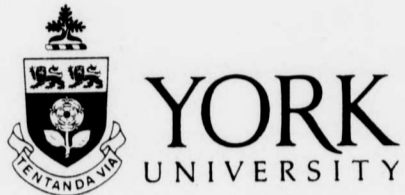


Office of the President



4700 KEELE ST., DOWNSVIEW, ONTARIO, CANADA M3J 1P3

A MESSAGE TO ALL MEMBERS OF THE YORK COMMUNITY

There has been an increasing number of complaints from members of the York community about smokers not complying with existing non-smoking regulations.

As you are aware, **North York Bylaw 29889**, which includes restrictions on smoking in educational institutions, has been in effect since mid-1986. Since 1987, York University has had specific regulations in place with respect to smoking on campus. On January 1, 1990, the Ontario government's **Smoking In The Workplace Act** came into effect.

York University is required under the law not just to comply with the regulations, but actively to enforce them. Failure to do so could result in the University being fined up to \$25,000.

Most importantly, members of this community are indicating in no uncertain terms that they are unwilling to continue to be exposed to the health and safety risks of second-hand smoke.

The decision has been made, therefore, to enforce more rigorously our existing regulations on smoking.

Generally, smoking on campus is prohibited except where specifically indicated otherwise. This includes most enclosed public areas, like Central Square. Campus security personnel will increase their patrols of public areas in which smoking violations seem to occur most frequently.

Persistent violators and persons who fail to comply with the regulations when asked to do so, will be asked to produce identification, and will be issued notices of violation. Repeat offenders will be reported in writing to the City of North York Bylaw Enforcement Division, which will issue warnings or summary convictions and fines of up to \$1,000, at its discretion.

Smoking on campus is also prohibited in private offices and workplaces. University administrative personnel will be responsible for enforcing smoking regulations in offices and work areas where Ministry of Labour regulations prohibit smoking.

Your continued cooperation with York's efforts to create a smoke-free environment is greatly appreciated.

Harry Arthurs
President
York University

Escort service cut in secret move

by Doug Saunders

York escort vans will turn into low-cost shuttle buses starting next month, in a change that comes with no advance notice.

Tom Arnold, coordinator of student security, announced the proposed changes in a private meeting held in early August with security employees.

The escort service, introduced in 1986, delivers passengers to different locations on the Downsview campus. It was initiated as a result of increased incidents of sexual assault and harassment on campus.

Arnold said starting in October, the service will be transformed into a shuttle, which will cover a fixed route.

According to Arnold, complaints about long waiting times and the high cost of the program prompted the decision to change the service.

Arnold said the service costs the university at least six dollars per ride.

Nancy Johnston, external representative for CUEW (the Canadian Union of Education Workers, which represents teaching assistants and part-time professors), said she is offended by the suggestion that the service is too expensive.

"What are they saying? They're saying your safety isn't worth six dollars. This is an essential service. Women's safety is worth more than that."

Johnston also said the changes have been made without enough public input.

"We're concerned about these changes. We want consultation and we haven't been consulted. It sounds very secret."

Sharon Chimming, an advisor with York's sexual harassment complaint centre (SHEACC), said the centre has not been consulted.

"We haven't been given any proposal, any

route, any specific information. I think if they're going to consider anything tied to a fixed route, they're going to have to take the safety of women in mind."

But Chimming said a shuttle bus service could be acceptable if it reduces waiting time while maintaining passenger safety.

"If they can cut back the cost but still maintain the service in terms of safety for women, then it would be fine."

Chimming suggested the shuttle bus stops be equipped with 'blue light' emergency telephones, used elsewhere on campus.

Arnold agreed this would make the system safer, but said the telephones and blue lights would be too expensive.

"We'd need \$100,000 for this, and we can't get it."

The details of the shuttle system are still being discussed, Arnold said. Arnold organized committees in August to study alternatives

to the escort system. A student security employee sits on each committee.

An executive member of the student security union, who asked not to have his name printed, said he believes the administration planned the changes in advance and then organized the committees to make the process appear more open.

"They have been very clever on this. They have presented this as something not yet conclusively decided upon. I think certain fundamental decisions have already been made and they have working committees which would put into effect these decisions."

He also said the escort service receives few complaints, and the student security employees are being used by the administration as "scapegoats" for the university's financial problems.

Arnold said he plans to have the new system completely phased in by January.

Student to appeal ban from classes

by Jeannine Amber and Doug Saunders

A student who was barred from enrolling at York says he will appeal his disciplinary conviction this month.

A university disciplinary tribunal ruled on August 8 that Martin Bracey, an undergraduate mature student, was guilty of repeated verbal harassment. The three-member tribunal, selected by the York Senate, ordered Bracey rusticated (forbidden from being a student at York).

The tribunal's decision was based on five complaints which were filed against Bracey by students and staff between August 1990 and February 1991.

While the university argued the case as a simple matter of verbal harassment, Bracey contended that he was a victim of systemic racial and political discrimination from the staff and administration of York.

Bracey, is outspoken in his condemnation of power and privilege and his support for Marxist-Leninist ideology.

In an interview last week, Bracey described both the tribunal process and the complaints filed against him as "political and racial harassment."

"The process was discriminatory. It was politically and racially motivated, and it is a reflection of the atmosphere of political and racial suppression that has occurred here over many years."

But Fred Morgan, president of the tribunal's panel, said the panel "wasn't able to discern any evidence of racism on the part of the university."

Based on the evidence of the five complaints, the tribunal accused Bracey of "meting out public embarrassment and/or public vituperation" and repeatedly misjudging the actions of others.

However, the tribunal gave only marginal consideration to Bracey's claims of racial discrimination.

Although Bracey was not willing to describe the nature of his appeal, it will likely be based on the tribunal's rejection of his arguments, as well as a variety of procedural errors made by the university.

In a letter to the tribunal dated August 19, several administration and student groups condemn the tribunal for failing to listen to Bracey's case.

"While the university is willing to allow a hearing for a student, it is only on the terms of the university," the letter reads.

"Any activist who wishes to oppose the university will be open to draconian measures including the removal of an individual's right to post-secondary education."

The letter demands a fair appeal and more representative composition on the tribunal panel. It is signed by representatives from the York Federation of Students, the Centre for Race and Ethnic Relations, the Sexual Harassment Education and Complaint Centre, The African, Sri Lankan and Arab Students associations and the Pan-African Law society.

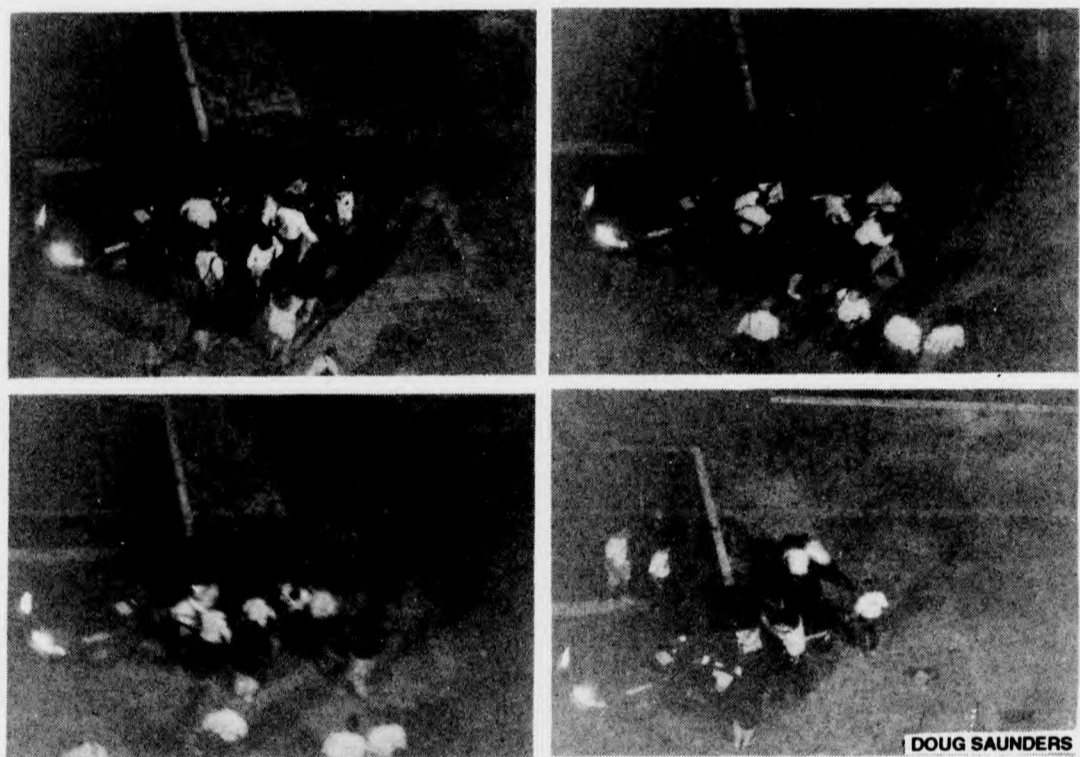
In an 82-page submission to the tribunal, Bracey argues that his case began in the summer of 1990 when the faculty of education rejected his application. While the faculty claimed the rejection was based on Bracey's grades, Bracey says he was given an A+ on his interview for the program and maintains the rejection was founded on the faculty's systematic discrimination against blacks.

During the academic year, Bracey organized and participated in several organizations concerned with racism on campus. He was a vocal critic of the York administration, the York Federation of Students (YFS), the Jewish Student Federation, the International Socialists and the campus media.

Four of the five complaints lodged against Bracey were made by university employees; the fifth came from two employees of the York Federation of Students, who later banned him from their offices.

Michelle Hughes, president of the York Federation of Students, said that the importance of fighting Bracey's rustication "is to make sure that it does not set a precedent for activists on campus — to make sure that if someone speaks out against the university that they are not thrown out of the university."

Bracey's appeal begins Thursday, September 12, at 10:00 in the Senate Chambers.



Clockwise from upper left: 1) the shouting match begins; 2) student takes a swing at guard - note Student Centre manager Rob Castle on lower left; 3) beefy guards tackle white shirt students; 4) two guards pin student to ground (top) and car (bottom).

Violent arrests outside Student Centre Student slugs security

by Jeannine Amber

Three men were arrested outside the Student Centre last Thursday after a violent series of incidents.

The three, including a first-year Founders College student, have been charged with criminal mischief, theft and possession of stolen goods. Two were also charged with assault.

The arrests happened after a car window was kicked in and valuables were stolen from the Student Centre lobby. A witness to the event said one of the men punched a York security officer.

Student Security patroller Richard Ooi said the incident began when he noticed his datebook, which contained two paycheques and two computer diskettes, was missing from a table inside the Student centre.

Ooi followed three men into a parking lot after a cleaner said he saw them near the table. Ooi said he saw the suspects drinking beer out of the trunk of a parked car.

When the men left, Ooi said he peered into the back seat of the car

and saw what he believed to be his datebook.

The suspects were stopped by York Security guards outside the Student Centre after one of them was believed to have smashed a window of a car belonging to M.J. Kelly, program director for the Student Centre.

After arguing loudly for about ten minutes, one of the suspects raised his fist at a uniformed guard. A violent melee erupted, after which one of the suspects was pinned to the ground by two guards and a second was held face-down against the back of a York Security car. The third suspect was detained inside the car.

The suspects were held for about twenty minutes until Metro Toronto police arrived.

One of the diskettes belonging to Ooi was later found on the seat of the York Security patrol car where one of the men was sitting.

One of the suspects later led two guards to a construction site near the Student Centre where the missing cheques were retrieved.

The datebook was found in a car belonging to one of the men charged.

Cheryl Bristol, a student who witnessed the event, said she felt Metro Police used excessive force. Bristol said the police pinned one suspect's head against the patrol car for "three or four minutes," even though he was already handcuffed.

Jim Brennan, director of York Security, said these were the first arrests made since the Student Centre opened in June.

But a student security patroller who asked not to be identified said "Metro [police] didn't even know where the campus was before the Student Centre [opened]. Before that they didn't even need to be here."

Drennan says the number of police being called onto campus is about the same as last year.

Since the Student Centre opened there have been 21 reported incidents involving York Security, Drennan said. Of these, four have required Metro police responses.

New kosher food outlet opens after Deena's quits campus

by Tom Schneider

York students will have a new kosher food outlet by September 12th, according to the York University Food Services.

L'Echaim Deli will be located in Winters College, replacing Deena's Pantry, a kosher restaurant which operated during the 1990-91 year. Deena's Pantry, which won a contract two years ago to replace Marky's Deli as the university's kosher food outlet, decided not to continue at York after their one-year trial period. Deena's co-owner Tom Schaffer told the university's food service committee in April that his revenues were not high enough and that the Jewish community at York did not seem willing to support the restaurant.

Claire Sookman, executive director of the Jewish Student Federation, said last May that Jews would support a kosher restaurant on campus as long as it followed all the rules for certification.

Deena's served kosher food but for several months did not pay an extra fee to have the restaurant itself certified.

The new deli, L'Echaim, will be a Glatt kosher facility, which provides an extra precautionary degree in kosher food.

Menachem Neuer, of the Jewish Student Federation, said that he's "looking forward to a good year with the [L'Echaim] management. They have a more positive attitude than Deena's had, and we will be cooperative

with them."

According to Norman Crandles, of York's Housing and Food Services, L'Echaim Deli was chosen because it had placed second on the tendering exercise

held two years ago, when Deena's Pantry placed first.

"When Deena's elected not to sign a contract for the next five years, our decision was to call [second-place] L'Echaim Caterers."

Klansman sues Quebec anti-racist protester

by Cedric Morgan (CUP)

Demonstrators marched to the Palais de Justice September 2 in support of two anti-racists taken to court by a Ku Klux Klan member.

Self-proclaimed KKK militant Michel Laroque has accused members of the Canadian Centre on Racism and Prejudice and Association Cooperative Economie Familiale-Laval of stealing film, an umbrella and a hat at a demonstration last year. On trial are Martin Theriault and Andre Query.

"This is an intimidation tactic from the Klan towards anti-racists," said Jule Gervais, a member of a support committee for the two men. "It wants to reverse roles and promote the Klan as the victim, then it can camouflage the real nature of its program."

The confrontation between the Klan and the anti-racists took place at a demonstration organized by a Montreal activist group in September 1990, where forty white supremacists staged a counter-demonstration

against two hundred activists.

Laroque was photographing anti-racists when he was recognized by people who confiscated his film, Query said.

Laroque confirmed at the preliminary hearing that he was taking pictures to make files on anti-racist organizations, Query added.

The support committee has sent a petition to Justice Minister, Gilles Remillard asking that charges be dropped, and demanding action against racist organizations.

The support committee is also collecting money to pay legal costs estimated at \$2,000. Committee members say the Klan wants to see the funds of the anti-racist groups — normally used for education on racism and prejudice — wasted on legal fees.

Gervais said she is distressed that the activists are the ones on trial.

"It's troubling that it is the individuals that work against racism that are being incriminated. This is not a judicial trial this is a political trial."

drop everything

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DropEverything for your campus announcements. Leave your droppings at Excal, 111 Central Square. Or phone Jeannine and Doug at 736-5239.

• **Students for the exploration and development of space** will be holding a general meeting on **September 18**. For information check room 308 Student Centre.

• **Croatian Students Association** will be having a general meeting and new member registration, Tuesday, **September 17** at 5pm, in room 436 Student Centre.

• **Federation of Foreign Students** membership meeting on **September 16**, at 5pm in the senate chamber, ninth floor Ross building.

• **Women's body images support group** will hold their first meeting Tuesday, **September 24**, at 5pm. In room 327 Student Centre. In an informal group setting members will discuss their personal feelings and experiences with their own body image. All women who have a personal problem with their own body image, regardless of what others may think are welcome.

• **Take back the night.** A march, rally and fair to end rape and sexual assault. Thursday, **September 19, 1991**. Fair — 6:30 • Rally — 7:00 • March — 8:15. Starts at Regent Park Community Centre, 203 Sackville Green, 3 Blocks east of Parliament Street, south of Dundas Street East. All women & children welcome on the march. Childcare provided — call 597-1171 in advance.

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LOCAL 3

GENERAL MEMBERSHIP MEETING

The Current State of Negotiations

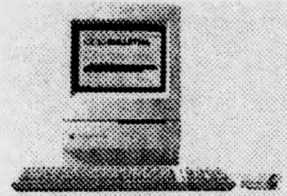
5-7 pm, 17 September
Curtis Lecture Hall "D", Ross

Agenda

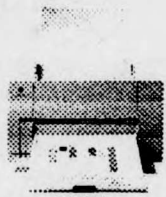
1. Approval of Agenda
2. Approval of Minutes
3. Election of Pro-Tem Officials (Chair, External Rep., Chief Steward of Council, Treasurer)
4. **Report on Negotiations**
5. Constitutional Amendment (Intra-Union Harassment)

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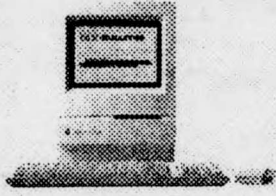
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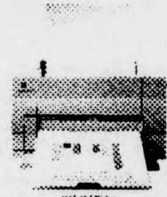
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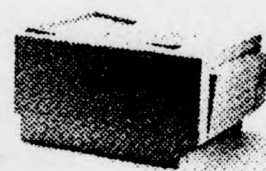
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editorial



Despite hard times the Tories tax student loans to the tune of 3%

I ain't no Bryant Gumble

Traditionally *Excalibur* has done little to reflect the concerns of students of African descent. There has been a dearth of Black writers and a consequent trend toward misrepresentation and under-representation of our issues. The situation was a self-perpetuating one: the less coverage there was, the less interested the Black community was in getting involved.

Last year I was elected editor of *Excalibur*. As a Black woman there were a lot of questions about what I intended to do in my position. Was I, as one person put it, "going to be another Bryant Gumble, or was I going to do something for the community?"

First, I do not believe in 'objectivity' in the press. I think that is a concept devised to give credibility to an industry that is, for the most part, operated and owned by white men. And it is, of course, in their best interest to promote anything they say as objective truth.

The fact is that every writer who sits down at a computer brings with them their own preconceptions, their own political agenda and their own history of experiences.

As both female and Black my understanding of many things does not jive with the perspective promoted in the mainstream press. I don't believe that we live in a society of equal opportunity, I don't think we can overcome racism if we just learn to 'love' each other. I don't think multicultural policies, ethnic relations schemes and race policies that are shoved in someone's bottom drawer are in any way effective. I don't think "welcoming" women and people of colour is

enough of a progressive step in a work place.

Fundamental changes in people's understanding of race issues has to occur before any real change can take place. People must understand the implications of growing up as many Blacks did, with out any sense of their own history. People need to understand that the history of Black people did not begin with slavery any more than the history of Jews began with the holocaust.

Lest there be any misunderstanding, I appreciate my role as editor of a community paper: this is not *Essence* magazine. However, I make no apologies for what some of you might call a biased perspective in the paper. My perspective is no more 'biased' than what we're used to seeing in the *Globe and Mail*, the *Star* or the *Sun*. The difference is one of position — that is, a position far from the straight white middle class male centre of power.

The problem with journalism is it promotes one perspective as "objective" and invalidates the positions of other people, effectively silencing their views.

This is unacceptable.

I will make sure that *Excalibur* is a paper that reflects the diversity of this campus. I will reach out to the community to bring together a staff which is truly representative. Aside from issues of race and racism being dealt with more effectively by those who are affected, having a diverse staff promotes real debate within the paper. And this, more than anything, will lead to quality journalism.

Black Caucus

Get up • Get into it • Get involved

•James Brown

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

Black Caucus will have it's first meeting Thursday, September 19th.

Or come in and speak to Jeannine.

excalibur

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Excalibur is York University's
community newspaper.

Excalibur is a volunteer organization. We will consider for publication all submissions that are not deemed libelous or discriminatory by the editors and staff. The opinions expressed are not necessarily shared by all members of the staff or board of publications.

Final responsibility resides with the editor-in-chief as outlined in the constitution.

Editor-in-chief Jeannine Amber
Managing Editor Doug Saunders

Staff Stephen Balsky, Andrew Brouse, Simon Chung, Jim Hounslow, Azed Majeed, Pat Micelli, Wayne Morrow, Ira Nayman, Stephe Perry, Sam Putinja, Cindy Reeves, Josh Rubin.

Contributors David Camfield, Simon Chung, Patrick Davila, Dave Gardner, Paul Gazzola, Jennifer Holness, Jim Hounslow, Ian Kelso, Robert Klint, Azed Majeed, Cedric Morgan, Wayne Morrow, Sam Putinja, Rob Ruzic, Josh Rubin, Ryan (sorry we didn't get your last name), Riccardo Sala, Tom Schneider, David Sutherland, Clive Thompson.

Business Manager Merle Menzies
Advertising Assistant Patty Milton-Rao

Interim Chair Nancy Phillips

ANNOUNCEMENT

•Clive Thomson, the Provincial Bureau Chief of the Canadian University Press, will be giving a News writing seminar on September 18 at 6pm. In our offices, 426 Student Centre. It will be really excellent. Clive knows all sorts of neat things like ...like...like... like...like...how to overcome that writers block when you can't think of anything even slightly amusing to say.

CANCELLED

•The News writing seminar on September 11 has been postponed to the 18th. It will be super duper, see above.

• The Production seminar scheduled for the September 12 has been moved to September 19 at 6pm. in our offices 426 Student Centre.

The forces behind the postal strike

by David Camfield

The struggle between the Canadian Union of Postal Workers (CUPW) and Canada Post management is of vital importance to students and all working people.

If the only papers you read are the *Globe and Mail* or the *Star*, let alone the *Sun* (or the Bethune College *Lexicon*, now York's *Sun* imitator), you would think that postal workers were callous and greedy monsters.

One thing is clear from the mainline media reporting of this strike: this is not ordinary labour dispute. That, at least, is accurate, for this strike is not only between CUPW's 46,000 members and their tyrannical anti-union employer Canada Post.

Behind Canada Post is Brian Mulroney's highly unpopular Tory government which has brought in the GST, underfunded health care and education, attacked women's rights, kindled racism, taken part in the imperialist slaughter against Iraq and generally sought to implement the agenda of big business.

On the other side is CUPW, traditionally one of the best-organized sections of the Canadian working class. CUPW has in many respects led the way for the labour movement since its formation out of an illegal strike in 1965, which helped to win union rights for public sector workers.

In 1978 CUPW defied the Liberal government's wage controls and strike-breaking legislation, for which several of its leaders were jailed. In 1981 the union won paid maternity leave. It has taken positions that are pro-choice, pro-gay rights, anti-racist and pro-workers' control of the workplace.

The fighting spirit of CUPW and its values of solidarity and social justice are just what the Tories hate.

Since the 1987 postal strike, the government has been preparing for another round in its battle to defeat CUPW. Such a defeat would send a signal to corporate leaders that



the Tories are truly capable of carrying through on their pledges to shift the balance of power in Canadian society further towards big business.

There are several immediate issues in dispute. Since postal workers have not had a raise for almost three years, CUPW is trying to make up for has been lost to inflation. CUPW is also fighting for job security and against the severe discipline, harassment and intimidation that characterizes Canada Post

as an employer.

Part of the Tory assault on social services has been a program of cuts and privatization at the post office. This has been a major issue in the current strike, as CUPW attempts to improve postal service for the public.

Canada Post has closed 1153 post offices and plans to close all 5995 urban and rural public post offices by 1996. This will mean the loss of 14,000 CUPW jobs. CUPW

opposes post office closures and privatization.

In the past, all households in communities of 2000 or more received home delivery. Thanks to the Tories, 404,822 households must pick up their mail and by 1994 that number will climb to 1,200,000. CUPW is

bearpit

seeking to expand home delivery, thereby improving postal service and creating hundreds of jobs.

CUPW's demands are so justifiable that the Tories knew they had to further reduce the union's popularity. Although CUPW offered from the beginning to deliver social assistance cheques for free, the Tories chose a strategy of setting up ineffective dispersed mail pick-up and forced pensioners to wait in line in the sweltering heat.

If CUPW wins even a few of its demands and avoids defeat in the face of the victimization of its activists and the Tories' use of draconian court injunctions, it will strengthen the ability of all workers to make gains. It should also send a signal to students and everyone who has suffered at the hands of the Tories that militant mass action can get results.

David Camfield is an undergraduate Arts student at York. He is a member of the York International Socialists.

Unreformed

Dear editor,
In the August 28 issue of *Excalibur*, Bob Pieroway Jr. of the North York Reform Party stated that he was "a bit disappointed" that my reply (July 24) to his attack (June 26) on my article "The Reform Party's nasty secrets" (May 29) "does not provide better sport."

I am no enemy of humour, but I find little to laugh about when it comes to the Reform Party, a racist, sexist, "true conservative" organization. My exchange of letter with the Reform Party in *Excalibur* during the summer confirms that the party is trying hard to evade the real substance and implications of its right-wing policies in order to appear a respectable electoral contender.

Mr. Pieroway's Aug. 28 letter is no exception. He tries to defend the Reform Party from the charge of racism by objecting that the Reform Party does not oppose multiculturalism per se, only "the federal government's current selective and highly political means of promoting it." However, I would suggest that the Reform Party's "alternative multiculturalism" is in fact an attack on cultural diversity and the limited benefits that various groups have obtained from official multiculturalism.

The Reform Party's official policy is to "end funding of the multiculturalism program." It "supports the responsibility of the state to promote, preserve, and enhance the national culture," into which "ethnic cultures" should "integrate." The party opposes "hyphenated Canadianism" and "any immigration policy... designed to radically or suddenly alter the ethnic makeup of Canada."

The concept of a "national culture"

Letters

We will publish, space permitting, any letters up to 400 words. They must be typed, double spaced, and accompanied by the writer's name and telephone number. Material deemed libelous or discriminatory by the staff of *Excalibur* will be rejected. Letters may be mailed or delivered to *Excalibur* • 426 Central Square • York University • 4700 Keele Street • North York • Ontario • M3J 1P3

which excludes "hyphenated Canadianism" is extremely ethnocentric. An "unhyphenated Canadian" does not exist — but there are First Nations peoples, Quebecois (both those born in Quebec and those of African or Asian descent), and those (of diverse origins) who live in English Canada.

For the Reform Party, "Canadians" seem to be English-speaking whites. All others are merely "hyphenated Canadians" who may choose to preserve their "cultural background" but will not receive state funding assistance. This "free enterprise multiculturalism" leaves non-"Canadians" with few resources to face the pressure to adopt the dominant W.A.S.P.-derived culture.

As is the case with all "free enterprise" policies, there is little real freedom in the Reform Party's multicultural policy — or in any of its other policies for a "new Canada."

David Camfield
Member of York International Socialists

Someone's enjoying his orientation

Dear editor,
I am writing in regards to your editorial in your August 28 edition. In it you comment on how orientation here at York is lacking in imagination and dwells on tradition. Well let me just tell you that schools are built on tradition and as far as imagination goes, well I call a wagon ride and parade around campus pretty original.

As a second-year Bethune College student I can remember my frosh year very well, and I can tell you that I had the time of my life. I met tons of new and unique people, met various administrative staff and professors and had a great time doing it. You say that the residence students were "force-marched from beerfest to

danceathon" and "subjected to mandatory and embarrassing initiation rites," well I know for a fact that no one at Bethune was forced to do anything. Actually I went to these events and I'll tell you that I had a damn good time. As for being treated like a child, I believe anyone given the opportunity to experience orientation would tell you that that's not true. I think being told that I couldn't take part in activities like these or these activities not being available would make me feel more like an infant.

You say that this can be a big culture shock to some students, well my family now live in Iqaluit N.W.T. where the culture is totally foreign to most people, and I feel safe to say that my friends up there would have no problem adjusting to this new "home."

You say that colleges don't really try to reach out to commuters. I can tell you, because I am on the Bethune College athletic council, that my council makes a serious commitment to contact commuter students. What, you ask? Drop by Bethune athletics room and see.

Basically if it wasn't for the kind of orientation I took part in at Bethune I probably would not of [sic] met the friends I did and experience the fun I had. Orientation a waste of money? NOT!

Sincerely,
Ian Sanderson

Pissed at parking

This letter is addressed to Bill Farr, vice president of finance and administration for York University.

Dear Mr. Farr,
I am a third year visual arts major here at York. I am writing regarding the

50+ percent hike to the unreserved parking pass for the 1991-92 school year. As a self-supporting student, I find the increase unfair, and on my current budget virtually impossible. I live in a rural community north of the campus and have no other choice but to take an automobile.

Apparently, the money gained from the increase will go towards a multi-level parking facility. I find it unfair that as one of the people most affected by this plan, my only means of finding out the reason for the increase was through telephone inquiries made to the staff at parking and security.

As of yet I haven't seen or heard of any concrete steps taken towards materializing this plan. It is easy for me to assume that the facility will be finished long after I have graduated. However, I don't feel that construction time is the issue. The idea of a multi-level parking facility is a bandaid solution to a much greater problem. The problem being: too many students take cars. 75 percent of students at York use cars as a means of transportation (*Excalibur*). Administration should encourage other means of transportation to the campus.

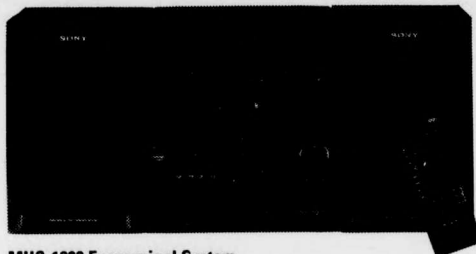
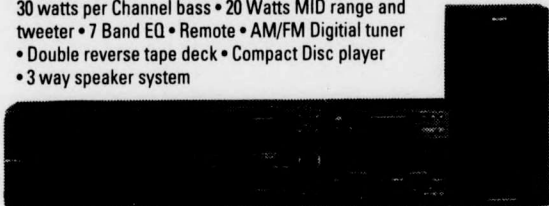
Given the multi-level parking facility would take at least five years to conceive of and build, why not put the effort into getting a subway link to York. A subway link would be the right solution to a problem that will affect the university long into its future. I feel that solving problems is not on York University's agenda. Administration realizes that they don't make a buck on people who ride public transit. York University is a hotbed of bureaucratic opportunism.

On behalf of York University students, I would like to see some more information about this proposed facility.

John Di Cesare

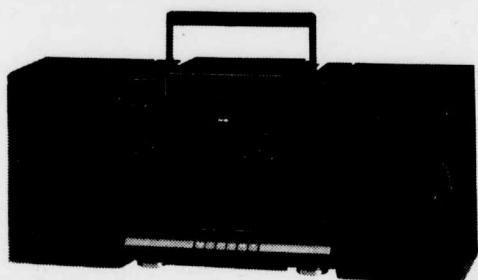
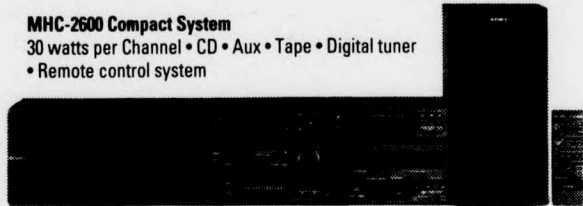
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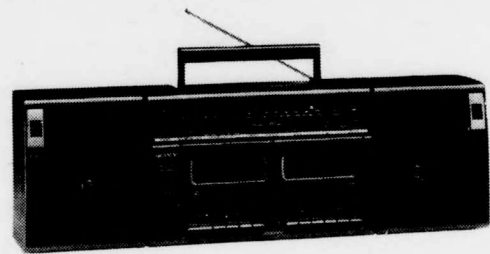
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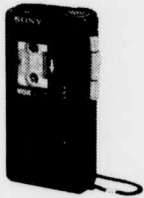
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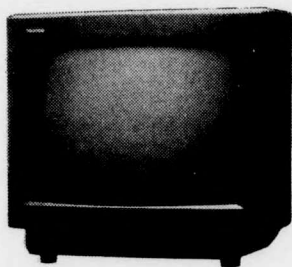
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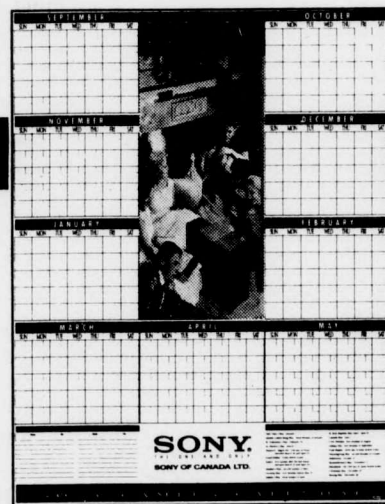
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PATRICK KNIGHT

York University students rarely get the chance to study with visiting scholars from the Third World. Like most other North American universities, York has done little to broaden its classroom horizons: while American and British professors become household names and draw large audiences and salaries, the best minds of Africa and Asia are regularly overlooked. As a result, students rarely get to hear critical views from Third World scholars first-hand.

A powerful antidote can be found in Molaria Ogundipe-Leslie. A visiting scholar from Nigeria, she is currently teaching a fourth-year Humanities course at York. With a lengthy career in poetry and criticism behind her, Ogundipe-Leslie is an active member of the African literary community. Her scholarship offers an intimate view of modern African society and a critical view of Western academic traditions.

by Patrick Knight

Finally a strong African woman's voice will be heard at York University: Molaria Ogundipe-Leslie has arrived.

Born in Nigeria, Ogundipe-Leslie completed her early education in that country and also studied at Harvard, Oxford, Columbia and Cambridge. Her scholarship offers a

to civilization, you have no history, your roots go back only to slavery.

It also seems that Canadian society has a more exclusionary attitude. More work has to be done to penetrate, unify and inform people about traditions that are not anglo-american.

In one of your essays you claim that many African women writers are not

Attitudes towards motherhood and human life, and [the question of] whether we have the right to take like life or not remain issue[s] of controversy in the West, but I think most African women would say that the survival of the species is the most important ethic in human life. They would say it is why we are here, why we are on earth. They see their roles in relation to what part women can play in the survival of the species; they do not see their identity as something autonomous and separate from the other gender or the child.

It is for this reason that we do not share the antagonism towards men. Perhaps this is why many African women prefer to say they are womanists rather than feminists.

Has racism had any influence in African women moving towards this womanist position?

Race is a serious problem because of white hegemonic impulses. Some white women want to adopt the same attitudes that white men have adopted towards the rest of the world. They want to be in the leadership of the women of the world. They have a patronizing attitude and they are exploitative.

They feel threatened by Third World women working with them academically because they always want to be the experts on the Third World. Some even argue that

Third World women cannot talk about their experiences as well because they are too close to it; they lack objectivity.

This is just part of the politics of power and academia — white women carving out

feature

Women's Studies as their own turf where they can play the same power games as men.

I am not speaking about all white women; there are many white sisters struggling against this sort of thing.

Discreet discrimination has become the forte of many Canadian universities. Do you think this has influenced how the academic community has received you? I came to a university that was in crisis over their African Studies program...

That was the University of Toronto?

Yes. In fact I arrived during the ROM [Royal Ontario Museum] crisis over the African exhibition. I could see that it had to do with the whole view of Africa in Canada and the insensitivity to what could offend Black people.

I saw a lack of concern for what Blacks might feel.

My position, which was in the Women's Studies program, resulted from an anonymous donor who requested the money be used to bring women of color into the program yearly, for five years.

This was very marginal — it was not the University of Toronto that endowed the position. The Women's Studies program has been there for over fifteen years and has had only one black woman professor and a few black teaching assistants and so I found this peripherality to women of color.

You have to realize that the world is larger than the Anglo-American tradition.

What advice would you offer to those struggling against prejudice and racism in academic institutions?

It's a matter of commitment and seriousness and having an enduring attitude. We must all be long-distance runners. Too many people start a protest and then after a month or two become discouraged, hopeless, saying "Nothing can be done, the institutions here are too strong," and so they revert to bitterness, name-calling or theatrical performances.

People tend to practise much theatre, public speaking, rallies — public ceremonies of sorts, like a ritual cleansing. Then everybody goes home to rest and forget about it.

Professor Ogundipe-Leslie will be teaching "Gender, Race and Class: Representation of African Women," a fourth year course in humanities, beginning this fall.

Some white women want to adopt the

same attitudes that white men have towards the rest of the world. They want to be in the leadership of the women of the world. They have a patronizing attitude and they are exploitative.

much-needed alternative to the Anglo-European academic perspective.

As writer and scholar Ogundipe-Leslie has spent twenty-seven years teaching issues confronting people of the West and the Third World.

Knight: In Canada the Black community is so disjointed. Black people seem more concerned with expressing differences as opposed to commonalities, whereas in America Afrocentricity has become a unifying influence...

Ogundipe-Leslie: Yes! Even in Black middle-class organizations we now find a strong African-centred perspective. I think this is an index of how far Black America has gone to recognize that its Africanity is central to any sense of dignity.

People here still need to get that political perspective; that sense of themselves needed to claim a heritage. Particularly in the face of people who devalue you by saying you have made no contribution

willing to call themselves feminists. For those who do, what is the price they must pay?

They are stigmatized and called parrots of Western women. They are considered to be simply regurgitating the ideas of Western feminists. They are considered people who want to destroy African culture because others want to keep an uncritical view and say that African heritage advocated polygamy and submissive women: the women who is mother, who accepts all suffering, living only to make everything possible for others.

This view of the ideal African woman is not even true. It is a constructed reality that modern African men assert.

Sometimes they say feminists are anti-nationalist because they think political and constitutional liberation should come first. They do not see political liberation as encompassing social justice and empowerment of women.

How would you compare North American feminism with African feminism?

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The limits of Paula Abdul's creativity and pregnancy as a smart career move

by Simon Chung

Let's face it: the real issue concerning the Demi Moore magazine cover is not whether it's offensive (an aside: I wonder what percentage of those who find Demi's swollen belly obscene are also anti-abortion?), but why exactly she's doing it in the first place. Could it have something to do with the imminent release of her new movie, *The Butcher's Wife*?

This wouldn't be the first time Mrs. Willis has made a career move out of her own pregnancy. You may remember the forgettable 1988 film *The Seventh Sign*, a pseudo-apocalyptic hocus-pocus flick about a woman about to give birth to the anti-Christ, starring a very pregnant Moore. (Another aside: shouldn't there be a law prohibiting pregnant women from casting their unborn in roles detrimental to their self-image?) Despite her belly baring on screen, *The Seventh Sign* was a dismal flop.

With the mega-success of that other hocus-pocus melodrama last year, Moore has managed to garner a lot more attention for her efforts this time around. But, whether this can, umm, swell up box office receipts for *The Butcher's Wife* remains to be seen.

...

Has anyone heard the recent radio commercial for Klondike ice cream bars? It goes like this: a man, supposedly an interviewer of some sort, approaches a "man on the street" to ask what he would do for a Klondike bar.

analysis

Simon Chung looks at Paula Abdul, Demi Moore and the connection between Klondike bars and sheep

Before the person can answer, the authoritative interviewer absurdly demands, "Would you make monkey sounds?"

Naturally, the man is reluctant, but this is instantly overcome by the interviewer's tempting hard sell: "Rich vanilla ice cream... thick chocolaty coating..."

As if spellbound, the man lets out a series of primate sounds. "No," critiques the exacting interviewer, "that sounds more like a baboon... now you're drifting into gorilla, if you don't mind my saying so." At last, after such humiliations, the man finally succeeds in making the requisite monkey noise, and is duly rewarded with a Klondike bar.

The interviewer then goes on to challenge his next victim: "Would you moo like a cow?" "Guernsey or Holstein?" comes the ready reply. "Moo!"

On the surface, this little episode is played strictly for laughs, the humour deriving from the ridiculous lengths people will go to in order to obtain the desert. On the other hand, isn't this exactly what advertisers want all along: to reduce consumers to docile, obedient animals whose appetites can be instantly turned on with just a few catchphrases? It's no coincidence that the two creatures mentioned in the commercial are a primate and a domesticated animal.

What would you do for a Klondike bar?
Baa!

...

Music videos are not known for their intelligence or originality, but Paula Abdul's "Rush Rush" certainly deserves a special MTV award for the most embarrassing video of the decade.

The clip is made up of recreations of scenes from the film *Rebel Without a Cause*, done in all seriousness, with Keanu Reeves (of all people) trying his best to act like James Dean (but looking more like Ted) and Abdul in the Natalie Wood role.

Aside from being a shameless travesty of the Nicholas Ray classic, the video is uninspired, heavy-handed and humourless. One need only compare this with Madonna's well-known appropriation of Marilyn (most overtly in "Material Girl"), which always manages to delight because she doesn't take herself seriously. Even at her most didactic (for instance, when she chanted "Hey you silly, wear a condom on your willy!" during her *Blond Ambition* concerts), Madonna never loses sight of her street-smart sense of ironic campiness.

There's no denying that, for better or worse, Madonna has set a standard of behaviour by which every pop star of our generation must be measured. Part of that standard is certainly the ability to make the borrowed seem original, while transforming cultural clichés into personal statements. Paula Abdul has a long way to go.



Arts

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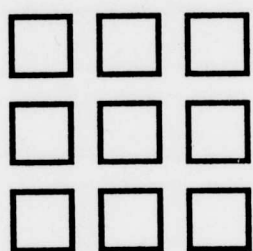
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...And More To Come

Festival films are strange and wonderful

by Ira Nayman

A film festival gives you the opportunity to see movies you probably wouldn't be able to see at any other time of the year: documentaries, foreign films, Canadian films (!) and films too strange to get commercial distribution. If you can look past the galas, this year's Festival of Festivals is no exception.

Closet Land, for instance, is the perfect festival film: one set, two characters, lots of dialogue about states restricting freedom to protect themselves. It is hard to imagine a less commercial film.

Closet Land is about a writer of children's fiction (Madeleine Stowe) who is interrogated (and, ultimately, tortured) by a bureaucrat (Alan Rickman) who insists her latest book contains anti-State messages. The performances are riveting, and the set, with incongruous columns, furniture which serves multiple purposes and hidden drawers and closets, is visually fascinating.

Unfortunately, the first hour or so of the film invokes a strong sense of *deja vu* (Kafka by way of Koestler,



Groovy gangsters tool around Europe in John Woo's stylish *Zongheng Sihai*. Fine cars, fine sets, fine haircuts, fine sunglasses. All told, a mighty fine film and a fast-paced flick.

Simple Mortel, by proving the voices are *real* early in the film, leaves us with a different philosophical question: can we know what aliens would want from human beings? Because it is more removed from human experience, *Simple Mortel*'s question is ultimately less interesting to explore.

Although the tension builds nicely, the ending is something of a letdown. Too bad; Jolivet's direction is interesting, with unexpected images filling odd bits of the screen, and Volter's performance is convincing.

Directors Fax Bahr and George Hickenlooper added interviews with the principles in the film (including stars Martin Sheen, Robert Duvall, Sam Bottoms and Dennis Hopper, director Coppola and production designer Dean Tavoularis).

The result is full of fascinating information: when *Apocalypse Now* was originally conceived, George Lucas was supposed to take a 16mm camera into Vietnam to film it while the war was still raging (around 1972-73). They couldn't get permission from either their studio or the State Department, so the project lay dormant for years, until Coppola revived it in the 1980s.

Apparently, Orson Welles had wanted to adapt Joseph Conrad's novel *Heart of Darkness*, the basis of *Apocalypse Now*, with himself in the role of Kurtz. Sets had been designed and a tentative scenario worked out, but the funding fell through; Welles went on to make *Citizen Kane* instead.

As well as Hollywood trivia, the film is frequently funny. As the production spun out of control, with scenes being shot without any idea how they would fit into the whole and no ending planned, John Milius, the original screen writer, was called in to rewrite the script Coppola had largely abandoned. He was convinced it couldn't be done. But, after an hour and a half talking to Coppola, "I was convinced this movie was going to win a Nobel Prize."

The film paints a picture of Coppola as ambivalent megalomaniac. At times he wanted to explore the ethical dilemma of war, at times he wanted to make entertainment for the masses; at times he was very happy with what was going into the film, at times he thought it would be disastrously bad.

Coppola demonstrates that, in these days of emerging democracy throughout the world, film directors may be the last dictators. Whether or not you find his views and creative agony endearing is a personal decision, but you have to admire the film for capturing Coppola at his worst as well as his best.

A Filmmaker's Apocalypse details a creative process gone out of control. As Coppola himself admitted: "We had access to too much money and too much equipment, and little by little, we went insane." It seems like a fitting description of today's Hollywood.

festival of festivals

Closet Land
directed by Radha Bharadwaj
starring Madeleine Stowe and Alan Rickman
Produced by Imagine Entertainment

Simple Mortel
directed by Pierre Jolivet
starring Philippe Volter and Christophe Bourseiller
produced by CAPAC/ FILDEBROC/ CINE CINQ

Zongheng Sihai (Once a Thief)
directed by John Woo
starring Chow Yun-Fat and Leslie Cheung
produced by Milestone Pictures

Hearts of Darkness: A Filmmaker's Apocalypse
directed by Fax Bahr and George Hickenlooper
produced by ZM Productions/ Showtime Network

world still torture their citizens.

Foreign films are represented in several programs, including Latin American Panorama, Asian Horizons and *Que Viva Mexico!*

The French film *Simple Mortel*, directed by Pierre Jolivet (who co-wrote *Subway* and directed *Force Majeure*), is part of the Contemporary World Cinema series.

A linguist (Phillipe Volter) starts hearing a voice over the radio, speaking in an ancient language only he knows, which tells him to do certain things or face unpleasant consequences. As the film progresses, the acts and the consequences escalate to the point where he has to kill his best friend in order to save the planet from destruction.

"*Simple Mortel* fits into no genre," writes David Overbey in the Festival of Festivals program. "It is not science fiction, it is not a thriller, it is not a love story, although it touches on each of these genres. What it is is intelligent, moving, and, above all, mature."

Hmmm... There are shades of the Brazilian *Man Facing Southeast* in this film. But, where *Man Facing Southeast* explored the extremities of the human imagination (did the hero really hear signals from space, or was he insane?),

In a lighter vein, there's John Woo's *Zongheng Sihai* (*Once a Thief*). Woo, known for *The Killer* (which was released in Canada this summer) has created a charming, offbeat film.

Three orphans, raised by a gangster, become art thieves. Having come close to getting caught one too many times, the female member of the group (Cherie Chung) convinces the others (Chow Yun-Fat and Leslie Cheung) to retire, but they are pressed into service one last time.

Once a Thief features breathtaking European locations, sets dripping with wealth and taste, outlandish violence where the villain seems to command an unending supply of gunmen, and bizarre comedy. The humour doesn't always translate well, but the ending — a parody of typical American life — is hilarious.

One of the gems of the Festival may be, of all things, a documentary. *Hearts of Darkness: A Filmmaker's Apocalypse* is about the making of Francis Ford Coppola's *Apocalypse Now*. It is informative and entertaining, with constant, delightful surprises and not a slow moment.

The heart of *A Filmmaker's Apocalypse* is footage Eleanor Coppola, the director's wife, shot during the filming of *Apocalypse Now*.



He doesn't love the smell of napalm in the morning: Francis Ford Coppola

although most people would cite Orwell). It's only in the last third of the film that a new wrinkle is added to the formula: the equation of totalitarian terror with men's domination over women — specifically, child abuse. The centerpiece of this section is an eloquent and brilliantly argued

monologue which redeems the familiarity of the rest of the film.

And, for those who believe state torture is not an issue now that the Soviet Union is on the verge of renouncing totalitarianism, the film ends by quoting Amnesty International's opinion that half the countries in the

coming next week

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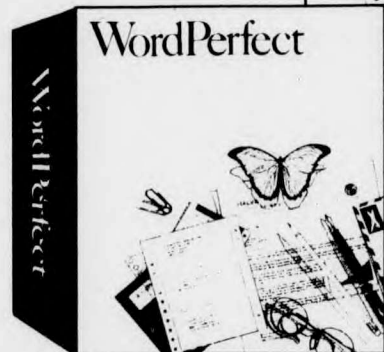
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City Hall finds navel lint in city's underbelly

by Doug Saunders

"When I first came to Toronto from Jamaica 15 years ago," a friend once told me, "I entered a deep and long depression. This city is a symphony of grey."

And a symphony with a strong-armed conductor. While one out of five Toronto citizens receives social assistance, local bureaucrats spend their resources banning entrepreneurs from the streets, planning new stadiums and billion-dollar festivals and hiring ever more police to keep us in line.

Toronto's small clique of 'world class' citizens spent thirty years and countless billions making the city acceptable to their cosmopolitan counterparts. They paved paradise and put up a domed stadium. They widened the streets and sterilized the waterfront. They bulldozed the rowhouses and spat white elephant apartment blocks across the landscape.

Machiavelli had the ultimate word on building a 'world-class' city: exploit the underlings to the hilt and throw up a gilded facade to discredit any complaints. Facade and exploitation are the active ingredients in Toronto's alchemy, and the landscape is encrusted in both.

Cary Fagan covers a lot of that landscape in *City Hall and Mrs. God*, a "passionate journey through a changing Toronto." Interviewing his way from the Don to the Humber, he brings the reader to community meetings in Regent Park, patronizing lectures in Bay Street boardrooms and power struggles in City Hall. His panoramic scope has won *Mrs. God*

book

City Hall and Mrs. God
written by Cary Fagan
published by The Mercury Press
152 pages, \$12.95

some major literary awards.

But there is little passion in this glib little book. Fagan begins by comparing himself to V.S. Naipaul, the Trinidadian writer whose travelogues of India and the U.S. South have earned millions by telling American readers what they want to hear.

"What struck me," Fagan tells us, "was that Naipaul had no stake in the place he explored; after writing the book he would leave again, never to return. Because of that he was free to say whatever he wanted, but at the same time it seemed to matter less."

Fagan assures us he will avoid this trap because Toronto (the posh part of Forest Hill, specifically) is his home. He vows to "use this book for my own purposes, to turn it into a doorway through which I can enter the life of a city."

As a doorway, as an introductory primer to the frozen class war that is Toronto, this book shows some initial promise. Fagan provides cameo portraits of familiar Torontonians, both left and right: Michael Shapcott, months before his victory against the Olympic threat; Clifton Joseph, whose riveting and relevant dub poems unfortunately go unquoted; Allan Blott, the billionaire lawyer and crusader against affordable housing.

But the interviews lead us nowhere. They are stifled by Fagan's ambivalence: he offers no

ideas, no conclusions, and no overriding themes. The book seems contrived, a quick hack job sweetened with a few lumps of emotional self-examination.

Examining himself may have been Fagan's biggest mistake: often he comes across as a callous snob. When he holds an interview in one of my favorite Toronto greasy spoons, the Sip and Bite on Parliament Street, he says "its disintegrating condition immediately depressed me," scorns the waiter's ignorance of danishes and describes his desire to flee to a comfortable library.

His appreciation of humans resembles his gastronomical insensitivity. Of Lynn, the unemployed single mother he interviews

at the Sip and Bite, he describes "the gulf I had opened between us" by ordering tomatoes in his grilled cheese: "to ask for something not given," he explains, "required an assurance of one's place and expectations in the world that Lynn did not have."

His interviews with impoverished Torontonians and "east-end people" are often described as "uncomfortable" or "nervous," as if it were perfectly natural to be interviewed by some author who wants to make you a character in his next bestseller.

Indeed, Fagan should probably stick to fiction. As an analysis of Toronto's class struggle, this book

is disturbingly weak; it is rendered truly offensive by his desire to play both a sympathy-provoking character and an omniscient narrator. His final chapter disturbed me: he performs the cathartic "liberating act" of speaking up at a protest meeting and telling us "from now on when I attend it will be as a participant and not as an observer."

He should have made this decision before he began *City Hall and Mrs. God*.

We badly need a good book about Toronto's grassroots struggles. We need some touching personal accounts of life in the western world's most unaffordable city. We do not need another well-fed writer finding himself while slumming downtown.

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Barton Fink will leave you stunned

by Ira Nayman

If you enjoy a film that makes you think about it for several hours, talk it over with your friends and think about it for a couple more hours, *Barton Fink* is for you.

If you don't, I hear *Naked Gun II* is still playing somewhere.

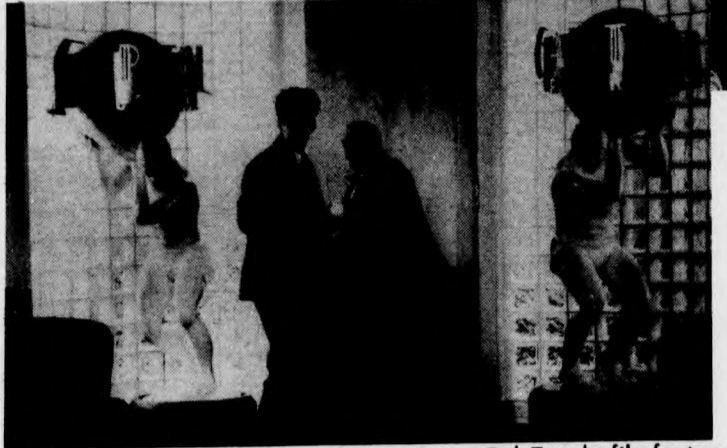
Set in mythical 1940s Hollywood, *Barton Fink* is about a Jewish New York intellectual playwright (John Turturro) whose social realist play about fishmongers on Manhattan's Lower East Side is the toast of Broadway. In the wake of his success, he is offered a lucrative job writing motion pictures — an offer he can't refuse.

In his squalid hotel room in Hollywood, Barton finds himself unable to write his first assignment: a wrestling picture for Wallace Beery. He is blocked. With the help of his neighbour in the hotel (John Goodman), a soused former playwright who has been writing screenplays for years, the playwright's secretary and an insistent mosquito, Barton regains his muse.

But he has to go through hell first. *Barton Fink* comes from the unique minds of Joel and Ethan Coen, the creators of *Blood Simple*, *Raising Arizona* and last year's most stunning film, *Miller's Crossing*. As with their previous films, its view of life is bleak, but its style is exhilarating.

The Coen cinematographic signature is marked by unusually extreme close ups (a silver ball falling off a bed and into focus at the forefront of the frame) and innovative camera work (at a couple of points, the camera goes down the hole of a sink). They also excel at creating textures, such as the wallpaper in Barton's room.

In this way, the Coens create unique visual metaphors. The sink



Above: The two Johns head for the john in *Barton Fink*. Top: the film features cameo appearances by Al Franken, Larry 'Bud' Melman and Geddy Lee.

festival of festivals

Barton Fink
directed by Joel Coen
starring John Turturro and John Goodman
Produced by Circle Films

might be a visual pun, representing Barton's life going down the drain; or it could mean we are entering Barton's subconscious.

Another mark of a Coen film is the way objects are introduced in a humorous way, but later take on ominous overtones. For example, the mosquito (along with the peeling wallpaper and creaking bed) starts off being one

Festival OF FESTIVALS



more way of showing how bad the hotel he's staying at is, but in a devastating scene halfway through the film it becomes linked to violence.

The Coen brothers also have the ability to mix humour and shock in single scenes, making it impossible to know whether to laugh or be scared. The climactic scene where Goodman runs down a flaming hallway with a shotgun screaming is both horrifying and hilarious.

The two Johns (Goodman and Turturro) are excellent in roles cast against type: Turturro is introspective and meek; Goodman starts outgoing, but soon develops a manic edge. The acting, though often stylized, is still excellent.

It is understandable that *Barton Fink* won the Palme d'Or at the Cannes Festival; the French love movies that poke fun at Hollywood. Don't let the award sway your judgment, however: *Barton Fink* may be the most creative film of the year.

Barton Fink was a gala at the Festival of Festivals. It opens in regular theatres on Friday, September 13.

Europa a captivating film

by Simon Chung

Only rarely is a film so captivating that you remain transfixed long after leaving the cinema.

From beginning to end, Lars von Trier's *Europa* is a masterpiece of lush, hypnotic imagery and wry, deadly humour. Set in a curiously nocturnal Germany of 1946, *Europa* deals with the experiences of Leo, a

festival of festivals

Europa
directed by Lars von Trier
starring Jean-Marc Barr and Barbara Sukowa
Produced by Nordisk Film/WMG/Swedish Film Institute

German-American who arrives in his fatherland to become a sleeping car conductor.

It is never explained exactly why he wishes to be a train conductor, but

hardly anybody cares. Everybody is preoccupied with their own interests: the American general who is intent on rebuilding a country he hardly understands; or Katrina, who may or may not be a member of an anti-American terrorist group which, among other things, blows up train bridges.

Drawing on the elements of the thriller, von Trier subverts its conventions by depicting a world where there are no simply good or bad sides, but a jumble of conflicting interests. What he does take from the thriller is its look — harsh lights and deep shadows that alternately expose and envelope the characters.

Like typical heroes of the genre, Leo finds himself isolated in this landscape. But even here, von Trier has fun with the audience's expectations: his hero resolutely refuses to take sides and is overwhelmed by the events around him.

Technically, the film is a dazzling feast of Brechtian devices: the juxtaposition of black and white images, the innovative use of rear projection and a voice-of-god voiceover by Max von Sydow. At first, these techniques appear little more than showing off, but as the film progresses, they acquire the flavour of a Greek chorus that simultaneously defines and controls the characters.

Visually stunning and thematically multi-layered, *Europa* is likely to be one of the most memorable films you'll ever see.



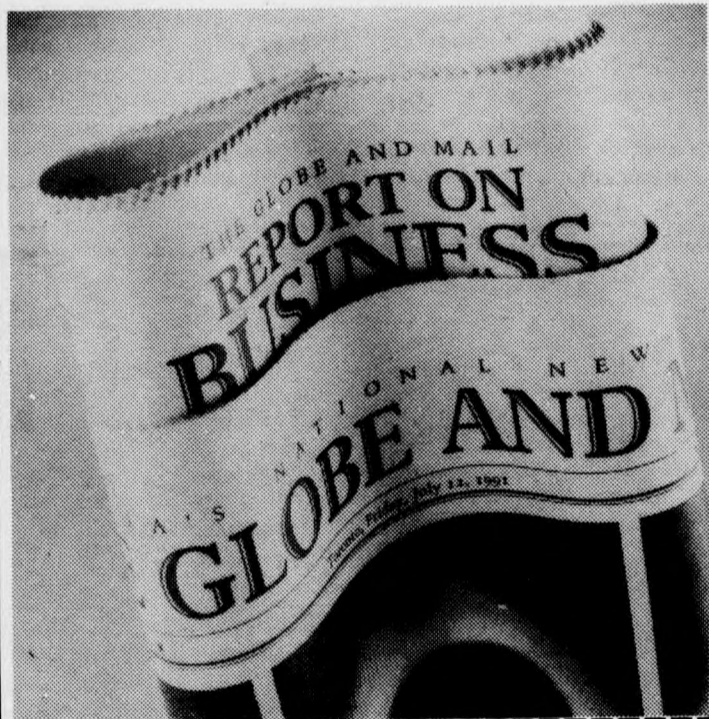
Lars von Trier's piece de resistance, *Europa*, a masterpiece of lush, hypnotic imagery and wry, deadly humour or what?

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Stratford is more than just theatre

by Azed Majeed

When it comes to theatre I have mixed feelings. On one hand, theatre can be an extremely profound experience. One need only look through history to find numerous examples of its immense power.

On the other hand, there are few things more frightening than an evening of Andrew Lloyd Webber.

While New York immediately comes to mind whenever good theatre productions (or brutal ritual slayings) are mentioned, Ontario has some damn fine options for theatre lovers to choose from. The most famous of these is the Stratford Festival.

This summer, I went to The Stratford Festival to see Moliere's *School for Wives*, starring Brian Bedford and Colm Feore. The last time I attended Stratford was a high school field trip, an experience most Ontario schoolkids have had. On that particular visit, the play was Shakespeare's Julius Caesar. I can't elaborate on that play, though: during acts three through five, I was off smoking cigarettes in the parking lot with some other idiots.

On this recent visit, I was able to remain in the theatre until the play was finished. And am able to bring you my day at Stratford.

The Arrival

Leaving the smog-filled congestion of Toronto, my companion and I headed for the pastoral beauty of Stratford. Our travels took us through wonderful Oakville, picturesque Hamilton and the town that smells



A book of verse beneath the bough. A jug of wine, a loaf of bread and thou. Singing out into the wilderness, of wilderness were paradise now, baby. Artist's impression. Not shown in actual size. Some assembly required.

theatre

School for Wives
directed by Richard Monette
starring Brian Bedford and Colm Feore
Produced at the Stratford Festival

like potato chips, Kitchener.

Then we got lost.

Amid the farms and long, winding roads, we came upon a local who gave us directions. As he was giving us directions, I swear we could hear "Duelling Banjos" in the background.

We finally got to Stratford. A lovely little town, Stratford boasts a beautiful picnic area along the Avon river.

The Lunch

Our outdoor lunch was nearly perfect. A beautiful day, good food, good wine and a volume of classy poetry all contributed to the aesthetic experience.

Everything was fine until some large swans, mistaking us for Americans, began hissing at us. We

ended up running away, screaming for our lives.

The Discovery

It was approximately one hour before showtime when I felt a biological need to...uhh...euphemism. As I made my way through the various parking lots, I noticed something strange. The licence plates on most of the cars were unfamiliar. Detroit, Illinois, New York, San Dusky...it was weird.

So, there I was, surrounded by Americans, listening to "Duelling Banjos" once again.

The Play

Entering the Avon Theatre, it seemed for a moment that we had mistakenly stumbled upon the regional bingo finals. It dawned on me that these were not just Americans. They were rich, retired Americans.

The show began, and the audience promptly fell asleep.

Moliere's *School for Wives* is a comedy, the kind where the non-sleeping audience waits for the cue and guffaws without shame. I, however, was not laughing. Experiencing the humour in this play was like watching Three's Company with better writers.

The story revolves around Arnolphe, a middle-aged bourgeois who fears being cuckolded. He becomes the guardian of a four-year-old child, Agnes, with the specific intention of making her "the perfect bride." He hopes to accomplish this by keeping Agnes ignorant and stupid.

When the play opens, Agnes is a grown woman and Arnolphe is pleased with himself at the supposed success of his experiment. However, despite Arnolphe's attempts to shelter and alienate her, Agnes finds true love with the younger Horace, who happens to be the son of Arnolphe's best friend, Orante.

The comic elements of the play all germinate from mistaken identities,

as Horace, unaware of Arnolphe's relationship to Agnes, confides all of his plans to the treacherous Arnolphe. The play continues on in this fashion until you want to yell "Hey idiots! Wake up!" not only to the sleeping patrons, but also to the characters who can't seem to figure out the very simple idea which would enable them to move forward.

I kept asking myself during this performance: why would Stratford mount this play when there are so many great ones to choose from? The answer: *The School for Wives* has a very slight feminist slant which renders it, at least in the minds of Stratford creative directors, politically correct. The actors seem to have realized this and pushed their performances toward parody, basically 'winking' at the audience to emphasize certain lines.

The performances were generally good. Brian Bedford's Arnolphe was played with energy, but he looked out at the audience way too much — you know, like Jack Benny. Maybe he was checking to see who was awake.

Colm Feore was pretty good in the extremely boring part of Horace. Ann Baggley played Agnes with a good mixture of innocence and wile.

The Conclusion

Driving back to Toronto, the day's events flowed through my mind like a cheesy montage from a B movie. The hissing swans... the geriatric Americans... the Stratford Festival... I felt an inner peace spread over me and thought to myself that it wouldn't be long before I returned to my beloved Stratford...

Actually, I have no choice. I drove off in the wrong car.

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Canadian croons

by Paul Gazzola

The problem with Ian Tyson's latest record isn't that he has the voice of a crooner—soft, smooth and low. After all, there have been a number of those in country and western music, from

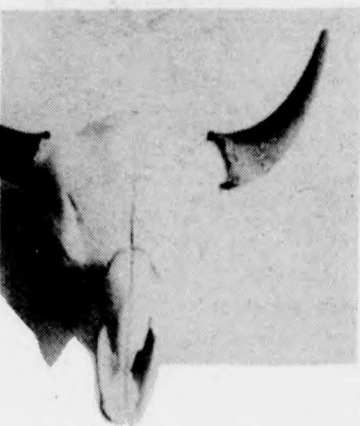
the ever-emoting Marty Robbins to the latest cry-in-his-voice, Chris Isaak.

Tyson's problem is that he sings his songs with all the intensity of a lullaby. "Ballad of Jack Link," a song about an old cowboy (most of the songs are about cowboys), comes across as a children's song due to Tyson's phrasing and tone, not to mention its dipsy-doodle beat.



music

Ian Tyson
And Stood There Amazed
Eastern Slope Records



Worse, Tyson's delivery and arrangements often cheapen his strong lyrics. Whatever power "Magpie" could have held, for instance, is sacrificed to a totally inappropriate reggae bass line. "Lights of Laramie" ends with a piano passage that could have been written by David Foster.

A few songs do survive, though, especially "Spring Time in Alberta," "You're Not Alone Anymore" and "Black Nights." In the last, Tyson sings "I could dive into the bottle, but I ain't built that way."

Too bad he doesn't have the same good sense to leave off a cover of "Home on the Range."

Marley's bounty

by Robert Klint

Jahmekya, the third album by Ziggy Marley and the Melody Makers, is by far the band's strongest release to date.

The album covers much more musical territory than their 1989 release *Conscious Party*, joyously returning with a rich bounty of wonderful songs.

It seems as if Ziggy has been liberated from the daunting legacy of Bob Marley. The result is the breaking of new ground; rather than producing weak venerations which rehash his fathers' memory, Ziggy has finally acquired his own voice. Unlike many other offspring of famous parents, he actually holds his own.

Sixteen songs are offered on *Jahmekya*. "Raw Riddim," the first track, is the only weak number. The rest are well-crafted songs which manage to be uplifting even while talking about oppression, injustice and exploitation.

Ziggy and the Melody Makers transcend bleak situations, finding hope within them. They talk about the struggle for freedom and desperate

political situations, and how these are reasons for positive change. The sentiment is grounded in reality; there are no vacant dreams or apathetic responses, there is action in the music. The main source of this is their Rastafarian faith, which provides them with inner strength and resilience; the music provides joy and healing.

Ziggy has plenty of help from the Marley clan, with brother David Marley emerging as an extremely gifted and talented writer. He penned the two strongest songs on the album, "Drastic" and "Problem with my Woman." Both are funky, spirited ventures which showcase everybody's talents and give rise to a new wave of powerful Marley heritage.

Ziggy sings "I've become a slave to my purpose," which is undeniably to privilege us with his exceptional music.



Top-40 rockers the Crash Test Dummies played the Student Centre pub last Tuesday. Biff the security guard (centre) was careful to prevent any undue frivolity or dancefloor disenhelicidacularity. The audience received a special award for good behaviour and perfect posture.

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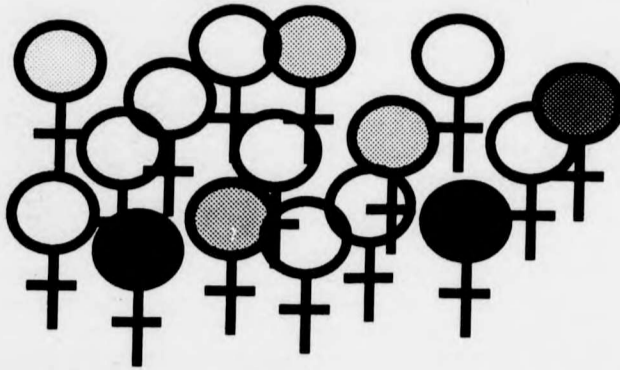


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Rockets land in CSL playoffs

by Josh Rubin

The heavily-favoured North York Rockets?

Though the concept might seem strange to some, that's exactly where North York's Canadian Soccer League (CSL) team stands. The Rockets are heading into their first-round CSL playoff action with the Nova Scotia Clippers tonight.

sports

The Rockets, owners of third place overall, travel to Halifax sporting two wins and a pair of draws against the Clippers during their season series against the maritime squad.

In those four games, the Rockets outscored Nova Scotia by a margin of 10-4.

Still, North York coach Fioriggi Pagliuso is wary of an all-too-common athletic ailment — overconfidence.

"In the playoffs, it's really a whole different ballgame," said Pagliuso, who added that he isn't entirely enamoured with the North American method of finding a league champion.

"If you judge a team over five or six months, it's much more accurate than looking at only two weeks," Pagliuso continued.

Still, being stuck with the format, Pagliuso acknowledges "if those are the rules, that's the way you've got to play."

Pagliuso's apparent nervousness

about the playoff format is understandable.

Though the Rockets put together a 17-game undefeated streak at one point this season, they followed it up with three straight losses, then had another flip-flop and rounded out their season with a trio of wins.

To beat the Clippers, North York will have to rely on a strong effort from strikers Marek Grabowski and Eddie Berdusco.

Berdusco, one of the more successful Canadian forwards in the league during the '91 season, led the Rockets with 14 goals this year.

Another key player for North York is midfielder Cosimo Comisso, who faces the daunting task of mark-

ing Nova Scotia player/coach Gordon Hill.

Though the role of shadow is nothing new for Comisso, he will have his hands full against the wily 37-year old veteran.

Pagliuso doesn't seem to be too concerned about Comisso's ability to get back into the North York attack, where he has been responsible for some of the prettier crosses seen in Rockets' action this year.

"He's done it before, so he's the best man for the job," explained Pagliuso.

In addition to Hill, Pagliuso's players will also have to watch out for import Dennis Larsen and Kevin Wasden.

Wasden, ironically, was loaned to Nova Scotia by the Rockets before the start of the '91 season.

Tonight's matchup is the first of a two-game series against the Clippers for North York, with the second game kicking off at 7:30 pm Sunday night at Esther Shiner Stadium.



LAND OF CONFUSION? Yeoman football coach Tom Arnott will be trying to erase the memory of three 0-7 seasons in a row when his squad opens up the regular season this Saturday against Western in London.

York edged 22-21

Football heartbreaker

by Riccardo Sala

Last year the football Yeomen won their first game of the season, defeating McMaster 16-11 in exhibition play. From that point on the team slid downhill for the rest of the season.

This year the slate is almost entirely new for coach Tom Arnott and his crew. One thing stayed the same about the season's first game, though: the opponent was the McMaster Marauders.

But the result was different this time at the Yeomen's Esther Shiner Stadium, with the Marauders winning 22-21 in a matchup last Thursday.

Despite the score, many of those who watched felt the Yeomen had accomplished the Herculean task of getting people to take them seriously.

In the second half, the Yeomen pulled together and salvaged a game that was starting to look like

a familiar York football disaster.

With McMaster up 22-1 at the half, there was little indication this game was going to be anything but a romp for the Marauders, but a disciplined defensive effort held the visitors scoreless during the second half.

In what is surely one of the major understatements of this young season, Arnott acknowledged, "We played better in the second half."

The major culprit of the first half was Marauder running back Tony D'Agostino, who scored two of his team's three second quarter touchdowns, including a seemingly effortless 22-yard carry straight up the middle for his first TD of the night.

The Yeomen started their recovery in the early minutes of the third quarter with the beginnings of an aerial assault that was destined to fall just one point short of McMaster. Quarterback Adam

Karlsson connected again and again with receivers Sal Natale and Dwayne Paul to make a game out of this one, something the crowd at Esther Shiner would have never guessed at in the first half.

After a Paul TD and a field goal cut the McMaster lead to eight points, the Yeomen opened up the fourth quarter with another TD pass from Karlsson, rounding out the scoring for both sides.

Despite the strong second-half showing, Arnott acknowledged afterwards that his team still has many kinks to be worked out, especially the lack of balance in the Yeomen attack.

"We have to work a lot on our special teams," Arnott added, "and try to expand our offense."

Arnott's young squad won't have too much time to improve — they take on perennial powerhouse Western in London this Saturday in the season opener for both clubs.

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Eight Yeomen gone from last year's roster Hockey squad missing top gunners

by Josh Rubin

For a hockey coach who's losing a third of his roster, Graham Wise is in surprisingly good spirits.

Wise, who coaches the York squad, is preparing for training camp without eight of last year's players, including OUAA scoring leader Brian MacDonald.

MacDonald, who graduated after the 1990-91 season, has gone to Europe, and is currently on the roster of the Hagfort Vikings, a team in the Swedish second division.

Also missing from this year's team will be sharp-shooting forwards Luciano Fagioli and Pat Howie, along with goaltender Ted Mielczarek.

Wise admits that the shoes of players like MacDonald will be hard to fill, but says he isn't too nervous.

"We've got some strong guys coming in, and we've also got some strong forwards already here," said Wise.

Still, Wise emphasized that every spot on the team is up for grabs.

"No one on this team has a place reserved — they have to earn one," warned Wise.

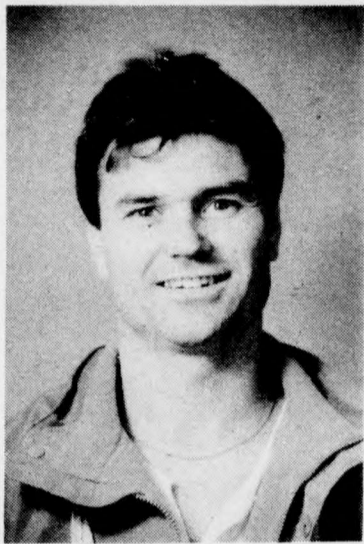
Some of those returning players who will be expected to take on an increased load this season include former Belleville Bull centre Jimmy Dean and team captain Mike Futa.

Futa's return comes as somewhat of a surprise to many observers, as he had been widely expected to play in Europe during the upcoming year.

Another player Wise expects to benefit from the Yeomen's change up front is hard-working forward Rob Miwa.

"I really think there are some guys who are going to do well because they're getting more ice time," added Wise.

Rookie help is also on the way in the form of a host of junior B players, including forwards Scott Kerins and Mick Andrews as well as defenceman



year was the Yeomen's third-string goaltender until Noonan's arrival bumped him down to fourth.

Training camp for the Yeomen starts September 16th, but Wise has called a meeting for all those interested in joining the squad for 4:00 this afternoon (September 11) in Tait McKenzie room 316.



I'M FALLING, and I can't get up. Brian MacDonald(above), pictured here in action against the Guelph Gryphons last season, is gone from the Yeomen lineup

this year. Also missing are seven others, including Luciano Fagioli and Ted Mielczarek. Head coach Graham Wise (above left) will have his hands full.



Brian MacDonald in action during last season, when he took the OUAA scoring title.

Tom Purcell.

On the defensive end of things, hard-hitting veteran rearguard Guy Girouard is likely to play a key role on a young defensive squad.

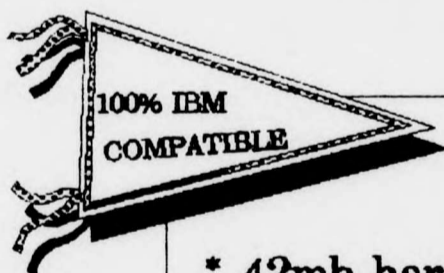
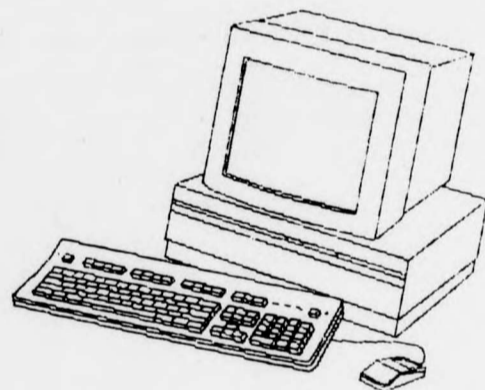
One area where the Yeomen have an abundance of talent is between the pipes, where the veteran Willie Popp is expected to battle it out with Mike Noonan for the top job.

Since joining the squad midway through last year, Noonan has given a more than solid performance, and will likely give Popp a run for his money.

Also on Wise's 40-man training camp roster are four other goalies, including Terry Sawdon, who last



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