



Look who's talking

Noon Today
Moot Court

Steve Lack beneath the mask

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Excalibur

York University Community Newspaper

Vol. 14 No. 14

Thursday, January 10, 1980

Grads vote on strike

Jonathan Mann

Members of the Graduate Assistant's Association met yesterday afternoon to vote on possible strike action, following their suspension of conciliation talks with the university.

The voting will continue on Saturday, with results expected that evening. The union, which represents about 750 teaching assistants, will be in a legal position to strike on Sunday.

The meeting, held in a basement lecture hall in the administrative studies building, was attended by about 150 people. The vote, taken by a secret ballot, asked members if they supported the GAA executive's recommendation to strike.

Although the press was barred from the meeting, sources present indicated that those in attendance seemed to grow more vocal, enthusiastic, and convinced of the need to strike, as the meeting progressed. They predicted a large majority vote in favor of strike action.

The question of just what strike action the GAA will take (should the final tally support strike action) was put to a second vote, taken by a show of hands. The following proposal for strike action was supported unanimously by those present:

Next week will be an information week, during which the union will make its position known. On Monday, January 21, the GAA membership will meet again. If the university has by this time made an offer which "shows movement on all substantial issues," the offer will be presented to the membership. If there is no such offer, the GAA will use the meeting to organize a walk-out to start that day. The walk-out will last one week, during which the GAA will set up picket lines.

The Monday after that, January 28, the GAA will return to work for a week. If by the end of the week there is still no progress, there will be a walk-out of indefinite length.

The GAA has proposed a conciliation meeting with the university negotiating team for

Friday, January 18, the last day of the 'information week.'

The last time the university negotiating team and the GAA met in the presence of a conciliator, on Dec. 18, the union called off the talks to protest what GAA treasurer Janice Newton called the university's "intransigence." According to Newton at the close of the meeting, administration negotiators presented a final wage offer, refusing to talk about any issues but money. "We felt that we could not negotiate a contract for our members under those conditions," she told *Excalibur* in an interview earlier this week.

The university met with GAA representatives again on Tuesday, Jan. 7. According to the union, much the same thing happened. The university negotiators only produced a wage offer, while the union wanted to discuss other issues it considers more important.

See "Trick" - page 6

Hearing urged

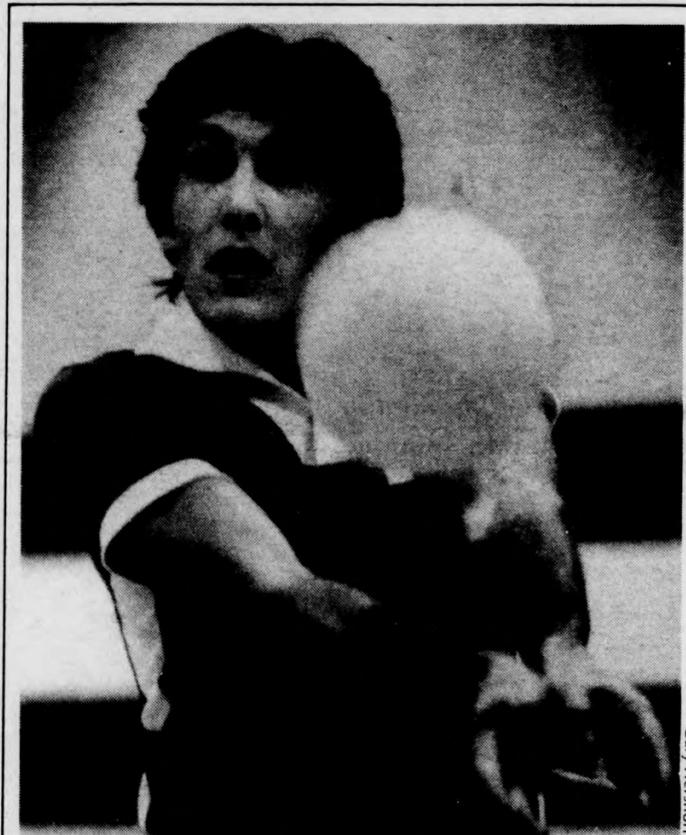
Alleged rape on campus

Hugh Westrup

The York Student Federation Executive has urged the university to come to an immediate decision in the case of an alleged rape on campus involving a student and her teacher.

A letter submitted yesterday by the executive to the administration refers to the case as "a matter of extreme urgency."

The rape, which was reported by the student to have happened in the teacher's apartment on November 16, was brought to the attention of the CYSF later that month. According to CYSF President Keith Smockum, the incident was communicated to Assistant Vice-President for Student Services, John Becker, in early December. Becker also



Yeoman Franco Girardo anxiously studies where his net shot is going to go. Girardo helped York to a third-place finish in the First Excalibur Volleyball Classic. The three-day meet, eventually won by Penn State's Nittany Lions, drew the largest volleyball crowds of the season to York's Tait McKenzie Centre. Details on the back page.

Tuition to jump next year

Bruce Gates

York University students may pay as much as \$132 more for tuition next year as a result of a December 31 decision by the Ministry of Colleges and Universities.

The Ministry's decision will mean an automatic tuition increase of \$55—the amount resulting from a 7.5 per cent rise in the "formula" fee that makes up part of a university's operating revenue.

Universities will also be given the option of raising their tuition fees by an extra 10 per cent, "but there's nothing to say they are going to raise the fee by the whole amount," explained ministry spokesman Leon Bruner. He doubts the increases will be across-the-board, but instead will hit the hardest in professional schools, such as medicine, where the long-term earning power of the student would be greatest.

Bruner says the new formula "was designed to give universities more flexibility in setting tuition fees and increasing revenues."

The Ministry's decision might have been influenced by a suggestion from the Ontario Council on University Affairs, an advisory body that gives the government advice on funding. The ministry raised its grants to universities by 7.2 per cent this year, but it was told by OCUA that if it did not adopt a more definite policy toward university funding, services at universities would decline.

OCUA suggested the ministry increase tuition fees to parallel any increase in government grants to universities in order to minimize the cost to the province.

In 1977, the province commissioned a study of tuition fees by the private management consultant, P.S. Ross & Partners, and the study was completed in 1978. Based on this study, York's undergraduate tuition fees could

See "Higher" - page 3

FINE ARTS AT YORK

A listing of Music, Dance, Film, and Visual Arts events happening on York's main campus and Glendon College.

EVENTS

Friday, January 11

8:00 pm
THE TALKING BAND. A New York theatre ensemble which explores the roots of theatre.
—Performing Arts Series
—Burton Auditorium
—Admission: Students \$4.50, Staff \$5.50, General \$6.50
—Box Office: 667-2370

Monday and Tuesday, January 14 and 15

8:00 pm
1984, a play presented by the Vanier College Readers Theatre, with Sanpo Cervello, and directed by Fred Thury.
—Vanier Senior Common Room
—Admission: FREE

Thursday, January 17

8:00 pm
"The Women of Margaret Laurence" starring Norma Edwards. Sponsored by the Faculty of Fine Arts.
—Burton Auditorium
—Admission: Students \$2.50, Faculty \$3.00, General \$3.50
—Box Office: 667-2370

Tuesday, January 22

7:30 pm
YESS Series, Tuesday Nights in the Studio. With Marjan Mozetich, Composer. He will play and discuss his recent compositions: "Ice Apparition", "A Veiled Dream", "Water Music".
—Sponsored by the Department of Music
—Room 012 Steacie Building
—Admission: FREE

Wednesday, January 23

12:00 pm
Jazz in Bethune: The PHIL AANTONACCI QUARTET. Sponsored by the American Federation of Musicians Trust Fund.
—Bethune Junior Common Room
—Admission: FREE
—Performing Arts Series
—Burton Auditorium
—Admission: Students \$4.50, Staff \$5.50, General \$6.50
—Box Office: 667-2370

Tuesday, January 29

8:00 pm
ECLECTIC JAZZ/HOT MUSIC from the YORK JAZZ ORCHESTRA.
—Sponsored by the Department of Music
—Burton Auditorium
—Admission: FREE

12:00 noon
Jazz in Bethune: The J.C.C. 'ALL STARS'. Sponsored by the American Federation of Musicians Trust Fund.
—Bethune Junior Common Room
—Admission: FREE

Wednesday, January 30

4:00 pm
Sonatas for Violin and Piano by Ives and Bartok, with Paul Meyer on violin and Stephen Blum on piano.
—Sponsored by the Department of Music
—Curtis Lecture Hall 'F'
—Admission: FREE

Thursday, January 31

8:00 pm
ABDULLAH IBRAHIM SEXTET (DOLLAR BRAND ENSEMBLE). An exceptional pianist introduced to North America by Duke Ellington.
—Performing Arts Series
—Burton Auditorium
—Admission: Students \$4.50, Staff \$5.50, General \$6.50
—Box Office: 667-2370

ART EXHIBITIONS

January 7—11
Daniel Kazimierski and Susan Dobson. A graduate and undergraduate exhibition, respectively.

I.D.A. Gallery

Hours: Monday-Friday 8:45 am-5:00 pm
Location: Lobby of Fine Arts Building

January 14—25
UNDER PRESSURE 1970-79. A retrospective of graphic works by students who studied printmaking at York between 1970 and 1979.

January 23—February 1

VISION ON. Recent paintings by Brynn Hatch and Loretta Defend, two undergraduate Visual Arts students.

Art Gallery of York University

Hours: Mondays-Fridays 10:00 am-4:00 pm
Location: NI45 Ross Building

January 10—February 1

Bill Featherston, 18 Recent Paintings. An artist's depiction and celebration of people at work and play in Squamish, B.C., which is a mill and logging community. Illustrated catalogue available.

OTHERS...

January 5—31

DARCI SCHULLER-MALLON. An exhibition of recent drawings and paintings. A Visual Arts graduate student.
—Gallery One
—Hours: Tuesdays-Saturdays 10:30-5:30 pm
—Location: 121 Scollard Street
—Further information: 929-5448

SPECIAL JANUARY GUESTS

January 14—18

Kazuko Hirabayashi, modern dance teacher, choreographer and performer at the Julliard School and SUNY at Purchase, N.Y., will guest speak and give classes.
—Further information: 667-3243

Wednesday, January 16

3:00-6:00 pm
Anne Brodsky will present a Graduate Seminar lecture covering "Publishing and the Contemporary Arts Magazine".
—Room 326, Fine Arts Building

Wednesday, January 16

Ann Craik, a graduate student at University of Toronto Centre for Drama Studies. Colloquium entitled: "The Use of Dance in Shakespearean Drama".
—Further information: 667-3243

ALL ABOVE EVENTS ARE FREE OF CHARGE AND OPEN TO THE PUBLIC UNLESS OTHERWISE NOTED

This listing is published courtesy of the Faculty of Fine Arts

CUT OUT AND SAVE AS JANUARY ARTS CALENDAR

Higher and higher

continued from front page
rise from \$817.50 to as high as \$949.50, according to figures from an Ontario Federation of Students news release.

But there's no indication yet whether York will raise the tuition fee the full 10 per cent. President Ian Macdonald says this will be discussed at a forthcoming meeting of Ontario university presidents.

The OFS plans to discuss strategy for protesting the increase at a January 15 meeting. An information leaflet urging better federal funding has already been prepared by the CYSF. The leaflet is to be distributed during Prime Minister Joe Clark's campaign visit to Osgoode Hall Law School today.

"The Ontario Legislature wasn't even in session when the ministry announced this plan," Barb Taylor, York's OFS and NUS representative, said, wondering aloud whether the government deliberately did it that way to avoid debate. "Both opposition parties are opposed to this decision," she said.

Also opposed is the National Union of Students (NUS).

"This is very much going to affect the students—especially those on lower incomes," warned Morna Ballantyne, an executive officer with NUS in Ottawa. "The average student's income is somewhere around \$2,000. So this increase will take a large chunk of their income."

But the province hopes to offset some of the effect this increase will have on students on lower incomes "by adding \$3.3 million to OSAP to help offset fee increases on a proportional basis", Bruner explained.

"Under the new OSAP, you get the grant first, then the loan," he said. "For example, someone getting the grant will automatically receive the \$55 increase in tuition fees."

Ms. Taylor, however, says she's skeptical about this plan.

"The ministry has given us no indication how this \$3.3 million will be used," she said. "There is no way we can be assured that the money will be used to cover the increase."

She also wondered if the \$3.3 million would be adequate.

Both Taylor and Ballantyne say the increase will result in a

decline in enrollment.

"All kinds of studies have shown that when there's a tuition increase there's a decline in the participation rate among young people," Ballantyne said.

"This means that fewer students will be able to afford a higher education."

Taylor agreed and produced OFS research based on Statistics Canada and ministry reports

which showed a slight decrease in the participation rate in 1973 and again in 1978 after \$100 increases took effect in the years prior to the decline. The participation rate has continued its decline in 1979, and Taylor says she believes there is a direct correlation between the rate of enrolment decline and the increase in fees.

But "the government has tried to be fair about these increases," Bruner said. "Nobody expects students to pay \$900 or \$1000 fees, because that would definitely

have an effect on enrolment, even with increased OSAP."

"Don't forget that 10 years ago students were paying about 22 per cent of the university's operations (through their tuition fees)," he added. "Now fees make up 15 per cent."

He said "there's no perfect way of doing it so that everyone will be happy." In addition to considering the problems facing the student, the ministry also has an obligation to the taxpayer, who foots a large percentage of the overall educational bill.

Remote vote

Frank McGee

Away from home? Worried about how to vote? Here's what to do.

If you live on campus but you voted at home in the last election, you have three options: you can vote in your home riding, in the advance or regular poll; you can vote by proxy; or you can be transferred to the York Centre voters list and cast your ballot here.

If you want to vote by proxy, ask your parents to pick up proxy forms from the returning officer in your home district. Fill

out the forms and send them back along with a letter of authorization showing that you are a student.

The registrar's office, C017 Steacie, will give you a letter of authorization; just bring along your sessional validation card.

To vote here on campus you must have your name placed on the voters list. No door-to-door enumeration will be done this year. The preliminary list of voters will be based on the revised official list used in the last election. Cards will be mailed to everyone on the list by January 11.

If you don't receive a card, speak to the revising agents who will be in the common rooms or lobbies of the residences on Jan. 14 and 15, from 5 to 10 pm.

You may then vote on Feb. 18 or in any advance poll on Feb. 9, 10, or 12.

Remember, no one will come to you. Betty Boyne, returning officer for York Centre riding stresses that students must "make it their business" to get on the enumeration list.

For more information call Betty Boyce at 630-6651.

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Crisis of confidence

It looks like a rough year ahead. Already January hasn't been much of a month. In this, the first two weeks after the dawning of the new decade we are faced with the looming probability of a strike by the teaching assistants and another strike by the faculty. Tuition fees are going up this year and enrolment is plummeting; York's enrolment decline is greater than that of any other university in the province.

The long-term picture isn't much better. The Ontario Council on University Affairs predicts, "a future of precipitous decline and turbulence" for Ontario universities. Comforting words.

There can be no doubt that York is experiencing a grave financial crisis, however, *Excalibur* does not believe that to be the root of our most serious problems.

From the students point of view, the lack of new books in the library, larger class sizes and the limiting of the number of courses offered are disturbing manifestations of this period of penury.

These problems pale into insignificance next to the disruption caused by a strike. We may have two different strikes in the same month. That must be some kind of record—the worst kind.

It is a truism that everyone loses in a strike. We can be certain that the students will lose. If no one wants a strike then why do we have them?

Let's look at the GAA. Negotiations for a new contract began last May 15. Serious bargaining started in late August. There was no resolution by December so conciliation meetings were held. They broke down without a settlement. Yesterday the GAA began its strike vote. At the same time, through a special edition of the daily bulletin, the medium by which concert and movie times are usually announced, the

administration made a new offer to the union.

Does this scenario sound familiar? It all happened before (except for the novel use of the bulletin—nobody ever thought of that before). Just last September the YUSA dispute was settled on the day of the strike vote.

Why does it take so long to reach a settlement? Leslie Sanders, negotiator for GAA has an answer. Describing the university negotiators she commented, "Their stupidity is often amazing,"—not exactly an expression of mutual goodwill and respect.

During these difficult financial times serious and painful cuts must be made in all areas. Programmes are curtailed and salaries will not keep up with the cost of living.

In any large institution this can be borne only if everyone is convinced that the cuts are necessary and if they are perceived to be fairly and equitably distributed. There must be strong faith in the leaders and planners.

At York there is no such faith. Every labour dispute sounds like a United Farmworkers crusade.

At this time *Excalibur* will not take a side in the labour disputes. However, we recognize that on this issue as in the YUSA strike last year, a siege mentality is taking hold on the ninth floor. No real dialogue with the community is taking place. Communication is by carefully worded press release or well-rehearsed policy statement.

On the other hand the union negotiators have been too bellicose in presenting their case.

Only one thing is certain—if we don't all realize that we are on the same side and that we all have to give something up then our situation can only get worse... and enrolment will just keep on going down.



Jingo journalism

Whoever said the camera never lies wasn't tuned in the night CTV's public affairs program, W5, aired "The Campus Giveaway". One of several news features shown during the program, "Giveaway" purported to reveal that large numbers of foreign students, mostly Hong Kong Chinese, are crowding out Canadian students in professional university faculties like pharmacy and medicine. The reaction was immediate, and sadly, largely favourable to W5's case.

On further inspection, it was revealed that the facts presented were mostly false or misleading. For example, 85, not 400 foreign students, are enrolled in Canadian med schools. Hardly a giveaway.

When the factual content of a

television news feature is as questionable as that in "The Campus Giveaway" it suggests that the producers' concerns lie outside responsible journalism. One viewing of the program confirms this. To cover their flimsy premise, the producers used sensational techniques to stir up fears of yellow peril. From beginning to end the camera focussed relentlessly on Chinese students (many of whom were actually Canadian students and landed immigrants): registering for medical school, walking together across campus, sitting in lecture halls, attending a theatre performance. (The students in the theatre cooperated with W5, unaware of the film footage's eventual use.) Not once was a member of any group interviewed, allowed to appear as an

individual rather than as a nameless face in a crowd. To cap it off, the voice over narration was delivered by reporter Helen Hutchinson in her best aggressive, ersatz-Mike Wallace manner. There was no hesitation in her hard, determined tone.

"The Campus Giveaway" was not a measured analysis based on well-researched facts, but quite the opposite: a racist impulse in search of superficial observations, embellished by visual innuendo designed to excite rather than inform. Calculated sensationalism.

Until it attempts to rectify the thoughtless damage that's been done with a thoroughly investigated report on foreign students, W5 should not be entitled to belong to the tradition for which its name stands.

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CAMP TOWHEE

Haliburton, Ontario — 7 week (June 28-August 18) co-educational residential camp for children with learning disabilities (ages 8-12) is hiring staff — cabin counsellors; waterfront, arts & crafts, nature and music instructors; remedial math, reading, gross motor and speech and language instructors; resource counsellors with experience in behaviour modification; nurse.

Application and additional information available through campus Placement Office.

Deadline for your applications to be returned to the Placement Office by February 1st, 1980.

Orientation: February 11, 1980. 9:00-10:00 A.M.
Room North 108 Ross, York University.

Interviews: February 11, 1980.
Contact: Mrs. Karen Fischer,
Student Placement Office,
Room North 108 Ross (667-3761)

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Conversation

with Steve Lack

Though having made only three films, Montrealer Steve Lack is among the best young actors around. Starring in **Montreal Main**, then Gilles Carle's **L'Ange et la femme**, and finally **The Rubber Gun**, Lack has found his acting talent. During the filming of his fourth movie, **Head On**, at York last fall, Lack took them to the subway system, which is loaded with Nazi around 1948, legitimized it in '57 and became constant fear and desire.

So just ask me a question, for Christ's sake. Or do you want me to just free associate with the thoughts of the page on your thighs?

How do you like Toronto?

I'm having a great time. Actually I love Toronto. You know this city is loaded with bread. I can just smell it. They say that the subway system is loaded with Nazi gold, and that is where they all live. The Nazis built it so that they could get from city to city and from continent to continent. They surfaced in Toronto around 1948, legitimized it in '57 and became overground, creating all the entrances that Torontonians use today in their daily transportation. The deeper ones that go to Brazil and stuff, they still don't know about.

You must be kidding?

No.

Your film *The Rubber Gun* was seen by a lot of people in its initial English Canada run last year at Cineplex. When did you write it and how did Alan "Bozo" Moyle come to direct it?

Bozo and I worked on it right from the beginning. He'd already seen Jack Hazan's **A Bigger Splash**, a documentary on painter David Hockney, and had it in his mind to do a portrait of me as an artist, but in Steve Lack style. And then we both saw **Superfly** together. We came out of the film and he said, 'I'm going to do you as the drug dealer. I'm going to take that little piece of your life and we'll blow it up. What do you think? We'll do a dope movie.'

Anyways, Moyle and I co-wrote the script. What Moyle would say was, 'What happened to you yesterday?' And I tell him, 'this and that.' He would then say, 'Well some of that sounds good, let's use this.' We would discuss what we needed to show—a character being mad, another successful, another sympathetic. All those things had to be structured.

Why... the end of *Rubber Gun* did the dealer not get away with the dope?

That's just a film device. We had to have an ending to it. We couldn't have Steve's friends getting away with the brick, leaving him in the cold. We couldn't have his friends end up making money, after he's chosen to lose money. The audience's sympathy would be divided. We had to give them that old classical moral.

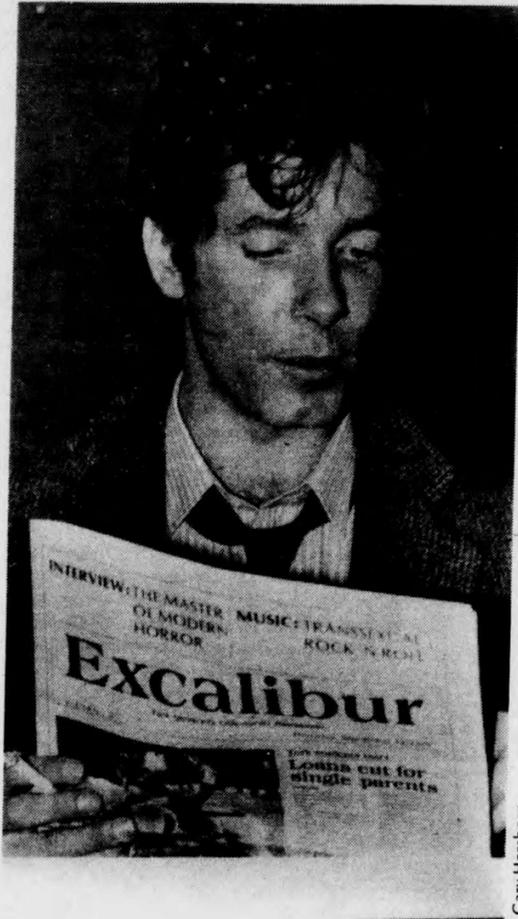
You know we could have done the film the other way. The movie I originally wanted to do was to how a person can have a lot of money from dealing drugs, but would have no other place to put the money but back into drugs. So I wanted it to be the "**Sierra Madre**" of drug addiction.

Rubber Gun was made on a very miniscule budget. How did you find the crew?

We tried to find people who needed the work. For example, we broke someone in who's now working full time in movies. He was with a symphony orchestra somewhere in the United States. He bought his own equipment with his savings and somehow came up to Canada because he was sick of the American situation. We were lucky he bumped into us and did the sound, once again on a free basis. (Nobody in "**Montreal Main**" or **Rubber Gun** took any money for acting and Vitalie photographed **Rubber Gun** returning the favor.) I think we got him some money because he had a wife and two kids to support.

Sadly, though, one of his kids was killed by a hit-and-run driver, just after **Rubber Gun** was completed. Julian Olsen. A good worker. You know you have a six o'clock call or a seven o'clock call. He lived maybe a thirty-five minute walk from my house. And he would always be the first one on the set. He would walk there carrying all his equipment in a knapsack. He was fantastic, carrying thirty-five to forty pounds of equipment in freezing weather. All sorts of weather.

The NFB was good to us also. They couldn't give us



Gary Hershorn

money because we were non "inhouse," but they did get us facilities and equipment and helped us with the sound mixing.

How did Lewis Funey come to do the music for *Rubber Gun*?

We're friends. I've done all three of his album covers. Lewis' album came out in '75 and we had already started filming probably first at the time. Then Lewis did the second album. If you look at it, song for song, it goes scene for scene to a musical version of **Rubber Gun** that he and I worked on but which never got off the ground. I wrote one of the songs, "**Top Ten Sexes**" with him. I created the concept, and barked out the lyrics and some of the music. I don't know how to play any instrument, so it was just a rap session with a tape recorder on the piano.

You wore a special leather mask in a comical scene in *Rubber Gun*. Is there a story behind it?

The mask was made by an architect's assistant who spent four years being a leathersmith. Once he had the example of someone having fun in the art world he got back into it and within two years he was doing freelance work for the big agencies. Now you can see his work in Time Magazine and travel agency booklets and all kinds of things. We worked on the mask two weeks, three nights a week. I designed it and he executed it.

When talking about Bozo you don't always have the kindest things to say. Usually, it's difficult to work with a partner. Why then do you work with him?

Bozo, when he gets mad, is like a wet weasel. But that's okay cause that's just the force applied in a negative direction. Nevertheless, he has the force and it can be positive in other places. And that's why I work with him under normal conditions, and even abnormal conditions.

Bozo's working on a new film now in New York called **Times Square**. It's a big budget film about teenage runaways who come to 42nd Street and fall into drugs, prostitution and other evils. Bozo has Tim Curry as the star and some good punk bands doing the soundtrack. It's being produced by Robert Stigwood who did Saturday Night Fever and Grease so it's guaranteed to get a lot of promotion behind it.

Your first film with Bozo was entitled "Montreal Main." The film is a favorite around York film circles, but it is treated like a dog by its distributor and by the

press. What is your reaction to the Toronto Sun who call the film "tedious and boring" and do not even bother to list the names of the film's stars?

Are they crazy? And only two stars. I mean Nye Makloikas. You know who she is? The girl that they pick up in the van, and want to look down her front.

Ester Ormany, I don't even know. Suzy Lake, you can't even see her, you can just hear her. Somebody is pulling a vicious goof. Somebody at the Sun knows me and hates me. Canada is cool, Toronto is not.

It's a great little movie, but not for television, because of the commercial breaks, which make it smaller, and it's already small. At least on the big screen it balances itself out. Yeah, **Montreal Main** is an official great little movie. If we all keep working, maybe it will come back to the public. Or it will be like a painter's early depressed work, as we get slicker and die on the vine of commerciality. Which is our constant fear.

Where did you find the young boy named Johnny, who played such a central role in "Montreal Main"?

Frank Vitalie went to over a hundred gym classes of young boys. God, it was awful to see that big, hunking, Catholic, hairy, bearded, bohemian, intense creature up against the walls. We had a casting call on one of the daytime television shows, and this one kid did it. He didn't have a clue what the movie was about. The kid was a total cherry. And a doll. Perfect for the part and that was it. We ripped off his innocence like any good filmmaker would.

I understand you're a good photographer and recently had the opportunity of an exclusive photo session with that sensuous Canadian starlet Carole Laure. What kind of photographic tricks did you use to capture her beauty?

She's so beautiful, I didn't know how to photograph her. When something's beautiful and you're a pervert, you have to subvert the beauty. So I took a lot of shots, and I knew that they were just normal, average things and I didn't have the courage to just go in and take the eyes and the mouth being beautiful. Almost anyone can do that. I like to have some sort of interaction: So we had taken all those pictures and I didn't have a thing. So just at the end, like the second last picture I had on the roll, we were in the kitchen and I said, 'Stand against the wall,' and I got her into focus and I said, 'Come out a bit,' and as she came out I pushed her into the wall and clicked it as she was bouncing. I just got this look on her face, that is so 'What did you do that for,' the lip was really pouting.

Great beauty upsets me, it's hard for me to deal with it. I would rather take somebody with a lot of flaws and create the illusion of beauty than take something that's very beautiful and just repeat it.

What was the reaction of the New York public to *Montreal Main*?

We had a very good showing at the Whitney Theater. We packed in four, five shows a day, even though it's a hundred seat theatre. We were encouraged by the reaction to the movie.

Is Andy Warhol too much of an obvious influence for your work?

No, I think we love Warhol except for the fact that he hasn't forced the entertainment side. Because he's an artist and because he has always been recognized very well for his paintings he hasn't bothered to entertain. He's more of an experiment.

You've been quite busy lately. Tell us about some of the other activities you've submerged yourself in lately.

Well, I have a short story in this month's **File** magazine. It's part of a collection of short stories that I hope to release as a book, shortly. On March 9 at 9 pm, I'm going to be starring in an episode of the CBC's 'For the Record' series called "Maintain the Right." In it I play an ordinary police officer who gets involved with a girl who is into demonstrating. Through her I'm led to the RCMP's "Dirty Tricks" Squad, Canada's secret police. I'm just completing **Head On**, the film we shot partly at your lovely campus, and I will be heading home to Montreal soon to star in David (The Brood) Cronenberg's new horror film called **Scanners**. Plus I've got my painting exhibits. So by spreading myself thin, I hope to be a master of some of those trades.

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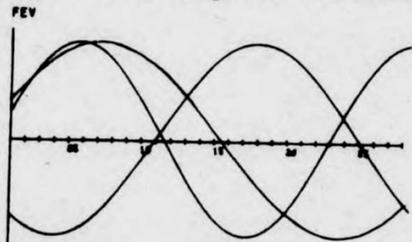
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Breaking away

"Cawfee, please."

Among the more educational events of the Christmas break, was the annual pilgrimage of York theatre lovers, punk rockers and art aficionados to Neeyawk for a crash course in Manhattanese and taxi hailing.

Many new social graces were acquired in Fun City, including how to get into trendy clubs (dress as outrageously as possible and, preferably, in low cut black leather) and how to kill a cockroach (courtesy of the Taft Hotel).

The 188 students, professors and staff members paid between \$92 and \$144 for the chaotic three nights and four days of the Fine Arts trip. Despite the brevity of the stay, the 13 hour bus trips to

and from, and a somewhat less than luxurious hotel ambience, it was well worth it for most. The few nights allowed for the essential plays and dance companies to be seen and for some essential after hours dissipation. Days were spent straightening out in Central Park or in a favourite gallery.

Larry St. Aubin, a third year theatre student, summed it up for most. "New York is like Afghanistan," he said. "You don't know what it's like until you've been there."

Janis Roy, coordinator of the trip, thought that things went very smoothly this year. "Except for two hospital trips, there were no major catastrophes," she said. "188 left and 188 returned."



York students Angie Baldassarre and Bob Vine take in some of the fine art on the New York subway.

"It's a trick"

continued from front page

Among them are job security for teaching assistants past their third year of study; job security for part-time assistants; and contract clauses on sick leave, maternity leave and academic freedom.

Following the Tuesday meeting, a package was delivered to the office of GAA chief negotiator Leslie Sanders from D.J. Mitchell, chief university negotiator. The package contained written versions of the offers made to the GAA by the university earlier that day. In addition it contained a memo which indicated that "the President's Policy Committee has today authorized further latitude in the resolution of other outstanding issues." *Excalibur* received a copy of this memo as well.

When *Excalibur* contacted Dr.

Sanders, she indicated she had not opened the package declaring, "It's a trick." She learned of the contents of the memo, only when an *Excalibur* staff member read them to her.

She later phoned *Excalibur* and stated, "We're very pleased that the university is interested in re-opening negotiations, but we'll believe what they have to offer when we see it." She still hadn't opened the package containing the memo.

By Wednesday the memo had been posted around the university by the communications department. Michael Michie, chairperson of the GAA, called this an "intimidating tactic which worked the other way. The members took it as an intimidating tactic and were properly scornful of it."

At press time, D.J. Mitchell was unavailable for comment.

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These awards are valued at up to \$7000 a year, plus basic tuition, and may in some cases be renewed for up to three years.

Additional information and application forms are available from the:

**Graduate Studies Office
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Tel: (514) 879-7314**

Correspondence

Time to talk

Your Nov. 22 editorial "A time to talk" expresses the need to know about university financial information, including the bases for allegations of mishandling by the administration of BIU funding. On Oct. 29 York professors could read in the York University Faculty Association Newsletter an article entitled "The BIU Story", that hopefully will shed some light on the issue for your readers too. More importantly, it asked the administration for some answers which we all have the right and the need to know. To date YUFA has no reply. Excerpts from my article appear below.

"For the past three years York University has had an agreement with the Ministry to weigh each student according to a fixed ratio (each York student equals 1.289 BIU's independent of students' status). This agreement arose because of difficulties the Administration has had in ascertaining the numbers of students in each category (not only honours or ordinary but Science, Humanities, Arts, etc.). It has recently become known that this fixed ratio puts York third lowest in Ontario in terms of average BIU per student.

"We find it impossible that our relative position vis-a-vis the other Ontario Universities truly reflects the nature of the academic program at York.

"In view of the above, we believe that the Administration should answer the following questions:

- "1. Why are we only now making some attempts to increase our standing in the BIU formulation?"
- "2. Surely the administration has been aware of our low position for a number of years and has not made the university community aware of it. Why not?"
- "3. Why haven't we instituted a scheme similar to Western's? Their publicized policy is to classify every student with a B average as an honours student irrespective of the program he or she is enrolled in.

Mel Zimmerman
YUFA Information Officer

Poetic licence

In the November 22 issue of *Excalibur*, Robyn Butt expresses "anger and disappointment" at the multilingual poetry reading given on Friday evening, October 26, as part of the Stong College Symposium on "Cultural Pluralism and the Canadian Unity." I appreciate the fact that Ms. Butt wishes to discuss the matter further, and we have indeed tried to contact her by leaving a message, but without success. I would therefore like to take this opportunity to answer her questions in writing in order to explain the purpose of the Conference as a whole, and the poetry reading in particular, in the event that other members of the York Community may share Ms. Butt's misconceptions.

Ms. Butt indeed needs enlightenment as to the purpose and scope of the Conference, sponsored jointly by Stong and the Ontario Advisory Council on Multiculturalism. Both the conference and the poetry reading were advertised widely, internally through the *York Bulletin* and *Excalibur*, and externally in the ethnic press in and around Toronto. Both the conference and the reading were open to all interested parties. We invited submissions of papers and asked for contributions to



the poetry recital. In fact, we accepted all the papers submitted coming both from the York and outside academic community, and from members of different ethnic organizations, government officials, and all others concerned.

The aim of the poetry recital was to let the audience hear the sounds of as many different foreign languages as possible, together with translations making the poems accessible. Some of the readers are themselves poets; others are not. There are Canadian poets of diverse ethnic backgrounds, such as Pier Giorgio Di Cicco, but they write in English. There are not many Canadian poets writing in languages other than English and French: we would have been delighted to have them if we missed anyone. Our readers chose their own selections. Miriam Waddington, for instance, chose a Montreal poet who writes in Yiddish and translated it herself. I read a poem by Jean-Guy Pilon, a Quebecois poet, and Hollis Rinehart read the translation. Most of the translations were done expressly by local talent for the poetry reading.

When we noticed the absence of German, we went out and looked, and Walter Mayer appeared with his own translations. We would have been delighted if a Chinese or Japanese poet or reader had come forward. If Ms. Butt knows of any poets among the native people who would be available for future readings, we would welcome them. Unfortunately, no one is paid to read, and we have to use whoever is available.

For Ms. Butt's information -- and for other members of the community -- we are planning twice-monthly poetry readings starting January 15, in Sylvester's at Stong.

Hedi Bouraoui
Professor of French Studies
Graduate English
Master, Stong College

Big Mac attacked

I could not help being struck by the stinginess of the offers being made to your teaching staff at York University, and I commend the students who have come out in support of YUFA. York is an incredibly cheap institution and one really begins to wonder what self-respecting "professor" would stay there under the prevailing conditions.

Surely questions must be asked. Where Does Ontario's money, earmarked for education, go? I notice that your President, H. Ian Macdonald, Ph.D. *Honoris Causa* was here recently on a flying visit of something called The Ontario Committee for Confederation (???), whoever they are. HE seems to have plenty of bucks to junket around on political nose-poking expeditions of questionable efficacy. (I say that since the French media, the French universities, and above all, the

Societe de la Saint-Jean-Baptiste (not pequiste and very influential), boycotted him, and "Ontario's continued paternalistic interference in Quebec's affairs" was the reason they gave.

Perhaps Ian Macdonald should stay home and set his own house in order before he comes advocating "federalist" ways (read "Ontario's ways") in a Quebec where people are better treated than in Toronto. He may do more harm than good. We do not need a Scrooge around telling us how wonderful his ideas on Canada are. When you have limitless private "perks" and bagfuls of expense account money to throw away for political boondoggles, life may seem more enjoyable than it does if you are a poor teacher caught up in the York U struggle for survival.

York U is still the Augean Stable it was in 1974 and is sorely in need of cleansing -- from the top down.

Vive la YUFA libre!

David Alexander Mitchell

Kudos

I am a York alumnus, graduated in 1978, and was recently on campus after more than a year's absence.

I was pleasantly surprised when I picked up an issue of *Excalibur* (Vol. 14, No. 13). The quality of the newspaper has risen in a number of respects. Better reporting, wider coverage of events, more in-depth coverage and, primarily, better writing. In fact many of your authors are quite good. Even the graphics and layout are improving. Super! Keep up the good work.

John Pivori

Uh huh

In his letter to *Excalibur* in the December 6/79 issue, the Chairperson of YUFA comments on remarks attributed to me in the previous week's story concerning the appointment of Professor Colin Steel. I can understand Professor Stauffer's reaction, but wish to point out that it is based on an error in that previous story. I told your reporter (Mr. Monfette, I believe), that (a) YUFA had suggested informally, through Professor Paul Craven, that the administration should think about seeking YUFA approval for Steel's faculty appointment as part of this year's contract negotiations; (b) that YUFA Negotiating Committee had never raised the matter at all at the bargaining table until after the appointment was made and YUFA had filed for an injunction regarding Steel's appointment.

What got into the story was some of (b) and none of (a). I didn't talk to *Excalibur* at all about requests "to include the appointment in the settlement of a group of grievances on appointments. If asked, I would certainly not deny that YUFA had made such overtures.

I trust that this will clear up any misunderstandings that your story will have created.

W.D. Farr
Vice-President
Employee & Student Relations

All letters should be addressed to the editor, *Excalibur*, Room 111 Central Square. Letters must be typed, triple-spaced, on a 66 stroke line. Letters are limited to 300 words (seven column inches). Name, address, or phone number must be included or the letter will not be published. *Excalibur* reserves the right to edit for grammar and length. Deadline Monday 5 pm.

Some "elevating" ideas from.. THE DEPARTMENT OF PHYSICAL PLANT

Welcome to the first of a series of articles which we hope will help you to get the best service out of our elevators at York University.

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Don't try to get out of the elevator by forcing your way out. While you are inside the elevator you are safe. Stay where you are and wait for help to arrive.

See you next week with some tips on Elevator courtesy.

Your friendly elevator mechanic,
TED WALDRON

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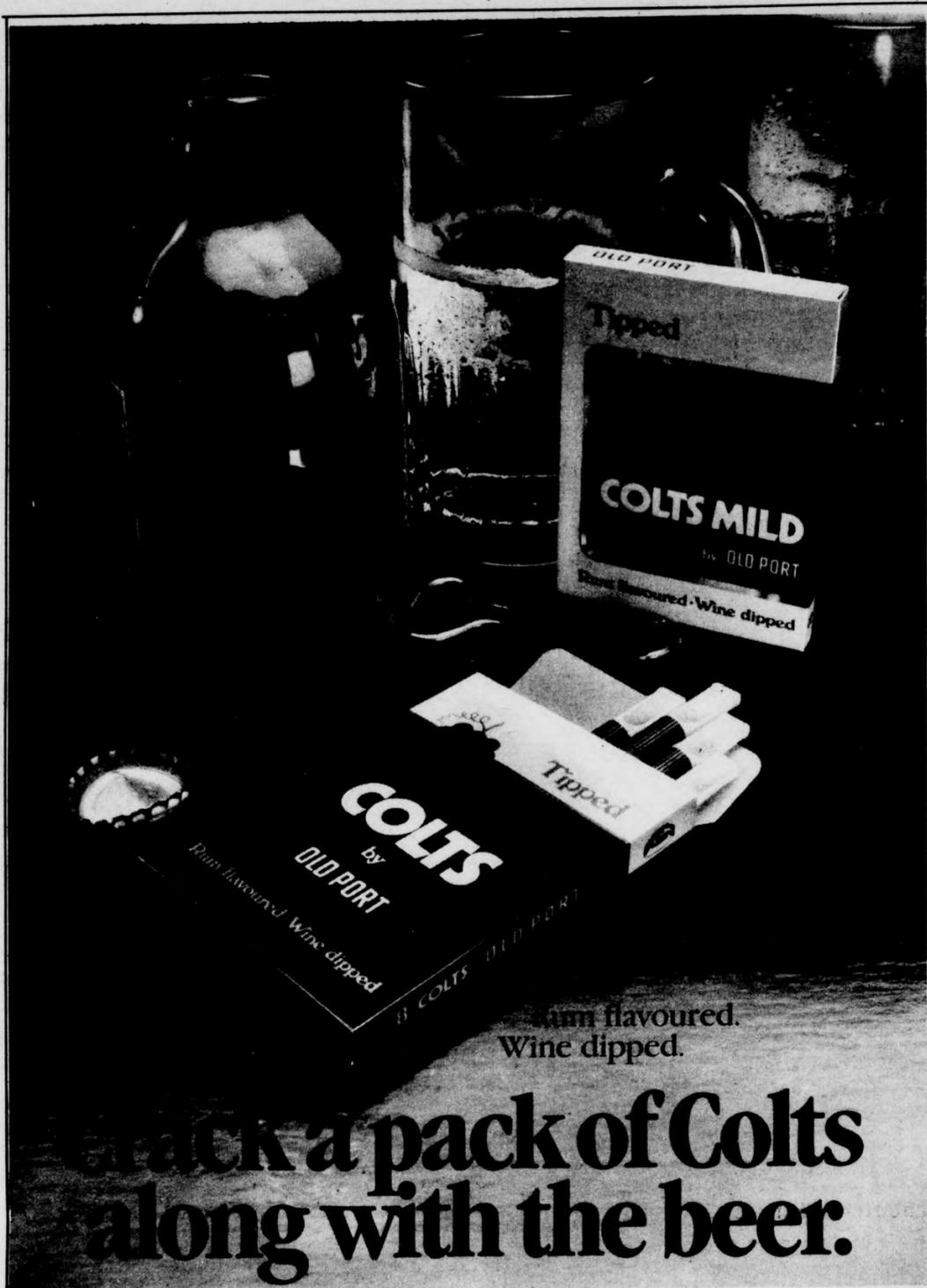
Admission to the school is on a selective basis. The normal minimum requirement is a bachelor's degree with at least a B standing. Applicants with a B.S.W. degree, or graduate work in a related discipline, are considered individually for advanced standing in the program. Deadline for applications for the 1980 fall term is **February 1**.

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(613) 231-7416





Board Rep Report

Contract Negotiations

For the Graduate Assistants Association are stalled. Teaching Assistants and Part-time Professors could be on strike next week. The outstanding issues are job security, benefits and a money settlement to match inflation.

The Faculty Association is in conciliation now (Wednesday and Thursday). Their outstanding issues are powers of the arbitrator, promotion and tenure, and a settlement that will raise their salary closer to the Ontario average for their profession.

First Choice

Avoid a strike by convincing the Administration to stop using an unnecessarily disruptive negotiating stance and start making reasonable offers in negotiations. Any member of the community can do this by making their feelings known to the Administration through letters, phone calls, or deputations to the president.

A Strike

By the GAA would mean the disruption of tutorials, labs and marking. If your course is taught by a part-time prof, then there will be no course for the duration of a strike.

Work stoppage by the Faculty Association would mean no courses at all for a lot of the University. Librarians also belong to YUFA so it will become increasingly difficult for students to get the books they need.

Pickets and all that

Picketing is legal. Honouring a picket line is the way to show that your support for the people who are on strike. For students this means not going to classes, the library and so on.

Many other people besides students will not cross picket lines. Union-operated beer deliveries will probably stop. Secretaries and other workers in the University may not come in. In short, York will be chaotic just as it was in the YUSA strike.

Strike Support

Obviously the disruptions caused by a strike will create a situation which is not conducive to academic pursuits. The fastest way to end a strike is to make it 100 per cent effective. Boycott the campus entirely. Stay home, go to the Robarts and do some research or take reading week early.

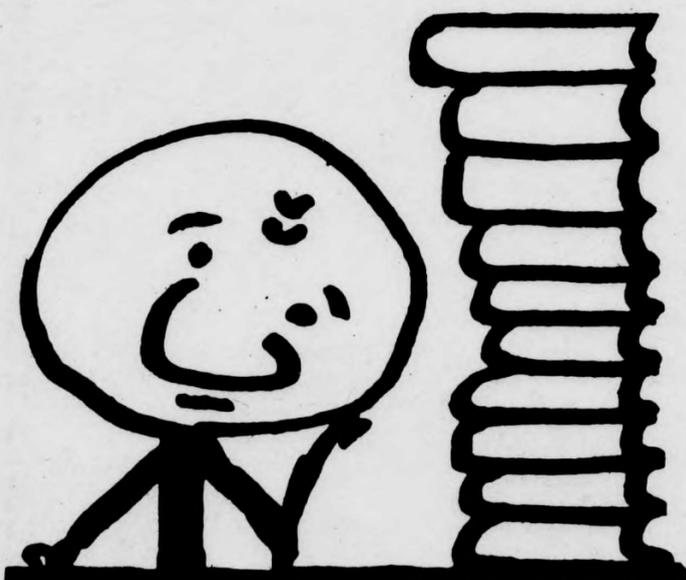
For the more active, picket lines can always use supporters. Go out and join a picket line. If you want to get some of your own back you can join in a class action suit and get some of your money back from the university. That is what Osgoode students did during the YUSA strike.

Board Meeting

The meeting is next Monday (January 14) in the Board/Senate Chamber on the Glendon Campus at 4 pm. The Faculty and Graduate Associations are asking to present their side of the negotiations directly to the Board at that meeting.

Peter Brickwood

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COMING THROUGH SLAUGHTER

by Michael Ondaatje

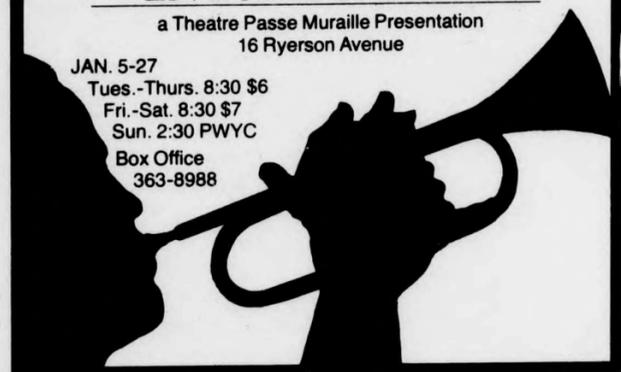
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"...Think Stone Age..."
—Tom Clark—

David Eisener

Fear of failure



Gary Heirshorn

Elliott Lefko

About nine years ago a friend and I went to see the film, *Cabaret*. At the end, I got up to leave, but my buddy decided to see it again. It turned out that he saw the film five times that day. I suppose it was during one of Joel Grey's song and dance routines that David Eisener caught the acting bug. Today at 21, he is a professional actor with an impressive beginning in film, theatre, and television.

During the past month, Eisner who also accompanied me to York for a time, has been busy acting in John Huston's Toronto-filmed *Phobia*. Occupying an intimate shoebox of a dressing

room, Eisner wisecracked his way through an interview recently, continually dropping one-liners, perhaps as a front for his anxiety.

Like Guido Lefkowitz, the character he played for three years in the CBC's *King of Kensington*. Eisner is once again a young hood. Johnny Venuti is a punk rocker, a victim of a cruel father, who winds up in the slammer with a chip on his shoulder as big as his ego. *Phobia* concerns the efforts of a doctor to remove people's phobias. The doctor uses convicts like Johnny as guinea pigs for his experiments. The plot becomes tangled when one of the phobics is murdered and the doctor's life is put in danger.

Huston's direction is giving Eisner and the rest of the cast a chance to enjoy the challenge created by the unusual script.

"Some directors will ask you to do scenes according to a pre-established plan," says Eisner. "What I like about Mr. Huston is that he'll let you find your own way through a scene. It's very impromptu. A lot of things will change during a scene; a lot of lines will be cut and added according to how the actor feels. He'll give you a free reign until you really get cooking with the character. It really gives you a lot of confidence."

Eisner's career began with the Art Theatre Production Company in 1977, doing stage work. After finding an agent he began, while still in high school, to apply for commercials and television parts. His first break came in a battery commercial in which he mimed to another actor's voice-over. He later landed his first major role in *King of Kensington*.

With the confidence of 'Kensington,' Eisner began to seriously sell himself. First, there was an episode of *Search and Rescue*, then OECA's *Write On* and *COPE*, then a principal role in *Sidestreet* ("where I died after a truck ran over my midsection"). Next, he went to the U.S. for *The Littlest Hobo* and on to an American television film, *Yesterday*, playing with Vincent Van Patten (*Rock and Roll High School*) as army buddies

returning from Vietnam. His most recent projects included a television film for the CBC, *A Rosen By Any Other Name*, and Steven Stern's *Running*, playing a pivotal supporting role to Michael Douglas.

With his roles in *Rosen* and *Running*, Eisner has opened his acting sights. He enjoys comic roles but tries to strike a balance with dramatic parts. In between jobs, he takes workshops, constantly trying to increase his abilities with voice and dancing lessons.

Filming *Phobia*, Eisner has had a chance to talk with some other Canadian actors, including the talented Susan Hogan and veteran John Colicos. Recently, Colicos lashed out at the Canadian film industry, maintaining that all he was ever offered in Canada was "garbage." Eisner respects Colicos' views and suggest that Colicos' anger was an accumulation of twenty years of frustration. While it doesn't depress Eisner, he is certainly aware of the precarious life an actor must lead.

"Look, it's a tough lifestyle. And the security is not great. You've got to keep fighting to get roles. After an audition in which I fail to get the part I go home and say, 'Okay, what did I do wrong? How can I improve myself as an actor?' It's not enough to say, 'Oh the director is blind, he cannot see my talent.'"

As his career and the roles get bigger, the tryouts become more difficult. Not long ago, he wanted a part in Arthur Miller's *A View From The Bridge*, but the director, Eric Steiner, wouldn't

see him. "So I went out and read the play, researched the character of Rudolpho, an Italian immigrant, got voice coaching for the dialect, sprayed my hair blonde with this instant dye, and went in to see him. But I still didn't get it." The play bombed.

Although Eisner still lives with his parents and two sisters he hopes to change that soon. "I know it sounds corny, but I want to move out for my freedom and independence. My family has been really supportive of everything I've done. At first, they were skeptical about my acting ambitions, but once they saw the cheques come in they relaxed."

Acting is a consuming passion with the young man. A recent shooting schedule saw him wake at 4:30 a.m., drive 45 minutes to the set, work until 5 p.m., watch rushes (day's filming) for two hours, and get home by 8. The busy schedule leaves little time for a social life.

Admits Eisner: "It is difficult in that this is the first year I'm not going to school. Two years ago I went to York and last year I went part-time to U of T. Now I'm no longer with people my age."

With a knock on the door our interview ends, Eisner dons his black leather jacket, complete with Sex Pistols and Battered Wives buttons and begins to concentrate on his character's claustrophobia.

Suddenly the shoebox walls have become too intimate, and the oxygen is diminishing. Being alone with Johnny Venuti is like being alone with a switchblade.

Sex and more sex

Stuart Ross

The Illustrated Universe by Rikki, Aya Press, 1979, 51 pp., \$6.00.

The Procreative Habits of Vans, Pick-Ups and Macho Heavy-Duty Trucks, by Opal Louis Nations, Pirate Press (107 Valley Dr., London, England NW9), 1979, 22 pp., \$1.50.

A friend of mine, commenting on a novella I'd written recently, said yeah, he liked it, it was good for about one and a half hours. Which seems as good a way as any for judging erotic writing.

Rikki (yup—just Rikki, like Fabian, you know?) has already proven herself a pretty good surrealist poet and prose-poet. Her 1976 book, *Weird Sisters*, took in a large field of reference, inventing a fantastic world of sparkling distortion. The poems were diverse and a feeling of uncertainty about them, which made them all the more interesting.

Her newest collection, *The Illustrated Universe*, has much the same magic, but she seems to have narrowed her view, her

universe. With erotic literature the writer must be careful, because it's too easy to become ridiculous or laughable. Rikki's efforts to produce a complete set of poems exploring sex and sensuality, however, is fairly successful. Some of it is pretty bad ("...your cock is Master: the Freshest Loaf, the Newest Milk and the Sweetest—" from "Firmament"), and the whole thing is much too egocentric, but there are enough stunning pieces to make the collection worthwhile. Her work is full of mythical and anthropomorphic imagery. A sort of cross between Gwendolyn MacEwen and Guillaume Apollinaire.

An example of her often striking images is from the beautifully erotic "The Shrimp," in which the narrator, dressed in a pink kimono, waits at the door for her lover. When he arrives, they embrace and "then I felt the pressure of your two hands flat against my back and with a sharp, dry crack, the kimono split from neck to waist uncovering my

back. You put your palms against my skin and said, "You are shelled. Like a shrimp."

The book also contains a number of illustrations by Rikki, which are bland and don't illuminate the text at all. The failures in this book are a case of simple over-indulgence.

On a more intentionally humorous sexual note is Opal Louis Nations' penetrating study, *The Procreative Habits of Vans, Pick-Ups and Macho Heavy-Duty Trucks*. In his usual literate and organized manner Mr. Nations has produced a guidebook that will take a permanent spot on the reference shelf between *The Joy of Sex* and *The Complete Field Guide to Animal Tracks and Droppings*. He examines Fords, Chevies, Volkswagens and more. The detail is both informative and enticing: "...when a Transtar does finally corner an F100, a passive paint-work snuggle ensues followed by a mutual discovery of each other's ignition system." The reader learns, as well, that sex between many of these seemingly innocent highway vehicles can become quite sado-masochistic, what with slamming doors and bursting tires and all.

Also provided in each section of *The Procreative Habits* is indispensable information concerning vehicular pregnancy: "The impregnated Tradesman undergoes a 12-month gestation period during which time its side panels begin to show signs of undue rust."

Nations also illustrates his own work rather uniquely. A man to check out.

Read these books—and protect yourself well.

Off York



Music

Hold that razor blade. Put down that Talking Heads album. Pye Records (via Phonodisc) brings us uplifting new music from two great, but generally neglected, English singers. **George Melly sings Fats Waller—Ain't Misbehavin'** is a treat for both Melly and Waller fans. And for lovers of 30's jazz. There's the obvious: "Honeysuckle Rose," "The Joint is Jumpin'," and the title cut. But Melly also belts and croons the hilarious "Your Feet's Too Big," "It's a Sin to Tell a Lie," "My Very Good Friend, the Milkman," and a couple of rare Fats tunes, among others. If you've heard Melly, or read any of his books, you already know the guy's got class. He's not an imitator, but a first-rate interpreter.

Few people realize that Georgie ("The Ballad of Bonnie and Clyde") Fame is still kickin'. His four nights at the Horseshoe in '78 were unforgettable. **Georgie Fame Right Now!** contains some really fine material, but also some stuff that comes dangerously close to middle-of-the-road (where ex-Animal and Fame cohort Alan Price was run over). But Georgie's sleek, acrobatic voice pulls it off. The range of genres is wide: calypso, pop, jazz, soul, ballads, and vocalese. **Right Now!** also includes the Fame classics "Zulu," "Ollie's Party," "Eros Hotel" ("Let's go up to the Eros Hotel and write some love songs on the sheets") and other charmers.

Melly and Fame have more style than a zoot suit, more hip than Mae West, and more cool than an Eskimo Pie. A must for manic depressives.

Stuart Ross

Poetry jam

Dr. Rat

The much-anticipated York Poetry Series has finally arrived! This regular series of poetry and prose readings will be held on alternating Tuesdays from 4 to 7 at Sylvester's Lounge in Stong College. Avec beer, as they say.

The gala kick-off will be this Tuesday (the 15th) with York writers Clark Blaise, Hedi Bouraoui, Frank Davey and Miriam Waddington doing their stuff. It promises to be an enjoyable evening.

Future readings will include a mixture of the prominent and the off-beat. There will also be open readings, in which virtually any jerk can try out his unsung masterpieces on an attentive (and partially corked) audience.

In an unrelated incident, author Mark Gordon (**The Kanner Aliyah**) will be reading on Jan. 17 at 5 in room 107, Stedman. This is a Groundhog Press/JSF-sponsored event. Gordon's book is a fictionalized account of a young man's experiences in Israel. Azoi.

UNIVERSITY NEWSBEAT

Prepared and paid for by the Communications Department, S802 Ross, 667-3441

Excalibur and University Reach Agreement \$25,000 DEBT TO BE REPAID

Excalibur Publications, the incorporated body responsible for the publication of York's weekly community newspaper, has reached agreement with the University concerning the repayment of its \$25,000 debt to the University.

The debt, which represents some wage payments to newspaper staff members since June 1977, was accumulated during a period of increasing production costs and decreasing advertising and grant revenues. Advertising normally accounted for about

\$50,000 of an annual budget of \$70,000, the balance coming from the Council of York Student Federation (CYSF) and other student governments.

University departments, including the Faculty of Fine Arts, and the Communications Department, which prepares the biweekly "Newsbeat" page, are large purchasers of space in the paper. Although these *Excalibur* revenues were applied to the debt over the last two and a half years, expenditures made by the paper through the University

payroll department always exceeded these revenues, with the result that the debt continued to increase.

The newspaper's continuing legal problems with an external ad agency, combined with its inability to make regular payments to the University, sparked a review of its financial situation during the Spring of 1979. Questions were put to the Board of Directors at that time. No detailed discussions took place until September after the University had refused to extend any further credit to the paper until a repayment plan had been agreed to.

With the help of the President

and Business Manager of the CYSF, a detailed analysis of the financial affairs of the paper was finally completed in December. This revealed a 1979 year-end debt of approximately \$40,000: \$25,000 to York University, \$10,000 to various off-campus suppliers, and \$5,000 to the Canadian University Press. Further unknown obligations existed under a legal action that had been initiated by the ad agency whose contract with *Excalibur* had been abrogated in 1976.

As a result of negotiation with Assistant Vice-President (Student Affairs) John Becker, a Board Management Committee lead by Ms. Lisa McCabe has asked the University to permit

Excalibur to consolidate all of its debts with the University as of 30 June 1980, and then to take until January 1984 to repay the debt, which could be as much as \$29,000 by the end of the current year.

The University has agreed to this arrangement. Interest will be paid on the outstanding balance. The paper will have to increase its advertising content to produce sufficient revenues to yield a surplus on current operations in this and future years. The projected surplus in 1980 will be a modest \$8,000, contrasting with losses in previous years of \$13,000 in 1979 and \$27,000 in 1978.

One of the revenue-generating ideas adopted by the Management Committee is to reduce the amount of office space used by the paper in exchange for some 'rent' money, which the University would obtain from a used book store to be operated by the CYSF. This new store will occupy the lounge of *Excalibur*. A second revenue generator is the new typesetting equipment which *Excalibur* obtained last August. Other newspapers and publications at the University will be encouraged to purchase their typesetting from *Excalibur*, particularly during the summer months when the equipment will be totally available for external contract work.

The Board of Directors of *Excalibur* Publications Inc. is continuing to review its own structure and controls so that these problems will not recur.

ISRAELI STUDENT STUDIES AGING



Sarit Baicht

This article on exchange student Sarit Baicht completes the December 6 Newsbeat story on the York University-Hebrew University Exchange Programme.

Just last year Sarit Baicht was working towards her Masters of Social Work degree at the Hebrew University. Feeling restless for a chance to study abroad, and hearing York's clinical psychology programme highly recommended by her professors, this 29-year-old Israeli student applied for, and won, a \$6,000 scholarship to study gerontology (aging) for a year at this university through the York University-Hebrew University Exchange Programme. Now combining theoretical courses at the University with practical work at the Clarke Institute of Psychiatry, she is enjoying a real life experience impossible at home, where her studies were confined entirely to theoretical research.

tant for Sarit, who hopes to be able to help the elderly when she returns to her country next summer by developing better emotional and psychological support services. Through weekly rounds with doctors and psychologists at the Clarke, and through the group therapy sessions she helps to lead, Sarit has learned that modern treatment programmes are available

that can help the elderly lead more positive and happy lives, even those who have held "dark thoughts of the future."

Her fellow graduate students in psychology are highly motivated and serious about their studies, she says. Ranging from as young as 22 and fresh out of university, to people in their 40's, these students bring a wealth of different experience and perspectives to class.

Sarit finds her new situation — the setup of classes, the material studied, and the terrifically enlarged sense of scale — to be stimulating. Having grown up in a very small suburb of a town in Israel, this is the first time Sarit has lived in a big city. "For me it's a kind of excitement," she says, "for example, to open a newspaper and see what's happening, and then to discover it's all in one place is amazing."

She reports matter-of-factly that the two years spent in the Israeli army "can change your attitude to many things," and that it "has a growing impact on your life because you enter into every system later. But it's so natural in Israel that you don't think about it." Asked if this changes young students' approach to their university studies, Sarit suggested, "some become more practical, while others still don't know what they want to do."

Sarit's impressions of Toronto are those of newness, bigness, friendliness, and a staggering lack of tension. "It's like a vacation," she says, referring to students being able to relax and concentrate on their studies rather than worrying about the ongoing conflicts of living in an armed country like Israel.

When she came from Israel, she had no idea of what to expect. Sarit says that her Toronto reception has been very warm, that she has been made to feel welcome at the University, and has made good friends in the graduate residence where she lives.

AGYU Shows Slice of Life



Demolition derby cars dynamite in Featherston exhibition

An exhibition of recent paintings by Bill Featherston from British Columbia will be shown in the Art Gallery of York University from January 10 to February 1, 1980.

Featherston's large realist paintings depict people at work and play in the small mill and logging community of Squamish, B.C., situated about 45 miles north of Vancouver, where the artist has lived and kept a studio for a number of years.

Gallery Curator Michael Greenwood explains, "The artist's fascination with the daily lives of the people of Squamish could be compared to the spirit of popular Japanese 19th Century woodblock prints. There is the same sense of delight translated into expressive shapes and colours, almost heraldic in their simplicity and directness of statement, as well as the same sharpness of observation and humour."

The Gallery, located in N145 Ross, is open weekdays from 10 a.m. to 4:30 p.m.

Burton Auditorium Hosts "Women of Margaret Laurence"

The Faculty of Fine Arts presents Hillcrest Productions' "THE WOMEN OF MARGARET LAURENCE", a one-woman tour de force starring Norma Edwards, on Thursday, January 17 at 8:00 p.m. in Burton Auditorium.

This dramatic anthology based on Laurence's 'Manawaka Novels' was prepared for the stage by Juliana Saxton and directed by Frances Halpeny.

Included in the production are Norma Edwards' portrayals of Vanessa (*A Bird in the House*), Stacey (*The Fire-Dwellers*), Rachel (*A Jest of God*), Morag (*The Diviners*), and Hagar (*The Stone Angel*), which reveal the innermost secrets of Laurence's characters and amplify many times the intricacies of womanhood, of love and marriage, of

death, and what lies beyond.

Currently on a tour of Ontario, "The Women of Margaret Laurence" was hailed by the London Free Press as a "remarkably moving portrait of humanity and a dynamic evening of theatre."

Margaret Laurence has, in the past, expressed the desire to have her five novels set in Manawaka (a fictionalized version of Laurence's hometown of Neepawa, Manitoba) read as a single work. "They are all infused with movement, processes of living, adapting, aspiring, achieving and dying," she has said.

Tickets for "The Women of Margaret Laurence" are \$3.50 for the general public, and \$2.50 for students and seniors. For reservations, call the Burton Auditorium box office at 667-2370.



Norma Edwards as Stacey (The Fire-Dwellers)

Three Visual Arts Students Win Artventure Honours

York visual arts students carried off three of the four top honours in the Royal Bank's recently closed Artventure painting exhibition held in the upper banking hall of the Royal Bank Plaza.

Of the eight participating students from the visual arts department of the Faculty of Fine Arts, Gregory Dru was awarded second place and \$200 for his untitled acrylic on canvas work; Theodore Dragonieri, third place and \$100 for his untitled mixed media collage; and Brent Roe, an honorable mention and

\$100 for his "A Short Rest By the Road" acrylic painting on canvas.

Works by York's Tom Crane, Victoria Sharp, Brynn Hatch, Brian Lewis and Carl Gluck were also featured in the exhibition, which included 25 paintings by 24 artists from York University, Arts' Sake Inc., Queen's University, University of Guelph, Fanshawe College, and the University of Western Ontario.

Introduced last year, Artventure now involves 25 colleges, universities and art schools across Ontario. Senior faculty members recommend their

students' best works for each exhibition, which feature such mediums as painting, sculpture, printmaking/drawing and experimental work. Entries are judged by a rotating panel of visual art professionals.

Al Maltman, public relations manager for the Royal Bank of Canada, stated the Artventure program "offers the province's top art students two vital elements in their career development — significant exposure and credit — through a unique form of professionally organized exhibitions with cash awards."

The pages are loaded

Elliott Lefko

The Year the Expos Almost Won the Pennant! by Brodie Snyder, illustrated by Aislin, Virgo Press, 1979, 232 pp., \$12.50.

A Baseball Classic by Merritt Clifton, SAMISDAT, 1978, 95 pp., \$2.50.

Requiem for Reggie, by Earl McRae, Chimo Publishing, 1977, 149 pp., 99¢

The sports novel is back! Merritt Clifton, a resident of tiny Brigham, Quebec, has written the sports cult find of the year: **A Baseball Classic**. Two other books, Earl McRae's **Requiem for Reggie**, and Brodie Snyder's **The Year the Expos Almost Won the Pennant!** are also recent winners.

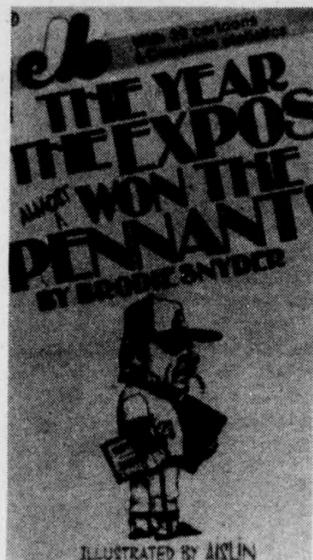
Clifton's book is a homespun novel put together by the cheeky SAMISDAT, a Vermont mail-order printing company. The paper and string binding are refreshingly simple, placing the emphasis on the hard-hitting, typewritten words inside. **A Baseball Classic** is a narrative told

by one "Mac" McCarver, a young man in his mid-twenties whose life-long dream was to play professional ball, but whose batting average (ERA) never matched the numbers exerted by his heart.

"Mac" lives in a small town, working in a mill, playing industrial league baseball, maintaining his batting average, and reading the *Sporting News*, baseball's bible. As the thirty-year age barrier approaches, and he knows the major leagues are fading faster than a Koufax fastball, "Mac" begins to re-evaluate his life. Some of his logic is as telling as the scuff and bruises on a kid's only baseball. As one "Hermaphroditic demon" tells him: "You're a queer! Baseball's your excuse—an obsession, a fetish. Why don't you just wear pantyhose? Face it, Mac: bats are dick symbols!"

Earl McRae is a thirty-eight-year-old sports feature writer. You've probably read his pieces in the *Canadian Magazine*. They're hard to miss. About once

a month the man visits some old broken-down hockey player, a young upstart baseball pitcher, or a once-great sports legend, and comes back with the goods—



red hot, and spicy, just the way you like it. McRae approaches an assignment in an unusual manner. It's as if the man is a

witch doctor. He reaches into the soul of the interviewee and extracts the story, blood and all.

You may recognize some of the people he is writing about, and others you won't. But it doesn't matter. After reading a McRae story you don't forget. The pictures are timeless. About Reggie Fleming, a brutal hockey player, formerly of the NHL, now buried in the minors: "In the green reflection from the dashboard, Reggie Fleming's face is almost grotesque, the lumps and furrows from 18 seasons of violent warfare in pro hockey casting their own proud shadows."

The baseball season is only three months away, but it seems just a few days ago that the Montreal Expos were fighting it out with the Pittsburgh Pirates for a pennant. Montreal sports writer Brodie Snyder keeps the memory alive with a diary of last year's miracle season, **The Year the Expos Almost Won the Pennant!** The book, illustrated with 20 Aislin cartoons, is fashioned after that great sports

classic **The Year The Mets Lost Last Place**. I don't know if Snyder began the book as an idea in spring training, or if he has just gone back to the files in an attempt to cash in on the Expos' success. I believe it is the latter, for the book reads like yesterday's sports papers. There is little information to be gained outside of what you already know, if you did follow the race. The book is also full of typos. I'd suggest Virgo trade their proofreader.



Flaws aside, the book is still worth reading for the drawings of Aislin and the words of the Expos' "Spaceman," Bill Lee: "When I'm going down the street and see someone throw a piece of paper out of a car window, I write down the license number. Someday I'm going to write a book."

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For information, contact the Office of Student Programmes (Arts), S302 Ross, or phone 667-2221.

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Sports and Recreation

Lions claw Wesmen capture Excal Classic

Jonathan Mann

The Excalibur Volleyball Classic came to a close on Saturday, with Penn State's Nittany Lions taking top honours in a surprise turnaround over the University of Winnipeg. York's Yeomen finished a convincing third.

The three day meet drew eight teams from across Canada and the United States.

Unbeaten in round-robin play, the University of Winnipeg Wesmen were favoured as they entered the best of five final against Penn State. Having

thrashed the Lions just the day before (15-3, 15-11), the Wesmen seemed assured of the championship.

So it surprised no one when Winnipeg took the first game 15-12. But the Lions proved determined. In the remaining games they looked stronger, pushed harder, and served up some really aggressive volleyball, clawing the Wesmen 15-12, 15-6, and 15-8.

In the fight for third place, York beat out the Bruins of Kellogg Community College from Battle

Creek, Michigan 15-10, 15-13, 9-15, and 15-7.

Even though the Bruins only managed fourth position overall, they have a lot to be proud of. As a community college, Kellogg only has first and second year students to work with. Considering the relative youth and inexperience of their team, they have no reason to be ashamed. And if we take into account that their season hasn't even begun yet, and their team was assembled just for this tournament, their fourth place finish seems all but miraculous.

Having expected to beat Kellogg (as they had earlier — 15-10, 15-12) the Yeomen were satisfied with their performance. But their big disappointment of the Classic was Friday evening's meeting with Penn's Nittany Lions.

After having watched them in earlier play, the Yeomen felt they could beat the Lions, according to middle blocker Lino Girardo. But the competition was close, and York's squad just wasn't getting the breaks it needed. Trailing two to one in games, the Yeomen managed a 14-13 lead, only to lose 16-14.

The loss made Saturday's game with Kellogg "hard to get up for", according to Girardo. "We had to prove that we could still win."

Yeomen coach Wally Dyba shared the regret over the loss to Penn State, but was satisfied with York's performance in the tournament. "We learned a lot," he said, venturing that "I would liked to have done better, but there are a lot of good teams out there."

Dyba, who also served as tournament director, was delighted with how the Classic turned out. Asked if he considered it a success, he replied, "Unquestionably so, in all regards."

He was particularly pleased by the coverage the tournament received in the media. All three television networks and a few Toronto dailies joined Excalibur in featuring stories on the meet. Declared Dyba, "We're showing off York. It's good for York, it's good for volleyball, and it's good for the Yeomen."

The Classic drew the largest volleyball crowds to be seen at York so far this year. The finals alone were attended by a crowd estimated at over four hundred.

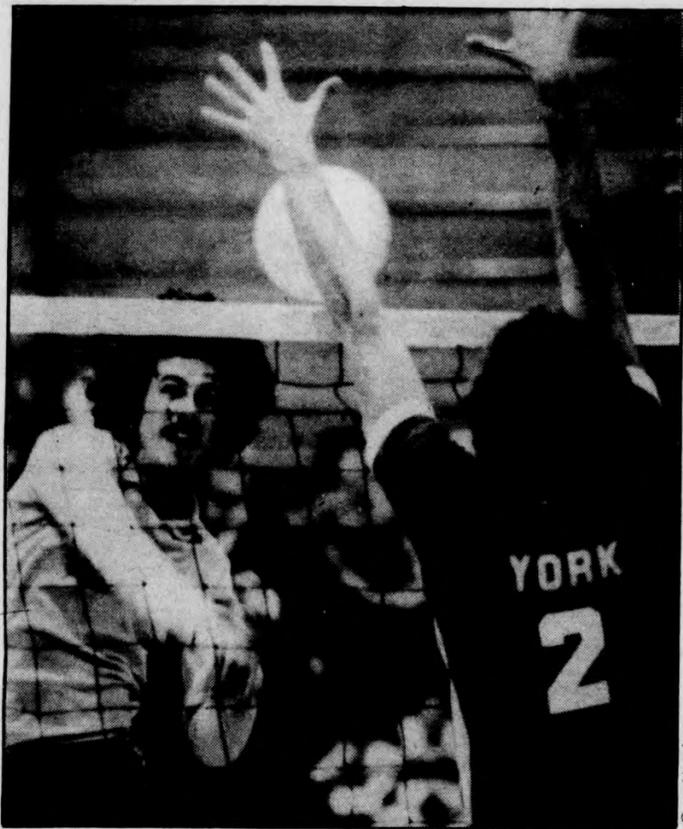
The Yeomen do battle next at Ryerson on January 18.

Be there. Aloha.

Acadia's win over the Vikings came at the Stu Aberdeen tourney, and that win, coupled with York's 113-57 annihilation of the Dalhousie Tigers, set up the Axemen-Yeomen showdown last Saturday.

Unfortunately for Yeomen fans, York came out on the short end, 90-83, despite a 34-point performance by forward Bo Pelech and 16 points by guard Dave Coulthard.

If there's a bright spot on the 1980 horizon for the Yeomen, it has to be the apparent equality among top teams in the league. That means the Yeomen shouldn't be counted out for another shot at a national title. Whether they'll be in good position to take that shot may depend heavily upon their fortunes in Ottawa on Friday and Saturday of this week.



Hectic net action at the Excalibur Classic.

Will Ottawa trip decide future?

Bruce Gates

Although the sixth-ranked York Yeomen have played only one game of their 1979-80 regular-season basketball schedule (a 94-57 win over Laurentian in November), the outcome of two contests this weekend in Ottawa could well decide first place.

York has already played and lost in a tournament match-up against division rival Carleton Ravens (83-78) at the Carleton University Invitational held Dec. 27-29. That win gave Carleton the tourney championship, spoiling the Yeomen's impressive 98-93 victory over the first-ranked Victoria Vikings.

But York coach Bob Bain was quick to point out that the loss shouldn't necessarily be taken as an upset. "Carleton is a good team," he said before the team practised Monday. "Victoria may have the superior personnel but Carleton has good people too, and they'll be tough."

Bain says many of the teams are equal this year, and the results of some recent tournament games seem to underline his point. Taking away the Yeomen's two straight losses to the NAIA's Simon Fraser Clansmen and the GPAC conference Lakehead Nor'Westers at the Pacific Rim tournament in Victoria Nov. 30-

Dec. 1, and forgetting the Yeomen's three straight wins the following week over Western, Toronto and McGill at the University of Toronto invitational round robin, one sees a certain amount of balance in the CIAU this year.

Last year, as may be recalled, the Yeomen and the St. Mary's Huskies (whom York beat by a point last weekend in Acadia) were the two dominant powers in the country. This year no team has emerged as the premier basketball squad. That accounts for the Acadia Axemen's 80-73 victory over number one ranked Victoria, and York's win over St. Mary's at the Stu Aberdeen Memorial University Basketball Tournament in Wolfville, N.S. last week.

True, St. Mary's no longer has Mickey Fox, coach Brian Heaney et al, but York no longer has Lonnie Ramati, Eddie Siebert, Ted Galka, Chris McNeilly, Peter Greenway and Paul Layefsky. And Acadia, like York, is in the midst of rebuilding. Still, both York and Acadia have beaten Vic, which, if anything, has improved with the addition of Billy Loos, who scored a record 57 points in a losing cause against York at Carleton.

HAPPY HOLIDAYS FOR YEOMEN

Like Scrooge the York hockey Yeomen seem to have turned over a new leaf during the holiday season.

After a bleak 3-6-1 start the team seems to be getting back on track. A convincing 10-0 slaughter of Ryerson, coupled with a 3-1 victory over Windsor's Spitfires has brought the Yeomen record to a respectable 5-6-1.

York has a precarious foothold on sixth place in the OUAA standings, one point in front of the Western Mustangs and two in front of the Waterloo Warriors. But Mustangs have two games in hand on Yeomen, while Warriors have three.

Only the first six teams in the standings make the playoffs and Yeomen must finish the season strongly if they are to remain in contention for post-season play.

The team's strong second-place showing at the Ottawa Invitational this past weekend indicates that the winning trend may continue throughout the second half of the season.

The team is away at Brock on Jan. 10, but returns home to play Queen's on Jan. 11 at 8 pm.

Shortstops

VINTAGE VOLLEYBALL

York's men's and women's volleyball teams are both having vintage seasons.

The men rank second in the OUAA with a 4-1 record. They trail Laurentian, whose record is 5-3, by two points, but have two games in hand, and are tied with Queen's, having played one less match than the Gaels.

Yeomen face both these teams in crucial matches later in the season. The Gaels come to York on Jan. 19 for a 2 pm match, while Yeomen travel to Laurentian for back-to-back contests on Feb. 1-2.

Meanwhile, the women remain undefeated under the guidance of Coach Merv Mosher. The ladies latest conquest was a Dec. 6, 15-11, 15-9, 15-10 white-washing of Western. But their lead in the OWIAA standings is a slim two points over Ottawa and McMaster.

Yeowomen are in action at home on Jan. 10 at 8 pm against University of Manitoba before their important home match against Ottawa on Jan. 18 at 7 pm. They play McMaster at York on Feb. 9.

WHIBBS WORKING WONDERS

Barb Whibbs has played nothing short of spectacular basketball in leading the Tier II Yeowomen to a perfect 5-0 record.

Yeowomen lead the Tier II OWIAA standing with the best offensive and defensive records in the league. In their five games to date they have out-gunned the opposition 416-198.

Whibbs, a nineteen-year-old, first-year student, who earlier this season set an OWIAA single-game scoring record (42 points), leads Tier II shooters with a 21 point per game average. But Whibbs, who Coach Frances Flint exalts as "one of the best players in Canada", has proved to be more than an offensive marvel. She also leads the league in rebounding with 62.

The Tier II race seems to be coming down to two teams, York and Brock. They meet in an important showdown here at York on Jan. 25 at 6 pm.



Bryon Johnson

UPCOMING EVENTS

A field of eight teams, including Queen's, McMaster, U of T, Laval, and East Michigan, will compete in the **11th Annual York Invitational Gymnastics Meet** to be held on Fri., Jan. 11 at 7 pm in the Tait McKenzie gym. Included in the York team are Marc Epprecht and Dan Gaudet, both members of the Canadian Olympic team which will travel to Moscow for the Summer Olympics. Public admission is \$1.50 for adults and 75¢ for children.

The **All-Comers Track Meet**, sponsored by the York Track Club, will start at noon, Sat., Jan. 12. There will be a \$1 registration fee at the door and everyone is welcome. For further information contact the York Track Club at 241-4660.

On Sat. and Sun., Jan. 12-13, York hosts the **5th Annual York Fencing Invitational**. Sixteen Ontario teams, including Queen's, Ryerson, Western, R.M.C. and U of T, are expected to compete. The action begins at 9:30 am in Tait.

The **York University Invitational Indoor Track Meet**, featuring the Star 1500m Trial, will take place at the Metro Complex on Sat., Jan. 19.

The **York Invitational Squash Tournament** has a 6 pm start on Fri., Jan. 25, with the final rounds to be held the next evening.

York will host an **Intercollegiate Synchronized Swim Meet** on Sat., Jan. 26 at the Tait McKenzie Centre.