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excalibur

MAY 85 1989 VOLUME 24, ISSUE 2

The Violent Femmes, probably THE most popular underground band on the continent, are, well . . . hard to define.

Just listen to their four albums. You will definitely be asking yourself, 'Who and what are these guys? Where do they fit in the spectrum of rock'n'roll?'

Since their debut in 1983 on Slash Records with the self-titled album VIOLENT FEMMES (which went gold last year), they have garnered much critical praise and have gathered a large underground following on both sides of the Atlantic for a sound that defies description. Sometimes they're bluesy, sometimes they're country, sometimes they're punkish, other times they're spiritual. And sometimes they play just straight forward rock'n'roll.

The band is propelled by the songwriting and whiney voice of its 26-year old lead singer, Gordon Gano, the son of a Baptist preacher. His songwriting ranges from songs of teenage angst, spiritual songs and political songs to songs about violence and death. He also writes songs critical of mainstream religion and its sanctimonious hypocrisy.

Gano's combination of unique voice and straightforward lyrics has made the band's sound popular with a devoted legion of followers worldwide.

The Femmes' sound also comes from the inspired musicianship of 28-year old bassist Brian Ritchie and 34-year old drummer Victor DeLorenzo. Ritchie carries the burden of the musical responsibility in the trio, and he is indeed one of the most talented and innovative bass players of all time. His frenetic bass leads put him in league with rock bass luminaries Jack Bruce and John Entwistle.

Since 1983, the band has released three more albums: 1984's HALLOWED GROUND; 1986's THE BLIND LEADING THE NAKED; and (after a layoff that was almost permanent) 1988's current 3.

Currently, Gano et al are on a sold-out tour of North America. During their April visit to Toronto, EXCALIBUR's Daniel Wolgelerenter had a chance to chat with Ritchie about the band, and a week later had the opportunity to talk to Gano about what the Violent Femmes are all about.

Daniel talks to Brian and Gordon on p. 6

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A grave insight into York's history — October 3, 1968

The body of Peter Kaiser is buried in the path of the new access road leading into the campus from the west, and it must be moved, but where to?

Kaiser came to Canada as a United Empire Loyalist and settled in North York in 1780. His farm is now the York campus and the Pioneer Village to the west.

When Kaiser died in 1824 he was buried beside a cherry tree on his farm. His sons were buried on the farm later in what is now the historical cemetery of Pioneer Village.

The logical place for reburial is

with his sons in the Pioneer Village Cemetery, but it has been declared closed under Ontario Law. No further burials are permitted there.

Kaiser's direct descendant, also named Peter Kaiser, wants the grave to be transferred to the Pioneer Village Cemetery.

North York Controller Basil Hall and Labour Minister Dalton Bales are trying to find a loophole. "Obviously that's where he should be buried," Hall said. "He was one of the first if not the first pioneer in what is now North York."

Braille maps on campus

by HEATHER SANGSTER

York is becoming "a more accessible campus for everybody," says Karen Swartz of York's Office for Students with Disabilities (OSD).

Six tactile maps of the campus are being hung in various locations to aid visually impaired students at York.

According to Swartz, her office initiated the proposal for the maps. The actual project was developed through the Canada Employment for Disabled Students Office.

The design of the maps was started last summer by a student who used the computer and braille printer available at the OSD.

The maps are in six locations: on the first floor opposite the south elevator in Atkinson College; outside room 101F in the Behavioural Sciences Building; opposite room B140 in the main hallway of the West Office Building; near room 120 Vanier College; on the third floor near room S314 in the Ross Building and in the off-campus housing listings hallway in Curtis Lecture Hall.

New fire route for campus

by KAREN GRIFFEL

Construction will begin on York's new fire access route in July. Debbie Kee, communications officer for the Construction Department of Physical Plant said the work should be finished by the end of August.

The fire access route is being built to deal with the closing of the loading dock at Ross which will be necessary for the construction of the Entry Pavillion. As there will be no vehicular traffic in front of the Ross Building, there must be an alternative for emergency access, explained Kee.

The new route will be six metres wide, and will run along the south side of the Ross/Central Square complex from the Moon Road extension to parking lot DD. The construction will be a nuisance for everyone, said Kee, but it will be conducted in three phases to maintain maximum pedestrian access.

The construction of the route requires the removal of most of the trees in the area, said Kee, but they will be temporarily relocated to the "upper courtyard" between Atkinson and 22 Moon Road.

Kee said that safety is the first and foremost concern. Her department asks that everyone obey all signs and barriers connected with the construction.

"although it is nothing concrete, it is a positive move"

by MARK WRIGHT

York University Faculty Association (YUFA) members have chosen to delay their decision on whether or not to vote on the tentative contract agreement reached on May 9 between YUFA's negotiation committee and the university.

The May 18 meeting was "adjourned to June 12 because the proposal was only handed out at the meeting and the membership felt that they needed more time to look it over," said YUFA negotiation committee chairperson Kevin Jones.

He added that although there were some concerns voiced at the meeting about affirmative action and professorial rank, the committee has recommended that the members accept the agreement.

"The committee was pleased with the negotiations and felt that the monetary package was very fair," Jones said.

With regards to the issue of the faculty/student ratio, the improvement of which was one of YUFA's main goals in negotiating a new contract, Jones said that "there is going to be a committee struck which will look at the problem and although it

is nothing concrete, it is a positive move."

Jones said the turnout for the meeting was fairly low, which is unusual for a contract meeting. However, it was his understanding that the majority of YUFA members were fairly happy with the results of the negotiations.

Paula O'Reilly, co-chairperson for the administration's negotiation committee, felt that the tentative settlement was fair, if leaning a little to the high side.

"There were a lot of compromises made. The settlement on the wage package had to be discussed within a two-year agreement and we felt we had to put a lot more money into it if the university wasn't going to be constantly re-negotiating," O'Reilly said.

"We recognize that our faculty have to live in Toronto. But the fact of the matter is that we are not being funded according to Toronto's cost of living. When we go beyond the cost of living we can't afford it."

"Unless funding improves, the result may impact on other areas of the university," she concluded.

YUFA's contract with the university expired on April 30.

securitybeat

A bomb threat was made by an anonymous male to the Security Control Centre on May 5. The male said over the telephone that the bomb was in Vanier's cafeteria. A second call warning of bombs in Founders and Winters colleges was received 25 minutes later. Building searches did not turn up any explosive devices.

A fire in an Assiniboine apartment occurred on May 6 because a stove burner was left on. The situation was compounded because the off-switch was damaged by the heat. An electrician turned off all the power, and the North York Fire Department was called.

A student complained that her car had been damaged in parking lot JJ on May 9. On investigation, Security determined that the damage did not occur there and that the student had fabricated her story. Metro Police agreed with Security's assessment and are considering laying charges.

A vehicle failed to stop for a stop sign on May 13 and was pulled over by Security. The vehicle and driver were from a pizza company which had previously been banned from college residences because of traffic and other violations. A university trespass notice was issued.

A student complained on May 16 that his Nike shoes were stolen from his gym bag while he was taking a shower in the Tait McKenzie building. There are no suspects.

A vehicle was stuck in the mud by the ball field on May 16. \$200 damage to the grass was caused while the driver attempted to extricate the vehicle.

A large group of youths attempted to enter a TTC bus through the centre doors on May 17. The driver immediately called TTC control, York Security and Metro Police. The police were able to restore order.

A male was observed walking through Vanier College wearing only his underpants on May 18. Security found his clothes and escorted him off campus. He appeared to be intoxicated.

York grad off to Cornell with Mellon scholarship

by JEFFREY ROSS
York University, which has recently been deluged with stories of essay buying, exam fraud and other academic wrongdoings, has, on a happier note, produced a scholarship winner.

Paul Downes, who recently graduated with his Honours BA in English, has been awarded the prestigious Mellon Scholarship and will attend Cornell University in New York beginning this fall. The scholarship is for four years, during which time Downes will work toward his PhD in English Literature.

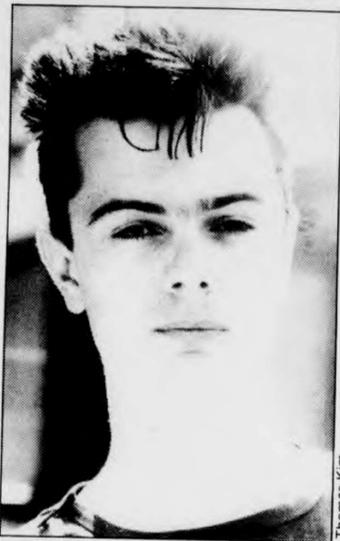
Downes' Honours Thesis examined the English novel at the turn of the century. It was this work and an outstanding undergraduate record that prompted Professor Virginia Rock of York's English department to nominate him for the Mellon award.

As part of the rigorous nomination process, Downes had to write a 2,000 word essay and attend an interview with the judges. Besides his outstanding scholar-

ship, Downes also displays a very active social conscience and is very involved in undergraduate student affairs. In fact, "student awareness" in general is a major concern for Downes. Even with the Mellon award, it was he who did the investigative work and initiated the nomination process — nobody within the York community told him about the scholarship.

This is also one of the main reasons he established and served as the first president of the English Students' Association at York. "We started a lunch time speaker series which introduced undergraduate students to various branches of literary theory, we had social events, movies, etcetera — we basically tried to find as many things as possible to bring the students together," said Downes.

Downes believes that undergraduate students should become more focused in their studies. "It helps when you have good teachers," he said, adding that York has an excellent English department. "There are plenty of ridiculous myths about an



Paul Downes: scholarship winner

older place (like U of T) being better, but in fact there is far more space to study and try out new ideas at a new place like York . . . I would recommend York's English department to anyone."

Downes should know a little bit about older places — it was only three and a half years ago that he and his family moved to Toronto from the land of Oxford and Cambridge. We wish him the best of luck.

"nothing short of an overwhelming disaster"

Provincial budget cuts hit hard

by NANCY PHILLIPS
The provincial budget is "nothing short of an overwhelming disaster," according to York's vice-president of Institutional Affairs Sheldon Levy. "It will cost us upwards of \$2.2 million in payroll tax," said Levy, "and we have no clue of how we're going to find the money."

When added to the recent federal budget changes to unemployment insurance, York will be close to \$3 million short this year, said Levy.

He said that York's budget is set for this year and "there just don't seem to be any internal solutions because of the magnitude of the problem."

The provincial budget eliminated premiums for the Ontario Health Insurance Plan (OHIP). In their place, businesses and institutions must pay 1.95 per cent of their total payroll to the government.

This will cost Ontario universities about \$37.5 million this year, said Grant Clarke, Deputy to the Executive Director of the Council of Ontario Universities (COU). He said, "The current cost for OHIP is \$13 million."

The federal budget's one per cent reduction in transfer payments to provinces will also affect post-secondary institutions. Peter King, president of the Canadian Association of University Teachers (CAUT)

wrote in May's CAUT *Bulletin* that "over five years, the federal government will save approximately \$900 million in the area of post-secondary education alone."

Clark said that universities are already underfunded, as this year's government grants do not even cover inflation. The provincial government increased operating grants to universities by 7.5 per cent this year, however, 3.5 per cent of that was earmarked for recent increased enrolment. The real increase, said Clark, is 4.1 per cent, which is below the projected 5.8 per cent inflation rate.

Joan McNeil, researcher at the Ontario Federation of Students (OFS) said Ontario universities need a 25 per cent increase in funding "to bring us to the level of 1977-78."

The University of Ottawa (U of O) is being hit hard by the provincial budget, said coordinator of media and community relations Doug McDonald. He said U of O "is the hardest hit in the whole province," as "half the people who work here live in Quebec and aren't covered by OHIP, and we still have to pay for them."

The COU is having a set of emergency meetings to attempt to deal with the problem. Levy said that meetings will also be set up with the Ministry of Colleges and Universities.

Local residents and politicians fight Bramalea development

by ELAN KATTSIR
Local residents and politicians are fighting a proposed 1,573-apartment development on the southern portion of York campus.

Local Metro councillor Maria Augimeri says the area, already the most dense in North York, simply can't accommodate any more residential growth with its present infrastructure.

York sold the 22-acre site to Bramalea Development last year for approximately \$33 million, and will receive an additional \$10 million if the site is rezoned as requested. A rezoning proposal, jointly submitted by York and Bramalea, was narrowly approved (by one vote) by the North York Planning Advisory Committee in March.

However, opponents of the proposed development, spearheaded by the University City Community

Association (UCCA), are concentrating their efforts on the May 31 North York Council meeting, when the rezoning application will be voted on. Hundreds of residents are expected to attend. Their efforts will include a letter writing campaign, distribution of leaflets, lobbying and legal representation.

UCCA member Lee d'Anjou says the most obvious concern is traffic. She says that a consultant's report projecting, at times, up to 87 per cent capacity for traffic is inaccurately low because it fails to recognize several factors, including the recent building of a nearby plaza. Other issues include already overtaxed services such as health care, libraries and police, water pressure and parkland.

Councillor Augimeri is concerned with "creating a sewer monster" by further straining the already over-

loaded sewer system. Some basements in the Wilson Ave. area are reportedly being flooded with raw sewage when the system backs up during heavy rains.

Augimeri says Bramalea's proposal for holding tanks — which has already been approved by the North York Works Department — can't compensate for the \$80 million that needs to be spent on pre-existing sewage problems.

UCCA Political Action Committee chair Norm Kelly says, "That plan will protect Bramalea's own project, but it won't help anyone else."

D'Anjou admits that the problems UCCA predicts for local residents won't hit York as hard. The campus is upstream from the development and little of its traffic is expected to travel northbound.

but, grant eases pain

by JACOB KATSMAN
York University will receive \$6.1 million in new capital grants to help deal with increased student enrolment, announced Minister of Colleges and Universities Lyn McLeod.

The minister stated in an April 4 press release that "these allocations are a measure of our long-term commitment to improving post-secondary facilities across the province and making higher education more accessible."

\$5.74 million of the grant will come from a special four-year \$40 million program announced last

April to help universities deal with higher enrolments.

York's Faculty of Education is receiving \$2,860,000 to expand the pre-service teacher education program into more areas in southern Ontario; the new Calumet residence will receive \$1,500,000 for academic facilities; the Atkinson Outreach Program will get \$707,800 to expand its course offerings to 37 off-campus sites for 61 separate arts and science courses; and \$674,700 will go to the conversion of existing space into science laboratories and for renovations at Glendon.

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editorial udderings

good: Six braille maps were put across campus last week. This is a positive addition to the electric door openers, elevators and wheelchair ramps already at York.

This not only improves accessibility for visually impaired students on campus but shows an increase in the administration's awareness of the needs of all students.

good: Recent Mellon scholarship recipient Paul Downes is a student that York can be proud of. His enthusiasm and hard work reflect well on himself, the English department and the university. We hope that a precedent has been set and that York will continue to produce high quality scholarship winners.

good: Yeomen Bill Knight and Dexter Abrams were named to the National A and Canadian B volleyball teams respectively. York is producing top athletes as well as scholars.

good: York has received a \$6.1 million grant from the provincial government (see **bad**).

bad: However, provincial and federal budgets have created a \$3 million shortfall for York this year. In order to compensate for this budget roller coaster, York's already underfunded programs will have to give up more money.

As the budget cutting will no doubt continue, York should actively look elsewhere — to alumni and private business — for financial resources. Remaining dependent on the government will continue to weaken the quality of post-secondary education.

ugly: The Bramalea Development. It may strain the already overloaded sewer system, according to Metro Councillor Augimeri. Also, the traffic and exhaust on campus will increase; hello smog, goodbye ozone.

ugly, but good: York's new fire access route. It's more asphalt but it's necessary asphalt.

and finally: The United Cigar Store has changed its locks, after a wait of some years, to prevent further expensive security risks.



letters

nuclear energy: our only hope

Dear Editors,

The heat of Summer 1989 should give us a taste of what the Greenhouse Effect means. There seems to be a general agreement among scientists that the continued burning of fossil fuels (coal, oil, and gas) and forests will lead to a warming of the earth by as much as eight degrees fahrenheit.

Apart from the unbearable heat, it will also lead to severe droughts and a considerable reduction in food. So, possibly billions of people will die of starvation, including many right here in North America.

This fate can be prevented, or at least the effect may be considerably reduced, if we stop burning fossil fuels as soon as possible. At present, the only reasonably economical alternative is nuclear energy, although fusion and solar energy may eventually prove useful.

The world needs a massive program to build nuclear power stations while phasing out coal stations, etc. Also our transportation system should be powered by electricity or hydrogen produced by nuclear energy, while our buildings should be heated by the waste heat from the reactors.

To accomplish this would take approximately one thousand billion dollars a year for the next 40 years. This may seem an impos-

sible amount, but by an uncanny coincidence it is just about the amount spent on military preparations world-wide each year. We can solve our energy problem by converting this military expenditure to peaceful purposes. This does not mean that we should disarm unilaterally, for the Russians are perfectly willing to disarm if we will agree to do the same, as already happened in the case of intermediate-range

weapons.

Fortunately nuclear power, as used in North America and Western Europe, is about a hundred times safer than coal (the pollution from a coal station the size of Pickering kills about 120 people a year, while no lives whatsoever have been lost from reactor accidents on this continent).

Yours sincerely,

J.M. McNamee

(Assoc. Prof. Computer Science)

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Yours,
D.C. de Jonge
Student

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qanda

by THOMAS KIM
and NANCY PHILLIPS

Question 1: Have you been following the news about the students' uprising in China?

Question 2: Do you think there could be an issue that could make York students protest?

analysis

from college to university: it's not an easy change

by **ZHILA KASHANINIA**
Every year many college students apply for admission to university. According to the Ontario Federation of Students (OFS), 3,737 Ontario college of applied arts and technology (CAAT) students applied for admission to universities in 1987 alone.

Transferring from college to university, however, is not easy. Many college students find that universities do not provide adequate information on the transferability of college credits. According to the OFS, only a few universities (Windsor, Waterloo, Lakehead and York) have established clear criteria for evaluating college credits. At York, evaluation of college courses is based on the type of program, the average grade attained over the course of study and the duration of the program itself.

According to Barbara Lynch, a senior assessor at York admissions, students can get up to six credits if they have finished a three-year diploma, and up to four credits if they have finished a two-year program — provided they have maintained at least a B average.

Students with a C+ average can receive up to four credits for a three-year program and a maximum of three credits for a two-year study period.

The above procedures, however, only apply to college liberal arts and sciences programs. A student in a technical program — which the university does not consider academic — only receives a maximum of one and a half credits, even with a B or better average. Most college students fall in this category, since the technical fields are often what attracted them to college in the first place.

Besides administration difficulties, college students face financial obstacles when applying to university. The Ontario Student Assistance Plan (OSAP) only grants money to students for eight semesters, or roughly four years, after high school. Whether or not college students can receive financial aid before going to university, they can only receive help from OSAP if they have been out of high school for less than four years.

In January 1989, a committee of teachers, government officials and OFS representatives was formed to assess the problems faced by college students, and to investigate the restructuring of college education. While waiting for the committee's recommendations, college students will have to bear existing obstacles if they plan to pursue a university education.



Genevieve Acuna, Psychology 1

1) All I know is that at some school, some soldiers went in and decided to join up with the students.
2) We're pretty neutral compared to China. It would have to be a very strong issue.



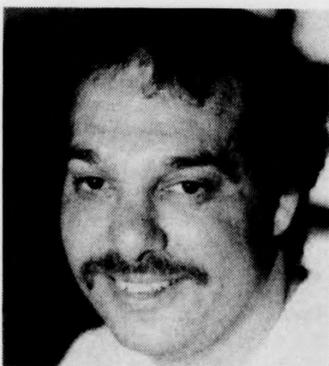
Kathy Gale, Anthropology 4

1) No.
2) Certainly. If it was an issue that was from the heart.



Lisa Circosta, Sociology 1

1) No. I think they want a new Prime Minister.
2) I don't really see students at York as being strongly together. It would take something very big.



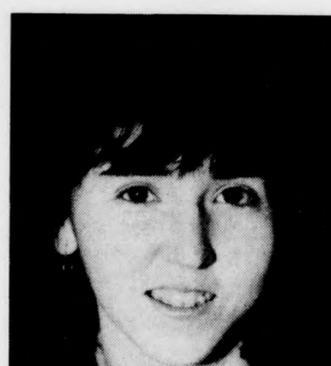
Howard Kaye, Economics 3

1) We have no choice. It's the first thing on every newscast.
2) Maybe for people with an emotional bond, like the Chinese students. It's not for me personally.



Jozef van Brussel, Visiting student from Holland

1) Yes. I was in China for six weeks last year and I think they are completely right.
2) Yes. I heard that there was a demonstration of students at the Chinese embassy in Toronto.



Sherry Normandeau, Economics 3

1) Just through TV.
2) I find York students are pretty radical. I think more than just Chinese Students would protest.



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EXEMPTION FROM VISA STUDENT FEE RATE CONVENTION REFUGEES AND REFUGEE CLAIMANTS

MAY 1989

The Ontario Ministry of Colleges and Universities has announced a revision to its regulations regarding fee assessment. Under the revised regulations, included for exemption from the Visa Student Fee Rate are:

1. a person, and his/her dependents, who is officially recognized by Employment and Immigration Canada as a Convention Refugee within the meaning of the Immigration Act 1976.
2. a person, and his/her dependents, who is a refugee claimant in Canada. The claim for refugee status *must have been made, to Employment and Immigration Canada prior to January 1, 1989.*

These new regulations are effective May 1989, and are applicable to the Summer Session 1989 and subsequent academic sessions. *These regulations are not retroactive to any previous sessions.*

If you believe you qualify for exemption under these categories, please contact the Registration Office, C130 West Office Building, telephone 736-5155. Office hours for telephone enquiries only are 8:30 a.m. to 4:30 p.m., Monday to Friday. Office hours for in-person enquiries are 10:00 a.m. to noon, and 1:00 p.m. to 4:30 p.m., Monday to Friday. During the months of July and August, inclusive September 1, 1989, this office closes at 3:30 p.m. on Fridays only.

FINAL DEADLINES FOR SUBMISSION OF DOCUMENTS:

Summer Session 1989:	June 30 July 16	- complete session - only for certain Summer courses which begin later in the session, e.g. July 2 - check with the Registration Office
Fall/Winter Session 1989:	October 31 January 31	- complete session - Winter Term only
Winter/Summer Session 1990:	February 28 June 29	- complete session - Second Term only

**Office of the Registrar
May 1989**

DANIEL WOLGELERENTER

Violent Femmes

INTERVIEWED



Could you tell me a little about the history of the band? How did you get together?

Prior to becoming a professional musician, Victor (DeLorenzo, drummer) was an actor in a company called Theatre X. He replaced Willem Dafoe in that company. And, I caused an impetus for him to leave acting and start to become a musician, although he was always a musician but not professionally.

And Gordon is a guy that I met who had no musical experience. He was never in a band before but he was writing some songs that I enjoyed. So, we basically just got together to play. We started playing live. We never rehearsed. I would look at Gordon's hands and see what chords he was playing and go with that. It was very spontaneous.

What kind of background do you have in music, and could you tell me a little about yourself?

I've played in every kind of band. The first band I was in that recorded was Plastic Land, a psychedelic band pretty famous internationally. Since then I've done a lot of other things too. I'm just your average musician. I've played blues, jazz, funk, all kinds of different rock, psychedelic, folk, Irish folk and anything else.

Where did the band first play?

We used to play on the streets in Milwaukee rather than rehearse because we thought the fresh air was nice for us and it wouldn't help our complexion.

Is that where you were discovered by Chrissie Hynde of the Pretenders?

Well, we were playing on the street and she asked us to open for the Pretenders, but that was it, there was nothing beyond that.

How did you get your first contract with Slash Records?

We just sent them a tape and they, well... we told them that this is what we wanted to put out, so they bought it from us and that was about it. The next thing they knew, they had a gold record on their hands. I'm sure that they weren't prepared for that.

How did you come up with the name Violent Femmes?

It's been so long, we don't remember.

How would you define your sound? A lot of people have described you in different ways.

We basically play whatever we want. We call it music, we don't believe in titles. If other people have that need, then it's their challenge to define us. But we just play what we want and don't think about it one way or another.

Who are some of the Femmes' influences?

We were influenced a lot by '50s and '60s rock and roll, blues, jazz, improvisation, some ethnic music—like Indian and African music. All we really want to do is make a bunch of noise.

Your last album was recorded in '86 and the latest was recorded in '88. Why the long layoff?

To work on other projects. I put out two solo albums. The first one is called *The Blind*, and the second one is called *Sonic Temple and Court of Babylon*. Gordon was working with another band called the Mercy Seat—which is a gospel band that he's not playing with anymore. They put out an album. And that's the reason we took so long between albums this time.

I understand that after the last album the band was considering never playing together again. Is that true?

Yeah, that's true, but it's irrelevant because now here we are. Obviously we changed our minds about that.

How many different bass guitars do you use in concert?

Well, there's the acoustic bass. And there's the four-string electric bass, which is the main electric bass that I use. I switch to a five-string bass with an extra low string so I can play even lower. I use an eight-string bass which has extra strings on it that are high pitched and I use that to play slide.

Your slide bass is considered totally innovative?

No, it's not innovative. It just shows a lack of imagination of other bass players. It's an instrument and you can do whatever you want. There's strings on there and they make sounds and any sound that you want to make I think is fair play. I just happen to think of doing things with the bass that other guys don't do, but that's their problem. I'm playing the instrument the way it's supposed to be played. These other people are too conservative.

Would you call yourself the main instrument behind the band?

Yeah, I'm probably the main instrument... probably the loudest instrument in the band, and that's unusual for a bass player, but that's the way the band started.

When Gordon was with us at first, he didn't even know how to play a guitar solo and Victor was playing a very spare drum set. He was just playing a snare and another thing called a tranceophone.

So I had to fill up the sound a lot with my bass playing. That's the reason that I've developed such a flamboyant style. But, that's fine with me because I just want to be the wildest and the strangest bass player that anyone ever saw and do things that nobody has thought of doing on the bass before. At least that's what I try to do in the Violent Femmes, to take the bass farther than anyone has ever done.

Why are you guys playing so little from your third album (1986's *BLIND LEADING THE NAKED*) on your current tour?

Probably because that's what we focused on the last time we toured (in 1987) because it was the new album at that point and I suppose we got sick of it. There are some songs on there that we used to like that we don't like anymore.

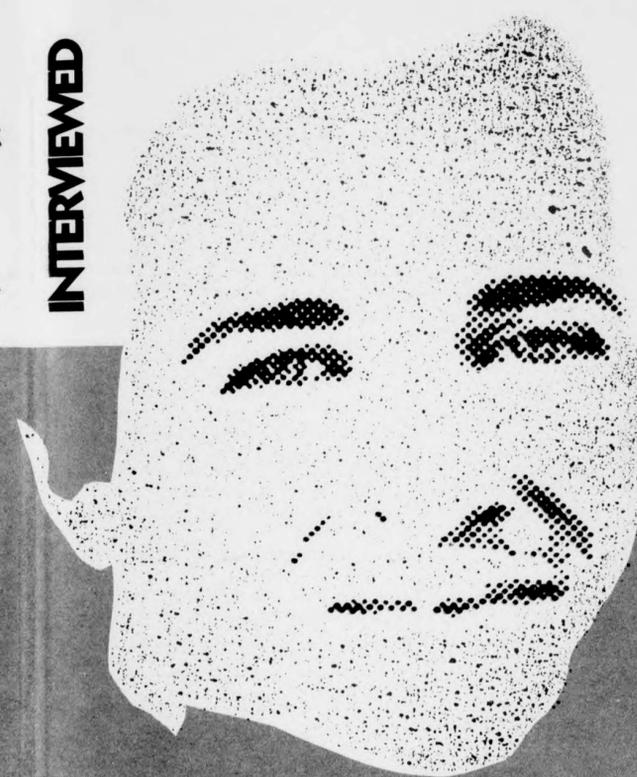
Like what?

"I Held Her in My Arms." I don't like it, but I think that Gordon still likes it. There are certain songs that we just don't want to play. When we got back together we decided that we were just going to play the ones we really wanted to. A lot of the songs that we don't want to play, for one reason or another, were on *Blind Leading the Naked*. Obviously we shouldn't be playing "Old Mother Reagan"—he's not even the president anymore.

How long did it take to record *BLIND*?

I think it took about eight weeks. The album had a lot of overdubbing on it and that takes time. It's painstaking labour and I enjoy it, but that's not what we wanted to do this time.

I'm wondering why you only had Jerry Harrison (Talking Heads) as producer for that one album (*BLIND*)?



Could you tell me your version of how you met and came together with Brian and Victor?

I was playing around a little bit, solo, and with someone accompanying me—one of my brothers when he wasn't away at school in Milwaukee, Wisconsin. That would have been around the end of 1980, early '81. Somewhere along there I met Brian. He had known Victor, they had played together previously or maybe they had been playing together at the time. I'm not sure but anyway, they had worked together and I invited Brian and Victor to come and sit in when I played a little coffeehouse and they did.

That was the first time that Violent Femmes played together because we were playing my songs. Brian heard some of the songs before. Victor, I'm not sure if he had. So, a lot of the songs they had never heard before, but they were playing them the first time they heard them. It really seemed that there was something very spontaneous and really exciting about it. The fact that we were able to do that was really amazing to me. And some of the songs we played that night were on our first three albums.

Has being the son of a baptist preacher influenced your songwriting?

I feel that who and what I am has a lot to do with my parents and my upbringing and environment. Much more so, I think my home environment and family influenced me rather than that I lived in this city and that city, because we moved around a bit. I think my father did have a great influence. But he's more than a little cut-out figure that you can put a stamp on saying "baptist preacher." There's a human being there with many facets.

Both my parents have been involved, along with the ministry, in professional theatre and have been in some movies, so there's always been an artistic and creative environment ever since I can remember. That's had so much to do with how I think about things and how I do things.

I should add that my father was the first person I had ever heard playing guitar. He played a lot of old country songs on guitar, and he had a lot of old country albums. So, I'm sure that somewhere my sense of what a guitar is relates to him.

How does your father feel about the way you treat Christianity in your songs?

He's very... he's... well... It would be better to ask him, but I've heard him say and it seems that he's very proud... he's... well... that says enough, I guess.

Brian told me that you guys can't remember how you came up with the name Violent Femmes. I read in a *ROLLING STONE* write-up in 1983 that it had to do with a high school locker room joke. Where did you get the name?

Well, that's sort of typical journalists taking something and twisting it around. It's close, but not quite it. I never really heard the word in high school. It goes back to grade school, really young, where it was a word that would be used for calling someone a wimp or a sissy. It'd be like if you were someone who wasn't good at playing sports or whatever. There is always going to be some kid that is going to be picked on and they would be called a femme.

One day Brian was just sitting around and the idea of a Violent Femme just popped into his head. It was supposedly a contradiction because a femme would be the meekest kid in a whole group. I think I've gotten my share of being thought of as a weirdo, but I have never really been called a femme. And the same goes for Brian and Victor. We always liked sports and played them (laughs). It doesn't relate to our own personal history, and it certainly wasn't from a high school locker room, so there you go.

You mention how a lot of people thought of you as weird. A lot of

people think your voice sounds weird on your albums. What kind of vocal style do you aim for in your singing? Do you consciously make your voice sound the way it does?

Well, what I try to do is best express the song and just have the feeling there. I like having a human quality in a voice. I think that's one thing that I do. I'm not an operatic singer, but one thing I think that I can do, and hopefully keep getting better at, is having something of a human element in a very strong way.

How do you feel about comparisons to guys like Lou Reed or Jonathan Richman?

Well, I had gotten very tired of that because I'd heard it a lot. I almost never hear that now because I've been around enough and have done enough things where people see that "Gano" is discussed in terms of "Gano" instead of in terms of other people. I like both those people very much. I guess if I try to get objective enough, I can certainly see where there are some similarities and other ways where there are absolute distinctions and differences. I don't want to be lumping us as a package deal: "Reed, Richman, and Gano."

I think to anybody who is familiar with any of us, there is no doubt that you can hear someone's a line, or you could play a few seconds from a song and even if you haven't heard the song before, I believe you will know who it was singing. I think we all have an element of more of a "talking" in our singing, but of course a lot of people do that, notably Dylan. And even he didn't start it, so I don't know.

How would you define the Violent Femmes sound?

I don't and we really don't. Amongst ourselves, we just think of what we do as music. If we try and start playing those games of analyzing it, we could come up with some things. I suppose, I really wouldn't know how to analyze our sound. I feel like we play a variety of different things and we have done a variety of things that have sounded different, yet there is also a cohesion because it's us playing the instruments and probably there's the orientation in a certain direction.

I don't know if you can discuss sound in terms of directness and simplicity, but I think that's there, whether we're playing on electric or acoustic instruments. It has roots in folk music, not just American folk music but folk music of the world.

There's also little glitches or mistakes here and there which is just the human being playing the instrument and that has something to do with our sound. (laughs)

I think somebody once said there are so many squeaks of the strings and things that that is absolutely a part of the whole sound, because if it wasn't there it would sound so different. It's funny, I hadn't even thought about it but I think that is probably a strong element of our sound—just the hearing of the human being playing the instrument and also in my case the singing. I don't sound like a professional singer. There's a very human directness to our music.

Who would you count among your major influences when you write for the Femmes?

Well, first off, I don't write music specifically for the Femmes. I write songs that end up being played by Violent Femmes. I'll just write songs, and some end up as Femmes songs.

And major influences, I never know how to answer that question because there are so many. There's just so many wonderful things and so many different kinds of wonderful music that I listen to. I think it's a real variety.

I mentioned that I don't have an operatic voice, but my appreciation for opera has grown over the years. Listening to a beautiful aria from some opera can be just incredible. The kind of excitement the someone might think is only a part of the best rock'n'

continued on p. 8

continued on p. 8

Brian continued

Well, we learned some stuff from him and then I made two solo albums and both Victor and myself produced some records for other people, so we figured that we could handle the production of 3 ourselves this time, which is true. I think it sounds the best of any of our albums in terms of sound quality.

Could you tell me a little bit more about your most recent album, 3. How long did it take to record?

I think it took about 10 days or two weeks to record and another week to mix it, so that was pretty quick.

It's mainly acoustic, isn't it?

A lot of it is acoustic, but sometimes we use electric guitar and acoustic bass, or electric bass and acoustic guitar. We vary. A lot of the songs on this album, though, have acoustic bass and guitar and of course drums are always acoustic.

I understand that 75 per cent of the material on the first three albums had been written by Gordon prior to the band's formation. But this one was made up of totally new songs that you had never heard until you got to the studio. Did you play these songs in an impromptu sort of way?

Yeah, but that's easy because all you have to do is learn a song and then start thinking about what you want to play on there and that usually doesn't take too much time.

I think that a lot of people spend too much time making their records and that's why their records sound so contrived. If I listen to a lot of records, I think, wow, this band should have just gone in the studio and played instead of having all this massive production. Sometimes it's a good song and it's ruined because there's too much crap on top of it.

Could you tell me a bit about your perspective towards Gordon's approach to writing lyrics? He writes a lot about religion, death and politics. Where do you think he gets the inspiration for some of his songs?

Gordon writes a lot of songs that are autobiographical and other songs that express his opinions about the world or his opinions about religion. I think that they're all pretty straight forward songs.

How does he feel about present day religious institutions?

He's definitely a Christian, but obviously Christians don't all accept one another otherwise there wouldn't be so many different cults and sects. I think he believes in specific things and other things he rejects. I think his religious songs are pretty simple.

We only do one gospel song and a couple of other songs that refer to it (Christianity) and I've got nothing against it. It's just art. This is art that we're making and anything can be sung about, or painted, or written about, or danced, or mimed or anything. I mean, anything is fair play.

It's the world, and if it's there, you may as well sing about it. Of course, I'm just playing bass and my bass has no opinion about religion.

What about songs like "Country Death Song," songs about killing and death? Where do you think those come from?

(Laughs) Well, he told me that he wrote that "Country Death Song" when he was in school and he was in a study hall and he was really bored, so he was probably fantasizing about killing the teacher or something like that.

Gordon kind of ventured into politics on BLIND, but you didn't really get back to that on 3. Why did he decide not to?

Gordon was obsessing himself in between those two albums (1986's *Blind* and 1988's 3) and that's what these songs are about on the new one, but who knows what's going to be on the next one. Maybe it'll be all political. I don't know. I haven't heard anything from it yet.

Could you tell me about the Horns of Dilemma, the horn and keyboard section that you use on your albums and take on tour?

We take the two main Horns of Dilemma on tour, Sigmund (Snopek III) and Peter (Ballestieri). They're our friends and they play instruments that we don't. We like to have them on tour because we think we can give

We are in a sense, an amalgamation of what could be described as American music, like country, gospel, blues, folk and JAZZ.

people a longer show by providing a little variety in the middle of the set with these other sounds.

Is there a lot of improvisation night to night in your act?

Well, we improvise a lot during the songs. We don't make up new songs on stage but the solos are always different. There are long sections that are different every night because we're improvising. But we do tend to play a lot of the same songs every night. Some of the songs are not improvised at all. We try to strike a balance there.

What are your individual approaches to playing in concert? Victor likes to clown around a bit while you and Gordon are more serious.

It's just our own individual personalities coming out. I have a large musical responsibility so I'm usually concentrating on my playing. Victor, coming from a theatrical background, likes to goof off and act weird. And Gordon's concentrating on remembering all the lyrics. So, we all have our own job to do, and whatever else we can do is up to us. We don't have any plan. We don't talk about it.

After THE BLIND LEADING THE NAKED, with a video for "Children of the Revolution," it looked like you were on the verge of major success. Are you looking for that kind of big success?

Well, it's out of our control. You know, in Islam, they have a saying — "It is written" — and they believe that the world is like a book that's already been written and whatever happens there's nothing you can do to change it because "It is written." So, I say "It is written," you know.

If we're gonna be famous, fine. If we're not, who cares because all we wanna do is have fun playing and make a living, which we certainly do. Success is nice, and we're already successful. The only thing that you can get from more success is more money, but I've found also that the more money you have, the more parasites are around you and the more hassle you have. I don't care one way or another as long as I can eat and play music.

Gordon continued

Well, I can't think of any kind of excitement by listening to any kind of music where there is a familiarity that develops and certain things which connect. Again, that's back to human passions being expressed. So, influences, I don't know. There's so much.

I've heard the Femmes described as an amalgamation of gospel, country and punk, sort of married together.

Well, there's all that there, definitely, very much so. We are, in a sense, an amalgamation of what could be described as American music, like country, gospel, blues, folk and jazz. Actually, I believe — and somebody could probably get angry or say I'm wrong — but I can't think of any other rock or pop band, which is where we would fit if we had to be put somewhere, that does as much total improvisation as we do. There are times during our shows where there'll be no key anymore. It's really free jazz and I believe we really are playing music and it's not just noise.

And it seems that audiences are responding to it very well. The majority of people at our concerts certainly don't listen to that music as a rule. Perhaps a lot of people have never heard anything like that before because it's just certain little select areas of the jazz community which will listen to or play that music.

Do you have a background in jazz at all?

No, I don't. I got a lot of introduction into that from Brian and Victor. Victor used to work the door at a place called the Jazz Gallery in Milwaukee, which was a wonderful place. It's actually the first club in Milwaukee that we started playing at regularly and we were the first act to play there on a regular basis that was in the rock and roll field, which was ironic and really quite nice.

They would have all these jazz legends that would come thorough and so I got to hear a lot of jazz music. Live, also, not just on record. There are many kinds of music that speak to me stronger live. Certain kinds of music can speak equally strong on a record. I suppose you can make an argument saying that if it's being done well, then it's always best live. There seems to me to be a big difference, for some reason, with jazz in a live context.

Gospel is also very much like that. I always have an idea of it as a worship thing, though I suppose that for many people it's just a style of music and they enjoy it for that sake. For me it always connects with a church idea or an idea of people coming together. And speaking of live, many times I've had people say, "I like your records. Your records are good and I enjoy them but the thing I really love is you playing live."

I understand from Brian that when you joined the band you could hardly even play a solo.

That's true, that really is true. (laughs) There's a lot that he says that isn't true but that one is very quotable. Yeah, I was a goner. I was just lost. I didn't know what to do with taking a solo.

Did Brian just teach you as you went?

He never really taught me. Nobody really taught me and any attempts at teaching me were a hopeless failure. I just ended up doing it enough and having enough desire. And I still don't know, on guitar, scales or anything. When I jump up on the neck and take a solo, I don't know what notes I'm playing. Not at all. And the best moments are when I am just as surprised as anyone about what I just played or what I just did. There's something very exciting about that.

It took me a long time to find a certain style that works for me which is not based on knowing the scales or where I am, but just desire and plain experience. One thing Brian did that really helped (laughs) was he gave me a little fuzz box, as if to say if he can't play a solo, well then maybe that will give him a little more, uh... you know... balls. I guess. It's like, here I am and now I've got this mean, big fuzz sound, so maybe I'll feel inspired to hit another note. That was a help for a while, and we did that, and I still now will always use a little pedal to crank up the volume and give a little edge, but it's not like what we used to do.

Could you tell me a little bit about your lyrics? Some of them have been described as morbid or bizarre. Where does the inspira-

tion for songs like "Kiss Off," which is about teen suicide (from 1983's VIOLENT FEMMES), come from, and how do you turn around and write a kind of gospel song or spiritual song like "Jesus Walking on the Water" (from 1984's HALLOWED GROUND)?

Well, all I can say, at the risk of sounding too cliché, is that I believe that's all a part of life. I don't think I'm the only one that feels the spectrum and the different experiences of life. Maybe I feel it to a greater degree than some people. I guess I don't even know how to answer that question, because it seems so natural.

I guess I feel the need to express all the different parts of my responding to, or reacting to, life and that will come out in the songs. Maybe part of it is that I don't censor, you know, I don't think that this can't go with this or I can't play this song for some people. What some people might do is they won't even want to write a song. I don't know really what's right or wrong about that. I just know that I haven't censored anything. I've always expressed whatever was troubling me or whatever I was happy about.

So a song like "Kiss Off" is autobiographical?

Well, they all are, to a greater or lesser degree, and usually to a greater degree. Yet at the same time, they're not permanently bound to that. Now, when I do a song like "Kiss Off," I do it with an awareness of some of the sense and feeling of where it came from and how I write it, but also very much where it is right now.

If I'm singing the line "I need someone, a person to talk to," which is the line that starts off the song, and I'm doing that every night then I'm thinking, "Okay, I hope there's a lot of kids out there, and if they feel the way I used to feel then maybe they might like to hear this." Of course, I still don't need a person to talk to, but doing the song is not nostalgia. I can still sing that line and mean it when I sing it.

Where does the impetus for your more political songs come from, like "Hallowed Ground" (from 1984's HALLOWED GROUND)? Actually, I guess I'm assuming that the song is a political song.

Well, it depends on how you define political. That has been described as just a religious song. There are parts of it that are right from scriptures. But then it's also related to world events, so it can be taken as political, too. It's the same thing, it's just writing about whatever I feel inclined to write about, whatever I feel the need to write about.

What led to the layoff between THE BLIND LEADING THE NAKED (1986) and the current album, 3? I heard that there were problems between the band on the last tour.

Not really just on the tour, but in general with all kinds of different things. We had reached a burnout point about anything that you would care to discuss, which of course I wouldn't care to discuss. Let's just say that we were at a burnout level all across the board.

It ended up being a great thing, to cut it right there and everyone go on with their lives and whatever they wanted to do. Everyone was much happier for it, and I believe the record that we made (3) wouldn't have been possible if we hadn't just come to a total stop.

How long did it take to record the album compared to BLIND?

Oh, much quicker. *Blind Leading the Naked* dragged on and I don't even know what it came in at. I really don't know. Two months? Three months? I don't know. And the new one was three weeks. It was especially quick considering that Brian and Victor hadn't even heard the songs before they entered the studio. We just learned the songs right in the studio. I played the song for them, we learned it, and we rolled the tape. Yeah, so it was done very quickly.

Your latest album has been described as going back to the original Violent Femmes sound. Is that what you were consciously aiming for?

Going into the album, we all felt that we wanted to get back to the roots of the group, which is live playing, the three of us spontaneously playing off each other like we did when we first played together. At this time, I feel that that's what we do best. Maybe on another record we'll be trying something else again. I don't know.

York grads educate public on mental illness

by **BOB SHAIRULLA**
What is it like to be mentally ill?

You might have a better idea after you watch the Canadian Mental Health Association (CMHA) video *On Mental Illness*. The 15-minute video, by York graduates Peter Corlett and David Brown, is being shown to prospective volunteers in the CMHA's Rehabilitation Action Program. It serves as an introduction to the problems of the mentally ill.

"We decided to do the video," said Corlett, "because it was something useful and interesting. It helps the volunteers to realize what mental illness is like and to identify with their clients' view of the world."

"When they come out of the hospital, most mentally ill people just go home and shut their doors on the world. They need someone to help them come out of their shell."

"But this is not easy to do," Corlett continued. "We hope the video will motivate more volunteers to reach out to these people

and help them to reintegrate with society."

Corlett and Brown prepared for the video by interviewing volunteers and their clients who had been successfully rehabilitated. They also joined a 10-week program for volunteers in order to gain an inside understanding of the subject matter.

The video begins with a poem acted out by York theatre students and then goes on to show how Toronto might appear to a mentally ill person. The poem — recited by harsh, pained voices — expresses the fear, loneliness and paranoia the mentally ill experience.

"Apparently we hit the nail on the head," said Corlett, "because many of the clients were saying that that's exactly how they felt."

The video placed second in last year's CBC Telefest and was later shown at a Harbourfront festival. Corlett, who now runs Videopulse Productions, hopes that it will attract more volunteers to the Rehabilitation Action Program.



by **JACOB KATSMAN**
 and **OLEG SEREBRYANY**
Can 50 million Russians be wrong?

Little Vera is a controversial, highly publicized Soviet film that has received a tremendous audience response in the Soviet Union. May's *Playboy* magazine has labelled it as a Soviet porn film.

Although the sex scenes in the film have offended the morals of Soviet citizens who haven't seen anything like it on their cinema screen before, Western audiences may consider them mild.

What is really controversial about the film is the manner in which it deals with the everyday realities of Soviet life. Portrayed

through the eyes of a small, industrial city family, *Little Vera* represents the hardships of the Soviet youth who turn to sex, alcohol and violence as means of escape from their empty existence.

Vera is a rebellious teenager, played by the recently acclaimed Soviet star Natalia Negoda, who indulges in sex and loud music and is not willing to make a commitment to post-secondary education.

The scenes follow Vera from her lovemaking to her family dinners where her father, Andrei Sokolov, gets drunk and spills out his dissatisfactions with Vera and her

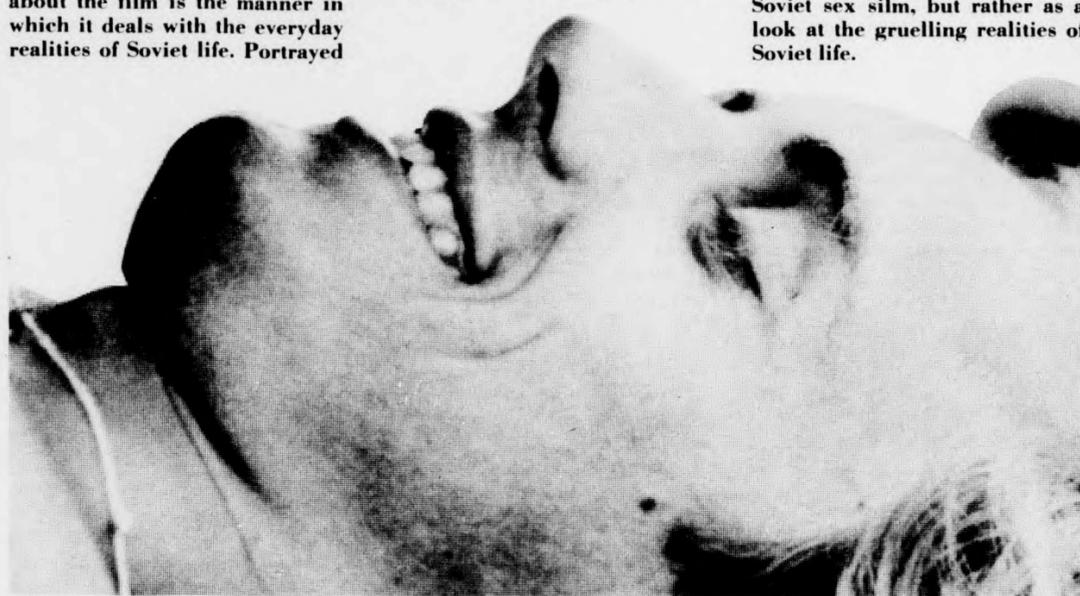
lifestyle. Little of the family time is passed without constant screaming and arguing. Not even Vodka is intoxicating enough to quell the emotional rage in the film.

The film's sensitive content caused *Little Vera* to be held for nine months in the USSR before being released to the West.

The film's script was written by Maria Khmelik in pre-Gorbachev 1983 when such explicit material could not even be published.

The director, Vasily Pichul, read the script and inspired by the Soviet Union's growing artistic freedom, took *glasnost* into the bedrooms, catching some old bureaucrats with their pants down.

There is no doubt that *Little Vera* titillated the Soviet audiences. However, Western viewers should see the movie not as a Soviet sex film, but rather as a look at the gruelling realities of Soviet life.



arts calendar

GALLERIES

IDA Gallery presents the *Convocation Show* of works by graduating visual arts students. The show runs from May 29 to June 14.

AGYU presents *Drawn From/Drawn Upon* until May 14.

AGYU will exhibit selections from the **Ann and Marshall Webb Collection** of recent Canadian and international art from May 24 to June 28.

Glendon Gallery presents "Celebratory," an exhibition of the works of **Liliana Berezowsky** from May 25 to June 25, Mon.-Fri., 10 am to 4 pm.

Glendon's "Maison de la Culture" presents **Joso Spralja's** Recent Works until May 30. Call 487-6730 for more information.

FILM

Premiere '89 "The Best Kept Secret" screening of 16 mm films by graduating students of the Dept. of Film and Video on May 27 at 1 pm at Bloor Cinema, 506 Bloor St. W. It's free but you need a ticket. Call 736-5149.



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A poke in the ribs



by HEATHER SANGSTER

When Geoff Hoyle pokes fun at an audience, he really pokes fun at an audience ... with a stick.

The opening skit in Hoyle's one-man *Fool Show* — playing at the Bayview Playhouse — begins with a Primal Folk Fool, in a mask and trenchcoat covered with bells, jumping across the stage and into the audience.

In the Fool's hand is a long stick that he twirls like a baton and simultaneously pokes at his groin and then at the audience, encouraging them to grab it.

The Fool sticks his tongue out, he leers, he licks his lips and then calmly jumps back onstage, takes off his mask, stands erect and begins a lecture.

The topic, of course, is the history of foolery.

With a combination of mime, clowning, dance, gymnastics and "almost" standup comedy, Hoyle educates his audience on the importance of fools.

Hoyle explained that a fool's job was to illustrate the truth by poking fun at power, pride, pretension and, simply, turning the world upside down.

Hoyle does just that. The next 90 minutes are spontaneously exciting. Hoyle's energy and his incredibly bendable body allow him to run through a series of skits

and characters at a swift pace.

Hoyle's first historical fool is the Abbot of Unreason who performs a mock religious ceremony, inspiring the audience to bray like donkeys rather than pray. He then becomes the Court Fool, the acrobatic entertainer, whose job is to parody the royalty. Hoyle pulls and twists his face to mock the pretentious kings and queens and uses his straight man — a stick with a model of his head on it — in an argument communicated only through the sounds of bells ringing on their fools' caps.

After another brief lecture, Hoyle performs Italian street theatre with two more fools — Pantaloon and Harlequin. He follows that with a very Charlie Chaplin-Buster Keaton-like skit about two waiters who chase each other around the stage. Not easy, when it's a one man show.

In the second half of the show, Hoyle's characters are given more time with the audience. Hoyle's "Fundraiser," a conventional, stuffed shirt type of fool with a nervous tick, comes out to deliver a speech and never quite does. Perhaps, it is because his favourite phrase is "However, nevertheless ..."

Mr. Sniff, a traditional, Red Buttons-like clown, literally brings the house down as he tries to unstick a chair from his hand.

Mr. Sniff innocently knocks down plaster, rips up floorboards and puts his foot through the stage. Appropriately, as he leaves the stage, Mr. Sniff becomes attached to the curtain and must be pulled offstage.

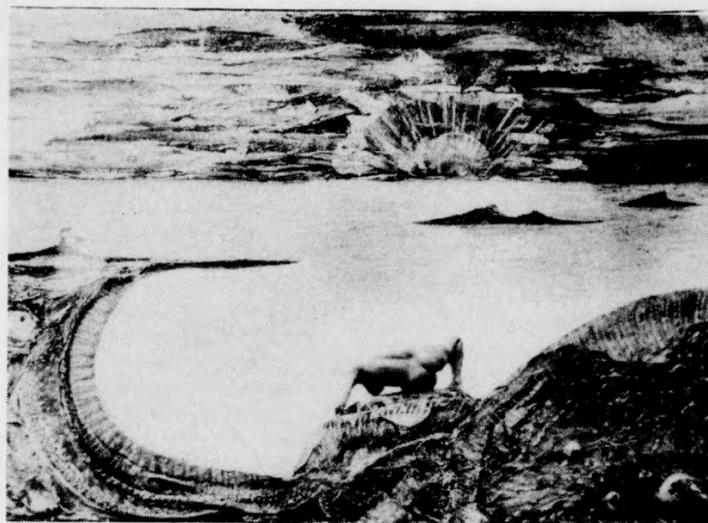
The final skit is Hoyle's most quiet, and perhaps best. The music is on and Hoyle, in a long coat and white gloves, comes out to perform a little soft-shoe for the audience. Hoyle has three legs. But, he doesn't let that stop him. He performs a mesmerizing dance that has the audience trying to figure out which of the three is really not his leg. It's hard to tell.

Hoyle's skits always involve some audience participation, giving everyone a chance to be a fool. However, Hoyle may also be a true fool and is indeed mocking his own audience by making them a part of the "grand fool show."

Hoyle's humour is very physical and, at points, the crotch pulling and body noises can be repetitive. As well, because he is portraying the history of fools, parts of the skits are predictable; we have seen it all before.

But, the audience didn't seem to mind. Hoyle received a lot of laughter, applause and two curtain calls. Even if we've seen it before, we definitely like to see it again.

Exotic fishbones and glam photos



An untitled painting from Spralja's "The Sea"

by BASHIR PATEL

Many commuters at the Keele campus have never seen the Glendon Campus, and a beautiful afternoon in late spring is a great time to discover it.

Also, a good excuse to be at Glendon is the Joso Spralja exhibition at the Maison de la Culture which runs until May 30.

Spralja's pieces, which he has been working on for the last three years, are combined into one large exhibit entitled "The Sea." It is a very unusual exhibit for Toronto city dwellers because Spralja says most of his inspiration has come from his native land of Yugoslavia and the surrounding Adriatic Sea.

Collections from "The Sea" are reminiscent of the work of Frank Frazetta, famous for his covers of sci-fi pocket books with exotic worlds populated by exotic women.

The works have a very surrealistic, "something out of this world" atmosphere. Spralja's daughter Helena says that viewers will find this atmosphere exotic because, in the city, they are constantly surrounded by industrialization and a polluted environment.

The texture for some of Spralja's paintings come from fishbones and the bodies of other sea-life which give it a three-dimensional quality. The tones and shades have what Artistic Director Jocelyne Benedek calls "transparent, water-like quality." Spralja uses a technique where he takes dried fish scales and fish-skins and extracts their original colour onto his pieces. The works integrate paintings, fishbones, magazine cut-outs and other sea objects to form a collage and bring out the artist's message.

Spralja's works highlight the theme of motherhood and nature. For him, there is no better way to do that than to use the sea, where all life on earth evolves. He captures the messages of progeny and procreation. There is also a particular urgency in his work because our earth is slowly being destroyed.

"The Sea" has been well received according to Benedek, with 400 people at the opening. It is a must see for those people on the Keele campus who want to retreat from their bleak surroundings. As well, those on Glendon Campus will enjoy the escape.

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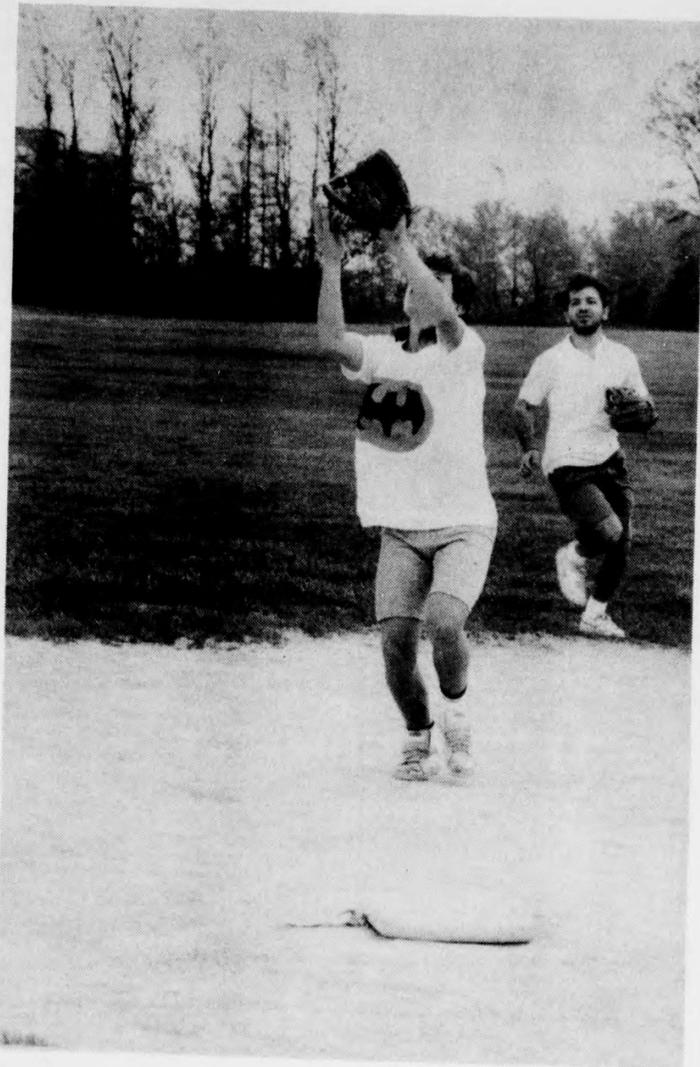
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B A T M E N AT Y O R K



Thomas Kim



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It's summer at York and students are enjoying the sun, sand, grass, dandelions, wide open spaces, construction dust, exhaust fumes, big ugly sculptures, hot stuffy buses, nosy photographers, prying reporters, parking authorities and the Bramalea Development.

Yeomen make national teams

by PAMELA JARVIS

Rest easy, sports fans. The future of Canadian men's volleyball once again lies in the capable hands of two of York's finest Yeomen.

Bill Knight, a spiker with four years of national team experience, and Dexter Abrams, in his second year as middle blocker for Canada, were named to the national A and Canadian B (or Universiade) teams respectively.

York coach Wally Dyba was pleased with the selections. "Having two of our athletes make the national team is a credit to York's athletic program," said Dyba.

"It reflects well on the program and the school that that calibre of individual would choose York."

Both Knight and Abrams were freshmen (albeit very effective ones) on this year's Yeomen squad that boasted a perfect 10-0 record in regular season play. The season came to a close with a provincial title and a third place finish at the CIAU championship.

"Having Bill and Dex making the national team . . . it's the final chapter in the success that the Yeomen have had this year," said Dyba.

In total, four members of the York team were invited to the week-long national team tryout camp held recently at the University of Calgary.

Adrian Adore, whose university season was plagued by injuries, attended the camp but was thwarted by a pulled hamstring.

Rookie Jacob Wiktorek was also invited but was unable to attend.

"My impression is that all four could have made it," said Dyba.

The B squad faces an unsure schedule that may be hampered by funding cuts. However, the A team, according to Dyba, "is one of the strongest selected (nationally) since 1984. We could be opening the door for the World Cup and perhaps the Barcelona Olympics."

Dyba added that Knight will probably remain with the national team during all of the upcoming university season.

Dyba also pointed out that in the past, most of the United States team has been selected from NCAA players.

"We're definitely becoming more competitive," said Dyba. His York team captured the Mizuno Excalibur tournament this year, defeating top-ranked CIAU and NCAA teams.

For coach Dyba, the fact that virtually all of the national team members were selected from the CIAU talent pool bodes well for the future of Canadian volleyball on the international level.

"People should realize the importance of CIAU and OUAA volleyball . . . the CIAU plays an integral role in the development of the national team program," said Dyba. "I hope that the CIAU and OUAA programs can keep building and developing — if not, we'll see repercussions nationally."

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VIETNAMESE STUDENTS: You are all invited to join our York Vietnamese Students' Association (YVSA). It has recently been approved by the provost. For further information, call: Dominiz 739-0901

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