

Room 103 R4/6

African origins are more than skin deep

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Rae's record funding blow hurts York

by Clive Thompson

Canadian University Press

TORONTO — Ontario's announcement of the smallest increases in university funding on record will mean a clampdown on enrolment and a seven per cent hike in tuition fees for 1992-93.

The government allotted the lowest increases in the province's history to universities for the next three years — one per cent for next year, two per cent for each of the next two.

Ontario will spend \$1.97 billion on universities next year, premier Bob Rae announced Jan. 21.

York President Harry Arthurs said the low funding increase will have "very serious consequences for the university system and for York."

But Arthurs said the announced transfer payments differed little from York's expectations, and that he would ask Vice President Sheldon Levy to "rework the financial models" to compensate.

Arthurs did not say whether this would result in staffing cutbacks, layoffs, wage freezes or reduced enrolment.

Across the province, first-year enrolment will be cut by up to 4,000, and up to 1,500 staff and faculty layoffs could occur, according to the Council of Ontario Universities.

Despite Rae's calls for a "profound commitment to protect our network of public services," fewer people will have access to an increasingly weaker education, said COU chair Peter George.

For students, the announcement is a "double blow" because the government's increase in funding is far lower than the increase in fees they're allowing, said Laurie Kingston, chair of the Ontario Federation of Students.

Traditionally, tuition fee hikes are on par with government funding increases.

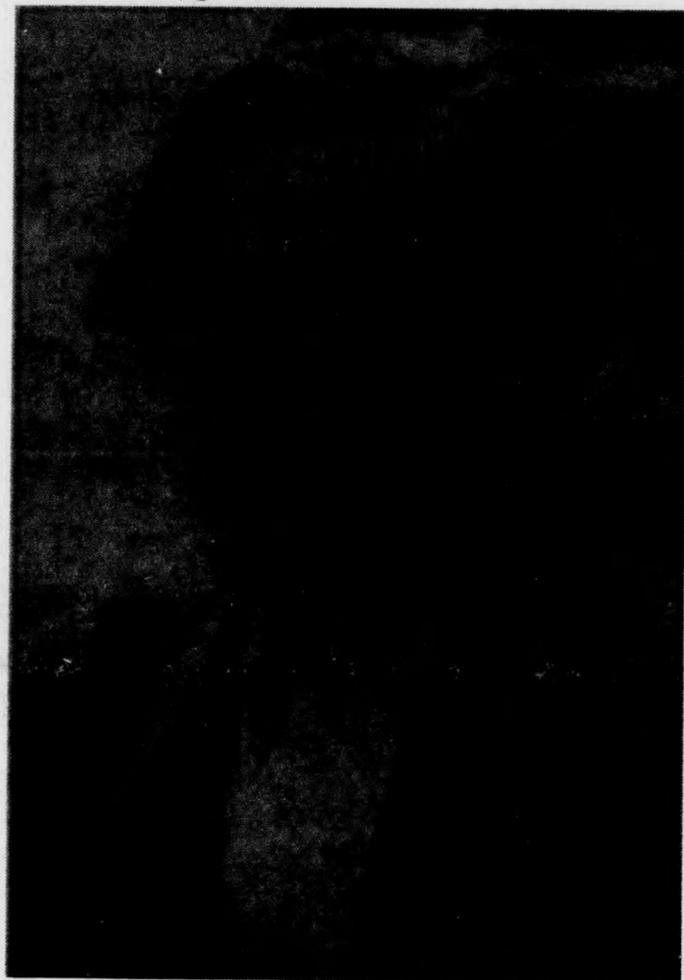
OFS members were shocked by the government's break in precedent, Kingston said.

"Generally speaking, people are freaked out. No one is going, 'well, these are hard times.'

"This isn't the time to be making it harder to get into university. They're asking us to pay more at a time when last year was the hardest on record to get a job, and it's going to be harder next summer."

Officials from the ministry of colleges and universities said the government considers a seven per cent fee increase fair, given the economic times.

"The minister feels that a college or university student contributing a dollar more per week isn't a big thing to ask, and for those that can't afford it, we can help," said ministry communications officer Shelagh Nerney.



Yes, even the premier was once a university student. Of course, he only had to pay \$500 tuition — ours will be increasing to more than \$2200 next year, thanks to Bob himself.

Ontario is increasing student aid through the Ontario Student Assistance Plan to cover rising tuition fees, she added.

The ministry refused COU's calls to let universities set their own tuition fee levels, claiming this might allow fees to rise too high for OSAP to help.

"If people are going to argue that seven per cent is a high fee increase, then what would they say to fifty per cent?" Nerney said. "It's not something that the government is considering right now."

OFS members aren't convinced the OSAP increase will be adequate, since the ministry hasn't given any figures or an outline of how it will ensure the money will go to those who need it, Kingston said.

Ontario's faculty association members are depressed but not surprised by the funding announcement, with its premonition of wage freezes and job losses.

"We were fairly well-prepared — or should I say beaten down — for this," said Bill Graham, president of the Ontario Confederation of University Faculty Associations.

OCUFA members are glad the government supported open negotiation of wage cutbacks, rather than

pushing for mandatory settlements, Graham added.

But it's obvious that without a funding increase to match inflation, universities will inevitably push for freezes on salaries, which dominate over 80 per cent of most university budgets, he said.

In the long run, universities and government will have to restructure the entire post-secondary education system to cope with the new economic situation, as will all social service sectors, Nerney said.

Protests planned

Moments after Bob Rae announced his post-secondary austerity program, students across Ontario were planning actions to make him change his mind.

A York-based coalition held a "really great" organizing meeting Jan. 27, according to organizer Rob Centa, external vice president of the York Federation of Students. The coalition includes students, union members and faculty, and they plan to meet every Monday at 5:00.

They organized a mass forum, to be held in Vari Hall on Feb. 12 at noon. Call the YFS at 736-5239 for more information.

No more winter-summer term

by Maggie Borch and Christine F. de Leon

The Faculty of Arts voted last week to eliminate all courses in the winter/summer term starting in 1993, as a response to provincial funding cuts to post-secondary education.

According to Bob Drummond, associate dean for the Faculty of Arts, senate approval of the program suspension is imminent.

Drummond said the elimination of the winter/summer term will reduce the incoming 1992 class size and bring York's population down to a manageable number.

"It's not a happy circumstance altogether," he acknowledged.

Approximately 1200 students will be eliminated, 700 of them from the faculty of arts, according to Steven Fienberg, York's vice president of academic affairs.

"We have too many students and too little fees [from the province]," Fienberg said. "We've tried to cut back on our enrolment."

Student representatives described the move as short-sighted.

"The solution is not to cut back programs with limited resources," said

Rob Centa, external vice president for the York Federation Students. "The solution is more government transfer payments to post-secondary education."

"It's a shame because the winter/summer session allows students to work part of the year to pay for tuition," Centa argued. "Any time you remove options, you diminish accessibility."

The elimination of the term will also hurt part-time faculty. According to student Senator Justin Linden, Atkinson College alone will eliminate approximately 70 part-time teaching positions.

Representatives from the Canadian Union of Education Workers — which represents part-time faculty — were unavailable for comment.

"When the government decides post-secondary education is a priority the winter/summer session will come back," said Linden.

"In no way should this be looked on as a cancellation, it's only a suspension," he added.

The Faculty of Science and Glendon College are also expected to suspend their winter/summer terms.

Profs promote alternative plan

By Sam Putinja

History professors John Saywell and Jerry Ginsberg say York's administration and unions are incompetent in dealing with the university's impending financial crisis.

In response to the crisis, they suggest that highly-paid full-time faculty and staff take salary rollbacks to prevent possible job cuts and erosion of the teaching environment.

In a letter to *Excalibur*, Ginsberg accused the York University Faculty Association of not acknowledging the rollback option as a temporary measure.

According to Saywell, his ideas premise from collective principles. "You don't let the most vulnerable people get hammered. Those of us who are fortunate enough are not prepared to see our colleagues get the pink slip."

"Do you want to see your colleagues, most of them young, get hammered while you pick up \$90,000? It comes down to basic human values," Saywell added.

Saywell's proposal suggests that faculty earning more than \$100,000 a year would see a rollback of 5 per cent. Those earning between \$80,000 to \$99,000 would face a rollback of 3 per cent while those earning less than \$50,000 a year would receive a raise equal to the rate of inflation. Retirement would be made mandatory at age 65 with compensation for those who would be disadvantaged by this aspect.

"I believe most faculty members favour mandatory retirement in the interest of institutional rejuvenation," said Ginsberg.

According to YUFA chair Brian Abner, there is minimal support for Saywell's proposal. "There have only been a dozen positive responses out of a faculty of 1200 and no response in support of Ginsberg."

Saywell and Ginsberg further suggest that YUFA has failed to take York's financial situation into account when negotiating faculty contracts. (YUFA members received around 9 per cent in pay and benefits increases this year).

According to Saywell's letter to *Active Voice*, a YUFA newsletter, the university could save a substantial amount of money and avoid laying off faculty if YUFA agrees to modify its contracts with the administration.

Abner said YUFA already consults with the administration about York's financial situation in order to establish a framework for negotiations.

"It may be that people think nothing is happening but that is not the case," said Abner, adding that YUFA has provisions in its contracts to deal with layoffs resulting from cutbacks.

Although Abner does not see salary roll-backs as a good idea he said that YUFA is concerned about the vulnerability of part-time professors and junior faculty to budget cuts.

► It's student week at the Faculty Club...p.6

► Kafka director explains it all ...p. 9

► Shuttlecock shindig...p. 14

drop EVERYTHING

YORK UNIVERSITY STUDENTS AGAINST DISCRIMINATION

Next meeting January 29 at 5pm, Room 3118 Student Centre. Topics to be discussed: National Day of Action Against Racism, Hate Literature in Scott Library, Muslim Holidays and more. Everyone welcome!

LAW BASH

By the Osgoode Hall Jewish Student Association. Thursday January 30, at The Spectrum (2714 Danforth Ave.). Free parking available across the street. Tickets \$8.00 in advance, \$10.00 at the door. Advance tickets available at Osgoode, and at the Student Centre. Cash Bar.

**NINO RICCI READING
 FROM LIVES OF THE SAINTS**
 Monday February 10, at 4pm. in the Founders Senior Common Room. All interested are invited to attend.

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

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

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

CAREER DEVELOPMENT SERIES

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

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

GRADUATE STUDENT SYMPOSIUM ON VIOLENCE & CONFLICT RESOLUTION

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

RECOVERY NOT DISCOVERY: 500 YEARS OF INJUSTICE AND RESISTANCE

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

THE YORK DEBATING SOCIETY

Weekly meetings on Mondays from 4pm to 7pm, in room 115 Winters College. For more information contact Royal at 667-1872, or 736-5969 ext. 31303, after 8pm. We practice impromptu parliamentary debate and public speaking. For those who are more serious there are numerous tournaments

throughout the year. This semester's tournaments include the North American Championships at McGill University, and the Canadian Nationals at Western.

YORK FENCING CLUB

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

STUDENT CHRISTIAN MOVEMENT

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

BISEXUAL, LESBIAN AND GAY PEER SUPPORT GROUP

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

LESBIAN AND BISEXUAL WOMEN AT YORK

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

VANIER GAMES ROOM

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

THE YORK UNIVERSITY GREENS

Meeting every second Thursday at 5pm. Join us for stimulating discussion and much more. January 30, February 13, and February 27, South Ross 577. Call Tina at 727-8348.

LINGUISTICS CLUB

Meeting on Thursday January 16 at 5pm in Room 309 Stong College. All Linguist enthusiasts welcome.

ENVISION YORK

Meetings: every other Monday. Lumber's 3rd floor lounge. Contact Colette Boileau, 467-8592

THE WRITERS READ SERIES

A student run workshop designed for poets, prose writers, musicians, drama students and anyone else interested in giving readings of their work outside the classroom. Held Mondays from 4-6pm and the first Wednesday of each month at the same time in Vanier College Senior Fellow Common Room. For more information contact Zaf or Fil in Vanier Student Council Office.

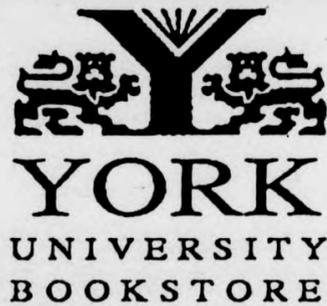
FIRST NATIONS STUDENTS

We want to get to know each other to share information on education and social events. We are the First Nations Law Students. Please leave your name and number at Environmental Studies, 736-5252.

VOLUNTEERS NEEDED

A few hours a week can make a difference to someone with a developmental handicap. For more information call Joanne Fine at Metro Association for Community Living, 225-7166.

**Drop Everything for
 your campus
 announcements. Leave
 submissions in the Drop
 Everything envelope in
 the Excalibur Newsroom,
 426 Student Centre, c/o
 Catharine Soukoreff.
 Deadlines are
 Thursdays before
 Wednesday
 Publications.**



**COURSE BOOKS for
 Fall and Fall/Winter Courses
 will be withdrawn in February,
 at which point the Bookstore will be
 returning unsold books to publishers.**

**Students still requiring Course Books
 for Fall and/or Fall/Winter Courses
 should purchase them before
 February 15, 1992.**

GLENDON BUS SERVICE

WINTER OPERATING SCHEDULE

The following Inter-Campus Bus Service (Glendon-York) will be provided **MONDAY through FRIDAY** (except when the University is closed) each week until further notice.

A.M. SCHEDULE

DEPART GLENDON	YORK HALL	8:10 AM
Arrive York	Student Centre (South Side)	8:50 AM
DEPART YORK	STUDENT CENTRE (SOUTH SIDE)	9:50 AM
Arrive Glendon	York Hall	10:30 AM
DEPART GLENDON	YORK HALL	11:00 AM
Arrive York	Student Centre (South Side)	11:40 AM

P.M. SCHEDULE

DEPART YORK	STUDENT CENTRE (SOUTH SIDE)	1:05 PM
Arrive Glendon	York Hall	1:45 PM
DEPART GLENDON	YORK HALL	2:00 PM
Arrive York	Student Centre (South Side)	2:40 PM
DEPART YORK	STUDENT CENTRE (SOUTH SIDE)	3:35 PM
Arrive Glendon	York Hall	4:15 PM

The Inter-Campus Bus will continue to provide the basic service for which it was designed, that is, passenger service for faculty and students who have to commute between campuses, and the transportation of inter-campus mail and library materials.

If space is available on the bus after the needs of these commuters have been met, other passengers may travel on the bus, using bus tickets in the normal way. These tickets may be obtained from the York and Glendon Bookstores. Cash may NOT be used and the driver is NOT permitted to sell tickets.

Club information tables ordered out of Student Centre

3 news
 exclaim January 29, 1992

by Corey Goldman

Student clubs will no longer be allowed to use the popular Student Centre lobby to stage events after an Israel Week event was shut down by city fire inspectors.

The changes occurred after a surprise inspection by a North York fire

marshall last week, which deemed the table displays in the lobby space unsafe. Until last week many student groups have used the lobby for displays and demonstrations.

In the January, 1990 'ironing board protests,' hundreds of students protested the banning of club informa-

tion tables from Central Square by the university administration.

Menachem Neuer, president of the Jewish Student Federation, which organizes Israel week, said he was angered by the sudden closing of the Student Centre space.

"I mean, why did they design the

place this way if there are so many fire regulations? If these regulations have been there all along, then the Student Centre has put York students at risk from previous displays and demonstrations," Neuer said.

"Let's just say that the actions of the Student Centre Corporation do not instill a tremendous amount of confidence with us," Neuer added. "Rather than diffusing the situation, all they ended up doing was aggravating it."

"It would have been nice if the JSF had been notified of the problem in a more appropriate way, and allowed Israel week to continue without the hassles."

According to Rob Castle, general manager of the Student Centre, the fire department is sending the Student Centre an informal letter about the regulations, and the policies will be made known to all the clubs.

Castle said he found the policy change "disappointing."

"It's really too bad that we can't

use the lobby space to its advantage."

Clubs will have to set up information tables in the colonnade walkway outside the Centre, Castle said.

"It just means the nature of 'club weeks' will be changed. We'll still be able to use the foyer for signs and banners, and the colonnade can have tables," said Castle.

Neuer said this was a poor substitute for organizing inside the Centre.

"If clubs can't have their demos here then all you have is a corporate fast-food centre, not a Student Centre."

Even though student groups will have to move outside, Castle insisted that the Centre is still the best venue for disseminating information.

"I don't think Vari Hall would be the most appropriate solution for passive Student demonstrations," Castle said. "Harry Arthurs [York President] is pretty firm on not allowing the space for clubs."



Central Square has been a labyrinth of lineups since financial aid cheques started arriving in January

photo by Alok Sharma

Lineups turn ugly after staff cut

by Eva Cohen and Avi Benlolo

Students angry with long line ups for government cheques and enrolment notices are venting their frustrations on the Financial Aid office staff.

According to Elizabeth Rudyck, director of Financial Aid, student hostility towards the office staff is caused by an understaffed office and an increase in Ontario Student Assistance Program (OSAP) applications.

Students have to wait a minimum of 45 minutes and some up to two

hours for enrolment notices, or only to discover their cheques unavailable.

"Due to severe budget cuts we are understaffed, resulting in cheques not being completed for students," said Rudyck.

Students complained that the centre is highly inefficient.

"I have to wait in line a long time and this inconveniences me since it's difficult to fit this into my hectic work and academic schedule," said York student Maurice Anzallag.

According to Rudyck, they have been subjected to verbal abuse, obscenities and physical threats.

She said, "If I'm called a fucking bitch one more time..."

According to Jim Drennan, Director for York Security, "there have been two cases where we sent officers over, but no charges have been laid and the problems have been settled."

"Lineups are ridiculous and I had to wait in line twice for at least 45 minutes each time just for a notice of enrolment," said another student, Diane, who asked her surname be withheld.

Rudyck said tempers are justifiably short, but the staff is doing everything they can under the circumstances.

Gun poem defended by Queen's paper editors

by Krishna Rau

TORONTO (CUP) — A Queen's University paper, whose female editors received death and rape threats in October, is being criticized for their December all-women's issue.

Surface, a bi-monthly newspaper published by the arts and science faculty, put out an issue on Dec. 5, the eve of the second anniversary of the killing of 14 women at the University of Montreal.

The issue contained a poem about women using violence against their attackers. The poem said rapists and assaulters "deserve death" and the writer called for a "sweet vengeance."

The page also contained a graphic of a .38-calibre handgun. Above the gun, it says "You can't rape a .38." Below, it says "We Will Defend Ourselves."

Suzanne Kim, the editor of Surface, said the paper had asked any woman on campus to

contribute prose, poetry or art to the issue.

"She (the poet) does express a lot of the sentiments that a lot of women feel. The gun and the poem are a woman's feeling on the subject. We have to respect that."

But Queen's administrators and some students feel the poem and graphic are simply advocating mindless violence.

Queen's director of public relations said the university didn't condone publication of the poem or graphic, and did not support any use of violence.

Many students have complained to the paper's publisher, the Queen's Arts and Science Undergraduate Society.

But Kim said the paper was not suggesting any particular response. She said it was merely recognizing the realities of life for many women.

"It's a solution for some women. Even the courts recognize that some women act in self-defence against abusers.

"We have women who are living in prison who'd rather do that than live with an abusive spouse."

In October, Surface received a letter addressed to the female editors threatening to "rape u dykes" and "kill any and all feminists slowly."

The letter came after the paper published an article that dealt with racial differences by comparing white and brown bread. The piece said white bread was stale, boring and "essentially useless."

The issue also contained a poem with lines such as "We think all strate (sic) men are rapists (and dead men don't rape again" and "Jesus was a flaming queer who sucked the cocks of all his disciples (except for Judas)."

Kim said, at the time, that the threat was an attack on women, not a criticism of the paper.

"It's really a symptom of violence against women. This letter is another attempt to silence women."

Chinese-Canadians demand 'head tax' reparations

by Martin Chester

Canadian University Press

VANCOUVER — It has been 45 years since restrictions to Chinese immigration were lifted, but Canada has yet to make amends for its racist policies.

From 1885 to 1923, Canada charged a 'head tax' on Chinese immigrants. The original fee was \$10, but it was raised to \$500 in 1904, and remained in effect until 1923 when immigration from China was outlawed by the federal Chinese Exclusion Act.

The Chinese-Canadian National Council wants the government to pay each person who paid the head tax or their surviving spouse \$10,000, which would total \$23 million — the total collected in head tax. In 1992 dollars, the total is \$41 billion. The council also wants the government to admit the head tax, and other discriminatory restrictions against Chinese immigrants were unjust.

Gary Lee, chair of the CCNC's redress committee, said the council has been pressuring the federal government to deliver on its 1984 promise to make amends.

Lee said the Conservatives promised a parliamentary resolution acknowledging the injustice to Chinese-Canadians and discussion of the situation. The CCNC has met with multiculturalism minister Gerry Weiner three times, he said.

"We hope that he will bring our case to [the federal] cabinet forcefully because we don't have access to cabinet at that level," Lee said.

Weiner has been given a mandate to research redress claims and to report to the prime minister.

A multiculturalism ministry official said people are still being consulted, and he refused to specify when any action will be taken by the government.

Lee compared the issue to the compensation demanded by people born with disabilities after their mothers used thalido-

mid during pregnancy. The Canadian government was slow to remove thalidomide from the market despite evidence linking it to birth defects.

Lee said the thalidomide case was one of negligence, while the head tax was a case of "deliberate, racist legislation by our parliament."

He said the Chinese Exclusion Act was far worse than the head tax because it forced families to split up.

The CCNC picked up the issue when it was flooded with requests from elderly Chinese Canadians who had paid the head tax, Lee said. Since then, the CCNC has found considerable support within the Chinese-Canadian community.

"I think it has picked up in the last few years," he said. "The head tax payers are elderly and there are only a few thousand left, so they don't have a lot of [political] force."

"However, when people in the general community find out the details of the immigration restrictions they tend to be sympathetic," he said.

In Sept. 1988, a six-year process for redress for Japanese-Canadians stripped of their property and interned by the federal government in World War II came to an end. The government paid \$20,000 to former internees, according to the Japanese Canadian Citizens Association in Vancouver.

With this precedent, the CCNC is hopeful the government will do the same for people who paid the head tax in the near future.

"We have done the research and presented our arguments," Lee said. "The government has no excuse anymore not to respond to the details. We're hoping to get some sort of green light in the near future."

Ukrainian-Canadians and Italian-Canadians are also claiming redress because they were interned during World War I and II respectively.

letters

One race is enough at York

Dear Editor,

I am writing in response to several letters which have appeared in the *Excalibur*. I realize that people's ethnic and social background are very important to them and the subject of a great deal of pride. I also realize that a lot of these groups are in conflict with one another. This is what I would like to address, if I may.

It seems that in past issues of this newspaper people have taken the liberty to list the atrocities which have been committed against their personal ethnic or social group. The Palestinians have done something to the Jews. The Jews have done something similar to the Palestinians. Similar statements can be said regarding the Croats and the Serbians; Afro-Canadians and Euro-

Letters

Canadians. Even men and women have committed crimes against one another. I certainly am not trying to minimize the tragedy and pain that I am sure was felt by all fore-mentioned groups. But I would like to make a point.

All of these groups have a very important something in common. We are all members of the human race. I am getting really sick and tired of hearing and reading about all this blame being dished out by everyone. Why don't we all take responsibility and accept that all these acts of hatred were committed by human beings against human beings. If we view these issues as such and look at each other with some sort of unity and respect, perhaps we could get beyond race, religion, gender, and sexual preference; stop killing each other and make this planet a half way decent place to live.

Thank you.

Sincerely,
Stephanie A. Maidens

Pulling the rug out at Founders

Dear Editor,

We the students of Founders' College Residence 1991/92, are thoroughly appalled and outraged at the disorganized handling of the recarpeting of their floor halls and rooms. Being witness to continued lack of information from York Administration, we the third floor residence students can no longer stay quiet pertaining this latest "screw-up!"

We were first informed that the recarpeting would take place during the Christmas holidays but returned in January to find the same twenty-five year old carpet which we left. We were then told the recarpeting would begin on January 13, but again, we were misinformed. Finally, with the posing of notices in every bathroom on third floor, these residents were to remove all "light weight" objects off their floors for the set date of Jan. 20.

Most rooms went through total upheaval to try and accommodate the carpet layers, but again to no avail. The recarpeting of one-eighth of the halls was completed on Jan. 20, and the rooms should be dealt with later in the week, (hopefully).

Does York administration not realize that the 84 students who live on the third floor have day and/or evening classes, as well as part-time jobs, and do not enjoy folding up their rooms every night, just in case of a surprise carpet-laying the following morning? Granted we lease these rooms on an eight month basis, but contemplating the amount of money we pay to live on campus, a little consideration might be taken for us students, who have enough to worry



We will publish, space permitting, any letters up to 250 words. They must be typed, double spaced, and accompanied by the writer's name and telephone number. Material deemed libelous or discriminatory by the staff of *Excalibur* will be rejected. Letters may be mailed or delivered to *Excalibur* • 420 Student Centre • York University • 4700 Keele Street • North York • Ontario • M3J 1P3

about other than strangers entering our rooms at administration's request.

It is hard to imagine that an administration of such a higher learning establishment such as York University, is incapable of learning to understand and respect the privacy and convenience of the students who relinquish residence fees for the pay cheques of the same administrative employees. We hope this same misunderstanding does not take place in a few months when the second floor carpets are to be redone. In conclusion, we the students of third floor, Founders' College Residence, demand that York Administration be more precise on their dates for restoration events within their residences, with enough advance notice for all students. Thank-you.

Students of Third floor, Founders' College Residence
(approximately 60 signatures)

Cut Tories not YUFA

Dear Editor,

Re: (*Excalibur*, Jan 15/92) "Cut YUFA salaries"

Jerry Ginsburg's prescriptions for coping with York's financial crisis are utterly disastrous. His proposal to cut faculty salaries at the upper end of the scale and inadequately raise them at the lowest end points in exactly the wrong direction. Rather than contributing to a reversal of chronic underfunding by governments and mismanagement by university administrations, such a move would merely assist a further deterioration in the quality of education.

Wherever there is a financial squeeze these days, big business has a single refrain: workers must accept less, or jobs will go. The idea that faculty should pay for underfunding is just another version of this tired Tory tune.

Like many others, Ginsburg treats the financial crisis as an unalterable fact of nature. It is not; it is the product of deliberate political policy.

Over the past decade, organizations like the Business Council on National Issues have promoted an agenda which

says that we Canadians are living beyond our means. They have advocated massive cuts in social services — health care, education, welfare, pensions, etc. — in order to get us all used to the idea of living on less.

Yet, while depicting most of us as lazy and pampered, and complaining that government listens too much to "special interests", these business groups refuse to let anyone so much as voice a criticism of those policies which give them special tax privileges, and keep billions out of government coffers.

Merely closing off tax breaks that favour the rich would bring an extra \$8 billion per year into the federal treasury. Annual wealth taxes of the sort common in many countries could raise another \$3 billion. Eliminating the corporate write-off for entertainment expenses would raise \$1 billion. Revenues such as these could go some way towards alleviating the underfunding of education and health care.

That these things are not done, and that ordinary working people and students are expected to pay the price for the recession, has to do with the success that the most powerful groups in our society have had in promoting their agenda. But the idea that the majority of us must exercise restraint while big business continues to be pampered is just that — an agenda, not an inevitable law of nature.

And, as the recession deepens, that agenda is now being imposed sharply and brutally as governments at all levels blindly wield the axe in desperate efforts to cut the costs and trim deficits.

In such a situation, for faculty to accept salary cuts and inadequate improvements for the lowest-paid simply perpetuates the idea that progress can be made by squeezing those of us whose work sustains the university system. One round of self-imposed cuts will then be followed by more austerity, and calls for further cuts. The result will be unrelenting pressure on faculty who are grossly undercompensated relative to the private sector. Underfunding will continue, as will the decline in the quality of education.

What, then, is the alternative? It is for faculty to contribute to a process of political debate and mobilization around the issues of education and social services. Our job is to point out that there

are alternatives, not to fatalistically accept the big business/Tory agenda. It is to insist that deficit-funding be used if necessary until we provoke a change in the political agenda. And it is also to take up the calls by groups like the Ontario Confederation of University Faculty Association and the Ontario Federation of Students for a real public campaign — debates, rallies, demonstrations, even strikes — against the cutbacks.

Mobilization, not acquiescence, should be our watchword.

David McNally,
Director, Graduate Programme in
Social and Political Thought.

Evaluate and ponder points

Dear Editor,

I would like to comment briefly on the short letter written by Janet Jones regarding the "Black Perspective." As a fellow philosophy student I feel that you and I have something in common, if you enjoy the study of philosophy the way I do. Therefore, I would like you to re-think if not "what" you said at least "how" you said it. You said that you would advise the Black Caucus to "ignore" those who opposed so-called "Black articles." Does the study of philosophy, more so than any other discipline, not teach us to have a more open-minded approach to issues? If philosophy does do us this favour then would it not be more open-minded to say that the Black Caucus should "critically examine" those who oppose Black articles instead of simply "ignoring" them? One of the most fundamental practices in philosophy is to evaluate arguments, and indeed that is what I am doing with you. But how can one do this if they are "ignored?"

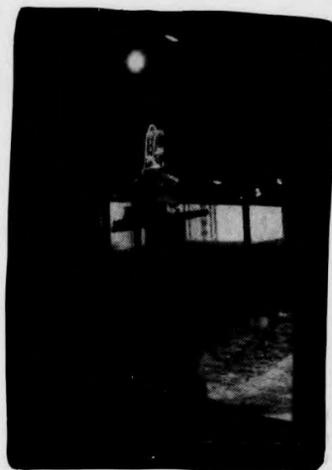
Now I would like you to evaluate and ponder over the following arguments. Let's assume that a person opposed a Black article not simply because the author was Black. But rather the person opposed the article because of "how" the article was written. For example, what if someone opposed your Black article because you singled out White students "only" when you said that the Black articles wouldn't be stopped "just because the White students don't like them." Couldn't a student who opposes a "Black article" be White, Oriental, Arab, Native, or even Black? Your statement clearly implies that only White students oppose Black articles. Now stop right there and re-

read my last sentence. Think about it. Do you see what you are doing? Why not say that Black articles won't be stopped "just because some students don't like them." Why would it be necessary to single out "Whites" and alienate every so-called "White person" on campus? Unless, of course you believe that only Whites oppose Black articles, which intuition tells me is a pretty lame argument.

Furthermore, just because you personally feel that it is necessary to distinguish "yourself" from other students on the basis of your race or colour, is it necessary or productive to do the opposite? To distinguish between "others" on the basis of their race or colour? Do you want students to be seen as students, or Black students and White students? Wouldn't you agree that racism can only exist so long as we find it important to distinguish between people on the basis of their race? To paraphrase Martin Luther King Jr., the person opposing your article might say that he/she hopes that one day people will be judged "not by the colour of skin but by the content of their character."

In the meantime if you feel it is necessary to write "Black articles" then I presume to understand your logic. But in alienating White students I can not presume to understand your logic, unless you write without really thinking about what you said. Still, if one were to oppose your Black article in the manner I just described, can you see the loss in just "ignoring" it as opposed to "critically examining" it? These points give you something to ponder before you give any more advice to the Black caucus.

Royal Morton
A fellow philosophy student.



Don't ask, it's cheese

Dear Editor,

Re: (*Excalibur*, Nov 20/91) Don't Ask it's Art

It recently appeared in the Nov. 20 *Excalibur* and had something to do with the Student Centre Pin-ball Arcade — or, no — the Student Centre Art Gallery...yeah that's it.

Finally, someone who reviews art with the mental agility usually reserved for elite entertainment, like the movies *Porkies* and *Police Academy*, and higher drama such as WWF Championships.

I wholly agree with the review's title, "Don't ask," it should be expanded into a methodology for all other reportage in *Excal* — so we'll all learn how to look the part in our Benneton togs, whilst promenading the mall. Keep on smirkin'.

Sincerely,
John Marriott

Democracy, Greek style

Dear Editor,

Re: (*Excalibur*, Jan 22/92)

The following is in response to a letter written by Aaron Kendal. In it he defines Israel as a democratic state. As Greeks,

we the authors feel extremely offended with Aaron Kendal's profane use of our mother tongue.

Contemporary Israeli society cannot be defined using Hellenic terms. Given the seemingly necessary, and extensive use of military law, the Hellenic term Democracy becomes absolutely inapplicable. Its use by Mr. Kendal constitutes profanity.

The authors are aware that many will read this letter and will attempt to label us as, "pro-this" or "pro-that." We are neither "this" or "that." We are Greeks who are very concerned with profanity used against our language and our culture.

Sincerely,
Panagiotis Ioannidis
and Nikos Parakatis.

Nothing to do with sexism

Dear Editor,

I am the first female film and video student who feels compelled to write concerning the article on our exam revolt ("Professor claims sexism as reason for student boycott of film exam," Jan. 22). I am appalled that Kalli Paakspuu had the gall to insinuate that her dismissal had to do with the fact that she was female.

Kalli is not some sort of martyr for the female filmmakers cause, as she apparently feels she is. Our decision to boycott the exam was not a planned premeditated male conspiracy, in fact the idea came from one of the female students after reading over the exam. For her to say that it was in any way symbolic because of the date of the Montreal Massacre is shameful. The tragedy of what happened to those women is horrifying, what happened to Kalli is in no way connected. She cannot come to terms with the reason her contract was terminated, Kalli was not capable of teaching the program to film majors.

When I entered the program, I came in with a love and a fascination for the film industry. What I expected was for that love and fascination to be developed into technical ability. Kalli did not provide that. In fact the skills I acquired were from reading instructional books.

When confronted about her marking schemes, she was evasive and could never explain her reasoning. Machines we were told were broken were not, she simply did not know how to operate them. In the two labs I've had since Kalli has been dismissed, I've learned more than the entire semester I had with Kalli.

Yes, it is a shame to lose a female teacher, but when I work so hard to be able to attend university, when I put in such a large financial investment into my future (which I fully expected), I expect to be taught well. Whether the teacher is male, female, White or Black, whether I like them as a person, has no bearing whatsoever. Do they teach me; Kalli did not, that was and is the bottom line. If she does not realize that, she is only deluding herself, I was her student...I know the truth.

Annamarie Morais,
First Year Film and Video student.

Incompetence lead to boycott

Dear Editor,

In Elaine Bellio's front page article in the *Excalibur* Jan 22 issue, former York instructor Kalli Paakspuu blamed sexism as the motivation for her first year film class's general boycott of their December exam and her subsequent dismissal. As a member of that class and a participant in the boycott I can assure you that nothing could be further from the truth. The real reason for the boycott was the only possibly acceptable one, gross incompetence. She simply didn't know her subject, or at least didn't know how to pass on that knowledge to us. She would regularly

Letters

continued

evade direct, pertinent questions, spend entire lectures rambling off on irrelevant tangents and then leave us off to learn on our own. In a course as technical and expensive (we are expected to spend hundreds of dollars on our own supplies) as film production this is totally inexcusable. We all hoped that the issue could have been dealt with quickly and quietly with a minimum of embarrassment to anyone concerned, including Kalli. However, by her irresponsible "wolf" cry of sexism she has shown herself unworthy of such consideration. She has not only hurt the cause of sexual equality on campus by showing how easily the issue can be abused, but has irresponsibly damaged the reputation of the finest film department in Canada. I would welcome a more in-depth follow up article in a future issue to corroborate this.

Sincerely,
Brad King

Standing up for the YFS

Dear Editor,

Re: (*Excalibur*, Jan 22/92) "Why the YFS should be abolished"
Mr. Saunders suggests in his article that there is an atmosphere of great antagonism within the YFS, with the executive on one side and the councillors on the other. In fact, the executive has a great deal of support from many of the councillors. A look at the YFS minutes will demonstrate that in fact, many of the initiatives the executive has taken have passed, suggesting that there is more cooperation within the YFS than Mr. Saunders has noted.

The article also suggests that there is no cooperation between the college councils and the YFS. It is our experience that last year, there was a great deal of cooperation between the colleges, who successfully mounted many campaigns in solidarity with the YFS. Many of those who represent the larger student body this year on the YFS were past presidents or executives members of other student councils at York, and therefore have a background in these activities. It is ironic that a paid staff member of the *Excalibur*, which is supported by students, is attacking unpaid volunteers across campus.

Finally, we take great exception to the "Report Cards" on the YFS executive. The author has attacked these members needlessly. It is our opinion that they have been working tremendously hard on their initiatives, and the reports on their actions are misleading. They have shown themselves to be very capable and dedicated members. Although Mr. Saunders raises some valid questions about the structure of student government at York, particularly its decentralized nature, he levels many unfounded personal attacks that only serve to discredit the worthwhile suggestions he does make.

It is a pity that Mr. Saunders did not take the time to research the facts for this articles thoroughly enough, unlike many articles he has written for the *Excalibur* in the past. His lack of research is transparently obvious in the "Members' Attendance List." The June meeting, which is listed as one of those which did not meet quorum, was in fact held on June 9, 1991. The author also suggests that members do not show up to meetings simply because they can't



be bothered. This is not the case. To take one example, Rhys Bowman, the Faculty of Education representative to the YFS, has been present at all meetings but two—the first, in May, while representing the York Student Centre at a national conference in Calgary, and the second, in September, while working on a volunteer development project in India. Meanwhile, the attendance list does not correctly note the number of times that he was present. The attendance of other councillors is also misrepresented on this list. The attendance list published in the minutes of the meetings.

Mr. Saunders does make some worthwhile suggestions about changing the face of government at York, and he is undoubtedly not the only student who is unhappy with the current state of affairs. However, let's not ignore what we do have going for us at the YFS.

Respectfully Submitted,
Rhys Bowman,
FESA representative, YFS
and Tina Roesch,
Winters Councillor, YFS

No faculty in Faculty Club

Dear Editor,

In response to Corey Goldman's article "Faculty club losing out to Student Centre restaurant". How dare Tony Turrin suggest that the "short-term resolution" for the Faculty Club's growing financial problem is to allow students to eat there, but in "the long term it would definitely be faculty-only?"

Why should we, as students, be used as tools to help the Faculty Club's financial position and then be discarded as soon as it regains its balance? It appears through statements from faculty members that they actually prefer the "diverse atmosphere" of the facilities that encourage students' patronage over the "very unpleasant...pompous" atmosphere of the Faculty Club.

Turrin better rethink his solution and if his long-term solution remains the exclusion of students, then he'll have to find another way to reverse the faculty club's "financial descent." Further, his demeaning attitude towards students certainly ensures that I would never enrol in one of his courses!

Pam Chelin

Left versus Left

Dear Editor,

I was rather surprised to open the Jan 22 edition of *Excalibur* and read the letter from Jordan Berger attacking my article "Reading from the Left" (printed in the Dec 4 issue).

Berger claims that my short review article was "biased." But this wasn't any ordinary bias, it was a bias in favour of (shudder!) *Socialist Worker*, the newspaper of the (gasp!) International Socialist, an organization to which David Camfield belongs!

Since it is merely common sense that writers reviewing left-wing periodicals will approach them with their own political perspective ("bias"), why is Berger so upset that I did so? I am sure that as a New Democrat he would have written a piece which included the same attack on *Socialist Worker* that appeared in his letter. It is obvious that what Berger dislikes is not bias, but the politics of the International Socialists.

I am not surprised, considering that his politics aim to halt the erosion of English Canada's "national cultural specificity by American commodified culture" (does he really believe it isn't thoroughly commodified already?) without acquiring a nationalist label! I can only hope that the "Proud York New Democrat" stops worrying about a parochial imperialist culture and gets involved in fighting the real threat - Bob Rae's latest round of cuts.

David Camfield

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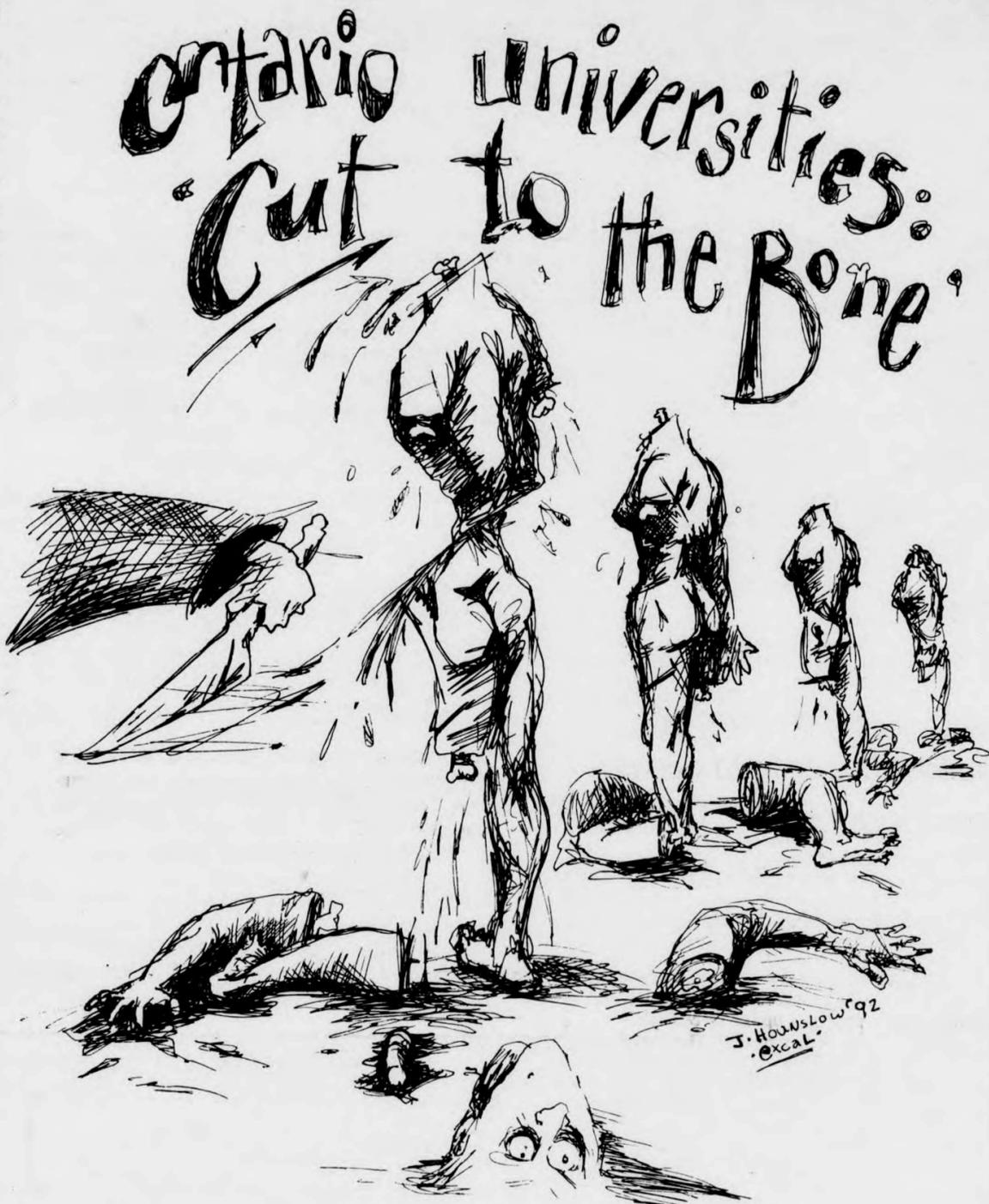
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It's time you joined the Club

Look, we've got this plan and we want your help. It will be easy, really — all you have to do is eat.

If you read last week's *Excal* you'll know the Faculty Club is in trouble. And, like any loyal student, you'll want to run out and save it. Won't you?

Sure you will. Especially when you hear our plan. In our selfless dedication to the tenured tweedies of this bucolic campus, we've analyzed the financial dilemmas faced by the cash-starved Club. And we have a solution. A solution which will satisfy everyone.

There are only two problems over at the Faculty Club. We students can solve both of them.

Problem one: the Faculty Club is losing money. Okay, they don't quite put it that way. They're in an "anti-ascending fiscal posture" or some such euphemism. Anyway, they're begging for bucks. "We're suffering," says manager Nubia Solano.

We can put a quick and nifty end to their suffering. We can give them a quick influx of cash. We only have to do one thing: eat there. If, say, a thousand students (one fortieth of our population) dropped in tomorrow (and every day thereafter), the Faculty Club would be back in business. And they'd stay in business.

You don't need much incentive. Never mind the name, you're welcome to eat there. The manager says so, and so do the board members. In fact, they've been allowing students in all along. If you haven't been taking advantage of this deluxe dining, you're a sucker: it's way better than Marriott, Manchu Wok, the Underground, Blueberry Hill or Tim Horton's. Really.

So let's start eating there. We'll have a good time and get some tasty food for a change.

And we'll be dealing with Problem Two. Here's Problem Two: the faculty club has been losing customers to the Student Centre, it seems, because professors think the Faculty Club is "pompous" and "very unpleasant." That's what they say.

The place must be awful. Imagine: it's full of faculty members. No students at all: nobody under 30. Yuck.

Well, we can solve that problem, and the money problem, all in one stroke. Just eat there. And just act like students.

Don't try to act like PH.D's and stiffen your upper lips. Hang out. Chill. Take it easy. Bring your guitars and play a few tunes. Pull out a deck of cards and start a euchre game. Drink yourself into a tizzy. Dance a bit. If you've got a pal, start necking in the corner. Do some funny impersonations. Step outside and smoke a joint. Take a nap on the floor.

In short: act like students. Be relaxed. You'll be doing the place a favour. What the Faculty Club needs right now is a less stuffy atmosphere, and anything — anything — us students can do will help make it less stuffy.

This is our big opportunity, and we want everyone to take advantage of it. So this week, all week, will be Student Week at the faculty club. Join the *Excalibur* staff and eat there. You'll enjoy the best food on campus, and the most fun. We'll be organizing games and activities inside the club to keep the greying old rotters from wandering away. Really, you're never too old for a food fight.

We'll be doing everyone a service. See you there — it's a date.

excalibur

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 420, Student Centre
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 4700 Keele Street
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Contributors Avi Benlolo, Prasad Bidaye, Maggie Borch,
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 Eva Cohen, Aaron Dantowitz, Nick Davis, Patrick Davila,
 MC 900 Ft. Matt Galloway, Corey Goldman, Adrian
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EXCALENDAR

Wednesday January 29

Production Meeting at 12:00 pm
General Staff Meeting at 4:00 pm
 (All are welcome)

Thursday January 30

Newswriters' Meeting at 12:00 noon
Editorial Board Meeting at 2:00 pm
Black Writers Caucus at 3:00 pm
Production Style Guide at 5:30 pm

Monday February 3

Women's Caucus at 5:00 pm

Constitutional Committee Meeting
 (who knows?)

**"The act of playing the game has
 a way of changing the rules"**

• James Gleick, *Chaos*

Why did Rae bail out aerospace one day and sink universities the next?

by Doug Saunders

The cavernous de Havilland airplane factory is only a few blocks away from York University. If you ride the 106 bus, you pass it every day.

And if you passed it last Wednesday, you would have seen a small party going on, a bunch of people in coveralls cheering. A very rare sort of party, this, in the depths of a recession.

De Havilland, you see, had just been bought by Bombardier, a large Canadian corporation (it had previously been owned by Boeing, who then dumped it). Now, people don't usually cheer when their employer gets taken over. But in the case of de Havilland, getting taken over meant quite a bit of job security for the workers.

Why? Because Bob Rae said the Ontario government would give Bombardier almost \$300 million to get them to take over de Havilland — and the federal government threw in an equal amount.

That \$300 million handout will keep the shop running for some time, even if it loses money. Hell, \$300 million would keep anyone running for some time. Like York University, for instance. It just so happens York's annual budget is somewhere near \$300 million.

But York isn't getting any gifts from the government. The day after the de Havilland celebration, Bob Rae announced how much money the province would give its universities this year (universities are mainly funded by provincial government transfer payments).

It was the lowest increase ever — one per cent, or about two extra million dollars for York. And York's expenditures will likely rise by some \$10 to \$15 million next year — and universities aren't allowed to run huge deficits — so the school's in a mess.

So how can Rae deliver such good tidings one day and such nasty ones the next? Why does a floundering airplane company get

megabucks while an increasingly reputable university gets a cut?

Rae will give you several answers here. And all of them are see-through.

Reason one: it will, they say, save jobs. De Havilland employs 3,700 people, any of whom could

have lost their job if the company hadn't been bailed out.

But that falls apart quickly.

First off, many of those jobs will still be lost.

When a big company takes over, you can be certain they'll do some 'restructuring' and fire a

whole bunch of workers to keep costs down.

Besides, if he's working on the general premise of keeping jobs, why didn't Rae support the universities? As a direct result of that tiny one per cent increase, some 1,500 jobs will be lost, according to the Council of

profits if the economy improves a lot. And that's a big if.

Really, if Rae wants a bigger slice of international competitiveness, he's not going to gain much by giving Bombardier \$300 million to buy de Havilland. He'll get something, sure — although it's doubtful how much new research and development, how much expansion, will be part of that (and those are the real ingredients of competitiveness). De Havilland may very well keep on churning out those little Dash-8 airplanes like sausages, while tipping their hats to Queen's Park for lining Bombardier's pockets.

If Rae really wanted that \$300 million to contribute to competitiveness, or to create jobs, he would have sunk it into post-secondary education. That's where his money would snowball. It would contribute to creating a highly skilled and literate population, instead of rusting out in the engines of some rather dubious industry.

Let's not kid ourselves: Rae's de Havilland bailout has little to do with jobs, or with competitive-

Let's not kid ourselves: Rae's de Havilland bailout has little to do with jobs, or with competitiveness. Mostly it has to do with that old Ontario game of propping up the fat cats.

Ontario Universities. (And that's just universities. There's also colleges, hospitals and municipalities, all of which got slashed to shreds in Rae's austerity announcement.)

So we'll check out reason two: this thing they call "international competitiveness." Aerospace is a big, multinational business, the argument goes, and governments should throw lots of money into it because it'll do wonders for your balance of trade.

But this also falls apart. Aerospace is indeed lucrative — but it's dominated by an oligopoly of multinational gigacorporations. De Havilland has a tiny niche, and a rather vulnerable one at that, which could make some modest

ness. Mostly, it has to do with that old Ontario government game of propping up the fat cats when they get in trouble. The Tories did it, the Grits did it, and now even the NDP does it.

And that would be just fine, if the government got anything back from its dinosaur-fossilizing investment. But with virtually no tax on big corporations — and with no guarantees of ethical corporate behaviour — Queen's Park (and the rest of us) won't likely see the money again.

If Rae really wanted a return on his money, he wouldn't have flown it off into the corporate stratosphere. Instead, he would have driven it up the street and sent it to school.

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the clubs page

...a free forum for clubs recognized by YFS

• submissions for the Feb. 5th issue are due Thursday, Jan. 30 and no later. • submit all ads to YFS Office 336 Student Centre, c/o Jim Hounslow

The Linguistics Club
presents
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Student Centre Room 309

Wed. Jan. 29th • Barry Miller on graduate studies
Thurs. Jan. 30th • Bernard O'Keefe speech pathologist

YORK NEW DEMOCRATS PRESENT:
Peter Kormos
MPP Welland-Thorold

WHY HAVE THEY FORESAKEN US?

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Philosopher & associate of the late Ayn Rand

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Thurs. Jan. 30th
Sylvester's 201 Stong at 5pm

S.E.D.S.
Students for the Exploration & Development of Space
General Meeting:
Thursday, Jan. 30 at 5pm
Guest speaker: Chris Coggon
Education Programs Coordinator for ISTS

Algonquin Space Campus: The Real Stuff
Chris Coggon is going to introduce us to Canada's first Space Campus. Opening in June, the Agonquin Space Campus will be the place in Canada to discover the universe around us.

BACCHUS
General Meeting
Wed. Jan. 27th
Room 311B Student Centre
4:00-5:00pm
Everyone Welcome

Debate '92
Capitalism vs. Socialism

John Ridpath | Neil Brooks
Harry Binswanger | Harry Glasbeek

Thursday, Jan 30th
Curtis Lecture Hall L at 7pm
admission \$5/door, adv. sales available at the Student Centre Ticket Booth Jan. 27th-30th.

Were man to appreciate the greatness of his station and the lofyiness of his destiny he would manifest not save worldly character, pure deeds, and a seemly and praiseworthy conduct.

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Judy Rebick vs. Alan Borovoy
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Political Correctness: the Debate

Wed. Feb. 12 • 6pm Curtis Lecture Hall "T"
(location to be confirmed. Call YFS at 736-5324)
\$2/students \$3/other tickets avail. at YFS

Sponsored by the YFS & Political Science Students Assoc. Rebick and Borovoy debate appears through the Cdn. Programming Service of CFS

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

York Navigators
Up and Coming:

Jan. 30th Message: Kathy Klaussen
"Walking with God in Difficult Times"
7pm Rm. #307 Student Centre
Feb. 6th: Navs Night Out
Feb. 13th: "Three Kinds of Love"

Everyone welcome.

York Malaysian & Singaporean Students' Association Election '92
Come out & Participate.
Fri. Jan. 31 is the last day to submit nominations.
Wed. Feb. 12 is the deadline to submit proposal for committee.
Wed. March 11 is election day.
Names can be submitted at the YMSSA office, Room 317 Student Centre

Tea Party
for Winter/Summer Students
Fri, Feb. 7 4-6:30pm, Rm. 307 Student Centre

The Gospel of the Cross
a nine-week study of
Leonardo Boff's
Passion de Cristo
Thursdays at 3pm in the meditation room of the Scott Religious Centre
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736-2100, ext., 77275

L.S.S.A.
(Law and Society Students Association)
What's really in store for you after finally graduating from law school? We are presenting a transitions forum on
Tuesday, Feb. 4 at 5:00pm
In Room 313 Student Centre.
Speakers will discuss a transitions report dealing with what most law school students do after graduation. All are welcome.

Avner's eccentric display of mime, circus, clowning and magic

Maira MacDonald

To describe Avner Eisenberg as a quiet man may be correct but it doesn't tell the whole story. True, the first hour of his one-man show *Avner the Eccentric* is done in virtual silence, but it is punctuated by the violent outbursts of laughter which he inspires.

Avner, what a devious fellow you are to make us laugh so hard — such a rare phenomenon these days.

arts

film • theatre • galleries • music

Running until February 16 at the Leah Posluns Theatre, *Avner the Eccentric* performs what our wise elders apparently would call vaudeville. It is a melange of clowning, mime, circus and magic techniques which

THEATRE

Avner the Eccentric
written by Avner Eisenberg
Leah Posluns Theatre
until February 16

Eisenberg picked up while at the Le Coq school in Paris.

With the absence of dialogue and minimal props, it's amazing that Avner can keep his audience in such rapt attention. But Eisenberg's presence, sense of timing and use of audience participation holds it all together.

Is Avner eccentric? Well, he does start out doing some pretty mundane things, things that we all do, like dropping a pack of cigarettes on the floor then dropping his broom when he stoops to pick the pack up, then emptying the pack's entire contents while trying to retrieve the broom.

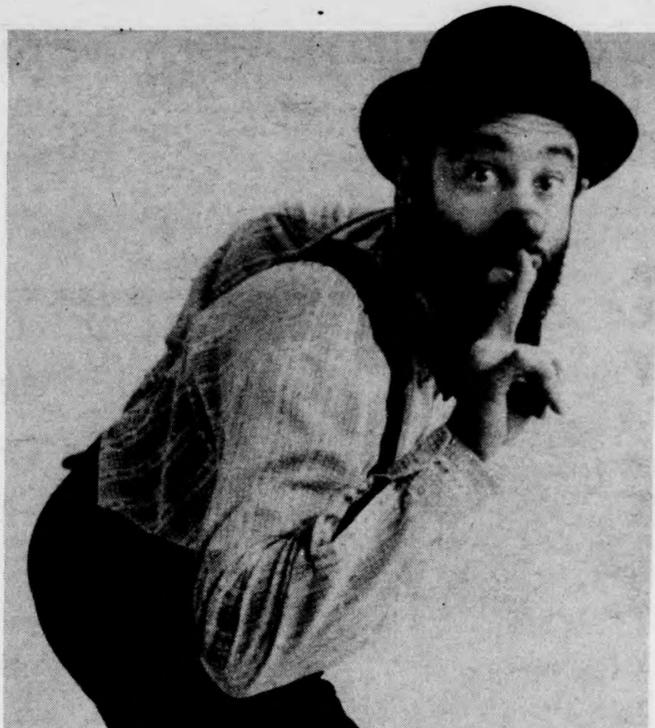
What makes Avner unique is that he turns klutzy into an art form by pushing every seemingly innocuous activity to its extreme; dropping things

develops into an elaborate juggling act. Only near the end of the 90 minute show does he turn to circus mainstays like balancing ladders on his chin and walking a tightrope — netless.

Eisenberg has successfully managed to blend tightness with spontaneity. A camera flash explodes in the front row. Avner immediately interrupts his arm-lengthening gag, descends the stage and walks over to the already-embarrassed patron, takes the camera and begins to examine it like a curious primate.

Suddenly, he flashes it in her face, then rushes around the theatre posing other spectators for pics before dutifully returning the camera. He smiles, but wags a chastising finger at the culprit for her faux pas. In this situation, Avner's clown could become absolutely terrifying (a clown's mischievousness can get downright mean); but it remains gentle, good-naturedly poking fun at everyone's faults.

Avner's greatest eccentricity probably lies in his enthusiasm for



Avner Eisenberg, also known as Avner the Eccentric, brings his unique blend of clown techniques to the Leah Posluns Theatre until February 16. His greatest eccentricity lies in his enthusiasm for simple, yet powerful forms of humour.

humour in its simplest, yet most powerful form. In a world where entertainment often depends on how loud and visually spectacular a show is, such simplicity is rare and appreciated.

Eisenberg will be available until February 16 to present theatre workshops for interested groups. For more information, call the Leah Posluns Theatre, 630-6752.

Kafka makes no pretensions to being at all kafkaesque

Azed Majeed

Steven Soderbergh was the youngest filmmaker ever to win the top prize at the Cannes Film Festival, for *Sex, Lies and Videotape* in 1989. Soderbergh's new film, *Kafka*, stars Jeremy Irons in the title role, as well as Theresa Russell, Joel Grey, Ian Holm and Sir Alec Guinness.

Kafka is a mystery/thriller that takes poetic licence with the life and works of seminal 20th century writer Franz Kafka. However, as Soderbergh adamantly points out, the film is not meant to portray a biographical reality, nor does it attempt to examine the creative process behind Kafka's work; rather, it is a film in which there happens to be a character named Kafka at the centre of an enigmatic plot which owes more to German Expressionist films than to Kafka's metaphysical writings.

Azed: How did you come to cast Jeremy Irons as Kafka?

Steven Soderbergh: For a while, a couple of the producers were pushing Daniel Day Lewis because he was in a thing called *The Insurance Man*, in which he played Kafka in a kind of supporting role. I just wanted Jeremy — I thought for the film that I was trying to make that Jeremy was more appropriate. I've always liked Jeremy, I'm a big fan, and I knew that he could carry a movie, which he really has to do here.

Most of the cast members have or adopt distinctive European accents. Theresa Russell, on the other hand, is the only actor who hangs on to her American accent. Was this a conscious choice?

We had cast a French actress, Anne Parillaud, who was in *La Femme Nikita*, in that role. But, as hard as she worked, she couldn't quite overcome the accent to my satisfaction.

I had two days to get somebody to Prague. Theresa was interested and available. I knew she was going to get some amount of criticism because she is an American and everybody else isn't. I didn't mind too much — the only thing worse, in my mind, than an American accent sticking out is her trying to do an accent that doesn't work...

It was the kind of thing where I knew we'd get criticism, but, ultimately, I felt that she was perfectly capable of doing the part, she wanted to do it, and I needed her. Fast. And she agreed to do it for little money, as did Jeremy, as did everybody.

So, this was not a big budget film?

It was twelve (million dollars), which, to me, is a lot of money, but by Hollywood standards is

low. We were able to make it for so little partially because we shot in Czechoslovakia... Also, Jeremy and Glenn Close got their full salaries. Jeremy went from *Reversal of Fortune* to *Kafka*, in which he accepted almost a quarter of what he had gotten on *Reversal of Fortune*.

Vaclav Havel said, "I sometimes feel that I am the only one who understands Kafka, and no one else has any business trying to make his work more accessible to me."

He's gonna hate the film.

I think what he's getting at is that anyone who reads Kafka feels a strong interpersonal relationship —

There is! Everybody's response is completely subjective, as was mine, as was Lem Dobbs — who wrote the script — and, that's true. The film really makes no pretensions of being an accurate portrayal of Kafka, the person — Kafka has become almost a generic term, and the film treats him that way. It is more concerned with where that adjective came from.

It is in no way an exploration of why he wrote what he wrote, or how he wrote it or what his creative process was. I think that would have been presumptuous. When I read Lem's script, I thought, "This is great. It's a way to make a mystery thriller that has something extra, that has this huge subtext because the protagonist happens to be a guy named Kafka."

You must be aware, then, that this film will receive a mixed response.

Clearly there are gonna be people who just loathe this, who find it almost too irreverent or just silly. It was my intent to make a piece of entertainment that had a little something extra. Frankly, I know enough about his life to know that a straight biography would have been pretty stale.

Why call the film Kafka, then? Isn't borrowing the name and merging fact with fiction, in much the same way that Oliver Stone does in *JFK*, slightly misleading?

It could be. We thought about that. But the difference between *Kafka* and *JFK* is that *Kafka* at no point presents itself as being true. It is

INTERVIEW

Steven Soderbergh, director of the popular film *sex, lies and videotape*, talks about fame, Oliver Stone and his new film, *Kafka*. For a review of *Kafka*, starring Jeremy Irons (above), see next week's *Excalibur*.

clearly, I think, from the opening three minutes, a piece of fiction that happens to borrow a few incidents that were real and change them.

Why did you choose film as a career?

As a kid, I saw a lot of movies. I was the guy in school who saw everything. But, it never occurred to me that you could go into that until I was 13 and got my hands on a super-8 camera and understood that you could have a job doing this.

Then, it just clicked and I thought: "That's what I want to do." I moved quickly, making a lot of short films and advancing fairly rapidly. By the time I was a senior, I was making things that still remain some of the best things I've done.

How did the success of *sex, lies and videotape* influence your career?

It bought me the opportunity to make something without any questions. The performance of *Kafka* will determine how far that extends.

Did your success have any negative consequences?

As I said at Cannes after I won, "I guess it's all downhill from here." At the moment, you feel like, "This is too much, too soon."

So, you didn't expect it to be a big hit?

No. I didn't expect it to get released when we were making it. I just thought it would be a resumé piece, and that I would be able to use it to make a real movie.

Now that *Kafka* is ready for release, how do you feel about it?

I'm pleased with it. There are things in it that I don't like, there are things in it that I don't think work. But, in general, I think it's different, it's an attempt at something. I think people will be relieved by the fact that it's as entertaining as it is, that it's got some funny stuff in it and it's got some scary stuff in it — it doesn't have prerequisites attached. It's not homework to sit through.

Calendar of coming events at York

by Lilac Cana

Ever wonder, from time to funky time, what *really* goes on in the slant-shaped glass building on the far side of York? I've been told that potent creative juices positively overflow within the monolith (straight out of *Blade Runner*) which houses most of York's Fine Arts community.

You know: those Dance, Theatre, Visual Art and Music-type people about whom most of the campus mainstream knows precious little. "Where have all the Artsies gone?" you may ask. Hivin' in and out of the woodworks, techno-ing the tundra...

Well, for all ye curious seekers of the finer life, here's a sneak preview of upcoming brouhahas:

DANCE

A reconstruction of *Wise Virgins* will feature York Dance students at the Betty Oliphant Theatre (404 Jarvis St.) on Friday March 13 at 8 p.m. and Saturday March 14 at 2 and 8 p.m. The performance, originally choreographed by Gwyneth Lloyds, will be reworked by York Dance professor Anna Bleuchamp. Various independent student works will also be shown.

York Dances, a showing of mixed student works, will take place at the Burton Auditorium on Thursday April 2 and Friday April 3. Details at the moment are hazy; more to come, fer sure.

Dance East Festival welcomes guest student dancers from Moncton, New Brunswick and Toronto High School students to perform with York Dance students. This week-long event happens from March 1st to the 6th.

As well, there are the usual *Choreographic Workshops* which happen on a relatively regular basis, relatively speaking, like. On Thursday February 6, Friday March 20 and Thursday April 12, catch more dance action from 12 noon to 2 p.m. at studio 1 in the Fine Arts building.

Underground events

On Wednesday, January 29, the Student Centre Underground is hosting an evening of comedy with *Yuk Yuk's Comedy Cabaret*.

Doors open at 7 pm. Tickets are \$5 in advance or \$8 at the door. *Yuk Yuk's* is a presentation of the Student Centre Corporation, York Chemistry Club and AIESEC.

Also at the Underground, the Creative Arts Students Association (CASA) and the SCC present the campus funk group Hot Cheese and



Don't just walk by the Fine Arts Complex! Don't you realize that all sorts of cool artistic events are being planned or staged there? You don't? Read the accompanying article and learn, my child.

For more information on any of these terpsichorean offerings, one can always reach the Dance Department at 736-5137.

THEATRE

A Midsummer Nights Dreame (yes, the one by *that* bard) runs until February 1st. Directed by Ines Buchli, the play features 4th-year acting students; at the Burton Auditorium. Matinee performances are today (January 29) and Friday January 31. All others start at 7:30 p.m. Tickets are \$10, \$7 for students and seniors.

Theatre Glendon presents *Moment, For Mr. Beckett*, a selection of scenes from the shorter works of Samuel Beckett, directed by fourth year Drama Studies major Colm Magner. The show runs until February 1. Tickets are \$5, \$4 for students. For more information, phone 487-6722.

From April 2 to 8, we can expect to get pretty ecstatic over a new adaptation of Bertolt Brecht's *The Threepenny Opera*. Director David Rottenberg's version envisions "a

world without the Berlin Wall." Ought to be interesting. To be shown at the Studio Theatre in the Centre for Film & Theatre (same place, different name for what used to be the "Phase III" building). Matinees on Friday April 3, Wednesday April 8; evening performances at 7:30. Tickets are also \$10, \$7 for Students and Seniors.

Finally, word is of a play being put together by Graduate Theatre students called *The Road*. It is slated for March 17-21. More on that later.

The Theatre Department (736-5173), I'm sure, would be happy to entertain further questions you might have about any of this.

VISUAL ARTS

The Instructional Display Area (I.D.A) Gallery is the ever-mutable space on the first floor of the main building in the Fine Arts complex, right across from the fishbowl view of the dance area. From January 27 to 31, it will contain a showing called *Desire, Limitation, Connection*.

The work of *Jocelyne Allouche* continues to be shown at the Art gallery of York University (AGYU), N145 Ross.

I Believe in Santa, a series of six paintings by Lon Duva, will be shown at the Winters Gallery (109 Winters College) until January 31. There will be a reception on Thursday, January 30 from 6 to 9 pm.

Also, look out for these upcoming installations, the details to which are still in the works: February 3-7 (paintings); 10-14 (photography); 24-28 (Matrix?!). And, the annual Open House will take place sometime in springy April. There's always something to see, whatever the case may be.

MUSIC

Top of the list: today (January 29) at 12:30 pm, *Saxoduo* will play at Dacary Hall (050 McLaughlin College). Vancouver-based saxophonists Julia Nolan and David Branter, with Toronto pianist Lydia Wong, will play selections by Handel, Bach, Ned Rorum and Duke Ellington. For your lunchtime pleasure. FREE.

The *York University Choir* will have a concert on March 30 at 8 pm, and the annual *Jazz Bash* will be happenin' on April 9. Look out for more information on these two gigs.

And finally, the *Film* department mentioned that there will be showings of student works sometime in April.

That's all for now, folks. The pickings are there, go and...

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MAPLE — Sunday, February 2
Canada's Wonderland, Canterbury Theatre
12-2 p.m. Singers
2 p.m. Musicians and Dancers Registration
12-2 p.m. Specialty Acts, Technicians, Characters, and Escorts

MARKHAM — Monday, February 3
Markham Theatre, Hwy. 7 and Warden Ave.
11:30 a.m. Singers Registration
12:30 p.m. Dancers Registration
11:30 a.m.-12:30 p.m. Musicians, Specialty Acts, Technicians, Characters, and Escorts

MAPLE — Saturday, February 8
Canada's Wonderland, Canterbury Theatre
12-2 p.m. Singers
2 p.m. Musicians and Dancers Registration
12-2 p.m. Specialty Acts, Technicians, Characters, and Escorts

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- The Mighty Mighty Bosstones.....*Where'd You Go EP*.....Taang!
- Nomeansno.....*0+2=1*.....Alternative Tentacles (C)
- Public Enemy.....*Shut Em Down 12"*.....Def Jam/Sony
- Test Dept.....*Ecstasy Under Duress*.....Dov(e)
- Howlin' Wolf.....*Box Set*.....Chess
- Ed's Redeeming Qualities.....*It's All Good News*.....Flying Fish
- Malhavoc.....*Punishments*.....Epidemic (C)
- Black Sheep.....*Wolf in Sheep's Clothing*.....Polygram
- Lou Reed.....*Magic and Loss*.....Warner
- Boogie Down Productions.....*Duck Down 12"*.....Jive/BMG

Chart is compiled from programmers' playsheets by Matt and Gary. C denotes Canadian content.
Four essential words - inevitable exploding plastic orgasm

Hearts is a tribute to one filmmaker's ego

by Prasad Bidaye

Accompanying the re-release of *Apocalypse Now* is *Hearts of Darkness: A Filmmaker's Apocalypse*, a behind-the-scenes look at the makings of a modern war "epic" through the eyes of the director's wife. Intended originally as a 30-minute promo for television, it became a 90-minute observation of insanity in the Philippines.

In the opening sequence, director Francis Ford Coppola, at Cannes, preaches that his latest film "is not about Vietnam. It is Vietnam" and claims that "little by little, we went insane." His exaggerated introduction seems pretentious, but the remaining 90 minutes of *Hearts* manages to justify his claims and prove that his experience truly could be an apocalypse for any filmmaker.



Director Francis Ford Coppola and friend on the set of *Apocalypse Now*. Fax Bahr and George Hickenlooper's documentary *Hearts of Darkness: A Filmmaker's Apocalypse*, made with footage on the set filmed by Coppola's wife Eleanor, is a sobering look at how ego (and a lot of bad luck) nearly destroyed a creative genius.

It is amazing to see how many changes Coppola made to the script. As it is, he began shooting without even deciding on an ending. He also

gave the lead, Captain Willard, to Harvey Keitel, only to replace him with Martin Sheen after one week of filming. And, having been put through

the winds of a typhoon, Coppola's set was destroyed and had to be rebuilt, requiring a lot of refilming.

Eleanor Coppola describes "The Ride of The Valkyries" as the most logistically difficult scene of Francis' life. Borrowing helicopters and soldiers from Filipino President Ferdinand Marcos, he virtually creates a war on his set. But an even crazier trial has to be faced: Brando.

At a million dollars a week, Marlon shows up on the set grossly overweight, doesn't bother to read the script — let alone the book — and decides to improvise his lines. In one session, he makes up poetry about the birds, the trees and the skies, and hilariously brings them into the context of the war. He then gets bored and walks out, mumbling that he "cannot think of anything else to say today." So much for genius.

These are typical of the events described in Eleanor Coppola's film. *Apocalypse* was transformed from an 18-week project into a three-year "idiocy": with *Hearts*, Francis demonstrates how he virtually went crazy because of the ordeals.

On the other hand, he admits he goes through this in every film.

The camera's more revealing moments are with actor Martin Sheen, who accidentally smashes a mirror and cuts his thumb. With doctors ready and waiting, he refuses to stop, ending up crying, screaming and threatening to destroy the camera and crew. It turns out that it is his 36th birthday and he is absolutely drunk; a few weeks later, Sheen has a heart attack. For someone whose character is so pretentiously calm throughout "the horrors" of *Apocalypse Now*, it is wonderful to see that 'the man whose hair never moved' was actually human.

The one person who manages never to lose her cool is Eleanor Coppola. Her voice remains mo-

FILM

Apocalypse Now
directed by Francis Ford Coppola
starring Martin Sheen
Hearts of Darkness: A Filmmaker's Apocalypse
directed by Fax Bahr and George Hickenlooper
produced by ZM Productions/Showtime

notoriously calm in contrast to her husband's frequent screaming. She describes herself as the stable half of their marriage. Even when he decides to put all of their multi-million dollar estate at risk, she puts faith in her husband's creativity, stating that even if Francis loses everything she knows he can bring it back with another film, or even with a job as a teacher. But how magnificent is *Apocalypse Now* thirteen years after its original release? The film's source, Joseph Conrad's *Heart of Darkness*, is commonly attacked for its racism in blaming Kurtz' insanity on the "savagery of Africa." The incorporation of those themes in Coppola's film cannot be denied. (Coppola once stated that *Apocalypse* is set "in the jungle, where the civilized encountered the primitive.")

I asked Eleanor Coppola about that, and she attempted to clarify that "the primitive" was an emotion within the soldiers, not an identification of the Vietnamese. She even went further to defensively state that Francis did not want any prejudices in the film, and for that reason, had both blacks and whites together.

I remain skeptical. Some of Conrad's racist allegories, whether intentionally or not, are subconsciously intertextualized in the film.

But, by the same token, *Apocalypse Now* should not be trashed. The technical work that Coppola nearly went insane for is brilliant, and a re-release to the 70 mm screen with THX sound is certainly worth the venture.

Hearts of Darkness is the perfect anticlimax. As a sister to *Apocalypse*, it brings the audience full circle. It is open and honest, appropriately exposing some of Francis Ford Coppola's most humiliating and perhaps honourable moments.

It seems like nothing could go right with *Apocalypse*; after three years of filmmaker hell, even Francis admits he wasn't completely happy with it. But at the end of *Hearts*, Coppola announces that he hopes his film will destroy Hollywood's obsession with professionalism and finally bring the film industry the sense of art it needs. Perhaps Eleanor Coppola's plotless but fascinating *Hearts* will help fulfil his wishes.

Actor Booth Savage in Heat

by Michel Hussey

From the first note from Paul Humphrey's guitar, Booth Savage's new show, *Savage Heat*, kicks.

This autobiographical one-hander recounts the trials of a Canadian actor, from his childhood beginnings to his rejection at the National Theatre School, through the acid-crazed sixties and the creation of the Theatre Passe Muraille; right up to the eighties tax shelter B-movies, television, Hollywood, CBC and a ton of other things.



Actor and York prof and student Booth Savage brings his one person show, *Savage Heat*, to the Factory Theatre.

THEATRE

Savage Heat
written and performed by Booth Savage
directed by Hrant Alianak
Factory Theatre

Now, you're probably thinking (frankly, I thought it too) "more verbal masturbation by an aging Canadian actor who wants real hard to be a playwright."

Wrong! Former *Beachcombers* star Savage has real talent. His soothing voice and natural presence keep the audience in stitches for just about all of the two-hour play.

"Acting is like sex," he says. "Everybody can do it. It's the technique that counts," says Savage. If he carries on in the bedroom like he does on stage, someone must be very happy, for onstage Booth Savage is tight. His voice is lulling and gentle; he brings you into his world as he relates stories of getting his penis caught in his trousers and producers wondering how they can get rich without using actors.

The show moves smoothly, leaving little time for yawning or quiet moments. Savage lobbs one-liners into the crowd one after another like Molotov cocktails.

Savage Heat is performed without a set or elaborate lighting design. Its approach is wholesome and straightforward, with the odd obscenity thrown in. It is an endearing comedy that is intrinsically Canadian, that blows hard the notion that we live in a country of distinct people, speaking

with a sensitivity that we as Canadians hold sacred.

But as important, Savage looks at all that makes up our lives and responds with humour. Maybe directors do know more about God than the Pope, and maybe talent agents do make better lightning rods, and maybe these things will drive us crazy in the long run, but without the ability to laugh, "the heart stops beating."

The performance was broken into segments by the music of Paul Humphrey and his band, which provided a kinda techo-blues-kindamondo-a da-da-thing that rocked away with Savage bopping some bongos or blowing a bad harp.

Booth Savage, who teaches at York and is currently working on his Masters Degree in Playwriting, told me after the performance that "the whole genesis of *Savage Heat* started at York." The play was first produced here a year ago, although in a more primitive form.

"It's come a long way — he's put a lot of hard work into it," says Judith Rudakoff, author of many theatre books and York professor. This hard work is apparent. At times, the play does make reference to things that may be a little obscure, but even then the humour is not totally lost. The play works wonderfully, a testament to talent.

Savage Heat is at the Factory Theatre Studio Cafe, 125 Bathurst Street, until February 2. For more information call 864-9971.

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Director reinterprets classic *Midsommer Nights Dreame*

by Sheena Jarvis

Ines Buchli, director of Shakespeare's *A Midsommer Nights Dreame*, promises an interesting perspective on an old standard comedy.

The play, running at the Burton Auditorium until February 1, is a production of York's fourth year Theatre Arts acting ensemble.

If the staging in winter of a play set in summertime seems slightly strange, Buchli feels it's very appropriate in light of recent changes in our weather due to the Greenhouse Effect. In the play, dissension between Titania, the elemental king, and Oberon, queen of the fairies, causes disharmony in the seasons of the forest.

When visualizing *Midsommer Nights Dreame*, one often thinks of light and warmth. "In actual fact, there's tons of information in the text that people are cold... it's summertime, but it's dank," Buchli said.

For her interpretation, Buchli used an early folio edition because she feels modern editors take out a lot of important references. "I'm really straining away from the light, airy version of the play and looking at some of the darker aspects," she said.

Buchli wanted to explore the violence and brutality in the play. "It's still a comedy," she insisted, "and there's lots of humour in it, but I'm concerned with violence in the play."

Buchli has chosen to double-cast three of the major roles. She feels this will allow the actors to explore the idea that elements of each of the characters are inside their counterparts. "I really wanted to play with the idea that what takes place in the forest is really what takes place in all of us," she explained.

To that end, the transformation of each of the characters into other characters takes place right on the stage.

Working with a limited budget, with most of the play taking place in a forest, one of Buchli's concerns was devising a stage setting that would be appropriate a wide range of action. "One of the ways I solved that problem is that all Titania's fairies and Oberon's fairies are the forest," she said. "I sort of have a moving environment that changes all the time."

Buchli hopes to transcend all time references through her use of costume and stage settings, which were created by York design students specifically for this interpretation. "I didn't want to do a strictly Elizabethan (version)

PREVIEW

A Midsommer Nights Dreame
 written by William Shakespeare
 directed by Ines Buchli
 Burton Auditorium
 unto February 1

and I didn't want to do a contemporary (version). Because of the universal themes of the play, I wanted to create our own world," Buchli explained.

Although the actors are fourth-year students, they have very little experience with Shakespeare. "In terms of a whole play," Buchli said, "it's the first time for many of them. It's frightening!"

With only three weeks of rehearsal time before the four-week Christmas break, and two weeks of rehearsal since, Buchli believes "there will definitely be a kind of rawness to it."

Classic house track from Lil Louise; an 808 drum machine under water

by D. J. Patrick T.

Afrika Bambaata
Just Get Up & Dance (US)
 produced by Mario Pinosa
 label: EMI

Funny how the only bearable mixes on this record are the instrumental versions — the "Doom Doom Mix" and the "Detroit Remix," both on the first side. Overall, very bland. Two out of five.

Lil Louis
"Atmosphere" (U.S.)
 label: White Label

The classic house track has resurfaced — bassline, keyboards and more bassline. Be careful of the bootlegs that are floating around with the "Virgo" sample. They can be spotted by the poor quality pressing. Five out of five.

Rol in Kato
"Jungle Love"
 label: Digital Dungeon

Probably one of the biggest tracks to hit a warehouse party in a long time. "Jungle Love" contains eight minutes of house beats that just keep slammin' endlessly. But this song can't be reviewed without a special mention of the saxophone solos throughout. 'Nuff respect to the sax-man. Five out of five.

Heavy D. and The Boyz
"Is It Good To You" (U.K.)
 produced by Dave Hartell
 label: MCA

Released from the LP *Peaceful Journey*, this track is typical Heavy D hip-hop: driving bottom-end bass and a solid bassline (lifted from Junior's 1983 song "Mama Used To Say"). See? Typical. Four out of five.

Two Men On A Struggle
Project Z (U.S.)
 produced by The Blos
 label: House Jam

808 Drum machine and a First Choice loop done in classic Chicago house styles. Nice underground EP with four different tracks, from deep house to jazz house. Three out of five.

Subculture featuring Marcus
The Voyage (Remix - Canada)
 produced by Hayden Brown
 label: Strobe Records

This is a chunky, louder version of an instant classic. Comes complete with revamped lyrics and a kick-drum like a mule. Four mixes, all inspirational. Three out of five.

Incognito featuring Jocelyn Brown
"Always There" (U.K.)
 label: Talkin' Loud

Not surprisingly massive in New York, this is the umpteenth cover of

Willy Lobo's Latin jam "Always There." Ambient, garagey, but a little bit dated. Three and a half out of five.

A Guy Called Gerald
"Emotions Electric" (UK)
 produced by Dale Griffin
 label: Strange Fruit

This track was recorded about four years ago as part of the "Peel Sessions" in the United Kingdom. It is the best piece of work he's ever put on vinyl. Four out of five.

Cajmere
"Underground Goodies Vol. One" (U.S.)
 label: Clubhouse Records

Have you heard what an 808 drum machine sounds like when submerged underwater? Just think about that. This should piss off the house purists, but, hey, at least you can, um, bathe with inspiration. One out of five.



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Puck Yeomen shoot, but don't score, in second tie in a row

by Josh Rubin

These guys better hope this trend doesn't continue.

For the second straight game, the Yeoman hockey squad managed just a tie, despite outshooting their opponents.

This time, the Yeomen outshot arch-rivals University of Toronto 57-26 en route to a 2-2 tie at the Ice Palace this past Thursday.

Toronto netminder Paul Henriques was outstanding, stopping all but two of the shots the Yeomen sent his way.

sports

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Not that York goalie Willie Popp wasn't forced to make some good glove-hand saves himself, mind you.

But it was the Yeomen who drew first blood in this one.

Second-year defenceman Dave Noseworthy sent the near-capacity crowd into a frenzy when he blasted a shot over Henriques' shoulder to give the Yeomen a 1-0 edge less than five minutes into the game.

After the Blues' Jeff Columbus tied it up late in the first, the two teams went at it tooth and nail while referee Ralph Sparks appeared to drift in and out of the game.

Sparks also played a big role in sending the game into overtime.

With the game deadlocked at two late in the third, the Blues looked as though they'd scored a third goal from a scramble in front, but Sparks waved it off.

The extra frame saw both teams with a handful of chances, but once



JAMMIN': Yeomen Kevin Bonello (15) and Mike Futa (27) go for the puck in last Thursday's game at the Ice Palace against UofT. A large crowd was on hand to watch the Yeomen come away with a 2-2 tie, despite outshooting the Blues 57-26. This is the second tie in as many games for the Yeomen, who have had a hard

time translating their shots on goal into points on the scoreboard. The game also witnessed another lacklustre effort from referee Ralph Sparks, whose dubious call in the third period helped send the game into overtime. photo by Rob Cabral

again, the goaltenders came up big at both ends of the rink.

Veteran York forward Todd Dungey, who tied the game up at two with eight minutes left in the third,

said afterwards it was disappointing to be tied again, despite the wide shot margin.

"Sure it's frustrating," said Dungey, adding "but this is about our

fifth game in a row we've played really well, so we've got to be happy with that."

Dungey's sentiments were echoed by York coach Graham Wise, who

credited the large crowd for much of his team's play.

"With fan support like that, the guys really get into the game," Wise said.

Two too tough games

by Mike Raycraft

"This was a game we should have had."

Words of truth uttered by Yeoman basketball coach Bob Bain following a disheartening York loss Saturday night at Tait McKenzie.

York and Ottawa, two of the better teams in the OUAA, took centre stage and put on a show for those at hand. Yet, when the final buzzer sounded not once but twice to mark overtime, the scoreboard read Ottawa 101-York 99.

An Ottawa bucket at the end of regulation time forced the game into the extra frame.

An emotionally charged affair, neither team was willing to give up the rights to the floor — particularly the Yeomen.

After having starters Mark Bellai, Lyndon Phillip and Marc Gardner each go down with injuries in the third quarter, York was forced to use its bench.

The bench rose to the challenge as did the remaining starters, refusing to

let the Gee-Gees get the better of them.

York's Alex Piperski scored all of his 13 points in the second half, while teammate Wilton Hall, though he only netted 10 points, was exceptional on both ends of the court.

"Wilton played a great game for us. He really took charge in some key situations when we needed it most," Bain said.

Roderick Lee led the scoring for Ottawa with 36 points. Clive Anderson countered with 35 for the Yeomen, and is currently leading the OUAA in scoring.

The Ottawa loss came on the heels of a close 79-78 win against Laurentian the night before at Tait-McKenzie. The Saturday defeat was also York's first loss of the regular season, their record now standing at 6-1.

Both weekend games were close and chippy affairs that took a physical toll on the Yeomen, Bain said. As a result the York coach was not sure how his team would perform last night (Tuesday) at Ryerson.

York vaulter Doug Wood set a new Canadian indoor record this past Saturday at the Can-Am Invitational in Windsor. Wood's vault of 5.55 metres beat out the old record of 5.50 m. The York athlete also holds the Canadian outdoor record of 5.61 m. The 25 year old Wood is a math and science major in his second year at York, and is a native of Wingham, Ont.

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B-ball Yeowomen keep final close against strong Vee side

by Judy Passley

York fans were treated to an exciting showcase of basketball Friday night at Tait-McKenzie as the Yeowomen executed a determined comeback in

the second half of their game against Laurentian, only to fall short 59-55 in the end.

In the first half York was clearly outplayed by Laurentian, the number

three ranked team in the country, in all facets of the game.

The Lady Vee guards executed an up-tempo offence midway through the first half. That changed the complexion of the game as York tried to play catchup, and wound up missing 16 shots and committing eight turnovers in the first half.

The Yeowomen could only capitalize on 11 rebounds in contrast to Laurentian's domination of the board with 20.

The Lady Vees shot 56 per cent from the floor, their accuracy from the perimeter keeping York at bay.

The Yeowomen ended the first half trailing 40-24.

The second half was a display of sheer heart as York came onto the court determined to show that it's never over till it's over.

The York bench rallied their teammates, chanting "Let's go York!"

That motivational chant from the bench must have inspired Yeowoman point guard Jennifer Cushing, for she went on to score on key three point shots to put York within ten points of Laurentian with four minutes left in the game.

York also changed their defensive game in the second half, throwing Laurentian's offence awry in the process.

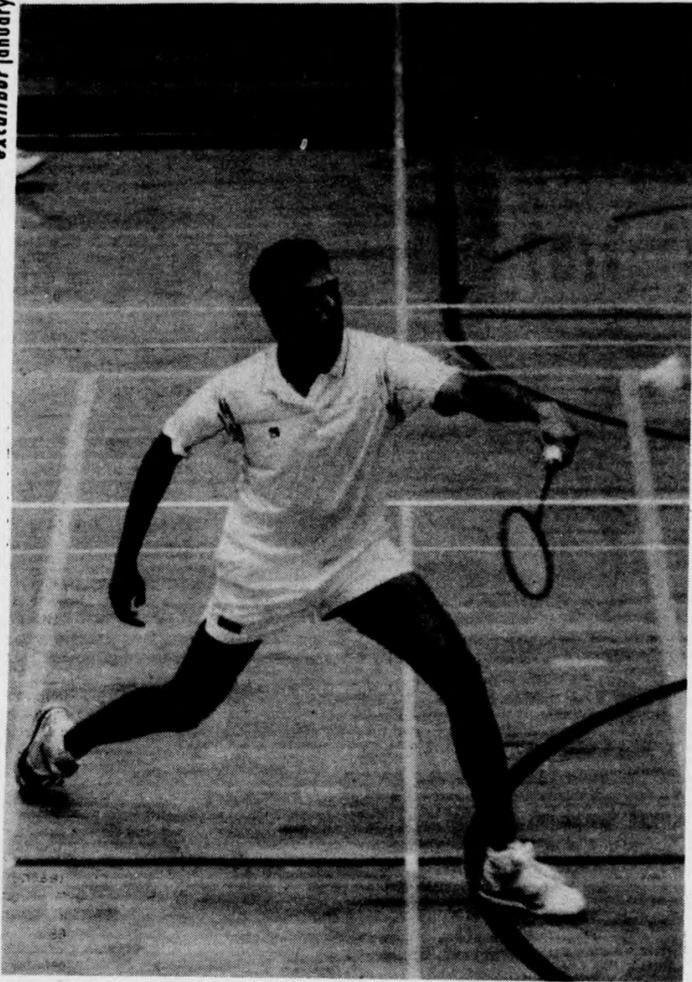
"The junk defence was used purposely as an element of surprise against Laurentian," York coach Bill Pangos said, describing the shift from the triangle and two system to the man-to-man layout he employed in the second half.

It looked as if a possible upset was in the making as York's Nancy Fairburn scored on a key baseline drive to the hoop at the four minute



GOING!! York's Joann Jakovcevic in action against Ottawa Saturday night. On Friday, the Yeowomen lost to the visiting Laurentian Lady Voyagers 59-55. That game also saw the return to action of York stalwart Cathy Amara after a month on the injury list.

photo by Michele Boesner



YEOMAN Kartik Vyas. York's badminton teams were at Ryerson over the weekend. While the men's team will be going on to the provincial championships, the women, a young squad struggling throughout the season, will have to look forward to next year

photo by Anthony Cohen

Yeomen in badminton final

by Jim Sheppard

The Yeomen will be going to the OUAA badminton playoffs for the second consecutive year.

By winning 27 of 30 matches at Ryerson over the weekend the Yeomen finished second overall, trailing first-place Western by one point.

The final standing for the top four were Western with 88 wins and 20 losses; York 87-21; Toronto 86-22; and Queen's 85-23. These four playoff teams are only separated by one point between themselves going in.

The top two teams at Ryerson, with 27 wins each, were York and Toronto. They will meet in the semi-finals in Kingston on Feb. 8.

The competition has been tight among the top four teams all year. On the season, Western edged the Yeomen 7-5, while York had a similar advantage over Queen's.

"We split 12 games with Toronto. They'll be tough in the playoffs," York coach Fred Fletcher said.

For the season, Eddy Watt, York's assistant coach and top ranked player, was fourth among number one seed players with 12 singles wins and six losses. He was the only player to beat gold-medallist Quong Hoang of Toronto. Hoang won 17 of his 18 matches.

Watt and teammate Matt Horwood ended up just out of the medals in doubles with 11 wins and seven losses.

At Ryerson, Watt won three of five singles, and teamed with Horwood to win four of five doubles matches. Number two Yeoman Kartik Vyas and number four Dan MacDonald both swept their five singles matches and teamed up for four doubles wins.

Horwood won three singles matches before giving way to team-

mate Mike Molson, who won the other two after Horwood came off to get rested. Molson and MacDonald added a doubles win by default.

The Yeowomen also continued to improve over the weekend, winning a season high 14 matches, for a year's total of 37 wins for seventh place, six points ahead of Toronto.

The playoff teams in the women's competition were McMaster, Ottawa, Western and Ryerson.

The Yeowomen lost most of their players from last season. While they improved over the course of the year, the truth is that the Yeowomen started too far behind to catch up to the OWIAA front-runners.

On an individual level, York's Dan MacDonald won all 18 of his singles matches this year, a rare occurrence in the OUAA. Teamed with Vyas, MacDonald also had a 16-2 doubles record.

York Varsity Athletics Schedule Jan. 29-Feb. 4

Friday January 31

HOCKEY
Yeomen at RMC - 7:30 pm
SQUASH
Yeomen at OUAA Team Championships at Western
(Saturday also)
VOLLEYBALL
Yeomen at Laurentian - 8:00 pm

Sunday February 2

GYMNASTICS
Yeomen at OUAA Ranking Meet II at Queen's
Yeowomen at OWIAA Ranking Meet II at Queen's
HOCKEY
Yeomen at Laurentian - 2:00 pm
TRACK & FIELD
Ontario relays at Metro Track & Field Centre

Tuesday February 4

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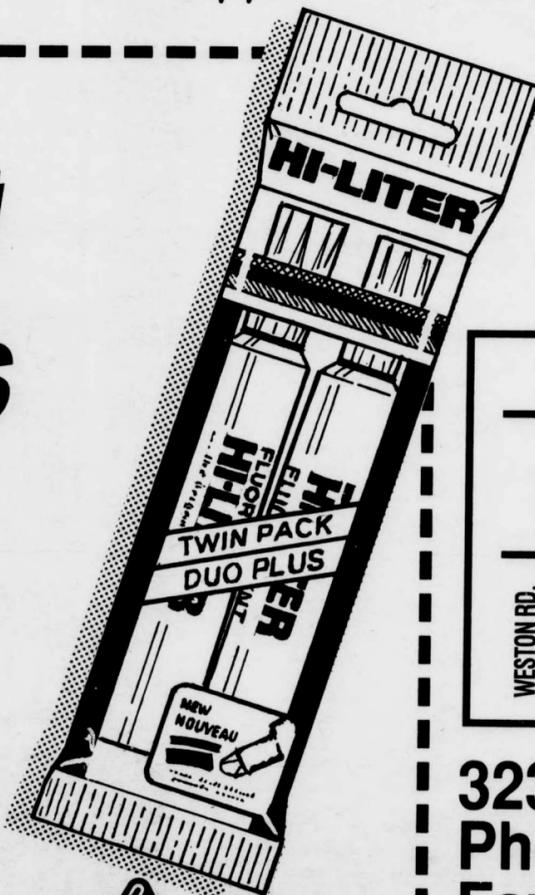
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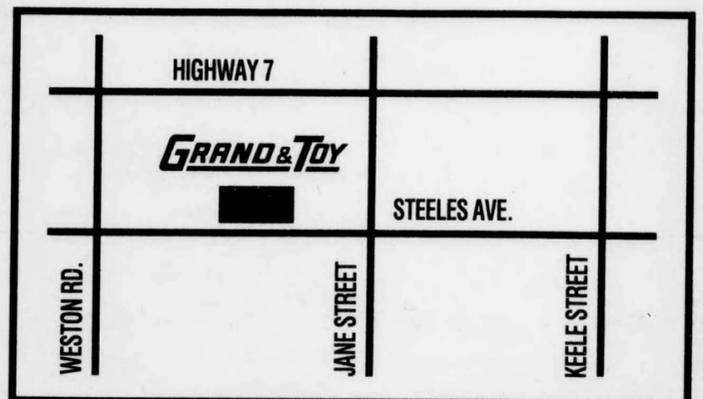
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