

Room 105 R6/6

# Get angry and fight Queen's Park's attacks on York

Join us in Vari Hall on February 12 at noon to learn how to put Bob Rae back on track

# excalibur

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Hockey women battle through • p.13

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excalibur

Busting at the seams:

## Budget cuts mean fewer Profs and larger classes next year

by Doug Saunders

The faculty of arts has eliminated more than a quarter of its teaching positions for the 1992-93 year in response to budget cuts. This will result in larger and fewer classes.

The teaching cutbacks, which will mainly affect part-time instructors, are the arts faculty's response to across-the-campus budget cutbacks resulting from a decrease in Ontario government funding for universities.

In September, the faculty of arts will have 76 to 78 less course director positions than it currently does, without any significant reduction in students. An additional 45 course directorships will be lost following the elimination of the winter-summer term, which was announced by the faculty of arts last week.

The combined teaching cuts represent more than 26 per cent of the 456 course directorships currently held by part-time arts faculty. The

cuts will save the faculty approximately \$1.2 million next year.

Robert Drummond, associate dean of arts, explained that "the bulk of the cuts" will affect part-time instructors because full-time faculty are bound by contracts and operating budgets are already too small to reduce.

A part-time course directorship typically costs the faculty around \$10,000.

The Canadian Union of Education Workers — which represents York's 2,000 part-time professors and

teaching assistants — is planning to protest York's and Ontario's decisions to slash budgets.

"We've just got to make it very clear that this is unacceptable," said CUEW spokesperson Doug Allen. "I have a concern that whole programs are going to be cut if there isn't a significant protest."

Allen said the university has sacrificed its quality of education when it could have fought the province's budget cuts or run a deficit instead.

"I'd like to see the university administration get involved in organizing a fight-back. All the fighting they're willing to do is against their own staff and their own students."

Most departments in the faculty of arts have responded to the budget cuts by expanding lecture sizes and turning smaller classes into larger lectures. Most departments also plan to eliminate some courses, though none

were able to give specific details.

Peter Mitchell, chair of humanities, said many 2-hour tutorials in his department would be reduced to one and a half hours. Humanities is also "experimenting with semi-lecture formats" in formerly small classes, Mitchell said.

Mathematics Chair William Tholen said he did not expect the structure of classes to change much in his department, but that some 90-student lecture would be expanded to 120 students.

Last week the CUEW executive voted to support a newly-formed protest group calling itself the York Coalition Against the Cuts. The student-staff coalition, organized by the York Federation of Students executive, is planning a mass forum on the budget cuts to be held in Vari Hall on Feb. 12 at noon.

## York experts propose constitutional reform

by Harry Rudolfs

York President Harry Arthurs and seventeen other Toronto-area constitutional experts are trying to defend their newly-released constitution reform proposal against the scorn of the Quebec media and the indifference of the federal government.

The eighteen experts, hailing from York University and University of Toronto law schools, released a report last Thursday which proposes to accommodate Quebec and Aboriginal peoples within a united Canada.

The 162-page report by the York University Constitutional Reform Project is the culmination of 11 background studies and ten months of meetings.

Project coordinator Lynda Cavello said the project members felt the debate that was going on in Canada after the failure of the Meech Lake accord was very superficial. "It wasn't being researched at a deep enough level," she said.

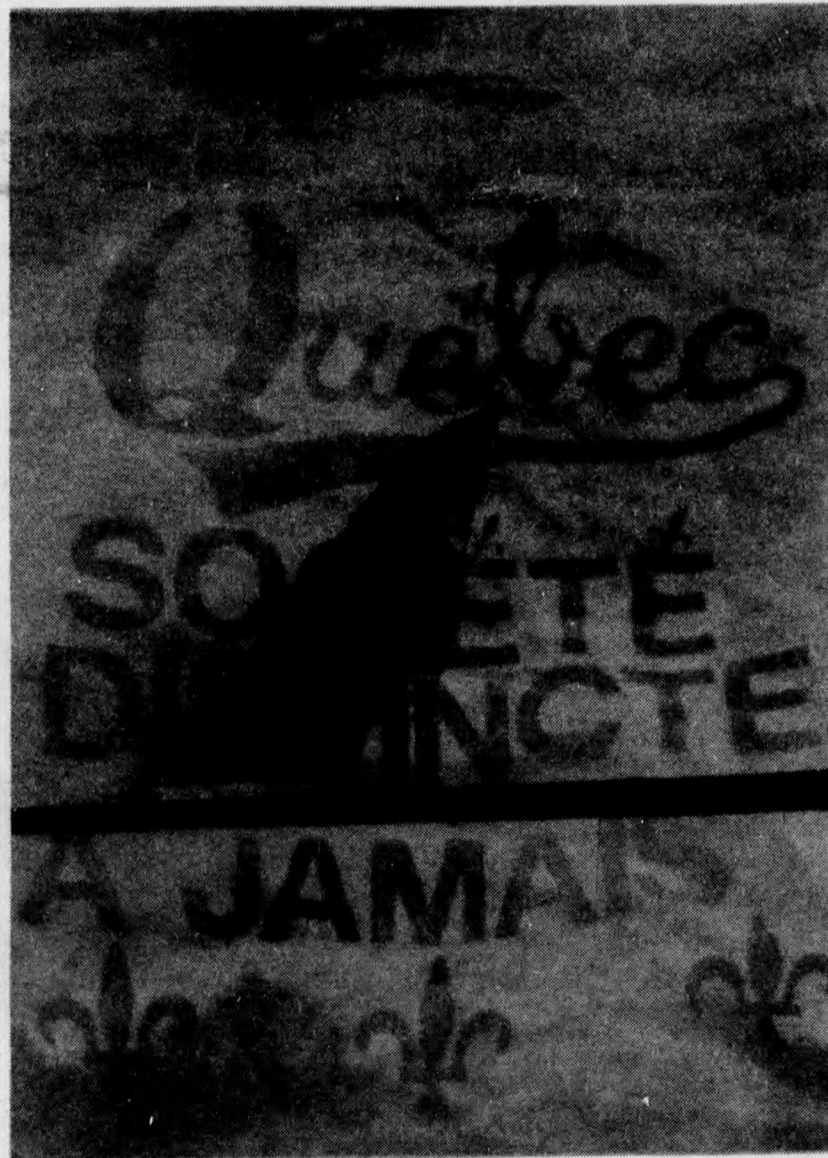
The crux of the report's 48 recommendations deal with the recognition of Quebec's "distinctiveness", the reform of federal institutions such as the senate, and the right of aboriginal people to self-government — albeit "within the framework of the existing Canadian constitution."

"We are looking at those issues that haven't been examined outside of Quebec and beginning a debate," Monahan said.

The report calls for a meeting of the Prime Minister, first ministers and representatives of provincial legislatures, opposition members and representatives of the territories and aboriginal organizations. If an agreement were reached between these parties, a referendum package would be placed before the Canadian people.

But it is the report's final section — which deals with relations between Quebec and Canada after a separation — which drew bitter comment from the Quebec press.

The report examines what would happen if Quebec were to opt for independence. In that case, according



York experts make big plans for nation's constitution. photo by Alok Sharma

to Russel, "the ground rules change; in this scenario we treat Quebecers as citizens of a foreign country and our main objective is to maximize our self-interest."

At the press conference, heated debate arose over the contention that the borders of an independent Quebec might not be the same as the present boundaries of the province.

"We are not saying, necessarily that any borders would change," said Monahan; however, "we don't want to create stranded minorities. We don't want to create enclaves if there are

people contiguous to the rest of Canada."

Russel admitted that violence is a possibility if, for instance, Quebec secedes from Canada and then the Cree Nation secedes from Quebec. Russel said violence has historically been the case in other states and that he is "deeply concerned" that it could happen here.

Cavello admitted that the only consensus the panel reached was "that it would be better to stay together than for the country to divide".

## New course evaluations: better late than never

by Elaine Bellio

Course evaluations planned by the York Federation of Students won't look like ones we've seen in the past — but we probably won't see them before the end of the year.

"There have been a lot of roadblocks on the way," said Elissa Horscroft, vice president of equality and social affairs for the YFS.

For the last several years the YFS has compiled booklets of end-of-year course evaluations. The evaluations rate the courses in all faculties according to student opinions, with the intention of helping students select courses.

However, the booklets have traditionally been produced after the end of the winter term — too late to be of much use to many students.

This year, the task is even more difficult because the YFS executive has planned an innovative new approach to the evaluations.

"Our aim is to present an alternative to the traditional course evaluations," said Gershain.

"We have decided that there are a number of problems with the traditional course evaluations and we wanted to do a more inclusive one this year."

The new evaluations would not be limited to critiquing instructors' classroom manners and grading records. They would also provide information on European bias in the curriculum; on gender, race and sexuality bias in teaching strategies; and on cultural diversity in reading lists.

Gershain said the YFS has sought assistance by meeting with numerous student groups and unions, as well as the university's sexual harassment and race and ethnic relations offices.

Chet Singh, director of race and ethnic relations, said the YFS has to proceed slowly. "They have to look at how these evaluations will contribute to change and will cause the curriculum to change in a positive manner."

"This is a very complex procedure," Singh added. "It can't be done for sensationalism. It has to be done in a strategic and political way to effect change."

Horscroft said many of the groups were not satisfied with the original YFS proposal. "We had to go back to the drawing board and that's partly why we've been held up."

Gershain, on the other hand, said the course evaluations were not held up. "They're right on schedule."

The YFS may have to save the new-style evaluations for future years, Horscroft said.

"We're looking at using some of the course evaluations from last year. If we don't have this year's done, this would be the last resort."

The evaluation proposal will still have to be approved by the university senate, and volunteer workers will have to be recruited, Horscroft said.

"The course evaluations could be incredibly valuable information," Gershain said. "In the long run, this could be one of the best things that comes out of this year."

"We have started the ball rolling bigger than anybody else at YFS in the past."

# drop EVERYTHING

## 100 YEARS OF UKRAINIAN SETTLEMENT IN CANADA

A celebration at Stong College. Reception from 4pm - 7pm in the Stong College Junior Common Room; Symposium today (February 5) on Ukrainian-Canadians in Sports. Symposium February 6 on Ukrainian-Canadian Writing and the Impact of Multiculturalism on Canadian Literature. From 2pm - 4pm.

## ART TREASURES OF THE UKRAINE

Photographs of paintings from the 15th to 20th Centuries. Limited edition of works by contemporary Ukrainian artists. Zacks Gallery, Stong College, February 3 to 14.

## SEXUAL HARRASSMENT ACROSS NATIONAL PERSPECTIVES

A seminar by Dr. James Gruber, dept of Sociology, University of Michigan. Friday, February 7, at 10pm to noon, in room 320, Bethune College. Hosted by the LaMarsh Research Programme in Violence and Conflict Resolution. For further information call Sharon Jankey or David Wicoenthal at 736-5528.

## PRE-LAW FORUM

Pre-law forum is for anyone thinking about attending law school. Seminars include: how to apply, law classes, preparation for Bar admission, and more. Sunday, February 9, at Brennan Hall, room 200, 81 St. Mary Street, Uoft. Fee is \$19.00. Developed by LSAT Preparation, 923-5551.

## NINO RICCI READING FROM LIVES OF THE SAINTS

Monday February 10, at 4pm. in the Founders Senior Common Room. All interested are invited to attend.

## POLITICAL CORRECTNESS THE DEBATE

Featuring Judy Rebick (National Action Committee on the Status of Women) and Alan Borovoy (Canadian Civil Liberties Association) moderated by David Bell (York Political Science Department). Wednesday February 12 at 6pm in Curtis Lecture Hall 1. Tickets \$2.00 (with student ID) or \$3.00. This debate appears through the Canadian Programming Service of CFS, presented by the CFS.

## COME TO THE HEALTH FAIR

Wednesday February 12, from 10am to 3pm in the East Bear Pit. Free survival kits! A variety of prizes! Activities, Demonstrations, Videos! Information on: Alcohol and Drugs, Birth Control, STD's and AIDS, Sexual Harassment, Stress Management and much more!

## THE FACULTY OF FINE ARTS

Once again is organizing its annual trip to New York City during the Reading Week, February 19-24. Prices for return bus transportation and hotel accommodation begin at \$210 (based on four people per room). There will be a \$10.00 discount for current Fine Arts Students, thanks to the Creative Arts Student's Association. Members of the York Community are welcome. For further information, please contact Debbie Godby in the Fine Arts Liaison Office, 216 Centre for Fine Arts ext. 55135.

## HOW CAN WE LIVE SIMPLY, THAT OTHERS MAY SIMPLY LIVE?

Student Christian Movement Winter Retreat, February 21-23, at the Hart House Farm. For details contact room 214, Scott Religious Centre, 736-2100 ext. 77275.

## CAREER DEVELOPMENT SERIES

The Faculty of Arts will hold the following events: Developing a Career in Communications - Tuesday February 25; Career Planning - Monday March 9.

## EARLY CHILDHOOD EDUCATION PROGRAMME

York/Seneca, Open House. You are invited to an information session for Early Childhood Education Programme. Meet with faculty and students, on Thursday, March 5, at 4pm in room 291 Behavioral Science Building. Bring a friend. For more information contact Prof. Janice Johnson, ext. 66214.

## GRADUATE STUDENT SYMPOSIUM ON VIOLENCE & CONFLICT RESOLUTION

Tuesday, April 14, York Lanes Suite 305B. Sponsored by the La Marsh Research Programme in Violence and Conflict Resolution. If you are interested in preparing a paper in the area of violence or conflict resolution, or wish to sit on the organizing committee, please drop a note to La Marsh, Suite 217, York Lanes, by February 15.

## RECOVERY NOT DISCOVERY: 500 YEARS OF INJUSTICE AND RESISTANCE

Student Christian Movement National Conference 1992, May 3-10, Scarborough. For more details contact the York Student Christian Movement, room 214, Scott Religious Centre, 736-2100 ext. 77275.

## TEACHING ASSISTANTS

If you are planning to apply to the Faculty of Education or are just interested in working with children, the York University Volunteer Centre has numerous positions available at the junior, intermediate, and senior levels. For more information drop by the Volunteer Centre at B449 in the Student Centre; or contact us at 736-2100 ext. 33576.

## YORK FENCING CLUB

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

## STUDENT CHRISTIAN MOVEMENT

Weekly Meeting: Mondays at 3pm in 214 Scott Religious Centre. Ecumenical Worship Tuesdays at 1pm in Scott Religious Centre Chapel. Anglican, United, Catholic, Presbyterian, Lutheran, Baptist, Quaker...Join us for ecumenical worship.

## BISEXUAL, LESBIAN AND GAY PEER SUPPORT GROUP

Discreet and confidential, addressing personal issues. Tuesday 5-7pm, 315C Student Centre. Any hesitations, call Doug 736-2100 ext. 20494

## LESBIAN AND BISEXUAL WOMEN AT YORK

General meetings every second Wednesday at 5pm in the Women's Centre, 328 Student Centre. For more information contact Lucy at 736-2100, ext. 77283.

## VANIER GAMES ROOM

Wargames, RPG's, TAG General meetings Thursdays at 4:30pm in Vanier College Junior Common Room. For more information call 748-6772.

## THE YORK UNIVERSITY GREENS

Meeting every second Thursday at 5pm. Join us for stimulating discussion and much more. February 13, and February 27, South Ross 577. Call Tina at 727-8348.

## FIRST NATIONS STUDENTS

We want to get to know each other to share information on education and social events. We are the First Nations Law Students. Please leave your name and phone number at the Environmental Studies/Native-Canadian Relations Theme Area, 736-2100 ext. 33281.

# DENTISTRY AT MCGILL

Applications will be accepted until March 1, 1992 for the first year class which will graduate in May 1996



Apply to: Ms. Hélène Hogan  
McGill University  
Faculty of Dentistry  
3640 University Street  
Montreal, Quebec  
H3A 2B2

# YORK UNIVERSITY TEACHING AWARDS

Senate has recently approved the establishment of two annual University-wide teaching awards, one to a member of the full-time faculty, the other to a person teaching in any other capacity than full-time. To be eligible, instructors must have taught at York for a minimum of three years. The awards recognize such attributes as good organization, effective communication, positive attitudes towards students, fairness in examination and grading, flexible approaches, and appropriate student learning outcomes. These qualities can be evidenced by student assessments, letters from students, alumni and/or colleagues. Award winners will receive, among other forms of recognition, a \$5000 cash honorarium.

Nomination forms and guidelines are available from the Centre for the Support of Teaching, 124 Central Square. Nominations may be made by faculty members, teaching assistants, students or alumni, individually or in groups. The Senate Committee on Teaching and Learning will select award recipients. Submissions must be received at the Centre for the Support of Teaching by **Monday, March 2, 1992.**

# CAMPUS CANADA

The Spring Campus Canada Caravan is on the road, coming to a campus near you. Stop by our booth during the day to get a FREE BAG OF STUFF and join us in the evening to win valuable prizes.



# YOU COULD WIN

- Texas Instruments Pocket Speller
- Aramis Distributors Gift Package
- An Elton John, Two Rooms prize package courtesy of PolyGram Records of Canada Inc. and Music World
- Hitachi Prize Package

Also, movie passes, CIAU Nationals Hockey tickets, CCAA Basketball Championships tickets, and Campus Canada "Get a Life" T-shirts

**Tuesday**  
February 11th, 1992

**YORK UNIVERSITY**  
Daytime: York Lanes  
Evening: Tait McKenzie  
Athletic Centre

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Music World  
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TEXAS INSTRUMENTS

## Food banks hit campuses

Canadian University Press

HALIFAX--Higher tuition fees, dwindling loans and skyrocketing unemployment have forced more students to seek support from local food banks.

In response, some Canadian student governments have set up food banks for students.

Approximately 21 per cent of food bank users are those with some university or college background, according to Gwen McLachlan, a coordinator of Toronto's Daily Bread food bank and a Social Science lecturer at York.

"This is contrary to the garbage we're told that those using the food banks are uneducated," said McLachlan, adding that another 25 per cent of users are employed at inadequate-wage jobs.

Two Nova Scotia universities have already given food banks a test drive.

Dalhousie University's mature students' society president Russ Pevlin said the service offered at the

Halifax university was informal, but its success demonstrated a need for something more structured.

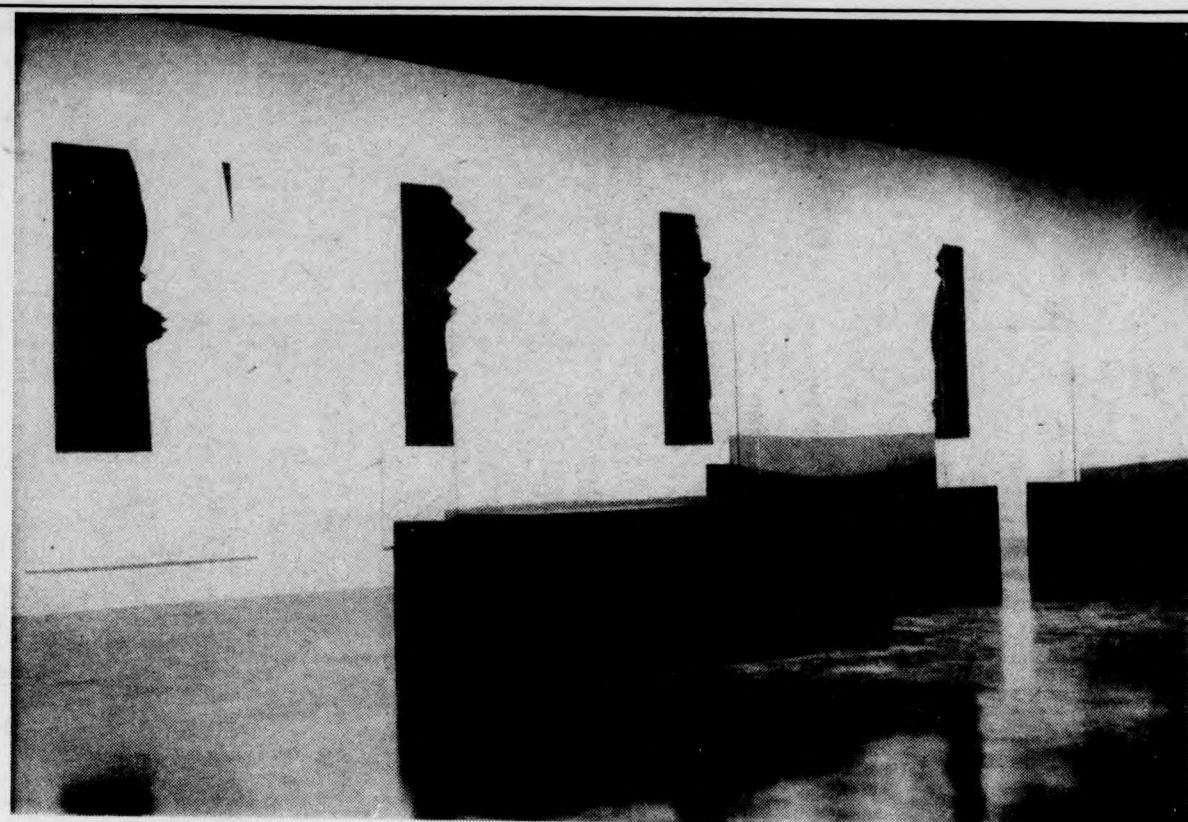
The student council at St. Francis Xavier University in Antigonish is planning a permanent campus food bank, according to councillor Pierre LeBlanc.

McLachlan said there are currently no plans to open a food bank at York. "If there was enough demand at York, it might make sense to start one," she added.

"You would need volunteers and a location and the Daily Bread Food Bank, which acts as an umbrella for all food banks in Toronto, would help set one up."

York Federation of Students President Michelle Hughes said the YFS would fully support the creation of a campus foodbank.

As well as the two Nova Scotia universities with food banks, Montreal's Concordia University campus chaplain distributes food stamps, and the University of Alberta has a food bank.



### Sublime simplicity:

Multi-media instillation by Jocelyne Allouche on display at the Art Gallery of York University. The exhibition will be on display until February 23. See page 9 for more details.

photo by Alok Sharma

## Bomb threat at UofT follows long line of anti-feminist backlash

by Naomi Klein  
Canadian University Press

Toronto — An anonymous caller threatened to bomb the University of Toronto's Women's Centre last week, and some women say the threats are part of an anti-feminist backlash on Canadian campuses.

Several calls came during a meeting at the centre for lesbians and bisexual women. According to Shenaz Steri, Women's Centre co-ordinator, a young male said, "I'm going to bomb your fucking dyke groups. You are going to get it."

Steri said the calls came the day after the centre advertised the group for the first time.

The centre's answering machine recorded one of the threatening calls. U of T police constable Michael Bell said it is unlikely the caller will be

caught unless he persists.

Bell said if the caller is caught, he could be prosecuted for "intent to injure or alarm" under the criminal code. The crime is punishable by up to two years imprisonment and a fine of up to \$2,000.

The threats made to the centre are similar to those made to Surface, a paper at Queen's University, and to the co-presidents of Concordia University's student council, who were elected last year on a feminist platform.

Surface editor Suzanne Kim received a letter in October which read "We're gonna rape u dykes...In fact, we will kill all feminists slowly."

Kim said the threats should be examined as part of a continuum of anti-feminist hostility permeating campus life.

"Women are harassed on a day to day basis in the classroom and through personal phone calls," she said. "The threats are ongoing."

Kim sees the rise in harassment of outspoken feminists as part of a backlash against women gaining power.

"As more and more people who have been traditionally silent become more vocal, the threats become more and more violent," she said. "The status quo is lashing back at those who are stepping out of place."

"When a Women's Centre has a coming out group or feminists have their own newspaper, it is seen as a threat to a lot of men because it is about women trying to empower

themselves and striving to make changes in their lives."

Eleanor Brown, one of Concordia student council's co-presidents, received a note the day before the second anniversary of the Dec. 6 Montreal murders which read "Bitch dykes you're dead tomorrow."

Brown said her feminist politics were the motive behind the threat.

"We ran on a 'feminism works' platform, so we are very visible. Because we won as feminists, there is a lot of hysteria."

But Brown denies the threats are part of a new wave of anti-lesbian and

anti-feminist sentiment. She attributes the apparent rise in threats to women's growing willingness to report the crimes.

"We shouldn't feel more frightened," Brown said. "This is not a new thing. We have always been getting threats."

"We didn't used to tell anyone because we were afraid that we would get harassed in the media. But I'm not going to be quiet anymore."

Steri agreed women should go public with these incidents, but she said members of the centre's collective are more afraid and have tightened security on the building since the threats.

## Equality activist convicted

by Clive Thompson  
Canadian University Press

Toronto — Guelph University student Gwen Jacob is going to fight a recent indecent exposure conviction for walking around topless last summer.

Jacob, who was fined \$75 and left with a criminal record after her case wrapped up in January, said the judge invoked sexist community standards to back up his decision.

"His decision legally reinforced the sexual stereotyping of women, which is a dangerous precedent to set," she said.

Jacob was arrested last July after two senior citizens complained about her toplessness.

During the trial, Jacob argued women's breasts are the same as men's, and treating them differently violates her constitutional rights to equality.

Judge Bruce Payne, however, said she wasn't playing by community rules, which discriminate between the sexes.

"Anyone who thinks that the male breast and the female breast are the same is not living in the real world," he said.

"The female breast...is part of the female body that is sexually stimulating to men, both by sight and touch, and is not therefore a part of the body that ought to be flagrantly exposed to public view."

Jacob said her constitutional rights are more important than social standards. Her appeal will hinge on this issue, she added.

"Obviously men's and women's breasts aren't exactly the same, but I think there is a danger when the law is differentiating between the two in terms of rights." Payne also said the law already treats men and women's breasts differently. Touching a man's breast is assault, whereas touching a woman's breast is sexual assault, he noted.

But a legal expert said the comparison between sexual assault law and indecency law isn't valid.

"The kind of harm that occurs to a community on account of having seen a woman's breasts is not comparable to the type of harm that occurs to a woman who is sexually assaulted," said Denise Rauceme, a University of Toronto law professor.

"He didn't consider the context of the two situations at all."

By ruling that Jacob's rights are subordinate to community standards, Payne accepted those standards as immutable rather than try to change them, she added.

"I think it's a bogus argument."

Jacob said she is willing to appeal the conviction up to the Supreme Court because she wants to set a new legal precedent in this area of women's self-definition.

"It's really important that this be an appeal on constitutional grounds, because I want it to affect the country."

## Information Session Exchange Programme with Newcastle-Upon-Tyne Polytechnic



Undergraduate  
students in the  
Faculty of Fine Arts  
are welcome.

For more information come to the Faculty Lounge  
(2nd floor, Phase 1) on  
February 6, 1992 at 12 noon.

## Selma: I didn't say that!

Dear Editor,

I am writing to point out two errors in the article, "Petition demands retraction of Physics Journal article" by Jennifer Lim (*Excalibur*, Jan. 22/92). Firstly, Ms. Lim states that I compared the 'Freeman Article' to hate literature and said it should not remain in circulation. However, during our interview I told Ms. Lim that a socialist with whom I had spoken had made this statement. Therefore, this statement was incorrectly attributed to me. Secondly, the article states that "the petition called for the resignation of Nicholls as editor of the CJP." A careful reading of the pe-

# Letters

tion will reveal that the petition does not ask for the resignation of Prof. Nicholls but rather it states that the national Research Council which publishes CJP has not removed the editor from his position.

Your sincerely,  
Selma Zimmerman,  
Advisor to the University  
on the Status of Women.

## Victimization myth fueled

Dear Editor,

Re: "Payback, African Canadians and African Americans demand reparations for the legacy of slavery" (*Excalibur*, Nov. 6/91)

In spite of good intentions, I believe that those who support the idea of reparation payments to African Americans/Canadians as compensation for past injustices should not be counted as friends of the Black community. Rather, by adding fuel to the fire of the idea of victimization, (the idea that Blacks are solely victims of White oppression and not at all responsible for their own actions), they only further embitter the Black community and insure that they will never pull out of the violence, poverty and anger that their community finds itself immersed in. That is to say that racism should be ignored and that we should not do all that we can to keep it from not being entrenched in the laws of the land — we should, but we should not condemn a people to prolonged misery and hopelessness by telling them all their problems are results of institutional sins.

Victimization theory looks at statistics kept on the Black race as a whole (there seems little good reason to compile statistics in this manner — it only seems to heighten racial tensions and further isolate and humiliate the Black community) and preaches a gospel that says it is solely White society's fault for a high Black incarceration rate, a high rate of illegitimate births, that AIDS is some sort of White conspiracy, and that all Black criminals are by the colour of their skin, political prisoners. Leaders such as Al Sharpton and Jesse Jackson, preach the gospel of victimization and win much popularity, not to mention vast financial rewards.

Calling people 'victims' is an easy solution to the problems of everyday life. Tell someone that it was not their fault they stole that car, it was the pressures of a racist society which led them to it — perhaps it will win you their loyalty (as any good demagogue seeks to accomplish) but at a high cost. The cost is a embittered person, who after being fated by their skin colour, begins to believe it. A belief in victimization drives out hope and replaces it with bitterness.

I believe that, although many liberals will win popularity when they puff



Photo by Anthony Cohen

themselves up with self-righteous rage and go on their attacks against the sins of racist America, they would do better to encourage the Black community to start looking to themselves to, yes, pull themselves up by their bootstraps. Throwing money blindly at anyone doesn't improve their situation. My brother worked amongst the Inuit in Northern Manitoba. The Inuit people have been given substantial funding by the Canadian Government, to such a point that many do not work nor need to. What has resulted? An environment of misery and pain. Villages racked by suicide, depression, and alcoholism. You take away a person's self-reliance, you destroy their life. Why do people acting in the name of compassion not wake up and learn that calling someone a hopeless victim and throwing money at them is not a solution to poverty, violence or abuse, but rather a guarantee that it will continue.

Thank you,  
Paul Finlayson.

## Unfounded attack on YFS

Dear Editor,

A response to *Excalibur*:

When I first saw the centerfold of the Jan. 22 edition of the *Excalibur* entitled "YFS Report Cards," I was torn between two initial reactions. The first was to ignore it in recognition of the hogwash that it is. The second was to respond to the arrogant demonstration of abuse of power which the report cards display.

When I was elected as the president of YFS/FEY in March of 1991, my platform was to serve the student community at York University to the best of my abilities and to the extent that the resources at my disposal would allow. If you care to check the rest of my platform, come ask me for my poster, because the platform you put down was not one I ran on.

I have no doubt that there are students that would claim that I have not utilized the resources at my disposal in the most effective way that would serve their interests. And in some cases they are right. However, I would say that no one can accuse me of not trying to do my best and having York students best interest in mind.

Among the many things that I have learned as part of the YFS/FEY team, is that criticism and disapproval by members of the electorate are some of the inescapable consequences of holding an elected office. I accept this and consider it vital to the democratic spirit which is responsible for getting me elected in the first place. Personal attacks, however, are not.

One of the things that I was elected to do was to check the power of those within the university administration, who abuse it to the detriment of York students. Aside from my personal resentment of the arrogance of the *Excalibur's* editorial staff for demonstrably appointing themselves the unquestionable voice of authority on campus, I also bring into question their flagrant abuse of power and misrepresentation of the student community.

The report cards are said to be handed down by a "we," who have been busy watching the YFS/FEY since our election to office. Presumably, this "we" represents either the electorate or someone who speaks on their behalf. Of course, the *Excalibur* does not feel that the student readers are entitled to any explanation on this issue. Although most of us were confronted with the report cards only when they finally published in our name, we are supposed to be contented that whatever the *Excalibur* says goes, after all it is our newspaper. In other words, if the editorial staff of the paper disapproves of anything on campus, it controls the media and can pass itself off as the voice of students in "how" and "when" the staff members choose to exercise their opinion.

This is the same kind of monopolization and misrepresentation that we see in the mainstream press by those all powerful who control the means of information. It is the same abuse of power that manipulates the otherwise uninformed public, to convince that whatever they say goes. The presumption is the people have no say in things and whenever we want their opinion we will give it to them. This kind of media manipulation and misuse of power should not be allowed at York University.

It is sickening that the grading mentality has become so deeply entrenched in our minds that some of us simply do not know when to stop grading. At least when professors grade us it is "mostly" done by someone who is institutionally authorized to say, "if you don't think

**excalibur**  
sexuality supplement



Excalibur will be accepting submissions for the upcoming sexuality supplement until February 14



Ian Croskell, CGA, Senior Vice-President, Ontario, Barclays Bank of Canada  
Jeannette Wiltse, CGA, Secretary-Treasurer, Euro Brokers Canada Ltd.  
Danny Wong, CGA, Business Consultant, Danny, Thomas & Associates Inc.

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Certified General Accountants Association of Ontario

the way I want you to think, you will be penalized." Of course this entails its own problems, but what happens when our elected officials start to behave the same way, worse yet, what if they start doing so while passing themselves off as "we" the public. I can see that if you were grading my leadership qualities by your standards why I should fail. I stand firm on my stance that I am not a dictator, who bosses the rest of the executives around, and I feel comfortable working together as a collective with this group. If these qualities means that I am riding on the coattails of my executives, then let it be so.

One of the first rules of grading, is that the grader is qualified to grade. The editorial staff of the *Excalibur* seems to derive its authorization from spying on the YFS/FEY. I contend that as members of a body that is also set up to provide a service to the York community, they should make sure their record is above reproach before they go off grading others. Without addressing the issue of the management of the newspaper here, I strongly advise them to pay more attention to improving their performance as providing a medium for students to freely express their opinions, instead of speaking for them and ask you to follow the platform that you ran on.

Just out of interest, on the point of accessibility, I am not sure how far you would like this to go, considering you and your reporters have been known to phone me and others at our homes at all hours of the night.

Michelle Hughes,  
YFS/FEY President.

## YFS a leftwing haven

Dear Editor,

Congratulations to Doug Saunders for his appraisal of the YFS. I agree that our

# Letters

continued

student government is in need of restructuring and that it should be given an active — rather than token — place in the administrative management structure.

I would also like to see less "revolutionaries" in the YFS. What we need are realists, people who understand that both the federal and provincial governments are cash-strapped and funding cuts and tuition raises are unavoidable. I have had my fill of the idealists and their utopian socialist drivel (prime example, Mr. Centa), who constantly whine and bitch because post-sec education is not free. (It probably never will be.) We need a YFS that represents the entire student body; at the moment it merely represents the leftwing fringe interest groups on campus.

I fully support the dissolution of the Office of Student Affairs: It is an administrative tool of manipulation staffed by people who work for the administration rather than students. The OSA should be transferred to the control of a reformed YFS, its staff to receive its paychecks from YFS instead of the ninth floor. Of course, I would support these measures only if the OAS were not subverted into another YFS medium for pandering its leftwing idealism.

Unfortunately, I do not believe these changes will come. YFS is dominated from top to bottom by leftwing representatives of fringe groups, who are there to play the game of politician and social reformer. Why should this close knit play group want to actually work for their salaries? (Prime example, our current president. Some socialist!)

The transfer of OAS to the YFS will probably never happen. Such a measure would be a direct threat to the power of

the top administration. Here I think Saunders is too lenient towards the Board of Governors: they are a collection of self-serving borderline fascists who draw large and unneeded salaries from York while telling us we must cut back. They too must change (or be changed).

What puzzles me though, is why *Excalibur* is bashing the YFS. For at least the last two years, this paper has been the political mouthpiece of YFS. In fact, I was surprised that the new offices of *Excalibur* and YFS were so far apart — why not side by side to symbolize their symbiosis?

Perhaps it is not just the YFS that needs to be cleaned out and reformed: *Excalibur* itself is completely dominated by leftwing idealist proponents of extensive social changes (revolution?). Anyone not proclaiming themselves a Social Democrat (trendy word for an age-old delusion) has not a chance in Hell of becoming Editor. Perhaps internal elections need to be abolished in *Excalibur*. How about a university newspaper that is directly accountable to the students as well?

Still, an interesting and well argued case, Mr. Saunders.

Chris Honke.

## Excal offends YFS & Winters

Dear Editor,

We at Winters College Council found your article on abolishing the YFS and the college system uninformed and generalized. We work hard to meet our student's needs in all areas. We believe in being very open, hiding nothing, and, if students or faculty have any questions we answer them straight out. However, when comments are geared towards us, that are incorrect, we believe in setting the record straight. It would seem an article of this magnitude and impact, as

published in the main university newspaper would be researched properly. We believe it was not.

We invite you, *Excalibur*, to challenge us to an open public forum on this issue.

Therefore, let the record show that not once has *Excalibur* questioned what we do as a council, contacted us as to our events, or the way we spend our student's dollars. Our relationship with both YFS and other college councils has been extremely productive. We consider your article slanderous and offensive, and question why any responsible newspaper would allow such an article to go to press. In addition to challenging our student governments, perhaps York students should also be questioning the integrity of our student newspaper — the *Excalibur*.

Sincerely,  
Winters College Council.

## Incompetence is the issue

Dear Editor,

Re: "Professor claims sexism as reason for student boycott of film exam" (*Excalibur*, Jan 22/92)

Let me address Kalli Paakspuu directly: I am in the 2010 film class and feel that your complaints are completely unfounded. Last year there was a female prof for 1010 and I must say that she

was probably one of the best profs I've yet encountered at York (Film dept or not). She was quite prepared both technically and critically to assess and TEACH her students. I've highlighted the word teach in the previous sentence because I think that it should be brought to your attention that this is what teachers are supposed to do — What you did not do.

I reluctantly attended one of those ridiculous YVSA meetings where Film students sit around and attempt to get problems solved. One of the problems that arose was your inability to teach (there's that word again). And, as far as I can recall (which means this is what happened), the four students that spoke out against you were female, ie. of your gender.

And while you are slinging accusations of sexism around (and comparing your dismissal to the Montreal Massacre because it happened on the same day totally throws your credibility out the window — as both a teacher and person, not to mention as a feminist) let me point out that I take exception to your implying that because the majority of the people in your class were male, sexism must be the reason for the boycott. This sort of argument says to me that the concept of a male being able to take lessons from a female is not foreign to them, but to you.

Sincerely,  
Lincoln Stewart

We will publish, space permitting, letters up to 250 words. They must be typed, double spaced, and accompanied by the writer's name and telephone number. Material deemed libelous or discriminatory by the staff of *Excalibur* will be rejected. The opinions expressed in this section are those of the letter-writers and do not represent those of the *Excalibur* staff, Editorial Board, or Board of Publications.

Letters may be mailed or delivered to *Excalibur* • 420 Student Centre • York University • 4700 Keele Street • North York • Ontario • M3J 1P3

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## What the shouting is all about

Ever since we put out our student government supplement two weeks ago, twin streams of bitter wrath and grateful thanks have been pouring into our offices from every corner of the campus. It looks like the few people who care about student politics here care a lot about student politics.

We'd like to think we've produced more than just five pages of controversy. In fact, we seem to have produced an awful lot of student energy — be it based on fury of delight. And like most forms of energy, it's only useful if we harness it to do something constructive.

Here, briefly, are the major energy sources on campus, both the constructive and counterproductive kind.

1) **The people who took the headline literally.** These poor folks actually think we want to eliminate the York Federation of Students. They should read the little tiny letters as well as the great big ones.

2) **The YFS executives who didn't like their report cards.** Do they want their egos stroked? Okay: as a group, they're probably the most effective student government we've ever had. But as individuals they seem to have a lot to learn about what newspapers are meant to do.

3) **people who act like we've been phoning in death threats.** Yes, we love college councils too. It's just that they don't help the YFS (most of these same offended councillors will readily admit this). College councils are splendid things, of course, and they should never go away. But 1) they should stick to the residences, and 2) most of their current fees should go to faculty-level governments, and 3) it would help everyone if they didn't sit on the YFS council, and the faculty councils did instead.

4) **The ordinary students who read the supplement and — though they didn't necessarily agree with all the ideas — really started thinking about what's wrong with student government at York and how to fix it.** These are the people who should be making some noise. If group 4) wants to end the make groups 2) and 3) do something useful — and distinguish themselves from group 1) — then maybe they should get together and do something.

The reform proposals contained in our supplement weren't flippant or unfounded. They represent things concerned people have been saying for years. It's just nobody's had the time or power to make them happen.

So here's what you can do if you want to build a better student government yourself.

First, start talking about our reform ideas. Come up with some of your own. Publish them in this paper if you want. But get an agenda, and work to make it happen.

Second — when you vote in the YFS elections this year, vote for someone who wants to change the whole system and not just do a good job within it.

Third — keep pushing next year, on all levels. Don't let the YFS fall into stagnation again. Because it's not an 'us' and 'them' thing — it's all us.

### We Apologize

In the January 15 issue of Excalibur, a letter was run which stated: "Menahem Begin, Yitzhak Shamir and other Zionist leaders collaborated with Hitler and Mussolini back in the 1930s and 40s." The statement could lead people to believe that Jewish leaders actively participated not only in the extermination of six million of their own people, but the deaths of millions of Black people, homosexuals and other groups the Third Reich deemed "undesirable." One interpretation of this accusation could lead people to believe that Jews were complicit in the Holocaust. This could foster anti-Semitic behaviour.

Excalibur would like to apologize to the York community, and particularly Jewish members of the York community for any offence the publication of this statement may have caused.

In the January 22 issue of Excalibur, a letter was run which stated: "villages [in southern Lebanon] are bombed because they harbour cowards who call themselves "Liberators of Palestine."

They hide behind the skirts of their women, the toys of their children and the hospitals of their sick; by positioning themselves in the middle of these "peaceful" villages thereby turning them into armed terrorist camps."

The letter then made reference to "constant attacks by Arab terrorists on innocent civilians..."

The statement implies that violent acts committed by "Liberators of Palestine" upon civilians are cowardly while the bombing of Arab villages by the Israeli state is somehow legitimate. This double standard not only dehumanizes the lives of Arabs, it also propagates the racist stereotypes that Arab villagers are terrorists who are willing to send their children to die. The statement also propagates the racist/sexist stereotype that women have a passive role in Arab society by implying that the "Liberators of Palestine" are men.

Excalibur would like to apologize to the York community and particularly the Arab members of the York community, for any offence the publication of this statement may have caused.

# excalibur

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## EXCALENDAR

**Wednesday February 5**  
**Production Meeting at 12:00 pm**  
**Newswriters' Meeting at 12:00 noon**  
**General Staff Meeting at 4:00 pm**  
 (All are welcome)

**Thursday February 6**  
**Editorial Board Meeting at 2:00 pm**  
**Black Writers Caucus at 3:00 pm**  
**Production Style Guide at 5:30 pm**

**Monday February 10**  
**Women's Caucus at 5:00 pm**

**Thursday February 13**  
**Open Forum at 4:00 pm**  
 (313 Student Centre)  
**Constitutional Meeting...NOT!**

"Dope will get you through times of no money better than money will get you through times of no dope"

— Phineas Freak

# Dr. Seuss: The children's radical

By Chris Kromm

from *Take This!*  
New Liberation News Service

When Lucille Ball died in the spring of 1989, not a soul could be found in the press that didn't "Love Lucy." They didn't mention, though, how much they loved her membership in the Communist Party. The obituaries of Fall 1991 praised the musical genius of composer Leonard Bernstein: but not his socialist politics, or a famous dinner party he threw for the Black Panthers in 1970.

So it was predictable that, when the life of Theodor Geisel, better known as Dr. Seuss, came to an end last September, an entire life of refusal and resistance was going to be edited away into "human interest" oblivion.

Eulogies to Dr. Seuss treated him as either hopelessly naive or oddball.

## bearpit

criticism • condemnations • diatribes • manifestos  
• rants • discoveries • speeches • essays • dialogues  
• polemics • dissertations • epistles • monologues  
• proclamations • accusations • declamations  
• declarations • defenses • denunciations • blatherings

Naive, because he had "the eyes of a child," he was a "child at heart," on and on — as if adults weren't supposed to have a sense of imagination.

But mostly, the media just thought of Dr. Seuss as a little weird. The *New York Times* was typical in thinking that "zany animal characters, names and book titles were the Dr. Seuss trademarks." It was only in old age, America's paper of record said, that he turned his eyes to society: "Among his later books were some on serious topics."

Dr. Seuss was always taking on "serious topics," he just used the subtle tools of strangeness and pure fun — which were also, of course, part of the message. He openly hated Jack and Jill, most of all because they embodied the deadening conformity all too common in the 1950s, when his storybook career took off.

Forget climbing to the top of the hill, or the corporate ladder, for that matter: the boys and girls in his books just wanted to cook the best scrambled egg (*Scrambled Eggs Super*), or run their own circus (*If I Ran the Circus*). In constant amazement, these children were forever learning from their experiences, which happened to include encounters with "sneetches," "yops," and other wild, deformed creatures.

The point was quite simple, but an important one: never let life grow dull



DR. SEUSS 1904-1991

and grey. For kids, this meant: to keep life interesting, be a holy terror. *The Cat in the Hat* — the first book written with the sole intention of being read by kids themselves, another one of Dr. Seuss' revolutionary ideas — was a primer in delinquency. When the parental unit leaves the house, let a big, talking feline, with his lunatic friends Thing 1 and Thing 2, come in and tear the place up.

And Dr. Seuss doesn't recommend a confession: as long as you clean up afterwards, what mom doesn't know can't hurt her. He leaves the child to consider: if you were in the rowdy kids' shoes, would you tell? Hell no. Leave it to Beaver to be goodie-two-shoes.

This was a challenge to convention, a vision of a world beyond stereotypical behaviour, forced boredom, and mindless obedience. It was a glimpse of a world that, to be realized, also required a fundamental social and political change, which he argued

for in storybooks all through his life.

While doing work on his Academy Award-winning film *Hitler Lives* (1946), Geisel learned about the workings of the Nazi authoritarian regime, and it created in him a permanent hatred for all abuses of authority.

If Dr. Seuss distrusted the abuses of the State, he was even more critical of injustices caused by the culture of greed and corporate empires. Probably his best known work (outside of *How the Grinch Stole Christmas*, which attacked the commercialism of the winter holidays) is the *Lorax*, written a year after Earth Day 1970 to protest the death of the planet at the hands of profit-hungry business.

Page one takes us to a wasteland, where "the wind smells slow-and-sour when it blows, and no birds ever sing except old crows. This moon-cape of a town could be Love Canal, NY; Bhopal, India; Los Angeles, CA.

How did it get this way? Well, the narrator — named the "Once-ler" — explains, it used to be Eden: a place where Swomee-Swans sang, Truffula Trees bore fruit, Brown Bar-ba-loots frisked around, and Humming Fish hummed.

But then somebody (the Once-ler himself) got the idea to chop down the trees and use the leaves to make thneeds, a product that, like most of the junk that lines shopping aisles today, is utterly useless (advertised as a "fine-something-that-all-people-need!").

Enter the Lorax, a magical creature who "speaks for the trees," telling the Once-ler he's greedy and destructive. Of course, the Once-ler ignores the Lorax (crazy environmentalist) and continues to enlarge his business until it becomes a vast mechanized clear-cutting conglomerate.

Eden was destroyed, and Dr. Seuss gives a little ecology lesson in showing how. The Barb-a-loots starved from lack of Truffula Fruit once the trees went, the Humming Fish were poisoned by Gluppity-Glupp and Schloppity-Schlopp — much more descriptive words than "pollution" and "effluents" — dumped by the Thneeds factory.

But Dr. Seuss not only had his ecology down — he knew his radical politics, too. He doesn't just blame the aesthetic and ecological catastrophe on the greed of the Once-ler; instead, Dr. Seuss is pointing us to

capitalism itself, in which businesses have to "grow or die" in the competitive market. The Once-ler's confession of why he continues to plunder is like Marx's treatise on capital accumulation put into politics:

"I meant no harm. I truly did not. But I had to grow bigger. So bigger I got. I went right on biggering... selling more Thneeds. And I biggered my money, which everyone needs."

Heartless competition, mindless conspire to end paradise; the indictment of capitalism is clear and powerful. But Dr. Seuss does not leave you in despair, and the revolution he calls for is a one-man show.

The Once-ler gives the last Truffula seed to a boy, with the ominous warning:

"Unless someone like you cares a whole awful lot. Nothing is going to

get better. It's not."

A lot of weight to put on any child's shoulders. But the words are heavy and empowering at the same time, unlike the concluding tone of one of Dr. Seuss' last stories, the *Butter Battle Book*. The story was penned in 1984, at the height of Reagan's effort to "win" the arms race.

In this book, the competing super-powers aren't Commies and Americans, but Yooks and Zooks, the chief difference being that Yooks put butter on top of their toast, Zooks on the bottom. The ensuing clash of ideologies has led to a long-standing feud between the two.

All aspects of a war-driven society are brought to light: the Yook and Zook people line up behind their leaders, not with "support the troops" ribbons, but with equally ridiculous fanfare like the "Butter Up Band."

But the finale is disturbing, more so than any other book Dr. Seuss would write. Both the Yooks and Zooks develop tiny bombs that will blow them both to pieces. On the last page, we are left with both generals, poised atop a Berlin-like wall to drop their military might.

"Who's going to drop it," a boy asks, and the General for the Yooks can only answer "We'll see, we'll see." This is the stuff nightmares are made of.

In some way, all of Dr. Seuss' books were a call to a different world: one with more imagination, more tolerance, more compassion. His books were also a call for the social transformation that would allow children to develop these qualities.

Dr. Seuss knew how to do more than mesh politics and art; he knew how to speak radicalism in a different language — funny, simple, and warm-hearted. Celebrating diversity, doing your own thing, and standing up to social injustice went hand-in-hand.

Maybe the media didn't get his message. But it's reassuring to think that probably many children did, and will continue to. Dr. Seuss knew it would be that way. As he once said, "I'll rather write for kids. They're more appreciative; adults are obsolete children, and the hell with them."

Take This! can be reached c/o *Disorientation*, Box 46, 400 Kansas Union, Lawrence, Kansas 66045

"Dr. Seuss knew how to do more than mesh politics and art. He knew how to speak radicalism in a different language."

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# the clubs page

...a free forum for clubs recognized by YFS

• submissions for the Feb. 12th issue are due Thursday, Feb. 13 and no later. • submit all ads to YFS Office #336 Student Centre, c/o Jim Hounslow

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Weekly meetings are held on Monday in room 115 Winter's College from 4-7pm. For more info. call Royal at 333 Student Centre.

The purpose of religion is to establish unity and concord amongst the people of the world; make it not the cause of dissention and strife.

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# The Debate

**Judy Rebick**

President of the National Action  
 Committee on the Status of Women



**A. Alan Borovoy**

General Counsel of the Canadian Civil  
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# Alloucherie's "Diverse, Inverse, Spectrale" is an impressive installation

by Lee-Anne Moore

Jocelyne Alloucherie is inspired by landscapes. The art in this collection of her work, displayed this month at the Art Gallery of York University, represents different interpretations of landscape and spatial dimensions.

The exhibit features three works. The first, a large multi-media installation called "Diverse, Inverse, Spectrale," combines sculpture with photography. It is composed of black boxes of different sizes arranged together in clusters dispersed throughout the gallery.

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

The collected forms are accented by large pieces of cut glass that overlap one another, creating a multi-dimensional effect. Four black and white mural-sized photographs accompany the work on the facing wall. The forms captured in these pictures are vague and undistinguished.

## GALLERY

Jocelyne Alloucherie  
Art Gallery of York University  
until February 23

A recurring motif is an interesting contrast between dark and light elements. The solidity and simplicity of the forms and compositions are sublime.

"Black Contiguous Drifts II" and her 1981 work "Demeures" continue the established theme. Alloucherie's art is very subjective. It is not overtly didactic, pointed, preachy or political, however; it allows for personal interpretation and appreciation. Alloucherie ascribes to the theory of "Art for Art's sake."

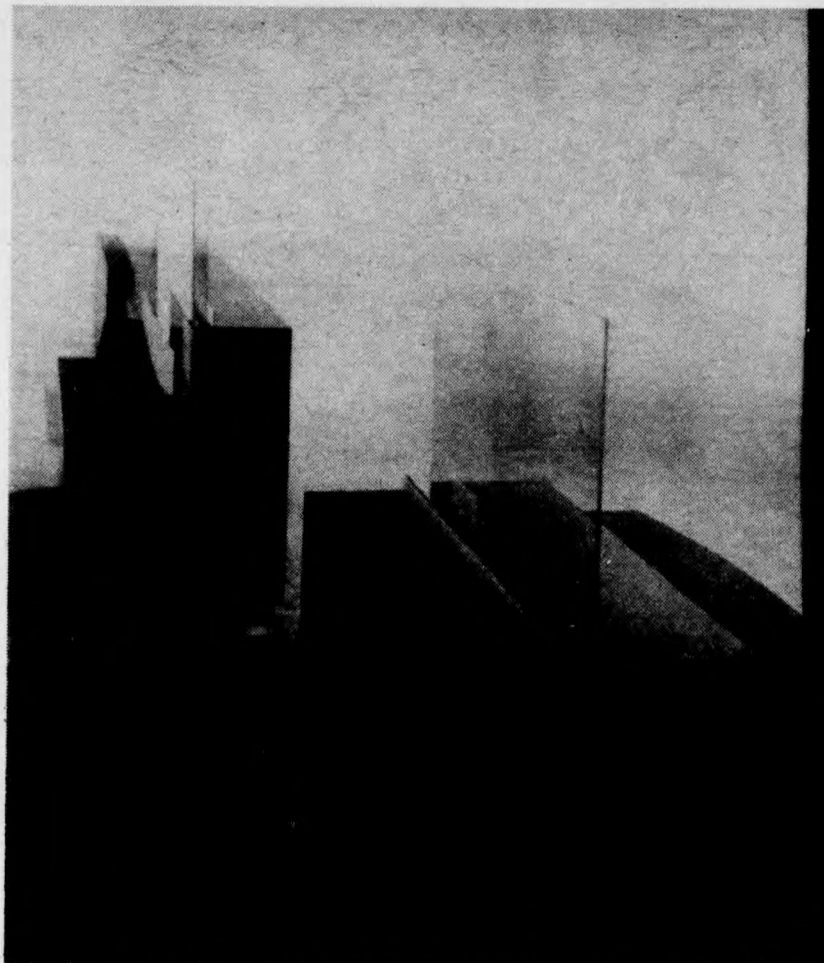
Alloucherie is a French Canadian artist born in Quebec. She received a BFA at Laval University and a Masters in visual art at Concordia. Since 1975, Alloucherie has exhibited in group and solo exhibitions throughout Canada and abroad. Her contribution to the national art collection is extensive, including an exhibit featured at the Musee d'art contemporain in Montreal and The Canada Council

Art Bank in Ottawa.

Alloucherie is a very conscientious artist. She writes a great deal about her work and what inspired her to create certain pieces. Alloucherie has published numerous exhibition catalogues and been featured in several review publications.

Everyone on campus should take advantage of this opportunity to visit the AGYU and experience the installations of this impressive Canadian artist.

The work of Jocelyne Alloucherie can be seen at the Art Gallery of York University, N201C Ross. The exhibition runs until February 23. For more information, call 736-5169.



One example of the multi-media installations of Jocelyne Alloucherie, whose works will be on display at the Art Gallery of York University until February 23. The solidity and simplicity of the forms and compositions are sublime.

## A powerful, imaginative *Dreame*

by Sheena Jarvis

Powerful acting, imaginative costumes and a wonderful stage design made Theatre York's presentation of Shakespeare's *A Midsummer Nights Dreame* a visually appealing experience.

## THEATRE

*A Midsummer Nights Dreame*  
written by William Shakespeare  
directed by Ines Budhi  
Burton Auditorium

The play is an exploration of the violent and passionate contrast between the natural world of the forest and the civilized orderly world of the court in Athens. In the natural world, Oberon, king of the fairies, fights with Titania, the queen, over custody of her child. The two represent a severing between the male and female worlds which results in chaos.

This parallels disorder within the court. Duke Theseus has threatened Hermia with death if she does not marry Lord Demetrius, whom she does not love. Hermia elopes with her lover, Lysander, ending up in the forest. They are followed by Demetrius and a woman who is in love with him, Helena.

In the play, magic, fantasy and trickery combine in the forest to create action that is comical, sometimes sinister and often brutal. But, by the end, all couples are properly paired off, and a joyous wedding occurs in the court of Athens.

From the opening scene, it was evident that this interpretation of *A Midsummer Nights Dreame* would be different from most. The first image was Puck, Oberon's fairy, writhing in motion on the dark, foggy stage. He was presented as a mischievous, slightly demonic character, more than a little reminiscent of the ancient god Pan, the half-man, half-goat symbol of lust and sex. Puck, who instigates much of the action, set the tone of this production.

Paul Nunes was terrific playing the parts of Puck and Egeus, the stoic father of Hermia. He was often comical, with just the right nuance of demonic expression to make one feel uncomfortable about his intentions.

Thea Gill stood out as Titania. Her performance was wonderful, wild and erotic, fluidly combining movement and grace. Gill's mastery of language was evident; she caught the exact intonation and accent appropriate to each moment.

As Hippolyta, Gill was able to contrast the African queen with the fairy queen, one more regal in bearing, the other more free.

## Mexican theatre piece is universal

by Danielle Sawada

I like to take a few minutes to think about my mother and father. I consider myself fortunate that I remember them with much fondness and love. Naturally, there were times when I was growing up when we could not seem to communicate. We spoke different languages. Roberto D'Amico has created *Buenos Dias, Mama! Buenas Noches, Papa!* as a tribute to this struggle.

D'Amico is a well-known and respected Mexican theatre director and what he has done with *Buenos Dias* is unique. His script is more of an anthology of what he calls "Mexican literary masterpieces."

D'Amico spent three months reading and compiling the material

## THEATRE

*Buenos Dias, Mama! Buenas Noches, Papa!*  
written and directed by Roberto D'Amico  
Studio Theatre, Centre for Film and Theatre  
Monday, February 3

for the show, finishing with approximately one hour's worth of poetic, prosaic and musical excerpts pertaining to *mi madre and mi padre*.

The show stars two famous Mexican artists — Macaria, a powerful actress and singer, and CAITO, a potent musician. CAITO composed the musical score of *Buenos Dias*.

*Buenos Dias* is not a traditional piece of theatre. There was essentially no set, just three microphones and three music stands in a triangle. There was very little movement, and that

was confined to gesture. D'Amico made a conscious decision to place the focus on the vocal/sonic qualities of the Spanish language and the drama contained within the spoken text. He wants us to listen.

When the show was performed in the Studio Theatre in the Centre for Film and Theatre at York on February 3, D'Amico and Macaria occasionally translated some of the text into English. Although this was done to facilitate our understanding of what was being said, it was not necessary. The group as a whole did an excellent job at communicating each issue.

The topic of parents, in every culture, is packed with emotion. D'Amico, Macaria and CAITO presented their work with a personal passion. They remember their own struggles. We laughed at "old-fashioned" attitudes and applauded their rejection. Several times they even managed to bring the entire audience to the verge of tears. Although we applaud the rejection, we remember the pain of the rebellion.

Before I saw *Buenos Dias*, I would have argued that language is not universal, that poetry and literature could only be understood fully in their own culture. I no longer think so. D'Amico could probably tour his show internationally and be completely understood. He has taken his theatre beyond the constraint of language. This is due partly to his talent and to the talent of his cast, as well as to the universality of this never-ending struggle between the generations.

D'Amico is currently on an 11 show tour which will end in Chicago, where *Buenos Dias, Mama! Buenas Noches, Papa!* will be taped for television. The show will appear at the University of Toronto's Erindale College today (February 5).

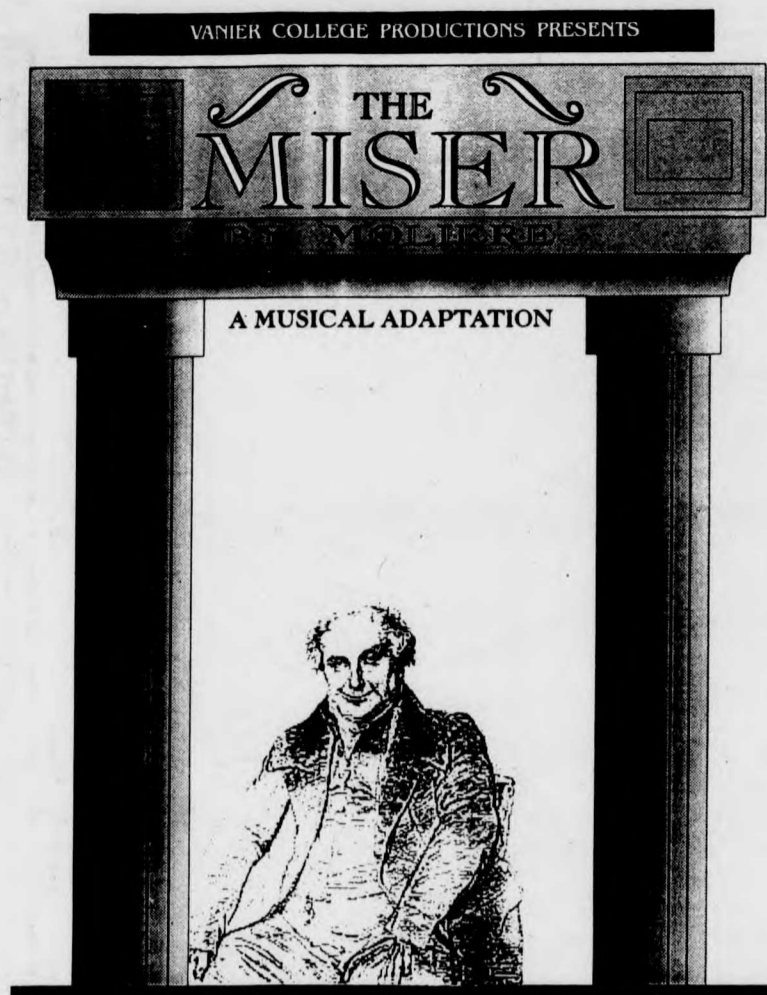
## Highway 61



— visited!

Excalibur has 25 pairs of tickets to give away to a special screening of *Highway 61*, Bruce McDonald's follow-up to the popular film *Roadkill*. To win, simply drop by the newspaper office (420 Student Centre) at 3 pm, Thursday, February 6, and ask for Arts Editor Ira Nayman. If you can sing a lyric from any Bob Dylan song, a pair of tickets to the Wednesday, February 12 screening are yours.





It's fun. It's nearly professional. It's Moliere. An adaptation of *The Miser* is being mounted by Vanier College Productions, from tonight to February 8. Shows start at 8 pm. Tonight there will be a special gala performance to celebrate Vanier's 25th anniversary; proceeds will go to the Vanier College fund.

## Miser provides theatric magic

by Maggie Borch

Vanier College's presentation of *The Miser* brings the community's focus back to Vanier College Productions, a small but energetic student theatre company. Although the production lasts for only a week, don't believe that's how much work went into it.

Production meetings started in August. Rehearsals began five months ago. Approximately 150 students' ideas, work and dreams have finally come together to make magic on stage.

Directors, associate directors, producers, technical directors, lighting designers, costume designers, stage managers — although they are not seen, they have spent more hours than most actors in the production of the play.

Director Fred Thury spends a year on one production (he also teaches two courses). He began producing VCP works in 1971 in the college's Junior Common Room; due to its success, it has grown into a huge production in the Vanier Dining Hall.

Thury is asked to treat it as a professional production, which many believe he achieves. He gives the actors and others working on the play the respect of a professional and freedom in which to work.

## PREVIEW

*The Miser*  
written by Moliere  
directed by Fred Thury  
Vanier College

Involvement in Thury's productions is total — everyone does everything and isn't scared to learn. Fran Accinelli, for example, function as Associate Director, Scenic painter and Costume Director for *The Miser*.

"Fred can't help but teach," said Nancy Accinelli, the Executive Producer. "He's been teaching me for years."

In order to be involved you must be committed and responsible, and love magic. The magic comes when you see the set go up with materials recycled from 1979 that appear to be new. A dining hall is transformed into a theatre and a bunch of students with basically no experience pull together to produce a semi-professional show.

One of the most amazing things about Vanier College Productions is the link it gives all students to the college. Commuters and residents alike are involved. It's all volunteer work, and the only benefits are what students derive from it: friends or experience or just fun.

## Black Sheep of the Native Tongue family

by Colin Phillips and Jacen Braithwaite

We've all heard the term black sheep at. Black sheep are "the outcasts." The rap group Black Sheep, however, are a part of the Native Tongue family of rappers, which includes the Jungle Brothers, De La Soul and A Tribe Called Quest.

In a family of rappers such as these, Dres, 22 and Mista Lounge, 21 (the two members of Black Sheep), have definitely lived up to their namesake. Their style is not characteristic of the Native Tongue "speak," or style of rapping.

Unlike the other members of this rap family, Black Sheep don't carry any messages in their music. "It's easy to say don't do this, don't do that," says Dres, "but we make mistakes same as everybody else. Why would I tell you not to do it when I might do it?"

Dres and Lounge are native New Yorkers (Bronx), but strangely enough, they met in North Carolina while attending school. Dres returned to New York in '85, Lounge in '89. They hooked up again there, and started getting their stuff together.

Opening for rap group Naughty By Nature at the Spectrum on January 18, the Black Sheep had their stuff hooked. The first song was a freestyle track done to the groove of "Butt in the Meantime." By the time Black Sheep performed their two releases, "Flavor of the Month" and "The Choice is Yours," everybody was jumping to the sound.

Although the performance was excellent, the vocals dominated the accompanying music, making the show almost a capella.

People listening to the Black Sheep album, *A Wolf in Sheep's Clothing*, might find images that suggest a disrespect for women. When asked about the term "hoes" which they use frequently on their album, Dres responded: "I know hoes, you know hoes. We ain't sayin' all women are bitches. All we sayin' is we know some hoes. Ain't no shame in bein' a ho. Hoes make money."

In case we forgot to mention it, the Black Sheep are two big jokers. Sitting with them in the hotel restaurant, Colin P and myself felt like we were coolin' with some homies. As a matter of fact, when we asked them about tips for aspiring rappers, the answers ranged from "don't play the radio while in the bathtub," to "always bet on the black guy."

On the serious tip, something that is a source of pride for the Black Sheep is that they put a lot of themselves into getting where they are today. "We never asked for anything. We paid for the studio time, we



The two members of the rap group Black Sheep. "It's easy to say don't do this, don't do that," says Dres, "but we make mistakes the same as anybody else. Why would I tell you not to do it when I might do it?" Talented, and modest, too.

## CONCERT

Black Sheep  
The Spectrum  
January 18

shopped our own demo." Mista Lounge also states that his connections with D.J. Red Alert (another hip-hop giant) gave them a hand once they got their stuff together.

When asked the inevitable question about their musical inspirations, they said, "everybody who was comin' up and whoever was makin' shit that was fly." They define their style as "smooth, somewhat casual, G-casual."

As for the future of Black Sheep, they say, "we just wanna stay around as long as we can and make def jams, 'til people stop listenin' to us." Personally, we think that won't be for a long time.



## CHRY Killer Hot Way Cool Top 13 !!

1. Nomeansno.....0+2=1.....Alternative Tentacles (C)
2. Public Enemy.....Shut 'Em Down 12".....Def Jam / Sony
3. Fudge Tunnel.....Hate Songs in E Minor.....Earache/Relativity
4. DHI.....Mind Altar Transmission.....Fringe (C)
5. Swervedriver.....Son of Mustang Ford EP.....A&M
6. Boogie Down Productions.....Duck Down 12".....Jive / BMG
7. Green Day.....Kerplunk.....Lookout!
8. Lush.....For Love EP.....4AD/Polygram
9. Bob Wiseman.....Presented By Lake Michigan Soda.....Warner (C)
10. A Tribe Called Quest.....The Low End Theory.....Jive / BMG
11. Coffin Break.....No Sleep Till Stardust Motel.....CZ / Cargo
12. MC 900 Ft Jesus.....Welcome To My Dream.....Nettwerk
13. Rev. Horton Heat.....Smoke Em if You Got Em.....Sub Pop

Chart is compiled by Matt "Gobbehoof" Galloway and Gary "Plug One" X from programmers' playsheets. C denotes Can Con. Call 736-5656 to make your smokin request and receive valuable prizes and advice. Word of the week: EXHUMED!!

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Toronto Art Therapy Institute

The Toronto Art Therapy Institute and the Institute for Arts and Human Development at the Lesley College Graduate School in Cambridge Mass. have completed arrangements for a co-operative program of studies leading to a masters degree in expressive arts therapies. Students and graduates of the Toronto Art Therapy Institute 2 year diploma program, are eligible to apply to the Lesley College Masters degree program in the Expressive Art Therapies where their graduate-level training at the Toronto Art Therapy Institute will be given credit as part of the Lesley Masters program.

To complete their Masters degree, students spend two summers at Lesley College for 2 five-week periods. If you would like to receive further information about this joint effort, please contact our office and a staff person will be pleased to talk to you. Tel: 924-6221

# Upcoming music concerts

This week sees the birth of a new concert calendar. All dates are accurate at press times. Below is a short review of the performer's past or latest album, or what to expect at the show. Tickets for most of the large venue shows are available at TicketMaster, or by phone, 870-8000. Operators are standing by...

The Bermuda Onion, 131 Bloor Street West, has lined up some great blues performers for the cold month of February. **Pinetop Perkins** (Feb. 4-6, \$8.00 for Tuesday and Wednesday, \$10 for Thursday - Second set half-price), **Junior Walker** (Feb. 7-9, Friday and Saturday \$15.00, Sunday \$10.00, second set half-price), **Jimmy Witherspoon** (Feb. 18-19, \$14.00 both nights) and **JUNIOR WELLS** (Feb. 27-29, price TBA).

The Underground, York's very own mega-superstar VH1 TV disharama bar, will be the site for **Still Life** on Wednesday, February 5. Their music combines the bubbly rhythmic pulse of Caribbean and African music with the down to earth, street-wise sound of urban rock rhythm and blues. Sounds confusing? Perhaps for labeling the band, but recent press reviews are favourably excited about them — with good reason. Their video, "If You've Got Money" can be seen on **Much Music** and **Video Hits**. Most of the band went to York at one time or another, so professors will be in the audience to hand out grades, just like old times.

**Ice-T**, another Lollapalooza act, performs in his hard rock-rap-body bag counting-style with his **Rhyme Syndicate** with special guests **Body Count** and **Hard Corps**. Tuesday, February 18 at the Concert Hall. If anyone is equipped to be the voice of L.A.'s black oppressed, it's the Original Gangster himself. It will be interesting to hear his earlier, rap-oriented songs played with a harder guitar edge.

**Primal Scream's** new album, **Screamadelica**, is a remarkable piece of work. The band's conversion from indie guitar underachievers to club-credible techno-groovers started with DJ Andy Weatherall's inspired rebuild of "I'm Losing More Than I'll Ever Have" and the alternative hit **Loaded**. They're at RPM, Tuesday, February 18.

## Fabulous show by teeterers on the edge of huge fame

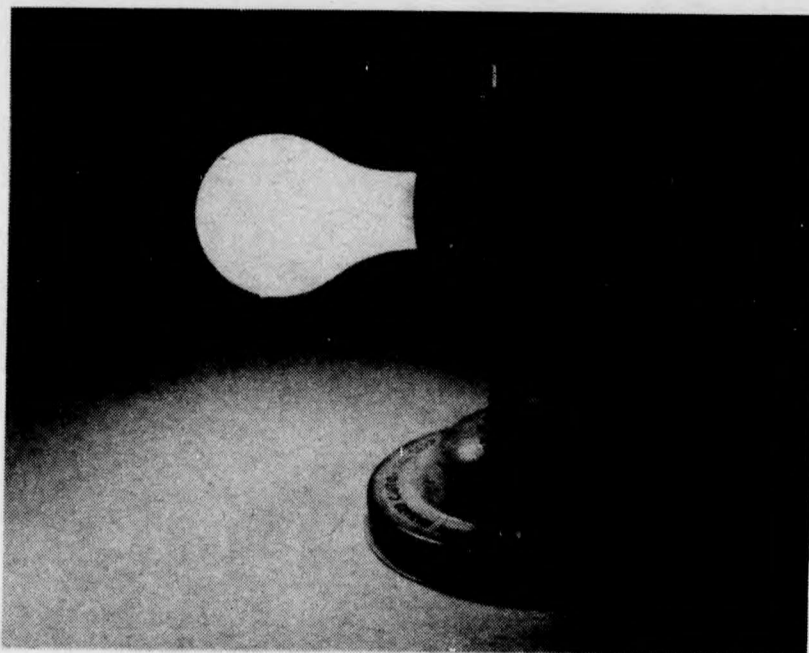
By Steve Balsky

The Fabulous Thunderbirds is a fine example of a band that always seems to be teetering on the edge of huge international acclaim but never quite reaching it. Despite their lack of wide success, the T-birds put on a terrific kick-ass rock n' roll show at the Phoenix Club on Thursday, January 23.

They swept through some of their earlier hits like "Wrap It Up," "Rock This Place," and "Down At The Antones." The energy never wavered as they performed "Twist Of The Knife," the first single off their new album **Walk That Walk, Talk That Talk**.

Frontman Kim Wilson was in fine form, belting out powerful vocals and literally smacking his harmonica during an astounding solo to milk it for all that was worth.

The highlight of the evening for



Twilight Rituals: sometimes substituted for high-wattage.

**The Shamen** will play the lead role in a rave at RPM 2000, Tuesday February 11. Various techno bands will perform in something not seen in this town since...well, never. "An amazing light and sound spectacular" is the word on the street, and for those who crave the rave, but those darn exams keep you from flying to London for a fortnight, this is gonna be one hell of a good night.

After dispensing three albums of non-stop electronic/industrial disco, Chelmsford pair Douglas McCarthy and Bon Harris, collectively **Nitzer Ebb**, have turned the tables on themselves by shoving guitars over everything on **Ebbhead**. It'll be interesting

## Like Neil Young at full energy CONCERT

by Marcus Parmegiani

When the sun goes down on the weekend in Toronto, people let go and indulge in leisurely interests. Some flock to dance clubs that feature deafening decibels of music while others prefer to prepare for a hearing aid in front of a live band.

On Friday, January 17, I chose the latter, venturing out into the freezing cold to find entertainment and some suds. Luckily, I found them — at Clinton's, which has one of the smallest stages around, especially once the guitar amplifiers and drums are set up. This makes for an intimate setting that can be electrifying.

Twilight Rituals' music is a mix

to see if they are as simple onstage as their old counterparts Depeche Mode, or if they bring the more adventurous attitude of their record. Find out at The Phoenix Theatre, Thursday, February 13.

**Robyn Hitchcock and the Egyptians'** new album, **Perspex Island**, is business as usual. The lyrics, containing Hitchcock's idiosyncratic world view, are witty and well-crafted. Peter Buck and Michael Stipe guest on the album; "Oceanside" and "So You Think You're In Love" are glided with delicious three-part harmonies. It's a shame Hitchcock isn't more popular. Catch them at the El Mocambo, Monday, February 10.

between The Talking Heads and Neil Young at full energy, with a twist of high spirited, Led Zeppelin style tempos. The band's sound was especially tight once they got in sync with each other.

Thomas Payne's guitar solos merited applause, while the rest of the band fervently showed off their talent. The antics of lead singer Grant Davidson could be seen as pretentious, but if you like a band that interacts with the audience, you'll appreciate Twilight Rituals.

Twilight Rituals has been together for about two and a half years, and the work shows. Almost all of the songs that they played were written by the band, and they have a self-produced tape. Word also has it that the band will record some of these songs for an album for major label EMI, which should surface within the year.

With some loud, unique rock n' roll sounds and theatrical stage antics, Twilight Rituals put on a great show to an enthusiastic audience at Clinton's on Bloor St. West. The opening songs were a little weak, but by the third or fourth tune they got themselves together.

Some of their best original tunes were "And The Sky Was Falling," "Polka Dot Gear" and the closing song "Twinkle in The Mind's Eye," which was punctuated by applause. The best response by far, however, was to their cover of Lou Reed's "Sweet Jane," which had the audience on their feet.

For live entertainment value Twilight Rituals were eager to please and a blast to watch, putting out unique rock n' roll that rivals many newcomers on the music scene today.

## CONCERT

The Fabulous Thunderbirds  
Phoenix Club  
Thursday, January 23

any diehard bluesaholic was a long, soulful version of Muddy Water's classic "Mannish Boy."

Responding to the capacity crowd's delight, Wilson said, "We ought to come to Toronto more often."

The evening was capped off with a surprise appearance from Toronto bluesman, Jeff Healey, who rocked with the native Texans in a searing version of "The Crawl," a rockabilly-style dance tune that had the club on its feet.

Have the Fabulous Thunderbirds lost anything with the departure of Stevie Ray Vaughan's older brother Jimmie? Perhaps some much-deserved public attention. Otherwise, they are still playing powerful stuff.

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# Join the Clockwork Orange cult

arts  
12  
excelsior february 5, 1992

by Nina Kolunovsky

"What is a cult movie?" It's a rhetorical question I ask myself; but, I do not answer, because, of course, talking to oneself is a sure sign of senility.

But if pressed, I would say that a cult movie is one that everybody has heard about. You don't even have to see the film to have an opinion on it.

*A Clockwork Orange* is like that. It is a movie many people love, some hate, but few have actually seen. I know one person who, while of sound mind and body, actually fell asleep during it. Generally, though, it elicits a much stronger reaction.

The movie is about Alex (Malcolm MacDowell, who is tailor-made for the part), a ruthless leader of a vicious youth gang. In a hauntingly familiar future, Alex is made part of a crime-

## FILM

**A Clockwork Orange**  
directed by Stanley Kubrick  
starring Malcolm MacDowell  
Vanier's Cult Film Festival

fighting experiment in which he is made physically ill at the thought of violence.

Ultimately, Alex' past and nature catch up to him. The movie questions the notion of "wiping the slate clean," and how much individual freedom must be accepted when it threatens social stability.

People generally hate *A Clockwork Orange* for its violence. Thugs beating up old drunks and graphic depictions of rape are not for the faint of heart (or stomach). It has been

argued, however, that director Stanley Kubrick had to be graphic to deliver his message.

I personally found the book by Anthony Burgess much more disturbing, precisely because the degree of horror was left to my imagination. The book also has a straightforward plot. In the film, Kubrick has done what he does best: created powerful images, sometimes lavish, sometimes disturbing, which somehow fail to cohere into a clearly understandable story.

*A Clockwork Orange* should be seen more than once to be completely understood. Better yet, read the book. It is thin, cheap and available from the York University Bookstore.

*A Clockwork Orange* is playing Wednesday, February 12 as part of Vanier College's Cult Film Festival.



Theresa Russell and Jeremy Irons pay attention to director Steven Soderbergh on the set (which also happens to be the city of Prague) of his latest film, *Kafka*. It doesn't have much to do with the legendary author of *Metamorphosis* and *The Trial*, but it is campy, sci-fi fun.

## Campy thriller is short on Kafka

by Omar Majeed

*Kafka*, the new film by Steven Soderbergh, is a fun, campy, sci-fi thriller that has very little to do with Kafka's work, his life, or his writing in general.

The similarities between the film and Kafka's work lie mainly in the expressionist tendencies Soderbergh pays homage to. The sets could have been right out of *The Strange Cabinet of Dr. Caligari*, or *Nosferatu*. The expressionist sets and photography in the film create a similar expressionist mood derivative of Kafka's novels, *The Trial* and *The Castle*. Aside from this, however, the film's treatment of Kafka is little more than a betrayal of his work.

The greatest flaw with Lem Dobbs script is that it attempts to concretize everything that was skillfully ambiguous and abstract in Kafka's writing; it ends up merely politicizing ideas capable of greater depth. The script implies that at the source of Kafka's work was a need to rebel against political oppression. However, the problem with such an overtly political interpretation is that it neglects almost all the philosophical, symbolic, and internal depth that Kafka's novels and stories subtly create.

The castle is transformed into a fascistic, mind-controlling, beauraucratic warehouse powered by mad scientists and crooked politicians. The symbolic relevance of the castle as everything that is unattainable and never accesable to the protagonist, is simply ignored by the film. Instead, the ideas of the castle have been translated to be another Orwellian prediction.

The film revolves around a protagonist by the name of Kafka (played excellently by Jeremy Irons) trying to discover the truth behind his friend/doppelganger, Eduard Raban's death. During this quest he encounters a group of intellectual anarchists with Eduard's previous mistress Gabriella (Theresa Russell) heading the group.

At this point, the castle is identified as the enemy and Kafka decides

## FILM

**Kafka**  
directed by Steven Soderbergh  
starring Jeremy Irons and Theresa Russell  
produced by Miramax

to sneak in and find out for himself. First of all, the film starts to lose substance as a good thriller since everything that is revealed was alluded to earlier by the anarchists.

In making Kafka the protagonist of this mystery, Lem Dobbs and Soderbergh seem to be confusing Kafka with the protagonist K. that shows up in much of Kafka's work. While K. is usually mixed up in bizarre situations and goes forth on quests for truth (*The Trial*) or acceptance (*The Castle*), Kafka, the writer, was just this guy who worked in an office by day and then wrote stories by night. Definetly not your "Action Jackson" type of guy.

There is a fundamental problem in the way Kafka chooses to search for truth. K., in both *The Trial* and *The Castle*, is searching for truth in all the wrong ways, and the futility of his quest never seems to dawn upon him until his death. In this film, the protagonist Kafka approaches truth in the way an Agathe Christie, or Sherlock Holmes would. There are even connection to the film noir detective (the black and white film, the night settings, the femme fatale). This film might have even worked better had it been called *Holmes*.

In all fairness, *Kafka* is not a bad movie. I cannot help but confess to being entertained by its campy, fifties-style, sci-fi, horror-mystery approach. Jeremy Irons is always good. Theresa Russel had a very strong presence, except that her performance might have been a little modern American woman for a turn of the century Prague. Sir Alec Guinness plays the Chief Clerk of the office Kafka works in, and gives an excellent performance in his two or three scenes.

Aside from good performances, the film looks great too. If any other York film students think that they would ever want to do a Kafka inspired

movie, then Walt Lloyd should be the man you beg to do your cinematography.

Soderbergh's homage to German expressionism and macabre horror films, and his editing job was consistent and well structured, if not too conventional. The music, performed by The Gypsy Band of Joseph Balaz, was extraordinarily adequate for creating a mood for this film, and even the dialogue (despite the script's constrictions) maintained an element of kafkaesque wit and humor.

However, I could not help but be disappointed at the trite presentation of Kafka and his work. I keep having this premonition that teenagers are going to walk out of the theatre saying stuff like:

"Ay, that Kafka was action packed!"

"Hey, that Kafka was almost as whacky as Alice Cooper!"

"Lethal Weapon 3 or Kafka? Hmmm, I can't decide!"

"Wasn't the guy who played Obi-Wan-Kenobi in this?"

"He wrote some book about a guy turning into a bug? Musta' smoked some weird shit in his time, eh?"

"I'm gonna buy the book to this movie? Who wrote it?"

The other thing that disappointed me was that there are better films dealing with the inspiration of writers. In this year alone there was *Until the End of the World*, *Barton Fink*, and the incredible *Naked Lunch* (which actually contains more relevant allusions to Kafka than Soderbergh's film). Better films that dealt with the kafkaesque are Martin Scorsese's *After Hours*, and Terry Gilliam *Brazil*. While neither of these two are actually about Kafka or his work, they do reflect a similar ideology in their narratives and their direction.

Aside from these films, the only thing that I have encountered that has rendered me with the absolute feeling of that which is kafkaesque are those "Blue Blocker" sunglasses commercials on late night television. All else fails to throw me into such an extreme state of angst and suicidal despair.

## 1992-93 Residence Donships

All Undergraduate Colleges are currently accepting applications for Residence Donships. These positions are open to York Graduate and Senior Undergraduate students in good standing.

Visa students are welcome to apply.

For further information & application forms, please contact the following offices:

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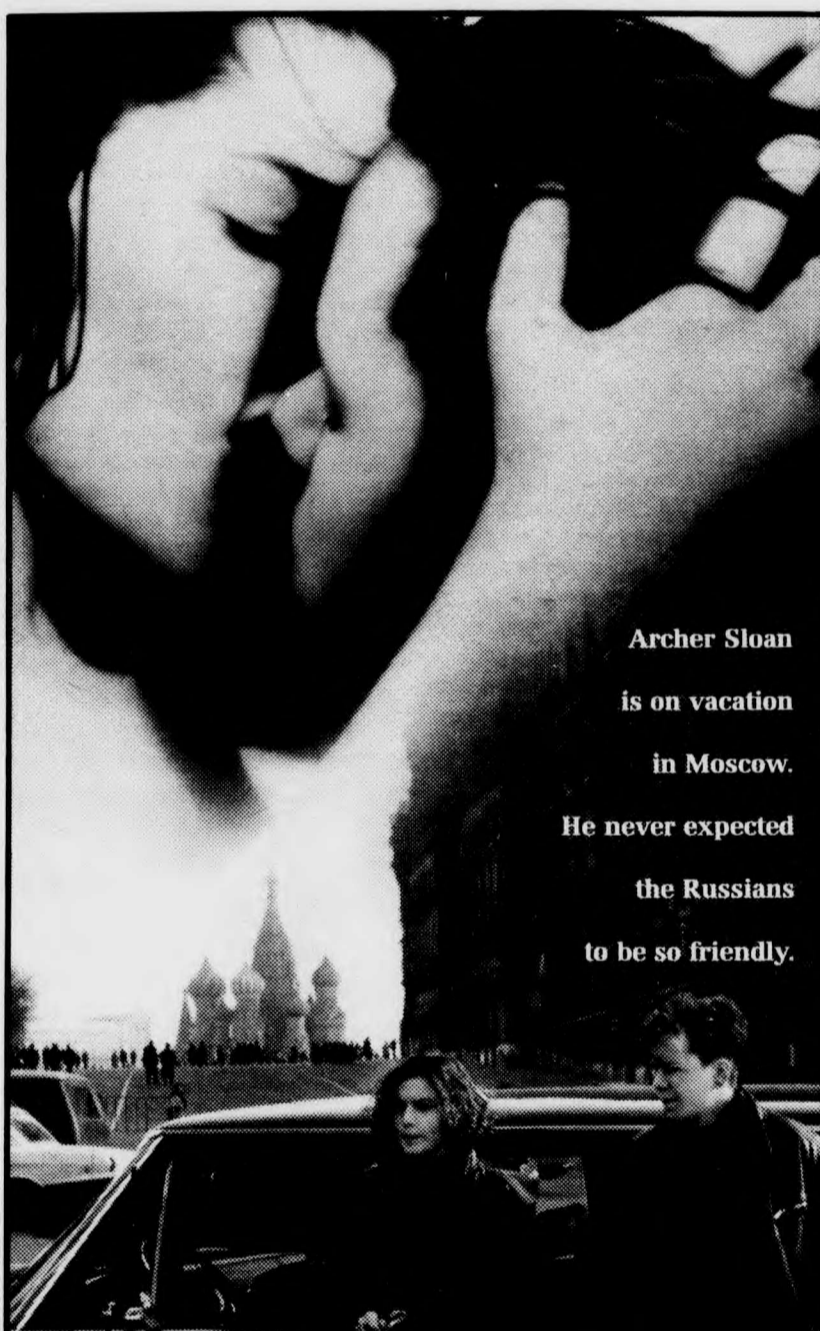
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# Puck Yeowomen show improvement in latest Blues game

by Haniff Nana

Last Tuesday the injury-plagued hockey Yeowomen lost a tough game to the division-leading University of Toronto Blues.

Playing with only two lines, York was blanked 2-0 by the visiting cross-town rivals.

The strong effort by the Yeowoman squad was acknowledged by the head coaches, including UofT's

Despite being outshot 29-11, a grinding Yeowoman squad kept the game within reach for the duration.

"Everybody played very well," York coach Deb Adams said, "but we just didn't get enough shots."

The Blues played a strong game on defence, limiting York's scoring chances by clearing away most of the rebounds.

Although Toronto goalie Heather Zachary only had to make 11 saves, she was challenged by some fine Yeowoman charges.

Seven minutes into the first period, Yeowoman rookie Katie Quinn intercepted a pass in the neutral zone and with powerful strides moved in on a breakaway, only to be denied by a sprawling Zachary.

The game became chippy as the game progressed, both teams taking many unnecessary penalties.

During the second period, with a York forward in the sin-bin, Quinn made another fine play, this time blocking a point shot and clearing the loose puck down the ice.

York's veteran blue-liner Marni

Barrow demonstrated her fine skills as a premiere two-way player.

Along with making some great defensive plays, Barrow led the Yeowomen with numerous offensive rushes ala Paul Coffey.

In the third period Barrow took control of the puck behind her net, moving it up the center and splitting

the Blues' defence, only to be stopped by Zachary.

Despite this effort from York, it was not enough to defeat a multi-dimensional Blues squad which excelled on defence.

Leading the Toronto charge in this game was forward Natalie Rivara with a goal and an assist.

Even with the loss, Adams felt that the game was one of York's better of the season.

"This game is the best we've ever done against Toronto," Adams said. In a previous matchup, York came away 5-1 losers.

York now faces Queen's and Guelph in their final two games before the OWIAA finals.

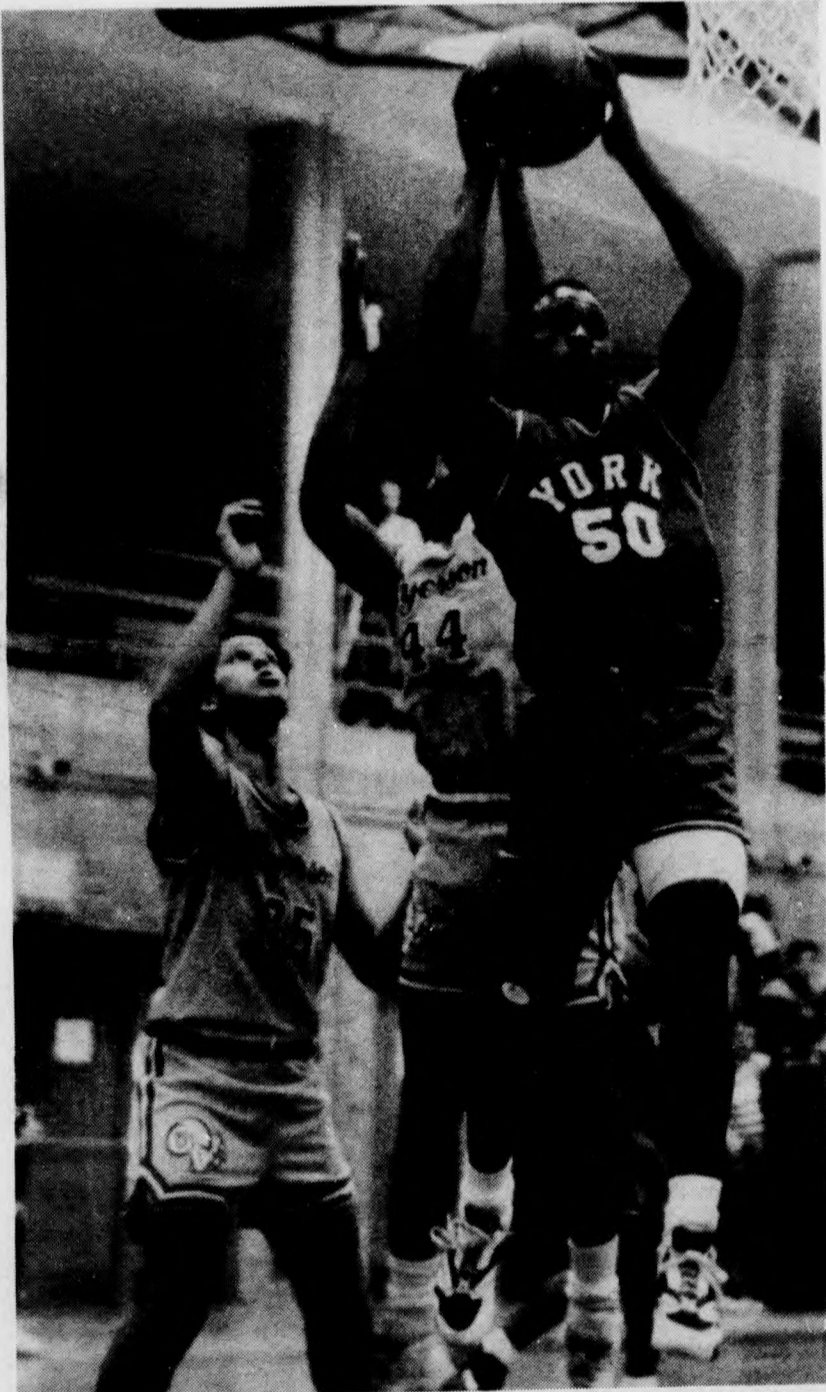
"I think everybody is up right now and it's just a question of winning those last two games," Adams said.

## sports

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Dave McMaster, who wasn't altogether pleased with his team's performance.

"I was very disappointed," McMaster said. "But you've got to give York full credit for their hard work as they never let up and they never quit."



CLIVE ANDERSON going for the net in last Tuesday's game at Ryerson. The Yeomen romped over the Rams 79-45 in spite of injuries that kept three starters out of the York lineup. Anderson himself had to leave the match later on.  
photo by Michele Boesener

## B-ball Yeomen trash Rams

by Riccardo Sala

Go figure.

After losing three of their most valuable players the weekend before, the basketball Yeomen romped Ryerson to the tune of 79-45 last Tuesday night at Ryerson.

Missing from the York lineup were Chris Pollman, Marc Gardner, and Mark Bellai. Clive Anderson had to leave the game with a pulled groin muscle.

"We tried to eliminate the need to use a lot of our players. We used the zone as opposed to the man-to-man defence, which uses less energy. That might have surprised them (Ryerson)

a bit," York coach Bob Bain said.

Along with the absence of Bellai, Anderson's pullout made room for the bench to shine. Forwards Lyndon Phillip and Jeff Raphael tied for most points in this game (18), the first time in a long while that either Anderson or Bellai have not led York in scoring.

The win against Ryerson gives the Yeomen a 7-1 record, the one loss coming courtesy of Ottawa — the game in which Bellai and Gardner went down.

While the injured players were practicing with the team as of Monday, their ability to play was tentative.

York travels to Queen's this Friday.

## Adieu, Trois Rivieres...

by Josh Rubin

It will be the end of an era.

This Sunday at the Ice Palace, the University de Quebec a Trois Rivieres (UQTR) Patriotes will play their last regular season game in the OUAA.

While the Yeomen have an outside shot at second place in the OUAA East should they win all three of their remaining games, the game will still be important for the Patriotes, who have already clinched first.

"It's our last game before the playoffs, so of course we want to do well," said Trois Rivieres coach Dany Dube.

For Dube, it will also be a chance to scout the Yeomen, who his squad might be facing in the second round.

Somehow, it seems appropriate that the Patriotes, defending national champions, would be winding up their three year Ontario sojourn here against the Yeomen.

It was the Yeomen, after all, who the Patriotes dumped in the national semi-finals en route to their first-ever CIAU title in 1986. There has been no love lost between the two teams ever since.

Who can forget two seasons ago, when in Trois Rivieres the Yeomen came just one game away from qualifying for the national tournament, only to be denied again by the Patriotes.

This year, the Yeomen lost their first match against the Patriotes get-

ting dumped at Trois-Rivieres' Jean Talbot Arena in early November.

Depending on how the McGill Redmen fare in their final three games, the Yeomen could finish as high as third if they win Sunday's matchup. While the Yeomen have just two games left, they're only two points behind the squad from McGill.

A third place finish for the Yeomen would likely mean a first round playoff matchup with the Concordia Stingers, who have been in a tail-spin as of late after opening strong this season.

Still, York coach Graham Wise says it doesn't matter who his team faces in the playoffs.

"The teams are so close, we just can't have any preferences," said Wise, who will be without the services of forwards Jim Hulton and Rob Miwa for the last three games.

As this issue goes to press, however, it seems likely the Yeomen will have the Ottawa Gee Gees as their first round playoff opponents. They'll have a preview of that matchup this week in a rare Saturday night game at the Ice Palace.

York students with valid I.D. get in free for both weekend games and a Thursday night matchup with Ryerson. Gametime on both Saturday and Thursday is 7:30 pm. Sunday's matchup, which can be heard on CHRY 105.5 FM, starts at 2:00pm.

### York Varsity Athletics Schedule February 5 - 11

Thursday February 6
HOCKEY Ryerson at Yeomen — Ice Palace — 7:30 pm Yeomen at Guelph — 7:15 pm
Friday February 7
BASKETBALL Yeomen at Queen's — 6:00 pm Yeomen at Queen's — 8:00 pm SQUASH Yeomen at OUAA Individual Championships at UofT (Saturday also) SYNCHRONIZED SWIMMING Yeomen at OWIAA championships at McMaster (Saturday also) VOLLEYBALL Yeomen at Laval Invitational (until Sunday)
Saturday February 8
BADMINTON Yeomen at OUAA championships at Queen's Yeomen at OWIAA championships at Queen's HOCKEY Queen's at Yeomen — Ice Palace — 2:00 pm Ottawa at Yeomen — Ice Palace — 7:30 pm INDOOR HOCKEY Yeomen at Guelph Invitational (Sunday also) SWIMMING Yeomen at OWIAA championships at Ottawa (Sunday also) TRACK & FIELD York at Toronto Classic — 2:00 pm
Sunday February 9
HOCKEY UQTR at Yeomen — Ice Palace — 2:00 pm
Tuesday February 11
VOLLEYBALL UofT at Yeomen — Tait main gym — 6:00 pm UofT at Yeomen — Tait main gym — 8:00 pm

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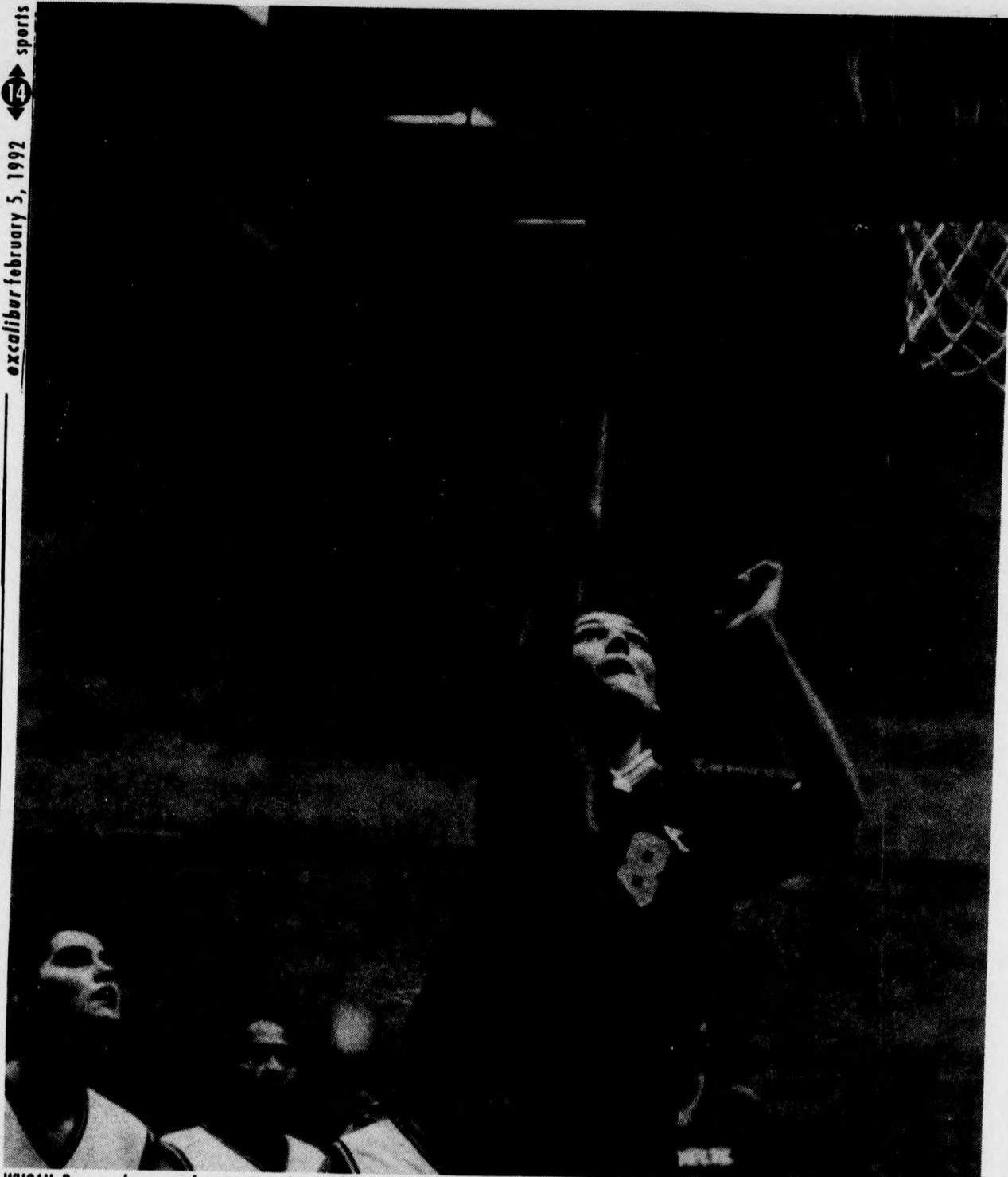
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Tuesday, February 11

**YEOWOMEN 6:00 PM • YEOMEN 8:00 PM**  
Tait McKenzie

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**WHOA!** Ryerson players watch on in awe as Joann Jakovcevic goes for the hoop in last Tuesday's match at Ryerson. But don't let this picture fool you, as it was the Rams who had the last laugh, to the tune of a 73-63 win over York. Jakovcevic led the scoring for York with 25 points photo by Michele Boesener

## Defence falls apart in Yeowoman loss

by Judy Passley

It was a basketball game reminiscent of Scrabble, with the York Yeowomen scrambling for plays, not letters, against the Ryerson Lady Rams late in the second half of their 73-63 loss at Ryerson Tuesday night.

The tempo of the game was scrambling as York shot poorly from the perimeter whereas Ryerson scored on key shots throughout the stretch of

the game.

Ryerson exploited York's zone as well as their triangle and two defences, penetrating to the basket and scoring handily against the Yeowomen.

In contrast to their fine defensive game last week against number three ranked Laurentian, York's defensive lapse raises the question of inconsistency.

"The biggest thing was offensive rebounds by Ryerson. Critical offen-

sive rebounds gave Ryerson two and three offensive opportunities to take the lead. Also, poor defence and an inability of York to shoot the ball in the second half gave Ryerson the victory," York coach Bill Pangos explained.

The top scorer for York was Joann Jakovcevic with 25 points.

The Yeowomen travel to Queen's this Friday.

## Volleyball Yeomen going for first in East

by Riccardo Sala

The volleyball Yeomen will be gunning for first place in the OUAA East when they take on the UofT Blues at Tait McKenzie this

coming Tuesday.

"The game should be a toss-up," said York coach Wally Dyba.

While UofT has the edge in wins this season against York, it is by no

means a decisive margin.

The Tuesday game is also the last match of the regular season for the Yeomen, and follows a weekend in Quebec City at the Laval Invitational.

There York will be facing some of the best teams in the country, including Laval, Mizuno Classic winner McMaster, as well as Winnipeg and Montreal.

The Yeomen are coming off a .500 week with a homecourt loss against Queen's last Tuesday, followed by a win on the road against Laurentian Friday.

"Queen's was one of our better played matchups of the year," Dyba noted. The Yeomen took the match to five games, losing the last set 15-13.

York's Mitch Proteau led the team in kills with 20, followed closely by Adrian Adore with 19.

The Yeomen took the Laurentian Voyageurs in a convincing three set win, 15-12, 15-6, 15-11.

Adore and teammate John Young led the Yeomen with 14 kills, while York's Don Clearwater had 17 digs and Glen Smith contributed 6 stuff blocks.

## Yeowomen extend perfect record with win over Queen's

by Riccardo Sala

The Mosher express continues to steam along.

Undeclared in OWIAA regular season play so far, the volleyball Yeowomen, coached by Merv Mosher, made short work of Queen's last Tuesday at Tait McKenzie.

York won in three straight sets 15-6, 15-4, 15-9.

The Queen's game saw the return of setter Sue Craig to the York lineup after an ankle injury several weeks before.

"Craig wasn't one hundred percent, but she was good enough anyway," Mosher said.

Yeowomen led in all offensive categories. Linda Garratt was the

leading Yeowoman with eight kills, followed by teammate Mary van Soelen with seven. Garratt also had three service aces, the most for the game.

Kendra Irwin led York with eight blocks.

The next challenge for the Yeowomen is this Tuesday at Tait, when York takes on the University of Toronto. York has lost only once to the Blues this season, and only then in a tournament where the Yeowomen lost Craig.

The Yeowomen travel to Ottawa and Kingston for their last three regular season games next weekend. After that, York will be at UofT for the OWIAA championships, where the Yeowomen will be gunning for a third straight provincial title.



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## Official Languages Monitor\* Program

Under a program funded by the Department of the Secretary of State of Canada, the Ministry of Education in conjunction with the Council of Ministers of Education, Canada, invites students to apply for the position of second-language monitors (French or English) for the academic year 1992-93.

### Monitors (Part-time)

Official-language monitors must be full-time postsecondary students usually studying in a province other than their own. They will work between six and eight hours per week under the supervision of a second-language teacher. Some francophone monitors will be assigned to French schools outside Quebec. For eight months participation in the program, they will receive at least \$3,500 and one return trip between their home and the host province.

To be eligible for part-time monitor duties, students must have completed at least one year of postsecondary studies or will have completed such studies by the end of the 1991-92 academic year.

### Monitors (Full-time)

Full-time monitors must have completed at least one year of postsecondary studies. Duties consist of assisting second-language teachers (French or English) in rural or semi-urban areas usually in a province other than their own for 25 hours per week. Some francophone monitors will be assigned to French schools outside Quebec. Monitors will receive up to \$11,200 for 10 months of participation. They will also receive two return trips per year between their home province and the host province. They may also receive a settling-in allowance of up to \$770 and a maximum of \$1,110 for commuting expenses within the host province.

Application forms and program brochures may be obtained from placement offices in postsecondary institutions, or at the address below:

Manager, Monitor Program  
 Ministry of Education  
 Education Liaison and Exchange Branch  
 14th Floor, Mowat Block, Queen's Park  
 Toronto, Ontario  
 M7A 1L2

Duly completed application forms must arrive at the address indicated in the information package, postmarked no later than February 14, 1992. Qualified candidates will be required to attend an interview.

*\*(applies to men and women equally)*



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# Some Black History Month Events

February 11

5:00-7:00 pm. Stedman Lecture Hall  
**From the 'Sir George Williams Affair' to Rushton  
 20 years of struggle To study and work  
 Free from Racism and Racial Discrimination**

Speakers: Don Hutchison - President  
 Academic Coalition for Equality  
 University of Western Ontario  
 Professor Sekyi-Apo  
 York University  
 Mr. Frankie Halls  
 Black Educator, Toronto  
 Mr. Martin Bracey  
 and others.

February 27

5:15 - 7:30 pm. Stedman Lecture Hall  
**(1) Police Violence and Harassment  
 A conspiracy against the Black community?**

Mr Dudley Laws  
 Mr Dari Mead

**(2) The Black Canadian Experience**

The struggle to have a voice  
 and recognition of our contribution  
 Mr. Stan Grizell  
 and others

February 28

2:00 - 4:00 pm. Stedman Lecture Hall  
**The Struggle To Dismantle Apartheid - Which Way Forward?**

Patricia de Lille - Secretary for Foreign Affairs for  
 Pan Africanist Congress of Azania

## classifieds

### ANNOUNCEMENTS

**PARTICIPANTS NEEDED FOR PSYCHOLOGY STUDY**—Subjects must complete three questionnaires. The study takes 40 minutes and subjects receive \$5.00. For more information call 736-2100 ext. 88623.

**WHERE HAVE ALL THE FLOWERS GONE?** The North York Red Cross has chosen the flower as a symbol of hope. For just \$3 you can brighten someone's day with a Red Cross bouquet. We'll accept phone orders for bouquets until February 7th. We'll also hold public flower sales in local malls on March 7th. Call 224-2202. **Flowers will be sold in YorkLanes.**

**VOLUNTEERS NEEDED FOR FEBRUARY SURVEY.** We need volunteers who are available during the day to help in Daily Bread Food Bank's survey of food bank recipients. This is a wonderful opportunity to sit down and talk to some of the people who need to use a food bank. The survey consists of interviews with randomly chosen people at our member agencies. Each interview takes about half an hour. We need people who can be reliable and show up when and where they are needed at the schedule time. If interested call Gwen McLachlan on campus at 33281 or at Daily Bread 360-4402.

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\$19 cash at the door

For further information call (416) 923-5551

**CONSUMERS NEEDED FOR MARKETING RESEARCH SURVEYS.** Maximum 2 hours for minimum \$30.00. All surveys are TTC accessible. Call to register Monday to Friday 10 am to 5 pm. 638-7736.

**CASH PAYMENT** Subjects wanted for short study (approximately 40 minutes). If actively involved in an exercise program and over the age of 18 call 736-5728.

**FILMMAKERS RESEARCHING DOCUMENTARY FILM** would like to speak with second generation Italian-Canadians. Anyone interested please contact Patricia at Dog-Ear Film and Video, 535-4678.

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**PARTICIPANTS REQUIRED FOR READING STUDY**—For the 45-minute task you are required to read individual words. Participants receive \$10. Call 736-2100 ext 66390.

**SHORT, INTERESTING PSYCHOLOGY STUDY** requires female volunteers aged 30-45. Cash payment. Leave name and number with Secretary at Bethune College 736-5728.

**RESEARCH GROUP AT YORK** requires male and female participants over the age of 50. Time 1 hour, payment \$10.00. Phone the Secretary of Bethune College 736-5728.

**BISEXUAL, LESBIAN AND GAY PEER SUPPORT GROUP.** Discrete and confidential. Addressing personal issues. Tuesdays 5-7 pm, 315C Student Centre. Any hesitations call Doug 736-2100 ext. 20494.

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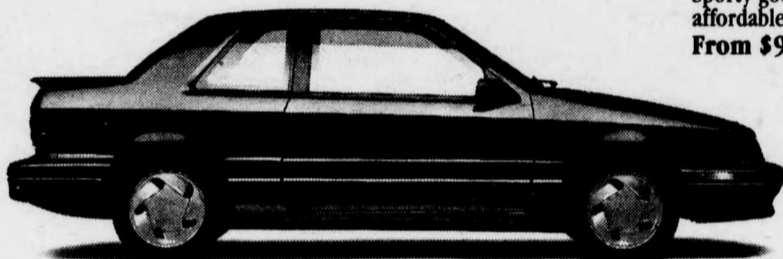
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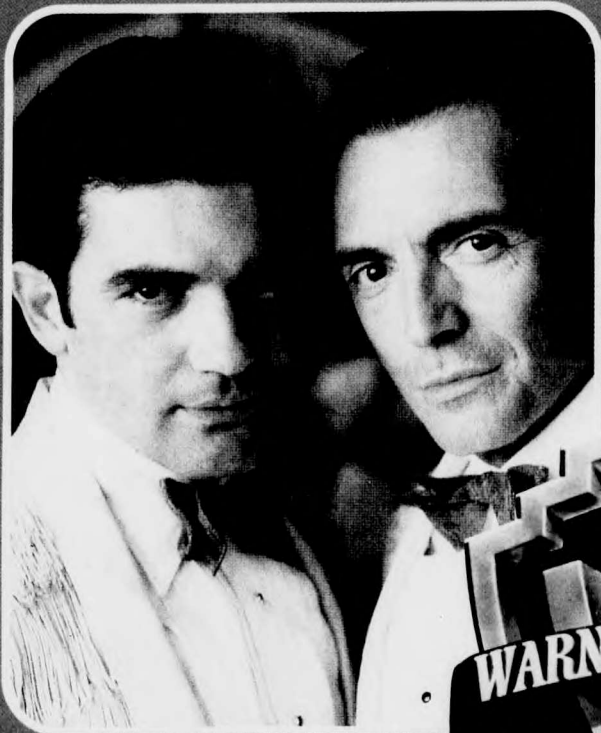


# TRIBUTE

CAMPUS EDITION

VOLUME 9, ISSUE 1

FEBRUARY 1992



THE MAMBO KINGS

WHITE SANDS

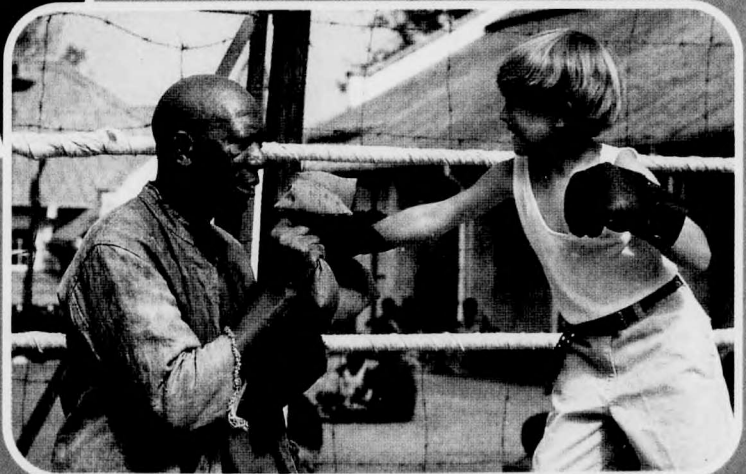


FINAL ANALYSIS



MEMOIRS OF AN  
INVISIBLE MAN

THE POWER OF ONE



RICHARD GERE KIM BASINGER

A psychiatrist and two beautiful sisters  
playing the ultimate mind game.

Someone was seduced.  
Someone was set up.  
And before it was over...  
someone was dead.



**FINAL  
ANALYSIS**

Hot-blooded passion. Cold-blooded murder.

WARNER BROS.

WITT/THOMAS ROVEN-CAVALLO ENTERTAINMENT PHIL JOANOU RICHARD GERE KIM BASINGER UMA THURMAN FINAL ANALYSIS ERIC ROBERTS  
GEORGE FENTON THOMAS NOBLE DEAN TAVOLARIS JORDAN CRONENWETH RICHARD GERE MAGGIE WILDE ROBERT BERGER WESLEY STRICK  
WESLEY STRICK CHARLES ROVEN PAUL JUNGER WITT TONY THOMAS PHIL JOANOU



COMING IN FEBRUARY TO A THEATRE NEAR YOU

# FINAL ANALYSIS



Therapy can be murder: When a prominent psychiatrist (Richard Gere) becomes involved with a mysterious beauty (Kim Basinger), he soon finds himself caught in the middle of a criminal investigation.

**T**he last time we saw them together, they were two lovers on the lam in the Louisiana bayou, wading hip-deep in swamp water in 1986's *No Mercy*.

Now, Richard Gere and Kim Basinger, two of the sexiest stars in Hollywood, are together again in *Final Analysis*, a taut psychological thriller set on the streets

of San Francisco.

Gere plays Dr. Isaac Barr, a psychiatrist confident in his professional expertise and fully in control of himself and his world. But into that world steps Heather Evans (Basinger), an alluring young woman with whom Barr becomes emotionally entangled in a cat-and-mouse game that soon piles murder onto mystery.

If after *American Gigolo* and *An Officer and a Gentleman* there was

any doubt that Gere is one of moviedom's most charismatic leading men, it was certainly dispelled with his star turn in *Pretty Woman*, the second-highest-grossing film of 1990.

A year later, Gere was so impressed with Wesley Strick's screenplay for *Final Analysis* (the same writer who penned Martin Scorsese's riveting version of *Cape Fear*), he agreed not only to act in the film but also to serve

as its executive producer — his first such venture.

One of the prime attractions of the script for Gere was his character's profession. "Isaac Barr, as a psychiatrist," he notes, "is a student of emotion and in this respect he could be a private detective or a cop. In all of those professions, there are secrets to be learned. And the search for answers is essential to *Final Analysis*, driving the story from beginning to end."

One relatively simple search was for the right actress to portray Heather Evans. Only Kim Basinger was ever seriously considered by the filmmakers — the same woman who beguiled Michael Keaton in *Batman* and hitched up with Alec Baldwin in *The Marrying Man*.

"She's a natural choice for this role for so many reasons," comments producer Charles Roven. "First of all, there's her remarkable beauty. Heather has a devastating effect on Isaac the minute she walks through the door. With Kim, the audience can certainly understand how he can be smitten so quickly."

Playing Heather's troubled younger sister Diana is the critically acclaimed Uma Thurman. An interesting and unpredictable actress, Thurman has chosen to do films that have largely been on the fringe, ranging from *Dangerous Liaisons* to *Henry & June*.

And rounding out the supporting cast are two strong performances by Oscar-nominee Eric Roberts (*Runaway Train*) as Heather's shady and scary husband, and Keith David (*Platoon*) as the laid-back but relentless Detective Huggins.

Regarding Huggins, Gere comments that "a lot of the movie's thrust comes from his character's dogged pursuit of the truth ... which may not be the same as Isaac Barr's truth. Therein lies their conflict, and Keith lends the character a great deal of originality and credibility."

Bringing another measure of originality to the film is director Phil Joanou, who demonstrates a keen eye for unusual and powerful imagery just as he did in U2's concert film *Rattle & Hum* and the recent gangster flick *State of Grace*. His collaborator on those two films, director of photography Jordan Cronenweth, joins him once again in *Final Analysis*. Together, they make the movie's San Francisco setting a character in and of itself — with its hills, water and fog at once beautiful and forbidding.

With its dazzling location, talented creators and charismatic cast, here's a picture that should, in the final analysis, prove a gripping thriller to usher in 1992.

— Richard Judge



## GERE AND BASINGER REUNITE IN A RED HOT THRILLER

# MEMOIRS OF AN INVISIBLE MAN

**IN THIS COMEDY, DARYL HANNAH  
SEES RIGHT THROUGH CHEVY CHASE**

**T**he story of the Invisible Man first thrilled movie audiences in 1933. Even though he was actually only seen onscreen for a few seconds, the film made actor Claude Rains a star. In this first production of H.G. Wells's *The Invisible Man*, Rains played a scientist who discovers a way to make himself invisible, but uses his newfound power for destructive purposes.

There have been several sequels and remakes over the years: *The Invisible Man Returns* (1940), *The Invisible Woman* (1941), *The Invisible Man's Revenge* (1944), and who could forget *Abbott and Costello Meet the Invisible Man* (1951)?

The latest take on transparency is **Memoirs of an Invisible Man**, a touching comedy that features Chevy Chase and Daryl Hannah in the lead roles. Chase is Nick Halliday, a Wall Street broker who becomes invisible in a freak accident at a New Jersey factory. Since he is a tough, money-grubbing type, Nick takes advantage of his invisibility to break into corporate board meetings, get hot tips and then try to make a fortune on the stock market.

All the while he is dodging

government agents who want to put him into a lab for experimentation. Nick escapes to New York and hides out in men's clubs and vacant apartment buildings, but things get complicated when he falls in love with a beautiful woman (Daryl Hannah) who thinks he's a ghost.

**Memoirs of an Invisible Man** is a combination of comedy and drama — in other words, the perfect kind of film for Daryl Hannah. She has gone back and forth

between drama and comedy throughout most of her career. Just look at the list of her varied films: *Blade Runner*, *Splash*, *The Pope of Greenwich Village*, *Roxanne*, *Clan of the Cave Bear*, *Steel Magnolias*, *Crazy People*, and she's currently starring in *At Play in the Fields of the Lord*.

Hannah says she doesn't worry too much about whether she is perceived as a dramatic or a comedic actress. "I don't sit around and fret about my career," she explains.

"I'm a pretty normal person. There are so many things in the world to be interested in and worried about that are more important."

The actress keeps a fairly low profile about her altruistic activities, but has been politically active since she was a teenager. "I don't make a big deal about it," Hannah says, "but I started looking at where injustices were occurring all over the world when I was about 15. Since then I've been to Nicaragua several times, to Colombia, and I just try and keep myself educated about what's going on outside the U.S."

Hannah is also a longtime member of Greenpeace and got involved in some controversy in the late '80s when she became active in the Sanctuary Movement, which gave refuge to illegal aliens from El Salvador.

In her comedic films, Hannah has had the good fortune to be paired with some of Hollywood's funniest actors — from Tom Hanks in *Splash* to Steve Martin in *Roxanne* to Dudley Moore in *Crazy People*. And in **Memoirs of an Invisible Man**, Hannah shares the screen with king of the pratfalls Chevy Chase, who may be out of sight in this film, but never out of mind.

— Jane Hawtin



When an industrial accident leaves a Wall Street broker (Chevy Chase) invisible, he finds it easier to gather top-secret stock tips but much trickier to woo the woman of his dreams (Daryl Hannah).

CHEVY CHASE

DARYL HANNAH


Women want him for his wit.  
The C.I.A. wants him for his body.  
All Nick wants is his  
molecules back.



# Memoirs of an Invisible Man

A JOHN CARPENTER Film

An adventure like you've never seen.

WARNER BROS. Presents  
A JOHN CARPENTER Film  
DARYL HANNAH CHEVY CHASE "MEMOIRS OF AN INVISIBLE MAN" SAM SHELL M.S. B. SHIRLEY WALKER ERIC B. MARION ROTHMAN  
Produced by LAWRENCE G. PULL Directed by JOHN CARPENTER  
Casting by WILLIAM V. FRANK, A.S.C. Executive Producer ARNON MILCHAN  
Production Designer BOB HILSON Set Designer ROBERT COLLECTOR & DANA OLSEN Editor WILLIAM GOLDMAN  
Production Office PRILE RODNER & DAN KOLSRIED Director of Photography JOHN CARPENTER  
DOLBY DIGITAL  
WARNER BROS. 

COMING SOON TO A THEATRE NEAR YOU

# THE MAMBO KINGS



From left: J.T. Taylor, Armand Assante and Antonio Banderas perform as the Mambo Kings in this romantic drama about two Havana brothers trying to make it in New York in the '50s. Below: Cathy Moriarty plays a cigarette girl who smoulders for Assante.

## A MUSICAL STAR TURN FOR SCREEN HUNK ARMAND ASSANTE

**I**n *Private Benjamin* he was Goldie Hawn's self-absorbed Parisian love interest. In *Unfaithfully Yours* he was a Hungarian concert violinist. In *Belizaire the Cajun* he was a Cajun folk healer in 1850s Louisiana. In *Q & A* he was a smooth Puerto Rican drug dealer. And in the upcoming **The Mambo Kings** he plays an ambitious Cuban bandleader.

It's no wonder Armand Assante continues to confound Hollywood pigeon-holders who have trouble deciding what to do with his exotic leading-man looks and vague trace of an accent. But after two decades in the business, the native New Yorker (actually of Italian and Irish descent) just might receive the career boost he's been searching for with his latest assignment.

Based on Oscar Hijuelos's Pulitzer Prize-winning novel, *The Mambo Kings Play Songs of Love*, the drama tells the life-affirming story of a pair of musician brothers who travel from Havana to New York City in 1953, right at the height of a big mambo craze. Eager to latch on to the American Dream, suave Cesar Castillo (Assante) and his younger, introverted brother, Nestor (Spain's Antonio Banderas), are given their big break when Desi Arnaz (played, in a brilliant stroke of casting, by Desi Arnaz Jr.) invites them to appear on an episode of *I Love Lucy* as Ricky Ricardo's singing cousins.

In order to get into character, Assante, who won the role after Kevin Kline declined, studied with a Cuban dialect coach. That was in addition to taking percussion lessons with legendary bandleader Tito Puente (who appears in the

film along with Celia "The Queen of Salsa" Cruz), voice training and the obligatory mambo lessons courtesy of the renowned Cuban Pete.

Marking the directorial debut of producer (*Legal Eagles*, *Gorillas in the Mist*) and art-gallery owner Arne Glimcher, **The Mambo Kings** is an ideal vehicle for showcasing Assante's considerable talents. His own dance with stardom dates back to the early '70s. Following intensive actor's training in New York, he headed for the West Coast where Sylvester Stallone spotted him on an episode of *Kojak* and got him a job as an extra in 1974's *The Lords of Flatbush*. Director Stallone came through with something more substantial several years later, casting Assante in *Paradise Alley*, a largely forgettable film in which Sly also crooned the title song.

Assante persevered, taking roles in *Prophecy*, an unintentionally

funny horror movie, and *Little Darlings*, which featured Tatum O'Neal and Kristy McNichol as a pair of adversarial campers who compete to lose their virginity. Box-office and critical respectability finally came with *Private Benjamin*, in which he played a less-than-faithful French gynecologist who turns out not to be Goldie Hawn's knight in shining armor.

Assante has been able to find more consistent, albeit less satisfying, work on television — challenging Richard Chamberlain's claim to the miniseries crown — in such ratings-winners as *Rage of Angels*, the filmed-in-Toronto *Evergreen*, *Hands of a Stranger*, *Jack the Ripper* and *Passion and Paradise*.

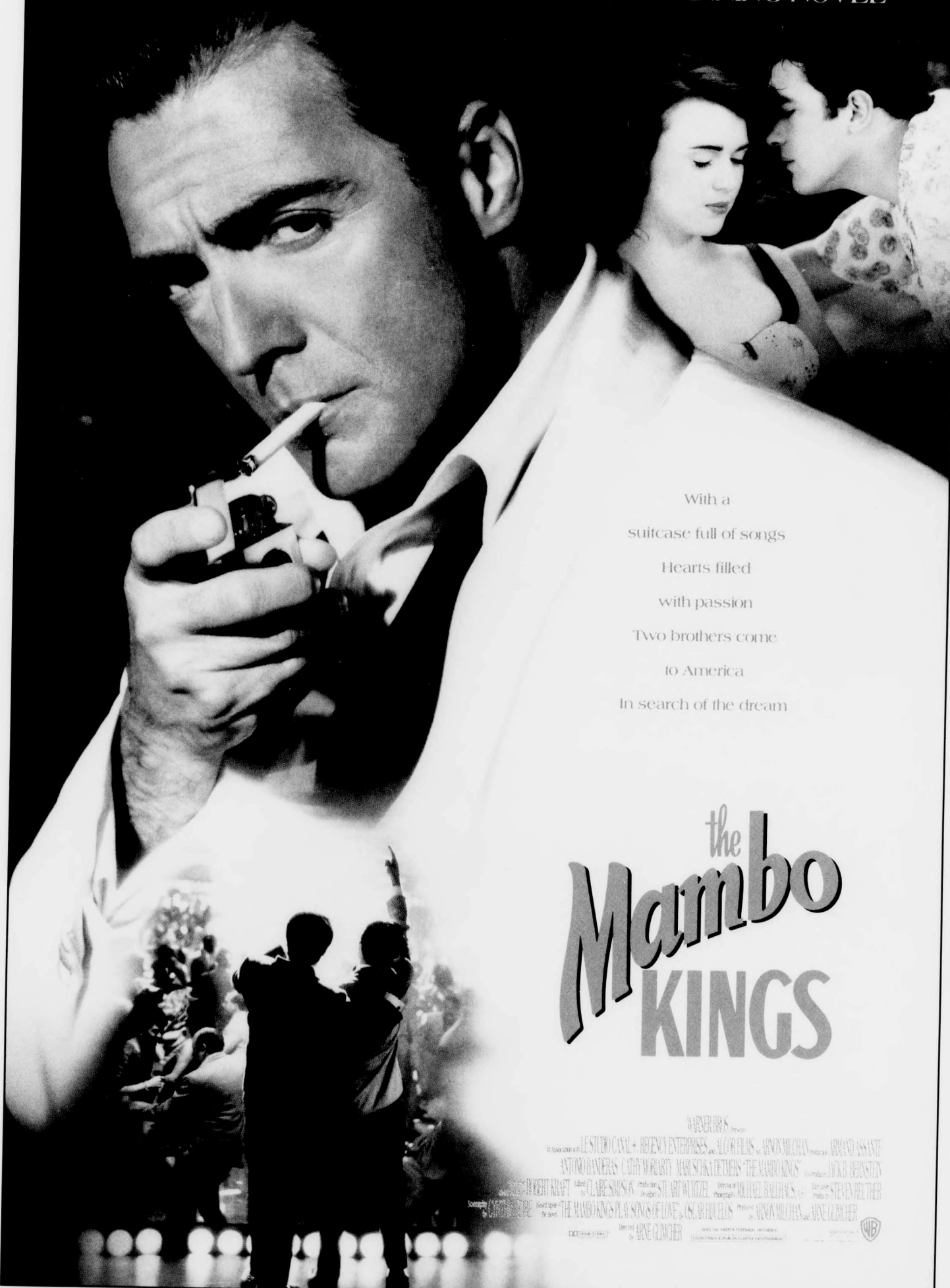
While he's hoping **The Mambo Kings** will increase his visibility among casting agents, Assante is still taking the Hollywood scene in stride. Whenever possible he seeks refuge at the 250-acre farm in New York's Hudson River Valley that he shares with his wife, Karen, and two young daughters.

"I was never offered any extraordinary roles," he recently told *GQ*. "My work accumulated. If I made any mistakes in my life, I'll tell you, I just wanted to work. And I just kept working."

— Michael Rechtshaffen



FROM THE EMOTIONAL PULITZER PRIZE WINNING NOVEL



With a  
suitcase full of songs  
Hearts filled  
with passion  
Two brothers come  
to America  
In search of the dream

# the Mambo KINGS

WARNER BROS. PRESENTS  
A LESLIE COHEN + BEVERLY ENTERPRISES AND ALCOFF FILMS PRODUCTION ANTHONY MICHALS  
ANTONIO BANDERAS CUBA GOODING, JR. MARISHELA DIMITROVA "THE MAMBO KINGS" LUCY LIU  
MUSIC BY CLAUDE SIMON'S "THE MAMBO KINGS" PRODUCED BY MICHAEL BUCKLEY  
SCREENPLAY BY JEFFREY KRAFT DIRECTOR OF PHOTOGRAPHY MICHAEL BALLHAUS  
EXECUTIVE PRODUCERS STEVEN HEILTZER  
PRODUCED BY THE MAMBO KINGS PLAYERS OF LOVE AND ANTHONY MICHALS  
DIRECTED BY ANNE CLONINGER  
CASTING BY ANNE CLONINGER  
COSTUME DESIGNER ANNE CLONINGER  
HAIR BY ANNE CLONINGER  
MAKEUP BY ANNE CLONINGER  
PRODUCTION DESIGNER ANNE CLONINGER  
EXECUTIVE PRODUCERS ANNE CLONINGER  
PRODUCED BY ANNE CLONINGER  
WRITTEN BY ANNE CLONINGER  
DIRECTED BY ANNE CLONINGER  
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A WARNER BROS. PRODUCTION  
"THE MAMBO KINGS"  
ANTONIO BANDERAS CUBA GOODING, JR. MARISHELA DIMITROVA LUCY LIU  
MUSIC BY CLAUDE SIMON'S "THE MAMBO KINGS"  
PRODUCED BY MICHAEL BUCKLEY  
SCREENPLAY BY JEFFREY KRAFT  
DIRECTOR OF PHOTOGRAPHY MICHAEL BALLHAUS  
EXECUTIVE PRODUCERS STEVEN HEILTZER  
PRODUCED BY ANTHONY MICHALS AND ANNE CLONINGER  
DIRECTED BY ANNE CLONINGER  
CASTING BY ANNE CLONINGER  
COSTUME DESIGNER ANNE CLONINGER  
HAIR BY ANNE CLONINGER  
MAKEUP BY ANNE CLONINGER  
PRODUCTION DESIGNER ANNE CLONINGER  
EXECUTIVE PRODUCERS ANNE CLONINGER  
PRODUCED BY ANNE CLONINGER  
WRITTEN BY ANNE CLONINGER  
DIRECTED BY ANNE CLONINGER

COMING SOON



Willem Dafoe (far left) and Mickey Rourke team up for a suspenseful tale set in New Mexico. Below, Dafoe as the cynical Lt. Commander Virgil Cole in the wartime action adventure *Flight of the Intruder*.

# WHITE SANDS

**G**ot a spooky, obsessive character — good or evil — to put on the screen? For better or worse, Willem Dafoe's

your man. The many faces of Dafoe? The actor sees them reflected in the faces of his fans. "Sometimes people will stop me [on the streets of New York, where he lives] and say 'Oh yeah, you're a bad dude, man!' and I'll know exactly what movies they saw.

"And then," he adds with a wicked laugh, "it's 'I see you got your teeth fixed.' And I know what movie they saw!"

The "bad dudes" are his psycho

characters: gang leader in *Streets of Fire*, drug baron in *To Live and Die in L.A.*, and the rotten-toothed sexual predator Bobby Peru in David Lynch's *Wild at Heart*.

His "important" work? Well, it could be the concentration-camp survivor in *Triumph of the Spirit*, an almost-holy human face of war in *Platoon*, a by-the-book FBI agent in *Mississippi Burning*, and the Savior Himself (a spooky one, to be sure) in *The Last Temptation of Christ*.

"I think he is the best actor in the world," says John Milius, who directed Dafoe in *Flight of the Intruder*. "I think of actors as generators. I don't think of them in terms of skill, but by how much juice they give off. And Willem

can burn the circuits."

It figures that someone who can play both sides of the moral street so adeptly would be a perfect fit in *White Sands*, a new thriller directed by Roger Donaldson (*No Way Out*, *Cocktail*), in which good guys are not what they seem. Dafoe is teamed up with one of the top bad boys in the business, Mickey Rourke, in the story of a sheriff in a small New Mexico town

whose shocking discovery of a corpse brings him into contact with the Federal Bureau of Investigation.

The FBI agents, however, quickly display a sinister involvement with the case. And our sheriff soon finds himself carrying on a one-man war against the one-time heroes of his profession.

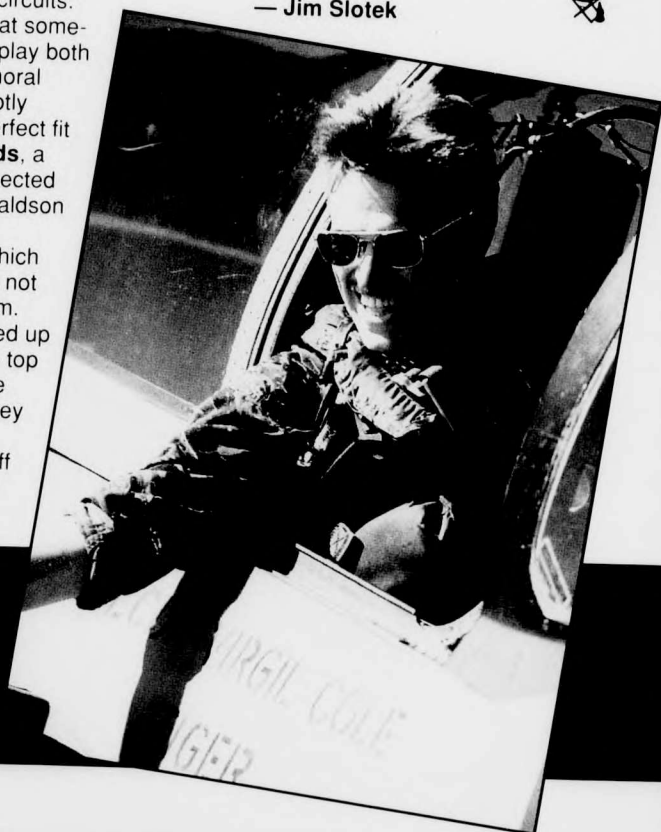
Not a hero. Just an ordinary guy in an extraordinary situation.

"Everybody wants to go see heroes, supermen," Rourke told *T.O.* magazine, with regard to another lawman-against-the-odds, the rough-hewn crusading cop he played in *Year of the Dragon*. "Sorry, I'd rather do something that's more or less like ... everybody. What can you do with a guy who's on a mission? The main thing is that he's got a sense of honor and a sense of truth. All he's trying to do is his job as best he can, on the side of right."

For his part, Dafoe doesn't feel comfortable playing a metaphor. "I'm not crazy about subtext," he said in *New York* magazine. "When a screenplay doesn't have strong physical action, I'm generally not interested because it doesn't play on my imagination."

So look for action in *White Sands*, and a certain amount of bad craziness. And look for two of film's most tightly strung performers to further negotiate the tricky moral line between dark and light.

— Jim Slotek



## WILLEM DAFOE DISPLAYS HIS THRILLER INSTINCTS

TRIBUTE



# THE POWER OF ONE

**I**n 1967, Morgan Freeman began his ascent in the world of stage, screen and television with his debut in an off-Broadway production called *The Niggerlovers*. In the 25 years since, Freeman has grown into an actor of uncommon talent and versatility.

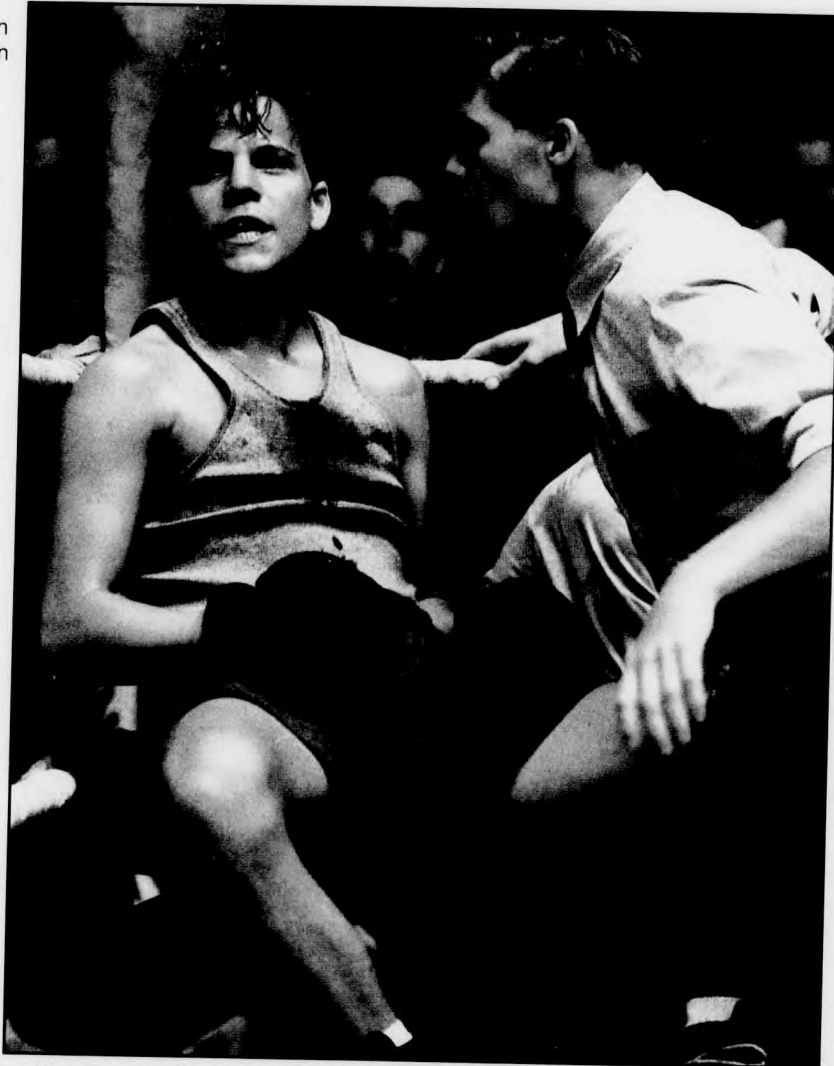
He grew up less auspiciously; first in Greenwood, Miss., then in Chicago's tough South Side. Freeman's earliest education came from the streets, where he apprenticed in thievery and gang warfare. These were survival tactics, he says. Below the turbulent exterior, Freeman knew that life as a punk was not the career opportunity he longed for. "I was scared. I'm not the violent type," he admits.

School turned out to be a haven for him, and helped him focus on his earliest aspiration: to be a jet pilot. He eventually joined the U.S. Air Force, staying for almost four years before moving on to acting and dancing classes in California.

After relocating to New York he honed his talent on- and off-Broadway doing everything from musicals (*Hello Dolly*) to Shakespeare, earning countless awards (including three Obies) along the way. He also appeared in numerous TV projects ranging from *The Atlanta Child Murders* to the popular kids' program *The Electric Company*, on which he appeared as a regular for more than five years.

His move to the big screen provided an explosive outlet for his talents. In 1987 he starred as a vicious pimp in *Street Smart*, a role that earned him his first Academy-award nomination. That performance prompted film critic Pauline Kael to ask the rhetorical question: "Is Morgan Freeman the greatest American actor?"

Freeman then starred opposite Michael Keaton as the tough drug-rehab counsellor in *Clean and Sober*. Possibly trying to make up for lost time, Hollywood took quick notice



Stephen Dorff (above left), Armand Mueller-Stahl (below left), Morgan Freeman and Guy Witcher star in this drama in which the characters' fears and frustrations are dealt with both in and out of the boxing ring.



and in 1989, Freeman appeared prominently in three major features.

In *Lean on Me*, he portrayed Joe Clark, the controversial New Jersey teacher who miraculously raised the academic level of an inner-city high school by relying on his dedication, courage and a large baseball bat. And *Glory* was a magnificent film about the first all-black infantry unit in the U.S. Civil War.

Freeman's most famous role to date is that of Hoke Colburn in *Driving Miss Daisy*. His moving portrayal of the fiercely proud chauffeur had already captured audiences in the stage production. *Daisy* made a graceful leap to the big screen and was the popular Oscar choice for best picture of 1989.

His newfound popularity helped earn him the role of Azeem in the high-profile blockbuster *Robin Hood: Prince of Thieves* with Kevin Costner, in which the fiftysomething Freeman performed his own rigorous stunts. An accomplished horseman, he also learned to be proficient in the 12th-century fighting technique known as scimitar-wielding. The film exposed him to a different segment of the moviegoing population, one that no doubt viewed him as a newcomer.

Freeman costars with Sir John Gielgud in his latest project, *The Power of One*, about a young British boy attending school in South Africa who must battle his own fears and beliefs, as well as the hostility of his fellow students, in a race-conscious society. He remains a lonely outsider until he is befriended by two older men, one black and one white, who teach him both how to box and to follow his conscience.

It's a story of compassion and humanity that should fit Freeman like a glove.

— Tom Jovic



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What do the kids in Arnold Schwarzenegger's  
class think caused his headache?



**FEBRUARY 9 & 10, 9 p.m. BURDEN OF PROOF**  
Who wrote the novel on which this film is based?



**FEBRUARY 23, 9 p.m. WHEN HARRY MET SALLY**  
What does Meg Ryan fake in the restaurant scene with Billy Crystal?



**FEBRUARY 16, 9 p.m. GHOSTBUSTERS II**  
What has caused the river of slime that flows under the city?

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I have read and agree to abide by the contest rules.

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