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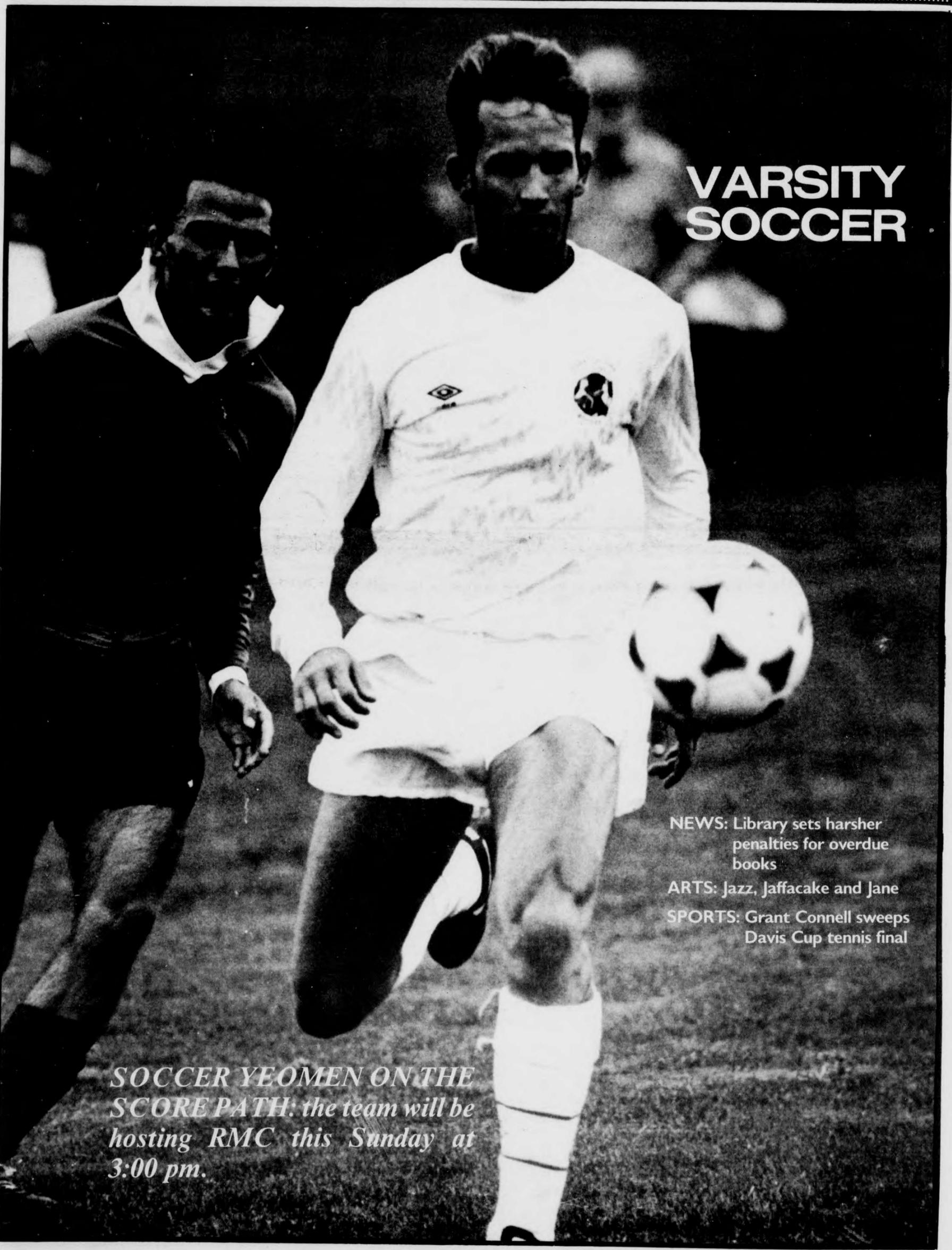
WEDNESDAY, SEPTEMBER 26, 1990

VOLUME 26, ISSUE 14

excalibur

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VARSITY SOCCER

NEWS: Library sets harsher penalties for overdue books
 ARTS: Jazz, Jaffacake and Jane
 SPORTS: Grant Connell sweeps Davis Cup tennis final

SOCCKER YEOMEN ON THE SCORE PATH: the team will be hosting RMC this Sunday at 3:00 pm.

STUDENT CENTRE CORPORATION

If you are interested in the Student Centre and would like to see it get off on the right foot, the programming committee is now expanding its membership. Planned events include the opening ceremonies (allocation of club space), the art gallery, the info bulletin (ie sports), the pub and many other areas.

If interested please submit a letter of interest to Gordon Reid: Chair Programming Committee
c/o Ilda Kee
Student Centre Corporation
N114 Ross

STONG COLLEGE STUDENT GOVERNMENT FINANCIAL STATEMENTS FOR THE YEAR ENDED APRIL 30, 1990



AUDITORS' REPORT

To the Members
Stong College Student Government
Stong College, York University

We have examined the balance sheet of The Stong College Student Government as at April 30, 1990 and the statements of operations and surplus and changes in financial position for the year then ended. Our examination was made in accordance with generally accepted auditing standards, and accordingly included such tests and other procedures as we considered necessary in the circumstances.

In our opinion, these financial statements present fairly the financial position of The Stong College Student Government as at April 30, 1990 and the results of its operations and the changes in its financial position for the year then ended in accordance with generally accepted accounting principles applied on a basis consistent with that of the preceding year.

Sims & Saed
SIMS & SAEED
CHARTERED ACCOUNTANTS

July 11, 1990

STONG COLLEGE STUDENT GOVERNMENT BALANCE SHEET AS AT APRIL 30, 1990

	1990	1989
ASSETS		
Current assets:		
Cash	\$ 26,771	\$ 43,186
Accounts receivable	5,438	2,623
Inventory	207	1,957
	<u>32,516</u>	<u>47,766</u>
Fixed assets, at cost:		
Photocopier	12,346	12,346
Furniture and equipment	24,438	22,225
Computer equipment and software	8,709	8,709
Improvements	58,232	56,332
	<u>101,825</u>	<u>99,612</u>
Less: Accumulated depreciation and amortization	78,612	63,532
	<u>23,213</u>	<u>36,080</u>
	<u>\$ 55,729</u>	<u>\$ 83,841</u>
LIABILITIES AND SURPLUS		
Current liabilities:		
Accounts payable and accrued liabilities	\$ 2,490	\$ 2,467
Due to the Orange Snail	5,282	5,971
	<u>8,472</u>	<u>8,438</u>
Deferred credit: Deferred portion of grants (note 2)	5,658	15,712
Accumulated surplus	41,599	59,691
	<u>\$ 55,729</u>	<u>\$ 83,841</u>

STONG COLLEGE STUDENT GOVERNMENT STATEMENT OF OPERATIONS AND SURPLUS FOR THE YEAR ENDED APRIL 30, 1990

	1990	1989
Revenues:		
University grants	\$ 69,795	\$ 69,795
Amortization of deferred credits	10,053	10,053
Interest	931	462
Photocopier	8,981	8,617
Programmes	12,272	16,143
	<u>102,139</u>	<u>105,090</u>
Expenses:		
Cost of photocopier supplies (note 1)	5,514	2,684
Athletics	11,949	13,481
Theatre	250	2,462
Darkroom	847	1,320
Donations	2,008	2,314
Executive	30,004	25,575
Flyer	3,757	2,655
Professional fees	2,000	2,869
Programmes	24,553	34,119
Grant to Orange Snail	23,500	-
Depreciation and amortization	15,075	15,750
Miscellaneous	1,374	1,047
Zack's Gallery	-	1,730
	<u>120,831</u>	<u>106,151</u>
Net surplus (deficit) for the year	(18,092)	(1,061)
Accumulated surplus:		
At the beginning of the year	59,691	60,752
At the end of the year	<u>\$ 41,599</u>	<u>\$ 59,691</u>

STONG COLLEGE STUDENT GOVERNMENT STATEMENT OF CHANGES IN FINANCIAL POSITION FOR THE YEAR ENDED APRIL 30, 1990

	1990	1989
Operating activities:		
Net surplus (deficit) for the year	\$ (18,092)	\$ (1,061)
Adjustments for non-cash items:		
Depreciation	3,809	4,484
Amortization of improvements	11,266	11,266
Amortization of deferred credits	(10,053)	(10,053)
	<u>(13,070)</u>	<u>4,636</u>
Changes in non-cash working capital (note 4)	(1,121)	1,629
Cash provided (used) by operations	<u>(14,201)</u>	<u>6,231</u>
Investment activities:		
Purchase of fixed assets	(2,214)	-
	<u>(2,214)</u>	<u>-</u>
Net cash increase (decrease) during the year	(16,415)	6,331
Cash:		
At the beginning of the year	43,186	36,855
At the end of the year	<u>\$ 26,771</u>	<u>\$ 43,186</u>

STONG COLLEGE STUDENT GOVERNMENT NOTES TO FINANCIAL STATEMENTS APRIL 30, 1990

1. Accounting policies:

Accounting policies and financial statement presentation-

The operations of the Student Government are funded by a combination of operating grants from York University and programme revenues collected from the various activities engaged in by the Student Government.

Fixed assets-

Fixed assets are recorded at cost. Improvements to the Junior Common Room have been recorded in the accounts of the Student Government. The Student Government does not, however, formally lease these premises and they are provided without charge by the University for the use of members. Depreciation and amortization are provided using the following methods and rates:

Photocopier	- 20% declining balance
Furniture and equipment	- 20% declining balance
Computer equipment	- 30% declining balance
Computer software	- 30% declining balance
Improvements	- straight-line over 5 years

Inventory-

The inventory of photocopying materials and supplies is valued at the lower of cost and replacement value.

Income taxes-

Income tax provisions have not been accrued as the Student Government is a non-profit organization which is exempt under the Income Tax Act.

2. Deferred credit:

The Student Government receives grants from time to time from the Orange Snail Pub and Coffee Shop, an entity owned and operated by the Student Government. The grants are for the acquisition of fixed assets and are being amortized to income on the same basis as the relative fixed assets are depreciated or amortized.

	April 30	
	1990	1989
Grant for improvements to the Junior Common Room	\$ 30,000	\$ 30,000
Grant for the purchase of furniture	20,965	20,965
Refund of 1986 improvements grant received in prior year	(628)	(628)
	<u>50,267</u>	<u>50,267</u>
Less: Accumulated amortization	(44,608)	(34,555)
Balance at end of year	<u>\$ 5,659</u>	<u>\$ 15,712</u>

3. Cost of photocopier supplies has been determined as follows:

	1990	1989
Opening inventory	\$ 1,957	\$ 2,483
Purchases	3,864	2,158
Less: Ending inventory	(5,821)	(4,644)
	<u>\$ 5,514</u>	<u>\$ 2,684</u>

4. Changes in non-cash working capital:

Cash provided (applied) by changes in other working capital components is summarized as follows:

	April 30	
	1990	1989
(Increase) decrease in current assets:		
Accounts receivable	\$ (2,815)	\$ 1,071
Inventory	1,650	526
Increase (decrease) in current liabilities:		
Accounts payable and accrued liabilities	23	98
Due to the Orange Snail	11	-
	<u>\$ (1,121)</u>	<u>\$ 1,695</u>

STALKYARD

Clubs will need YFS approval

by Salman A. Nensi

All clubs on campus will have to submit their constitutions to the YFS/FEY for "approval."

The YFS/FEY's Clubs Commissioner, Ziad Hafez, has requested that all clubs present their constitutions to the student executive for approval. Previously, this was done to ensure that "fly-by-night" clubs were not funded. Now, however, the constitutions will be checked for sexist, racist, homophobic and other exclusionary language. In addition, the context and mandate of the clubs will also be scrutinized.

The constitutions will receive an initial reading by the finance committee (FC) of the YFS/FEY (Brad Abrams, Jean Ghomeshi, Ziad Hafez and Jennifer Smith). If the FC finds any item questionable, they will seek advice from other groups at York. Should these groups find a problem, the club will be asked to change the offending section. If the club does not wish to do so, they will not be considered "official" by the YFS/FEY and will therefore be ineligible for funding, YFS/FEY assistance or participation in the clubs coalition.

The groups that may be consulted by the FC include: the York Women's Centre, the Lesbian and Gay Alliance at York, the Sexual Harassment Education and Complaint Centre, York Council on the Prevention of Aids, the YFS/FEY's Equality Commissioner Kyla Tompkins and the Provost's office. The FC may also approach other clubs on campus for their input.

Why is this being done? Why do the clubs have to submit themselves to such an intrusion? Who gave the FC the right to decide what is right or morally proper?

"According to the new declaration of student rights, the YFS/FEY will fight all impediments to education. Sexism, racism, homophobia and other exclusionary

measures are such impediments." Said Abrams, "We would have to seriously reconsider our recognition and funding of a group that promotes such things."

Who will ensure that those groups being consulted are not themselves exclusionary in any way?

Hafez feels confident that the FC will be able to ensure the non-exclusionary status of those being consulted. Ghomeshi believes it is obvious the Women's Centre (for example) will not be sexist. And, since they would only be consulted with matters of potential sexism there is no need to be overly concerned with "checking the checkers."

With this "approval" legislation in place, what's next? Forcing the clubs to be bilingual? Ensuring that the clubs, "tow the party line?"

"The objective of this process is not to be some authoritarian group of officers intent on catching students who are being bad people," said Ghomeshi, trying to eliminate a vision of a despotic, dictatorial YFS/FEY which can tell everyone what to do, say and think.

The first example of this new policy is the non-recognition of York's fraternities and sororities. It may be said that the sexist nature of both the sororities and the fraternities cancel each other out. And that the Women's Centre is sexist since there is not a Men's Centre on campus, but Ghomeshi does not think so. "The Women's Centre is needed in this patriarchal society to aid in reversing the trend of inequality. A fraternity or sorority does nothing to reverse the trend of inequality between the sexes; they underscore it."

Is the YFS/FEY moving too far, too fast? I'd like to know what you think of this new policy. Is it good, bad, too interventionist, a necessary evil? Please write to me in care of *Excalibur*.

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NEWS

Library fines raised 500%

by Tina Pannunzio

If you have an overdue book from one of York's reserve libraries you better return it quick, or you may need a bank loan to pay the fine.

Effective as of the second week of September, York's libraries, including Scott, Steacie, Law and Frost have undergone several policy changes designed to solve the unavailability of reserve items.

Changes include the increase of the maximum fine of daily and hourly reserve loans from \$15 to \$100 per item. Rates calculated on an hourly and daily basis have also been raised.

The decision to increase the reserve fines began with a proposal by the Circulation Committee (comprised of library staff, faculty and students). The Senate Committee approved the increases and specifically opted for a high maximum fine in order to create an effective deterrent against the abuse of borrowing reserve items.

While the maximum fine may seem high to York students, some Ontario universities such as Waterloo, Queen's, McMaster, UofT and Ryerson have no fixed maximum fines. It is not uncommon at these institutions to see some fines go as high as \$500.

By raising the maximum from \$15, the attempt to "lease" a reserve book for the course year becomes a less attractive option.

Olshen said the changes were made to improve service and added that "with regulation there is some flexibility" allowing discretion when applying the fine and offering access to an appeal.

Olshen also said that revenue incurred through the collection of fines will be allocated to "further service the goals of the library and support the continuation of its services."

Another noteworthy change at York's libraries is the addition of a second line to the telephone renewal system. This added line should be in full operation by the end of October.

The second line was added in response to the high demand and use of the system, and to eliminate long delays during peak hours.

According to Olshen, there are more renewals by telephone than in the library during peak hours.

An information desk has also been added to the second floor of the Scott Library in order to alleviate traffic and waiting at the circulation and reference desks.

This new desk will provide directional information, information about library services and assistance in filling out specific forms.

The library's intention in creating the addition is to allow the latter desks to concentrate on research questions and what they were specifically designed for.

Future plans for improvement of library facilities include the expansion of the Scott Library into the area presently occupied by the University Book Store.

York students will be demonstrating in support of aboriginal sovereignty at Downsview military base this afternoon, September 26.

The peaceful demonstration has been organized by the Native Law Student Association (NLSA) of Osgoode Hall Law School. The protest will begin at 12:30 pm at the main entrance of the Canadian Forces Base (CFB) on the corner of Sheppard and Keele.

Bernd Christmas, spokesperson for the NLSA, told *Excalibur* that he is expecting a minimum of 50 protesters to show up for the rally as well as all of the major Toronto television and print media.

The Osgoode group will be reading a statement to the media, expressing its alliance with the First Nations and supporting a peaceful resolution to the Oka conflict. Christmas said he informed the Downsview CFB commander as well as Metro Police about the protest ahead of time to keep the demonstration legal and as peaceful as possible.

According to Christmas, the group does not want a radical or violent rally.

"We wish to send a message to other university communities in Ontario and Canada to get actively involved in Native sovereignty claims," said Christmas.

Pages cut from college handbook

by Grayson Levy

The decision to cut pages from the Bethune College handbook was a result of a threatened lawsuit over pages which were potentially libellous.

"It was really [Bethune College Council's—BCC] decision to cut the pages. *Lexicon* (Bethune's college paper) and handbook editor Cindy Reeves said, "They were afraid of a lawsuit."

Reeves would not detail who threatened the suit, but said "the person who allegedly wanted to sue never came forward".

BCC president Sarah Payne would not comment on the issue, nor would any other BCC members.

Excalibur has obtained an original copy of the handbook, containing the allegedly libellous pages.

The controversial pages contain a history of Bethune College, entitled "A Student's Eye-View: The First Two Decades", which levels serious criticisms against two of Bethune College's former masters, Griffiths Cunningham and David Lumsden.

The handbook was not included in the mailer to first year students after a lawyer consulted

by the BCC said the pages may be libellous on four separate counts. The pages were then cut out of the handbook and it was later distributed during Orientation.

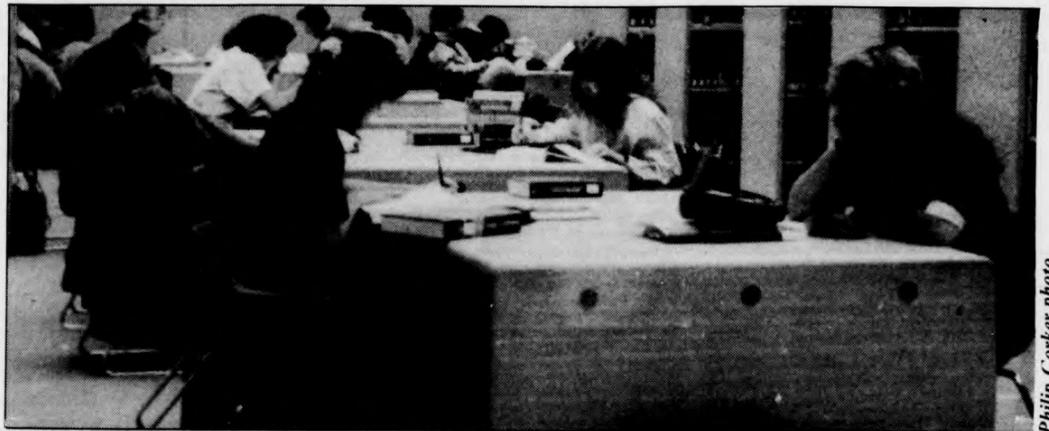
The Lexicon has edited the article and has reprinted it in its latest issue, Reeves said. She feels that the whole story should not be lost for the sake of a few controversial passages.

Although she was editor of the handbook, Reeves did not participate in the decision to remove the pages.

"Nobody actually informed me that they [the pages] couldn't stay," Reeves said. "I received a memo from Judy Libman, academic liaison office of Bethune, who was acting master. The memo inferred that the book would be banned. Judy felt that she was protecting council from a lawsuit."

"I felt that the real issue was that she didn't like the tone of the book. She felt that it would hurt the college's reputation and recruitment [of students]. If anything, I felt it would encourage students to become more active in the college."

Libman was unavailable for comment.



York's new library policy will see the maximum fine for overdue reserve books increased to \$100 from \$15.

Philip Corker photo



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EDITORIAL

Smoke 'n' shit

Smokin' sure has become an expensive hobby these days.

What with the price of a pack at \$5.00 for starters. And, heck, with the price of gasoline going up, the last thing you'll wanna do is drive off-campus to find butts once campus tobacco sales are stopped this October. Hell! Even worse, if you get caught puffin' in the wrong place, you could face up to a \$500 fine courtesy of the York security department.

Geez! I guess the university has really gotten serious about their healthy workplace slogans this time around, because they've come out with a brand spanking new commandment, in effect: "Thou shalt not smoke."

Pretty soon, you'll be able to go see a Smoking Complaints Officer if anyone illegally lights up next to you. This isn't surprising in such a progressive institution. Why, we have recourse with sexual and racial harassment, why not smoking harassment as well?

Of course, the smoking sub-committee that drafted the new policy had everyone's best interests in mind — smokers and non-smokers. Afterall, I hear they're bad things, those cigarettes — I sure am glad someone told me (just in the nick of time too). Now I know why I feel so bad when I'm walking around Central Square in a haze. It couldn't be my classes getting me down or the administration taking care of my every need. No! It's the cursed old cancer-stick sending out smoke signals to my brain: "Hey! stop smokin' that shit, boy! It's bad for ya, don't y'all know any better..." (Gee thanks, dad. When can I make big decisions like you?)

Of course, there mustn't be any resistance to the new smoking policy. Let's make sure we listen obediently to our beaming patrons of good health and quietly accept a virtual ban on smoking. It's all part of that famous motto: Ask not what your university can do for you; but what you can do for your university. Something like that, anyway. Something about personal sacrifice and suchforth...

But the sacrifice doesn't stop there. You realize, of course, that many of your favourite pubs are going to be affected. Yeah, that's right — you won't be able to smoke there anymore. Too bad if beer gives you the craving for a quick drag. You'll have to take a trip outside, not just for a piss break, but for a smoke break as well.

The university has to comply with provincial legislation to curb smoke in the workplace. The fact is that smoking will only be permitted inside wherever there is appropriate ventilation. Great! I can hear someone saying, "OK, so open up some windows or something."

It's not that easy, partner. The university doesn't have enough money to retrofit buildings, so the easy (and cheap) way out is to prohibit smoking entirely in these locations. Not a bad solution really — it keeps construction and maintenance bills down, pleases all of the friendly non-smokers, and probably forces some diehard chimneys to put a cap on it. Quit the smoking or quit the building. That's a pretty simple concept to understand, n'est-ce pas?

Enough of the diatribe... If someone's smoking is bothering you, just ask them to put it out or move elsewhere. The average mild-mannered Canadian will apologize profusely and comply immediately — you don't have to report them to the puff police.

Now the interrogation... First question: who is going to catch a smoker yellow-handed?

Second question: how are a half dozen puff police going to cover the entire university effectively?

Third question: if you manage to accurately report a criminal smoker, how can you restrain them from leaving?

Fourth question: how can York security force anyone to willingly identify themselves for prosecution? (Trick question — they ask Metro Police to take over or they lobby harder for special constable status.)

Fifth question: even if someone was successfully charged, who in their right mind would actually pay a smoking fine?

One last question to ask yourself: how much public discussion will be allowed on this smoking policy before it is drafted into York law? Or am I completely off track in mentioning that it was done during the summer — obviously one of the busiest seasons at any university.

EXCALIBUR

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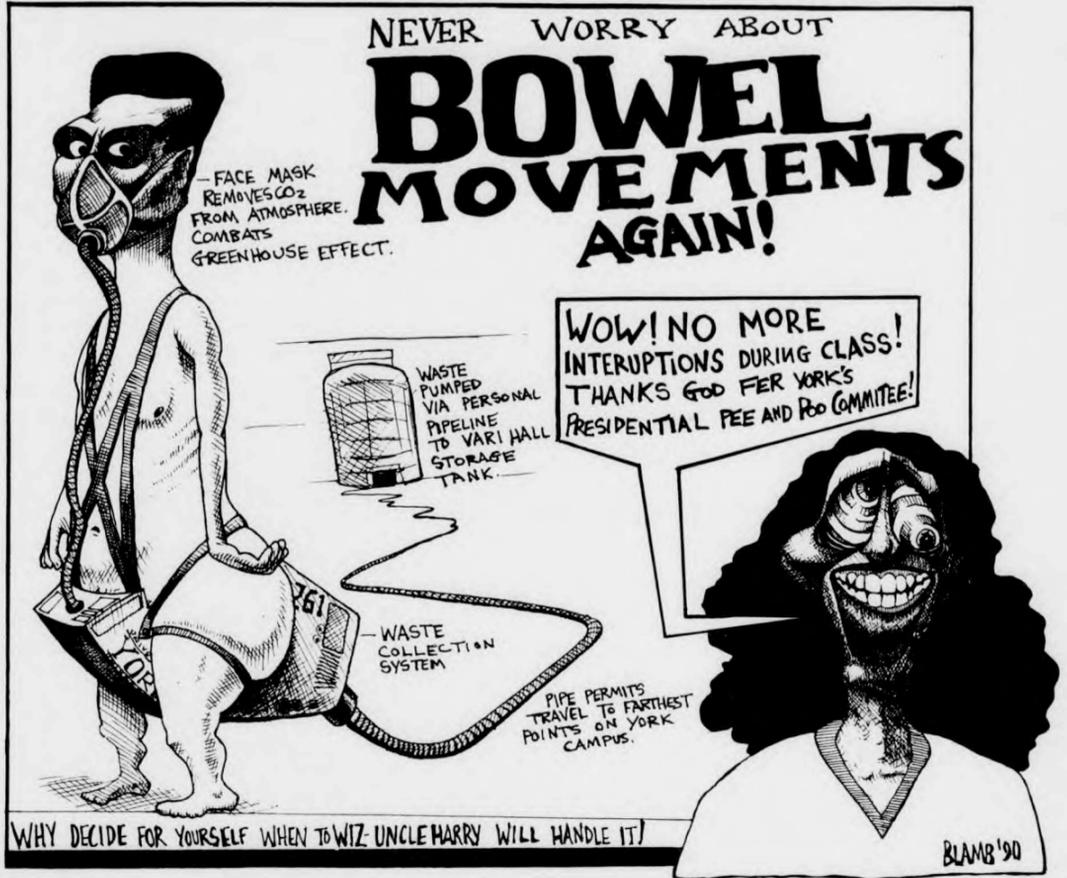
Excalibur is an autonomous corporation with a mandate to inform, educate and provoke thought among York University's diverse population.

The distinct opinions and articles appearing in Excalibur constitute our collective voice. However, they belong first and foremost to the individual writers and are not necessarily shared by any other Excalibur staff or board member.

Final editorial responsibility is retained by the Editor-in-chief.

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LETTERS

Excalibur welcomes letters to the editor on all topics. We will publish, space permitting, letters up to 500 words in length. They must be typed, double spaced, and accompanied by the writer's name, signature and telephone number. The opinions expressed belong to the writers and do not necessarily reflect those of Excalibur staff or directors. However, letters judged to be racist, sexist or libellous by the editor will be refused. All material is subject to editing. All submissions must be addressed to the Editor-in-chief, Room 111, Central Square.

Parking fees cause uproar

To the editor,

Over the summer it came to our attention that students who wish to purchase an unreserved parking pass for the 1990-1991 academic year will have to pay \$105.00. This is an increase of \$25.00 from last year's fee. York students are already scraping to pay for the increasing costs of tuition (which to this year alone will rise by 8 per cent), residence/apartment rent, and textbooks; not to mention the added costs of living in the "most expensive city in Northern America." Students cannot afford increased parking pass fees added to these burdens of the contemporary university experience. Even indexed at the national rate of inflation a "realistic" increase for the York parking pass fee would be \$85.00.

The size of the proposed increase serves to adversely affect accessibility for students to York, particularly those who have to drive because bus/subway transportation is not available to them. We must be conscious of the environmental costs of auto emissions, however, surely the answer is not to deny the opportunity for education. We must work together to ensure accessibility to post-secondary education for all students.

We encourage the campus newspapers to join us addressing this issue in the interests of York students.

Sincerely,

Jean Ghomeshi, President YSF/FEY
 Anna Segal, President, Atkinson College Students Association
 Shelley Beck, Chairperson, Calumet College General Meeting
 Rob Centa, President, McLaugh-

lin College Council
 Sarah Payne, President, Norman Bethune College Council
 Jon Bliss, President, Osgoode Hall Legal & Literary Society
 Michael Holt, President, Stong College Student Government
 Matt Clarke, President, Vanier College Council
 Rhys Bowman, President, Winters College Council
 Mary Tsilka, YFS Representative, F.E.S.A.

Commuter refuses fine

Chair
 Presidential Advisory Committee on Parking
 York University

Dear Sir or Madam;

I have recently received a notice of an alleged parking violation committed on my part on September 17, 1990. I am writing to complain about the improper manner in which parking locations are patrolled.

I was parking in the 'C road parking' location, according to the ticket as the location was not marked by any proper parking decal or pass. Not only is there no attendant at the location from whom I may obtain a pass or decal, there is also no indication that one is required. Since cars parked at parking meters and other locations do not require any pass or decal, it is clear that such things cannot be mandatory for all vehicles parked on university property.

I have been using the York campus for more than eight years as an undergraduate and graduate student, and as such I am well aware of where and when I may park in certain places. It has always been the case that an unat-

tended parking area which is unreserved is available to use free of charge unless a sign to the contrary is posted. Today, in fact, the location designated as 9A is unattended and the attendant in the location on the south side of the road is directing drivers into it even though there is no one to provide decals or passes.

I would like to know if it is York's policy to misinform drivers so that they will park in certain areas so as to raise extra revenue by giving them parking tickets. Will a security officer later ticket all the cars in location 9A who do not have stickers?

The location in which I parked is clearly a parking lot, though there is no attendant's booth, nor is there any sign suggesting that one may not park there. Also, I have observed the use of the lot by various sports teams all this summer, and having parked there myself, have had neither complaints from the parking authorities nor seen tickets given out.

I feel that someone at York is worried about the loss of revenue from the five to ten cars that are parked there from time to time. I would assume that the York administration will probably close the lot down for the sake of maximizing profits rather than provide a small out of the way parking area where those of us who are willing to walk that extra distance can save a few dollars.

I have no intention of paying this fine and will pursue this matter as far as necessary. I also intended to continue parking there until there is some visible indication as to where I may obtain a pass or how parking is restricted. I am willing to abide by the rules at York, however, no one can accept a situation where rules are misapplied at random.

I look forward to hearing your response to my letter.

Sincerely
 D. Jason Nolan

NEWS

YFS wants its money back

Last year's executive voted itself \$1,000 bonuses

by Morley Conn

The York Federation of Students (YFS) is continuing its efforts to retrieve a total of \$5,000 in year-end honoraria which last year's council executive (made up of the president and vice-presidents) allotted themselves.

The new student government claims that an apparent \$17,000 deficit from last year left no room for the bonuses.

"We're disappointed and angry," said YFS President Jean Ghomeshi. "That's student money that could have been put to good use."

He said two of last year's four vice-presidents told him they will return their bonuses if others follow suit, but they have refused.

Caroline Winship, the returning vice-president internal, said she has no intention of returning the money.

"I spent it on my tuition. I earned that money," she said.

Last year's executive called a last-minute meeting in late April during which they voted to award each other \$1,000 bonuses, bypassing the approval of council (which includes college representatives).

Constitutionally, the executive can't make financial decisions over \$1,000 without passing it through council. The five honoraria were awarded separately to get around this rule.

Winship said she was defeated in a motion to bring the issue of honoraria to council for a vote.

According to Winship, the executive passed the honoraria

at a point when the CYSF's books assumed a year-end profit of at least \$6,000.

But Ghomeshi thinks otherwise.

"Our audit came in last year with a \$17,000 deficit, which when compounded by a freeze on funds under Harry Arthur's White Paper makes for a difficult situation," he said. "YFS is involved in areas not covered before such as bilingualism, sexism, and student rights. Where do we get the money?"

Jennifer Smith, YFS business manager, reported a deficit from last year of \$13,000 (\$4,000 off of Ghomeshi's figures), which she attributed to overspending and the bonuses.

According to her, the executive payments were decided on before it was known whether there would be a deficit or surplus.

"They were unreconciled numbers — things could go up or down, and I don't think this meant

much to them (the executive)," Smith said.

"The only thing the auditors and I could question was giving yourself a retroactive raise," she added. "A recommendation was made by the auditors to change the constitution."

Smith said that adding to the deficit "was not the most responsible thing to do, but it was done legally."

But Ghomeshi said former president Peter Donato blamed Smith for giving the CYSF (now YFS) the impression that there was enough money to cover the honoraria.

Donato could not be reached for comment.

Ghomeshi insists the YFS will follow up on the matter but is not optimistic that the money will be returned.

"Legally or formally there's nothing else we can do [besides following up on the matter]. That's the sad part about it," he said.



Emmanuel Papachristou photo

YASA team victorious

The first ever Jewish Student Federation (JSF) versus York Arab Student Association (YASA) soccer game took place Sunday, September 23 at the soccer field behind Tait-Mackenzie.

YASA beat JSF by a score of 5-3. Due to low player turnout, the JSF spent an hour prior to the game scouring the campus for players. One YASA player volunteered to play for the JSF team.

The game began at 2:00 pm and players on both sides showed a high degree of sportsmanship and goodwill.

Excalibur photo editor Emmanuel Papachristou, scored the first goal of the game for the JSF team, before YASA turned on the heat in the second half. Excalibur Editor-in-chief Peter Stathis also volunteered his time to act as referee.

Menachem Neuer, JSF program director, said that the JSF will try to organize another JSF-YASA goodwill game.



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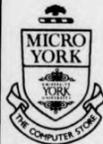
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NEWS

YFS to blacklist questionable companies



One of the shopping guides that YFS is using to blacklist companies

by Susan Vanstone

The York Federation of Students (YFS) plans to boycott and publish names of companies which have "ties to or engage in racist, sexist or homophobic activities," says President Jean Ghomeshi.

George Sanghera, YFS vice-president (programmes) said the blacklist will be published and made available to students and campus groups "hopefully by mid-November." The YFS will encourage students and clubs to follow the boycott.

He said blacklisted organizations will include companies with holdings in South Africa, and those with backgrounds in "extreme homophobic," and anti-feminist activities.

YFS is compiling the blacklist from those of organizations such as the African National Congress, AIDS Committee of Toronto, Greenpeace and other environmental groups.

Sanghera said the YFS will look through the reasons for their boycotts to decide "which are the most important."

"If all the boycotts are required, we'll put them all down," he said.

Boycotts have already been conducted on campus this year as a result of the blacklist. Vanier and McLaughlin College councils refused to include Molson materials in their orientation packages.

Molson has the brewing rights to Coors beer in Canada, and it has been reported that American Coors president Joseph Coors has been linked to racist organizations and once donated a helicopter to the Nicaraguan contras.

Michelle Hughes, social/cultural director of Vanier College Council, said the college followed the YFS boycott of Molson.

Sanghera said the only cost involved in the production of the blacklist will be photocopying to make it available for students.

He added that the blacklist will not dramatically affect student events — substitutes for boycotted products can be used.

"McLaughlin had a Labatt's-only orientation, and didn't use Molson beer," he said. "It should mostly cover smaller things, like products of food companies like hot dogs or hamburgers, and we can go on with other companies."

CHRY needs dough bad

by Linda Kingston

Starting today, York University-based radio station CHRY will try to raise \$35,000 by October 7 during this year's fundraising campaign.

The pledge period, which begins on September 26th, is one of the main sources of funding for the station, along with advertising and student levies.

"We run a radio station on a budget that is about the same as the salary of a top flight commercial D.J. in Toronto," commented station manager Dani Zaretsky.

Zaretsky is worried about possible cutbacks in CHRY's programming, and especially wants to preserve current affairs shows, such as *Bread and Butter*. The \$35,000 goal has been set in anticipation of a gap in funding for operating costs for the next year.

Last year's support upgraded and expanded operating equipment as well as programming quality and variety.

While the fund raising is important, Zaretsky also mentioned a need for input from the commu-

ity. "[The fundraising] is part of an overall appeal to people in the community to participate in the station whatever way they can; be it through financial contributions, ideas, criticisms, or joining as a volunteer," said Zaretsky.

The programming for the period of September 26/October 7 include special guests and events from various radio shows. Listeners can find out more by tuning in to the station during the pledge period. The hip-hop programme, *The Jam Factor*, which is heard on Wednesday nights from 6-9pm, will welcome popular rapper Maestro Fresh Wes to the show, among its special guests.

The Sunday night open-line show called the *Cutting Edge* will be focussing on the specific importance of the radio station to the community at large, and will provide a chance for the community to respond.

According to Zaretsky, if listeners wish to send in any contributions or provide input to the radio station, they should call the Pledge Line at 736-5656.

OPINIONS

"Moral minority" Greenpeace should stick to whales and ozone

by Chris Honke

As a Canadian, I am appalled by the reception repeatedly given to the U.S. Navy whenever it visits Canada. The left-wing organization known as Greenpeace is detracting from our freedom-loving and intelligent nation every time they indulge in one of their misguided peace-at-any-price disarmament binges.

Case in point: last year's visit to Vancouver by the nuclear aircraft-carrier USS INDEPENDENCE. The repeated attempts to vandalize her (painting large nuclear signs on her hull), showing anti-nuclear slideshows on her side and attempting to illegally board her, were criminal in nature. The weak excuse offered by the ringleader on the spot, that it was necessary to break laws to get the Greenpeace point across, smacks of that familiar moral-minority righteousness.

The INDEPENDENCE, as with the U.S. Navy, is a costly masterpiece of human engineering which represents America's commitment to defending freedom and values — including the right to make such ingracious protests. As a part of the \$300-billion annual defense budget, INDEPENDENCE symbolizes the traditional American willingness to defend their freedom — and Canada's — with "blood and treasure." Even in a country that seems to do its utmost to maintain a low, if not non-existent, international profile (despite our membership in NATO), I do not believe that Canadians are generally naive enough to offer broad-based sup-

port to Greenpeace on the anti-nuclear policy.

Another case in point: Greenpeace foolishly decided to enter restricted U.S. government waters to interfere with a Trident-missile testing. They were repeatedly warned verbally, sprayed with firehoses and, as a last resort in a hazardous area, gently rammed by the battleship NEW JERSEY (and I emphasize the word "gently"). Now here was justice in the first degree. And outside of Greenpeace, I heard no Canadian public outcry in support of Greenpeace.

I believe many intelligent Canadians rightfully appreciate the United States' responsible possession of nuclear weapons. Anyone of at least basic intelligence who studies history since 1945, will realize that nuclear weapons have kept the peace between the two superpowers. ("Peace" being defined as the absence of World War III — which surely would have come and gone by now without the military deadlock of nuclear weapons.) To arbitrarily abolish nuclear weapons, even in today's improving political climate would perhaps be the most destabilizing act possible. Without nuclear weapons, conventional war becomes a viable outlet for great nations to resolve their differences — as it was for the past 3000 years before Hiroshima. Nuclear weapons are the RESULT of a basic distrust between nations and are NOT THE PRIMARY CAUSE of this distrust.

While world peace is a legiti-

mate and worthy aspiration, it must be secondary to that of maintaining the freedom of democratic countries. World history has repeatedly shown that freedom must be bought, secured and defended with military might when there are those in the world, as there always are, who would like to take it away from you (e.g. the demon we call Saddam Hussein).

Indeed, up until the recent remarkable changes in the Eastern bloc and the supposed end of the Cold War, little more than the United States' responsible possession of nuclear weapons (as well as Britain France and West Germany) had kept the Soviet Empire of conquered and subju-

gated states inside its boundaries — or at least out of the just nations of the First World. With its nuclear weapons, NATO has stood guard over the Warsaw Pact until the day, finally here, that they inevitably crumbled under their own political and economic oppressive incompetence.

May God forbid that the lawless and largely unsupported anti-nuclear protests of Greenpeace against the American, British, French and German navies whenever they visit Canada, be taken by our free-world compatriots to represent the intelligent Canadian's attitude. At best, Greenpeace manages to rally short-lived anti-American cru-

sades among naive schoolchildren and the ignorant, neither one of which is able to recognize the stabilizing value of both the United States and nuclear weapons in the world arena.

Unjustifiably righteous, pathetically naive and misguided Greenpeace is not in a morally righteous position to break laws with its anti-nuclear protests or, more to the point, claim to be an intelligent advocate for world peace at all.

My advice to the Leftists at Greenpeace is to stick to their sea-life and ozone-layer preservation campaigns. At least here they can legitimately claim to have a following among a majority of intelligent Canadians.

The "ignorance" is Honke's right

by Emmanuel Papachristou

In his column, "Greenpeace Should Stick To Whales," Chris Honke describes Greenpeace as "Unjustifiably righteous, pathetically naive and misguided." Furthermore, he associates intelligence with his point of view and ignorance or "foolishness" with the point of view of Greenpeace and its supporters.

As well as being self-righteous, Honke's comments show a mind closed to any views other than those already held within its narrow confines.

Honke believes that the responsible possession of nuclear weapons by the U.S. is the reason for the peace that has existed between the States and the Soviet Union. Typical of this writer's inability to see both sides of the coin is the fact that he

never addresses Hiroshima or Nagasaki in his assessment of the U.S.'s supposed responsible possession of nuclear weapons. To him, Hiroshima and Nagasaki seem to represent no more than a point of reference for superpower relations. The loss of hundreds of thousands of lives due to questionable U.S. strategy plays no role in his defence of nuclear weapons.

As well as omitting Hiroshima and Nagasaki in his argument in support of nuclear weapons, Honke also minimizes the importance of the revitalized relations between East and West and of the freeing of the Soviet satellites. Instead, he argues that the removal of nuclear weapons would only threaten these positive changes. This is the usual rhetoric that claims the Eastern

bloc fell because of pressure from the West.

I hope I am not breaking Honke's heart when I say that communism fell because of the weight of its own inefficiencies and not because we in the West willed its destruction. Furthermore, I would like to dispel his belief that the greatest threat we "angelic" Westerners face is the "demonic" Communist states.

Honke should spend less time worrying about the Reds and more time worrying about the oceans of red ink into which our economies are sinking. I don't necessarily believe in the policies of Greenpeace, but ignorant, self-righteous, and closed-minded conservatives like Honke do nothing to help the cause of those in the Right that have real concerns about the state of society.

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COLUMN

La route vers Glendon

Attempts at bilingualism

by Ed Drass

Last year *Pro Tem*, the Glendon College newspaper, ran a story on the tokenism of York University's bilingualism. It seems that while you can function reasonably well at Glendon in either French or English, you might as well leave your French behind when you pass the gates of York Main.

This might not be so unexpected if York wasn't trying to pass itself off as a bilingual institution. In the past, students visiting from Glendon; full-time York Main francophone students; and summer school kids from Quebec would only see their native tongue on the school's logo (and recently around the offices of the newly renamed YFS/FEY).

Mais la realite de cette difference linguistique entre les deux campuses disait que Glendon s'eloignait de York Main et maintenait ses propres services. Cela a aide a augmenter les tensions entre les deux bureaucraties, entre le CYSF et l'AECG (Association des Etudiant(e)s de College Glendon) et aussi entre *Excalibur* et *Pro Tem*.

In 1988 and 1989, York administration came up with a plan to draw all of York's college councils into the then CYSF, including Osgoode Hall, Atkinson and Glendon. Understandably, power struggles developed and resistance was strong at times from the GCSU (Glendon College Student Union).

Glendonites felt that they would become an afterthought at York Main and would lose the ability to manage their own affairs. There are similarities here with situations across the country between Quebec and the rest of Canada.

At the time, the CYSF realized

the situation was severe, and after getting together with the GCSU improved the situation with various measures including changing its name to the bilingual version of YFS/FEY. Jean Ghomeshi, current president of the YFS, said that while the name change would be a gesture to Glendon, it would also reach out to a "not insignificant number of francophone students at the Main campus" (approximately 1000). He expressed concern that the YFS would have to be careful not to appear to be mirroring the administration's token bilingualism at the Keele campus. Asked if he thought the YFS would encounter resistance for its measures, he outlined problems on two fronts. First, "unilingualists" on Main campus may complain about the cost of making the YFS bilingual. Secondly, Ghomeshi was concerned that Glendon students might see the move as only paying lip service to them. But he admitted that YFS didn't have the time or resources to provide all services in both languages as is the case at Glendon campus.

So, we can at least look for translated versions of YFS/FEY pamphlets as well as the freedom to address student council in both tongues. Glendon-York relations are still not perfect, so more than official measures may be necessary to improve the situation. Says Ghomeshi, "... [but] could you really operate at York Main in both languages? Not really."

Le debat sur le bilinguisme n'arretera pas, a notre universite et au Canada. Quand on a un pays et une institution avec des groupes distincts, il y a des mesures artificielles, et il y a des conflits. Que la tolerance regne.

Down from the skies



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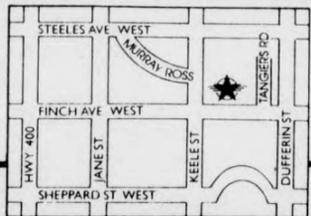
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ARTISTS

Forty years of soul

A funking good time with Jones' gang

by Trevor Campbell

Listen Up: The Lives of Quincy Jones

directed by Ellen Deissbrod
produced by Courtney Sale Ross

Listen Up, the biographical film about Quincy Jones which premiered at the Elgin Theatre on September 13, approximates the kinetic energy of jazz by bombarding the audience with a variety of images, dialogue and music. Relying on insights from friends, family and peers, Courtney Sale Ross (producer) and Ellen Deissbrod (director) reveal the history and complexity of this obsessive musical legend.

Deissbrod uses multi-edited sequences which jump from the recording studio to Jones' old neighbourhood, and every place in between. A soundtrack of sampled Jones' recordings, past and present, punctuates these images.

Jones' recent album, *Back on the Block*, which features an abundance of talented performers, young and old, legends and future legends, rappers and singers, serves as the main musical ingredient of this film. As the title suggests, this effort deals with this man's return to his musical and personal roots.

The artists employed on this



Hey, those guys look familiar, especially the one in the Batman shirt.



Les yeux sans visage

album, Dizzy Gillespie, Ella Fitzgerald, Sarah Vaughan, Bobby McFerrin, etc., speak candidly about Jones' forty years in the music business. They offer a combination of both words and actions, the actions being their performances, which illustrates how and why he has become such a gifted producer.

One of the many charms about this film is its honesty. Most of the sequences are unrehearsed interviews, old footage from previous endeavours, or entertaining coverage of the recording sessions. One instance of this

honesty comes when Jones' daughter from his first marriage tells of her father's obsession with his music, an obsession which causes him to give secondary importance to his domestic life.

Cinematically, *Listen Up* incorporates calculatingly crude close crops and varying angles, creating a frenetic urgency. Images and sounds jostle each other, anxious to reveal another side of Jones and forcing the audience to pay attention or miss enlightening information.

Initially, the pace of these edits

seems overwhelming; imagine watching 20 consecutive minutes of beer commercials. However, the emotive quality that exists throughout quickly comes to the fore.

Listen Up will appeal primarily to music fans because it offers a look at the past 40 years of jazz, blues, soul, funk, and rap as defined by the people who lived it. But, those who place importance on cinematic technique should see *Listen Up* for barrage of startling images which will grab them until the final credit is rolled.



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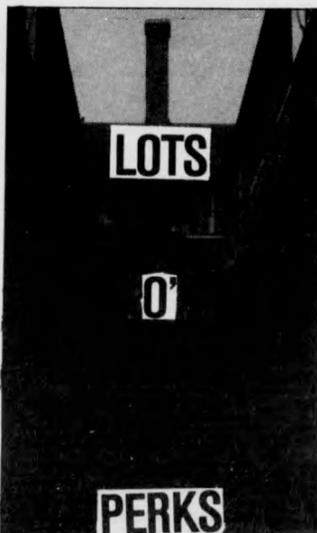
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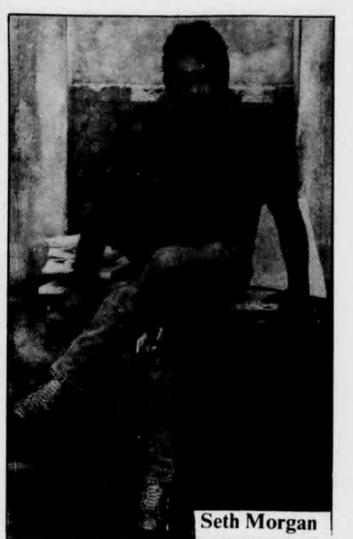
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ARTS

I wouldn't let my mother read it



Seth Morgan

Photo: Marion Ettinger

by Paul Gazzola

Homeboy
written by Seth Morgan
published by Random House

Sometimes it takes a kick in the head to make you see the obvious.

Having finished Seth Morgan's first novel, *Homeboy*, I didn't know what the hell to write about it. Damon Runyon's cops and robbers stories mixed in with alot of Joseph Wambaugh sensationalism came to mind, but something was still missing. Then, I saw David Lynch's *Wild At Heart*, and it proved to me again that the obvious works best when no one realizes how obvious it is.

Homeboy is a love story set amongst pimps and prostitutes, cops and cons. Joe Speaker, the homeboy of the title, is a strip-joint barker with a healthy heroin habit. To support that habit, he gets involved in a robbery with another addict/friend, who panics and kills the shop owner.

So, Joe and his friend decide to run, taking with them Joe's girlfriend, Kitty Litter. But, to accomplish their getaway, another robbery is needed, and, to make a long story short, that robbery is also a major fuck-up. Joe gets stuck with an unwanted diamond that has a long history of killing its owners.

Oh, almost forgot, the diamond belongs to the local smut boss, Baby Jewels Moses, who's using it to blackmail a prominent judge. Joe gets caught stealing a Porsche by a gung-ho homicide cop looking for his runaway daughter and is sent to jail.

Actually, despite a cast of thousands and a helluva lot of sub-plots, the book never gets too confusing. If anything, *Homeboy* is sometimes too predictable, and, in certain spots, suffers from the Charles Dickens disease of coincidence: father finds son in prison, star witnesses bang into each other at a plumbers convention, etc. Just like *Wild At Heart*, Morgan gives his book a fairytale quality while conjuring up some brutal realities like a prison AIDS ward and a pimp who uses disobedient prostitutes as "stars" in his snuff films. But, if you can overlook all the bodies — and, there are lots of burnt, mutilated bodies in this book — you'll find an old-fashioned love story.

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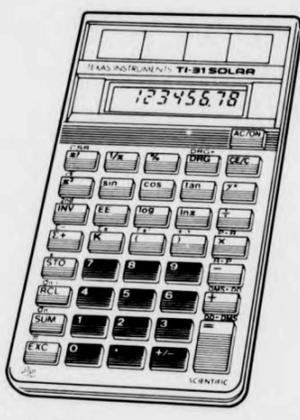
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ARTS

Let them eat Jaffacake

by "Switch"

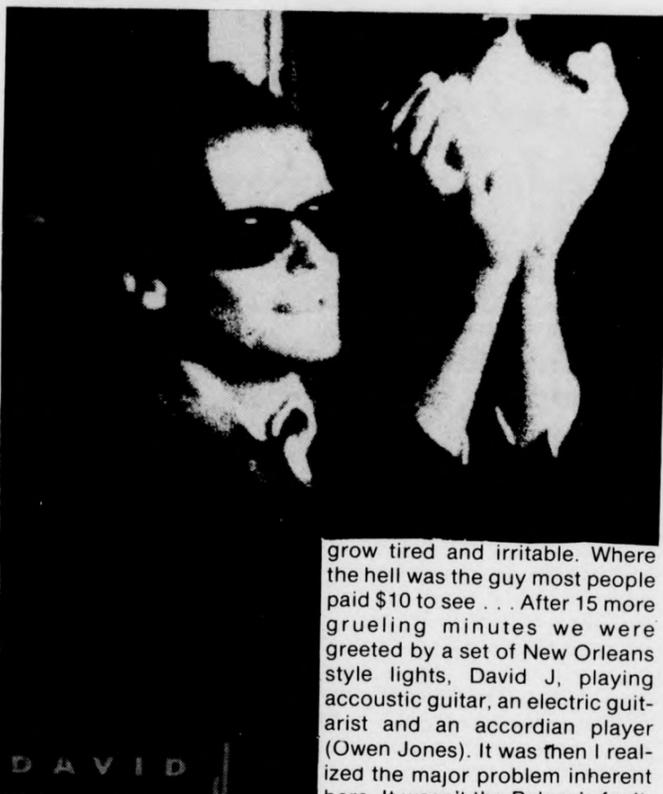
I don't know if you've ever been to Lee's Palace (and I'm talking downstairs), but I've been there a couple times and I swore I'd never go back unless a band was playing I absolutely could not miss.

David J's new album, *Songs for*

Another Season came out about a month and a half ago and really got to me, so I decided to brave the harsh reality of Lee's Palace once again. David J (Bauhaus, Love and Rockets) has released two solo projects (the first release was *The Etiquette of Violence*) to date which have been virtually unlike anything he's

worked on before. The solo stuff is slower and more melodic with a sort of coffee-house style to it.

When I walked through the doors of Lee's the whole sordid image I had of the place started to slink through the shadows and creep towards me. It's not quite a dive, but there is little to no decor except for the coloured light-



grow tired and irritable. Where the hell was the guy most people paid \$10 to see . . . After 15 more grueling minutes we were greeted by a set of New Orleans style lights, David J, playing acoustic guitar, an electric guitarist and an accordion player (Owen Jones). It was then I realized the major problem inherent here. It wasn't the Palace's fault; it's an OK joint if you're going to see a band with guts and you want to party. David J needed a venue where you could sit back, relax, talk to a couple of pals and chill. Lee's isn't even close to being that sort of spot. The other thing I realized is there really isn't too much point in seeing David J live.

His vinyl sounds pretty close to what he sounds like live and you'll have much time to enjoy his music either as a focus or for atmosphere. Take my advice: unless the band is rockin' and you don't mind standin', if you have to go to Lee's Palace, hit the Dance Cave.

Flowers grow close to home

by Howard Kaman

Hothouse Flowers
Home
Polygram

Hothouse Flowers' second release, *Home*, continues in the same vein as their 1988 debut, *People*. However, as a record written and recorded in various places at various times over the past 18 months, the influences vary greatly.

From a rollicking cover of Johnny Nash's "I Can See Clearly

Now," to a traditional Irish ballad, "Seoladh na nGamhna" the group covers a lot of ground. Like their mentors and fellow Irishmen, U2, Hothouse Flowers attack social and spiritual issues with equal aplomb.

Environmentally conscious songs like "Water," and "Giving It All Away" are placed beside such soul-searching pieces as "Trying To Get Through" and the title track, giving the record an occasionally religious slant. At the same time, however, the group's

traditional instrumentation (fiddle, bouzouki, mandolin, bodhran etc.) and subtle use of gospel elements (a choir is featured on only one track) keep the album planted firmly on the ground.

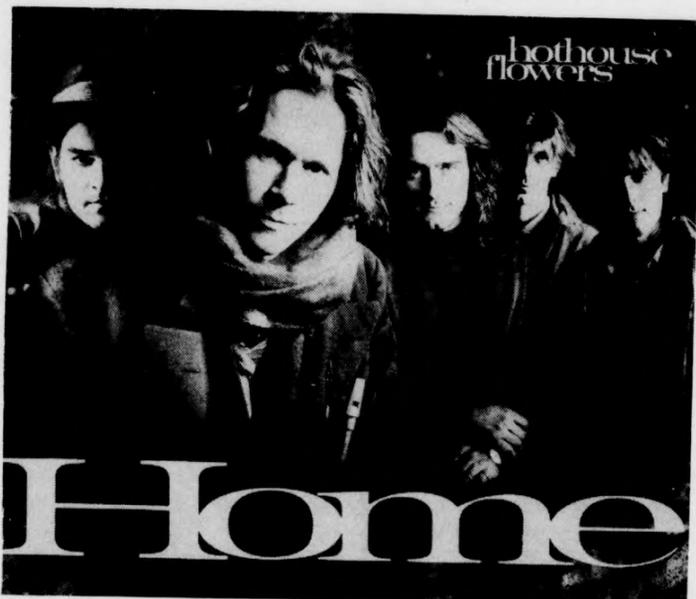
One source of *Home*'s stylistic variety is the number of producers that worked on it. Two of the tracks, including the lead-off single, "Give It Up," were produced by Clive Langer and Alan Winstanley, who were responsible for the group's sound on *People*. "Shut Up And Listen," an eerily plaintive ballad, was produced by Daniel Lanois, the Canadian producer who gained fame producing U2's *Joshua Tree*.

Yet, despite the irregularity one would expect from the involvement of five different producers, *Home* is a cohesive work. This could be due to Langer and Winstanley's commitment to the whole project, being involved even when not producing; at least one of them took part in the recording or mixing of almost every song. The stability could also be due to Hothouse Flowers' commitment to their roots, never straying too far from the ground they know best, the music of Ireland, their home.

globes that divide the bar from the tables. When it's crowded there's nowhere to sit, not even the floor or the stairs. Not a comfortable venue to say the least.

At 9:30 p.m. a table was impossible to find so we headed upstairs to the dark cool relaxed haven of the Dance Cave, and waited until the opening band "Tent of Miracles" hit the stage. They weren't bad but they didn't seem to go anywhere in their 35-odd minute set. Then we waited patiently (standing in the crowd of course . . .) for David J to take the stage. (He was due on stage at 11 . . .)

After an hour wait, we began to



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See the cover, Hear Jane drone

by "Switch"

Jane's Addiction
Ritual De Lo Habitual
Wea/Warner Bros. Records

"Of course this land is dangerous! All of the animals are capably murderous."

Jane's Addiction's latest release, *Ritual De Lo Habitual* has some very high points, and some very low ones. Overall, it disappointed me.

Some of the lyrics are brilliant, showing the poetic nature and political insights of lead singer Perry Farrell and the band. Unfortunately, the music tends to drone on, as does Farrell, daring you to rip out the tape and toss it over your left shoulder (to break the curse).

Ritual De Lo Habitual is sort of like the white noise that you find between two really awesome radio signals. At times, the modulation will let you hear bits of incredible music before falling back into the static abyss. Too bad, if someone were to take all those seconds and splice them together, there might be as a result, an

album that is worth your time.

The three song 12" EP *Stop*, released before the album, is infinitely of more value. "Stop" and "Three Days" (the third cut is studio version of "I Would For You") also appear on the album, becoming its highlights.

Lyrically, Jane's Addiction has deep political notes and is environment-conscious.

The whole debate over the "offensive" cover that has been banned in Canada is rather, well, ridiculous. If

you like it, you should be allowed to buy it; if not, then you don't have to. But, I suppose the Moral Majority have to have something to get excited about.

Personally, the pseudo-religious colour cover does nothing for me, and I really prefer the white one. I just wish that the consumer (who generally is far from being ignorant when it comes to buying records)

would be given the choice.

So, buy the EP *Stop*, not the album, unless you can get hold of the colour cover, which might someday be worth something — not because it's good, but because of the hype.



Do I offend?

Eziashi goes . . .

by Kim Yu

Actor Maynard Eziashi may not be familiar to anyone now, but with the wide release of *Mister Johnson* (directed by *Driving Miss Daisy's* Bruce Beresford), Eziashi stands to increase his popularity at least tenfold.

Critical acclaim has already been heaped generously on Eziashi by Festival of Festivals goers.

Barely in his mid-twenties, Eziashi landed the role of Clark Johnson soon after graduation from the British Academy of Dramatic Arts. However, Eziashi notes that he had not always planned to be an actor.

"It was quite strange really, because when I left school, I worked as an engineer for five years. I studied and graduated, and then for me, it became very, very dull and boring. I wasn't being promoted, so I began getting very disillusioned. I thought, 'There must be more to life than this!' At that time, I just thought 'Acting'."

Eziashi believes that everyone acts in everyday life anyway.

"When you go to the bank," he explained, "you would speak to the bank manager, perhaps, very

differently than you would a very close friend, and so forth. These are different forms of acting. It seemed to be one of the few things you really didn't have to 'work' at. That's what I thought then — different opinion now, I must say."

During the search for an actor to portray Mister Johnson, over 500 people were interviewed, limiting Eziashi's chances. "I didn't really hold out much hope. I just kind of forgot about it. I ended up seeing them five times. And, the fifth time, there was a screen test."

Assuming that there would be about 30 people for the final test, Eziashi was surprised to learn that only he and another actor were being considered. He recalls: "The next day, my agent rang me up, and I got the job. I said 'Great! Free trip to Nigeria. Three months of summer sun; miss the British winter!'"

Eziashi loves the character of Mister Johnson, although he's not blind to the character's faults: "Mister Johnson's downfall is primarily that he lives for the moment. He never learns from his mistakes. He repeats them. And, in the end, that's his downfall."



"Rats! I'm
gettin'
old"

He's got a rocket
in his pocket
and he's heading for
the highway

Fuckity Fuck man!
I'm years old

ARTS

Eva does Art and Architecture

by Trevor Campbell

Crash Course in Art/Architecture written by Eva Howarth published by Doubleday Canada Ltd.

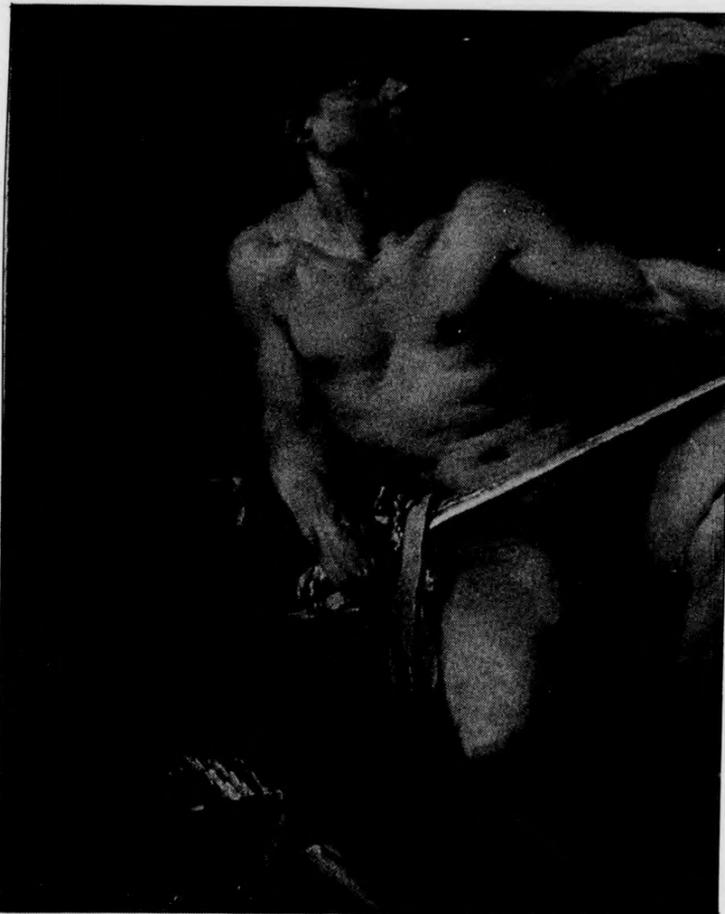
When was the last time you looked at a cubist painting and wondered what had inspired the artist? Or perhaps, as you strolled past the St. Lawrence Hall on King St., you marvelled at the architectural styling. With your curiosity stimulated, you eventually sought out a historical text and found the desired information.

Unfortunately, the photograph or colour plate that accompanied the prose failed to capture the vivacity of the original. So, depending on time constraints, you ventured again to these works finally able to enjoy their beauty, now aware of their historical context.

If you have ever found yourself in any of these situations, Eva Howarth's two books entitled *Crash Course in Art* and *Crash Course in Architecture* are for you.

Both pocket books (\$14.95) are organized as reference guides with brief accounts of stylistic periods in chronological order that are cross referenced and, in the case of the art guide, colour coded for quick access. The text on art uses slick colour plates while the architectural guide uses brown and white watercoloured drawings. Historical time charts that list the major events of the century precede each chapter so as to place the following information into perspective.

Sacrifices were necessary, however, in order to present this



If I see another cubist I'll round off his corners.

information so succinctly. *Crash Course in Art*, which makes only token mention of sculpture and photography, begins in the medieval period of the 13th-century and ends with the popular art of the sixties. Howarth doesn't mention her reasons for the omissions,

but the assumption is that the pluralistic seventies and retro-eighties, generally steeped in the preceding artistic traditions, are self-explanatory, while paintings produced before the 13th-century are mere foundations from which later paintings developed.

Remember that this is not an actual history text.

Crash Course in Architecture necessarily begins with the buildings of Classical Greece, from which most relevant design takes its examples. The post-lintel style, prevalent in ancient temples, can be seen in many contemporary structures, including some of the buildings on the York University campus, with their redundant penchant for right angles.

These descriptions are cross referenced with building materials

and architectural features guides which allow the reader to easily determine styles and dates. Unfortunately, the brown and white watercolour drawings used as accurate examples fail to convey the grandeur intrinsic to stone and marble.

As reference guides, these two books achieve the author's goals. They are easy to refer to. But, be prepared to use other texts, because, unless you have previously studied art or architecture you will need to seek out some of Eva Howarth's terminologies.

Sonic Whomp!

by Howard Kaman

Colin James
Sudden Stop
Virgin Records

Like fellow Canadian prodigy Jeff Healey, Colin James faced an identity crisis with his first record. Also like Healey, he has successfully overcome it with his sophomore effort. Just as *Hell To Pay* defined Healey as a rocker first, and a bluesman second, *Sudden Stop* removes the ambiguity from James' chosen style.

On *Sudden Stop*, there are no radio-ready pop songs in the vein of "Five Long Years," from his debut. Instead, James and ZZ Top producer Joe Hardy have crafted an album of uncompromising rock. Throughout, James pays subtle homage to blues-rockers that have influenced him in the past.

The tone is set early on, when James opens the album with Robert Johnson-style bare acous-

tic blues, segueing into the powerful "Just Came Back." Although deadened by being the first single to get saturation airplay, the tune's sonic whomp is quite a shock. "Just Came Back" quickly sets the pace for the assault to come. Virtually the entire record is a guitar attack, showcasing James' skill with an axe.

One of the most interesting tracks, successfully mixing the blues with a reggae beat, is "Give It Up." This song features a typically stunning vocal from Bonnie Raitt. One of *Sudden Stop's* bouncier tracks, it's a sure bet as a second single.

The production on most of the album has a rougher, more relaxed edge than James' debut, giving him the freedom to take the music where he wants it. Hardy has put the guitar in the forefront, instead of muddling it in a perfect mix — a wise choice for a showman like Colin James.

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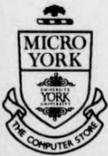
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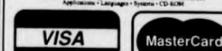
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SPORTS

Canada grant-ed Davis Cup win

by Josh Rubin

A win against Canada can no longer be taken for granted in international tennis.

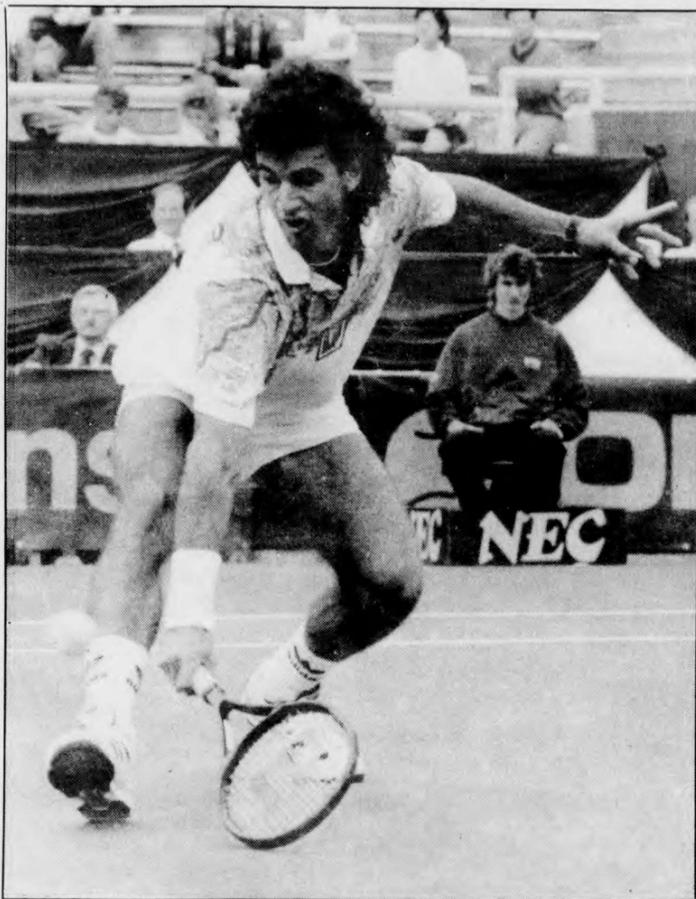
This past weekend at the National Tennis centre, North Vancouver native Grant Connell swept all three of his matches to lead Canada into the Davis Cup's exclusive World Group with a 3-2 series victory over the Netherlands.

The win marks the first time since the present Davis Cup format was adopted in 1981 that Canada has made it this far. And surprisingly, they did it without the services of their top-ranked player, Andrew Sznajder.

However, the newly-resurfaced courts seemed tailor-made for a natural serve and volleyer like Connell.

Three times, Connell faced do-or-die matches, and three times he came through. After Chris Pridham had lost the first match of the series to Dutchman Mark Koevermans on Friday, Connell had to go up against the star of the Netherlands side, Paul Haarhuis.

Haarhuis, a solid baseliner, seemed stunned by Connell's repeated forays to the net, and made 20 unforced errors.



Oakville's Chris Pridham lunges for the ball during his opening loss to Mark Koevermans

And although Connell won in straight sets, it still was a tough match, 7-6 (7-4), 6-4, 6-4.

The only time Connell's momentum was really broken, though was after a rain delay at 7-6, 1-0 halted play until Saturday.

Saturday afternoon, Connell and Glenn Michibata teamed up to drop the Dutch duo of Koevermans and Haarhuis for their fifth consecutive win in Davis Cup doubles, 7-6 (7-5), 7-6 (7-5), 6-2. Afterwards, a disappointed Koevermans told reporters Haarhuis' doubles play was hurt by the break in his singles match: "He had no time emotionally to recover from losing."

Up 2-1 going into Sunday's final two singles matches Canada was on the brink of tennis history, but they had a few obstacles to overcome, not the least of which was the nerves of Chris Pridham.

As he did on Friday, Pridham led early against Haarhuis, but choked after winning the first set, going on to lose the match 4-6, 6-3, 6-0, 7-5. That loss set the stage for Connell's all-important final match, where he prevailed in dramatic fashion over Koe-

ermans 7-6 (7-5), 7-6 (7-5), 6-3.

For Canadian Davis Cup veterans such as Connell, Michibata and Wostenholme, the series win meant an end to years of frustrating losses in front of hostile South American crowds: "I'll sure miss the weather, but I definitely prefer the World Group," joked one player.

The most visibly moved Canadian team member was not a player, however, but team captain Pierre Lamarche. His eyes moist with emotion following Connell's final win, Lamarche told a hushed press conference that Canada finally has a World Group tradition, one which he hopes "we can build on top of for a long time."

They'll get that chance October 2nd, when the ITF makes the draw to determine Canada's first round World Group opponent for 1991.

Grid squad drops another

by Riccardo Sala

Tom Arnott is an upbeat and cheery man.

Just the person needed to sort out the teething problems historically associated with the football Yeomen.

Even though they lost 21-5 to Waterloo on Saturday, Arnott considered the outcome a quantum leap forward over their previous showing, a 29-12 loss to the Windsor Lancers.

"The team played well," Arnott said, adding "It was a 100% improvement over the game against Windsor. We had no turnovers and fewer penalties in this game."

"I don't think that we are going to play a more physical game than we played against Waterloo," he added.

York's next game is at Guelph this Saturday, televised live on Hamilton's CHCH TV, channel 11. While Arnott described Waterloo as a one dimensional squad, good at running the ball but useless on pass plays, Guelph is a "more multi-faceted team" he explained.

Woodbine regulars would put money on Guelph as they have already beaten Waterloo this season. However, Arnott has faith in his team and its ability to improve over the season.

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