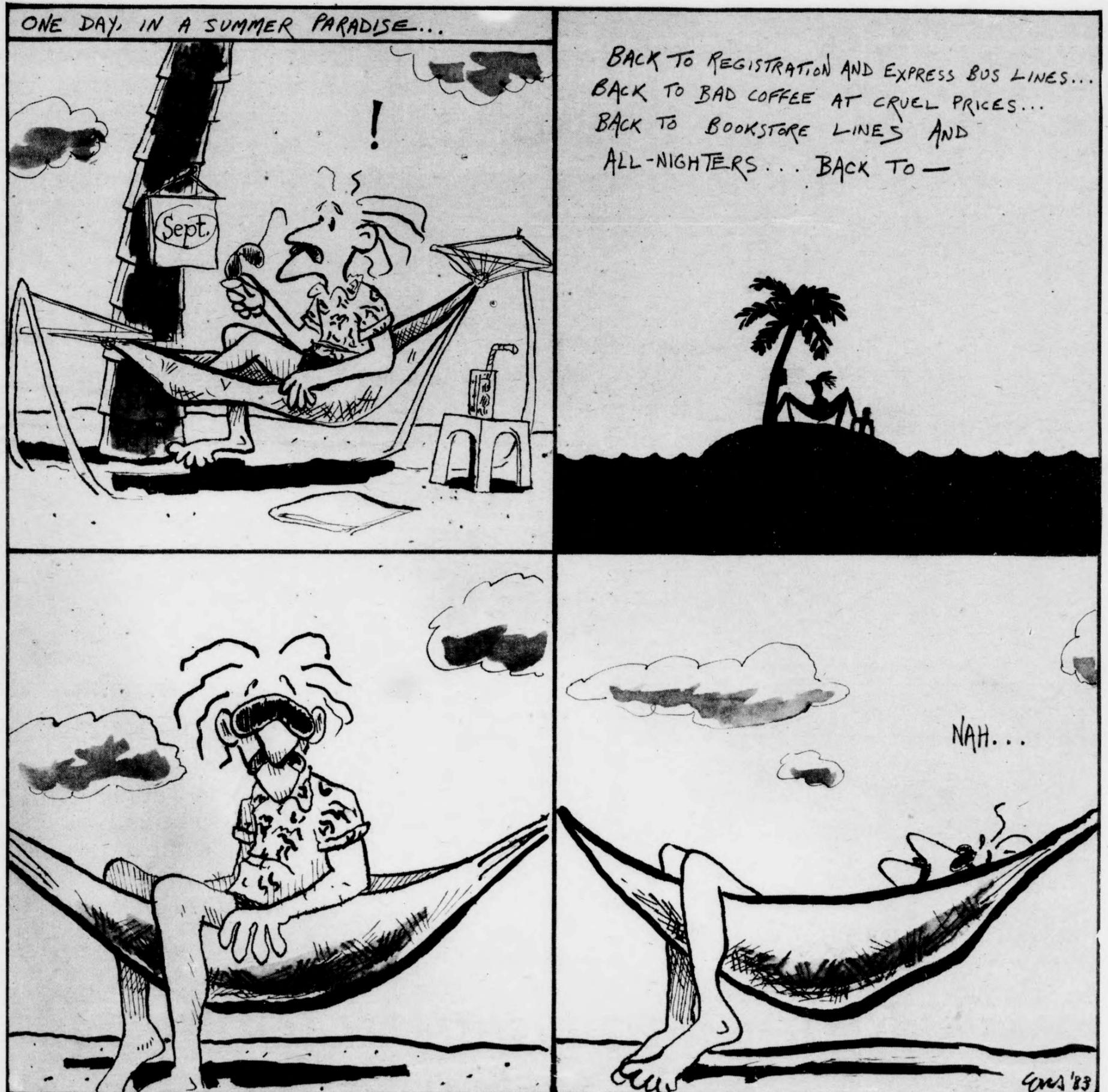


# Paradise Lost



# Board

979-3207

S E P T E M B E R

| MONDAY                    | TUESDAY         | WEDNESDAY                       | THURSDAY                                | FRIDAY                              | SATURDAY                              |
|---------------------------|-----------------|---------------------------------|---|-------------------------------------|---------------------------------------|
|                           |                 |                                 | 8<br>THE MILITANTS                      | 9<br>Jah Waski with Roots Tradition | 10<br>Diamond Groove + The Other Side |
| 12<br>FLORIDA RAZORS      | 13<br>CHANNEL 5 | 14<br>Electric Fire Brothers    | 15<br>RE-SOURCE                         | 16<br>ALTA MOJA                     | 17<br>20th CENTURY REBELS             |
| 19<br>South Paw & Bojeste | 20<br>?         | 21<br>Viva LIBIDO + TRAFFIC JAM | 22<br>★ Reggae All Stars ★              | 23<br>MYSTERY WKND (call 979-3207!) | 24<br>!                               |
| 26<br>STREET BANDS        | 27<br>4         | 28<br>COUP D'ÉTAT               | 29<br>Dave Howard SINGERS + VITAL SINES | 30<br>SPECIAL EVENT call 979-3207   | WATCH FOR NEXT MONTH'S CALENDAR!      |

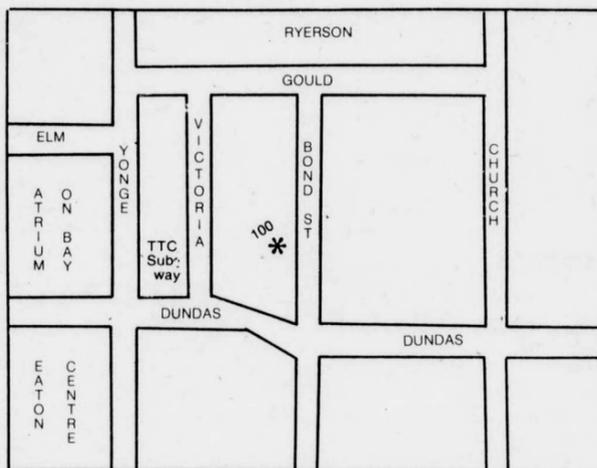
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# Rent for York apartments up 12.3%

By PAUL PIVATO

York's apartment residents, outraged over a massive 25% rent increase in the past two years and a further increase last May have revitalized the York University Tenants Association (YUTA).

Many residents are graduate students hampered by provincial wage restraints of 5 and 6%. YUTA considers the last increase of 12.3% as intolerable and are demanding a roll back and investigating the possibility of legal action.

"We just won't stand for it. Not in these times," claims Anna Esposito, the acting chairperson on a steering committee of YUTA. The committee has scheduled a meeting for Tuesday, Sept. 20, to call for an executive and arrange a meeting with the Board of Governors. YUTA hopes

YUTA, which represents the residents of York has been non-existent for the past two years. Last year, resident Wendy Bird sat on the Residence Budget Committee as a representative of York Apartments, which has five of 18 seats on council. The other four seats were left vacant. But Bird was not an elected member of YUTA, and YUTA claims the residents of York Apartments were not properly consulted.

Norm Crandles, Manager of Housing and Food Services, admits that "one person can hardly be considered adequate representation." However, Crandles does not feel it is the administration's responsibility to organize tenants.

"We have not been properly consulted," says Alvaro Nore, a member of the YUTA steering committee. Much of the controversy revolves around the issue of "consultation." The university is exempt from rent review legislation provided it consults with a "council or association representing the residents..." (Residence Tenancies Act Section 134.F).

The absence of YUTA during the past two years is the fault of student apathy, said Crandles. "It seems to take a perceived crisis to galvanize students into action," he noted.

"It think an active and vigorous YUTA is essential to the committee," said Crandles.

The present steering committee, however, is bitter and skeptical. "The two years that YUTA has been inactive have seen the greatest increases (12.9% and 12.3%). Tenants can't help but feel they've been taken advantage of," says Esposito.

YUTA points out that York Apartments have consistently made a profit, yet the profit never translates into rent reduction because the apartments are lumped in with the undergraduate residences, which perennially run at a loss. "The tenants of York Apartments are being penalized rather than subsidized for living on campus," says Esposito.

While Crandles believes the rents are eminently acceptable, and points to a waiting list of 600 people, YUTA claims that York Apartment tenants pay more rent per square foot than tenants in University City, a privately-owned apartment complex.

Also, YUTA finds it unconscionable that a government institution does not abide by its own 5 and 6% wage and price restraints. Crandles claims that the administration "must absorb considerably higher costs than 6%. We cannot budget for a loss—we budget to break even."

Crandles adds that the administration is "very sensitive" to the fact that a large number of graduate students in York Apartments are restricted by 6% wage increases while facing a 12.3% rent increase.

In addition, YUTA notes that the inflation from May 1982 to May 1983 was only 5.4%, and hence claims that a 12% increase is unjustified. However, Crandles does not believe that rent increases be guided by the inflation rate.

"In 1980/81, when inflation was running at 14%, the rent increase was only 6%," explains Crandles. "No one demanded that we raise the rent 14%."

YUTA's formal protest began at the Canadian Open Tennis Tournament held at York in August. YUTA conducted a peaceful assembly outside the gates carrying placards in an attempt to make people aware of their cause. Supporting YUTA are the Atkinson Student's Association, the OFS, and Mike Foster, an NDP alderman.

At the Sept. 20 meeting, YUTA will claim that there was not proper consultation since there was not a proper tenant's association, so the rent increase should be invalidated. Failing that, it will attempt to halt any further increases.

Crandles, though, is not worried about a conflict: "I don't see YUTA as a confrontational group, but as a cooperative one."

There are roughly 30,000 Ontario students living in university residences, yet these students have no legal rights or privileges under the terms of the Landlord and Tenant Act. Because of their exclusion from the Act, university residences have certain rights as landlords which would be considered shocking and unacceptable in the open market. Some of these rights include:

- the requirement of post-dated cheques.
- security deposits
- eviction within six days or less
- the right to enter a student's room without notice

Also, because universities are exempt from the rent review legislation of Bill 163 (Resident Tenancies Act), administrations have the right to:

- terminate leases at any time
- raise rent more than once yearly
- raise rent more than once yearly

- raise rent above 6%

These rights, however, are dependent upon "consultation with the council or association" representing the residents. The Canadian Federation of Students-Ontario and the Ontario Federation of Students (CFS-O/OFS) made a joint brief to the "Commission of Inquiry Into Residential Tenancies" in April, 1983, which outlined student housing concerns. In their report, the CFS-O/OFS stated: "Disputes over residence fee increases and adequate consultation..." favours "... the university, not the residence council," since "... universities maintain the privilege or right to settle disputes internally rather than through the Residential Tenancy Commission..." The CFS-O/OFS concludes by noting that "consultation" has "tended to be subject to the good will, or lack thereof, of the university administrations."

# TTC changes express route, improvements questionable

By KEVIN CONNOLLY

You may have noticed that as of this week the TTC has made changes in the 106 express bus routes. Although labeled "improvements" by TTC advertising officials, some of the moves are questionable.

The buses are no longer strictly "express" at certain hours of the day, making more stops along the route. The frequency of service has been increased and TTC officials say they've extended bus service early into the morning.

According to Roy Williams, from the TTC's advertising department, the added stops on the express routes were designed to serve the residences south of York and the schedule change has been instituted in an effort to "provide a more convenient service to York students."

Al Peczeniuk, TTC Community Relations officer, said the changes in the system were "part of a large scale shuffle involving as many as 10 other local routes." He said that the changes "were not specifically designed for York. The whole shuffle was primarily the result of the addition of a reserve bus lane on the Allen expressway."

The changes mean that "express" passengers will have to endure regular stops between York and the Keele-Finch intersection on southbound trips in the morning, and northbound trips in the afternoon.

The added stops are intended to service students living in residences south of York who wish to go downtown. The changes do not make any exceptions for night school students.

The new route will have buses running, on the average, every seven minutes from 7 to 10 a.m. and from 2 to 5:30 p.m., and about every 10 minutes during the midday hours.

The new system will run northbound buses from Wilson station at 7:23 a.m. to 5:11 p.m. Southbound buses will begin earlier, from 6:50 a.m. as opposed to last year's 8 a.m., and run regularly until 5:36 p.m. with an additional trip at 6:52 p.m.

As if bus schedule changes weren't enough, equally inscrutable is the TTC's sudden interest in bus stop renovations. TTC workers seem to be painting over the word "Stop" on all bus stop signs.

According to TTC advertising manager Roy Williams, the word "stop" has become the focus of most of the system's graffiti and vandalism. The customer complaints concerning the stops centre on the transformation of the word into all sorts of anagrams.



PHOTO: GARY BLAKELY

Who's the culprit? Do you know anyone who enjoys defacing the word "stop" on TTC property?

Barry Watson, the TTC's Research Co-ordinator, said that the metamorphoses were even more shocking in certain cases. Watson, however, was hesitant to give examples. "Use your imagination," he exhorted.

In the end, the TTC decided that the word was "extraneous" and it would be better to paint over the culprit "stop" rather than opening it up to Pandora's Box of verbal abuse. Watson was quick to point out that surveys indicated that omitting the

word has not resulted in an increase in the number of confused passengers. He said the omission is part of a program of "stop conversion" which will ultimately produce wordless stops endowed only with a "pictograph" of a bus.

In the future, if you come across a bus stop with the word "stop" splashed over, remember that it is not our place to argue with progress, and that the TTC, as always, works in mysterious ways.

# CYSF elections finalized late

By GREG GAUDET

Surrounded by controversy, the annual elections for positions on the Council of the York Student Federation (CYSF) were held last April 5, 6 and 7. It was not until July 20, however, that all election results were finalized.

Chief Returning Officer Larry Till submitted his final election report to the Council on April 27, having had several meetings with the CYSF Election Tribunal in the 20-day interim. In addition to making several recommendations regarding the CYSF By-Laws governing elections, he argued that Council should declare any election that had not been won by acclamation, null and void. This recommendation was based on what he saw as "improprieties and irregularities" in voting.

Aside from cancelling the results of several referenda, and university-wide and faculty-wide elections, the positions of CYSF President, and

Director, External Affairs would have been left open.

Two candidates ran for President. Chris Summerhayes went up against incumbent Maurice Bevilacqua. Results could not be considered close, as Summerhayes won by a 861 to 359 margin.

There was also a two-way race for Director, External Affairs. In this contest, Paul Isenberg defeated Marcello Defrancesco by a count of 559 to 472.

Till's final report was presented to Council on May 12. At that time, CYSF members decided that all improprieties alleged in the Chief Returning Officer's Report, save two, were irrelevant to the election results. Council refused to accept Till's recommendation that the elections be declared null and void, and ratified all results except for two referenda and the position of Director, External Affairs. These three rulings Council left to the

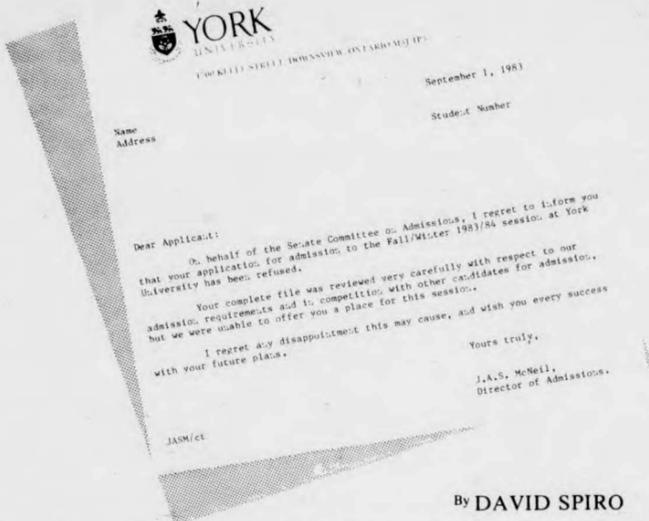
Election Tribunal to decide upon at its final meeting.

Taking Council's lead, the Tribunal decided that the two referenda and the Director's position were not affected by the alleged irregularities.

This decision was not posted until July 20—roughly three-and-a-half months after the final day of voting.

The finalized results, as determined by the auditing firm of Touche Ross are as follows: Summerhayes was ratified as President with the number of votes noted above; Isenberg, it was decided, had defeated Defrancesco, again by the margin noted above; Marty Zarnett was ratified as the Board of Governors representative (1,069 to 413); The question asking for a \$4.50 levy for an Ombudsperson's office was defeated (795 to 632); *Excal*

# 1,400 denied entry



By DAVID SPIRO

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The lack of government funds has made it impossible for York University to admit 1,400 qualified applicants to first year programs this fall.

A grade 13 average of 60% guaranteed acceptance in previous years. This year, however, the minimums have been raised to 63% for admission into the Faculty of Arts, 65% for Science (75% for the computer science program) and 66% to attend classes at Glendon.

The combined effect of raising the minimum entrance requirements and, for the first time in York's history, eliminating the discretionary application period (i.e. places held open for those who applied late in the summer) have kept freshman enrollment at last year's level of 4,900.

York is not the only institution which has found itself having to freeze its enrollment at last year's levels. Most Ontario universities, including Brock and Trent (who have traditionally welcomed anyone with 60% in grade 13) reached capacity early and were forced to

turn away qualified students.

The only Ontario schools still inviting applications for the coming year are Lakehead in Thunder Bay and Laurentian in Sudbury.

York isn't the only place with problems comments Dr. William Found, York's Vice-President in charge of Academic Affairs.

The administration felt that it was necessary to freeze the enrollment because there was simply not enough money to support any additional students. According to the Dean of the Faculty of Arts, Thomas Traves, "We've cut back in a hundred and one different ways and tried to make ourselves as efficient as possible. It's reached the point where we can't cut away any further - we've cut away the fat and are into the bone."

Professor Janice Newson, Chairman of the York University Faculty Association, agrees. "The Ministry has to come forward with the funding." She points out that York's "Administrative structure" has grown immensely during the same period of time as we've been facing underfunding and budget cuts.

The provincial funding formula for universities is at the heart of the whole issue. Education grants are calculated using the number of students enrolled between 1974-1977 as a base figure.

Institutions such as York which have grown tremendously since that time do not receive as much money per capita as the older schools, which had relatively larger enrollments in the mid-1970s. The amount which York receives to support a student in a three-year arts program is \$500 less than the Ontario average and \$700 less than the amount which the University of Toronto receives for

the same student.

"It's an enormous financial penalty for universities which have grown. We had reason to believe that the new formula (to be introduced at the end of this month) was to be even worse than the existing one," says Found.

Traves stresses that the 1,400 applicants had not been denied admission as a political move - it was not an attempt to pressure the Ministry of Colleges and Universities into adopting a more favorable funding formula.

"They had been turned away in the context of existing funding," he says. "We haven't changed enrollment procedures or policies one bit."

The recent debate about public support of post-secondary education revolves around the issues of quality of education and accessibility to university programs. According to Ray Pillar, Student Programmes Officer in the Faculty of Fine Arts, "To let a few more people in is to jeopardize everyone's education. To overcrowd is not doing anyone a favor."

Found would like York to be known as an institution prepared to have limits on enrollment growth, "to protect quality."

However, Professor Newson contends that it is a red herring to sacrifice accessibility to maintain quality. "With underfunding, those who argue about quality may be well-intentioned but are providing a cover-up to limiting full educational opportunities for disadvantaged, underprivileged, and minority groups."

Most educators would agree with Traves when he says that there is no contradiction between accessibility and quality. "They can go hand in

hand but only if adequate funds are available," he says.

The fact that the Ministry of Colleges and Universities has thus far failed to announce its revised funding formula has angered many within the university.

"Public policy requires full debate in the legislature, no off-the-cuff remarks justifying government underfunding and inaction," says Ian Nelmes, Chairperson of the Canadian Federation of Students.

Martin Zarnett, a student representative on the Board of Governors, encourages Queen's Park to "come out and tell the people what you want to do." Newson agrees. "If the government is in a position to review its long term commitment to accessibility then they need to make it an election issue."

"It's not a question of our not wanting them to come" Traves explains. "We've been forced to close the door because we no longer have the room. It's impossible for us to grow without further financing on a significant scale. It's a question of government policy - don't complain to us, complain to the government!"

Both Found and Newson agree that it was unwise for the Ministry of Colleges and Universities to reject a recommendation for a new funding formula put forward by the Council of Ontario Universities. That document carried considerable weight since it was based on a consensus agreement of the often independently-minded university administrations.

When contacted, a spokesperson for the Ministry of Colleges and Universities and the Hon. Dr. Bette Stephenson, denied the request for an interview saying "There is not much value in talking at this time."

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# Camping off-campus

By WENDY WARD

The ever-increasing enrollment at York makes housing a problem each year and there just aren't enough on-campus facilities available. The alternative? Off-campus housing.

The office that isn't quite an office, located in the north hallway of the Ross building is set up to assist students in finding an "affordable place to live that is also suitable to their lifestyles and needs" says employee Philip Taylor. What the staff tries to do is set a student up with what is available as quickly and problem-free as possible.

Many students who are unable to get into residence come to off-campus housing feeling frustrated and rejected. Robert Adetuyi and Philip Taylor act as mediators

between landlords and students—often talking the landlord down in price to what the student can reasonably afford and getting that extra hot plate when cooking facilities are not available. The two say they understand the students' situation because they've experienced the same.

Colin Lachance, an environmental studies student at York, paid \$40.00 to a homelocator company before coming to off-campus housing. "Off-campus housing and the guys that work there were extremely helpful in finding me an affordable place to live that is also close to campus. The guys are friendly and helpful—superb at their job."

The key aspect of off-campus housing is that whether or not

students find what they are looking for, they don't go away feeling that the staff didn't care. The department is understaffed and underfinanced yet still manages to have coffee on when you get there. Both Adetuyi and Taylor handle the incoming vacancies with a positive outlook and a good sense of humor.

Adetuyi says "housing is a major and critical aspect of a student's life, a comfortable home can make the difference in how a student performs in school."

An article published in last Thursday's Toronto Star and various broadcasts on local news stations have increased the number of available locations. Anyone having any vacancies in their home or apartment are urged to call off-campus housing at 667-3703.

Continued From Page 3

ibur's request for \$1 from student fees was supported by a vote of 941 to 600; The Ontario Federation of Students will continue to receive \$3 per student per year by virtue of a 681 to 519 vote in favor; The

Canadian Federation of Students will still receive \$1 per student per year after a vote of 770 for and 420 against; and Radio York lost its bid to have students donate to them \$1 a year by a vote of 828 to 717.

# Food co-op gone

By CRAIG DANIELS

The Black Creek Food Cooperative, the student/faculty-run organization that operated out of Room 124 in Bethune College, has been closed as part of a \$1-million dollar project by the University to create more office space.

The Co-op, which provided an on-campus alternative to supermarket and cafeteria food, had operated for three years. It closed June 22. Black Creek was a non-profit organization whose members supplied their labor voluntarily.

Ross Dawson, the Director of the University's Facilities, Planning and Management Department, said that space for offices is desperately required with this year's increased enrollment. "With only 250 members, the co-op was occupying prime space, while only serving the needs of a few," he said.

Dawson added that space across the hall from its former location had been offered to the co-op group.

Co-op members and Bethune College Master David Lumsder were unavailable for comment, however Pat Legris, President of Bethune College Council said that it is unlikely the Co-op will take the location across the hall. Legris said that space used by the Co-op was student space under a long-standing agreement with the university.

"To set up again across the hall would only invite the University to

annex it, too, at some later date, whenever it was required," said Legris. He also pointed out that Bethune has been a victim in the past over space requirements, citing the renovation of Bethune dining hall for the Theatre department.

But according to Dawson, the administration isn't just picking on Bethune. "Each college will have to make sacrifices," he said. Dawson also said that portable office space is not a cost-effective solution.

Under terms of its lease, the Co-op was to pay the University a monthly rent of \$311 for its Bethune location. In three years of operation, the Co-op had accumulated debts to the University in excess of \$8,000. Total rent received from the Co-op by the University was \$400.

When asked if the outstanding rent was a factor in the closing of the Co-op, the University's Financial Manager, D. Nesbitt, replied with an emphatic "no." "Obviously," he said, "it was in the university's interest to keep the co-op open to try to recover some of the rent owing. It was simply a matter of that particular space being required for offices."

Nesbitt explained that there is a clause in the rental agreement of every small business on campus that, if the University at any time requires the space designated for any particular store, it must be surrendered. This includes the stores in Central Square.

He added that, "the primary concern of the University was fulfilling its obligations as an academic institution. Office space is necessary to do this."

Currently, part of the former Co-op space is housing Physical Education Graduate Students.

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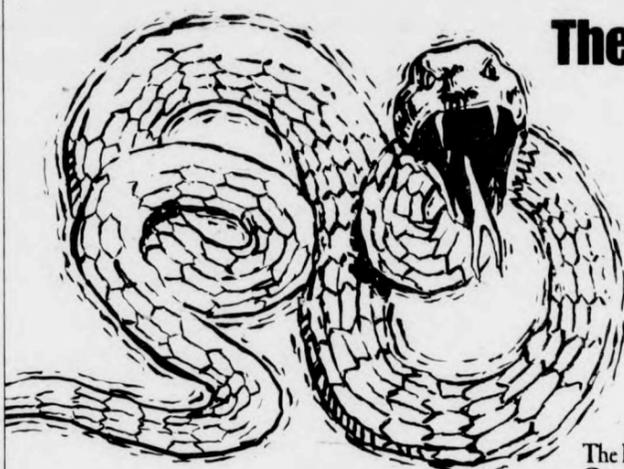
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### Textbook Centre SPECIALS

See pg. 19

# editorial

Excalibur welcomes letters to the editor. All letters must be signed and, for verification, must bear the writer's address and phone number.

## Invalidation, censorship—bad ideas

Fortunately, the recommendation made by Chief Returning Officer Larry Till, that election results for all non-acclaimed positions contested in last April's Council of the York Student Federation (CYSF) elections be declared null and void, was not followed.

Till seems to have based his recommendations on his contention that "the fact that the democratic process was tampered with to *whatever degree* casts serious aspersions on the whole thing."

Nonsense. The task of the Chief Returning Officer can only be to assess whether the democratic process proved strong enough to resist attempted tampering.

There is no doubt that some people attempted to tamper with the elections. While the votes were being counted Allen Schact was caught stealing a presidential ballot and Mark Pearlman was found holding Ombudsperson ballots. (In spite of his efforts the ombudsperson referendum did not pass). Schact appeared to have been destroying votes cast for Maurizio Bevilacqua and Bevilacqua lost the presidency by 502 votes. Could he have stolen enough ballots to bring about this result? Impossible.

A number of ballots were found which obviously did not represent votes legitimately cast, but were stuffed all-in-a-bunch into the box by one or two tamperers. These ballots were *obviously* inauthentic. There was no *obviously* inauthentic and immediately recognized as such.

The Chief Returning Officer ought to have been asking whether the tampering succeeded. By default, this question was left to the Council of the York Student Federation (CYSF) who judged (correctly) that the election improprieties were immaterial to the results.

In his report Till also recommends that "some type of quality control system" be imposed on the campus media. He claims that "there have been certain items about the elections carried by the campus media which have been overtly false and/or misleading."

Specifically, Till recommends "that the campus media check any election-related story with the C.R.O. prior to publication, but only to ensure its veracity and authenticity. In the event of a dispute between the C.R.O. and the editors (or whomever) the judgement of the latter should prevail."

Till's recommendation is objectionable both on a practical level and in principle. Now, while this editorial is being penned to paper, it is after three in the morning. Will C.R.O.s be willing to hang around the *Excalibur* office until the wee hours of Thursday morning when we go to press?

A C.R.O. is not a special higher source of veracity, but only a source who should be used along with others for some sorts of stories. A C.R.O. who checks all election-related stories is bound to do more than just give a confirmation or denial of certain facts which he may or may not know about. He is bound to start suggesting which facts should be reported and how. In doing so he will overstep his function and impinge on that of the media. A C.R.O. is a C.R.O., not a newsperson and not a censor.



*dare to be a journalist...*

Excalibur needs volunteers. If you can write, edit, draw or breathe, drop in to our offices at 111 Central Square.

## No condoning Soviet act

When a Korean plane carrying 269 passengers was downed by Soviet fighters a week ago the Soviet government had the gall to at first deny the incident, then not comment on it, and now warn it will act in the same manner in the future.

Why? That's got to be the question on the minds of the relatives of those killed—11 of whom were Canadian and 16 American. Why was it shot down and why were the Soviets not admitting their fatal error?

Six days after the incident the Soviet government finally admitted they were the culprits—news that was not new to the rest of the world. They say they mistook it for a U.S. spy jet on mission, because the commercial airliner flew into Soviet airspace.

The Soviet fighters observed the plane for more than two hours and were close enough to be able to distinguish it between a commercial and reconnaissance plane. They still fired at it. Granted, the U.S. government admits there was a U.S. jet in the vicinity but it had landed about 90 minutes before the Soviets opened fire.

There is no condoning the Soviet action. They are

guilty of killing 269 innocent bystanders and they've got to pay for it.

The Canadian government should be applauded for taking the initiative and showing the Soviets their disapproval. Banning landing rights for 60 days to flights from the Soviet Union may not be severe enough, but it will have an impact. It's appalling that other countries have not followed suit.

Most importantly, in punishing the Soviets, nations must not break off times with them. On the contrary, ties must not break ties with them. On the contrary, ties must be enhanced to discourage further incidents of the kind.

To say the Soviets acted irrationally would be an understatement. If we can attach blame on any one person or body, then it must go not only to the Soviets for their barbaric act but to the U.S. government.

The shooting down of the Korean airliner is an example of the lack of communication between the two "super" powers. There is no room for jostling for supreme power. The two governments must get together and talk peace talks.

### excalibur

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# the question

By STEPHANIE GROSS

*"What do you do in lineups?"*



*Bev Christie—Arts  
"I'm mad—I'm just boiling  
inside"*



*Butch Cliffe—Arts  
"I had to miss the 'Young  
and the Restless' for this"*



*Leelo Thomas—Physh-  
ology  
"Listen to the J.V.C."*



*Jeff Archibald—Biology  
"feel violent"*



*Kashif—Biology  
"wait around 'till my feet  
get sore"*

**Other Responses**  
"visualize paying my fees"  
"get numb bum" "Ththththth" (vibrating lips)

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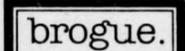


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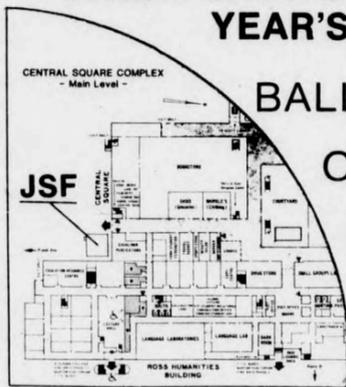
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# arts



## Bowie resurrects soul at concert

By PAULETTE PEIROL

A potent blend of curiosity and patriotism lured more than 100,000 hungry fans into Exhibition Stadium last Saturday and Sunday. They came to see David Bowie, but many came with unfounded expectations—they expected Bowie to resurrect his past characters, to resurrect the dead. The *Serious Moonlight* Tour is anything but a séance. If anything, Bowie resurrected his soul last week.

Rough Trade set the mood with Carole Pope's black leather gloves, the audience into Bowie furor.

Forty minutes later, a trim 34-year-old man in a yellow suit appeared. That the color of his hair resembled the Man from Glad did not matter: Bowie glowed a moonlit yellow.

David Bowie is a mime artist with a multitude of perfected poses at his disposal. Even in a suit and tie, he can instantly transform into any character. The scowl of Ziggy Stardust, the contempt of Alladin Sane, the indifference of the thin white duke. All flashed upon Bowie's face during the concert.

However, he has added a new gesture to his repertoire, one which supercedes the previous guises. It is the smirk, the grin, the beaming smile of a child riding upon the crest of a wave.

At times he seemed to play hide and seek with the audience: "Now you see me, now you . . . ah, but do you?" The magician chuckles at the audience's gullibility.

Bowie was having a fiesta. Guitarist Mick Ronson, (an "old friend" who played on many of Bowie's older albums) joined in the Sunday night's concert.

The moonlight tour however, is not a mime, freak, or fashion show. It is serious. So serious, that Bowie can finally mock the family album of characters which he himself has so meticulously created. So serious that he can finally laugh and dance with his audience. So serious is the moonlight tour that Bowie can bounce an inflated planet Earth on his fingertips and laugh at death.

Granted, the serious moonlight tour serves grandiose promotional interests, but this time David Bowie is promoting none other than himself.

## Salesman dies again

By RICHARD DUBINSKY

The death of this summer begins with the *Death of A Salesman*—what better demise of those long, hazy days than the beginning of a play, for the beginning of the school year.

Arthur Miller's classic American tragedy opened last week at the Stratford Shakespearean Festival.

Willy Loman is in all his classical glory as the representation of the decadence of Western wishes. It's a sad yet inspiring play.

No one wants to be like Willy but we all realize we are; or at least a part of each of us identifies with him. Willy is a failure and so are his two sons. The theme is developed from the very beginning of the play when the screech and roar of an old car flashes its blinding headlights into the audience; we all stumble onto the stage with Willy.

Willy Loman was played by Nehemiah Persoff. Boring and inaudible during the first act, Persoff returned to give a dynamic and exciting conclusion. Linda, an uncolorful pillar of support in the script, was portrayed by Kim Hunter in a similar fashion. Michael Hogan, a seasoned Canadian actor was O.K.

Despite individual mediocrities, together, the actors worked well, nearly bringing the house to their feet on opening night. Often the characters did little to detract from the performances.

A sensational spark to this play lay in the clever stage design and lighting. Sets were quietly and quickly jettisoned on/off stage by a sliding wire arrangement. An antique car severed in half personified the tired trade of the salesman.

The back lighting was exponentially superb and represented an activated complex of illusion. A combination of dimmers and projectors kept the play's movement fluidly kinetic, a tender treat to visual sensation. Ming Cho Lee is the set designer, a true artist with the ability to communicate "au dela" normal expectations.

*Death of a Salesman* is currently running in the People's Republic of China, Arthur Miller directing. At a recent seminar at Stratford, Miller said that the Chinese actors told him that their communist country had many Willy's and "an ordinary Chinese father could be like the character, a man who wants his sons to be dragons—successful in this world."



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# You wanted movies?

By Howard Goldstein and Jane Horsley

While the publicity surrounding this year's Festival of Festivals makes it out to be one of the best ever, advance screenings of some of the films seem to suggest a festival that will be good at best. The films display a trend away from obscure films toward more accessible ones.

The question which seems to arise out of this year's schedule is whether or not Toronto's big yearly event should deal with more independent movies which lack distributors rather than those which are easily seen.

The David Cronenberg Retrospective is a good example. What could the festival planners have hoped to achieve that the repertory theatres (such as the Bloor or the Revue) could not have done? To make matters even worse, Cronenberg was selected to program a science fiction series and what did he pick? Well, with the exception of a couple of interesting obscure films like *I Killed Einstein*, *Gentlemen*, his choices are mostly widely-shown films like *Duel*, *Taxi Driver*, and *Freaks*.

## The State of Things West Germany 1982

One of the most critically well-received films at this year's festival, Wim Wenders' very personal look at filmmaking is not to everyone's taste.

The movie is basically about a film crew in Portugal who have run out of money in the middle of the making of a science fiction feature entitled "The Survivors." On the plot level, Wenders details all the crew's boredom and the director's attempts to contact the producer. When all his attempts eventually fail, Friedrich, the director, flies to Los Angeles.

There he finally meets up with his boss, Gordon (wonderfully played by Allen Goorwitz). Together they spend the night cruising the streets of Hollywood in a mobile home, talking about film and their lives, and most of the time failing to make any distinctions between them.

Back home, so to speak, in black and white filmmaking, Wenders has managed to create a film reminiscent of his earlier colorless classics, *Alice in the Cities* and *Kings of the Road*. The pace is slow, the images haunting, and the dialogue is subtly loaded with philosophical content.

*State of Things* is a bit more complex than those earlier films. At first it seems to be the kind of docudrama meant to exorcise the ill spirits Wenders suffered while making *Hammett* with Francis Ford Coppola. (*State of Things*, incidentally, was made during a break in shooting *Hammett*. The break was due to the fact that Coppola, the producer, was using Frederic Forrest in his own film, *One From the Heart*.) On another level, however, it is an attempt to address the difficult issue of whether reality can be separated from illusion. In this respect, it is very much a companion piece to *Hammett* in its struggle to ascertain whether film or art can be separated from life.

In the mobile home scene, the producer Gordon criticizes Friedrich for his lack of a story. Friedrich responds that he wishes to create a film which, rather than dealing with a story, deals with the "space between characters." It is to Wim Wenders' credit that he has managed to capture that space. In story form, *The State of Things* is a welcome departure and a reward to the committed viewer.

## Educating Rita U.K. 1983

This film should prove to be one of the most enjoyable films of the Festival; certainly it is one of the best. A variation on the Pygmalion theme directed by Lewis Gilbert, *Educating Rita* teams Michael Caine (the star of *Alfie*, also directed by Lewis Gilbert) and newcomer Julie Walters. It is a superb match. The two have perfect timing, their characters switch form lighthearted bantering to serious discussion with seeming effortlessness.

Rita, actually Susan—she takes her name for Rita Mae Brown, the author—is a hairdresser who feels stifled by her working-class milieu and comes to University at Night to be tutored by Frank (Michael Caine). Frank is an embittered professor who used to write poetry until he became supremely cynical. Now he has turned to drink instead.

Rita's down-to-earth approach to life and literature (an example of her earthiness is her suggestion that the way to overcome staging difficulties of a Shaw play would be to put it on radio) is the first real challenge for Frank in a long time.

Rita gets educated, and in a sense, so does Frank. But in the process she finds herself unable to continue her life in the same manner (her husband leaves her because he won't have children). She is not yet secure in her new environment.

Eventually she learns to write the kind of essays required (stifling her street-wise approach somewhat) and to talk to the kids in university (Dublin's Trinity College). She is transformed and accepted.

Michael Caine feels ambivalent about his part in her growth—he feels she is losing what made her such a refreshing change from the sterility he suffers. Ultimately they both learn that they can have choices, the supreme lesson of freedom. In the meantime they have developed an extremely special bond between them.

*Educating Rita* is brilliantly acted, alternately hilarious and poignant. The film never compromises—it is consistently great. A wonderful look at the trauma of change and adaptation.

Although the Festival was poorly received last year, it at least had more interesting series. The look at the National cinema of Brazil, for instance, was superb. Films like Arnaldo Jabor's *Everything is OK* and Carlos Diegues' *Summer Rains* were among last year's high points and these are films which haven't yet, and may never be back in Toronto. Last year's John Cassavettes Retrospective also made more sense as most of the films in it were either without Canadian distributors or had not been shown in a theatre in years.

But with the Ontario Film Theatre suffering financially, the Festival organizers ought to seriously consider their mandate as Toronto filmgoers' only alternative to regular commercial cinema.

Here then is a sampling of some of the films to be shown. Other films to watch for that are not previewed here include:

- Lawrence Kasdan's *Big Chill*
- Nagisha Oshima's *Merry Christmas, Mr. Lawrence*
- Jonathan Kaplan's *Heart Like A Wheel*
- Jean-Jacques Beineix's *The Moon in the Gutter*
- *The Tin Flute*, Claude Fournier's adaptation of the Gabrielle Roy novel

## Chicken Ranch Great Britain 1982

*Chicken Ranch*—the title alone is suggestive—is a funny and moving documentary about a legalized brothel in Nevada. This was also the inspiration for the *Best Little Whorehouse in Texas* but the movies differ radically. *Chicken Ranch* is a British production by Nicholas Broomfield and Sandi Sissel which manages to capture the spirit of Midwest American superbly.

Right in the middle of the desert in a prefab home is the fortress, the infamous house of sin (although the owner of the brothel says it is rather a house of love, doing charity work—who else would have sex with legless, paralyzed veterans if not for "the girls?")

The girls line up in the reception area for local rednecks and groups of Japanese tourists. The men choose the girl of their dreams—for the five-, 10-, or 20-minute sessions—from about seven or eight at a time. The price is decided upon in the room once the customer decides what he wants, the specialty suite with the Jacuzzi, for example.

*Chicken Ranch* is a fascinating look at the day-to-day business of sex—what the market value is for which act (one customer gets sent away being told that he can't get anything for 20 bucks; these girls aren't cheap). There is a lot of money to be made for these girls, but it takes its toll. One girl leaves the ranch because she feels the job is making her too callous, finding her emotions being deadened.

Fran, the woman who looks after the girls (she hands out the baby-stopping pills and the aspirins), seems to care for them but she does the bidding for the owner, Walter, and chews them out. Walter tries to pretend that he is really looking out for the girls' own good, but as the film unravels, he exposes his rather nasty self.

A lot of the women seem better able to relate to each other than the men—a couple of them talk about being beat up by their ex-boyfriends, ex-lovers, or ex-husbands. The conversations amongst the women gives touching insight into the trials of the job, their reactions to and opinions of their customers. The film does not paint a romantic, idealized picture of prostitutes and their clients, but instead is brutally raw and humane.

## Au Clair de la Lune Canada 1983

For all those who think Canadian filmmaking means another awful movie which disguises Toronto so that it appears to be New York, Philadelphia, or Houston, here's a surprise. Not only is *Au Clair de la Lune* a good Canadian film, but it might very well be one of the best at this year's festival.

The story is offset to say the least. A vagrant albino named Francoise (call him Frank) meets a former bowling champ named Albert, who wishes to be referred to by the Anglicized short form, Bert.

Bert, his championship long behind him, now gets by working as a sandwich-board advertiser for the Moonshine Bowling Alley, the site of his great bowling past. The two become good friends and Albert agrees to let Frank live in his tire-slashed Chevy in the bowling alley parking lot.

The craziness is compounded by a leather-clad gang who go driving around in cars without tires. Their goal is to find the maniac—the person who's been slashing everybody's tires. The maniac turns out to be a young girl who does it to express dissatisfaction with her father's girlfriend; as well as to aid his tire rebuilding business.

The story of their friendship is told through Frank's narration—an oddly poetic jumble of mixed metaphors. It culminates when Frank fixes Bert's comeback (Bert, of course, doesn't know about it) in the Molson's Tournament at the Moonshine lanes.

If it all sounds rather boring and eventless, think of it as *Waiting for Godot* in a bowling alley parking lot in Montreal. While comparisons are often unfair, *Au Clair de la Lune* deserves to be mentioned alongside such significant work.

A positive film, it reminds us that even in the most absurd situations there is indeed something to be done. Director Andre Forcier has created a film of infinite charm, and aided by the lovely performances of Guy L'Ecuyer and Michel Cote, Forcier has done it very well.



Michael Caine (right) and Julie Walters in a scene from *Educating Rita*.

## Vertigo U.S.A. 1958

After years out of distribution, what is arguably Alfred Hitchcock's greatest film is back. The story of an ex-police officer who is hired by a friend to follow his wife contains plenty of plot twists. Without giving anything away, suffice it to say that *Vertigo* is a brilliant documentation of the obsession of a man, Scotty Ferguson (played extraordinarily by James Stewart), for a woman (Kim Novak, also an excellent performance). The film hinges on Ferguson's phobia for heights, his vertigo.

Unlike many Hitchcock films, this one actually does have many moments which are quite poignant and haunting. There's lots of drama and suspense as the intricately woven plot unfolds. Also, there's lots of food for thought, particularly in regard to the role which power plays in sexuality and in life in general. It is a fascinating portrait of the juxtaposition of romance and reality.

The overall production is superb. Bernard Herrmann's soundtrack and Saul Bass' provocative titles all contribute to make this film the real buried treasure of this Festival. *Vertigo* is perfect film for those who think filmmaking began with Francis Ford Coppola or Stephen Spielberg, and an even better one for those who just love great films.

## Altman's Streamers a belabored effort

By JOHN NICKLAS

Robert Altman's last film, *Come Back to the 5 and Dime, Jimmy Dean, Jimmy Dean*, was a stage adaptation that worked. His new film, *Streamers*, is one that does not. Both films use only one room for their setting and one gender for their cast (all female in *Jimmy Dean*, all male in *Streamers*); however, while *Jimmy Dean* transcends its stage origins, *Streamers* remains a filmed play.

The film takes place in an army barracks where five young recruits and two sergeants interact and attempt to reach some form of camaraderie despite different social backgrounds. "Racial problems, homosexuality, drunkenness, and the fear of fighting are some of the problems the men have to overcome. It is only during the opening moments, when the problems are still undeveloped, that the film is imbued with Altman's cinematic touches—mirror shots, slow zooms, and shots through windows—emphasizing character interaction on different levels. Unfortunately once the characters' identities become established, the speeches lengthen, and the film turns into a play.

This is easy to understand since screenwriter David Rabe is, in fact, also the author of the stage version. What may be strong characterization when presented live on stage is somewhat flat on film. Altman doesn't help matters by shooting most of the conversations in a conventional two-shot set-up. The middle of the film suffers from lengthy banter with certain themes too belabored.

By the end of the film (play) the viewer realizes that the personality clashes are only the surface themes. This is a film that is ultimately about the brutality lurking just beneath the surface of the characters. It doesn't take a war to bring out the killer instinct: some are able to suppress it, others are not.

However, the intensity of the final cathartic moments comes about not because of Altman's directing, but because of Rabe's script.

*Streamers* lacks the feeling of openness and emptiness that characterize Altman's finest work. He is at his best when characters maintain an improvisational mood, stumbling and moving through a world that Altman can satirize (*Nashville*, *The Long Goodbye*, *McCabe and Mrs. Miller*, *Jimmy Dean*). But in *Streamers* the edges are just too smooth and the elements to neatly ordered for the film's own good. The result is disappointing.



## Carmen Spain 1983

Every year there is a film which somehow becomes a major success, for no apparent reason. At last year's Festival it was Paul Mazursky's *Tempest*. It was voted most popular film at the festival, but it's only redeeming quality was its beautiful Greek islands location, putting it in the same class as such classics as *Summer Lovers*. This year it appears that such undeserved attention will go to Carlos Saura's *Carmen*.

A supposed hit at this year's Cannes and Montreal Film Festivals, *Carmen* is the story of a choreographer who is staging a dance version of the famous opera and is in need of a leading lady.

After a short search he finds her. Guess what? Her name is Carmen. The rest of the film depicts how the choreographer's obsession with his dancer parallels the performances which they rehearse.

Much of the film is concerned with the rehearsal pieces. They are elaborate Spanish-style dance pieces, complete with endless foot-stomping and finger-snapping. It is here, according to one major Toronto newspaper critic, where the film's great eroticism lies. Unfortunately, the shallow script makes the characters seem artificial, and the whole thing seems too contrived. The result is that *Carmen* is about as erotic as the underwear section in a Sears catalog.

About the only thing of interest in *Carmen* is the appearance of guitarist Paco DeLucia (best known for his work with John McLaughlin and Al DiMeola) as the choreographer's friend. This level-headed, underacted performance makes him one of the only believable characters in the film. Unless you're interested in seeing Spanish dancing documented, avoid this one.



Frank the Albino sends his love in this scene from *Au Clair de la Lune*, possibly the Festival's best film.

## Alfino and the Condor Cuba/Nicaragua 1982

This movie could appropriately be subtitled "Nicaragua Meets Hollywood." The irony of the film, the first fiction feature to come out of Nicaragua, is that while portraying a rejection of American military aid—interference in the civil war—the film relies upon typical Hollywood techniques of telling a story (syrupy music, a cute kid actor, and manipulated perspective).

Alfino is a peasant boy who lives with his grandmother. Influenced by a helicopter ride he took with an American pilot, he attempts to fly out of a tree and cripples himself. After the accident, he wanders around the country observing the fighting between the American-directed government army and the revolutionary guerrillas. The "condor" in the title refers to the symbol of American military interference (presumably requested by the government forces): a helicopter with an eagle painted on the front.

Parts of the film seem to be references to *Apocalypse Now*, particularly a scene in which the American advising officer, Dean Stockwell, orders an attack on the whole area in retaliation to an ambush by guerrillas. Ultimately, the bombs also land on the government forces base, which is forced to evacuate, with the Nicaraguan army leader wondering who is in charge. The suggestion seems to be that U.S. involvement in Latin America will cause it to experience another Vietnam.

Alfino is morose throughout the film. He does not smile at all until the very last shot which depicts him holding a gun to salute the revolutionary soldiers who have triumphed over the American-assisted military. It is a disturbing shot, but one which fits the slant of the film—it occurs just after Alfino has burned a trunk of mementos from his grandfather, a Dutch seaman. Perhaps the removal of Western influence is meant to be a propheety.

The director, Miguel Littin, was head of the Chilean film industry and sought asylum in Mexico after Allende was overthrown. Now working in Nicaragua, Alfino is reputed to be the first feature film to come out of Nicaragua since its change of government. It was made with Cuban assistance though. Two countries combined to produce it and it was still made on a small budget of \$60,000. The resulting film is surprisingly well-crafted, and while the message contained in *Alfino and the Condor* might be met with great indifference, to ignore the film, as a film, would be to miss a solid work.

To all the members of York's Jewish community from the staff at *Excalibur*: May you enjoy health and happiness in the new year.

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Saxophonist Bill Grove, leader of Whitenoise

## Local jazz favorites play Harbourfront

By STEVEN HACKER

Harbourfront is presenting a special jazz festival featuring a broad range of musicians from the Toronto modern jazz scene. The festival, called New Jazz Weekend, has been programmed to highlight the various and divergent forms that new jazz has taken on in the post-Coltrane era. Each evening this weekend at 8 p.m., two bands perform in Harbourfront's Brigantine Room. Admission is \$4 per evening.

Tonight, it's local favorite Bill Smith and his ensemble and the Paul Cram Quartet. Of all the bands performing in the festival, these two best represent the new jazz at its freest. The music isn't as structured as that of other bands.

Tomorrow, the Tim Brady Trio and the Dave Trevis-Geoff Young Group will take the stage. Both bands play what could be described as improvised jazz with swing elements. The Trevis-Young group leans toward a European sound, but at the same time also delves into some post-1960s Miles Davis-type

fusion. Guitarist Tim Brady was featured in last year's Bethune Jazz series and is one of the organizers of the festival.

The offering for Sunday night is similar in style. The Rob Frayne trio plays first, followed by the trio of guitarist Rob Carroll.

Perhaps the most unusual program of the festival occurs on Saturday night with the electric group Malcolm Tent and Whitenoise. These bands play free-jazz with a rock/funk bent.

Whitenoise leader Bill Grove, also a member of Malcolm Tent, describes his music as similar to that of Ornette Coleman Prime Time. "Our music has several keys and time signatures overlapping each other in the individual compositions. Together with the electric bass and guitars, the result is often a dense wall of sound."

Whitenoise is one of the few working Toronto jazz bands which have not performed on the York campus, but hopefully organizers of the various concerts here will not overlook this unique band.

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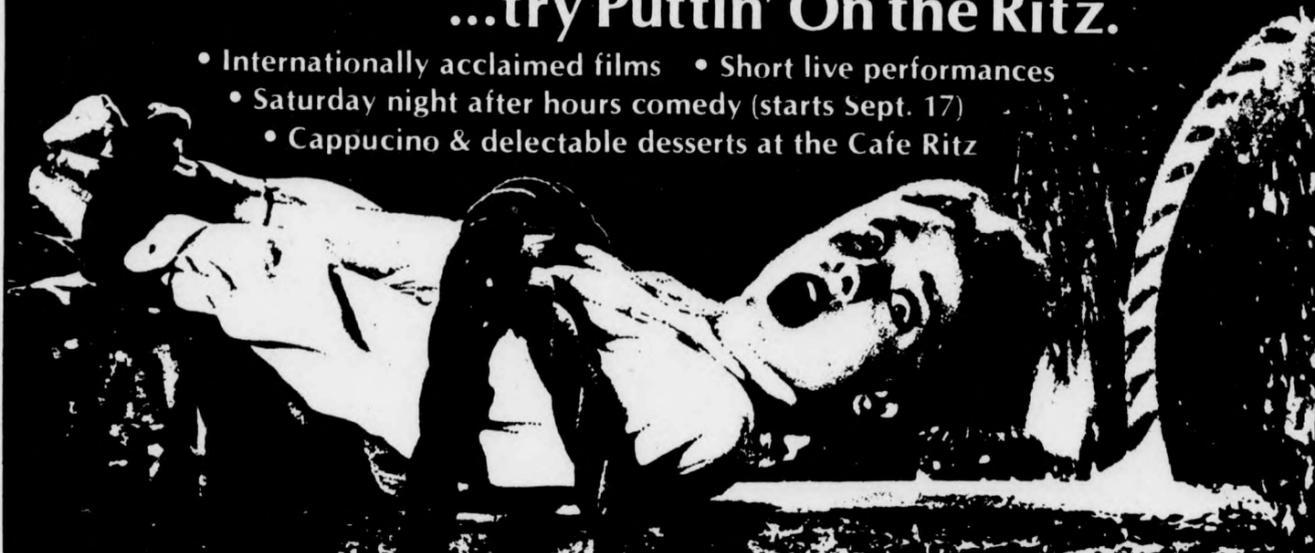
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# JUJU!

KING SUNNY ADE & HIS  
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Synchro System  
(Island/WEA)

Rock-and-roll has always owed a lot to Africa. Funk, soul, and the blues would be unthinkable without their African origins. In the past few years, people like Peter Gabriel, Brian Eno, and David Byrne (of Talking Heads) have exposed a considerable interest in African rhythms. (Albums like Byrne's *Catherine Wheel* and the double-album *Music & Rhythm* compilation document the trend well.) With the release of *Synchro System* on a major label, we finally get a chance to hear something from the other side of the fence, and, not surprisingly, it seems that Africa has been as much influenced by the West as vice versa.

"King" Sunny Adé is familiar to Toronto audiences from appearances at the Concert Hall and, more recently, the Police Picnic. Adé is a Nigerian tribal prince, and his band of 18-plus musicians play a form of modern Nigerian dance music

("Juju music") that draws on

What this all boils down to is that Adé is a very wealthy man and his music is a wealthy, westernized African dance music—entrancing and seductive, propelled by dense and sultry multi-layered rhythms, supplemented by call-and-response singing, rhythmically terse electric guitars, the occasional slinky and ethereal slide guitar and some rather discreet keyboard and synthesizer effects.

The playing is flawless, production is slick, and, most of all, it's real danceable stuff. At times, though, it seems like something's missing, as if the combination doesn't quite ignite. The resemblance to bands like Talking Heads is most obvious on "Maajo", "E Saiye Re," "Penkele," and the title cut, while "Mo Ti Mo" has a somewhat Caribbean feel.

Although *Synchro System* is enjoyable, it is a less exciting album than its predecessor, *Juju Music* (which isn't available domestically) and not nearly as satisfying as seeing Adé and company in concert.

Adrian Iwachiw

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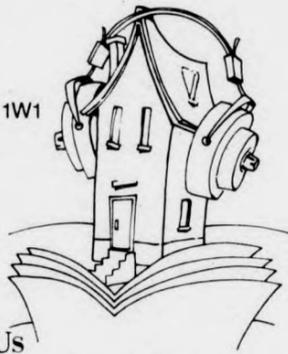
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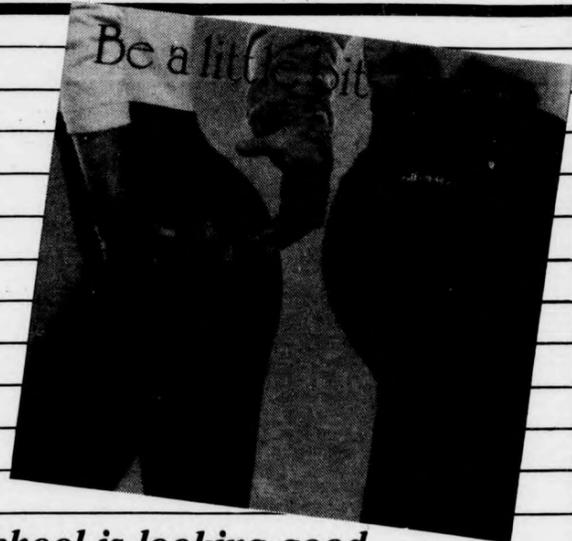
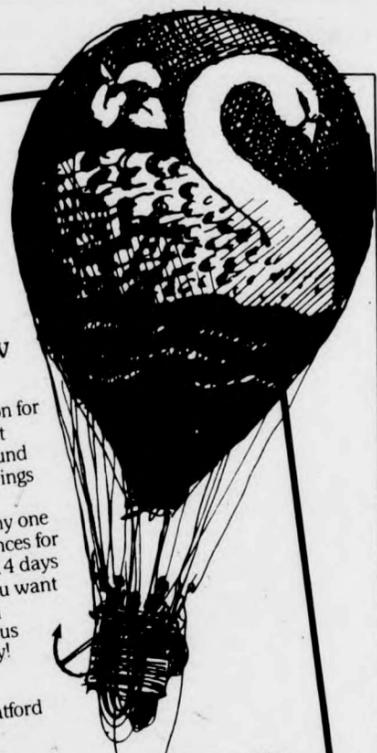
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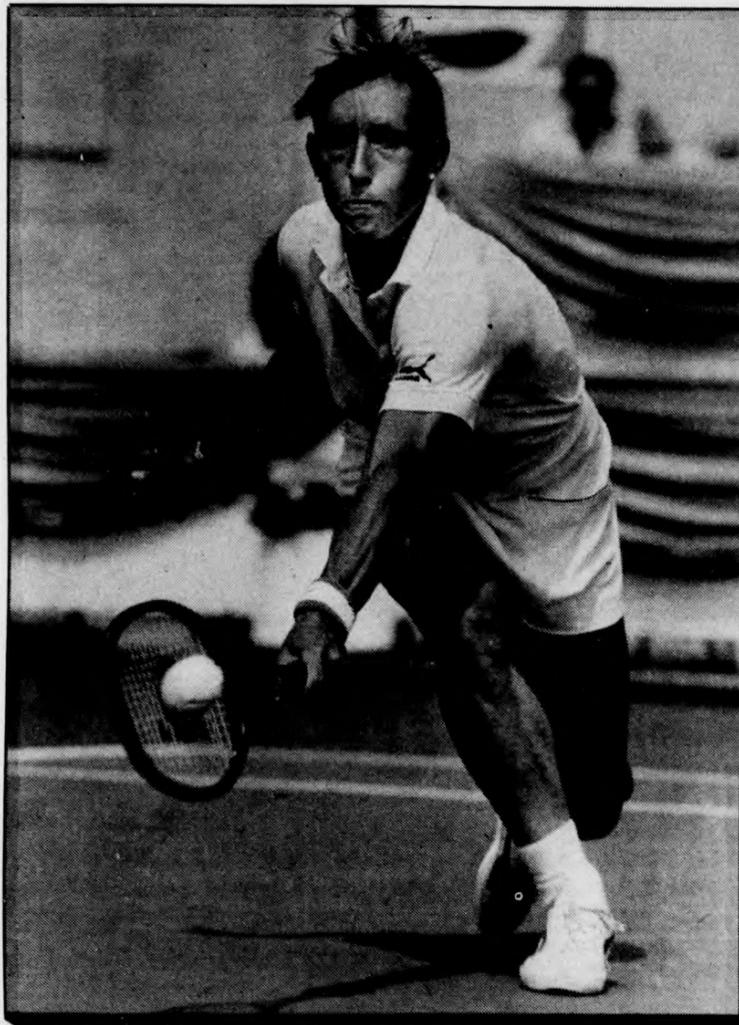
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# sports



PHOTOS: GARY HIRSHORN

A new champion is crowned while an old one takes her last bow . . . Martina Navratilova and Billie Jean King make their respective marks at the Molsons Tennis Challenge held at York in August. Navratilova was crowned champion with a straight set 6-2, 6-1 victory over number two seed Chris Evert Lloyd. King meanwhile, entered in the doubles competition only, and made perhaps the final Toronto appearance in her long and illustrious career.

## Yeomen aim for playoff berth in '83

By MARK ZWOL

After last year's final game in the York football season—a dismal 18-7 drubbing at the hands of the Waterloo Warriors—the entire Yeomen squad, all 45 of them, sat down and had a heart-to-heart talk about their performance for 1982.

It was a downer to say the least. A 2-5 record matched the previous year's showing and left the Yeomen with an eleven-year-old monkey on their backs—failing to gain that elusive OUAA playoff berth.

Dave Pickett had to bite the bullet with youth and inexperience in the starting line-up since his inception into the head coaching ranks back in 1981—no fewer than 14 freshmen on the field with little or no playing time under their belts at the OUAA level.

While highly-touted rookies like running back Darrel Sampson, and quarterback Paddy O'Neil have proven Pickett's Southern Ontario scouting jaunts worthwhile, he has basically been left with pages of stats and reels of game films that show only small leaps toward the development of a strong football program at York University.

For instance, the 1982 Yeomen (as a team versus seven other squads from the OUAA league) were seventh in rushing with 649 yards, and sixth in passing with 988 yards. Their total offence ranked dead last at 1498 yards.

Defensively they were somewhat stronger, allowing a seventh ranked 1302 yards rushing while giving up a third ranked 1107 yards via the pass.

In addition, the only two red and white jerseys selected to the OUAA all-star team were filled by defensive players—Trevor Williams at defensive back, and linebacker Marc Hopkins, who now starts for the CFL's Montreal Concorde.

However, this season should see some big changes in all those

beleaguered stats that have plagued the Yeomen name for the past eleven seasons.

This is "the" year. It's the one Pickett has been looking to since he took over from Frank Cosentino three years ago, there are no more major problems with inexperience. The rookies have been through the training camps. They've seen the likes of the Western Mustangs, the U of T Blues, and the Acadia Axemen.

"This is the year we've been pointing to for a long time," Pickett said. "In the past we had to go with a large crop of younger players, but that's all in the past. There are no excuses now. I think we are a better team than our 2-5 record shows, and the players know what they have to do from here on in."

Pickett also benefited from a large turnout at the summer training camp with approximately 40 veterans and 50 newcomers attending—one of the larger camps held at OUAA schools this season.

The veterans, mostly from last year's squad, enjoyed a new OUAA ruling allowing universities to run spring camps, which gave them the opportunity to run a number of drills and plays indoors, at the Metropolitan Toronto track complex.

In addition, there will be a talented array of assistants rounding out the Yeomen coaching staff, including '82 returnees Gord Whitaker, offensive line, Rick DiLena, special teams, and linebacking coach Gerry Chown.

Newcomers to the Yeomen coaching staff are Bob Rainford, former U of T and Guelph coach, who will be handling offensive co-ordination; Rick Lyall, a former Yeomen who will oversee the defensive line; and former U of T players Trevor Davis and Tom Gretes, who will work with both the running backs and defensive backs.

While graduation has depleted the

ranks of players with several seasons of OUAA experience—most notably in the pass receiving corps where the loss of all-time leading York receivers Brian Gifford and Neil Delgarno will be felt—the Yeomen should be pretty sound on both offense and defense.

So here is a position-by-position rundown of what to look for in the 1983 York University football team.

• **Quarterbacks:** Newly acquired offensive co-ordinator Bob Rainford will have third-year man Tino Iacono and second-year pivot Paddy O'Neil to choose from. Iacono threw seven TD's last year while O'Neil saw limited action with a shoulder injury. Both are capable of handling a running/passing game.

• **Running Backs:** Five players are capable of starting here and should give the Yeomen all the power and speed they need. George Ganas, a third year fullback will likely get the starting nod, and will be accompanied by speedster Joe Pariselli, returning from a year's sabbatical.

Second-year men Darryl Sampson and Doug Terry add speed and blocking depth to the offense, as will highly-touted rookie Terry Douglas, from L'Amoreaux, who is capable of breaking the big gainers.

• **Receivers:** The loss of Brian Gifford and Neil Delgarno has left big holes in the Yeomen receiving corps. But second-year receiver Steve Delzotto will figure largely in filling their shoes. Returnees Mike Bridgeman and Dave Cynamon are being studied closely while rookies Andy Douglas and Greg Egle are looking for starting roles.

• **Offensive Line:** Anchoring the line is 81-82 OUAA all-star guard Rob Huber. Graduating all-star center John Ponzi is replaced by third year man Cesare Marti, who converts from center to guard.

Third year veteran and Yeomen defensive captain Mike Chessen

starts again at tackle while the remaining tackle position should be claimed by Neil Fraser, who was at defensive end a year ago.

• **Defensive Line:** Size and youth characterize York's line this year with second-year noseguard Rick Leers replacing graduate Nick Nasturzio at the hub. The ends are filled by rookies—Rick Lococo, a California import, and Mike Drew, from Central Tech.

• **Linebackers:** The linebacking corps look good despite the losses of Barry Sellars and Marc Hopkins. The outside positions will be filled by veteran Steve Ruple and rookie Casey Cotter, who played for the 1981 Oshawa Hawkeyes, and with Simon Fraser in 1980.

The inside positions are up for grabs. Fifth-year man Mike Lawlor has secured a spot, but returnees Steve Stone, Bill Docherty, and Mark Logan are competing for jobs.

• **Secondary:** Perhaps the most

talented of all the positions with safety Norbie Wirkowski back for a third year, along with 1982 all-star Trevor Williams at defensive back. Donovan Brown, Dave Soulierre, Devon Hanson, and Domenic Cugliari round out a smooth covering secondary for the Yeomen.

• **Kicking:** The kicking game is in the able hands of 1982 OUAA all-star Sergio Copobianco who averaged over 40 yards per kick last year.

The Yeomen will not get any breaks when they open their 1983 schedule on the road against 1982 Yates Cup champion and Vanier Cup runner up Western Mustangs. You'd have to go back to 1980 for the last time York emerged victorious over the Mustangs in regular season play with a 30-23 decision.

However, the Yeomen surprised the 'Stangs last season, losing only by three points, 27-24, and they look for a similar effort to get their season underway this year.

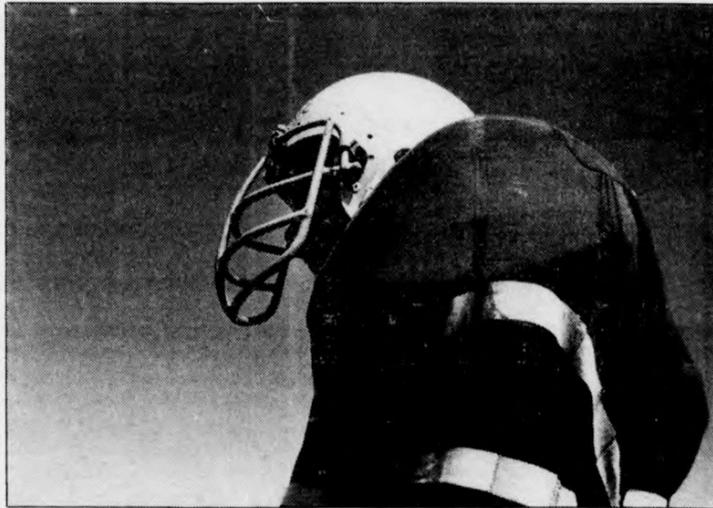


PHOTO: MARIO SCATTALONI

Looking ahead . . . The York Yeomen open their 1983 OUAA regular season schedule this Saturday September 24th with a game against the Western Mustangs.

# Participation for fans in '83

By MARK ZWOL

The problem with fan participation at York University in the past several years hasn't been with a lack of winning teams that don the red and white, because there are certainly enough trophies in the Tait foyer to contest that fact.

No. The problem is with the fans themselves, who, for the most part, can be counted on one hand at the majority of York intervarsity athletic events.

They just don't seem to be having fun watching any of the York teams (both Yeowomen and Yeomen). And when fun is absent from fan participation, it all adds up to a big zilch for school spirit.

Granted, there are a number of diehard red and white fans, bless their final second victory - tortured souls. But if you were to walk into the Tait gym at the height of the basketball season, or stroll into the ice palace during the hockey playoffs, chances are the majority of supporters would be from the visiting school.

Who's to blame? Well, really no one. It is difficult to put the finger on any one reason and say that's the problem with fan participation or school spirit at York. Some things are just meant to remain low-key.

It is for this very reason - the low-keyed nature of fan support at our school - that the York athletic department has decided to shift into gear and do all it can to strum up support for the red and white.

Angello Kioussis, who is involved in athletic administration at York, has come up with a detailed list of events, centred on fan participation, that should put the fun back into rooting for your favorite team.

"We are primarily trying to create university spirit at York," Kioussis explained. "There are not too many university functions that create university spirit, and since sports encompass all of York, we thought it

would be a good idea to start there in an attempt to get fans out to the games."

It all starts with the York Yeomen football season which kicks off Saturday, Sept. 24, against the Waterloo Warriors. During the half-time intermission, the first annual York University "Kiss Off" will be staged on the field.

The "Kiss Off" competition is quite simple. It is open to any couple willing to hold a smooch for a designated period of time.

Any number of couples are welcome, the more the better, because the Canadian record of 30 couples holding their pucker for five minutes (set at Carleton last year) stands to be bettered with any kind of turnout.

It's all for a good cause in addition. The minimum \$2 entry fee from couples will go toward the Toronto Star Santa Claus fund and the Toronto Sun Sunshine fund charitable organizations.

Plans for a picnic/tailgate party coinciding with the Oct. 1 Laurentian vs York football game are also in full swing. A rock-and-roll band will perform live on the field two hours before the 2 p.m. game, and as an added attraction, an intercollegiate earthball game is scheduled for the half-time festivities.

Fans are invited to bring their barbecues and coolers and come out and enjoy the festive mood. And, in case of rain, the band will play live indoors after the game.

Last year, such events as the Grudge Race and Blitz 82 went a long way towards bringing the York student body together for a friendly little feud with cross-town rival U of T. And this year shouldn't be any different.

Kioussis is aiming to get the college student councils to organize an official "grudge week" during the

week of October 3, which will see separate colleges band together for events against various college reps from U of T.

The week will be topped off with each of the participating colleges sponsoring a dance on individual nights of the week, culminating with the CYSF's "pep dance" to be held as a highlight before the big game.

York's Basketball/Hockey seasons should by no means end up second-rate as fan interest is concerned. The Yeowomen/Yeomen Basketball doubleheader against the U of T will be highlighted with 50 giveaway dinners for two which will be given to ticket holders throughout the evening.

Such restaurants as the Keg and Unicorn are participating in the draw, which should spell a great night out to the tune of \$2,500 in dinner giveaway prizes.

The surface of the ice palace will get a new coating - of \$1 bills - when the annual dash for cash takes place during the Yeomen hockey season.

A single ticket holder will get a chance to collect as many \$1 bills off the ice surface as he or she can in a pre-determined time period.

In addition, the world peanut-eating record will be up for grabs for any fan who is willing to eat his way into the Guinness book of World records. A "Slide-A-Thon," along the ice surface, will also take place with prizes going to the longest cruise.

"I'd like to see people have a good time," Kioussis explained. "People should be able to go to our games and have some fun, the kind of fun that will be memorable for years to come."

The first "Toga Olympics" will be slotted for the winter months as well, and is open to all colleges. For more information, contact the Athletic Department at the Tait McKenzie building, at 667-3734.

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In order to give new students the opportunity to purchase parking decals, vehicles may park free of charge in any peripheral (single letter) lot on the York Campus, and in "F" and "G" lots at the lower parking level at the Glendon Campus, until September 16th, 1983. All motor vehicles driven on campus must display a decal by the above date, or drivers will be required to pay the daily fee. Persons registering vehicles are advised that they must be prepared to provide the ownership permit, and student number.

The following categories of decal are available: Daytime Reserved Area Decal, Daytime Unreserved Area Decal, Sessional Evening Reserved Area Decal, or Sessional Unreserved Area Decal. Sessional Evening Area Decals are available only to evening students who will be required to produce evidence of their part-time status.

After September 16th, 1983, Attendants will be on duty at all peripheral lots and those persons without appropriate current decals will be required to pay the daily fee of \$1.25. Parking decals may be obtained on the York Campus at the Parking Office, A.2, Temporary Office Building or at the Glendon Campus from the Security Officer, C.110, York Hall.

**N.B. NO SIGN MEANS NO PARKING.**

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# Field hockey coach's summer according to plan

By MARK ZWOL

Yeowomen field hockey coach Marina van der Merwe managed to enjoy what she described as a "busy and hectic" summer vacation.

Fact is, van der Merwe's summer started way back in April when she coached the Canadian national women's field hockey team to their first-ever silver medal at the World Cup Tournament in Kuala, Lampur.

"To start with," said van der Merwe, "it was an experience extraordinaire. We've never reached these heights—coming from the tenth seed to number two in the world was a real high.

"But it did put a postponement on my summer vacation," she added. "It meant that we (the national team coaching staff) had to reassess our talent. We did a complete survey of the Canadian field hockey scene and ended up taking an under 21 team on a tour through the States and Jamaica."

Dubbed the "Cinderella" team by the world press, the fiery Canadians stunned the field hockey world, knocking off the best teams from around the globe to rise from a tenth-seeded start in the tourney to a shot at the gold medal.

And while the Canadian team fell short in their bid for the gold—a 4-2 defeat to the number one ranked team from the Netherlands—they did prove they can "play with anyone," and should be a force to be reckoned with in the 1984 Olympic Games.

The rise to the spotlight, however, was no overnight sensation. It was the result of an eight-year plan (van

der Merwe's brainchild) for field hockey in Canada.

The goal of the plan was to secure a berth in the 1984 Olympics which in turn rested on the Canadian showing at the World Cup.

It all began with Canada placing 16th in the 1975 world championships. Van der Merwe took over as head coach in 1976 and laid out her plan which carried the Canadian side to a respectable 9th place finish in the 1979 games.

"Actually, there were two four-year plans, van der Merwe explained. The first was from '76 to '80. By 1980 we wanted to move the national team from 16th to 9th place overall. The second plan was centered on gaining a 6th place ranking by the 1984 Olympics."

Canada's training camp was reshuffled to accommodate a rigorous two month jaunt in Australia prior to the World Cup tournament in order to acclimatize themselves.

"We knew Kuala was warm," van der Merwe commented. "We knew we needed tougher competition, and we knew we needed to get accustomed to playing on an artificial surface. Perth, Australia really fit the bill for both the teams' immediate needs and the process of working out the plan."

**FIELD POSTS:** The National team is already busy prepping for the 1984 Olympic games in L.A. . . . the national team will include York Yeowomen stars Laurie Lambert at mid-fielder, and Sheila Forshaw at striker (Sheila is also a two time female athlete of the year at York) . . . Thirty-two teams from around

the world will compete at the games, and according to van der Merwe, the going will get tougher. Any one of the top six teams can win at any given time. The team that won the silver medal will have to be mentally and physically tougher to go for the gold."

## Gridiron Schedule

The 1983 version of the York Yeomen Football Team kicks off its twelfth season this September 24th with a game against the Western Mustangs.

York's athletic department has planned the first annual York University "KISS OFF" which will be held during the half time intermission. All couples are welcome to enter.

Game time is 2 pm Saturday afternoon on the York field at the North West corner of the campus.

The Yeomen play three home games this year in the OUAA league, in addition to four road games. Here is a schedule of the complete York Yeomen 1983 season.

|               |                 |
|---------------|-----------------|
| Sat. Sept. 10 | York @ Western  |
| Sat. Sept. 17 | York @ Guelph   |
| Sat. Sept. 24 | Waterloo @ York |
| Sun. Oct. 1   | Laurier @ York  |
| Fri. Oct. 6   | York @ Toronto  |
| Sat. Oct. 15  | McMaster @ York |
| Sat. Oct. 22  | York @ Windsor  |

## The fine print is where it's at.

**WELCOME TO YORK UNIVERSITY.** The Bookstores are a University owned and operated service whose primary responsibility is the provision of textbooks and general book service to the University community. To facilitate our academic support function, two book stores are maintained — one at the York Campus, another at Glendon College. A selection of stationery and sundries is also stocked.

The majority of our clients are York University students and faculty. We welcome customer feedback, so please let us have your views and suggestions.

Our staff are pleased to assist you. Many of them, like many of you, are — or have been — York students. So they understand the problems one is up against when one is trying to find information and textbooks. Feel free to ask for help and if, for any reason, one of us is unable to answer your queries, he/she will refer you to someone who can. To quote the performer/poet Steve McCaffery, "You are the reason we are here for."

### Textbooks

All textbooks at the York Campus are shelved toward the back of the store, alphabetically by author, within their respective subject headings. For example, if you are taking Social Science 1310.06 and want to find Berger's *Ways of Seeing*, you may approach our Textbooks section, Social Science area, and look up this title under "Berger". Remember, if you still cannot find the text you are looking for, our Information Desk will be glad to help you locate it.

### Availability of Books

Textbooks appear to be very expensive. There are a number of reasons for this, including the escalating costs of writing, printing, editing, promoting, financing, distributing and transporting books. Textbooks are published for a limited and specialized market whose life is increasingly shortened by a rapidly growing body of knowledge. The Bookstores, however,

work within the limits of a fair pricing policy whose objective, over the long and medium term, is to break even. Every effort is made to ensure the cost of incoming books is kept as low as possible.

### Used Books

Used books are shelved with stock of new titles in each course for which used books are available. Significant savings are possible, by comparative shopping.

Buybacks of used books are conducted by the Follett College Book Co. of Chicago, Illinois, twice a year: in October and in the spring. An announcement will be made, outlining Follett's policy and other relevant details, towards the end of September.

### General Books

In addition to textbooks that are ordered for courses we also have a large section of non-course books (trade books). This section carries everything from the latest in paperback and hardcover best sellers to that hard-to-find academic title that you need for that term essay.

Over the last few years, we have made some very positive changes in the General Books area (e.g., expanded the Computer Science section and created a Careers section). We feel that these changes will help us to serve you better. If you have any suggestions for the Bookstores' Trade section (or for the Bookstores in general) we will be happy to receive them. As previously stated, your suggestions and comments are important to us.

### The Information Desk

The Information Desk is located at the centre of the York Campus store, between the Textbook and General Books departments. We stock close to 40,000 titles, and information on these can be accessed electronically to serve you faster and more efficiently. In addition, we maintain comprehensive lists of courses that are offered, and of required course books. (It is

still useful to obtain a course outline from your instructor, just in case). The clerk at the Information Desk will be glad to answer your inquiries.

### Stationery Dept

Our stationery department, also located at the front of the store, stocks a complete line of pens, pencils, calculators and sundries you may require. In addition, we also stock a selection of York T-shirts, jackets and tracksuits.

### Payment For Purchases

If you want to pay for your purchases by cheque, please approach the Cheque Approval Desk at the front of the store; this will help speed things along for everyone.

We require two pieces of valid identification (e.g., current sessional validation card, driver's license, charge cards, etc.).

### Credit Policy

All students, faculty and staff may also apply for credit at the Bookstores. On the York campus, further information and credit agreement forms may be obtained from the Accounts Receivable Section, the Bookstore, Central Square and, at Glendon, from the Manager, the Bookstore, Glendon Hall. This year the student credit limit has been raised to \$200.00 per account.

### Refunds, Exchanges

• Refunds or exchanges will be allowed if books or merchandise are in new, unmarked condition and upon presentation of a valid receipt or cancelled cheque (proof of purchase)  
 (a) within ten (10) days following the first three (3) weeks of the fall term,  
 OR  
 (b) within ten (10) days of purchase.  
 Excluding exceptional situations, no refunds or exchanges will be made during the first three (3) weeks of the fall term  
 • The Bookstores reserve the right to issue a delayed-refund voucher where books have been paid for by cheque;  
 • Where a cash-refund voucher has been issued, the customer is required to present it to a Bookstore cashier for reimbursement on the date of issue.

• Sales of used books and other books and merchandise whose prices have been reduced are final. Refunds and exchanges will not be allowed against such purchases.

### Line-ups

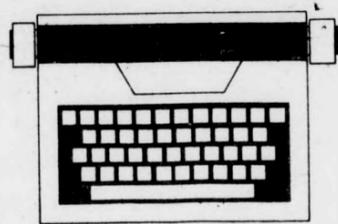
Standing in line at cash registers is a concern both to you, the customer, and ourselves. During the rush period, additional staff are employed. Yet, in spite of all the advance planning, line-ups do occur. We trust you will bear with us while we do everything we can to encourage rapid service.

### Bookstores' Hours

| YORK CAMPUS                         |                        |
|-------------------------------------|------------------------|
| <b>September 6-10</b>               |                        |
| Tuesday-Thursday                    | 9:30 a.m. - 9:00 p.m.  |
| Friday                              | 9:30 a.m. - 4:45 p.m.  |
| Saturday                            | 10:00 a.m. - 3:00 p.m. |
| <b>September 12-24</b>              |                        |
| Monday-Thursday                     | 9:30 a.m. - 9:30 p.m.  |
| Friday                              | 9:30 a.m. - 4:45 p.m.  |
| Saturday*                           | 10:00 a.m. - 3:00 p.m. |
| *(Saturdays the 17th and 24th only) |                        |
| <b>September 26-October 1</b>       |                        |
| Monday-Thursday                     | 9:30 a.m. - 8:00 p.m.  |
| Friday                              | 9:30 a.m. - 4:45 p.m.  |
| Saturday                            | Closed                 |
| GLENDON CAMPUS                      |                        |
| <b>September 6-10</b>               |                        |
| Tuesday-Thursday                    | 9:30 a.m. - 7:00 p.m.  |
| Friday                              | 9:30 a.m. - 5:00 p.m.  |
| Saturday                            | Closed                 |
| <b>September 12-17</b>              |                        |
| Monday-Thursday                     | 9:30 a.m. - 8:00 p.m.  |
| Friday                              | 9:30 a.m. - 5:00 p.m.  |
| Saturday                            | 10:00 a.m. - 2:00 p.m. |
| <b>September 19-24</b>              |                        |
| Monday-Thursday                     | 9:30 a.m. - 7:00 p.m.  |
| Friday                              | 9:30 a.m. - 5:00 p.m.  |
| Saturday                            | 10:00 a.m. - 2:00 p.m. |
| <b>September 26-October 1</b>       |                        |
| Monday-Thursday                     | 9:30 a.m. - 7:00 p.m.  |
| Friday                              | 9:30 a.m. - 5:00 p.m.  |
| Saturday                            | Closed                 |



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## WINE AND CHEESE

WED. SEPT. 21

4:00-7:00 S869R

**ALL WELCOME**

## GENERAL MEMBERSHIP MEETING

## RATIFICATION VOTE

TUES. SEPT. 27

4:00-6:00 CURTIS E



Canadian Union of Educational Workers, Local 3  
319 Bethune College, York University  
4700 Keele Street, Downsview, Ontario M3J 1P3  
Telephone: 667-6341

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presents five fall courses

#### *Reincarnation and Life After Death: An Examination of the Evidence*

Seeking a firm answer to the questions of life after death and reincarnation, this course will study these fascinating mysteries: apparitions and hauntings, out-of-the-body and death experiences, reincarnational memories, and electronic communication with the dead. It will include an evening with the medium Carole Davis, videotapes of haunted houses and a past life regression (for those who wish).

taught by: IAN CURRIE, professor at Guelph University and author of *You Cannot Die: The Incredible Findings of a Century of Research on Death*

#### *Supernormal Human Experience: The Occult and the Puzzles of Psychical Research*

Exploring recent research on the powers of the mind, this course will look into findings concerning seance phenomena, clairvoyance and precognition, mind-over-matter, possession by spirits of the departed and non-human entities, and the role of altered states of consciousness. There will be guest appearances by a Spiritualist medium, an occult practitioner, and a scientific investigator of the paranormal.

taught by: ADAM CRABTREE, psychotherapist and author of *Multiple Man: The Enigma of Possession and Multiple Personality*

#### *Psychic Awareness: Developing Your Potential*

The course will concentrate upon practical means for developing psychic abilities. Participants will learn about and practise techniques for bringing out latent psychic capacities. Areas to be explored: psychokinesis (including metal bending), out-of-the-body travel, clairvoyance, centering, healing energies, psychometry (object reading), psychic self-defence, and mediumship.

taught by: CAROLE DAVIS, noted clairvoyant, medium, lecturer, and television personality

#### *Evolution of the Spirit Through the Tarot*

A study of the application of Tarot archetypes as found in the major arcana to the progression of spiritual awareness. A guide to Tarot meditation and a lead-in to Tarot divination.

taught by: TAMARRA S. JAMES, high priestess of the Wiccan Church of Canada, occultist, and practitioner of the Tarot for 16 years

#### *On the Problem of God's Contracting Universe*

"As we learn more and more about the universe, there seems less and less for God to do." (Carl Sagan)  
"Real scientific discovery is to find out God." (Swami Prabhupada)

These comments pose the problem to be explored in this course as it investigates psychology, science, the psychic sciences, and the mystical/esoteric traditions.

taught by: CHRISTOPHER HOLMES, clinical psychologist and professor at York University

**Dates:** *Reincarnation:* Wednesdays, *Supernormal:* Tuesdays, *Psychic:* Wednesdays, *Evolution:* Thursdays, and *On The Problem:* Mondays

All courses start the week of September 19 and continue for 8 weeks.

**Time:** 8:00 pm to 10:00 pm

**Place:** The Centre, 316 Dupont Street (at Dupont subway stop)

**Fee:** \$120.00 for each course (MasterCard and VISA accepted)

To register or for further information call Donche Burke: 964-7919

# NEW YORK NORTH YORK



## CYSF ORIENTATION PRESENTATION

### MONDAY, SEPT. 12, 1983

- OPEN HOUSE**—at CYSF  
 —Free Donuts and Coffee
- OPEN HOUSE**—in Central Square  
 —Clubs orientation/information  
 —Navigators in Bearpit

### TUESDAY, SEPT. 13, 1983

- 11 AM to 11:30 AM** **FREE COFFEE SHOP**—in Bearpit  
 —Meet the President and the Masters
- 12 noon to 2 PM** **THE YORKTONES (STEEL BAND)**—in Bearpit
- 7 PM** **FREE MOVIES**—in Curtis Lecture Hall "L"  
 —HAIR and STARTREK BLOOPERS

### WEDNESDAY, SEPT. 14, 1983

- 12 NOON** **FREE HAMBURG BARBECUE** —in Central Square
- 8 PM** **FREE CONCERT**— in Vanier Field  
 POWDER BLUES BAND

### THURSDAY, SEPT. 15, 1983

- 11 AM** **TOUR OF UNIVERSITY** —starts at C.Y.S.F. office
- 12 NOON** **GUERRILLA WARFARE**—in the job market  
 —speaker Chris McKillop (Room S171)

### FRIDAY, SEPT. 16, 1983

- 12 NOON to 2 PM** **FASHION SHOW**—in Bearpit
- 8 PM** **MAC PUB** *First 150 people free*

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# calendar

Calendar listings are available to the University community free of charge. Bring your listing to Excalibur, 111 Central Square. Listings must be filled out on a special form available from Excalibur. Deadline is Friday prior to publication.

## THURSDAY SEPT. 8

A public forum, *The Crisis in Guyana* is led by Dr. Clive Thomas at 7 pm, 2117 Sidney Smith Bldg, U of T.  
*Adrian Belew* is at the Elmocombo. Your chance to see and hear this member of King Crimson.  
 The Criterion Theatre Toronto presents Christopher Hampton's *TREATS*, from now until Sept. 18 at the Harbourfront Studio Theatre, 8:30 pm.

## FRIDAY SEPT. 9

Focus on *Hamburger Patti and the Helpers*. 8 pm at the

*Helpers*. 8 pm at the First Canadian Portugese Club, 722 College St. Admission, \$3.00

Toronto's annual Festival of Festival opens with *The Big Chill*. Catch it.  
*Water/Colour* exhibit at Glendon Gallery until Oct. 6. The Gallery is open 10 am-5 pm Mon.-Fri., 6-9 pm Thurs., and 2-5 pm Sun.

## SATURDAY SEPT. 10

*Zen Painting and Calligraphy* exhibition at the Zen Buddhist Temple, 46 Gwynne Ave. On till Sept. 18. Call 533-6911.  
 Carlos Saura's *Carmen* is on at the Festival of Festivals.

## SUNDAY SEPT. 11

*The Croation Heritage Conference*, representing Croation Nationalism and Culture in the 19th and 20th Century, is at Atkinson College until Sept. 13.  
*King Sunny Ade and the African Beats* play their last North American gig at the Concert Hall. Two shows, 5:30 and 9:00 pm.

## MONDAY SEPT. 12

*Nuclear Arms: Security or Threat* is presented by Rev. Arch McCurdy, 8:15 pm at Lansing United Church (49 Bogert Ave.).

Auditions for the *Community Chamber Orchestra of York University* will be held in Mac Hall (McLaughlin College) at 6-8 pm.  
 The *York University Gymnastics Club* meets in Tait McKenzie. If interested in joining, call C. Carisse at 667-3730.  
*Vertigo* is at the Festival of Festivals for all Hitchcock fans.

## TUESDAY SEPT. 13

The Reel and Screen presents *Hair* and assorted cartoons, 7 pm in Curtis L. Bring only yourself and friends; admission is free.

*The Symphony for Survival* highlights Anton Kuerti on piano with R. Armewan conducting at Centre in the Square, 8 pm. Call 578-1570 for tickets and info.

## WEDNESDAY SEPT. 14

*Hatha Yoga* classes begin at 12 noon in the Atkinson College Common Room. For further information, call Mary-Anne Marmorek at 667-2461.

Enjoy basketball? Then become a referee and stay in the game. Earn extra \$ and become fit. For both women and men, we teach you the rules and mechanics. Call now, season begins next week. Ken Moores, 291-4706.

### Penguin fax

*While on land, penguins make their nests in enormous colonies called rookeries. A single rookery can contain up to a million birds.*

**C.Y.S.F. requires a speaker and a Secretary for the upcoming school year. Please apply in person at 105 Central Square.**

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*Classified ads are 25 words or less for \$5.00 or 50 words or less for \$10.00. Deadline is Friday prior to publication. Ads must be paid in advance.*

**EXPERIENCED TYPIST.** Essays, theses, manuscripts, letters. IBM Selectric. Dufferin-Steeles area. From .80¢ per page. Phone Carole at 669-5178.

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| FUNDAMENTAL ACCOUNTING<br>Pyle, White, Etc        | 31.00      | 26.00         | 21.00          |
| MATHEMATICAL STATISTICS<br>Freund, Walpole        | 38.95      | 33.00         | 25.50          |
| APPLICATIONS IN LINEAR ALGEBRA<br>Anton           | 18.95      | 16.00         | 13.00          |
| CALCULUS<br>Salas                                 | 47.50      | 40.00         | 32.00          |
| STATISTICS<br>Spiegel                             | 10.95      | 6.00          | 5.00           |
| FIRST YEAR COLLEGE MATHEMATICS<br>Ayres           | 11.95      | 7.00          | 6.00           |
| ALGEBRA<br>Zuckerman                              | 30.95      | 26.25         | 21.00          |
| INTRO TO PHYSICS SCIENTISTS & ENGINEERS<br>Bueche | 44.20      | 37.50         | 29.50          |
| STARTING FORTH<br>Brodie                          | 23.95      | 19.00         | 15.00          |
| STRUCTURING PROGRAMMING for PL 1<br>Hume          | 23.35      | 19.80         | 15.80          |
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*If you are interested in joining Radio York come to the first general meeting being held:*

**MONDAY, SEPTEMBER 12th**  
 at 6:00 p.m.  
 258A VANIER COLLEGE  
 or call us at 667-3919.

*On Tuesday the 13th, Radio York and CYSF present music videos, 2-6 p.m. Curtis Lecture Hall E.*

## CAMPUS CONNECTION

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- \* New account openings
- \* Green Machine applications and demonstrations
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- \* Night Depository Service
- \* Passbook updates - Tuesday & Thursday
- \* General Information

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Green Machine Service: 24 hours a day, 7 days a week  
Customer Service Officers: 1:00 p.m. to 4:00 p.m.  
Monday to Friday

The following special limited Time Services are being provided for your added convenience:

Canada Student Loans - September 1-16, 1983  
10:00 a.m. to 3:00 p.m.

No charge Cash Payment of fees - September 7 & 8, 1983  
10:00 a.m. to 3:00 p.m.  
September 9, 1983  
10:00 a.m. to 4:00 p.m.

New Account Openings - August 29 - September 16, 1983  
10:00 a.m. to 3:00 p.m.

**N.B.** May we ask that you not use the Green Machine for paying Academic fees.



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