

R4 6/16
**Psychedelic posters
in T.O. p.9**



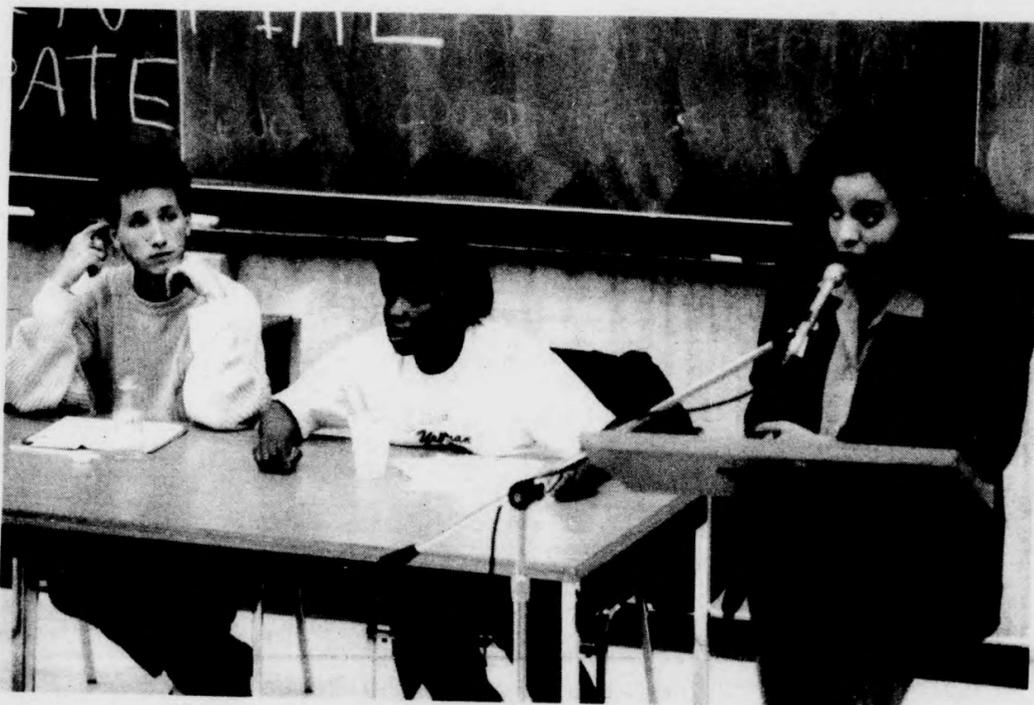
**Volleyballers get
spiked by UofT p.11**

MONDAY, MARCH 11, 1991

VOLUME 25, ISSUE 47

excalibur

YORK UNIVERSITY'S COMMUNITY NEWSPAPER



A. CLIVE COHEN

Presidential candidates from left Joe DeMatteis, Andrea Shuttleworth and Michelle Hughes (speaking). The candidates debated issues on racism, OFS, Student Centre Corporation and tuition fees, etc. The three-hour debate occasionally turned into a shouting match between differently opinionated factions, but on the whole was a relatively educational forum for voters and candidates.

Candidates state their platforms

by Brent Poland

The three candidates running for YFS president took the stand last Thursday to debate and answer questions from the York community.

The debate was run by the York debating society and proceeded smoothly, with the notable exception of the crucial question of racism and how the delegates proposed to solve it.

The candidates also answered questions on how they would deal with the administration, further the Green movement, and treat problems with space allocation at the Student Centre.

More than half an hour was spent dealing with how the candidates intended to fight racism. York student Martin Bracey persistently grilled the candidates, demanding to know how they intended to solve the question of racism on York campus.

Andrea Shuttleworth answered Bracey's question by telling the audience that the *Excalibur* newspaper did not reflect the York community. Shuttleworth suggested that the newspaper editor should be chosen in a campus-wide student

election, that a racism watchdog committee should be established, and that the paper return to one issue per week.

Michelle Hughes proposed that a race policy should be implemented, school curriculum be reviewed by students, a media watchdog committee be set up and that students become more sensitive to the issue of racism.

Joe DeMatteis felt that the York community should recognize their differences and work together to solve them.

There was a consensus that racism is a very large problem and each candidate promised that the issue would continue to be addressed.

Several questions to the candidates were direct and personal. Peter Merrick, VP External two years ago, questioned Hughes about running on a slate. Sidestepping the question by asking, Hughes asked Merrick what slate he was referring to and if he himself had run on a slate in previous elections.

On furthering the Green movement at York, DeMatteis listed three solutions. He suggested that the YFS organize a car pooling scheme, work on reduction over recycling and move to fight against the cutting

down of the Kaiser-Stong Hedgerow.

Shuttleworth proposed corporate sponsorship for Envision York and raising environmental awareness on campus.

Hughes suggested that vice-presidents should follow through on their recycling plans and that recycling programs such as the ones started at Vanier and Stong should be expanded.

The three candidates were questioned about the Student Centre Corporation, specifically about the procedure of space allocation. Unfortunately, all three candidates missed the point that it was the SCC that was responsible for allocating club space, not the administration.

In her closing statement, Shuttleworth stressed that the YFS was disorganized and it was time for a change in the existing structure to make the YFS more powerful.

DeMatteis promised to keep an open mind to student concerns, to bring the York population closer together to affect change and to be accessible to all students.

Hughes promised to stick to her platform and mandate, to mobilize and educate, to be accountable and to fight systemic racism.

A week of Arab culture

by Faisal Kutty

The West Bear Pit in Central Square was the site of the annual "Arab week" exhibitions sponsored by the York Arab Student Association (YASA) from March 4 to 7.

The event was held to promote an understanding of the diversity of Arab culture.

"It was also intended to offer a legitimate and alternative view with regards to the issue of regional stability in the Middle East," said YASA President Bashar Abdul Qader.

YASA is a fairly new organization which has quickly become an active group on campus. This is the second year the group has organized "Arab week" at York.

Each day of the exhibition dealt with a different theme beginning with cultural Day on Mar. 4. Day two and three of the exhibition were called Lebanon Day and Gulf Day respectively. The presentation ended on Mar. 7 with Palestine Day.

The presentation offered the sights, sounds and taste of the Middle East (including dancing) as well as Arab political perspectives on the issues in the volatile region.

One of the most popular attractions aside from the politics was the food table which enabled students to try Middle Eastern foods including falafel. The proceeds from the food sale were to be sent to Lebanon and

Iraq and to support the Palestinian intifadah (uprising).

According to organizers, everything went smoothly except for a small demonstration that pro-Israeli students held across from the Bear Pit on Palestine Day. The protesters waved Israeli flags and held up signs supporting Israel.

"We want to bring our concern to the University community," said Menahem Neuer, program director of the Jewish Student Federation (JSF) when questioned about the protest.

"Whether you like it or not most Jewish students regard a Palestinian state as a potential terrorist state with little guarantee for Israeli and regional stability," Neuer said.

"There was nothing on the table against Jews. Everything focused on human rights violations by the Israeli government," said Mazen Bourri, who along with other organizers and sympathizers waved Palestinian flags in opposition to the demonstrators.

Qader said that one aim of Palestine Day was to "expose the Israeli government's intransigence in arriving at a peaceful solution to the Palestinian problem."

Aside from articles that were critical of Israeli practices, there were also petitions to re-open universities in the occupied territories and to stop the deportation of Palestinians in violation of international law.



A. CLIVE COHEN

YASA hosts events

Arab culture, clothing and food is displayed at last week's Arab week. Members of York's Arab community hope to promote their culture and an understanding of the diversity within the Arab community. In light of the events in the Gulf War YASA hoped that the event offered an Arab political perspective on the issues in that region.

The? RIDDLER

by David Gardner

VOLUME XV:

1. Jay likes orange but not purple. He likes torches but not chandeliers. He eats berries but not fruit. Following the same logic, does Jay like Byron or Keats?

2. Twenty-four red socks and 24 blue socks are lying in a drawer in a dark room. What is the minimum number of socks that one must take out of the drawer which will guarantee that at least two socks of the same color have been removed?

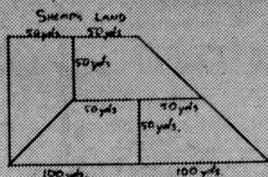
3. Now a new twist to the above problem: Suppose some blue socks and the same number of red socks are in a drawer. Suppose it turns out that the minimum number of socks one must pick in order to be sure of getting at least one pair of the same color is the same minimum number one must pick in order to be sure of getting at least two socks of different colors. How many socks are in the drawer?



Answers to VOLUME XIV (Feb. 25):

1. Phil likes a star. All the things he like spells something when written backward.

2. Shemp was completely perplexed, and decided to disown all of his sons rather than divide the land equally. It could have been done this way, however:

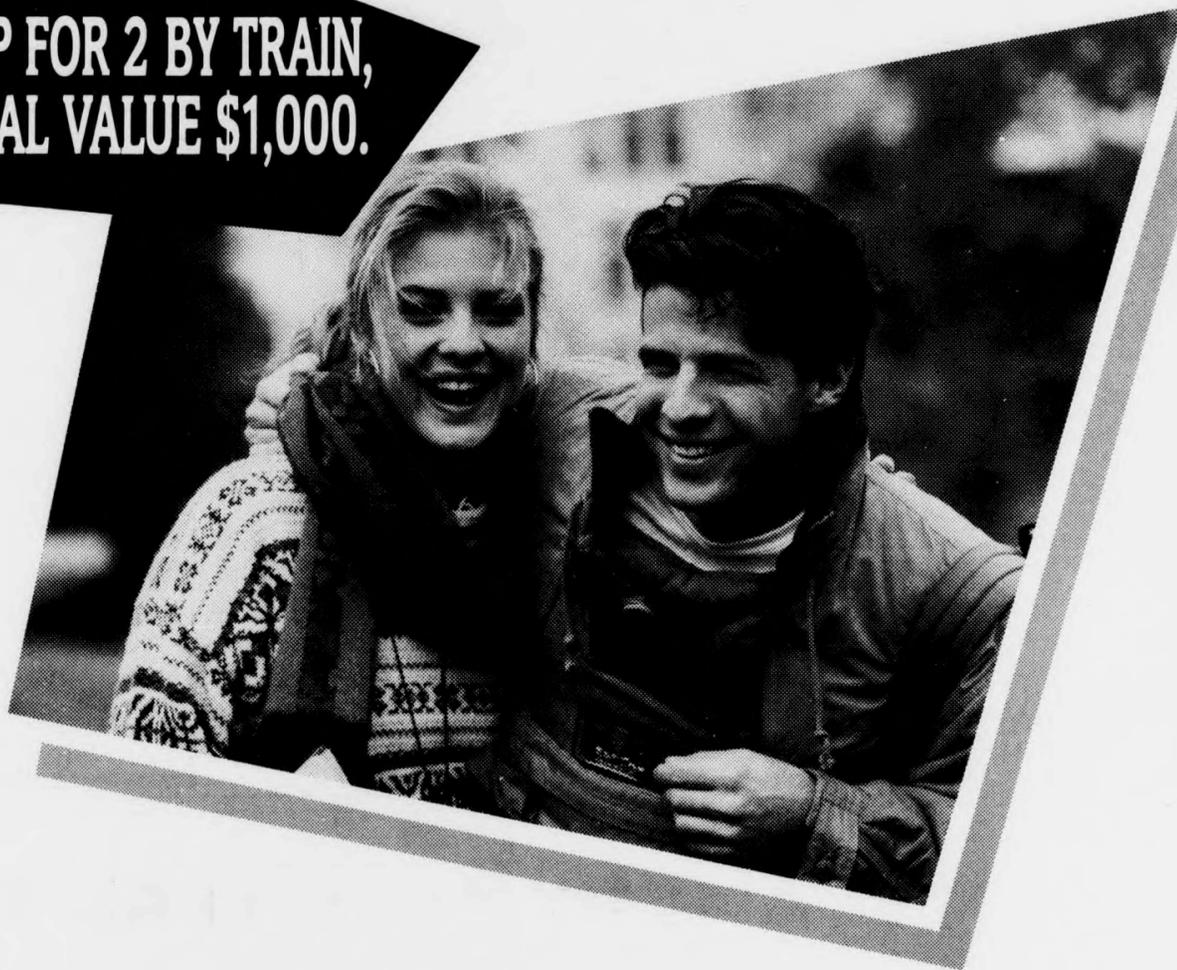


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NEWS

Election posters subject to racist slander

by Jeannine Amber

This year's York Federation of Students (YFS) general election campaign period has been marred by disturbing incidents of racism.

Ziad Hafez, running for VP Finance, has had many of his posters defaced with racist comments by anonymous members of the York community.

Some posters had swastikas drawn on them while several others have compared Hafez with Saddam Hussein and Al-Assad, the president of Syria who is considered to be a brutal dictator.

Hafez, who is of Syrian descent, feels the attacks make the generalization that all Arabs are dictators or terrorists.

"I have been a victim of racism. I have been humiliated by the entire system at York," Hafez said.

Hafez said that he had been urged not to run in the elections by many of his friends "because of the image of Arabs as a result of the Gulf crisis."

Hafez has decided not to lodge a formal complaint, "because the attacks have been anonymous."

Elissa Horscroft, current YFS equality commissioner, pointed out that even if Hafez wanted to lodge an

official complaint, there are no current provisions to handle such a complaint.

"There is no recognition of this kind of racism on campus. Horscroft said. "It is not at all being recognized as a problem. The university has no policy against racism, there is no specific policy of what constitutes grounds for complaint."

Chet Singh, director of the Centre for Race and Ethnic Relations, said that regardless of the lack of policy, these incidents should be brought to light.

"These things need to be reported because they are an indication of the

campus climate, a climate which is currently one of racism," Singh said.

According to Singh, there are many routes a person can take with a complaint of this sort. They can speak to Singh at the Race and Ethnic Relations Centre, file a complaint with the University Complaint Centre or go to the office of Student Affairs.

"These things rarely get past students," Horscroft said. "There is not enough to motivate administration to do something." Racist slurs have not been limited to Hafez.

Chia-Yi Chua, chair of the Student Centre Corporation (SCC), said that he made a decision not to

run for YFS President because of the many racist comments that had been directed at him during the year.

"I decided not to run because I couldn't handle it (the racist comments)," Chua said. "This shows the kind of electorate we have, where in order to deal with candidates they stoop to this level."

Bashar Abdul Qader, president of the York Arab Student Association, said "racism of this sort must be dealt with by the student government and if Hafez is elected he (as a victim of racism) would be one of the best to deal with it."

None of the other candidates that *Excalibur* spoke with had experienced similar attacks.

Tribune cartoon called racist

by Stephanie Small
McGill Tribune

The *Pillar* and *Le Devoir* may be sued by the Commission des droits de la personne, following the printing of a satirical cartoon by a McGill student in both publications.

Greg Millard's nine-panel cartoon appeared in the last issue of the *Pillar*, the Arts and Science Undergraduate Society's literary magazine. The cartoon satirized Quebec's treatment of ethnic minorities, including blacks, homosexuals, natives, Jews and anglophones.

The commission began its investigation following an unidentified complaint when part of the cartoon was reprinted in *Le Devoir* two weeks ago.

The newspaper printed the cartoon's last panel, which depicted Hitler welcoming readers to a province where "if you are a white francophone, you will surely find a

place. And if you are not . . . well, you will surely be shown your place . . . very soon."

Le Devoir went on to accuse the cartoon's author of racism by associating Quebec with fascism.

But *Pillar* editor, Tony Calabrese, said the newspaper missed the satirical intent of the cartoon by only printing the last panel.

"They took it totally out of context," Calabrese said. "We were just trying to make a point about the way visible minorities are mistreated. It was purposely satirical and exaggerated."

In an attempt to obtain a copy of the entire cartoon, the commission contacted McGill's public relations department at the beginning of reading week.

Public relations officer Anne-Marie Bourdouxhe also complained *Le Devoir* took the cartoon out of context, particularly to highlight tensions between anglophones and francophones in the province.

"It was run in the context of a two-day article on anglophones in Quebec," Bourdouxhe said.

"It was the perfect target because McGill is symbolic of English Canada," Calabrese said.

Calabrese was surprised by the extent of the reaction outside the university.

"I was kind of expecting a reaction from within the McGill community but I didn't get any," Calabrese said. "I was shocked to find out the government agency was looking into it."

Both Calabrese and Bourdouxhe are hoping that once the commission sees the entire cartoon strip, they will decide it is not racist.

The two publications are currently under investigation. If the commission decides the cartoon contravenes the Quebec Charter of Rights, both the *Pillar* and *Le Devoir* could be sued for damages, according to commission spokesperson Danielle Robichaud.

SecurityBeat

Friday Mar. 01

Trespassing Student Centre

Security had a report that a group of males were seen in the area of the unfinished Student Centre. Security officers detained two males. A third male was picked up when he was recognized by security officers in Bethune College. All three were identified as guests and given notices of trespass.

Saturday Mar. 02

Disturbance Central Square

A member of the YFS reported that a group of students were seen tearing down posters of a presidential candidate's election posters. One of the youths was identified as a former student, who held a grudge against that particular candidate.

Monday Mar. 04

Theft (Personal) Parking Lot 8A

A faculty member reported that his front and rear license plates had been stolen (ONT 316 LOP). The car had been parked in the lot since the early morning.

Vandalism (Personal) Parking Lot 8A

A student reported that the front passenger side of his car had been smashed. Nothing was missing from the car.

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EDITORIAL

Misinformed candidates

How can we take the presidential candidates seriously when they say students must become informed about issues and they themselves have shown their own lack of information?

During their debate last week, each of the candidates spoke passionately about space allocation for clubs in the new Student Centre.

However, they continually referred to lobbying the administration, rather than the board of directors of the Student Centre Corporation (SCC) proper. The all-important distinction is that the SCC is a student-run board. In this particular case, it is the students who own the building, not the evil administration (at least not yet).

With regards to the Ontario Federation of Students (OFS), at least one of the candidates talked directly about York's powerful stature in the OFS. (York has four votes at YFS because of its large student population as opposed to many schools which have only one).

However, if the candidates had read our newspaper which came out the day before their debate, they would have realized that weighted voting may be on the way out at OFS — as of this June. If implemented, this would mean that York, as large as it is, would possess no more clout at OFS than a small or mid-sized college with one vote.

One candidate mentioned several structural reforms to be imposed on York's community newspaper, including the election of the editor-in-chief by popular vote during the YFS election period and a return from two issues per week back to one.

There's a definite problem when YFS presidential candidates promise changes to an organization which is clearly out of their jurisdiction to influence. Unlike most campus newspapers, *Excalibur* has no political affiliations or ties to its student council.

Sorry, but the only way to influence the structural or editorial makeup of the newspaper is through the proper channels: you must come in like any other student and volunteer to be an active staff member. It's only fair, after all, since it's the volunteers who put the paper together every two days.

This particular candidate had no basis for their argument, showing a lack of research into the newspaper policy which they have insisted on putting at the forefront of their agenda.

Other candidates purported the idea that a media watch committee be established to scrutinize the content of the paper and to help ensure that it is free of racist, classist, gender-based and other stereotypes.

The candidates were perfectly within their rights to call for such a committee. An unconstrained, non-biased media watch organization could benefit a university newspaper, but not under the guise of the student government, which obviously would benefit from the manipulation of the campus press.

Besides, the newspaper can help to transmit valuable information to students. Information that it seems is lacking in several of the presidential candidates' statements.

Excalibur wishes to apologize for inadvertently naming the author of the article "Black History: The Struggle for Identity." *Excalibur* at all times takes full responsibility for the content of the paper.

EXCALIBUR

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Features Editor	Garth Hagey
Sports Editor	Josh Rubin
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Excalibur is York University's community newspaper. We publish twice-weekly, and distribute 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* 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.

EDITORIAL: 736-5239
ADVERTISING & TYPESETTING: 736-5238

MAILING ADDRESS:
Room 111, Central Square
York University
4700 Keele Street
Downsview M3J 1P3

THERE ARE SOLUTIONS. WHY AREN'T THEY BEING TRIED?



COURTESY OF SETH TOBOCMAN

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, we will refuse letters that are racist, sexist, libellous or those which attempt to incite hatred toward an individual or an identifiable group. All material is subject to editing. All submissions must be addressed to the Editor-in-chief, Room 111, Central Square.

Senators ignored

To the editor,

In your most recent issue of *Excalibur* (Mar. 6) the paper did a feature on the upcoming student elections. In this feature, all positions for election received attention except for the Student Senator positions.

I and 11 other candidates are competing for these positions. The Senate of York University is one of the most influential and important governing bodies of the University — it governs academic policy, yet the *Excalibur* chose to ignore it entirely.

Strong student representation on this board is essential, however, *Excalibur* did not even announce, the time and location of the candidate's speeches. I hope that in the future, organizations of this importance, and the elections that determine student representation on these legislative bodies will receive the attention they truly deserve.

Justin Linden
Student Senator Candidate

Propriety questioned

To the editor,

In your profile of the candidates on Mar. 6, Caroline Winship outlined her record as the past YFS VP Internal for two years. What she failed to mention was the \$1000 bonus her

and the other YFS executives gave themselves *illegally* at the end of the 1989/90 year. At the time, she said she deserved the money and incurred personal debt because of her position.

In democracies it is crucial that politicians be accountable for *all* their actions. If Ms. Winship is not willing to accept this being brought up, she should not be a candidate for Board of Governors.

Sincerely,
Michael Sullivan

Support for Excal editors

To the editor,

Another day brings another controversial issue to the attention of students at York. ARE THE EDITORS OF EXCALIBUR RACIST? If they are, then I hope that the accusers will soon come up with a valid reason for their accusation.

What have I heard so far? Two things.

1. The coalition of groups who put together the petition demanding the resignation of the editors of *Excal* claim that the apology given in regard to the "racist" cartoon printed in the previous term was nothing but "flowery words." This perspective can surely only be held by people who are nursing a grudge and looking for someone — anyone — to take it out on.

The editors of *Excal* made a very strong apology for their printing of the cartoon. Not only that, they took back all the copies of that issue of the

newspaper and reprinted it without the cartoon. Not only that, they printed a blank space where the cartoon was, rather than replacing it with another illustration. All in all the editors of *Excal* through their actions, owned up to their responsibility and apologized.

If "adequately addressing the issue or the victimized party" means writing a book in apology or kissing someone's boots, then I guess *Excal's* apology was only "flowery words."

2. Robert Loudon, in a letter to the editor (Mar. 4) referring to an article on Black History Month printed in the Feb. 4 issue, says that "whether Ontario Housing is populated by black kids who do drugs and engage in other untoward activities is not up for discussion nor is it a matter of opinion. It is patently untrue and as such its slander to publish it." If this is the case, then sue *Excal*. Try it and see who wins.

It is obvious that not all black people in Ontario Housing are involved in "untoward" activities. It is also true that not all people in Ontario Housing are black. But Tawanna was not making an absolute statement.

The author's purpose in writing this article seems to me to be an exhortation for black people to rise up from their present conditions to develop an awakening appreciation for their own heritage and culture. This is expressed well through the story about Mafari. Maybe the author could have spent an extra page qualifying herself and restating her thoughts in several different ways in order to protect herself from people who can't see the forest for

cont'd on p.5

LETTERS

cont'd from p.4

the trees and people who are looking for something to criticize.

I hope the editorial staff of Excalibur remain at their post for the rest of the year. Overall they have done a very good job at being faithful to their editorial policy (which is printed in every issue of the paper for all to see and evaluate) throughout the year. They aren't perfect, but nor are you, so why don't we all learn to recognize each other's fallibilities and attempt to encourage and challenge people on to "higher ground" in positive constructive ways, rather than through destructive criticism.

Sincerely yours, Tim Bloodow

Questions smoke-free policy

To the editor,

I read with great interest Rick Greater's letter Smoking in the Hall Poses Hazards, in the Mar. 6 issue of Excalibur.

I agree completely with Mr. Greater that the administration is only paying lip service to their new smoking policy. I'm sure Mr. Greater would also agree that threatening advertisements from Harry Arthurs, like the one we read in that same issue, are not the solution.

York's new smoke-free policy is

nothing more than a "paper tiger" initiative. That is, it looks great on paper but — let's face it — it's impossible to enforce.

If the administration were truly committed to this resolution they would provide proper ventilation on campus.

Once again, the onus falls on the students (both smokers and non-smokers) when the administration won't come up with the resources to back up their policies.

With respect, Nikki Gershbnain

Lamb "diatribe" misdirected, writer says

To the editor,

Re: "Former Editor Disappointed with new plans for Lex," (Mar. 6)

It seems that Brett Lamb has taken historical revisionism to new heights. In his diatribe regarding proposed changes to The Lexicon, Lamb fails to take into consideration eight very important years of Lexicon's existence prior to Michael Adler's editorship.

In 1980, The Lexicon was resurrected by Jeff Elie and Maureen Dorey. The content of the paper was primarily Bethune community news: editorials, general college and university news, opinion/commentary, reports from college council, the Master, Senior Tutor, Residence Tutor, along with sports, the arts, and some very good investigative journalism concerning Bethune College and York University.

The Lexicon, under the direction of Jeff Elie, Dave Elder and Patty Milton-Feasby, never became a propaganda tool of Bethune College council.

In fact, quite the opposite was true of The Lexicon: scathing attacks on college council incompetence, criticism of both do-nothing and over-indulgent masters alike, and commentary and opinion pieces which

sent shivers down the spine's of York administrators.

If anyone wishes to read a good student newspaper — admittedly lacking in some of the artistic nuances of the pre-computer era — then The Lexicon from 1980 to 1985 is surely an example of such.

Over the past few years The Lexicon has become overly "commercialized" and the Bethune Community content "de-emphasized." It is

the duty of the Bethune College council to ensure The Lexicon remains responsible to the Bethune Community, and I hope they take appropriate action as mandated in the Bethune Constitution, and the constitution of the Board of Publications.

Sincerely, Pat Legris,

Former Chair, Bethune College, 83-84 and Lexicon contributor, 81-86

Arms race needs to end

To the editor,

Whatever we may think about the war in the Gulf, we should all support Prime Minister Mulroney's proposal for a world summit to stop the International Arms Trade and/or Arms Race in the Middle East.

I am not sure of the details of his plan, but I believe it should include all regions of the world and all types of weapons, both conventional and ABC (Atomic, Bacteriological, and Chemical). For there are many other situations in the world which could easily lead to invasions and war (e.g. Pakistan versus India over Kashmir).

But we cannot expect the smaller nations to forgo their own weaponry

if the superpowers and their allies continue to arm to the teeth.

To make a ban on weapons acceptable to the smaller powers, we must have a substantial measure of disarmament by NATO and the Soviet Union. (It is a great pity that President Bush has refused to ratify the conventional arms treaty negotiated a few months ago with the Soviets.)

At the same time, we should strengthen the United Nations, including the establishment of a strong permanent UN force, answerable only to the UN instead of national governments.

Yours sincerely, J.M. McNamee

Double standard for York Security

To the editor,

It is with great surprise that I received a "violation" ticket, for failing to stop. I am presently refusing to pay the "set fine" of \$15 in protest of the regulation itself.

I am not disputing the charge itself, for I concede that I did come to a "rolling stop." What I am disputing, however, is the validity of the ticket.

This is because on countless occasions I have witnessed both York Security and Student Escort commit the same "violation." On one occasion, I was travelling in a Student Escort van when the driver snickered

to his assistant, "York stop signs are optional," just as we were cruising through Assiniboine's red-and-white octagon at 40 km/h.

I must say that this type of incident is quite common, and that the perpetual disregard for the University's "Regulations" by Student Security is a reality not confined to recent history. I suggest that the policy of the Parking Authority is blatantly double standard.

As a law-abiding citizen and an advocate of legal rationale, I acknowledge that the above paragraph could not be used as a solid defense against the charge itself. Nevertheless, you must agree that

the fundamental requisite of any valid and moral law is its acceptance and obedience by all parties to whom it applies. Violators do not qualify as an authority to enforce the regulation unto others.

York University's 600 acres of private property makes for a very-small and easily-administered "legal" zone. This double-standard can surely be prevented by the immediate and simple elimination of the attitude that York Security is above the very laws which they are trying to enforce.

Yours truly, Luke Menkes



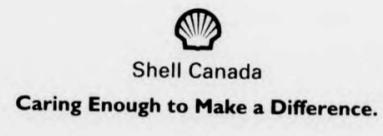
Advertisement for The Italian Tomato restaurant. Features 'Grand Opening' text, a menu listing 'Hot Homemade Italian Sandwiches...' (Veal, Sausage, Meatball, Steak, Grilled Chicken, Order Sweet, Spicy or Hot) and a 'DAILY PASTA SPECIAL' for \$5.95. Includes a 'BRING A FRIEND BUY ONE PASTA SPECIAL GET ONE FREE' offer with a coupon and a map showing the location at 3850 Steeles Avenue West, 851-9070.



"Somebody should do something about that."

SOMEbody DID. In Nova Scotia, the Maritime Fishermen's Union wanted to continue its campaign of encouraging fishermen to bag their trash and bring it back ashore. With help from the Shell Environmental Fund, the campaign is going strong. In Midland, Ontario, the Wye Marsh Wildlife Centre wanted to bring the concept of composting to its 42,000 annual visitors. With help from Shell, the Centre now has a full-size composter and a portable mini model. In West Vancouver, 4,500 obsolete underground

residential oil tanks were posing a threat to the environment. With funding from Shell, the local fire department hired students to locate the tanks and advise owners about safe disposal. The \$1-million annual Shell Environmental Fund provides grants for action-oriented, innovative environmental projects in communities across Canada. If you have an idea for helping the environment, the Fund could help you do something about it. For more information, call us at the Shell Helps Centre 1-800-661-1600.



Literary exile living at Glendon Campus

by Josh Rubin

The pain in Duo Duo's face is all too evident.

The Chinese poet, currently teaching at Glendon College, chooses his words carefully when answering questions from the audience at his reading.

Duo fled China following the massacre in Tiananmen Square, and, of course, has yet to go back.

"It makes me very sad to not be able to go home," said Duo. "In the past year alone, I have slept in 18 beds, taken 50 airplane flights and given 30 readings."

He claims, though, to have gotten used to the monotony of living on the road, adding "It's a nice challenge."

As part of a group of poets who challenged the political status quo in China following the fall of the Gang of Four, Duo is deeply concerned with the current dearth of literary activity in his country.

"It is silent. All the voices of poetry have been stopped," Duo said.

Surprisingly, for someone as politically-minded as Duo, much of his work focusses on nature. In works such as "Northern Sea," "Walking Towards the Winter" and "The Nights of the North," Duo infuses his writing with vivid images which transcend any linguistic barriers.

But many of Duo's poems are undeniably political, so it comes as no surprise that his work is banned in China.

Indeed, one poem, written several years before he left, proved to be quite prophetic. In it, Duo talks of "children [who] died; Chinese children."

Yet Duo plays down the political aspect of his work as much as possible. "Even though my writing may be political by necessity, that is only secondary," he said.

Writing has long been a way of life for Duo, even before he was involved in poetry.

During the mid 70s, he wrote a number of articles for a worker's newspaper in Beijing.

Increasingly, he became more active in his opposition to the government orthodoxy. As Ian Martin, who works with PEN Canada put it, "They [Chinese poets] didn't want to be true believers. They just wanted to say 'No we don't believe.'"

Finally, Duo, who was already scheduled to leave China for readings abroad, left the country the same day as government tanks crushed the pro-democracy demonstrations.

After giving several readings in Europe and the U.K., Duo came to the attention of John Ralston Saul, the president of PEN's Canadian chapter.

Saul's organization is part of what he calls "a disinterested Canadian interest in international affairs."

PEN is most well known for its letter-writing campaigns, which are a literary version of Amnesty International's more publicized program.

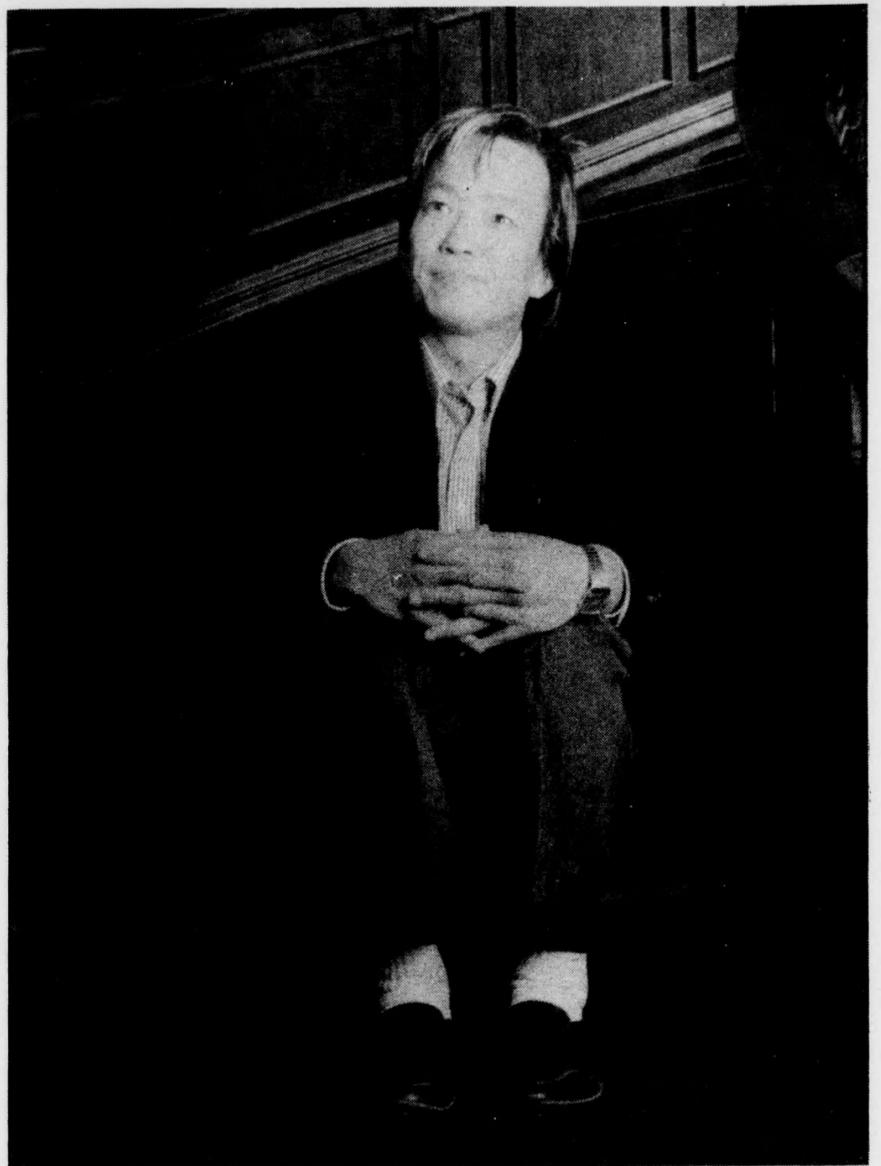
Duo, however, is at Glendon as a result of PEN's fledgling writer-in-residence program, which sees exiled novelists, poets, playwrights and journalists placed in a host institution with lodging and living expenses for one year.

Duo says his placement in the program is a nice change, one which gives him some well-needed stability and allows him more time for creative activities.

Yet come September, Duo's term at Glendon will come to a close. "I don't know what I will do afterwards," said a distressed Duo.

Although one source said the possibility of an extension exists in the PEN program, most people who Excalibur spoke to thought Duo wouldn't be likely to get one.

"There's just too many other people out there for PEN to support one guy twice. It's not designed as a long term program," said one guest at a Glendon reading Duo gave in December.



André Souroujon

Chinese poet Duo Duo is an exiled writer in residence at Glendon campus after fleeing China during the Tiananmen Square massacre.

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1991 GENERAL ELECTIONS

MARCH 12 & MARCH 13

POLLS OPEN

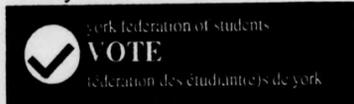
10:00 am to 5:00 pm:

Bethune College	Calumet College	Curtis Lecture Halls
Fine Arts	Founders College	Glendon College
East Bear Pit	McLaughlin College	Stong College
Osgoode Hall	Steacie Building	Stedman Lecture Halls
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Atkinson College

Tuesday March 12th 1991



Wednesday March 13th 1991



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COLUMN

Compost: Get's rid of waste and doesn't have to be dirty

by Jane Johnson

Rot. Composting is all about it. Most people don't even know too much about composting. Often their knowledge is dominated by pictures of stinking piles of fly-infested decay in a backyard, driving the neighbours crazy! Hopefully, this article can clear up a few misconceptions.

First of all, composting does not need to be smelly or messy. Any smells can be controlled by putting an equal balance of wet and dry refuse into a composting container, thus ensuring a good equilibrium of nitrogen and phosphorus matter.

Kitchen garbage would ensure a good supply of wet refuse, while leaves, grass, or even small pieces of ripped paper would ensure a good supply of dry refues. Without a nasty smell, composting becomes a far more pleasant activity.

Composting is not a messy thing to undertake either. The containers used for composting are often made of sturdy materials that don't allow leaking and maximize composting effectiveness. For single people, or for those in apartments, there are apartment-size composters available.

If you don't want to buy a composter you might even want to establish an exchange of refuse and the resultant fertilizer with a neighbour who does have one. Think of how your plants would thrive with ultra-rich fertilizer. And think of the fewer trips to the curb that you'd have to make with your garbage.

Here are a few more tips that could help you on your way to composting: first of all, if you're composting outside be careful about leaving meat scraps lying around: you don't want to attract unwanted animals.

Secondly, try not to use Toronto worms for your composter, since they're used to sandy soil conditions and won't work very effectively.

Finally, remember to turn the material in your composter over once in awhile in order to ensure proper heat distribution. This aids the composting process.

Composting makes an excellent complement to recycling efforts for the environment and offers direct benefits. If you should find yourself producing too much compost, ask friends if they'd like some for their gardens or houseplants. No doubt they'd be grateful to receive some free fertilizer.

If you'd like some more information on composting, just call (416) 469-2089. Good luck!

Media portrayals not grounded in reality

by Sue Pennypacker

I've noticed a strange trend in the local media. In spite of the fact that women are becoming more integrated into the so-called public sphere, their problems are largely ignored. For the most part, the media judges women by a male standard.

Traditionally, female achievements are relegated to the lifestyle section of the various forms of media. Stories about typically male-dominated areas are more often found in the business section or in the news sections. Essentially, the language use and the layout of different articles reflects the position of women in our society.

An excellent example of the media's failure to acknowledge

The dissent of (wo)man

women occurred recently in one of the Toronto newspapers. In a story about the effect of the budget on working people, this newspaper featured a white middle class male laborer. He is supposedly representative of working people across Canada.

While it is true that the entire middle working class is suffering due to the effects of the recession, rising taxes and cuts to social programs, a man cannot adequately represent the plight of women.

In the same article, it was

noted that this man is a member of a union. Unfortunately, many women work in fields which are not unionized. Women are, therefore, often left unprotected in the labor force. By using a white, male, union member to illustrate the plight

Unfortunately, the media chooses to validate only the traditional roles of women.

Furthermore, this validation takes the form of a hierarchy. So-called female tasks are usually considered to be less important than typically male tasks.

A man cannot adequately represent the plight of women

of the average worker, this article failed to acknowledge the condition of many working women.

We are not living in a world in which women perform only conventional tasks. Women play many parts in our society.

I'm not asking for over-representation of women in the media. I am demanding the realistic and humane representation of women in the media. In short, media portrayals of people have to be grounded in reality rather than in tradition.



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Doors give emotional ride



Val Kilmer (Jim Morrison) successfully captures the ill-fated singer/enigma's obsessive orgy of excess. Oliver Stone, director and devoted Doors' fan presents Morrison as a loud instigator tormented by his insatiable drive to absorb every form of knowledge and emotion there is.

by David Weissman

The Doors
Tri Star Pictures
directed by Oliver Stone

There are things that are real, and there are things that are unreal. Somewhere in-between, a stoned and swaggering Jim Morrison howls into the microphone as the sweat runs down his neck, matting the hair on his bare chest. "Come on come on and TOUCH me baby," he urges the young women in the front row, as they leap on stage in a wild frenzy, grasping for some small part of the lead singer to take home with them. Backstage after the show, a record producer tells Morrison to ditch his friends and go out on his own. "You're the one they're coming to see. You are The Doors." Indeed he was.

After experiencing *The Doors*, it's difficult to ascertain whether the film is more about Jim Morrison's obsession with death and the unknown, or Oliver Stone's obsession with Jim Morrison.

Both men lived through the social uprisings of the sixties. Jim Morrison used the stage as an outlet to compel his audience to look, see, and KNOW, and to live and breathe in the farthest reaches of human experience. Oliver Stone, a Vietnam vet, uses his motion pictures as a medium to say essentially the same thing.

The Doors is a wonderfully repulsive trip through Jim Morrison's life as a poet, songwriter, and rock star, showing how his relentless pursuit of the unknown and excessive lifestyle ultimately drives him to his death.

As a young boy, Morrison witnesses the death of a Navajo Indian family along a desert sideroad in New Mexico, internalizing the experience as though they were his own family. This stoic look at the American Indian is one Morrison recreated again and again in his growing obsession with death.

Val Kilmer's portrayal of Morrison is both haunting and compelling; he makes the difficult distinction between Morrison as a sensitive poet and Morrison as a self-absorbed pontificator of human values, a soul-seeking drifter who can only experience life in its most extreme forms.

Morrison is a loud, belligerent instigator, tormented by his insatiable drive to absorb every form of knowledge and emotion there is.

Meg Ryan plays his girlfriend Pamela Courson, a naive girl instantly drawn into Morrison's exorbitant world of alternative realities. She becomes ultimately exhausted by it.

What is most compelling about any Oliver Stone film is Oliver Stone, who possesses the rare ability to delight and offend his audience at

the same time.

His film is an orgy of excess, a tragic docudrama filtered through a haze of smoke, pills, and of course, music.

The music is the backdrop for the seemingly endless parade of parties, concerts, and booze, which Morrison swills down with increasing abandon and disregard for his own life.

Stone coaxes his audience into the film with a beautiful overhead shot of the flatlands of New Mexico, glowing brightly against the heat of the summer sun. A moment later the music filters softly through the theatre, and the trip is on.

Stone angers you with a self-righteous Morrison, who at times is nothing more than an emotional infant, refusing any responsibility for his actions. A moment later you catch yourself giggling at Ed Sullivan, whose agent delicately tries to explain that the word "higher" just isn't said on television. Before long the film becomes a myriad frenzy of wild parties, rambunctious music, bare-breasted women, shouting, drinking, smoking, fighting, all against the surging montage of an oncoming Vietnam war.

Although devoted fans of the Doors are intimate with the story of Jim Morrison, the emotional and musical ride are enough to leave one delightfully exhausted.

compiled by Trevor Campbell

GALLERIES

On March 4, the Art Gallery of York University, (N145 Ross) presents *Living in the Hot House*, an exhibition by Tony Brown. Call the gallery at 736-5169 for further details.

Glendon College's *Maison de la Culture*, located at 2275 Bayview Ave. (at Lawrence), presents *Portraits of Quebec Writers* by Daniel Gagnon. The show runs from Feb. 28-Mar. 22. Gallery hours are Mon.-Fri., 12pm-4pm,

and Thurs. 6pm-8:30pm.

The Glendon Gallery presents *Reality and Motive in Documentary Photography* from Feb. 27-Mar. 17. Gallery hours are Mon.-Fri., 11am-4pm, and it is located at 2275 Bayview Ave.

Jason Schwartz's photo exhibit entitled *Still Looking*, will be featured at the *Purple Lounge, Fine Arts 2* on Mar. 11-13. The hours of the opening are 7-10pm.

The I.D.A. Gallery, located on the main floor of the Fine Arts 2 building, presents *The Photography Show* on Mar. 11-15. Call 736-5533 for more information.

THEATRE

Theatre Glendon, located at 2275 Bayview Ave. presents *Women Beware Women*, by Howard Barker and Thomas Middleton, on Mar. 19-23, at 8pm. The price is \$4 for students and \$5 for others.

FILMS

York University is running a *Human Rights Film Series* each Thurs. at noon-2pm, in the *Senate Chamber* (S915 Ross). On Mar. 14, *Strengths & Weakness: College Students with Learning Disabilities* will be shown. For

more information call Gloria Georganas at 736-5380.

EVENTS

On Mar. 20-22 the talents of students from all the Fine Arts Departments will be showcased in the *Fine Arts Festival*. The programme features the *4 Strombones*, and *The Drawing Show* at the *I.D.A. Gallery*, as well as many other shows.

The Festival concludes with *Cabaret at York* which will feature different acts by York's finest student performers. It will be held in the *Fine Arts 2 main lobby* from 9pm-12 midnight.

Concerts

York's music department has a busy schedule ahead with its *Student Recital Series* at *Dacary Concert Hall, 050 Mac College*. On Mar. 12 at 2:30pm, flautist *Kimberley McBrien* performs before percussionist *Kenneth Shorley* works his magic at 3pm. Later at 8pm, baritone *Samuel D'Alfonso* sings the classics.

On Mar. 13, at 12:30pm the *Student Composers Concert* gets under way at *050 Mac*.

On Mar. 14 at 8pm, trumpeter *Gregory Prosser* is featured as the recital series continues.

ARTS

Incredibly novel posters

by Trevor Campbell

Johathon Lipson of the Incredible Record Store on Yonge St. wants Toronto to know about the hippie posters created during San Francisco's Haight/Ashbury movement. So he has turned the walls of his packed shop into an art gallery, featuring the original poster art from the peace-loving sixties.

For those of us too young or out of touch with our recent past, this period spawned a sub-culture focused on the power of love, drugs and alternative lifestyles.

It was a time to tune out the political bullshit of the Vietnam War and tune into each other with open arms. The youth of those love inspired days decided to reject authority and institutions and focus instead on a new hip way of life.

A strong musical movement flowered in San Fran at the same time; featuring Hendrix, Cream, The Grateful Dead, and Country Joe, to name a few. Their music echoed the sentiment of the hippie style and gave a popular voice to the growing legion of disaffected youth. A growth which peaked during 1967, and saw the Filmour and the Avalon become the main music venues.

The posters used to advertise these performances possessed a flamboyance which differed from the dull conservatism of the box posters

which preceded them. The box, or boxing, posters relied on black and white text around black and white photos of boxers or performers frozen in unnatural poses.

While the new style of the sixties featured vibrant colours which either bled into each other for rainbow effects or ran side by side in a linear fashion like so many colored snakes intertwined in endless array.

"The sixties spawned a sub-culture focused on the power of love, drugs and alternative lifestyles."

The romantic ideals of the hippie generation needed romantic art to express itself; enter Art Nouveau as the precedent for sixties poster art.

Art Nouveau was a late nineteenth century movement against the then new age of mechanization.

The central figure of this new art was the artist/poet William Morris, the outspoken originator of painted wall paper, who felt that true art should be both beautiful and useful.

In other words: Art Nouveau equalled decorative, functional art. It featured text and repetitive colors and patterns which were life like, or abstract, or anything in between.

An example of the art of the new, that's now old, yet connected to six-

ties ideals which are experiencing a rebirth in the nineties, is Henry van de Velde's "Tropon" of 1899. Tropon is printed across the poster's top with a rectilinear maze patterned around it. Three, identical curvilinear forms resembling the rainbow patterns produced when gasoline mixes with water, create an abstraction open to interpretation.

Velde's sinuous lines and bold

colors reappear in the work of some of the more prominent poster artists of the sixties: Rick Griffin, Stanley Muse and Alton Kelly at times created pieces easily connected to Art Nouveau, while other work was influenced more by the dream sequences of Surrealism and the mystique of Eastern Spiritualism.

Griffin's "Human Be-In" with its psychedelic eyeballs and wild lettering illustrates a fusion of all three ideologies. A golden guru-figure with eyes closed emerges from a darkened rainbow background while hovering above the text concerning a future event.

At its best, Lipson's collection shows art freed from sixties conservatism. These posters possess the energy characteristic of work struggling against the norm. Compared to the posters which preceded them, they are a million times better.

However, their function outweighs their form. None of these posters possess the energy, creativity or skill evident in the poster-paintings of earlier artists. Where the romantic art of the last century came to life due to artistic talent, this collection seems to be the work of graphic designers concerned with advertising. Not to say that graphic artists can't create good art; (look at Henri de Toulouse-Lautrec, a post-Impressionist painter whose focus on French night-life inspired great work), but when making art for promotion, the artist sometimes buckles under the weight of commercialism and relies too much on technique.

Consequently the posters at Incredible Records shows crafts people confined by the dogma of psychedelic art. Their style is limited and becomes repetitive due to the marginal development of their new posters.

Similar to preferring one colour and over-using it, Lipson's collection shows too much reliance on rainbows and colored snakes. Limiting these posters to the novelties which they began as.



Multi-colored snakes overlaid on Jimi Hendrix are featured in this poster by Lippmann and Rau. This poster which was shown in a 1969 Stuttgart exhibit on psychedelic art illustrates some of the work at Incredible records.

Images transcend language

by Laura Martins

Son of Ayash
directed by Raoul Trujillo
Native Canadian Centre

One might think that a foreign language would be an insurmountable barrier when attempting to understand a play. This is true in most cases, but the current production of *Son of Ayash*, performed almost entirely in Cree, manages to transcend the language barrier.

This rather short play (it's a little over one hour) is based on a Cree-Ojibway legend of a father named Ayash, who, believing that his son wronged him, abandons the boy in the wilderness.

After suffering difficult physical trials, the son enters the spirit world where he defeats various monsters, and ultimately overcomes his fears by creating hope for himself in reality.

Director Raoul Trujillo alters Jim Morris' script by framing the legend

with a young man on his death bed listening to his mother recount the ancient legend's message of overcoming one's fears.

As a first time director, Trujillo succeeds in combining dance, music and vivid images to produce a powerful visual and visceral impression. Trujillo, who trained as a dancer, choreographer, and emphasizes expressive body movements to interpret the character's progression from being a fearful person to one who conquers hardships.

Ronceria's dancing and Marsha Coffey's rhythmic score combine to give the dream sequences a moody, atmospheric quality.

The costume design team, "Shadowland," creates a unique assortment of costumes inspired by native traditions, while at the same time using contemporary trends such as neon painted body suits.

The actors all offer vivid performances as the monsters. Gloria Miguel, who also doubles as Ayash,

delivers an imaginative performance as the repellant "Pus Man." Why the name? Well, he actually eats pus by cutting through his flesh. This sounds gruesome, but Trujillo presents it as a comedic scene. As the son declines the Pus Man's benign offer to "dine" with him, the self-eating cannibal generously tells him that "there is enough to go around."

Though the director prefers to compare this legend with Ulysses, my immediate thought was how the legend parallels *The Wizard of Oz*. Certain aspects such as the "yellow road," the repellant yet harmless "Pus Man," and the dream element made me think of Dorothy's journey. I suspect that my unfamiliarity with Cree myths had me relating the plot to other mythical stories from popular Western culture.

But however one compares the legend this production leaves you with magical visual images of a small piece of Cree mythology.

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Frustration and confusion

Mirror Game mirrors life

by Sally Teodoro

Mirror Game
by David Foon

David Foon's *Mirror Game* opened at the Young People's Theatre on Wednesday February 27. This expose delved into the psychological and physical abuse within the family, with its main focus on the lives of four teenagers—Bob, Maggie, Sara and Luke.

Each character has a specific problem, stemmed from a history of abuse, both verbal and physical.

The characters were typical of teenagers of our day. Bob was your average "nice-guy", the type of guy whom you could confide in, but never, absolutely never date.

Bob suffers from an unrequited love for Sara, who is portrayed as an extremely well-liked girl, especially by the opposite sex. Unfortunately for Bob, Sara is dating Luke, the school jock and all around nice guy on the surface.

To complete this picture, we have Maggie, who is seen as the typically perfect student, student president, environmentally aware and basically your girl next door.

These of course, are the qualities that are seen on the surface. As the play progresses, the



Alison Sealy-Smith (Maggie) and Oliver Dennis (Bob), star in *Mirror Game*, a play by David Foon. The play focuses on the lives of four teenagers and

the experiences which they survive. Foon uses this theatrical vehicle to make us aware of the emotional and physical abuses prevalent in our society.

character's innermost secrets are shared with the audience. This is done quite effectively.

Interspersed between scenes of the teenagers and their relationships are vignettes of their home life. The parents are seen as shadowy, silhouette figures,

that come to us behind a screen. This interesting special effect forces the audience to connect the home life with the personalities and behavior patterns the kids have.

The theme of abuse is obviously not an original one.

When *Mirror Game* first started, I felt like I was watching Degrassi High on stage. The only difference was that *Mirror Game* took longer than thirty minutes to resolve their problems and many of them remained unresolved.

Although the theme of abuse is a serious topic, I left frustrated and confused.

The reason for my frustration and confusion was probably due to the way Sara is performed by Deborah Drakeford. Sara is seen as a very popular girl, who is dating the perfect guy, however, in the relationship, Sara is physically abused by her boyfriend. Although Drakeford is convincing enough in her portrayal of Sara, considering the difficult role she is playing, I found myself angry with Sara for staying with Luke. No one can forgive Luke for what he did to her, but she was the one that I got mad at.

Luke does eventually get what he deserves, especially when he tries his moves on Maggie. What she does to him has to be one of the highlights of the entire play.

My sense of frustration and confusion is exactly what Foon wants us to feel. This play leaves a message for anyone caught up in their own personal mirror game.

David Foon uses *Mirror Game* to bring the awareness of abuse into the lives of teenagers and their parents. Although some of the issues remain unresolved, Foon gets his point across. The play runs until March 10.

The master returns with a vengeance

by Ron Howe

Septuagenarian Stew
Charles Bukowski
Black Sparrow Press/Firefly Books

The master returns with a vengeance.

Unlike 90 per cent of artists, success has not spoiled or softened the self-described "low-life poet", alcoholic/horse player/writer/traveller/adventurer/ex-postman Charles F. Bukowski.

Quite likely the most talented writer on earth, at the ripe age of seventy, he offers no compromise, no apologies, no bull-shit, just the straight ahead prophetic prose and poems his growing disciples have come to expect through thirty years of, and about thirty-five books of, published works.

Bukowski, for years, wrote about his drunken, poverty assumed existence in skid row rooming houses until his screenplay for *Barfly* finally gained him the belated recognition and financial rewards, he deserved. This was, I guess, about five years ago, after almost half a century of scraping out an existence.

This success however, unlike most animals in captivity has not spoiled or defeated him. He writes with the same degree of contempt, misanthropy, unconventionality, slightly left political ramblings he always has.

Septuagenarian Stew is just that. At seventy Bukowski reflects upon his legendary life, beginning with some childhood impressions and madness during the Depression and finishing with his present life.

The format mixes poetry and short stories, with about three or four poems between each of the twenty stories, some having a degree of continuity, some not.



Charles Bukowski, born in Andernach Germany in 1920, and arriving in America at the age of three is alive and well and as relevant as ever.

Since it would take me considerable time to review each of the poems

and since I'm not the biggest fan of poetry (except Bukowski's, of course) I will concentrate on the format I think he has mastered better than anyone else, the short story.

Reading Bukowski is not just a past time or diversion from complacency. You find yourself repeating certain lines over and over as you walk through the slush in worn out sneakers looking for discarded cigarette butts. Or sitting inside your four walls (give a man four walls and he can do anything he wants) wondering where your next meal will come from. You pick up a book and begin reading stories you've read hundreds of times and it makes you feel a little better, that pain exists and everybody is crazy; just find a way to deal with it and go from there. For Bukowski, chronic alcoholism is what he deals with, or how he deals.

This man has certainly helped me over some bad times, made it all

seem almost laughable, when it gets so ridiculous... the whole brutality of it all.

Okay, I realize I can't write about each and every story, as much as I would like to. (... as much as I analyse and incorporate them into some sort of meaning in my own life.)

One of the implicit things in Bukowski's writing is that we're all doomed and by taking that as a given we can somehow, MAYBE, alter the outcome or at least deal with the pain of the reality.

By not buying into the dream may well be the only way we can truly achieve it. I would also mention that Bukowski does not just appeal to the marginalized. Obviously they don't have the money to support a living legend. It only took the snooty literary establishment about thirty years to realize the man's importance.

As he has proven to me once again, Charles Bukowski is a master

of the short story, and that he's alive after sucking back the booze so heavily for so long is a sheer victory of determination in itself. I certainly hope he fulfills his prophecy of living to eighty and look forward to any accessible morsel of literature he has written, past, present and future. To finish off, I will cite a quote from a poem entitled "Gold in your eye" (p.298) about him getting a Gold Card which proves to his many detractors that he never lost his talent or his credibility.

this poem is for those that think that a man can only be a creative genius at the very edge even though they never had the guts to try it.

DR. ARTHUR TRAIN
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SPORTS



York volleyball bumped out of playoffs

Yeomen edged by UofT in OUAA East — team sweeps Queen's, splits final three-one

by Riccardo Sala

The Varsity Blues were the volleyball Yeomen's bogeymen throughout the year, and remained the lone obstacle to advancing to the Ontario finals.

York got one last shake last week. After handily disposing of Queen's 3-0 the week before, York found itself against its arch-nemesis in the battle to decide the OUAA East Division champion.

No Buster Douglas here although putting up a better fight than they had in their last gig at Varsity gym (a 3-0 shellacking) York managed to keep the score close. After losing the first two games 15-11, 15-12, the Yeomen came back to take the third round 15-10.

But then the Blues woke up and handed York a 15-4 loss. That ended the match, and the season for the Yeomen.

However, some consolation came

York's way with the selection of Adrian Adore and Dexter Abrams to the OUAA All-Star team.

"We were well prepared to play," said York coach Wally Dyba. "We knew what we had to do."

The Yeomen also knew that they were the underdogs in this match, a position that the realistic Dyba figured was the overall prognosis of his group from the beginning of the season.

"I knew that we were one of the top teams in the province and we were, with an 8-2 record," he said.

But being one of the best still didn't give the Yeomen the type of season they enjoyed in 1988-89, when they swept all. That year the Yeomen were the best, not just in the province but across the country.

Dyba realises the work needed to recapture those halcyon days. In comparison to two years ago "the

talent is not the same and the league (Ontario) is considerably stronger," he said.

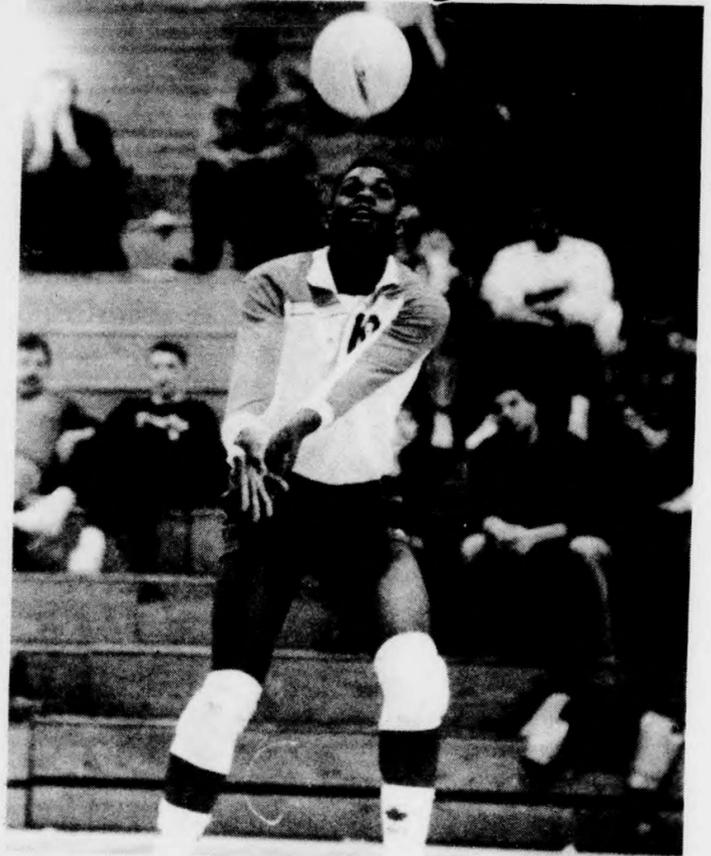
Holes have to be plugged in the York lineup, especially in the setting department.

"We need a quality setter," Dyba said. "We had a good one (this year) but not at the same level as UofT. If we had that this year than we would've gotten through (to the finals)."

That hole will hopefully be filled by recruiting.

According to Dyba, three members of the provincial team signed with York as their first choice for university next year, including the team's starting setter.

This year's team will also be largely intact for next season, with only Bruce Dunning and Mark Cossarin leaving. Hopefully any replacements can fill their spots and start the team thinking of championships again.



Excalibur file photo

THAT'S NO SCUD, it's a volleyball! York's Dexter Abrams in action. The veteran standout was rewarded for his efforts as one of two Yeomen named to the OUAA all star squad along with Adrian Adore.



A. CLIVE COHEN

THERE'S A SILVER LINING to every cloud as York grappler Roy Suh Wah Sing (pictured on the left during a practice earlier this season) found out at this year's CIAU championships in Regina. Despite a torn ligament in his right knee, Sing managed to grab second place in the 57kg class

at the national meet, the only medal which went to York (Canadian champions just two seasons ago). Before they even get to next season, the Yeomen squad must battle persistent rumours of their program being axed, something which York athletics director Mike Dinning denies.

Veteran Yeoman grappler takes CIAU championship silver

by Riccardo Sala

Disappointment was a two-headed monster for the wrestling Yeomen two weekends ago at the CIAU championships in Regina.

Only two Yeomen, Scott Prokosh and Roy Suh Wah Sing qualified for the nationals.

For Scott Prokosh disappointment came in the form of a fifth place finish in the 72 kg class.

"He wrestled pretty good," coach John Cho said afterwards. A loss to Regina's Rob Kell kept Prokosh out of

the medals.

For Roy Suh Wah Sing, disappointment took the cruel face of a torn ligament in his right knee only twenty seconds into his fourth match.

The match—to decide the 57 kg title—was against Alberta's Todd Graham and should have been a cakewalk for Sing.

"He (Graham) got through his preliminaries by beating guys by one point that I beat by fifteen points," Sing said.

Sing continued the match,

hoping for a mistake on Graham's part that never came.

It took another minute for Graham to take Sing down, at which point he says he decided it was better to forfeit and take the silver rather than risk the knee further.

Regina was York's swan song for the year. In contrast for Manitoba it was a second time to dip into the bubbly, having won the CIAU title last year also.

Brock took the silver while Regina, McMaster and Western tied for third spot.



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