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# excalibur

YORK UNIVERSITY'S COMMUNITY NEWSPAPER

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## Sale of cigarettes prohibited on campus

by Patrick Follens

A proposed university smoking policy may ban tobacco sales on campus and may send students and faculty outdoors to smoke.

The policy, issued August 31 by a presidential committee looking into the administration of smoking policy, states that new and renewed leases for all stores on campus will contain a provision prohibiting the sale of tobacco products.

"The decision to ban tobacco sales came as a result of making enquiries of all Ontario Universities as to who is selling tobacco, and most of them aren't," said Kim Cavoukian, director of Occupational Health and Safety which is charged with enforcing the new policy.

The policy also sets stringent new requirements for the ventilation of smoking areas, rendering many existing areas inappropriate.

The new policy would make areas, such as the north corridor beside the Curtis Lecture Halls and potentially some pubs and cafeterias, non-smoking areas.

The policy could mean that, unless renovated, many buildings would be left without any public smoking areas.

The new policy, scheduled to go into effect in January, was drafted in response to a new provincial smoking law passed last January which prohibits smoking in most enclosed workplaces



An unknown student stocks up on nicotine before cancer stick supplies are exhausted. The Puff-police will begin to patrol the campus on January 1st, 1991.

except in designated areas.

Under the old smoking policy, issued in September 1988, a certain amount of space per building or complex was designated as a smoking area.

The new policy suggests the hiring of a Smoking Complaints Officer who would deal with smoking complaints. York security will be charged with enforce-

ment in public areas such as corridors, stairwells, elevators and washrooms.

Sanctions for violation of the policy may include fines, and persistent violation by employees or students may result in termination or expulsion respectively.

York Federation of Students vice-president (internal) Caro-

line Winship, who was on the committee, said the policy's ventilation requirements do not take into account the structure of existing buildings at York of the expenses of renovation.

She also said the policy does not mention buildings under construction.

"The policy is half-hearted," she said. "The university is not

putting the bucks behind its initiative."

Winship wants to organize an open forum where students would be able to voice their opinions concerning the new policy.

Cavoukian feels that overall the policy is a good one.

"Any change, even if its a positive one, is met with some suspicion," Cavoukian said. "I know a lot of students are upset about the smoke."

Cavoukian suggested the implementation of separate smoking and non-smoking pubs as a solution to the possibility of some pubs being unfit as smoking areas under the new policy.

The policy does not specify which pubs would meet the requirements or not.

Mike Collison, the manager of the Grad Lounge said that he would do whatever is necessary for his pub to meet the new requirements.

"A lot of people who drink, smoke," said Collison. "If there are no other places on campus to smoke, we're just cutting our own throats if we don't."

Copies of the draft are available at S914 Ross and Cavoukian hopes that many students and faculty will read the draft and respond to it.

The deadline for comments from the York Community concerning the Smoking Policy draft is October 15, 1990, and the open forum is tentatively slated for the last week of September.

## Recycling and rECOvering York alumni

by Jennifer Lim

An independent environmental magazine put out by present and former members of the York community published its premiere issue this month.

The aim of the free magazine, *Recover*, is not only "to inform as many people as possible" about the problems in our environment,

but more importantly, to inform people about "the little things that you can do on your own," says co-publisher David Danto.

*Recover* focuses on providing the individual with a personable, educational and fun-to-read reference tool, says co-editor Heather Sangster, a York graduate and last year's assistant editor of *Excalibur*.

Both Danto and Sangster stress that the magazine is written and published especially for the average person — someone who might want to know how to contribute to the new environmental cause.

"The individual can make a difference," Sangster says.

Co-editor Nancy Phillips — last year's *Excalibur* editor, is currently working on a Masters degree in environmental studies, and the second co-publisher, Jeff Kippel, is a former York student and last year's advertising assistant with *Excalibur*.

Having similar desires to write, all four got together and decided on the idea of publishing a magazine. According to Sangster, after a series of discussions and hard work, "We decided to have an environmental magazine."

*Recover* is produced quarterly. The first publication was put out at the start of this month and the next issue is scheduled for December.

The first 25,000 free copies were distributed all over southern Ontario. Sixty per cent of the copies is distributed in Toronto and the other forty per cent is available in cities such as Ottawa, Waterloo, London, Hamilton and Oshawa.

One thousand copies have also been distributed around York campus. It can be found in most

campus libraries, university campuses, retail stores and business firms.

Yearly subscriptions are \$10, which covers shipping and mailing costs.

Sangster came up with the magazine's title. She says the significance of the "ECO" (short for ecology) is the word *Recover*. The three letters are highlighted against an orange sun on the magazine's cover. The other letters in the title are in green.

Sangster says the word "recover" represents the overall theme of the magazine.

Although the articles are presently geographically confined to southern Ontario, production manager Stephen Perry encouraged readers to "think globally, but act locally."

Phillips agrees, saying the stories covered are "practical to what people can do here."

Unlike other environmental magazines, *Recover* stresses "on the individual and at a personal level," says Kippel.

Phillips says *Recover* takes a positive approach in trying to remedy the situation instead of constantly telling the readers about our deteriorating environment.

This fall's issues includes an article in which the writer goes on a trip with the recycling truck and

discovers what we put into our blue boxes.

Other regular columns are the "Book Reviews," "Product Watch," and "Consider This." Helpful hints and suggestions are given as to how households and firms can be more environmentally friendly.

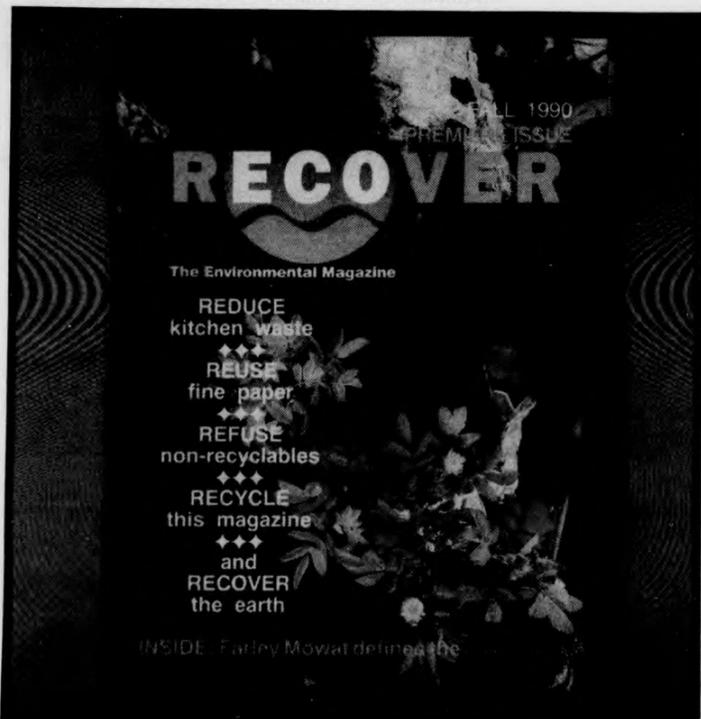
The December issue will feature an article on the myths of bio-degradable plastics and a feature story on the alternatives to disposable diapers. A story on substitutes for Christmas accessories such as wrapping paper will also be included.

Since the writers are all volunteers — "people who are committed to saving the planet," states the press release — the articles come from personal experiences they want to share.

Both Danto and Kippel say they are hoping to increase circulation before attempting to increase the frequency of publications.

"Our long term goal would be to be almost a subscription-based magazine," says Kippel. Looking further ahead, *Recover* also anticipates expanding into B.C., Alta., and other parts of Canada.

While it is still too early to assess the success of *Recover*, both Danto and Kippel are optimistic and are encouraging people for feedback and advertisements.



EDITORIAL

# Canucks versus Indians

Let's face it: Canada is breaking apart into regional and political blocs. The Western coalition, Ontario Central, Bloc Quebecois and the Atlantic are becoming increasingly disparate and isolated partners in confederation.

The most recent strain on the country has come from the First Nation sovereignty crisis that floods the media every day. The mob scenes between Indians and the army have become a sick spectacle as Canadians who used to reproach South Africa now have an abundance of our own racist tensions.

Case in point, if Quebec is legitimized in labelling itself a distinct society above and beyond its membership in Canada, then to avoid a contradiction, we must also see the parallel in aboriginal claims for autonomy. Natives want their own nation; they want to be partners, not just members of Canada.

It's not surprising since Ottawa's power has gradually been siphoned away by provincial legislatures. Mulroney and his Cabinet were not able to "bond" the country together with Meech, nor have they been able to diffuse the rising frustration of Native Canadians.

After showing so much flexibility with Quebec at the Meech bargaining tables (bending over backwards to accommodate them), now Ottawa is faced with another sovereignty crisis but has flatly refused to "negotiate with a gun pointed to its head." What a strange turn of principle, considering Mulroney withdrew his offer of a full investigation into aboriginal rights once Native MLA Elijah Harper had killed the deal in Manitoba legislature.

The government has branded the Indian warriors as terrorists and criminals acting outside Canadian law. Native pride, however, has never been stronger or more vocal in this country. The power all hinges on the warriors who have challenged the superficial promises of a government which has patronized them since 1867. After the Indian Act had been signed, Natives were relegated from the position of equal partners into wards of the Canadian state.

After some early attempts at reconciliation, our leaders sent in the army to shoot a very bad version of a "Canucks versus Indians" melodrama. Think of the irony. Canada is a land of diplomats and bureaucrats, not shining Cowboys and evil Indians.

Several aboriginal chiefs accurately predicted that the localized Quebec/Indian conflicts would escalate into full-scale civil disobedience across the country. If Natives want to continue to provoke provincial and federal governments into action, they have thousands of roads and bridges and guns at their disposal across this huge country.

Many non-natives who had been sympathetic to the Indians' defiance, however, have lost patience, claiming that no citizen or group (except the police or the army) has the right to bear arms in Canada or otherwise interfere with the lives of law-abiding citizens.

But who is actually interfering and who is merely reacting?

**Our staff meeting will be at 4:00 pm on Wednesday afternoon. A new column will be under review.**

## EXCALIBUR

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 News Editor ..... Daniel Wolgelerenter  
 Arts Editors ..... Trevor Campbell, Joanne White  
 Features Editor ..... vacant  
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Excalibur is York University's community newspaper. We publish 20,000 copies twice-weekly, distributed across York and Glendon campuses and various locations within the North York community.

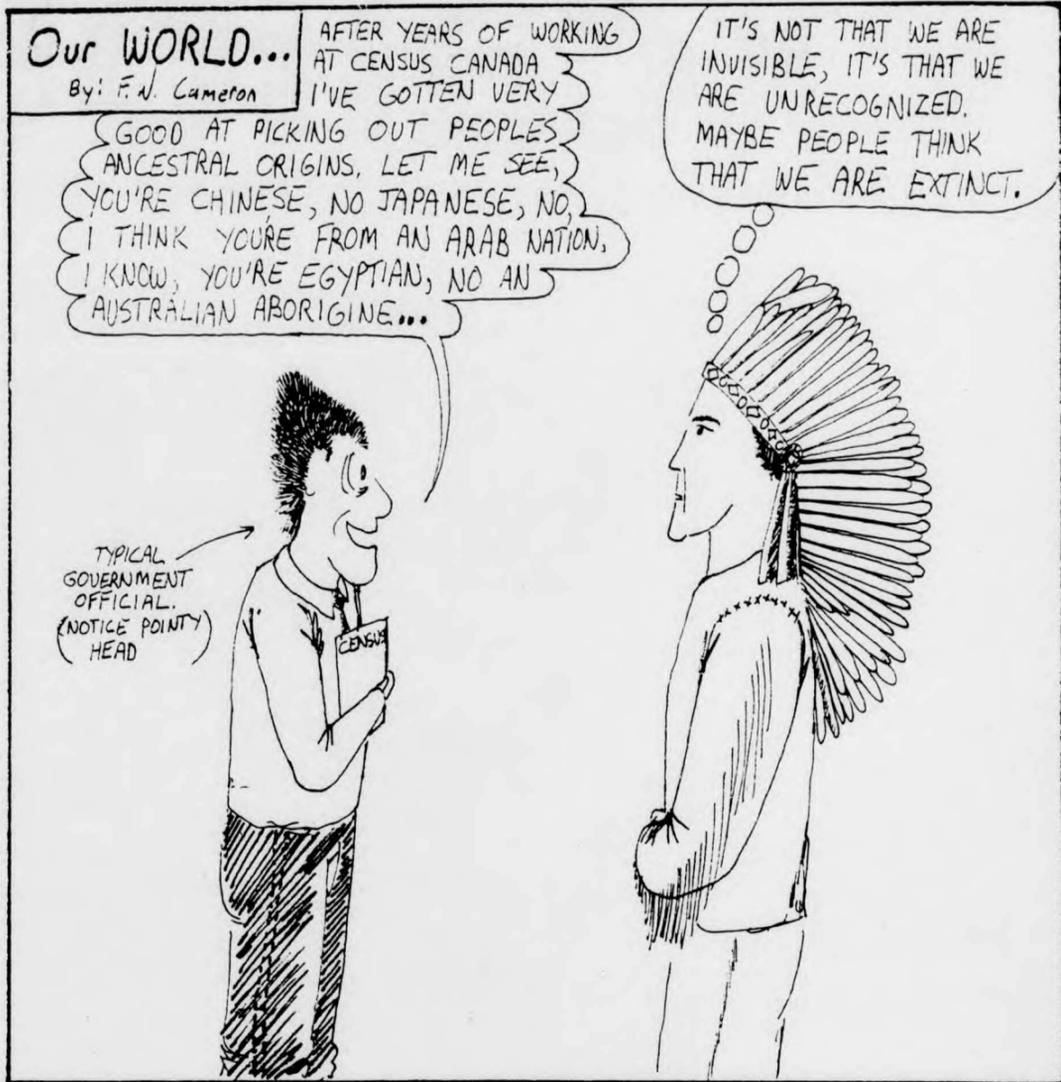
Excalibur is an autonomous corporation with a mandate to inform, educate and provoke thought among York University's diverse population.

The distinct opinions and articles appearing in Excalibur constitute our collective voice. However, they belong first and foremost to the individual writers and are not necessarily shared by any other Excalibur staff or board member.

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

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## LETTERS

Excalibur welcomes letters to the editor on all topics. We will publish, space permitting, letters up to 500 words in length. They must be typed, double spaced, and accompanied by the writer's name, signature and telephone number. The opinions expressed belong to the writers and do not necessarily reflect those of Excalibur staff or directors. However, letters judged to be racist, sexist or libellous by the editor will be refused. All material is subject to editing. All submissions must be addressed to the Editor-in-chief, Room 111, Central Square.

### Reviewer strung up by the gills

To the editor,

Dear Mr. Gazzola,

Re: Your August 29th, 1990 review of the Northern Pikes' album *Snow in June*.

I read the review you wrote about the Northern Pikes' latest release *Snow in June*, and to be honest, I found your article insulting. And as I continued to read it, I got angrier and angrier because of your comments. I respect your right of not liking their music (I have some musical distastes myself). However, I feel that you did not have to cut them up so harshly.

Contrary to your beliefs, their songs neither sound alike nor are they awkward and clumsy. I thought that the idea of an album is to have a different variety of songs. And if one listens to the record, one can see that a song like "Shadow of Doubt" does not sound like "Kiss Me You Fool" or that "She Ain't Pretty" is not identical to "Snow in June" the title cut. And the band, along with their producers, have arranged the songs in some kind of flowing order and I believe they have succeeded in their attempt.

The Pikes have steadily improved and matured in both their live shows and their songwriting since releasing their first two independent records, *The Northern Pikes* (1984) and *Scene in North America* (1985). Their first Virgin

Record release *Big Blue Sky* (1987) went gold in Canada, while *Snow in June* went gold here as well, but in only six weeks after its release! That is pretty fast for a record that you think "sounded awkward and clumsy." Obviously, not everyone shared that feeling.

The Pikes played to a packed crowd in the Founders cafeteria on September 6th, 1990. Their performance was strong and impressive. Having seen them many times, I believe that that was one of their best gigs to date. One of the Pikes' strong points is their shows and they sure did not disappoint anyone that night. If you did not see them that night, perhaps the next time they are in town, you should go and see them. Their performance may change your opinion about them.

Karen Ramdohr

### Foreign students not aliens

To the editor,

I was baffled to read the allegations in The YFS/FEY Student Handbook 1990-91, suggesting the *Survival Guide for Foreign Students* is "extremely racist." Since it was first published in 1986 I have not had a single complaint concerning its content and, more importantly, I have received praise from its users — foreign students. That aside, let

me deal with the specific objections.

The section on Canadian law is included in an effort to ensure that students from other countries understand their rights while here. A Student Authorization, issued by Canadian Immigration, can be revoked should the student be convicted of any "criminal" offence no matter how minor. Petty Theft and Shoplifting (theft under \$200) are given as examples of minor criminal offenses that may, upon conviction, lead to a deportation order being issued. It is my obligation to ensure that foreign students are aware of these conditions, in the same way that other publications speak to the issue of illegal drug use. Not because assumptions about students have been made in either case, but rather because of the student's need to know. The suggestion that the accompanying graphic depicts a Native person is absurd.

Two other graphics are cited in the YFS/FEY Handbook as allegedly reinforcing the claim of a racist undertone. The first is a graphic of "outer space." It is a representation of a part of the world's solar system and is placed in the section on Climate. The second graphic of concern to YFS/FEY (the spaceship) was in fact chosen because it represented the 'alien'-ation that many foreign students feel after dealing with Canadian Immigration officials. Upon reflection one might convince me that, without the context in which it (the graphic) was chosen made obvious, the choice is at worst

cont'd on p. 3

OPINIONS

# Toronto's bid for a flawed Olympics

by Howard Kaman

Well, we blew it. The 1996 Olympics will be taking place in Atlanta, rather than Toronto, or any of the other four cities which bid. If we're such a "World Class City," then why did we lose?

It wasn't the facilities. Hell, we've got plenty — from the Dome, to the proposed stadium to be built upon the Exhibition site.

Well then, maybe it was the memory of how Ben Johnson tainted the Olympics in Seoul? No of course not; we had the Dubin inquiry to demonstrate our commitment to the elimination of drugs in sport.

Indeed, Toronto seemed to have everything going for it.

Then what went wrong?

Perhaps we lost because of the Bread Not Circuses coalition, which demanded that the city put the money in a more valuable place — say, inexpensive housing. Perhaps it was because of this group which remembers what it was that truly made Toronto great. Ten years ago, we may not have been stars on the international

stage, but the people could afford to live here. We didn't have the Dome, but housing prices weren't through the roof. Our city was truly cosmopolitan, with a firm grasp on many cultures which lived together in harmony. Ten years ago, the politicians weren't spending so much of the public's

Councillor Tony O'Donague say that Toronto's failure rests squarely on the shoulders of Bread Not Circuses. A group has never been more appropriately named.

Watching the ceremonies unfold on television, you could virtually see the three . . . er . . . five

cities put on an elaborate act, with glitzy promo films and presentations. Like tightrope walkers, each city's representatives sat nervously in the front row trying to look as comfortable as possible. Then, with all the subtlety of an Academy Awards presentation, the IOC members arrived to a standing ovation, and Samaranch took the microphone. Like a pro, he built an audience anticipation by slowly opening the envelope. For a split second, I actually thought the ceremony was at the Dorothy Chandler pavilion in California, rather than at the New Takawana Prince Hotel, in Tokyo. Then, he said the name: Atlanta.

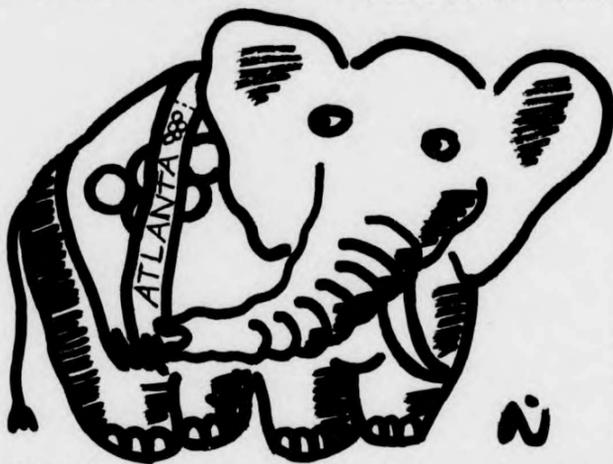
It was all very pathetic. If the spirit of the Olympics is the competition, then why all the elaborate schemes to win? Clearly, this was a game that had no rules. Athens representatives actually offered free three-day cruises to Olympic athletes if their city won. Toronto, in comparison, offered a tour of the Toronto Islands. Athletes arriving in Atlanta will receive a free trip to both Disney World and Universal Studios in Florida.

In the end, however, the petty incentives aren't what mattered. With the media watching, the increased technological power (and TV viewing audience) of the North American cities clearly put them at the forefront.

This said, it is also important to recognize the importance of Ted Turner's influence in Atlanta. With so much of the IOC's membership being from Third World nations, Turner's offer to supply a free television feed to these countries was probably the deciding factor.

The power that people like Turner have over such decisions destroys the nature of what the Olympics are all about. Rather than being a testament to the spirit of competition, and the enjoyment of participation, the games have become simply another fight for money and ratings points.

Of course, all is not lost on the politicians involved. Interviewed by the CBC after the announcement, Toronto bid chair Paul Henderson said the effort was well worth it. To people like Henderson, it is all a big game. But then, it wasn't his money that bought the equipment.



Riccardo Sala graphic

money to put on a show for the IOC.

Watching the CBC's coverage of the announcement last Tuesday morning, I heard Toronto

rings. The audience was sitting in quiet anticipation as they waited for the ringmaster, IOC president Juan Antonio Samaranch, to appear. They watched as all six

## LETTERS

cont'd from p. 2  
unfortunate.

I can only hope that YSF/FEY's sudden and overdue interest in issues which affect the lives of foreign students is an indication of a new found commitment to work with and for foreign students in an effort to enhance their educational experience while in Canada; to help pressure the federal and provincial governments to provide more scholarship support; to end differential fees; and to make it easier for foreign students to seek part-time employment while studying. This new attitude is refreshing and I look forward to working on these issues with York University's foreign student population and the YSF/FEY should that be your genuine intention.

Clark Hortsing  
Foreign Student Counsellor  
Office of Student Affairs

by Patricia Hutahajan

In this day and age it is hard to believe that we as a society are still facing problems concerning attitudes of gender inequality. This is a time when women and men should be working together to deal with such issues as the destruction of the environment, the dying of species, and the future of our countries and planet.

Ideally, everyone in our society would realize that men and women are all just people. Aside from the biological differences that have to do with reproduction, it is what we are taught and what roles we are expected to carry out that divide us into sexes. Sex role expectations hurt everybody. They constrain and restrict our potential as human

beings. Women suffer the effects of sexism by feeling intimidated and belittled needlessly. Women are encouraged to develop emotional thinking but are often unacknowledged intellectually. Men suffer the effects of sexism by feeling that they must be "strong" all the time. They must take charge of things and are denied any emotion.

If we accept these stereotypes as to what women and men "should" be, we allow ourselves to become victims of ignorance. Instead we should explore our potential as human beings. Why should men be penalized for having long hair or women for having short hair? It's a fact that most offices and other workplaces will not hire men with long hair regardless of their ability to do the job (by the way, Jean Ghomeshi's hair is looking good.

# Work toward breaking sex barriers

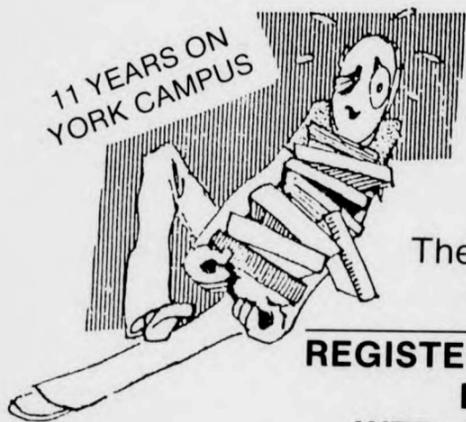
Our new YFS President was voted in for his potential.) Why should women get less pay for equal work? These types of 'issues' have no place in our future. We must work together now to eliminate sexism.

We must learn to respect each other as human beings. Do not settle for less; it starts with us. We must take a stand. For example, do not judge someone by the car that they drive, that is, do not judge by dollars but by sense. Do not judge love with a diamond ring (Why should anyone feel obligated to give someone a diamond ring? Perhaps, with our changing times we could alter the tradition of engagement rings. We should give each other engagement rings within our means, symbolizing our commitments to each other rather than symbolizing our worth to the

rest of the world.) Do not leer at and make derogatory remarks about others: this does nothing but indicate ignorance. We can find a good example of this looking at recent posters which decorate the entrance to Vanier residence. Posters which state: Shalom guys do it on top; Vanier Frosh go HARD or go home; Alysia Sharpe is SEX; L'arcians don't say no, What's the matter Shalom guys, don't you like girls?, etc.

I asked the door monitor what the purpose of the posters was, and his response was, 'They're for orientation. Why, are you offended by something?' Tsk tsk. If they suspect that they might be offending some people, shouldn't they question their actions? I hear that even the Master of Vanier does not approve. Come on everybody, let's work on it. We are our only hope.

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## ARTS



MU

# Pigs in Zen: Glendon Holography

## The sound of one thumb sideways

by Alain Marsman

Incomplete. That's the word that best describes my reaction to the latest exhibition at the Glendon Gallery, a collection of selected holographic artwork. The presentation, entitled *Excerpts*, offers three montages by four Canadian artists: Claudette Abrams, Melissa Crenshaw, Sydney Dinsmore and Mary Harman.

The first installation I viewed was Abrams' *Reproduction*, a series of holographic pictures of various farm animals. These included a chicken, a goat, a calf and a pig, all frozen motionless, isolated, yet surprisingly lifelike. "The visual treatment is deliber-

ately clinical and detached — akin to the way livestock animals are treated by science, the industry and consumers."

This piece seemed to best fulfil the artist's intent; the static images were certainly sterile and "inanimate." Even so, on seeing the sequence of holograms, I wasn't immediately struck by them, being more appreciative of their detailed realism than any emotional or intellectual message.

The display entitled *Choice and Circumstance* (Crenshaw and Dinsmore) was the most visually satisfying. It presented an interesting textural study of a figure which shifts slightly as one moves from panel to panel. The

green light suffusing the visual space added a cool, marble-like air to the smooth subject, enhancing the deep, almost solid shadows and helping to sustain the illusion of movement.

The largest installation, Mary Harman's, impressed me the least. It consisted of three holograms, the middle one mounted in a dresser mirror, and accompanying pencil drawings. Once again, my first reaction was of a lack of strong visual impact, and of a bare, sterile arrangement of model houses, clay figurines and shapeless landscapes.

The holographic medium doesn't seem to be very expressive when it comes to colours or complex compositions, at least in this exhibit. Its strength (and weakness) lies in the three dimensional effect, allowing the artist to explore and manipulate spatial and textural relationships, yet rendering subjects in a static manner, as well as limiting the intricacy of a composition.

I somehow got the feeling that I had missed out on the full effect of the works, as if something more was present, but I couldn't recognise it. I was physically there, but didn't get an adequate "experience" of the displayed pieces.

This is a relatively new medium, for the audience especially, as not too many people have been exposed to holography in an artistic context (credit-card holograms don't count). Thus it would take some time and experience to learn how to fully appreciate the medium.



Untitled by Sydney Dinsmore (a hologram) from the series *Choice and Circumstance*

Most of holography's initial appeal is its novelty — being able to see the images from different angles in space. With a greater understanding of the artists' goals and concepts, I probably could have seen things from a different viewpoint (mentally as well as literally) — I wouldn't feel

incomplete.

If you're planning to take the trouble to visit the gallery at Glendon, it would be more worthwhile to meet the artists and attend a lecture-tour on Monday, October 1 at 12:00 pm.

The show runs until Oct. 2. For more information call 487-6721.

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ARTS

# Saint Joan's performance Holey . . .

by Suzanne Crnic

*Saint Joan*  
directed by Richard Monette  
Theatre Plus Toronto

It's a plot that has been enacted a thousand times before in the Arts, the daily news, even our

own households; a person is inspired to do her own thing; when it goes against the Establishment, as it inevitably must, she is punished.

About 600 years ago, Joan, a young peasant girl from the village of Vosges in France, heard

the voice of God, which told her to lead the English out of France and to crown the Prince, Dauphin, the King of France. She was headstrong, illiterate and unbearable, claiming to be the ambassador of God.

After much persuasion, Joan

conquered the trust of the heads of state and church, and stood alongside generals of armies to lead their troops to victory. Eventually, since she gained too much power, the politicians acted against her, put her on trial for heresy. Joan was burned at the stake in 1431 and canonized in 1920.

Bernard Shaw's play *Saint Joan*, directed by Richard Monette, is a historical drama about having to be your own person and attaining your goals, no matter how much they conflict with societal norms.

As one who is not particularly fond of historical dramas, I found the play adequate. What was tiresome about the play was having to keep track of who was who. There were too many important characters introduced in a limited amount of time and some actors played two different characters, which was not so much confusing as it was distracting.

Actress Seana McKenna's performance as Joan was good; she played the different Joans, from peasant girl to soldier to accused heretic. It was like *Educating Rita*, where Julie Walters brilliantly changed the voices of Rita as her character developed intellectually. McKenna's performance, however, wavered, believable as the tortured Joan but not as the soldier Joan.

The performances of the other actors of the ensemble were also adequate. Dunois, played by Benedict Campbell, is a soldier who befriends Joan, believing in her as God's chosen one.

Craig Davidson who played the

Bishop of Beauvais, one of the judges at Joan's trial, gives a performance so convincing that it seemed as if the real Bishop had been transported through time for a cameo performance.

The stage design, consisting mostly of religious figures, and the costumes, rich in colour and design, tied the play together thematically.

Shaw wonderfully presents the arguments from every side, so that the audience is forced to decide whether Joan was innocent or guilty of heresy. At one point in the trial, the lights in the theatre were turned on, and each judge addressed the audience individually, explaining and supporting their view of Joan. At this point, each character became a lawyer and the audience a jury. But, what Shaw put across was that every character, including Joan, firmly held to their beliefs, right or wrong.

The epilogue was terribly important, deflating Joan's tragedy by introducing a fictitious dream scene where she speaks with those who burned her at the stake about 25 years before. Shaw noted in the programme at the first London production of *Saint Joan* that without such a scene, the play would only be sensational. An individual as remarkable as Joan, however, who had faith, humour, frankness and guts does not need a farcical dream scene to trivialize the awe we feel for her.

*Saint Joan*, showing at Theatre Plus Toronto until September 29, is a play to catch even if it disappoints at times.



by Andrew Kyprianou

*The Watchers II*  
directed by Thierry Notz  
produced by IVE Entertainment

In 1987, video enthusiasts were granted the opportunity of witnessing Dean R. Koontz's best selling novel, *The Watchers* produced as a movie. Starring Canadian teen dream/soon to be rehabilitated dope junkie Corey Haim, the film was quickly nudged from the silver to small screen.

*The Watchers* was certainly not cinematically good enough or profitable enough to be worthy of a sequel. Apparently, those nice folks at IVE entertainment were not deterred from producing this annoying sequel.

*Part II* continues, unfortunately, the laughable tale of two genetically transmuted life forms: a super-intelligent golden retriever named Dakai (what?) and a hybrid monster whose only function is to destroy human life.

In between naps and multiple visits to the washroom, the plot of the film became more and more shallow. Bouncing around from horror, drama, and Rambo-style action, *The Watchers II* is enough to make one pierce a vein.

Marc Singer (*Beastmaster*) portrays a Marine Corps fugitive who, due to amazing coincidence, is plummeted into "hybrid monster" country. Aided by the golden retriever, the two set out on a journey that draws in actress Tracy Scoggins — the animal psycholo-

gist appointed to study and test Dakai. Together the two actors are successfully upstaged by the multi-talented dog.

How embarrassing.

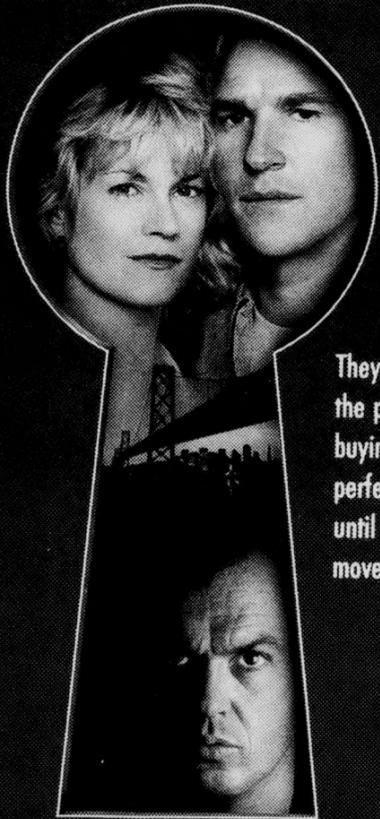
Choppy editing, foolish situations, and cliché after cliché add to the overall failure of *The Watchers II*.

How many times does one have to hear, "There's something out there," before the next video cassette is popped in?

In one (of many) moronic scenes, director Thierry Notz (who?) found it necessary to make the foolish mutant have a soft spot for stuffed animals. Now, come on Thierry; is this what they taught you in film school?

This is, however, one good thing about *The Watchers II* — the fast forward button.

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MICHAEL KEATON



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buying the  
perfect house,  
until a perfect stranger  
moved into their lives.

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## ARTS

I WRITE WITH AN **AXE**

by Brett Gellert

I need a lot of sugar to write one of these articles.

Yunno, for the energy that only sugar can give. Like when (if you ever looked after small children), you let a little kid drink four or five Cokes in a row followed by some Count Chocula cereal and sat back to watch them do unusual stunts. After a couple of hours, the child is outside building an addition onto the house and the family Great Dane can't be found, until you realize it's been fed an entire box of chocolate Ex-Lax and is lying unconscious in the kitchen.

I like Iced-Tea. Not the stuff made with real tea bags and lemon. I mean real Iced-Tea, with enough sugar to corrode the spoon you stir it with. Now I know what you're going to say, "What about every university student's favorite beverage: beer, and plenty of it?"

I have nothing against beer. But I'm more cautious after a recent article I read in some obscure newspaper, called something like Pig & Yak Digest, brought to me from the deep American south where pigs and yaks are considered part of the family and usually roam free through the houses of the same people who think tractor pulls should be an Olympic event. The article made beer lose its appeal in my eyes.

It seems that a group of young party goers "obtained urine from a horse" and gave pitchers of the

"frothy liquid" to their friends who spit it out. With friends like these who needs gun control laws. I know that American beer doesn't have that much flavor but you think they would have noticed bits of grass floating around in the pitcher.

Anyway, the whole beer industry seems to be hiding behind the same facade of lies as that used by fun-loving urine thieves. How many time have you watched a beer commercial and seen a member of the opposite sex with a

body so nice that foreign governments have their spy satellites trained on their every move. Even fat guys have sex appeal. The main idea given by the commercials is: You can sit on your butt seven days a week hurling beers into your mouth like peanuts AND YOU WILL NOT GAIN AN OUNCE, IN FACT YOU'LL PROBABLY LOSE WEIGHT. Not to mention you'll also be incredibly cool. I've been going to pubs for a few years now and I've seen more bigfoots than I have incredible looking girls who can drink a Northwest Airlines pilot under the table.

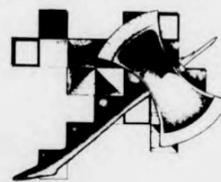
Beer is fattening and with peo-

ple being more conscious about their weight (especially La Women), consumption of brown friendlies is down. Men, however, have a different metabolism when beer is involved . . . I can hear the guns being cocked, so let me explain.

Guys have a special organ built into their brains (some women say that they have this organ instead of a brain) that has a beer failsafe. When a guy thinks he's had enough beer to gain weight, this little organ in his head sends a message to his brain that says — this is in layman's terms, of course — "who cares, order more." After 10 beers or so, los-

ing weight isn't nearly as important as standing up. Those pretty boys in the commercials have to have special operations to alter the organ in their heads, so when they do consume beer they don't look like whales with thyroid conditions.

Beer isn't as bad as, say, toxic waste, but take my advice and never drink near a stable.



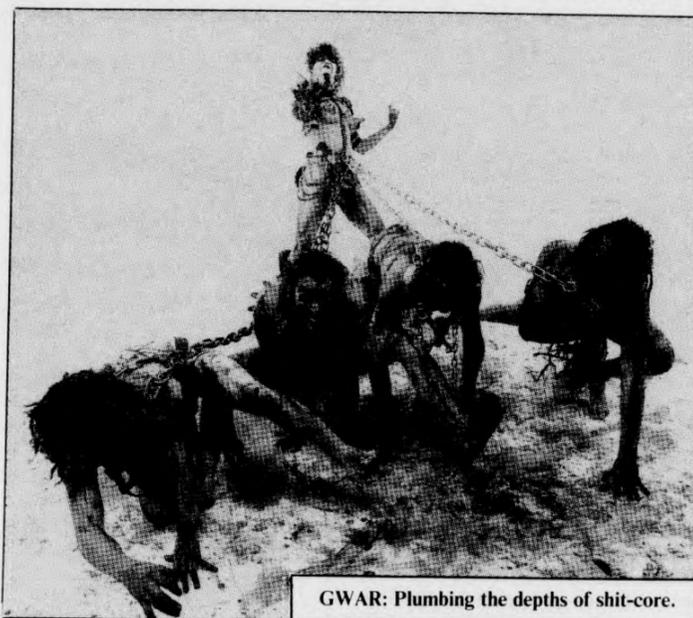
## Chaotic and Disease Ridden Fare

by Peter Stathis

**GWAR**  
*Scum Dogs of the Universe*  
Metal Blade Records

*At least one hundred billion years ago, the master of all reality took a shit and thus the universe was born. But that was not enough. He had to wipe, and what better way than to wipe with war, so he created the scum dogs of the universe, an ultra elite group of warriors especially culled from the lowest dregs of filth. . . chaotic and disease ridden beings who would come to be known as GWAR.*

So begins the GWAR overture. This disband was thawed out only a few years ago from the wastes of Antarctica to wreak havoc on our porcelain sensibilities. Following up their hugely successful shit-core debut, *Hell-o*, GWAR have put out the definitive album of bad taste. *Scum Dogs* has something to offend everyone,



GWAR: Plumbing the depths of shit-core.

except perhaps those scatophiles who have holed themselves up in remote outhouse sanctuaries.

With the first slashing chords

from *Balsac (The Jaws of Death)* and the festering lead vocals of Oderus Urungus, GWAR inflicts ecstasy in a delightful tune called 'The Salaminizer.' "Since I was a

scumdog/ I blew a cum-wad/ Now I need a mother-fucking suckadickalickalog." Briefly touching base with the environmental movement in a ditty about maggots falling like rain, GWAR then quickly moves onto new business. In a rap send-off gameshow called "Slaughterama," they strip, decapitate and mutilate every kind of musical consumer from forlorn hippies to Nazi skin-heads.

Members of GWAR are undoubtedly upset about being resurrected from their frosty slumber. Condemned to prey on this stinking planet, they celebrate cultural prophets such as Vlad the Impaler, the "horrible" Colonel Kurtz and their own French comrade, the Sexecutioner, in songs of gaiety and romance.

GWARfare has been refined to an art. This album is obligatory listening for those humans who would dare match olfaescence with the masters of shit-and-run. Flaccid, flatulent, and fun!

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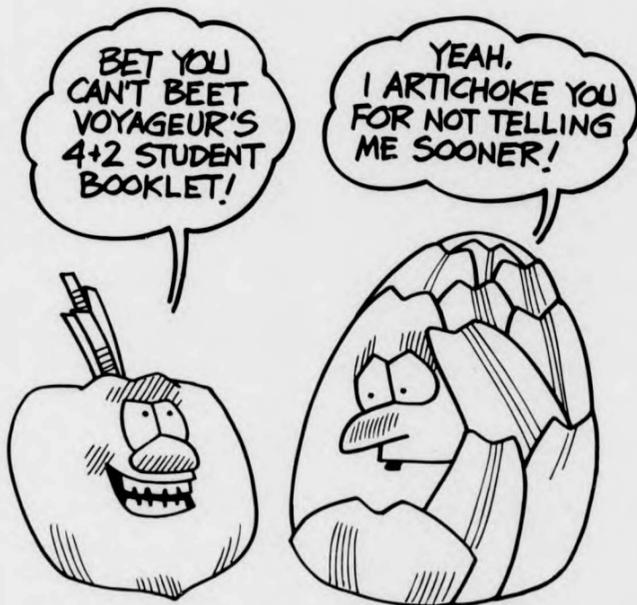
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# SPORTS

## Back to work for York wrestlers



The faces are different this year but the goals remain high as the wrestling Yeomen prepare for another year of competition.

by Riccardo Sala

The aerobics classes are gone.

Up on the fourth floor of Tait-Mackenzie, the judo room represents a fresh outlook for its new tenants, the wrestling Yeomen. Forced to practice out of the building's squash courts, last year's team was a visible notch below the 88-89 squad that had won the Ontario and national titles.

Talk towards the end of last year about the future of the programme was largely pessimistic. Over the summer Kimin Kim left as coach. Several veteran wrestlers moved on to schools which they felt would provide them with a more stable wrestling programme.

Starting with last Wednesday's opening workout the wrestlers have a new place to practice. The judo room was the original location of the wrestling team when it first set up shop at York several years ago. However, as the team grew, they were forced to move into the larger confines of a University City YMCA room.

After that came the squash courts. This year, however, recreational groups that used the judo room were moved. That freed up the room for the wrestlers.

This year the Yeomen will be coached by John Cho. A veteran York wrestler himself, Cho is balancing apprentice teacher duties with his coaching job. "I think that the administration is taking more interest this year in

athletics than in other years," Cho said, echoing the feelings of fellow Yeoman Roy Suh Wah Sing.

Besides Cho and Sing, there were three other wrestlers practising that Wednesday afternoon. Aaron Hume "the team dinosaur," Herb Eisenberg, a former Western wrestler at York for his master's degree, and a rookie named Mike.

Cho explained that it's only been three days that the team has been practicing but added he expects larger turnouts as the season draws closer. "York has a reputation as a wrestling school, and when people find out there's still a programme they will start showing up."

Cho was also confident that the team would be able to field a full slate of athletes. "Right now we have wrestlers filling eight of the ten (OUAA) weight categories," he added.

Despite Cho's apparent enthusiasm, gamblers shouldn't put money on York's wrestlers to do anything great this season. The departure of many experienced wrestlers (including the stellar Courtney Lewis) has created a hole that will take time to fill.

However, enough veterans are returning to give the squad a solid base. Also, the ineligible Lewis will be practicing with the team as will some other non-varsity wrestlers.

For the Yeomen, this will be a rebuilding year. The allocation of a decent facility is a welcome sign of administration support. Who knows how far it will take them?



• **Mark Zwolinski**, sports writer at the Toronto Star (and an Excalibur alumnus), will be giving a sports writing seminar Monday, September 24 at 1:00 pm in Excalibur's newsroom. All interested students are welcome to attend.

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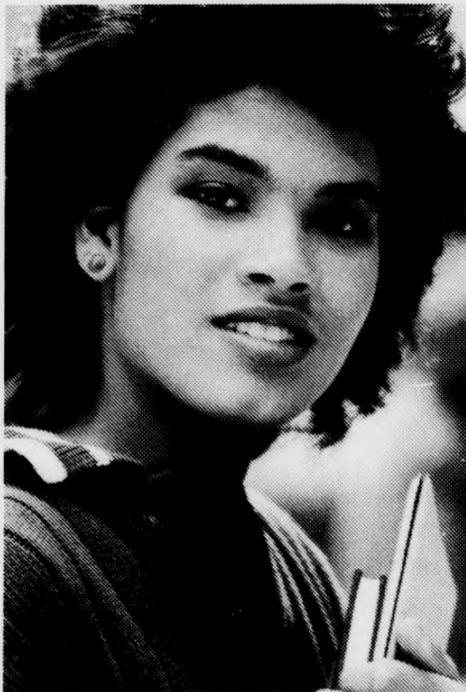
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