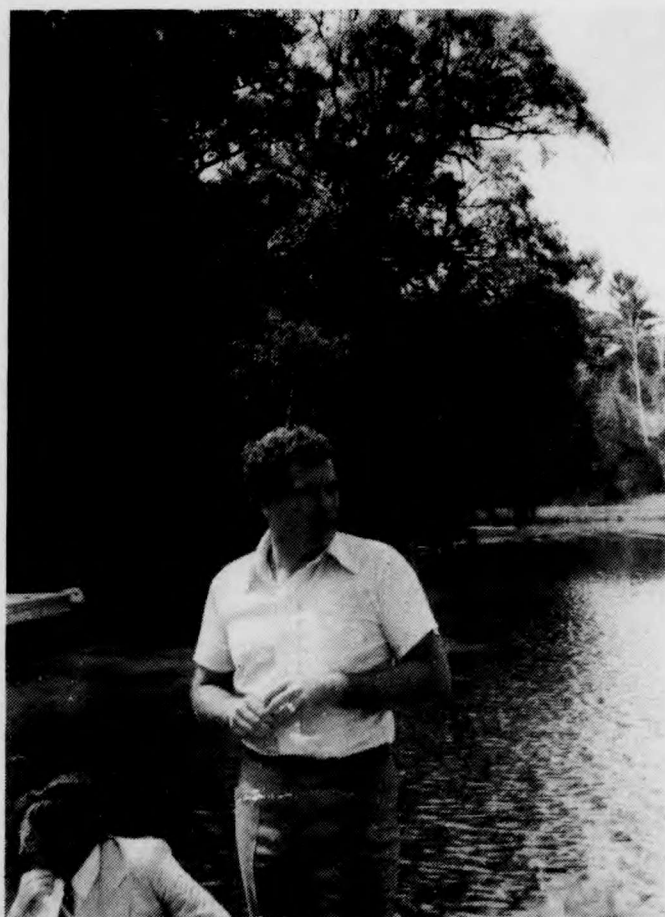
The Metro region is allocating a large amount of money

over the next few years for sewage separation processes, Mather said, which will help to alleviate Metro's dirty water problem. During storms, raw sewage overflows into storm sewage ducts which in turn flow to the lake untreated. Mather said that the sum of money for this project financed by the MOE, has increased considerably due largely to the work of O'Donohue.

"Corrective action should be taken by local municipalities," O'Donohue said, adding "you can't clean half a river."

"Toronto is blaming the north for its pollution problems," argued Richmond Hill Mayor Al Duffy. "There have always been separate sewage systems in Richmond Hill," Duffy said. Duffy said they also manage their storm sewage in detention ponds, where sediments can settle out. Currently Metro does not use this technique.

At the meeting, McQueen promoted a "passive management approach" (bio-manipulation) as opposed to the addition of further chemicals to the body of water in question. Zooplankton (tiny microscopic animals) feed on the algae, thus checking local algae population. McQueen manipulates the zooplankton population by stocking the lake with piscivorous fish which eat the fish that feed on the zooplankton. This in turn increases the biomass of zooplankton and brings the lake back into an ecologically sound state.



York Professor Dr. Don McQueen was one of the prime forces behind the recent investigation into Toronto's water pollution woes.

GISELLE WINTON

Editorial

Tennis tourney needs overhaul

The Canadian Open is the world's third oldest national tennis championship, behind Wimbledon and the US Open, yet it still is not one of the major international tournaments. There are many Canadian tennis enthusiasts who feel our national championship deserves the limelight of international recognition.

In order to improve the stature of the Canadian tourney, the present format needs to be overhauled.

The Canadian Open currently takes a distinctly different route from other national tournaments by staging the men's and women's events in separate cities (alternating annually between Montreal and Toronto). The reason behind this approach is to provide the highest level of competition in two large population centres, offering tennis for spectators in both regions.

Tennis Canada is most concerned with promoting and exposing tennis to the greatest number of Canadians possible. They say that 'two tournaments are better than one,' and are thus hoping to develop greater public awareness and participation.

But the fact remains that the Canadian Open is considered by many of the players to be merely warm-up to the prestigious US Open held a few weeks later. We need a unified Canadian title that would not only perpetrate the growth of Canadian tennis but will also rightly place the Canadian Open among the world's great championships.

York University is now ready to accommodate a championship of such a stature. Toronto is the hotbed of tennis in Canada and would make such a tournament a success. The opportunity presents itself to host a world class event at York.

The typical Torontonion is about five feet, nine inches high, with fairly wide shoulders and a dolichocephalic head with an ear on each side of it.

—Stephen Leacock



AERIAL VIEW OF LATE SUMMER DONUT-SHOP MELANCHOLY

Letters

New sculpture reminds readers of tornado refuse

Editor:

Re: "New Sculpture Challenges Senses," *Excalibur*, July 23, 1985.

Should not the Central Ontario Disaster Relief Fund be notified to fund the removal of what looks like tornado refuse deposited just north of the Behavioural Sciences Building? It would appear that a tornado swept through a provincial park and relieved some poor American of his aluminum camper, leaving it like so much trash obstructing one of the few beautiful spots on campus.

Unfortunately it was confirmed that the tornado originated in the Art Gallery at York. We feel strongly that the York community should have been consulted on the selection of a more appropriate piece.

—S. Dickens, D. Parker, J. Spigel, D. Golberg, K. Erikson

Article misrepresents theories of Brecht

Editor:

Re: "Raucously wild *Tanzi* provides powerful contrast to dark anarchy of Brecht's angst-ridden *Baal* (*Excalibur*, July 22, 1985).

This generally courteous and well-reasoned review (incidentally a welcome change from the superciliousness of Jason Sherman's writing), contains several faults owing to a carelessness with the theories of Bertolt Brecht.

To begin with, Mr. Patterson leaves his readers with the dubious impression that Brecht's *verfremdungseffekt* ('alienation effect') has something to do with breaking down "the imaginary fourth wall." In fact, one has to look to Brecht's French contemporaries to find advocates of Theatre Passe Murailles' (beyond walls).

Mr. Patterson later refers to 'episches-theatre' (epic theatre) saying that it demands a "deliberate falseness" and "acting stilted and stylized." While these descriptions are nearly half-right, they would lead a reader who is new to Brecht to jump to some incorrect conclusions.

Brecht never sought "falseness" from his actors or, indeed, from art, but rather only truth. He saw the Stanislavsky approach to acting, which calls for artists to believe that which they know is merely a play (as well as that which they know is morally, aesthetically, or politically unacceptable) to be true, and for those same artists to lure the audience into accepting this fundamental lie as "real" ("the suspension of disbelief"). Brecht, instead, wanted actors to "show the play" to the audience, and implored them to be 'theatrical' (and therefore, honest) rather than pretending to 'real' (while lying through their teeth).

Mr. Patterson also commits a sin of omission against Brecht, *Baal*, and epischestheatre when he fails to mention the importance of "the short scenes separated by blackouts" and the play's use of significant (as compared to ornamental) songs. These two devices are essential features of epischestheatre, allowing a playwright to tell the story of a large number of people over a long period of time (the main requirement of an 'epic'). In Brecht's later plays these devices recur with much greater success, and have become his chief legacy (e.g. Joan Lilliwhite's *Oh, What a Lovely War*, the Canadian collective creations, including *The Farm Show*, and *Paper Wheat*).

These other bits of evidence aside, the lack of a clear understanding of Brecht is perhaps most starkly revealed by Mr. Patterson when he describes *Baal's* title character as "less than sympathetic." This comment alone should send the reviewer hurrying back to do more research, for a "sympathetic character" was simply anathema to Brecht, the most undesirable feature of the so-called "dramatic theatre" that he so despised. Brecht reasoned that given a sufficiently "sympathetic" actor/character (especially one who could provoke empathy, which is even more dangerous) an audience might be duped into accepting or at least giving an unacceptable level of credence to dangerous ideas (such as Nazism).

Of course, a reviewer could safely say that applying the fully evolved ideas of Brecht to *Baal* is apocryphal (though undeniably fascinating). I certainly would not have objected had this review made no mention of those ideas (indeed, theory as such need not come into the

discussion of any plays, by Brecht or otherwise). I do strongly feel, however, that if a rich body of ideas is to be brought into such a discussion, both it and its author should be paid the respect that is their due, which begins with accuracy.

—David Burgess

African starvation supercedes farmers' plight, reader says

Editor:

I am writing in response to Elliot Shiff's article entitled "Dylan reminds US Charity Starts at Home" in the July 23 edition of *Excalibur*. While most of what is said is credible, towards the end of the piece some ludicrous statements are presented.

Bob Dylan made an outrageous suggestion that some of the money collected for the starving in Africa be turned over to American farmers who are having problems with their mortgages. Elliot Shiff suggests that Dylan has done us a favor "by bringing things into proper perspective." That leads one to the conclusion that the problems faced by North American farmers are somehow, in some way comparably to the plight of the starving in Ethiopia. What a ridiculous thought. There is no possible way any comparison can be drawn between the Ethiopian problem and any problem faced by those of us in the Western world.

Farming is a business like any other and anyone who is unable to manage his business should not simply seek charitable donations. That is hardly a solution. They must adapt to changing times, as the other sectors of the economy have had to do; there should be no preferential treatment for farmers. The agriculture industry is no different from any other, the marketplace determines everyone's value and sometimes the truth hurts.

I maintain the money goes to the starving, not to those with banking problems. African suffering involves death, North American suffering, particularly farmers' financial distress, does not. To "skim off the top" a few million dollars would result in nothing less than the deaths of thousands and that would be criminal at the very least.

—James McCormack

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Sculpture obscured due to poor planning

By HENRY SUM

"Portrait Head: Elevation," by Nova Scotian sculptor Alan Barclay and his sculptor-wife Linda Holway, was erected this past July on the podium site between the Behavioural Sciences Building and the Farquharson Life Sciences Building. Financed by an insurance claim which covered the damages done to Barclay's earlier sculpture on the same site by vandals in 1983, one has to wonder if the artist deliberately creates work which incite vandalism.

As the situation stands, the work officially still belongs to the artist. Barclay has offered to donate it to the University as a gift, should it be accepted formally. The ambiguity of the work in its present location strongly suggests that this proposal be declined.

The piece is a formidable construction of galvanized sheet metal which, according to its sculptors, is an eight-foot elevation of a profile. As Holway explained it, "If you're overlooking the sculpture, you can see immediately what it is without any trouble at all."

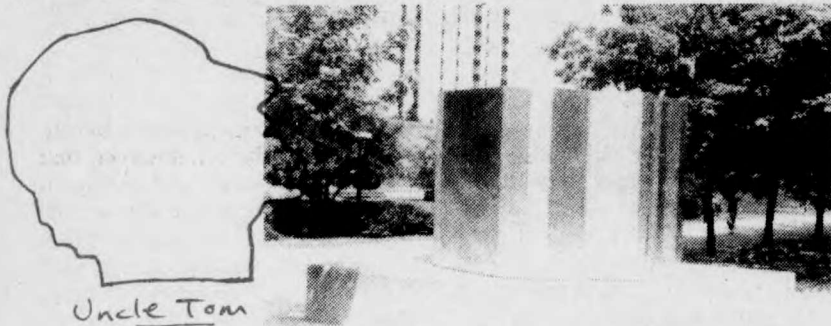
This, however, is the biggest problem with the sculpture; it can not be viewed properly from above as the nearest buildings offer no accessible vantage points. Consequently, the idea behind the work remains frustratingly obscure.

Despite the artist's claims that too

Despite the artist's visit to the grounds this past winter, he assumed that "it will be visible from adjacent buildings or upper floors as if the 'real' objective had been oriented towards the many who work in York's tower buildings." That Barclay had only a lame idea of the view from the neighboring buildings was self-evident when this writer and the artist made a routine inspection of the adjacent Behavioural Sciences Building's stairwell when the sculpture was near completion. To Barclay's surprise and subsequent enlightenment, the stairwell led to a walled dead-end. The only doorway leading to the false balustrade was locked and formally labeled off-limits to unauthorized personnel.

Witnessing the sculpture's installation, the joy and satisfaction Alan Barclay and Linda Holway had in the construction of their work was unmistakable. Barclay in particular took great relish in the drilling of holes and the fastening of two-by-fours. It was obvious that Barclay is an enthusiastic and capable craftsman.

But working under a false assumption and failing to examine the site for vantage points, the artist has most certainly miscalculating his audience. The students who traverse this route daily are not the sycophantic aesthetes to whom Barclay must be used to serving. Instead of refreshing and lightening the students'



The artist's subject and the eventual rendition.

much in our "instant society" is too "easily recognizable" and "requires little or no effort of perception," the Barclay sculpture offers too few clues as to its aim or purpose. The contours of the piece which are supposed to resemble the profile of a face laid on its side are much too subtle for an average viewer to decipher. The conceptual struggle to arrive at a mental image is further compounded by the fact that the profile is not only brutish and unattractive, but also happens to be the bland, anonymous silhouette of the uncle of one of the artists derived from some obscure family photo album. Rather than stimulate investigation, this clueless, unidentifiable block stymies even the most observant and cognitive among us.

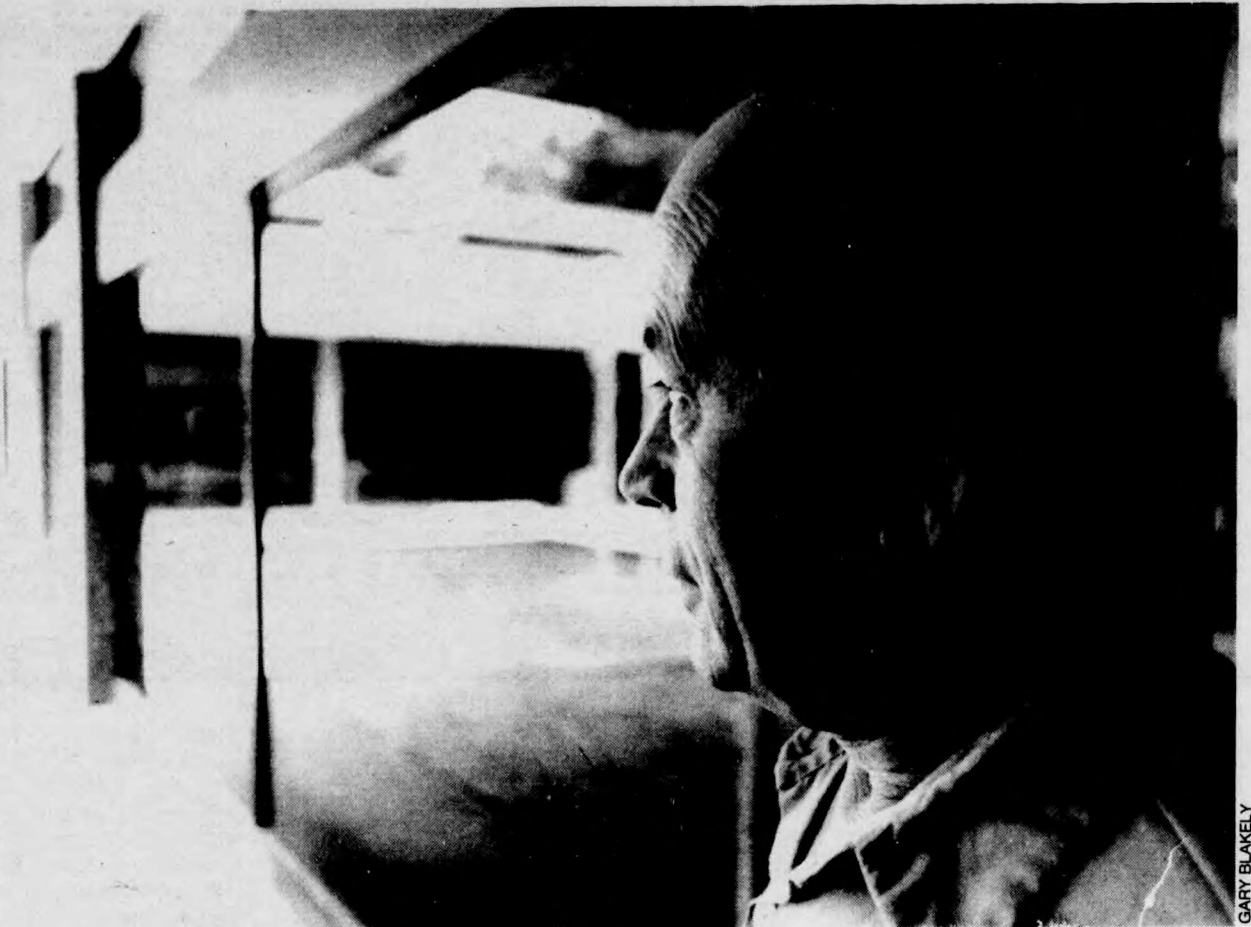
Apart from thwarting participation, it is difficult to imagine the work inviting any warmhearted familiarity. How is a student to react to a cold, monolithic obstacle that looks like an overgrown air-conditioning duct which clots the view of an otherwise pleasant, tree-filled passage en route to the Stedman Lecture Halls?

burden, this work will only perplex and irritate. A lighter, more lyrical monument is required here where the walls of the buildings tend to oppress the hurrying crowds.

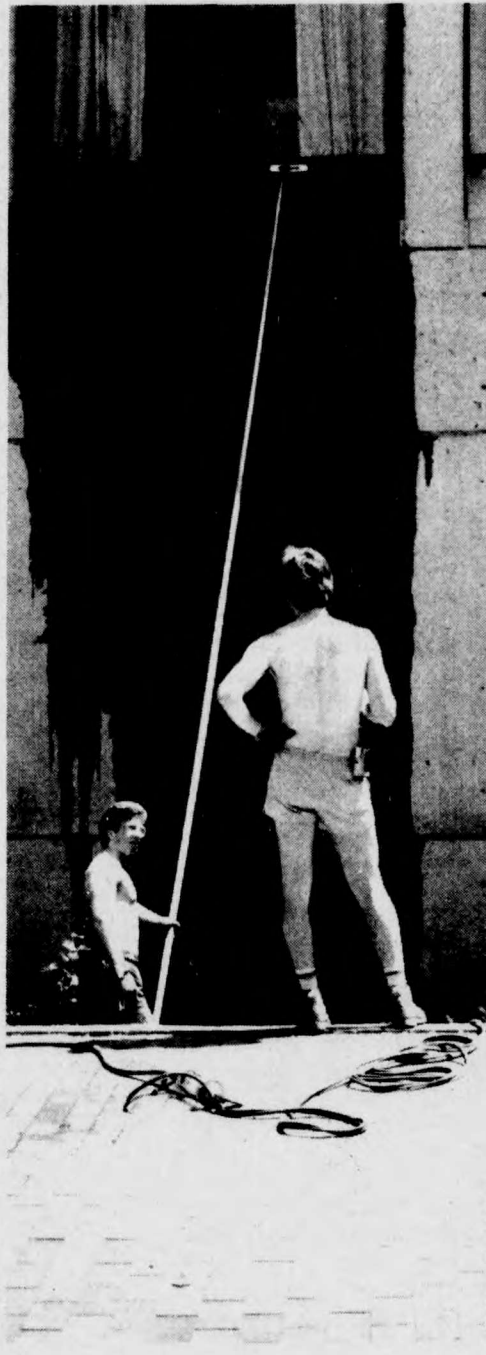
Perhaps Barclay should have taken the trouble to build the customary *maquette* of his proposal in the first place. Equally, the University's Curator and Fine Arts Dean should have given greater critical consideration to the work's overall concept and its potential for success on the present site.

Like Barclay's original vandalized work, "Profile Head: Elevation" was never commissioned for this location. In short, the new installation is simply a new creation out of Barclay's current repertoire.

Fortunately, no official agreement has been settled yet. Without going to the trouble of dismantling and re-erecting the sculpture in another location, the work still could be rescued from obscurity if at least it were presented with a title. This would deter viewers from mistaking the work for a disposal bin, and provide a much-needed clue as to its significance.



GARY BLAKELY



TED CHRISTENSEN

Sights of summer: (Clockwise from top) Joe, a favorite member of York's cleaning staff, in a reflective moment; JSF's grinning Rayzel Robinson; the Calumet Astros, perennial first-placers in York's slo-pitch league; Yeomen hockey star Don McLaren (left) and colleague.



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Argentinian film explores women and dictatorships

By ALEX PATTERSON

High quality imports from South America are still relatively rare in Ontario's movie-houses. Those directed by women on women's concerns are rarer still.

Camila, an Argentine-Spanish co-production at the International Cinema on Yonge Street, is based on the true story of a free-spirited young woman from a high society family and her unfortunate love affair with a local priest. A tricky situation at the best of times, this was made all the more complicated by its time and place: by the 1840s Argentina may have gained its independence, but its women certainly had not. It was the time of the Rosas military dictatorship, when adherence to patriarchal authority and belief in the Trinity were enforced by the terror of his Gaucho goon squad. The ill-fated love of Padre Gutierrez and a woman with the unlikely name of Camila O'Gorman has been brought to the screen with exquisite taste by a director with the equally unlikely name of Maria Luisa Bemberg.

As the lovers, Susu Pecoraro and Imanol Arias are superb; their restrained and understated performances convincing and powerful.

Camila's father (Hector Altiero looking like George C. Scott playing John A. MacDonald) reveals the sinister side of the 19th century head of the household. All muttonchops and starched collars, he is given to making pronouncements such as "the natural anarchy of a woman can only be contained by marriage or the convent." He is the kind of autocrat Bernard Shaw was mocking when he said that "home is the girl's prison and the woman's workhouse."

The plight of women in a man's world and, by extension, the plight of anyone who resolves to do what they know to be right in the face of official opposition, are the concerns of director Bemberg, who also shares

the writing credits. She makes it clear that the reason this affair is upsetting community standards is not because it may offend God, but because a woman's defiance of her father's wishes offends the dominant moral code. This is a sin against the established social order, and must be punished most severely. Camila and Gutierrez flee to another town, reinvent their identities and, in an early example of Liberation Theology, open a school for peasant children. When they are caught (by another priest) they are both sentenced to death for their sexcrime. Awaiting the firing squad, a brief moment of hope flashes when the doctor discovers that Camila is carrying the padre's child. By law, a pregnant woman cannot be executed... but in Camila's case they will make an exception.

Bemberg has shot her film with an admirable low-key quality. Her images are bathed in a diffuse, pale yellow light and her camera is unobtrusively lyrical. But the film's visual beauty is deceptive, because its content is so unsettling. *Camila's* portrait of an intensely repressive society, where the respectable ladies and gentlemen of the town wear ribbons on their chests proclaiming their allegiance to the dictator as they take communion, and where the separation of Church and State is just an hypothesis, is ultimately a frightening one. It is all the more disturbing for its similarities to the Latin America of today. That over a century later there has been so little fundamental change is what gives *Camila* its contemporary relevance: it is not merely a sad story from the history books, but is part of the continuing saga of the struggle for the right to love freely without interference from self-appointed arbiters of conduct. Canadians seeing *Camila* may be made more aware of our own colonial past, and how it lingers in subtle but insidious ways.



U.S. theatre alliance stages T.O. conference

By REBECCA CANN

When considering American theatre, an image comes to mind of big bucks, bright lights and an array of stars. In a word, Broadway. But Toronto caught a glimpse of a completely different aspect of American theatre from August 4 to 7 when it hosted the American Theatre Association's (ATA) 49th Convention at the Sheraton Centre. The ATA is concerned with the growth and development of non-commercial theatre, ranging from children's theatre, secondary school and college theatre to community and army-base theatre. The combination of theatre professionals and academics at the convention reflected a movement committed to the expansion of theatrical education and culture within the United States, a movement of which few Canadians are aware.

The convention offered an opportunity to Canadian and American artists and academics to develop a better understanding of each others' experience of theatre. Coordinated locally by the Toronto Theatre Alliance, nearly 1,500 delegates from across the United States attended the convention which offered a wide selection of seminars, films, workshops, speakers and performances. Topics ranged from "Finding the Ring in the Actor's Voice" to "So

You've Written a Canadian Play, What's Next?"

The final showing in a nationwide tour of the exhibit "Adolphe Appia 1862-1928: Actor-Space-Light" was held throughout the four days, providing a comprehensive survey of the influential stage designer who pioneered a modern approach to settings, light and theatre architecture. On the final day of the convention Canadian actor Douglas Campbell played William Blake in the one-man play *Blake: Innocence and Experience*.

Keynote speaker for the convention was Irish actress and director Siobhan McKenna "understudying" Christopher Plummer, who was scheduled but unable to attend. McKenna, who played at the Abbey Theatre of Ireland early in her career, is known for her film and stage work throughout the English and Gaelic speaking world, including a performance as Hamlet and a season at the Stratford Festival of Canada. ATA President Douglas Cook introduced McKenna as a "one-woman United Nations of the theatre," endorsing her appropriateness as keynote speaker at a convention which brought together the theatre communities of two nations.

Canada's John Hirsch, an All-Convention Event Speaker, voiced his concern with "the fragmentation of the theatre community." He described what he called "the ongoing, somewhat hostile attitude between professional theatre and academic theatre" as "a terrible cancer on the ecology of the theatre on this continent." He declared that theatre has to "make sure people begin to value their humanity" for "humanity is a skill that has to be learned. It is not

something that is natural to the animal." Hirsch urged the audience to move towards integration in their work in the theatre; to "teach people how to work towards a goal that transcends the group, however large or small that group is."

Hirsch's call for integration echoed a similar statement made at the ATA Women's Program Conference on Women in Canadian Theatre. Held at York University the conference took place the Friday and Saturday prior to the opening of the convention. Women from the Canadian theatre community appeared as guest speakers, discussing issues of concern such as "Canada, Women, and Colonialism" and "Canadian Theatre and Feminism: Defining the Issues." The American delegates were exposed to a first-hand experience of Canadian theatre: playwrights Judith Thompson, Erika Ritter, Rachel Wyatt and Banuta Rubess read from their work.

During the two days it became apparent that inherent aspects of theatre in Canada were completely foreign to the Americans at the conference, who had no notion of the role and function of the Canada Arts Council, the existence of radio drama and the question of a national identity. The ensuing discussions and explanations tended to lead away from the issues and topics at hand but the development of communication and an understanding of Canadian theatre by the Americans was clearly a step away from "the fragmentation of the theatre community."

Throughout the conference it was clear that many of the Canadian women were not committed to a singularly feminist approach in theatre. Marilyn Stasio, drama critic for the New York Post, described what she saw in the Canadian women as "a fear that if women do organize they could undermine the structure" of the theatre community in Canada. In her post-conference summary Stasio, like Hirsch, called for integration, stating that "a sense of community was there but not a sense of action. Women have to explore new forms and find a new voice" and only then will there be a step towards "a feeling of collectiveness" in the theatre community of Canada.

The ATA's decision to hold its convention in Toronto this year marks the first time they have gathered outside the US. It provided an opportunity for Canadians and Americans to meet, learn about each other's experiences and discuss common issues and aims. The theatre world has nothing to lose and everything to gain from events such as this. It can only be hoped that this fact will be recognized and the initiative of the ATA will be followed through in the future.



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S P O R T S

Canada's tennis hopefuls need better system to develop

By DEBORAH KIRKWOOD

For the past seven years, the Player's Challenge has supplied the average Canadian tennis enthusiast with some of the best talent this sport has to offer.

It has also become the ultimate goal, due to its international stature and high media profile, for every Canadian youngster currently swinging a racquet, as they can now dream about making their debut on their own centre court.

But, more importantly, the one-week tourney also acts as a giant magnifying glass, bringing to light and exposing the sobering reality of tennis development in this country.

To date, with the exception of Carling Bassett, who received most, if not all, of her important tutelage in the United States, Canada has failed to develop players of top international note. And, unfortunately, the current crop of hopefuls who made their Canadian debut here this week doesn't, in all reality, bode well for the future.

Wait, you might say, this assessment seems rather harsh. For on the surface things don't appear to be all that bad. Granted, the Canadians who represented us this year held their own and their sheer number (four, excluding Bassett), indicates that the overall depth is improving. Also to their credit, no one was an embarrassment as each player lost closely fought battles, but one need only examine a few simple facts to see the real picture.

First, with the exception of Jill Hetherington, who played 18th ranked Bettina Bunge, the Canadians faced, and were defeated, by players who lack substantial international stature.

A second factor to take into consideration is that, with the exception of Helen Kelesi of Edmonton, not one of the current crop of "young" hopefuls is under the age of 20.

Third, since this was our national tourney, a number of wildcard entries are given to the host nation. If these positions were not granted, the only Canadian to gain direct entry based on her international standing would have been Carling Bassett.

And finally, of the Canadians who represented us this year, only Jill Hetherington could really be trumpeted as a product of the Canadian developmental programs, as she received most of her training under current Tennis Canada executive director Don Steele.

Ironically, our newest and brightest "hope-



CANADIAN, EH? Carling Bassett (left) is Canada's only top calibre competitor and it may be a while until our country produces players in the league of Chris Evert-Lloyd (right), this year's Player's Challenge champion.

fuls," National Champion Jane Young and Helen Kelesi are virtually self-made athletes, receiving their coaching from outside the Tennis Canada fold.

The same situation exists on the men's side. In fact, one could argue that the situation is worse.

Given the present state of affairs, Tennis Canada has taken a major step forward in trying to rectify the problem. With the completion of the National Tennis Centre at York, Canada now has a year-round home for a concentrated effort in junior development, coaching, and administration.

Tennis Canada now has all the physical pieces in place, but a re-evaluation of the developmental aspects of their program must be undertaken. Trying to produce top international players is a long-range goal. To achieve this goal Tennis Canada should adopt a five-year plan, starting this year. In Phase I, Tennis Canada should shift its emphasis from those athletes currently on tour, and those athletes currently over the age of 18. Instead, they

should concentrate their coaching talent, money, and limited facilities on those juniors who show promise and who are currently competing in the under-14 and under-12 age categories. By focusing on the younger players for five years you will eventually have 17- to 19-year olds who have had a combination of intense coaching and top international experience. Athletes who should, if progressing properly, advance to scales never reached by any "home grown" juniors to date.

Phase II would see Tennis Canada implement some kind of general physical requirement tests, an example of which might be making sure that all male tennis players in elite developmental programs will reach a minimum height of 5'10", eliminating all those, except for rare exceptions, who don't possess the one of a number of physical tool necessary to play the game.

And finally, there is no point in trying to develop international players without a strong grassroots system of programs at the community club and recreation level. Conversely, there

is no point in having a grassroots program if talented athletes from the "wrong side of the tracks" will never get the chance to compete due to financial constraints. Therefore, Phase III would see a re-evaluation of the scouting process. Tennis Canada one day will have to realize that money can only buy a ranking so high. It might be cheaper and more successful in the long run to find and support an "athlete" rather than coaching only those bodies whose parents sport thick wallets. As Arthur Ashe and Jimmy Connors have recently stated, tennis in their country is doomed unless they can draw more athletes to their sport. Otherwise they will continue to lose international stature to those nations who do.

A tennis program of this sort is not a novel or utopic ideal. Tennis federations like those in Sweden and Czechoslovakia have implemented similar programs a few years back with great success. As well, most Olympic sports in this country run along similar lines.

There is no reason why Canada should not be able to do the same.

Sports Briefs

by LORNE MANLY

FOOTBALL

•The York Yeomen Football team begins its training camp Monday, August 26. Returnees from last year's much improved squad include All Canadian nose guard Dirk Leers, five year veteran quarterback Tino Iacono, and running back sensation Terry Douglas.

Dennis Laverty is the newest addition to the Yeomen coaching staff. Laverty, a former Waterloo Warrior and presently Executive Director of the Ontario Amateur Football Association, will coach the offensive backs.

BASKETBALL

•At the recent Maccabiah Games (Jewish Olympics) held in Tel-Aviv, York coach Bob Bain led the Canadian basketball team to a bronze medal. The Canadians defeated Brazil 74-55 to clinch the final medal position while the U.S. and Israel took the gold and silver medals respectively.

HOCKEY

•Canada's under-18 hockey team, led by Yeomen hockey coach Dave Chambers, beat their U.S. counterparts in two matches held recently in Colorado Springs, Colorado. The Canadians beat the U.S. under-18 squad 7-2 and 10-5.



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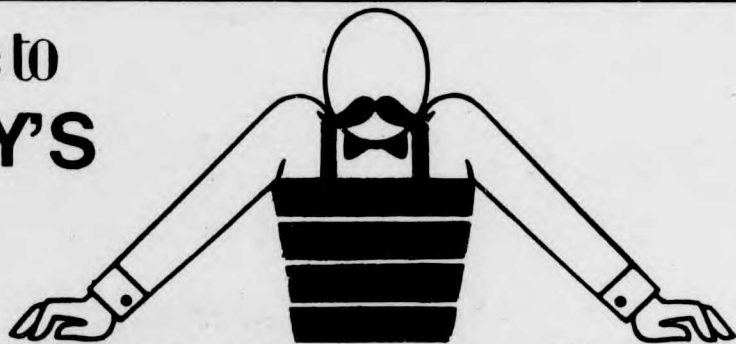
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* Clubs which received CYSF funding last year are strongly urged to submit their 1984-1985 annual report *immediately*, if they have not yet done so.

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This information should be addressed to the Chairman of the Finance Committee and submitted to 120 Founders College.

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