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Tuition to rise
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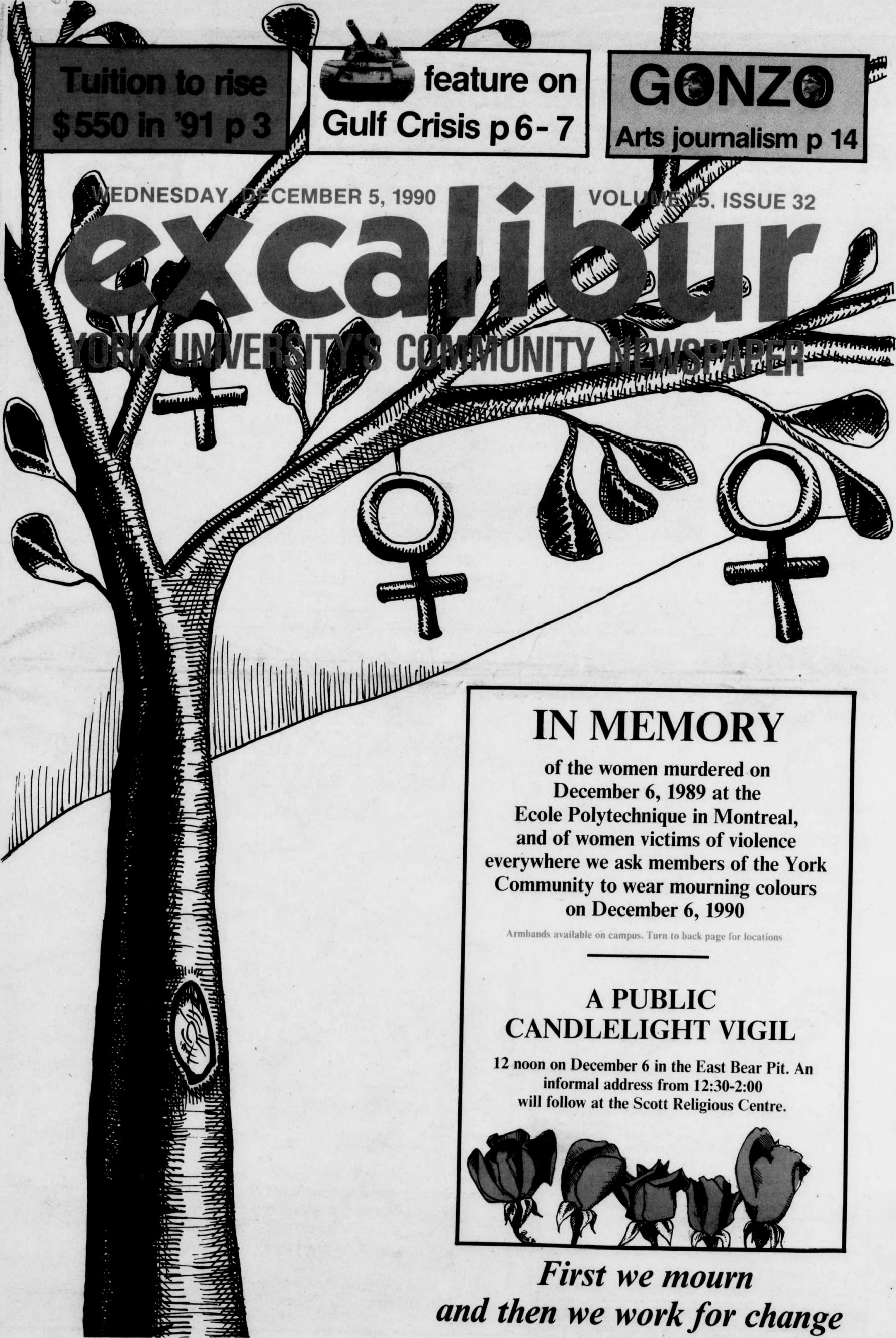
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WEDNESDAY, DECEMBER 5, 1990

VOLUME 25, ISSUE 32

excalibour

YORK UNIVERSITY'S COMMUNITY NEWSPAPER



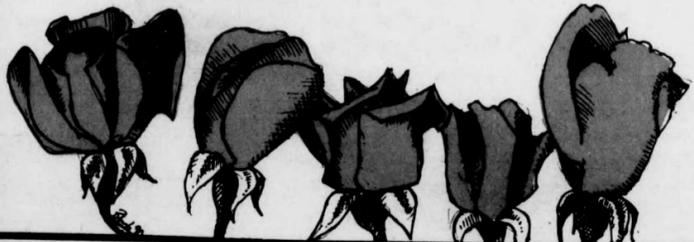
IN MEMORY

of the women murdered on
December 6, 1989 at the
Ecole Polytechnique in Montreal,
and of women victims of violence
everywhere we ask members of the York
Community to wear mourning colours
on December 6, 1990

Armbands available on campus. Turn to back page for locations

A PUBLIC CANDLELIGHT VIGIL

12 noon on December 6 in the East Bear Pit. An
informal address from 12:30-2:00
will follow at the Scott Religious Centre.



*First we mourn
and then we work for change*

NEWS

An answer to paper problem

by Brent Poland

A University of Waterloo student is taking a creative new approach to recycling.

Joldine Lee, a graduate of UofW's architecture school has started a new company to recycle scrap paper into envelopes and notepads.

The company, called *Igma, ant* collects scrap paper from schools, offices and libraries. This paper is then taken to an envelope manufacturer where it is cut, folded and glued with the printed side on the inside of the envelope. The paper is reused instead of recycled.

"I was canvassing for Pollution Probe when the idea occurred to me," Lee said. "I want paper to be used more efficiently."

The advantage of reusing paper over recycling is that the harmful chemical by-products of the recycling process such as dioxin and other environmentally-unsafe chemicals are not used.

As well as being environmentally friendly, the envelopes are interesting to read, since all the print is still intact on the inside of the envelope.

"By promoting saving paper this product will lessen the demand on the forest industry for new paper," Lee said.

According to Lee, every ton of paper that is diverted saves 17



Joldine Lee has begun reusing paper to make envelopes

trees and eliminates three cubic metres of landfill.

The "green" stationary will be available at the York university bookstore and the environmental

studies student association. They are also available at the Women's book store, downtown.

The stationary sells for approximately \$40 for 1000 envelopes.

SECURITY beat

Tuesday Nov. 20

Disturbance — Central Square

Security was called to assist in removing a York student from the YFS office. The student was acting in an unruly manner and security was called to assist Student Affairs in removing the student from the YFS office.

Wednesday Nov. 21

Theft Personal — Farquharson Building

A faculty member reported that her knapsack that had been left unattended in room 304A had been stolen. Personal documents and a Sony Walkman were stolen. A suspicious person was seen in the area. He is described as male, black, 5'9", 160 lbs, short dark curly hair, medium build, wire frame glasses and a brown coat.

Wednesday Nov. 28

Theft Personal-Parking lot 6A

A car parked in the area for three days had its door forced open and its radio stolen. Damage and loss has been estimated at \$1,000.

Wednesday Nov. 28

Common Assault-Parking lot 5A

A female student reported by telephone that at approximately 15:15 hrs she was grabbed from behind and forced against a car. The assailant then pulled and cut her hair and shouted insults at her. She was able to call security and Metro police from her residence. The assailant is described as male, white, blond balding hair, 5'5" to 5'6", thin build and wearing a black jacket.



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from \$245.00

2) Melton Jacket:
with leather sleeves; complete with
crest and lettering
from \$175.00

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Next time, before you go, remember the Blue Cross travel health plan. And pack some peace of mind.

When travelling outside Canada, a lot of people don't know how to deal with a medical emergency. They don't know who to call, how to pay for it, whether they'll be reimbursed.

The worst way to find out what you don't know is by accident.

ONTARIO
BLUE CROSS

NEWS

Ontario universities propose raising tuition \$550

by Peter Stathis

The Council of Ontario Universities (COU) has proposed a \$550 increase in annual tuition fees as part of a "recovery plan" to improve the quality of post-secondary education.

The proposed increase would mark a 35-40 per cent rise in the average cost of undergraduate tuition in Ontario.

An official from the Ministry of Colleges and Universities, however, said it would be unlikely that the NDP would accept an increase in tuition given the current economic climate.

According to the new plan, students already enrolled in university would receive automatic credits to alleviate the \$550 recovery fee, while incoming students, and those changing their programs, would be eligible for increased Ontario Student Assistance Program (OSAP).

"The recovery plan is basically a better version of the Queen's Paper [of 1989]," said Sheldon Levy, vp institutional affairs at York.

According to Levy, the COU proposal would ask the NDP government to provide \$2 of funding for each \$1 in additional fees paid by students.

The resulting \$410-million increase would stretch over the next four years, \$273-million of which would be borne by the provincial government and \$137-million to be paid out of student fees.

Badly underfunded

According to Bob Kanduth, communications assistant to the minister of colleges and universities, COU's assessment of how much money Ontario universities require is realistic.

However, he cautioned that his office would not approve any funding increases until January when it makes its submission to the treasurer.

"The [education] system is badly underfunded and it does need an injection, but this number [\$410-million] cannot be guaranteed [by the government]," Kanduth said.

According to Levy, the government should ideally pay the entire cost of tuition. However, because the government and private sectors have not adequately supported universities, the COU has had to examine more drastic measures.

"The government has not fulfilled their responsibility," Levy said. "When we look further ahead, we see bleak times, so now we're looking at desperate options to turn the system around and provide what everyone deserves."

According to COU spokesperson and York president, Harry Arthurs, the plan has three objectives.

- * to improve the quality of educational experience
- * to maintain the current level of accessibility
- * to provide special access to disadvantaged and under-represented groups

The proposal calls for students to become bigger participants in paying for their education. In simple terms, those who have

more money will pay the higher tuition, while those who don't have enough will receive loans and grants as compensation.

The proposal would set aside one quarter of the recovery funds (\$25-million per year for the next four years) to promote under-represented groups from high school to register for university.

Dog & pony show

Chris Lawson, campaign researcher for the Ontario Federation of Students (OFS), calls this special access funding a "dog and pony show" that treats the symptoms of the problem but does not address the more deeply-rooted problems that lead to a disinterest in university.

York Federation of Students (YFS) President Jean Ghomeshi condemned the recovery plan as well as the lack of student consultation during the creation of the proposal.

Ghomeshi was sceptical that raising the cost of tuition to stu-

dents could possibly provide them with more accessibility.

"This is an attack on accessibility to education under the pretext of benefitting all students," Ghomeshi said.

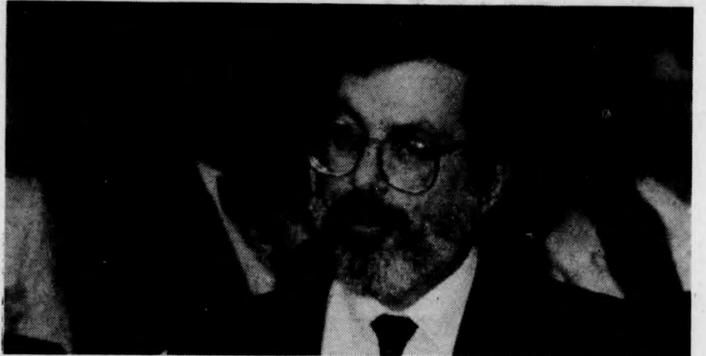
Ghomeshi told *Excalibur* that he would mobilize York students to lobby against the plan as well as against the lack of student input on York campus when students return in January.

"Any mass campaigning would be difficult at this time," Ghomeshi said. "The COU was banking on this because students are now overburdened by exams to effectively respond."

Levy sympathized with Ghomeshi's feelings about being left out. However, he said that the proposal should be considered a working document, not a final product.

"We're expecting considerable input from students on the plan we've developed," Levy said.

According to Lawson the recovery plan is a "tired and old



Peter Stathis

Harry Arthurs, York president, announced the COU's proposal to bring in \$410-million.

song" which asks the government to save universities by sacrificing students. Lawson also attacked the COU's claims that OSAP could compensate students for the increase in tuition.

"Given its track record, OSAP is in need of a complete overhaul before we try to repair the universities themselves," Lawson said.

The recovery plan represents the COU's attempt to deal with a

decade of chronic underfunding in Ontario universities.

Although tuition fees presently cover between 18-20 per cent of university operating costs, the proposal would level this figure off between 23-25 per cent.

Ontario currently provides \$800 per student less than the average of other Canadian provinces and ranks ninth in terms of overall support to its universities.

Labatt's Blue Tunes Trivia Contest

1 In Birmingham they loved the governor

1. Georgia Satellites
2. David Wilcox
3. Lynyrd Skynyrd
4. The Doors

2 Driving home this evening, I coulda swore we had it all worked out

1. Colin James
2. Bryan Adams
3. Corey Hart
4. Burton Cummings

3 They don't give a damn about any trumpet playing band

1. The Kinks
2. The Beatles
3. The Police
4. Dire Straits

4 Keep on whispering to my ear, tell me all the things that I wanna hear

1. The Romantics
2. The Ramones
3. Iggy Pop
4. Lou Reed

5 Way out in the cornfields where the woods got heavy

1. Bob Dylan
2. Bob Marley
3. Bob Seger
4. Bob Geldof

6 She's a good girl crazy 'bout Elvis

1. Eddie Money
2. Travelling Wilburys
3. Glass Tiger
4. Tom Petty

Win a trip for 4 to a New Year's Eve Party in Montreal.

Answer the Music Trivia questions, and call the Blue Tunes number below to qualify. You could win one of 24 prize packages consisting of 4 trips to Montreal including transportation and accommodation. Then join 2200 other students from Ontario and North/Eastern U.S. schools for a New Year's Eve party like no other.

Call (416) 976-BLUE or outside the 416 Area Code dial (705) 733-BLUE to qualify. \$1.00 charge per call applies.

All participants must be 19 years of age or older. Proof of age will be required. Chances of winning depend on the number of calls received. The contest is open to residents of Ontario who are 19 years of age or older, except employees of Labatt's Ontario Breweries and their affiliated companies. All decisions of the contest judges are final and prizes must be accepted as awarded. There will be no substitutes. The contest is subject to all applicable laws. Labatt's Ontario Breweries is not responsible for any broken, damaged or destroyed taped phone messages. Each prize package is worth approximately \$700. Contest expires Dec. 21st, 1991.

EDITORIAL

Athlete vs journalist

Over the years, a number of York's teams have argued that *Excalibur* should not be critical of varsity teams and should always highlight the positive aspects of the Yeomen and Yeowomen squads. After all, they are only university athletes right?

To put it bluntly, this is a pathetic excuse that is usually supplied by teams not prepared to do their best.

Student athletes are not above criticism. The fact that varsity athletes are supported by university funds gives student journalists the right to treat athletes to objective reporting.

While we will give prominence to our successful athletes, we are also obligated to report on our unsuccessful varsity teams.

This is where the problem develops between the student journalist and the student athlete.

The role of the newspaper is not to blindly support the teams of their city. The same argument holds true for a university newspaper.

The journalist goes to the events and reports on the happenings. He or she is not there as a rooting section for the team on which they are reporting.

While it is necessary for a reporter to recognize the effort that university athletes put into their programs, especially in the context of a full academic workload and financial burdens, it must be appreciated that the student journalist is also trying to derive something from university sports.

Like athletes, student journalists also try to excel at what they do. But in order to excel, they need to experience, and this experience comes from covering varsity sports.

When reporting on university sports, the student journalist tries to be as professional as possible.

No one would ever suggest to a hockey Yeoman or a volleyball Yeowoman that he or she is not doing their best. Obviously, nothing less can be expected from a student journalist.

The best any journalist can do is to provide insights and factual evidence of a sporting event to the reader in an unbiased form. If this means telling fellow students that the hockey team was demolished by Ryerson, or the soccer Yeowomen were embarrassed by UofT then so be it.

The idea behind varsity sports is not some simple childhood concept of having fun. University athletics are competitive and as such, provide a forum where student athletes and student journalists both strive toward excellence.

**VARSITY ATHLETES DISGRUNTLED
WITH 'BAD' PRESS START
A MAIL-IN PROGRAM TO
VOICE THEIR OPINIONS.**



LETTERS

Excalibur welcomes letters to the editor on all topics. We will publish, space permitting, letters up to 500 words in length. They must be typed, double spaced, and accompanied by the writer's name, signature and telephone number. The opinions expressed belong to the writers and do not necessarily reflect those of *Excalibur* staff or directors. However, we will refuse letters that are racist, sexist, libellous or those which attempt to incite hatred toward an individual or an identifiable group. All material is subject to editing. All submissions must be addressed to the Editor-in-Chief, Room 111, Central Square.

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Excalibur is York University's community newspaper. We publish twice-weekly, and distribute across York and Glendon campuses and various locations within the North York community.

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

The distinct opinions and articles appearing in *Excalibur* belong first and foremost to the individual writers and are not necessarily shared by any other *Excalibur* staff or board member.

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

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MAILING ADDRESS:
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York University
4700 Keele Street
Downsview M3J 1P3

Attention Excal shoppers: There will be no staff meeting this week so see you all next year. But don't despair, you can still take advantage of our final special-of-the-week. This week, Calgon is just \$1.49 and Sani Flush is only \$2.99. Don't forget, with the holiday season almost upon us, now is the perfect time to stock up on great gifts.

Poli sci dept not racist

To the editor,

Your article by Jeannine Amber on racism in the Nov. 21 issue cites a leaflet by the Ontario Federation of Students which offers our department as an example of institutional racism.

The claim that because we offer 21 courses with a Canadian focus but only "one on Latin America, one on Africa and two on the Caribbean" is appallingly misleading.

On what possible grounds are our courses on India, China, Japan, the Middle East and Eastern Asia left out of this list of courses by area coverage?

Moreover, why should our second year introductory course in Comparative Politics, the whole second term of which is dedicated to the Third World be left out? And why should our courses on the Politics of the Third World, Imperialism, and all our many courses on imperialism, not be included?

Should it be ignored that in our Women and Politics course description it explicitly says that the politics of racism is a central issue to be dealt with? Should it be ignored that our international relations courses (including those on Canadian and American foreign policy) are oriented towards global political issues, not least of all the Third World.

And why should it be assumed that our Canadian politics courses (including those on Public Law and Human Rights) are not concerned with issues of racism in our own society?

The issue of institutional racism is an extremely important

one. And political agitation that sensitizes people to this issue is to be commended. We all need to look at course offerings and course content at universities in this perspective, as our faculty did in a workshop recently on the topic of sexism and racism in the classroom.

But the situation is hardly improved by such simple-minded and misleading presentation of the "facts" as the OFS leaflet offers. This can only harm rather than help the cause.

Leo Panitch
Professor and Chair
Department of Political Science

Excal 'toon 'derogatory'

To the editor,

We are thoroughly disgusted with your ignorance and insensitivity with regards to the "Wrestling Parody" of Andrea Shettleworth/Jean Ghomeshi in the Nov 26 issue of your paper.

Andrea was depicted as a barbarian/savage/animal with Neanderthal-like features. She is barefooted and is wearing war paint.

Jean, on the other hand, is portrayed as the defenseless, thin white male about to be devoured by the savage.

A characteristic is an exaggeration of EXISTING characteristics of an individual. There is nothing about Andrea Shettleworth that is reminiscent of a Neanderthal.

It is not at all surprising that a newspaper within a racist institution would perpetuate the colonial stereotypes and attitudes held by the institution itself.

Although you profess to be an autonomous publication independent of institutional influences, there is little distinction between your cartoon and the history course that fails to give blacks the credit for their many significant contributions to humanity.

It is especially ironic that such a representation would directly follow your last issue on institutional racism.

In light of this, the racist responsible for this derogatory portrayal should be fired from his/her position. Under these circumstances, a mere apology will not suffice.

Paula Bennett
Kisha Munroe

Yanks not evil

To the editor,

(Re: 80 turnout for anti-war teach-in Peace movement at York, Nov. 19)

This article quotes Bashar Abdul Qadar, president of the York Arab Students Association, as saying, "if there is one enemy that we (Arabs) want to denounce and get out of our business, it's the U.S. government because they have represented imperialism and the divide-and-conquer attitude in the Middle East".

He goes on to speculate that the "Arab world is willing to lose 20-30 million people in a war to ensure that the U.S. does not dominate the region anymore".

Who in their right mind can view this as a statement of peace?

LETTERS

Clearly, it is not an anti-war statement. It is an anti-American statement.

Is this the view espoused by the anti-war coalition? Do they view the United States as the enemy? Do they really think that the Arabs can work out their problems all by themselves? With Iraq annexing Kuwait; Syria taking over Lebanon; Saudi Arabia expelling citizens of Yemen from their country (because of Yemen's support of Saddam) and countless other abuses in the Arab world, it is clear that they cannot. If the United States had not entered the region, would Saddam have stopped at Kuwait? Saudi Arabia? Qatar?

From this article, one does not get the impression that peace is the ultimate goal of the anti-war coalition. Instead the goal is pointing out the evil American empire as the enemy, and if chaos in the Persian Gulf is the result, then so be it. It isn't for us (and the oil companies!) to decide.

Alan Grad

Gulf article mistaken

To the editor,

Brent Poland's article in defense of Canadian troops being in the Persian Gulf (Opinions, Nov. 28) is a defence of imperialism based on two lines of mistaken argument.

First, it is based on the belief that the intervention is an "international peacekeeping coalition" conducted under UN auspices and that this makes it different from one led by the US. But the Korean War, in which US and Canadian troops fought as a UN force, was nothing but a clash between the Western capitalist bloc and the Stalinist state capitalist bloc.

Appeasement won't work with Saddam

To the editor,

Re: Nov. 19 issue of Excalibur
Statements were made that "Young Canadians are being asked to put their lives on the line to kill for an oil company" and that "This is a war effort being led by corporations". . . . What a shot in the arm for the moral of Canadians serving in the Persian Gulf.

Why does Excalibur denigrate by implying that our soldiers and politicians are nothing more than America's yes men? Reading the shameful editorial of November 19, as well as comments by David McNally, Carolyn Egan and Bashar Abdul Qadar, one would believe that it is the U.S. and its allies, not Iraq, that have committed an act of "imperialist" aggression.

Comparisons between Adolf Hitler and Saddam Hussein should not be dismissed out of hand. Although Hussein is a butcher in his own right, his actions cannot even begin to approach — either in magnitude or monstrosity — those of Adolf Hitler. But strictly as a comparison of military aggressors, there exist parallels.

Both men were and are beligerent megalomaniacs capable of bestial cruelty. Both were masters of propaganda (Hussein directs the television media like a symphony maestro and has his

Why should an intervention that is all about oil and "Washington's determination to retain its place as the world's last superpower" (as a New York Times columnist wrote) change its character when conducted under the blue UN flag?

Are we so naive as to believe that if Saddam Hussein's brutal regime is toppled by troops in UN berets pro-Western puppet?

We should recall that UN intervention in the Congo in 1961 brought about the murder of the African nationalist Lumumba and his replacement by the pro-Western Mobutu.

The second error in Poland's argument in his nationalist equation of the interests of the big business and political elites that form Canada's ruling class with the interests of most Canadians.

He states over and over that "Canada" must have troops in the Gulf. Well, Mulroney needs them there to retain the support of those sections of the capitalist class at home and abroad that are clamoring for war.

But students and working people have no interest whatsoever in supporting a drive to war that will strengthen those very forces which want to "restructure" the economy i.e. lay-offs workers, raise taxes, attack social services, underfund universities still further.

The idea that the UN is part of the solution to the Gulf crisis and the concept of "national interest" are both myths that must be countered if the ever-more likely UN-approved war in the Gulf is to be stopped.

And, to give credit where credit is due, Excalibur is to be congratulated for taking an anti-war editorial stance. Hopefully, it will not back down when patriotic hysteria heats up.

David Camfield
York International Socialists

YFS needs democracy

To the editor,

Re: "1001 Thank yous", in the Nov. 21 edition of the Excalibur.

First, we would like to thank the "sans coalition" on deciding for us what is appropriate student activism. We personally did not realize that there was such a list. But more importantly, we did not realize that democratization of the school government and referendum procedure was so insignificant.

Second, we feel that the "sans coalition" has missed the entire point behind the banner protest in central square. The matter of the seven dollars is symbolic of the referendum itself. The point was not brought out that students would indeed have to pay this.

Third, we see this protest as very important for students. If we do not ensure that there is democracy on the campus and of our own student government, how can we hope to deal with other issues.

The president of YFS, ran on a platform of democratizing student government. Yet, in four weeks weeks of protest we have been ignored. A petition which over 2,000 have signed is seen as no more than trivial and bothersome.

There has been no open forum to discuss the grievances of the students. But, more blatantly, there has been denial of our existence.

So to the "sans coalition," sometimes the means doesn't justify the ends. Sometimes the process is as important as the result. Because it is through the process that democracy is exercised. It's time to bring it to the student government.

Paul Brienza
and Mattia Magnatta

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COURSE DIRECTOR: F. Zingrone

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(THE FOOD IN THE FRIDGE AT HOME

IS YOUNGER THAN I AM.)

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Sincerely,
Asher Levy

Political Crisis

by Menahem Neuer

As the Persian Gulf crisis threatens to explode into an all-out war, we can safely call it the international relations disaster of the year, if not the past several years.

Although the crisis caught the world by surprise, the present situation has been long in the making. Let us pause to analyze (some of) the factors which have contributed to the events of the past few months.

First, the Gulf crisis represents nothing less than a complete American foreign policy debacle. However, this may have been expected: ever since the mid-1980s, the policy of the U.S. toward Saddam Hussein has been one of complete economic and diplomatic appeasement.

American policy first tilted toward Iraq when the Reagan administration decided to support Iraq during the Iran-Iraq war. Yet since that war ended, the "kinder, gentler" Bush administration has let its policy toward Iraq be guided not by the reality of the brutal neo-Stalinist nature of the Hussein regime, but by the \$700-million U.S. annually paid by Iraq for U.S. grain and food exports. And let us not ignore all the U.S. congressional representatives and senators from the farming states who for years have been vigorously lobbying against any U.S. agricultural sanctions against Iraq.

In fact, six days before the invasion of Kuwait, there was a House proposal to impose agricultural sanctions against Iraq until it cleaned up its horrific human rights record. Again, U.S. farm state lobbying killed the proposal. As late as Aug. 2 (the day of the Iraqi invasion), Senate Minority Leader Robert Dole was still fighting against any U.S. sanctions. Dole, a longtime supporter of Hussein, is from Kansas (one of the U.S. farm states) and coincidentally enough, is one of Israel's most vocal critics in the U.S. Congress.



"The campaign against Hussein is no more 'Jewish' than the war against Hitler was a 'Jewish war.'"

Furthermore, in order to help Saddam Hussein pay for his food and grain, the U.S. Commodity Credit Corporation subsidized Hussein's purchases by billions of dollars. This money saved allowed Saddam to spend it on modernizing his military. Thus, the world is treated to the spectacle of U.S. (and international) troops facing an Iraqi army fed with U.S. food and partially built by U.S. subsidies.

And what about Brazil and France, who have helped arm Iraq? In fact, it was the the French who were building Saddam's nuclear facilities when the Israelis destroyed it in 1981. Israel was harshly condemned for it at the time, but can we imagine a Hussein with nuclear weapons?

The diplomatic ironies of the Arab world also merit scrutiny. For several years now, Saddam Hussein's most valuable and willing ally has been PLO boss Yasser Arafat.

While other Arab gulf states merely paid Saddam protection money, Arafat had actually based himself and the PLO Iraq for many years, and is a close friend and supporter of Hussein. Ominously enough, on April 3, Arafat was quoted

by the Iraqi News Agency as saying, "We say to the brother Saddam Hussein — go forward with God's blessing."

Yet, even before the Iraqi invasion (which Arafat has supported from its first day), Arafat was having a rough time.

This past May 30, the Palestine Liberation Front (PLF), a constituent member of the PLO, attempted a raid on Tel Aviv's crowded beach. Although the Israeli Defense forces managed to stop the terrorists on the beach, the group leader admitted that civilians had indeed been targeted.

Incredibly, although PLF chief Mohammed Abdul-Abbas sits on the PLO executive committee, Arafat refused to rebuke Abbas or accept any responsibility. This eventually caused an embarrassed Bush administration to sever official relations with the PLO. Jewish supporters of Arafat — both in Israel and abroad — felt betrayed.

Arafat finally murdered his carefully-cultivated image as a moderate by unequivocally supporting Saddam Hussein's invasion of Kuwait. To this day, he has not criticized the Iraqi aggression.

Supporters of Arafat assert that he was forced into his present position by Israeli intransigence, yet this claim stands on weak ground. Arafat had already chosen Iraq and Saddam Hussein before the hiatus between December 1988 (when he said that the PLO had renounced terrorism and finally accepted Israel's right to exist) and May 30 of this year.

Furthermore, Israeli stubbornness cannot justify Arafat's refusal to condemn the terrorist assault of May 30 or Saddam's invasion of Kuwait on Aug. 2. If Arafat was the moderate that he and his supporters claim, why did he not condemn Kuwait's invasion along with other Arab leaders?

Israelis and Jews who had been campaigning for an Arafat-led neighboring Palestinian state were appalled. Many Jews on the left had seen a Palestinian state as a bulwark against possible Arab aggression — and here was Arafat supporting a tyrant who had threatened to gas Israel with chemical weapons. Yossi Sarid, for years the most prominent Israeli Peace Now politician advocating a binational solution to the Israeli-Arab conflict, is now famous for his response of "sheyichapsu oti" — basically, "tell them to get lost."

Conversely, the present situation presents itself as a bitter victory for those on the Israeli right wing. For years, Israeli military intelligence has been issuing dire (but unheeded) warnings about Iraq's military build-up and aggressive behavior. Furthermore, those Israelis and Jews who suspected Arafat's moderate stance as a cynical tactical ploy designed to lull Western public opinion have good reason to feel vindicated.

Why has Arafat not sided with Egypt's Hosni Mubarak, the acknowledged leader of the Arab coalition fighting to repair the damage? In fact, why has Arafat not allied himself and

"It is indeed a bitter reality that 50 years after the Holocaust, the Jews sit in Israel with gas masks on"

the PLO with Egypt in the first place as opposed to Iraq? Arafat and the PLO alone are responsible for PLO policy and they must answer the serious questions being asked of them.

Not least of those asking serious questions are the Palestinian Arabs, ostensibly represented by the PLO. While Yasser Arafat was busy urging Saddam Hussein onwards, did he stop and think about the millions of dollars with which the Kuwaiti emirs regularly paid the PLO as protection money? Or what of the Palestinian Arabs who were building Kuwait, now jobless, their Kuwaiti bank accounts gone as Saddam devours Kuwait?

Certainly, those Palestinians who marched in Israel last year, urging Saddam to gas Israel did their cause no good. The way out of the miserable conditions under which Palestinians suffer must lie through consistently moderate policies and pressure on Israel, yet the Palestinian leadership has expressed only the latter.

Finally, the Israelis. It is indeed a bitter reality that 50 years after the Holocaust, the Jews sit in Israel with gas masks on. Phylacteries of shame, gas masks on their heads, death-camp numbers tattooed on their arms. One Arab state attacks another, yet it is Jewish mothers who must place their babies into gas-proof cribs at night.

While the Israelis have been maintaining an intentionally low profile during the conflict, there is no doubt that they are quietly preparing for the worst.

It is also important to remember that Israel is presently in the midst of the most ambitious social program in its history: the accommodation of an anticipated two million Soviet Jews who are fleeing a collapsing U.S.S.R. Even in Russian, it will be difficult to explain Saddam Hussein to these Soviet refugees.



Yet, Israel has not been without critics during the past few months. Those who claim that Israel has been beating the wardrum since the invasion do not seem to realize that the campaign against Hussein is no more "Jewish" than the war against Hitler was a "Jewish" war.

Furthermore, these critics (comprised of a bizarre coalition of U.S. quasi-fascist rightists and extreme leftists) do not acknowledge that it is the U.S.' Arab allies who have been nervously agitating for quick military action.

And finally, those who argue that Saddam's invasion of Kuwait is akin to Israel's capturing the West Bank and Gaza in 1967 do not seem to appreciate that Saddam attacked an utterly innocent Kuwait for his own imperialist ends, whereas in 1967 Israel captured the West Bank only after it was attacked by the Jordanian army.

Thus, when George Bush and James Baker posture about American principles of justice, they and their allies should remember that, to a large extent, they are reaping what they have sown. And while this or that oil field may be recovered, ultimately, there will be no winners in this crisis.



Yasser Arafat: Appearance as a moderate challenged

in Persian Gulf

Since it is obvious that the U.S. and its opportunistic supporters have no intention of promoting democratic ideals in the region, what could be their reasons for orchestrating such a massive military response to Saddam Hussein's abhorrent takeover of Kuwait?

The first reason that comes to mind is that of stressing the point that it is unacceptable behavior for one country to invade another and occupy its territories. This is a line that George Bush and his friends quite often relay to the media whenever they are asked about their objectives in the Gulf.

Unfortunately for Bush and his strongest supporters, this position is not very credible, especially considering that most of them are guilty of invasions themselves.

Has the world already forgotten that less than a year ago, the U.S. attacked Panama and killed somewhere between 4,000 to 6,000 Panamanians during the invasion? All of this was done to depose Manuel Noriega, the military dictator whom the White House had put into power and maintained on the CIA payroll until a few months before the assault.

The U.S. employed the same sort of naked aggression throughout the 1980s when they invaded Grenada and constantly harassed Nicaragua to maintain their interests in the Caribbean Basin. And, of course, it would be inappropriate to overlook the U.S. involvement in Vietnam, simply because a military engagement in the Middle East would result in far more casualties to both soldiers and civilians.

The U.S. is not the only member of the current alliance against Baghdad that has invaded and occupied other countries. When it comes to invasion and occupation, there is no country that is as successful at it as Israel is today.

Since its controversial conception in 1948, Israel has invaded several countries and until this day is still occupying and settling territories which do not rightfully belong to it. The Israeli government has consistently violated numerous international laws by occupying and settling the West Bank and Gaza Strip.

Although there has been much international pressure to cease its illegitimate activity in these regions, apparently Israel has no intention of relinquishing the land to its rightful owners. It currently controls the southernmost tip of Lebanon which it has conveniently claimed as a security zone for itself. And it also occupies a stretch of land that is rightfully the property of Syria known as the Golan Heights.

If other nations around the world truly believe that the U.S. and its posse have obtrusively intervened in the Gulf

decisions, then it should be carrying out further action against Israel for refusing to accept its Security Council resolution calling for a U.N. investigation of the bloodbath.

The reason the U.N. will not do this is because the U.S. will step in and block the resolution against Israel as it has done so many other times in the past. If the U.N. is going to be an effective international institution, it cannot accept any sort of double standards. If it does, its legitimacy is undermined.

Essentially, the only reason the U.S., Canada, Britain and Israel are so opposed to the deplorable actions of Iraq against Kuwait is because it jeopardizes their control over the region and its vital resources.

Since World War One, when the imperial powers of Britain and France first divided up the Middle East between themselves, the entire region has been controlled by everyone except the Arabs.

Saddam Hussein's invasion and occupation of Kuwait is a direct defiance to the U.S.'s imperial domination in the region.

The Americans and their allies intend on making Saddam and his belligerent government an example of what it means to defy their rule.

They cannot do this if they allow a peaceful resolution to the conflict. Therefore, to accomplish this, they need to dismantle Iraq's formidable military. And the only way they can do this is through war. A peaceful resolution would mean Iraq still keeps its power base, onto which it can build and make itself even more of a threat to U.S. dominance in the Gulf.

The Americans cannot fathom giving up power over the region; this would mean they would have to relinquish control over the cheap oil upon which their economy (and that of their allies) is dependent for survival.

Essentially, the U.S. and its hitmen nations intend on invading Iraq for the same reasons that Iraq unjustly occupied Kuwait.

Iraq should not be allowed to get away with what it has done to Kuwait and its people. But a U.S.-led multinational invasion of Iraq is not the solution to the problem.

If a war breaks out, pitting the U.S. and its Western allies against any Arab nation in the region, the Middle East will go up in flames like a crate full of matches.

This is one of the most common statements I heard while I was growing up on an American oil compound in Dhahran,

by Bashir Abdul Qader

The simplest way for me to begin addressing the situation in the Persian Gulf is to state outright that I do not believe there will be a peaceful solution at this point in time.

I say this, primarily, because I realize that the countries who have chosen to involve themselves directly in the issue do not consider a peaceful solution advantageous to their interests.

For the politically naive, the United States and its staunchest allies, Canada, Britain and Israel, have assumed such an active role in the crisis because they believe that Iraq's unacceptable occupation of Kuwait has begun to undermine their own geo-strategic and economic interests in the Middle East.

The U.S. and its sidekicks are not in the Gulf because they intend to promote freedom and democracy in the region.

If this was the case, why are they spending billions of dollars to ensure that the Saudi royal family remains in power and that the Kuwaiti emir is returned to this throne? By now, it should be public knowledge that both the Saudi monarchy and the former Kuwaiti emirate have been internationally denounced as two of the most brutal and repressive regimes in the Gulf, perhaps the world.

Furthermore, in the process of constructing their alliance against Iraq, this gang of hypocritical nations has accepted Syria into their pack with open arms. It seems strange that less than six months ago, the leading country of this gang refused to enter into diplomatic relations with the Syrian government because of the brutality Hafez Al-Assad had employed in systematically oppressing his own innocent and defenceless people.

The U.S. and its cronies are not concerned with freedom and democracy because it serves them no purpose in this part of the world. In fact, it is more economically and politically effective for them to manipulate repressive regimes such as the one in power in Saudi Arabia or the one that used to exist in Kuwait prior to Iraq's unacceptable invasion of its territory.

If these countries were democracies, then it would be much more difficult for the U.S. and its allies to control them. After all, it is much easier to persuade a finite government to accept your policies than it is to coerce an entire population into agreeing with your point of view.

Israel is a perfect example of this phenomenon. Israel's survival is contingent upon American military and economic aid, yet because it adheres to a pseudo-democratic form of government, it often disregards American demands and operates independently. The Israeli government represents the needs of its first class citizens not those of the White House and that is why the Americans do not always get their way in Israel.



George Bush and Saudi Arabia's King Fahd

crisis to set a precedent against naked aggression and illegitimate occupation, then they deserve to be raped and terrorized themselves by these manipulative, war-mongering governments.

The members of the U.S. posse cannot justify their actions based on this explanation because they are either guilty of aggression themselves, or because they support and aid countries that implement aggression in their foreign policies.

If you accept as truth that the U.S. and its henchmen have intervened in the Gulf to enforce the resolutions recently passed by the United Nations condemning the Iraqi invasion, you would be wrong again. The U.S. and its posse do not really care what the U.N. does or thinks because they realize the U.N. is a tool that the U.S. uses to further its own interests.

The simplest way to prove that the U.N. is not a democratic organization and that it is manipulated by the U.S. and its allies is to examine how the U.N. recently dealt with the Oct. 8 massacre of 20 Palestinian protesters at the Al-Aqsa Mosque compound. If the U.N. truly operated autonomously, not allowing any one nation to influence its final

Saudi Arabia. And the people who used it most often to describe the political situation in the Middle East were the American expatriates who were there working for the oil companies.

The people of the Arab world believe that the U.S. and its allies are responsible for their atrocious living conditions and their lack of human rights and political freedom.

If the U.S. attacks Saddam, other Arabs will revolt and join forces with the Iraqis against all foreigners in the region. If this happens, thousands if not millions of people will die. Included among these people will be most of my friends and everyone in my family except for the handful that are here.

The war will not end right away. It will continue to grow, size and intensity. The result will be that some of your friends and family will also be sent away to fight for something our country already has: oil.

Unless we take advantage of the fact that we live in a democracy and that we control our government (unlike many of the unfortunate people in the Middle East), we will all lose loved ones and friends.

We should not allow this great country to be dragged into an unjust war. Let us try to solve this one without killing any more people than those who have already died.

COLUMNS

by Sue Pennypacker

On December 6, 1989, Marc Lepine — a misogynist with a gun — walked into a classroom full of students. After telling the male students to leave, he proceeded to shoot and kill 14 female students.

Obviously, this shooting was not a whim. Lepine planned his attack and chose his victims. While he may not have known the names of the women that he killed, he did know that they were women.

The Montreal Massacre is a graphic illustration of the animosity which many people feel towards the changing role of women. Although Lepine's actions were certainly more publicized than those of other misogynists, they are not unusual.

Other forms of violence against women must be considered. Women are battered in the home. Others are victims of sexual assault or rape. In the workplace, women face assault in the form of sexual harassment. The attitudes which led to the murder of 14 women in Montreal are not rare.

Go to a movie, any movie. My guess is that the women in the movie will (usually) be portrayed either as victims of violence, or as submissive, obedient creatures, or both.

The media sends messages to the public (just as the public sends messages to the media). One message is that violence against women is acceptable. Another message is that the women who retain stereotypical female characteristics are desirable and good.

Women who make an effort to deviate from the role demanded by society risk being hurt and becoming undesirable. Lepine's actions illustrate this point. In his suicide letter, he complained that feminists try to keep the advantages of women as well as taking the advantages of men. He became so angry at the impudence of women (how dare women ask for human rights?!) that he ended the lives of 14 innocent students.

It's tragic that 14 young women were shot and killed by virtue of their gender. We cannot forget the lives of these women, nor can we forget the lesson provided by the brutal killing of these women. The attitudes which produce actions such as these have not changed in spite of the work of the feminist movement.

We mourn this tragedy as human beings and, as observers of society.

La route vers Glendon

by Ed Drass

A few weeks ago, I had the opportunity to talk to the principal of Glendon College, Roseann Runte.

The head of York's southern campus is relatively easy to approach because of the small size of the Glendon community. Students are generally aware that she lives on campus in an apartment in Glendon Mansion, and they generally wonder how the hell she tolerates pub night two floors down.

I wanted to get an idea from her about York-Glendon relations from an administrator's slant. I couldn't provoke her to rant about the main campus, so perhaps friction does not exist on the highest levels as it does between student councils.

Runte went as far as to say that "at times a small institution within a large institution risks feeling misunderstood or not appreciated."

She felt that people separated by an hour of traffic wouldn't necessarily appreciate the problems of the other campus. Et pour le futur des relations entre les deux: "Il faut qu'on travaille ensemble tres fort pour maintenir le respect mutuel . . ."

She seemed sensitive to concerns about Glendon's mandate of bilingualism and its ensuing cost.

"It's very popular in some sectors to say that bilingualism is expensive," said Runte. "[But] the cost of unilingualism, the cost of not attempting to communicate, to understand each other, is even more expensive."

I decided to ask the principal (notice that the head of this college is not referred to as "Master") about the future of Glendon specifically. You see, some people I know have got it into their heads that Glendon could be changed, even let go by York.

Runte said she could not imagine this happening. When I paralleled Glendon as a subsidiary of a large corporation, she responded that "education is not a business." Although efficiency

is necessary, Glendon is more importantly a vital and protected part of a "community of people searching for knowledge and truth."

I left this heavy stuff and later asked Runte about Glendon's greenhouse. This building is the one least-known on campus and also the last reminder that the campus was originally owned by UofT.

Glendon, strapped for space, has been negotiating with UofT over the last year and was offered a part of the greenhouse. At that time, Runte did not know yet how much space Glendon would retain. Read your *Pro Tem* for an update.

Question Engine



Victoria Caparello

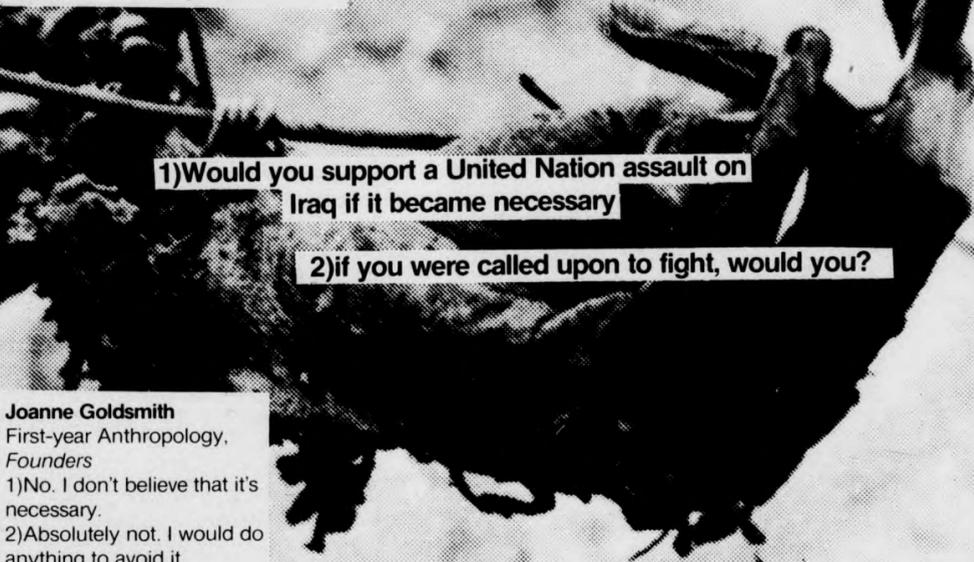
Staff-Student Accounts

- 1) Yes I would
- 2) Yes I would. I don't think what Saddam Hussein has done is right.

Patrick Dookram

Third-year Math and Commerce,
Calumet

- 1) Yes. Something has to be done to prevent things like this from occurring.
- 2) No. I think that I'll just sit-back and watch it on the 6 o'clock news.



1) Would you support a United Nation assault on Iraq if it became necessary

2) if you were called upon to fight, would you?

Joanne Goldsmith

First-year Anthropology,
Founders

- 1) No. I don't believe that it's necessary.
- 2) Absolutely not. I would do anything to avoid it.



Tom Hastings

Second-year PhD English, Stong

- 1) No. I feel that the motives behind the use of force are suspect. I think that the U.S. is just protecting their oil interest.
- 2) No way. I've got to finish my degree

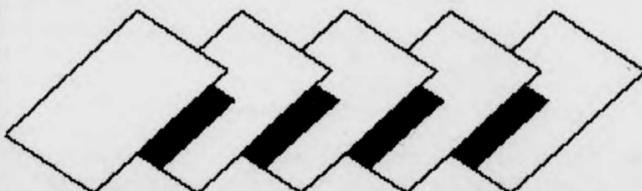


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more lies and rumours

Arthur accidentally axed for no apparent reason

by Brent Holland

President Hairy Arthur is out of a job. Early this morning, five uniformed York Security Special Constables changed the locks to the president's office.

Members of Parking Squad D were stationed outside the office of the president to prevent Mr. Arthur from entering.

At 9:15 am a surprised Arthur was informed that he was no longer the president of York. Ex-president Arthur in a fury refused to leave the premises or give up the keys to the executive washroom.

This startling turn of events was recorded by an *Excalibur* staff member, who had been mistakenly locked inside the York executive offices overnight.

In the ensuing struggle for the keys, two Parking Officers were severely tongue lashed and Arthur was verbally beaten senseless.

Excalibur has learned that the president's parking space is now being taken by VP Finance Jamie Farr.

"It's that nasty Farr, Arthur said. "I had been warned previously that Farr is secretly running this university, but I took no heed," said Arthur later this morning.

Director of Security Ronaldia McDonald would only say that her office had no knowledge of the occurrence. "As far as I am concerned it [Arthur's firing] never happened, McDonald said. "Jamie Farr has always been president."

The student population has not yet been informed of the alleged dismissal. Fonz Go-Messy, president of York Student Federation (YSF) was unaware of the change in power. However, in an interview, Go-Messy stated that he was also unaware that Arthur was ever president of York.

"We are not talking about a change in

power, we're talking about a united student movement," said Go-Messy.

Provost, Beth Hopalong, Cora Lust, director of student affairs and Brain Rideau, director of housing, referred all questions to Farr.

Farr was unavailable for comment.

Members of the International Socialists and the York Conservative party are protesting the move by Farr. The two parties have united and formed a coalition to lobby the administration.

"We want Farr to step down. This is a blatant abuse of power, and we cannot possibly condone an action like this without our approval," said Ostenta Simpleton Jr., president of York conservatives.

Farr's residence on Pond Rd. was blocked off by Security, who prevented any reporters or protesters from entering.

Members of the student population have not given up. Andy Shuttle is currently in the process of starting a petition to be submitted to the Supreme Court of Canada.

"If that doesn't work I am going to sue him," Shuttle said.

Arthur has withdrawn from the controversy and could not be reached at his residence.

Petro Nerdic, a supporter of Shuttle's campaign, is also demanding that Farr reduce the amount of Security around his house and office.

"It's ridiculous! There is a wall of men and horses lining his house, his personal platoon of bodyguards are carry automatic weapons! I demand to talk to Arthur."

Excalibur could only count four Security Officers around Farr's house.

Protesters (m)eat Bologna with macaroni

by Grant Hoagie

York administration thought that they could get Prime Minister Brian Balogni onto campus quietly but they were wrong.

The PM visited York today to lecture to a group of Political Science students who were minoring in Home Ec (the PM's own academic background).

"Now that's good planning," said the Grand Poobah of Capitalism in reference to having Home Ec to fall back on.

Flying insults, accusations, nicknames and grenades greeted the All-Hailed Chief of Chins as he passed a group of 300 students who waited for his arrival in a basement cafeteria of the Bureacrat Studies building.

Chants such as "Brian, Brian you're a swine-dog, we're gonna send you out of here on a pig!" and "Hairy and Brian, the both of you are lions," aroused the crowd who waited overnight for Balogni's arrival.

"It was like waiting for Who tickets," said professor McNashlee of the Poli Sci department. "It was worth it just to see the grenade tossing."

SASSY (the Student Anarchy Society for Students at York) was also there to meet the PM. The special grenade tossing division, lead by Ian Kelsey's, was there, "to practice our stuff," Kelsey's said.

"Actually I was quite impressed by the big guy's dodging skills," Kelsey's said adjusting his beret. "We have been practicing our lobbying for about two years now and our aim is pretty good."

The protestors wanted the government to stop screwing students. "It's really quite painful sometimes," said Harold, a lonely bystander.

The Master-Baker started his lecture in the Red Tape Cafeteria by giving his recipe and samples of his famous macaroni and ginger root pie. After enjoying a brief dinner the Great Googly Moogly proceeded to his main address, a half hour session of guerilla theatre.

The performance art consisted mainly of faked suicides by the Prime Rib o' Suspect. The Poli Sci/Home Ec students gasped and gaped as Balogni hung himself, slashed his wrists, shot himself and blew himself up.

"What the hell is it all supposed to mean anyway?" Kelsey's asked. "If he's gonna do it, he should do it for real."

York's student council endorsed the lobbyists and helped organize a wine and tuition freeze reception afterward.

"We're not just talking about just some fringe lunatics tossing some grenades at the prime minister," said Fonz Go-Messy, president of the York Student Federation (YSF). "We're talking about a united student movement."

Excalibur staff was not informed about the visit until five seconds before the PM's arrival. A number of students were also upset that they hadn't been told about Balogni's performance.

"The prime minister wanted to communicate with the Poli Sci/Home Ec students and faculty, and we had to cater to his wishes," explained Louisa Mirth, a spokesperson for the dean of Bureacrat Studies.

Mirth added the protestors really didn't miss that much. "He's got a big chin and a cool smile but he just can't act," Mirth said. "If he wasn't the prime minister I don't think he would even have been invited to come."

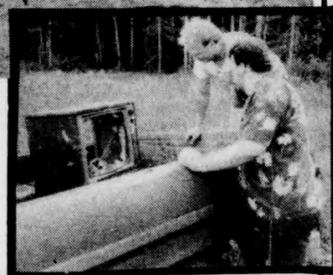


Axe-man shoots at car, T.V.

A hunting trip turned tragically wrong last weekend when guns were mistakenly turned on an abandoned car and television.

"Hell, we thought they was rabbits," said a visibly shaken Brett "Don't-screw-with-me-I've-got-an-axe" Gellert.

Gellert was hunting for helpless hares with his uncle Mike when the incident occurred near Scrapemoff Falls, 50 miles east of Mobile, Alabama.



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SCHMEDITORIAL

Blah Blah Blah Blah

So let it written; so let it be done. Her fleece was white as snow. Hey Dave, let's talk some more about your tortellini. La vida es complicada.

The windswept rain pounded endlessly on the shutters causing him a throbbing headache. No hay problema. But really, Joe stands for so much more than a man, it's a state of being.

I can't do nothing for you man. That's why Toby went off half baked to the freakshow. That's quite interesting don't you think?

Porca miseria. This is something that we must come to grips with. It's not politics I dislike, it's politicians.

As she stepped out into the street, she remembered the violent, vulgar world we all live in. Oh well there's always next year. It's snowing all over the world.

The good thing about York students is they can really bee. It is not a problem. It's just another example of politics in everyday life.

Some say that an extensive vocabulary is an attempt to cover up for mental deficiencies. Of course, I've had better, yes I've unquivially had better. And everywhere that Mary went, her fleece was sure to go.

Read my lips — no new taxes. Let's just march right over there and blow the buggers up. Exoriare alizuis notris ex ossibus ultor.

What time is it? Can I have three more lines? The real issue at hand is not one of student politics, it's a fundamental issue of sex. That's quite interesting don't you think?

Life is at its most darkest when you run out of yogurt. Then, sometimes it just seems like tomorrow will drop off the face of the earth. I don't think we're in Kansas anymore, Toto.

Inside the emerald glass, I crystalize as beauty becomes me. Mary had a little lamb. But that's utterly absurd. The ulterior motive is to overtake their neon souls and light up Keele St.

The city council deemed that the increase in development was necessary to meet rising consumption patterns. One should never oversimplify. Anarchy is not left wing politics.

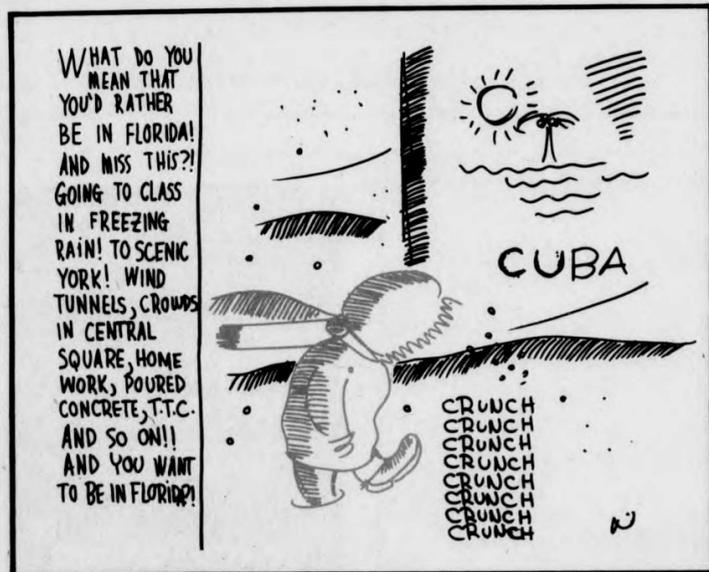
If Iraq is ready to pull out of the Kuwait in August, why did it take the Western press until December to say so? The best thing to do is ignore them and they will go away. It's an awful waste of good brewing technology.

It started before the dinner so he left as a result of over-booking his time. Where's the beef, he yelled. Then again so is chicken and fish.

Que hora es? When it snows out, do people get frontal lobotomies or do they really forget how to drive? All winter jackets should be warm, just in case.

Beef and pork are meat. That's quite interesting, don't you think? If there is one thing that can be said about Jean Ghomeshi, it is that he has nice hair.

Howdy. Alex called from Calgary.
I feel like a falafel.



Top Ten Good Things About Jeani Gomeshi

10. Refused guest appearance on Arsenio Hall.
9. Fought valiantly to save *Cop Rock*.
8. Uses E.S.P. to mysteriously "know" number of votes before a referendum.
7. Hangs out with Sinatra and the boys when he's in Vegas.
6. Closely related to William Shatner.
5. Fights tartar above the gum line.
4. Could probably win a slap fight with Joe Clark.
3. Willing to defend heavyweight belt against all challengers.
2. Can eat his own weight in oat bran.
1. In bid to fight crime, wears a Batman suit and patrols the city.



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The Parking Authority

by Azed McLeod

One morning A. awoke to find that his parking decal, valid for the unreserved lots/daytime, was no longer affixed to his windshield. On top of this, A. had been changed into a monstrous vermin. However, as there was no visible difference in his appearance, he hopped out of bed and went to see about getting a replacement decal.

A., being unsure of how to proceed in such matters approached a York security guard.

"Excuse me," said A., "will you please direct me to The Parking Office as I don't know the way."

The man looked at A. as if he was a large bowl of beef tallow and responded, "You will never arrive at The Parking Office, and certainly not this way!"

A. said he did not understand what the guard was saying and repeated his request.

"You are worse than the dirt beneath my feet", said the guard in a voice not unlike that of Jerry Lewis. But as he said this he simultaneously raised his arms as if he were about to dance the flamenco.

This gesture was clear enough for A. who then proceeded towards the East Office Building.

As A. entered the building he was faced with a multitude of hallways, corridors, mirrored foyers and dimly lit passageways. "I feel as if I am in some wacky, crazy maze," said he.

Amid the laughter and screams A. felt strange. What was this place? Was it a metaphorical manifestation representing the spiritual schism of the self, forced to form an identity out of a fragmented and irrational cosmos?

A. thought so until he chanced upon a placard which read *Hairy Arthur's House of Hallways, Corridors, Mirrored Foyers and Dimly Lit Passageways. Admission: 1990-\$2,200, 1991-\$3,000* etc.

When A. finally reached the East Office Building he immediately searched out The Parking Office.

The long, narrow hall was lined with the sorriest looking individuals A. had ever seen. These people were shabby, unkempt, flabby, unclean and unpleasant

looking.

A. tentitively approached one of these wretched creatures, hoping to acquire directions to "The Office," only to find that the hall was really lined with mirrors and that he was alone in the hallway.

Parking Office read the sign; A. walked up to the long counter which was divided into wickets. The wickets were lined with thick metal bars, through which A. could see one of the officials.

As A. waited, the official, a tall, blonde, Nordic looking man, sat at his desk leafing through the *Sports Illustrated Swimsuit Issue* and daydreaming about how one day he might own one of those sneaker phones.

Eventually, and quite arbitrarily, the man came up to the wicket. "Can I help you?" he smirked.

"Yes! Someone has stolen my parking decal and I would like a replacement decal. This is my receipt..."

But A. was not allowed to finish.

"I am sorry, but I cannot give you a new sticker at the present time".

A. asked if he could get a replacement sticker sometime in the future.

"Perhaps," said the man barely disguising his laughter, "but it is highly unlikely and certainly not at this time."

This infuriated A. who demanded to see **THE PARKING AUTHORITY**.

The official looked suspiciously left and right. He seemed nervous and was about to say something to A., but then he went back to his desk instead.

A. yelled at the top of his lungs that he would not leave until he could see **THE PARKING AUTHORITY**. At this the official gestured slightly with his head towards a door to the right of the counter.

A. opened the door to find a large white room with a solid oak desk to the right. A. walked around the sparsely furnished room looking for a sign of... you know who.

As there seemed to be no one there, A. turned to leave. All of a sudden a voice cut through the silence: "Come in. Have a seat."

A. looked wildly around the

room, but could not find the source of the voice.

"I am over here in the chair, behind the desk," said the voice.

A. went over to the desk, put his hands down on it and leaned over to look in the chair. There he witnessed one of the most macabre sights he had ever seen in his life: a large mass of curly brown hair was piled up on the chair.

"What madness is this?" muttered A., "Hi there!" said the flowing locks, "I am the hair of Jeani Gomeshi and also the assistant to **THE PARKING AUTHORITY**"

A. was shocked, but not wanting to seem rude, he tried to shake hands with the fleece.

As A. reached his hand out he realized that the hair did not have hands and he froze -- his hand midway between himself and the hair.

What could he do? He did not want to insult "Herr" assistant. That might negatively influence his case, therefore A. continued moving his hand towards the hair/herr and stroked it a few times.

A. proceeded to tell his story to the hairy assistant. When A. had finished, the hair asked in a brittle voice, "Am I supposed to believe this fairy tale? It is obvious to me that you have given your decal to a friend or relative and now are trying to put one over on this office."

A. stood silent for a short while and then said, "Look, you greasy, bag of split ends! I want to talk to **THE PARKING AUTHORITY**. Only then will justice be done!"

"JUSTICE!" cried the hair, so, you are seeking justice, eh? What conceit has led you to believe that you have any right to justice? You are nothing but a fool and, therefore, I condemn you to death."

Upon hearing the judgement, A. walked out of the office in trance.

He knew what he had to do. He proceeded to the nearest college cafeteria, ordered a double helping of tuna casserole and ate the whole thing.

As A. fell to the floor, writhing in the throes of death, he said, "Like a gameshow host."

It was as if the stupidity of it was to outlive him.

by Brett Gallstone

Everybody's heard about Milli Vanilli by now. Yes, their music does have the quality of fingernails being dragged down a blackboard, but who is really laughing here?

I mean, they sold seven million copies of songs more repetitive than George Bush's speeches. The only phrase not in the lyrics was "And in summing up... Blame It On The Rain."

My point is, from a strictly managerial sense, that there is a ton of cash to be made by getting in the music business. Unfortunately, finding someone who can sing is a real problem: Bob Dylan proves that.

Milli Vanilli set a precedent by getting other people to sing for them and then collecting all the awards. It's easy to say you're better than Paul McCartney, Mick Jagger, and the aforementioned Bob Dylan; they certainly never thought of not singing as a way to have a promising career.

Now your first reaction is probably, "Lets lynch the bastards." My answer to that is: "Okay, sure, but let's make money off it too."



I've managed to find someone who has experience in the music business. I don't know what he sounds like, I don't really care. I want to promote Jeani Gomeshi.

The adds will go like this (imagine a really cool sounding radio voice):

He's the coolest president in the CFS. He can dance, sing, and even force through his tough stand on bilingual stationary. He'll blow you away with his back up band, the Bureaucrats. It's Jeani Gomeshi!!!

Their first single will be a protest tribute to Brian Mulroney (to the tune of Blame It On The Rain) "Blame It On Brian."

We'll be selling a whole line of Jeani Gomeshi items including Gomeshi Presidential desks (not the real thing, but stunning replications), Jeani Gomeshi Shampoo, and a

book about balancing large budgets when words like "debit" and "fiscal policy" are involved.

With the money we make we will build a York Concert hall, maybe with a retractable roof, hell we're building everything else.

I know what you're saying, if you're still reading at this point, and haven't passed out from boredom, "Will Jeani actually be doing the singing?" My answer to that is "don't be a moron." As a politician he doesn't really do the talking as it is. He sort of lip synchs the wants and desires of the voters without actually saying anything and dancing around the issues

After all, hasn't politics become a type of entertainment that shuts off with the 11:00 news?

I'm sure some people watch the Parliamentary channel and wave lighters when their M.P. makes a particularly good speech. Jeani Ghomeshi will revolutionize university politics, much like Ronald Reagan revolutionized world politics, by pretending to be in charge while the Bureaucrats sing the songs. And the programs will only cost five dollars each.

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MOLSON CANADIAN

WHAT BEER’S ALL ABOUT

LAUGH O' RAMA



VOLUME X:
by David Gardner

For Pete's Sake by Roe



Odyssey by Pinc



Far be it from the ever-expanding mind of our proud, puzzling pinnacle, The Riddler, to leave you all without a holiday gift of sorts. So here he leaves you three seemingly simple sequential quizzes.

1. If you complete all three within 15 minutes, welcome to the intellectual elite! For 30 minute solutions, count yourself among the billions of faceless average people. For those who have not completed all three within 45 minutes, better ask for some IQ points this holiday season! Good Luck! A York logic professor posted a notice on her class door: "Class is canceled today on account of snowstorm. We will meet again at 1:00 pm three days after two days before the day before tomorrow." When does the class meet next?

2. You've been standing at a bus stop in the previously mentioned snowstorm. You are not surprised to find that the TTC service has become quite sporadic. You wait 15 minutes and then a group of buses came along together.

The first was too crowded, so you took the last. There was one bus ahead of another bus, one bus behind another bus, one bus behind two buses, and one bus with two ahead of it. What is the smallest number of buses there could have been in the bunch?

3. One of The Riddler's many talents is prescience, and he often enjoys employing this ability to make life for others generally miserable. Three aspiring law students made the mistake of criticising The Riddler's fashion taste, and as punishment he told each of them how much longer they were going to live.

The Riddler said, "You have a total of 130 years left among you. The oldest has already lived half his life; the second oldest has lived one third; and the youngest (already balding quickly) has already lived one third of his life."

How old were the three students?

THE RIDDLER

Answers to VOLUME IX

1. Cross the second vertical line at the top to make 10 TO 10, or nine-fifty.

2. April is six, May is nine, and June is twenty.

3. There are 100 different pairs of two digits (00,01,02 . . . 99) Ten of these pairs favor the stranger. The chance of seeing double digits on a plate is 10/100; the chance of NOT seeing them is 90/100. The chance of not seeing double digits on eight consecutive cars is (90/100)⁸, or 43 per cent. Hence the stranger, who turned out to be (who else but) The Riddler, will win 57 per cent of the time.

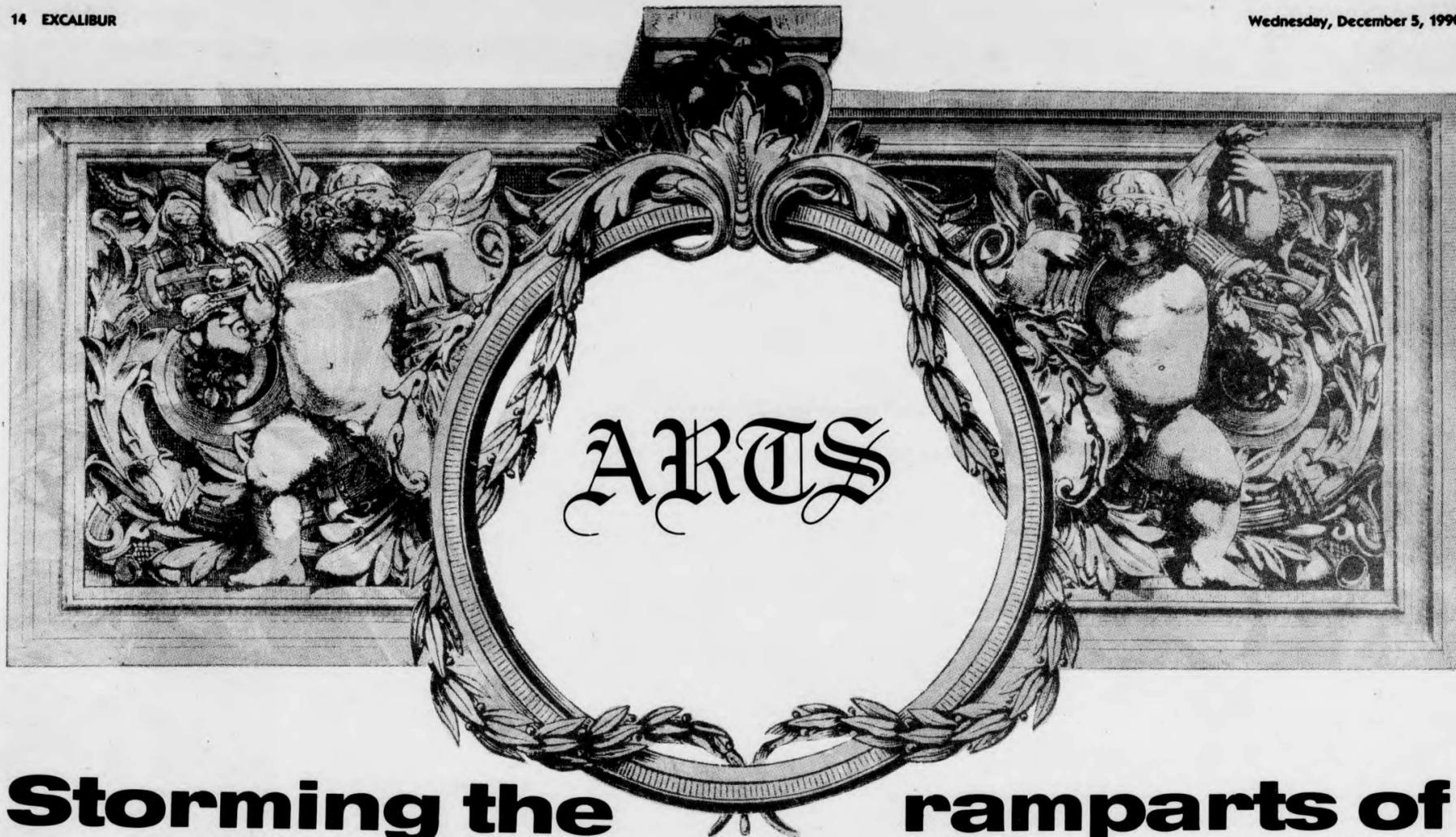
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CORNER OF
DUFFERIN
AND STEELES



Storming the ramparts of knuckleheadism

by Hugh Hardy

I once said Mojo Nixon's music was "oceans away from being serious." Let me rephrase that: Mojo Nixon's music demystifies the image of the self-promoted "serious" artist.

The best way I can explain it, is like this: Lester Bangs wrote an article called "White Witch" for the October 1972 issue of *Creem* in which he discusses how even the most deified pop star can be brought down to their lowest common denominator by picturing them as a "dork, the one that used to sit in the seat right in front of you in Driver Training and fart all the time."

Think about it! Bono, Sinéad, Madonna, Mick, Morrissey, that goon from the Cult, all dropping in-class killers that could wilt a brick wall.

Mojo Nixon is the guy sitting in the back, laughing his guts out.

On the way upstairs at the El Mocambo, Mojo lets out a thundering belch. Sesto and I giggle like tourists. He sits down casually on a radiator in a hallway near the pissers.

HH: Where's Skid?

MN: Things just ran their course. We made five albums. There wasn't much else for me an' Skid to do musically, spiritually, creatively, albumly, live, whatever. It was over and I really wanted to do the band thing, he wanted to do a solo project. I've got this band from Texas, The Neptunes touring with me: piano player, bass player, and drummer. They're loud, they're young, they're drunk, they're full of jism!

HH: Here's something . . . I call this method interviewing. (I hand him the front page of the Toronto Star, with a headline on the church protesting the Daylo Abortions/Fringe acquittal.)

MN: (Reading paper) "MAN WHO CAUGHT FIRE IS DEAD." Damndest things happen!

HH: Do you think there is a(n artist) responsibility factor involved?

MN: No, not at all. I believe that as a human being, as a North American, as an adult, as a person on the planet, you have the responsibility, you have the DUTY to take the responsibility for your own life.

If you're over 18, you make the decision about what movies, what plays, what books, what artwork (you see), and what records you listen to.

Nobody's makin' anybody listen to Daylo Abortions. Nobody's makin' anybody buy certain records, or see certain films. If you don't like somethin', you don't have to go. If you don't like somethin' you see on the TV, or hear on the radio—CHANGE THE

FUCKING CHANNEL!

In America, they say this is a complicated issue. This isn't a complicated issue at all. (Either) you believe in freedom and liberty, and the rights of the individual, or you believe that Jesse Helms, and the Great Sunday School Teacher In-The-Sky have the right to tell you what to do. They don't have the right to tell you what to do. They don't have they right to tell my children what to do.

And as soon as they start takin' the Richard Pryor records from the stores . . . THE REBEL ALLIANCE WILL FORM, AND COME DOWN OUT OF THE HILLS OF WEST VIRGINIA, LEAD BY THE "MOJO COMMANDOS", AND THEY WILL BE SWINGIN' FROM LIGHT-POLES IN WASHINGTON D.C.!!!

HH: Do you see yourself as being on a kind of crusade against this kind of stance?

MN: Sure! I fight knuckleheadism at every turn!

HH: Have you ever been afraid of not being taken seriously, or on the other hand, being taken too seriously?

MN: The audience brings their perceptions to the show with or without whatever it is I'm thinking. Some people may say: "Louisiana Liplock is funny." That's fine. Or they may say: "Mojo said a political thing . . . Mojo's just crazy . . . Mojo's hot . . . Mojo's drunk". I don't think there is any reason to divorce humour from music. I don't think it has to be: either you talk

*The Light-On
Back to my life as a pumpkin.
But not the same old pumpkin,
Though,
This encounter dug the mush out of me;
Carved me eyes and some teeth,
And put a little light inside.
The seeds I give to you.*

-P.D. Nyme



Photos by Sesto

about serious issues, or you're a frat-rocker. I'M A SERIOUSLY CRAZED FRAT-ROCKER!!!

HH: In Rolling Stone (cringe!), they said music doesn't have to be "stupid" all the time. They said come on Mojo . . .

MN: What that guy said was that he thought I should start writing songs that people don't feel guilty for listening to. I think that is what rock n' roll is all about. When you hear a song, and you know it's gonna kind of get your mom's pants in a bunch . . . a secret little pleasure: that's what rock n' roll is.

There's plenty of other good pop music, but that ain't rock n' roll. The guy from Rolling Stone can go kiss my ass.

HH: Just out of curiosity, do you read Hunter S. Thompson? 'Cause I see you pick out quirky little aspects of American culture, and use them the way he did.

MN: Hunter's a big influence, as is Richard Pryor.

HH: Anybody else?

MN: Hunter S. Thompson, Richard Pryor, John Lee Hooker, and . . .

(Author's note: At this point, some joker around the corner, I think it was the singer from the Dead Milkmen, yelled out "Debbie Gibson!", throwing everyone into fits of semi-inebriated laughter.)

MN: Debbie Gibson! You know there's kind of the NEW Debbie Gibson. The new, sexy, up-front, "ways-of-the-flesh" Debbie Gibson. And who can be held responsible

for that!?! ONLY ME!!!

HH: You provoked her . . .

MN: Provoked her? I did more than provoke her! I PROBED HER!!!

(Author's other note: At this point the conversation became diluted among everyone in the immediate area. For a second, I thought I should take a stand and say: "Hey! This is an interview!" But I quickly realized the mood was such that I could only hope to make myself into a complete asshole. Besides, it was too much fun. We pick up the questioning while we are discussing some fave acts of mine . . .)

HH: Public Enemy?

MN: Oh man! Me an' Chuck D need to go on Jesse Jackson's talk show and talk about Elvis. Chuck D's a lot like me. He's not a natural musician. He's a natural "stirrer-upper". Just the same way Rodney is. He just get's in there and stirs up everybody's shit, and makes 'em all mad at each other.

HH: Did you take any (real) offence to the comments by P.E. or Living Color?

MN: Nah, I didn't take any offense. I'd argue with 'em. We're talkin' about a guy that's been dead 10 years. Ain't no big deal. I would definitely argue with 'em. You bring Vernon and Chuck over, I'll get Country Dick in my corner and . . . WE'LL WRESTLE! Chuck's just a little guy, Vernon's kinda big though. I wouldn't wanna mess with him . . .



Azed and Amiel's excellent adventure

by Azed Majeed

Assignment: Interview the dynamic new film director, Jon Amiel and talk about his new film, *Tune in Tomorrow*, starring Peter Falk, Barbara Hershey and Keanu Reeves. Simple task? Maybe for some, but not for this foot-in-the-mouth reporter.



—Jon: "Won't you come in?"

Saturday, Sept. 15, 11:30am —AAAAAAAAGH!!! I have to interview Jon Amiel in an hour and a half and I'm still sitting around the apartment in my underwear trying to come up with some snappy questions.

In a final and foolhardy attempt to educate myself and, therefore feel like less of a boob in the presence of the great director, I turn to my film theory textbooks from last year . . . —AAAAAAAAGH!!!

Later that same morning —AAAAAAAAGH!!!

12:30 pm —I'm on my way to the Sutton Place Hotel, suite 414. I try to calm my shaky nerves. I down six cans of Jolt and go through the following internal dialogue:

Okay . . . Just relax . . . I'll just walk in there and assume control of the situation . . . yeah! That's it! . . . he's probably some overfed, over-indulged pompous egomaniac . . . HAH!! I'll show him that he can't walk all over people just because he's made a coupl'a movies . . . uh . . . a coupl'a great films, that is . . . *The Singing Detective* (gulp), *Queen of Hearts* (double gulp), and *Tune in Tomorrow* —AAAAAAAAGH!!! —AAAAAAAAGH!!!

12:55 pm — I'm in the elevator at the Sutton Place. As I go over my opening remarks, I suddenly realize that I am not alone in the elevator; there is a small group of people huddled together in the corner, scared half-silly by my audible mutterings.

1:00pm —I have arrived!

Opening remarks

—Az: "Hi . . . er . . . you Jon Amiel?"

—Jon: "Yes, how'dya do? Won't you come in?"

—Az: "Hi . . . er . . . you Jon Amiel?"

Jon Amiel was born in London, England. He attended Cambridge University where he studied English Literature . . . Jeez, how munjie cake can ya get? Unlike most young aspiring directors, Jon confessed that he was never all that interested in film.

"I can't recall ever having a burning ambition to direct movies. Truthfully, I only took to directing films out of desperation. It always scared the pants off'a me and I avoided it as long as I could."

I know what all you film students are thinking, but don't bitch, you'll get yer chance someday.

At university Jon became involved in writing music and directing theatre. After university he moved into television, first as a story editor, and then, after a three-month directing course (that's

right THREE MONTHS!! and I'm stuck here for four fuggin' years. After which I'll probably impress my friends and family by being promoted to assistant manager at The Dairy Queen) he began directing films for the BBC.

It was there that Jon directed the highly acclaimed six part film, *The Singing Detective*. It was the immense, critical success of this amazing mini-series (No, Richard Chamberlain isn't in it) which lead Jon to direct his first theatrical release, *Queen of Hearts*, to more critical, if not commercial success.

Now Jon has directed *Tune in Tomorrow*, based on the novel *Aunt Julia and the Scriptwriter* by Mario Vargas Llosa. Why the title change? Well let Jon explain it:

"As our time drew to a close, I got around to the meaty stuff."

"Titles are always a very difficult issue. Titles such as *Surf Nazis Must Die* or *Revenge of the Killer Bimbos* only come along once in a while. The problem with using *Aunt Julia and the Scriptwriter*, as we discovered after we showed the film to some 2,000 people, was that for a lot of them it just had the wrong associations. *Aunt Julia* conjured up aged aunts and scriptwriter seemed literary and obscure and we didn't want to create an image for this film that was frousty and old fashioned—I don't believe it is."

This film is certainly not old fashioned, but what the hell does **frousty** mean? It isn't that Christmas snowman thing is it? Hm . . .

Tune in Tomorrow is typical of Jon's previous work, in that it deals with the precarious division between fantasy and reality using nifty satire to entertain and inform. Jon does with film what Marquez, Allende and Llosa do with literature. In the tradition of these great writers, he is interested in closing the gap between fantasy and reality.

"I think it's a whole lot of bullshit about fantasy and reality . . . I mean, every single one of us at that strange junction between sleeping and waking — which happens to all of us at least twice a day — knows that there is a moment when the reality inside your head becomes stronger than the reality outside it. I say, why separate them?"

As recognizable as a Jon Amiel film may be, he refuses to consider himself an auteur.

"I draw my energy from other people, I'm essentially first and foremost a collaborator. I think that one of the most destructive myths for a great number of contemporary directors is the myth of auteurism. I don't think auteurism is a talent given to many people."

Tune in Tomorrow is the result of a great collaboration between Jon, writer William Boyd and producers Mark Tarlow and John Fiedler.

" . . . you can always trust a guy who dips his french fries in a sidebowl of mayo!"

The film was completed for \$8-million, a relatively small budget considering that there are over 50 speaking parts, at least two explosions and lots of costumes.

The shooting covered many different locations, but was shot mostly in New Orleans where the production was stalled by nothing less than Hurricane Hugo.

Jon Amiel is not your typical pretentious film goof. He is very courteous and friendly (Jeez, I sound like somebody's mother).

We talked about many things besides films. For example, we found out that we both play guitar; he also told me that he used to write songs in the style of Dylan and Neil Young and that he spent six months in India studying the sitar.

Interestingly enough, I spent nine months in Pakistan studying my navel — maybe there is some hope for me after all! Throughout the interview I kept the same "I'm very nervous but I'm pretending to be cool" attitude which usually resulted in something like this:

—Az: "You said that you avoided directing . . . uh . . . um . . . er . . . Why?"

—Jon: (Pause; probably stunned by my grace and finesse) "*Directing is a highly stressful, life-shortening and frightening job. Most of the glamor is illusory.*"

—Az: (Azed, ace reporter, sees his opening) "What about all of this attention? This must be nice?"



—Az: "Hi . . . er . . . you Jon Amiel?"

—Jon: "Wot? If you think that sitting in a hotel room from 9:30 in the morning till 6:00 at night doing an endless stream of interviews is glamorous? NO SIR!"

—Az: (embarrassed grin on face) "Yeah . . . ha . . . I guess yer right."

As our time together drew to a close, I got around to the meaty stuff.

So did Jon, as he devoured a club sandwich with fries during the interview. However, since he didn't offer me any, my "meaty stuff" had to consist of questions about the use of satire and fantasy as a means of political expression in his films.

"I don't see my films as having a national political perspective . . . I do hope they are subversive, I think all good films are."

So much for the meaty stuff . . .

Now, for all you aspiring filmmakers out there who have decided to chuck it all and go into refrigerator maintenance after reading this interview . . . WISE UP!

Sure making films is lonely and difficult work, but there are positive things as well . . . LISTEN:

"Directing is somewhat akin to crack, in that you only have to experience that high once to become addicted. From that point on no matter how low the lows get you seem to, somehow, find yourself constantly chasing that moment of supreme exhilaration."

And when does that moment come, Jon?

"It comes when you find yourself standing behind the camera, weeping at the intensity of what an actor is doing, or laughing at what the actors are doing. It comes at those moments where you have an image in your mind and you see it translated by some extraordinary process that you can't even imagine . . . you can't even quite understand how it happened . . . but you see it translated to a large screen."

Words of wisdom from a trustworthy source.

How do you know that he's trustworthy?

BECAUSE . . . you can always trust a guy who dips his french fries into a sidebowl of mayo!

ARTS

Cursing, . . . thrashing

by Patrick Follens

The biggest problem with Iggy Pop's November 12 show at the Concert Hall was that his popularity made it necessary to get there early enough to see the opening band.

Alice In Chains, a foursome from Seattle gave a thoroughly uninspired performance and provoked little more response than a fond remembrance of the bar you just left to see them.

As for Iggy, the only-five-foot-one (yeh, he played it) Detroit terror marched onto the stage head back and arms flailing to the familiar chords of "Raw Power" and barely let up for the next two hours.

Dwarfed by a backdrop of the now familiar art of Charles Burns that also graces the cover of his new album *Brick by Brick*, Iggy twisted through about twenty minutes of his older material before screaming out the promise "I'm gonna fucking rock you until your asshole's pink!" So much for objectivity.

The show was basically divided between Stooges material and



Grandfather of Punk, Iggy Pop flew into another kick-ass thrash, smash, show at the Concert Hall. Still obviously *Lusting for Life* Pop pogoed and flailed onstage proving to both fans of his nostalgic classics and of his new releases that punk is not dead.

some of the older solo work and Iggy's new album.

Material from Iggy's past two albums, *Blah Blah Blah* and

Instinct were conspicuously absent throughout the show, but as many people found these albums mediocre anyway, and the material was covered during the last tour, nobody seemed to care.

There are those who would say that Iggy's dwelling on his older material was nostalgic and futile. Nostalgic, maybe yes, that is as nostalgic as one who is often called the grandfather of punk can be, but futile? Never.

It was obvious what the crowd wanted to see when the rhythm section began to pound out the opening to "Lust For Life."

By the time it was all over, the roadies were pulling passed-out women from the front of the herd and Iggy had pogoed his ripped jeans into little more than a fond memory around his ankles.

Another nifty touch to Iggy's show was his new found ability to play rhythm guitar for most of the songs throughout the show.

Unlike some other front men who have taken up guitar, (ever seen *Rattle And Hum*?), Iggy was plugged in and cranked the whole show through.

This became painfully obvious as he systematically broke almost all of his strings during "No Fun." Could it be any other way?

As for Iggy's new material, it definitely sounded stronger live than on vinyl.

Songs that strike one as unmemorable on the album left a far better impression on stage.

One example in particular is the single "Candy" which is done as a duet with Kate Pierson of the B-52's on the album. The song was presented live with a bit more of an edge and guitar thrumming behind Iggy's great crooning voice that ranked it up there with "Pumping For Jill."

It is this sort of endurance as a rocker and a live performer that keeps people coming to see Iggy's shows even when album sales are a bit disappointing.

Despite the cursing, spitting, thrashing, frothing, mike stand smashing and clothes peeling . . . well, *because* of the cursing, spitting, etc., Iggy Pop has maintained a relationship with his audience that virtually guarantees a good show every time.

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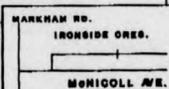
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ARTS

Living on the fringes of society

by Laura Martins

The Crackwalker
at the Tarragon's Extra Space

Judith Thompson knows how to make an audience squirm.

Her play, *The Crackwalker*, currently playing at Tarragon Theatre's Extra Space, is a dis-

turbing look at four people living on the fringe of society.

Much of this production's strength lies in the performances. Randy Hughson, who plays Alan, delivers a brilliant and convincing portrayal of an unstable character's inability to understand or cope with everyday life.

When we first see Alan, he's a seemingly harmless and naive character who idolizes his friend

Joe (Ron White), a macho, bullying character who is involved in an abusively volatile relationship with his girlfriend Sandy (Cheryl Swarts).

However, as the play ensues, Alan's psychological state is far worse than first thought.

The presence of the Indian street person (Clayton Odjig) during Alan's emotionally charged monologues, reveals Alan's

fragile sanity and creates strong parallels between both men.

Both are social outcasts and Alan's fear of, and refusal to help the nameless man is due in part to his own fear that someday he will end up on the street.

Alan's psychological turmoil is transformed into violence which eventually explodes on stage, resulting in the tragic outcome of the play. I won't give this away, but I'll admit that it's a difficult scene to sit through.

Fortunately, the heaviness of the violent scenes are bearable because throughout most of the play we are able to laugh — not at the terrible actions, but at the manner in which the characters express themselves.

Kirshenbaum is perfect in the role of Theresa. She's a misunderstood and pathetic character, yet Thompson makes her wonderfully comedic.

Theresa's humour makes us sympathize with her and allows

to handle the verbal and physical violence on stage.

Directors Urjo Kareda and Andy McKin succeed in achieving a balance between the humour and the disturbing elements.

The blasts of ominous violin music in between scenes provides an effective foreboding quality, as does the bright red and white lighting during Alan's monologues.

You may feel exhausted by the end of the play, but this is not necessarily a bad thing.

The play is fascinating in that it reaches the audience in a very direct and visceral way. Thompson's ability to create characters who come across as real is crucial to the production.

She has a sensitive ear for rhythmic dialogue which is explicit and helps to define the individuality of each character.

The Crackwalker continues at the Tarragon's Extra Space until December 16.

Technical wizard rivets crowd

by Stanley Feldman

The Toronto Philharmonic Orchestra
featuring Ivry Gitlis
at Massey Hall

It was an all-Tchaikovsky program last Sunday evening when the Toronto Philharmonic Orchestra performed their second show of the 1990/91 season. The featured soloist, on the *Concerto in D major* for violin and orchestra, Op. 35, was Ivry Gitlis, a name not familiar to Toronto audiences.

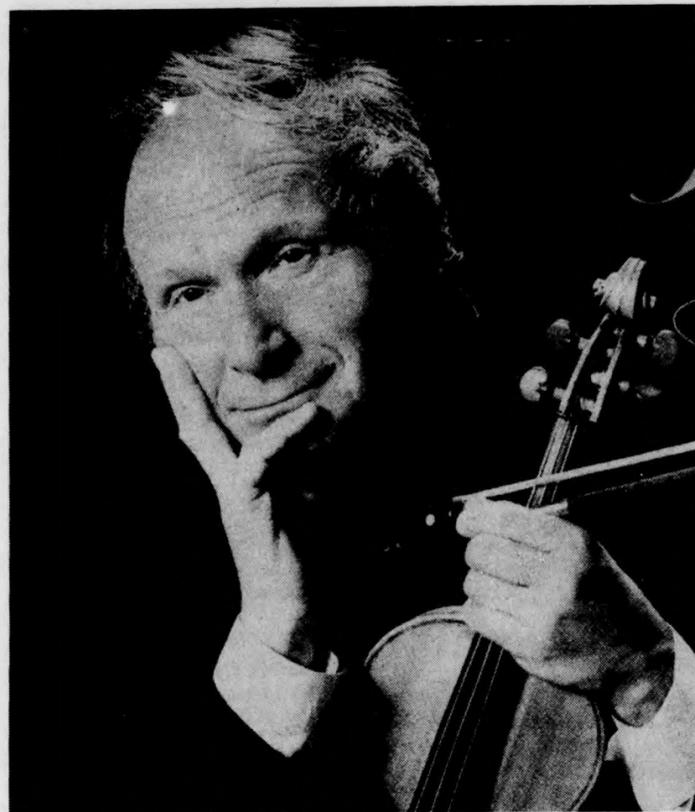
From the moment he walked on stage, it was apparent that here was no orthodox violinist. From his casual, almost rural appearance, to his technical wizardry, Gitlis had the normally staid crowd riveted.

He played with supreme confidence and originality, as if he were almost possessed by Tchaikovsky himself. His sensitivity, particularly in the *Canzonetta*, perhaps betrayed Gitlis' own roots, bursting with Russian themes and melancholy.

The *Violin Concerto* was preceded by the *Waltz* from Act 1 of the ballet, and *Swan Lake*, an old Tchaikovsky winner. After the interval, the program continued with the *Symphony No 4 in F minor*, Op. 36.

The orchestra, ably conducted by the TPO artistic director Paul Robinson, were affected with the same enthusiasm exhibited by Gitlis. They seemed determined to equal the violin master's vibrancy with a virtuosity of their own. A fact illustrated by Robinson's energetic conducting that almost propelled him from his podium.

Tchaikovsky liked to wear his heart on his sleeve. Hypersensi-



Ivry Gitlis' performance an aural delight of grand proportions is a true wooden man in this not so wonderful animated fairy-tale

tive and somewhat neurotic, he seemed to live on an emotional roller-coaster. In spite of himself he was readily acknowledged as a master of romantic symphonic music, operas, and classical ballet scores. He had a supreme talent for portraying tragic emotion through music, and the *4th Symphony* epitomizes his personal torment.

While the TPO was able to rise to this emotional level, they clearly lacked some of the pas-

sion present when Ivry Gitlis performed his magic. Indeed, through the encouragement of Paul Robinson, they showed more vigor than usual, but clearly these talented musicians could not keep the pace set by the maestro.

All facts considered though, this all-Tchaikovsky performance was an aural delight of grand proportions. The TPO represented themselves well in the midst of a gifted violinist.

Playing with Dance medium

by Nadine Saxton

Jeux
conceived by Robert Desrosier
the Premiere Dance Theatre

Imagine every free movement ever experienced in your life, extend them beyond your abilities, bend them, turn them inside out, and you have Robert Desrosier's new work, *Jeux*.

In *Jeux*, Desrosier makes a departure from his customary theatrical props and concentrates instead on dance.

Jeux is Desrosier's examination of the cycle of life which he sees as a never ending flow of movement.

Time, (danced brilliantly by David J. Wood) is the connecting link between the sections of this production. Wood, dressed in oriental garb, appears upstage, ticking away the years with staccato arm movements, deft leaps and incredible turns.

The talents of the Canadian Children's Dance Theatre are employed as Desrosier examines

infancy, childhood, the elementary school years, adolescence, and early adulthood. These children are remarkable as they roll like babies, jump like jacks, and cavort on the school yard with the members of Desrosier's company.

The dancers of the company are fantastic. Everyone has the elastic, non-muscular quality that Desrosier is known for. They are like cats as they jump, turn, land on their knees, then spin off into the next, accelerated sequence.

The choreography suits each dancer's qualities but stretches and pushes them to their physical limits. One has to ask how long these dancers' bodies will last under incredible athletic and acrobatic strain that is placed on them.

Choreographically, the second half of the production entitled "Life Carnival" is not as successful as the first. It seems Desrosier ran out of ideas for the years between 20 and 70. Perhaps the reason for this departure from the

theme of the cycle of life is that he has not experienced the life of a "normal" adult and therefore does not have the same experience from which to draw. Instead, "Life Carnival" is a seamless, unending flow of movement from one section of dance to the next.

The costumes, lighting, sets, and music all add to each section of the life cycle. Dancers wearing rattles and diapers portray babies, while Raggedy Anne and Andy take on a new look in red masks, yellow hair, and blue jumpers. Adolescence is unmistakably consumed in black tank tops and jeans.

The original score composed by Eric Cadesky, and John Lang created a wonderful mood for each section. Familiar piano music, filled with intentional mistakes delightfully reminded the audience of lessons endured, while the romantic passages indicated first love. The fast pace of the music helped to create the illusion of nonstop action as we whirl towards old age.

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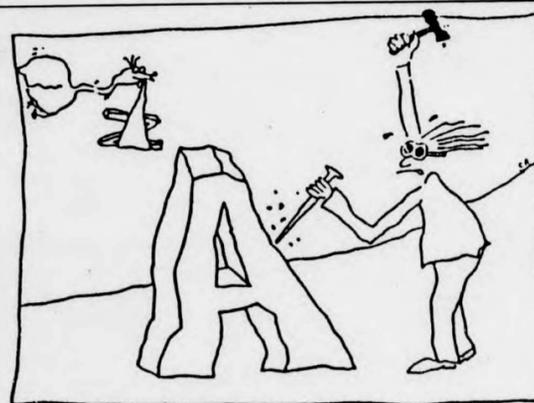
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ARTS

Schibil's *Prince* : nut all it's cracked up to be

Salman A. Nensi
The Nutcracker Prince
Lacewood Productions

Based on the original story by E.T.A. Hoffman, *the Nutcracker Prince* is sure to delight children, but it'll leave those accompanying them yearning for more.

It is quite upsetting to say, since the film is largely a Canadian product, that most of the component parts are substandard.

The main theme in the film is that of a traditional fairy tale. Miracles do happen. Magic does exist.

The plot is just as original. Girl meets wooden boy doll. Boy doll is alive in the Land of the Dolls. Boy asks girl to stay. Girl has to go back to the real world. They cry. Girl comes back to the real world and finds that she has broken the evil spell over the boy.

Boy and girl live happily ever after.

The dialogue is so corny that not even the distinctive voices of Kiefer Sutherland, Meagan Follows, Peter O'Toole, (whose performance was wonderful), and Phyllis Diller, could stop the audience from groaning.

Animated by Ottawa's Hinton Animation Studios, the film was choppy and wooden. It seems as if there are not enough screens per second.

There are a few scenes where the children run and play in the snow. The animators have made them look like little kangaroos, bouncing up and down.

It took over 50 animators to hand-draw more than 70,000 individual cells and I have seen computer games with better animation.

There is one dance scene that looked especially bad.

The animators have used a technique called rotoscoping.

This is where they film a couple dancing and animate over their bodies. The press release calls this a, "perfect blending of art and state-of-the-art technology." I call it bloody obvious!

The backgrounds look cheap and stiff. Some of them have nothing moving in them, and the ones that do, the movements look completely out of place. It is as if the production company ran out of money half-way through filming.

The score, performed by the London Symphony Orchestra conducted by Boris Brott, sounded wonderful to me. I have always loved Tchaikovsky, but the Hamilton Spectator's music critic, who was also at the screening, did not seem too impressed!

I am sure some of you will still want to see this film and judge for yourselves.

It does have some good scenes, a few funny moments and a score that sounded fine to

me. The cast gives a marvellous performance, but it was just not enough.

I was looking for some great animation and a beautiful, romantic story line. In short I was looking for the kind of quality that has

made the Nutcracker ballet a holiday favourite for millions.

The film was just over an hour and most of us were glad to be done with it. Schibil's film does not deliver. If you must go, go when it's cheaper!



The Nutcracker Prince

is a true wooden man in this not so wonderful animated fairy-tale

The importance of being angry

by Jennifer Laidlaw

The Anger in Ernest and Ernestine
Factory Theatre

At the preview of *The Anger in Ernest and Ernestine*, the audience was able to place themselves within the realistic roles of Ernest and Ernestine.

We roared with laughter at this Dora Award winning comedy about the trials of these newlyweds.

Ernest, played by Robert Morgan, is a neat, organized person,

while Ernestine, played by Martha Ross, is quite the opposite.

Together in their basement apartment they discover that married life is not all peaches and cream.

The play is down to earth and the audience can easily identify with its truism.

The theme of anger works very well through the characters of Ernest and Ernestine. The silliness of the fights between Ernest and Ernestine make the audience realize how ridiculous our own battles can be.

The Anger in Ernest and Ernestine works because of the charac-

ter's role reversals which present an uncommon and hilarious perspective of marriage.

The background music is tasteful and appropriate and adds life to the play.

Together through the use of mime, both actors give stunning performances that leave the audience in awe.

This play should be seen. It is not only entertaining but it places our own lives in perspective.

The Anger in Ernest and Ernestine shows the anger we can possess even when in love.

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Their lips should be sewn shut

by *Margo Freethly*
The Go-Gos's
 Go-Go's Greatest
 A&M/IRS Records

You know how sometimes you look at an old photograph of yourself and you would rather have not been reminded? After listening to The Go-Go's new album, Go-Go's Greatest, that is exactly how I felt.

Musically speaking, the early eighties are a time I would really rather forget. The Go-Go's Greatest was like a photo album dedicated to my ugly years.

The collection is comprised of Go-Go's tunes from 1981, to the present. The majority of the fourteen tracks come from '81 and '84. Thankfully, only one song was a new release.

"How Much More" was, strangely enough, exactly what I was thinking by the time I had reached it, the second last song on the album.

Other greatest hits included "I'm the Only One" (of which all I can say is "hew!"), "Vacation" (I need one now as much as they did then), "Get Up and Go" (a

greatest hit I don't remember but I really wish they would), and "We Got the Beat".

The new release "Cool Jerk" is as near to a rap song as the Go-Gos can come. It reaffirms for me that although they may have had the beat in 1981, they definitely

no longer do. On the whole I would have to say that this is a collection of memories no one needs to be

subjected to. When they said in 1981, "Our Lips are Sealed" they should have stuck to their word.

Love and Emotion has style

by *Sally Teodoro*

Stevie B.
 Love and Emotion
 A&M Records

Unlike other tapes I have had the pleasure of listening to, I really liked Stevie B's *Love and Emotion*.

My first impression was based on the fact that his last name started and ended with the same letter. I expected to hear the same melody only with different words attached to the song. But I've always been one to admit when I am wrong. — I was wrong.

Stevie B has style. His album is filled with a number of different types of songs, ranging from ballads, to reggae, to pop mixed with funk.

Songs such as "Love and Emotion" and "Facts of Love" leaves you wanting more.

Both of these songs have a steady dance beat, yet still manage to blend in with the rest of Stevie B's softer side.

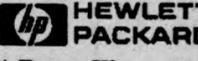
After listening to the album, it's easy to understand why he chose the title *Love and Emotion*. Stevie B's ballads ooze with both of these sentiments. Although these sentiments seem to be the main ingredients in soft rock, these are not typical formula songs. The only similarity between his songs is that he sings all of them.

Each song has its own style. "Because I Love You" is a combination of Stevie B's diversified style. He blends together soft rock with a steady dance beat that proves to be quite successful.

Stevie B does not stick to one formula. He experiments and because of this factor, *Love and Emotion* is one of the better albums, released this year.



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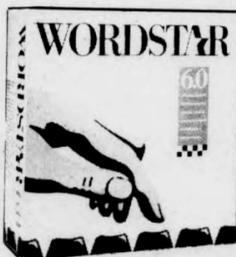
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On December 6 at 9 pm, Between the Lines, on TV Ontario, marks the Montreal Massacre, taking an indepth look at the issue of violence against women. Guests will include Marg Gleason, who lived with violence in her marriage for 14 years, Cliff Whiting, a former batterer, Pat Marshall, executive director of Metro Action Committee on Public Violence Against Women and Children, and Ron Sluser, a member of Metro Men against violence.

BLACK ARMBANDS WILL BE DISTRIBUTED AT THE FOLLOWING LOCATIONS ON CAMPUS:

Central Square (by York Women's Centre Collective)

In front of the Salon Garigue, York Hall (by Glendon Women's Education and Referral Centre)

Bethune College Student Council Office, 122 Bethune

McLaughlin College Student Council Office, 143 McLaughlin

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