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Wednesday December 4, 1991 • Volume 26 Issue 18 • York University's Community Newspaper • free

# School sucks: rethinking education

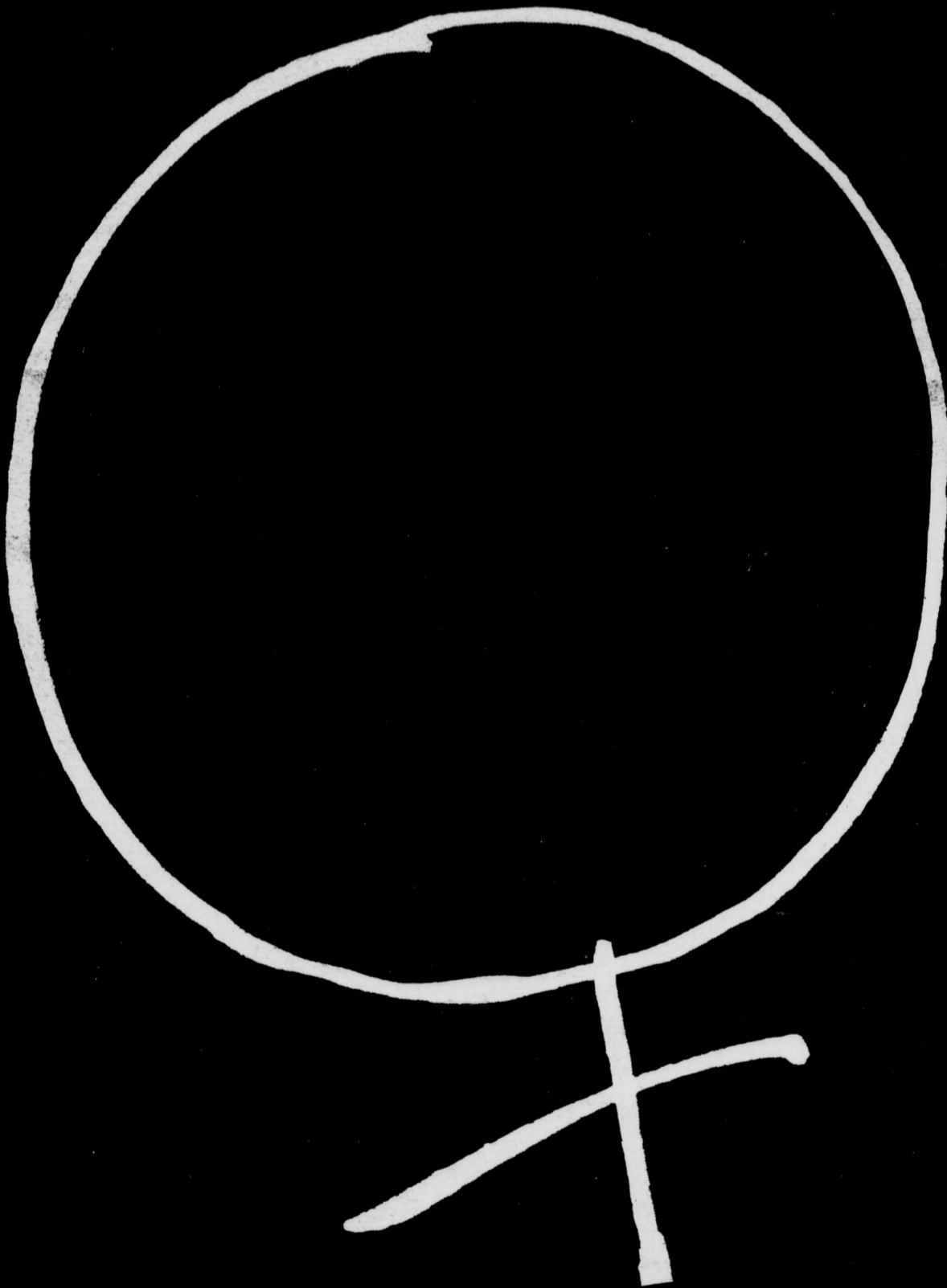
*Centrespread supplement on schooling struggles*



**IN  
side**

- ▶ Fear and loathing in Thornhill...p19
- ▶ B-ballers undefeated...p30
- ▶ Misogyny on campus...p12

## **December 6 Women's Remembrance Day**



**and all the other women who have died at  
the hands of male violence**

**Geneviève Bergeron**

**Helèn Colgan**

**Nathalie Croteau**

**Barbara Daigneault**

**Anne-Marie Edward**

**Maud Haviernick**

**Barbara Maria Kleuznick**

**Maaryse Leclair**

**Maryse Leganière**

**Anne-Marie Lemay**

**Sonia Pelletier**

**Michèle Richard**

**Anne St.-Arneault**

**Annette Turcotte**



If it were between countries, we'd call it war. If it were a disease, we'd call it an epidemic. If it were an oil spill, we'd call it a disaster. But it's happening to women, and it's just an everyday affair. It is violence against women. It is rape at home and on dates. It is the beating or the blow that one out of four Canadian women receive in their lifetime. It is sexual harassment at work and sexual abuse of the young. It is murder.

*...excerpt from The White Ribbon Campaign statement*

Whether words, blows, or bullets, violence kills. This December 6th women and men throughout the York community will be mourning the Montreal massacre. Although this anniversary has become a momentous symbol for us all, we must remember that the murder of these 14 women is not an isolated incident.

# DEC. 6<sup>th</sup>

We ask all **men** at York to wear a **white** ribbon or armband from now until **December 6th**. The white band acts as a symbolic truce to the war against their sisters.

**Women** are asked to wear **black** ribbons or armbands to mourn the 14 women killed on **Dec. 6, 1989** at L'école polytechnique de Montréal and all women who have been victims of men's violence against women.

Both kinds of ribbons will be available Thursday and Friday from the YFS office.

A message from the  
**YORK FEDERATION OF STUDENTS**  
and the  
**GRADUATE STUDENTS ASSOCIATION.**

Sixty-two per cent of all women murdered in Canada have died as a result of male violence in the home. Ninety per cent of women with disabilities have been sexually assaulted. Violence against women is endemic in the power structures and power relations of our society. It is manifest in issues of race, class, sexual orientation, ability and age. The university is by no means immune to these forms of systemic discrimination against women. This discrimination is an all-too-easily accepted reality, and it must end.

**STOP THE VIOLENCE  
AGAINST  
WOMEN**

# Men take to streets in campaign against male violence

news  
3  
excaltur december 4, 1991

by Corey Goldman

Rape, abuse, harassment, discrimination and inequality are issues that women fight every day. Now the battle to end violence against women is taking a different twist.

Men Walking Against Male Violence (MWAMV) is an organization planning long-distance walks next spring around Ontario in remembrance of the 14 women killed in the 1989 Montreal massacre.

The campaign is being launched in an effort to have men "lay down their arms in the war against women," said Ken Hancock, organizer of the White Ribbon campaign and member of MWAMV.

To kick off the campaign for the walk against male violence, white ribbons will be worn by men for six days starting Dec. 1.

"We don't want men wearing the white ribbon as a badge. They have to accept the problem as a male problem, rather than an individual problem," said Hancock.

According to Hancock, the organization aims to break the silence of men who are against violence of other men, but are afraid to speak out.

"It's our hope that if we're out on the streets being seen as men against violence directed at women, then we can make some changes."

Hancock's main goal is to break the silence, but as realistically as possible. "No man will admit that they [men] are the problem. We have to change this attitude in men of all walks of life in order to deal with the problem."

"Walks through small rural towns help draw attention on a local level. We believe this is most effective, reaching out to the people and addressing the issue," Hancock explained.

"All our moves are made after consulting with women's organizations," said Matthew Behrens, another member of MWAMV. "An end to the violence is our key priority."

"The responsibility is up to men to end the violence against women and children," Hancock said. "Women can support the cause, but it's not up to them to make the change. They've done enough already."

Kathryn Boyd, an associate of the Women's Centre at York, said she highly commends the organization's efforts.

"It's about time men did something. Men don't know what it's like, or how a woman feels walking by herself at night. I just hope they're really doing something instead of just trying to gain the sympathy of women."

Rob Centa, external vice president for the York Federation of Students, said he feels the program is an excellent endeavour, and hopes the YFS will vote to support the cause.

"I'm really hoping that the YFS will endorse this. It is a necessary effort for men, particularly on this campus, to recognize and deal with the problems of violence against women."

According to Hancock, the first step to ending violence against women is understanding violence as a tool of power.

"Violence against women in our society is very much like apartheid," said Hancock. "Men are not going to end their privilege and power, just like the Whites are not going to end their power over the Blacks."

Hancock stressed the importance of not blowing his ideas out of proportion. "Our efforts being labelled as a 'men's movement' is horseshit."

The organization is funded out of their own pockets and through donations, which have been very limited so far, according to Hancock.

"We're only asking for \$100 per man. That's only \$1.95 a week, which is less than one beer."

"So far, only 40 men have sent money," Hancock added. "Our largest donation came from a woman rape survivor, which says something about the permanency of men's attitudes."

Hancock said university support for the MWAMV should come from administration.

"The main problem on campuses is at the administration level. Campuses all over the country are getting bed reps because of male violence, which they're afraid will lead to decreases in enrolment. It's bad P.R. for them, so they condone our [MWAMV's] efforts for their own benefit."

The first walk is scheduled for mid-May in Toronto.

## York accused of blocking subway plan

by Doug Saunders

A Metro Toronto councillor accused the university last week of attempting to delay a subway construction project which would bring the Spadina line closer to York.

In a Nov. 25 letter to York President Harry Arthurs, Metro Councillor Howard Moscoe described his "dismay" and "disgust" after a York-led lobby group asked the Minister of the Environment to withhold approval of a proposed new subway line pending further study.

The line, running from Wilson station to the corner of Sheppard and Dufferin, is part of a proposal to link the Spadina and Yonge subway lines via Finch Avenue. Construction was expected to begin in January.

In his letter, Moscoe said York's objection will "serve to delay the project by a minimum of one year and cost a recession-damaged Metro economy some 700 jobs."

As a member of the year-old Loop Group, York has been supporting an alternative 'Steeles loop,' which would travel from Wilson station past the York campus to Steeles before turning east and joining the Yonge line.

The Loop Group's objection, filed in an Oct. 30 letter to Ruth Grier, Minister of the Environment, asks the minister to postpone the construction of the subway extension until an environmental assessment of the Steeles loop proposal has been completed.

Moscoe told *Excaltur* he feels the Loop Group's objection "makes no sense whatsoever," and that York is primarily interested in making real estate profits by selling campus lands located near subway stations.

"All that York cares about, as far as I can see, is the opportunity to put mega-density mega-buildings on their Keele Street campus, most of which are totally unrelated to the purpose of the university," Moscoe said.

York President Harry Arthurs denied York's interest in the bringing the subway York has anything to do with property investment.

"I think it's an outrageous insult to the 50,000 of us who spend time on the roads," Arthurs said. "It's a cheap political shot. The university has been working on getting a subway for decades."

Arthurs said York objected to the Sheppard expansion because "it fixes the future direction of the Spadina line," and makes any possibility of a campus subway station unlikely.

Behind this conflict lies a long-standing debate over the future of Toronto's subway system. Most

Metro councillors want to see a short and relatively inexpensive loop which will connect Finch and Wilson stations to ease pressure on the congested Yonge line.

"There's an advantage to extending it [the subway] to York University in time," said Bev Salmon, councillor for North York Centre, "but in 20 to 30 years. It's a very expensive project."

"Something has to be done in the short term to offer relief to the Yonge line," Salmon added.

According to Mike Colle, Metro councillor for York-Eglinton, the province cannot afford to construct the longer Steeles loop in the near future.

"The Steeles loop, that's not going to happen. I tell people, wake up and smell the economy. Do they have any idea it will cost \$20 billion?"

But Loop Group members (which includes the City of Vaughan, York Region and numerous property developers, as well as York University) and many urban planners are calling for a long-term and large-scale approach, expanding the subway to serve the outer regions of Metro Toronto.

"The [Dufferin-Finch] loop was designed in order to turn trains around," said Tony Turrittin, a board member of Transport 2000 Ontario, a lobby group which supports public transit. "This is short-sighted. We want a grid reaching into the north-west."

"If it's only a means of turning trains, that's a false economy. We're trying to get more people to stop driving cars and start taking transit, and for that we need [subway] lines to the east and west. The Dufferin loop is no solution."

Moscoe argued that the Dufferin loop could easily serve York students and Jane-Finch residents by connecting to a dedicated bus route running along the hydro corridor to the south of the campus.

"We can put a rapid transit line through that hydro corridor, using express buses on a dedicated right-of-way, for one-tenth the cost [of a subway] — and it's an option that would better serve the campus."

"As proposed, the [Steeles] loop will never even get to the campus," Moscoe added. "It's questionable if it will even hit Keele Street. Even if you're only going to the south end of the campus, it would be a half-hour walk."

But Turrittin said a dedicated bus route would fail to attract students to the subway.

"That is stupid. It's beneficial in terms of money only. But it doesn't

serve people. Why are we spending billions of dollars if it doesn't serve people?"

Bob Richardson, director of public affairs for York and spokesperson for the Loop Group, said a subway station is the only solution to York's parking problems.

"Most importantly, we have three to five million cars coming onto campus every year. We're trying to get improved service for York staff, students and faculty. The broader goal is we're trying to get the subway extended as far west as possible."

Moscoe said the Loop Group objection could ruin chances of York winning the battle for a campus subway stop.

"Filing this objection is no way to get the subway to York University. Because what it will do is turn off members of Metro Council who are the ones who are going to ultimately make the decision on where that subway goes. And I want to tell you that my colleagues on Metro Council are furious."

## Students threaten rape in classified ad

CANADIAN UNIVERSITY PRESS

VANCOUVER — A Vancouver Community College student who was threatened with rape in a campus newspaper classified ad is dropping out of school following persistent harassment.

"I'm tired of dealing with it," said Kim Anda Jarzebiak, a first-year arts student.

"I need some rest. I want to disappear for a few months and get away from politics."

The ad, published in the Oct. 3 edition of the *Gleaner*, was written by two male staff members who knew that Jarzebiak was raped last summer. The men have been kicked off the newspaper.

Jarzebiak had objected to another ad one week before which referred to Liberal MP Sheila Copps as a "slut." She said she took the threat very seriously.

"If someone is sick enough to write about it, they're sick enough to do it," she said. "It's not a joke. People say, 'you don't think it'll happen, do you?' How do I know?"

Following widespread media coverage of the rape threat, Jarzebiak said male students have called her a "slut" and a "bitch," and asked her if she wants to be raped. Jarzebiak said she has received anonymous threat-



Alok Sharma

Jewish students light a Menorah outside Vanier College December 2 to celebrate Chanukah, the 'Festival of Lights.' An eight-day celebration, Chanukah lasts until December 9.

ening phone calls. She also found a note in her knapsack asking her if she wanted to be raped, she said.

"I'm constantly having to defend myself," she said. "Defend why the ad was wrong, why I'm angry, why I want them [writers of the ad] expelled."

The 19-year-old student said she has had enough and is dropping out at the end of the semester this month.

Langara principal David Crane has told Jarzebiak the men who threatened her will attend a seminar on sexism, and a temporary record of the case will be added to school files.

In a Nov. 18 letter to Jarzebiak, Crane said the college considers the discipline adequate and the matter resolved. But a special grievance committee has since been struck to investigate the case.

Linda Holmes, dean of administration and student services, said the college sexual harassment policy was not in place when Jarzebiak filed her complaint. Instead, a student grievance procedure is being followed, in addition to the special committee's work, she said.

A VCC committee is finalizing a sexual harassment policy, and is hiring a sexual harassment advisor. A volunteer committee began work on the policy four years ago.

Martin Gerson, one of the original committee members, said the policy should be in place in the new year, once an advisor is hired.

The complaint process Jarzebiak is following usually deals with administrative problems, he said.

"For example, students who don't like the content of a course have used it," he said. "It's more limited to instruction and services provided by the college."

Jessie Sutherland, a second-year VCC arts student, is one of many women lobbying for more action. She said seven women went to Crane's office last week to complain about the way the case has been handled.

It was also a warning that women on campus are going to take action, she said.

"Women are complaining because a lack of action sets a precedent which makes the campus unsafe for women."

She has contacted the provincial ombudsman and said a letter-writing campaign has been started across Canada.

Even though other women are rallying to support her, Jarzebiak still expects personal harassment.

"Anytime a woman speaks out, anytime a woman is where society doesn't think is acceptable, there is going to be backlash."

# DROP everything everything

## BREAKING MEN'S SILENCE TO END MEN'S VIOLENCE

White Ribbon Campaign by the Men's Network for Change. A national men's response against men's violence against women asking men across Canada to hang a white ribbon from their house, car or at their workplace and to wear a white ribbon or armband from Sunday, December 1 to Friday December 6, the second anniversary of the Montreal massacre. For more information contact Ron Suber at 927-8099.

## I.D.A. GALLERY EXHIBITIONS

**CHANGES** by Barbara Nymen, Clara Ursini. December 2-6. Reception on the 6th at 5 p.m. The I.D.A. Gallery is on the main floor Fine Arts Center.

## YORK UNIVERSITY GREENS

Meet every second Wednesday at 5 p.m. in Ross South 777. Next meeting is one week from today. For more information leave message at the Student Federation Office or call 727-8348.

## AMNESTY INTERNATIONAL GENERAL MEETINGS

Every Thursday at 5 p.m. in 110 Founders College. All welcome.

**UNITED INDIAN STUDENTS**  
Samosa Party! Dec 6 in 307 Student Centre. For more information go to UIS in the Student Centre.

## FOCUS ON KENYA

"Prospects for Genuine and Economic Change in Africa" A conference marking Kenya's Independence Day. Saturday, December 21 in Bethune College, 3:30-6:30 p.m. DINNER AND DANCE, same place, 7-1 p.m. Admission \$5. For more information call 650-5266/0482; 665-1372 or 736-2100 Ext. 20435.

## ANNUAL FUNDRAISING DINNER

The Centre for Refugee Studies annual dinner will be held on Thursday, February 6, 1992 in the China Town International Restaurant, 421-429 Dundas St. West at 6:30 p.m. Tickets are \$60, students \$30. For more information contact The Centre for Refugee Studies, 322 York Lanes, or call 736-5663.

## LINGUISTICS CLUB SOCIAL EVENT

To be held at The Olive Garden. R.S.V.P. is a must by today. Call 406-0817 if interested. All Linguistics enthusiasts are welcome!

## UNITED INDIAN STUDENTS (U.I.S.)

India's funniest home videos contest. Deadline is January 10, 1992. First prize is a trip for two to Florida or \$500. For more information call U.I.S. of York at 329-0681.

## CAREER DEVELOPMENT SERIES

Faculty of Arts will hold the following events: Getting into Law School-Tuesday January 21. Developing a Career in Communications-Tuesday, February 25. Career Planning-Monday March 9. All events held from 4-5:30 p.m. in the Senate Chamber, Ross South 519.

## A TASTE FOR JUSTICE

Support Third World co-operatives. We have Bridgehead coffees and teas. Student Christian Movement, Room 214 Scott Religious Centre, 736-2100, ext. 77275.

## AIKIDO YOSHINKAI

A Japanese Martial Artist will hold classes on Mondays, Wednesdays and Fridays from 1-2 p.m. in the Judo/Wrestling room, Tait McKenzie. Spectators welcome.

## AIIESEC-YORK

Interested in international business? Want to have a

chance to work abroad? Then visit the AIIESEC office at 007 Administrative Studies, or call 736-2100 ext. 6398.

## ANGLICAN, UNITED, CATHOLIC, BAPTIST

Lutheran, Presbyterian, Quaker...Join us for ecumenical worship, Thursdays at 1 p.m. in Scott Religious Centre Chapel. Organized by York Student Christian Movement.

## ENVIROSCOPE

A student newspaper for environmental and social issues. Copy, photos and graphics needed for the first issue in 1992. Please send submissions to Enviroscope c/o TASC, Education Centre 155 College St. Toronto, M5T 1P6. For more information call Jason at 229-0023.

## FIRST NATION STUDENTS

We want to get to know each other to share information on education and hold social events. We are First Nation Law Students. Please leave your name and number at Environmental Studies, 736-5252

## LESBIAN AND BISEXUAL WOMEN AT YORK

General meetings every second Wednesday at 5 p.m. in the Women's Centre, 328 Student Centre. Next gathering is today. For more information contact Lucy at 736-2100 ext. 20494.

## PARKING PROBLEMS?

Have you paid for reserved parking but can't find a reserved spot? Want to complain? Call Mrs. Bertrand at 736-2100 ext. 77283.

## PLENTY CANADA

Are you looking for a volunteer opportunity on campus which will expose you to global issues and link you to an international development organization? If so consider working for Plenty Canada! There is much to be done: organizing, participating in events, learning and talking about development, hosting speakers. Please join us. For more information call (613) 278-2215.

## TEL-AID

Jewish Distress Line. Lonely? Trouble at work? Feel like blowing off steam? Please call 636-9610. Sensitive people are available to listen. All Tel-Aide volunteer listeners have taken an extensive training course and are available to listen.

## THE WRITERS READ SERIES

A student run workshop designed for poets, prose writers, musicians, drama students & anyone else interested in giving readings of their work outside the classroom. Held Mondays from 4-6 p.m. and the first Wednesday of each month, 4-6 p.m., in Vanier College Senior Fellow Common Room. Special Event on Tuesday, November 26 with Toronto Poet Ann Michaels. For more information contact Zaf or Fil in Vanier Student Council Office.

## THE YORK DEBATING SOCIETY

Weekly meetings on Mondays from 4-6 p.m. in Ross South 701.

## VANIER GAMES CLUB

Wargames, RPG's, T.A.G. General Meetings Thursdays at 4:30 p.m. in Vanier College Junior Common Room. For more information call 748-6772.

## VOLUNTEERS NEEDED

A few hours per week can make a difference to someone with a developmental handicap. For more information call Joanne Fine at Metro Association for Community Living, 225-7166.

## YORK FENCING CLUB

Holds practices on Mondays at 6 p.m. in Tait McKenzie Upper Gym, and Wednesday at 6 p.m. in the Double Squash Court in Tait McKenzie.

# EXAMINATION SCHEDULE

## FACULTY OF ARTS, EDUCATION, FINE ARTS AND SCIENCE

Please note that this is a re-publication of the Exam Schedule Corrections published November 27, 1991.

Please verify your Examination details.

### ADDITIONS

AS/HIST 3710 06A	Thu. Dec. 19/91	12noon-3:00pm	Curtis J
AS/SC/MATH 3241 03A	Wed. Dec. 18/91	8:30am-10:30am	Curtis E
AS/PHED 4010 03A (Lab)	Tue. Dec. 10/91	3:30pm-5:30pm	Stedman A
ED/CMYR 2400 03A, B	Wed. Dec. 18/91	12noon-3:00pm	Tait Upper Gym
FA/THEA 4270A 03	Fri. Dec. 13/91	12noon-3:00pm	Admin Studies 030

### CANCELLATIONS

AS/GEOG 3110 06A	Thu. Dec. 19/91	3:30pm-5:30pm	Stedman A, D
AS/HIST 3120 06A	Wed. Dec. 18/91	8:30am-10:30am	Curtis H
AS/HUMA 1110 06A	Thu. Dec. 19/91	12noon-3:00pm	Curtis I
AS/HUMA 2850 06A	Thu. Dec. 12/91	8:30am-10:30am	Curtis B
SC/EATS 1010 03	Mon. Dec. 16/91	12noon-2:00pm	Curtis L

### CHANGES

AS/SC/COSC 1020 03A, B, C	Wed. Dec. 11/91	8:30am-11:30am	Tait Upper Gym, Tait 316
AS/SC/COSC 2031 03	Tue. Dec. 10/91	3:30pm-5:30pm	Curtis K
AS/SC/COSC 3121 03A	Wed. Dec. 18/91	8:30am-10:30am	Curtis E
AS/ECON 1000 03C	Tue. Dec. 10/91	8:30am-11:30am	Curtis I, L
AS/ECON 3140 03B	Thu. Dec. 12/91	12noon-2:00pm	Curtis D
AS/ECON 3140 03C	Thu. Dec. 12/91	12noon-3:00pm	Curtis K
AS/HIST 2100 06A	Tue. Dec. 17/91	12noon-2:00pm	Curtis D, F
AS/SC/MATH 1000 03A, B	Thu. Dec. 12/91	3:30pm-6:30pm	Vanier Dining Hall
AS/SC/MATH 1120 03	Fri. Dec. 20/91	8:30am-11:30am	Tait Upper Gym Tait 316, 401
AS/SC/MATH 1300 03	Mon. Dec. 16/91	3:30pm-6:30pm	Tait Upper Gym Tait 316, 401
AS/SC/MATH 1300 03	Mon. Dec. 16/91	3:30pm-6:30pm	Tait Upper Gym Tait 316, 401
AS/SC/PSYC 1010 06N	Wed. Dec. 18/91	8:30am-11:30am	Tait Upper Gym Tait 316
AS/SC/PSYC 3140 03A	Thu. Dec. 12/91	3:30pm-6:30pm	Curtis B
AS/SOCI 3810 06A, B	Mon. Dec. 16/91	8:30am-11:30am	Tait Upper Gym Tait 316, 401
AS/SOSC 2310 06A	Tue. Dec. 17/91	3:30pm-6:30pm	Tait Upper Gym Tait 316, 401
FA/VISA 3560 03	Tue. Dec. 10/91	9:30am-11:30am	Ross South 201
SC/BIOL 1010 06	Thu. Dec. 19/91	8:30am-10:30am	Tait Upper Gym Tait 316, 401
SC/CHEM 1010 06 (LAB)	Thu. Dec. 12/91	12noon-1:00pm	Curtis I, L, F
SC/CHEM 4020 03	Fri. Dec. 13/91	12noon-3:00pm	Ross North 203
SC/COSC 4111 03	Tue. Dec. 10/91	12noon-2:00pm	Petrie 312A
SC/NATS 1610 06	Thu. Dec. 19/91	3:30pm-5:30pm	Tait Upper Gym Tait 316, 401
SC/PHYS 1410 06	Tue. Dec. 17/91	8:30am-10:30am	Tait Upper Gym Tait 316, 401



NEW LOCATION

## MICRO YORK

Serving York University Administration, Faculty, Staff and Students

York Lanes, 2nd floor of Bookstore

### Store Hours

Monday to Friday 9:00 a.m. to 5:00 p.m.

Authorized Educational Dealer

PACKARD BELL



Sale prices are valid until Dec 20/91 or while supplies last. Items must be picked up no later than Dec 20/91. Items sold on a first-come, first-served basis. Prices subject to change without notice.

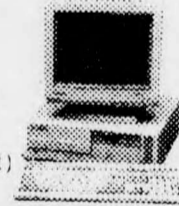
Micro York will be closed from December 21, 1991 until January 6, 1992

## Packard Bell Holiday Specials

### Force SX820 Elite

Special Price  
**\$ 1,999**

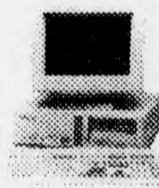
- 80386SX CPU, 20MHz
- 16KB cache memory
- 2MB RAM, expandable to 16MB
- 3.5" & 5.25" floppy drives
- 125MB Hard Disk (20ms)
- 2 serial, 1 parallel and mouse port
- 16-bit Extended VGA (1024x768)
- 14" Colour VGA Display (.28m dot)
- MS-DOS 5.0 & Lotus Works Software



### Force 386/33 Elite

Special Price  
**\$ 2,499**

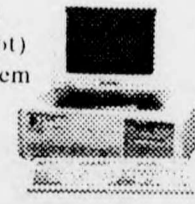
- 80386DX CPU, 33MHz
- 4MB RAM, expan. to 32MB
- 3.5" & 5.25" floppy drives
- 130MB Hard Disk (20ms)
- 2 serial, 1 parallel port
- Serial mouse
- 16-bit Extended VGA (1024x768)
- 14" Colour VGA Display (.28m dot)
- MS-DOS 5.0 & Lotus Works Software



### Force 486SX Elite

Special Price  
**\$ 2,769**

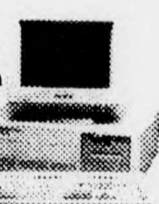
- 80486SX CPU, 20MHz
- 4MB RAM, expandable to 32MB
- 16-bit Extended VGA (1024x768)
- 13" Colour VGA Display (.28m dot)
- Socket for 128K external cache mem
- 3.5" & 5.25" floppy drives
- 130MB Hard Disk (20ms)
- Serial, Parallel port + mouse
- MS-DOS 5.0 & Windows V3.0
- Lotus 123 for Windows & LotusWrite



### Force 486/33 Elite

Special Price  
**\$ 3,359**

- 80486DX CPU, 33MHz
- 4MB RAM, expandable to 32MB
- 16-bit Extended VGA (1024x768)
- 13" Colour VGA Display (.28m dot)
- Socket for 128K external cache mem
- 3.5" & 5.25" floppy drives
- 200MB Hard Disk (20ms)
- Serial, Parallel port + mouse
- MS-DOS 5.0 & Windows V3.0
- Lotus 123 for Windows & LotusWrite



### PB286NBX Notebook Computer

Special Price  
**\$ 1,649**

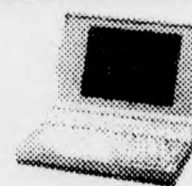
- 80C286 CPU, 12MHz
- 1MB RAM, expandable to 8MB
- 3.5" floppy drives
- 20MB Hard Disk (28ms)
- Serial, parallel and VGA port
- LCD VGA display (640x480)
- 16 shades of gray, backlight
- MS-DOS 4.01 Software
- Weights 6.7lbs



### PB386NBX Notebook Computer

Special Price  
**\$ 2,425**

- 80C386 CPU, 16MHz
- 2MB RAM, expandable to 8MB
- 3.5" floppy drives
- 40MB Hard Disk (28ms)
- Serial, parallel and VGA port
- LCD VGA display (640x480)
- 32 shades of gray, backlight
- MS-DOS 5.0 Software
- Weights 6.7lbs



Drop Everything for your campus announcements. Leave submissions in the Drop Everything envelope in the Excal Newsroom, 426 Student Centre, c/o Marcus Parmegiani. Deadlines are Thursdays before Wednesday Publications.

# Women reporting sexual harassment in record numbers

5 news  
excelsior december 4, 1991

by Sara Singer  
and Christine F. de Leon

Reports of sexual harassment against women are sweeping across Canadian university campuses. More women than ever before are beginning to report cases of abuse, from death threats to verbal and physical assaults.

Sharon Chimming, advisor for the York Sexual Harassment Education and Complaint Centre, said reports of sexual harassment have increased by 30 to 40 per cent each year at York University.

"The rise is due to more reporting, not an increase of incidents," Chimming explained.

According to Chimming, incidents of harassment in the past two years have been linked increasingly to anti-feminist backlash.

"We've seen more anti-feminist graffiti triggered by the publicity of the 'no means no' campaign at Queen's where the posters were defaced by things like 'no means harder' and 'no means kick her in the teeth,'" she said.

"With more work done for equity, some groups begin to exhibit a strong reaction directed at women who are active."

On Oct. 29, death threats were made to female editorial members of *Surface*, a Queen's university magazine. The message was sent in

a cut-and-pasted letter which threatened to rape and kill all feminists: "We will kill any and all feminists slowly... suck all cocks. U silence us white men," it read.

The letter listed the names of the eight women on the editorial staff to whom the message was addressed.

Earlier in October, a woman in Halifax at the University of Cape Breton reported a case of sexual assault to the RCMP and in doing so, was further harassed by the officer who received her complaint. "He threatened to humiliate me further if I did not cooperate by changing my story," she said.

When she changed her statement during a second interview, the police accused her of lying, questioned her extensively and charged her with mischief. The police "used words like 'baloney' and 'bull' when I tried to explain what happened," she said.

In the same month at Carleton University in Ottawa, graffiti was spray-painted across the campus carrying the message "Rape Girls."

"It's disappointing. I don't understand why these things happen at university, we're supposed to be open-minded," said Judith Lewis, a collective member of the York's women's centre.

Lewis linked these incidents to the tragic

and unforgettable incident at the University of Montreal two years ago when fourteen women in engineering were gunned down in a violent act of misogyny.

"Remembering what he [Mark Lepine] said as he shot the women, it was more than likely an act of misogyny," said Lewis. Before the attack Lepine said, "You're all a bunch of feminists, I hate feminists."

Closer to home on York campus, cases of violence and harassment are extensive. In September, a hate message saying "kill women" was found on a Scott Library computer. In October with the scheduling of the band Two Nice Girls at the Underground, dozens of phone calls were made complaining about the programming of a "dyke band," while posters advertising the band were ripped down and even urinated upon.

"I'd say the incidents are anti-feminist. It really seems that telling people to kill women is misogynist," said Lewis.

A recent study done by the Canadian Union of Educational Workers' Women's Caucus at York focuses on women's safety and security on York campus.

The study, conducted by Ramona Morris, reveals frightening statistics not only in terms of the number of women who have experienced

harassment, but also the number of women who fear for their safety and their lives on campus and consequently avoid using it.

In the survey Morris writes, "Women simply do not use the campuses in the evening because they are too afraid to make their way to their car or bus. This is a clear impairment of their rights and privileges as members of the York community and as employees of the university."

Nancy Johnston, a member of CUEW and a contributor to the report, said the study was partly prompted by the members the Women's Caucus feeling the desire and the need to take control of their own safety.

The statistics from the study have consequently been used in fighting the administration for better campus safety conditions. The installation of telephones in offices was one of the many recommendations made in the report, and was won in CUEW contract negotiations last month.

"Having telephones in offices means more safety and control," Johnston said. "Rather than relying on the police to come to the rescue, which perpetuates the notion of women as passive victims, phones would allow women to take more control of their own safety, which is what we want to encourage."

## Students flock to food banks as aid falls short

by Krishna Rau  
CANADIAN UNIVERSITY PRESS

TORONTO — Thousands of university students in Toronto are being forced to use food banks.

According to Gerrard Kennedy, the director of the Daily Bread Food Bank, about three per cent of the bank's recipients are attending college or university.

Kennedy said that amounts to about 4,000 people.

"There's no question that students are using the food banks," he said. "It puts a little edge to the poor student thing."

He said even more students are using other food banks and shelters. People tend not to realize how badly off many students are, he added.

"There's almost a casual thing about students being poor. This shows the lassitude in various social agencies that allows this to happen, even though they (students) don't fit the stereotypical image."

Kennedy said a recent survey of the bank's users showed 18 per cent have some level of post-secondary education. He said 43 per cent of the people have graduated from high school, compared to 13 per cent in 1987.

Last week a food bank opened on the University of Alberta campus after the Graduate Students' Association found some students could not afford enough food.

There is also a food bank at Simon Fraser University in British Columbia, and the University of British Columbia has had one in the past.

This year, the campus ministry at Concordia University in Montreal has been giving out approximately \$500 a month in food stamps. Money for this program comes from Christmas fundraisers.

Deanne Fisher, the liaison officer at the University of Toronto's part-time students' association, said the majority of students using food banks are probably part-timers, many of whom would be single parents.

"They're generally people who have a lot more responsibility and aren't dependent on their parents."

Fisher said Canada's student aid programs do not help students in those situations.

"Both the (Ontario Student Assistance Program) and Canada Student Loans are very youth-oriented programs. They're for people who can live with their parents or hold part-time jobs."



Fatim Juma (left) and Nancy Butt wave the Palestinian flag on Palestine Day, November 27, in the Student Centre. Aya Esolt



Mark Lyall / The Varsity

Students stock up at a food bank on Dufferin Street in downtown Toronto. Three per cent of food bank users are in university or college — many of them part-time students trying to raise children.

## Black students doubt police shooting story

by Trevor Burnett

Members of York's Black community are expressing anger and disbelief over the recent shooting of Johnathon Phillip Howell by a Metro police officer.

Howell, 22, was shot in the head on the morning of Nov. 9 at approximately 4.30 am, by 41-year-old Detective Constable Carl Sololowski, a 21-year veteran of the force.

Howell became the fifth Black person shot by police in Metro Toronto over the last three years. In all five incidents, the police have claimed the shootings were accidents or acts of self-defense.

According to police reports, Sololowski and other officers were responding to a tip about a possible

break-in at a warehouse in Etobicoke. They arrived and found three men loading video equipment into a car. The men ran from the scene, a chase ensued and a shot was fired.

Police reports also state that Howell was unarmed and crouching near a fence when Sololowski accidentally "tripped or stumbled" over Howell and the gun went off.

According to the Police Act police officers are not allowed to draw a revolver unless their life is being threatened.

Alwyn Fredricks, president of the Caribbean Students Association and a friend of Howell, expressed disbelief at the police reports.

"I find it very difficult to see how someone can trip and shoot someone in the head. It's just another example of the police practicing genocide

against Black people, specifically Black youth," Fredricks said.

"The police make you feel that being Black is a crime," added Diamond Tobin-West, president of the African Students Association.

CSA member Michelle Malcolm said, "The police are just using Blacks as target practice."

CSA Political Coordinator Hannibal X stressed that despite the recurring shootings and the feelings of helplessness Blacks must still fight for justice. "We can't let the court decisions [acquittals of police officers accused of shooting Blacks] be our reason to quit," he said.

Hannibal said he has been attending forums to discuss the shootings and meeting with other community groups. He said he hopes to coordinate a massive protest.

## To remember is not to glorify

Dear Editor,

I am writing this letter in response to the article that appeared in the Nov. 13 issue of *Excilbur*, titled "Student in chains protests Remembrance Day event". The article dealt with the protest of an Osgoode student against the 21-gun salute displayed in memorial of those who died by the Royal Canadian Artillery.

I fail to see how a tribute to the men and women who died in the wars of the past is an example of the "glorification of war", or worse, an example of "how we are socialized into thinking that violence against others is a sign of maturity", as Mr. Nkombe said. The 21-gun salute is a reminder of pain that knows no glory. It reminds us of bloodshed and fear, but mostly of those who gave their lives for their country. They cared that much. I can guarantee, Mr. Nkombe, that they did not face raining fire to be "mature" or because they wanted to prove their strength. They faced death for their families, for you, for me, for the earth that they stood on. And to me, in a world where life is so short,

# letters

this sacrifice means everything. Like it or not, the driving force behind the strength of these brave men and women is the same force that compels people to protest endlessly in search of change and improvement. It motivates hunger strikes and other forms of self-deprivation aimed at the sole goal of being heard. It is the strength behind Nkombe's protest, though he fails to realize it.

I am thoroughly disgusted with Mr. Nkombe's protest. And frustrated. I consider myself to be a liberal person and I strongly believe in standing up against all injustices, as does Mr. Nkombe. Racism, tuition hikes, environmental and ecological destruction...I'm there. I see our world in a sad state, pain and suffering are a given as is persecution and fear. So in a time of such struggle, why is Mr. Nkombe wasting his energy on the protest against a symbol of hope? Against an event that provides a memory that is capable of restoring any lost hope in the strength of the unity of mankind?

Wake up, Mr. Nkombe. Sure, protest promotion of violent toys and portrayal of violence in movies. I'm right behind you. But please don't make the memories that November 11 awakens and the events that honour them fade. Please don't make the struggles of the past, become those done in vain. Because these struggles, my friend, are what made it possible for you to walk in chains, freely, to protest in front of our government buildings. It is what makes it possible for me to write this letter, freely.

Here's to the past. Lest we forget.

Lisa Machado

## Do as Excal says not as it does!

Dear Editor,

You, *Excilbur*, and the stores in York Lanes, should definitely re-examine



Tom Schneider

## "White Oak Excavated in the Construction of the Common, York University" by Rodney Graham

your policy regarding advertising. There is no excuse for having these glossy inserts in your paper. At *Excilbur*, you are continually writing progressive articles that attempt to enhance attitudes relating to cultures, economics, and other prominent issues. Well, as we say, this is all fine and dandy, but what type of environment are we all going to live in if our environmental attitudes do not change. How can we expect governments or industry to change if we, at universities, do not lead the way? Next time you throw a piece of trash on the ground, throw out a recyclable item or distribute any non-recyclable paper (including advertising, memos, correspondence, etc.) think about the last time you criticized a company for polluting the environment. Does the word hypocrite pop into mind? Think about it!

We must include thoughts of the environment in everything we do and all the policies that we make. *Excilbur*, you disappoint me, with the lack of respect that you have for our environment.

Rick Greater

## Glendon centre funded fairly

Dear Editor,

In the past week, the Glendon Women's Centre's financial situation has figured prominently in *Protem* and *Excilbur* news coverage. Unfortunately, neither of these two newspapers presented a fair and comprehensive analysis in regards to the issue of the women's centre's underfunding problems. It is time that the record be set straight.

Like all clubs and services on campus, the Women's Centre has found that it's financial needs have not been totally met by GCSU funding contributions. Out of the centre's request to the GCSU for \$4600, they have been afforded a commitment of \$1000. Due to the fact that the centre did not receive its full funding request, some members of the centre now feel that the GCSU is unconcerned about women's issues. It is important to note however, that none of Glendon's clubs or services have received funding allotments which fully cover their operating expenditures. In fact many clubs have received budget allotments which do not even come close to their minimal funding needs. Are we now to say that because all clubs did not receive "adequate" funding that the GCSU only has a limited amount of dollars to divvy up

among clubs and services. I am confident that our present GCSU would cherish giving all clubs and services all the money they require, but you can not give away what you do not have available.

It is interesting how the Women's Centre translates GCSU support for it only in terms of financial commitments. At last week's GCSU council meeting a new service presented itself to the council, the Peer-Support network, soliciting council's support. An organizer from this new group stated that they felt it was more important for the GCSU to morally support them, not merely financially support them. I am glad to see that there are some people out there who do not translate moral support in terms of a pocket book. I know that the GCSU morally supports women's issues.

Last week's *Excilbur* article (Nov. 27) showed that the York Women's Centre receives \$9,500 in student union funding compared to our student union's allotment of \$1000. *Excilbur* failed to mention that on a per capita basis, as compared to the \$0.30 per student funding allotted by the York's Students' Federation, clearly our GCSU is more generous than York Main.

It would be prudent for the centre to look towards doing some fundraising, which aside from creating revenue, would make students more aware of their service, if not their existence. In conjunction with fundraising, they should look towards decreasing expenditures. For example, a Women's Centre member said that "\$500 won't even cover (the) telephone bills." When Bell phone services cost \$42 a month, servicing costs would equate to less than \$336 for a eight month academic period, leaving over \$164 for long distant calls. In fact, more money could be saved if the centre refrained from long distance calls and communicating by means of a letter and a \$0.40 stamp. Refraining from having events in which approximately \$150 is spent on coffee and doughnuts would also mitigate the centre's financial problems.

The centre's financial problems might only be temporary; the GCSU has proposed a referenda concerning increased funding to the centre for next year, and in addition to that, GCSU President Mark Adlam is seeking out further sources of off-campus funding (eg: Government funding). Patience and budget restraint would earn the centre more respect rather than automatically fighting pitch financial battles with our Student's Union. The Women's Centre is important to Glendon. Al-

though many of their services are duplications of existing and more professional services, they do provide some new and innovative services much needed on campus, such as a research centre and food bank. Let's end this petty bickering and work together as concerned students.

James Pickering

## Excal should support SCC

Dear Editor,

I had intended to submit a letter to the Editor to be included in the November 20 edition of *Excilbur* thanking Elaine Bellio for her "even" coverage of the SCC's decision to lay off a number of its employees. Even if the article's headline sensationalized the decision by announcing it as a "sacking" of staff to cut costs. The term maybe colloquially "correct"; however, it gives the misleading impression that the decision was done in haste and without thought as to the consequences and alternatives. The decision was made by the Finance Committee after much thought and deliberation. No one liked taking such a step. Nonetheless, to secure our financial obligations with the University measures were required to meet that end. Since the SCC operates on the premise that the various departments are to work together, all three, the Information Centre, the Underground, and the Programming Department, were down-sized. The aim still is to secure yet provide the greatest service but at a lower cost. The SCC endeavours always to fulfil that aim.

It was with a great deal of puzzlement then that I opened the *Excal* on Thursday Nov. 20 to read the Editorial. Were it not for the seriousness of the article's allegations I would not have stooped to reply. What I find in the selection is an elaborate *ad hominem* attack against the SCC Executive and Finance committees. As the Arts Editor, "I. N." shows his personal bias and vested interests rather than a balanced presentation of the issues. I too lament the lay-offs; of course they affect people. Nonetheless, the difficult decision was made so that the SCC would work to secure the centre's long-term objectives. What I. N. fails to appreciate is that no one department in the operation has a special priority over another. Despite the article's claim, Programming was not singled out for "amputation". That *The Underground* is not as busy as projected

is true; no one is denying that. However, I would have thought that all student groups within the centre who have a direct interest in its long-term viability, including those at *Excilbur*, would work towards promoting the restaurant so that the cultural and musical events I. N. speaks of can be returned as expeditiously as possible. Unfortunately, I. N.'s ill-thoughtout comments are singularly and narrowly negative.

Gary McNeely  
SCC Chairperson

## Israel should think twice

Dear Editor,

A recent ad discussing Israel's security concerns raised an important dilemma. On the one hand, Israelis (like Arabs, we hope) are sick of the fighting that has surrounded the Jewish state since the Jews returned to the Holy Land. One the other hand, from 1948-1967, before there was an "occupied territory" and "land for peace", the Israelis suffered from constant warfare and anti-civilian terrorism on the part of the Arab states and terrorist groups. Even last year's SCUD attacks showed how vulnerable Israel is from a simple geographic perspective. My grandparents live near Tel Aviv, and were there to be a Palestinian state, they would be in easy range of hand-held missile launchers. If the history of the Arab-Israeli conflict is any indication of the future, the Israelis would do well to think twice before giving any land back. As Jewish supporters of Israel often say: "Better criticized than eulogized."

Israel Ellis

## Sheuftan takes balanced view

Dear Editor,

I attended Dan Sheuftan's presentation on the Odds for Peace in the Middle East, and although I found him at times blunt, he was neither slanderous nor racist.

His comments on the violence in the Arab world (I do not remember him ever saying anything to the tune of "all Arabs are violent") were justified. He was speaking about the odds for peace, and his point was that the instability, and lack of peace within most Arab regimes (and he cited examples such as Syria and Hama, Iraq and the Kurds, etc.) poses a problem. When questioned by a student, he clarified that he could not comment on the "nature" of Arabs, but simply on the events that have occurred over the last century.

Later during question period, Sheuftan did tell a student that he was either lying or ignorant. This student was denying that Palestinians in the West Bank supported Saddam Hussein's SCUD missile attacks on Israel during the Gulf Crisis. Palestinians did support the SCUD attacks to the point where they were cheering on the roofs as the missiles flew overhead. Anyone who denies that this support existed is indeed either ignorant of this support or lying.

Sheuftan was critical of all the players in the Middle East. He criticized Arab leaders, George Bush and even Israeli leaders. Sheuftan said that he does not support Shamir, and called Israeli housing minister Ariel Sharon "stupid".

Sheuftan is an important Israeli academic with vast experience in the Middle East. He is in contact with

Continued on page 7

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both Israeli and Arab intellectuals and leaders. His insight into the Odds for Peace was a wonderful opportunity for York students to learn about the problems that plague the area. It is terribly unfortunate that some students were hurt by Sheuftan's presentation, but his message was neither slanderous, nor racist. In fact accusing him of slander or racism is itself racism and slander.

The core of Sheuftan's message was that compromise is necessary. He called on the Arabs to recognize Israel and on Israel to withdraw from most of the Occupied Territories. Somehow this message has been misconstrued as intolerance. Actually, it was just the opposite. It is a shame that Sheuftan's speech was not the springboard for useful discussion between Arab and Jewish students. Instead, it has become another item on the long list of misunderstandings and hostilities. Hopefully sometime in the future Arabs and Jews will have better things to talk about.

Corey Ross

## Israel has too much to lose

Dear Editor,

I'd like to comment on the Page 2 ad (Nov 19) sponsored by the Jewish Student Federation.

It's important for the public to realize that for the current peace talks to succeed, Israel's concerns must be recognized and addressed. Israel's view of the Palestinian controversy is completely influenced by the fact that there occurred two Arab-launched wars against Israel before the West Bank, Gaza and Golan were captured. Furthermore, were Israel to just give back the West Bank, her complete

East-West border would be just nine miles wide - an area smaller than the width of Toronto! Given the track record of the Arab countries surrounding Israel - can one forget Saddam Hussein's SCUD attacks on Israeli civilians? - I don't blame the Israelis for any toughness on the land question. Considering what's at stake, they just have too much to lose.

Limore Noon

## Zionism part of multiculturalism

Dear Editor,

I am tired of feeling like a persecuted minority within the country of my birth. I am tired of being placed on the defensive because I support Israel and I am proud to be Jewish. I am tired of being forced to play the role of victimizer just to satisfy the demands of those who wish to see a victim. I am not ashamed to call myself a Zionist. The strength of my conviction is derived from my identity as a Canadian.

The values of democracy and freedom that I value in a Canadian context are the same values that force me to identify with the State of Israel. Israel is a democracy and has been such since its inception. Israel has spent its entire history in continuum struggling for its very existence and the right to be recognized. Israel was created as a Jewish homeland by the United Nations and yet that same body refers to Zionism, the national aspirations of the Jewish people, as racism.

I am a Zionist, not a racist. I should not be forced to deny my emotions as a Jew and as a Zionist, nor should I be accused of dual loyalty because of my double allegiances. Any member of any other ethnic identity also shares an affinity with

another land, people and history. Being proud is not being elitist. It is affirming the underlying purpose of developing multicultural society - to preserve a plethora of opinions, attitudes and ideas in order to better enhance the collective whole.

Joey Felson

## Sheuftan leaves bad impression

Dear Editor,

I am writing this letter to express my deep dismay, disappointment and

disgust at the lecture presented by Professor Dan Sheuftan on Nov 13, and sponsored by the Jewish Student Federation. In his lecture, the Professor was promoting discrimination and hatred towards an entire nation. Remarks such as "All Arabs are violent" and "Arabs want to poison baby Jews" are not only unfounded and paint a distorted image that is far, far from reality, they are basically a destructive lie seeking to inflame emotions of blind hatred and unsubstantiated bigotry.

It is a painful paradox that at a time when the peace process is being vigorously pursued by all the parties concerned in the Middle East conflict, a York University club (the J.S.F.) hosts a professor who is not

only a radical in that he ultimately refuses to recognize the legitimate rights of the Palestinian People to self-determination, but a racist in that he succeeded in his pledge to dehumanize an entire nation, the Arab Nation.

As a student, I am entirely convinced that the right education is the most effective instrument in combating ignorance, which in my view is the major cause of racism and discrimination.

I find the Dan Sheuftan lecture as totally unacceptable because it dishonours one of the most fundamental beliefs I have seen raised on, that all people are created equal.

Samer Babaw

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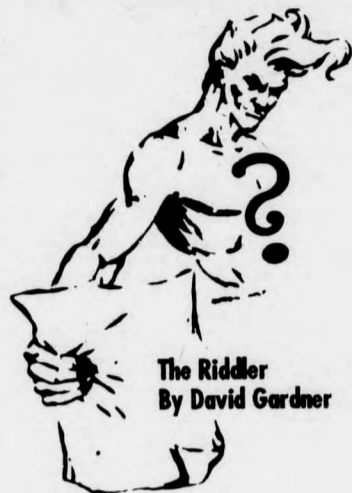
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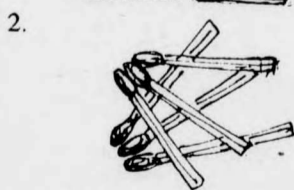
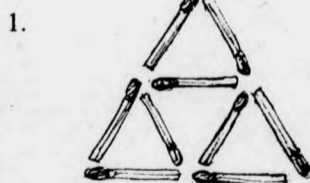
No stranger to suds, I have reason to frequent many of the local (and distant) brewing dispensaries, adorned with varieties of cathode ray tubes displaying myriad athletic activities, and indeed, one may readily view quaint memorabilia associated with these or similar athletic exertions. The Sports Pub, the Riddler rarely has to pay for his own drinks, however, and through the use of a series of Pub-Posers, wins brewskies from friendly pub frequentors (innocent rubes, suckers, fresh meat). In the vastness of my good fortune (not to mention a nasty hangover), I shall offer you these puzzles, that you, too, may scam and swindle form those who wallow foolishly in naivety. May the brew flow freely, and your head swell and throb mightily...

1. Place a \$5.00 bill flat on the table. Turn an empty beer bottle upside down so that its mouth rests on the centre of the note. Bet someone that you can remove the bill without tipping over the bottle or allowing anything to touch the bottle other than the note or the table.
2. Take two loonies and a nickel and arrange them as shown below. Now bet someone that you can get the right-hand looney into the middle position without moving the nickel or touching the left-hand looney.

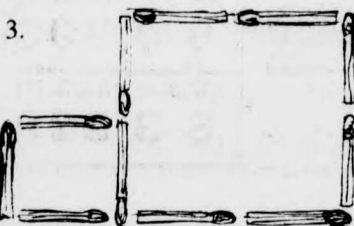


3. Bet someone that you can hold a dinner napkin in two corners and, without letting go, tie it in a knot. Try these, and upon utter failure, tune in to The Riddler next week for intoxicating inspiration.

**Solutions to Volume V puzzles:**



I didn't say they all had to rest on a flat surface!



**CUEW's links with the York community helped in talks**

Dear Editor,

As your Nov. 6 article "Strike Averted" makes clear, CUEW dodged a bullet when we reached a tentative agreement with York University. Mobilization among our own members and the links we built throughout the York community allowed CUEW's negotiating team both to fight off the concessions management demanded, and to make some gains. Most notably, we successfully defended the conversion program, under which 24 long-service high-intensity part-timers have been "converted" to full time, tenure stream faculty positions since 1987.

It disturbed me, therefore, to see Paula O'Reilly, York University's chief negotiator, in the same November 6 article, say that "it's certainly an understanding that there are

**letters continued**

no guarantees that appointments will be available." On the contrary, there is no such understanding.

CUEW did compromise on the terms of the conversion program: for 1991-92, there is no guaranteed minimum of six appointments, and no maximum of \$21,000 from the fund per appointment, but all the money in the fund (\$130,000) must be allocated. There may be fewer than six appointments this year, but appointments there must be. The only circumstances which would allow the University not to hire would be where no qualified candidates in the conversion pool came forward. The past four years of experience shows us that this will not be the case.

One can only read Ms. O'Reilly's comments as an indication that the upper levels of the administration (not departments who yearly clamour for

the full-time appointments of long-service part-timers) remain serious about ending the program. If true, that same battle will be fought again in next year's negotiations.

Sincerely,  
 Margaret J. Watson

**Who makes York's parking regulations anyway?**

Dear Editor,

An open letter from a parent  
 Re: Parking and traffic violation \$75 for "Parking on Hashmarks." Parking

From a parent of a student,  
 Rby Woodend

was hard to find and he had an appointment to keep:

**I BELIEVE PARKING FINES ARE EXORBITANT AND UNREASONABLE!**

Question:

I recognize the fines are posted in the Traffic Regulations but are not really noticed by the students until the day they are in alleged violation. I would like to raise the question as to how the amount of the fines are arrived at and how they compare with other universities and the local Municipality.

I also see that the parking ticketing system is computerized. Are the revenues produced by traffic violations so high as to justify such a sophisticated system?

How many other students find the parking fines exorbitant?

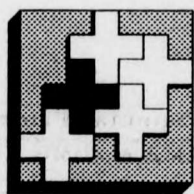
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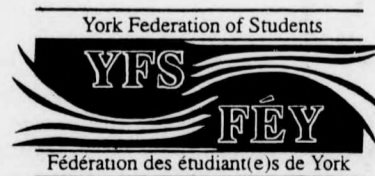


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# Former agent reveals secrets of CIA's agenda

By Sam Putinja

**F**ormer CIA operative John Stockwell, who predicted the Gulf war nine months before it happened as well as the invasions of Panama and Grenada, spoke in Toronto Oct. 22.

Up until his departure from the CIA in the late seventies, Stockwell was a high-ranking and distinguished member. In 1975-76, serving under then-CIA director George Bush, he conducted the United States' secret war in Angola. It was at this time that Stockwell called into question the CIA's activities and decided he had to get out.

"I came up eventually with the figure that six million people had died around the world as a result of CIA destabilization. These people would not have died if we had not been spending our money organizing these wars," said Stockwell.

"The six million people that were killed — and that's got to be a minimum figure over fifty years — were people of the Mitumba mountains of the Congo and the jungles of Southeast Asia and the hills of Nicaragua. They were people who had no capability of doing physical harm to the United States and didn't seem to want to hurt the United States in most cases."

During his lecture at University of Toronto's Convocation Hall, Stockwell provided the audience with shocking and sometimes gruesome details of the CIA's activities. Throughout the CIA's history it has undertaken up to thirteen thousand covert operations, ten thousand of which were considered minor according to its own classification. A minor operation could involve the assassination of a foreign head of state while a major operation constituted such actions as the destabilization campaign launched against Nicaragua in the 1980s.

Stockwell said he was never fully aware of the operations he was involved in. "I didn't know what we've been part of. There were lots of people better informed than I."

He maintains that most of the people who work for the CIA do not know what actually goes on and when



Former CIA operative John Stockwell says Fidel Castro's days may be numbered as George Bush prepares to covertly overthrow Cuba.

they do they have incredible ways to rationalize the agency's actions.

"Ninety per cent of the people in the CIA — the ones you meet and work with if you're inside the headquarters, inside the glamorous stations, inside the embassies — are very nice, decent people. They are hired and screened to be nice people. They believe in what they're doing. They do not see the evil of what they're doing."

"We human beings have an endless capacity to rationalize what we do to other people, especially people who are far away from us."

What was justified by the CIA as necessary to fight communism is almost too incredible to believe. "Every area of operations of the CIA — like southeast Asia, like Central America, like Afghanistan — has left behind a major drug cartel that has been built up with CIA aircraft," Stockwell said.

He also gave details of CIA programs in Latin America where local police and military forces were taught the techniques of population control, repression and torture. "CIA officers go to work with the police in Latin and Central America and Asia and Africa and literally give them equipment for torture and teach classes in the techniques of torture."

His descriptions of the CIA's domestic activities were also quite lurid. For instance, the CIA had various professors in the United States on its payroll to collect files on their students, as well as to have the CIA publish books full of propaganda in their own names.

But beyond the CIA dirt and international conspiracies, Stockwell's main focus was a look at post-Reagan America and its place in the New World Order. Carefully reviewing the Reagan era, Stockwell maintained that the economic problems of the United States provided the rationale for America to go to war in order to focus attention away from domestic issues.

Stockwell blamed the military-industrial complex for the current economic decline of the United States. Ronald Reagan's unprecedented military buildup put tremendous economic and social strains on the United States.

"The United States was the undisputed economic superpower at the end of World War Two, and the leaders have utterly squandered that advantage so that the United States is now a debtor nation with the largest debt in the history of the world," said Stockwell.

"The defense corporations, as we call them, are not U.S. companies. These are international, multinational corporations. They suck out of the United States and its allies these enormous profits and invest the money

overseas in other countries that are building trade goods — so they're bleeding us laterally through the trade deficits at the same time."

These economic problems provide American leaders with opportunities to shift the focus and go to war elsewhere. The recent war in the Gulf was a good example of this, as was the invasion of Panama. Was it a coincidence, Stockwell asked, that the bombing of Libya in 1986 occurred one week before the Tokyo economic summit where Reagan admitted for the first time that the United States was a debtor nation?

Stockwell indicated that American leaders get a lot of help from the American people when it is time for a war. "I submit to you that in this war-loving country, the United States, the conditioning for war begins at the age of two when we put our kids in front

Continued on page 11

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9  
excitebur december 4, 1991

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# Editorial

**Student Centre Corporation says it will take a "major change of strategy" to stop the Underground pub from losing money.**



## excalibur

**Excalibur**  
420, Student Centre  
York University  
4700 Keele Street  
North York, Ontario  
M3J 1P3

**Telephone:**  
Advertising • 736-5238  
Editorial • 736-5239

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## EXCALENDAR

**Wednesday December 4**

Production Meeting at 12:00 pm

big time strategy meeting

Newswriters Meeting at 2:00 pm

Year End General Meeting at 4:30 pm

(All are welcome)

**Thursday December 5**

Editorial Board Meeting at 2:00 pm

to discuss next year's issue

**Year End General Meeting**

Today at 4:30 pm

All are welcome to attend.

Room to be posted

# Coming into consciousness: the writing is on the stalls

"Ignorance is not innocence; it's sin." Robert Browning

by Jill Skorochod

"Be proud to call yourself a Feminist." The message, in blue magic marker, screamed out at me, an unassuming victim in the stall of a central square washroom. Before I left the stall, I searched frantically for a pen to respond with my blinding, all-consuming thought: "What?!? And support lesbian-led suppression?"

Giggling and snickering, I left the stall, taking note of its exact location, vowing to return to examine the entourage of graffiti that would surely ensue. I was a self-possessed, know-it-all 19-year-old first-year student. I was an ardent anti-feminist, and I didn't care who knew it.

That's not all. I guarded myself in all conversations with the catch-all phrase: "I'm not a feminist by any means."

I spouted off what was really wrong with the women's movement: "All the feminists need is a really good fuck, then they wouldn't be running around bitching."

I truly believed that the only reason I ever saw women on the news,

marching for their rights, was because they were so ugly. "Well, if I looked like that, I guess I'd be a whining feminist too," I reasoned.

I constantly extolled, to anyone who would listen, the innate and wonderful differences between men and women. "But we're not equal," I would rave, "so why should we be fighting for something that is never going to happen?" I just couldn't make sense of it.

Returning to the washroom stall, there was enough backlash against my anti-feminist comment to fill all three walls. I responded in kind, with things like "I'm sorry to see that you are obviously in dire need of a good fuck. Good luck, sweetheart!" or "Men are the best thing that ever happened to us. Learn to appreciate them!"

Still, the volume and vehemence of the pro-feminist comments scared me. I quickly learned to shut up on campus, in the face of so many "radi-

cal feminists."

I knew if they found out who I was, they would make my life a living hell, harass me, verbally and physically assault me, follow me home and set my house on fire.

What a shock.

These women were rational and intelligent, calm and congenial. There was no screaming, no extremities, and no tension. They did not bash men, promote androgyny or denounce heterosexual relationships. They were not ugly, and judging from the free-spirited conversation, most were quite satisfied with the quality of their sex lives, thank you very much.

So here I am, almost three years after the graffiti incident: a little bit older, a little less ignorant, a little more calm. And very ashamed.

I am beginning to understand the issues that concern women. We (so comfortable am I that I can identify with "We") aren't asking for the world. In fact, most of our wishes are pretty simple.

We want the freedom to walk the streets without being in fear, at any time of the day or night.

We want equal pay for equal work, as well as the opportunity to access all positions in the workplace.

We don't want to be forced into an ideal of beauty: what we look like

should never take precedence over who we are.

Just yesterday, I saw some graffiti scrawled on the wall of the tunnel that I, not too terribly long ago, could have written. It read "Dear Libbers,

# bearpit

criticism • condemnation • diatribes • manifestoes • rants • discourses • speeches • ideas • dialogues • polemics • dissertations • epistles • monologues • proclamations • accusations • declamations • declarations • defences • defenestrations • blatherings

Stop fucking with a guy's right to grab a chick's ass... just because no one grabs yours."

I didn't laugh. I didn't agree. And I didn't ignore it. Instead, I marveled at how far I have come and was saddened by the realization of how far we still have to go.

*"I constantly extolled, to anyone who would listen, the innate and wonderful differences between men and women."*

But just because I kept a lower profile, my attitude towards feminists did not change.

Two months ago, when asked to join the women's caucus at *Excalibur*, I attempted to brush off the invitation with the excuse "I'm too busy." But I knew that the real reason was because, like before, I didn't agree with, understand or support the women's movement, and wanted no part of it.

As memories of my prior fears resurfaced, along with a desire not to offend anyone my first month working at the paper, I reluctantly agreed to participate.

## CIA veteran decries U.S. self-destruction

Continued from page 9

of the one-eyed babysitter and turn it on."

Stockwell cited studies which show that children are exposed to thousands of hours of military violence on television. He also cited movies released in the 1980s such as *Red Dawn*, which its producers admitted was made so the American people would warm up to the idea of war. This particular film was shown to U.S. troops in Honduras as they prepared for possible war with Nicaragua.

For Stockwell, the current woes of the United States are a formula for war. The government will try anything to divert the public's attention away from the fact that nothing is being done about their economic plight. "Today the United States is no longer in control of its economic destiny," he explained.

It is for this reason that Stockwell believes Bush may try to destabilize Cuba if he runs into problems with his re-election.

"They will do Fidel's Cuba in the next six to nine months, before the '92 elections. They will either do it with a destabilization and a takeover — but one in which the exiles who were part of Batista's society will go back, and they will take with them the instant death squads. They will purge the society. We will watch thousands and thousands of Cubans die."

Stockwell ended his lecture by urging people to fight to influence what the New World Order will look like. He urged people to take steps to ensure politicians are not allowed to wage further wars against our environment, our economies and against other countries.

"The people of Cuba are now caught between George Bush's and Fidel Castro's egos and political imperatives, and if we don't really get on that and make some noise about it and put pressure on them, a lot of Cubans are going to suffer and die."

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# HOSTILE ENVIRONMENT

## Female students challenged by an unwelcoming campus

by Nikki Gershbain

Imagine that you are a woman living in residence:

You wake up and under your door is a letter — addressed to you personally — from an anonymous group of men in your building. "In order to avoid being sexually mutilated," the letter reads, "you had better start putting out."

Outside the door of your room — of your home — is a "No Means No", anti-rape poster covered with shit.

You walk to the library and you travel past a wall graffitied with the message, "Rape Girls."

At the library you are unable to look up any sources because the only words that come up on your terminal are "Kill Women."

You walk to the reference section and pull out a Webster's Dictionary: "Misogyny", the definition reads; "hatred of women."

Now you go to your English literature class. Your professor is explaining why a feminist critique of Norman Mailer is not legitimate. You happen to know that Mailer is infamous for his anti-women attitudes.

You begin to wonder just how much your prof knows about feminism, or even

about women writers in general, given that your reading list is entirely male.

As you debate the merits of verbalizing your reservations, a group of male students emphatically lend their support to the prof.

As the class ends, your professor encourages people to pick their own essay topics.

So, what do you do?

Do you challenge the prof or his supporters? Do you attempt to lend legitimacy to an alternative analysis of Mailer? Do you ask if you can write your paper from a feminist perspective, or on a female author? Do you even say a word?

Yeah, right.

You are a woman on a campus full of Norman Mailers. Perhaps you are a feminist, but chances are that you are not. Either way, you are a potential target for rape, violence, and verbal abuse — just because you are a woman.

The environment that women experience on our university campuses (yes, that includes *this* university campus), is inextricably linked to how we think, feel and behave. When this environment is misogynist in nature, women respond with silence and fear: the last thing we are going to do is make ourselves more vulnerable and exposed than we already are.

The disastrous result of this self-censorship is that our educational experience is profoundly compromised.

In one *Excalibur* editorial this year, examples of misogyny on Canadian university campuses were given. For a more thorough (although certainly not exhaustive) calendar of recent misogynist events, consider these examples:

**September 1989:** At Wilfred Laurier University, an organized panty raid culminates when male students hang a banner of women's underwear in the dining hall. Slogans like "Do you take Visa?" accompany the artwork. The underwear is smeared with ketchup and chocolate pudding, intended to resemble blood and faeces.

**October 1989:** During a Queen's University anti-date rape campaign, men in residence respond to "No Means No" posters with banners that read: "No Means Yes", "No Means Dyke", "No Means Harder", and my personal favorite, "No Means Fuck Me From Behind." As a result, "No Means No" becomes the preferred slogan for anti-date rape campaigns.

**November 1989:** Women at Queen's hold a sit-in to protest the administration's inaction regarding the "No Means No" incident. A group of men gather outside and yell; "All you bitches need is a good rape" and "We know who you are; we're going to hunt you down and kill you."

**December 1989:** At the L'École Polytechnique, Marc Lépine murders fourteen women. Opening fire he screams; "you're all a bunch of feminists. I hate feminists." We know this day as the Montreal Massacre.

**December 1989** (just weeks after the Massacre): At the University of Alberta, in the presence of faculty, a female engineering student is shouted off the stage during skit night. The chant? "Shoot the bitch." Why this particular woman? A

few days earlier she had publicly accused male students in her faculty of sexism. Terrified, she drops out of school.

**January 1990** (also just weeks after Montreal): At the Ontario Institute for Studies in Education, a poster announcing new research in feminism is defaced with the words: "Shoot them."

**July 1990:** During a "slave auction" at the University of Waterloo, a woman is forced to read sexually explicit letters aloud. She is threatened with abuse if she does not comply.

**September 1990:** At the University of British Columbia, 300 women in residence find "invitations" under their doors, written by 22 men. The invitations include threats of rape and violence such as; "We will pound your cervix into a pulp" and "We will suck your nipples until they bleed."

**September 1990 - May 1991:** At York University, a rash of misogynist graffiti is found on construction boards around campus. What is perhaps one of the more disturbing comments asks; "So what if I want to have sex with a consenting four year old?"

**August 1991:** At a hockey game at the University of Waterloo, men hold up a banner that reads "Stop means please", and another that reads "No means harder", mimicking the slogan used by men at Queen's a year earlier.

**September 1991:** At York University, "No Means No" posters hung up in Stong College residence are torn down. They are found covered in excrement and vomit.

**September 1991:** In both York and UofT library computer terminals, a virus is created that repeats, over and over again, "Kill Women."

**September 1991:** At Carleton, the men's lacrosse team is overheard during their initiation chanting "Chain the pregnant woman to the bed, fuck her until the fetus gives you head."

**October 1991:** At York University, posters promoting the feminist band Two Nice Girls are torn down, placed in a pile, and urinated upon. The director of programming at the Student Centre receives over sixty threatening messages on her answering machine for having booked this and other feminist events.

**October 1991:** At Carleton University, students awake to a campus covered with graffiti that reads "Rape girls and fuck their tiny assholes".

**November 1991:** At the University of Toronto's Trinity College, a Sri Lankan woman is made to crawl on her hands and knees, sporting a sign reading "to-ken ethnic."

**November 1991:** At Queen's University, a letter is sent to the women editors of *Surface*, a progressive bimonthly newspaper, that reads: "Congratulations! Here's your politically correct death notices...we're gonna rape u dykes. In fact, we will kill any and all feminists slowly."

No one can deny that misogyny is a reality on university campuses.

### MEMORIAL CALENDER

#### WEDNESDAY DECEMBER 4

##### LOVED, HONOURED AND BRUISED

A newly-released National Film Board production dealing with violence against women in relationships. Discussion to follow. Facilitator Roxanne Gow. Student Centre Common Room, 12 noon.

##### THE COMPANY OF SIRENS: FEMINIST THEATRE

In honour of the fourteen women who were murdered at L'École Polytechnique in Montreal. Student Centre Common Room, 2 p.m.

##### CELEBRATING OUR VICTORIES

Women at York University are invited to join together for a special opportunity to celebrate our accomplishments in the struggle to end violence against women and children. Featuring Nicole, a Native Indian Poet reading from her own work, and Anita Smith, a folk singer and musician, in performance. All women welcome (A women-only event.) Student Centre Common Room, 4-7 p.m.

#### THURSDAY DECEMBER 5

##### AFTER THE MASSACRE

A half hour documentary of the events which unfolded after the Montreal Massacre. Discussion to follow. Facilitators: Jennifer Lawrence and Ellen Baptie. Student Centre Common Room, 12 noon.

##### BLACK WOMEN IN STRUGGLE

Activists Judy Montreuil and Karen Carter invite you to work toward an understanding of Black women's experiences in the Women's Movement and the Black community. Graduate Student Lounge, Student Centre room 430, 1 p.m.

##### THE RAPE SHIELD LAW

Kimberly Armstrong of CLASP discusses the defeat of the Rape Shield Law. GSA Lounge, Room 430 Student Centre, 3 p.m.

##### SANDRA'S GARDEN

A newly-released National Film Board Production dealing with child abuse and incest. Discussion to follow. Facilitator: Ruth Pentiga. (Women-only event) York Women's Centre, Room 328 Student Centre, 5 p.m.

#### FRIDAY DECEMBER 6

##### CANDLELIGHT VIGIL & MEMORIAL SERVICE

Service will be held on the third floor of the Student Centre, East end, 12 noon.

##### MINUTE OF SILENCE

There will be a minute of silence in honour of Genevieve Bergeron, Helen Colgan, Natalie Croteau, Barbara Daignealt, Anne-Marie Edward, Maude Haviernick, Barbara Maria Kleuznick, Maryse Leclair, Maryse Leganiere, Anne-Marie Lemay, Sonia Pelletier, Michele Richard, Annie St-Arnealt, Annette Turcotte and in honour of all women whose names we do not know that have died as a result of male violence.

##### WOMEN'S HEALING CEREMONY

Drawing upon each other's strengths, women are invited to come together to heal one another and ourselves. Led by Judith Lewis. (A women-only event.) Student Centre Common, 1 p.m.

##### MEN AGAINST VIOLENCE AGAINST WOMEN: A WORKSHOP FOR MEN

An interactive on men's role in ending violence against women. All Welcome. GSA Lounge, Room 430 Student Centre, 1 p.m.

Often we rationalize this sort of behavior by dismissing it as "all in good fun." But what we cannot do is dismiss the disturbing message that underlies this so-called humour — that women are still an acceptable target for violence in our society.

The reality is that women's lives are threatened daily by behavior that is informed by statements like "Rape girls." Moreover, the quality of education we receive is profoundly compromised by the misogynist attitudes and incidents that surround us.

Let's compare professor A to professor B:

Prof A makes it very clear that critical questions and comments will be met with tolerance. Prof A does not allow one student's voice to dominate another's during discussion. When you ask if you can write your term paper from an alternative point of view, say, from a feminist perspective, Prof A is open to

the idea and encourages you to present a sound argument.

When you challenge Prof B's point of view, Prof B becomes defensive or impatient. When one student gets up and presents an incredibly threatening and sexist comment, Prof B does nothing to expose its implications. When you ask if you can write your paper using a feminist critique of the material, Prof B asks you to opt for a theoretical perspective that is more "academic", more "traditional", or more "relevant."

Clearly, Prof B's attitude does not create an open classroom climate.

If a student feels uncomfortable with her classroom environment, she will be less likely to openly undertake a critical analysis of the material. She will be discouraged from presenting her ideas to Prof B in an assignment, for fear of a low grade, or during class discussion, for fear of reprisal. And she certainly won't feel as though the curriculum is addressing her needs.

People find it easier to learn in an environment that is tolerant. For women,

this means that our unique perspectives must be encouraged, and that our diverse realities must be included. Presently, they are not.

But let's not end on such a disempowering note.

In order for universities to defuse the effect that misogyny has on a woman's education, formalized measures can and must be taken:

- Incidents like "shoot the bitch" must be taken seriously, and not with the traditional, *oh well boys will be boys* attitude;
- hiring practices must include an equal opportunity mandate, in order to ensure that the faculty is representative of the community (read: begin hiring more women);
- the entire curriculum must be representative and inclusionary, that is, mainstream courses must also address alternative points of view.

But the onus for change should not be born solely by university administrations — both the provincial and federal governments must commit themselves to the fight against male violence against women, and similar initiatives at both the regional and national levels must also be carried out.

And as for women, what can we do? Well, we can start by being vocal — making sure our voices are heard — in the classroom, in our homes and at work.

We can make it clear that ketchup and pudding-stained undies are not acceptable forms of humour, that no means exactly that — *no* — and that an english paper that exposes the biases of Mailer is a legitimate exercise in academia.

While we're at it, we can join the women's centre, mourn the Montreal Massacre on December 6, report any unwanted verbal or physical abuse that we experience, and support bands like Two Nice Girls with our presence.

Most important, we can support each other in our struggle for equality and empowerment.

# Remembering the Montreal Massacre

Two years ago fourteen women were shot down in a brutal act of hatred.

The incident stands as one of the most shocking portrayals of misogyny we have seen in recent history.

Much of mainstream media at the time chose to focus on the incident as an isolated event, as the act of a crazy man or as an aberration.

But for many the killings were a grotesque characterization of an endemic problem: the violence directed at women by men who feel their privileged place in society is being threatened.

December 6 has been officially declared Women's Remembrance day by the university. It is a time to remember the fourteen women in Montreal and the countless other women and children who have been survivors and victims of violence.

**Because first we remember then we fight for change.**

The following is a collection of comments by York students on their understanding of Montreal Massacre.

Compiled by Lilac Cane

**Q. DO YOU REMEMBER WERE YOU WHERE WHEN YOU HEARD ABOUT THE SHOOTINGS HOW DID YOU FEEL/REACT?**

**MICHAEL:**

"Regina, Saskatchewan. I was studying at Bible College at the time. I don't recall having been immensely affected by it at first, but I remember this girl in our school who was from Quebec. She knew one of the killed women, and she was hysterical. Then, when it hit me, I was sickened, disgusted."

**LYNN:**

"I was at a Gay and Lesbian meeting downtown. Then someone came in who had just heard about it—either from the radio or on television—and announced the news to the group. At first all I felt was shock. Then, it gradually became personalized for me. It was as if all the intellectual issues that we'd studied in class were suddenly being brought to light. That, outside of the classroom, sexist and misogynist attitudes were very real."

**DAN:**

"I remember what happened almost

immediately after. In the York community, there was a severe backlash directed at women involved in the Women's Centre. Because women were being vocal in showing their outrage at such a crime, the Centre got a lot of threatening phone calls, that someone would blow up the office or go out and rape women..."

**JENNIFER:**

"I was at home when the shootings started, the television was on in the other room. I remember being drawn to the television and sitting watching the whole thing unfold. I was completely shocked. It's the only time I've ever cried watching the news."

**STEPHE:**

"I remember how quickly everyone was to dismiss this as the act of a crazy man. And to almost brush it off. But it didn't sit right with me it was too simplistic of an explanation."

**Q. DID THIS EVENT CHANGE YOUR LIFE IN ANY WAY?**

**BRIAN:**

"I thought about the whole notion of revenge. I felt for the victimized. Like if I was a parent of one of the young

women who died, I would have wanted some kind of retribution too, had the killer lived. But I've always been against capital punishment; it doesn't solve anything. Also, this crime had far greater dimensions than society gave it attention. I realized how everything is interconnected, that this was not just a case of a crazy man blowing up random people, that this had become a symbol for a lot of what society still hasn't fully come to terms with."

**ELISSA:**

"I see now that what happened in Montreal was not just a singular event. Now, this has become a part of my knowledge and memories; I link it with so many other related problems in women's issues. And I guess that's why women have identified it as symbolic. This memorial that we're observing, although centred on the Montreal Massacre, is actually MORE than just a remembrance of the fourteen. It's also for every single woman who has experienced violence in our world."

**DARREN:**

"I don't think it had a profound effect on me. We have to see this as an isolated incident, terrible nonetheless, but I don't feel it's necessary to have an annual vigil about it. People should remember it, not forget it ever happened, keep talking about it, but it isn't necessary to close offices, to hold week-long services, vigils on this day every year. This sort of treatment, this elevation of a single incident of crime to the symbolic, is just asking for further backlash."

**Q. DID THIS CHANGE YOUR CONCEPT OF SEXISM? ARE YOU MORE AWARE OF SEXISM THAN BEFORE?**

**STEPHE:**

When the massacre happened all I remember was this crazy man and it didn't seem to me any different from the coverage of other mass murders. I thought it was on the same kind of level. It's only now, two years later, that I am able to see it on a different level — as reflective of sexism and the utter danger of it.

**MICHAEL:**

"Well, I've always been aware of the problem of sexism, even before this

happened. It's an issue that I've worked at, not to believe the stereotypes, the myths and the abuse of power that men have."

**FILOMENA:**

"This was a sexist act, I realized, and I thought that we had overcome this issue in our society. Obviously not. And people have rationalized that the killer was insane. Maybe he was. But all crimes are indicative of society; if this could happen, it suggests that maybe our society as a whole is still a little insane too."

**BRIAN:**

"I am definitely more aware of it. Something else struck me about the whole thing. People believe that since Marc Lepin killed himself afterwards, that he was psychotic, an aberration, an exception to the rule. But I wonder that if he would have been alive today, a criminal in an institution, if he would have been viewed as just a male who chose to use women as a scapegoat for all his frustrations and shortcomings."

**DARREN:**

"What I became interested in was why the killer did what he did: what sorts of misconceptions and problems did he have that would make him do such a thing. I think men also have to work at resolving their own violent inner conflicts."

**Q. DO YOU REMEMBER ANY OF THE NAMES OF THE WOMEN KILLED?**

**MICHAEL:**

"No. It bothers me that I can remember the killer's name but not the women. This doesn't mean I don't care or that I'm not affected by it. This has become a symbol, and there's nothing wrong with that, but people shouldn't understand this as THE single misogynist event in Canadian History."

**BRIAN:**

"No I don't. No women's names, no."

**DOUG:**

"No."

**LYNN:**

"Well, I remember the first names of some of them: Genevieve, Natalie and Michele."

# Cubs page

• the clubs page is a free forum for clubs recognized by the YFS  
 • submissions are due one week before the distribution date of the paper; the deadline for the Wed. Jan. 15th issue is Thurs. Jan. 9th • ads don't have to be typeset, just scrawl them down on a piece of paper, include any graphics and logos, and submit them to the yfs office (not excal), 336 student centre, c/o Jim Hounslow

**If you are a designated driver you give a friend another chance to see tomorrow**

Sign the designated driver pledge card and receive free pop at any pub on campus. Have an amazing time this holiday season, but if you are driving No's your limit. Take care.

Sponsored by the Beverage Dept. of York University, the Underground, the LMA's and BACCHUS York.

United Indian Students

## Funniest Home Videos

1st Prize Trip for 2 to Florida or \$500  
 2nd Prize VCR or \$300  
 3rd Prize \$100  
 Deadline: January 10, 1992  
 Videos must be less than 5 minutes  
 For more info. call UIS at 329-0681

## Samosa Party

Dec. 6 in room 307  
 Student Centre

**"The world of humanity has two wings, one is woman and the other man. Not until both wings are equally developed can the bird fly."**

**BAHA'U'LLAH**  
 Association for Baha'i Studies

## The Mass Communications Student Federation

**Wants you back.  
 New members also welcome.**

If you are interested in getting more information, please fill out this coupon and drop it off at the YFS office 336 Student Centre.

Contacts: Tricia 495-1714, Barb: 690-7236

print your name, student number and phone number

## "We're Rich and Ready to Shred"

**Any questions contact:**  
 Trevor Lwin 741-6519  
 Steven Wong 663-5896  
 Andy Seto 490-1277  
 Jason Lee 614-9001

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 Energetic Exploration through Improvisational Movement  
 It's Physical  
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**Come check out The Contact Club**

We jam on Mondays between 6:00 and 8:00pm  
 at Tait McKenzie in the Judo Room (4th floor)  
 Note: Cancelled on Dec, 16th through the holidays  
 Restarts Jan. 6th  
 for more info. call Judy at 638-7695

**York Malaysian - Singaporean Student's Association**  
**Pot-Luck Dinner & Karaoke Night**  
 Dec. 20 6:30pm  
 Student Centre, 4th Floor Reading Room  
**\$80 worth of prizes to be won!**  
**Members: \$7 Non-members: \$10**  
**Free for those who bring in cooked dishes to sign up & for more information call Gilbert 650-6085**

## Mass Communication Student Federation

## Christmas Party Tues. Dec. 10th

**at Happenings Restaurant**  
 1117 Finch Avenue W. (Finch & Chesswood)

Tickets: Single/\$25 Couple/ \$40  
 For tickets call:  
 Nancy Cottenden 694-7281  
 Before Nov. 29th

**For Info. on YUBS and ULAO events call the YUBS/ULA0 Hotline 736-5732 (736-JRFA)**  
 you may also leave messages on the phonemail for the executive of either club.

## Don't Get Trapped

Cults on campus are continually proving a threat to the student body. Any religious groups not officially recognized by the University are questionable and should be reported to either the Office of Student Affairs, 103 Central Square, 736-5144 or members of the Interfaith Council at 736-5144.  
 A message from the Interfaith Council of York University.

trap / trap / an enclosure or device, often baited, for catching animals, usually by affording a way in but not a way out. • a trick betraying a person into speech or an act. • an arrangement to catch an unsuspecting person. • catch or catch out (a person) by means of a trick, plan, etc.  
 • The Concise Oxford Dictionary of Current English. Clarendon Press Oxford, 1990.

## The Law and Society Students Association presents

• a Career Series on Legal Aid  
 What does the legal profession hold for you?  
 Join us on Thurs. 28 at 4:00pm,  
 Room 313 Student Centre.

• A Forum on the issue of Native self-government.  
 Is it necessary or not?  
 plan to attend Monday, Dec. 2nd at 4pm,  
 Room 313 Student Centre.

Refreshments will be served. Everyone welcome.

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## S.E.D.S

Students for the Exploration & Development of Space

**Social Meeting  
 Fri. Dec. 6,  
 5:00pm**

Room 315 Petrie  
 Science Building

**Special Invited Guests:  
 International Space  
 University Alumni**

## York University Croatian Student Association

is collecting canned food and clothing for Croatian refugees in desperate need of assistance.

Christmas Care packages are also being sent to soldiers in Croatia. Each package costs \$15 and will include a greeting card with your personal message.

For details come to room 436,  
 Student Centre.

## BLGAY

presents:

**Pre-Exam Holiday Bash  
 Wed. Dec. 4, 8-12pm**

**Student Centre Common Room  
 Music! Free Food!  
 All Welcome!  
 Party! Party! Party!**

**Movie Night for Men's Meeting  
 at D.I.A.R. Screening Room  
 (entrance beside Financial Aid Centre,  
 Ross Building) Please Attend!**

# The fight for alternatives

by Moira MacDonald

Grade Eight was a black spot in my life. I was fed up with teachers who wouldn't relate to me as a person, students who cared more about clothes than learning and an educational bureaucracy where everyone at the top thought things were fine. Only I as a mere 13-year-old cog knew better.

Like manna from heaven I found out about a recently-opened alternative school. ASE 2 (Alternative Scarborough Education 2) took students from grade nine up and made independent study a major feature of its program. It didn't take me long to decide that that's where I was going to be the next year. I would escape high-school hell.

I spent five years at ASE and have never regretted it. Going to an alternative high school taught me self-responsibility, how to think creatively, how to use my time effectively and to use my community as a classroom. We began writing essays in grade nine and were giving seminars by grade eleven. I respected my teachers—who all went by first names—and I knew they respected me.

In addition to independent study I had weekly class workshops and individual consultations with teachers to discuss my work. I also had much more freedom and input into my course content than I could ever have imagined having in a regular school. Above all, I was finally able to exercise my capacity to think.

I liked the other students; they were people who weren't about to have education force-fed to them and there were always heated discussions going on in the student lounge. Everyone had a different story: some were drop-outs, some were involved in extra-curricular activities that required time from school, some had health problems and some (like me) just didn't want any more of conventionalized schooling. The inter-student antagonisms of big schools were absent at ASE; instead there was an atmosphere of mutual caring and respect.

That was ten years ago. Since then the concept of alternative education has expanded to include schools for the arts, co-op programs and adult education. But even before I graduated from ASE I was noticing school board-directed structures insidiously creeping in, eroding the features that made the school an alternative and making it more like a smaller-sized conventional school.

The question is, are alternatives still taken seriously by educators? Alternatives have often suffered from being labelled 'free schools' for students who 'can't hack it' at regular schools, where students never go to classes and never do any work. They are also sometimes seen as an expendable frill.

Bill Douglas, current Head of Program at ASE 2 doesn't think this is the case in his board. "Scarborough Board does take alternatives seriously; the fact that there are two schools speaks well of that."

"The situation now is very different from what it was ten years ago," he admits, however. Douglas maintains that there must be a balance between freedom and study.

"We walk a very thin line. There are some things that we can't make exceptions about. We can't just 'do our own thing'. Because of OSIS (policy on courses and credits) there are more things dictated to us now, many positive things. We're in a society that's much more accountable."

If the existence of two alternatives in Scarborough speaks well of positive attitudes towards alternative education, then the 22 alternatives in Toronto boast of it. In all, Metro has 35 alternative pro-

grams which specifically encourage a high level of student motivation and independent study.

"Our board has a commitment to all our alternatives," says Sandy Best, Toronto Board of Education's alternative schools advisor. "Alternatives are not seen as 'in addition to' regular schools. It's a necessary thing. We don't want to lose kids through the cracks. The dropout rates are so high that boards are looking to keep their alternatives (and realize) that they pay social benefits in the long run."

Nevertheless, School of Life Experience (SOLE) program head Murray Shukyn thinks that alternatives still face the same lack of respect they always have. "The opposition is the same, the words are the same, the faces are different. It's a waste of money, why should we do it, it's a criticism of the regular schools, we don't have the space"

Shukyn should know: he's not only had 25 years experience in alternative schools, he founded the first public alternative school in North America — School of Experience, Exploration and Discovery (SEED) — in Toronto, back in 1968.

SEED was originally based on a combination of the free school model developed in the United States and educational concepts Shukyn learned from camping with kids. Still, Shukyn believes that "alternative education has to be responsive to community needs."

But the quest for responsive alternatives has not always been successful. Says Schookam, "I proposed an idea for an alternative school for the aged [but] it was shot down in flames. We have nursing homes filling up with people whose brains are fine but whose bodies don't work as well as they used to."

The opposition remains but the concept of alternative education has shown its strengths. Many of the students who enrol are considered 'at risk' of dropping out, yet the majority of graduates go on to university. The programs have also proved their flexibility and creativity in quickly meeting the educational needs of a rapidly changing society.

And the need clearly exists. Bill Douglas says a student recently told him "If it weren't for this school I don't know where I'd be."

*Even before I graduated, I noticed school board-directed structures creeping into the alternative school, eroding the features that made the school an alternative.*

FEATURE SUPPLEMENT

WYTOP

NEW

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# Gender justice starts in schools

Judy Rebick is president of the National Action Committee on the Status of Women (NAC), an umbrella organization representing almost 500 women's groups across Canada. Though not an academic, Rebick has long been a student of how women's issues are and should be part of the "mainstream". In this interview, Ms. Rebick talks about education, women and society two years after the Montreal Massacre.

**David Black:** Ivan Illich argues in his book, *Deschooling Society*, that leaving education to the school system means that learning becomes hopelessly confused with maintaining class differences and social hierarchies. How does this contradiction affect attempts to improve equal treatment and access for women in the school system?

**Judy Rebick:** In general, women are challenging the nature of all institutions in society, and especially their role in maintaining the status quo. You have the ideology that women should be equal now, which is pretty well accepted by society. But in institutions created for women in the school system, it's impossible in every institution and for men, it's impossible to be equal.

What we're finding in every institution — and we're most advanced in our understanding of this in the universities — is that the glass ceiling is a symptom of the problem rather than the problem itself. By the "glass ceiling," I mean the fact that you see fewer and fewer women in positions of authority, the higher you go up in an institutional hierarchy.

Though the legal barriers to rising up are not there, the obstacles to rising up are — like a glass ceiling — no less real for being more difficult to see. In the university system, for example, 55 per cent of the student body are women, 53 per cent of students getting their bachelor degrees are women, but only 45 per cent of masters students are female.

As female representation in institutions improves, women start to challenge the very basis of these institutions by their presence. In the case of education, that basis is the curriculum, which

women to challenge traditional notions of excellence and scholarship is absolutely critical. Frankly, universities are in many ways the last bastion of pro-chauvinism. I find that even with progressive male academics.

I once went to a York University Political Science seminar on coalition building, and I was astonished by the attitudes of men supposedly on the Left. They were as sexist as any I've run across in a long time. It took me back to the early 1970s, when feminists used to have to fight for space so that people would listen to us. That sexism may be difficult to dislodge because of this notion of academic excellence.

**Women teachers at the elementary and secondary school level have long represented what's been called a "two-thirds minority," reflecting their greater numbers but lesser power in the system. Nonetheless, this numerical majority has meant that there has been a kind of women's perspective at work in education for as long as the female. What school teachers have been female. What possibilities for change lie in this ratio, especially now as teachers are asked to take on quasi-social work and parenting roles in a troubled society?**

One of the problems we face — and this is certainly true of education — is the argument that feminism is a "bias" and a point of view among equally other valid views.

The organized women's movement has a point of view. We have a program that we're fighting for. But feminism as a philosophy is not a point of view. It's a basic definition of men. In those women are equal with men. In those terms, and with exception of an extreme and often religious fundamentalist point of view, the vast majority of people agree with feminism. Therefore, feminism should be integrated into the overall curriculum in school.

Most grade school teachers have been hesitant to do that. What we have to do is fight for that integration into the curriculum. Despite the presence of many women teachers, most are neither "see" or "feminist," and therefore don't see it as their role to challenge the curriculum.

Conscious feminism in the school system is fairly recent. Women organizing as women is new in education. But the Federation of Women Teachers is becoming more and more feminist, as is the Ontario Secondary School Teachers Federation. It's a process that's fairly advanced, at least in the big cities, and certainly in the current Toronto education board. As with anti-racist education, it takes time.

The struggle begins around affirmative action. Then you start asking questions such as, why are so few school principals female? There is something more to systemic discrimination than denial of opportunity to women. It has to do with how the system is constructed to promote men. It not only promotes men into principalships and their ideas into education, but it promotes their way of looking at the world. You make it as a woman historically, you have had to fit into that ideological framework and be a guy.

**What does a feminist pedagogy or philosophy of teaching look like?**

A feminist pedagogy is more participatory and cooperative and doesn't assume that the professor is the source of all wisdom. It appreciates that wisdom resides in the student as well.

In adult education, these things are understood. Children are a feminist pedagogy are, first, that education is less hierarchical, with the teacher serving as a facilitator and not a dictator. Second, the

has historically been based on white male European culture.

Although the outcome of these changes to the education system may be undecided, it might help to suggest concrete ways change is taking shape. Of course you see happening in the area of curriculum reform and post-secondary women's studies programs, for example?

At the elementary and secondary school levels, we need material in the curriculum concerned with violence against women. We need to challenge the myth that it's up to the family to teach social roles. We've got to challenge that because you have elementary school girls afraid to play with boys because the boys are so violent. Teachers have to intervene in the school yard, as well as teaching non-violence in the curriculum.

This is true at the university level too. What seems to be happening with Women's Studies is that now you have such programs at many universities, and across the disciplines. What we have to do is start taking a feminist perspective in everything we do. Every program and every course should have a women's point of view. That's where women in Studies is headed. With more women in a department, of course, that feminist perspective comes more easily.

Most women and men, no matter how pro-feminist they are, often don't notice aspects of sexism that women trained in feminism and Women's Studies can. The same is true with Whites and racism; you don't notice. It's not that you're purposely oppressing another person, it's that you don't notice because it's the way things are and always have been. The presence of women throughout the university and the willingness of



curriculum gives the reality of women's lives a central place.

We're always told that we're just another interest group. But we're fifty-two percent of the population. So the marginalization of women's issues is nonsense. These are issues that have influence upon the majority of the population, and they have to be further mainstreamed so that they become part of everyone's world view.

Incorporating feminism into the curriculum is more than just a matter of telling students and other significant writers, politicians, and other women in history. It seems to concern writing feminism across and into the disciplines, and changing the very form and content of what is taught.

Adding information about the lives of women to curriculum content is important. But that's not enough. The commonsense idea of sexism is that women are ignored by the culture, and we have to go beyond that and understand that the entire definition of knowledge and the curriculum itself is male-defined. We have to ask: How would this be different if women had had an equal say in developing it?

In fact, while there are significant women in history, women have not been permitted an equal role in developing knowledge. We're not saying that you shouldn't read Shakespeare because he's a man. What we're saying is now that women have struggled to participate in a much more central way in society than we were permitted in the past, how does that change the way we teach?

It's now two years since Marc Lepine entered the University of Montreal engineering department, separated fourteen women from the students there, and shouted "You're all a bunch of feminists" before killing the fourteen. Have you been encouraged or discouraged by the response of campus culture and the academic establishment to the massacre?

Both. There's no question that the massacre created a hugely increased public consciousness of violence against women. The other thing it did was not make me and a lot of other people issue directly involved in the violence issue look much more deeply into that issue. On campus, the response so far has

been very uneven. This year universities and community colleges had date rape consciousness programs in orientation, they're tending toward "safe campus" policies and programs like student escort services.

But we still have deans more concerned with their schools' reputations than with the safety of women on campus. They continue to discourage charges against men and women who would proceed with these changes—the recent sexual assault case at the University of Cape Breton University being an example.

The initial response from English Canada to the massacre was disturbing. We had a debate about the meaning of the murder. Lepine told us exactly what he was doing, yet there had to be a debate over its meaning.

But in English Canada, it's since been accepted that Marc Lepine was a symptom of a sickness in society. In women's tom of very little of that. The women's movement there has even been accused of using this event for their own purposes.

Overall, however, I'm encouraged by the response. But we have to be very careful that two things don't happen. The first is that we get numb to the violence and not realize how profound the answers are.

Women have to demand that the institution we're part of should defend us against violence. This is true of universities. A university is responsible for creating a harassment and violence-free campus. Women have to mobilize to make sure that that happens.

Often they get vilified, like they did at Queen's over the "no means no" campaign after a number of assaults on the campus. There was tremendous excitement around anti-sexism and anti-racism there, then an anti-politically correct student council got in.

Young people have to realize that there's always a backlash against social change. If you let it stop you, you'll never change anything. The notion that the women's movement had an easy ride until recently, and now there's a backlash, is nonsense. We've never had more support than we have now, both in the mainstream and in the movement. It was much more isolating to be a feminist in the 1960s and 1970s. This mythology that there was a massive movement back

then, and that everybody accepted it, is crap. The other thing, and something Rosemary Brown has said, is a slogan from the civil rights movement that goes like

## "Universities are in many ways the last bastion of male chauvinism"

this: "Keep your eyes on the prize, and don't sweat the small stuff." One tragedy shouldn't keep us from pursuing the large goals.

Have you seen improvements for those women who have kept their eyes on the prize and, for example, joined university faculty?

It's terrible for them. Today, 17 per cent of full-time professors are women, compared to 13 per cent in 1970-71. I entered university in 1964, as part of the big, late 1950s wave of women entering universities. The hiring record in universities and community colleges has to be looked at more cynically, because women had a presence in post-secondary education for much longer than we've had in business or the professions.

Moreover, we've made even less progress in terms of positions of influence. Only 11.2 per cent of faculty with administrative responsibility are women. The same is true of women working at the staff level as registrars. Even if women registrars have the same job description as their male counterparts, they often have less responsibility than their male counterparts. The university is still an old boys' club.

If you look at tenure-track positions, you'd think they would be hiring 90 or 100 per cent women. But they're not. They're still not hiring the majority of women at tenure-track positions. Yet the most exciting academic work is being done by women.

*1. David Black is a graduate student in Social and Political Thought at York, and a part-time instructor at Wilfrid Laurier University.*

# Crimming for exams.



Canada's #1 Candy Bar.

# Some good reasons to drop out...

by Heidi Priesnitz

An estimated 30,000 Canadian children are being educated at home rather than at school.

Learning for these home-educated students is not restricted from nine to three, five days a week. Learning is not something turned on when teachers enter the classroom and turned off when they leave. Learning has more to do with real life and less to do with textbooks and testing. Learning is what happens all the time. Because these students are not

pressured and bored by formal memorization and regurgitation, they have remained the curious and excited learners they were as babies.

This highly individualized, home-based style of education is not new. In past eras, people like Thomas Edison and Abraham Lincoln received much of their education at home, sometimes with the assistance of tutors. Indeed, for most people, their home was also their workplace. However, with the onset of industrialization, compulsory schooling was conceived.

As society progressed and more

women joined the workforce, children were displaced from their homes at increasingly earlier ages. In many areas school systems have become so large and bureaucratic that they are little more than mass babysitters with little or no individual attention available. Rigid grade levels with age segregation and standardized testing have come to typify this assembly-line style of learning.

It has gradually become acceptable to relinquish control over aspects of one's life to "experts." We rely on doctors to keep us healthy, on television actors to entertain us, on builders to construct our

houses for us, and on teachers to educate us. As a result, people have come to feel incapable of doing almost anything for themselves.

One of the main benefits of home-based education is to empower young people, to help them learn, relate, act and live effectively — both while they are young and as they begin to deal with an uncertain personal and societal future.

Home-based learning provides children with time and space to grow and develop at their own speed, free from the conformity required by institutionalized education. The role of parents is very different than that of traditional teachers. Rather than teach, they facilitate, challenge, protect, support, model and help celebrate success.

In practical terms, this means talking with children; providing opportunities for interaction with people and things; sharing and modelling learning; supporting the risk-taking and mistake-making processes; enriching the environment with books, pens, paper and other learning materials.

Rather than taking place solely in one location, learning of this type takes place in the real world for real-life reasons, rather than in the pseudo-reality of a protected classroom where there are few consequences for poor performance.

During a typical week, home-educated children might accompany a parent on neighbourhood trips, participate in adult business activities such as working at a food co-op, attend a public political meeting, play with their schooled friends who live down the street, go for a swim with another home-educated family whose children range from babies to teenagers, attend a group skating lesson, take a private French tutorial, and so on.

Home-based education is legal in all Canadian provinces and territories. Each set of laws is slightly different in wording and practice, but in general, parents are required to provide "satisfactory" or "equivalent" instruction. Although there are commercially-produced curriculum programs available, many families put together their own, based on the learner's needs and abilities.

In addition to being a liberating experience, home-based learning seems to produce excellent academic results. A study conducted by the Canadian Alliance of Home Schoolers in 1988 indicated that 90 per cent of home-educated students who had undergone standardized testing scored above average. A recent U.S. study found that home-educated students scored, on average, at or above the 80th percentile at all grade levels in all eight academic categories on standardized achievement tests.

Some American post-secondary institutions, such as Boston University, are now actively soliciting home-educated students, based on the success of a few pioneers. One well-publicized American family has three previously home-educated sons studying very successfully at Harvard.

To understand home-based education, it is necessary to set aside preconceptions about education and look at the process as one in which a child becomes (or remains, if school hasn't conditioned away the natural curiosity about the world) an independent, active, self-directed learner, rather than a student who sits passively in classroom while someone else teaches.

*Heidi Priesnitz learned at home until she entered the public school system at grade nine in 1985. Her family has been active in the promotion of home education since 1976 when they founded the Canadian Alliance of Home Schoolers, a national support and information service for home-based schooling.*



## ...and some reasons not to

by Jill Skorochod

Fred Corbett admits that the twin dangers of conformity and lack of curiosity are present in the public school system. But he says this danger "is inherent in any large institution," and believes there is much to be said in favour of Ontario's public and secondary school systems.

Corbett should know. His 1976 doctoral dissertation outlined and pioneered what is now known as the popular co-operative program in education: a more 'open' and participatory approach to teaching the large classes of publicly-funded schools.

Corbett has been teaching for over twenty years, at both the high school and university levels. He believes that, like universities, public high schools aren't necessarily the brick walls their critics make them out to be.

"We forget that while the institution can close down a lot of options, it can open up a lot also," Corbett says.

Larry Burton, a vice principal at Scarlett Heights high school in Etobicoke, says the public school system brings students a lot closer to the realities of life than its alternatives.

"We are offering things to these kids that they would never get anywhere else," Burton declares, citing the socialization process and the wide variety of social contacts a child makes while in the system as the greatest advantages of public

schooling.

"Traditionally, people move forward in life and are subjected to some form of institutionalization in the workplace. These kids are accustomed to that. For children who are not a part of this [using home-education as an example], the effect is like being hit by a Mack truck."

A second significant advantage of public schooling is the use of pooled resources. The public school systems find it possible to offer students the time and knowledge that few parents could accumulate, as well as having access to equipment and facilities that most families could not afford.

"Home schooling is simply a financial impossibility for most families," says Burton, pointing to the increasing economic necessity of a dual income, as well as the large number of single-parent families, where no one, even if qualified, would be able to educate the children.

According to Corbett and Burton, the public education system in Ontario has made major improvements in the last thirty years. Since the abolition of standardized testing in 1965, students began spending more time developing skills and less time preparing for exams.

A new style of testing, known as "benchmarking," has been implemented as a form of sampling at various levels in the school system.

Benchmark tests are used to measure a student's life skills, particularly

the ability to function in society, in terms of dealing with people, accessing information, and making use of public resources.

While noting the virtues of public schooling, it is important to recognize the drawbacks of mass education.

"While it is possible to have creativity and individualization in a system which appears to be moving in another direction," Corbett explains, "it's naive to think that there will ever be a price-free, problem-free solution" to any institutionalized system.

"The advantages and disadvantages of home education versus public schooling will always be the mirror images of one another," Corbett says. As a parent of three, he discussed with his wife the kind of education their children should receive: home, public or private. It was as a parent, and not a teacher, that his answer was most convincing.

"It is only in the public school system that you are able to get that wide variety of creativity and stupidity, of kindness and ruthlessness, of patience and intolerance, and the whole sweep of things that make up a society. It is not being packaged for them [the students] on television — they are in it."

*Jill Skorochod has been working as a volunteer teacher's assistant in Etobicoke public high schools for three years.*

# Fear and loathing (and IMAX) in Thornhill

by Dr. Eric M. Alper

**film**  
**Rolling Stones At the Max**  
 starring The Rolling Stones  
 various directors  
 at the Ontario Place Cinesphere

It is 5:30 in the morning and I am out of ice. I am also out of scotch, tequila, cocaine, peyote, speed, mescaline, chips and luck. I am trapped in a nun's motel-room closet, chewing my buttons for comfort after the ice ran out.

It's ten days since I loaded the car up with alcohol and myself with six gallons of unleaded, and it's five days since they stopped pumping my stomach and helped me back into my sea-blue '72 Buick Centurion, where a puzzled Romberg was waiting for me.

"Hi Lee," I said, offering him a long toke of home-grown marijuana as the Centurion eased out of the garage and onto Highway 7. Turning up the volume on John Denver while singing and snorting aspirin, we tore towards Thornhill touching ninety on the straightaways.

For the first ten minutes I didn't look at the road and concentrated on finishing off the brandy and white wine in my flask, only speaking to Romberg when I realised he wasn't looking at the road either. In fact, he wasn't even driving. He had his eyes shut tight and was sitting in the back seat.

I decided that one of us ought to drive, and, pausing only to swallow 15 milligrams of magnesium sulphate and insert a methadine suppository, I slid into the vacant driver's seat to hit the accelerator. I finally found it by scrambling around the dashboard, which scared the shit out of Romberg, but kept me amused for a while. We seemed to be missing most of the traffic, so while I was down there I took a quick shot of nembuthol and Pernod fifty-fifty and squirted some bicarbonate of soda into an old vein; when I finally emerged to look out of the windscreen, we had left Highway 7 and were heading down the 404 the wrong way.

I made a fast U-turn over the grassy median, squeezing neatly between two crashing Freightliners and the horrified look of a clearly underaged driver,

and accelerated fast away from the sound of squealing tires and breaking glass. I lit up a Churchill-sized, opium-poppo, sherry-soaked, STP-impregnated giant reefer, turned on the "David Cassidy Sings the Blues" tape and settled back for a snooze.

I awoke to find Romberg trying to kill me. He seemed cross. We were somewhere on top of a northbound Via Rail train speeding towards Timmins, but unfortunately still in the car, having failed to negotiate a bridge in the recommended direction.

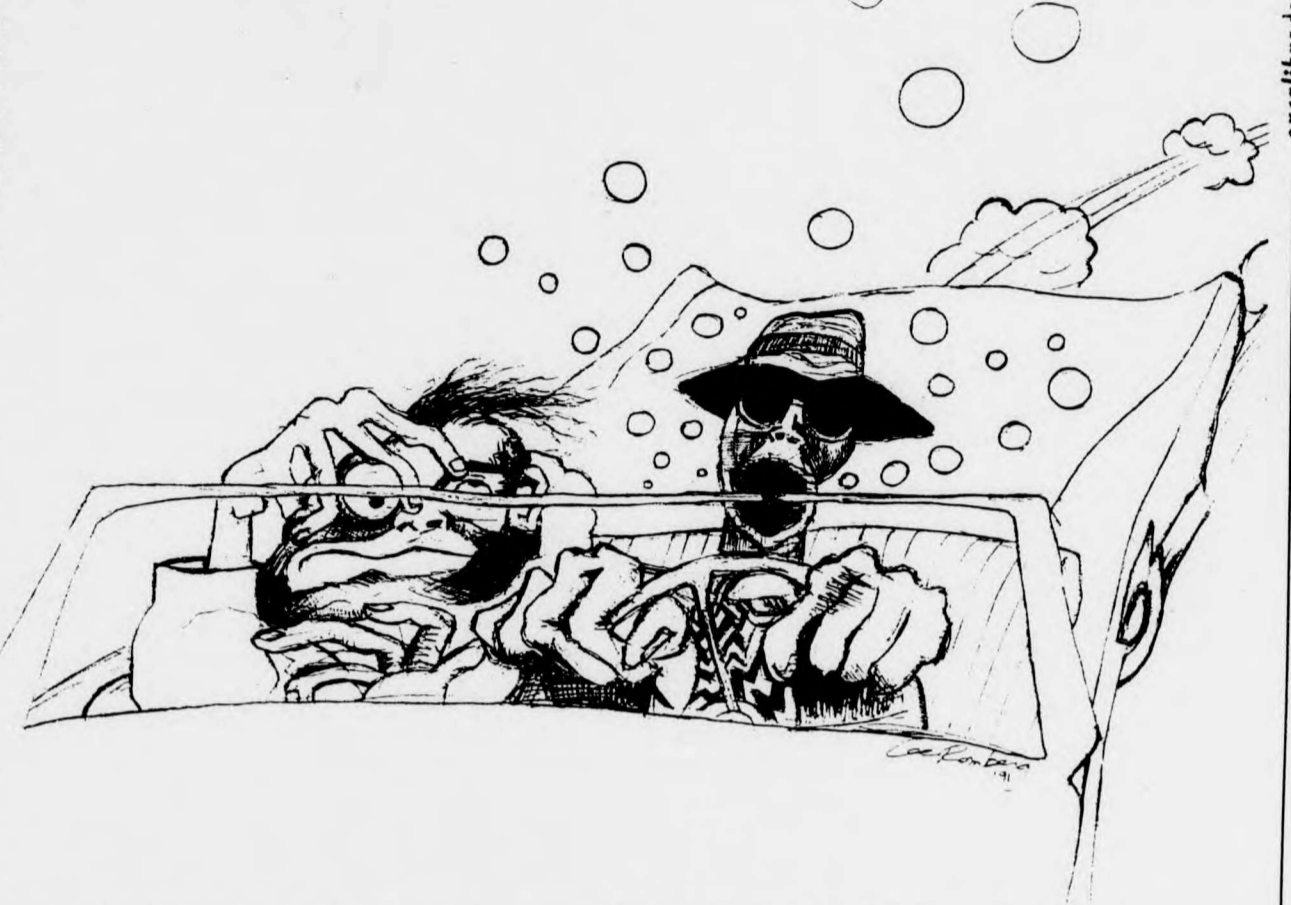
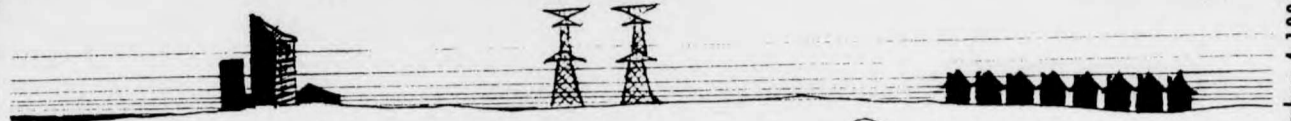
I tried to calm Romberg down by hitting him across the eyes with my emergency tequila bottle and the car jack. He seemed quieter after a bit and I decided to risk reversing the car off the moving train...

We checked out of the hospital ten days later and I claimed Romberg. I think he'd been trying to avoid me, as he was attempting to register himself as a voluntary mental patient, and hid in a toilet when he saw me coming, but his wounds were beginning to heal well and I needed him for the story. I shot him a friendly needle full of 100% pure alcohol when he wasn't looking and he passed out.

Some people just can't handle drugs.

I called Arts Editor Ira Nayman collect at *Excalibur*. A silly mistake, since he's never there on Wednesdays, but I needed to know in a hurry what story I was working on. He was out. The managing editor seemed surprised to hear from me and recommended I stay away from the *Excal* office until the train crash inquiry was over.

Apparently Lee and I are supposed to be covering the new Rolling Stones 'Imax' concert movie at the Ontario Place Ballroom commemorating their 60th anniversary in the music business, but he wouldn't tell me more,



refused to put some ice in a taxi, and hung up. I took a quick sniff of potassium cyanide, gargled some raw heroin and decided to go look in Lee's fridge — maybe he has some ice.

Kicking through the thin apartment wall into the next room where Romberg is supposed to be sleeping I realise something has made me woozy — maybe the coffee — and the only inmate of this room is an alcoholic Scotsman with strong homicidal tendencies towards strangers who kick his wall down during the night.

I belt him in the temple so he won't recognize me and hide in the cupboard. It's warm and cozy in there, and I think something's starting to work.

I must have slept for days; when I wake, up the wall has been repaired, the Scotsman gone — taking my flak jacket with him, dammit — and the room has been relet to a nun who spends all day on her knees. Also, there's no ice.

I'm squatting in a walk-in cupboard with nothing left to pop, drink, insert, inject or smoke. Desperately, I swallow one of my shirt buttons but there is hardly a buzz. I strongly suspect by her constant praying that she is fasting and is intending to remain here for a self-absorbed weekend without so much as popping out for a hamburger. I'm trapped.

Whilst her attention is elsewhere — perhaps reading a possibly sinful article in *Psychology Today* — I crawl across the floor and steal the telephone. She's feeling too guilty to notice. Back in the cupboard, I call Ira at the office. I can tell he's not too happy to hear from me because he puts the phone down.

I call him again. "For God's sake, Ira," I plead, "I'm suffering. I haven't had a drink for days and I'm fast running out of shirt buttons."

He doesn't seem very sympathetic. Also I think he thinks I'm lying about calling from a nun's closet. "Look, just get me out of here and junked up and I promise I'll make the copy date."

He has a nasty laugh when he wants to. "The copy date, schmuck," says Ira evilly, "expired 18 weeks ago."

So why get so touchy, what's so awful about missing an issue?

"You've missed nine issues, dum dum," says Ira. I admire his honesty.

A few seconds later I was the new ex-music writer for the *Excalibur*. I was also trapped in a motel closet with an unpaid bill, a buttonless shirt and a hangover you could elect a Pope in. I had to act fast.

I called New York collect and then dialled Bombay, Bermuda, Kyoto Japan, Melbourne Australia, Lisbon, Rio de Janeiro, Vegas, Saigon and Hawaii. I wasn't in any of them. Too bad, but I had to check out that I wasn't just hallucinating.

Sister Maria was launched into her fourth hour of self-denial and was causing me more than just a tremor of interest. I had discovered that Levi 501 buttons get you less high than even shirt buttons; also, I was busting to go to the bathroom.

I decided to come clean. I knew it was a desperate gamble, but maybe if I could just explain that I was on my way to cover the Stones, had been recovering in her cupboard for four days from a multi-drug overdose while hiding from a thieving alcoholic Scotsman who had attempted to kill me for knocking down his wall, mistaking it for that of a passed-out friend when I was looking for some ice... Well maybe she would believe me.

I cleared my throat, swallowed my last pant button and decided to come out of my closet. I stood up, opened the door and stepped out, remembering too late that I'd just popped my last supporting button. So there I was with my jeans around my knees and a startled nun staring at the only piece of mine my editors haven't yet managed to cut. I decided to improvise.

"Hello," I squeaked in a loud voice. "I am the holy Ghost. Blessed art thou amongst women" and moved forward.

Unfortunately, I hadn't had a drug for ten minutes and my body was in no shape and my ankle went: I tripped over the trashcan, put my foot through the television set and fell forward vomiting onto the bedspread.

The petrified nun stared mutely at me. I like to think I saw pity mingling with the terror that flashed across her features at the sight of what had staggered out of her closet, catching her in mid-meditation, and was presently throwing up over her bed.

I tried to get up, knocking over the bedside lamp and cutting my wrist on the glass. It wasn't deliberate but it

added to the effect. Blood now spurted on the motel wall. "I am the Holy Ghost," I tried again, in a Canadian accent. "But this is my lunch hour."

I think she might have liked me had we perhaps met under different circumstances, but now she made a strange gurgling noise at the back of

**arts**  
 film • theatre • galleries • music

her throat and, trembling all over, ran gibbering from the room. I realised I ought to try and leave quickly, although it would be a minute or two before she could tell anybody what she'd seen, and probably several days before they'd believe her.

I locked the door, pushed the wardrobe over in front of it and set fire to the bed to create a diversion. I kicked hard at the glass window, shattering it and jumping forward at the same time. I found myself in the shower. Standing up, I banged my head on the tap lever, which turned on the water, soaking me completely. I made a break for the real window and made a dive for the pavement.

I must have missed by inches, but the wall gave way and I crawled out of the burning wreckage in time to see the ceiling fall in. There was a lot of angry shouting and some screams, so I fired several shots from my machine pistol in their direction to create another diversion and sprinted for the Buick.

I found Romberg trying to run away and persuaded him to give me a lift by offering him the alternative of having his head blown off. He accepted gracefully, although he foamed at the mouth every time he looked at me, but I was too busy gulping down some mescaline, insulin, aspirin, mandrax, morphine, arsenic, hashish, insecticide and LSD, to care.

As we scorched away, we caught a quick glimpse of the fiercely burning motel collapsing into the swimming pool.

"Wow, that was a close thing, eh Lee?" I said, as we hit the road.

But he was already throwing up in the back seat.

## ...and a review in *Excal*

by David Kuswanto

I was hesitant to see the Rolling Stones on IMAX; the project seemed too grandiose. Not only that, but the thought of seeing Mick Jagger larger than life, puckering up to the screen scared the shit out of me. Fortunately, Jagger has spared us from horror sequences, and *Rolling Stones At the Max* comes through with flying colours.

It's easy to forget how good these guys are. The only chance of seeing them strut their stuff is limited to either a 24-inch set or venues like the Skydome — catastrophes of capitalism that make the Stones look and sound more like a colony of ants than the greatest rock and roll band in the world. This is why the IMAX film is so good: it captures the group as if they were right there with you, live and in concert.

The obvious disadvantage of being cooped up in a cinema is the restriction of movement. You can't jump up and down without tripping over yourself or being escorted to a "better seat" outside.

But the experience of seeing a rock show on IMAX is just that, an experience. The visuals are startling and precise; you can see the most minute details, from the brand of cigarettes Ron Wood smokes to the rip in Jagger's shirt.

In *At the Max*, you witness the incredible physical exaggeration Jagger puts into a performance and the good-natured but mischievous schoolboy antics he throws at his mates, constantly trying to catch them off guard. You realize what an excellent guitarist Keith Richards is, and how linked he is to the instrument as a form of expression. His playing speaks a language that can be read in each note, gesture and facial quirk.

There are also some fantastic shots of the crowd, the kind you could have sworn you saw yourself in. One particular shot showed a father carrying his son on his shoulders, both singing the immortal declaration, "I know it's only rock and roll, but I like it." The Stones cranked out an exceptional version of this and other classics; and, through state-of-the-art digital meddling, they sound better than ever.

*At the Max* only disappoints twice: the first disappointment is the over-ambitious pseudo-psychedelic visual effects that accompanied the song "2,000 Light Years From Home." You can't get much cornier than this, folks. The second is the end of the show, which could have gone on much longer.

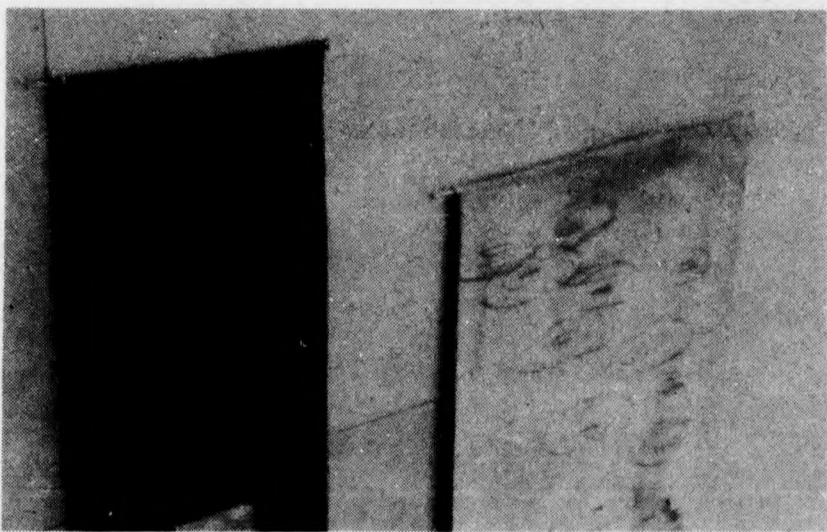
*Rolling Stones At the Max* is a perfect way to see the band in action, although you might want to bring earplugs.

# Montreal massacre remembered, rituals celebrated in art exhibits

by Ira Nayman

As the leaves fall, art installations seem to go up at York. *Requiem*, by third-year Visual Arts student Katrin Clark, has been installed on the third floor lounge of the Student Centre. *Ritual Centering*, by fourth year Visual Arts majors Jill Stock and Suzanne Halliday, can be found in the Winters College Art Gallery.

*Requiem* is made up of 14 separate paintings. According to Clark, each painting represents one of the 14 women who were killed in Montreal on December 6, 1989. The paintings are made up of strong primary colours with various slashes and splotches of



Each of the wall hangings in Katrin Clark's *Requiem* represents one of the women who was killed at the Université de Montreal on November 6, 1989. Clark wanted to capture the women's "life and vibrancy." Alok Sharma

**gallery**  
**Requiem**  
 Katrin Clark  
 third floor lounge, Student Centre  
**Ritual Centering**  
 Jill Stock and Suzanne Halliday  
 Winters Gallery Art Gallery

darker elements: "I wanted them to be representative of the life and vibrancy" of the women, Clark explained.

Clark didn't want to "get hung up on the feminist aspect" of the work; as a single mother, her concern was how horrible the survivors of the massacre, particularly the parents of the slain women, must have felt. Thus, an early name for the piece was *Some*

*Men's Daughters*.

The work was actually created a year and a half ago as an entry in a Fine Arts mural contest; it won first prize, \$1,000 and public exposure. *Requiem* is on permanent display; if it piques your interest about Clark's work, more of her pieces ("which are completely different") will be presented in the Common Room off the lounge until at least December 6.

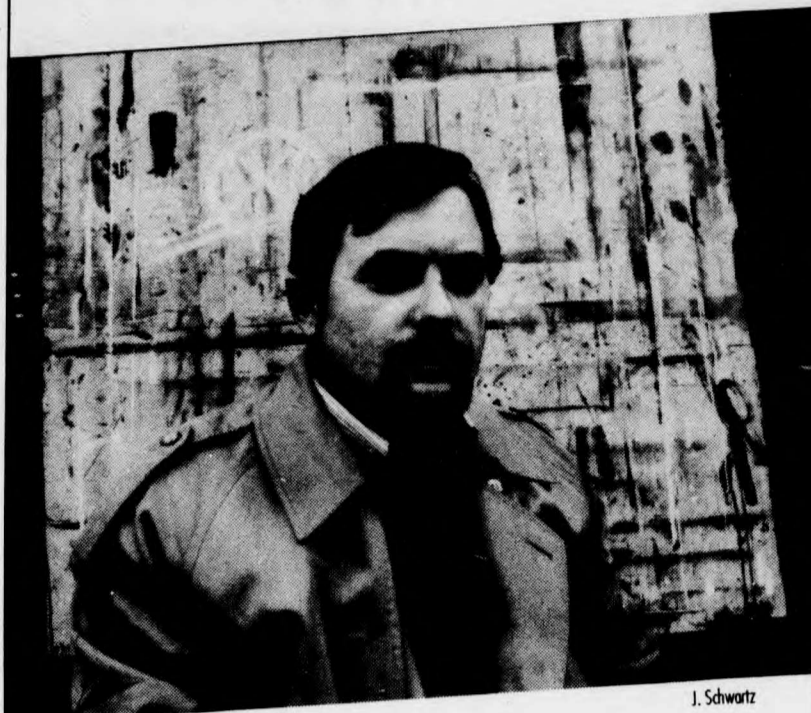
*Ritual Centering* is an interactive show which, as Halliday described it, combines "a lot of natural elements" (beehives, nests, tree trunks) with more expected sculptural forms. Although "everything has been considered," Halliday and Stock have created the piece to allow for a great deal of spontaneity.

The culmination of the work comes tomorrow (Thursday), with a closing celebration starting at 6 pm. Halliday said people will be invited to wash their hands and partake of some of the food which has made up the exhibit.

"It's a gathering piece," Halliday described *Ritual Centering*. It is about how our habits, particularly how we go about collecting things and what we choose to keep, "give us a sense of self."

Stock and Halliday have known each other since their first year at York, and currently live together in a house full of artists. Halliday claimed the show would be "well integrated" because "we know each other so well." She adds that the piece "is the climax

## Public Signs, Private Acts



J. Schwartz

Walter Klepac (above) is the curator of *Public Signs, Private Acts*, an exhibition of works appearing at the Art Gallery of York University until December 20. Artists contributing to the exhibition include Greg Curnoe, Robert Fones, Joseph Kosuth, Gordon Lebrecht, Becky Singleton and Vincent Tangredi. *So Is This*, a film by Michael Snow, is screened in the Nat Taylor Cinema, opposite the AGYU in the Ross Building, Tuesdays at 1, Wednesdays at 1 and 7 and Thursday and Friday at 3. The AGYU is open Tuesdays to Fridays from 10 am to 4 pm, except Wednesdays, when it is open from 10 am to 8 pm, and Sundays from 12 noon to 5 pm. For more information, call 736-5169.

of our careers."

Stock plans to go one to graduate school, using *Ritual Centering* as part of her application. Halliday intends to move to Nova Scotia at the end

of the school year in order to finish the solitude in which to create.

"We're both planning to be artists," Halliday commented. "We're very serious about it as a career."

# Two views on new dance pieces by York choreographers

by Jennifer Rashleigh

As a vocabulary, movement offers a variety of methods to express an idea. Last week in Burton auditorium, student dancers and choreographers as well as guest artist Darcey Callison explored some of the possibilities of movement in an impressive demonstration of new works.

Many of the pieces involved unique characterizations in addition to innovative use of lighting and sound, while others tended to be sentimental.

Some of the best pieces in the collection incorporated humour. "When the clock strikes," choreographed by Yoliswa Ngcakani, portrayed a businessman trying to escape the confines of his suit and watch. A wiggle of the tie and a tug of the sleeve were enough to create the stereotype. The break away from the type was demonstrated with the individual frenzied movements of the dancer.

The most amusing characterization was in "The Great Race," choreographed by Sheryl Joyner. In this piece, a jock, an army sergeant, a nerd, a glamour queen, a hippie and a gigglepuss fought it out to the death in a high energy race. Each character was identifiable not only through costume, but typified movements and gestures.

Many of the works used unorthodox light and sound. Alvin Erasga Tolentino's "Morning Praise" enhanced his religious theme with candlelight and amusical score which included 16th century church music and the Lord's Prayer, recited by the two dancers. The spoken text created an intimate relationship between sound and movement, with the visual images responding to the verbal images; when one dancer lead the other into temptation, for instance.

In the case of "Laura," by independent artist Callison, minimal

lighting and sound were created by the dancers on stage with the use of lamps and voice. The character from Tennessee Williams' *The Glass Menagerie* was vividly brought to life as the lamplight snapped on and several Lauras appeared.

Under this single light, with a chorus of whispers in the background, Laura's anxieties were exposed and magnified. The lamps and flashlights going on and off all over the stage created movement in themselves. Each flash or flicker featured another side of Laura, who was represented by a different dancer; every time a light shut off, Laura's vulnerability became apparent.

Not all the dances used movement to portray people. In "YFT," created by Shelley-Ann Walker, the choreography suggested the confusion of confinement. Actions and gestures seemed to come up against an opposing force to create tension throughout.

Some of the pieces, such as Stephanie Jarrett's "Sisters" and Robin Penty's "And There Reigns Love," very lightly depicted relationships between people. While the feeling they left was of good sentiment, the hugging, hand holding and flowing movements were cute rather than moving.

Overall, the majority of works displayed an imaginative experimentation with movement, light and sound, creating intriguing characters and atmosphere.

by Moira MacDonald

The dances were well-rehearsed and neatly choreographed but only a few works impressed in last week's New Choreography performance at the Burton Auditorium. Ten works were presented by the York dance department's students and staff.

Most of the works were novice compositions for the students and demonstrated a good sense of fluidity and patterning of movement. Stephanie Jarrett's "Sisters" and Jennifer Charron's "Me, Myself, You" both had these qualities and showed a nice inter-relationship between the individual dancers. "Umi-Iyak" by Dawn Breda also featured some smoothly intricate partnering combinations.

The favoured medium among the York choreographers was modern dance with its strong potential for innovative and dynamic movement. Yet few works took advantage of this opportunity and were too dependent on pedestrian movements like walking from place to place, running, etc.

This was a disappointing problem in Yoliswa Ngcakani's "When the Clock Strikes," a piece poking fun at the inability of urban businesspeople to break out of their tyrannical sense of time. The piece was well done, but could have

become truly dynamic by making the movements of the 'suits' more frenetic.

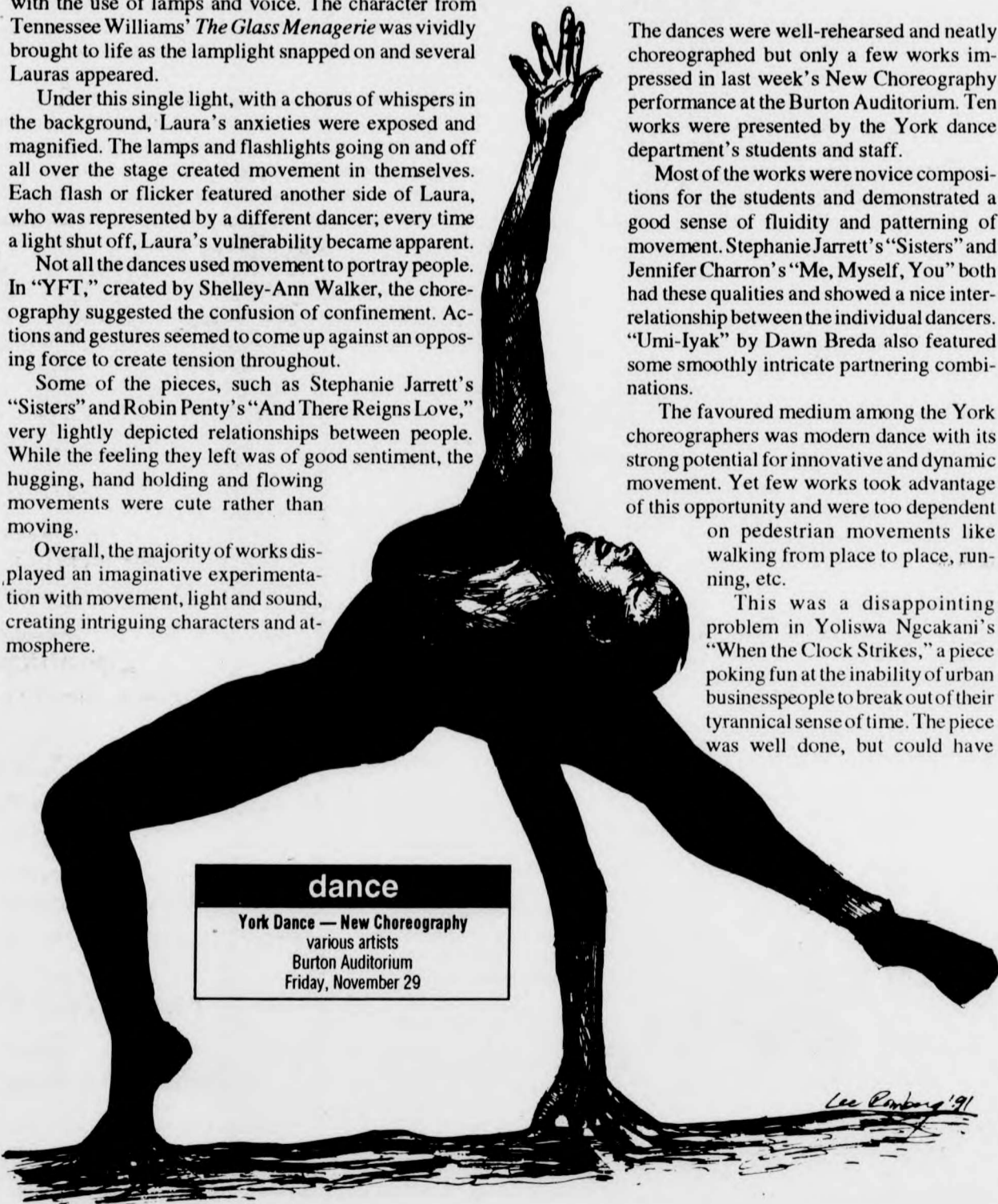
The most exciting works came in the second half. Alvin Erasga Tolentino's "Morning Praise" was beautifully crafted. The Christian theme, using the Lord's Prayer as a vocal text, is unusual in today's agnostic post-modernist world but the dance was obviously choreographed and danced with conviction.

"Chinese Petal" by Rochelle Hum was a wild contrast to the previous work. Shinn-Rong Chung was excellent as a socially inept young man whose disjointed, puppet-like movements underlined his timidity. Two heavy metal queen-types teased him until finally planting a large pink blossom into his mouth. Hum did well at contrasting moods yet keeping the work together, helped by her smart choice of music by Tom Waits and King Crimson.

The final piece, "Laura" by repertory teacher Darcey Callison was the most ambitious of the program. Based on the character and story of Laura in Tennessee Williams' *Glass Menagerie*, the work used portable lamps and flashlights to bring out the aspects of memory in the Williams play.

Dancers hurled themselves in front of lights suddenly switched on, rolling their heads or tearing out their hair, showing the frustration of a confined and coddled young woman. Callison constructed much of the dance around improvisation studies with her 21 dancers. Her conception was excellent and the lighting worked well, though it became slightly monotonous near the end.

Overall, the York choreographers need to be more daring in future works. Combined with their already strong sense of balanced choreographic construction, this will inject their work with the energy to make them truly riveting.



**dance**  
 York Dance — New Choreography  
 various artists  
 Burton Auditorium  
 Friday, November 29

Lee Rooking '91

# The Savoy Jazz Sextet improvises a big band sound with a small band at the Ab

by Danielle Sawada

As I sat in the smoky entrails of the Absinthe Pub, one of my favourite bars on campus, listening to the Savoy Jazz Sextet, I was puzzled. Puzzled about the importance of the word "Savoy." Savvy, I can understand; I use the word to describe a lot of jazz musicians. But Savoy?

When I arrived home, I pulled out the dictionary, my best university friend, and turned to the letter "s." The definition read: "A variety of cabbage having a compact head of wrinkled, blistered leaves." I understood the need for a compact "head" in jazz, but the blistered leaves seemed extraneous.

According to Randall Cheung, guitarist for the sextet, they took their name from an old record company used by legendary jazz musicians such as Charlie Parker. The Savoy was also a hotel with a famous ballroom in England, and was featured in the song "Stompin' at the Savoy," co-written by Benny Goodman.

So much for cabbage.

The Savoy began as a trio two years ago. It has since grown into a sextet comprised of Cheung, Brent

## concert

The Savoy Jazz Sextet  
Absinthe Pub  
Tuesday, November 19

Bodrug on piano, Sean Hu-A-Kam on bass, David Slater on alto saxophone, John Obercian on drums and Shawn Nykwist — the only member not in Jazz Performance at York — on tenor sax. When I saw them perform, the band had a guest vocalist sing the odd song.

When asked whether the Savoy was interested in adding a vocalist to their lineup, Cheung definitively answered, "No." He explained that "we are going for a certain sound, a big band sound with a little band. When we perform with a vocalist the band has to change its style; it is almost like we are another group, and we don't want to change."

To compliment its aural image, Savoy has a visual component. In the Miles Davis tradition of jazz performance, all players are dressed in suits and neatly groomed. They look like they have everything together. (To my ears, they did.)

Cheung felt that enough consid-

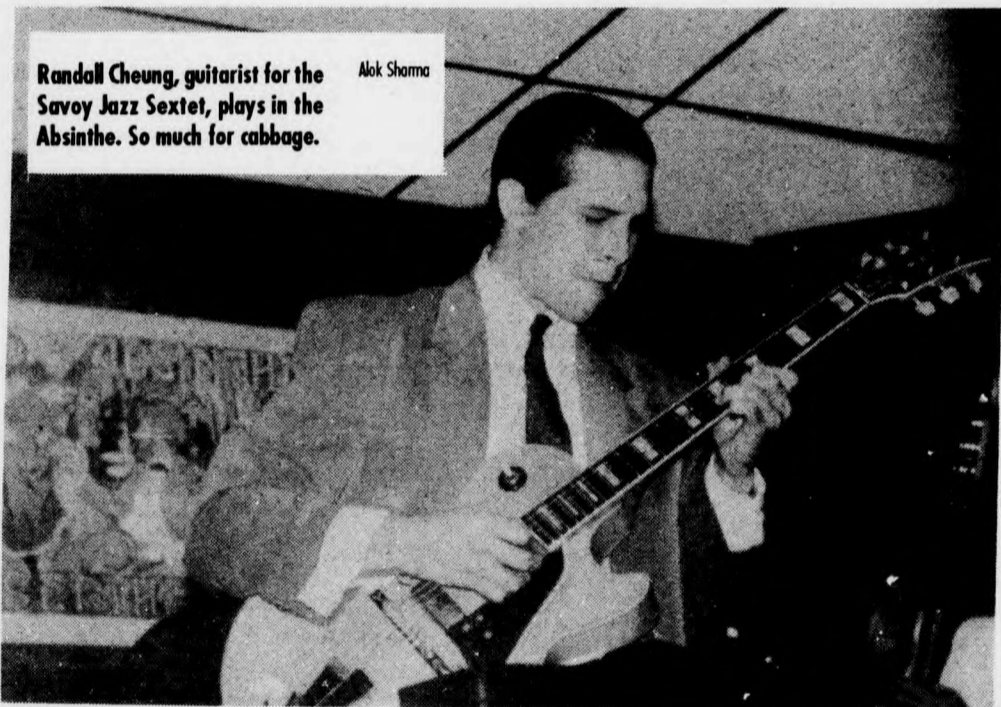
eration was no longer given to appearance on the jazz circuit. A visual selling factor is a necessity in the music industry; and, as Savoy is planning on recording and releasing an album in the spring, it is a valid consideration. They do not have an exclusive marketing angle as does, for example, the Shuffle Demons; but, then again, they don't sound like the Shuffle Demons.

Savoy presents us with a relatively traditional sound with interesting arrangements both on their cover tunes and their (sparse) original material. They tend to play slower ballads appropriate for pubs. I found their original material much more satisfying. The group would like to incorporate more originals into its repertoire; but, as it stands, Cheung and Bodrug are the only ones who have been writing them.

I enjoyed The Savoy Jazz Sextet's November 19 show. My only complaint, given with a little caution, is that the presentation seemed too nice. The band improvised using all the right notes; only Nykwist risked himself on stage. In so doing, Nykwist's solos contained an energy the other five members seldom achieved.

Cheung is a solid player, but he could have used more variety; he stuck almost exclusively to a trebleless sound. It was refreshing to hear a fuzz tone in "Swing the Hog" (an original), the only song in which Cheung says he wants to adapt his sound.

I think Savoy could go farther into this style. There is a mysteriously special quality to their original music, fuzz tone or no, that seems to mean something more than their cover tunes, both to the band and the audience.



Randall Cheung, guitarist for the Savoy Jazz Sextet, plays in the Absinthe. So much for cabbage.

Alok Sharma



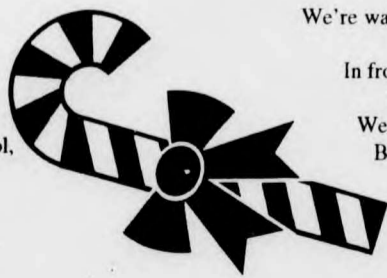
### AWAY IN A UNIVERSITY

(to the tune of 'Away in a Manger')

Away in a university, no room for a head,  
We students give blow jobs to afford a bed,  
We blow on papers, we blow on our profs,  
An education deteriorates before we get off.

We work hard all summer so we can go to school,  
The government cares nothing, it is so cruel.  
There is money to build ugly monstrosities,  
Yet none for education in universities.

Our classes get larger, we learn less each day,  
How can we just grumble, how can we pay?  
There's no time to waste, we must speak up today,  
For soon it may be cheaper in the U S of A!



### WALKIN' THROUGH THE YORK CONSTRUCTION LAND

(to the tune of 'Winter Wonderland')

Excalibur reads, "are you listening?  
Tuition fees are increasing."  
So please sing along to our little song,  
Walkin' in the York Construction Land.

All the trees are now obsolete,  
Here to stay is the concrete.  
Please sing along to our little song,  
We're walkin' in the York Construction Land.

There was once a field on the campus,  
It has been replaced by a mall.  
They say 'Have you money?'  
We say 'No man!  
But we can get a job at Benetton.'

Gone away are the scholarships,  
Been replaced by the construction grips  
Please sing along to our little song  
We're walkin' in the York Construction Land.

In front of Ross we have a phallic symbol  
No one knows exactly why it's there  
We tried to ask the architect who built it  
But he said he was paid to put it there.

Class budgets, face depletion  
The student body, faces extinction  
So the buildings procreate  
We can't afford to graduate!

We're walkin' through the York Construction Land  
Abandoning the York Construction Land



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Tuesday, January 14  
4:00 pm

Stedman Lecture Hall F

Thursday, January 23  
4:30 pm

129 York Hall, Glendon College

Wednesday, January 29  
4:00 pm

Stedman Lecture Hall A

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Tuesday December 10

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Wednesday December 18

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Thursday December 19

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Tuesday December 31

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# POET REACHES FOR THE



## York Professor Libby Scheier talks about her latest collection of poetry

by Michelle Hammer

Libby Scheier is the author of three books of poetry: *SKY — A Poem in Four Pieces* (1990, the Mercury Press), *Second Nature* (1986, Coach House Press), and *The Larger Life* (1983, Black Moss Press). She co-edited *Language in Her Eye — Writing and Gender: Views by Canadian Women Writing in English* (1990, Coach House Press).

Scheier's poetry, short fiction and criticism have appeared in numerous periodicals and anthologies. She is consulting editor of *Paragraph: The Fiction Magazine* and former poetry editor of *Poetry Toronto*. She teaches creative writing at York University.

**Michelle Hammer:** How did you come to write *SKY*?

Libby Scheier: I did not sit down to write a memoir of sexual abuse. It started in a conversation I had with two friends of mine who are writers, Erin Moure and Gail Scott. We were talking about the differences between male and female perception and language. I raised the issue of the dark sky at night — that cliché of the dark sky and all the stars and you stand there and you wonder where you are in the universe and what is the meaning



### interview

Poet and York Creative Writing Professor Libby Scheier talks about some personal experiences that went into writing her latest collection, *SKY — A Poem in Four Pieces*

of it all. And I wondered if men and women look at the sky in the same way.

That was how the book started. I started writing about the sky as an image you see every day, and how different people see it in different situations and what role it plays. At the same time, I entered a therapy group at the Barbara Schliker Clinic for adult survivors of child sexual abuse and incest, and I was in that

therapy process and the two things interacted.

As it turned out, the account of child rape is the center of the book — there is a way in which everything leads up to it and goes away from it. That happened in the course of the writing. It took that shape. It wasn't intended initially. About three quarters of the way through writing the book I saw how it was shaping up and thereafter committed myself to that shape.

**Henry Miller said that art has the qualities of being therapeutic. You have been accused by a reviewer of using poetry as therapy. You responded by saying: "For heaven's sake, why not?"**

When did I say that?

**In your essay "Chopped Liver" in *Language in Her Eye*.**

Right. To the charge that I sometimes use poetry as therapy I plead guilty. So what? I think that artistic expression is many different things. This bugaboo is a White patriarchal bugaboo; you know, that if art is therapy, it cheapens it in some way. It's an alienated idea that the brain is for art and the heart is for something else.

I think that art is sometimes a healing; it is the oldest way that art has functioned in society, as part of a healing process. In a lot of work by women, or Black and Native writers you find this integration.

Certainly there can be bad writing that is catharsis or therapy, and there can be bad writing that has no therapeutic quality, but the fact that it has a therapeutic quality does not make it bad writing.

In *SKY*, in particular, the therapeutic process I was involved in and my own more intellectual or cerebral explorations on language and perception became impossible to separate. I don't consider *SKY* strictly a therapeutic book. In some places, it has been criticized for having sections that are too cerebral or too inaccessible. You can't please everybody.

**On pages 44 and 45 of *SKY* are you talking about your parents?**

Yes. I am imagining their dreams.

**So your father is from Bukavina and your mother was born in Brooklyn.**

Yes. My father was an immigrant to the U.S. from Austro-Hungary. He was born in Bukavina, which is now Romania, but at the time was Austro-Hungary. As a child, he lived through pogroms. His grandfather was forced by marauding German soldiers to swallow his long beard; he died from suffocation while my father watched.

So he had a very violent childhood... he has good reasons for being screwed up.

My mother had a somewhat better childhood, but quite deprived. She grew up in a working class family in Brooklyn, with lots of children and a mainly absent husband. They had food on the table and there was violence, but she was deprived emotionally.

**How did the incident where your heart was outside your body, which appears on page 51, come to you? Did you actually go through it?**

Two of the central images in the poem are from two different therapy sessions, one a massage session and one a psycho-therapy session. The heart comes from the massage session and the girl in black is from a therapy session.

In the group therapy, I had this image of a steel box around my heart and a very strong feeling of sludge and steel and so on. I worked on that image a long time, meditating on it and so on. Then in a shiatsu therapy session I had that image of a tiny heart escaping through a hole in the steel box — a child's heart that refused to return to its body. The experience was very powerful. In the poem, I try to bring the heart back to me, and I do.

**Did you actually experience it the way you wrote it?**

More or less. I mean, every poem is a construction of reality rather than reality itself — a reconstruction. If you believe that memory is selective, you pick out elements, you make things up when you write, creating a thing of its own. But, yes, it is drawn from those therapeutic experiences.

**Does the muse always strike before you start a poem, or do you have a strict regimen whereby you sit down to write every day from, say, eight to 10?**

The muse! I think the muse is a male business. I don't know that I have a 'muse.' I know that you mean inspiration. My son, who is now 12, has been a muse for me, in a way. I've written a lot about him.

As for how I work, I have to make a speech. Every time I hear somebody say: "You must sit down and write four hours every morning." I know it's a man with a wife who cleans the house and takes care of the family, because I have never been able to organize my life in that sort of neat manner. I have been a single parent now for nearly 12 years, and it's been chaotic. I fit my life around my kid, who I am very devoted to.

I don't know that I would organize my writing that way anyway. I identify more with Phyllis Webb, who has defined herself as a pressure cooker writer. You build up a head of steam over a period of time and then write in great spasms, or with great intensity, over the next period. I sometimes don't write for a year — well, I haven't gone quite that long. But often I don't write for months; during that time I live, I think. When the pressure has built up enough, I can work solidly for weeks or months at a time.

## excerpt from *SKY*

by Libby Scheier

I roll my eyeballs back into my head and look down inside my body and see a steel box in place of my heart and I hot my eyeballs up and superman-stare it and stare and stare and stare and focus and the box drips a little at the corners and begins to melt and I stare a hole right through the box and behind the box are red and spongy clots and clumps of tissue and suddenly a chunk breaks off and escapes through the hole my eyes have burned in the casing and escapes through my chest whooshhhhhhhhhhhhh and away off in a corner an image lights up and I look and it is a tiny heart racing away away beating like crazy scared as shit and it's out of my body racing away it's hanging in the air a mobile without wires a creature from outer space and I inhale deeply and attach my gaze like a magnet to the tiny heart and I reel in like a fish my gaze-hook in its folds and the little hook-hole a bleeding mouth and my eyeballs feel the pulse pulse of the tiny heart and I reel in rolling my pupils upward with each turn of the reel then down then up again

and I inhale deeply and it comes to me slowly and slowly and slowly but it comes and I inhale deeply and here it is and I open my kind adult-woman mouth and take the tiny heart into it curling my tongue around it gently and roll it back toward my throat and I inhale deeply and the heart goes down with the breath and I swallow and it goes down my throat gently like a peeled plum it goes down my throat into the body of a small girl a girl with no skin a girl inside a black space a small girl all red and raw a girl with no skin in a black space with no walls a black space with no top or bottom and I put a square inch of skin back on the girl and another square inch and piece by piece I put her skin back on until it's all on and the tiny heart slides down the girl's throat into her chest slides gently down into her back to the place it ran away from back to where it belongs

and I feel the floor beneath my feet and I stretch my arms out in front of me and flatten my palms against smooth walls and I turn on the light and see the ceiling above me and see that the room is safe and the steel box has melted away

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SKY is the smallest amount of writing I've done in the longest amount of time: four years. Of course I threw out a lot. I throw out about 60 per cent of what I write.

**Isn't it hard to edit, to decide what to take out?**

Yes. But I do have friends that I share writing with. I need feedback.

**And you trust their opinion?**

Not always. Well, there is a lot of stuff I throw out without consulting anybody. I never burn it. It's in my files. So, if anyone cares someday they can look through it and see if there is something I shouldn't have thrown out.

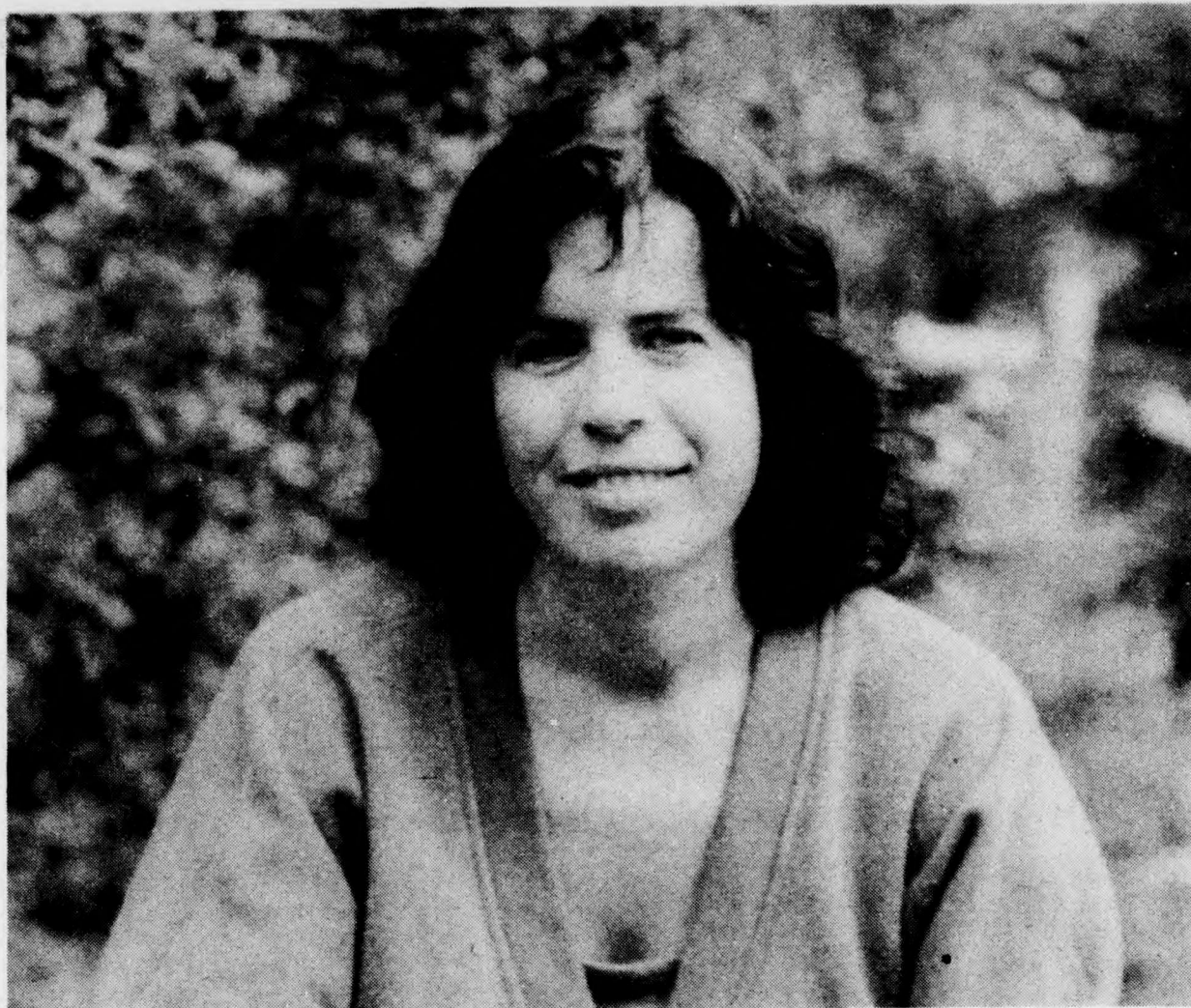
When I am preparing a manuscript for publication I always get two or three writer friends to read it. Then I make my own decision. Usually you'll find you have two or three wildly different opinions. But if all three of them say "This has got to go," or "This poem is great," you take serious note of that. You still wind up making your decision on your own. But the way I work, I read a lot of stuff and I write when I feel like it.

I would like to have a bit more discipline, especially now that I'm so busy. I'm not sure my organization of work has been that great.

In *Henry Miller on Writing* he says he would try to get a nap and messages would come through, complete sentences waiting to be written up. Do you find that happening to you?

Sometimes. I kind of lapse. I don't always write it down and I should. I should carry a little pad around with me. I used to wake up in the middle of the night with a dream that I wanted to write down and I kept a pad by my bed, but I'm not doing as much of that as I should. That's useful.

I like writing on trains. There is some stuff about trains in SKY. And



**"I identify with Phyllis Webb, who has defined herself as a pressure cooker writer. You build up a head of steam over a period of time and then write in great spasms, or with great intensity, over the next period. I sometimes don't write for a year — well, I haven't gone quite that long. But often I don't write for months; during that time I live, I think. When the pressure has built up enough, I can work solidly for weeks or months at a time."**

actually I did have that dream, the one with the disembodied dicks, on the train. There is something about the rhythm — I should take more train trips.

William Faulkner said in an interview: "The writer doesn't need economic freedom. All he needs is a pencil and some paper." How do you feel about that?

A man, you might add. No, no kidding. Well, what's the end of that question?

How do you feel about that?

It's patriarchal discourse, white, upper-class, patriarchal discourse. Tillie Olson wrote a terrific book called *Silences* about this whole notion, this whole mystification that if you really want to write you will.

Tillie Olson comes from a working-class factory family and had five children and she writes about what creates silences. And one thing that creates silences is working full-time and having five children, because you don't have any time for anything else. So you have to find a way to develop the basic conditions for creativity. That's some kind of time, some kind of space, a room of one's own. Virginia Woolf knew that.

The way I worked this out was by taking a lot of financial risks in order to have time to write. Although now I teach full-time, I was part-time until this year. I am off four months in the summer.

A couple of years after my son was born I could have gone back to work at a 40-hour-a-week job. I was a business editor before he was born, believe it or not. But I just knew I would have no time to write. I worked full time for a year, after my son turned two, and wrote nothing. So I took risks, working free-lance, applying for grants, etcetera.

I must say I feel I can no longer do that. I'm too old, my son has too many needs, to continue to be financially insecure. So I'm grateful to be teaching.

I think that's one of the reasons Sylvia Plath killed herself. She had two children and a full-time job and she was getting up at four in the morning to write. It's too much. After she was left by Ted Hughes, every day she got up at five to do some writing. It's a real pressure-cooker situation. So I'm sure that was an important element in her suicide.

Libby Scheier's work is sold at the York University bookstore, as well as literary and women's bookstores around Toronto.



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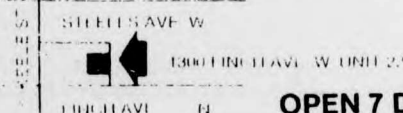
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# If you don't blow your amps, you haven't played rock

by Alok Sharma  
and Marcus Parmegiani

"No dumb questions like 'What's your favourite beer?' or its over," we were explicitly instructed backstage at the Concert Hall waiting to interview Pixies lead singer Black Francis.

Welcome to the student press. Francis was modest. "I'm not a rock 'n' roll star," he said. "We're just a band doing the circuit."

Peru Ubu opened for the Pixies with the extremely large and sweaty but limelight-loving Dave Thomas bellowing his songs. The band immediately had the crowd gently swaying through their opening set. They seemed to have impressed people — who were really there to see the Pixies — with their alternative rock-blues tunes.

Pere Ubu jammed with intensity, often going into wild guitar-oriented improvisations. There were many moments when Thomas stepped away from the mike and spewed poetry at a

**concert**  
The Pixies  
The Concert Hall  
Saturday, November 30

crowd that struggled to comprehend. At one point he grabbed a guitar and began rubbing it against an amp for some enlightening feedback. His on-stage antics seemed to be his attempt at making art (his music) a "social activity," his vision of the purpose of a Rock 'n Roll concert.

An hour later, the much-anticipated Pixies appeared speechlessly on stage and began to play. From the first chord to the last note, the crowd ritualistically slam-danced in 'the pit.' For the opening instrumental tunes it seemed as though the band was struggling to keep in sync with each other. They were louder and raunchier than on their albums, with a lead guitar that was way over-amplified.

The band was unusually mellow though, playing some songs at slower than usual tempos, but with sublime,

flowing improvisations. Francis even sang — instead of screaming — the lyrics to many songs, which let his talented voice shine. The usually easy-going bassist Kim Deal was just that; she played in the background, managing to constantly have a lit cigarette in her mouth.

The music progressed until suddenly, after stopping to tune their guitars, one of the amps blew during "Velouria," and Black Francis stormed off stage with the band members in tow. After ten minutes of the fans chanting "bullshit" and "fuck," they returned, apologizing for the "dramatic" exit.

This alternative hard-rock band decided to play many of their more obscure tracks, such as "Crackety Jones," "Something Against You" and "Caribou," from their first album, instead of the well-known hits. The band had a tighter, better, but still raunchy and raw sound.

The crowd in the balcony looked asleep compared to the people in the



Black Francis, lead singer of The Pixies, feels the pressure of blown amps and precocious student journalists hot on the scent of a free barbecue. Life on the road is hard... Alok Sharma

## A Lump of Coal they'll want in their stockings

by Leif Lahtinen

Just in time for Christmas, ready to put in someone's stocking comes *A Lump of Coal*. There are no choirs here, and no Bing Crosby. Just an eclectic bunch of rock bands taking traditional favourites apart.

If you are sick of traditional Christmas song renditions, you'll like this album. The only carol done in a remotely traditional way is "The First Noel," by the Crash Test Dummies. It's soft and slow, done with vocals and piano.

The rest are, I'm afraid, rather untraditional. Energy and enthusiasm — and guitars and drums — are the rule. The songs' lyrics are merely skeletal remains. The music is something else. Carnival Art's version of "Bring a Torch to Jeannette Isabella" is rock with a mild punk influence. So is Wedding Present's "Stepping Into Christmas." Great stuff.

"O Holy Night" is given a country and southern blues mix by Divine Weeks. The Primitives' version of "Silent Night" is sung with an angelic voice, but backed by fast and lovely electric guitars. And has anyone heard

**music**  
various artists  
*A Lump of Coal*  
First warning/BMG

Elvis' version of "Here Comes Santa Claus?" Well, Clockhammer's version is similar, but better.

Henry Rollins ends this album doing "Twas the Night Before Christmas." This is why I wanted to review *A Lump of Coal*. I was intrigued. His version sounds like Christmas in the Vietnam of *Apocalypse Now*. Helicopters, falling shells,

## Album for a rainy Sunday brunch

Christine F. de Leon

There are few albums that go well with brunch on rainy Sunday mornings, Vivaldi's *Four Seasons*, for example, or Miles Davis' *Kinda Blue*. Van Morrison's *Hymns to the Silence* can now be added to the list.

Gospel, soul and jazz influences on this album add vibrant watercolours to the black and white vignettes of Morrison's story-telling.

The songs on this double album are laden with religious themes. This

bizarre music and distorted voices. Maybe not very Christmassy, but a great interpretation.

*A Lump of Coal* is certainly not for everyone. But if you're sick of Perry Como, Frank Sinatra and the like dominating your holidays, give this a listen. And it's not just for Christians. Take away the sometimes indistinguishable lyrics and you have holiday party tunes for all faiths.

In fact, this album is not about religion. It is about what Christmas is, in part, supposed to honour: the celebration of life.

**music**  
Van Morrison  
*Hymns to the Silence*  
Polygram Records

gets tiresome — repentance through art is typical of rock and roll's dread of hellfire. But the nostalgia of songs like "Hynford Street," which poetically illustrate younger, less jaded days that smell like summertime, are a delight.

Morrison sticks to what he knows best, and it seems he has found his artistic niche. *Hymns to the Silence* is quintessential Morrison, a great addition to any collection, especially for those who have followed him throughout the years.

**CHRY 105.5 FM** **TOP 20**

1. Public Enemy.....*Apocalypse 91*.....Def Jam, Columbia
2. Digital Poodle.....*Soul Crush*.....DOV (C)
3. Ministry.....*Jesus Built My Hotrod*.....Warner
4. Billy Bragg.....*Don't Try This At Home*.....Polygram
5. Queen Latifah.....*Nature of a Sista*.....Tommy Boy
6. Nirvana.....*Nevermind*.....Geffen, MCA
7. Red Hot Chili Peppers.....*Blood Sugar Sex Magik*.....Warner
8. Hole.....*Pretty On The Inside*.....Caroline
9. Me Mom and Morgenthaler.....*Clown Heaven and Hell*.....Chooch(C)
10. John Lee Hooker.....*Mr. Lucky*.....Virgin
11. Weird Paul.....*Low Fidelity Hi Anxiety*.....Homestead
12. Vandals.....*Fear Of A Punk Planet*.....XXX
13. A Tribe Called Quest.....*The Low End Theory*.....Jive, BMG
14. Naughty By Nature.....*Naughty By Nature*.....Tommy Boy
15. Thee Hypnotics.....*Soul Glitter and Sin*.....Polygram
16. Lush.....*Nothing Natural*.....4AD, Polygram
17. Pixies.....*Trompe Le Monde*.....4AD, Polygram
18. Disposable Heroes of Hiphoprosy.....*Television*.....Island
19. Voivod.....*Angel Rat*.....Mechanic, MCA (C)
20. Look People.....*Boogazm*.....Island (C)

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# Ding and Dong a French-Canadian Bob and Doug

by Marcus Parmegiani

*Ding and Dong* is a French-Canadian Comedy about two poor, bumbling, bad comedians who are trying to make it in Montreal.

As the tacky, blithering idiots, Claude Meunier and Serge Thériault are brilliant. After finding that they can't even make drunk lumberjacks laugh, they try something more serious; but they can't stop making wise cracks — even in a CBC News audition — let alone dress reasonably or use a hairbrush.

**film**  
**Ding and Dong**  
directed by Alain Chartrand  
starring Claude Meunier and Serge Thériault  
produced by Max Films

Homeless and penniless, they miraculously inherit \$30 million. Suddenly they make new friends and predictably split up, only to find that they can't deal with other people without each other. Eventually, the hardships of being rich and stupid lead them to find their niche.

The screenplay was written by

Meunier, although the film is a derived from the characters which the two have created and used on stage in Quebec. They are vaunted as the most popular stand-up comics in Quebec and, as a reflection of this, the film was the highest grossing Canadian film of 1990, even though it only premiered outside of Quebec at the Festival of Festivals, and was released in Toronto last Friday.

*Ding and Dong* is in French with English subtitles. Even if you only know a little French (not unlikely in

this "bilingual" country of ours) you'll realize that the subtitles aren't even close to being direct translations. They can't be, since most of the jokes are puns and plays on words.

The film has some problems. The way in which *Ding and Dong* inherit their fortune is far-fetched. Worse, because the ending alludes to a Quebecois phenomenon, it has the potential to leave other Canadians baffled.

But Meunier and Thériault are not out to make a great film, merely to make people laugh. The humour is

different, but definitely North American, which makes it appealing. If you can handle slapstick humour Bob and Doug Mackenzie-style for a full length feature film, *Ding and Dong* is for you.

If you're looking for substance or intense direction, look elsewhere. *Ding and Dong* lack any semblance of being real people. Like Bob and Doug, they just fumble through the whole movie with completely one-sided personalities. The only significant difference is that the jokes are a little better.



*Ding and Dong* (or, is it *Dong and Ding*?) mug for the camera in their first, self-titled film (above). Their idea of comedy is straight forward slapstick combined with bad puns. It might not sound like much, but it works: *Ding and Dong* (Claude Meunier and Serge Thériault) were popular club comics before they entered the movies, and *Ding and Dong* was the highest grossing Canadian film of 1990.

## Tomlin's Search proves fruitful

by Ira Nayman

It's very difficult to make a satisfactory film adaptation of a stage play. Your first impulse is to reproduce the elements of the play which appealed to you and made it popular. But you also have to take into consideration the differences between the media — in particular the supremacy of visuals over words in film.

*The Search for Signs of Intelligent Life in the Universe*, based on Jane Wagner's stage play of the same (wordy) name, tries to have things both ways. About half of the film takes place on a stage; the balance has star Lily Tomlin in costume in stylized sets which, while they don't pretend to reality, do give the film greater visual appeal.

*Search* is an exhilarating experience, despite its self-imposed limitations, because Wagner's script is hilarious and true, and Tomlin's performance is breathtaking.

*Search* is a series of approximately 10 vignettes about a variety of women, held together by a bag lady named Trudy. Aliens, searching for signs of intelligent life on earth, have given Trudy an umbrella hat which allows



Lily Tomlin, as Trudy the bag lady, ponders the serious questions in *The Search for Signs of Intelligent Life in the Universe*. The film manages to capture the brilliance of Tomlin's stage performance and Jane Wagner's script.

**film**  
**The Search for Signs of Intelligent Life in the Universe**  
directed by John Bailey  
starring Lily Tomlin  
produced by Showtime/Tomlin and Wagner Theatricalz

her to live the lives of the other women; the movie is about what she finds.

The scenes on stage accentuate

Tomlin's virtuoso performance. Her movement is precise and brilliantly controlled and her vocalization is carefully crafted; she moves effortlessly from believable character to believable character.

The more filmic scenes help the audience visualize who the characters are. Bouncing back and forth between the two kinds of scenes gives the film visual variety.

The most involved scene follows three women from the feminist activism of the 60s to the self-centred Yuppiedom of the 90s. Wagner traces the changes in the women and their relationships with deadly accuracy; Tomlin brings them to life with tremendous skill.

The various stories grow complex and intertwine, rewarding the attentive viewer. But, you don't have to invest much energy in enjoying it. *Search* has an easy, intelligent sense of humour, laced with affection for the people who are being made fun of, which is effortlessly appealing.

Trudy, trying to explain the difference between life and art to the aliens, shows them a can of Campbell's soup and an Andy Warhol painting of a can of Campbell's soup. Holding up the can, she says, "Soup." Holding up the painting, she says, "Art." She repeats this many times, achieving the quality of a mantra.

See *The Search for Signs of Intelligent Life in the Universe*. It ain't soup.



Lily Tomlin as teenage punk rocker and performance artist Agnus Angst in *The Search for Signs of Intelligent Life in the Universe*.

## Wadja's last film is about a true saint

Prasad Bidaye

Even after half a century, many individuals prominent during the Second World War remain unheard of. One of them was Dr. Janusz Korczak, the world's "first pediatrician," who, during the early 40s, struggled to keep 200 orphans "safe" in Poland's Jewish ghetto. That courageous, though

**film**  
**Korczak**  
directed by Andrej Wajda  
starring Wojtek Psoniak  
released by Alliance Films

tragic, period of his life is now preserved in in Andrej Wajda's latest film, *Korczak*.

the NFB and independents. What makes John Spotton special is that the director often is present for discussion after screenings.

• **Art Gallery of Ontario's Jackman Hall:** 317 Dundas Street West. The entrance is on McCaul Street (west of the St. Patrick subway station).

Like Cinecycle, here you can see more obscure films and video, that vastly underrated medium. They play their film opposite dates from Cinecycle and Innis to allow you to see it all.

• **Euclid Theatre:** 394 Euclid Street. It's a few blocks west of Bathurst, off the north side of college.

Here, too, you can see the more "maverick" films and videos being made today, everything from recent films from U of T's Hart House Film Board to the annual Images festival of independent film and video.

Also, look for special screenings by Reg Hartt. He likes to show films at the Bathurst Street Theatre, the Rivoli or any other place that he can. Hartt specializes in rare uncut cartoons and silent and propaganda films. The next time you're downtown, look for his posters, especially along Yonge Street south of Bloor and in the Annex.

**film**  
With the holidays fast approaching, now is a good time to be reminded of some of the alternate film venues around Toronto

connoisseur. Of all the theatres on this list, it shows the most accessible (sic) international films. The Cinematheque is for people who like foreign films by renowned auteurs like Bresson, Cocteau, Jarman, Godard, Ozu and Pasolini.

• **Innis Town Hall:** 2 Sussex Avenue, one block south of Bloor on St. George.

Innis plays a wide variety of films, national and international. You won't see *Terminator 2*, but you will see silent film classics, avant-garde films (yes, even Michael Snow), and rarely seen features like *Daisies*, by Czechoslovakian director Vera Chytilova.

• **National Film Board of Canada's John Spotton Cinema:** 150 John Street, one block south of Queen (opposite the Much Music building).

This is a great place to see recent and old Canadian films. The programmes vary from recent features like *The Falls* to short films made by

## A few more venues to see alternative films

by Anthony Pizzari

Toronto is a great place to see serious cinema, you just have to know where to go. This is a short list of alternative film outlets for those of you who are disappointed with commercial films. Schedules are available at the film department at York (2nd floor CFA III) or in the film library in the basement of Scott.

• **Cinecycle:** This place can be hard to find. Its address is 317 Spadina Avenue, but this is of little use. It can be found in the alley between Baldwin and D'Arcy, the street north of the liquor store on the east side of Spadina. If you go, don't be confused by the bicycle repair shop: the cinema is above it.

Here you'll find a lot of international, contemporary avant-garde films. Films by Liaison of Independent Filmmakers of Toronto (LIIFT) members are screened there on the last Monday of every month. Martin Heath runs both the theatre and a cine-club (and has a reputation for making great espresso).

• **Cinematheque:** 31 Balmuto Street, between Bay and Yonge on the south side of Bloor.

Run by the Festival of Festivals, this theatre is for the film classic

# Bad Blood and a great Gospel

by Ira Nayman

Over the course of the term, TV Ontario's *Human Edge* series has offered challenging international documentaries on a wide variety of subjects. You had to expect a clunker sooner or later; unfortunately, *In the Blood* is clunkier than most.

The film is a poetic rumination on a modern safari hunt in Africa, the primary objects of which are a buffalo and a crocodile. Film of the hunt is interspersed with interviews with the hunters and archival footage of President Theodore Roosevelt and quotes from his book on hunting; the tone is laudatory to the point of saccharine.

The focus is on Tyssen Butler, an adolescent whose father promised to take him on a safari in Africa. Since his father, George, conceived, produced, directed and co-wrote the documentary, Tyssen naturally gets his wish.

There is one reference to a member of the hunting party who has become disillusioned with the sport,

## Something for old and new, clear-minded fans of Severed Heads

by Prasad Bidaye

Every time I sit down to listen to the Severed Heads, I have to make sure my mind is absolutely clear and relaxed. Tom Ellard, the genius behind this project, has a tendency to mesh beautiful sounds with clumsy noises that could easily give any mind a terrible headache.

Whereas his Nettwerk label-mates (Skinny Puppy *et al*) readily accept the label "industrial," Ellard refuses; his latest effort, *Cuisine, with Piscatorial*, is an example of his continuing experimentation with dance and pop, as well as technology.

Though they've been largely neglected by the media, Severed Heads are the missing link between seventies Kraftwerk and current faves 808 State. In the mix, ambient synths flourish one moment and are scraped with Ellard's guttural samples the next.

Tightly programmed drums are thrown together with his warm yet child-like sentiments. It's like Ellard's created soup; hence the title *Cuisine*.

The album contains 18 tracks, and with the exception of the bonus five collectively titled *Piscatorial*, virtually every song is less than 2-3 minutes long. It's an unusual, though welcome, change for Ellard, who in the past has kept his songs longer than six minutes.

The longest song on *Cuisine* is the exquisite "Estrogen," a four-minute piece that features Ellard's voice emulating disco wah-wah guitar. On second listen, it sounds like it may be his interpretation of the sexual act.

Other notable tracks include the live recording of "Twister" and "Finder," where Ellard's voice is amazingly distorted, almost resembling that of Pink Dot Edward Kaspel in his wackier days. A personal favourite is "The Tangler (They Shine Within)," with harmonies that remind me of the Severed Heads' classic *Dead Eyes Open*.

*Cuisine* is generally a pleasant recording, perhaps Ellard's best. He has finally learned to properly articulate his once recklessly long and numbing mixes, creating precise pop pieces. However, the last set of tracks, *Piscatorial*, revives memories of early

### music

Severed Heads  
*Cuisine, with Piscatorial*  
Netwerk Records

### television

**Human Edge: In the Blood**  
Tuesday, December 10, 10 pm  
**The Fifth Gospel**  
Tuesday, December 17, 10 pm  
TV Ontario

and there is one campfire argument over whether or not to kill a crocodile (which is recognized as an endangered species in the United States, but not in Tanzania, where much of the film was shot). Species extinction is pretty much glossed over in this documentary.

The hunters are portrayed as conservationists, stewards of nature. Professional big game hunter Robin Hurt often tells the hunters he guides to only shoot the older, presumably non-reproducing members of the herd.

The game is given away during the campfire argument, however, when one of the hunters claims that worries about extinction are "an eastern liberal plot" against the freedom of hunters. Hunting is not about conservation: it's an exercise in western machismo, made safe by

technology.

One scene involves the capture of poachers, who slaughter elephants with automatic rifles and use chainsaws to remove their tusks. We are expected to draw a distinction between them and the hunters, whose methods are more humane; I found the distinction to be more a matter of degree than kind.

In an effort to totally obscure the issue, people on a photo-safari are criticized for domesticating wild animals. While this is certainly regrettable, it seems preferable to what the hunters do (accuse me of eastern liberalism if you must).

*In the Blood's* manipulative techniques are easy to spot and criticize. Although much of what Roosevelt wrote seems prescient today, he wrote before species extinction was widely recognized; using his writing to justify a modern hunt is inappropriate.

The worst case is the use of Tyssen as narrator. The boy gives safari hunting an innocence it does not merit; since the script was written by adults, this is just a sleazy way of promoting their agenda.

Tyssen and his father are brought closer during the film. It seems a shame that it took innocent blood to do it.

\*\*\*

On a more successful, if not necessarily lighter note, *The Fifth Gospel*, which plays the following week, is essential viewing. It connects



Theodore Roosevelt leans against an animal he has just killed in a still from *In The Blood*.

Christianity's attitudes towards people with disabilities to society's attitudes towards them and, ultimately, their attitudes towards themselves.

"What would be more calculated to impress the masses" than for Jesus to heal the lame, the narrator of the film asks from his wheelchair. The disabled became the medium for proof of Christ's divinity. In this theology, unfortunately, disability became synonymous with sin; if you weren't pure of heart, it would show on your body.

Not only did society accept this definition of people with disabilities as inherently evil, but Christians with disabilities internalized this view, believing that their disabilities, even if they had them from birth, were a

sign that they had sinned. This attitude forever freezes people with disabilities in their otherness, stigmatizing them for being different.

The logical outcome of this belief is Lourdes, where the sick and disabled come for miraculous cures. In the dramatic, moving centrepiece of the film, a woman with cerebral palsy prepares to take the waters, arguing with her rational self all the while. In a world where conformity to a physical ideal for able people is essential, the appeal of Lourdes to people with disabilities is overwhelming.

The fifth gospel is an addendum to the Christian bible that preaches self-acceptance and self-love for people with disabilities. *The Fifth Gospel* is a terrific documentary.

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## Reading from the left

by David Camfield

Canada has no equivalent to such fine publications as the American independent radical magazine *Zed* or the Weekly Marxist newspapers available in the U.K. and France. Unlike a number of its European social democratic counterparts, the N.D.P. doesn't publish a single periodical.

However, the Canadian Left does produce four magazines and two newspapers which have both a substantial circulation from coast to coast and attempt to deal with a wide range of issues from Left perspective.

There are also a number of regional and specialist publications, and those of the Quebecois Left, but these fall outside the scope of this review.

*Canadian Dimension* proclaims itself "Canada's socialist newsmagazine," not without justification. Unaffiliated, it tends to articulate the kind of politics preferred by most of those outside the N.D.P. mainstream: a more radical gradualist socialism which combines Canadian nationalism with support for social movements.

Nationalism got the better of *Canadian Dimension's* socialism in the 1988 election (when an editorial called for a vote for the Liberals in ridings where their candidates stood a better chance of winning than the N.D.P.), and has continued to do so in articles and editorials examining Quebec and the constitutional crisis. *Canadian Dimension* remains better than

its two main competitors, although the competition is pretty weak.

*This Magazine* does not claim to be "socialist," with such prominent Canadian cultural nationalists as Rick Salutin and Mel Watkins as frequent contributors this is no great surprise. Unlike *Canadian Dimension*, it prints some fiction in addition to broad political and social coverage from a social democratic perspective. Antitortory fury abounds, but there is little of substance concerning social transformation to be found in *This Magazine*.

*Canadian Forum*, "a monthly journal of opinion and the arts," is somewhat different in orientation, devoting considerable space to poetry, short fiction and various aspects of culture. Politically, it is the least radical of the Left periodicals (while the military build-up for the assault on Iraq was underway, it ran an article which said the warships aimed to enforce "non-military deterrence!"), but its nationalism is unsurpassed.

Typical is the September issue, which contains an editorial on "The Conservative plot to destroy Canadian culture" followed by a column explaining why "Canadian civilization begins on the road to the cottage."

*Our Times*, "an independent Canadian labour magazine committed to social change through unionism and democratic pluralism," prints articles on general political issues as well as news and analysis on developments in the labour movement. Articles such as those in the August issue on "Labour's Response to the Gulf War" and on the fight of telephone operators against robots distinguish *Our Times* from the other three magazines.

There are only two significant newspapers on the Canadian Left, and they differ from the magazines by virtue of their links to political organizations.

*Socialist Worker*, published by the International Socialists, is a paper of news, opinion, and theory written from an openly revolutionary inter-

nationalist perspective that sets it apart from the reformist nationalism of all other publications. It also aims to provide activists with strategies for fighting current social struggles. *Socialist Worker* has traditionally suffered from unattractive layout and writing of uneven quality, both of which have been gradually improving.

*Canadian Tribune*, the paper of the Communist Party of Canada,

carries news, and some analysis. It is a somewhat less radical version of *Canadian Dimension*. *Canadian Tribune* reflects the identity crisis that the Communist Party is undergoing after the collapse of the East bloc.

Since the demand for a thin weekly modelled on a major Left magazine is likely to be low, this paper's future does not look rosy.

The Left's periodicals ought to be a widely-read and exciting segment of the alternative press. Sadly, this is not the case, because — with some exceptions — the Left does not produce the interesting and illuminating publications that it needs to meet the challenges of the "New World Order."

If a few periodicals began to take the initiative and provoked debate by moving beyond the uninspiring, nationalist, "common sense" moderation that is so dominant today, the forging of a truly radical Left in Canada would be one step closer.

**"...because — with some exceptions — the Left does not produce the interesting and illuminating publications that it needs to meet the challenges of the "New World Order."**

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### X. International Women's Day

Submission deadline: Monday, February 3, 1992  
Issue date: Monday, March 2, 1992

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photo by Steven Leung/the Varsity

Andy Cecchini goes in for one of his two rushing touchdowns. Cecchini also caught one for a touchdown as Laurier went on to defeat the Mount Allison Huskies 25-18 at the Vanier cup

## Vanier Cup victory for Cecchini and Laurier

by Josh Rubin

In the final and most important game of his career, Andy Cecchini layed an egg—and it was golden.

The star running back led the the Laurier Golden Hawks to their first-

route to capturing the game MVP trophy.

The victory was sweet for both the graduating Cecchini and Laurier head coach Rich Newbrough, who's in his 24th year with the squad.

The Golden Hawks were heavily favoured in this one, and for the entire first half and most of the third quarter, it looked as though the betting shops were right.

After a pounding defensive battle which saw the two teams give up a combined five turnovers, Laurier held an 11-4 lead at the half.

After a pair of Cecchini touchdowns in the third quarter, it looked as though Laurier would cruise to victory.

With no time left on the clock in the third, Mount Allison coach Marc Loranger pulled out all the stops.

Dropping back from the Laurier 28 yard line, Mount Allison QB Sean

Hickey was chased down and, apparently, thrown for a sizeable loss.

It was a stunned SkyDome gathering (fans, media and Laurier players alike), which saw Mountie running back Grant Keaney scampering up the sidelines for a twenty eight yard touchdown run.

The trick play, which Loranger admitted to stealing from the playbook of the St. Mary's Huskies, seemed to wake up the Atlantic champion Mounties.

After the teams traded punts, the Mounties added another seven points on a 38 yard Hickey pass to Mark Huys to cut the Laurier lead to 24-18 with eight minutes to go.

A comeback just wasn't in the cards, though, and Laurier's Pat O'Leary rounded out the scoring with a single.

## York's athletes of the month

### Yeowoman - Cathy Amara

Cathy is 22 years old and hails from Kingston. This is the fourth year of York basketball action for the Phys-ed and Biology major, who leads the team with an average of 14.3 point per game.

### Yeoman - Adrian Adore

Adrian Adore-volleyball Adrian is a 24 year old Toronto native and sociology student at York. The fourth year York player has excelled on the court this year and recieved awards for his play in tournaments at Ryerson and Guelph.

## January volleyball smorgasbord at Tait

Tait McKenzie gym will be the place to be the weekend of Jan. 3. That's when the volleyball Yeomen will host some of the best teams from across Canada in the Mizuno Excalibur Classic.

Also present will be a club squad from Michigan State University, the Spartans.

This is the tournament's 13th year of existence. In that time, the Yeomen are the only OUAA team to have won it.

That could change this year. McMaster, one of the scheduled participants, is currently ranked fifth in Canada. If the Marauders hold true to their form, and ranking, they are favored to win.

Other OUAA teams entered are Western, Waterloo, and the defending Ontario champions, UofT.

Halifax's Dalhousie University, currently eighth in the CIAU, will be there, as well as the University of Alberta.

York has Alberta, Michigan and Western in their pool.

York's Wally Dyba noted five players that fans should watch out for.

• McMaster's Mike Chaloupka, a 6'6 power hitter who played on Canada's World Student Games squad.

• Mark Dunn of the UofT Blues, another power hitter. Dunn will be bringing three years of National club experience to the court with him.

• Dalhousie's Paul Villeneuve, a 6'5 setter who had a tryout with the National team for the World Student Games.

• Dean Kakoshke from Alberta. Kakoshke is a 6'6 middle blocker and veteran of the World Student Games.

• Finally, the man everyone at Tait should be cheering for, Adrian Adore. The York veteran is always a crowd favorite wherever he plays.

Court action for the Classic starts at 1:00 pm Friday, with York taking on the Spartans at 8:00 pm.

The final takes place Sunday at 3:30 pm.

Admission to all games is free for York students.

sports

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ever CIAU football title with a 25-18 victory over the Mount Allison Mounties Saturday.

Cecchini rushed for a pair of touchdowns and caught one more en

## Excalibur interview with York football coach Tom Arnott

Excalibur's Daniel Naccarato recently talked with York football coach Tom Arnott, getting his thoughts on this past year and the prospects for the future.

**EXCALIBUR:** What are your feelings concerning York's season? Are you frustrated or optimistic?

**ARNOTT:** Comparing it to my first year here (last season), we played 71 days of football and they were 71 bad days. This year, we played 68 days of football, but had only 7 bad days, the game days.

I'm not frustrated at all. They played with enthusiasm, were committed to working hard, and

were willing to learn. Towards the end of the year, they played football the way I hope they will play in the future.

Our last two games were our best (against Laurier and McMaster). Things started to happen. We played physically and we moved the ball better. That makes me optimistic.

**E:** What are the keys to improving the team?

**A:** The one aspect we have to work on is physical development. They had a good attitude this year and played the game right mentally.

However, physically, we weren't able to match up to the other teams due to our youth and inexperience. All we have to do is undergo a weight-training program

in the offseason and gain maturity.

**E:** What types of players are you looking to recruit?

**A:** With the depth on the team, I have more freedom to recruit players that can fill our needs than I did last year. In my opinion, success at any level is based on speed. The type of players I want this year are fast players who like to hit.

I want a physical fast guy. Size will develop over time. I'm looking to recruit players who have the potential to have an impact on the team and then developing them when they get here.

**E:** Are there any particular positions you're looking to improve?

**A:** All positions. We have good

players at each position, but we are not strong enough at any one position compared to the other teams in the league.

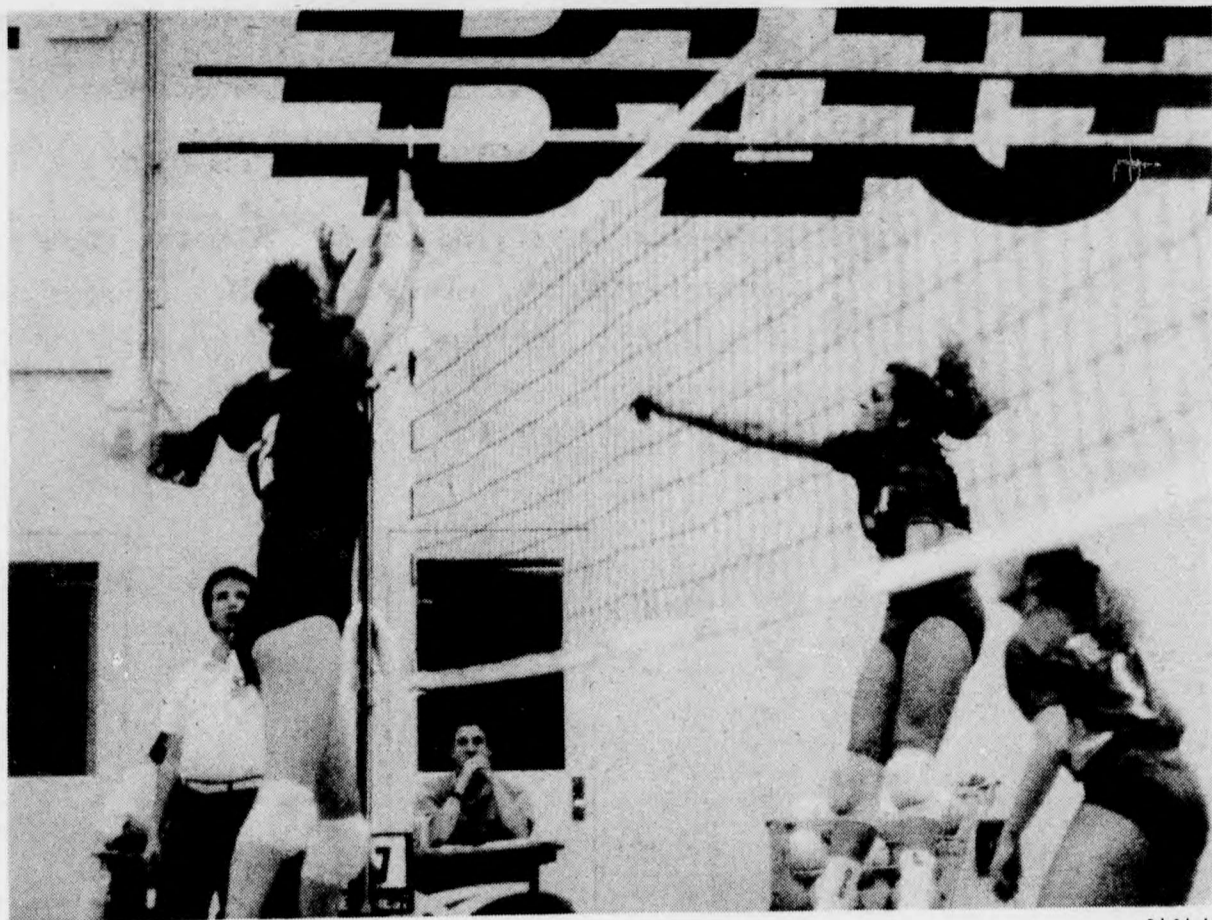
**E:** If there was anything you could have had different on this year's team, what would it have been?

**A:** If I had my wish list, it would have been to have Adam Karlsson healthy for the entire year. I also would have liked more offense. Because of our youth, we used the simplest offense this year, the "Power I Offense." It took them the entire year to get comfortable with it, but next year, we will only have to practice it for a couple of days, since they now know the formation well. We can spend more time teaching them new ones next year.

**E:** Being a former coach of the Wilfrid Laurier football team, what are your thoughts on their success this year? (Laurier won the Vanier Cup this year.)

**A:** Their success is based on an entrenchment program. I recruited 90-95% of the guys on their Vanier Cup team. They are a fast team and a physical team.

This is the kind of team I believe in and will try to implement at York. Here at York, the vast majority of the team that I took over were rookies and sophomores. They had to be hand-held and spoon-fed everything. But they took it and learned it and will provide leadership for the young guys who come out in the next couple of years and become role models. Eventually, the commitment and tradition will emerge.



Rob Cabral

**AT THE NET:** action from last Tuesday's volleyball matchup between the Yeowomen and UofT at the Blues gym. York won the match in four sets with strong performances from the team as a whole. This was York's last game of the year. After the holidays, the Yeowomen travel to UofT for a tournament.

## V-ball women best in the city

Judy Passley

It was the "University Game of the Week" as Hamilton's channel Eleven zoomed in to catch the volleyball Yeowomen serve a win against crosstown rivals UofT Blues Tuesday night at the UofT gym.

York won in four sets, with scores of 11-15, 15-11, 15-6 and 15-4.

The Yeowomen led the first set 11-9, but turned the game over to UofT with an inability to return Toronto's hard serves. That allowed the Blues back into the game and gave them a surprising 15-11 win.

York coach Merv Mosher reflected on the first set loss.

"As a result of middle hitter Mary Van Soelen's sprained ankle injury not being fully healed, the team was out of sync on the offense," he said.

In the second set, the key to York's success on offence was the stellar

performance of setter Susan Craig. She ran a 6-2 offense which was highlighted with good passing, good sets, and hard kills.

Van Soelen also rose to the occasion with key blocks. Teammate Kendra Irwin cemented the victory for York with some solid service points giving York a 15-11 win in the second set.

The Yeowomen were explosive in the third set, establishing a strong service game. Led by Irwin's deceptive serves York opened up a 6-2 lead.

York set up some impressive blocks at the net, making it difficult for UofT to penetrate the "wall", as the Yeowomen went on to an easy 15-6 victory.

The fourth set showed early signs that Toronto was ready for the challenge as Blues setter Jolan Starch served two quick points to put the Blues on top 3-1.

York extinguished prospects of a UofT comeback. Craig and Linda Garrat came off the Yeowoman bench and spiked York to a 5-3 lead.

York's Cheryl Guay picked apart UofT's back court scoring deceptive points with a mixed service game to put York ahead 10-2.

The Yeowomen never relinquished their lead and Mary Van Soelen took the charge out of the Lady Blues with a kill down the middle to give York a 15-5 victory in the final set.

York travels crosstown for their next action. The Yeowomen will be competing in the Toronto Invitational Tournament the weekend of January 18.

Mosher is optimistic about York's chances in the tournament.

"We (York) have a strong chance of winning the tourney," Mosher predicted.

## Yeomen suffer first season loss.

by Riccardo Sala

The UofT Blues handed the volleyball Yeomen their first loss of the regular season last Tuesday.

York won the first set 15-7, but lost the following three 15-13, 15-6 and 15-12.

The second set was pivotal, York leading at one point 12-5, and then

losing momentum, then the game, to Toronto.

"At the beginning of the match we started off strong. We played with confidence and executed reasonably well.

As the match went on our confidence level seemed to decrease and UofT seemed to come on stronger," York coach Wally Dyba said Thursday.

"We can play better," Dyba added.

Veteran Adrian Adore led York in most departments in this match with 17 kills, 12 digs and three service aces. Teammate James Dalziel, with five stuffed blocks was the lead Yeoman in that category.

Facing Adore and Dalziel were last year's OUAA champions. The Blues boast among their own Mark Dunn, a power hitter with experience on the National squad.

Despite these credentials, Dyba doesn't think that a match against Toronto is a foregone defeat for York.

"On any given day anybody can win in the league. If everybody plays their best it'll still be us and UofT (in the OUAA East)," Dyba said.

He noted that other teams such as Laurentian and Waterloo ranked lower than York have beaten Toronto.

A win at Toronto, currently ranked tenth in the country, would have put the unranked Yeomen into the national standings, Dyba said.

The Tuesday match was the last one for York before the holidays. There'll be little time for rest though; right after Christmas, Dyba will have his team prepare for the Mizuno-Excalibur Classic.

That tournament takes place the first weekend in January, and will see the Yeomen take on competitors from over North America on their homecourt Tait MacKenzie.



Rob Cabral

**KABOOM!!:** A York player goes for a spike against UofT watched over by teammates Oliver Flaser (8) and James Dalziel (14). The Yeomen lost the Tuesday night match in four sets, the first loss of the regular season for Wally Dyba's squad.

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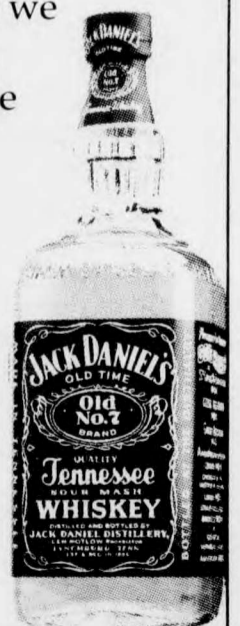
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**JAM SESSION:** York coach Bob Bain with his Yeomen. York defeated Carleton Saturday 92-88 at Tait. Yeoman Clive Anderson was his usual stellar self in that game, leading his teammates with 32 points and 20 rebounds. The Carleton win gives the Yeomen a 3-0 record going into the holidays.

## Three wins and a white Christmas

by Riccardo Sala

The basketball Yeomen can sleep tight this Christmas.

With a 92-88 win Saturday over Carleton, York goes into the holidays with a 3-0 regular season record.

The star of the game was York guard Clive Anderson, who pulled 32 points and 20 rebounds.

"It's been a long time since I've seen those numbers, especially the 20 rebounds," York coach Bob Bain said.

Anderson's performance was a bright spot in a game which left some things to be desired in terms of York's play.

"I don't think that we played all that well, especially defensively," Bain said, noting that in the second half, York let up and allowed the Ravens back into the game.

The result was an exciting finish with the game being decided in the last two seconds.

York forward Alex Piperski grabbed the rebound off what could have been Carleton's tying basket, giving York one last run to the Raven hoop for two points just as the buzzer sounded.

"It was a chippy game," Bain said afterwards, citing the ejection of Ravens coach Paul Armstrong as an example.

York's next challenge takes place the weekend of Dec. 27, when the Yeomen take part in a tournament at Ryerson.

The exhibition tourney will pit York against some tough competition. York will take on Brandon University at 2:00 pm, the first day of action.

The Brandon club is a previous national champion, Bain noted.

Other teams at the Rams tournament will be Simon Fraser, the University of Calgary, as well as several OUAA clubs including UofT and McMaster.

## Tough season for puck Yeomen

by Josh Rubin

It was a textbook definition of winning ugly.

Coming back from a 3-1 deficit, the York Yeomen dumped the Ryerson Rams 8-3 in OUAA hockey action last Wednesday.

As lopsided as the final score was, it wasn't until midway through the second period the Yeomen started to click.

Though the Yeomen created some offensive chances early in the game, a lacklustre effort and some sloppy defensive play allowed Ryerson to take a 3-1 lead after twenty minutes.

But halfway through the second, Yeoman forward Kevin Bonello notched his first of three goals on the night to pull the game to within a goal.

Bonello's marker sparked a York outburst which saw the Yeomen collect three goals in five minutes to take a 4-3 lead into the final frame.

Any hopes the Rams had of mounting a comeback were shattered when Bonello scored again, this time just 35 seconds into the third.

Bonello, Alan Laforge and Pino Chiapetta rounded out the scoring for the Yeomen.

With the win, the Yeomen finished off the first half of the season with a 4-6 record, good for sixth spot in the OUAA's East division.

Though the placing may seem a little low for those accustomed to loftier standards for York hockey, it is, by all accounts, fair to call this season a rebuilding year for the Yeomen.

Of the twenty two players dressed against McMaster, eleven were rookies, including four out of six defencemen.

On the other end of the scale, the Yeomen haven't got a single fifth year player.

"We're going through some growing pains," acknowledged York coach Graham Wise.

It is on the blueline where the Yeomen have felt the lack of experience the most. No York defender is farther along than second year.

Before faulting Wise for not recruiting defencemen, critics should

be aware of two key no-shows for this year's Yeomen side.

Though Wise had been expecting the loss of high-flying forwards Brian MacDonald and Luciano Fagioli, he was stunned by the non-appearance of Guy Girouard, who had been the team's defensive leader. Also gone is former Humber College defenceman Steve Catney, who had shown some promising aggressive play in his first OUAA season last year.

On offence, a pleasant surprise has been the work of fourth year forward Tod Dungey, who is among the team leaders in scoring with 10 points.

Dungey takes up the right wing spot on the Yeomen's top line, centred by Kevin Bonello. Usually, team captain Mike Futa occupies the left side on the top line.

For the past three weeks, however, Futa has been out with an injured knee, an absence which has been devastating to the young Yeoman squad.

As Wise acknowledged, "we really miss his leadership abilities, on and off the ice."

Still, Wise hopes Futa will have medical clearance to play in an upcoming tournament at UofT over the holiday break.

## Yeowomen trash Carleton

by Sydney St. Nicholas

When it rains, it pours.

After losing to the Ryerson Rams 99-14 on Friday, the Carleton Ravens proved to be easy prey for the York Yeowomen as they defeated them 90-22 in OWIAA action last Saturday.

The Yeowomen played sloppy in the first half, missing layups and second chance opportunities on the offensive glass. The defence created many turnovers for York but they had a hard time converting those turnovers into points.

York opened up a 14-0 lead before Carleton scored their first point. The score could have easily been 30-0 if York could have finished off their plays.

The half time score of 36-13 in favour of York was deceptive. York played ok defense, but the inability of Carleton to do much of anything had a lot to do with the score.

"The defence (in the first half) was not as good as the score indicated", York coach Al Scragg said.

In the second half York started out with a full court man to man press. The press was so effective that it took Carleton

seven minutes to register their first points of the half.

It might seem mean spirited to press a team when you are up by 40 points, but in all fairness to York they played their subs most of the game and with 11 minutes left in the game York fell back into half a court zone defence.

York held Carleton to nine points in the second half on their way to a 90-22 victory.

Carleton coach John Johnson blamed injuries for his team's poor play.

"Our team is missing five players due to injuries. Only seven players dressed for tonight's game and two of the seven have minor injuries. One with shin splints and one with the flu."

Coach Scragg was pleased with Cathy Amara's efforts.

"She has been playing with confidence and focus since she came back from her injuries.", he said

Leading all scorers with 20 pts was Amara followed by Pertia Minott and Joann Jakovcevic with 11 pts apiece.

The Yeowomen are off to P.E.I. on Dec. 27-29 for a tournament.

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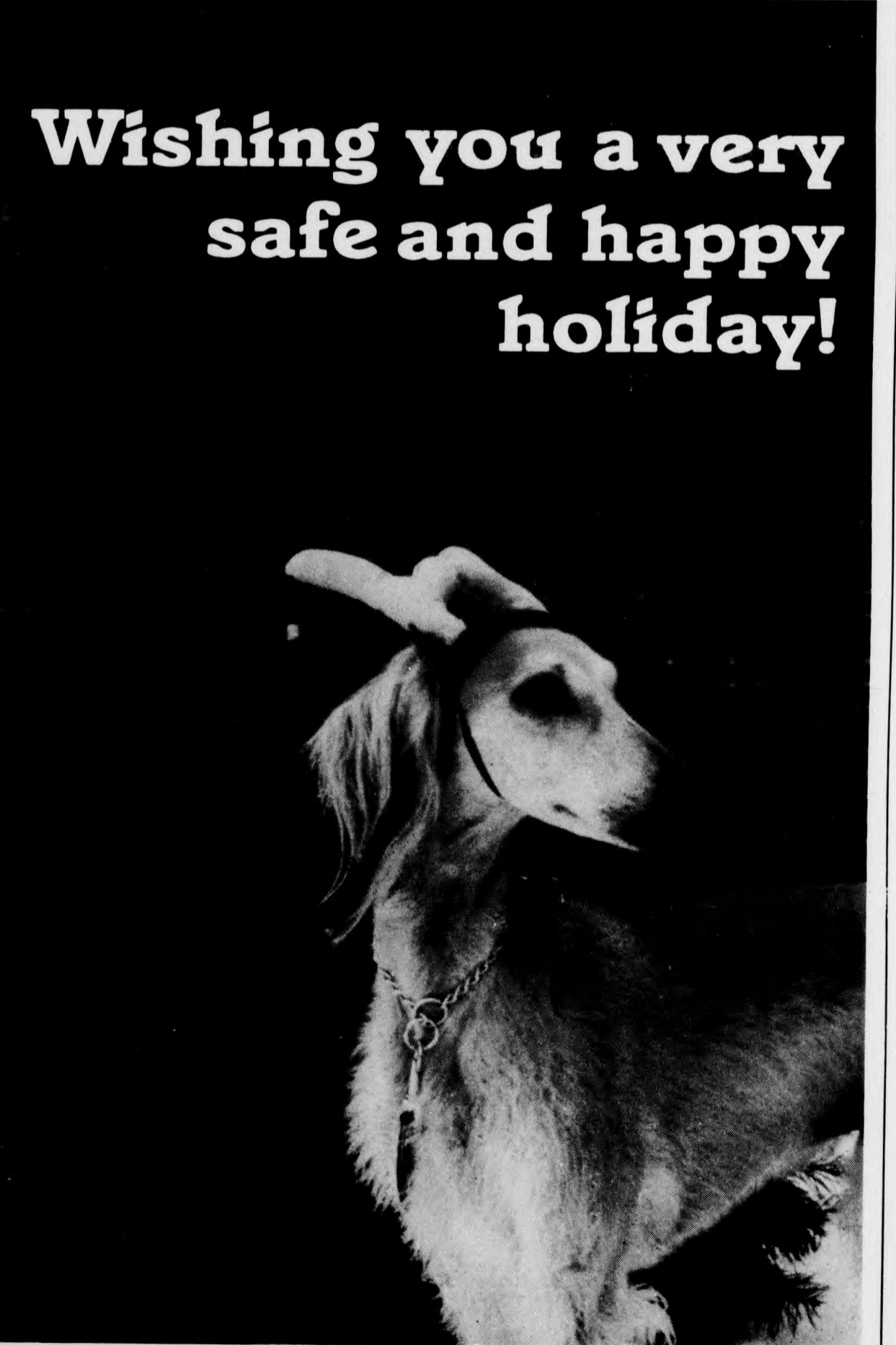
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