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# excalibur

WEDNESDAY, JULY 24, 1991

VOLUME 26, ISSUE 3



## Global issue

**Serbs, Croats & the Press:**  
Nikola and Martin Gamulin cast some light on the situation in Yugoslavia.  
*See page 7.*

**Universities under siege:**  
Mazen Bouri examines the struggle for higher learning in the occupied territories.  
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Seth Awuku explodes Western myths about African politics.  
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# Food court called green threat

by Jeannine Amber

The Student Centre Corporation hasn't done enough to make the new building environmentally friendly, according to some students.

Most complaints focus on the amount of garbage generated by the six fast food outlets in the main-floor food court.

David Langer, an Atkinson student, says he is "pissed off" that the

centre didn't include a dishwashing system for the restaurants.

Most of the restaurants use styrofoam, plastic or cardboard dishes which cannot be recycled.

Langer says the fast food establishments should have been supplied with engraved dishes and a common dishwashing area "so that cleanup staff could do the dishes and redistribute them."

Collette Boileau, co-facilitator for

environmental group Envision York, said her group is "disappointed that there are so many fast food restaurants with disposable dishes and no consideration given toward eliminating that type of thing." Restaurant owners offered different explanations for the lack of reusable dishes.

Charlie Korinis, owner of the Shopsy's franchise in the building, said using dishes would be unfeasible in the small area the outlets have.

Won Park, owner of Panzerotto and Pizza, said the system would be difficult to administer "because everyone uses a different size (of dish)."

A Wendy's head office employee who asked not to be named said Wendy's franchises do not use dishes because of concern over "detergent going into the system, which is not good for the environment."

Chia-Yi Chua, Chair of the Student Centre Corporation, said leases for the food court were signed before he became involved with the centre, "so we couldn't dictate to (the fast food vendors)."

Rob Castle, who negotiated with the food outlets in 1989, admits he didn't speak to any environmental groups until after the contracts had been signed.

Cara Clairman, a waste management consultant for the Student Centre, says the Centre is more environmentally responsible than other buildings on campus.

"They've spent a lot of money on environmental initiatives... they've been very receptive to recycling and re-use ideas."

The centre's environmental initiatives include recycling bins (soon to be installed in the food court and the upstairs offices), and reusable condiment dispensers and ceramic dishes in the downstairs restaurant.

Chua said these initiatives have been expensive. The dishwashing system, dishes and dispensers have cost the centre over \$25,000 and the recycling containers close to \$2,000.

According to Clairman, "You do the best with what you've got and on that front the SCC is doing pretty well."



Students eating from ozone-destroying styrofoam and non-recyclable cardboard on the non-renewable faux marble tables of the Student Centre's food court leave their mess behind.

what's  
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this summer  
at the  
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**Sound Revolution**  
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Saturday, July 27th  
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## Grads call discount "bullshit"

by Jeannine Amber

Students who paid for the Student Centre and graduated before the building was complete are going to get some compensation — but not much.

The Student Centre Corporation (SCC) will be giving a 15 percent discount to all 1990 and 1991 graduates on food served in its 700-seat restaurant. This to reimburse them for the money they spent on the construction of the building.

"The SCC feel they want to make up to these people to say we are sorry... all excuses for being late sound hollow unless we do something," said Chia-yi Chua, Chair of the SCC.

York students pay an annual fee of nine dollars per course for the centre. The building was supposed to be completed in February 1990. Students who graduated in 1991 paid 90 dollars for facilities many of them would not be using.

Nancy Levene, who graduated from York this year, says the discount isn't good enough.

"A discount at the restaurant is largely an inadequate solution to the problem. Many students will not be returning to York and don't live in the region."

"It's bullshit," said Trevor Campbell, who does not plan to return to York in the fall. "They know they aren't going to have to pay out the full amount because not everyone is going to be able to make it up [to York] to take advantage of the discount."

Approximately 12,000 students graduated in 1990 and 1991. No figures are available on how many plan

to return to York to work or study.

The discount is valid for one year.

Allan Jones, president of the Graduate Students Association said the idea "sounds like a good one. There were a lot of people who were annoyed about having graduated and never used [the building]."

The student centre cost \$23 million. In addition to being late, it is also \$8 million over budget. The student levy will remain in place until the building is paid off.

Chia-Yi said he hopes the discount might attract recent graduates to come back to the school and interact with

other students.

Linda Keith of the York Alumni Association said graduates will be informed of the discount in the alumni magazine *York University Profiles*. But Keith was unwilling to comment on whether or not the discount is a fair deal.

## New science building slated

by Deqa Halbeh

York students will soon get a much-needed new science building.

The \$14.6 million building, announced by the provincial government in June, will house the departments of chemistry and computer science.

While Kimmo Innanen, dean of the faculty of science, said he is "absolutely delighted" about the new building, he also said it only partly relieves the science department's shortage of space. "This is all very

welcome news, but it is a drink of water for a person dying of thirst," said professor Innanen. "We are still 50,000 square ft. short of space just

for chemistry." The \$14.6 million grant was announced June 28 by the Ministry of Colleges and Universities. It is part of a \$110 million funding package to renovate Ontario's overcrowded universities and colleges.

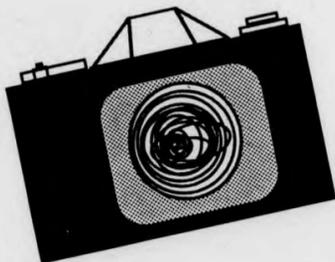
According to Bob Kanduth, spokesperson for the minister of Colleges and Universities, "enrollement has mushroomed dramatically in re-

cent years, and this new building is desperately needed to ease overcrowding in laboratories and classes."

"Right now part of the chemistry department is in the Petrie building and the other part is in Farquharson building," said Alok Goel, a graduate student of chemistry.

"This is inconvenient to us, because half the instruments are at Petrie and the other half Farquharson."

Science is currently short 100,000 square ft. for the departments of chemistry and computer science, according to professor Innanen.



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# Agent Orange on York lawns?

by Trevor Burnett

York University has been spraying the campus with a herbicide that at

least one environmental group says is potentially dangerous.

The university's grounds and vehicles department has been spraying

lawns this summer with Killlex, which contains the controversial weed killer 2 4-D.

According to grounds and vehicles

superintendent Chris Mark, the chemical poses no risk to students.

"2 4-D is widely used in the industry for weed control. It is legal and

to our knowledge — based on the reports we have read — it contains no Dioxins."

"There is a lot of confusion between 2 4-D and 2 4 5-T, which was used in Agent Orange (the cancer-causing defoliant used in the Vietnam War) and did contain Dioxin," explained Mark.

According to Tzeporah Berman, Mark is wrong.

Berman is a researcher for OPIRG — the Ontario Public Interest Research Group — a non-profit, student-run organization that monitors environmental and social justice issues.

"2 4-D is widely used but it is also widely banned," Berman said. She also repudiated the Agent Orange claim.

"Agent Orange consisted of a one-to-one ratio of 2 4-D and 2 4 5-T and health problems have been linked to exposure from both compounds."

According to Berman, the chemical "has been directly related to several serious health defects such as Non-Hodkins Lymphoma, a rare but fatal cancer that affects the Lymph system. It can also cause birth defects and sterility."

Berman also noted the findings of the U.S. MRAK Commission in 1969.

"The commission found that children who had been playing in schoolyards sprayed with 2 4-D, after several days experienced swollen eyes and mouths and had trouble controlling the discharge of urine. They also experienced symptoms of nausea, diarrhoea and limb paralysis."

Kent Groves, a manager with the ChemLawn-EcoLab lawn care company, disagrees with the assertion that 2 4-D is harmful.

"It is one of the safest products for landscape management. People relate it to various cancers but there is no correlation."

According to Berman, Groves' answer is typical of attitudes in the lawn care business. She says there has not been enough research done on 2 4-D to draw such conclusions.

Mark pointed to safety precautions York uses in the application of Killlex.

"We are licensed to do this, and with our application rates and the way it is applied we do not think that we are predisposing the public to any dangers."

Mark also argued that the Ontario signage program — which requires York to put signs on lawns for 24 hours after spraying — prevents people from coming into contact with the chemicals.

Berman countered that 2 4-D stays longer than 24 hours.

"2 4-D has a half life of 24 [hours] which means that after this period one half of the chemical remains on the lawn. Therefore people are still exposed to it. It can also travel throughout the atmosphere to other areas of land and water bodies, which could cause contamination of the water supply."



## Black Caucus

Get up • Get into it • Get involved

A black writers' caucus of *Excalibur* has been formed to work toward the promotion of issues and concerns of students of African descent. We're a small but vocal part of the *Excalibur* staff and we need you, your ideas and your input. No previous experience is necessary.

The Black Writers' Caucus will meet every Wednesday at 4:30 beginning July 3. Or come in and speak to Jeannine.

Our issues • Our concerns • Our voice

## A fairer excal

Help us develop a policy

*Excalibur* is in the process of developing a policy to aid us in establishing and maintaining a non-discriminatory media. At present we have a draft policy which we hope to adopt and incorporate into our constitution in the fall. We encourage interested members of the York community to come and pick up a copy of the policy. We welcome your suggestions for improvement. A general meeting to discuss the policy will be held in September.

111 Central Square • 736-5239

# Financial aid may improve next year

by Jeff Tensee

Ontario student loans and grants may be more equitable next year. The much-criticized OSAP (Ontario Student Assistance Program) system is being reviewed by a provincial government committee.

The committee's suggestions will be presented later this summer to the Minister of Colleges and Universities, Richard Allen. Allen may use the suggestions to renovate the 24-year-old OSAP program.

Rob Centa, external vice president for the York Federation of Students, is a student representative on the review committee. He said he expects "significant changes" from the review.

But "it all depends on how receptive the NDP is to the propositions made by the committee," Centa cautioned.

Last month the minister announced some changes to OSAP, including extra funds for married students and students with disabilities. However, many observers say more radical changes are necessary.

Currently, grants are only available to self-supporting (as defined by OSAP) students who are either married, have worked three years full-time, or have dependent children.

Many students who do not qualify for grants need to borrow thousands of dollars to finance an undergraduate degree.

"It should be an all-grant system," said Chris Lawson, a researcher for the Ontario Federation of Students. "I don't think there should be loans."

Centa says he doubts the committee will make such a dramatic move this summer.

Richard Jackson, a Ministry of Colleges and Universities representative on the committee, says he has "no preconceived notions" about the outcome of the review, since the role of the ministry is to "facilitate discussion".

But Lawson says he expects little from this discussion.

"I sincerely have my doubts. Given what they have done with tuition fees I don't believe for a minute that they are going to move to an all-grant system," Lawson said.

(Tuition fees increased 8% this year despite the NDP's promise of tuition freeze).

Currently, OSAP sets the cost of living for Metro Toronto students at \$132 a week. The Metro Social Planning Council — which sets payments for social assistance programs

— sets it at \$226 a week. Lawson said the ministry needs to bridge this gap to improve OSAP.

In response, Jackson said this can

be done in the near future if "the near future is not this September." This would make possible "acceptable costs of living by 1992-93."

"We are not even at the middle of our discussions and it is too early to say what the outcome will be at the end," Jackson said.

## One union signs contract

# Union talks continue

by Sam Putinja

York professors and librarians accepted a new one-year contract featuring an increase of up to nine percent in wages and benefits.

Brenda Hart, negotiator for YUFA (York University Faculty Association), said bargaining with the administration was unusually quick and successful.

"It was one of the best negotiations I've ever been through. Both sides really wanted to negotiate. What is unusual is that we agreed to continue negotiating."

YUFA and the administration were able to settle in less than a month by focusing on specific issues and agreeing to meet later this year to discuss other matters.

The initial talks focused on issues including pay, retirement and affirmative action. The next set of talks will look at concerns such as workloads, flexible career patterns and safety and security.

## Part-timers still talking

Other unions have yet to reach a settlement with the administration. CUEW (Canadian Union of Educational Workers), which represents about 700 teaching assistants and 1300 part-time faculty members, expects to gain salary increases similar to YUFA's, says chief negotiator Margaret Watson.

CUEW is seeking representation on academic decision-making boards, from which it is currently excluded. According to Watson, the decisions of these boards "have a tremendous impact on the teaching our members do."

Teaching assistants will again be fighting for smaller class sizes in the current CUEW negotiations. They have had no progress on this issue since 1987.

A likely source of bitter contention this year may be non-union lecturers. Hired by the administration and known as "lecturer excludees," there were about 75 such lectures at York two years ago. In 1989 the administration agreed to reduce their numbers, but they now number around 100.

## Safety a Concern

Campus safety is also a major concern for CUEW this year. In August, the results of studies commissioned by the union at a cost of \$17,000 will be released.

Doug Allen, a researcher for CUEW, said campus safety has become a more prominent concern for the union.

"The massacre in Montreal alerted us to this," Allen said. "We feel we have to make progress."

The Canadian Union of Public Employees is also currently negotiating with the university. Union Steward Tony Loftus said he would not comment while the talks are in progress.



## Falcons released on roof of Ross

Dan Quick of the Ministry of Natural Resources holds one of six peregrine falcons released into their natural environment July 14 — on the roof of the Ross Building. Quick said the location is an ideal place for the young birds to learn to fly. "It's real high up, and it's a lot like a natural nesting area... there are plenty of updrafts and thermals. This makes it easy for the birds to fly off the 'cliff' and catch their prey."

The falcons have been considered nearly extinct since the 1960s, when DDT and other pesticides began to destroy their reproductive system. The release is part of a ministry program to reintroduce the birds to their natural environment.

According to Quick, the birds will likely stay on the roof of the building for several months, until they have learned to fly with enough confidence to hibernate. In the meantime they will eat "almost anything" — including the pigeons and seagulls which plague the building.

## York fee called "back-door tuition increase"

by Jennifer Lim and Doug Saunders

An extra fee York is attempting to charge students has been called a "back-door tuition increase" by Ontario government representatives.

The fee, which would total \$5 per full-time course, would be charged automatically starting September 1992.

"We wanted to [introduce the levy] without a referendum to provide some support to services for students right away," said Sheldon Levy, York's vice president of institutional affairs.

According to Caroline Winship, a student representative on the Board

of Governors, the levy would go to general maintenance, operating services and new facilities.

In the past, the Ministry of Colleges and Universities only approved levy fees for specific projects — such as York's student centre and recreation facilities.

The new fee would simply be added to the central capital budget.

York, Queens and two other universities hope to collect an additional fee from students at the time of tuition payments, Levy said.

Dianne Crocker, an officer for the ministry, said she doubts these fees will win government approval.

"I think the government is very

aggressive about not having back-door tuition increases."

A ministry staff member who asked to remain unnamed said there is "no chance" York's fee will be approved.

Michelle Hughes, president of the York Federation of Students, said the fee is unfair.

"Tuition fees are high enough, and a lot of people are not working; to add an extra \$25 [for a full course load], will be even harder," said Hughes.

Whether York will proceed with the \$5 per course capital levy is yet unknown. If approved by the ministry, the levy is expected to be implemented in the next academic year.

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After work or on the weekend,  
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PARTICIPACTION

# Letters

We will publish, space permitting, any letters up to 400 words. They must be typed, double spaced, and accompanied by the writer's name and telephone number. Material deemed libelous or discriminatory by the staff of *Excalibur* will be rejected. Letters may be mailed or delivered to *Excalibur* • 111 Central Square • York University • 4700 Keele Street • North York • Ontario • M3J 1P3

## Supporting Reformers

Dear Editor,  
I read with amusement David Camfield's ravings about the Reform Party in the "Bearpit," May 29, 1991.  
The Reform Party is the fastest growing popular movement in Canada. We now count 80,000 members — hard-working, self-supporting Canadians who care deeply about their country. Every time we are attacked by the left-wing rabble in CARP [Coalition Against the Reform Party], we get another 500 members. Please keep it up!

*Would you have the courage.*

Sincerely,  
Thomas E. Flanagan  
Director of Policy, Planning and Communications  
Reform Party of Canada, Edmonton.

## Exposed and opposed

Dear Editor,  
In his letter in the June 26th issue of *Excalibur*, Bob Pieroway Jr. of the York North Reform Party claims my article "The Reform Party's nasty secrets" in the May 29th *Excalibur* is fraught with "misconceptions and falsehoods."

In fact, his letter tends to confirm my article's argument that the Reform Party is trying hard to use ambiguous populist language to hide its racist right-wing policies.

Mr. Pieroway doubts that I referred to any Reform Party literature before writing my article. He can rest assured that I read copies of *The Reformer* and the *Principles and Policies of the Reform Party of Canada* (and attended a party meeting).

In the latter publication I found the pleasant-sounding (and never-implemented) environmental policies which are now indispensable for all political parties, and many other Tory-like policies. I also found these five revealing statements:

"Confederation... can only be maintained by a clear commitment to Canada as one nation". This completely ignores the fact that within the borders of Canada are the First Nations and Quebec, which are nations oppressed through the suppression of their right to self-determination.



Ontario Reform Party's Michael Dean

"The Reform Party supports the harmonization of labour management relations, and rejects the view that labour and management must constitute warring camps." This tries to wish away the reality of class struggle, and labour militants know that "harmonized relations" lead straight to lower wages, worse conditions of work and the loss of benefits and rights.

"The Reform Party supports requiring the Government of Canada to balance the budget in each three year period." Another distinctive pro-business goal, this would require the truly massive cuts in the federal budget which are hinted at by the statement that "The Reform Party opposes the increasing use of the spending powers of the federal government in areas of provincial jurisdiction, such as medicare, education and the like."

"The Reform Party opposes... multiculturalism and hyphenated Canadianism... and would end funding of the multiculturalism program."

Mr. Pieroway denies the Reform Party is racist. One needs look no further than the policy quoted above for evidence of racism, while another telling clue is the Reform Party's association with racist author William Gairdner.

Gairdner, a wealthy financier, was a guest speaker at the Reform Party's convention in Saskatoon in April and has been a popular speaker at party meetings in Ontario. His book *The Trouble With Canada* is full of anti-Quebecois racism, calls for a complete end to welfare and is virulently anti-feminist and anti-gay.

As Gairdner himself says, "There is a remarkable similarity between the notions in my book and the Reform Party." That is precisely why the Reform Party must be exposed and opposed.

David Camfield

## Political correctness is a political choice

Dear Editor,

We are writing in support of *Excalibur's* May 29, 1991 editorial, "Just who are these thought police?"

The attempts of the New Right to delegitimize antisexist and antiracist activism, under the guise of protecting "freedom of speech" from "political correctness," has been the focus of many mainstream magazine and newspaper articles in the while (including in *Time*, *Newsweek*, *New York*, *Maclean's*, the *Globe and Mail* and the *Star*) along with a number of student newspapers. In a recent attack on "the notion of political correctness" in a speech on May 4 at the University of Michigan, George Bush was quoted as follows: "political extremists roam the land, abusing the privilege of free speech, setting citizens against one another on the basis of their class or race." Some commentators have rightly linked Bush's stance (in gearing up for the 1992 elections) to his use of the Willy Horton case to promote racial intolerance and privilege (and of course his own election) during the 1988 election campaign.

This is representative of the mainstream media's position in

both Canada and the United States as well. Sensationalized reporting of "political correctness" battles on university campuses, which do not equally represent the two positions, leads to faulty generalizations and misinformation which creates convenient scapegoats (that is, members of disempowered groups) during times of economic recession. The picture currently presented of university campuses is one in which disempowered groups have taken over and are now victimizing straight white middle-class males. This is not only a distortion of current reality but it is intellectually dishonest.

We wish to make the following specific points:

1. The people still being censored on university campuses are women professors whose proposals for courses on women writers are routinely rejected on the grounds that women are not good writers; minority faculty and students whose experiences, knowledge and history are routinely absent from the curriculum; students whose race, class, and/or gender analyses are dismissed as "crap" by certain professors; students who

take required courses in which homosexuality is treated under the topic of sexual deviance, etc.

2. White males cannot be the victims of racism or sexism. Discrimination results from systemic oppression.

3. White male supremacy is not moderation. To view the struggle against race and gender stereotypes which demean, distort and humiliate minority groups and women as morally outrageous is in itself morally outrageous.

In general, professors and mass media wield power, power to legitimize racism and sexism or to fight for its eradication. The choice to speak out for or against racism and sexism is a political choice.

Yours truly,  
Ruth King  
Advisor to the University on the Status of Women  
Chet Singh  
Advisor to the university on Race and Ethnic Relations

Ed. note: Some of the text of this letter appeared in the July 16 *Globe and Mail* under the title "Political Correctness and the New Right."

approval was sought and obtained. Therefore, if we agree that the SC were free of any improprieties, why should our current cleaners be unfairly termed "scabs?"

The club space issue is not new. This has been rehearsed in time past and the key players (the clubs) understand that the issue has been resolved and we should all move on. I would be the first to admit that we are not in an ideal situation but given the fact that the Clubs' Coalition (independent of the SC) has already democratically willed for space to be apportioned the way it is, there is not much left to do except to personally endeavour to make as much space available to user-groups as possible in the coming year.

Why you opt for strife-filled coverage of the SC in its opening days is absolutely bedeviling. Your photo caption that the SC "is not without problems" suffers from petty-mindedness.

Of course, there have been and will always be problems. The test is clearly our ability to gallantly overcome them in a collective fashion. Far be it for me, a mere student representative, to tell you what and how to write... I would not even dream of



treading on that sacrosanct sphere of journalistic freedom. But when the *Globe and Mail* is able to be excited about York because of the Student Centre, when students come up and say how happy they are with the food facilities and the depth of quality of the programming that we are bringing in, when previously disenfranchised groups like Osgoode announce that they now feel a sense of belonging here, I really have to question where your slant is coming from. Could it be that *Excal* is not comfortable with student groups doing it right?

Yours for a fair chance,  
Chia-Yi Chua  
Chairperson,  
Student Centre Corporation

## Not Castle's castle

Dear Editor,

I was perturbed to read the two Student Centre articles and the cartoon featured in your last issue (June 26). It was disappointing to see the central student newspaper refusing to be anything but negative in its coverage of what is the single most significant student project at York!

For starters, I am not sure how the SCC General Manager feels about the cartoon but I was singularly unimpressed when I saw it. To allude that the Student Centre is Rob's castle is not only inaccurate but downright insulting to our Board of Directors, the most representative student group on campus. While not denigrating the GM's important role in the project (both previous and current), I must also underscore the role of the Board and Executive... that of making and being responsible for all decisions at the SCC. The GM acts as the conduit between staff members and the Board, carrying out the resolutions of the Board.

Moving to the specific topic of the cleaning contract, it is unfortunate that CUPE did not get the SC contract and I certainly understand Mr. Lehto's concern. However, our desire to accommodate the University bid was unachievable simply because the bid was about \$100,000 higher, a whopping difference considering the financial constraints we are in. All that aside and more importantly, the Management Agreement that exists between the SCC and the Administration affords us the ability to contract outside groups if we had the consent of the Administration. In this case,

# drop everything

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Drop Everything for your campus announcements.  
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# drop everything

# editorial

Excal editorials are written by a staff member with the approval of the staff. The initials below indicate the writer.

THE SCENE AT THE CANADA-U.S. BORDER.....



Cartoon: Jeff Lefcourt / Waterloo Imprint

## Ontario policy stifles imagination

Workers, tenants and the unemployed can be thankful we have the NDP in Ontario. But students might as well have voted Rhino.

Richard Allen, the minister of colleges and universities, is able to out-Liberal the Liberals. His policy — where he has one — is certainly not socialist, or progressive. In fact, it often contradicts official NDP policy.

The NDP has long called for a freeze on tuition, leading to its eventual elimination. This isn't terribly radical. In many countries it's just common sense.

But this year, against protests from students and Allen's own party, he raised tuition 8%. The privileged few who enjoy a university education will become that much fewer.

There's a second approach Allen could have taken: keep tuition high, but pay the bill for students who can't afford it.

You'd have to make major changes to the moribund OSAP system to do that. Last month Allen put together a committee to do this. But don't expect much from it.

OSAP will still be based largely on loans. While what we need are grants. With a \$10,000 loan hanging over your head, anything you study will have to lead to a lucrative career. Forget about the pursuit of knowledge.

But 'the pursuit of knowledge' is just what Allen has abandoned. In his view — identical to the Liberals — Universities exist only to pro-

vide skilled labour to boost the economy.

"I believe [the] ultimate purpose of improving accessibility isn't to recruit more students," he told the Ontario Federation of Students last month. "It's to help expand people's educational and employment opportunities and, ultimately, to improve the social, economic and cultural life of the province as a whole."

This sent a clear message to the audience. Allen has abandoned the old NDP ideal of free and accessible education for students of all social and economic backgrounds, and replaced it with a system of elite education for those who can afford it.

This policy will have long-lasting repercussions. It will cause tuition to rise, because it won't be important to allow "more students" in. It will make OSAP loans a continual burden for students, who will be expected to get high-paying jobs after graduation.

And it will make career-oriented disciplines — like engineering, business and medicine — more important than academic and 'pure knowledge' disciplines in the arts and humanities.

There was a time when people went to university to develop their imaginations. Now, if you're a high school grad who takes more interest in your imagination than your career, you're bound to have a hard time.

DS

excalibur

\*\*\*Excalibur\*\*\*

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# EXPLODING THE MYTH OF TRIBAL AFRICA

By Seth Awuku

It is often maintained that Africans are evading nationalism for tribalism.

The idea that tribalism is the cause of Africa's socio-economic and political problems first began circulating a few years after independence. Europe has brainwashed its societies into this belief.

Now the same idea is also being used by a number of African scholars and students (some of whom should know better) as an argument for the major cause of African refugees.

Shockingly, efforts to demonstrate that tribalism is the cause of Africa's woes have not only received acceptance among Africans but have been influential among Black people in the diaspora, thereby generating ignorance about Africa.

This reassuring fantasy of tribalism is based on three propositions. The first is that the ruling classes of African states are composed of one tribal group that oppresses other tribes.

The second is that African states are new, with no national history, no commonly accepted political institutions and no domestic unity.

The third is that Africans are more inclined to tribalism than to nationalism.

There is just enough truth in each of these propositions to mislead. It is too easy and also unfair to blame Africa's ills on tribalism.

On the first point: whether or not African rulers believe in tribalism is irrelevant. Many forms of tribalism exist in the Soviet Union, Yugoslavia, and Canada, for example.

The fact is, Africa is in an economic coma. What it needs is a transfer of modern technology and fair international trade practices in order to bolster its economy. Unfortunately, Europe has consistently refused to do so.

It is not tribalism that plagues Africa. It is European and North American egoism that plagues Africa.

This leads to the second point: If tribalism works against political institutions and national unity, why it that nation-states like the Ivory Coast, Senegal, Botswana, and Tanzania — which are made up of many tribal groups — are not faced with any significant dilemmas?

The third point — that Africans are tribalists first and nationalists second — is therefore self-defeating, because it is not all African nation-states that are engaged in the so-called tribal conflicts.

There has been a transition from tribalism to inter-tribalism that has been going on for centuries, since before the arrival of White foreigners.

Anyone knowledgeable in African history will appreciate that trade has long been an essential part of African relations. As Africans traded between and amongst themselves they also strengthened their relations through inter-tribal marriages in order to improve relations.

African scholar Kibreab writes that "gradually the exchange or the circulation of goods indicated a continuous movement of goods and services and people bringing an end to tribal isolation." The altered character of tribalism led to inter-tribalism.

Why do so few acknowledge the number of African inter-tribal marriages, or that most Africans not only speak their native language but also other tribal languages?

For one thing, to say that tribalism exists in Africa is to deny tribalism any clarity or specificity. To think that the Kikuyu or the Ibo tribe of the 10th century is the same as the Kikuyu or the Ibo tribe of 20th century is to ignore the transformations they have undergone.

The proposition about Africa as a tribalist continent is erroneous and as such dangerous to the very concept of Pan-Africanism. This talk of nonsense has been going for too long. It is time it came to an end.

*Seth Awuku is preparing to enter either law school or a Masters program in International Relations. He is a visiting student from Ghana.*

**"It is not tribalism that plagues Africa, it is European and North American egoism that plagues Africa"**

# bearpit

## REPORTING THE TRUTH ON YUGOSLAVIA

by Nikola Gamulin  
and Martin Gamulin

**A**mong the tragic mistakes made at Versailles after the first world war was the creation of the Kingdom of Serbs, Croats and Slovenes — now known as Yugoslavia.

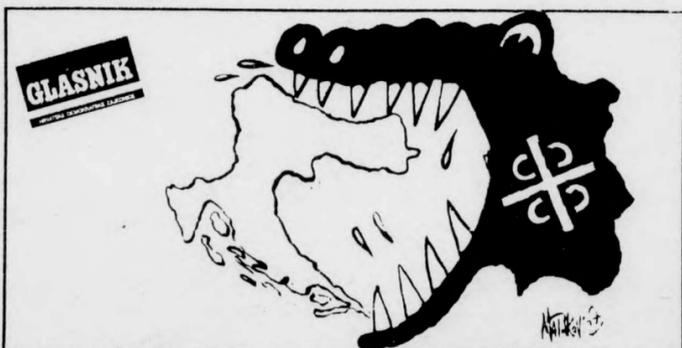
The country has existed for seventy-three years (save for four years during World War II) and for

not one of these years have the people inside been happy.

Over the past few months, the strings that held Yugoslavia together finally broke. The Western press is so full of reports that one can't pick up a newspaper and not read about the situation.

However, much of this reporting has been biased, incorrect or incomplete.

continued on p. 10



This cartoon, which appeared in the Zagreb Evening Paper on July 8, 1991, has Serbia swallowing up Croatia. The symbol in the alligator is a Serbian slogan which stands for "Samo sloga Srbina spasava" and translates into "Only Serbian unity will save."

# No education under occu

by Mazen Bouri

**If you are a student at Bir Zeit University in occupied Palestine, you haven't been to class in the past three years.**

Since the beginning of the popular Palestinian uprising known as the intifadeh, Palestinian education has been systematically disrupted by Israeli military authorities.

Schools, universities and colleges have been shut down for long periods during the uprising against Israel's occupation of the West Bank and the Gaza Strip.

The Israeli government and military claim the closures of Palestinian educational institutions have been necessary to "preserve security" and that schools and universities are "centres of unrest." Yet even kindergartens have been shut.

Education was further impeded when the Israeli Defence Ministry outlawed Palestinian attempts to organize alternative schools and distribute home-study packets.

One of the biggest single educational shutdowns came in February 1988, when all six major degree-granting Palestinian universities were shut down "until further notice" by military order. Also affected by the closure were numerous community colleges and schools.

In one fell swoop, over 15,000 Palestinian students were deprived of their internationally recognized right to higher education.

The toll on students and teachers during the intifadeh has been staggering. In one instance, 200 of Bethlehem University's 1600 students were detained in the uprising's first eight months.

Members of the uni-versity's community have also been subject, without benefit of either charge or trial, to periods of renewable detention of up to a year.

In one sample of detainees, close to 20% were students.

An even more painful practice used by the military authorities has been the exile of 62 Palestinians during the uprising. These forced exiles have come despite the fact that the Geneva Convention prohibits "individual or mass transfers." Of the 62 deportees, 23 were educators and students, including



internationally renowned physicist Tagsir Aruri, who was deported two years ago.

Article 26 of the UN Universal Declaration of Human Rights declares unequivocally that "everyone has the right to education... higher education shall be equally accessible to all on the basis of merit." Article 1 of the UN Convention Against Discrimination in Education, which Israel has ratified, prohibits "depriving any person or group of persons of access to education of any type or level."

Almost two million Palestinians have long been deprived of the right to learn. Even before the uprising began in December 1987, the Israeli authorities had been trying to restrict the growth of the education sector in the territories and harassed teachers and students.

Palestinian students are prohibited from studying their own heritage, history and culture. The Israeli authorities have a list of 1000 books banned in the West Bank and Gaza. Further, it is illegal to possess any publication by a Palestinian without a permit.

Universities cannot get periodicals. Laboratory and educational equipment is taxed at up to 100 percent, while Israeli universities are tax exempt.

## **gulf war**

The situation for Palestinian education worsened dramatically during the Gulf war. The occupied territories were subject to a strict 24-hour curfew for 46 consecutive days. This curfew, where an entire people were confined to their homes, paralysed every aspect of life in the West Bank and Gaza.

Furthermore, at the end of February this year the Israeli military authorities extended closure orders on the four largest Palestinian universities for a further three months. Together they serve over 80 percent of students currently enrolled in university.

"Israel should feel that it cannot get away with such stupid orders [as] closing schools and universities down on the



# pation

pretext of security," says Saeb Erakat, professor at Nablus al-Najah University.

While the Israeli government claims the opening of Palestinian universities threatens its national security, al-Haq, the West Bank affiliate of the International Commission of Jurists provides another view: "The Israeli government's actions force the conclusion that it is education itself that is targeted and that it is... another means of collective punishment."

Declared one United Nations Relief and Works Agency official: "[the Israelis] want people to suffer and... to yield. They know how much Palestinians value education." Many young Palestinian children are now growing up illiterate, while older children have forgotten much of what they were taught. The majority of high school graduates have been unable to begin, continue or complete their higher education.

## deplorable conditions

Dr. Hanan Ashrawi, dean of the Faculty of Arts at Bir Zeit University, has spoken at length about the deplorable conditions Palestinians face in the occupied territories. In a

June lecture at the University of Toronto, Ashrawi declared that "real hunger" is occurring and economic "deprivation" has reached unprecedented levels.

As for U.S. peace efforts in the region, Ashrawi observed that "peace cannot be achieved without justice."

Israeli military suppression of the uprising has led to over 942 deaths, 111,529 injuries, 15,000 administrative detentions and some 1,910 house demolitions. Curfew days totalled 9,945 (excluding the Gulf war); thousands of acres of land have been confiscated, while well over 100,000 trees have been uprooted.

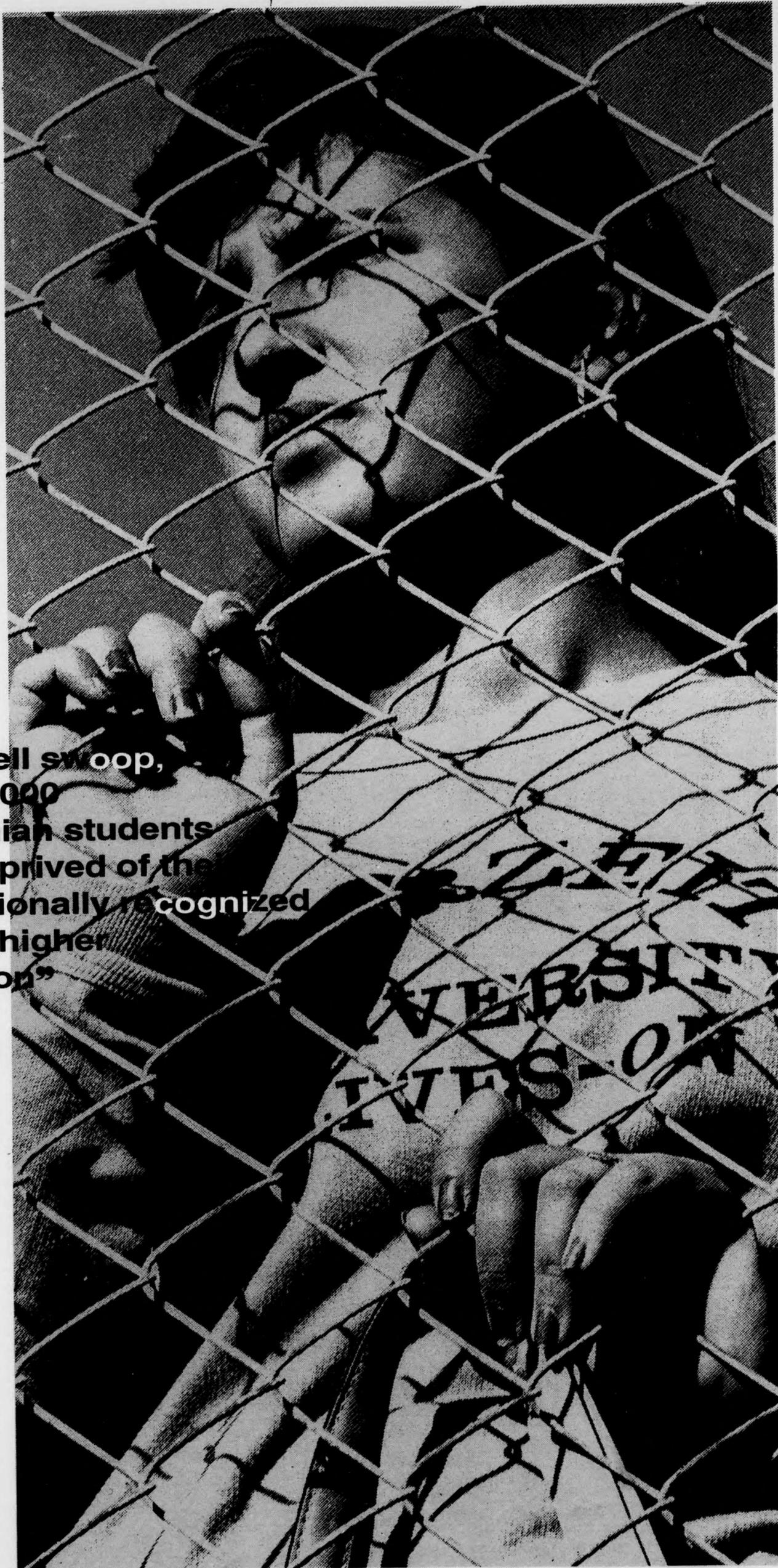
In view of the deteriorating situation, a June United Nations symposium on Middle East peace was held in Montreal. The delegates called for a peace conference based on two longstanding UN resolutions: one prohibiting the acquisition of land by force; the other supporting the right of Palestinian self-determination.

Unfortunately, the reality remains that efforts toward peace between Arabs and Israelis are proving, once again, to be futile — the occupation continues and the suffering grows.

Meanwhile, students at Bir Zeit university may spend a fourth academic year barred from class.

*Mazen Bouri is a third-year arts student at York. Born in Beirut, Lebanon, he moved to Canada two years ago.*

**"In one fell swoop, over 15,000 Palestinian students were deprived of the internationally recognized right to higher education"**



# REPORTING ON YUGOSLAVIA

continued from p. 7

Most articles about Yugoslavia are carried across wire services. And what interest might these agencies have in biased reporting out of Yugoslavia? Probably none, but the names of their correspondents might explain the bias.

The AP (Associated Press) correspondent in Belgrade — the capital of both Serbia and Yugoslavia — is Dusan Stojanovic.

The UPI (United Press International) correspondent is Nesho Djuric. You need a subscription to a computer service that hooks up with these agencies to find this out.

To someone familiar with Slavic names, both bylines could hardly be more Serbian. And their articles are most certainly slanted if not totally biased.

One might argue that being journalists, they wouldn't compromise their integrity on the basis of their nationality. Perhaps that is the case in Canada, where you would be equally comfortable reading articles about Quebec by John Downing or Luc Perrault.

However, the press in Belgrade are scandalously biased. You don't have to take our word for it: the Serbs themselves were so fed up with how their own local politics were dealt with in the press that they organized massive rallies and paralysed Belgrade for almost a week.

If you are searching for the truth, you should take everything you think you know about Yugoslavia and forget it. Consider the following 'facts' which regularly appear in the press:

- The basic problem is Serbs



Yugoslavian government tanks break through a barricade in Slovenia in July of this year. Yugoslavia has been in turmoil for most of the century. With Croatia and Serbia declaring independence in June, the situation has come to a head.

against Croats. Wrong. Ask any Slovene, Macedonian, Albanian, Muslim or Hungarian what their problem is and they will all tell you they have problems with the Serbian government — particularly the present one. It is led by Slobodan Milosevic, a communist who has stirred Serbian nationalism into a frenzy in order to hold onto power.

- There are half a million Serbs in

Croatia who don't want to live in Croatia for fear of persecution and want to join Serbia. Wrong. Of the 500,000 Serbs who live in Croatia, most are scattered around the larger towns and cities. Many live in the so-called "Krajina." This area has a majority of Serbs but is by no means ethnically pure. It has proclaimed itself part of Serbia but only accounts for 120,000 Serbs.

- Serbs fear Croatian nationalism. Wrong. Slovenes, Croats, Muslims, Macedonians and others fear Serbian nationalism.

Newspaper reports will not tell you the real goals of Milosevic's government.

It was in the streets of Belgrade that Milosevic was swept to power with his strident nationalism. Since his rise to power, Serbia has:

- Revoked the autonomous province status of Vojvodina and Kosovo while retaining their vote in the Yugoslav Presidency.

- making Serbia dominate that institution.
- Brutally oppressed the Albanians of Kosovo who account for 90% of the population in that province.
- Waged a war of state-supported terrorism in Croatia.
- Created armed gangs of terrorists to destabilize the fragile democracies in Croatia and Bosnia-Herzegovina.

All of this is done in the name of Greater Serbia, a country which would incorporate most of today's Yugoslavia so that all Serbs could live in one country. They use the pretext of a threatened minority to justify this land grab.

All Serbs in one country? Threatened minority? *Serbia Über Alles?* Leading Serbian newspapers write in all seriousness that Germany and Italy are supporting Croatian and Slovenian independence because of a secret scenario to create the Fourth Reich. What sort of mentality is behind this?

What sort of mentality prevails when Vojislav Seselj — a Serb who boasts he organized the massacre of 12 Croatian policemen — is elected to Serbia's parliament?

This mentality cannot be changed overnight. It is also unlikely anything will be resolved by peaceful and democratic means — not unless Serbs realize there are large parts of Yugoslavia that are not, never were and never will be Serbia.

The sooner this happens, the better for all concerned. But between now and then it will be a very difficult time for all of the peoples who live in the sorry state known as Yugoslavia.

Martin Gamulin is a fourth year political science/history student at York. Nik Gamulin is entering his first year at York. Both are members of the York Croatian Students Federation.

## 10 Critiquing the critics

### Rethinking Thelma and Louise

by Ira Nayman

I missed the *US News and World Report* article denouncing *Thelma and Louise*, but I did manage to see an episode of *Crossfire* devoted to the film.

*Thelma and Louise* clearly hit a nerve. But while this film about a pair of women who go on a weekend fishing trip and end up being hunted by the police for a crime spree is by no means perfect, it is not as bad as its current detractors make it out to be.

This criticism has come mainly from male political commentators and pundits; film critics have generally reacted favourably.

There are two specific complaints about *Thelma and Louise*: the film does not have any sympathetic male characters and it is too violent. These complaints are not supported by the film, and do not consider the history of the medium.



Louise (Susan Sarandon) talks to her boyfriend (Michael Madsen) in *Thelma and Louise*. A lot of the current criticism of the film is sexist, failing to consider the ways Hollywood has traditionally portrayed sex roles.

#### analysis

There are a lot of unsympathetic male characters in *Thelma and Louise*, from the guy Thelma (Geena Davis) meets in a bar who ends up trying to rape her to a sweet young hitchhiker who robs banks — and, eventually, the two women.

However, there are at least two redeemable men: the boyfriend of Louise (Susan Sarandon), who tracks her down to propose to her, and sympathetic cop who tries to help them.

Two sympathetic male characters contrasted by a dozen jerks may not seem like much, but it is more than women are frequently allowed. How many films have portrayed women as brainless bimboes or selfless wives and mothers, ruling out other possibilities?

If the problem is negative stereotyping, we should recognize that female characters have been given far less autonomy, far fewer human characteristics or choices, than male characters.

As for the violence: there is one murder, an attempted rape, a bank robbery and an exploding tanker truck. There is more violence in a single minute of *Terminator 2* than in all of *Thelma and Louise*. (And note that the criticism of violence centres on murder or destruction of property, not on rape.)

One *Crossfire* guest claimed that the ending, in which Thelma and Louise drive off a cliff rather than be captured, was "nihilistic." This is a misinterpretation: the ending is an affirmation of Thelma and Louise's friendship (even in death).

To view it as "nihilistic" you would also have to interpret the scene on which it was based in the same way: the final scene in *Butch Cassidy and the Sundance Kid*. This hasn't happened, nor is it likely to.

There is a double standard here: male friendships are encouraged in films, female friendships are discouraged; violence wielded by a man makes him a hero, violence wielded by a woman makes her unfeminine. These are sexist assumptions, unworthy of valid criticism.

Some men are threatened by *Thelma and Louise*. Strong female friendships scare insecure men; violent women are threatening because they challenge women's subservient roles. This fear is the basis of much of the criticism.

*Thelma and Louise* is a brilliant film. Don't believe the hype.



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

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# Arnie warned us he would be back, but he didn't say he would be bringing George Bush

by Andrew Brouse

It is a long way from Kapuskasing, Ontario to Hollywood.

Kapuskasing is a medium-sized Northern Ontario town dependant on the mining and pulp and paper industries. It is the last stop on the Ontario Northland train run.

My father, the train freak, once took me up to Kapuskasing just for the ride. About all there is to do on the train is get shitfaced in the bar car.

James Cameron, the director of *Terminator*, is from Kapuskasing. What this has to do with this movie I'm not sure.

At about 100 million dollars, *Terminator 2: Judgment Day* is the most expensive movie in cinematic history. If you like action films in the tradition of *Die Hard* and the original *Terminator*, you will like this one. It is a good action film with stunning special effects and pyrotechnics, relatively unfettered by any profound plot development.

Lots of stuff blows up real good: a few tractor trailers, a helicopter,

## film

**Terminator 2: Judgment Day**  
directed by James Cameron  
starring Arnold Schwarzenegger  
produced by Carolco Pictures

countless vehicles and police cruisers and an office building. While the action sequences are great, the film suffers from brooding introspections and fatuous moralizing about how humans have become so good at self-annihilation.

The most irritating internal contradiction is that, while suggesting that the military/industrial technocracy threatens to destroy humanity, *Terminator 2* glorifies technology.

In the first *Terminator*, machines rule the world. Arnold Schwarzenegger is sent back from the future on an abortive mission to terminate Sarah Conner, the mother of the future leader of the human resistance against the machines.

In *Terminator 2* Arnie returns, this time as a 'good' terminator sent to protect young John Conner from the new 'bad' terminator, a T1000

model made of — what else — liquid metal.

Just beyond the death, destruction and general havoc wreaked by the two *Terminators* is a christian/capitalist morality tale.

It shows up here and there: the subtitle *Judgment Day* is an eerie reminder of the belief held by Ronald Reagan (who along with George Bush is a friend of Schwarzenegger) that the "judgment day" of biblical prophesy would come as an all-out nuclear war; the bumper sticker "Jesus Saves" on a truck the protagonists drive; and John's comment that Russians are "good guys now."

*Terminator 2* is refreshingly free of misogyny and ostensibly conveys a positive message. "Ultimately the film is about the value of human life," James Cameron says. "However, the film also empowers the individual"

But it really reinforces the notion that violence is an acceptable means of resolving dilemmas.

In this way, Schwarzenegger as the mythological 'good' Termina-



Arnie! Arnie! Arnie! Everybody's favourite Kennedy goes into popularity overdrive and is reincarnated as a good cyborg. Does any of it make sense? Did George Bush's election make sense? Things blow up — blow up real good. What more sense does Arnie (or George) need?

tor becomes an analogue for American foreign policy. Conventional morality relies on polar positions of good and bad in order

to be viable; so when there is no perceived evil 'other' (such as the 'threat' of Communism or drugs) you must invent one.

## Food for Thought but no Solace

by Ira Nayman

It is hard (but fun) to imagine Meryn Cadell's comic sensibilities transferred to film or television. The Toronto-based singer-songwriter's first full album, *Angel Food for Thought*, however, gives her great creative freedom.

Cadell delivers most of her songs conversationally, in a quick, breathless style; it's as if we're listening in on the thoughts of a teenage girl. She occasionally sings (on "Secret," or the chorus of "Bumble Bee"), revealing a voice that is adequate, if not outstanding.

The main attraction of *Angel Food for Thought* is Cadell's loopy wit. "Flight Attendant," for instance, portrays a less than enthusiastic job applicant talking to a disconcertingly distant interviewer; "The Pope" tells of Pope John Paul II's Toronto visit from the point of view of a person suffocating in the crowd.

The album contains an unapologetically female point of view, whether the subject is love ("Bumble Bee" or "The Sweater"), religion ("I Been Redeemed"), women's atti-

## music

**Meryn Cadell**  
*Angel Food for Thought*  
Intrepid Records

**Sarah McLachlan**  
*Solace*  
Netwerk Productions

tudes towards their bodies ("Maidenform") or roles ("Barbie"). This makes it stand out against our male-dominated mass culture.

Although different in almost every other aspect, Sarah McLachlan's second album *Solace* shows a similarly female point of view. Not surprisingly, it is also the product of a smaller label (Vancouver's Netwerk), which gives McLachlan the freedom to explore this point of view.

McLachlan's main concern is relationships, personal and political. Despite its title, *Solace* offers little comfort; it aches with the memory of love lost, the realization that there is a lot of suffering in the world and the suspicion that the way our society is organized has caused it.

The lyrics sometimes approach the maudlin — as if Meryn Cadell's teenager started taking herself dead seriously — but there are enough original images to redeem McLachlan's lapses.

Befitting the subject matter, the music is dark and complex with a touch of the exotic, even on relatively up-tempo pop songs like "Drawn to the Rhythm" and "Into the Fire." The final cut on the CD, "Mercy," is positively dirge-like.

The main attraction of *Solace* is McLachlan's voice. She has abandoned some of the vocal pyrotechnics which appeared on her first album *Touch*, concentrating on straightforward delivery, and occasionally builds complex sounds through harmony. Classically trained, McLachlan has a beautiful, angelic voice that is a joy to listen to.

Both *Solace* and *Angel Food for Thought* are mature works that explore the world from a woman's perspective. They are complex, and must be listened to repeatedly to be fully appreciated.



# arts

## Get the microwave cookbook

by Stephen Balsky

From the program for Theatre's *Passe Muraille's Laurier*, I got the impression that the production would be lavish and stylish but about as interesting as reading microwave cookbooks. Unfortunately, the play fulfilled my expectations.

*Laurier* is the fifth instalment of playwright Michael Hollingsworth's *History of the Village of the Small Huts* cycle. The first four plays were satires of Canada's colonial past, characterized by short, rapid-fire scenes.

This instalment chronicles Sir Wilfrid Laurier's political awakening of the unlikely duo of Bishop Bourget and Sir John A. MacDonald. The young Laurier marries the ravishing Zoe LaFontaine, has an unpublished affair with Emile Lavergne and is elected to the Parliament of Canada as a nationalist from Quebec.

As Sir John A's government is riven with scandal after scandal, Laurier becomes a father as his mistress bears his first son, Armand Lavergne/Laurier.

The fiery rogue eventually becomes the first Prime Minister from

## theatre

**Laurier: The History of the Village of the Small Huts, Part 5**  
written and directed by Michael Hollingsworth  
Theatre Passe Muraille

Quebec after four members die in office in five years. Ironically, Laurier's most stubborn opposition comes from his son Armand, thus defining the patricidal character of the war between Quebec and Canada.

The biggest flaw of this production is Jim Plaxton's allegedly stylish "black box" lighting. Every character is seen through some obscure peephole of light as if the viewer is in a box. Not once is the stage totally lit and only the occasional spotlight brightens some of the actors. I found this very annoying.

The pace of *Laurier* also leaves something to be desired. There are too many dull stretches; I often found myself glancing at my watch or shifting in my seat.

*Laurier* does have its merits, however. Stephen Ouimette in the title role gives an engaging performance, displaying more energy than any other cast member. As he grows

from the wide-eyed political freshman to the older, wizened Prime Minister (who resembles Doc Brown, the zany professor in the *Back to the Future* trilogy), Ouimette invokes the most laughter.

Robert Nasmith is also amusing as the Jimmy Swaggart-like Bishop who delivers his lines at twice the volume of the others.

The costumes — from what could be seen of them — were impressive, reflecting the Victorian and Edwardian eras.

*Laurier* employs one interesting stage technique when the Prime Minister and Henri Bourassa, his archrival, play a mental tug-of-war with the confused Armand. Each actor stands to one side of the stage (like the old devil/angel conflict of decision); they speak as if they are at opposite poles of Armand's psyche. This is clever and effective.

Overall I found *Laurier* overlong; it dragged in spots. Scholars of history or political science might be interested in checking it out.

For more information phone Theatre Passe Muraille (16 Ryerson Street) at 363-2416.

# Rage a successful mix of humour and violence

by Ira Nayman

Writer Chester Himes mixes humour and violence in equal measure, frequently in the same scenes. The last time Hollywood made a movie from one of his novels (1970's *Cotton Comes to Harlem*), it concentrated on the humour.

The latest Himes adaptation, *A Rage in Harlem*, tries to strike a balance between the disparate elements of his novels. Most of the time it works, making *A Rage in Harlem* an entertaining film.

Set in the 1950s, *A Rage in Harlem* follows the exploits of a group who become involved with a trunk full of gold.

Imabelle (Robin Givens) wants to sell it. She seduces Jackson (Forest Whitaker), convincing him to put her up while she looks for a buyer; she is unaware that her boyfriend, Slim (Badja Djola) and two members of his gang have survived a shoot-out with the police and are looking for her and the gold.

Whitaker is hilarious and touching as a religious, inexperienced young man who comes under



Forest Whitaker, holding his life's savings, and Robin Givens, holding Forest Whitaker, in Bill Duke's *A Rage in Harlem*. There isn't much rage, and the film, basically a crime story, didn't have to be set in Harlem, but it is entertaining nonetheless.

the duplicitous Imabelle's spell. Gregory Hines is surprisingly good in the non-dancing role of Goldy, Jackson's shifty but soft-hearted brother.

Himes fills the corners of his story with oddball details, demanding full attention from the viewer for maximum enjoyment. There are a number of delightful cameos, es-

pecially Zakes Mokae as the transvestite owner of a brothel and Danny Glover as a tough crime syndicate boss. A lot of other characters are involved (including Coffin Ed and Gravedigger Jones, the police heroes of *Cotton Comes to Harlem*, played here for laughs).

The only problem with the cast is Givens: where the other actors have the depth of oceans, she projects the strength of a puddle — a shallow puddle. The tough Imabelle softens over the course of

**film**  
**A Rage in Harlem**  
directed by Bill Duke  
starring Forest Whitaker and Robin Givens  
produced by Palace (Harlem) Pictures

the film, but unlike most of the other leads Givens doesn't allow us to see the transformation.

(The fact that she's the only major female character unfortunately gives her performance more prominence; it is also a failing of the film.)

Director Bill Duke manages to keep events moving at high speed: what doesn't work is replaced soon enough by something which does. This sometimes allows for startling mood changes: In the middle of a serious shoot-out Easy Money (Glover)'s dog is suddenly taken hostage, causing the tough guy to blubber hilariously.

*A Rage in Harlem* doesn't really have any rage (and needn't have been set in Harlem). Aside from one character (Claude X, who preaches black power on street corners), *Rage* does not have an explicit political agenda.

However, any mainstream film by a Black director with an all-Black cast has an implicit political message: Black people work hard, form friendships and fall in love like anybody else. Himes' grifters, con artists and tough guys may not be the best role models, but they are realistic, interesting and in control of their own destinies, which is unusual for Black characters in Hollywood films.

## Trust me, babe, you'll love it

by Azed Majeed

What is it about slicked back hair?

Seems like anybody who is unfortunate enough to contract this condition immediately metamorphoses from a "normal guy" into a "great big corporate asshole." You think people would learn: less Brylcreem, more humanity.

This formula holds true for Mike Nichols' latest film, *Regarding Henry*. This is one of those "high concept" films where the production meeting probably went:

"Hey, I'm tellin' ya, this picture will be huge — huge! Harrison Ford playing an asshole who gets a coupla bullet holes in his head and then turns all sweet and considerate — wow! — and Ford says he'll take a cut in salary. We can get him for ten mil."

"Can you imagine Indiana Jones playing a guy as harmless as a puppy dog? Man, we're talking Oscars here!"

"Audiences will love it! It's slick! It's fast-paced! It's feel-good! It's easy to watch...and it has a great soundtrack! It's so Hollywood, audiences won't even know why they love it so much!"

"This humanitarian stuff is big business these days. I'd say we'll make triple turnaround on this one..."

"And there's lots of room for product placement — Ted, call Coke...er, by the way...speaking of Coke...does anybody have any...?"

Why am I being so cynical? Because there is something paradoxical about a film coming out of the Holly-

**film**  
**Regarding Henry**  
directed by Mike Nichols  
starring Harrison Ford and Annette Bening  
produced by Paramount Pictures

wood system that espouses a 'moral' position.

Furthermore, the moral lesson of *Regarding Henry* is simple and cliched, and the film dips into the syrup fairly often to manipulate the viewer.

Ford's portrayal of Henry is alternately brutal and sweet. This is where my previous theory about hairstyle and ethical demeanour comes in. Initially Henry Turner is a big, wealthy, corrupt lawyer, a bad husband, a terrible father and most importantly, has slicked-back hair.

When Henry is shot (in the head, by the way, which is very close to the hair) he becomes an innocent, morally superior, ethical lawyer, a good husband and a terrific father. This radical change in Henry's perspective is mirrored by his changing hairstyle. In other words, once his hair gets dry he literally becomes a new man.

As Henry's wife, Annette Bening does a good job in a thankless role. C'mon Hollywood, let's put a stop to those 'strong wife' roles and get some real parts for women. Bening is a good actress who shouldn't have to play second fiddle to a male actor's hair.

Bill Nunn (of *Do the Right Thing* fame) does an excellent job as Bradley, Henry's physiotherapist. Nunn's Bradley is even sweeter than Ford's Henry, and without the benefit of holes in his head.



You can tell that Harrison Ford is hurtin' just from the publicity still, can't ya? I tell ya, a still with a family in it is worth its weight in Paramount stock. It's gold, pure go — hey! Where's the dog?

Regarding Henry is a film which exploits and manipulates the audience with a trite and cliched moral message. It leaves me with only one question: why do I love it so much?

## Offensive comedian has feet of Clay

by Stephen Bergson

Once again Andrew Dice Clay, the self-proclaimed "number one comedian" is trying to make money from a film he dares to call entertainment. And once again he may fail.

*The Diceman Cometh* may have done well on the video scene, but *Ford Fairlane* proved movie audiences won't shell out eight bucks to watch Clay for an hour and a half. When one looks at the images he presents and how he presents them it's not hard to see why.

Clay begins *Dice Rules* by boring us with 30 minutes of inaccurate fantasy about his life before he became "cool." In this stereotyped world Clay is a clutzy, childish, polite guy who shares the chores with his husband-beating wife.

He lives in an angry town where every citizen needlessly blames all their troubles on him. He is constantly yelled at.

Clay wants us to feel sorry for him because he's the "innocent victim" of the very minorities he verbally lashes out at. For example, an old angry man with a thick European accent gets into a fight with him over money; a lazy Black gas station attendant vandalizes his car.

Sorry, Clay. No Dice. You may find such portrayals accurate, funny and/or entertaining but I see them as hateful bigotry thinly disguised as art.

When this is finally over we are "treated" to his concert footage filmed at Madison Square Gardens, during which he not only proves he can't tell jokes but demonstrates he can't sing either. Some of the material, such as the impersonations of John Travolta, Eric Roberts, Sylvester Stallone and Al Pacino (all of whom sound exactly like Clay) and his "Nursery Rhymes for

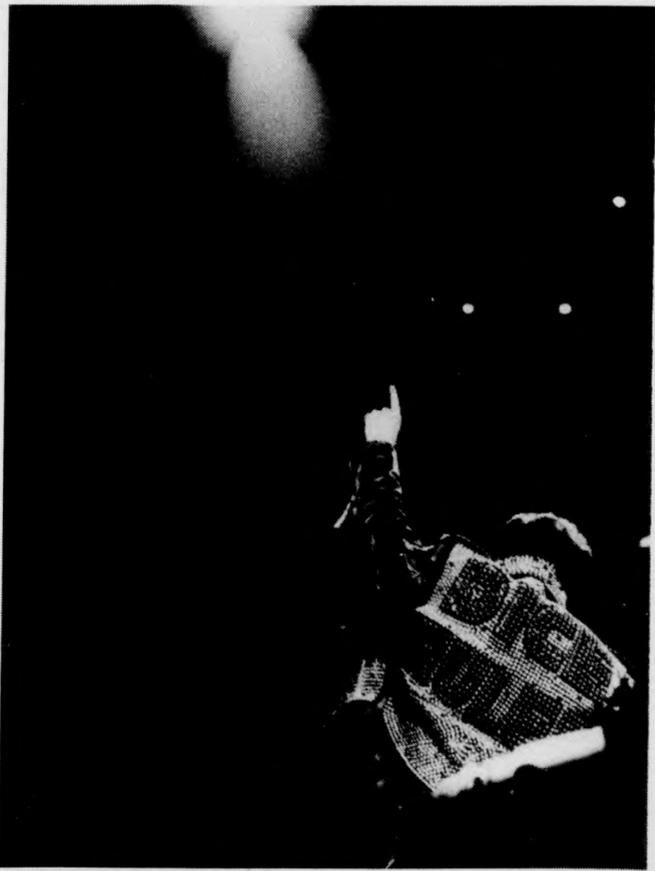
**film**  
**Dice Rules**  
directed by Jay Dubin  
starring Andrew Dice Clay  
produced by Seven Arts

Immature Adults" is regurgitated from his previous video.

The rest of the concert contains Clay's typically offensive opinions

on animals, Japanese, and women (his favourite target).

The only good thing to be said about dreck such as "Eeny meeny miny mo / Suck my dick and swallow slow" is that at least it rhymes. I've got a better one: "Dice has a movie / It ain't very funny / So don't waste your time / And don't waste your money."



Forget what you've heard about comedian Andrew Dice Clay. He's a nice guy. No, really. He's sensitive. Caring. Kind to children and dogs. Look at his picture; this is clearly a man who has seen the light. It hurts him when people say nasty things about him. He may be an offensive sleazeball without an ounce of wit, but he's a sensitive kind of offensive sleazeball without an ounce of genuine wit.

# Fiction rooted in South Central Earth

## Boyz N The Hood has serious things to say about Black men

by David Sutherland

At the core of John Singleton's *Boyz N The Hood* are some very serious thoughts concerning the present and future state of young Black men in America. Title cards preceding the film tell us that "one in seventeen Black American males will be murdered each year," and that "most will die at the hands of another Black male."

If you want more stats consider this: one quarter of African-American men in their twenties are either in jail, on parole or on probation.

These statistics are deceiving if we look at them as raw data: you must exist before the statisticians can count you. Singleton confronts this existence by crafting a fictional family drama about three young men growing up. The characters in this film are fleshed out, not mere actors on a statistical landscape.

The story begins with ten-year-old Tre Styles (Cuba Gooding Jr.) in school with some of his classmates; as they pass posters of Ronald Ray-gun they give him the finger. From our introduction to Tre we see he is intelligent, with a temper.

**film**  
*Boyz N The Hood*  
directed by John Singleton  
starring Larry Fishburne and Cuba Gooding Jr.  
released by Columbia Pictures

He lives with his mother (Angel Bassett), but after one too many fights at school she sends him to live with his father, Furious (played by Larry "Yes, I know I should play Malcolm X" Fishburne).

Singleton demonstrates his sense of cinematic irony when, as ten-year-olds, the boys go on a search for a dead body. They walk around the corner and onto the train tracks; we sense they are going on a long journey (this shot echoing a frame from the recent film *Stand By Me* in which four boys travel 60 miles to see a dead body).

They get off the tracks a few seconds later, however, and find a dead body staring them in the face. In their neighbourhood, death is just around the corner.

The story picks up seven years later, and the boys are now young men. Ricky (Morris Chestnut) is a football hero and father. His brother Doughboy, the neighbourhood drug peddler, is played by ex-N.W.A. rapper Ice Cube.



Doughboy (played by Ice Cube) is one of three close friends who grow up together in South Central Los Angeles in John Singleton's first film, *Boyz N The Hood*.

The story of Tre and the two brothers is the force that powers this film. The film contains one of the most realistic conversations about safe sex and AIDS I have ever seen. Other subjects include virginity, brotherly love, parental obligation and the effect of constant violence on people growing up. The acting is nuanced; the excellent ensemble cast led by Fishburne yields diamonds from time to time.

Fishburne's character drops some serious truths about being a man throughout the film, truths my father has often told me. Somehow they ring truer up there on the screen, thirty times the size of life.

*Boyz N The Hood* is an incredible first film. Singleton does not betray his age of 23. Raised in Inglewood, California, he made so many waves in film school that Creative Artists Agency signed him while he was still a student — not unprecedented, just highly unusual.

If Singleton were some Santa Monica filmmaker who had heard

about South Central L.A. from the idiot box, his film would be way off the mark. But he is not: Singleton's own experience lends this film a certain authenticity. Because this film comes from the source, it is a lot more realistic than something thrice-removed.

Too often, people look at the fictional films of Black filmmakers and perceive them as documentary, which is an error in perception. *Boyz N The Hood* is not a documentary, it is a work of fiction with its roots planted deeply in South Central Earth.

## Todd Hayne's latest film is pure Poison

by Paul Gazzola

**film**  
*Poison*  
directed by Todd Haynes  
produced with Sundance Studios

Contrary to popular belief, the "E" in NEA does not stand for Enjoyment, but Endowment, making the U. S. body's name "The National Endowment for the Arts." This important distinction probably explains why the Reverend Donald Wildmon and the American Family Association dislike the film *Poison*.

*Poison* — surprise, surprise — is not a family film. That's one of the reasons Wildmon is upset about the \$25,000 NEA endowment given to director/writer Todd Haynes to help finance the film. Another is Wildmon's belief that *Poison* contains "explicit porno scenes of homosexuals involved in anal sex." (There is no word whether Wildmon would've preferred explicit porno scenes of heterosexuals involved in anal sex.)

What I think really pisses the Reverend off is that he doesn't know what the hell the film is about.

Inspired by the works of Jean Genet, *Poison* features three separate but interrelated stories, all bearing simple one-word titles. "Hero," filmed as a mock documentary, gives an account of seven-year-old Richie Beacon who, according to his mother, shoots his father and disappears, flying out the window.

"Horror" is about a scientist who discovers the source of the sex drive, only to drink it by mistake. His subsequent decay is depicted in the style of a black-and-white "B" film. In "Homo," one prison inmate becomes obsessed with another, eventually raping him. Unlike Francis Ford Coppola, Martin Scorsese and Woody Allen's *New*

*York Stories*, Haynes does not wait until one story is completed before moving on to the next one. The three stories are intercut, becoming echoes of each other — the ticking clock heard in "Horror" represents the inevitable and violent endings of the other two stories as well.

The fate of misfits and deviants in middle class America is not, however, the sole purpose of *Poison*. In "Hero," Felicia Bacon's appraisal of her son ("He was a meek soul. People pick on meek souls.") is too simple and self-serving. With the exception of the scientist in "Horror," there are no real "meek souls" in the film. Victims and victimizers become tangled in a net of reactions; who did what to whom eventually becomes unimportant. The best the viewer can do is try to figure out who started it.

The focus of *Poison* comes at the end of "Horror." In a scene reminiscent of *Frankenstein*, Dr. Graves, now dubbed the Leper Sex-Killer, is besieged by police and an angry mob.

But the police don't ask him to surrender, nor do the townspeople attempt to burn him out. "Make yourself visible" is what is demanded of Graves. When he does, everyone shrinks back in horror and disgust.

Reverend Wildmon's criticism misses the point: *Poison* is not a film you can enjoy, because your reaction to it makes you visible. Then you have to look around and see who is watching.



John Singleton, the writer and director of the new film *Boyz N The Hood*, discusses a scene with Ice Cube (in the driver's seat) and Cuba Gooding.

## Bad Blood leaves strong impression

by Azed Majeed

*Blood in the Face*, a new documentary by *Atomic Cafe* director Kevin Rafferty, burrows deep into the heart of hatred and evil.

While some may feel that this is familiar film territory, few films, narrative or documentary, can match this incredibly powerful — although unquestionably pedestrian — presentation of malevolence.

Rafferty, and co-producer/directors Anne Bohlen, *Village Voice*

columnist James Ridgeway and *Roger and Me* director Michael Moore, maintain an objective distance as they passively infiltrate white supremacist groups, including the Aryan Nation, the KKK, The Order and Posse Comitatus. With subject matter this potent, a clearly defined moral position seems necessary.

However, Rafferty chooses not to comment, allowing these venomous individuals to speak their minds. The film has received criticism from those who say that, without narration, it

**film**  
*Blood in the Face*  
directed by Kevin Rafferty  
produced by Right Thinking Productions

almost becomes a recruiting film for these hate groups.

At one point in the film, Klan leader Pastor Bob Miles gives his reasons for allowing Rafferty and company to bring their cameras in, saying that although some people will disagree with what he espouses at least they will see that he and his friends have nothing to hide.

This is perhaps the only logical statement made by any member of the Party; it is also the most disturbing. Although Rafferty has shown us a part of our society we seldom get a chance to see, we cannot assume that the general response to these anomalous fringe dwellers will be one of moral indignation.

Rafferty seems to suggest that this concern for moral consensus is far more dangerous than the bile-filled rhetoric of these fundamentalists. The tendency to censor material which may be deemed socially offensive is the true target of *Blood in the Face*.

Make up your own mind about these down-to-earth bigots, but don't miss this film.



The banality of evil: neo-Nazi and other right-wing fringe groups look and sound just like the folks next door in Kevin Rafferty's documentary *Blood in the Face*.

# Hanif Kureishi's Buddha: all that Raj

by Simon Chung

Now that children of the '70s have grown up to become today's songwriters, designers and authors, we are suddenly overwhelmed by assorted rehashes of the era: sideburns, pseudo-psychedelia (a la Lenny Kravitz), Lady Miss Kier's platform shoes. All of a sudden the decade once considered a drab hangover seems anything but boring.

The decade is also starting to make its appearance in literature as a new generation of writers pen their first novels — often based on childhood or adolescent experiences. Hanif Kureishi has done just that in his first novel (just released in paperback), *The Buddha of Suburbia*.

Best known for his brilliantly acerbic screenplays *My Beautiful Laundrette* and *Sammy and Rosie Get Laid*, Kureishi again examines the English-born Indian in this deliciously witty novel. Unlike the two screenplays, both set in Thatcher's England, *Buddha* uses mid-seventies London as its backdrop.

The protagonist Karim Amir is born of an Indian father and an English mother (like Kureishi himself), and grows up in the suburbs of South London. As the book begins we find Karim bored out of his mind with the stagnancy of the suburbs, unaware that his life is about to change forever.

The first sign comes from his father, a non-practising Muslim civil servant who suddenly becomes an avid Buddhist. The reason for this apostasy is soon apparent: he has been invited by the charismatic and upwardly mobile Eva to lecture to her social group on the mysteries of transcendental meditation. When, inevitably, Dad falls in love with Eva — and Karim in lust with her son Charlie — his secure suburban home is doomed.

From South London our picaresque hero then ventures forth

## book

*The Buddha of Suburbia*  
written by Hanif Kureishi  
published by Viking Books  
284 pages, \$11.95

into post-swing London, where he encounters a motley assortment of colourful characters — including Charlie, an unsuccessful rocker who literally jumps on the punk bandwagon at the first opportunity and finds phenomenal success in America after changing his name to Charlie Hero. Sounds suspiciously like Billy Idol, doesn't it?

There is also the shallow and pretentious theatre director, tellingly named Shadwell. Shadwell casts Karim in a West End production of *The Jungle Book* as the Indian boy Mowgli, complete with loincloth and phoney accent.

Despite his adventures, Karim remains essentially unhappy and confused. And who can blame him? Added to the usual chaos of teenagehood and the ordeal of a broken home is the difficulty of growing up in racist England. Born and bred in South London, Karim is, in his mind, just as English as the Queen (who, after all, is German); but to the English he is merely a "paki" and a "nigger."

Racism is rampant in Kureishi's England. Every day at school (before he stops going), Karim is lucky if his schoolmates let him leave with a few minor flesh wounds. And there is the father who won't let Karim date his lily-white daughter. Racism also comes in subtler forms: the way Shadwell embarrasses Karim by making him put on an Indian accent.

Indians have been affected by two hundred years of colonialism. Even today, forty years after the collapse of the British Raj, culture is still defined by many Indians as how much Shakespeare one knows. At one point in *Buddha* a new ar-



rival from Bombay announces he is into "the classics."

"You don't mean that Greek shit? Virgil or Dante or Homo or something?" Karim inquires. The reply: "P.G. Woodhouse and Conan Doyle for me!"

Curiously enough, one of the few Indian characters who seems truly at peace is Karim's father, the

Buddha of suburbia, whose interest in eastern philosophy turns out to be genuine. Transplanted to a foreign clime, he returns philosophically to the mystic East and finds solace there. There are even disciples who flock to him for advice, all of them lost suburban souls.

In a way that's what the '70s were all about: that ceaseless and

desperate search for identity and meaning which eventually degenerated into the nihilistic anger of punk.

Through the rootless and confused Karim, Kureishi allows us to experience that equally rootless and confused era. It is as evocative of the '70s as his two screenplays were of Thatcher's years.

## MWH is OK, OMD is DOA

By Ira Nayman

### music

*Orchestral Manoeuvres in the Dark*  
*Sugar Tax*  
Virgin Records  
*Men Without Hats*  
*Sideways*  
Polygram Records

surprisingly good pop with a hard guitar edge.

Orchestral Manoeuvres in the Dark, by way of contrast, has approached the problem of the diminishing interest in synth-pop by renewing their commitment to it.

"Sailing on the Seven Seas," the first single off their latest cassette *Sugar tax*, is a catchy little pop tune with a good beat and a so-so hook.

"Pandora's Box (It's a Long Long Way)," the second single, is a catchy little pop tune with a good beat and a so-so hook.

"Then You Turn Away," the third cut on the cassette, is a catchy little

pop tune with a good — well, you get the idea.

The angst isn't typically teenage, although love is its main object (for a band that sings so often about love, OMD has surprisingly little that is original to say on the subject). Even a song which attempts something different, like "Pandora's Box" — based on a true story of an actress who, after some success in the 1930s, died obscure and penniless in the 1980s — is undercut by an unsophisticated approach and lack of empathy for its subject.

The only track of more than passing interest is "Apollo XI," which is a sampling of the technobabble of Mission Control in Houston, so familiar to those of us who grew up with the Moon launches of the 60s. Unfortunately, one interesting song does not an album make.

If you were a synthesizer band in the eighties, how would you cope with the musical realities of the nineties? Synthesizer music has been overtaken and largely replaced by samplers and "back to basics" movements — the "new folkies" — have made synth-based music largely redundant.

Recent releases by two former synth bands offer different solutions to this problem.

Montreal's Men Without Hats has approached the diminishing popularity of synthesized music by abandoning the instrument entirely, replacing it with a heavy whirl of guitars. Their latest cassette *Sideways* is ragged and full of jangling rough edges, a departure from the smooth sounds of their seminal work *Folk of the Eighties, Part III*.

In a way, MWH has offered an inadvertent critique of the whole synth-pop movement. Instrumentals off the recent album, especially "The Van Der Graaf Generation Blues" and "Harry Crews" are energetic and can be appreciated for their obvious connection to real musicians.

An older instrumental like "Eurotheme" on the other hand is efficient and somewhat soulless (like the technology which created it); it can be appreciated for its craft, but it's not emotionally compelling.

Despite the band's change of direction, *Sideways* manages to keep the best aspects of MWH, particularly Ivan Doroschuk's provocative and often funny lyrics. A song like "Everybody Wants To Know" (what life's about) is not profound, but it does offer something more than teen angst. "KENBARBIELOVE" is an interesting mix of religion, drugs and plastique love.

*Sideways* is marred by a totally unnecessary cover of "I Am the Walrus" and a general devotion to The Beatles ("KENBARBIELOVE" — "Can't Buy Me Love" — get it?). But it is



This is a test. For the next 60 seconds, stare into the mystical pattern and tell us how you feel about synthesized music. This was a test. If this had really been 1985, bands like OMD would still make sense.

## Fear Under the Umbrella

by Stephen Balsky

*Under the Umbrella* is a collection of nine plays, late-night cabarets and readings by writers and actors from their own works. The series has three alternating programs and is sponsored in part by CHRY, York's radio station.

The one-act plays are complex, creative, intense and, most important, dark. They touch upon human fears and horrors ranging from wife-beating to insanity.

*Chaotic* outlines the traumas experienced by various patients of an emotive psychiatrist. Each character spews forth emotional and mental problems in lengthy soliloquies; dark lighting accents the dreary mood.

*Chaotic* sports the best performances in the series, which compensates for any shortcomings in the plot.

Veronika Hurnik is mesmerizing as an obsessive woman with a death wish for an unfaithful boyfriend. Her monologue is so convincing that one shudders at her words.

Equally good is Martha Ferguson as a sexually frustrated woman who uses temptation to fulfil an otherwise empty life. She is perfectly sultry and steamy, yet able to reflect the troubled woman inside. Ferguson masterfully pulls off a difficult role.

Director Jordan Patterson's innovative lighting and blocking add to the intensity of the play.

### theatre

*Under the Umbrella*  
written and directed by various artists  
Theatre Centre

*Ladies Dance Hall* is equally dark and brooding, although it doesn't display the energy or dramatic range of *Chaotic*.

In this play, a submissive wife named Honey is dominated by her brutish, savage husband, Dick, who not only orders her around but beats her into performing sex with him.

Her only solace is to hang out at a swinging singles club, where she befriends a rebellious lesbian, Athena, who aids her in her crusade against her abusive husband.

Lee Bari, who plays Honey, is only mildly convincing — her performance seems forced. When she complains of the mess her life has become, she does not effectively evoke pathos. Likewise, Leslie Kelly isn't totally convincing as the extroverted dancehall; her hatred for men seems contrived.

*Ladies Dance Hall* does effectively use music. Whether it is the bouncy beat of techno-pop or the rugged, raspy voice of Janis Joplin, the tunes are more reflective of the mood than the characters.

*The Under the Umbrella* festival runs until August 4 at the Theatre Centre. For more information, call 348-0394.

# York athlete vaults into limelight

by Josh Rubin

If York pole vaulter Doug Wood smoked, he'd be a happy man right now.

After all, the 25-year old Canadian record holder is heading to Havana, Cuba for this summer's Pan American games.

Wood, who set the national standard of 5.60 metres two years ago, was named to the Pan-Am squad in June.

The Cuban sojourn is but one stop on a busy summer schedule for the world championship and Olympic veteran.

Currently, Wood is taking part in the World University Games at Sheffield, England. Also on Wood's agenda are Tokyo world championships at the end of August.

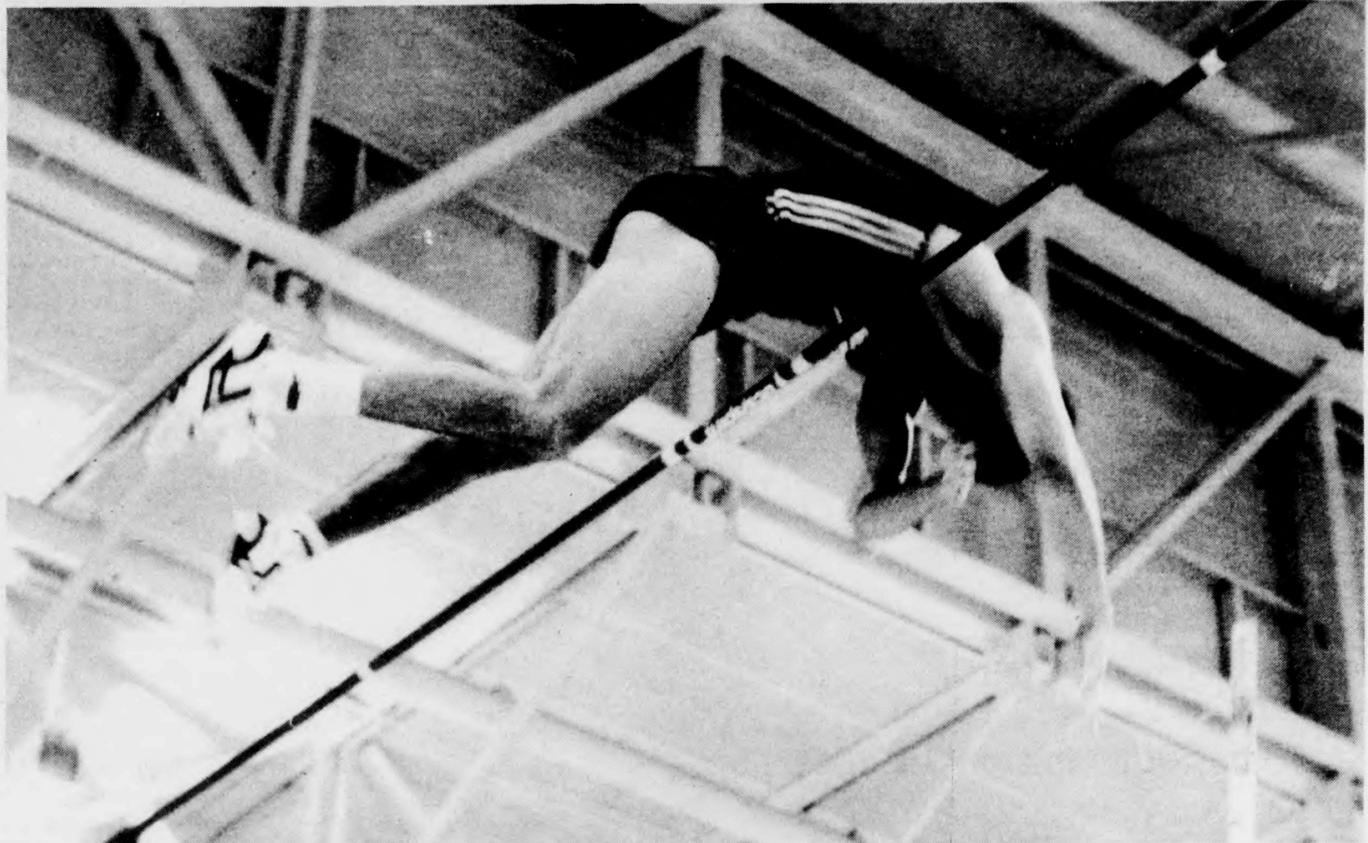
Wood is hoping for some big things this summer after having what he called a "not-too-intense season last year."

Following the '89 season, when he set the Canadian record at the outdoor national championships, Wood had a bit of a letdown in 1990, and could only manage a vault of 5.45 metres by the end of the year.

Those results were disappointing for Wood, who had been ranked as high as 14th in the world.

A mid June leap of 5.50 metres at the Pan-Am qualifiers came as somewhat of a relief then, but Wood said he still has some work to do.

"Now I have to start jumping 5.50 consistently, then hopefully I can land



Up and over: A new attitude brings vaulter Doug Wood back in fine form.

a bigger one," said Wood.

Wood says the key to consistency is a tough mental discipline, something which he says he didn't have

last year.

"The only thing that's changed this season is my attitude," said the 25-year-old Wingham native.

If Wood performs consistently this summer, he feels some higher vaults are ahead.

"I'd hate to think I couldn't vault

5.80 [metres]. Physically, I feel I'm capable," said Wood, adding that most pole vaulter don't reach their peak until they're 26 or 27 years old.

## Hibbert digging for Olympic gold

by Josh Rubin

Alan Nolet got tired of playing second fiddle to Curtis Hibbert, so he did something about it — he beat him.

Nolet finished ahead of the world gymnastics championship veteran during the Canadian national team trials held in York's Tait-McKenzie building two weeks ago.

The trials were the final section of a three-part qualifying series.

Despite his second place finish at the York meet, however, Hibbert still didn't clinch a spot on Canada's six-man active roster for September's world meet in Indianapolis.

Only the top four gymnasts after the qualifying series know for certain they'll be going to Indianapolis.

The final two spots have yet to be determined, but Hibbert is almost certain to be chosen by head coach Harvey Fink, leaving J.P. Kraemer, Scott MacDonald and Shaun Jaikaran to battle it out for the final spot.

In addition to Nolet, who has been brilliant throughout the qualifying series, gymnasts already confirmed for the active roster include Davide Bardana, Rob Doyle and Mike Inglis.

Still, it wasn't the gymnasts who were wearing the biggest smiles after qualifying.

York coaches Maasaki Naosaki and Tom Zivic were heartened that the number of current or past York athletes who may be going to Indianapolis is three. That's almost half the roster.

In addition to Hibbert, who trains here under Naosaki's watchful eye, York may be represented by both J.P. Kraemer and Scott MacDonald.

For Hibbert, the world championships offer a chance to regain the form he had when he won a silver medal at the same meet in 1987.



Not a second fiddle: Nolet finishes ahead of Hibbert.

Hibbert also has an ulterior motive to finish high in Indianapolis.

"If I do well, it could really help my sponsorship for Barcelona," said Hibbert, referring to next summer's Olympic Games in Barcelona, Spain.

# sports

15

## Coach realistic as Rockets fly

by Josh Rubin

Though the North York Rockets are flying high, Fiorigi Pagliuso has his feet planted firmly on the ground.

As head coach of a Canadian Soccer League outfit in the midst of a nine game unbeaten streak, Pagliuso has reason to be happy.

Pagliuso says people shouldn't be too surprised by his team's success of late.

"It's a matter of confidence, and right now we're playing very confidently," said the Rockets' head man.

Confidence was the least of problems as the Rockets beat the Toronto Blizzard 3-1 last week for their first road win against Toronto since 1988.

The predicted roles of the two teams were reversed.

Toronto, fresh off a five-for-one deal for ace striker Justin Fashinu, couldn't convert their chances into goals while the usually punchless Rockets scored three or more goals for the second straight game.

But despite beating the heavily favoured cross-town rivals, the veteran Pagliuso is wary of celebrating too early.

"We've still got 14 games to go," said Pagliuso, adding "that's 42 points to play around with."

There has also been plenty of off-field action for North York lately. Last week the Rockets obtained Kitchener defender Ian Carter in exchange for veteran CSLer Ian Bridge.

Along with new arrival Carter, the rest of the Rockets seem a fairly safe bet to make the playoffs, despite Pagliuso's caution.

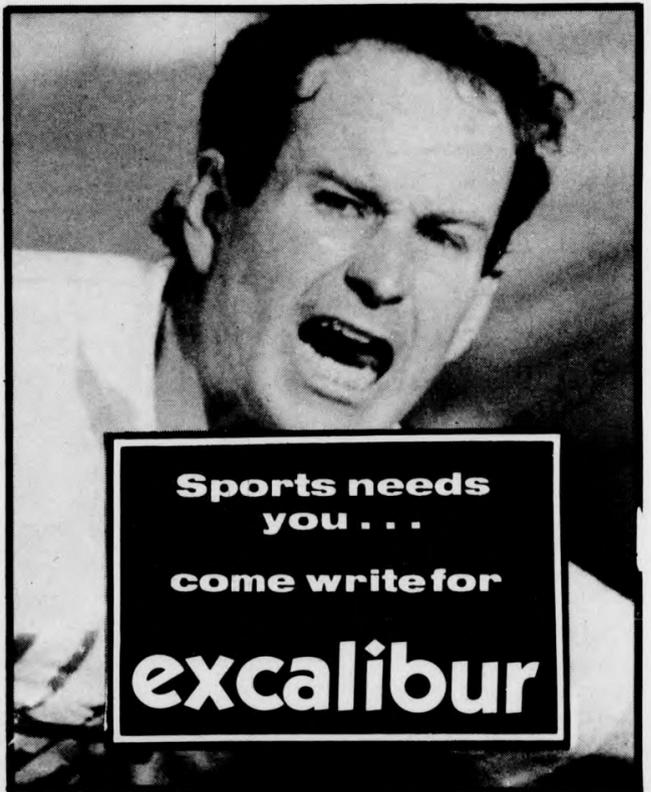
North York currently sits in fifth spot, thirteen points ahead of seventh-place Kitchener, who need to finish sixth to qualify for the league playoffs which kick off in early September.

The Rockets' recent wins have some fans wondering just how far they can go. Pagliuso says the Rockets have to be wary of letting down their guard.

"Right now, our only goal is to make the playoffs. We have to take

things a game at a time," said Pagliuso, in reference to any first place hopes North York players or fans may have.

Other good news for the club: the CSL attendance figures came out last week. The Rockets lead the league in increased attendance from this point last season. Their 103% leap is due to a coupon campaign and the Rockets' association, which includes 7 area junior clubs.



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# classifieds

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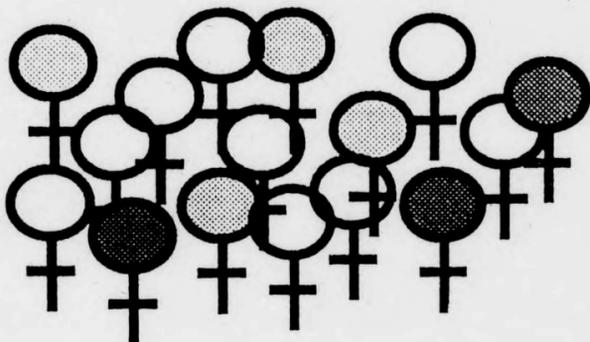
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## FACULTY OF EDUCATION STUDENT ASSOCIATION FINANCIAL STATEMENTS YEAR ENDED JUNE 30, 1991

### AUDITOR'S REPORT

To the Student Council of  
Faculty of Education Student Association  
York University

I have examined the balance sheet of the Faculty of Education Student Association - York University as at June 30, 1991 and the statements of revenue, expenditures and surplus and of changes in financial position for the year then ended. These financial statements are the responsibility of the organization's management. My responsibility is to express an opinion on these financial statements based on my audit.

Except as explained in the following paragraph, I conducted my audit in accordance with generally accepted auditing standards. Those standards require that I plan and perform an audit to obtain reasonable assurance whether the financial statements are free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements. An audit also includes assessing the accounting principles used and significant estimates made by management, as well as evaluating the overall financial statement presentation.

In common with many non-profit organizations, the organization derives revenue from various sources the completeness of which is not susceptible of satisfactory audit verification. Accordingly, my verification of revenues was limited to the amounts recorded in the records of the organization and I was not able to determine whether any adjustments might be necessary to revenue, excess of revenue over expenditures, assets and surplus.

In my opinion, except for the effect of adjustments, if any, which I might have determined to be necessary had I been able to satisfy myself concerning the completeness of the revenue referred to in the preceding paragraph, these financial statements present fairly, in all material respects, the financial position of the organization as at June 30, 1991 and the results of its operations and the changes in its financial position for the year then ended in accordance with generally accepted accounting principles.

*Alan Poat*  
July 7, 1991

### STATEMENT OF REVENUE, EXPENDITURES AND SURPLUS YEAR ENDED JUNE 30, 1991

	1991	1990
<b>REVENUE</b>		
Grant	\$32,764	\$32,804
Interest	1,020	1,646
T Shirts	2,452	797
Sweat Shirts	11,382	15,184
Formal Tickets	11,134	5,277
Conferences	87	515
Social Events	822	68
Magazine Publishing	-	40
	<u>59,661</u>	<u>56,331</u>
<b>EXPENDITURES</b>		
Orientation	643	648
T Shirts	9,965	2,270
Sweat Shirts	11,878	15,044
Formal	22,460	12,296
Professional fees	1,770	1,180
Conferences and Seminars	5,438	3,701
Office Equipment and Supplies	1,273	5,433
Social Events	4,425	383
Magazine Publishing	-	869
Donations	-	1,000
Advertising	271	-
Sweat Shirt Logos	579	-
Other	409	692
	<u>59,111</u>	<u>43,516</u>
EXCESS OF REVENUE OVER EXPENDITURES	550	12,815
SURPLUS, BEGINNING OF YEAR	<u>17,481</u>	<u>4,666</u>
SURPLUS, END OF YEAR	<u>\$18,031</u>	<u>\$17,481</u>

### BALANCE SHEET JUNE 30, 1991

	1991	1990
<b>ASSETS</b>		
<b>CURRENT ASSETS</b>		
Cash in bank	<u>\$18,031</u>	<u>\$18,541</u>
<b>LIABILITIES</b>		
<b>CURRENT LIABILITIES</b>		
Accounts Payable	\$ -	\$ 1,060
<b>SURPLUS</b>		
SURPLUS	<u>18,031</u>	<u>17,481</u>
	<u>\$18,031</u>	<u>\$18,541</u>

### STATEMENT OF CHANGES IN FINANCIAL POSITION YEAR ENDED JUNE 30, 1991

	1991	1990
<b>OPERATING ACTIVITIES</b>		
Excess of revenues over expenditures	\$ 550	\$12,815
Changes in non cash working capital components	(1,060)	1,060
(DECREASE) INCREASE IN CASH	(510)	13,875
CASH, BEGINNING OF YEAR	<u>18,541</u>	<u>4,666</u>
CASH, END OF YEAR	<u>\$18,031</u>	<u>\$18,541</u>

### NOTES TO THE FINANCIAL STATEMENTS JUNE 30, 1991

#### Revenue

Grants and other sources of revenue are recorded as revenue when received.

#### Fixed Assets

Furniture and office equipment are expensed in the year of acquisition.