

# Woke up & it was raining rosepetals

Have a hot Valentine's day & get ready for our Sexuality Supplement



# excalibur

Alex Halley remembered • p.12  
 Turn on your television and experience culture • p.14  
 Track & Fielders clean up • p.23

## Native students call for major changes to law schools

by Doug Saunders

If Canada's legal system is going to do anything for aboriginal people, there will have to be big changes to what gets taught at law schools.

That was the message from the 30 Native law students from around Ontario who met at Osgoode Hall last weekend to discuss law school curriculum.

After two days of meeting and debate, the students delivered a list of demands to the deans of Ontario's

six law schools, five of whom attended the conference.

The students' message was urgent and timely.

Manitoba provincial court judge Murray Sinclair opened the conference by chronicling the failure of the Canadian justice system to understand Native justice or aboriginal culture.

Last year Sinclair chaired the Manitoba Aboriginal Justice Inquiry, which concluded that a separate court system is needed for

the First Nations.

In his opening speech, he described the "social chaos" resulting from the failure of Canada's justice system to understand the Native perspective.

Forty to seventy per cent of prisoners in Canadian provinces are Native, Sinclair noted, while less than one quarter of one per cent of

Canada's 45,000 lawyers are from aboriginal backgrounds.

Although many law schools now have affirmative action programs to attract Native students, very few students take advantage of them (Osgoode currently has around 30 students from aboriginal backgrounds).

According to the students at the

conference, this is a result of the almost total lack of Native perspectives in law courses.

"It's not enough that Osgoode Hall has a couple courses on Native issues," said Susan Hare, a second-year Osgoode student and one of the conference organizers. "We need Native professors teaching them,

continued on page 11

## York campus trashed last year to tune of \$100,000

by Nancy Grosso

York security and maintenance staff say acts of vandalism on campus are costing the university thousands of dollars.

"\$100,000 is a conservative estimate," said Doug Moon, superintendent of maintenance and labour.

According to Jim Drennan, director of security, an estimated 274 acts of vandalism were reported in 1991, an increase of 14.6 per cent from the previous year. The university's security budget has cost an estimated loss between \$25,000 and \$35,000, excluding labour costs.

Drennan explained there is no one particular area that vandals will strike. "Vandalism occurs all over the campus, but mostly in parking lots, second to that at residences, followed by areas of central student traffic."

According to Moon, acts of vandalism which take place at night or over the weekend cost more to repair. The university has to employ off-campus contract workers to repair the damage at a much higher rate. "York doesn't employ the full spectrum of the trade maintenance sector needed to repair all acts of vandalism," Moon explained.

The University of Toronto has faced similar trends in vandalism. Sergeant Len Paris from the U of T Police Department said 155 acts were reported in 1991, costing over \$33,000.

According to Drennan, security will increase surveillance in the parking lots, and at pubs during pub night when people are leaving. The enforcement will concentrate on increased patrol and visibility through the creation of cycle patrols and through community outreach.



Osgoode student Susan Hare (left) addresses delegates at First Nations Law Students conference on Saturday. Sitting are Richard Allen, minister of colleges and universities; Gordon Peters, vice-chief of the Assembly of First Nations; Jim MacPherson, dean of Osgoode Hall law school • photo by Jeff Keay

## Toronto abortion clinics under attack

Canadian University Press

Toronto — Toronto abortion clinics are still under attack, four years after the Supreme Court of Canada struck down the federal law on abortion.

An entranceway to the Morgentaler clinic was set on fire by a gasoline bomb at 2 a.m. Jan. 24, causing \$5,000 worth of damage. Three days later, a woman posing as a patient set off a stink bomb in a clinic bathroom. Neither incident shut the clinic down.

And earlier this month, Campaign Life — an anti-abortion group — established a storefront office next door to the Cabbagetown Women's Clinic, which performs abortions. Workers at the clinic say members of Campaign Life have been harassing women as they enter the clinic.

Henry Morgentaler said he believes the violence is coming from a group of people who are frustrated.

"They are acts of people whose cause is lost," he said. "They are crazy. This is speculation, but perhaps they want to commemorate the Jan. 28 (1988) Supreme Court decision on abortion." The court struck down the federal law on abortion, saying it violated a woman's right to privacy.

Carolyn Egan, spokesperson for the Ontario Coalition for Abortion Clinics, agreed with Morgentaler.

"It shows the frustration of anti-choice individuals because they are losing their battle. They are now trying to intimidate staff and patients through violent means."

The Morgentaler clinic has a court injunction prohibiting anti-abortion protestors from demonstrating within 500 metres of the clinic. The clinic, open since 1983, had been the focus of many protests in which demonstrators attempted to block access to the clinic.

Jim Hughes, national president of Campaign Life, said although he was aware of the attacks on the Morgentaler clinic, the everyday business of the clinic is far worse.

"Whatever happened is nowhere near the violence employed in the abortuaries," he said.

Hughes said his organization was not responsible for the incidents.

"No pro-lifer person associated with Campaign Life would have done that," he said. "At Campaign Life we are non-violent."

Barbara MacFarlane, a nurse at the Cabbagetown Women's Clinic, said having a Campaign Life office next door makes clients and staff

nervous.

The renewed focus on abortion may be due to the attention the issue is getting in the United States, she said.

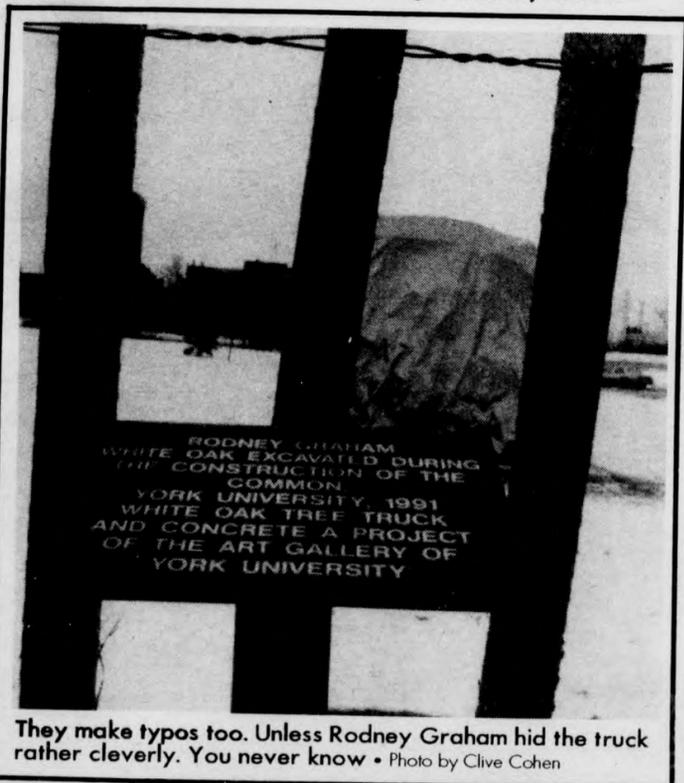
The U.S. Supreme Court is hearing cases which may erode women's right to an abortion guaranteed by the 1973 Roe V. Wade decision. A number of states are attempting to legislate parental consent laws, or outlaw abortion except in cases of rape or incest.

Abortion rights also garnered international media attention last summer when anti-abortion demonstrators flooded Wichita, Kansas in attempt to shut down area clinics.

Hughes said Campaign Life is working with politicians at a grassroots level to create new Canadian legislation on abortion. The organization offers counselling for pregnant women and attempts to talk them out of abortion, he said.

"We help women seek alternatives and help them to stop from killing their babies," he said.

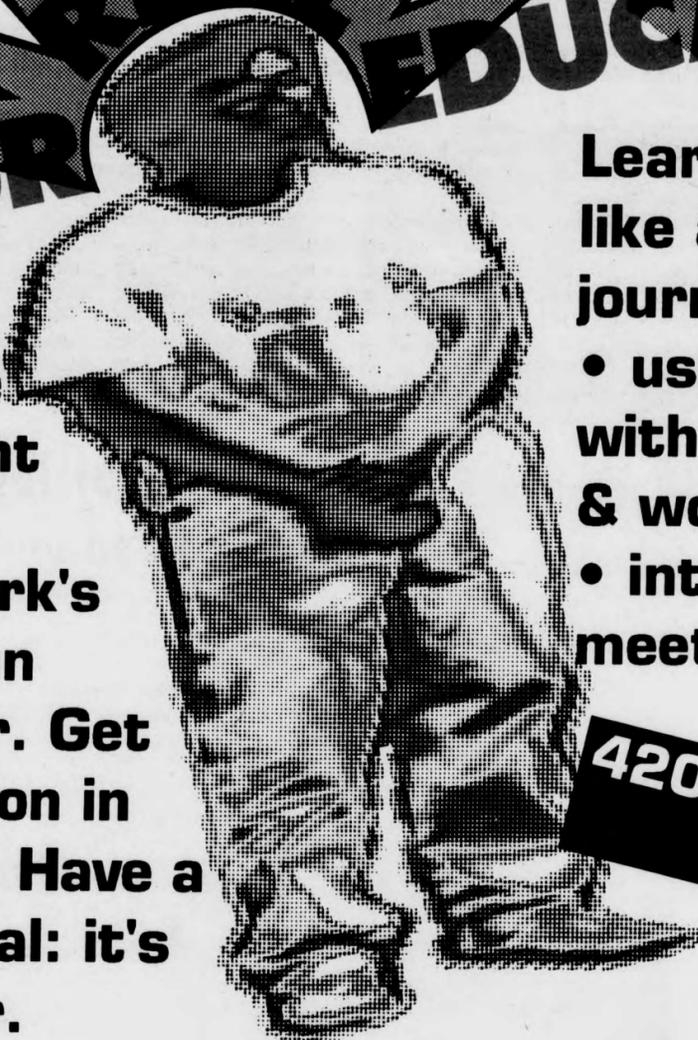
Police said they have not caught the arsonist who set the fire at the Morgentaler clinic, but say six youths were seen running from the scene.



They make typos too. Unless Rodney Graham hid the truck rather cleverly. You never know • Photo by Clive Cohen

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## 1992 GENERAL ELECTIONS

**NOMINATION PERIOD  
FEBRUARY 14 to FEBRUARY 28**

### POSITIONS OPEN FOR ELECTION:

- YFS Executive (5)
- YFS Councillors (2 per constituency)
- BOG Representative
- CHRY BOD Representative
- Faculty of Arts Student Senators (10)
- Faculty of Fine Arts Student Senator
- Student Centre BOD Members-at-Large (3)

FOR INFO CONTACT:  
CHIEF RETURNING OFFICER  
STEPHANIE INFURNARI  
c/o YFS OFFICE  
336 STUDENT CENTRE



# Cabinet outcast says NDP has become like Liberals, Tories

By Sam Putinja

NDP cabinet dissident Peter Kormos was on campus February 5 urging students and grassroots members to set the Ontario government back on track.

Kormos warned those in attendance at the Student Centre that the NDP government is behaving exactly like their Liberal and Conservative predecessors in terms of policies.

Kormos was Ontario's minister of consumer affairs until spring of 1991, when Bob Rae stripped him of his portfolio shortly after he posed as a pinup boy in the Toronto Sun. Kormos has indicated he was demoted because of political differences.

"I'm very fearful for the existence of this party and this movement," Kormos told the audience of 25-30 people. "For once you become liberals there is no longer a need for the exist-

ence of the NDP. After abandoning NDP policies one after the other after the other the raison d'etre disappears."

Kormos indicated that of the over 160 pieces of legislation the government has thus far passed, only 2 were traditional NDP policies. Kormos questioned the government's shift in policy position, which was made without consultation with the party grassroots or the public.

The party is capitulating to non-traditional NDP supporters such as business and is ignoring promises it made during the election such as public auto insurance and increased expenditure for education. "None of these policy changes had been the result of public debate. We haven't defended or explained any policies. If the NDP becomes coopted by business it will disappear," said Kormos.

Kormos noted similarities in style between Premier Bob Rae's and David Peterson's lead-

ership. Both premiers, according to Kormos, ran the government out of their offices and ignored the public. "I don't think it's a healthy style," said a concerned-looking Kormos.

Kormos urged people to organize and fight against the policy shifts of the government. "There's never been a more important time for people at the grassroots to become politically active than now. It's imperative that there be those checks and balances between government and opposition," he said.

Kormos believes the opposition parties are not interested in forcing the NDP to maintain its election promises. He had a special message for supporters of the Liberals and Conservatives who oppose the NDP government. "What the hell are you complaining about? You should be happiest of all. You couldn't get this much conservative legislation from Bill Davis."

Cutbacks in health-care and education are

the conservative policies the NDP is continuing. As well, the NDP is discovering privatization. The sell-off of Suncor was only the beginning, according to Kormos — "wait until the inertia picks up."

Students are particularly concerned about the cuts made to education and Kormos echoed this. "During a recession, it's the last time in the world to reduce funding to universities. We've got to invest more not less in education. It's the key. It's fundamental to this province prospering."

The sell-out in access to post-secondary education is particularly disturbing to Kormos since access is a traditional goal of the NDP. "The goal was universal access. Financial capacity should not be a factor in determining access. We have to make a major investment in education. We have to make sure we produce the brightest and best in the world."

3 news  
excalibur february 12, 1992



McLaughlin college master Michael Lanphier is studying effects of war on environment • Photo by Clive Cohen

## Science professors working for peace

by Adrian Reynolds

York science professors are joining a national organization in protesting the aftereffects of the Persian Gulf War.

The Toronto chapter of Science for Peace is working on a paper which examines the environmental impact of the war.

"We are preparing a paper on the effect of militarism on the environment," said Michael Lanphier, master of McLaughlin college and secretary of the national chapter of SFP.

"York professors are contributing indirectly to this project with their research on monitoring the air quality since the oil field fires of the Gulf

War," he said.

"As far as we know we are the only group doing this," he added.

The organization is also investigating the ethics of military-related research on campuses like York.

According to Lanphier, York's scientific research policy is open and any findings can be used for military purposes. "The applications are left to the scientist, and this brings up the question addressed by SFP (and elsewhere) about science and ethics."

"There is no SFP chapter at York but if any one would like to become a member, they can become involved by joining the Toronto chapter," said Lanphier. "There are currently 10 professors from York who are members."

The stated objectives of SFP are to advance the contribution of scientific activity to all aspects of global peace and justice. They also conduct educational and research activities concerning the dangers of war, global poverty and environmental threats.

Lanphier stressed that student membership is a priority for SFP and they are trying to keep the cost as low as possible.

For more information on Science For Peace, contact the national office in Toronto at 978-3606.

## B.C. students call for legalization of dope

Canadian University Press

Burnaby, B.C. — Legalized dope is the latest addition to a British Columbia student lobby group's list of demands.

In addition to calling for free tuition and improved financial aid for students, the B.C. wing of the Canadian Federation of Students adopted a policy advocating the decriminalization of marijuana at its annual general meeting Jan. 26.

Langara College's student council led the charge, citing "uncounted revenue" lost by the illicit sale of marijuana which could be used to fund colleges and universities.

Only the North Island's student association opposed the policy.

The CFS-BC policy review committee examined the proposal, and recommended referring it to the provincial executive rather than debating it on the plenary floor. The committee said it "did not want to risk being de-legitimized by the media for taking a stance on the decriminalization of a currently-illicit drug."

But Langara delegate Paul Keet said referring the proposal in order to sidestep an immediate resolution of the question was "hypocritical." North Island delegate Dan Anfield agreed.

"Let's smoke a joint and think about it," he said.

## University of Toronto opens campus food bank for students

by Maylin Scott  
Canadian University Press

Toronto — The University of Toronto will be the next Canadian university to start a campus food bank.

In the past few months, universities such as the University of Alberta and Dalhousie have organized food banks, while cities such as Montreal have reported an increase in food bank use by students.

Toronto's Daily Bread Food Bank recently reported 4,000 students were using its services.

The project was developed by the Women's Centre, the Association of Part-time Undergraduate Students and the newly formed U of T Parent Support Group.

APUS liaison officer Deanne Fisher said people should be able to find help on campus.

"I think a lot of people would say, 'Why shouldn't students use food banks in their own communities?'" she said. "But for many people, the

university is their community and the one that they feel most comfortable in. If you use the university community as a model, then why shouldn't we be providing a food bank?"

The pilot project will run from February to June, said Shenaz Steri, co-ordinator of the U of T Women's Centre, which is providing space for the food bank.

"We're also going to be doing political education over why people need the food bank," she said.

Organizers are counting on donations from faculty, staff and students to get the project off the ground.

Gordon Cressy, vice-president of university relations, said he supports the program.

"I hope in the long run food banks go out of existence," he said. "But if U of T shows concern about the community then that's something that we should do. If there's a need we're fine, if there's not, it'll go out. It's an idea worth exploring."

## Correction

A letter to the editor from Selma Zimmerman which appeared on page 4 of our February 5 issue contained a typographical error made by Excalibur staff. The second to fourth sentences should read as follows:

Firstly, Ms. Lim states that I compared the 'Freeman Article' to hate literature and said it should not remain in circulation. However, during our interview I told Ms. Lim that a sociologist with whom I had spoken had made this statement. Therefore, this statement was incorrectly attributed to me.

We apologize to Ms. Zimmerman for any inconvenience this has caused her, and to any socialists or sociologists who may have been confused.

### WOMEN'S SUPPLEMENT

Excalibur will be accepting submissions for the upcoming women's supplement until Monday February 24.

If you have ideas for stories, graphics, photos, opinions pieces, or whatever.

Call Maggie or Cindy at 736-5239.

Or call come to our women's caucus meetings Mondays at 5pm.

**excalibur** 420 Student Centre  
736-5239

### ART TREASURES OF THE UKRAINE

Photographs of paintings from the 15th to 20th Centuries. Limited edition of works by contemporary Ukrainian artists. Zacks Gallery, Stong College, until February 14.

### THE EAST IS RED?

Ioan Davies and Danny Goldstick, recently returned from Russia and eastern Europe, give a talk sponsored by the Marxist Institute, Wednesday February 12, at 7:30pm, Room 123, Lash-Millar Chemistry Building, 80 St. George st., U of T. \$3.00 or pay what you can. Call 971-6281 for more information.

### POLITICAL CORRECTNESS THE DEBATE

Featuring Judy Rebeck (National Action Committee on the Status of Women) and Alan Borovoy (Canadian Civil Liberties Association) moderated by David Bell (York Political Science Department). Wednesday February 12 at 6pm in Curtis Lecture Hall 1. Tickets \$2.00 (with student ID) or \$3.00. This debate appears through the Canadian Programming Service of CFS, presented by the CFS.

### THE MARGINS OF THE BLACKBOARD

A workshop on mainstreaming lesbian material in the classroom. Lecture by Minnie Bruce Pratt Fri. Feb. 28, 11 am, 230 Bethune. Free. Workshop on Sat. Feb. 29, 9:30 am-4:30 pm, 305 Founders College. Registration \$12 until Feb. 14 then \$14. Call 972-1134 for registration or information.

### CYPRUS: THE NEXT STEP

A seminar on current events concerning the Cyprus problem, international events and their repercussions on Cyprus, as well as Turkey's foreign policies and Turkish expansionism. Thursday February 13, at 6pm, in the Sanford Fleming Building, U of T. Room 1105, 10 King's College Road. Hosted by the Cypriot students association, and the Greek Students Association.

### THE FACULTY OF FINE ARTS

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

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

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

### LATIN DANCE PARTY

Presented by the York Hispanic Student Association, February 22, at 8pm. 58 Cecil St. (Spadina and College) at the Cecil Community Centre. ID required, \$5.00 for members and \$6.00 for everyone else.

### UNSETTLING RELATIONS: THE UNIVERSITY AS A SITE OF FEMINIST STRUGGLES

A talk by Himani Bannerji, Kari Dehli, Susan Heald and Kate McKenna, sponsored by the Marxist Institute, Monday February 24, at 7:30pm, Room 155, Lash-Millar Chemistry Building, 80 St. George st., U of T. \$3.00 or pay what you can. Call 971-6281 for more information.

### BOUNDARY VIOLATIONS: SEXUAL HARASSMENT OF WOMEN TENANTS

Tuesday, February 25, at 12 noon to 2pm. Room 305B York Lanes. Presented by the LaMarsh Research Programme in Violence and Conflict Resolution. Coffee and Tea will be provided.

### CAREER DEVELOPMENT SERIES

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

# drop EVERYTHING

### TEACHING AND LEARNING IN ENGLISH COURSES

A faculty/student symposium. Presented by the English Department with the support of Stong College and the Arts Centre for Academic Writing. Tuesday February 25, at 10am to 3pm, in 201 Stong (Sylvester's). Please call the English Department for details.

### VOLUNTEERS NEED FOR FEBRUARY SURVEY

We need volunteers who are available during the day to help in Daily Bread Food Bank's survey of food bank recipients. If interested call Gwen McLachlan on campus at 33281, or at Daily Bread 360-4402.

### SONS & DAUGHTERS

The African Drama Club presents "the most heart warming play ever." Friday February 28, at 6pm in the Vanier Dining Hall. Admission is \$5.00 in advance or \$7.00 at the door. Tickets are available at the Information Booth at the Student Centre.

### HARD BUT HOPEFUL CONFERENCE

Topics include: Criminal justice, Domestic violence, the Constitution, and Urban poverty. February 28, 6:45pm to 10pm, and February 29, 8:45am to 3pm. Room 207, Osgoode Hall. Hosted by the Osgoode Christian Fellowship. For more information call Brian Clarke 663-3485, or John Inglis 650-0068.

### EARLY CHILDHOOD EDUCATION PROGRAMME

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

### GRADUATE STUDENT SYMPOSIUM ON VIOLENCE & CONFLICT RESOLUTION

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

### RECOVERY NOT DISCOVERY: 500 YEARS OF INJUSTICE AND RESISTANCE

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

### STUDENT CHRISTIAN MOVEMENT

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

### YORK FENCING CLUB

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

### THE YORK DEBATING SOCIETY

Weekly meetings on Mondays from 4pm to 7pm, in room 115 Winters College. For more information

contact Royal at 667-1872, or 736-5969 ext. 31303, after 8pm. We practice impromptu parliamentary debate and public speaking. For those who are more serious there are numerous tournaments throughout the year. This semester's tournaments include the North American Championships at McGill University, and the Canadian Nationals at Western.

### SURVIVORS OF SEXUAL ABUSE MUTUAL GROUP

Every Tuesday at 5pm in the Women's Centre, 328 Student Centre.

### BISEXUAL, LESBIAN AND GAY PEER SUPPORT GROUP

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

### LESBIAN AND BISEXUAL WOMEN AT YORK

General meetings every second Wednesday at 5pm in the Women's Centre, 328 Student Centre. For more information contact Lucy at 736-2100, ext. 20494.

### VANIER GAMES ROOM

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

### THE YORK UNIVERSITY GREENS

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

### ENVISION YORK

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

### THE WRITERS READ SERIES

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

### FIRST NATIONS STUDENTS

We want to get to know each other to share information on education and social events. We are the First Nations Law Students. Please leave your name and phone number at the Environmental Studies/Native-Canadian Relations Theme Area, 736-2100 ext. 33281.

### VOLUNTEERS NEEDED

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

### YORK ELITE COMPUTER HACKERS

A Membership Drive. Not for the computer novice. We don't do outings. We don't give out pizza. We do know pointers. Contact our bulletin board at 658-3958 (data line).

### TEACHING ASSISTANTS

If you are planning to apply to the Faculty of Education or are just interested in working with children, the York University Volunteer Centre has numerous positions available at the junior, intermediate, and senior levels. For more information drop by the Volunteer Centre at B449 in the Student Centre; or contact us at 736-2100 ext. 33576.

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envelope in the Excal Newsroom, 420 Student  
Centre, c/o Catharine Soukoreff. Deadlines are  
Thursdays before Wednesday Publications.

## Eliminate tenured profs

Dear Editor,

Since the announcement of the cut in transfer payments to the post secondary system, I have been thinking of new ways the university could save money, at the same time, provide better education.

On Jan. 22, myself and six other delegates were at Guelph representing York at the Ontario Federation of Students General Meeting. On this day, we attended a workshop on Academic Freedoms and it was here when I began to formulate the following plan:

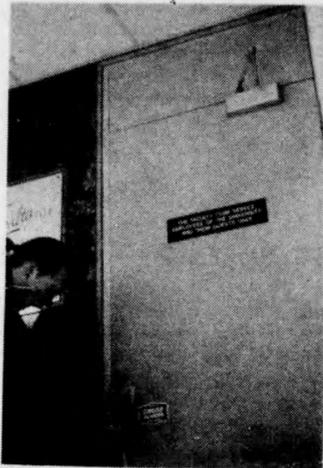
The university should abolish tenure and create a contract system. Individual full time teaching staff could sign a five year contract with raises equal to the rate of inflation. This could be negotiated by a review board. The professor would also have to pass a review at the end of the five year period. This review would be based on certain members of the review board dropping in on classes and assessing a professor. This would

(more than enough room for the barrel of any size gun to fit under) is an ineffective deterrent from a would be robber.

No, I think the real reason why these partitions are in place is just another attempt, on the part of the administration, to alienate the students. I honestly felt insulted that I had to stand on the outside of this barrier. At the same time, it occurred to me that the staff were "imprisoned" on the inside, much like birds in a cage or kittens and puppies at the local pet store. I almost felt sorry for them.

I asked the woman working that day what purpose she thought it served, she just shrugged her shoulders and mumbled something about the money. I asked her, only half jokingly, if it was there to keep us out or to keep her in. I didn't wait for an answer, but could her laughter fade as I stormed off to my next class.

Adrian Reynolds



## Profs search for value & quality

Dear Editor,

Much seems to have been made by the *Excalibur* editorial writers of a throw-away comment by a single faculty member to the effect that the faculty club has a "stuffy, pompous" atmosphere. If this person finds the York club stuffy, clearly he or she has not been around very many faculty clubs or Senior Common rooms elsewhere in Canada or abroad.

In fact, the York faculty club has a pleasant, relaxed atmosphere, not to mention tasty food. Its problem is that it is now and has always been grossly overpriced — even relative to the Bersani & Carlevalle branch downtown on Bloor West at the edge of Yorkville. When the faculty club was the only alternative available on campus for better quality food, faculty and staff reluctantly accepted its inflated prices — if not without grumbling. Now that more economical and equally pleasant alternatives are available — guess what? — faculty and staff have voted with their feet, turning away from rip-off prices at the faculty club in favour of other eateries.

Weird as professors may seem to students, they are not so different from normal people. They like to get value for money and they resent being ripped off. If the faculty club management finally figures this out and offers more reasonable prices, undoubtedly faculty and staff will return.

Judith Adler Hellman

## Winter/Summer cuts necessary

Dear Editor,

Thank you for taking the time to address the important issue of the impending suspension of the Winter-Summer academic term beginning in 1993. I feel however, that it is important to clarify and comment on some important matters you raised.

Owing to the failure of the Ontario government to live up to its promises

regarding 'corridor' funding, the university does not receive support for approximately 1,000 students currently at York. At present, the only revenue the university takes in for those students is the tuition fees, which pay a mere 20 cents of every dollar it costs for a student's education.

The decision to suspend Winter-Summer is not shortsighted, it is short term. Unfortunately your article suggested that I believe this move is shortsighted; I do not. It is the most prudent course of action when compared with other options. The only thing that is shortsighted is the Ontario government, specifically the Premier, Bob Rae. While the NDP has chosen to run a massive deficit by pouring millions, if not billions, of dollars into social programs, students have been left out in the cold.

The Winter-Summer term is not being cancelled, it is only being suspended. I do not believe that we will see it re-emerge until after the next Ontario election, and the defeat of the NDP regime. The Winter-Summer term was specifically tailored to the Ministry of Education's semester system, it is truly a shame that Premier Bob has forgotten this. The time to express dissatisfaction will however present itself to students; the next election is but a few years away.

While I agree that universities have a moral responsibility to teach those in search of an education, I also believe very strongly that they have a defining responsibility to provide a high quality of academic and non-academic services to the students enrolled. Academic integrity must be maintained and ensured. Currently the libraries are overused and understaffed, there are massive lineups for almost everything at York, and classroom size is out of control — 50 students in a tutorial is absurd. York must act to protect its academic integrity, to lower class sizes, and to serve its students better. Lowering enrolment will relieve pressures on the academic programme and services.

The suspension of Winter-Summer does not mean massive layoffs of part-time faculty. Your article mistakenly stated that 70 part-time faculty from Atkinson College would lose their jobs

as a result of this move — this is untrue. As I originally explained, Dean Meininger reported to the senate that Atkinson has had to cut approximately 70 courses for the next year. This will affect many part-time faculty, 20, 30, perhaps more. This is not related to the currently proposed suspension of Winter-Summer.

The decision to suspend the Winter-Summer term is and continues to be a painful dilemma. The university has been forced to decide between its moral obligation to teach all those in search of an education, and its practical ability to provide an acceptable level of quality in its academic programme. It is a painful tradeoff, we all continue to agonize over this choice. The blame however does not rest on the shoulders of the university, it lies squarely upon Queen's Park. It is the Ontario government that has the power to control university funding. Remember one thing: when it comes to post-secondary school education, Premier Bob doesn't make the grade.

Sincerely,  
Senator Justin S. Linden,  
Chair, Student Senator Caucus,  
York University Senate.

## Excal helping expose the truth

Dear Editor,

May I comment on Alexandre Sevigny's letter criticizing *Excalibur* for being "black-centric" (whatever that means!).

First of all, I would like to inform Sevigny that it is grammatically wrong (to say the least) to begin nouns with lower case-letters of the alphabet. If one is in any way referring to African people by the colour of their skin, then why don't you say "black people", but if you think it is not necessary to say "people" then why not at least say "Blacks", for God's sake. To show the discrepancy in Sevigny's mind, there is a sentence in the article which reads "Nor can the black community expect the 'White' community to ..." (I rest my case!).

Now to return to the substance of the

letter. *Excalibur's* mistake in the last three or so issues has been, according to Sevigny, the "concentration and importance given to the concerns and complaints of York's (African) community." This is based on the erroneous conception that certain issues that have been addressed in the paper are Black people's issues ('or concerns and complaints' for that matter). Sevigny must agree that all the pertinent issues that are worth discussing are society's issues. Whether it is racism, sexism, poverty, exploitation, slavery, high parking fees, recession or free trade, the ramifications affect the smooth functioning of the society. Let us take racism for example. Racism as an issue concerns the white community more than any other. They are the ones who manufacture and practise and preach racism like a religion. They are the ones who hurt, discriminate, and kill on the basis of race. They are the ones who enslaved others, colonized others, and continue to oppress others till this day.

Sevigny wants us to believe that racism is a thing dug from the obscure past to play on the guilt of the white person? Racism is alive today and it thrives in York University. There is frustration with *Excalibur* this year because it has refused to be an outlet to racist sentiments as it was last year when we were the butt of all the puns, tasteless cartoons, and gibberish. We had to skip classes to attend protests at the bearpit to force remorseless racist editors to resign. It was an ugly racial conflict. This year, *Excalibur* stands for truth (even if it pains), openness, objectivity and respect for the dignity of all. The result has been that the racists have now resorted to toilet walls as their underground newspaper. They cannot have their racist and sexist garbage published in the respectable *Excal* of this year so they are now operating in the men and women's toilets unabated with no censorship or shame. Lastly, I disagree with Sevigny that the excellent article "Forty acres and a mule ain't enough, Jack" was intended to isolate the African community. The bottom line was to educate people like Sevigny of the fact that African people have

Continued on page 7

## Letters

eliminate professors who have tenure now and have debateable teaching practices (teachers who are sexist, racist, homophobic, etc.). If the professor marginally passed the review, he/she would be on a two year probation where he/she would be checked on periodically and class evaluations would be taken as a checking system. It would also bring the professors back to earth with reference to issues like job security (issues that everyone else in the working world have to deal with), and maybe professors might care for the student again, instead of letting the part time and teaching assistants do all the work (there are some professors who work hard and don't deserve this comment but it's true for the general population). This would also bring down the ridiculously high salaries and even out the differences between all of the teaching staff.

Another argument for abolishing tenure is that the only other job that is guaranteed for life in Canada is the Canadian Senate and as we all know, nothing of importance ever comes out of there.

Christopher Waghorn,  
President of Creative Arts  
Students' Association,  
and Senator of Fine Arts.

## Glass barriers alienate student

To the editor,

As students at York University, we should all feel privileged to walk its teeming hallways, in pursuit of our various scholarly objectives - or the nearest washroom. but what we should be aware of (many, though not enough of us are) is the self-serving bureaucracy that treats us as an afterthought.

Take for instance, the plexiglass partitions at both the student accounts and financial aid offices. Like the thousands of students that pass by everyday I never gave them any thought. But as I was standing in line one day, I realized that it is a physical barrier between the students and the staff on the other side.

Now while this may seem to be a precautionary measure due to the large amounts of money involved, it struck me that both the Bank of Montreal branch and the bookstore, both of which handle comparative amounts of money on a daily basis, have not taken such measures.

It is ludicrous to think that a partition with a four-inch opening at the bottom

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# the clubs page

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**Tuesday, Feb. 18**

Mount St. Louis Moonstone  
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Fri, Feb 28th: 6:45-10:00pm

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Osgoode Hall, Room #207

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The world of humanity has two wings,  
one is women and the other men. Not  
until both wings are equally developed  
can the bird fly.

BAHA'U'LLAH

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**Political Correctness:**

**The Debate**

**Judy  
Rebick**



**A. Alan  
Borovoy**

President of the National Action  
Committee on the Status of Women

General Counsel of the Canadian Civil  
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REBICK AND BOROVOY DEBATE APPEARS THROUGH THE CANADIAN PROGRAMMING SERVICE OF CANADIAN FEDERATION OF STUDENTS

been grossly wronged by white people and that because of the expressed remorselessness, they continue dying in the streets from wounds inflicted by the white man day in day out. The Japanese, the Italians and the Chinese have asked for reparation for the indignities they suffered during war and have been given. Now it is the turn of Africans who contributed disproportionately in the building of western civilization. They have not gotten their share and they want it now. As for whether Sevigny feels unremorseful, uncomfortable, incredulous, that is his/her problem.

Truly yours,  
Omond Obanda

## Sophisticated discrimination?

Dear Editor,

Allow me to respond to the story about the replacement of Prof. Kalli Paakspuu which appeared in the front page of the *Excalibur* last week. The 1010 film class might have boycotted her exam and caused her to be replaced from her teaching post, however, I regard her as one of the best teachers who taught me at York.

Her teaching techniques are a combination of both theory and practice. She does carry a book or two of film text with her to class, but from what I know, she does not necessarily read the text from the book chapter after chapter. She also does not make it obvious to the student that what she teaches, she had to learn by studying and putting into practice. The number of the films she has produced bears witness to this.

In our level 2000 film production course last summer, she taught our class from the beginning, using slides, sound, and motion picture. We combined slides and sound, and viewed and discussed them afterwards. We viewed other films by various authors. We visited the National Film Board and LIFT in downtown Toronto. I now know where to go if I want to get access to film-making facilities in Toronto.

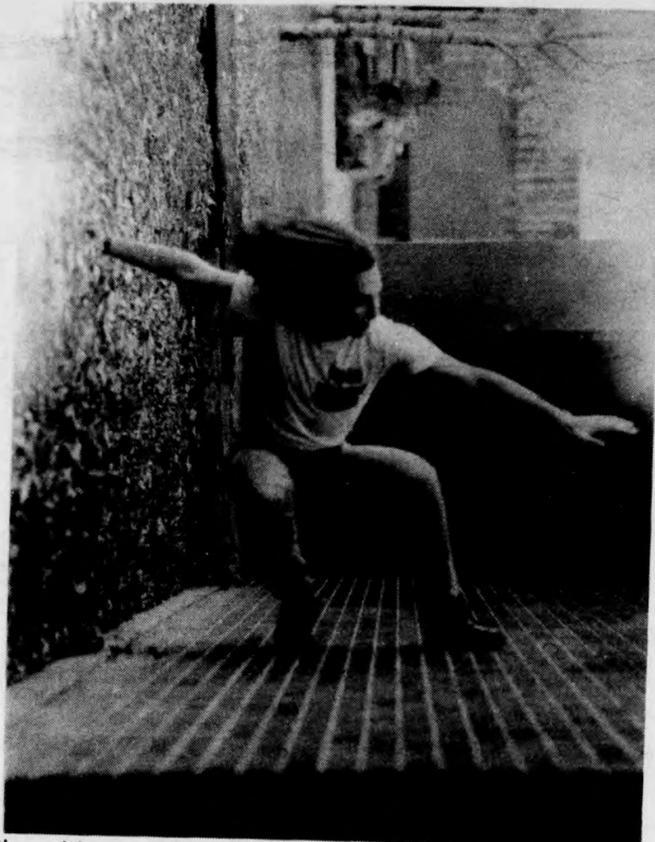
Our class produced sound montages and black and white super 8 films. We worked in small groups or individually, and viewed and discussed our work. We later in the course produced a film montage, a film documentary, and a feature film or a combination of either of the three. I am now capable of producing my own films at a smaller scale using the skills that I have gleaned from her class. She was very helpful and always available to explain and answer any question posed in our class.

I really enjoyed her class. Her selection of topics were sensitive to making our world an enjoyable and better place to live in. Most of the films that we discussed in our class taught us something new. We learned a lot of hands-on material such as editing, and using the movie, video, and still cameras. While we worked on our films individually or in groups, she would then explain the theory, and how we could put that theory into practice to achieve filmic meaning.

Paakspuu is not only a teacher, she is a film producer with lots of practical experience and she knows how things are done. She was able to impart her knowledge and experiences to our class, and one should expect her to be consistent with practice. I could not believe the report in *Excalibur* about the Paakspuu that I know. One former 1010 film student told me that she had taught them nothing.

This is the class's word against hers. However, I attended two of her classes early last year. I was able to watch her screening of the film *Laletee* by Chris Marker. Marker gave me the impression that he has produced his film from still photographs. I could not just figure out how he had arrived to his final product.

When Paakspuu asked the class what kind of film elements the class had noticed in the film, I did not find or see some of the enthusiasm shown by our



"She said they could fly one kilometre, with their arms out like this. She told me last year she actually saw it. I was surprised, very surprised" — The Dalai Lama • Photo by Patrick Davila

## Letters continued

class. I sat there, thinking "why did she not screen this film to our class?" I also thought that she had deprived us some knowledge by not screening that very film to our class, even though she has screened a number of other films to us.

I realized later, that Paakspuu could not teach any given class everything that she knows. Though using the same approach, she selects her tools to give special attention to each class. She is not capable of teaching nothing. I would have expected a person with so much experience to be consistent in her job. She loves film and would not just stand in front of a class without saying a word.

It is such a great pity that the 1010 film class ended by boycotting her exam. This caused her immediate replacement. It is very difficult for me to understand the real issue of her replacement. I think there are other issues involved here, and not just the student boycott. Maybe the class could not just click and stick to her advanced teaching style. If not, there must be something more to that, a sophisticated way of discrimination?

Wilson Matidze

## Prof clarifies position

Dear Editor,

Re: "Petition demands retraction of Physics Journal Article, (*Excalibur*, Jan 22/92).

Firstly let me correct a quotation attributed to me: I have called for the offending article by Prof Freeman to be "expunged". The word "repugned" is not in my vocabulary or in the English language. In making this call, I am supported by the almost 600 signatories to the York petition, the President of the Canadian Association of Physicists, the Women Scholarship Committee of the Royal Society of Canada and the Committee to Encourage Women in Physics of the Canadian Association of Physicists amongst many others. The Physics and Astronomy Department of York has recently dissociated itself from the views of Professor Freeman as expressed in his offensive article and from the dissemination of these views in the

professional physics literature. Morris Wolfe, the *Globe and Mail* columnist who originally broke this story, has called in another article (*Globe and Mail*, Jan. 21, 1992) for a special committee to be set up to investigate the whole sorry affair.

Clearly in view of this unprecedented concern over an article in a scholarly journal, it is wishful thinking to declare the matter "closed". I am unaccustomed to having my personal actions characterised by a colleague in print as "vulgar". The only public statement that has been made by the Editor, Professor Nicholls (apart from interviews with journalists from *Lexicon* and *Excalibur*) is a memorandum circulated to his immediate colleagues which comprised a copy of a letter he had sent to the *Globe and Mail* in which he categorically states that he will NOT discuss the relevant issues. I subsequently circulated all my colleagues specifically raising the relevant issues ie. what is the status of a retracted publication, would the CJP sue Freeman if he persists in citing a retracted article, had the Citation Index been informed of its retraction, what on earth is misogyny doing in a Physics Journal, how would submissions of this type be handled in the future etc. This was some months ago. There has been no response to these legitimate concerns.

Professor Nicholls, whose contributions to the development of science at York, nationally and internationally are well known and recognised by his peers, has, in my judgement made an error in judgement in accepting the Freeman article for publication. Notwithstanding a positive referee's report it is ultimately the Editor's judgement that decides what gets published. According to Professor Nicholls' account, Professor Freeman should feel free (Heaven forbid!) to submit another contribution arguing the same position. If this received a positive response from a referee, presumably it would be published. No assurance has been given to the scholarly community that, in future, the CJP be adhere to its mandate of publishing "original articles in PHYSICS". Professor Nicholls remains as Editor for the next few months and it is late but not too late for him to clarify issues of concern and apologise to women in general and female colleagues, in particular, for the widespread offense caused by the publication of this article.

In ignoring the widespread concern in the scholarly community over this issue, in refusing to give a clear statement to the Physics community regarding the circumstances under which the article was published, in seeking to obfuscate the issues with vague accusa-

tions concerning "political correctness", in refusing to offer a public apology to women, (working and otherwise), I will leave it to your readership to characterise this behaviour with a suitable adjective.

Coming from a distinguished colleague whose contributions to science and to this university I respect, my choice is sad.

Sincerely,  
S. Jeffers,  
Department of Physics  
and Astronomy.

## Excal offers vague apology

Dear Editor,

We are appalled!

In the Jan. 15 issue of the *Excalibur*, the following quotation appeared in a letter to the Editor:

"The goal of Zionism has always been the establishment of a homeland on Palestinian soil and expulsion of Arabs. This has been the plan since Menahem Begin, Yitzhak Shamir and other Zionists collaborated with Hitler and Mussolini back in 1930's and 40's."

This statement is a lie. This statement is an attempt to rewrite history. This statement is driven by hatred.

During the Second World War, 11 million people were murdered by the Nazis. Of these, 6 million were Jews, who were systematically exterminated in a special, preplanned campaign. To suggest that Menahem Begin and Yitzhak Shamir, both Jewish leaders whose families were murdered in the Holocaust, collaborated with Hitler and Mussolini, is an insult to every thinking person's intelligence and is especially offensive to Jews.

A university should foster open, informed debate based on truth. To that end, the campus media has a responsibility to provide a forum that remains true to the facts. In this case, the *Excalibur* failed.

We at the Jewish Student Federation are coming forth to set the record straight. This is not a Zionist issue, nor even an Arab-Israeli issue. Rather, it is an issue of accountable journalism in the student press. When the *Excalibur* chose to print a letter to the editor that trivialized the deaths of 11 million people, it should have verified the claim. But it didn't. When the error was pointed out, the *Excalibur* should have apologized or at least corrected the error immediately. But it didn't. Instead, after much pressure, the *Excalibur* saw fit to print a vague "apology" that linked this issue to another, unrelated one.

What does this say about "our" student paper and the people who staff it?

If you are a York student, then a portion of your student fees go straight to the *Excalibur*. If something in the *Excalibur* offends you then you have a right and a responsibility to say or do something about it.

Will you?

The Jewish Student Federation

## Arabs and Jews should talk

Dear Editor,

We have been reading many of the letters written to *Excalibur* in the past few months, and it seems that a heated discussion, or rather, a fact-debate, has arisen between Arab Jewish students surrounding the Mid-East peace talks. Reflecting upon these letters, we feel that there is something missing from

both sides of the spectrum.

The letters written have attempted to be historical overviews of mid-east developments in the 20th century. While history plays an important role in the Middle East, there are two problems to which this kind of historical analysis can lead. The first is that each side focuses on their history and deals only with event that are relevant to one side of the argument. The second problem is that in analyzing history, current, relevant issues are often ignored and forgotten.

Both the Jewish and Arab writers have developed powerful arguments filled with "historical evidence" that their side has been oppressed and terrorized by the other. Both sides have commented that "volumes" or "books" could be written on the other side's infractions. (Jews against Arabs and Arabs against Jewish). Both sides have called the other's arguments propaganda. All of this is correct. The Jewish writers have presented only Arab violence against Jews, while the Arab writers have only mentioned Jewish violence against Arabs. Essentially, both sides have presented a biased, one-sided view of history. In doing this, the "history" presented is incomplete, random, and only effective to show that one side is right, while the other side is in the wrong. It is true that the Irgun, in Israel, massacred the Arab residents at Deir Yassin. It is also true that Arabs murdered 11 Israeli athletes at the 1972 Olympics in Munich. Both sides have been victimizers and victims.

This back-and-forth mud slinging and laying blame only propagates more of the same. The Arab presents a list of Jewish transgressions against Arabs, the Jew retaliates showing Arab violence against Jews; then another Arab shows more Jewish actions against Arabs and so on. It is a never ending cycle of a war with words. None of these letters mention what we can do to start talking about peace. None of these letters leave even a small opening where

mutual interests can be discussed.

Although we are Arabs and Jews, we must not forget that we are currently Canadian students. We are academics and we should be able to transcend these petty arguments and discuss current issues. Being intellectuals, we should get beyond blaming and start discussing the issues at hand. "Finger pointing" merely leads to more antagonism against both sides. It polarizes Jews and Arabs even more. It is time to stop laying blame. We must realize that Arabs and Jews have been enemies, both sides share the responsibility for violence against each other. In this time, when peace is being discussed, the issue should not be what we have done against the other in the past. On the contrary, the issue should be what we can do for each other in the future. Peaceful borders, mutual recognition of rights, shared economic ventures, sharing water and other natural resources, de-militarization of the region and other similar topics are what need to be discussed in a time for seeking peace.

We challenge the Jewish and Arab populations of York to rise above blaming and "statistical warfare", and actually start discussing the topics surrounding future peace in the region. We should organize a network of Arab-Jewish dialogue where we could begin to understand each other. Of course we won't agree on everything, but this would be a step (at least on the campus level) toward understanding all that is at stake and all that can be gained if and when peace comes between our two peoples. It is time we stop acting like enemies and move toward acting as neighbours.

Jason Leizer and Philip Shoorer,  
Progressive Zionist Caucus.

We will publish, space permitting, letters up to 250 words. They must be typed, double spaced, and accompanied by the writer's name and telephone number. Material deemed libelous or discriminatory by the staff of *Excalibur* will be rejected. The opinions expressed in this section are those of the letter-writers and do not represent those of the *Excalibur* staff, Editorial Board, or Board of Publications. Letters may be mailed or delivered to *Excalibur* • 420 Student Centre • York University • 4700 Keele Street • North York • Ontario • M3J 1P3

# editorial

**The York Master Plan and the Common:**  
The Harry dreams of ways to become king and immortalize his visions in concrete



## Excalibur staff elections

**On Wednesday, March 12, Excalibur will be holding elections for all positions. The deadline for nominations as well as submission of resumes and statements of platform is Wednesday, March 5.**

## excalibur

**Excalibur**  
420, Student Centre  
York University  
4700 Keele Street  
North York, Ontario  
M3J 1P3

**Telephone:**  
Advertising • 736-5238  
Editorial • 736-5239

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.

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**Managing Editor** Doug Saunders  
**Production Manager** Stephen Perry  
**Production Assistant** Pat Micelli  
**Distribution Manager** Riccardo Sala  
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**Gay Issues Coordinator** Brian Rigg  
**Bisexual womyn and Lesbian Issues Coordinator** Frances Limfat  
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**Business Manager** Merle Menzies  
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**Chair, Board of Publications** Nancy Phillips

The following people contributed to our Black History Month supplement, but were not credited at the time: Michael Kerr for the incarceration graphic, Dwayne Morgan for the article re: "Defining Blackness...", and David Sutherland for his photographs throughout.

## EXCALENDAR

**Wednesday February 12**  
General Staff Meeting at 4:00 pm  
(All are welcome)

**Thursday February 13**  
Editorial Board Meeting at 2:00 pm  
Black Writers Caucus at 3:00 pm  
Open Forum at 4:00 pm  
(313 Student Centre)

**Friday February 14**  
Production Style Guide at 3:00 pm

**"Television: Drug of the nation.  
Breeding ignorance, feeding  
radiation."**

— Beatnigs

# Major myths behind mayor's race remarks

by Karen Carter

During her election bid last year, Toronto Mayor June Rowlands made a statement which indicated that "a disproportionate number of Blacks commit crimes" in the Metro Toronto area. It was a shock to hear such a slanderous statement come out of the mouth of the woman who was to be elected mayor.

Rowlands' statement contributes to the negative images many Toronto citizens already have of Blacks and reinforces stereotypical myths harboured by the media toward Black youth. The view that all-Black-males-are-thieves, or that black-children-in-a-group-of-four-or-more-in-a-shopping-centre-are-all-gang-members — is denigrating to the young men and women essential to the future of Toronto's Black community.

I recently visited a Scarborough high school with a high proportion of Black students. I was interested in hearing what the young Black people of West Hill Collegiate had to say about the negative images by which they are represented in the public eye.

According to the stereotypical belief of what a high school with a large Black population should be like, West Hill should at least have poor academic standing and a drug problem. On the contrary, this Scarborough high school has maintained a high academic standing for years and it has no drug problem.

A staff member who has watched West Hill's student population change from a predominantly White population to one that is predominantly Black told me that "there is no real difference between the kids. Black students don't cause any more disruptions here than the White students do. They are all kids."

Adolescence is a time of growing pains, and young people of every



"When I hear such destructive statements coming from Toronto's mayor, I can't help but think of other members of Toronto's elite who harbour the same ignorant thoughts. It frightens me when I think that I will probably have to go to one of these educated fools to get a job one day."

race, colour, and culture experience these changes in different ways. One child may choose to use drugs as a way of expressing his or her particular experience, while another may

choose petty theft.

I don't condone either activity; however, I have never been able to understand why certain White youths can be involved in petty theft or the

use of drugs and yet their peers do not have to worry about being characterized negatively as a whole because of this. On the other hand, if certain Black youths are involved in the same

criminal activities, their actions will reflect directly on every young person within the Black community.

However, there is a light at the end of the tunnel. If the students at West Hill represent the attitudes of most of Toronto's Black youth, then the future is looking bright for the Black leaders of tomorrow.

When asked what they felt could be done about the negative stereotypes present in society, all the students answered that the changes should begin in the Black community. They all realized that they have to stick together and make changes in their attitudes and their actions. They recognize that the youth who is gunned down while running from a police officer after committing a crime has to take some responsibility for even putting himself/herself in that situation.

These young men and women of West Hill know that police officers are no longer shooting to maim; they are shooting to kill. And these students are doing their best to stay out of the line of fire.

When I hear such destructive statements coming from Toronto's mayor, I can't help but think of other members of Toronto's elite who harbour the same ignorant thoughts about our community. It frightens me when I think that I will probably have to go to one of these educated fools in a powerful position for a job one day. The stars I am reaching for seem abysmally distant as I realize how much is stacked up against a young hard-working Black person.

Young Black people like the ones I talked to at West Hill have to face the reality that stereotypical ideas are ever-present in the minds of employers, teachers and law enforcers. These same ideas create obstacles for young people and such obstacles should not exist in today's educated society.

excaltibur february 12, 1992 bearpit

## excaltibur's OPEN FORUM



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# February is African/Black History Month

## Keeping the tradition alive

### Theme: Prospects for sustaining growth, progress, and unity in Africa and the Diaspora

#### Tuesday, Feb. 11th

**NELSON MANDELA DAY**

1-2:45pm, Bethune Gallery, Rm. 320

4-6:30pm, Bethune Gallery, Rm. 320

Forum: Comparing Democracy in Canada and South Africa—Jabu Dube and David Sugarman

#### Wednesday, Feb. 12th

Noon, Admin. Studies, Rm. 03

Forum: Black Law Students Association—D.K. Duncan

#### Thursday, Feb. 14th

3-6pm, Bethune Gallery, Rm. 320

Conference Theme: Who is in African Socio-Economic and Political Life? Presentation & discussion

#### Topics:

- i. Women and Democracy in Africa—Prof. M. Ogundipe-Leslie
- ii. Feminist theory and women in rural development in Western Africa—Starla Goggins-Leavy
- iii. The theory and practice of patriarchal politics, and African Women's Traditional Position of Power—Bridget U. Ubochi

#### Feb. 21st-23rd

All day, Holiday Inn Black Law Students National Conference

Conference theme: Access to University

#### Saturday, Feb. 22nd

4-7pm, Bethune Gallery, Rm. 320

Conference Theme: Who determines the patterns and levels of development, growth, and progress in Continental Africa and the Diaspora? Presentation and discussion.

#### Topics:

- i. Current economic developments in Africa: issues, strengths and weaknesses—Dr. A. G. Adebayo
- ii. Land degradation and development in Africa—Perez M. Nyamwange
- iii. Religion and development in Africa: Issues and perspectives—Iheanyi Enweren
- iv. Democracy in South Africa—Jabu Dube
- v. Native people of North America: A comparative analysis and discussion—Charles Simon, Kirk Atkinson, Lennox Farrell

#### Feb. 24th-29th

Monday, Feb. 24th

10am-4pm, West Bearpit, Central Square

African-Caribbean Arts & Craft Display/Sales

4-7pm, Bethune Gallery, Rm. 320

Conference Theme: Humour without dignity

#### Topics:

- i. The image of Africa through the western media—Wilson Matidze
- ii. The politics of negotiation and popular struggle in Azania—Kabelo Bokala
- iii. Access problems to Canadian universities—Dr. N. T. C. Agulefo & Dr. Nduka Nduka
- iv. Women in the Struggle for Social Change
  - Double Impact—oppression as women and national minorities
  - Single mothers/motherhood—Jean Sheen

#### Tuesday, Feb. 25th-Wednesday, Feb. 26th,

10am-4pm, West Bearpit

Arts & crafts display/sales

Forum: Miseducation, misinformation, and association of violence with strength and glory. The impact of the Canadian education system on our children. Presentation and discussion—Dr. M. Nwabuogu, Michelle Hughes, and two high school students.

#### Wednesday, Feb. 26th

5:30-7:30pm, Bethune Gallery, Rm.

#### Thursday, Feb. 27th

10am-4pm, West Bearpit

Arts & crafts display/sales

#### Thursday, Feb. 27th

12:15-3pm, Student Centre

Entertainment: Usafari, Drummers and dancers

5:15-7:30pm, Curtis Lecture Hall

Conference Theme: Which way?

#### Topics:

- i. Police violence and harassment—a conspiracy against the Black Community?—Dudley Laws and Dari Mead
- ii. The Black Canadian Experience: the struggle to have a voice and recognize our contribution—Stan Grizell

#### Friday, Feb. 28th

10am-4pm, West Bearpit

Arts & craft display/sales

6-10pm, Vanier Dining Hall

"Sons and Daughters," a play by African Drama Club.

#### Saturday, Feb. 29th

8pm-2am, Bethune Dining Hall

Formal launching of ASA Relief Fund. For more information call Richard at 650-9050

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# "We've found a lot of things wrong with Ontario law schools"

continued from page 1

and we need Native perspectives within the regular curriculum."

## A great divergence

The conference grew out of increasing dissatisfaction among Osgoode's First Nations students.

In a reports last year, members of the First Nations Law Society described classes, curricula and faculty memberships which had no relation to their own experiences, and which sometimes offended and belittled Native students.

They were met with an immediate response — not from the Osgoode administration, but from Native students at other Ontario law schools.

"We realized that if changes were going to happen it wouldn't be the deans making them happen, it would be the students," Hare said.

Some Ontario law schools — notably at the University of Ottawa — have been quicker than others at recognizing the importance of Native justice.

Stephanie Rogers, a University of Ottawa law student, described a "great divergence of understanding of aboriginal people and aboriginal law and aboriginal issues" among Ontario's law schools.

Rogers transferred from the University of Windsor last year. While Windsor barely acknowledges Native law, Ottawa has hired two Native law professors and reformed the entire curriculum.

"I transferred to Ottawa for the opportunities in aboriginal law," Rogers said. "Aboriginal law is incorporated into the curriculum [at Ottawa], and there's an awareness that it needs to be."

Probably the most important goal of the conference was bringing this awareness to all six of Ontario's law schools.

The students got symbolic assistance (as well as funding) from Richard Allen, Ontario's minister of colleges and universities. His presence at the conference — and his creation last year of the Native Education Council — appeared as a welcoming gesture to many of the students.

## We'll set up our own

This optimism was dampened by a common fear among Native students: that the sympathetic views currently held by governments and administrations are merely attempts at appeasement, to be withdrawn as quickly as they appeared.

"There are some law schools that have made a big leap," Hare said,



Conference organizer Susan Hare presents First Nations Law Students shirt to Manitoba Provincial Court Judge Murray Sinclair. Photo by Doug Saunders

"but they might just be jumping on a band wagon, a fad for a few years."

One possible long-term solution seemed to be on everyone's mind: the possibility of creating an independent Native law school.

In his opening speech, Judge Sinclair alluded to this possibility by referring to the highly successful Black universities in the U.S.

Other delegates characterized the Native law school as an ultimate long-term goal or as a threat to encourage reluctant administrators to make their reforms happen more quickly.

But there are strong arguments for the independent study of Native law.

For one thing, the concept of a separate Native justice system has recently burst into the centre of official debate, in the wake of Manitoba's Aboriginal Justice Inquiry.

And although the Manitoba government — following the cue of federal justice minister Kim Campbell — has rejected the immediate possibility of setting up an independent court system, the idea has won the expressed support of all three provincial NDP governments and much of the legal and academic community.

Osgoode Hall Dean Jim MacPherson said he sees separate justice systems becoming a reality by the end of the decade, along with full aboriginal self-government.

And this will require "some rather radical changes" to the way law is taught, he admitted.

Another argument for independent Native law schools is their ability to attract students from Na-

tive communities. Separate Native courts will require more aboriginal judges — far more than the handful of Native students currently enrolled in Canadian law schools.

"People like us are going to be valuable," Gordon Peters, vice-chief of the Assembly of First Nations, said of the students in an opening address.

Affirmative action programs notwithstanding, Canadian law schools discourage Native students in several ways. Their courses are almost always predicated on White Canadian culture; their approach to Native-Canadian legal history is often flawed and uncritical; many of their students (and even faculty) harbour racist attitudes; they rarely offer any support for aboriginal religions or lifestyles.

Although an independent law school wasn't on the agenda of the two-day conference, Hare said it could well become a student effort.

"We have found a lot of things wrong with Ontario law schools. If they're not meeting our needs, and if we can't reform the existing system, then we'll set up our own."

## Guarded optimism

But since this was the first student conference of its kind, the items on the agenda were more basic — like getting to know each other.

Even if two days was not enough time to solve many of the tougher problems involved in fighting for a new curriculum, there was a strong consensus on one issue: the need to make Native law and Native culture a central part of legal education at every Canadian law school.

ations" from the students, and said he wanted to see Osgoode have "aboriginal perspectives in law integrated into courses, not just added on," as well as increasing Native faculty and involving aboriginal communities directly in education.

And while MacPherson's commitment is probably genuine (he was active on the federal Marshall Inquiry, which condemned the Nova Scotia provincial court for covering up the false imprisonment of Donald Marshall, a Native man), delegates noted that none of the changes at Osgoode occurred without student pressure first.

"I think our dean has been accessible, but we've made him be accessible," one student said of MacPherson.

The conference ended on a note of guarded optimism — with a sense that law schools may someday become potent institutions, rather than necessary humiliations, for Native students.

Susan Hare remarked that Native law has been around much longer than Canadian law, and may well outlast it.

"This legal system we're all labouring under is just a recent development in the history of Native people. Our laws go back much further, they come from the creator."

And the first step in this direction was last weekend's unanimous display of commitment in front of five law school deans and a cabinet minister.

Osgoode Dean MacPherson said he heard some "good recommen-



Delegates list demands for law school curriculum changes at final plenary session on Saturday. Photo by Doug Saunders

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Nomination forms and guidelines are available from the Centre for the Support of Teaching, 124 Central Square. Nominations may be made by faculty members, teaching assistants, students or alumni, individually or in groups. The Senate Committee on Teaching and Learning will select award recipients. Submissions must be received at the Centre for the Support of Teaching by **Monday, March 2, 1992.**

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# Hot Cheese and the Fondue of Funk is a very tasty dish; Still Life doesn't get the people moving

by Eric Alper

"Welcome to the Still Life Party Ship," the hand-made sign said. Well, it didn't actually say that, but it should have. With go-go dancers, a juggler, a bar as soon as you walk in, and certain party animals with painted stars and checkerboards on the faces, it seemed like a bad *Fantasy Island* trip.

**Tattoo:** Look, boss. Ze band! Ze band!

**Mr. Rourke:** Yes, my little lisp-speaking love slave. The people you see are Hot Cheese. Their fantasy is to play at The Underground, with only the finest funk, disco and rhythm and blues classics to test their soundalike skills.

Get the picture? Openers Hot Cheese succeeded. With such get-on-the-dance-floor-hey-let's-boogie standards like "Sex Machine," Bowie's "Fame," "Le Freak" and "Superfreak," the band had the audience of 130 sweated up and ready for more.

York's very own Lester McLean and Andrew Craig, sax and keyboards respectively, excelled in the note-for-note musicianship category, especially during Stevie Wonder's "Superstitious."

Lead singer Nigel Barnes, looking like a cross between a *Solid Gold* dancer and Emmanuel Lewis doing an impression of a *Solid Gold* dancer, deserves mention as his voice gave Wild Cherry's "Play That Funky Music" the gnarl and whine it deserves. However, during Michael Jackson's "Don't Stop 'Til You Get Enough," his range finally hit its limit; he sounded more like Barry White.

The backbone of Hot Cheese delivered strong solos when needed and kept the music tight from beginning to end. Drummer Paul Bannerman played stable enough to get a solid beat going, although he could have easily been replaced by a machine. Bassist Bob Bullock and guitarist Scott Element looked bored with their

## CONCERT

Still Life  
with Hot Cheese, the Fondue of Funk  
The Underground  
Wednesday, February 5

choice of instrument, but then, looking cool means to looking bored, doesn't it?

Some very lucky participants went home with sliced cheese given out while Barnes roamed the Underground for non-dancers. It's a good thing they're not called "Spinach Salad Dressing Liver Sauce," or the show could have become messy.

The shortest version of The Beatles "Nowhere Man" ever played ended their fine night. The intermission's music had all of two people on the dance floor — to "Woolly Bully," if you can believe it — which either says something about how well Hot Cheese played, or how bad the choice of music was on Wednesday night. I cheese...er, choose the former.

**Tattoo:** Look boss, it's the second act called Still Lize coming on.

**Mr. Rourke:** Ha ha ha — no, my smaller than a bread-box, cheap-working gopher. That's Still Life. Their unique sound combines the Caribbean and African music with urban rock rhythm and blues. Their fantasy is to find a place with an audience that appreciates their music.

Unfortunately, the Underground wasn't the place. Nothing against the band, whose hour-long set contained a diverse range of melodies and musical styles. The fact is, most of the audience had left by the half-way point. Maybe it had something to do with it being a school night. Or people were resting up for the new *Simpsons* show the next night.

You have to sympathize. But Still Life acted as if they were the house band to WOMAD. Singer Jon Magidsohn was a musical chameleon all night, sometimes a Sting-like falsetto, sometimes the chanter of Bob Marley's "Could You Be Loved?"

Taking its cue from Hot Cheese, the band shimmied and led tribunal dances with the crowd during "If You've Got Money," which, coincidentally, is the same song for their video of the same name. Funkier sounds with thoughtful lyrics came later with "In The Sands" and "Time Is Yours."

Still Life has many different musical styles because of the backgrounds of band members. They told me it could only help them bring in outside sources and sounds to experiment with. The good times the band gives its audiences easily compares to a group they can relate to, The Shuffle Demons.

Bassist Dana Cross' Jamaican background gives the band a rich resource to draw from. Bryan Humphrey's drumming experience includes blues/rock heroes The Jeff Healey Band. He stole the show with a powerful drum solo that included Salsa, Indian beats to rock while the band steadily mixed different hypnotic pounding rhythms.

Leader (and ex-York student) Norman Liota wore the grooviest pair of jeans of the night. If I was about three feet taller, I might have fit into them. His "I only play one solo a night" guitar playing was bouncy and noteworthy, despite his decision to stay behind in the mix, to not overpower the superb playing of guitarist Tony Barrett.

Newest member Marc Lulham was an everyman for the evening, playing gentle, forceful breaths on his saxophone, dancing with the crowd, and taking turn on percussion.

With the dancers, the whole sunny *Love Boat* cruise kind of evening was reminiscent of a show that once happened on trampoline. The Hendersons were certainly there, late of Pablo Fanques fair — what a scene. Having been some days in preparation, a splendid time was guaranteed for all. And tonight there were two bands topping the bill.



The lead singer of Still Life belts out a tune (or the lead guitarist — it's hard to tell from this photo). He could be singing "Le Freak" or "Sex Machine," but you shouldn't let that discourage you: the band's show at the underground had everybody boogieing. • photo by Alok Sharma

# Alex Haley, author of *Roots* — an appreciation

Author Alex Haley died on Monday. He died in a Seattle hospital of a heart attack, he was 70 years old.

Haley was the Pulitzer prize winning author of the Autobiography of Malcolm X and *Roots*, two pivotal works in the literature of African American history.

Haley was born 1921 in Intheca New York. When he was 18 Haley joined the army as a mess boy. Out of boredom Haley began to write. While enlisted Haley had a few works published and when he retired from the army in '59, he sought to pursue a career as a professional writer.

In 1962 Haley began the Playboy interviews, among them was the famous interview with Malcolm X which led to the writing of Malcolm X's autobiography.

In 1966 Haley began extensive research into the writing of *Roots*. His research took him from the national archives in Washington to the west coast of Africa. In Africa, and again back in the United States, Haley was able to piece together the remarkable history of seven generations of African Americans.

In this month designated to celebrate and encourage education about our history, it is time to take a renewed look at *Roots*. The following is a review of the book written two weeks before Haley's death.

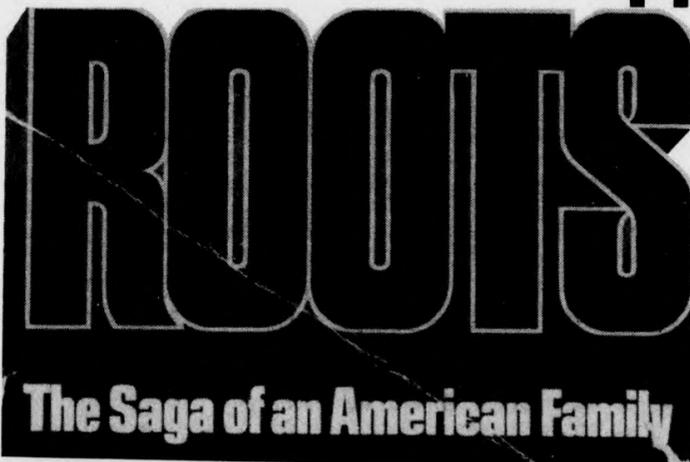
by Michael Bowe

*Roots* is a powerful and intricate historical narrative beginning in 1750 with the birth of Kunta Kinte in the village of Juffure in West Africa and ending seven generations later with the birth and maturation of Alex Haley. *Roots*, an undertaking of epic proportions, is aided by the use of countless historical sources and by the imaginative penmanship of Haley.

Haley begins his novel with a rich telling of the rite of passage into

manhood that young Kunta Kinte experiences. As the story proceeds, with all its intricate and refined details of daily life in Africa, Kunta is captured.

Startled, overpowered and captured by toubobs (white men) and Black slates (black traitors) Kunta and the reader are unwillingly swirled into a world of unbelievable horrors, betrayal, torture, hopelessness, despair, hatred and intense anger. Kunta and other newly enslaved Africans of various tribes and tongues are rounded up, repeatedly raped and whipped into submission as they resist.



To their horror, their eyes, chest, buttocks and private parts are explored by the captors. The men and women are then branded and placed in chains at the bottom of a ship destined for America. The reader is left emotionally numbed as the enslaved Africans literally eat the soil of Africa.

As the long journey to America begins so does the unfolding of terrifying tales of unbelievable torture and inhumane conditions:

"The urine, vomit, feces that reeked everywhere around him had

spread into a slick paste covering the hard planking of the long shelves on which they lay...The only thing that could take Kunta's mind off the toubobs — and how to kill them — was the rats...Their nose whiskers would tickle between Kunta's legs as they went to bite a sore that was bleeding or running with pus. But the lice preferred to bite him on the face..." (177, 192)

It took me years to finally build up the courage to read this moving saga.

I was fearful of the emotions it would provoke. Along with many others, I had seen the made for television version, but the movie is far from being the book's equal. The movie distorts and renders incomplete the factual and historical accounts of the book. Unlike the mini-series, the book is much more than an account of the brutality of slavery. It is about the love, hopes, dreams, relationships, cultures and creativity of Black people.

arts  
film • theatre • galleries • music

*Roots* was written over fifteen years ago. And where many have chosen to skip over it on the shelves of a book store because of its size, its historical slant or because they dismiss it as "just another book about slavery," *Roots* still stands as one of the most significant and moving accounts of the single most horrific episode in the history of North America, and the courage, beauty and resilience of those who lived through it.

# Connery film weak on premise

by Sheona Jarvis

Even diehard Sean Connery fans might find his new project a bitter pill to swallow. *Medicine Man* claims to be concerned with the problems of the world's disappearing rainforest, yet focuses on everything but.

Connery plays Dr. Robert Campbell, a disillusioned biochemist who has sequestered himself in the heart of the Amazon rainforest. He accidentally stumbles across a cure for cancer, then loses it.

Lorraine Bracco costars as Dr. Ray Crane, his research assistant. Together, they must find the original formula for the miracle drug before the destruction of the forest by a construction company is completed.

The movie is tiresome and dull. There is no real suspense and very little action to redeem the weak storyline. The plot jumps disjointedly from scene to scene with no apparent connection.

The dialogue is unrealistic and the characters fail to transport the audience into the world in which they live. The interplay between Bracco and Connery is disappointing; the two scream at each other throughout the entire film, then miraculously fall in

## FILM

*Medicine Man*  
directed by John McTiernan  
starring Sean Connery and Lorraine Bracco  
Hollywood Pictures/Cinergi/Bouma Vista

love at the end.

Connery plays Campbell with his usual sardonic wit, but the dialogue leaves the talented actor little to work with. When they go to see the tribe's original medicine man, for instance, Bracco tells Connery, "Don't call me by my given name."

"Don't you like it?" he says.

"Yeah, I like it," is her reply. Then the scene cuts away to the next morning. Dialogue like this makes no sense.

Things happen in the plot which are not adequately dealt with or explained. The best (or worst) example is the blue line tattooed on Bracco's face by the medicine man while she is sleeping; why he put it there or what it symbolizes is never explained. Bracco finds out it will never come off, yet she doesn't get upset; in fact, she never really acknowledges it.

Bracco cannot match Connery's extraordinary screen presence. She generates none of the sexual chemistry of someone like Michelle Pfeiffer in

*The Russia House*. She is completely unbelievable, and her voice (second only to Melanie Griffith's in ability to irritate) is a whine.

The cinematography was the true highpoint of the film, with beautiful widescreen shots of the rainforest. The contrast between the beauty of the landscape and its decimation by outside forces is sharply highlighted throughout. A fire sequence at the end of the film is an awesome spectacle.

Here, again, though, the film is unrealistic. The next morning, people are more upset about the destruction of the forest or its aboriginal inhabitants.

*Medicine Man* is a poor attempt at addressing a problem of great importance. Its ultimate message is that we should not destroy the rainforest because it contains a miraculous cancer cure.

Not enough importance is placed on the rainforest as the habitat of aborigines or thousands of fragile ecosystems. Although on the surface *Medicine Man* appears to deal with what capitalist society is doing to the rainforest, the theme is negated by an inappropriate focus.



Director John McTiernan has finally found something that mutes the intense screen presence of Sean Connery: the Brazilian rainforest. Here Connery graciously shares the screen with Lorraine Bracco and several thousand year-old trees.

# Without mocking specific stereotypes, film is Sweet

by Pedram Fouladianpour

It may look superficial, but only to a superficial audience. It may seem boring, but only to a tasteless audience.

I have seen very few comedies recently that don't mock specific stereotypes. Mike Leigh's *Life is Sweet* is one of them, a humorous story of a British working-class family.

Wendy (Alison Steadman) works in a clothing store for babies and teaches children disco dancing. Andy (Jim Broadfoot) is a chef who wants to work for himself. They have twin daughters, Natalie (Claire Skinner), a calm, rational plumber, and Nicola (Jane Horrocks), a hyper, hysterical

## FILM

*Life is Sweet*  
directed by Mike Leigh  
starring Alison Steadman and Jim Broadfoot  
produced by Film Four International

anorexic. To all that should be added family friend Aubrey (Timothy Spall).

Mike Leigh, who has directed almost 40 works for British film, television and theatre (including *Meantime* and *High Hopes*), has created a complicated situation beneath the simple appearance of the film. Every character is meticulously scrutinized by his camera.

Leigh deserves praise for his ability to advance his story with images,

which shift from realistic to highly stylized.

*Life is Sweet* owes a great part of its charm to its superb cast. Steadman and Horrocks portray characters with contrasting traits; by controlling the interaction between them, Leigh balances their performances.

Leigh uses irony and humour to comment on the characters' situations and their interaction with their metaphorical surroundings.

*Life is Sweet* examines clashing moral philosophies without having the characters deliver philosophical lectures. Leigh's mixture of ordinary and bizarre characters and situations makes the film a unique vision of human life.

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# Are you ready for

# Millenium?

by Ira Nayman

Djajeejo, a member of Niger's Wodaabe tribe, paints his lips black, colours his face and puts on a clothes intended to attract a mate (his third). He and the other men in town looking for a mate dance before a crowd of women, who will choose a man for themselves. Fajima, who is unhappy with her arranged marriage, gets her sister to arrange a meeting with Djajeejo, which will culminate in a flight from her husband through the desert on camel and a second, "love" marriage.

A strange way of mating? Perhaps. But, seen through the eyes of the Wodaabe, our practice of serial monogamy and our wedding rituals might seem equally strange.

One of the greatest strengths of the 10 part documentary *Millenium: Tribal Wisdom and the Modern World* (Global Television, starting Sunday, February 23) is its ability to make you question everything in your culture that you take for granted. The juxtaposition of Canadian marriage rites with those of the Wodaabe, who practice polygamy, and the Nyimba of northwestern Nepal, who practice polyandry, forces viewers to consider ways of life which, while different from their own, work.

The series is about how different cultures deal with common human experi-

## TELEVISION

**Millenium: Tribal Wisdom and the Modern World**  
hosted by David Maybury-Lewis  
Global Television  
Sundays, starting Sunday, February 23

ences. Each episode deals with a single philosophical topic: how we determine who we are ("Mistaken Identity"), the attitude of different cultures towards power ("The Tightrope of Power"), the search for a meaning for life ("Touching the Timeless"), our relationship with the environment ("An Ecology of the Mind"). *Millenium* is a rich smorgasbord of ideas.

The series is not, however, overly academic. The customs of various aboriginal peoples are told in two or three stories within each episode. Aside from their educative function, the stories have captivating narrative lines. The visuals are actual aboriginal practices, filmed as they happened; the voice over narration, although based on Native experience, is clearly spoken by actors. While this blurring of documentary and fiction techniques is problematic (how can we be sure what we are seeing is real?), it is informative and arresting.

"*Millenium* is not primarily an informational series," said co-producer Richard



Djajeejo, a member of Niger's Wodaabe tribe, in full makeup, is prepared to dance in a local ritual where he will be chosen by a woman to be her husband. Although the custom may seem strange to us in North America, our marriage customs may seem just as strange to the Wodaabe. photo by Carol Beckwith

Meech, who studied under Maybury-Lewis at Harvard. "It is an experiential series." Producer Michael Grant, who has been involved in the film industry since he graduated from UWO in the mid-seventies, added: "At the basis of the series was the notion of storytelling." Since most indigenous cultures have an oral tradition, the producers felt that the story form would best represent their experience. "We wanted to capture the emotional truth of the event," Meech explained.

Anthropological documentaries have, in the past, tended to be patronizing, with the unspoken assumption that "quaint" aboriginal cultures were inferior to our "civilization." *Millenium* takes the opposite approach: in the first episode, host David Maybury-Lewis points out that North American/European culture has produced unhappy people who may well be moving towards their own destruction. The intent of the show is "to discover what the 'modern' world can learn from the ideas and values of traditional peoples — peoples whose lives are so unlike our own."

For this reason, aboriginal traditions are constantly being contrasted with our own. "Strange Relations," the episode about how different cultures see love, opens with Maybury-Lewis explaining how modern European notions of courtly or romantic love were created by troubadours in 11th century France. As he traces the development of love, its co-option by church and state to support the institution of marriage and how it came to denote possession rather than compassion, the viewer begins to realize that he doesn't really know enough about his own dearly held beliefs. This softens his hold on them, making it easier to consider Native ways.

In "Strange Relations" Maybury-Lewis, unlike most other anthropologists, admits to his own feelings of passion. This willingness to challenge his own beliefs, to, in effect, make himself the object of study, is

highly commendable. The first episode, "The Shock of the Other," is, in fact, about how Maybury-Lewis, doing his anthropo-

logical thing, came to accept that, as Meech put it, "There is no historical inevitability" to any single way of life.

Maybury-Lewis is intelligent, witty and willing to ask himself hard questions. He is the perfect host. He is also President of Cultural Survival, Inc., an organization dedicated to the preservation of indigenous people and their cultures. One reason Meech cited for doing the series was to get people thinking about Natives: "One reason they disappear is because people don't care enough about them."

He went on to say that the series is "one small attempt by us to change our society." This might give the impression that *Millenium* is a political show, but it is not. "The Tightrope of Power" is about two recent clashes between Canadian Natives and the government: the incident at Oka and Elijah Harper stalling the Meech Lake Accord. The show is commendable for focusing entirely on the Native community, their goals and strategies; it is a point of view which has not received nearly as much attention as it deserves. However, the complex political issues are only superficially dealt with; perhaps a second

series looking more closely at the relationships between cultures is called for.

If *Millenium* has a political message, it lies in the show's sub-text. "Through understanding other cultures..." Meech says, "you can make better choices" in developing your own. He raised the spectre of a mono-culture, in which everybody lived the same way; Grant countered that, "There is no single right way to live — tolerance of diversity and variety" is essential to the human race is to survive. Meech suggested helping Natives hold on to their land was a key action; when the ties have been severed, Native cultures withered.

Grant was optimistic. There are between 200 and 600 million indigenous people in the world, he pointed out, close to four per cent of the world's population. Adaptation to modern technology was not necessarily incompatible with cultural preservation, Meech added. "The Romantic notion of the (Native) Tribe," has to be abandoned for Europeans to see Natives more clearly.

*Millenium: Tribal Wisdom and the Modern World* is, as Meech says, "A celebration of different ways of life." If you come to it with an open, inquiring mind, you will be richly rewarded.



David Maybury-Lewis, host of *Millenium: Tribal Wisdom and the Modern World*, consults a member of western Brazil's Xavante people whom he befriended when he contacted the Xavante early in his career as an anthropologist. Maybury-Lewis is an excellent host for the show, which is about how North American civilization can learn from indigenous people around the world: intelligent, witty, and, unlike most anthropologists before him, willing to question his own assumptions about the way the world works. photo by Thomas Kelly



*Millenium: Tribal Wisdom and the Modern World* "raises the question of what it means to be human," says producer Michael Grant. "There is no single right way to live..." he adds, "tolerance of diversity and variety" is essential to the survival of any culture. "Tribal societies are at the margins" of our world, states producer Richard Meech, but by understanding the choices they made about their lives, we can better understand our own. photo by Thomas Kelly

# Double Life a lyrical film about human loneliness

by Pedram Fouladianpour

Twenty-five years ago, two women were born on the same day; Veronika (Irene Jacob) in Poland, Veronique (Irene Jacob) in France. They were like identical twins born in different places.

Veronique and Veronika share a passion for music, and are involved in complicated love affairs. They both feel that they are not alone, that they have a double somewhere. The only time they meet is at a demonstration in Krakow, where Veronika watches Veronique hastily take pictures and leave on a tour bus.

These are the basic elements of Krzysztof Kieslowski's latest film, *The Double Life of Veronique*. The film is the work of one of the most important filmmakers of our time.

One remarkable aspect of *The Double Life* is that Kieslowski avoids tedious intercutting between the two main characters. As it happens, the two episodes are linked by a brilliantly shot, metaphoric scene of love making.

The visual representation of such an event is closely linked to the core of the narrative. *The Double Life*, however simple on the surface, is a journey into the human soul. It deals with the relationship between human beings, irrespective of time or space.

This is a theme which has intrigued many artists, particularly Russian director Andrei Tarkovsky. Unlike others who have dealt with this issue, Kieslowski tells his story without any pretensions. He creates a lyrical film concerning loneliness and the yearning



## Double Life, one good film

Irene Jacob and Jerzy Gudejko cycle off into the sunset in Krzysztof Kieslowski's *The Double Life of Veronique*. Following the lives of two identical women (both played by Jacob) who never actually meet, but who are perhaps spiritually linked. *The Double Life of Veronique* will probably be judged one of the best films of the year.

ing for human contact.

The symbolism, verbal and visual, is simple. The narrative structure of *The Double Life* is an important symbol. The smooth transitions between

the two characters and their mutual passions keep the mind busy despite the film's simplicity.

On another level, *The Double Life* deals with perception, both visual (as

represented by Veronique/Veronika's glass ball) and aural (the mysterious tape that Veronique receives in the mail which leads her to her potential lover).

## FILM

*The Double Life of Veronique*  
directed by Krzysztof Kieslowski  
starring Irene Jacob and Philippe Volter  
Miramax Films

Kieslowski's impeccable direction is one of the most exciting aspects of the film. If good directing is unity of form, style and content, Kieslowski is an excellent director; all his elements are mixed to perfection.

After graduating from the famous Lodz Film School (whose graduates include Roman Polanski and Jerzy Skolimowski), Kieslowski made a series of award winning documentaries at the beginning of the 70s. After films like *Blind Chance* and *No End*, Kieslowski made the 10 hour epic *The Decalogue*.

Hailed by many critics as the film of the decade, *The Decalogue* concentrated on morality in modern Poland. Kieslowski reedited the fifth and sixth episodes and released the feature length *A Short Film About Love* and *A Short Film About Killing*. The latter won several awards, including the jury prize at the 1988 Cannes Film Festival.

Jacobs' performance is brilliant (she was awarded the Best Actress award at Cannes in 1991). Her portrayal of the two characters contrasts their similarities and distinctions. Jacobs' passion keeps us interested in her situation, drawing us into the realm Kieslowski wants us to explore: an abstract theory of relationships between human beings.

*The Double Life of Veronique* will be judged one of the best films of the year, if not the best.

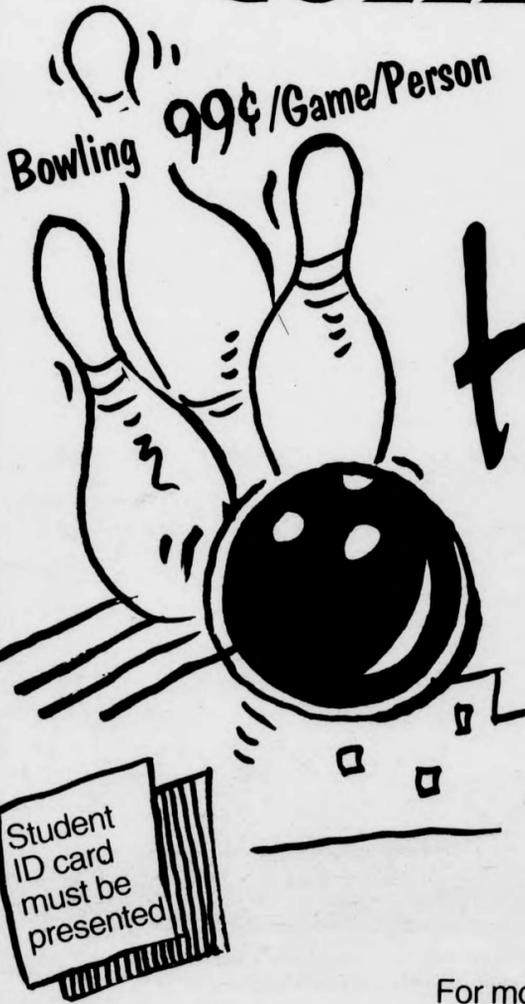
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# YORK UNIVERSITY

## FALL/WINTER 1991-1992

# FINAL EXAMINATION SCHEDULE

### FACULTIES OF ARTS, FINE ARTS, SCIENCE & ENVIRONMENTAL STUDIES

Changes, Additions or Deletions to this schedule  
will be published in the March 18 issue of Excalibur

## WINTER TERM Final Examinations

### Faculty of Arts

COURSE	EXAM TIME	ROOM	COURSE	EXAM TIME	ROOM
WASANTH2000M03	Wed Apr 22 8:30am-10:30am	Stedman A,B	WASECON3230 03M	Thu Apr 30 3:30pm-6:30pm	Vari B
WAS/SC/COSC1030 03M	Thu Apr 23 3:30pm-6:30pm	Curtis E	WASECON3250 03M,N	Mon Apr 27 8:30am-10:30am	Vari B
WAS/SC/COSC1030 03N	Thu Apr 23 3:30pm-6:30pm	Curtis G	WASECON3300 03M	Wed Apr 29 8:30am-10:30am	Stedman A
WAS/SC/COSC1030 03P	Thu Apr 23 3:30pm-6:30pm	Curtis A	WASECON3500 03A	Tue Apr 21 3:30pm-6:30pm	Curtis M
WAS/SC/COSC1520 03M	Mon Apr 27 8:30am-10:30am	Curtis D	WASECON3500 03B	Wed Apr 29 3:30pm-6:30pm	Curtis K
WAS/SC/COSC1520 03N	Mon Apr 27 8:30am-10:30am	Vanier Dining Hall	WASECON3500 03C	Wed Apr 15 3:30pm-6:30pm	Curtis J
WAS/SC/COSC1530 03M,N,P,R,S,T	Thu Apr 16 3:30pm-5:30pm	Ice Rink	WASECON3540 03M	Wed Apr 15 8:30am-10:30am	Vari 1016
WAS/SC/COSC1540 03	Thu Apr 16 3:30pm-6:30pm	Bethune Dining Hall	WASECON3540 03M	Wed Apr 22 8:30am-11:30am	Bethune Dining Hall
WAS/SC/COSC2011 03M	Thu Apr 16 3:30pm-6:30pm	Curtis E	WASECON3590 03A,B,C	Wed Apr 22 8:30am-11:30am	Vari 1005
WAS/SC/COSC2021 03M	Mon Apr 20 3:30pm-6:30pm	Curtis C	WASECON4010 03M	Wed Apr 22 8:30am-11:30am	Curtis M
WAS/SC/COSC3212 03	Tue Apr 14 8:30am-10:30am	Ross South 201	WASECON4080 03M	Mon Apr 20 8:30am-10:30am	Curtis H
WAS/SC/COSC3311 03	Wed Apr 15 8:30am-11:30am	Stedman E	WASECON4080 03N	Thu Apr 16 3:30pm-6:30pm	Curtis H
WAS/SC/COSC3321 03M	Tue Apr 14 3:30pm-5:30pm	Curtis K	WASECON4190 03M	Tue Apr 21 8:30am-10:30am	Curtis H
WAS/SC/COSC3411 03M	Thu Apr 16 3:30pm-5:30pm	Curtis J	WASECON4200 03M	Tue Apr 14 8:30am-11:30am	Ross North 203
WAS/SC/COSC4101 03	Wed Apr 15 3:30pm-6:30pm	Petrie 321	WASECON4200 03N	Thu Apr 16 8:30am-10:30am	Curtis C
WAS/SC/COSC4301 03	Mon Apr 20 8:30am-11:30am	Vari 1152	WASECON4200 03P	Mon Apr 20 3:30pm-5:30pm	Curtis M
WASECON1000 03E	Thu Apr 30 12noon-2:00pm	Tait Main Gym	WASECON4210 03M	Tue Apr 21 8:30am-11:30am	Vari 1152
WASECON1010 03A,B	Tue Apr 14 8:30am-11:30am	Tait Upper Gym	WASECON4220 03M	Wed Apr 15 8:30am-11:30am	Vari 1005
WASECON1010 03C	Tue Apr 14 8:30am-11:30am	Ice Rink	WASECON4279 03M	Tue Apr 21 3:30pm-6:30pm	Curtis H
WASECON1010 03D	Tue Apr 14 8:30am-11:30am	Stedman A	WASECON4290 03M	Wed Apr 15 8:30am-11:30am	Vari 1018
WASECON1010 03G	Tue Apr 14 8:30am-11:30am	Tait Main Gym	WASECON4330 03M	Thu Apr 23 3:30pm-6:30pm	Ross South 105
WASECON1010 03H	Tue Apr 14 8:30am-11:30am	Vari C	WASECON4380 03M	Wed Apr 15 8:30am-11:30am	Curtis H
WASECON1010 03J	Tue Apr 14 8:30am-11:30am	Curtis F + 110	WASECON4400 03M	Mon Apr 20 8:30am-11:30am	Stedman A,B
WASECON1010 03K	Tue Apr 14 8:30am-11:30am	Tait Main Gym	WASECON4420M03	Wed Apr 15 3:30pm-6:30pm	Vari 1005
WASECON1010 03L	Tue Apr 14 8:30am-11:30am	Ice Rink	WASECON4510 03M	Thu Apr 16 3:30pm-6:30pm	Stedman A
WASECON1010 03M	Tue Apr 14 8:30am-11:30am	Tait Main Gym	WASECON4619 03M	Thu Apr 16 12noon-3:00pm	Ross South 105
WASECON1530 03M	Mon Apr 27 12noon-3:00pm	Tait Main Gym	WASECON4970M03	Tue Apr 28 8:30am-11:30am	Ross South 203
WASECON1540 03M,N,P	Mon Apr 20 8:30am-10:30am	Curtis A	WASEN 3430M03	Tue Apr 28 3:30pm-6:30pm	Ross South 203
WASECON2110 03A	Thu Apr 16 8:30am-10:30am	Tait Main Gym	WASEN 4260M03	Mon Apr 20 8:30am-10:30am	Curtis J
WASECON2110 03B	Tue Apr 14 8:30am-11:30am	Bethune 215	WASEN 4260N03	Thu Apr 16 12noon-3:00pm	Curtis K
WASECON2130 03A	Wed Apr 29 3:30pm-6:30pm	Ross South 169	WASGEOG3020 03M	Mon Apr 27 3:30pm-6:30pm	Bethune Dining Hall
WASECON2130 03B	Tue Apr 21 8:30am-11:30am	Ross South	WAS/SC/GEOG3200 03M	Tue Apr 21 3:30pm-5:30pm	Curtis K
WASECON2500 03M	Wed Apr 15 3:30pm-6:30pm	Curtis E	WAS/SC/GEOG3390R03	Wed Apr 22 8:30am-10:30am	Stedman E
WASECON3119 03M	Wed Apr 22 3:30pm-6:30pm	Curtis M	WAS/SC/GEOG3390Z03	Wed Apr 15 3:30pm-5:30pm	Stedman E
WASECON3130 03M	Tue Apr 28 3:30pm-5:30pm	Vanier Dining Hall	WAS/SC/GEOG3421 03M	Wed Apr 15 8:30am-11:30am	Curtis M
WASECON3139 03M	Tue Apr 28 3:30pm-5:30pm	Stedman E	WASGEOG4050 03M	Wed Apr 15 8:30am-10:30am	Curtis J
WASECON3140 03M	Wed Apr 29 8:30am-11:30am	Ross North 203	WAS/SC/GEOG4600 03M	Thu Apr 16 12noon-3:00pm	Curtis J
WASECON3150 03M	Thu Apr 23 12noon-2:00pm	Ross North 203	WASGER 3600 03M	Wed Apr 15 3:30pm-5:30pm	Vari 1156
WASECON3150 03N	Tue Apr 14 3:30pm-6:30pm	Ross North 203	WASGER 4800M03	Wed Apr 15 8:30am-11:30am	Vari 1020
WASECON3200 03M	Thu Apr 23 8:30am-11:30am	Curtis H	WASHIST3561 03M	Wed Apr 22 3:30pm-5:30pm	Curtis G
WASECON3200 03N	Mon Apr 20 3:30pm-6:30pm	Curtis D	WASHIST3650 03M	Tue Apr 14 8:30am-11:30am	Founders 203
WASECON3210 03A	Thu Apr 23 8:30am-11:30am	Curtis G	WASHUMA3120 03M	Wed Apr 15 8:30am-11:30am	Ross North 203
WASECON3210 03B	Wed Apr 15 3:30pm-5:30pm	Ross South 203	WASIT 3180 03M	Tue Apr 14 8:30am-10:30am	Ross South 170
WASECON3210 03C	Mon Apr 20 3:30pm-6:30pm	Curtis A	WASIT 3370 03M	Wed Apr 15 3:30pm-6:30pm	Vari 1158
		Founders 203	WASIT 3800M03	Thu Apr 16 3:30pm-5:30pm	Vari 1154
		Curtis A	WASIT 4150 03M	Wed Apr 22 3:30pm-6:30pm	Curtis M
		Curtis J	WASLING2410 03M	Mon Apr 27 8:30am-10:30am	Ice Rink
			WASLING3120 03M	Thu Apr 16 8:30am-11:30am	Curtis M

COURSE	EXAM TIME	ROOM	COURSE	EXAM TIME	ROOM
WASLING3140 03M	Wed Apr 15 8:30am-10:30am	Founders 203	WASPHIL2100 03M	Mon Apr 27 3:30pm-6:30pm	Tait Main Gym
WASLING3220 03M	Wed Apr 29 8:30am-11:30am	Curtis K	WASPHIL2130 03M	Mon Apr 27 3:30pm-5:30pm	Stedman A
WAS/SC/MATH1010 03M,N	Mon Apr 27 12noon-3:00pm	Curtis E	WASPHIL3025 03M	Thu Apr 16 3:30pm-6:30pm	Admin.Studies 030
WAS/SC/MATH1014 03M,N	Wed Apr 22 12noon-3:00pm	Tait Main Gym	WASPHIL3035 03M	Wed Apr 22 3:30pm-6:30pm	Curtis K
WAS/SC/MATH1025 03M	Mon Apr 27 8:30am-11:30am	Tait Upper Gym	WASPHIL3095 03M	Mon Apr 20 8:30am-10:30am	Stedman E
WAS/SC/MATH1120 03M	Wed Apr 29 12noon-2:00pm	Curtis D	WASPHIL3305 03M	Wed Apr 15 3:30pm-5:30pm	Winters 103
WAS/SC/MATH1300 03M	Mon Apr 20 3:30pm-6:30pm	Curtis D	WASPOLS3030 03A	Mon Apr 20 3:30pm-6:30pm	Ross North 203
WAS/SC/MATH1310 03M,N	Tue Apr 28 8:30am-11:30am	Tait Main Gym	WASPOLS3045 03A	Tue Apr 28 3:30pm-6:30pm	Stedman E
WAS/SC/MATH1530 03M	Mon Apr 27 12noon-3:00pm	Curtis A	WASPOLS4000B03	Tue Apr 14 3:30pm-6:30pm	Vari 3006
WAS/SC/MATH1540 03M,N	Mon Apr 20 8:30am-10:30am	Tait Main Gym	WAS/SC/PSYC2110 03M	Wed Apr 15 12noon-3:00pm	Curtis A
WAS/SC/MATH2022 03M	Wed Apr 15 3:30pm-6:30pm	Admin.Studies 035	WAS/SC/PSYC2110 03N	Mon Apr 20 8:30am-10:30am	Curtis D
WAS/SC/MATH2090 03M,N	Wed Apr 22 8:30am-11:30am	Tait Upper Gym	WAS/SC/PSYC2110 03P	Wed Apr 15 12noon-3:00pm	Curtis C
WAS/SC/MATH2222 03M,N	Tue Apr 21 3:30pm-6:30pm	Ice Rink	WAS/SC/PSYC2110 03Q	Wed Apr 15 3:30pm-5:30pm	Bethune Dining Hall
WAS/SC/MATH2270 03M,N	Thu Apr 23 12noon-3:00pm	Tait Main Gym	WAS/SC/PSYC2110 03R	Mon Apr 20 8:30am-11:30am	Curtis E
WAS/SC/MATH2280 03M	Thu Apr 30 3:30pm-5:30pm	Curtis G	WAS/SC/PSYC2110 03S	Wed Apr 15 3:30pm-6:30pm	Curtis G
WAS/SC/MATH2310 03M	Mon Apr 20 12noon-2:00pm	Curtis C	WAS/SC/PSYC2120 03M	Tue Apr 21 3:30pm-6:30pm	Curtis E
WAS/SC/MATH2570 03A,B	Wed Apr 15 8:30am-10:30am	Ice Rink	WAS/SC/PSYC2120 03N	Thu Apr 23 8:30am-10:30am	Vanier Dining Hall
WAS/SC/MATH2570 03J,K	Wed Apr 15 8:30am-11:30am	Tait Main Gym	WAS/SC/PSYC2120 03P	Thu Apr 30 8:30am-11:30am	Vanier Dining Hall
WAS/SC/MATH3210 03M	Thu Apr 16 8:30am-10:30am	Curtis 110	WAS/SC/PSYC2120 03R	Thu Apr 30 8:30am-11:30am	Vanier Dining Hall
WAS/SC/MATH3230 03M,N	Thu Apr 23 8:30am-11:30am	Tait Upper Gym	WAS/SC/PSYC2120 03S	Thu Apr 30 8:30am-11:30am	Vanier Dining Hall
WAS/SC/MATH3260 03M	Mon Apr 20 3:30pm-5:30pm	Curtis K	WAS/SC/PSYC2120 03T	Thu Apr 23 12noon-3:00pm	Curtis G
WAS/SC/MATH3272 03M	Tue Apr 14 8:30am-11:30am	Ross South 105	WAS/SC/PSYC2130 03N	Wed Apr 29 8:30am-11:30am	Curtis E
WAS/SC/MATH3310 03M	Tue Apr 14 3:30pm-5:30pm	Curtis M	WAS/SC/PSYC2130 03P	Mon Apr 27 12noon-2:00pm	Stedman A
WAS/SC/MATH3430 03M	Wed Apr 15 3:30pm-6:30pm	Curtis C	WAS/SC/PSYC2130 03Q	Mon Apr 27 12noon-2:00pm	Stedman F
WAS/SC/MATH3450 03M	Tue Apr 21 3:30pm-6:30pm	Vari 1005	WAS/SC/PSYC2130 03T	Wed Apr 29 8:30am-10:30am	Vari C
WAS/SC/MATH4280 03M	Thu Apr 16 8:30am-10:30am	Vari C	WAS/SC/PSYC2210 03M	Tue Apr 21 8:30am-10:30am	Ross North 203
WAS/SC/MATH4730 03M	Tue Apr 14 8:30am-11:30am	Ross South 137	WAS/SC/PSYC2210 03N,P	Wed Apr 22 8:30am-11:30am	Vanier Dining Hall
WAS/SC/PHED1010 03M	Thu Apr 23 3:30pm-6:30pm	Tait Main Gym	WAS/SC/PSYC2220 03M,N	Wed Apr 29 12noon-2:00pm	Tait Upper Gym
WAS/SC/PHED1020 03M	Wed Apr 22 8:30am-11:00am	Tait Main Gym	WAS/SC/PSYC2230 03M	Tue Apr 21 12noon-3:00pm	Curtis B
WASPHED2040 03M	Tue Apr 14 8:30am-10:30am	Curtis I,B	WAS/SC/PSYC2230 03N,P	Mon Apr 20 12noon-3:00pm	Curtis E
WASPHED2040 03N	Tue Apr 14 8:30am-10:30am	Curtis I,B	WAS/SC/PSYC2240 03M	Thu Apr 30 8:30am-10:30am	Curtis A
WAS/SC/PHED2050 03M	Wed Apr 15 8:30am-11:30am	Curtis A	WAS/SC/PSYC3140 03N	Tue Apr 14 3:30pm-6:30pm	Curtis E
WAS/SC/PHED2050 03N	Wed Apr 15 8:30am-11:30am	Curtis E	WAS/SC/PSYC3140 03P	Tue Apr 14 3:30pm-6:30pm	Vari D
WAS/SC/PHED3040 03M	Tue Apr 21 8:30am-11:30am	Bethune Dining Hall	WAS/SC/PSYC3140 03Q	Tue Apr 14 3:30pm-6:30pm	Stedman A
WASPHED3050 03M	Mon Apr 27 8:30am-11:30am	Curtis 110	WAS/SC/PSYC3140 03R	Tue Apr 28 8:30am-11:30am	Curtis A
WAS/SC/PHED3400 03M	Thu Apr 16 8:30am-11:30am	Curtis H	WAS/SC/PSYC3140 03S	Tue Apr 28 8:30am-11:30am	Curtis C
WASPHED3440 03M	Wed Apr 22 3:30pm-6:30pm	Stedman A	WAS/SC/PSYC3140 03T	Tue Apr 14 3:30pm-5:30pm	Curtis F
WAS/SC/PHED3450 03M	Thu Apr 23 8:30am-11:30am	Stedman F	WAS/SC/PSYC3140 03U	Tue Apr 28 8:30am-11:30am	Curtis E
WASPHED3540 03M	Wed Apr 15 3:30pm-6:30pm	Curtis M	WAS/SC/PSYC3140 03V	Tue Apr 14 3:30pm-6:30pm	Vari C
WASPHED3570 03M	Wed Apr 15 3:30pm-5:30pm	Winters 118	WAS/SC/PSYC3250 03M	Wed Apr 29 3:30pm-5:30pm	Curtis M
WAS/SC/PHED3600 03M	Mon Apr 20 8:30am-10:30am	Curtis H	WAS/SC/PSYC3260 03M	Thu Apr 30 3:30pm-6:30pm	Curtis E
WASPHED4430 03M	Mon Apr 20 3:30pm-6:30pm	Ross South 105	WAS/SC/PSYC3260 03N	Thu Apr 23 3:30pm-6:30pm	Vari B
WAS/SC/PHED4440 03M	Thu Apr 16 3:30pm-6:30pm	Stedman E	WAS/SC/PSYC3270 03M	Thu Apr 30 3:30pm-5:30pm	Curtis C
WAS/SC/PHED4600 03M	Wed Apr 15 8:30am-11:30am	Stedman B	WAS/SC/PSYC3280 03M	Tue Apr 21 12noon-2:00pm	Curtis A
WAS/SC/PHED4600 03N	Wed Apr 15 8:30am-11:30am	Stedman B	WAS/SC/PSYC3290 03M	Wed Apr 29 8:30am-10:30am	Curtis K
WASPHIL1020 03M	Tue Apr 28 12noon-2:00pm	Stedman A,B	WAS/SC/PSYC3410 03P	Wed Apr 22 8:30am-11:30am	Curtis B
WASPHIL1020 03P	Tue Apr 21 8:30am-11:30am	Tait Upper Gym	WAS/SC/PSYC3440 03M	Wed Apr 15 8:30am-11:30am	Curtis C
WASPHIL2065 03M	Thu Apr 23 3:30pm-5:30pm	Stedman A	WAS/SC/PSYC3450 03M,N	Tue Apr 23 12noon-2:00pm	Vanier Dining Hall
			WAS/SC/PSYC3450 03P	Tue Apr 14 8:30am-11:30am	Stedman F
			WAS/SC/PSYC3480 03M	Wed Apr 22 3:30pm-5:30pm	Curtis E
			WAS/SC/PSYC3490 03M	Thu Apr 16 3:30pm-5:30pm	Curtis G
			WASSOCI3610 03M	Wed Apr 15 3:30pm-6:30pm	Curtis E
			WASSOSC3015 03M	Wed Apr 15 3:30pm-5:30pm	Winters 103
			WASSOSC3740P03	Thu Apr 16 8:30am-11:30am	Vari D
			WASSOSC3740V03	Tue Apr 28 8:30am-10:30am	Ross North 203

### Faculty of Fine Arts

WFADANC1340 03A	Tue Apr 14 9:00am-11:00am	Curtis H
WFADANC2390 03A	Wed Apr 15 9:00am-11:00am	Stedman D
WFAMUSI3301 03M	Thu Apr 16 3:30pm-6:30pm	Winters 030

### Faculty of Science

WSCBIOL2010 04	Thu Apr 23 8:30am-11:30am	Bethune Dining Hall	WSCCHEM4120 03	Thu Apr 16 12noon-3:00pm	Vari 1005
WSCBIOL2010 04 (LAB)	Fri Apr 10 12noon-4:00pm	Lumbers 128,131	WSCCHEM4130 03	Mon Apr 20 8:30am-11:30am	Vari 1020
WSCBIOL3070 04	Wed Apr 15 3:30pm-6:30pm	Curtis K	WSCCHEM4150 03	Wed Apr 15 8:30am-11:30am	Vari 1154
WSCBIOL3080 03	Mon Apr 20 3:30pm-6:30pm	Stedman A	WSCCHEM4160 03	Wed Apr 15 3:30pm-6:30pm	Petrie 312
WSCBIOL3120 03	Wed Apr 15 8:30am-11:30am	Curtis K	WSCEATS2010 03	Wed Apr 22 8:30am-11:30am	Curtis 110
WSCBIOL4120 03	Wed Apr 22 3:30pm-6:30pm	Curtis 110	WSCEATS3030 03	Tue Apr 21 8:30am-11:30am	Vari 2000
WSCBIOL4160 03	Wed Apr 15 8:30am-10:30am	Vari 1152	WSCEATS3180 03	Tue Apr 21 8:30am-11:30am	Vari 2016
WSCBIOL4220 04	Wed Apr 22 3:30pm-6:30pm	Stong 303	WSCEATS4130 03	Thu Apr 16 12noon-3:00pm	Vari 2000
WSCBIOL4230 04	Wed Apr 22 8:30am-11:30am	Curtis J	WSCEATS4140 03	Wed Apr 15 3:30pm-6:30pm	Petrie 312A
WSCBIOL4350 04	Mon Apr 20 3:30pm-6:30pm	Vari 1005	WSCEATS4170 03	Wed Apr 15 8:30am-11:30am	Vari 1154
WSCCHEM2010 03	Mon Apr 27 3:30pm-6:30pm	Stedman F	WSCEATS4220 03	Mon Apr 20 8:30am-11:30am	Vari 1022
WSCCHEM2110 04	Wed Apr 15 3:30pm-6:30pm	Ross South 137	WSCEATS4250 03	Tue Apr 14 12noon-3:00pm	Petrie 312A
WSCCHEM2110 05	Wed Apr 15 3:30pm-6:30pm	Ross South 137	WSCPHYS2040 03	Tue Apr 14 3:30pm-6:30pm	Stedman C
WSCCHEM2620 03	Mon Apr 27 8:30am-11:30am	Curtis M	WSCPHYS2060 03	Mon Apr 20 3:30pm-6:30pm	Stedman E
WSCCHEM3150 03	Thu Apr 16 12noon-3:00pm	Curtis 110	WSCPHYS3060 03	Mon Apr 20 3:30pm-6:30pm	Vari 1022
WSCCHEM3210 04	Tue Apr 14 8:30am-11:30am	Bethune 218	WSCPHYS3280 03	Wed Apr 15 3:30pm-6:30pm	Farquharson 312
WSCCHEM3450 03	Wed Apr 15 8:30am-11:30am	Curtis G	WSCPHYS4020 03	Thu Apr 16 3:30pm-6:30pm	Ross South 105
WSCCHEM4040 03	Tue Apr 14 3:30pm-6:30pm	Petrie 312A	WSCPHYS4070 03	Wed Apr 15 3:30pm-6:30pm	Farquharson 020

# FULL YEAR Final Examinations

### Faculty of Arts

YASANTH1110 06C	Mon Apr 20 3:30pm-5:00pm	Vanier Dining Hall	YASANTH2150 06A	Mon Apr 20 12noon-3:00pm	Tait Upper Gym
YASANTH1110 06D	Mon Apr 27 12noon-3:00pm	Tait Main Gym	YASANTH2160 06A	Thu Apr 23 8:30am-11:30am	Curtis A
YASANTH2100 06A	Wed Apr 15 8:30am-11:30am	Curtis D	YASANTH3180 06A	Tue Apr 14 3:30pm-6:30pm	Vari B

COURSE	EXAM TIME	ROOM	COURSE	EXAM TIME	ROOM
YASANTH3410 06A	Thu Apr 16 12noon-3:00pm	Ross South 137	YASHIST2300 06A	Tue Apr 28 8:30am-11:30am	Tait Upper Gym
YASECON2300 06A	Tue Apr 14 8:30am-11:30am	Curtis E	YASHIST2310 06A	Wed Apr 29 3:30pm-6:30pm	Stedman E
YASECON2300 06B	Tue Apr 14 8:30am-11:30am	Curtis C	YASHIST2400 06A	Mon Apr 20 8:30am-11:30am	Bethune Dining Hall
YASECON2300 06C	Tue Apr 14 8:30am-11:30am	Stedman B	YASHIST2510 06A	Mon Apr 20 3:30pm-6:30pm	Ice Rink
YASECON2300 06D	Tue Apr 14 8:30am-11:30am	Vanier Dining Hall	YASHIST3120 06A	Tue Apr 28 3:30pm-5:30pm	Curtis H
YASECON2400 06A,B	Thu Apr 30 8:30am-10:30am	Tait Main Gym	YASHIST3131 06A	Tue Apr 21 8:30am-11:30am	Curtis E
YASECON2400 06C	Mon Apr 27 3:30pm-6:30pm	Curtis K	YASHIST3200 06A	Mon Apr 20 8:30am-11:30am	Ross South 203
YASECON2400 06D	Tue Apr 14 3:30pm-6:30pm	Ross South 203	YASHIST3380 06A	Mon Apr 27 8:30am-11:30am	Stedman F
YASEN 1100 06A	Mon Apr 20 8:30am-11:30am	Founders 203	YASHIST3400 06A	Wed Apr 29 3:30pm-6:30pm	Curtis C
YASEN 1100 06B	Wed Apr 15 8:30am-11:30am	Vari 3006	YASHIST3515 06A	Mon Apr 20 8:30am-10:30am	Curtis K
YASEN 1100 06C	Thu Apr 23 12noon-3:00pm	Curtis A	YASHIST3531 06A	Wed Apr 22 8:30am-10:30am	Curtis C
YASEN 1100 06D	Thu Apr 16 3:30pm-6:30pm	Founders 203	YASHIST3533 06A	Wed Apr 29 8:30am-11:30am	Curtis K
YASEN 1100 06E	Wed Apr 15 3:30pm-6:30pm	Stong 216	YASHIST3640 06A	Wed Apr 15 12noon-3:00pm	Curtis D
YASEN 1100 06G,H	Wed Apr 15 8:30am-11:30am	Vari C	YASHIST3710 06A	Tue Apr 14 8:30am-11:30am	Ross South 203
YASEN 1100 06J	Wed Apr 15 3:30pm-6:30pm	Curtis 110	YASHIST3750 06A	Tue Apr 21 3:30pm-5:30pm	Curtis C
YASEN 1100 06K	Thu Apr 23 8:30am-11:30am	Curtis 110	YASHIST3770 06A	Thu Apr 16 3:30pm-5:00pm	Vari B
YASEN 1100 06L	Thu Apr 23 12noon-3:00pm	Curtis K	YASHIST3809 06A	Mon Apr 20 3:30pm-6:30pm	Admin.Studies 031
YASEN 1100 06M	Thu Apr 23 12noon-3:00pm	Curtis K	YASHIST3880 06A	Mon Apr 27 12noon-3:00pm	Curtis K
YASEN 1100 06N	Thu Apr 23 12noon-3:00pm	Curtis A	YASHIST3930D06	Wed Apr 15 12noon-3:00pm	Curtis H
YASEN 1100 06P	Thu Apr 16 3:30pm-6:30pm	Stong 303	YASHIST4010 06A	Wed Apr 15 3:30pm-6:30pm	Vari 3005
YASEN 1100 06Q	Thu Apr 23 12noon-3:00pm	Curtis A	YASHIST4930A06	Wed Apr 15 3:30pm-6:30pm	Vari 3003
YASEN 1100 06R	Mon Apr 20 3:30pm-6:30pm	Curtis 110	YASHUMA1100 06A	Thu Apr 30 3:30pm-6:30pm	Vari C
YASEN 1200 06A	Wed Apr 15 8:30am-11:30am	Ross South 203	YASHUMA1110 06A	Tue Apr 28 3:30pm-6:30pm	Bethune Dining Hall
YASEN 1200 06B	Tue Apr 14 8:30am-11:30am	Vanier 104	YASHUMA1130 06A	Tue Apr 21 3:30pm-6:30pm	Bethune Dining Hall
YASEN 1200 06C	Wed Apr 22 3:30pm-6:30pm	Winters 118	YASHUMA1200 06A,B	Tue Apr 21 3:30pm-6:30pm	Tait Main Gym
YASEN 1200 06D	Mon Apr 27 8:30am-11:30am	Stedman B	YASHUMA1209 06A	Tue Apr 21 3:30pm-6:30pm	Tait Main Gym
YASEN 1200 06E	Tue Apr 21 8:30am-11:30am	Curtis G	YASHUMA1300 06A	Thu Apr 30 12noon-3:00pm	Curtis B
YASEN 1200 06G	Wed Apr 15 8:30am-11:30am	Ross South 105	YASHUMA1320 06A	Tue Apr 28 3:30pm-6:30pm	Stedman A
YASEN 1200 06H	Tue Apr 21 8:30am-11:30am	Curtis G	YASHUMA1400 06A	Tue Apr 21 12noon-3:00pm	Vanier Dining Hall
YASEN 1200 06J	Tue Apr 14 8:30am-11:30am	Vari 1152A	YASHUMA1500B06	Thu Apr 30 8:30am-11:30am	Stedman A
YASEN 1200 06K	Tue Apr 14 8:30am-11:30am	Stong 216	YASHUMA1500C06A,B	Tue Apr 21 12noon-3:00pm	Ice Rink
YASEN 1200 06L	Thu Apr 23 3:30pm-6:30pm	Curtis M	YASHUMA1500G06	Tue Apr 28 3:30pm-6:30pm	Stedman F
YASEN 1200 06M	Wed Apr 15 3:30pm-6:30pm	Vari 3004	YASHUMA1500H06	Wed Apr 15 3:30pm-6:30pm	Curtis F
YASEN 1200 06N	Tue Apr 14 8:30am-11:30am	Vanier 104	YASHUMA1810 06A,B	Tue Apr 21 3:30pm-6:30pm	Tait Upper Gym
YASEN 1200 06P	Tue Apr 14 8:30am-11:30am	Stong 303	YASHUMA1810 06C	Tue Apr 21 3:30pm-5:30pm	Curtis G
YASEN 1200 06Q	Tue Apr 14 8:30am-11:30am	Stong 303	YASHUMA1820 06A	Tue Apr 21 12noon-3:00pm	Curtis D
YASEN 1200 06R	Thu Apr 23 3:30pm-6:30pm	Curtis M	YASHUMA1820 06B	Wed Apr 15 3:30pm-6:30pm	Ross South 103
YASEN 1300 06A	Thu Apr 16 3:30pm-6:30pm	Curtis M	YASHUMA1830 06A	Tue Apr 21 12noon-3:00pm	Stedman A
YASEN 1300 06B	Wed Apr 15 8:30am-11:30am	Winters 118	YASHUMA1910 06A	Tue Apr 21 3:30pm-5:30pm	Stedman A
YASEN 1300 06C	Wed Apr 15 8:30am-11:30am	Ross South 133	YASHUMA1920 06A,B	Thu Apr 23 8:30am-11:30am	Ice Rink
YASEN 1300 06D	Mon Apr 20 8:30am-11:30am	Ross North 203	YASHUMA1950 06A	Mon Apr 27 3:30pm-6:30pm	Vanier Dining Hall
YASEN 1300 06E	Mon Apr 20 8:30am-11:30am	Curtis 110	YASHUMA1959 06A	Mon Apr 27 3:30pm-6:30pm	Vanier Dining Hall
YASEN 1300 06H	Wed Apr 22 8:30am-11:30am	Curtis M	YASHUMA2000A06	Tue Apr 21 3:30pm-6:30pm	Curtis A
YASEN 1300 06J	Wed Apr 15 8:30am-11:30am	Ross South 103	YASHUMA2000B06	Tue Apr 21 12noon-3:00pm	Tait Upper Gym
YASEN 1300 06K	Mon Apr 20 8:30am-11:30am	Ross North 203	YASHUMA2000C06	Thu Apr 23 8:30am-10:30am	Ross South 105
YASEN 2060 06A	Wed Apr 22 12noon-3:00pm	Vanier Dining Hall	YASHUMA2000D06	Mon Apr 27 3:30pm-6:30pm	Curtis A
YASEN 2100 06A	Thu Apr 23 8:30am-11:30am	Curtis J	YASHUMA2000E06	Thu Apr 23 3:30pm-6:30pm	Curtis 110
YASEN 2110 06A	Tue Apr 14 8:30am-11:30am	Curtis 110	YASHUMA2100 06A	Wed Apr 22 3:30pm-6:30pm	Ross South 203
YASEN 2110 06B	Tue Apr 21 8:30am-11:30am	Admin.Studies 030	YASHUMA2150 06A	Thu Apr 16 3:30pm-6:30pm	Curtis C
YASEN 2110 06C	Wed Apr 15 3:30pm-6:30pm	Ross North 203	YASHUMA2180 06A	Wed Apr 15 3:30pm-6:30pm	Stong 303
YASEN 2120 06A	Wed Apr 29 8:30am-11:30am	Bethune Kining Hall	YASHUMA2200 06A	Thu Apr 23 3:30pm-6:30pm	Bethune Dining Hall
YASEN 2120 06B	Tue Apr 21 8:30am-11:30am	Admin.Studies 033	YASHUMA2500L06	Tue Apr 14 8:30am-10:30am	Stedman C
YASEN 2160A06	Thu Apr 23 3:30pm-6:30pm	Curtis K	YASHUMA2610 06A	Wed Apr 22 8:30am-11:30am	Admin.Studies 033
YASEN 2160B06	Thu Apr 16 3:30pm-6:30pm	Curtis A	YASHUMA2640 06A	Tue Apr 21 3:30pm-6:30pm	Vari B,C
YASEN 2330 06A	Thu Apr 30 3:30pm-6:30pm	Tait Upper Gym	YASHUMA2650 06A	Wed Apr 22 8:30am-11:30am	Admin.Studies 034
YASEN 2450 06A	Thu Apr 16 3:30pm-6:30pm	Tait Main Gym	YASHUMA2670 06A	Thu Apr 23 3:30pm-6:30pm	Stedman F
YASEN 2460 06A	Tue Apr 28 8:30am-11:30am	Stedman E	YASHUMA2800 06A	Thu Apr 30 8:30am-11:30am	Bethune Dining Hall
YASEN 2470 06A	Wed Apr 29 3:30pm-6:30pm	Curtis D	YASHUMA2830 06A	Mon Apr 27 3:30pm-6:30pm	Curtis 110
YASEN 2480 06A	Tue Apr 21 8:30am-11:30am	Stedman E,F	YASHUMA2840 06A	Tue Apr 28 12noon-3:00pm	Curtis D
YASEN 2510 06A	Mon Apr 27 8:30am-11:30am	Bethune Dining Hall	YASHUMA2850 06A	Mon Apr 20 3:30pm-6:30pm	Admin.Studies 038
YASEN 3110 06A	Wed Apr 15 3:30pm-6:30pm	Admin.Studies 036	YASHUMA2930 06A	Mon Apr 20 3:30pm-6:30pm	Curtis E,G
YASEN 3120 06A	Wed Apr 22 8:30am-11:30am	Founders 203	YASHUMA2990A06	Wed Apr 15 3:30pm-5:30pm	Vari 3009
YASEN 3150 06A	Wed Apr 29 8:30am-11:30am	Vari B	YASHUMA2990D06	Wed Apr 29 3:30pm-6:30pm	Curtis H
YASEN 3160C06	Thu Apr 23 3:30pm-6:30pm	Vari 3009	YASHUMA3000A06	Wed Apr 15 3:30pm-6:30pm	Admin.Studies 037
YASEN 3170 06A	Mon Apr 20 3:30pm-6:30pm	Vari 1156	YASHUMA3000D06	Mon Apr 20 3:30pm-6:30pm	Vari 3003
YASEN 3190 06A	Thu Apr 23 8:30am-11:30am	Stedman A,B	YASHUMA3000L06	Thu Apr 16 3:30pm-6:30pm	Vari 3009
YASEN 3190 06C	Wed Apr 22 8:30am-11:30am	Ross North 203	YASHUMA3000M06	Tue Apr 21 8:30am-11:30am	Vari 2009
YASEN 3200 06A	Tue Apr 14 8:30am-11:30am	Curtis G	YASHUMA3100 06A	Mon Apr 20 8:30am-11:30am	Ross South 105
YASEN 3230 06A	Wed Apr 15 8:30am-11:30am	Vari D	YASHUMA3160B06	Mon Apr 20 3:30pm-6:30pm	Founders 203
YASEN 3260 06A	Tue Apr 21 8:30am-11:30am	Admin.Studies 034	YASHUMA3500D06	Thu Apr 16 12noon-3:00pm	Curtis B
YASEN 3280 06A	Wed Apr 22 8:30am-11:30am	Admin.Studies 030	YASHUMA3620 06A	Thu Apr 23 3:30pm-6:30pm	Stedman E
YASEN 3310 06A	Tue Apr 28 8:30am-11:30am	Stedman B	YASHUMA3650 06A	Mon Apr 27 8:30am-11:30am	Ross South 203
YASEN 3320 06A	Thu Apr 16 12noon-3:00pm	Vari 3000	YASHUMA3670 06A	Tue Apr 21 3:30pm-6:30pm	Vari B,C
YASEN 3340 06A	Mon Apr 20 12noon-3:00pm	Curtis G	YASHUMA3780 06A	Mon Apr 20 3:30pm-6:30pm	Admin.Studies 031
YASEN 3360 06A	Wed Apr 15 8:30am-11:30am	Vari 3009	YASHUMA3890 06A	Wed Apr 15 3:30pm-6:30pm	Admin.Studies B01
YASEN 3400 06A	Wed Apr 15 8:30am-11:30am	Stong 303	YASHUMA3930 06A	Wed Apr 15 12noon-3:00pm	Curtis M
YASEN 3430A06	Thu Apr 16 3:30pm-6:30pm	Curtis K	YASHUMA3990A06A,B	Wed Apr 22 3:30pm-6:30pm	Tait Upper Gym
YASEN 4110 06A	Tue Apr 14 12noon-3:00pm	Vari 1016	YASHUMA4840 06A	Wed Apr 15 3:30pm-6:30pm	Vari 3005
YASEN 4140B06	Tue Apr 14 8:30am-11:30am	Stedman 107	YASIT 1040 06A	Tue Apr 21 8:30am-10:30am	Vari 1158
YASEN 4190A06	Wed Apr 15 3:30pm-6:30pm	Vari 2005	YASIT 1050 06A,B,C	Mon Apr 27 12noon-2:00pm	Curtis G
YASEN 4210B06	Wed Apr 15 3:30pm-6:30pm	Vari 2009	YASIT 1060 06A,B,C	Mon Apr 27 12noon-2:00pm	Tait Upper Gym
YASEN 4230B06	Wed Apr 15 8:30am-11:30am	Curtis B	YASIT 2040 06A,B	Tue Apr 14 8:30am-11:30am	Curtis M
YASEN 4280 06A	Mon Apr 20 3:30pm-6:30pm	Ross South 203	YASIT 2060 06A,B,C	Wed Apr 22 8:30am-11:30am	Curtis E
YASEN 4320 06A	Wed Apr 15 8:30am-11:30am	Ross South 201	YASIT 2750 06A	Wed Apr 15 3:30pm-5:30pm	Vari 3009
YASFR 1080 06A,B,C	Tue Apr 21 8:30am-11:30am	Tait Main Gym	YASIT 3040 06A,B,C,D	Wed Apr 22 8:30am-11:30am	Curtis A
YASFR 2070 06A,B,C	Wed Apr 29 12noon-3:00pm	Curtis J	YASJP 4800A06	Wed Apr 15 7:00pm-10:00pm	Ross South 105
YASFR 2080 06A,C,D	Mon Apr 20 8:30am-11:30am	Curtis A	YASLA 1000 06A	Wed Apr 15 3:30pm-6:30pm	Ross South 102
YASFR 2080 06H,J,K	Mon Apr 20 8:30am-11:30am	Curtis G	YASLA 2000 06A	Tue Apr 14 12noon-3:00pm	Ross South 105
YASFR 2100 06A,B,C	Wed Apr 15 8:30am-11:30am	Tait Upper Gym	YASLING1000 06A	Thu Apr 23 3:30pm-6:30pm	Ice Rink
YASFR 2200 06A,B,C	Thu Apr 23 3:30pm-6:30pm	Tait Upper Gym	YASLING2060 06A	Wed Apr 22 12noon-3:00pm	Vanier Dining Hall
YASFR 3080 06A,B,C	Tue Apr 21 8:30am-11:30am	Vanier Dining Hall	YAS/SC/MATH1510 06A,B	Tue Apr 28 8:30am-11:30am	Ice Rink
YASFR 3100 06B	Wed Apr 15 8:30am-11:30am	Curtis 110	YAS/SC/MATH1520 06A,B,C	Wed Apr 15 8:30am-11:30am	Vanier Dining Hall
YASFR 3140 06A,B	Tue Apr 14 8:30am-11:30am	Curtis J	YAS/SC/MATH1550 06A,B,C,D	Mon Apr 20 8:30am-11:30am	Ice Rink
YASFR 3150 06A	Mon Apr 20 3:30pm-6:30pm	Vari 1016	YAS/SC/MATH2030 06A	Wed Apr 29 3:30pm-6:30pm	Ross South 137
YASFR 3310 06A	Thu Apr 16 12noon-3:00pm	Vari 3004	YAS/SC/MATH2030 06B	Wed Apr 29 3:30pm-6:30pm	Curtis A
YASFR 3360 06A	Wed Apr 15 3:30pm-6:30pm	Vari 3006	YAS/SC/MATH2260 06A	Tue Apr 21 8:30am-11:30am	Vari 1022
YASFR 4330 06A	Wed Apr 15 8:30am-11:30am	Vari 3005	YAS/SC/MATH2580 06A,B,C,D	Tue Apr 21 8:30am-11:30am	Ice Rink
YASFR 4380A06	Mon Apr 20 8:30am-11:30am	Winters 118	YAS/SC/MATH3050 06A	Thu Apr 23 3:30pm-6:30pm	Vari 1005
YASGEOG2060 06A	Wed Apr 15 8:30am-11:30am	Ross South 170	YAS/SC/MATH3140 06A	Wed Apr 15 3:30pm-6:30pm	Founders 203
YASGEOG2300 06A	Mon Apr 27 8:30am-10:30am	Curtis H	YAS/SC/MATH3170 06A,B	Wed Apr 29 8:30am-11:30am	Tait Main Gym
YASGEOG3010 06A	Thu Apr 16 3:30pm-5:30pm	Ross South 137	YAS/SC/MATH3280 06A	Wed Apr 15 3:30pm-6:30pm	Ross South 104
YASGEOG3030 06A	Wed Apr 15 3:30pm-5:30pm	Ross South 203	YAS/SC/MATH3500 06A,B	Wed Apr 22 3:30pm-6:30pm	Tait Upper Gym
YASGEOG3040 06A	Thu Apr 16 8:30am-11:30am	Ross South 137	YAS/SC/MATH4010 06A	Wed Apr 15 3:30pm-6:30pm	Admin.Studies 224
YASGEOG3060 06A	Mon Apr 20 8:30am-10:30am	Curtis K	YAS/SC/MATH4020 06A	Wed Apr 15 8:30am-11:30am	Vari 3003
YASGEOG3080 06A	Wed Apr 15 8:30am-10:30am	Ross South 171	YAS/SC/MATH4170 06A	Wed Apr 15 8:30am-11:00am	Ross South 137
YASGEOG3120 06A	Tue Apr 14 3:30pm-5:30pm	Stedman F	YASMC 1260 06A	Wed Apr 15 3:30pm-6:30pm	McLaughlin 111
YASGEOG4040 06A	Tue Apr 14 8:30am-10:30am	Curtis A	YASMC 1260 06B	Wed Apr 15 3:30pm-6:30pm	McLaughlin 112
YASGER 1020 06A	Tue Apr 21 3:30pm-6:30pm	Vari 1020	YASMC 1650 06A	Wed Apr 22 8:30am-10:30am	Winters 118
YASGER 2200 06A	Thu Apr 16 12noon-2:00pm	Vari 3017	YAS/SC/PHED2470 06A	Tue Apr 28 8:30am-11:30am	Curtis M
YASGK 1000 06A	Wed Apr 15 8:30am-10:30am	Vari 1158	YAS/SC/PHED2480 06A	Wed Apr 22 8:30am-11:30am	Ross South 137
YASGK 2000 06A	Thu Apr 16 12noon-3:00pm	Vari 2009	YAS/SC/PHED3010 06A		

COURSE	EXAM TIME	ROOM	COURSE	EXAM TIME	ROOM
YASPOLS2040 06B	Wed Apr 15 8:30am-11:30am	Curtis F	YASSOSC1000 06B	Tue Apr 21 12noon-3:00pm	Bethune Dining Hall
YASPOLS2100 06A	Thu Apr 16 3:30pm-6:30pm	Vanier Dining Hall	YASSOSC1000 06C	Thu Apr 23 8:30am-10:30am	Curtis D
YASPOLS2100 06B	Thu Apr 30 8:30am-11:30am	Tait Upper Gym	YASSOSC1010 06A	Wed Apr 29 3:30pm-6:30pm	Vari B
YASPOLS2100 06C	Tue Apr 21 3:30pm-6:30pm	Vanier Dining Hall	YASSOSC1020 06A	Thu Apr 30 3:30pm-6:30pm	Stedman F
YASPOLS2210 06A, B	Wed Apr 15 3:30pm-6:30pm	Tait Main Gym	YASSOSC1030 06A	Wed Apr 29 3:30pm-6:30pm	Curtis G
YASPOLS2210 06C	Wed Apr 15 3:30pm-5:30pm	Tait Upper Gym	YASSOSC1040 06A	Wed Apr 29 3:30pm-6:30pm	Bethune Dining Hall
YASPOLS2300 06A	Mon Apr 20 3:30pm-5:30pm	Stedman F	YASSOSC1060 06A	Thu Apr 30 12noon-3:00pm	Tait Upper Gym
YASPOLS2510 06A	Thu Apr 30 3:30pm-5:30pm	Vanier Dining Hall	YASSOSC1080 06A	Tue Apr 28 3:30pm-6:30pm	Vanier Dining Hall
YASPOLS2510 06B	Thu Apr 30 3:30pm-6:30pm	Bethune Dining Hall	YASSOSC1089 06A	Tue Apr 28 3:30pm-6:30pm	Vanier Dining Hall
YASPOLS2610 06A	Tue Apr 21 12noon-3:00pm	Tait Main Gym	YASSOSC1130 06A	Thu Apr 16 3:30pm-5:30pm	Ross North 203
YASPOLS3120 06A	Tue Apr 21 3:30pm-6:30pm	Stedman E	YASSOSC1140 06B	Thu Apr 23 3:30pm-5:30pm	Vari D
YASPOLS3140 06A	Tue Apr 21 8:30am-10:30am	Ross South 203	YASSOSC1140 06C	Mon Apr 27 8:30am-11:30am	Ross South 137
YASPOLS3150 06A	Thu Apr 16 3:30pm-6:30pm	Vari C	YASSOSC1140 06J	Wed Apr 15 3:30pm-6:30pm	Vanier 108
YASPOLS3170 06A	Tue Apr 14 8:30am-11:30am	Stedman E	YASSOSC1140 06L	Wed Apr 29 8:30am-11:30am	Curtis 110
YASPOLS3180 06A	Wed Apr 22 3:30pm-5:30pm	Curtis J	YASSOSC1140 06M	Wed Apr 15 3:30pm-6:30pm	Ross South 105
YASPOLS3190 06A	Thu Apr 23 8:30am-11:30am	Curtis G	YASSOSC1160 06A	Thu Apr 30 8:30am-10:30am	Ice Rink
YASPOLS3200 06A	Tue Apr 14 12noon-2:00pm	Stedman B	YASSOSC1169 06A	Thu Apr 30 8:30am-10:30am	Ice Rink
YASPOLS3210 06A	Wed Apr 15 3:30pm-6:30pm	Stedman F	YASSOSC1180 06A	Wed Apr 29 3:30pm-5:30pm	Tait Main Gym
YASPOLS3230 06A	Tue Apr 21 8:30am-10:30am	Curtis A	YASSOSC1189 06A	Wed Apr 29 3:30pm-5:30pm	Tait Main Gym
YASPOLS3240 06A	Thu Apr 30 3:30pm-6:30pm	Stedman E	YASSOSC1200 06A	Wed Apr 29 3:30pm-6:30pm	Stedman A
YASPOLS3280 06A	Thu Apr 16 8:30am-11:30am	Ross North 203	YASSOSC1210 06A	Wed Apr 29 12noon-3:00pm	Tait Main Gym
YASPOLS3300 06A	Tue Apr 14 3:30pm-6:30pm	Stedman E	YASSOSC1310 06A	Tue Apr 28 3:30pm-5:30pm	Ice Rink
YASPOLS3500 06A	Thu Apr 16 3:30pm-6:30pm	Winters 118	YASSOSC1319 06A	Tue Apr 28 3:30pm-5:30pm	Ice Rink
YASPOLS3510 06A	Tue Apr 14 8:30am-10:30am	Ross South 205	YASSOSC1410 06A	Tue Apr 28 3:30pm-6:30pm	Tait Main Gym
YASPOLS3550 06A	Mon Apr 20 8:30am-11:30am	Admin.Studies 032	YASSOSC1419 06A	Tue Apr 28 3:30pm-6:30pm	Tait Main Gym
YASPOLS3580 06A	Mon Apr 20 3:30pm-6:30pm	Ross South 137	YASSOSC1520 06A	Tue Apr 21 8:30am-10:30am	Winters 118
YASPOLS3600 06A	Wed Apr 29 8:30am-11:30am	Curtis A	YASSOSC1530 06A	Mon Apr 27 8:30am-11:30am	Ross North 203
YASPOLS3600 06B	Wed Apr 29 8:30am-10:30am	Curtis G	YASSOSC1540 06A	Wed Apr 29 3:30pm-6:30pm	Tait Upper Gym
YASPOLS4530 06A	Wed Apr 15 8:30am-11:30am	Vari 2009	YASSOSC1549 06A	Wed Apr 29 3:30pm-6:30pm	Tait Upper Gym
YAS/SC/PSYC1010 06A	Tue Apr 14 12noon-3:00pm	Tait Main Gym	YASSOSC1570 06A	Wed Apr 29 3:30pm-6:30pm	Vanier Dining Hall
YAS/SC/PSYC1010 06B	Tue Apr 14 3:30pm-5:30pm	Ice Rink	YASSOSC1580 06A	Mon Apr 20 8:30am-11:30am	Admin.Studies 034
YAS/SC/PSYC1010 06C	Tue Apr 14 3:30pm-5:30pm	Tait Upper Gym	YASSOSC1740 06A	Thu Apr 30 8:30am-10:30am	Stedman F
YAS/SC/PSYC1010 06D	Tue Apr 14 3:30pm-5:30pm	Bethune Dining Hall	YASSOSC1749 06A	Thu Apr 30 8:30am-10:30am	Stedman F
YAS/SC/PSYC1010 06E	Tue Apr 14 12noon-2:00pm	Ice Rink	YASSOSC1810 06A	Mon Apr 20 8:30am-11:30am	Admin.Studies 036
YAS/SC/PSYC1010 06G	Tue Apr 14 3:30pm-6:30pm	Stedman D	YASSOSC1820 06A	Thu Apr 30 8:30am-11:30am	Curtis D
YAS/SC/PSYC1010 06H	Tue Apr 14 3:30pm-5:30pm	Tait Main Gym	YASSOSC1910 06A	Tue Apr 28 3:30pm-5:30pm	Tait Upper Gym
YAS/SC/PSYC1010 06J	Tue Apr 14 3:30pm-6:30pm	Curtis I,L	YASSOSC1919 06A	Tue Apr 28 3:30pm-5:30pm	Tait Upper Gym
YAS/SC/PSYC1010 06K	Tue Apr 14 3:30pm-5:30pm	Tait Main Gym	YASSOSC2180 06A	Mon Apr 20 3:30pm-6:30pm	Curtis E,G
YAS/SC/PSYC1010 06L	Tue Apr 14 12noon-2:00pm	Ice Rink	YASSOSC2200 06A	Thu Apr 23 3:30pm-6:30pm	Bethune Dining Hall
YAS/SC/PSYC1010 06N	Tue Apr 14 12noon-3:00pm	Tait Upper Gym + 316	YASSOSC2520 06A	Thu Apr 23 3:30pm-5:30pm	Ross North 203
YAS/SC/PSYC1010 06P	Tue Apr 14 12noon-2:00pm	Bethune Dining Hall	YASSOSC2550 06A	Tue Apr 28 8:30am-11:30am	Curtis J
YAS/SC/PSYC1010 06Q	Tue Apr 14 12noon-2:00pm	Ice Rink	YASSOSC2600 06A	Thu Apr 30 8:30am-11:30am	Bethune Dining Hall
YAS/SC/PSYC1010 06R	Tue Apr 14 3:30pm-6:30pm	Vanier Dining Hall	YASSOSC2700 06A	Tue Apr 28 12noon-3:00pm	Ice Rink
YAS/SC/PSYC2020 06A, B	Wed Apr 22 12noon-3:00pm	Tait Upper Gym	YASSOSC2720 06A	Wed Apr 29 3:30pm-5:30pm	Ice Rink
YAS/SC/PSYC2020 06D	Thu Apr 30 3:30pm-5:30pm	Curtis A	YASSOSC2810 06A	Tue Apr 14 3:30pm-6:30pm	Founders 203
YAS/SC/PSYC2020 06E	Mon Apr 20 12noon-3:00pm	Curtis D	YASSOSC2810 06B	Wed Apr 15 3:30pm-6:30pm	Admin.Studies 035
YAS/SC/PSYC2020 06G, H	Tue Apr 28 3:30pm-6:30pm	Vari B	YASSOSC2820 06A	Tue Apr 21 8:30am-11:30am	Admin.Studies 037
YAS/SC/PSYC2020 06J	Mon Apr 20 12noon-3:00pm	Curtis E	YASSOSC2840 06A	Tue Apr 28 12noon-3:00pm	Tait Main Gym
YAS/SC/PSYC2020 06L	Thu Apr 30 3:30pm-5:30pm	Stedman A	YASSOSC2990H06	Thu Apr 16 12noon-3:00pm	Curtis M
YAS/SC/PSYC2020 06M	Tue Apr 28 3:30pm-6:30pm	Curtis M	YASSOSC3030 06A	Wed Apr 15 8:30am-11:30am	Stedman A,F
YAS/SC/PSYC3030 06A	Thu Apr 23 8:30am-11:30am	Tait Upper Gym	YASSOSC3090 06A	Mon Apr 27 12noon-3:00pm	Curtis K
YAS/SC/PSYC4170 06C	Tue Apr 14 8:30am-11:30am	Curtis D	YASSOSC3120 06A, B	Thu Apr 30 3:30pm-5:30pm	Curtis K
YAS/SC/PSYC4170 06J	Tue Apr 14 8:30am-11:30am	Curtis D	YASSOSC3210 06A	Wed Apr 22 8:30am-10:30am	Curtis D
YAS/SC/PSYC4220 06A	Tue Apr 21 8:30am-10:30am	Founders 203	YASSOSC3280 06A	Tue Apr 21 8:30am-10:30am	Ross South 203
YASRU 1000 06A	Mon Apr 20 3:30pm-6:30pm	Admin.Studies 033	YASSOSC3290 06A	Tue Apr 14 12noon-3:00pm	Vari 1020
YASRU 2000 06A	Wed Apr 15 3:30pm-6:30pm	Ross South 127	YASSOSC3300 06A	Mon Apr 20 3:30pm-5:30pm	Tait Upper Gym
YASRU 2750 06A	Wed Apr 29 3:30pm-6:30pm	Curtis H	YASSOSC3310 06A	Thu Apr 23 3:30pm-6:30pm	Vanier Dining Hall
YASRU 3000 06A	Mon Apr 20 8:30am-11:30am	Vari 1154	YASSOSC3311 06A	Tue Apr 28 8:30am-11:30am	Vanier Dining Hall
YASSC 1190 06A	Wed Apr 15 8:30am-11:30am	Admin.Studies B02	YASSOSC3314 06A	Wed Apr 15 3:30pm-6:30pm	Stedman C
YASSOCI1010 06A	Thu Apr 30 3:30pm-6:30pm	Tait Main Gym	YASSOSC3315 06A	Mon Apr 20 8:30am-11:30am	Vanier Dining Hall
YASSOCI2030 06A	Wed Apr 15 8:30am-11:30am	Vari B	YASSOSC3540 06A	Tue Apr 14 8:30am-11:30am	Ross South 105
YASSOCI2050 06B	Tue Apr 21 8:30am-11:30am	Curtis D,C	YASSOSC3560 06A	Thu Apr 16 3:30pm-6:30pm	Vari D
YASSOCI2060 06A	Tue Apr 14 8:30am-11:30am	Bethune Dining Hall	YASSOSC3990D06	Wed Apr 15 8:30am-11:30am	Stedman C
YASSOCI2070 06B	Thu Apr 23 12noon-3:00pm	Tait Upper Gym	YASVC 1330 06A	Wed Apr 15 8:30am-11:30am	Vari 2000
YASSOCI3030 06A	Thu Apr 16 3:30pm-6:30pm	Vari 3003	YASVC 1370 06A	Wed Apr 15 8:30am-11:30am	Vari 2005
YASSOCI3060 06A	Thu Apr 16 8:30am-11:30am	Ross South 203	YASVC 1690A06	Wed Apr 22 8:30am-11:30am	Winters 017
YASSOSC1000 06A	Wed Apr 29 8:30am-11:30am	Vanier Dining Hall	YASVC 1690B06	Wed Apr 22 8:30am-11:30am	Ross South 105

## Faculty of Environmental Studies

YENENV1000 06A Wed Apr 15 8:30am-10:30am Bethune Dining Hall

## Faculty of Fine Arts

YFAFILM1400 06B	Wed Apr 15 8:30am-11:30am	Vari A	YFAMUSI3350 06A	Wed Apr 15 3:30pm-6:30pm	Winters 030
YFAMUSI1032 08A	Wed Apr 15 12noon-3:00pm	Winters 002A	YFAMUSI4022 08A	Wed Apr 15 8:30am-11:30am	Winters 002A
YFAMUSI1200 06A	Thu Apr 16 3:30pm-6:30pm	McLaughlin 050	YFAMUSI4032 08A	Wed Apr 15 12noon-3:00pm	Winters 002A
YFAMUSI1520 06A	Wed Apr 15 3:30pm-6:30pm	Curtis D	YFATHEA1200 06A	Wed Apr 15 3:30pm-6:30pm	Stedman D
YFAMUSI2000 08A	Wed Apr 15 3:30pm-6:30pm	Winters 017	YFATHEA2200 06A	Thu Apr 16 3:30pm-6:30pm	Stedman F
YFAMUSI2022 08A	Wed Apr 15 8:30am-11:30am	Winters 002A	YFATHEA2410 06A	Mon Apr 20 8:30am-11:30am	Stedman D
YFAMUSI2220 06A	Wed Apr 22 8:30am-11:30am	Winters 023	YFATHEA3200 06A	Wed Apr 15 3:30pm-6:30pm	Stedman A
YFAMUSI3022 08A	Wed Apr 15 8:30am-11:30am	Winters 002A	YFAVISA1110 06A	Thu Apr 16 3:30pm-6:30pm	Stedman D
YFAMUSI3032 08A	Wed Apr 15 12noon-3:00pm	Winters 002A	YFAVISA2560 06A	Tue Apr 21 3:30pm-6:30pm	Stedman D
YFAMUSI3130 08A	Tue Apr 14 8:30am-11:30am	McLaughlin 207	YFAVISA2620 06A	Tue Apr 14 9:00am-11:00am	Stedman D

## Faculty of Science

YSCBIOL1010 06	Mon Apr 20 8:30am-11:30am	Tait Upper Gym + 316	YSCNATS1690 06	Thu Apr 16 8:30am-11:30am	Stedman A,F
YSCBIOL2020 08	Thu Apr 23 3:30pm-6:30pm	Stedman D	YSCNATS1710 06	Thu Apr 16 8:30am-11:30am	Tait Upper Gym
YSCBIOL2030 05	Mon Apr 20 3:30pm-6:30pm	Bethune Dining Hall	YSCNATS1720 06	Wed Apr 22 3:30pm-5:30pm	Tait Main Gym
YSCBIOL2030 05 (LAB)	Mon Apr 13 12noon-6:00pm	Lumbers 128,131	YSCNATS1730 06	Thu Apr 16 8:30am-11:30am	Curtis A,D
YSCBIOL2040 05	Tue Apr 14 8:30am-11:00am	Curtis L	YSCNATS1740 06	Thu Apr 16 12noon-2:00pm	Ice Rink
YSCCHEM1010 06	Wed Apr 15 3:30pm-6:30pm	Ice Rink	YSCNATS1760 06	Wed Apr 22 3:30pm-6:30pm	Curtis I,L
YSCCHEM1010 06 (LAB)	Fri Apr 10 10:00am-11:00am	Vari A,B,C	YSCNATS1770 06	Thu Apr 16 8:30am-10:30am	Tait Main Gym
YSCCHEM2020 05	Tue Apr 21 8:30am-11:30am	Curtis D	YSCNATS1790 06	Mon Apr 20 3:30pm-6:30pm	Tait Main Gym
YSCCHEM3020 08	Wed Apr 15 3:30pm-6:30pm	Tait Upper Gym	YSCNATS1800H06	Wed Apr 22 3:30pm-6:30pm	Ice Rink
YSCCHEM3030 08	Thu Apr 23 7:00pm-10:00pm	Admin.Studies B02	YSCNATS1820 06	Wed Apr 22 3:30pm-6:30pm	Vanier Dining Hall
YSCHEATS4050 06	Tue Apr 14 8:30am-11:30am	Curtis 110	YSCNATS1830 06	Wed Apr 22 3:30pm-6:30pm	Bethune Dining Hall
YSCNATS1610 06	Thu Apr 16 12noon-2:00pm	Petrie 312A	YSCNATS1840 06	Thu Apr 16 12noon-3:00pm	Tait Main Gym
YSCNATS1620 06	Thu Apr 16 8:30am-11:30am	Tait Upper Gym + 316	YSCPHYS1010 06	Mon Apr 13 8:30am-11:30am	Curtis D,E
YSCNATS1640 06	Mon Apr 20 12noon-3:00pm	Ice Rink	YSCPHYS1070 04	Thu Apr 16 8:30am-11:30am	Stedman B
YSCNATS1650 06	Wed Apr 22 3:30pm-5:30pm	Ice Rink	YSCPHYS1410 06	Mon Apr 13 8:30am-11:30am	Stedman A,D,F
YSCNATS1660 06	Thu Apr 16 12noon-3:00pm	Vari B	YSCPHYS3040 06	Wed Apr 15 8:30am-11:30am	Vari 3004
		Curtis I,L	YSCPHYS4010 06	Mon Apr 20 8:30am-11:30am	Petrie 312A

# MacIvor's *Jump* is exciting and innovative theatre

by Harry Rudolfs

Attempting a dada performance entails a great risk. Art has to be comprehensible to some of the people some of the time — the avant-garde too often leaves too many out in the cold.

However, director Daniel MacIvor and composer Tom Walsh have done a superb job in putting together *Jump*, an exquisite minimalist work which should appeal to all theatre goers.

The multi-layered comedy spoofs marriage and examines the facades inherent in life and love. *Jump* manages to transcend normality while tugging strongly at the veins of social consciousness and mores.

MacIvor makes every bit of the stage, lighting, score and choreography work together, developing a series of highly-textured vignettes that fit together like a hand and glove.

The story revolves around a couple and their interaction with the rest of the cast, including two young girls dressed in identical private school uniforms, an older mother-in-law figure, a greasy Valentino-type M. C. and a technician/caretaker dressed in coveralls.

The entire plot unfolds without narrative or dialogue — the only three words spoken belong to the girls. But the text is jammed with jokes: visual, musical and theatrical. The curtain

## THEATRE

*Jump*  
written and directed by Daniel MacIvor  
Theatre Passe Muraille  
until February 23

goes up but flaps a few times; the actors perform a ballet between curtained doorways that is reminiscent of the three stooges.

The roles are deeply stylized caricatures, but this enhances rather than detracts from their believability. They appear caught in the audience's eye, but at the same time they maintain their self-conscious identities. The result is a performance which seems to overflow the bounds of reality.

MacIvor manages to break situations into redundant patterns which have the effect of a skipping record. This takes the motions out of their regular context, making them visual fetishes. Tom Walsh's musical phrases shift along with the repetitive dances, melding from disco to tango to country or polka and often drift to sound like Cage or Scriabin.

MacIvor manages to turn a bridal shower into a hilarious tribal folk-dance. He treats the stag similarly as the groom and M.C. swing each other around in a type of cartoon dance while the husband-to-be consumes vast quantities of liquor with inevitable results. Luckily, the technician, who has a moderating and

orchestrative influence over the players, hustles the groom off-stage before he has a chance to spray the audience with vomit.

The parade of toasters which follows is a brilliant iconization of the wedding gift cult and a good piece of ballet. Afterwards, the female members watch a toaster image on video. Eventually two pieces of blackened toast pop up. The less adventurous of the two girls then steps up and touches between her and the image, which turns into a blue field.

This leads to the most hypnotic of MacIvor's scenes: the two girls stand face to face in profile in front of the screen and assume the classical gestalt shape of a goblet and/or two faces. Of course, we all know it's impossible for the mind to hold more than one image at the same time, don't we?

Stylization and sparsity makes the play successful. There are very few props. After the marriage ceremony, the husband and wife both try to climb a ladder which appears behind a curtain set further back in the stage. Both of them rely on their partner to catch them, but the husband freezes part-way up and is carried, as if in the grip of rigor mortis, and placed in a toy wagon which the technician has provided.

The play ends with the two girls playing on the ladder, but I won't spoil the climax. *Jump* is one of the most exciting and innovative pieces of experimental theatre to be staged in Toronto in some time.



### Jump for Dada theatre

Caroline Gillis and Ken McDougall share an exciting and innovative moment from Daniel MacIvor's new play, *Jump*. Almost without dialogue, the play is a superb, minimalist work which should appeal to everybody who loves original theatre.

## The Miser not stingy entertainment

by Sara Singer

It's Wednesday night...halfway through the week. I'm stressed, tired and not too keen on having to review a play. Despite this poor attitude, Vanier College's production of Moliere's *The Miser* managed to amuse and entertain me for two and a half hours.

Fred Thury, a Vanier College professor and director of previous Vanier productions, once again lent his talents, directing a strong musical adaptation of the comedy.

The story, simple and timeless, is about love prevailing over avarice. Elise loves Valere. Her brother Cleante loves Valere's sister Marianne. But Harpagon, the selfish and bitter father of Elise and Cleante, forbids both the couples from uniting. Harpagon's excessive greed is avenged in the end, to the delight of the audience.

Space is employed well in the Vanier cafeteria-turned-theatre, where the play was performed. Thury and his cast, using a simple set and

## THEATRE

*The Miser*  
written by Moliere  
directed by Fred Thury  
Vanier College Hall

costumes, made this practical space visually rich.

Shane Jeffery, offered an exaggerated satirical performance as Harpagon, a greedy old miser. Fiona MacCool gave a hilarious, somewhat anachronistic interpretation of Frosine the matchmaker, epitomizing the nouveau rich woman with no class or taste. Other comical types appeared throughout the play, performed with equal skill.

The music, written by Robert McCarroll and Fred Thury, was happy, playful and pleasant. It contained many clever and satirical lyrics. The singing was consistently strong throughout, with Theresa Brown (Elise) and Sara Marlowe (Marianne) revealing vocal talent.

*The Miser* was an enjoyable and uplifting theatrical experience. It was a pleasant surprise for a Wednesday.

## Kicking Bear talks about his culture

by Josh Marins

*The Trial of Kicking Bear* is a gripping example of great Canadian theatre. The play's powerful ability to make the horror of the destruction of the North American Native at the hands of the White Man is both mesmerizing and bitterly entertaining.

The play takes place at a time when most Natives had been driven off their land and were being systematically destroying by the US government.

One part of Native life was the Ghost Dance Movement. Followers believed that when they performed the dance, the Lakota people would regain their traditional way of life.

The play is a series of monologues that Kicking Bear, famed leader of the Ghost Dance Movement, delivers to an agent of Buffalo Bill's Wild West Show while in jail. The agent

## THEATRE

*The Trial of Kicking Bear*  
written and performed by Michael C. Lawrenchuk  
directed by Robert Smith  
Factory Theatre  
until February 23

offers to get Kicking Bear out, provided he agrees to perform the dance in the Show's European tour. The monologues take place over time; we see Kicking Bear rapidly become a shell of a man as he relates the destruction of his tribe, his friends and his way of life.

At times, his descriptions were so shocking that I felt tears and shame for the injustices committed by the White Man. Images such as a baby trying to nurse from his dead mother's breast moments before the Army throws him in the air and shoots him fill the story. Fortunately, Michael C. Lawrenchuk, the author and performer of this one man production, intersperses mild humour to blunt the edge of these horrors.

The saddest part of the play is watching Kicking Bear come to grips with the loss of Native traditions. He

occasionally talks about the missionary who comes to advise him to let go of his religion or burn in hell. It becomes obvious that the cross, which he always respected as being holy, has come to represent pain, as do the bars of his cell, through which the first light of the play emerges in the shape of a cross.

Lawrenchuk's ability to fill the black cell with vivid pictures of Native life is fantastic. For a one person show to work, it needs a strong actor and a great writer, and Lawrenchuk proves to be both.

Robert Stevens' lighting design is also excellent. As Kicking Bear walks around, black stripes of shadow representing the bars of his cell hit him. As he dances, a red light comes up, representing a campfire at first; but, as he lets his body be enveloped by it, the light makes him appear to be covered in blood.

*The Trial of Kicking Bear* isn't just another story about what happened to North American indigenous people. We might even glean some insight into the great injustice that is part of our history.

## Cohen theatrical adaptation a Loser

by Prasad Bidaye

Not many can deny the unique passion of Leonard Cohen's writing. Similarly, only a few have the ability to recreate it. In a current adaptation of his experimental novel, *Beautiful Losers*, the Threshold Theatre Group has forgotten that and failed.

The role of the nameless author (Glenn Rea), is played like a stereotypical American college grad who desires to expand his mind with the darker sides of life. Unfortunately this is totally unlike Cohen's character, a corrupt intellectual whose passage through the novel involves his inevitable absorption into those darker shades.

Cohen's character is further destroyed by director Mark Cassidy's decision to represent him as two personas: the first Rea, the second Katy Scaife.

The acting is also poor. None of

## THEATRE

*Beautiful Losers*  
based on the novel by Leonard Cohen  
The Theatre Centre  
until February 16

the actors seem to "feel" their lines, rendering them unable to give the play the sensuality one experiences when reading the novel. However, this could be the fault of Cassidy's script.

This month's trend seems to be for directors to adapt twentieth century literary icons (ie. Burroughs, Kafka,) into more visual media. Like *Naked Lunch*, it would be impossible to transfer everything from *Beautiful Losers* into a script. It makes even less sense to adapt it for theatre; Cohen's writing is far too cerebral to be dramatised. Much of his text is lost, summarised and loosely connected, draining the story of its excitement.

Although this adaptation of *Beautiful Losers* is disappointing, it contains a few things to be enjoyed. The lusty moments are believable and sincere; I commend the actors and actresses for their artistry and commitment in those scenes.

Considering Leonard Cohen was one of the most credible and unique artists of the sixties, the theatre adaptation of *Beautiful Losers* is disappointing, merely a psychedelic adventure. The sixties' connotations are obvious, and stereotypical; passive, lame, the play lacks the sensual destructiveness so crucial to Cohen's novel.

The psychedelia got desperate at the end: as the darkness dawned, a dual-patterned lightshow flashed on and off. But if the theatre hadn't filled with the subtle scent of marijuana, I'm sure the bohemians in the audience would not have enjoyed the show as much.



Michael C. Lawrenchuk stars in the title role of *The Trial of Kicking Bear*. The play has the ability to make the destruction of Natives both mesmerizing and bitterly entertaining. It will be performed at the Factory Theatre until February 23.

# Recent Sarah Bernhardt biography is simply Divine

by Riccardo Sala

"Nothing kills but death," Sarah Bernhardt once said. For the legendary French actress who had played countless death scenes on the stage, few things came easier than survival.

*The Divine Sarah* deals with this very adaptable woman. Her performances were works of art that through their intensity and artistry transcended the physical limits of the stage to singe themselves upon the consciousness of the larger society.

Unlike so many famous artists and actors of later generations, Sarah didn't burn out. She lived contentedly until close to 80, nurtured by the theatre to which she contributed so much.

Fizdale and Gold's work does not swamp the reader with arcane tidbits of theatre. Like a social history, it illustrates the life of a well-known figure, Sarah Bernhardt, and her relationship to society.

Amplified with photos and a section devoted to art icons fashioned after Bernhardt, this work shows the powerful had she held upon the popular imagination. Even now, over one hundred years after she entered the stage, the photographs remain as vivid today as ever: Bernhardt as Marguerite in Dumas' *La Dame aux Camelias*,



Sarah Bernhardt strikes a pose on the stage in the title role of Sardou's *Theodora*. Although remembered as a too demonstrative actress, Bernhardt was actually restrained compared to other stage performers of her day according to *The Divine Sarah: A Life of Sarah Bernhardt*, a new biography written by Arthur Gold and Robert Fizdale.

as the empress of Byzantium in Sardou's *Theodora*, as Cleopatra in *Antony and Cleopatra*.

Like the tragic, romantic heroines she played, Sarah lived a role that was larger than life. Everything about her was grandiose: her lovers, her adventures, her ambition.

The fame that surrounded Sarah at the end of her life was a far cry from her early days, when she was kicked out of the Comedie Francaise, the country's leading theatre company.

"With nothing to do, Sarah was frustrated, bored, and miserably uncomfortable in a company where ev-

eryone disliked her. Since she reputedly refused to apologize, her contract was terminated. Imprudent, stubborn Sarah, her amour propre intact, was not to return to the Comedie Francaise for 10 years," the authors write.

In leaving the Comedie, Bernhardt turned her back on the centre of France's theatrical universe. When she returned to the Comedie a decade later, she did so as a vastly different person.

In the intervening years she supported herself as a small-time actress as well as a courtesan, developing a manner and confidence that would add to her later stage personae.

When the Germans encircled Paris during the Franco-Prussian War, Bernhardt worked as a nurse, tending after wounded French soldiers.

Before the war, she had found work at the Theatre Odeon under Felix Duquesnel, and returned there as soon as peace returned. The Odeon could not compare with the Comedie Francaise, though, so when the Comedie asked Bernhardt, by then a well-known actress, to come back, she accepted.

"It was a different Sarah who returned to the Comedie Francaise after a 10 year absence. At 17 she had been an unknown girl, plagued by uncontrollable stage fright. Now, at 28, she was an accomplished actress who fascinated theatre-goers with her insinuating charm and arrogant chic."

As the authors describe her, Bernhardt had a unique ability to interact with the audience. She drew

## BOOK

*The Divine Sarah: A Life of Sarah Bernhardt*  
by Arthur Gold and Robert Fizdale  
published by Alfred A. Knopf/Random House  
353 pages

upon a reserve of intensity unparalleled in the theatre. Time and again, Bernhardt conquered unreceptive audiences, challenging them, converting them with her acting and a voice that critic Francisque Sarcey described as an "Aeolian harp."

Bernhardt outgrew the Comedie Francaise and went on to form her own company with which she toured the world. Whenever debts threatened her in Paris, Bernhardt took her show on the road, guaranteeing more than enough to cover expenses at home. With shades of our own rock heroes, Bernhardt eventually staged three farewell tours of the United States.

Through it all Sarah Bernhardt redefined acting, bringing to the stage an understated intensity that was in marked contrast to the hyperbole of the Comedie Francaise.

Writing about the attempt earlier in this century to transcribe *Oedipus* onto film, the authors make an interesting point about Jean Mounet-Sully of the Comedie Francaise, one of Bernhardt's lovers when she was still with the troupe:

"The tragedian had not changed his ways. Still reluctant to take direction, he refused to adapt himself to the new medium, with the result that he appears as a mouthing frenzied madman, a silent parody of Comedie Francaise declamation."

According to the authors, Bernhardt was a more congenial film subject.

By the time the twentieth century rolled around, Bernhardt was 50 years old and enjoying unparalleled fame. But there were signs of change on the horizon.

The romantic plays upon which Bernhardt had built her repertoire were being superseded by the northern-bred, psychological dramas of Ibsen and Chekhov, authors whose anguished, negative view of society found little receptiveness with the vivacious Bernhardt.

She was being edged out by a new generation of actresses, in comparison with whom Bernhardt was now being called overstated. Once alone at the top of the ladder, Bernhardt had to make room for actresses such as the Italian Eleanora Duse, whose forte lay precisely in the new Ibsenesque dramas Bernhardt neglected.

# Travel book neither this nor that

by Jim Munroe

*Neither Here Nor There* recounts Bill Bryson's experiences travelling through Europe. While nothing special in themselves, his cynical and occasionally witty style makes his tourist rambles slightly (although not much) more interesting than they should be.

Bryson travelled as a young man, with a backpack and a hitchhiking thumb. Interspersed with his descriptions of his modern travels are his memories of those days. These parts are outrageously funny, and mercifully without the inept moralizing which mars the rest of the book. While these episodes may have been intended as a counterpoint to his more reserved modern travels, they end up being a much better read.

In his recent travels, Bryson hits the traditional European spots like Paris, Rome and the like, but he also

## BOOK

*Neither Here Nor There*  
written by Bill Bryson  
published by Secker & Warburg

voyages into Finland, Yugoslavia and Istanbul. A chapter devoted to each place, the book cannot help but become somewhat predictable after the sixth or seventh — he arrives, finds a hotel and spends the remainder of his time hitting the tourist traps and remarking on the architecture.

Bryson is an American who has lived in England for over a decade. He is quite obviously writing for a British audience; his humour is influenced by the dry wit of his adopted home. However, he still retains an unmistakable American arrogance.

This results in a strangely skewed world-view. On the one hand, Bryson condemns the American way of life. On the other, he continually criticizes other places for not being American

enough.

Bryson's chosen topics range from the silly to the inane. He laments the fact that the Walkman was invented in Japan, for instance. It would have been far better named had it been made in America, he spouts, making a snide remark along the lines of, "But what do you expect — they're boring Japanese!" This impassioned love of compartmentalizing people, be it Serbians or British, is often too offensive and simple-minded to be funny, and detracts enormously from the book.

From its witty opening, the book, like Bryson's enthusiasm, tends to degenerate steadily. Aside from a few bright spots, the writing is lacklustre after the first quarter.

Worst of all is his satisfaction with playing the consummate tourist. Bryson frequents the typical points of interest, complains about the coffee and sits alone in bars where he gets drunk and reads history books. Not exactly inspirational reading for people interested in travel.

## NEITHER HERE NOR THERE TRAVELS IN EUROPE



# An entertaining comic novel, and that's no lie

by Ira Nayman

Stephen Fry's first novel, *The Liar* sat around the *Excilbur* offices for over a month with no takers. Who wants to read another first novel by an unknown British writer? However, over Christmas, I decided I had the time to give the comic novel a try.

My first surprise was to find that I actually know who Stephen Fry is: as an actor, he appeared in the hilariously rude British series *Blackadder*. There was no reason to believe that, just because Fry was a wonderful comic actor, he would be equally adept at writing.

But, it was enough to make me sorry that his book had sat around the newspaper office for so long.

*The Liar* is very British: boy's schools with masters ranging from unbearably stupid to unbearably smart and sympathetic, the usual homosexual flirtations and flings, etc. etc. It's a bit too familiar, even for someone

## BOOK

*The Liar*  
written by Stephen Fry  
published by The Octopus Publishing Group  
277 pages

like myself who has never been to England. Once you get past that, however, *The Liar* is a light, funny read.

The title character, Adrian Healey, is a chronic liar, a person who lies for the hell of it, even when there is no benefit in it for him. While the chapters of his life at boy's school are necessary to develop his character, they can become somewhat tedious.

The book picks up when he gets involved with a mysterious professor of languages, Donald Trefusis, at college. Trefusis takes Healey, and the reader, on a wild adventure involving spies and a machine known as Mendax.

Fry isn't a half-bad writer. A comic set piece in which the fate of Trefusis,

who has been arrested on a morals charge (in service of the story, you may be sure), is discussed by the senior faculty members is hilarious.

Once the plot gets moving, the reader has a hard time keeping track of what's real and what isn't. And, Fry has an interesting take on what all those spies are going to be doing now that the Cold War has been called off.

Unfortunately, chapters with scenes from the present are mixed with chapters on the past. Not only is this confusing early on, but it tends to slow the action and humour just as it gets started.

All in all, Stephen Fry comes across as Douglas Adams lite, taking his characters a little more seriously, not being able to sustain his humour quite so much. That's not bad for a first novel (especially since Adams seems to have abdicated for a life of environmentally conscious travel book writing); I look forward with interest to what he comes up with next.

# Bob Wiseman good, if not categorizable on album...

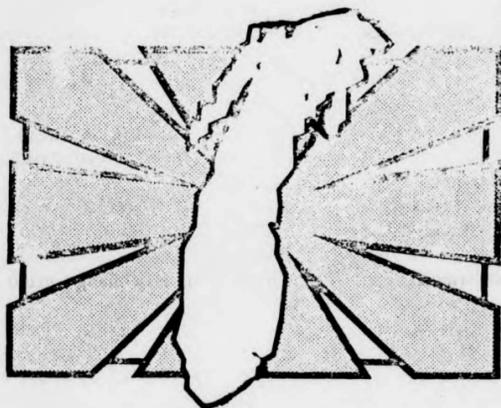
by David Kuswanto

Bob Wiseman is usually known as "the guy who plays keyboards for Blue Rodeo." But he is also an independent record producer and singer/songwriter with a new solo album. *Presented by Lake Michigan Soda* is his second release, one of unquestionable worth.

Clearly this is not a Blue Rodeo record. Far from it. There are no polished pop songs here and the famous Keelor/Cuddy vocal harmonies are nowhere to be found, so don't bother looking. Instead, sit back, relax and listen to Wiseman's scratchy pubescent whines as he boldly takes you where no one has gone before.

Being a concerned and well-informed artist, Wiseman tends to write songs on political and environmental issues, as the album demonstrates. However, Wiseman is also a softie, and seems equally involved with matters of the heart, particularly those old love-and-yearning standards.

## Lake Michigan Soda



## ...and frenzied, but funny in concert with Andrew Cash

By Ron Skinner

No, my friends, acoustic music is not dead. I can truthfully say this after attending a concert this past Friday at the legendary Bohemian Embassy.

Knowing the number of procrastinators in this city, I arrived, lucky to find two tickets available. Before long, this most benevolent venue was filled to capacity with an anxious crowd to see a concert billed as a "four in one:" Bob Wiseman, Andrew Cash, Robert Priest and Leanne Haze. All four would play solo stints on acoustic guitars, with Wiseman going back and forth between piano and guitar.

Leanne Haze crept on the stage, playing a set of original works with musical references ranging from Hindu gods to Mohawk Warriors. She set the tone for the night's overall strength — the updating of basic folk song arrangements.

Robert Priest's performance was a mixture of poetic forms and witty sarcasms, aimed at all of those dumb things in this "perfect" world of ours. He contributed his share of angst to the evening with songs like "G.I. Joe, The Great American Zero," and "My Earth Friendly Shopping Bag," a song about how people fool themselves by placing their faith in novelty causes. Thank god (*god??*) not all the baby boomers sold out, some even retaining their "Rebel Pose."

Andrew Cash, his guitar strapped over one shoulder, resembled Tom

## MUSIC

Bob Wiseman  
Presented by Lake Michigan Soda  
WEA

Thus, we get everything from your dead serious six o'clock news reports ("Another obscure death in the history of the American Indian Movement [AIM]") to the gentlest of laments, "Me an Arrow." Various comedic asides between songs give the audience a break from the intensity of the music.

Admittedly, Wiseman's alternative and experimental tendencies occasionally get in the way of the songs. For instance, the tape loops and effects on "Frost in Florida" make the song unlistenable and unattractive. But on the whole, Wiseman uses the imperfections to his advantage. And anyways, after writing, producing and playing about half a dozen instruments on the record, you're bound to miss a beat or two.

Other than to say it's very good, this album is difficult to categorize, as it draws from different schools and styles. *Presented by Lake Michigan Soda* probably isn't for everyone, and it does take some time to digest, but good things often do.

And don't let titles like "Diary of a U.S. crop-dusting pilot spraying the defoliant tebuthiuron (spike) on coca plantations in the upper huallaga valley [Peru]" bother you none. You get used to 'em.

Waits. He seemed to loathe the limelight at first, but came booming out of it.

Cash gave a gut-wrenching performance, playing acoustic versions of his songs, most of which were arranged for a rock and roll band. At times he seemed looking for help from his absent band; but Cash pulled through with beautiful, emotionally charged ballads. His rendition of "Waltzing Matilda" was truly exceptional.

Where Andrew Cash seemed slightly limited without his backing band, Bob Wiseman thrived doing solo work away from his full-time position as Blue Rodeo's pianist. Suddenly stepping to the piano during the dying moments of intermission, Wiseman began his madness of improvisations. He banged out what looked like a frenzied selection of notes, but sounded painstakingly phrased beforehand.

Halfway through his set, Wiseman's guitar went out of tune. His guitar tuner wouldn't work for him, immediately putting him on the spot. "Just think," Wiseman said, "I might have to use my own mind for once."



# Madonna and O'Connor blend badly to produce Banderas

by Kathryn Bailey

## MUSIC

Banderas  
Ripe  
London Records/Polygram

Two women who looked like Madonna and sounded like Sinead O'Connor would go far in today's music industry. But, what can one do with two women who look like Sinead O'Connor and sound like Madonna?

This is the problem Caroline Buckley and Sally Herbert, the two nearly bald female members of Banderas, have on their debut album, *Ripe*. The entire album is saturated with airy, if slightly more stylized and refined, Madonnaesque vocals. If Banderas is a bit more respectable than Madonna, it may be because they have the benefit of the British music industry behind them.

The first single by the band to make the charts in Britain, "This is Your Life," featured Electronic — Johnny Marr (was he really ever in The Smiths?) and Bernard Sumner. You shouldn't buy the album if you are a big fan of either artist, though: you would never notice Marr's guitars or Sumner's backing vocals if it weren't for the tiny credits on the

inner sleeve. Sadly, these tiny credits are probably the only reason Banderas made it onto the charts.

Another example is "Why Aren't You In Love With Me?" Jimmy Sommerville, who used to employ Buckley and Herbert as back-up singers, supplies backing vocals for the song. But one has to pry his vocals from the overpowering mass of synthesized sound.

"All the songs sound the same." It has been said of so many albums before, but never has it been more true than on *Ripe*. Sure, if you have a thing for quivering, Madonnaish vocals, groovy discofied tunes featuring the same drum program throughout and romantic love lyrics that are "so true" when sung in a sappy attempt at soul, you might like Banderas.

But for me, *Ripe* goes rotten after the first listen.

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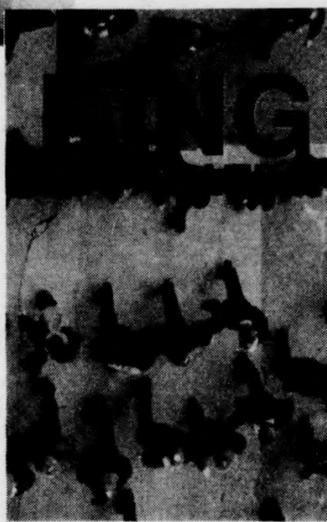
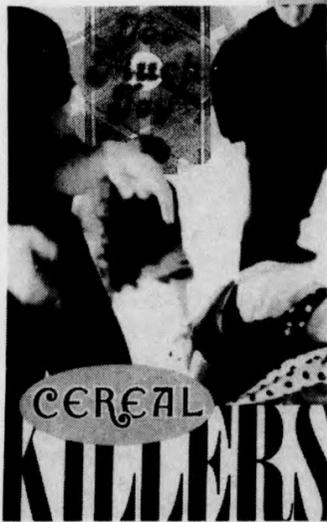
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AB06



The goofs have landed! Above: The Barenaked Ladies respond to being banned from City Hall. Too Much Joy and King Apparatus are other goofs to watch out for.



# Album looks at the illegitimate son of late eighties acid house

by Prasad Bidaye

## MUSIC

various artists  
The Best of Techno, Vol 1  
Profile Records

Based around the recent warehouse scene, *The Best of Techno Vol 1* samples underground dance music from Germany, the UK, Japan, the United States and Canada. House music is often dismissed as just another trend for unconscious clubgoers; but an objective listener will find an unexpected sense of experimentation and innovation on this album.

Techno is the illegitimate son of Kraftwerk and late 80s acid house. Groups like LFO, Tricky Disco and Sweet Exorcist characterized techno last year, but this compilation proves that it is more than just bleeps and heavy bass.

The first track, Zone's "Eternal #2," is the standard club track for the nineties; on top of a makeover of James Brown's "Funky Drummer," it uses samples from Kraftwerk's "Home-Computer" and Eric B's "Let The Rhythm Hit 'Em," and flies around with an assortment of moog effects.

"Self Hypnosis," by Nexus 21, is a chilled but magnificent track whose neural melody alone demonstrates the potential for spontaneity in this genre.

F.U., by Canada's Fuse, is a trash number, with an industrial bassline and abrasive rhythm. The song's in-

tensity is only matched by the techno-classic "Technarcy." With the volume turned up, it creates the perfect environment for a hallucination, or for that matter, even hallucinogenics.

Nothing here is as sophisticated as 808 State or The Orb, but these few tracks are about as good as it gets. Most are redundant, proving the stereotypes of dance music (almost) right.

"Voodoo Child" is over-engineered, with samples by KLF, Hendrix, Todd Terry, and Afrika Bambaata. Program 2's "More Energy" is guilty (along with Quadrophonia and LA Style) for ripping off the bassline from KLF's "What Time Is Love?" and triggering it to death. The same also happens on GTO's "Listen To The Rhythm Flow."

*The Best of Techno Vol 1* is not recommended for all fans of dance music. Unless the aforementioned names sound the least bit familiar, stick to C+C Music Factory and Crystal Waters. Otherwise, I'm sure this album would be valuable to anyone intrigued with the underground dance subculture.

# This article is too goofy to read!

Ira Nayman

Music has always had its goofs — the musical equivalent of nerds, bands that nobody would admit to listening to, even though everybody thought they were fun, if kind of...you know, goofy.

Goof rock is distinguished by its high decibel level, lack of commitment to musical quality and a peculiar take on the world: it is essentially garage rock with a sense of humour. And, although few pop fans would admit to noticing, lately, there has been a veritable goof renaissance.

The Barenaked Ladies, for instance, have gotten a lot of publicity and airplay lately. This owes, as much as anything, to being banned from Toronto's City Hall on the grounds that goofs are not limited to the music industry.

Barenaked songs like "(Be My) Yoko Ono" and "Brian Wilson" are classic goof takes, although I find the Ladies too obsessed with the media. Rumour has it the band is going to expand its repertoire; if their reverent

## MUSIC

Too Much Joy  
Cereal Killers  
Giant/Warner Brothers  
King Apparatus  
King Apparatus  
Raw Energy Records

remake of Bruce Cockburn's "Lovers in a Dangerous Time" is any indication, they're planning on renouncing goofdom.

No problem. LA band Too Much Joy could easily step in and fill the void. Two chords...snappy tempos...funny lyrics — Too Much Joy has the mark of the goof upon them.

"Long Haired Guys From England" is a rip-off of the goof classic "Instant Club Hit/You'll Dance to Anything" by The Dead Milkmen, the closest thing goof rock has to a legend. Otherwise, their first album, *Cereal Killers*, is lots of fun.

Too Much Joy wraps its goofiness in an intellectual gloss. Thus, you get a four syllable word (benevolent) in

an ode to liquid excess ("King of Beers"). I have to admit, though, "William Holden Caulfield," the title if not the actual song, makes the entire album worthwhile.

London (Ontario)'s King Apparatus is also filling a hole, the one left by the absence of West Coast goofs Doug and the Slugs. Lead singer Mitch Girio even sounds like Doug Bennett, although he hasn't shown the same need to slag Toronto. Yet.

"Death Car on the Freeway" echoes "Death Cab for Cutie," by British invasion goofs The Bonzo Dog Doodah Band. Songs like "Searching for the New Guitar Hero" and King Apparatus' first single, "Made for TV," show the goof's preoccupation with the media, while "Non-stop Drinking" is a typical goof paean to adolescent excess.

The album version of "Made for TV" is overorchestrated, without the raw feel of the radio version. At times, I found it hard to tell the 17 goof ska songs on the album apart; but I bet they're great to dance to. And goofs love to dance.

Just watch out for your feet.



## Power 105.5fm Shoe-Gazin' Top 17!

1. Lush ..... For Love EP ..... 4AD / Polygram
2. Fudge Tunnel ..... Hate Songs in E Minor ..... Earache / Relativity
3. Various Artists ..... Last Call ..... Zulu (C)
4. Soundtrack ..... Juice ..... MCA
5. Various Artists ..... FreeJack ..... Morgan Creek
6. Nomeansno ..... 0+2=1 ..... Alternative Tentacles (C)
7. DHI ..... Machine Altar Transmission ..... Fringe (C)
8. Public Enemy ..... Shut Em Down EP ..... Def Jam / Sony
9. Primus ..... Seas of Cheese EP ..... Warner
10. UMC's ..... Fruits of our Nature ..... Wild Pitch
11. Bob Wiseman ... Presented By Lake Michigan Soda ..... Warner (C)
12. The Mighty Mighty Bosstone.....Where'd You Go. EP ..... Taang!
13. Borrowed Men ..... No Hail Mary's EP ..... Fiction OD
14. Malhavoc ..... Punishments ..... Epidemoc (C)
15. King Apparatus.....King Apparatus ..... Raw Energy (C)
16. Eric B. and Rakim ..... Juice EP ..... MCA
17. Black Sheep..... Wolf in Sheep's Clothing ..... Polygram

Chart Compiled by no one in particular. C means Can Con. (Bryan Adams is a knob. He has no right to call bands like DHI and Nomeansno mediocre. Try listening to your own music Bry.) CHRY presents My Bloody Valentine March 9th at the Opera House!!! Go and be amazed.

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# Forget the film — go get the soundtrack

25  
escalibur february 12, 1992

by Prasad Bidaye

Critics usually pigeonhole 'alternative' pop groups as depressed, agnostic poets infatuated with death. The soundtrack to Wim Wenders' latest film, *Until the End of the World*, challenges the stereotypes and offers a refreshing sample of those established in modern music.

Take Nick Cave and the Bad Seeds, who have been heralded as the godfathers of existentialist punk. "(I'll Love You) Until The End Of The World," is a black comedy/waltz of crazed romance amid apocalyptic ruins. By underlining his own naked emotion with exaggerated realities, Cave successfully combines melodrama and sincerity.

A similar quality can be found in Julee Cruise's "Summer Kisses, Winter Tears," whose facade may be equivalent to that of a perfume commercial. But over the charming arrangements, the vocals are wistful, even meditative.

Lou Reed's "What's Good" begins with an awkward Slayer guitar solo. The rest of it, like a jam session warmup, is filled with Reed's monotone voice questioning life's trivialities and confessing that "life's good... but not fair at all."

Realism from rock's famous manic-depressive is followed by another cheesy guitar solo. But on



Solveig Dommartin and William Hurt share an Excalibur moment in the film *Until the End of the World*. As it happens, this is a review of the film's soundtrack, but we figured you'd rather see a picture of these two than a picture of, say, Nick Cave and Julee Cruise, or David Byrne and Elvis Costello, or Michael Stipe and...

"Days," Elvis Costello chooses to be less satirical than usual. It is an informal eulogy to a friend, whose death

he accepts as a simple end for which only the "days" can be remembered.

Depeche Mode's "Death's Door" is similar. Bypassing silly fears of going to hell or facing an abyss of gloomy eternity, Martin Gore sings of coming home to his parents as he passes through his last moment of life. As an alternative, most of the artists on *Until The End of the World* are able to confront such subjects realistically and optimistically, without superfluous sadness.

However, there is one case where

angst is a necessary ingredient, and surprisingly enough, the song is a favourite: "Fretless," by REM. Stronger than anything on *Out of Time*, it was produced by Scott Litt, who worked with the band on some of their earlier recordings.

A ghostly piano plays as Michael Stipe delivers some of the most incoherent lyrics he's ever written. Until, suddenly he cries out, "don't talk to me... about being alone," and it somehow makes sense. Echoing the frustrations of Ian Curtis, it is one of

## MUSIC

various artists  
*Until The End of the World Soundtrack*  
Warner Brothers

the most potent moments on the album.

Other notable songs include Talking Heads' "Sax and Violins;" pseudo-funk, underlined with Brazilian bells and charged with David Byrne's nasal tantrums, the band's final recording revives some of the better moments in Heads history.

T-Bone Burnett's "Humans From Earth" is another favourite. Television, electricity, planetary imperialism — the cold lyrics are better fitted to Front 242. But the bluesy guitar chords bite, making this the album's hardest track.

There are a few mundane spots on the soundtrack. Neneh Cherry's "Move With Me" is a monotonous dub, hardly comparable to her previous work on *Red Hot & Blue*. The less said, the better.

U2's "Until The End of The World" is okay, but does not necessarily work in the context of the album. Bono sings in hope of enlightening a former lover that it really isn't "the end of the world." He restrains the passion in his voice, making the supposed climax of the album sound callous.

Fortunately, "Finale" by Graeme Revell and Narada artist David Darling, who score the soundtrack, is a formidable closer, with an intriguing collage of ambient noise and gritty cello.

How Wenders is able to integrate all 19 songs into his film is unimaginable. Rather than call it a soundtrack, *Until The End of the World* is better referred to as an alternative compilation.

## Never mind alternatives, MTV strictly mainstream

by Ira Nayman

I find it hard to accept a band that sells millions of albums as "outside the mainstream."

Yet *never mind the mainstream*, vol. 2, an imported collection of songs played on MTV's *120 Minutes*, contains songs by REM ("Orange Crush") and Depeche Mode ("Personal Jesus"). Sounds pretty mainstream to me.

Not only that, but if punk has to be represented on the album, why choose a relatively tame act like the Ramones instead of true anarchists like the Dead Kennedys? And, if you have to have a song by the Ramones, why choose "Do You Remember Rock 'n' Roll Radio?" instead of "Teenage Lobotomy" or "I Wanna Be Sedated?"

Obviously, MTV's definition of mainstream and mine don't jibe. Whoever chose the songs for *never mind the mainstream* decided to play it safe, straying a little from the pop mainstream, but not very far.

Society has an uncanny ability to incorporate anything different (and,

## MUSIC

various artists  
*never mind the mainstream... vol. 2*  
MTV/Rhino/Warner Brothers

therefore, threatening) into itself, neutralizing its ability to shock or, more important, get people thinking about change. Rock and roll was co-opted a long time ago. As long as 'alternative' music stayed on the fringes, though, at least it could fulfil rock's danger and creative promise.

The ability of society to incorporate and neutralize threatening ideas even benefits those whom it would seem to stifle: teenage rock listeners. Let's face it: at the same time they're rebelling against their parents, most teenagers are conforming to their peer group. Their rebellion is circumscribed within limits that don't seriously threaten the society which, after all, they will become a part of.

This is the credo of the MTV Generation.

Thus, the Violent Femmes, a good choice for an album of alternative music, are represented by "Gone Daddy Gone." The song "Add It Up" is more representative of their work, but it contains a four-letter obscenity beginning with "f" — civilized rebellion has limits.

Don't get me wrong: *never mind the mainstream* contains some great music. "The Killing Moon" is easily the best song Echo and the Bunnymen ever did; John Lydon's Public Image Limited cannot help but play raw rock and roll, even if the song chosen for this album is a dance version of "This is Not a Love Song." In fact, I can honestly say that there isn't a song on this album I don't like.

There are even a couple songs from truly non-mainstream acts: Ministry's "Stigmata," for instance, or Husker Du's "Could You Be the One?"

But, generally, *never mind the mainstream* is about as threatening as porridge.



Morrissey strikes a pose. If "Every Day is Like Sunday" is your idea of an alternative song, you'll love this album.

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# New Marley issues serve his memory

excilibur february 12, 1992 by Eric Alper

I guess the party was pretty boring. Oh, there were your average sin party flavours in all shapes, sizes and colours. Over the speakers came an old AC/DC song, but it abruptly halted at the chorus. A series of "AAAAAWWWWW"s followed. The next voice was Him. And Him was dead. And I was in shock.

It's a strange obsessiveness in society that picks the bones of its most illustrious dead. Jimi Hendrix, for one, has had almost 50 hours of his music released after his death, compared to about six hours when he was here.

The "He" talkin' on my stereo was Bob Marley. His influence and his audience have not waned since his death in 1981. The release of two records proves this.

*Reggae Sunsplash '81: A Tribute to Bob Marley* captures reggae

## MUSIC

Bob Marley  
Reggae Sunsplash  
Elektra Records  
Talkin' Blues  
A & M Records

music's best artists performing a concert memorial to the master. Rita Marley and I-Three's, Marley's own back-up vocalists, take centre stage for "Belly Full" aka "Them Bellyfull (But We Hungry)." Black Uhuru's status as masters of riddim and rhetoric is reaffirmed by "Plastic Smile" and "Guess Who's Coming to Dinner."

Third World brings their instrumental and harmonic force to "1865 (96 Degrees In the Shade)" and "Rock the World." Sheila Hylton smoulders on "The Bed's Too Big Without You," familiar to many due to The Police's cover. Gregory Isaacs, Steel Pulse and Ziggy Marley and The Melody

Makers round off the "I wish I was there" concert.

*Talkin' Blues* combines a 1973 live-in-the-studio airshot, a couple of outtakes from the Natty Dread sessions and a storming '75 Lyceum performance of "I Shot the Sheriff," which outstrips the one on the *Live!* album. The songs are padded by extracts from a Jamaican radio interview.

It's only "almost the classic lineup" because cracks had already begun to appear in the original mighty band and Neville "Bunny Wailer" Livingstone had elected to stay home in Jamaica. The Wailer's old buddy and former vocal coach Joe Higgs manned percussion and sang alongside Peter Tosh and Marley himself; otherwise, all the ingredients were right in place. Broadcast live from The Record Plant in Los Angeles before a small but vocal audience, this is chamber reggae of simultaneous pinpoint delicacy and intensity.



Posthumous records don't often make a musician look good. But, Bob Marley's memory is well served by two recent releases: *Reggae Sunsplash '81: A Tribute to Bob Marley*, and *Talkin' Blues*.

## Concert Calendar

**Teenage Fanclub.** Want guitar influences? How about Jesus and Mary Chain, Dinosaur, Jr. and Neil Young? The melodies are courtesy of The Beatles, Kinks and The Beach Boys. But TF make it sound all their own. Need more reasons to see them? How about *Spin Magazine's* choice as "...The best album by 'white people' in a long while." The same white guys are at The Opera House, Monday, February 24. Believe the hype, the band is here to stay. They'll be playing cuts from *Bandwagonesque*, their history-in-the-making album. Songs in past concerts included "Too Involved," "The Concept," "Sidewinder," "God Knows It's True," and Madonna's "Like A Virgin." Just go, thank me later.

When INXS played the CNE summers ago, opener **Ziggy Marley** almost blew them off the stage. It would have happened if there hadn't been

30,000 Michael Hutchence love-children in the audience at the time. Ziggy has an eerie resemblance to his father in the vocal department, but displays remarkable confidence in performing onstage. Dance the night away, feel good, and keep the music alive. He's at The Concert Hall, Tuesday, March 3, with the aptly-named **Eye & I**, who's mentioned in the new issue of *Entertainment Weekly's* Hot Faces section.

Ah, **Siouxsie**. Where did we go wrong? Toronto could be sooooo good for you, if you just check out our late night bars and excellent transportation system. She's back for a second time in a year — she performed with her backing band, **The Banshees**, on the successful Lollapalooza Tour — to promote *Superstition*. On the new album, they pop it up with "Kiss Them For Me," visit Twin Peaks on "Softly" and reflect Van Halen on "Gotta Get Up." Siouxsie's voice has never

sounded better, sometimes hard as nails, sometimes high and shimmering.

**The Wonderstuff** opens, making this night an even better concert one won't want to miss. Their latest offering, *Never Loved Elvis*, is fun and flirtatious—one reviewer noted: "...If Peter Pan had an electric guitar, this is how he would have seduced Wendy." Show date is Tuesday, February 25, at The Concert Hall.

**I Mother Earth's** music has been called "Van Morrison meets Death," which didn't stop a certain record company from signing them. Ghostly originals are played with startling tightness, and covers such as The Beatles "Tomorrow Never Knows" and Jefferson Airplane's "White Rabbit" are played slower and darker than their originals. Their shows are simply astounding. Get there early as their last club dates were filled to capacity. The Opera House, Saturday, February 29.

**Peter Frampton** comes alive! Yes, he's back, but without **The Northern Pikes**, as earlier announced. For all of you who can't get enough of his double live album, or loved him playing guitar on **David Bowie's** Glass Spider tour, The Phoenix is the place to be Monday, March 16.

Many of the songs are well-known: "Get Up, Stand Up," "Slave Driver" and "Kinky Reggae," for example. The attraction of the album is the sound. Producer and Island Records President Chris Blackwell's engineering and careful digital mastering pays off big time.

Most important, the performances are outstanding. Virtually every line Marley and Tosh sing explodes out of the speakers. The interview segments are a different story. I could say that it will take a few listens to actually understand what Marley has to say, but, hey — if you've smoked as many drugs as he did, you wouldn't be in a

hurry to correct — or even complete — your slurring sentences, either.

Hearing Marley speak about his band, his music and his struggles is a unique opportunity for anyone pissed off over the lack of quality or originality of certain artists' reissues (come forward, fans of Buddy Holly and James Brown). Bob Marley, thank Him, doesn't fit into this category. Island Records continues to treat his back catalogue with admiration and respect.

With more reissues to be released this summer, Island will have to outdo themselves. They probably will. For the time being, this will wet our joints with delight.



The Wonderstuff, those unhappy, frowning people, open for Siouxsie and the Banshees at The Concert Hall on Tuesday, February 25.

## New School Leaders' bright Future

By Colin P.

Leaders of the New School performed January 31 at the Concert Hall. The audience was hyped and received them well.

Although the sound quality from the mikes was poor, blurring their

## CONCERT

Leaders of the New School  
The Concert Hall  
January 31



Leaders of the New School: (from left) Dinco D., Busta Rhyme, Charlie Brown and Cut Monitor Milo. They put on an average show which was stolen by, of all people, Fu Schnickens.

words, they still managed to get the crowd movin'. The Leaders performed about six songs off their debut album *A Future Without a Past* (available on Elektra Records).

On the whole, Leaders put on an average show which was stolen by the Fu Schnickens' live stage presence and out of the way style. For most people this was an introduction to the Fu Schnickens — without a doubt they'll be looking for more.

## American Indie band Swervedriver has arrived

by Kathryn Bailey

Swervedriver has arrived among a heap of similar bands. Nirvana, Teenage Fan Club and Moose, among others, are strict followers of the American Indie scene, and revel in grunginess. They have been referred to collectively as "grunge rock," a step away from the previous wave of "shoegazers" and a further step away from "heavy metal."

Swervedriver emerges from this category with an air of sophistication. They are not a band to be taken lightly. Lumped together with all the near-adolescent noisemakers, it is apparent their music has meaning. At the very least, it has coherence.

*Raise*, Swervedriver's debut LP, has an obvious theme: cars and driving. Not only is this evident on songs like "Son of Mustang Ford" and "Pile Up," but even the band's name. The effect of murmuring lyrics over droning guitars adds to this fascination with driving.

In a New Musical Express interview, vocalist Adam revealed the fact that cars make guest appearances in

## MUSIC

Swervedriver  
Raise  
A & M Records

its way onto Canadian charts, is clearly inspirational, with the near-audible lyric, "been driving for days now," which may be suggestive of their career.

all their songs. "Being in transit... moving about... these are inspiring things." The perfect song "Rave Down," which has gradually worked

Out of the mass of grunge rock bands, Swervedriver did not create a giant wave like Nirvana and they take their work seriously. Their success is virtually assured.



Out of the mass of grunge rock bands which have grown, like fungus, on the music scene in the past couple of years, Swervedriver actually take their work seriously. Don't believe us? Check out their latest album, *Raise*, and decide for yourself.

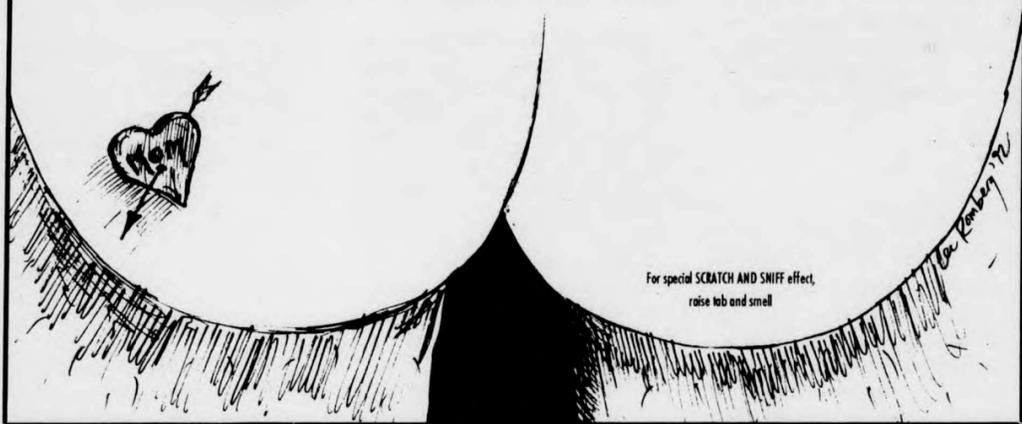
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# BREAK LIKE THE WIND

# Spinal Tap



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## Spinal Tap gives fans a Break

by Eric Alper

### PREVIEW

Legendary band Spinal Tap's new album, *Break Like the Wind*, is getting a lot of pre-publicity. Excal writer Eric Alper tries to figure out why.

Join me for a docu-article... a rock-article, if you will, on Spinal Tap's latest album, tentatively titled *Break Like the Wind*.

And you — in the back — stop snickering.

Conceived in the late 70s by Michael McKean, Harry Shearer and Rob Reiner and created in the early 80s, the phenomenon they call Spinal Tap has actually outlasted many of the bands it was originally intended to satirize. While other acts' pathetic, overblown works have long since been found in delete bins around the world, the Tap's small talent has, like a ghastly snowball, grown in stature to the point where it is now virtually a collective rock n' roll memory. What started out to be a laugh turned out to be a cult.

The laughs in the film *This is Spinal Tap* have obvious sources: the scene in which Nigel Tufnel shows off his guitar collection to director Marty DiBergi was suggested by a similar scene featuring Jimmy Page in Led Zeppelin's *The Song Remains the Same*. DiBergi himself was based by director Reiner on Martin Scorsese in *The Last Waltz*.

Polymer Record head Sir Denis Eton-Hogg, meanwhile, was partly inspired by ex-Polygram president Robert Stigwood (producer of *Saturday Night Fever*). And the fateful studio problem that precipitates the Tap split was closely modelled on the Troggs' tape, the legendary bootleg recording which captured the group's vain attempt to produce a song without Larry Page (which included over 150 "fucks" in four and a half minutes).

The last I heard, an article claimed the title track of the new album will be "a kind of Kansas-style, very deep, probing song." Also included on the album is "Rainy Day Sun," which was, of course, the original B-side to "(Listen To The) Flower People;" "The Majesty of Rock" — "our new anthemic item;" and "The Sun Never Sweats," the title song to their concept album about the rise and fall of the British Empire, seen as a love affair.

"What we're saying with this al-

bum is, 'We're back. Come back with us. Join us, won't you, in a consumer sense,'" the band's press release announces.

But first they have to find a drummer. Tap hasn't had the best of luck with their drummers. Their original drummer, John "Stumpy" Pepys, died "in a bizarre gardening accident." Their second combusted onstage, as did his replacement Mick Shrimpton. Oh, and one died when he choked on vomit. (But it might not have been his own.)

Does life imitate art or what?

So Tap combined their reunion press conference recently with an open audition for a new drummer amid the splendid rock splendour of the Los Angeles Memorial Coliseum.

A mysterious ad had been placed in *Billboard* late last year: "Drummer died, need new one. Must have no immediate family." Over 400 genuine rock n' roll hopefuls were lured for the chance to play one number with Spinal Tap in the first date of the new tour.

What the band is looking for in their new backbeatmeister is the ability to count to four. Several times in a row.

The first auditioner came clad in a body-concealing, flame-resistant suit (insurance against the fiery flames of former Tap drummers) and could certainly count to four. This was not entirely surprising once it was revealed — halfway through "Big Bottom" — that it was Mick Fleetwood of Fleetwood Mac.

Other celebrity audition-attenders included Stephen Perkins of Jane's Addiction and former Go-Go's Gina Shock. The winner (I guess one can call it that) will be announced sometime in the next few months.

Spinal Tap's three surviving members, rhythm guitarist David St. Hubbins (the "fire"), lead guitarist Nigel Tufnel (the "ice"), and cucumber-concealing bassist Derek

Smalls (the "lukewarm water"), appeared on the Westwood One Radio Network, saying they want to reclaim their rightful place as a footnote in rock history. *This is Spinal Tap* had shown the band "in a light that was not totally accurate. We've heard that people see the film and laugh."

"DiBergi saw us from the outside," St. Hubbins concluded. "We have no choice but to see us from the inside. And it's not ruddy funny."

Given the controversy surrounding the group's last album, *Smell the Glove*, would the record company allow *Break like the Wind* to carry a warning sticker?

"Yeah," St. Hubbins, "but it won't be about lyrical content. It'll be a warning that you'll not be able to return this for money."

Among those producing tracks for the Tap's new effort are Danny Kortchmar (Don Henley), Niko Bolas, T. Bone Burnett (ex-Hall and Oates member), Dave Jordan and Steve Lukather. Smalls explains the multiproducer approach: "We're hedging our bets. Because one of them might get it right, we figure."

The band has mixed feelings about breakthroughs in recording technology. "There's a lot of things in the studio they wouldn't let us touch," says St. Hubbins. "Anything that says 'digital,' they would say, 'Now you stay away from that.'"

Spinal Tap's influence is still seen today, artistically, if not musically. Did anyone happen to notice Metallica's latest album is like Nigel's indisputable analysis of *Smell the Glove*'s amended sleeve design? How much more black could they be? None. None more black.

So what does all this mean? Lock up your children. And your grandmothers.

Ian Faith, the band's manager, is dead. Viv ("Have a good time...all the time") Savage has left. Nigel's pastoral piano piece, "Lick My Love Pump" has long been — er — combusted.

The future is now.

With a new album, a tour under wraps and videos to be filmed, people should envy them. *They* envy them.

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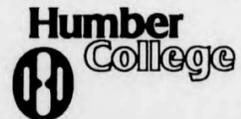
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# Tie, win over weekend as Yeomen gear up for post-season

by Josh Rubin

Talk about mixed blessings.

Despite an undefeated weekend which included a 4-3 win over the top-ranked UQTR Patriotes Sunday, the York Yeomen still have some big worries.

With just one game left in the regular season, the Yeomen sit one point up on the fifth place Ottawa GGs, whom they will likely face in a first round playoff match next Tuesday.

What's not known at this point is where the game will be. If the GGs take both their remaining games, they'll host the one game quarterfinal. Otherwise, it will be at the Ice Palace.

Either way, the team will be without the services of talented centre Kevin Bonello, who broke his ankle in a 5-5 tie with the GGs this

past Saturday.

Another possible absentee is team captain and sparkplug Mike Futa, who suffered a separated sterno-clavicular joint in the same matchup.

But with both Futa and Bonello looking on, the Yeomen put together a solid effort against the Patriotes, who have been in a bit of a funk since clinching the OUAA East division title two weeks ago.

But in a scrappy match that was also the Patriotes last regular season game in the OUAA, it took assistant captain Todd Dungey's goal with less than eight minutes left to seal the victory.

Afterwards, York head coach Graham Wise said he was happy with his team's play, especially in light of their sudden collapse the night before.

"I was really satisfied because they came back ready to play," Wise said.

Trois Rivières coach Dany Dube, however, was livid, and had an explanation for his squad's lacklustre showing.

"It's hard to be mad at your players when they get that kind of officiating. There's no gifts from the referees in Toronto, that's for sure," Dube fumed.

Despite a few missed calls, however, the officiating was pretty solid, and the Patriotes' showing probably had more to do with the absence of their top two forwards, Jean Bergeron and Benoit Gosselin.

Against Ottawa the night before, the Yeomen were glad to have finally scored a few goals, though they weren't exactly happy at coming out of the matchup with just a single point to show for their efforts.

After a solid 53 minutes against the GGs, the Yeomen inexplicably blew a 5-2 lead with seven minutes to go, allowing Ottawa to pot the tying goal with just half a second left.

NOTES:...The Ryerson Rams just don't have any luck. At 0-19, they thought things couldn't get any worse, but then somebody stole their equipment from the Moss Park arena, forcing postponement of last Thursday's game with the Yeomen. The matchup has been rescheduled for this evening at 6:00pm at the Ice Palace...Back on campus this summer will be former York and Quebec Nordiques coach Dave Chambers. Chambers' presence should probably help Graham Wise in the recruiting department...If the Yeomen finish in fourth spot, their first round playoff matchup will be a 7:30 start at the Ice Palace on Tuesday February 18, likely against the Ottawa GGs...

## Men's team moves ahead in York track win at UofT

by Riccardo Sala

While their female counterparts are slowly coming along, the track and field Yeomen are taking heart with their victory Saturday at UofT.

York's men's team defeated UofT, Queen's and Guelph for the overall title, while the Yeowomen finished third behind UofT and Queen's.



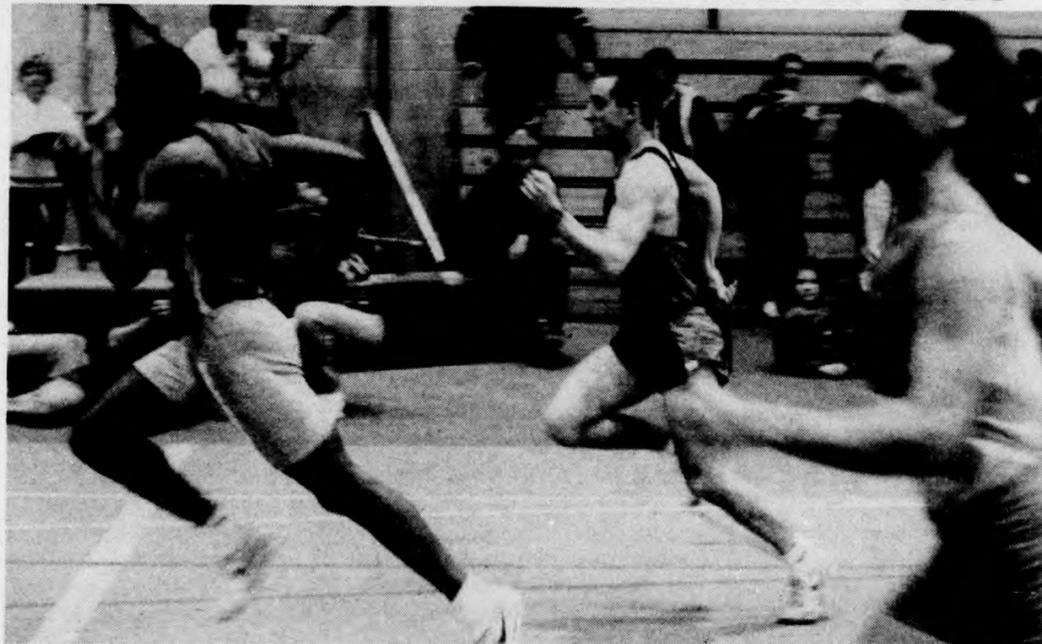
Victory for the Yeomen came down to a win in the last event, the 4x400 relay, with the quartet of Darren Gardner, Colin Wright, Colin Inglis and Brooke Cooper winning in 3:23.91.

UofT, which came third in the race, would have needed a second place finish to tie York in the final standings.

The Yeomen also won in the 4x200 and 4x800 races, to shutout the relay events.

Inglis won the 60m hurdles and placed third in the 300m event, while teammate Dexter John tied for first in the 60m race with a 7:09, a fraction of a second off the 7.08 needed to qualify for the CIAU championships.

"I haven't gone to too many meets. I've had problems with my knees and felt strong today for the first time,"



DALTON HIGGINS (left) racing the 60m heat Saturday at UofT. Higgins was part of the 4x200 relay that won their event. York's men's team came away with the overall win, beating out UofT with a victory in the last event. In the women's competition, Yeowomen posted wins in the triple jump with Sophia Tinker and with Angie Coon in the 60m hurdles. Other notable performances Saturday included Doug Wood's victory in pole vault, the York athlete clearing with a 5.45m vault.

photo by Anthony Cohen

John said afterwards.

In the field events, York's Greg Britton, ranked first in the country in long jump, placed third in that event, while teammate Greg Springer was third in the high jump, posting a personal best of 2.06m.

Doug Wood continued his domination in pole vaulting. The York vaulter won on Saturday with a vault of 5.45. It was the next day, however at an open meet at York, that Wood

shone, posting a new Canadian indoor record of 5.60m (see accompanying article).

Kevin Lake came in second for York in the pole vault, clearing at 5.15m.

The results were predictably less spectacular on the woman's side, a young group which has been having trouble this year competing at the high level of more experienced teams from previous years.

The Yeowomen posted wins in two events, with Sophia Tinker winning the triple jump and Angie Coon taking the 60m hurdles.

Second place finishes for York came from Jennifer Lewin in the 1000m and Allison Crowe in the 300m, while Elaine Craig was third in the 600m.

"We're trying the best we can with the people we have," York coach Sue Wise said.

## Trophy heist a bed of roses for BC engineering pranksters

Canadian University Press

Vancouver — The University of British Columbia is contemplating punishment for three engineering students

who stole the Rose Bowl trophy from the University of Washington.

A small group of engineering students staged a "smash and grab" in the UW athletic department early Feb.

4, making off with the three-foot high, 30 pound, \$3,000 silver trophy. The UW football team captured the trophy by winning the 1992 Rose Bowl game Jan. 1.

for the damage and apologize.

"My initial reaction to the theft was that it was done as a immature prank or by someone really sick in the head," he said.

"The football trophy theft was really an insult to the players who worked hard all year to bring the team success. The trophy was really for them and our fans and supporters to enjoy, and I'd hate to think that it could have been damaged or gone missing."

UBC engineering student council president Adam La Rusic said the trophy theft was "fucking excellent."

"It was a joke," he said. "University of Washington students have got to believe that." He does not care if UW students are upset, he added.

Engineering dean Axel Meisen said he hopes gridiron fans recognize the nature of the prank.

"I respect the feelings of the University of Washington and the Seattle community," he said. "It may feel very irate and very upset, but I hope they understand the spirit behind what the engineers did."

The cross-border looters brought the trophy back to UBC to celebrate. An engineer phoned Seattle police later that day, who in turn tipped off the RCMP, who retrieved it that night.

UBC administration spokesperson Steve Crombie said the administration is mulling over disciplinary action.

"Although the crime wasn't committed on campus, perhaps something can be done," he said. "We are suggesting to the engineers that they at the very least pay for the damage that they did and formally apologize. We are deciding whether more is necessary."

The UW athletic department is not pressing charges against the crooks. A U.S. felony conviction could have resulted in a fine of up to \$10,000 and a jail term of several months.

UW football head coach Don James said he wants the thieves to pay

## Wood sets new vault record

by Josh Rubin

For pole vaulter Doug Wood, the records just keep on falling.

Sunday, Wood shattered his own Canadian indoor record for the second time this season, flying 5.60 metres at the Ontario Open championships.

Wood, who is also the Canadian outdoor record holder, said there is no deep secret to his success this season.

"Having one more year of experience really helps," said Wood, adding that he also has a new mental attitude this year.

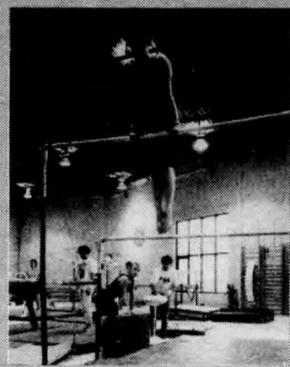
"Since I qualified for the Olympics so early, it's really taken a lot of pressure off my

shoulders," continued Wood. "Instead of getting really tense about whether or not I'd qualify, I can just concentrate on my vaulting."

After hitting the Olympic standard of 5.50 metres last June, Wood finished 11th at the world championships to clinch his spot on the Canadian team.

By performing so well early in the season, Wood has raised some expectations, including his own.

"Right now, I wouldn't be floored if I hit 5.75," said Wood, adding that an additional 10 centimetres wouldn't be out of the question during the outdoor season.



Rebecca Chambers • Yeowomen gymnastics

On Dec. 29, Chambers was York's top performer as the Yeowomen defeated the Mukogawa University team of Japan at York's Gymnastics Academy. She received five medals in that meet. In the OWIAA ranking meet on January 11 at McMaster, she also won five medals. Chambers is 21 and is a third year Phys-Ed student from Picton. For her accomplishments she was voted Yeowoman athlete of the month for December and January.

Clive Anderson • Yeoman basketball

Anderson was the OUAA scoring leader in December with 25.6 points per game, and was second in the province in rebounds, with an average of 9.1 points per match. He had great games over the holidays, including a 36 point game against Brock, and two games against Manitoba where he notched 30 and 31 points respectively. (Of course, he also had that 46 point game last Tuesday against UofT, but this is February). His consistently strong performances helped the Yeomen get up to a 7-1 record by January. Anderson is 25 and is a third year Osgoode Law student from Toronto. His accomplishments on the Yeoman basketball squad make him the Yeoman athlete for the month of December.



Doug Wood • Yeomen Track & Field

On Jan. 8 at the University of Toronto Wood won the pole vault competition. On Jan. 25 at the Can-Am Classic at Windsor, he placed first and set a new Canadian Open indoor record with a vault of 5.55 metres. Wood is 26 and is a second year math and science student from Wingham, Ontario. For his accomplishments he is the Yeoman athlete of the month for January.

# Hosting York gymnasts look to defend provincial title this weekend

by Riccardo Sala

Hosting the OUAA and OWIAA championships this weekend will be little more than a formality for York's gymnasts, who have dominated gymnastics on the provincial (and national) level for the past twenty years.

Hopefully this year will be no different, with both York teams looking for a successful defence of their respective Ontario titles.

The Yeomen will be bringing a team which has not changed much from last year.

Led by national team members JP Kramer and George Zivic, the Yeomen also boast brothers Mike and Colin Hood of the Ontario team, and New Brunswick team member Seth Bitting.

"We're strong because we have depth," Yeoman coach Tom Zivic pointed out.

McMaster and University of Toronto look to be the biggest competition for the Yeomen this weekend, Zivic pointed out.

Natasa Bajin coaches the Yeowomen gymnasts, and like Zivic, is looking to continue a championship streak.

The Yeowomen have won both the McMaster and Queen's Invitational this year. While the first victory was close, York eclipsing second place McMaster by only half a point, the second victory, by a five-point margin over runner up Western at Queen's, was more heartening.

Bajin is confident of her Yeowomen's chances going into this weekend's OWIAA championships.

"I can't imagine everyone making so many mistakes that they (the Yeowomen) lose. I really feel confident," Bajin said.

Spearheading the Yeowoman defence is Olympian Janine Rankin, a first year York member. Now recovered from a bout of mono that sidelined her during the early part of the season, Rankin should be in top form this weekend.

Yeowoman Rebecca Chambers took top individual honours at the McMaster meet early in January. To-

gether with Rankin, Chambers is one of the leading gymnasts on the Yeowomen.

York also has a lot of depth, as Bajin pointed out.

"If, for instance, Rebecca has a bad day, we won't lose because we have someone like Heidi Clark, who's fourth or fifth on the team, and who can fill in and do the job," Bajin said.

Other Yeowomen with experience include Stacey Umeh and Trista

Bernier.

The Ontario university gymnastics championships take place this weekend at Tait McKenzie. The women's team championships start at 2:00 pm Saturday, the men's at 7:00.

The OUAA (Ontario University Athletic Association) and OWIAA (Ontario Women's InterAthletic Association) finals both take place Sunday at noon.



OH NO NOT ANOTHER TITLE! Maybe that's what York gymnast George Zivic is thinking. The veteran will be playing a key role in the Yeomen's defence of their OUAA title this weekend at Tait. The Yeomen have won close to twenty Ontario titles over the years, and this year looks to be a repeat, though coach Tom Zivic won't deny the threat posed by teams such as UofT and McMaster. photo by Anthony Cohen



PRACTISING at the Gymnastics Academy, a Yeowoman prepares for this weekend's Ontario championships. While the team has several standout athletes, namely Olympian Janine Rankin, most of its strength lies in its depth, which coach Natasa Bajin is hoping to capitalise on to overcome a very competitive field photo by Anthony Cohen

## Anderson shines despite York loss versus UofT

by Mike Raycraft

When the jury delivered its verdict following York's 110-93 loss to arch-rival University of Toronto last Tuesday at Tait McKenzie, the defence was found guilty on all counts.

What began as a tightly knit affair soon unravelled for the Yeomen. With the score 19-18 in their favour, the Blues went on a modest ten-four run, widening the gap to seven, 29-22, midway through the first half.

Unfortunately for the Yeomen it didn't stop there. Having established their inside game, UofT used a series of effective screens to set up their outside shots with Scott Bleue and Rowland Semprie.

Neutralizing York's man-to-man coverage, the Blues continued to add to their lead.

A small run by the Yeomen as the first half ended cut Toronto's edge to 13.

York headed to the locker rooms but not without something to think about, namely UofT's 62 per cent shooting from the floor.

"Not to take anything away from UofT, but defensively we couldn't have played a worse first half," York forward Clive Anderson said afterwards.

Anderson himself had a night that made many people forget about the score. With 46 points, Anderson was four points shy of equalling York's single-game scoring record, set by David Coulthard in the early eighties.

Unfortunately it was not a good game for teammate Mark Bellai. Usually a scoring leader, the York forward, coming off a knee injury, pulled in only 12 points that night.

York started the second half appearing to have adjusted well to the Blues attack. By cutting the number of Toronto shots and offensive rebounds with a more focused defence the Yeomen found themselves slowly chipping away at a deficit that once seemed out of reach.

The Yeomen put together a modest ten-four run of their own, tapped by a three-pointer courtesy of guard Wilton Hall, bringing York within five points.

This was as close as York would get. Playing continual catch-up finally took its toll on the Yeomen as the UofT lead became insurmountable.

A Toronto surge late in the second

nullified any York hopes of stealing a win. The Blues rambled off on a thirteen-three run to finish the game with a 110-93 final.

"You can't allow 62 points in the first half and expect to win. Especially against a team like this," said York head coach Bob Bain.

"They beat us inside as well as out," he added.

Where it was a given that Wilson would have his usually strong inside game, shooting from the perimeter—particularly from three-point range—proved too much.

"We expected Robbie (Wilson) to do just what he did tonight, but Scott Bleue and their other shooters just killed us," Anderson said.

"Defensively we just didn't compensate," he added.

Bleue was UofT's leading scorer with 34 points, while Wilson and Semprie had 23 and 15 respectively.

York then travelled to Queen's on Friday, the Yeomen coming away with a 100-87 win over the Gaels.

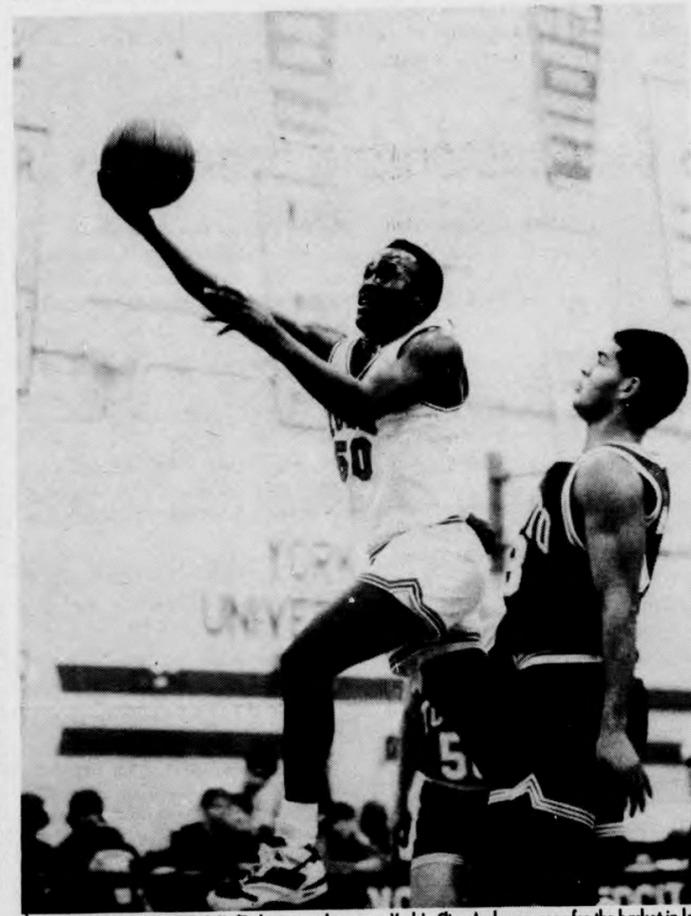
"We were actually behind 61-55 at the half, but we pulled it out in the second," Bain said.

Anderson led York on the scoreboard with 25 points, followed by Bellai with 22. Altogether, six York players scored in the double figure ballpark.

The Yeomen meet the Blues tonight (Wednesday) at UofT.

What then does York have in mind for their rematch at UofT?

"We're going to throw various junk defences at them hoping to get them off balance," Bain said.



LEARNING FROM THE BEST: A UofT player watches on as York's Clive Anderson goes for the basket in last Tuesday's matchup at Tait. Anderson, the leading scorer in the OUAA, nabbed 46 points in the game, which the Blues won 110-93. The Yeomen were at Queen's Friday, coming away with a 100-87 victory and boosting their regular season record to 8-2 photo by Michele Boesener

## Bronze on the horizon?

by Riccardo Sala

It is a small renaissance that has taken place this season over at the Ice Palace, one that you're likely to miss if you aren't up before nine o'clock in the morning or not familiar with York's figure skaters.

Practicing early in the morning three days a week, as well as on Tuesday nights, the figure skating Yeowomen, under the tutelage of Judy Chantler, have made their presence known in the OWIAA this season with several strong finishes, including a fourth place at a recent Queen's meet.

In Kingston, the Yeowomen placed in five events. Tina van Hinte came second in intermediate singles; the duet of Jackie Macdonald and Rachel Caron took a silver in the senior pairs.

Bronze medals came York's way with Selina Tombs in the Senior A singles, Robin Casson in the short program and Julia Vaccari in the Senior B singles.

Going into this weekend's OWIAA championships at Western, the Yeowomen are gunning for a possible third spot.

Lofty heights these, for a team which last year finished eighth of nine teams in the province.

In her first year with the Yeowomen, Chantler is overseeing an eleven member squad, of which seven are rookies.

Chantler's background is fitting. As a former Western skater, she was part of a program

which along with Queen's dominated the OWIAA for the longest time.

"Judy has exceptionally good leadership skills. She's not perfect, but she's open to suggestions. She's very open-minded and tries to do what's best for the team," team veteran Jackie Macdonald said.

For Chantler, who works as a coach at the Unionville and Forest Hill figure skating clubs, the progress of her York skaters has been a pleasant sidelight to her return to university skating.

"My whole motto this season is that we're rebuilding. No matter how we do, we're just going to get better and better," Chantler said.

New routines are being used this year. As the skaters learn these, especially the team routines, Chantler is looking at a team which next year will be able to build upon this repertoire.

With their Queen's results behind them, the Yeowomen are now looking to validate themselves with a suitable finish at the provincials this weekend.

"The girls are really motivated and want to have a good team and be in the top three," Chantler said.

In a lot of ways this is like bicycle racing. For the longest time, the Yeowomen were at the back of the pack. This weekend they'll be making a run for the lead, hoping to leave the rest of the pack behind in their bid for a bronze.

# B-ball Yeowomen lose to Blues; avenge loss to Queen's

by Riccardo Sala

With 28 points, University of Toronto forward Denise Scott was a one-person wrecking crew for the basketball Lady Blues in their 72-54 decision over the York Yeowomen last Tuesday at Tait-McKenzie.

The wrecking crew line came from York coach Bill Pangos, who had seen his team battle back time and again from large deficits during the night only to lose momentum in the final stretch.

Going into halftime, the Yeowomen were behind only 31-29. Toronto came on strong in the beginning of the second, scoring 16 unanswered points.

"Part of it was their (UofT's) half-court press. That took us out of our rhythm and forced us to take shots that we didn't want to take and turn the ball over," Pangos said afterwards.

The Blues worked their way to a 47-29 lead before York finally put one on the board.

Toronto called the shots for the rest of the game, employing their

half-court press and using Scott to good effect.

At York's end of the court, the combination of a zone and man-to-man defence were not enough to keep the taller Toronto side from scoring.

Covering the Blues took a physical toll on the Yeowomen, and Pangos had to resort to his bench, rotating seven players in the course of the night.

"I don't think that they (the bench) were ready for that type of game (against UofT)," he explained.

"Denise Scott destroyed us," Pangos noted. Part of York's game plan had been to attack and neutralize Scott, something that didn't pan out over the course of the night.

Pangos directed some flak in the way of the referees, noting that Scott didn't receive a foul call until the second half.

"I think that she was given too much respect," he said.

Cathy Amara led York in scoring with 13 points, followed closely by Joann Jakovcevic with 12 and Nancy Fairburn with 10.

On Friday at Queen's the Yeowomen defeated the Gaels 72-66. The win was a nice comeback from their 63-34 loss to the Gaels in January.

"It was a big thing for us to win in their court," Pangos said.

Amara led on the scoreboard with 18 points.

The Yeowomen get another

chance at the Blues tonight (Wednesday) when they meet up at UofT. This weekend, they finish off their regular season with games at Ottawa and Carleton.

## Puck Yeowomen end season with win, but miss playoffs

by Harry Rudolfs

Despite being outshot 39-15 by Queen's Golden Gaels, the hockey Yeowomen managed to squeeze out a 4-3 victory in their last game of the season Saturday at the Ice Palace.

York goalie Jill Garrod frustrated the Queen's offence which was camped in front of her crease for much of the game.

Yeowoman captain Marni Barrow opened the scoring at 5:09 in the first period with some clever stickhandling to beat Queen's goalie Catherine Picklyk on a backhand.

The Gaels' Tanya Casey got the equalizer, beating Garrod with a blistering slapshot. The period ended with York withstanding an intense Gael onslaught as the Yeowomen played two skaters short in the last minute.

York went ahead at 4:32 of the second period when Anne Samplonius scored. Queen's drew even when Tanya Casey scored her second of the afternoon while Yeowoman Sherri Brown sat out a cross-checking penalty.

York took the game to Queen's at the beginning of the third period with a Lisa Freedman goal at the 1:12 mark. The Gaels tied the game at 9:31 with a Stacey Harvey marker.

Karen Moffitt scored the winning goal for York when she stole the puck at the Queen's blueline and went in unassisted to score with 1:40 left in the game.

The Gaels pulled Picklyk in the last minute but were unable to beat Garrod with the extra skater.

Said coach Deb Adams, "Jill played well and came out with some good saves."

"That's been our problem all year — not enough shots. Fortunately today we had the quality," Adams said, describing her team at the other end of the rink.

The Yeowomen ended the season with a win but finished one point behind Queen's for the last playoff spot.

Despite missing the playoffs, coach Adams was philosophical about the season.

"We had nine rookies this year. I think they've come a long way from the beginning of the season, they've really developed."

## Swimmer Lori Boreen going to CIAU's,

## Small team hurts York at OWIAA finals

by Riccardo Sala

In a game of numbers the Yeowomen swimmers came up short last weekend, finishing eighth of fifteen teams at the OWIAA (Ontario Women's Inter Athletic Association) championships in Ottawa.

"We only had twelve girls, some of the other teams had twenty," York coach Cheryl Stickley said.

"I was hoping that we could do a little better. As usual it was McMaster, Western and UofT that dominated," Stickley said.

York's eighth-place finish was identical to last year's results, although the Yeowomen picked up more points this time.

No York swimmers picked up medals in Ottawa, though several did

place in the consolation and semi-final rounds.

The season is still on for one Yeowoman, though. York's Lori Boreen qualified for the nationals at Montreal the first weekend in March, in the 100 and 200m backstroke, the only York swimmer of either the men's or women's team to do so.

The Yeomen were still practicing this week, preparing for the OUAA (Ontario University Athletic Association) championships, to be held this weekend at Brock.

"They (the Yeomen) were tenth or so last year, and I'd like to see them make an improvement. I'm hoping to get one or two qualifiers for the CI's (nationals)," Stickley said.

"I don't know about winning events, but about medalling, I'd like

to see Jason Thomas in the backstroke," she added, pointing out that realistically, York would come out best if the Yeomen could post personal bests over the weekend.

Like the women's team, the Yeomen will be going to Brock undermanned, Stickley estimating that York's ten-man contingent could be short by as many as eight swimmers to other teams.

"I would say the problem is definitely a lack of swimmers. We only have one rookie. I mean, all the other teams are twice our size," Stickley said.

Regardless of whether or not any Yeomen make the standard for the nationals, Stickley will be back at the Tait pool next week, working on Boreen for the CIAU championships.

## York loses to UofT in bid for badminton bronze

by Jim Sheppard

In a disappointing end to a fine season, the Yeomen finished out of the medals in the OUAA badminton playoffs at Kingston last weekend.

The Yeomen, who finished second during the regular season, lost a close semi-final to Toronto, 4 matches to 2.

In the bronze medal contest, the Yeomen came out on the wrong end of several close matches and fell 5-1 to Queen's.

Western, ranked first at the end of the regular season, one point ahead of York, defeated UofT 4-2 in the championship round for the OUAA title. The Mustangs won both doubles matches and split the four singles.

Although they had hoped for better results, York went into the playoffs knowing that it would be tough. The four playoff teams finished the regular season in a virtual tie for first place.

The semi-final against Toronto began as expected. York's number one team of player-coach Eddy Watt and Matt Horwood gave UofT's top team, eventual gold-medallists in the individual doubles portion, a tough first game, but wound up losing 18-14, 15-5.

York's number two team, Kartik Vyas and Dan MacDonald, which had lost only three matches over the regular season, came back from a 8-0 deficit in the first game to win 15-12. They were edged in the second game 17-16 but won the third game decisively, 15-10.

"We expected to be 1-1 going into the four singles matches and were confident of at least a split," said coach Fred Fletcher.

"A split would have resulted in a 3-3 tie and our fifth singles player Mike Molson would have been favoured to win the tie-breaking singles match."

As it turned out, the Yeomen lost their first and second singles matches (UofT individual gold



KARTIK VYAS: here at Ryerson. Along with teammate Dan MacDonald, they made up York's number two doubles team at last weekend's OUAA playoffs at Queen's. Ranked second at the end of the regular season, the Yeomen wound up fourth in Kingston, losing to UofT in the bronze medal match

medallist Quong Hoang over Watt, 15-8, 15-0 and Mike Deane over Horwood, 15-9, 15-7) but Vyas defeated Jason Nicol 15-8, 17-15.

However, MacDonald lost a close match to Bernard Schweitzer, who played third for Toronto most of the season and was dropped to fourth for the playoffs. MacDonald won the first game 15-8 but lost a 17-14 squeaker before dropping the final game 15-4.

Rushed back onto the court for the bronze medal match against Queen's, the Yeomen could not regroup after their semi-final loss. MacDonald picked up York's only win at fourth singles but three of the

five losses were extremely close.

"The players gave it their best effort and just missed winning the semi-final," said Fletcher.

"We were as well prepared as we could be, but it just wasn't our day."

"We expect to be even stronger next year and to have another shot at the medals," he said.

In the women's competition, defending champion Ottawa defeated McMaster in the final to hold onto the title. Western beat Ryerson for the bronze.

With a seventh place finish in the regular season, the Yeowomen did not make it to the playoffs.

## How far can they go?

Find out with Josh Rubin as Excalibur follows the hockey Yeomen in their bid for post-season glory.

Also coming your way: highlights of the Ontario university gymnastics championships. Also, continuing coverage of York's basketball and volleyball campaigns. And...

**much, much more!**

# York swimmers lose out to experienced competition at synchro championships

by Riccardo Sala

Sometimes synchronized swimmers look like the can walk on water, but that would be only an illusion. For York's synchronized swimmers, reality going into last weekend's OWIAA championships at McMaster was that they were at the back of the pack.

Of the seven teams entered in Hamilton, the Yeowomen finished last. The expected shootout between McGill and Western for the Ontario

title never came about, McGill winning by a solid margin for their first title since 1983.

"We finished last because we were entered in so few events (two out of six) and it made a big difference," York coach Pat Murray said.

In the team program, York managed sixth place. In novice figures, the only other section where York competed, Yeowoman Melanie Slauson led the York contingent with an eighth place finish. She was followed by teammates Amy Micks in 12th and Pat Kolesnichenko.

The weekend results were nearly identical to those of the York Invitational one month ago. Like she was

then, Murray was stoic on Saturday about the results here.

"It wasn't the greatest, but we survived," she mused.

Micks was the only veteran on the Yeowomen after Christmas, with Sandra Thomson out with skiing injuries.

"I've never been in a position where I have eight novice swimmers in the pool at the same time," Murray said, explaining the work she has had to do with this young York team this year.

Optimistically Murray added, "I think that now that they (the Yeowomen) have got one year of experience, it'll make a big difference next year."

## York Varsity Athletics Schedule February 12 - 25

Wednesday February 12

BASKETBALL  
Yeowomen at UoFT - 6:00 pm  
Yeomen at UoFT - 8:00 pm

Friday February 14

VOLLEYBALL  
Yeomen at East Division semi-finals  
Yeowomen at Ottawa - 7:00 pm

Saturday February 15

BASKETBALL  
Yeowomen at Ottawa - 6:30 pm  
Yeomen at Ottawa - 8:30 pm  
FIGURE SKATING  
Yeowomen at OWIAA Championships at Western (Sunday also)  
GYMNASTICS  
OUAA Championships at York (Sunday also)  
OWIAA Championships at York (Sunday also)  
SWIMMING  
Yeowomen at OWIAA championships at Ottawa (Sunday also)  
VOLLEYBALL  
Yeowomen at Carleton - 11:00 am  
Yeowomen at Queen's - 8:00 pm

Sunday February 16

BASKETBALL  
Yeomen at Carleton - 2:00 pm  
Yeowomen at Carleton - 4:00 pm

Tuesday February 18

HOCKEY  
Yeomen at Divisional quarterfinals  
Yeowomen at OWIAA semi-finals

Thursday February 20

HOCKEY  
Yeomen at Divisional semi-finals (until Feb. 24)

Friday February 21

BASKETBALL  
Concordia at Yeomen - Tait main gym - 8:00 pm

Saturday February 22

HOCKEY  
OWIAA Championships (Sunday also)  
SWIMMING  
Yeomen at OUAA Championships at Brock (Sunday also)  
TRACK & FIELD  
York at Eastern Michigan Invitational  
VOLLEYBALL  
OUAA Championship at West winner

Tuesday February 25

BASKETBALL  
Yeowomen at OWIAA quarterfinals

# It's the Nationals!

Excalibur has two pairs of tickets for the CIAU hockey championship doubleheaders, the weekend of March 14 at Varsity Arena.

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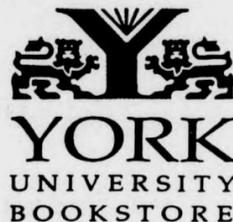
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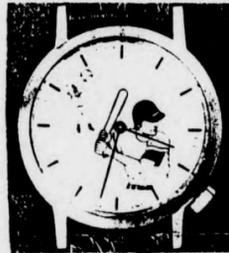
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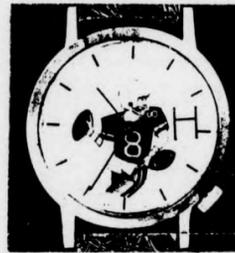
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**ARE YOU TRYING TO COMPLETE A UNIVERSITY PROGRAM?** Are you having difficulty because of long-term mental health problems that are interfering with your studies? Please call Enid at the Counselling and Development Centre on campus. For more information about York's Support Network. 736-5297. Strictly confidential and no charge.

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**MARCH BREAK PROGRAM** York University Co-operative Daycare Centre will be running a March Break Program (March 16th-March 20th, 1992) for ages 6 years to 10 years. A fee of \$135 for the week will include field trips, art program, skating, etc. For further details please contact Judy or Colleen at 736-5190.

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