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YEOMEN OUT

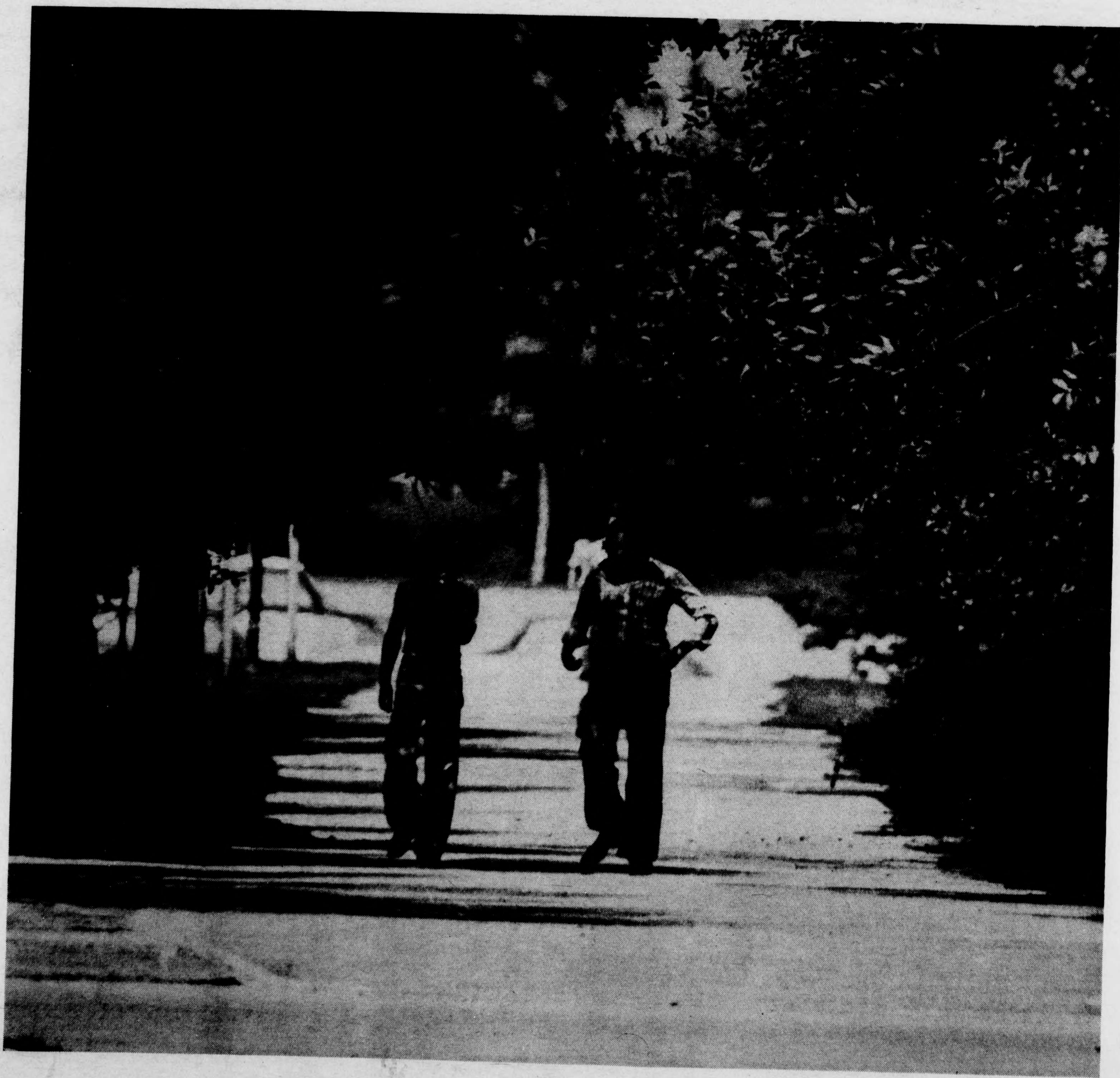
# Excalibur

*York University Community Newspaper*

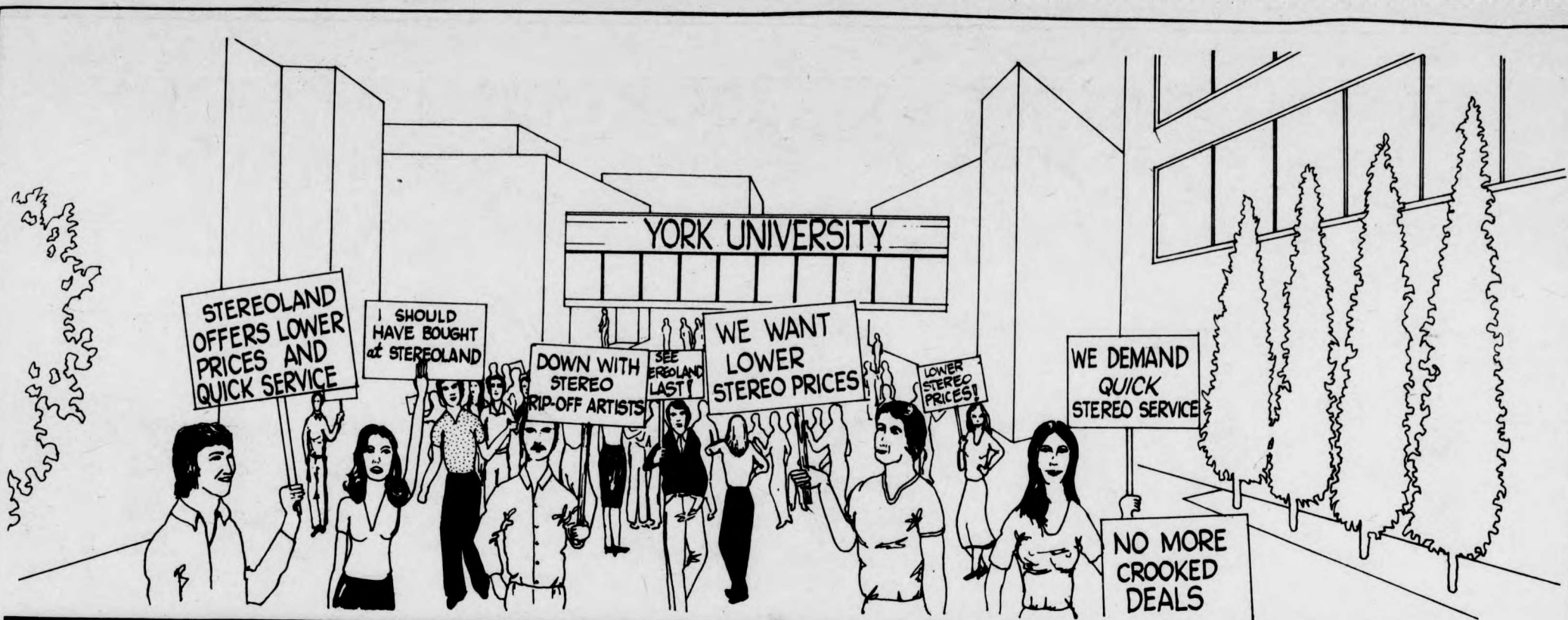
Vol. 14 No. 1

Thursday, September 13, 1979

# WELCOME!





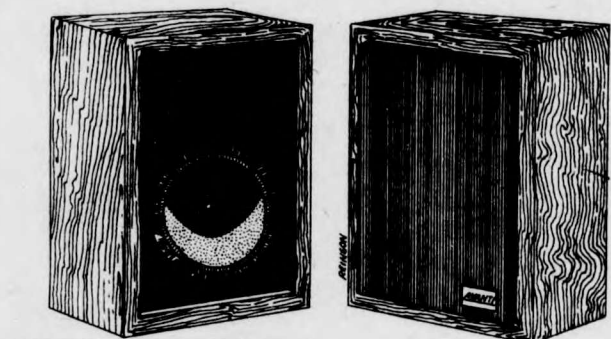


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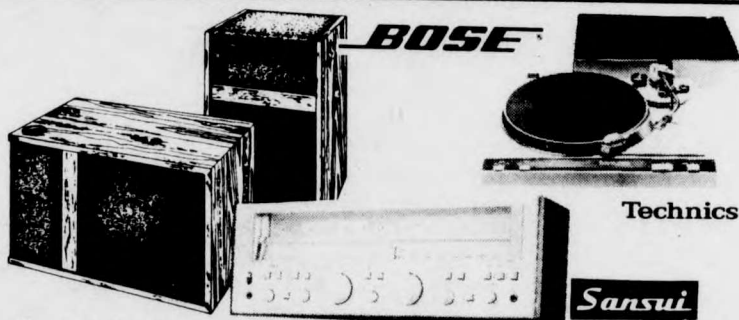
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## Strike averted

# Staff settles at eleventh hour

**Lydia Pawlenko and Sue Bruce**  
Last Friday, members of the York University Staff Association (YUSA) voted to accept the administration's wage offer, sparing students from a repeat of last year's chaotic strike which disrupted York for weeks.

About 600 union members calmly filled Curtis Lecture Hall I to vote 95 percent in favor of a package including improvements to O.H.I.P. and dental coverage, retraining for technological change, internal job posting and personal leave policies.

Negotiations between YUSA and the university began in June, but eventually broke off after only four meetings. YUSA was aiming for an 11.5 percent increase and was dissatisfied with the wage increase and uneven pay scaling among its ranks.

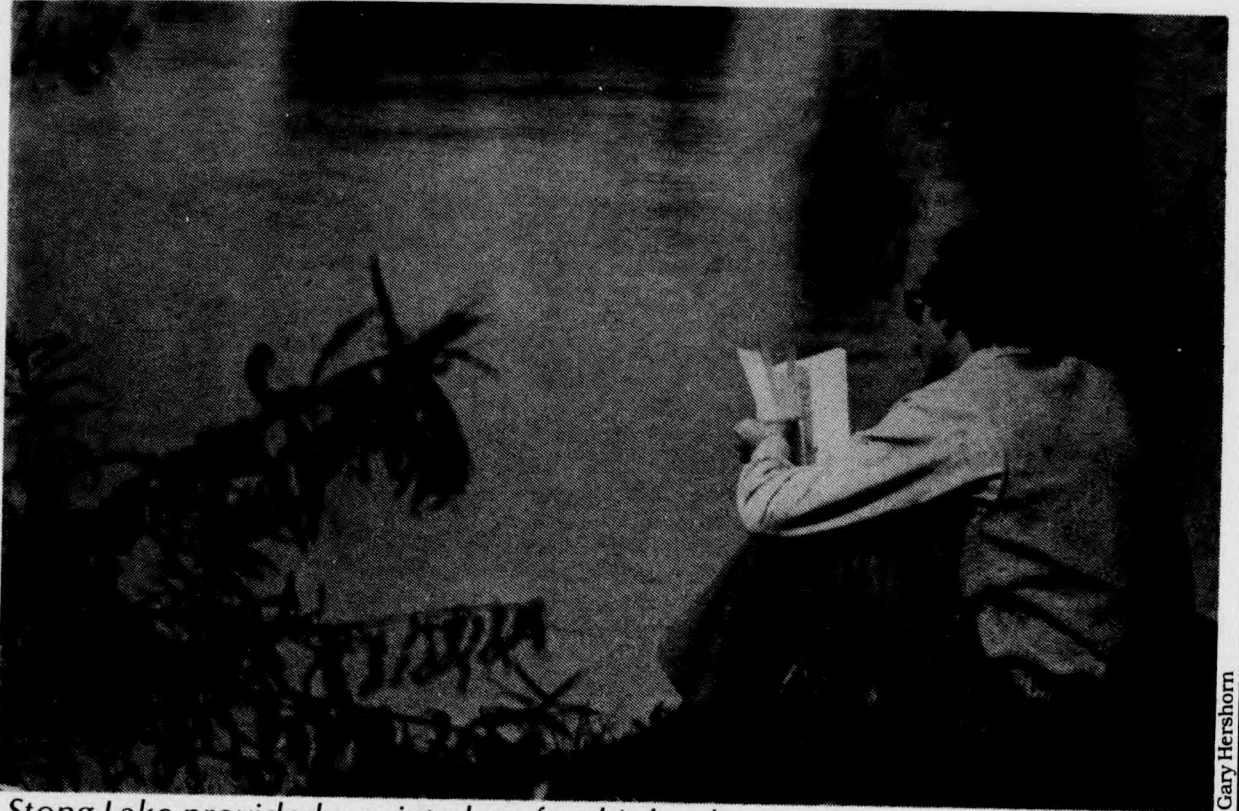
With neither side willing to compromise, YUSA was forced to apply for conciliation with the Ministry of Labor.

library fund or scholarships, in order to make up for the inevitable losses the quality of education would suffer as a result of a strike.

Many union members felt it was last year's strike combined with the university's \$1.4 million surplus that won them such a favorable contract. "The university knows that we are willing and able to use the strike weapon," a secretary commented.

Still, other union members felt the administration agreed to the contract in order to save embarrassment of dealing with labor disputes.

Many YUSA members believe they could earn higher wages in the private sector. However, as one staff person commented, "We have to realize that there is a kind of tradeoff. What we often lose in wages we gain in free academic courses and the privilege of spending eight hours a day in a learning environment."



Stong Lake provided a quiet place for this bookworm.

Gary Hershorn

### Talks break off

At the beginning of August talks halted to a deadlock.

The university administration broke off talks. According to YUSA President Lauma Avens, "The chief negotiator for the university, Donald Mitchell, only moves under pressure. The only effective pressure is the union's right to withdraw services."

By the end of the month YUSA members had voted 76 percent in favor to fight for a better contract. Mediation was reached and the union was in a legal position to strike on September 6. YUSA and the administration finally agreed on an 8.7 percent wage increase.

"It is a good contract with a decent wage," claimed Lauma Avens, who felt the settlement was a victory for the union. She expressed pride in YUSA members and stressed their willingness to fight for a decent contract and to stand behind their executive showed, "a lot of courage and gutsiness."

W. D. Farr, Vice-president in charge of employee and student relations, expressed the university administration's contentment with the deal. "I thought it was a fair and satisfactory settlement."

### Pro-student stance

The CYSF shifted from last year's pro-union stance to a pro-student stance, opting to ensure students are provided with the education they paid for.

"Labour disputes are not our bag," explained CYSF president Keith Smockum. "We wanted an academic environment conducive to education. If they can't give that, they should hold back fees."

Smockum stressed, "The people who would have been beat the most would have been the students." In the event of a staff strike, the CYSF would have taken actions to discourage a "generic education". They were prepared to pressure faculty councils to postpone classes, and to donate any money saved to a

## \$1.4 million surplus

# York budget out of balance

### Hugh Westrup

Suspicion within the York community of the practices of university budget planners was heightened this summer with the discovery of a \$1.4 million surplus in York's financial accounts.

The surplus was left over from last year's budget which originally had been pared by \$3.8 million.

The announcement of the surplus shocked many since it so closely followed the latest round of painful budget cutting which reduced this year's budget by \$1.9 million.

"The net effect of the surplus has been a dishonest stand on the part of the administration in demanding cuts when a large surplus was building," says Al Stauffer, chairperson of the York Faculty Association.

According to George Bell, executive vice-president and a key figure in computing the York budget, the surplus resulted from additional income and underspending by various departments.

"It was a coincidence of a series of things," says Bell. "Restraint, energy savings, good investment rates."

Bell, whose budget forecasts are generally thought to be less than optimistic, insists the surplus was not due to any underestimation of income on his part. Similarly, he said there was no way of his knowing the faculties were going to spend less money than predicted.

"We only learn about faculty expenditures after the year has closed—in late May or early June," said Bell.

Still, there are those who doubt Bell's claims.

Says Stauffer, "I think it should have been obvious to Bell, that a surplus was accruing. He's budget officer, he has access to

monthly reports on spending. If he is competent he would have seen the difference in how spending was going.

All the time the surplus was building the university was looking at ways of cutting from this year's budget."

The community-at-large was not informed of the surplus until the July 30 issue of the York

Gazette. By then the money had been allocated to York's operating debt and funding a number of "new initiatives."

The distribution occurred in late June, about one month after Bell says he realized the full extent of the surplus. Money was allocated based on suggestions for new programs that President Macdonald had been collecting

from the faculties since January.

Stauffer believes there was inadequate consultation done prior to the allocation of the money.

"Money was given out on the basis of previous submissions without consideration whether the cuts should be restored. It was done in haste without proper planning."

# Lone parents dispute loans

A newly-formed student group is fighting a move by the Ontario government to disqualify single parent students who receive family benefits from receiving Ontario student loans.

The Family Benefit Student Group has already won one battle with the province in July. William Clarkson, director of the province's students awards branch, reversed a decision to limit family benefit recipients to only \$1,000 of a possible \$1,800 in loans available to students last year, for a total of \$3,600.

Clarkson claimed the disqualification was necessary because single parents were getting more money than they knew how to handle.

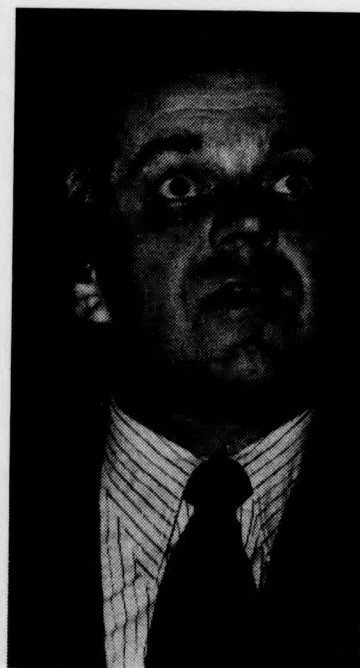
"This presented a problem in that when these large amounts of money came into the family benefit recipients' hands, some of them had never seen that much money before and spent it really without any thought being given to the consequences of paying it back," he said.

But Clarkson's own staff denied there were any cases of abuse of the program by family benefit recipients and his remarks angered the student

group and the Ontario Federation of Students.

"It's a student right to utilize those loans," says Moira Bertrand, a spokesperson for the Family Benefit Student Group.

Figures compiled by the Metro Toronto Social Planning Council show that a single parent with only one child needs \$7,600 annually, while family benefits only provide \$4,700.



Ed Broadbent

on:  
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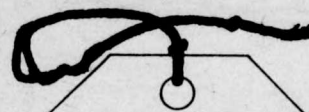
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## Excalibur

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—Lord Acton—

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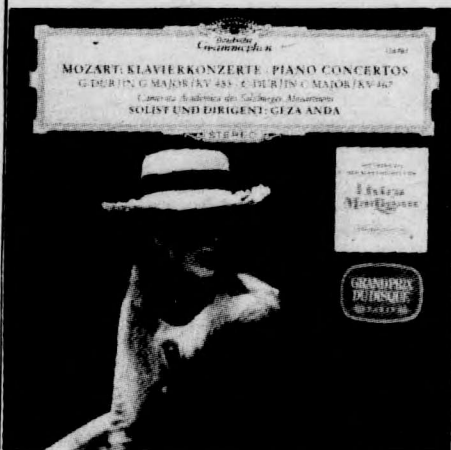
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**BEETHOVEN:** Symphony No. 4. Grosse Fuge. Marriner. Academy of St. Martin-in-the-Fields.  
**LISZT:** Piano Concertos Nos. 1 & 2. Richter. London Symphony Orchestra. Kondrashin.  
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**HAYDN:** Piano Concerto in D. Ana-Maria Vera. Rotterdam Philharmonic. de Waart.  
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**TCHAIKOVSKY/MENDELSSOHN:** Violin Concertos. Grumiaux. Concertgebouw Orchestra. Haitink.

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## EDITORIAL

Well, every year brings a number of things to scream about, and a few to scream at, and this one's no exception. At a swinging place like York it's very difficult to stem the ongoing rush of change and if you're lucky you may even notice a few.

Epicurians, we're sure, will applaud the caretaking staff for eliminating the cockroach problem in the Central Square kitchens. That extra crunch in Rainbow's End sandwiches last year wasn't from the bean sprouts.

Jocks are sure to swoon over the new Track and Field complex. Spring, jump, pole vault, toss discuses, pump iron—you'll soon be in a position to appreciate the new Sports Injury Clinic.

And just to show us how trendy they are, the department of physical education is offering (every Wednesday night) a course on disco. Learn the Central Square Hustle and the Academic Grind. Prerequisites: Calvin Klein jeans, face by Max Factor.

Lauditory is the expanded bus shelter in front of Ross. Unless there's an easterly wind, transit riders stand a reduced chance of frostbite and pneumonia.

This year the staff are not on strike. Gone are the half hour line-ups to get in and gone is the excuse (moral sympathy) of missing the first few weeks of classes.

Enrolment continues to decline. Bad for economic reasons, good, at least theoretically for reducing those line-ups at the bank and bookstore.

Lamentable, by any criteria, is the shrinkage of our faculty over the summer.

And the increase in tuition fees.

And the fact that the government has not revised its policy towards financing university education.

Change, unfortunately, invades some areas faster than others.



LISTEN, JAKE, AND LISTEN AS YOU WOULD TO YOUR OWN MOTHER! THE BOARD OF DIRECTORS IS MEETING IN ONE HOUR! THEY WANT TO KNOW THE NEWS AND YOU HAVE TO TELL THEM... TEQUILA SAUZA IS NUMBER ONE ACROSS THE COUNTRY - NUMERO UNO, RIGHT? NOW CLEAN YOUR GLASSES AND GET IN THERE!



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# Conversation

## with Howard Adelman

At 4 p.m. this afternoon, Howard Adelman, professor of Philosophy at Atkinson College, will hold a talk in the Junior Common Room of Vanier College on Southeast Asia.

During this past summer, Professor Adelman was actively involved in the movement to sponsor refugees. The organization he founded, Operation Lifeline, has acted as the intermediary for the sponsorship of close to 2,000 families, as well as helping to focus both public and government attention on the growing problem.

Last week, Excalibur's Mark Monfette spoke to Professor Adelman about the problems and implications of introducing 50,000 refugees into a different culture.

**Do you think there are similarities between what is happening in Southeast Asia today and what happened to European Jews in the 30's and 40's?**

No, there is no comparison. Even though people talk of a Holocaust in the making it's not of the same order. It may be a human disaster of a large proportion but it isn't a holocaust in the same sense as the Jews were treated. In terms of public knowledge, the situation of the Jews was worse and potentially much worse. The vision of imminent death wasn't in the public mind in the same way it was when you saw Malasians pushing the boat back out and you saw people being deliberately drowned because nobody was taking them in.

It's interesting to note, as well, that it's not just the Communist countries which are persecuting the ethnic Chinese. Indonesia has wiped out almost a million ethnic Chinese within the last ten years or so. Some scholars say this is a potential within other countries, quite independent of political ideology. It has to do with the role of a large minority and the significant role they play at the stage of rising nationalism and rising self-determination. It's a very complex picture.

**Are Canadians being receptive enough to the problem?**

In general the leadership is overwhelmingly in favor—all the levels of government and education. But it's not as unanimous as I had thought. First of all it's not unanimous in the number of individuals who are very insecure. I can tell by the hate calls I get.

**Do you get many?**

I'd say we were getting a dozen a day and then they dropped off. Some of the callers are anti-semitic—"Why don't you take them all to Tel Aviv?" or "This is a Jewish conspiracy of rich Jews to get cheap labor"—things like that. And I would say the bulk of them are from people who are in an older age group, who tend to be economically marginal and who tend to be lonely people. And my interpretation is that they feel very angry at the care and material outpouring going out to strangers while they sit there lonely and on a marginal existence and resent it.

**What groups of people do you find most willing to sponsor refugees?**

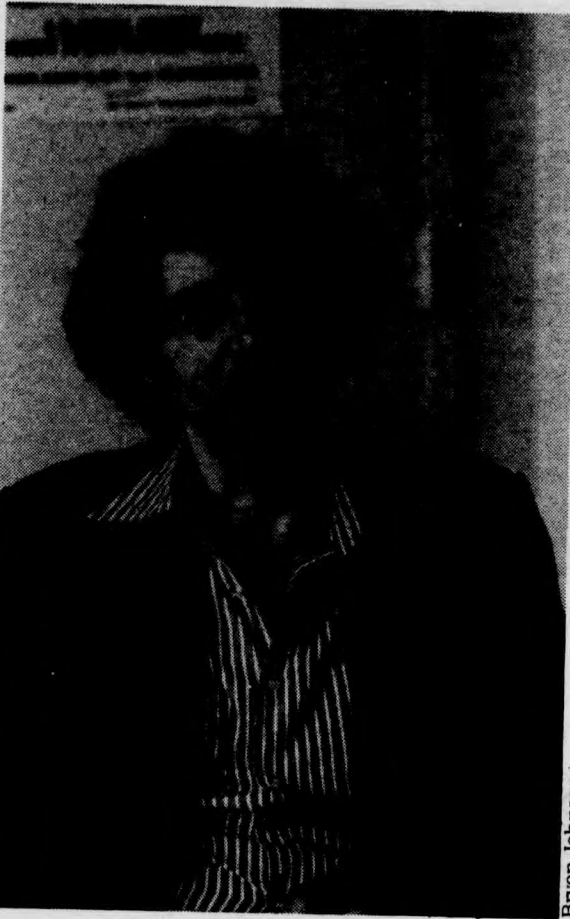
It's funny kinds of groups. I'll tell you. The Mennonites are the most committed. At the forefront are people who are committed by a tradition of sacrifice and humanitarianism. The Jews, for instance, who will probably end up sponsoring 10 percent of the refugees, represent only two percent of the population. Again, a tradition of both their own refugee experience and of giving.

**What has the response been like from the business community?**

Well, the leadership is not as strong in this area. We sent a letter to many business inviting them to get involved by offering jobs, giving information to employees, donating money and what have you. The number of cold, blank "Nos" has astounded me. The corporations that have come out to help us are in a minority. The corporate leadership, if it's at all controversial, won't come near it. They're not socially responsible leaders, they're more worried about their image.

**Is the fact that the working class has to compete with these immigrants for jobs and housing a factor as well?**

I think that is one reason. They are not only



Bryon Johnson

competing with them for jobs, they are also competing with them to bring over relatives as well. They don't distinguish between the needs of refugees and their own needs for understandable reasons. But there are other things that are more serious that I found. For instance we've had a hard time penetrating the Italian community. It appears to be a lot of prejudice against groups from Asia. There's nothing more you can say. I didn't know it existed, in the way it does. But I think it's a bringing over of certain old kind of prejudices against certain ethnic groups when they're used to living in a more homogeneous culture. And it doesn't matter if they're WASPs or Italian or anything. There is a class reaction, there is an ethnic reaction. I think the ethnic reaction is stronger than the class reaction personally.

With these people there is an inability to challenge the authority structure. They want an underdog for their own problems instead of challenging, because it would take too much strength in them to challenge the authority figure. This is at the root of a lot of this thing. There are quite a few of those people around. Partly our neglect of people in our society, partly their own failings. And it's not coalesced, but that's part of it. And that's a need for an education but that group I found to be much, much more extensive that I would have thought it was.

**Prime Minister Kriangsak of Thailand has complained that the West, including Canada, takes the cream of the refugees—the fittest, best educated and most employable—and leaves them with the burden of the rest. Have we been selective in the refugees we take in?**

We are creamy, yes. We don't take the ill, the maimed, someone with a background totally incompatible with ours. You take people who are willing to work. We can take a lot of both skilled and the unskilled. The real thing you're aimed against are the illiterates, etc. The explanation the government gives is that we take people who have a really good chance of adjusting to Canada. We don't have the humanitarianism that really goes overboard and takes cross sections of refugees.

**Is this fair?**

Personally, no. Otherwise you end up leaving Malasia and Thailand, which are countries far poorer equipped to deal with them, with the problems and I think, that we should take our share of the problems.

**Are we taking enough in?**

Yeah, we are. In proportion to the problem now we are doing very much our fair share. No question about it. No one has taken as high a proportion in relation to its population.

**By the end of 1980 we will have taken in 50,000 refugees. Considering the number of refugees in South East Asia, isn't this a rather insignificant amount?**

No.

**Are most of the refugees you sponsor "boat people" or are they land-based refugees?**

Our campaign centered around the boat people but, of course, half the refugees are boat people. In our sponsorship we don't discriminate. In our publicity the boat people have been emphasized.

**Why?**

It's just that that's the way the story emerged and, personally, I didn't know one refugee from another at the start. Like anybody else I responded to the boat people message because that was in the media. It was not out of detailed knowledge.

**Is this a "media event"?**

No doubt about it. If it wasn't for the media I doubt if the public would be involved in the way it is. You can take that as a virtue or a fault. The fact is, when media, namely television, wasn't around we let Jews die, before the second world war. Without the media before the second world war. Without the media I don't think it would have been a Canadian political issue. I don't think there would have been a decision made.

**The National Citizens Coalition has suggested that every refugee will bring over 15 relatives as well, creating a major cultural problem for Canada. Do you think there is any validity to this at all?**

Oh no. We made fun of that, of course, because if every person brings 15 relatives, and they do it in sequence, than taking the Chinese population of Canada in 1958, which was 37,000, there would now be 23 billion Chinese in the country. It's that kind of crazy statistic. No, figures show, and I've checked with several authorities on this, that for every one you have here, one more will enter in the long run. And of course that's restricted by quotas that all immigrants must abide by.

**The problem in Southeast Asia looks like it will continue for quite some time. Will Operation Lifeline?**

There is the potential within the Vietnam area alone for another million refugees. If there are only 50,000 refugees and their relatives then the work of our organization is basically done. There is an element of public education needed to see that they're well integrated. But if you're talking about a longer term problem in which there might be another 50,000 or 100,000 to take, then there may need to be a larger educational campaign. And here the element of ethnicity and racism shows its importance because in 1956 we had no trouble taking in 37,500 Hungarian refugees within half the period. We're given twice the length of time for the government to take in three-quarters of the number of people and yet there's been a reaction. It shows the distinction made in a lot of people's minds between white Europeans and Asians. I find this very repulsive, personally.

**Has this experience taught you anything?**

Have I learned anything? Oh, tremendous amounts, tremendous amounts. Anything from how to say thank you for having Chinese tea poured for you (I've had six Chinese meals in the last week) to shock at the employment situation. We've had huge numbers of jobs phoned in here by employers who can't get people to work for \$4.50 to \$6.00 an hour. My former belief that the government ought to do something to solve the employment problem has been... well, I'm not sure that's the solution anymore. But there's something sick when we bring people up who aren't willing to struggle in school and who want the world to be given to them. This was the biggest shake-up, quite independent of the refugee movement.

The best thing I've learned is that the amount of good will and sacrifice and dedication among Canadians is just tremendous. Whatever numbers the backlash has, and it may have a significant percentage, the percentage of good committed Canadians is phenomenal and I found they exist in all sectors of life.



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 October 17 J.B. Salsberg  
 OCTOBER 24 "Zoophonic Harmony" - Lawrence Light  
 OCTOBER 31 "How to Answer the Missionaries" - Henry Hoschander

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# Student Federation Notes

On behalf of the Council of the York Student Federation Inc., I would like to welcome you to York if you are a newcomer, and congratulate you if you are returning. I hope we can both enjoy a profitable year at York.

The Student Federation has a double role of priority services to students and monitoring the academic and political activities of the University Members of the Federation sit on almost every Committee of the University and ensure a strong student voice is present before any decision is taken.

One of the areas that the Federation is moving into is a speaker series. This Friday at

noon, New Democratic Leader Ed Broadbent will speak on the subject of Petro-Canada in Curtis Lecture Hall "A". This will continue throughout the year as we attempt to provide some lines of discussion, usually in the Bearpit.

I encourage all the York community to become involved in the activities of the Student Federation this year, and hope you will drop in to the office during your spare time. This column will be published weekly and I will endeavour to keep you informed as to the activities of the Council.

**D. Keith Smokum**  
President, Council of the York Student Federation

## Student Governor's Report

**Peter Brickwood**

To those of you who haven't been here for a while or ever, the case may be—Welcome.

And those are about all the cheerful words I have to say, although the Executive officers of this institution seem to think we're in fineshape. At least so they seemed to say in their reports to the Board last Monday.

The surplus of 1.4 Million dollars was reported in terms of another fine step in the direction of completely clearing up our unsightly deficit. No mention was made of the decline in quality of life and education at this University which is providing these operating surpluses. In fact the new Vice-President for Academic Affairs assured the Board that there has been no significant decline in the quality educational services provided to students.

The politics of government funding for universities was discussed extensively. It was made clear by Chancellor Robarts (former premier) that he thought the government is more than ready to raise our fees but they don't want to face demonstrations at Queen's Park alone. They want the universities to go with them.

The best bet is that the 5 percent fee increase we got last year will be forthcoming again this year. And next year. And the year after. And so on ad infinitum.

Then there's the Ross report. Remember that? That's the report that the Minister (of Colleges and Universities, Bette Stephenson) had a business consulting firm do on university fees. It recommends unpegging fees. Thus each university would be able to charge what it could get and if you want to study something expensive, like Medicine, it will cost you more; within limits of course.

Before they came up with that bright idea they talked to the administrations and boards of all the universities in Ontario—and a mere 18 students. Increases in fees would doubtless enable our administration to run up an even larger surplus.

And what does the average taxpayer make of all this? They see a university which cuts 2.8 million dollars from its 78/79 budget and then saves another 1.4 million dollars. Obviously they conclude that there is lots of fat left at this university and support the government in cutting us back even further.

Meanwhile our classes get larger, the number of courses gets smaller, the number of books in the library dwindles and familiar faces on the faculty disappear. For this they want to charge us more. The government continues to cut back and our own administration is giving them the perfect excuse to do so.

Perhaps we should invite Chancellor Robarts to join us the next time we go to Queen's Park. At least it's more fun on our side of the steps.

### STRIKE

The strike that wasn't—thank goodness. But are we to have the threat of a strike to greet us every year as we wend our way back to these hallowed halls?

Other universities get their labor relations settled in mid-summer. Why can't we?

Well, to start with, the administration made the staff association (YUSA) a wage offer which was completely the opposite of the union's policy. Then when things were beginning to get sorted out at the beginning of August—the administration's chief negotiator takes a previously unannounced holiday.

These kinds of tactics by the administration are totally unnecessary. We don't need to come back every year to the threat of a strike and it certainly doesn't encourage new students to come. Let us hope that contracts are settled before term starts next year.

### REACHING ME

You can always leave messages care of the Student Federation in Room 105 Central Square and I am frequently in that office (phone 667-2515). I also keep erratic hours in Room 132 Calumet College (Atkinson Phase I).

For Glendon students I will be in the GCSU office every Tuesday morning from 9:00 to 11:00.

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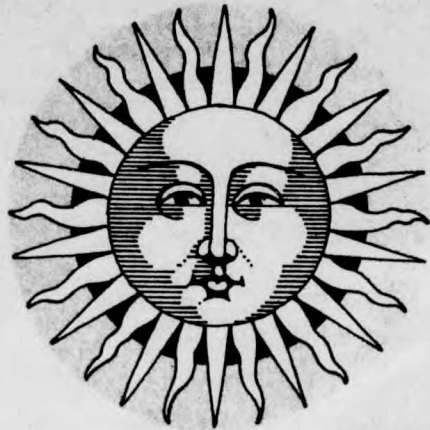
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The Fall session for 1979 will start on September 26th. Space is limited, so you should register as soon as possible. The course fee is \$50.00 to cover expenses.

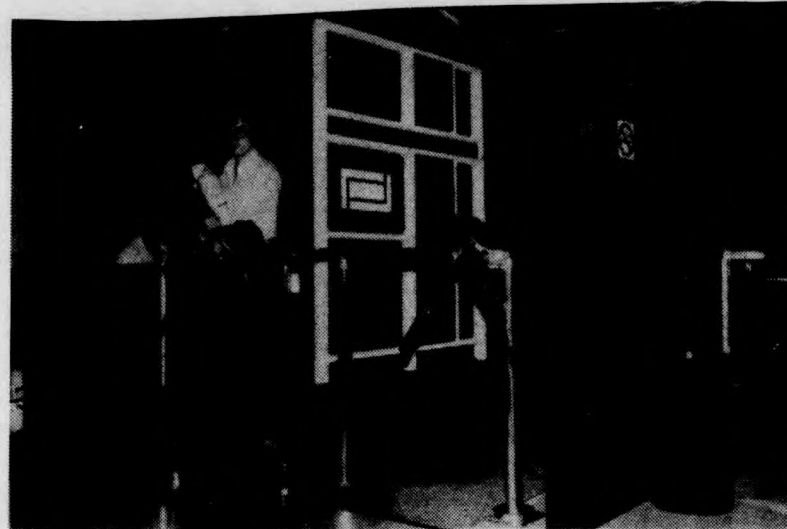
Please note that you won't get any University credits for this course, but what you may get is the best boss there is: yourself.

**For further information and an application form, please call Gabriele Hardt at 667-3487, or stop by 134 Calumet (in the Atkinson College building).**

## WELCOME BACK FROM THE CLASS OF 45.



## Library installs tell-tale Tattletape



Gary Hershorn

**Dudu Mogadime**  
Tattletape. That's the name of the new electronic security system installed this summer in York's Scott Library.

The system was installed to prevent theft of materials which has occurred in the past even under the watchful eyes of security staff.

According to library director Anne Woodworth, books cannot be stolen past tattletape.

"No matter where you put a book, whether it's inside a briefcase or in between a pad of paper, the system can still detect it."

How does tattletape operate? All library materials have been sensitized. When one checks out materials at the circulation desk the items are desensitized, allowing the student to pass the gates without triggering the alarm. Any materials that are still sensitized will lock the gate, ring the alarm and cause the student a little embarrassment.

The cost of tattletape—\$140,000—was provided over a period of two years by the university's central equipment funds.

"Over a very short period of time the system will pay for itself," says Woodworth.

## OFS expects tuition boost, plans postcard campaign

OTTAWA (CUP)—The Ontario Federation of Students (OFS) will conduct a postcard campaign as the main feature of its fall program against cutbacks in education spending.

The campaign, adopted by the OFS at its June 1 meeting in Thunder Bay, was planned to start early this month.

The move is expected to precede the announcement of new tuition and grant assistance policies later this fall.

"We think that they will make an announcement in October, but they might make a decision and keep it under their hats," said Jay Drydyck, an OFS researcher.

OFS expects the government announcements to deal with recommendations of the P. S. Ross report, commissioned last year to look into possible changes in the tuition levels paid by Ontario students.

If accepted, the report's recommendations would cause large tuition increases in the province.

The report deals with proposals to index tuition fees to the cost of education, to institute fee differentials for different programs, and to "unpeg" tuition levels allowing individual institutions to set their own tuition levels.

With tuition levels set at 20 per cent of total cost, a level that has been suggested by several university administrators, the average undergraduate tuition

could reach \$1,400 by 1984.

The report indicates that many college administrators felt 15 per cent was a reasonable rate. If this is accepted, the average college tuition level could rise to \$800 by the mid 1980's.

## Spurned by girlfriend, man blasts jukebox

VIENNA (ZNS)—A bartender escalated the international fight against disco when he pumped a jukebox full of lead at the disco he works in.

Leopold Hofner just couldn't take it after an unidentified customer played Donna Summer's hit "I Feel Love" 20 consecutive times. So he grabbed a gun kept under the counter for protection against hold-ups and shot the juke box until it stopped playing.

Hofner said romance, not disco hatred, was his prime motive in the slaying. "That record was the one my girlfriend and I always danced to," he told police. "Right before that man kept playing it, she phoned me to say she didn't want to see me again."

Harbinger Community Services has moved to a new location, Room 026 and 027, McLaughlin College, where we have resumed our Peer Counselling Services. All interested parties who wish to be volunteers, please drop by.

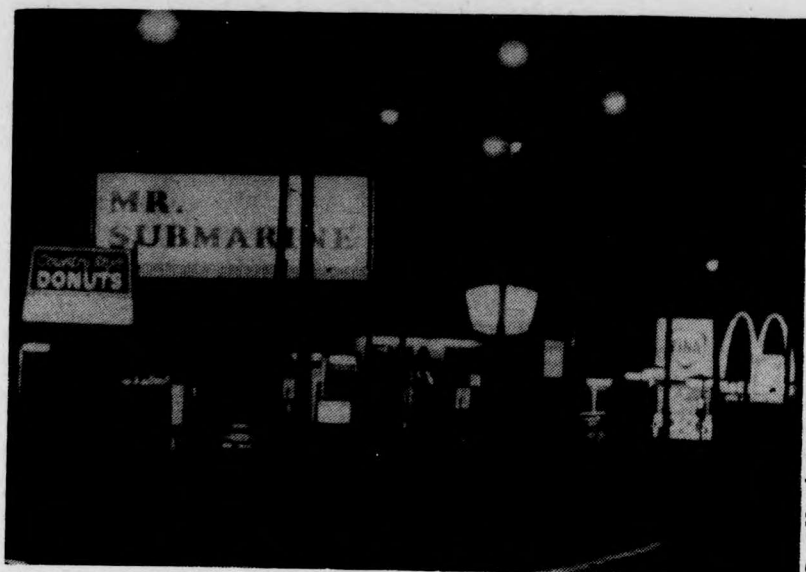


# Downsview cuisine— not so haute

James A. Carlisle

Where do you go out to eat when the cafeteria food starts tasting like fried styrofoam? There is a strip of fast food outlets along Keele Street where you can get 'Big Macs' or submarines, but they're just bland. If you want food that tastes as if it has been cooked rather than processed and extruded, there are few places near York. I would, however, like to tell you about some of the restaurants which I have found. My current favorite is **Rosa's Place** at 4724 Jane Street near Shoreham. Go to Rosa's for pasta or veal. The spaghetti, cannelloni and gnocchi are excellent. Dinner for two with a carafe of house wine will cost about 15 to 20 dollars.

For the best bread in Downsview go to **Nino D'Aversa Bakery**, 1 Toro Road (1 block south of Finch at Keele) and stay for Capuccino and a hot sandwich for under 3 dollars. Nino's is a family place, a part of the Italian community. You can almost forget that you are in the wilds of Downsview. The best Pizza isn't found in an Italian restaurant at all. My vote goes to **Pietro's Pizza and Spaghetti Parlour**, 3725 Keele, owned by the people who bring us Campbell's soup. Pietro's pizzas



Gary Hershorn

are great (always order double cheese) but I can't recommend the other entrees. The Spaghetti is cheap, especially when they have weekly specials, but it tastes like it just came out of a can.

For a break from Italian culture I go to **Charlie C's** at 1111 Finch West between Keele and Dufferin. Charlie's specialties are Smoked meat sandwiches and Cabbage Rolls. He also boasts a seven-foot TV screen usually tuned to whatever sports are current, but there is also a quieter dining room.

The best pastries are found at **La Sem Patisserie and Pizzeria**,

1237 Finch Avenue West, but the most spectacular desserts are the ice cream sundaes at **Howard Johnson's**, 3757 Keele south of Finch.

Most of the restaurants near the campus are depressing places catering to the after-work crowd from the local factories. They concentrate on supplying beer and 'exotic dancers' rather than food, but there are a few good restaurants that still fit a student budget and more are opening up all the time. If you find somewhere special let me know through **Excalibur** and I'll pass the word along.

## Help!

Excalibur, you may illogically deduce, is once again off and running, ready to expose administrative faux-pas, unearth steamy scandals and, in general titillate our readers with the goings on up here at York.

We need help. Anyone who likes to write, draw, photograph, or do layout is invited to drop in and join the staff. It's interesting, educational, and you can bask in the smiles of thousands on Thursday mornings.

There is a staff meeting today at 1:00.



### the book barn

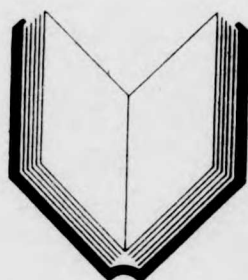
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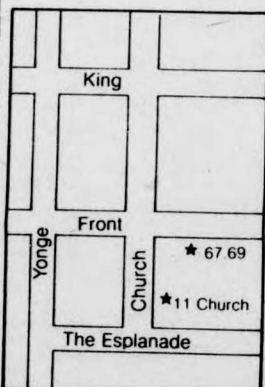
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**Our  
Town**

**Ed Broadbent**

The national New Democratic Party leader will be speaking on Petrocan on Friday, September 14 in Curtis Lecture Hall "A". Presented by the York Student Federation.

**Gay Alliance**

On Tuesday, September 18, the Gay Alliance at York will hold its first meeting of the school year at 6 p.m. in Room 677 South Ross. All gay men and lesbians from York and Downsview are welcome. We need your ideas in planning for the new year.

**Lutheran Student Movement**

The Lutheran Student Movement Worship Service is held every Tuesday at 7 p.m. in the Religious Centre, Central Square.

**York NDP Club**

York NDP will have its first meeting of the year September 19th at 7:30 p.m. in N537 Ross. Topics include the election of a new executive and a discussion of the directions the club should take during the coming year. All members of the York community are invited.

**Yeowomen Volleyball**

The O.W.I.A.A. Volleyball Championship team is looking for recruits for this year's team. If you are interested come to the main gym in Tait McKenzie at 4:00 p.m. or contact Sharon Clayton at 667-6061.

**York Catholic Community**

The York Catholic Community will hold a pot-luck dinner, 5:30 p.m. Sunday, September 16, in the staff lounge in the Scott Library. Mass will follow at 7:30 p.m. in the Scott Religious Centre.

The Catholic Community will also hold a noon mass on Mondays, Tuesdays and Fridays in the Scott Religious Centre.

**Harbinger**

Harbinger Community Services has moved to a new location, Rooms 026 and 027, McLaughlin College, where we have resumed our Peer Counselling Services. All interested parties who wish to be volunteers, please drop by.

**Mrs. Plummer's Mattress Factory**

New members urgently needed for MRS. PLUMMER'S MATTRESS FACTORY. We need one male and one female member, as well as a sound effects person (let's hear from the DJ's).

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# Singing, strutting and sweating

## Mickey Trigiani

The **Petty Bourgeois Revue** is a whimsical farce poking fun at various aspects of middle-class society and transmitting its message via the talents of its two actors and the audience's imagination.

Currently playing until September 30 at the Adelaide Court Theater, the loosely constructed play relying on wordy and witty jabs, a few props and the magic of storytelling should appeal to those who appreciate liberal attacks on our conservative society.

Michael Glassbourg who performs solo in Part I of the Revue also wrote the majority of its songs and skits. Areas of investigation include pollution, violence, nuclear energy, our legal system, God and even John Denver. Glassbourg also presents a dark, off-beat interpretation of Dracula and saves a corner of his show for "poetry lovers all" (garbageman and the moo cow are featured).

Part I's most balanced offering is its "Apocalypso" ending. A musical poem spoofing various middle-class metiers, it is extended and completed by a rhythmic illustration (with piano accompaniment) of our fast-paced daily rituals.

Glassbourg speaks, sings, struts and sweats his material. This rapport is extended to his audience whose greatest challenge lies in trying to apply elements of common sense to such an abstract work.

The second part of the show is entitled "Tillie's Punctured Romance". Although written by musician—and convict—Charlie Leeds 20 years earlier, it is basically an extension of Part I's attack on God with a focus on the tribulations of Noah and his ark.

Although there are three characters in Part II, the versatile Simon Malgogot is the only actor who appears on stage. His mastery of the monologue and of storytelling allows this triple portrayal to work effectively. Leeds' poem is a bold portrayal of Noah's relationship with God. Noah's stories of booze and orgies and of his ordeal often reveal questions we may have at one time wanted to pose. "God's a junkie," he says at one point and finally, "He's flipped, that's all. He just sits around thinking up things to do."

Behind Noah's exaggerated and outrageous story lies a protest. The majority of the spectators indicated their comprehension of it by their laughter.

The **Petty Bourgeois Revue** runs 70 minutes with no intermission and as indicated by the areas attacked, it packs a wallop in that time-span. A viewing will cost you between \$4 and \$6 depending on which evening you attend. Of note to students is the "Pay What You Can", Sunday matinee.

Those of you who have never visited the Adelaide Court Theater should plan an outing there in the near future. Located on 57 Adelaide Street just west of Church, the Theater houses three resident companies: Le Theatre du P'tit Bonheur (all French theater), New Theater and the Open Circle Theater. Last year all three of the companies moved into the present building on Adelaide which used to be the old York County Courthouse (circa. 1853). The courthouse was restored at a cost of \$2.5 million and now contains two performing spaces: the Court Theater on the first floor and the larger Adelaide Theater upstairs. In addition to saving the building

from demolition, the restoration has given the companies a permanent home.

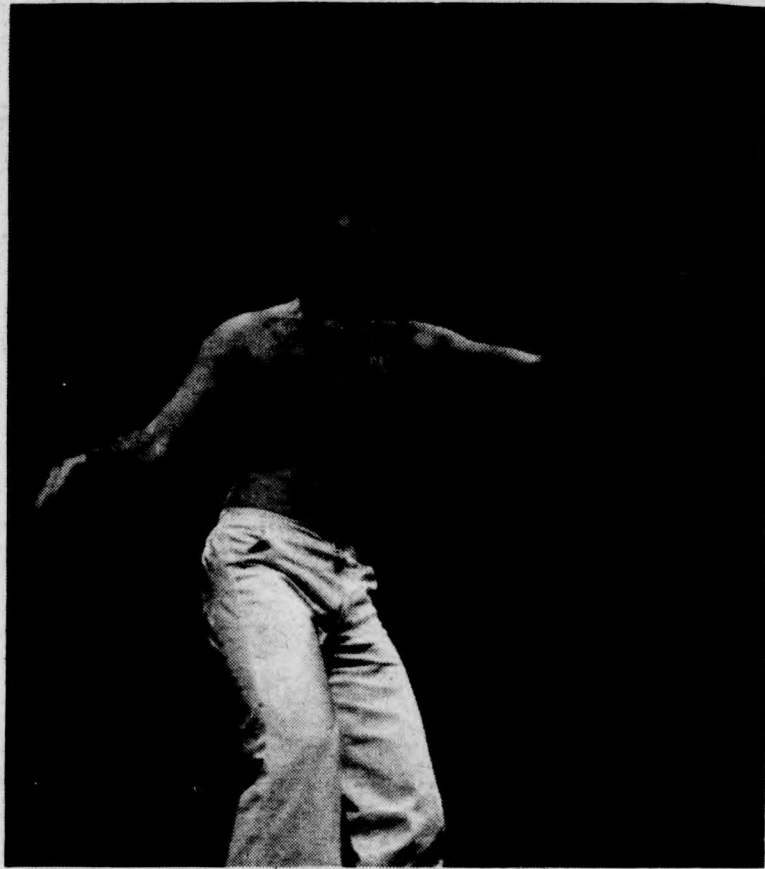
Two new additions to the theater complex are visible this year. Accessible from the lobby of the playhouse is Troopers, an authentic English pub with a beautiful mahogany bar. Located downstairs from the pub is the two-month-old Cafe des Beaux Arts. It features seven fixed price five course dinners costing between \$9.25 and \$15.25 (sans vin). Patrons of the intimate cellar-like restaurant have indicated the authenticity and quality of the French cuisine.

Highlights of this year's program at the ACT include **Maria Chapdelaine** (TBP), a French-Canadian classic adapted

by Armand Laroche opening September 20 in the Adelaide Theater followed by **American Buffalo** on October 4. This play will be staged by Errant Productions, the same group that brought **Anne of Green Gables** to the O'Keefe Center. **La Sagouine** (in English) should follow around November 8.

Le Theatre du P'tit Bonheur will also feature Moliere's **Les Femmes Savantes** and Thornton Wilder's **Notre Petite Ville** (Our Town), later in the season.

For further information contact the Adelaide Court Theater box office at 363-4977 or look for listings in the Toronto dailies. Any queries regarding Le Cafe des Beaux Arts may be directed at Jean-Paul, 868-1641.



Dancer Michael Glassbourg performs Kung Fu

## SOME PRICKS, SOME KICKS

**Stuart Ross Beckett/Beckett** by Vivian Mercier, Oxford University Press, 1979, 254 pp., \$4.70. Samuel Beckett's work is difficult for the critics. It is ambiguous, abstract, and seemingly understated. There have been a few good books on his writings, though, and Vivian Mercier's is an admirable attempt which fails in many ways but contains some worthwhile bits. Discussing themes often previously explored (though not always worth exploring), Mercier uses a fresh approach, dealing with the "polar opposites" in Beckett's work, the dialectic that he sees emerging. And so we are presented with chapters such as "Thesis/Antithesis" and "Painting/Music". Most of which, unfortunately, is quite unreadable.

The books on Beckett that have succeeded are those which have captured the 'spirit' of his writing: the humor, the despair. Mercier's is dry, overly-academic, and humorless. My favorite book on the man is Michael Robinson's **The Long Sonata of the Dead**, written out of a real love for Beckett's works. Another book which remains highly intellectual, and yet doesn't ignore the excitement of Beckett's writings, is A. Alvarez's **Samuel Beckett**. These two studies send you back to Beckett with a real sense of adventure, and a fresh joy (that bizarre joy derived from total desolation).

Vivian Mercier continually reminds us of those four times that he spoke with Beckett. He

may be giving, as he states, a very personal view, but it is also pompous and self-indulgent (qualities better left in the hands of Peter O'Toole). Mercier begins to seem like a former Elvis Presley bodyguard finally revealing the Complete and True Story.

But **Beckett/Beckett** is not devoid of redeeming social significance. There is actually some good stuff if your machete doesn't become dulled before the fourth chapter, "Classicism/Absurdism". It's a fine discussion of Beckett's influences, from Sartre to Racine, who Mercier hails as Beckett's model. Also interesting is his explanation of the cyclical form of Beckett's novels and plays.

The chapter, "Artist/Philosopher", contains a beautiful extract from a 1961 interview in **Les Nouvelles Litteraires**, in which Beckett explains that he never read philosophers because "I never understand anything they write." This chapter is great, or would have been, had Mercier not gotten so trivial and intensely serious about a subject which even Beckett seems to consider not worth discussing. Mercier tries too hard to make concrete the philosophical abstractions that Beckett works with.

If Vivian Mercer wakes up one morning, a roaming body from Beckett's **The Lost Ones**, inside "a flattened cylinder fifty metres round and eighteen high for the sake of harmony," I don't imagine he'll succeed in explaining himself out of it.



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**PARKING NOTICE**

In order to give new members of the community the opportunity to purchase parking decals, vehicles may park free of charge in any peripheral (single letter) lot on the York Campus until September 14th, 1979. All motor vehicles driven on campus must display a decal after the above date, or drivers will be required to pay the daily fee. Persons obtaining decals are advised that they must be prepared to provide the ownership permit and student number.

The following categories of decals are available: A Day-time Reserved Area Decal, a Day-time Unreserved Area Decal, or a Sessional Evening Unreserved Area Decal. Sessional Evening Area Decals are available only to part-time evening personnel, who will be required to produce evidence of their part-time status.

After September 14th attendants will be on duty at all peripheral lots and those persons without appropriate current decals will be required to park in "M" lot and to pay the daily fee of \$1.00.

Harry Larkins  
Parking Supervisor

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



# Entertainment

## Boy, what a film festival



### Elliott Lefko

Well, here it is Thursday, the fourth day of school and I haven't even attended a class or bought a book, let alone had a carrot juice in the cafeteria. It is Festival of Festivals time and that means early mornings, late nights, tired eyes and a lot of films. This year the festival has been fantastic. The films have been highly entertaining, informative and a true pleasure to watch. Since the festival opened last Thursday with Claude Lelouch's **A Nous Deux** I've seen on the average about four films a day, sometimes five. There are three full days left, including today, in the festival. Tickets can be bought for individual films.

The success of the festival is due to its extremely varied program. Organizers William Marshall and Wayne Clarkson have divided the program into ten sub-categories. Galas, Contemporary Swedish Cinema, Critic's Choice, a program of films featuring Luce Guilbeault, a selection of Marguerite Duras films, the annual Buried Treasures, New directors, New directions, Documentaries, Special Presentations, and a program of New German Cinema.

At the festival's end an award is given for best picture. **Best Boy**, a documentary by American Ira Wohl, tops the list so far. Entered in the documentary section with the encouragement of York programmer John Katz, **Best Boy** was finished only three weeks prior to its world premier at the

festival. The film is a heart-warming intrusion into the life of director Wohl's cousin "Philly". Fifty-two and retarded, Philly had spent his whole life with his parents never knowing the outside world. The film details his awakening.

Among the big crowd pleasers screened were Rainer Fassbinder's **The Marriage of Maria Braun** and Lelouch's **A Nous Deux**. Both demonstrate the finesse and imagination of these two extraordinary directors. **Maria Braun** is the most erotic film since **Last Tango**. Both films will be released this year.

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The German Cinema is labeled by Toronto's David Gilmour as "a creative and enduring phenomenon." Regular filmgoers know directors such as Werner Herzog and Wim Wenders. Now add the name of Reinhard Hauff. With **Knife In The Head** and **The Main Actor** Hauff has demonstrated an enormous well of skill. **Knife In The Head** is a film that is particularly important and relevant to Toronto at this time. The plot concerns a man shot in the head during a police raid on a group of young people. The police claim he was a radical and

try to picture him as having deserved what he got. The film examines the question, Was it police brutality or a necessary evil? Certainly with the controversy surrounding the deaths of Buddy Evans and Ken Johnson the question is on the minds of a lot of people in Toronto the Good.

The American Nightmare is a retrospective of American horror films running aside the main festival program. Compiled by York's Robin Wood the series was labeled by a former York film student as being the sum total of two and a half film courses. On Saturday, Werner Herzog's new film, **Nosferatu**, the story of Dracula, had its North American premiere followed by an all-night shiver special. Brian de Palma, Tube Hooper, George Romero and David Cronenberg were among the directors invited to attend special panel discussions. An added bonus for the horror ticket holders was a book of Horror essays written by Wood and his co-programmer Richard Lippe.

It was worth it. An education in ten days. An experience to fill the dark corners of the mind.

Originally scheduled for tomorrow night, the Who's **Quadrophenia** has been canceled. But wait...in its place comes the long awaited new Neil Young film. Formerly **Human Highway**, now **Rust Never Sleeps**, the film is Young's autobiography of life on the road. Watch Young turn the cameras on himself.

## Ambitious hands

### Ashraf Dimitri

It gets harder and harder to write down exactly what I mean, with fingers slowly probing their way into my ear. They're trying to get at my brain, a game which they like to play now and then.

But I've gotten smarter. I've rerouted all of my thoughts through my left ear instead of my right one. It's very tricky and you can plainly see the predicament I'm in.

The fingers belong to an ambitious hand, which visits now and then, trying to get at my dreams so that it can pull them out into reality. But worry not, I've got them safely tucked some place where even I can't get at them. That's why it's getting harder and harder to write.



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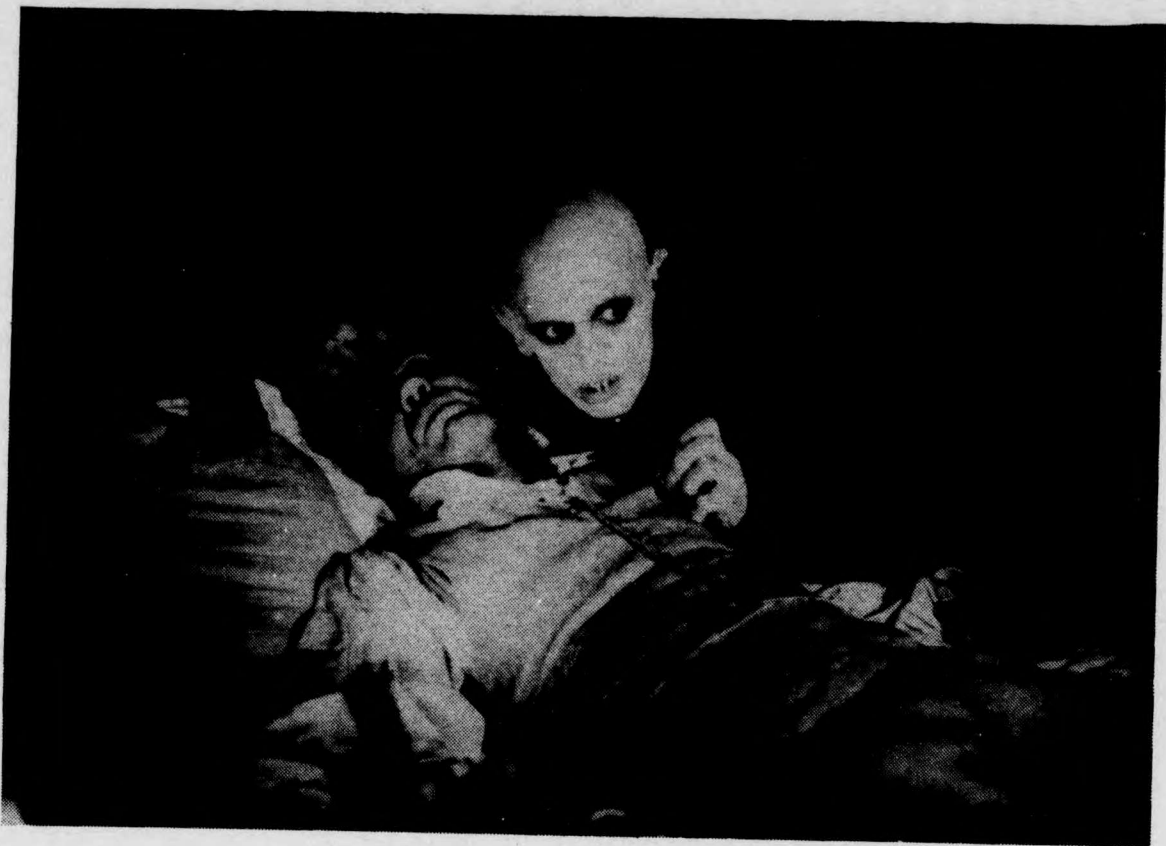
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The German Cinema is labeled by Toronto's David Gilmour as "a creative and enduring phenomenon." Regular filmgoers know directors such as Werner Herzog and Wim Wenders. Now add the name of Reinhard Hauff. With *Knife In The Head* and *The Main Actor* Hauff has demonstrated an enormous well of skill. *Knife In The Head* is a film that is particularly important and relevant to Toronto at this time. The plot concerns a man shot in the head during a police raid on a group of young people. The police claim he was a radical and

try to picture him as having deserved what he got. The film examines the question, Was it police brutality or a necessary evil? Certainly with the controversy surrounding the deaths of Buddy Evans and Ken Johnson the question is on the minds of a lot of people in Toronto the Good.

The American Nightmare is a retrospective of American horror films running aside the main festival program. Compiled by York's Robin Wood the series was labeled by a former York film student as being the sum total of two and a half film courses. On Saturday, Werner Herzog's new film, *Nosferatu*, the story of Dracula, had its North American premiere followed by an all-night shiver special. Brian de Palma, Tube Hooper, George Romero and David Cronenberg were among the directors invited to attend special panel discussions. An added bonus for the horror ticket holders was a book of Horror essays written by Wood and his co-programmer Richard Lippe.

It was worth it. An education in ten days. An experience to fill the dark corners of the mind.

Originally scheduled for tomorrow night, the Who's *Quadrophenia* has been canceled. But wait...in its place comes the long awaited new Neil Young film. Formerly *Human Highway*, now *Rust Never Sleeps*, the film is Young's autobiography of life on the road. Watch Young turn the cameras on himself.

## Ambitious hands

### Ashraf Dimitri

It gets harder and harder to write down exactly what I mean, with fingers slowly probing their way into my ear. They're trying to get at my brain, a game which they like to play now and then.

But I've gotten smarter. I've rerouted all of my thoughts through my left ear instead of my right one. It's very tricky and you can plainly see the predicament I'm in.

The fingers belong to an ambitious hand, which visits now and then, trying to get at my dreams so that it can pull them out into reality. But worry not, I've got them safely tucked some place where even I can't get at them. That's why it's getting harder and harder to write.



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# UNIVERSITY NEWSBEAT

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

## Burton Auditorium Sharpens "Edges"

# Jazz, Dance, and Theatre Highlight Series

Leading improvisational jazz musicians, a theater setting of James Joyce's *Finnegan's Wake*, the Canadian premiere of Douglas Dunn's dance "Foot Rules," and a shapely lady who costumes herself as everything from a taxi-cab to a sandwich are among the events presented by the Faculty of Fine Arts in "Edges," its new performing arts series.

The twelve events in the Edges program are divided equally into a jazz, a dance, and a theater series. All take place in Burton Auditorium and begin at 8:00 p.m.

Subscribers save up to 24 percent of the regular admission price, and additional discounts are available for students, senior citizens and York staff members. Subscriptions may be purchased for each four-event series, for a choice of two of the three, or for the entire 12 events. The series rates are: for one series, \$24 general, \$20 staff, and \$16 students and seniors; for two series, \$46 general, \$38 staff, and \$30 students and seniors; and for the master series, \$66 general, \$54 staff, and \$42 students and seniors.

### Jazz

The Sonny Fortune Quartet opens the music series on Thursday, September 20. Fortune plays sax and flute, and has appeared with such giants of

modern jazz as Miles Davis and McCoy Tyner.

The second performance in the jazz series is by the Art Ensemble of Chicago, leaders in improvised jazz over the last decade. The five members--Lester Bowie, Malachi Favors, Joseph Jarman, Roscoe Mitchell and Don Moye will play on Thursday, November 29. Next is the Abdulla Ibrahim Sextet (formerly known as the Dollar Brand Ensemble) on January 31, 1980. Ibrahim is an innovative pianist who has been called "the best in the world" by *Downbeat* magazine.

The Leroy Jenkins Trio wraps up the jazz series on Thursday, February 28. Jenkins is a brilliant violinist, and a master of improvisation.

### Dance

Douglas Dunn opens the dance series on Wednesday, October 10 with the Canadian premiere of "Foot Rules," an experimental piece which has won critical acclaim in Europe and New York. Dunn combines an avant-garde, conceptual approach to dance with gymnastic and highly energetic performances.

The Mini Bolshoi group follows on Sunday, December 9. Ten of the first principal dancers from the world-famous Bolshoi troupe will present solos, pas-de-



Madcap Pat Oleszko, featured in "Edges" theatre series

deux and ensemble work from the classical repertoire. The Contemporary Dancers of Winnipeg, twelve dancers under the direction of Rachel Browne, will appear on Monday, February 11, 1980. The Canadian troupe is the oldest modern dance company in the country.

The Sarah Rudner Dance Ensemble closes the series with "Modern Dances" on Tuesday, March 4. Sarah Rudner is a high-voltage dancer and choreographer who has appeared as a leading dancer with Twyla Tharp, the Joffrey Ballet, and Pilobolus.

### Theatre

An even wider range of performing styles is evident in the theatre series. First is the New York-based Talking Bank on Friday, January 11, 1980. The Talking Bank explores the roots of theatre and narrative using their varied backgrounds in acting, dance, martial arts and music to deliver their collaborative piece "Worksong."

Second is Toronto's own Video Cabaret, a group that includes the Hummer Sisters and the band, The Government. Subscribers to the series get two shows for the price of one: "The Bible..." on Wednesday, January 23 or Friday, January 25, and "1984" (written by playwright Michael Hollingsworth) on Thursday, January 24 or Saturday, January 26.

On Thursday, March 6, multi-

media performer extraordinaire Pat Oleszko will treat the audience to her incredible costumes and sense of humor. Ms. Oleszko, a six-foot tall blonde once known as "the Hippy Stripper," has appeared in the past as a taxi cab, a bacon-and-tomato sandwich on rye, Normain Mailer, a tree nymph, and the Statue of Liberty. Seriously.

The last "Edges" event is "The Coach With 6 Insides" performed by the Theatre of the Open Eye. Actress/director Jean Erdman is a leading light of the American theater, and her innovative stage adaptation of Joyce's novel *Finnegan's Wake* is sure to delight York audiences as much as it has those of five other countries. The score is by major composer Teijo Itoh of Japan.

### Mostly Fringe

Paul Kennedy, manager of both Edges and the Burton Auditorium, described the entire series of "mostly fringe events, on the edge of the avant-garde." He pointed out that all of these events are exclusive Toronto performances, meaning that the artists will not appear elsewhere in the city within two months either before or after their Edges date.

Copies of the Edges poster, designed by the Toronto firm of Burns and Cooper, will be on sale shortly, including a specially signed, limited edition.

Mr. Kennedy added that a number of special events are scheduled as well. Master series ticket holders may attend free of charge a lecture given on November 28 by Richard Schechner, former editor of *The Drama Review*, and creator of *Dionysus in '69*. The Vancouver-based Paula Ross Dancers appear on October 3. The Buenos Aires Theater will perform October 17. On January 17, Norma Edwards appears in *The Women of Margaret Laurence*, a popular production from last year in Toronto.

Series tickets may be purchased now at the Burton Auditorium box office in person or by mail. Individual event tickets, if available, will be sold two weeks before each performance date. Call 667-2370 for additional information.

## Footnotes

### Create Your Own Business

The York Economic Self-Sufficiency Program, designed to help non-corporation people earn an independent livelihood, will be offered again this year. This seven-week non-credit course features consulting sessions in conjunction with discussion-lectures, and is sponsored jointly by Calumet College and the York Enterprise Development Centre of the Faculty of Administrative Studies.

All you need is the germ of an idea, the urge to become self-sufficient and run your own business, seven evenings' time, and \$50. For registration and further information contact Gabriele Hardt in 134 Calumet College at 667-3487.

### Dance and Visual Arts for Children

Continuing its two successful programs from last year, the Faculty of Fine Arts is again offering a series of dance classes, and a series of visual arts classes for children in the community.

Included in the dance program are Creative and Modern Classes for ages 5 and up; Classical Ballet for ages 8 and up; Jazz for ages 11 and up; and Parents and Tots for ages 2 1/2 to 4 1/2. Registration is Saturday, September 22 from 10 a.m. to noon, in the lobby of the Fine Arts Building. For further

information call 667-6423 or 667-3243. The program lasts from September through April, and requires no prior training in dance.

The art classes for children grades one through three start towards the end of September, and will be every Saturday morning for ten consecutive weeks. Children will be introduced to a wide variety of media and have the opportunity to explore different areas of art under expert guidance. Other classes may also be scheduled for older public school children and high school students. For further information call 667-3241.

### CARTOONISTS

Illustrators and cartoonists are sought by the Communications Department to supply artwork for University publications. A small honorarium is paid for work which is published. Please contact the Department, room S802 Ross Building, 667-3441, for further information.

### Know Your Library

York's libraries offer invaluable resources to aid you in upcoming research projects. If you're unsure of how to use their cataloguing system, or don't know how to start tracking down the information you need, take advantage of the library instruction sessions being offered now by the reference department of the Scott Library.

This program, which offers different levels ranging from first year to graduate study,

introduces students to periodical and newspaper indexes, biographical dictionaries, handbooks, encyclopedias, yearbooks, abstracts, and both general and specialized bibliographies. To arrange a booking call Grace Heggie at 667-3428.

### THE LAW AND YOU

York is offering a series of non-credit courses to acquaint individuals and citizen groups with the Canadian legal system and the implications of the law. Called "The Law and You," this program is designed to enable people to know how to act when confronted by situations involving legal restraints. It is cosponsored by York's Centre for Continuing Education and the Canadian Civil Liberties Association (C.C.L.A.).

"The Law and You" covers nine subject areas, each presenting three lectures. Civil Liberties Law, the first subject, begins September 26, and deals with issues such as freedom of speech, freedom of assembly, wire tapping, abortion, involuntary hospitalization, and the right against self-incrimination.

Other subjects include: Landlord-Tenant Law; Business Law; Criminal Law; Income Tax Law; Real Estate Law; Estate Planning; Family Law; and Women and the Law.

Cost is only \$12 per subject (lectures on three consecutive Wednesdays). For further information contact the Centre for Continuing Education at 667-2502.

## Electric and Gilhooly Art Start YUFAM and AGYU Seasons

York University Fine Arts on Markham (YUFAM) kicks off its fall season with *Pulse Plus Process*, a collection of works from the Electric Gallery, extending September 12 through 30. The exhibition features new and recent installations by a group of well-known light-and-motion artists from Europe, Canada, and the States, and also presents related drawings and works on paper. Included will be the work of Joseph Calleja, Don Haluska, Michael Hayden, Martin Hirschberg, Don Jean-Louis, Francois Morellet, Eric Snell, Craig Tandy, Gunter Weseler and Ted Victoria. Gallery hours are noon to 6 p.m. Wednesday through Sunday. YUFAM is located at 596

Markham Street.

The Art Gallery of York University (AGYU) begins its season with the most recent ceramic sculpture of eccentric sensualist David Gilhooly. Gilhooly, celebrated for the delicious absurdity of his 'Frog World' wanderings, is credited with being a major influence on the widespread revival of figurative ceramic sculpture in the last fifteen years. His work is characterized by its spontaneous vitality, fresh color, and for the sheer animal joy of living his creations abundantly communicate. The AGYU, located in N145 Ross, is open weekdays 10 a.m.—4:30 p.m. The *Gilhooly Galaxy* can be visited September 17 to October 5.



# Your guide to sports

## Kim Llewellyn

Three handbooks are now at large to guide students in an athletic direction: the Recreation York Handbook, The Men's Inter-university Program Review and the Women's Inter-university Athletics handbook.

The 1979-80 version of the recreation handbook is expanded over last year's and explains the ropes of the recreational athletics at York.

Generously endowed with advertisements for the first time in its history, it offers information on the inter-college program, the instructional program, and a reasonably extensive account of the facilities available to students and the time they are slotted for casual recreation.

Instruction is provided in archery, conditioning, fencing, gymnastics, judo, karate, modern dance, skating, scuba diving, squash and every level of swimming. The latest addition to the instructional program, included this year, is disco lessons.

In inter-college sports competition, the college teams vie for the York Torch. College teams can chalk up points participating in a wide array of sports throughout the year. For the past seven years Stong has amassed the greatest number of points, although McLaughlin almost ousted Stong in last year's competition.

York has an extensive variety of athletic facilities. The pride and joy is the track and field centre, opening for the first time this season to York athletes between the hours of 9 a.m. to 3 p.m.

It is, according to the handbook, the largest and most sophisticated indoor track facility in Canada.

The Men's Inter-university Athletic Program Review has taken a different tack for this school year. Instead of providing a calendar of the 1979-80 varsity season, it has delved into past

laurels, and supplied the reader with a review of the 1978-79 season.

There were a lot of laurels to delve into, especially in gymnastics, basketball and tennis.

The men's gymnastics team never loses. It has been the national university championship team, under coach Tim Zivic, for seven years, and the Ontario champion for eight.

The basketball Yeomen, under coach Bob Bain, was robbed of the Ontario University Athletic Association championship last year by Windsor, after a 12 win, no loss season of league play. Windsor won the championship game 80-78. The basketball squad was ranked the number one university team in Canada. But the final championship is what really counts and they placed third in that.

The tennis team, reinforced by star player Walter Crane, swept the Ontario competition with the team championship, and individual senior singles and

doubles championships.

The women's calendar, called Women's Inter-university Athletics, took a more practical bent. It provided a calendar of upcoming variety events and dates for the first practises of the season, so candidates for the varsity teams can show up.

It also briefly lists the highlights of the 1978-79 season. The volleyball team, coached by Sandy Silver, did what it has been threatening to do for several seasons now. It upset the University of Western Ontario, the seven-year kingpins, to take the Ontario Women's Inter-university Athletic Association championship.

The female version of gymnastics is also a success story. It, too, took the OWIAA championship, and completed the season as the third ranked women's university gymnastic team in Canada.

To obtain any of these handbooks, go to the physical education offices on the second floor of Tait McKenzie.

## Off on right foot

The soccer Yeomen started the 1979 season off on the right foot on Sunday by winning the McMaster Invitational Soccer Tournament.

The Yeomen started off the 4-team tourney by beating Guelph 2-1 on Saturday with Bunny Minnott scoring the winning goal off a free kick taken by Terry Giangiergorio.

The championship game pitted the Yeomen against McMaster, winners on penalty shots over Toronto on Saturday. After a shaky start and surviving a penalty shot against them in the first minute, the Yeomen settled down to play a determined game that ended 0-0. In the ensuing penalty kicks, the Yeomen finally prevailed 10-9 to win the championship.

Coach Eric Willis was pleased with the play of the team considering it was so early in the season. "We had a good competitive training camp last week before the games and showed poise and determination throughout both matches. With continued hard work this augers well for our chances in the league."

## Returning Foreign Students

### Renewal of Student Authorization on York University Campus

If you were in Canada last year under a Student Authorization, and the Authorization is valid until September 18, 1979 or later\*, you may renew your Student Authorization on York University campus. Immigration Officers will be on campus at the following location on September 18, 19 and 20, 1979 to process renewal:

ROOM N105 ROSS (THE CAREERS CENTRE IN CENTRAL SQUARE)

Remember to bring along:

- (1) your passport
- (2) your present Student Authorization
- (3) evidence that you have been registered at York for the Fall/Winter 1979/80 session, e.g. your sessional validation card

\*NOTE: If your Student Authorization expires before September 18, 1979 you must go to the Immigration Office, 10th Floor, 1243 Islington Avenue, Etobicoke, before your Student Authorization expires, to have it renewed.

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## Sports and Recreation

# Don't count us out this year—Cosentino

**Bryon Johnson and Bruce Gates**  
In sport all successful teams have one thing in common: the winning attitude.

Coach Frank Cosentino of the football Yeomen knows what that's all about during his days as coach of the Western Mustangs when he turned them into a national power.

Now that attitude is starting to rub off on the Yeomen. And although the team still has a way to go before attaining national pre-eminence, the feeling is there that this will come in the not-too-distant future.

Never mind that the Yeomen dropped a 16-9 decision to Cosentino's old team, the Mustangs, at Western last Saturday. ("They had to come from behind to take those two points away from us," he pointed out), there's a feeling of confidence that the Yeomen's 4-3 season last year was not because they play the weaker teams in the league.

"I think we've got the capability to win each game we play," he says, "but it's going to require the maximum effort from every player."

That maximum effort powered the Yeomen in their game against Western. The coach relied on everybody to carry out his assignments with a minimum of error in order to get the job done. And it worked to perfection in the first half with the Yeomen going to the lockers ahead 9-0.

The special teams had a lot to do with this lead: York opened the scoring in the first quarter when punter Sergio Capobianco's kick slipped through the Western receiver's hands. York recovered at the Mustang 35. Two plays later Capobianco

returned to the field to boot a 34-yard field goal. He added two more field goals before the half.

Cosentino acknowledges that his team still has to eliminate costly errors, as they did in the second half of the Western game when they turned the ball over to the Mustangs and nullified scoring chances of their own.

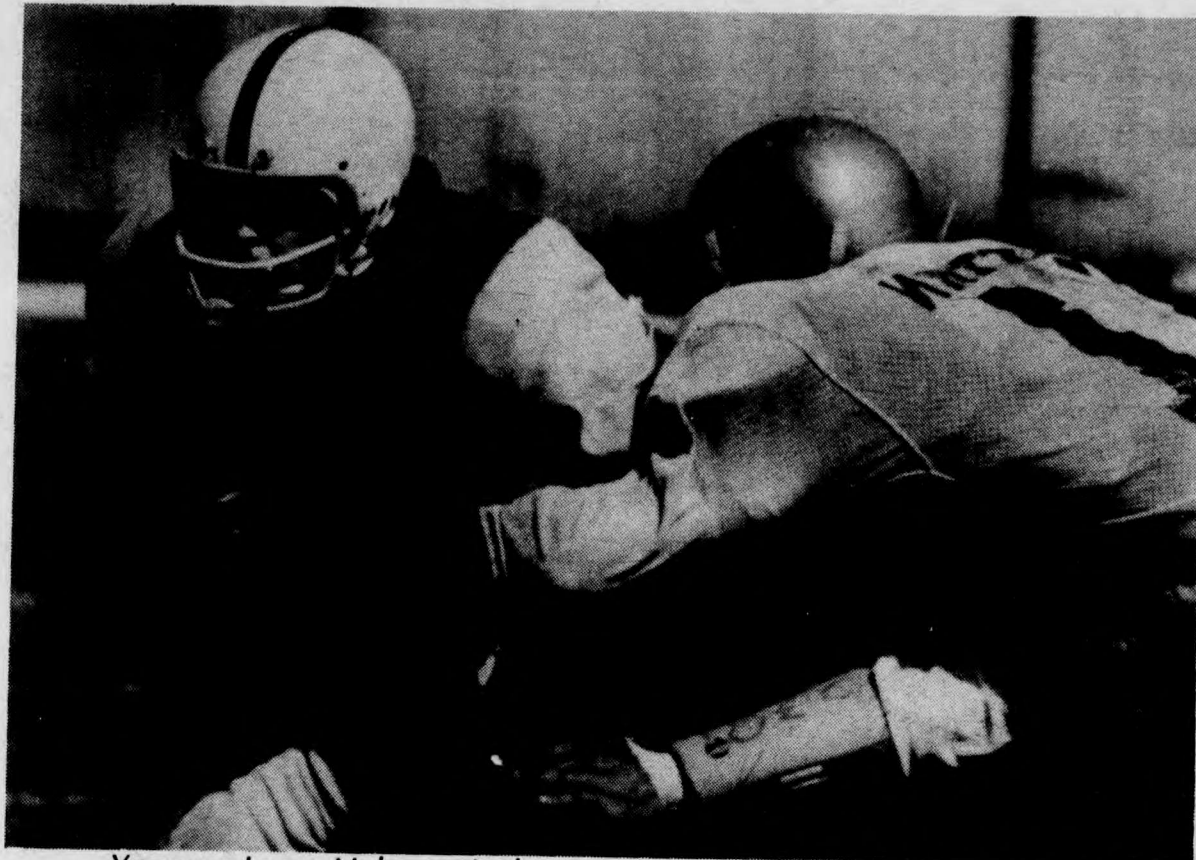
An interception of a Mike Foster pass inside the Yeomen's 20 yard line in the third quarter eventually led to the only touchdown of the game by Mustang Greg Marshall. That touchdown gave the favored Mustangs the lead for the first time (a field goal put them on the board earlier), and two more field goals later in the game rounded out the scoring.

That game was a loss to a league power. The score was a far cry from the 56-4 shellacking they suffered against the Mustangs nearly two years ago. The attitude has changed. It has changed on the field—and is evident in the practices. There's hand clapping, back slapping, boisterous shouting and yelling.

Coach Cosentino says he's impressed by the team's approach: They work hard, show up on time for practices, do work on their own.

"That's probably been the nicest feeling of my return to coaching is the attitude of the players," Cosentino says.

But getting the Attitude is part of the coach's job too. It's the job of defensive co-ordinator Dave Pickett, offensive line coach Gord Whitaker, defensive back coach Ron Gilchrist, defensive line coach Arnie McCaig, and of course head coach Cosentino to develop a game plan for the team and to instill a positive feeling



Yeoman Larry Aicken grinds out yardage during Saturday's defeat at the hands of the Western Mustangs.

among players.

The Western game illustrated what the right attitude will do for a team that's in the building stages.

However, the Western game is now history and the Yeomen have to prepare for Guelph here on Saturday afternoon. Coach Cosentino isn't sure what approach his team will take until after he sees the game films of Guelph in action. But he has an idea of what to look out for.

Under new head coach Tom Dimitroff, the former Ticat coach and Argo assistant coach, the Gryphons have become a passing

team with left hander Mike Eykins at quarterback. York will also have to stop the running of John Lowe.

"They have a good attack," Cosentino notes, "and defensively they shut off Laurier's run and forced them to pass, which is something they don't do that often."

So both offensively and defensively the Yeomen will have to be on top of their game, using the same strong play that they used to scare the Mustangs.

A win over the Gryphons will set the Yeomen on the course Cosentino wants to see the Red

and White follow:

"Last year we wanted to be competitive with the teams in our division," Cosentino says. "This year we want to be competitive with the teams in the expanded division."

It's going to be tough, he admits. After all when you're in against the likes of Laurier, Windsor, Western and Toronto, you're in with tough company.

But Cosentino is realistic about his team's chances. All he'll say is that "We're shooting for another winning season."

## It's not just a tournament, it's an event



Bjorn Borg

**Graham Tobe**

"To put on the type of show to make this tournament one of the most successful in the world, we had to create a business... it is not just a tennis tournament. It is an event!"

It was during ten days in August when York University was the focus of the tennis world when these words were spoken. And they were coming from someone who knew what he was talking about.

Ken Sinclair is a volunteer special projects director for Tennis Canada and was tournament director of the Player's International Tennis Tournament (The Canadian Open). Much of the credit for making the Canadian Open big time must go to him.

This year's Canadian Open, easily the most successful ever, was contested at the 4-year-old Tennis Center at the northeast corner of the campus.

The International, which drew a record attendance of 50,216 and was standing room only for four of nine days, grossed about \$500,000.

The Imperial Tobacco Company, the new primary sponsor, insisted on hiring the Cleveland-based International Management Group (IMG), who meticulously packaged the event. They also delivered seven of the eight top ranked men players in the world.

The women's half of the tourney was comparatively minor league with Evonne Goolagong Cawley as the only name player competing for the women's purse which totalled \$35,000.

IGM was able to land the largest jewel of all: their client, Bjorn Borg, who easily disposed of 20-year-old American John McEnroe in straight sets in the final, 6-3, 6-3, to win the \$28,000 first prize.

The main reason the "Iceman" Borg came—28G's is small change for him—was the opportunity to play class competition on Deco-Turf II in preparation for the U. S. Open which he's never won. It is the third leg in the grand slam of tennis, at Flushing Meadow, New York.

"I've never had a chance to get used to it and I played very well on it. I feel comfortable now," Borg said while practicing for the tourney. "For me, this is a perfect program to get ready for the U. S. Open."

Ironically Borg was eliminated in the quarter finals at Flushing Meadow, and McEnroe was the ultimate winner. It is doubtful whether either would have been here if the clay courts of past were

still here.

Regardless, the tourney is a moneymaker. Sinclair estimates that the pie slices in the following manner: Tennis Canada gets \$130,000 for operating expenses, \$140,000 will be used to retire a Bank of Nova Scotia Loan for facility construction, and the IMG and Tennis Canada's Junior Development program get the rest except for \$50,000 towards 1980's operating costs (and a little more for capital development).

What about York? One dollar a year income from an estimated \$1 million property, hardly seems a shrewd business deal!

When this was suggested to Sinclair, he pointed out that all York students are able to use the facilities, when available, and the courts can also be used for clinics and tournaments. Also the old Founders courts which belong to York were resurfaced at no cost to the school. The land was not being used and probably would not be used in the foreseeable future due to budget cutbacks.

It would be ludicrous to suggest that the Canadian Open could be transformed from a non-event to a problem-less extravaganza in one year. Yet giant strides have been made in the past 12 months. And the future looks bright.

Plans for stands seating 10,000 people and permanent buildings for tennis shows, locker rooms, administration and entertainment areas are proposed for York's tennis center. There is some talk of an onsite hotel, to rival the student residences.

The fenced-in site spans 5 acres and is leased to Tennis Canada by York for a dollar a year up to 66 years. The past three

years, Tennis Canada has invested \$1,000,000 into courts, bleachers, landscaping and a public washroom. This year, it resurfaced the center court, one side court and built four new courts of Deco-Turf II, the same surface used at the U. S. Open. The three Founders courts were also resurfaced with the same. Total cost—\$202,000. The facility is largely maintained and operated by Tennis Canada, though Wintario has contributed a third of the capital development.



John McEnroe