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excalibur

The first prize winner in Excalibur's photo contest is Lee Petrie.



She shot a glass bowl using natural light with a Minolta ST-102, a Rokkor macro lens and bellows at F16 with a 2 second exposure. Petrie wins \$100, a Fuji "Grab The Excitement" trophy and a Cullman camera bag and tripod. Congratulations. See centrespread.

Security BEAT



A male exposed himself to a class in McLaughlin College from a window of a Winters classroom March 21. By the time a security patrol arrived, the perpetrator had departed. Security believes it is possible that this may be the same individual who committed similar acts last year in Complex 1.

A microscope valued at \$500 was stolen from a locked cabinet located in room S422 in the Ross Building March 22. The entrance door to the room and the cabinet showed signs of forced entry.

A large quantity of stereo equipment was stolen from a car parked in lot 3B March 24. The car showed no signs of forced entry. Estimated loss \$1,600.

A male assaulted three security officers after they tried to remove him from the Curtis Lecture Hall (which room) for not paying his way into the theatre and stealing popcorn March 24. The male was charged with assault by Metro Police.

A faculty member reported that anti-Semitic comments had been painted on the walls with a felt pen in a men's washroom in McLaughlin College March 26. The comments were photographed before being removed.

A demonstration involving several hundred students commenced in the hallway outside the Faculty Club in the Ross Building March 26. They were protesting the anticipated increases in costs associated with education (hah, are we avoiding the facts?). There were no incidents.

Two private cars were found stuck in the mud at the Cricket Field March 23. Apparently, the drivers thought the surface was strong enough to drive on (apparently not). They later had to be towed out of the area. Damage was confined to the grass turf (but just how expensive is that?).

Ceiling tiles and their supports were removed and damaged in Complex 1 March 24. The area involved was the first floor hall near the entrance to McLaughlin College. Estimated damage \$200.

A third floor smoke alarm in Tatham Hall was set off March 25 by what appeared to be cigarette smoke. North York Fire Department responded.

A student broke a 6' by 4' glass in room 225 Bethune College March 26 when he tripped and fell against it. The student required first aid but refused further help. Repair cost (on the student or the door?) \$346.25.

The left corner of a cork notice board in the Ross Building had been ripped off the morning of March 26. Estimated damage \$75.

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The Nylon Man: a York institution

Prank caller can carry on normal conversation "and then will talk about nylons and feet."

by Paul Gazzola

If you plan to live in residence you better get used to the sounds of ringing phones. Take Tatham Hall for example. A floor without a don suite has 16 single rooms and four double rooms, making for a total populace of 24 students. If you give a phone to every two students, add in the hall phone and the mobility of cellular phones, you have 13 different phones ringing anywhere and anytime. So, you'd better get used to the phones.

You also better get used to the obscene and prank phone calls.

There are the usual kind; the people who call and hang up when you answer, the unknown pizza order — maturity is not a prerequisite for university. Then there are people like the Nylon Man.

The Nylon Man, as you might guess from his name, calls up female residence students and asks questions about their nylons; if they're wearing any, what colour and what kind. If this doesn't raise questions about the guy then consider this: according to both male and female students who live or have lived in various

York residences, the Nylon Man has been calling for at least four years. He does not limit himself to one residence. He calls them all.

Known by a number of names, the Nylon Man calls at any time, day and night. Once the phone is answered, there is usually a long pause followed by a low, whispery voice asking the familiar questions about nylons. If the person who answers the phone hangs up, he'll call back instantly.

One female student recalled hearing the hall phone on the floor above ringing almost immediately after she hung up downstairs. Also, the calls are being made from inside and outside of the university — something that can be determined by the number of rings.

Although the Nylon Man is also sometimes called the Naughty Boy, it is not known for certain if they are one and the same. The fact that both seem to have been calling for the past four years and their voices are familiar could lead one to assume that they are the same. The Naughty Boy is usually looking for someone to spank him (with a hairbrush) because he has been "naughty."

The Nylon Man has been known to carry on long-term

conversations with people who are willing to talk with him. One first year residence student, Jane (a pseudonym), used to talk to him twice a week starting from the first week of school until February. He told her that he "gets all sorts of abuse but sooner or later gets someone he can talk to." He would also give her clues to his identity.

Among other things, the Nylon Man is supposed to be a fourth year music student who has a foot fetish, says his name is Steve and gets upset if you talk about his mother. How much of this is true, Jane does not know. She believes he is lying about his name but she thinks he is a musician because of his knowledge about certain instruments, especially the saxophone.

Even more interesting is his claim that "there's so many people who claim to be me, you wouldn't believe the number of people who want to be me."

The Nylon Man might even be schizophrenic, according to Jane. One minute, he can be carrying on a normal conversation and then suddenly he will talk about nylons and feet. Other female residents say he will say something rude and

then, if yelled at, will apologize profusely. When one irate student told him that he had a problem, there was a long pause and then the admission, "Yeah, I guess I do."

So why hasn't he been caught after four years? Well, one reason may be that obscene phone calls made to a residence hall phone aren't as threatening or as personal as calls made to your house. "Most people in residence," said a Tatham resident, "have their own private phones so they don't feel responsible for the hall phone. The prank calls aren't taken as seriously."

So, the Nylon Man has become a bizarre fact of residence life, even a novelty. A fourth year Tatham resident recalled that, at the beginning of her first year, she and other floormates would take turns talking to the Nylon Man. However, he soon became an annoyance, especially for those who didn't have a private phone and therefore had to rely on the hall phone. "Who's got time to run to the phone and answer it when it's this idiot calling?" was a sentiment echoed by a number of resident females.

Complaints have been made to security, said Jane, but "all

they do is tell us to put up a piece of paper by the phone and keep track of the calls." These "pervert logs," as one was nicknamed in Vanier residence, have the time of the call, who is calling and what the obscene caller wanted.

The last official word on the Nylon Man, as stated in the Major Daily Security Incidents for March 11, was "that the suspect in a large number of harrassment calls known as the Nylon man was continuing to make calls even though he has been identified and confronted." This, at first, appeared to be wrong because residence students in Vanier, Tatham and Founders say the Nylon Man hasn't been heard from for about a month. However, he was said to be calling Founders last Tuesday, March 27. It has not been determined if he has been confronted or caught.

Founder's residence tutor, Peter Fraser, York security investigations officer Bob Stevens and all other security personnel refused to comment. Fraser was dismayed that *Excalibur* knew that some phones in residence now have tracers on them.

The Nylon Man is being investigated by Metro Police.

YASA and JSF clash during "peaceful celebration"

by Josh Rubin

Passions erupted at a Central Square exhibition celebrating Palestinian Land Day last Wednesday.

A Jewish Student Federation (JSF) member distributing literature outside the west bearpit (where the exhibition was taking place) was confronted by an angry mob who asked him to

leave. When this *Excalibur* reporter tried to take a picture of the attempted ejection, the group stormed me as well.

Menachem Neuer, who is also a member of the JSF's Israeli Public Affairs Committee (IPAC), claims that his group was merely trying to provide a balanced perspective. "We wanted to make sure both sides of the controversy were being represented."

Neuer was referring to several York Arab Student Association (YASA) pamphlets discussing the ongoing Palestinian demon-

strations in the West Bank and Gaza strip. The pamphlets were included in the exhibition, organized by YASA.

The explanation Neuer gave for his presence, however, was hotly contested by some YASA members, who claimed he was trying to disrupt what had otherwise been a peaceful cultural celebration.

YASA president Sa'ed Katkhuda accused Neuer of being a member of the militant Jewish Defence League, a claim which Neuer rejected outright. "The

Jewish Defence League does not exist in Toronto. Anyone who says otherwise is lying."

Katkhuda, who considers the West Bank an occupied territory, also denied that his group has any connections with the Palestinian Liberation Organization (PLO). He also suggested that the PLO is not actively involved in the *intifada*. "The PLO is interested in the *intifada*, but the *intifada* remains something both started and carried on by the masses of Palestinian people."

But Neuer was skeptical of

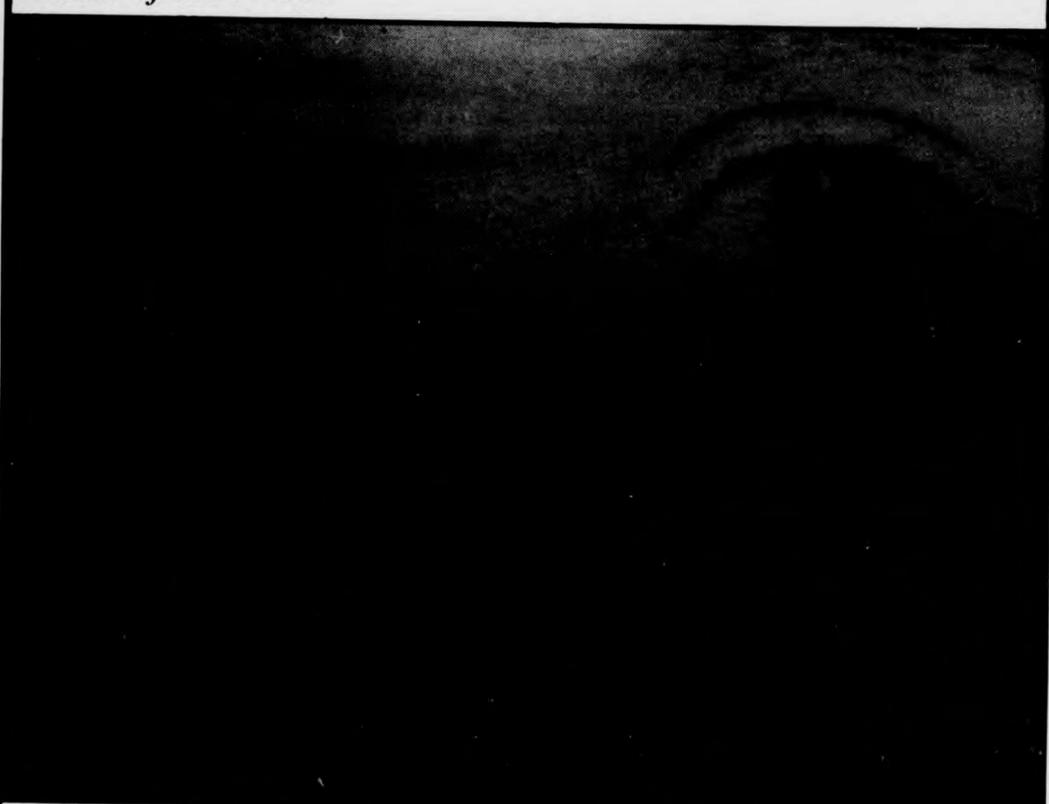
Katkhuda's claims. "If they're not connected with the PLO, then why are they spouting Arafat's party line?"

Afterwards, both Neuer and Katkhuda seemed to strike conciliatory poses when they both agreed to the need for a negotiated and peaceful end to the *intifada*.

Said Katkhuda, "We do not believe in using weapons to achieve peace."

According to Neuer, JSF policy also allows for a "peaceful co-existence."

Photo of the Week:



Patricia Hutahajan's "Zen"

Student protest gets meal card replaced by new scrip plan

by Sid "Midnight" Tyson

In response to the March 26 protest against the proposed \$2,100 meal plan, a task force of the University Food Services Committee (UFSC) has suggested a scrip plan for the 1990-91 academic year.

The plan, to be finalized this week, will cost each undergraduate residence student about \$1,625, including a cafeteria users' fee of \$100 to \$200.

The users' fee will cover the \$540,000 operating cost of housing and food services. Director of housing and food services Norman Crandles said that about \$366 per residence student is needed to cover this cost. Marriott will supply the housing department with the remainder of the \$366 per student not covered by the users' fee.

Marriott director Eric Cameron said the higher the users' fee, the easier it would be to improve service and food quality.

This universal scrip plan will replace this year's combination of board and scrip plans.

CYSF vice-president (internal) Caroline Winship said about 20 students were at the task force meeting and were incorporated into it, increasing the participation of students in the decision making process.

A final decision on the cost of next year's meal plan should be made later this week.

keep pushing those placards

On Saturday, *The Globe and Mail* reported that more than 1,500 students "stormed" the steps of the Quebec National Assembly on Friday in a protest against tuition increases. The *Globe* reported that the students broke down police barricades, causing 50 riot squad officers in full riot gear to be called in. They were armed with billy-clubs.

The *Globe* went on to report that when students hit police on their helmets with placards and began to throw snowballs, two students were arrested and 50 more riot squad police were called in.

The organizer of the protest told the *Globe* that if the police would have let student security onto the steps of the assembly to call for order, none of these problems would have occurred. He accused the police of provoking the violence and said the students never had any intention of entering the assembly.

The students were protesting the Quebec government's decision to end a 21-year tuition freeze, which will lead to a 130 per cent increase in tuition over the next two years.

We've had our fair share of protests at York over the past year, but nothing of this magnitude. Yet.

The anger of students is finally rising to the point where they are no longer just willing to lobby the government politely and ask for better funding. Both the provincial and federal governments have been ignoring students for so long that loud and vigorous protest is the only option left.

All that students are asking for is the quality of education they will need to lead Canada into the future.

By not funding universities, and by putting down a mildly rambunctious protest with riot squads, the government is ensuring that Canada will continue to be surpassed intellectually, scientifically and financially in the future.

Students should be encouraged by the success of the protest held at York a week ago against the proposed increase to the cost of food for residence students. The plan was not accepted, the students were listened to and a compromise was reached. If we can continue with this spirit and enthusiasm maybe we can make ourselves heard not only by the York administration but by the government.

Psst!! Hey you with the shoes . . . submit stuff for our joke issue.

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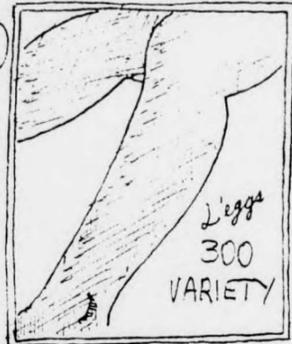
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 By: F.W. Cameron.

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letters

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"Faceless peon" slams the York experience

Dear Editor:

It's only fitting that my shitty rience at York culminates in a letter from the faculty of education effectively ending my aspirations of becoming a teacher, stating, "Owing to the very large numbers of applicants involved, it is not possible to provide those not admitted with an individualized assessment of their particular strengths and weaknesses in relation to those admitted."

No wonder! The letter containing this statement was the first and only contact I've had with the faculty after my application, so what could these people possibly know about me?!

Of course, along with "many thousands of others" who applied to the consecutive pre-service programme, I have the satisfaction of knowing the \$30 processing fee I was charged did get 'individualized' attention: it was swallowed without delay by a branch-plant glutton (admissions, faculty of education) of the biggest bureaucracy of all: the York administration. (Note: the education faculty at UofT, which charges \$15 for this 'processing', sends very detailed letters of rejection most beneficial to applicants. Other places, such as Brock, charge nothing.)

Unfortunately, my experience at York has been that this type of

indifference and inattentiveness (if not downright negligence and rip-off) is hardly limited to the faculty of education.

In the fall of 1987, two weeks before school started, student programmes informed me that my advanced standing (I have a journalism BA from Ryerson) had been downgraded from honours to ordinary. The original standing was issued in April. The number of courses they awarded me for transfer credit dropped from 13 to 10. Put another \$1,200 + into the York coffers.

In February 1989, one full academic session into my studies here, I applied to student programmes for a change of programme major and upgrading to honours standing. My GPA was then 6.5. The petition was approved in September, three days before school started and about one month after all — there weren't many to start with — quality courses were filled.

Last October I dropped a course. Throughout December the phone number at student accounts yielded only a taped message stating that refunds would be forthcoming in the course of the month. In February, I received a \$96 cheque. The fee I originally paid was over \$400 (for six credits). Chalk another one up for the administration's business acumen.

This week I am to register, for what I pray to be my last course at York, through Atkinson College. It must be a 4000-level English major credit course. Two are being offered. I hope that of the 1,581 students in front of me, only a handful are looking for the same thing. Somehow I doubt it.

So what of MY 'York Experience'? The legacy will consist of a \$10,000 debt, a York honours BA in arts (to do with what only God knows), a GPA of about 7.0 and a great deal of bitterness associated with the knowledge that at York, I was a faceless peon in a business mechanism only concerned with maximizing

profit. Think I'm overstating things? Visit Ryerson's Placement Centres, both general and programme specific, to see how things can be.

By the way, the next person from the York Alumni Association that phones me soliciting money will be told to fuck him/herself.

Sincerely,
 Darivoj Jaksic
 English/History 4

Arthurs responds to CUEW letter

The following letter is York president Harry Arthurs' response to the letter "CUEW urges Arthurs to reconsider scholarship," published in the March 22 issue of *Excalibur*.

Dear Ms. Simmons:

Thank you for your letter of March 14 drawing my attention to a resolution passed at your last General Membership meeting.

Obviously, we share a commitment to fighting for adequate government funding and for accessible post-secondary education. Indeed, I have been working for some time very actively to promote the establishment of a coalition to press more aggressively for these objectives. I hope that that coalition will soon emerge, and that — regardless of our disagreements — we will be able to work together on these crucially important issues.

However, it is impossible to imagine that we will ever secure from the government funding which is sufficiently generous to

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enable us to dispense with all forms of private support. In view of that fact, I urge CUEW to reconsider its position, especially in view of certain facts which do not appear to have been taken into account.

In the first place, there has not been an attempt "to conceal the source of the funds through a cosmetic name change." The name change was accomplished as a serious attempt to respond to those who felt that by affixing Mr Sasakawa's name to the fund, we were doing him honour.

Second, while clearly Mr Sasakawa was the founder and moving spirit in The Japan Shipbuilding Foundation, it is important to note that the funds from which the new graduate fellowships are derived do not come from Mr Sasakawa personally or directly. The funds come from a particular source: a legal pari mutuel. They are automatically divided between the Japanese government (97 per cent) and the Foundation (3 per cent). The Foundation is managed in a highly professional way and, we believe, is so regarded both in Japan and abroad.

Finally, to avoid any notion that our academic freedom or integrity was compromised, our agreement with the Foundation has been amended to make explicit what was formerly implicit: the fact that the funds will be used in a manner which is completely consistent with our principles.

As you are aware, I have several times made the point that virtually all major Foundations — Rhodes, Rockefeller, Carnegie, Ford — have their origins in the benefactions of individuals whose conduct and beliefs in their day attracted severe criticism. In each of these cases, it might fairly be said, the benefactor was embarked upon a "personal legitimization project" (to use your words). Much the same could be said, I do not doubt, of gifts received directly from donors by universities, cultural institutions, hospital, etc. (although I would again point out that we did not receive these funds from Mr. Sasakawa personally). I am therefore somewhat at a loss to know how we could go about making the kind of judgments you propose and still expect, or accept, private donations.

For all of these reasons, I do hope that CUEW will reconsider its position.

Sincerely,
H.W. Arthurs
President

Rappos' letter straight from heart

Dear Editor:

RE: Frank Cameron's response to the letter "York Student Inspired By Man In Wheelchair."

In response to Mr. Cameron's letter, I'd like to say that it was a well organized and informative piece addressing the grave misconceptions many people have about the disabled. He obviously knew

what he was talking about and ultimately shed some light on a subject the vast majority of our society is either indifferent to, or uneducated enough to comprehend the real problems the disabled face.

I'm writing this not only to commend your response, but to remind you of some of the mistakes I think you made along the way. The fact that you made Mr. Rappos' letter sound like a Stal-lone script beside your flaming rhetoric is not what bothered me. What did is the fact that you failed to realize that Mr. Rappos' letter came directly from the heart. He was obviously misguided, but nevertheless he cared enough to voice his opinion. After reading your letter of correction, it was obvious that Mr. Rappos had not taken the time to research his letter before he submitted it.

But let's be frank, Frank. Don't tell us you didn't mean to be insulting. You made great efforts to belittle Mr. Rappos. Where he was guilty of sentimental ignorance, you were twice as guilty of unnecessary malice. You may

not owe him an apology, but you owe him for letting himself become your example. If it wasn't for his infuriating letter, hundreds of other readers would never have heard your side of the story.

I respect what you accomplished, but don't tell me you didn't try to reciprocate the insult. The only difference is, he may not have known any better; I think you did.

In the future, when faced with the less informed, try to use a little more understanding, and abandon the personal attacks.

P.S. Sticks and stones may break my bones but . . .

Dannis Koromilas

Be sensitive to racial mixture

Dear Editor:

In his recent film, *Do The Right*

Thing, Spike Lee, in response to his co-worker Pino's racial slander, makes this significant statement: "You know what they say about some swarthy Italians?"

It seems to me that he is stating that "swarthy" Italians are "half-breeds," children of Italian and non-Italian parents ("non-Italian" meaning "black," since Pino's comments are directed at people who he sees as "black"). What Lee does is remind us of racial mixture.

Using a football game analogy, I will express a viewpoint on racial mixture. Imagine the addition of an extra group of players (symbolizing a racial mixture) to a game with the standard two teams (symbolizing two races which are perceived as distinct). The nature of this extra group is to play for both teams, intercepting passes from one team one minute, then receiving passes from the same team the next minute, kicking and blocking punts, and scoring points as often as preventing them in favour of either team. This group has loyalty to neither team, but

mingles with both. The result of this game would be naturalization of the normal clear-cut, two-way competition, in which one team is winner, one loser.

One does not see this kind of football game in the N.F.L., nor did one receive exposure to the concept of racial mixture in *Newsweek* magazine's 1989 article, "Politics in Black and White," or "Middle Class Blacks in White America," or in recent statistics given by *Ebony* magazine to the effect that "whites" are going to be a minority race in the U.S. in the coming years, with "blacks" and "hispanics" comprising a majority.

When a definition or awareness of the concept of a particular race (for example, "Oriental") is recognized, any children born from the union of a member of this race with that of another should be recognized a racial mixture. Yet it seems to me that a prevalent attitude in our era is that of labelling individuals with as little sensitivity to their actual racial

cont'd on p. 6

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Create your own individualized programme

by J.A. Stephan

Looking for greater control over your education? Considering an original area of study that does not fit into any one particular programme at York? Take your idea to Tom Cohen, co-ordinator of Individualized Studies, and you could be soon exploring uncharted territory.

Appealing most to self-motivated, independent students, this option offers students an opportunity to pursue a distinct sphere of interest or investigate a specific problem. It could be as futuristic as Lori Boyd's examination of medical ethics in the age of reproductive technology or as classic as David Hughes' probe into the history of science and its ideas. Jeannine Amber is researching Canadian culture for a career in mass media, whereas Ruth Moffat is motivated by personal interest to investigate women's studies and creative writing. These are examples of fields so new or so unique that no curriculum currently exists to meet the student's demands. Individualized Studies offers a solution.

With the assistance of Cohen and a personally selected faculty advisor, the student's major is defined and approved. Amber found this counsel invaluable during the design of her programme. She said that consulting together, they were able to cover all the bases while keeping her future intentions in mind. The scope of Canadian culture is too broad to be encapsulated within one discipline, so it was essential not to be restricted to the confines of a conventional major.

Hughes was challenged to find a means to "study science in an unscientific way." He is now able to cross the borders of various disciplines to pick from a wide range of courses which will constitute the equivalent of a major subject. At the same time, he will

be considering the honours thesis or project due in the fourth year. All this is done under the tutelage of an advisor who guides one's passage to a specialized honours degree.

Cohen said that the 13 students now seeking degrees have both "gumption and smarts." As a group, they earn the best grade point average compared to other arts programmes. The small enrolment is not due to tough eligibility demands. Consideration is given to those completing a minimum of four or a maximum of 10 university courses by the begin-

ning of the fall session.

As a participant in Individualized Studies, one is encouraged to learn how the university works. Commuting to campus and visiting large lectures discourages a sense of belonging. A self-made major promotes building a network of professors and fellow students for guidance and support.

Moffat, a mature student, credits her academic advisor/professor for simplifying the passage back into academic life. Cohen encourages improved communication with one's mentors for course selection and career

planning.

The programme deserves special attention by those considering graduate school. The breadth of learning and the close personal contact with faculty help to bridge undergraduate with graduate studies. Boyd is counting on a recommendation from her advisor to assist her bid for a place at UofT's Institute for Medical Ethics.

York benefits from students' successes in Individualized Studies. One student's brainchild may give birth to an established field of study at York. Canadian studies and women's studies

originated within the programme and grew into independent majors. This testing ground for potential disciplines operates on what Cohen calls "a shoestring." The allotted budget of \$500 and a secretary who must divide her time among six programmes gives independent studies a minimalistic existence.

It does not dampen his enthusiasm, however, for an idea which could blossom with increased exposure. This alternative remains an untapped resource for students desiring more freedom and supervision over their education.

letters

cont'd from p. 5

condition as possible; just as the popular N.F.L. has several distinct teams ("49ers," "Redskins," etc.), our society apparently has several distinct races ("white," "native," "black," etc.).

Groups (or "associations," "clans" (Klans!)) which are centred around a pretense of internal racial purity may involve themselves in competition-like, win-lose activities. A government or police force comprised of people who seem to be of one race may exert a control over those in the society it governs or polices who seem to be of a different race. With the realization that racial distinctions may not always be made (does a "half-breed" commit a "half-racist" act?), the racial battles of our time may be neutralized.

History has shown us that these battles have had the characteristics of sport-like competitions (such that one team is winner, one loser). It is hoped that the severe manifestations of racial conflict (for example, segregation and death) will be tempered by a sensitivity to the spectrum of racial mixture.

Lawrence Mollon

Drink milk, vote COW

Dear Editor:

I am writing with regards to the upcoming Excalibur mascot elections, featuring candidates from the Bear, Chipmunk, Fish, Mouse, Pelican and Perezosa families, but none from the family that has ruled the pages for the past 12 months, my family, the Cow.

I would like to think that our representative has done an admirable job in ensuring that the students of your university have been 'moo-ved' to action, and this can be proven by the recent upswing in voter turnout for the CYSF elections. Thus, it would seem that having a member of the Cow family as the official mascot of York's newspaper has had a 'moo-ving' effect on the student

population.

Your recent quadrupeditorial stated that the current mascot did not fulfil his duties as in that he only attended one staff meeting and was busy currying favour with visiting heads of state rather than with the people of York. Let me state one thing: the student population feels the influence of my family every time they drink the milk which we so amply provide to keep our constituents happy and healthy. Our representative did not have to be at every meeting; he was there every time a student enjoyed a glass of the cool, refreshing drink that we labour hard to provide for the dairies of York. Therefore, while visiting others, the Cow was busy encouraging others to 'moo-ve' their business to York, in the hope that the university would continue to prosper in the future.

I am very disappointed that the 1990-91 election does not feature a member of the Cow family in the running. After all we have done in the past year, it would seem appropriate to have a candidate standing for re-election. Therefore, I would encourage the student population to be 'moo-

ved' enough to write in their vote for the Cow by April 1. This issue is important and York students must get moo-ving before it is too late. VOTE NOW FOR THE COW!!!!!!

D'Abruzzi

A cousin of Galati Cow

Editor's note:

Excalibur's retiring mascot would like to point out that although she is not a declared candidate in the mascot elections, too many people are calling her a he. The Cow is deeply offended by this blatant display of sexism and ignorance. Her brother, the bull, is equally disturbed, as he has never been able, and will never have the ability, to produce milk. We trust this confusion will never happen again.

Healthy student using medical parking space

Dear Editor:

We, as students, are concerned with the evaluation method used to determine who gets medical parking and who does not. To our knowledge, people who are physically handicapped or have some kind of chronic physical ailment only deserve this privilege.

There is a white Chevrolet Beretta with a personalized licence plate presently using medical parking, who we are aware has none of the elements mentioned above due to close observation of the driver. This person has frequently boasted about her ability to deceive the university, leading us and others to further realize that the person's only handicap is lying. It unnerves us that someone like this can be so inconsiderate, self-serving and lacking in intelligence. One is led to believe that this person has some lack of mental capacity or would not be using this space for solely selfish reasons.

One hopes that someday soon she will awaken to realize the injustice that has been done over the year to her fellow students.

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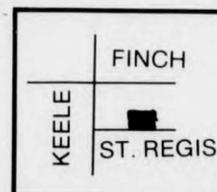
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excalibur

Personal choice or social safety

the legalization of drugs

con

by Walid Abdul-Massih

In the first half of this century, the major drug problem in western nations involved the tragic effects of alcohol abuse, then, increasingly, tobacco use. Heroin, other illicit drugs and the abuse of medical drugs were not yet major problems.

In the 1960s and 1970s, new drug problems were added. In the early 1980s, the tragic cocaine experience of a century earlier was totally ignored. Expensive powdered cocaine is again widely used with disastrous consequences in middle-class and professional levels of society. The mid-80s saw the introduction of crack, a smokable, more highly addictive, but cheaper form of cocaine. Its use exploded in urban ghettos. Meanwhile, Latin-American, Asian and other drug producing nations are hard pressed to stop rampant murder, extortion, kidnapping, intimidation and bribery of officials by powerful drug traffickers. Brazen drug lords, greedily seeking to capitalize on feeding the drug habits of millions around the world have become so bold they threaten and intimidate governments and the courts — any who endanger their activities.

It is true, the war on drugs has been cranked up by governments of many alarmed nations. But the tragedy is even if government efforts could somehow stop all production of cocaine, heroin and marijuana in the nations that produce them, the drug crisis would be far from over. There is a huge demand for illicit drugs. If one drug is eliminated, another can be produced to take its place. Today synthetic drugs equally or more dangerous and addictive than cocaine and heroin are emerging from illegal laboratories using relatively inexpensive chemicals. For example, in more and more areas, locally produced methamphetamine, an intense stimulant, is replacing crack. One type of "meth" has been given the slang name crank. More recently, a smokable, highly addictive form of methamphetamine called "ice" has been created. It is beginning to flood out of certain Asian nations into foreign markets. Law enforcement officials say ice causes compulsive use. Users of crank and ice often go on binges for three or four days without eating, then fall totally exhausted into almost a comatose state.

The drug crisis has so intruded into private lives and society that government officials are getting desperate. In journals, magazine articles and meetings, alarmed

government officials and social leaders in some nations now give serious discussion to ideas that were once considered unthinkable and irresponsible. As frustrations with the drug problem and the current drug policy rise daily, growing numbers of political leaders, law enforcement officials, drug abuse experts and common citizens are insisting that a radical alternative to current policies be fairly considered: the controlled legalisation (or decriminalization) of drugs. Government and social leaders are desperately searching for less costly, more effective ways to minimize the damages to individuals and society. The latest idea is that by decriminalizing the use of illicit drugs, society could take pressure off overwhelmed law enforcement and judicial systems, take the huge profits out of drug selling and put more social controls on what drugs are allowed. But many of us fear dangerous consequences will follow such a strategy.

Clearly, neither drug legalization, nor enforcement of anti-drug laws promises to solve the drug problem.

Legalization would almost certainly increase the availability of drugs, decrease their price and remove the deterrent power of the criminal sanction — all of which would invite increases in drug use and abuse.

What a dilemma modern societies have gotten into! The war on drugs is failing. Why do so many use illicit drugs or abuse alcohol or licit drugs? Some individuals do drugs to help cope with life, to escape emptiness and boredom, to increase self-esteem, escape problems, for kicks, to relieve stress or loneliness, ease physical discomfort, lessen depression or diminish fear. Some experiment with drugs because of peer pressure, others, curiosity. Some use illicit drugs or abuse alcohol to show rebellion against the family or social authority and traditional values.

Instead of being taught to look for and deal with the true causes of their problems, millions have been educated — literally conditioned by their cultures — to look to drugs and chemicals to solve them.

Purposelessness, hopelessness, despair and rebellion are attitudes of mind resulting from broken spiritual laws. Often physical laws are also being broken.

There is a time and place to use certain drugs — some, like alcohol, socially and temperately; some medically, under careful supervision to save life or prevent worsening health problems. But persons using marijuana, cocaine and heroin socially, or experimenting on themselves

with drugs, are threatening their health and human potential. They are also threatening the well-being of loved ones, neighbours and the communities around them.

If someone has a drug or alcohol problem, it is important to understand it is not too late to stop and seek out qualified professional help to cope with it. The drug scene is changing rapidly. New types and varieties of illegal drugs are appearing on the market and being sold on our streets in Toronto. All this drug abuse causes grief, suffering and tragedy.



pro

by Ira Nayman

A new image has been imprinted on the public consciousness: The Self-Destructive Junkie. He (or, less frequently, she) is huddled against a wall, homeless. His cadaverous body shivers uncontrollably. His yellowish eyes dart around, not really focusing on anything. His clothes are rotting off his body. He is pathetic, a sad waste of human potential.

But, this image hasn't become so prevalent simply because there are millions of Self-Destructive Junkies roaming our streets; few of us have ever seen one, much less gotten to know one. This image has been widely disseminated by politicians eager to rally people around a witchhunt in order to take their attention away from the structural problems in society which are far more difficult to solve. It has been irresponsibly distributed by

(most) news organizations in order to bolster ratings and/or readership.

The hysteria masks the fact that the so-called "war on drugs" is failing miserably, and does not allow for rational questioning of either the basis of the war or its results. There seems to be only one reasonable response to the proliferation of drugs: legalization. The arguments include:

1. CRIMINALIZING DRUGS HAS NOT EFFECTIVELY STOPPED THEIR USE. We are shown a raid on a crack house; we are not shown the house being reopened in a location a couple of blocks away. We see pushers being arrested; we never see the people who take their place. For all the publicity big drug hauls get, drugs are ridiculously easy to obtain in large quantities.

Prohibition is an almost exact historical parallel. The attempt to stop alcohol consumption drove the industry into the hands of criminals and artificially raised prices, but it did not stop people from drinking. The same scenario is currently being played out with drugs.

2. THE WAR AGAINST DRUGS IS MORALLY UNJUSTIFIABLE. According to the National Institute on Drug Abuse (as quoted in the *Utne Reader*), 346,000 Americans died because of tobacco in 1988 and 125,000 died due to alcohol; but only 2,000 deaths were attributable to cocaine and only 75 were due to marijuana. Addiction Research Foundation figures show that almost 18,000 deaths in Ontario in 1985 were related to alcohol (*NOW Magazine*), but less than 100 were caused by cocaine.

We're waging a war on the wrong drugs.

Although Prohibition ended primarily because it was not practical, its end also affirmed a basic democratic principle: what individuals choose to do themselves is their own decision. As long as a person does not hurt anybody else, the state has no right to interfere in their actions.

To apply this standard to one set of drugs but not to another is, at best, muddled thinking; at worst, it is blatantly hypocritical. This is particularly ironic when the legal drugs cause far more human suffering than the illegal ones.

It should be noted that media treatment of marijuana, which is used by the vast majority of drug users (over 80 per cent, according to most studies) is especially dishonest: by lumping all drugs together, it seems as if they are equally dangerous.

Yet, studies have shown that if marijuana has any adverse health effects, they occur only after very long-term, frequent use. Furth-

ermore, no study has ever proven the myth that marijuana leads to harder drug use; most evidence suggests that there is no link.

And, U.S. president George Bush still wants \$8 billion (or, is it now \$10 billion?) to wage his war on drugs. Eight billion dollars for more drug officers, better equipment and bigger prisons. Yet, next to nothing is being spent on education or rehabilitation. The truth is, Bush is not concerned about the human consequences of drug abuse — his war is a reprehensibly cynical ploy to enhance his image as a man of action.

3. DECRIMINALIZATION WILL REMOVE SOME OF THE WORST ASPECTS OF THE CURRENT DRUG TRADE. Society creates criminals by deciding which behaviours to outlaw; society can also decide not to continue to do so. If drugs were sold in government run stores, the same way alcohol is, the criminals currently in the business would either have to join the government (accepting government standards of conduct, thus eliminating most of the violence and other criminal behaviour associated with the drug trade) or find another occupation.

Because it will be controlled by the government, decriminalizing drugs will drastically reduce the amount being sold to minors. It will also ensure that the drugs aren't laced with poisons, an important consideration if our motivation is mainly a concern for the health of the users. Finally, like alcohol and cigarettes, other drugs can become a major source of tax revenues for the federal government.

As a person who doesn't use aspirin unless he is absolutely desperate, I am appalled and deeply saddened by the widespread abuse of drugs — all drugs, legal and illegal. But, the war on certain drugs is an unnecessary and immoral waste of society's resources. It is a political ploy which, writes Lewis Lapham in "A Political Opiate: The War on Drugs is a Folly and a Menace" (*Harper's Magazine*, December 1989), "transfers the cost of the war to precisely those individuals whom the promoters of the war say they wish to protect."

This inhumane farce must stop. By all means, put more money into educating people about the dangers of drugs, alcohol as well as cocaine, tranquilizers as well as heroin. Build more rehab centres so people desperate to quit won't have to wait months to get help. Work on the conditions in society which drive people to abuse drugs in the first place.

But, before anything else, decriminalize drugs.

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goodbye
goodbye

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York penalizes 74 students for buying essays out of the 700 to 800 order forms for essays, "maybe 300 were ours"

by Nancy Phillips

"Every single case has resulted in a conviction." —Associate dean of arts Shirley Katz.

After a nine-month investigation, Metro Police seized the files of the Custom Essay Service last April 5. On May 29, its owners, Derek and Elizabeth Sim, were charged with conspiracy to utter a forged document and seven counts of uttering a forged document. Each count carries a maximum sentence of 10 years in prison.

Desperate, lazy or cynical students could buy essays from the service for anywhere from \$17 to \$35 a page.

Excalibur previously reported that the Sim's lawyer said the Custom Essay Service prepared research material. However, the bulk of this "research material" was handed in as original work by students all over Canada.

As a result of the police investigation, York was able to track down its students from the registry at the Custom Essay Service. So far, York has processed 74 cases and Marla Chodak, secretary of the academic hearing committee, says that out of the 700 to 800 order forms for essays, "maybe 300 were ours." In some cases there was an overlap, with one student having bought more than one essay.

Some offenders went into debt to buy their essays, said Katz, while a few had their parents buy essays for them.

Katz said some students were "genuinely devastated and truly ashamed of themselves," when their academic dishonesty was discovered. "Some were upset because they were caught and some told fanciful stories."

Katz added, "Most of them admitted they bought an essay, but not all said it was handed

in. Some said it was for research purposes." Katz asked, however, "Where did they get the idea that they could farm out the research?"

Some of the students were very cynical about what a university education is about, others had a slim understanding of why they came to university," Katz said these students often had a blurred line between right and wrong.

One of the most disturbing discoveries was that most of the students wanted to gain admission to either the faculty of education, law school or an accountancy programme. All of these professions are based on trust and integrity.

One of the most disturbing discoveries was that most of the students who bought essays wanted to gain admission to either the faculty of education, law school or an accountancy programme. All of these professions are based on trust and integrity, qualities these students obviously do not value.

All cases of suspected academic dishonesty in the faculty of arts are processed first through the academic hearing committee. The committee is composed of Katz, who lays charges of academic dishonesty and presents the university's case, the charged student and, if the student desires, a lawyer or parent. Katz said students charged with offences relating to the Custom Essay Service had representation anywhere from the Community and Legal Aid Service Programme at Osgoode Hall Law School to the most prominent lawyers.

The academic hearing committee is elected, and is made up of eight faculty members and four students. It splits into three groups of two faculty members and one student to hear cases. The committee hears all cases of academic dishonesty and can impose a penalty from a failure on an assignment to a failure in a course. These penalties are accompanied by a notation on

the student's transcript stating that academic dishonesty is the reason for the low or failing grade. After five years the student can appeal to have the transcript notation removed.

The academic hearing committee also recommends harsher penalties when the case is more severe. It can recommend either a suspension, the withholding of a degree or the rescinding of a degree. These recommendations then go to the executive committee of the faculty of arts which decides whether or not to accept the recommendation.

Both committees impose penalties based on "clear and compelling evidence not beyond a reasonable doubt," said Katz.

She said the executive committee has now implemented all of the recommendations made by the academic hearing committee with regards to students charged with using the

Custom Essay Service.

She said the average suspension imposed was from three to five years, but that they ranged from six months to 10 years. She also said these students will find it impossible to be accepted at any university in Ontario and likely will not be accepted anywhere in Canada.

"There is zero tolerance for this kind of activity," said Katz.

Chodak said that of the 74 cases processed, 43 have resulted in a penalty of either a failure on an assignment or a failure in the course in question. All of these students will have transcript notations pointing out that the reason for the grade is academic dishonesty. Sixteen suspensions have been imposed by the executive committee, which still has to hear 15 cases. All of these have had course failures imposed as well as transcript notations, said Chodak. Some of the cases are being appealed (to the executive committee) and there is one case yet to be processed.

Katz said she wants students to be aware of the severity of academic dishonesty because "integrity is the life's blood of the university. Nobody would hire anyone from York if they thought the degrees were fraudulent." She said, "This is a tiny fraction" of the number of academic offences being committed at York and other universities, as the Custom Essay Service and other essay services, are still in operation.

Katz said the Crown thinks the university will have a strong, arguable case when the Custom Essay Service trial begins. Along with a conviction, Katz would like to see these services declared illegal. If the court doesn't decide in the university's favour, it will push for a criminal code amendment. Katz said students have not been criminally charged and that some are

witnesses for the Crown.

Katz said the cases of academic dishonesty resulting from the Custom Essay Service is only a tiny fraction of the numbers of actual academic offences that occur at York. She said essay services are now using numbers instead of names to keep track of their customers. Essays on any topic, from Canadian studies to English literature, can be ordered from catalogues available through the mail from the United States. One company advertises a catalogue with 19,278 different essays and claims to be a "valuable educational aid."

There are many other academic offences committed at York each year. Twenty-eight cases were processed during the 1988-89 school year at the faculty of arts, including plagiarism, smuggling pre-written exam books into exams, impersonation and unauthorized collaboration on course work.

Also, criminal charges of "personation at examination" were laid and convictions were obtained for several students last year. A York student had made arrangements through a third party to have someone impersonate him during a computer science exam. The scam was discovered when the impersonator panicked when the exam questions were different than the ones he was expecting.

He left the exam early, but left \$500 and a bank card behind. "We need prevention rather than punishment," said Katz. "We have to create an atmosphere where it is impermissible to cheat. We have to have students telling other students not to."

Look for accompanying article, p. 12

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**kitten
collection
to cover
costs**

by Josh Rubin

The student who rescued four kittens from the Winters cafeteria last week won't go broke to feed the little critters after all.

It seems that after reading about the student's plight in last Thursday's *Excalibur*, two members of York's English department have decided to take up a collection to cover the kittens' food.

Jan Pearson, secretary for the English graduate studies programme, urges anyone who wants to make a donation to contact her at extension #55387.

York joins colleges to provide new media programmes

"It will require a fair amount of commitment and energy"

by Salman A. Nensi

The faculty of arts has implemented a new joint programme of study in communication arts with three community colleges.

Tom Traves, dean of the faculty of arts, said that the new joint programme is an important initiative, combining academics with career opportunities. The programme will balance a liberal education, gained at York, with specialized programmes of study at the community colleges that will provide vocational possibilities.

The new venture will be similar to the concurrent early childhood education and rehabilitation services programmes now in place between York and Seneca College.

The communication arts joint venture will offer seven areas for York students to specialize in. Magazine and book publishing and corporate communication will be offered at Centennial College. Journalism and public relations will be offered at Humber College and radio and television broadcasting, audio-visual techniques and creative advertising

will be available at Seneca College.

Traves believes that students who enrol in this new programme will enjoy considerable success in their chosen fields upon graduation. Traves would like to implement more of these types of programmes in the future.

He warns that this is not a "bird course." There will be a heavy course load and the programme is demanding. "It will require a fair amount of commitment and energy," said Traves.

Generally, community colleges have two aspects to their programmes: general education and the vocational component. York students will be exempt from the general education component which will allow York students to finish a two or three year diploma course in what amounts to one year within the joint programme. Also, York students will be granted an advance standing credit. This means that a York student will have to complete one less credit when enrolled in the joint venture programme. Traves added that the advance standing credit will only apply if the York student successfully completes

the community college portion of the programme.

Students will be expected to take two to three courses at York while taking two to three classes at the college, resulting in a full course load.

There may be complications in the scheduling of classes and in fulfilling degree and diploma requirements. Because of this, the university and colleges have arranged for student advising. There are plans to create block periods of study at each institution, which will alleviate many of the transportation and scheduling problems. The plan is for students to spend one or two full days at the college and then two or three days at the university. "Students will not have to go from York to a college and back to York in one afternoon," said Traves.

On the York side of the programme, there will be no restrictions on the courses a student can take. "Students will be able to participate in any of the approximately 40 degree programmes currently available," promised Traves. "The only change for a York student is the advance

standing credit."

The programme is open to all arts students, but is being tailored to those who have completed their first year of study. Because of the nature of the programme, students who are well into their degree may find it more advantageous to complete it first and then attend one of the colleges afterwards. There is no restriction on the number of years the programme can take, but Traves expects average students will add one year to their studies.

There is limited enrolment for the programme and, even though students are not required to take York's general education courses, they will get no special treatment during the selection process. Traves emphasised that the colleges will have the same standards for York students as they do for regular applicants.

The cost of the joint programme will not differ significantly from doing both programmes separately. York's fees are on a credit basis, so will not differ at all. Community colleges work on a programme basis. These fees will be spread out over

the three years of the programme.

Some students may find they experience difficulties obtaining various services that help them deal with a full course load. Nancy Accinelli, coordinator of York's faculty of arts advising centre, said that each student's case is different and the university will help anyone who experiences difficulties.

Various representatives from the community colleges stress that the communication industry wants people who are both educated and trained. College representatives are very enthusiastic about this new joint venture. Everyone feels that it will provide students with the best possible background before they attempt to enter the communication industry job market.

For more information contact Nancy Accinelli at the advising centre (736-5022), Diane Birstow at Centennial College (694-3241, ext. 3422), Carl Erickson at Humber College (675-3111, ext. 4310), Maureen Callahan at Seneca College (491-5050, ext. 4864).

Able: for students with disabilities

by David Tompkins

York University's disabled students are forming a student organization called Able. Able will be meeting April 6 from 12-2 p.m. in Vanier College's council office, room 120, in order to present and discuss its ambition. All are welcome to attend, both disabled people (in any capacity) and able bodied people.

Pat Kellerman, co-founder of Able, said, "We want to lay the groundwork now, so that we will be able to assist in orientation next fall, for disabled students."

Ron Pethick, another co-founder, said the organization "will be a part of the National Education Association for Disabled Students (NEADS)." This is an organization based in Ottawa that provides information to universities regarding disabled students and their needs.

"We are not trying to replace The Office for Students with Disabilities (OSD)," said Pethick. "We want to operate as a student body and advocate on behalf of the disabled students with the administration."

"The organization is being set up to operate at arms length with OSD," said Kellerman.

Ilanna Yuditsky, co-ordinator of OSD, said there are "115 individuals registered with the centre." She said this number will increase by 10 per cent to 15 per cent next year; this has been a trend in past years. This number does not include any students with learning disabilities, added Yuditsky.

Currently, the group has over 20 members and is growing rapidly. Pethick said anyone interested in joining Able should call him at 739-1948.

Universities everywhere

compiled by Donna Mason

CHEATING MAY BE RECORDED ON TRANSCRIPTS

The political science department at the University of Western Ontario wants to make the penalty for scholastic offenses harsher by recording academic violations on students' official transcripts. York University already does this.

"At present, cheating shows up as an F, but we want to show a difference between cheating and failing," said Richard Vernon, chairman of Western's political science department. This change would affect every

student guilty of academic violations who wants to apply to a graduate or professional programme.

The proposal was submitted to the Educational Policy Committee of the faculty of social science. If the proposal clears the committee, it will be introduced to the university senate.

from *The Gazette*, University of Western Ontario

NEW WOMEN'S CENTRE

A Women's Centre will be opening up at the University of Calgary. The control will be in

the hands of the women who run it. The centre will be open to all students and faculty, both men and women.

The centre is interested in providing support to women and increasing awareness of the problems created by social attitudes towards women. It will also provide programmes, seminars, services and literature.

There has been positive feedback about the centre on campus. Many students feel the university will strongly benefit from a Women's Centre.

from *The Gauntlet*, University of Calgary

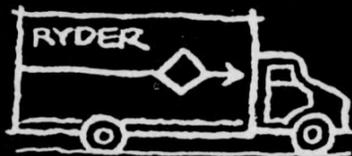
TUITION PROTEST

Students at the University of Quebec occupied Montreal's Radio-Canada offices for an hour to protest an over 100 per cent tuition increase. The students participated in a three day strike by occupying the TV newsroom. The anchorman refused to broadcast the students' statements, but later delivered a bulletin about the protest.

For the last 20 years, tuition was frozen at \$540. It will rise to \$890 for the 1990-91 academic year and to \$1,240 the following year.

from *The Gazette*, University of Western Ontario

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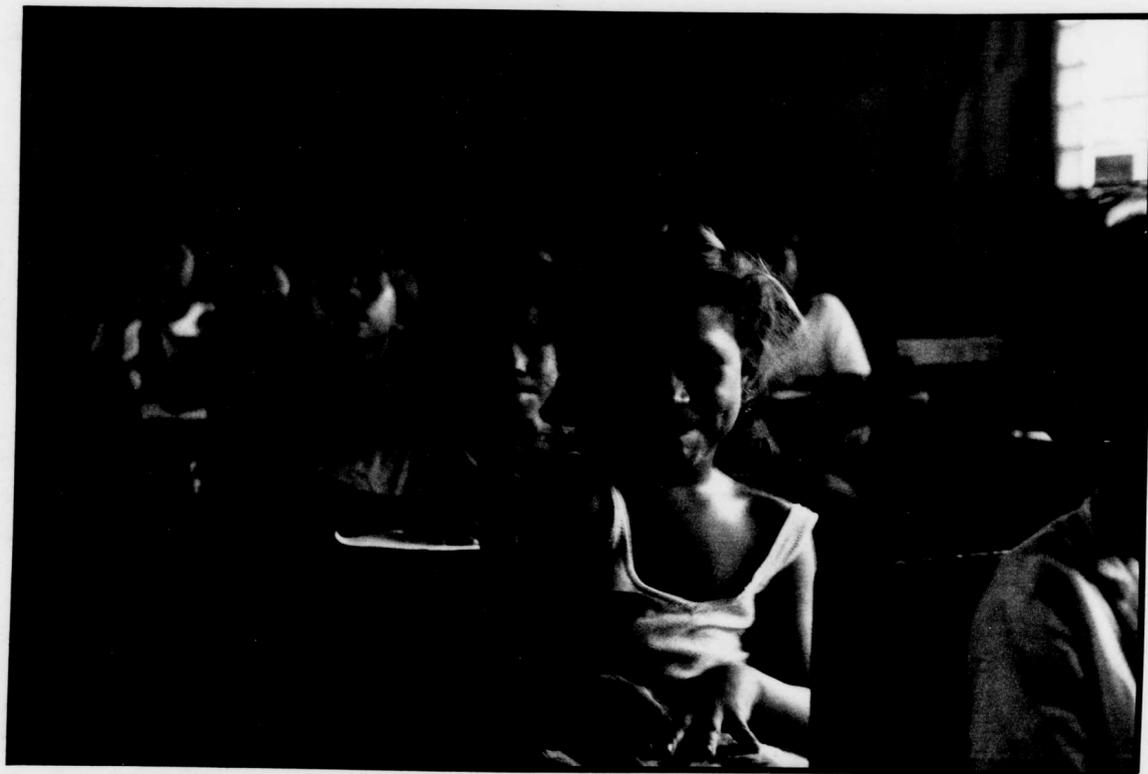
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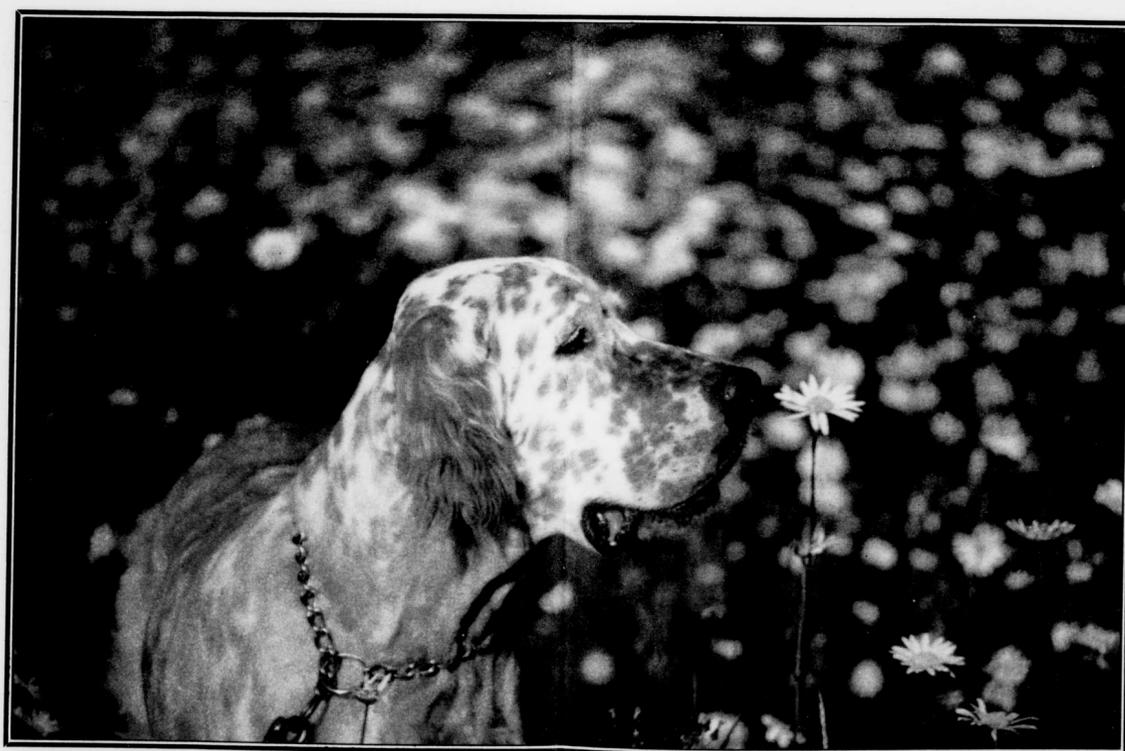
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Richie Morgan's photograph of school children in Nicaragua is the second prize winner. Technical information on his photograph was not available. Morgan wins \$50 and a Fuji sportsbag.



William Thomas' photograph of a woman in low tide collecting sea urchins in Lombok, Indonesia is the third prize winner. He used a Minolta 7000 and Sigma 35-135mm at 135mm. The exposure was unrecorded. Thomas wins \$50 and a Fuji sportsbag.



Honourable mention goes to Rachel Bright who submitted a photograph of her dog. She used a Nikon F-3 camera and a 80-200 zoom lens.

excalibur

FUJI FILM

Faculty of education says no to cheating student

by Heather Sangster

A student is angry that her acceptance to the faculty of education's consecutive teacher education programme for the 1989-90 academic year was rescinded and her application for the same programme for this academic year was "immediately rejected."

The student, who wished to remain anonymous, was convicted of academic dishonesty last year because she bought essays from the Custom Essay Service (see accompanying story). She claims she used the service twice, for essays worth 10 and 15 per cent, because she was sick most of the academic year and was behind in her work. As a penalty, she received a failed mark for a course and a half and a notation of academic dishonesty on her transcripts for five years.

When the student was interviewed for a position in

the consecutive programme, she said she informed both interviewers of her record and asked if she should consider withdrawing her application. She claimed the interviewers replied, "Don't worry, we'll finish the interview. We are glad you were honest enough to tell us." The student said that the interviewers made note of her record.

The student received a letter in June 1989 that stated she was accepted into the programme. In a subsequent interview about the essay service with the associate dean of arts, Shirley Katz, the student told Katz, on the advice of her lawyer and hoping it would lessen her academic penalty, that she had been accepted into the programme. The student said Katz was quite surprised to discover that the faculty of education would admit her. The student then said that Katz wrote a letter to the faculty outlining her charges. The student received a

phone call from a secretary in the faculty of education the Friday before the Monday she was supposed to register for the programme. The secretary told her that the faculty had deferred her admission until "her situation was resolved."

'If a student's record contains a serious academic offence, then there is no question that we do not consider that person.'

The student then spoke to the dean of education, Andrew Effrat. She claims that Effrat told her there was nothing the faculty could do. Effrat allegedly said that admissions overlooked her academic dishonesty when it first accepted her. She claims that admissions later checked a list of students' names with histories of aca-

ademic dishonesty, found her name on it and deferred her application. The student claims Effrat said he was unavailable for an appointment to further discuss the case.

The student asked Effrat about her chances for admission into the programme next year. She claims Effrat told her to keep up her marks and continue with her volunteer work and she would have a good chance next year.

On April 22, 1990, the student received a rejection letter for her application to the 1990-91 programme. She went to the dean's office last Thursday to inquire about her file and was told by the dean's secretary, "The Dean does not speak to students."

In an *Excalibur* interview, Effrat denied that anyone in his office made that statement. "I spend a lot of time talking to students. It is our associate dean in charge of pre-service programmes, Louise Lewin, who normally

handles all appeals and matters of this nature, and perhaps there was some confusion there."

The dean said that his faculty does its best to "give candidates reasons for why they were not accepted as long as it doesn't involve revealing confidential material."

Effrat said that even though the student's interviewers made note of her academic dishonesty, the interviewers do not make the final decision. "We take a whole range of things into account. If it is brought to our attention that a student's record contains a serious academic offence, then there is no question that we do not consider that person."

The dean added that it is the responsibility of the faculty to ensure that the lives and well-being of minors in the educational system are protected and that teachers must have model behaviour for their students.

The student questioned the confidentiality of the alleged "list of students with academic dishonesty records." She said that she was under the impression that the list (compiled of students with cheating records from the faculty of arts) was not to be circulated to other faculties.

The dean would not say whether there was a list circulating in his faculty. He suggested that this information is "somehow checked by the people responsible for the admissions process," but he has not seen any list.



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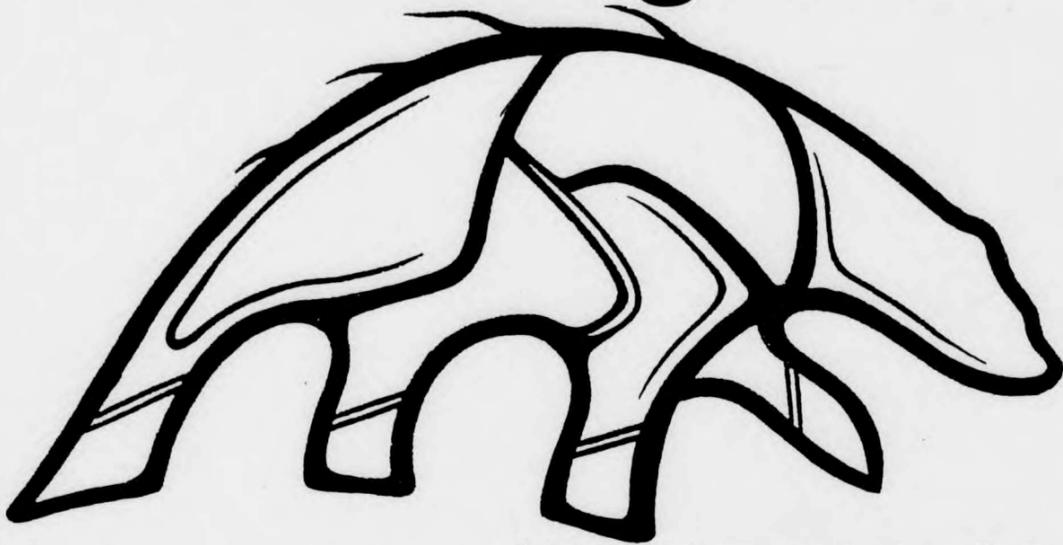
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Native Indians at York: reclaiming their heritage



The Native Resource Centre's graphic bear. Artist is Al Linklater.

by Stephen Mitchell

This is a preface. A preface is a dull, stuffy academic thing. I hate prefaces. But I could think of no other way to start off an article that would be — without this preface — absolutely cluttered with my own self-indulgent musings.

I'm a fifth-generation Canadian; my Scottish ancestors played a part in wresting this country away from its rightful owners. I have heard my elderly relatives refer to Canada as 'their' country, the fruit of 'their' hard work. And I have spent time on reserves in northern British Columbia, leaping about in lively friendship drum dances, and talking about spirit trails with young native students. Me and white liberal guilt — we go way back. But good journalism requires much more than white liberal guilt.

In order to write this story, I needed an approach, an angle, to legitimize my nosing around into other people's lives. I could have made this article issue-specific for, without a doubt, this has been a highly charged decade as far as aboriginal politics is concerned. I could have tugged and pushed and channelled my interviewees into saying all sorts of provocative, sensational things, like big-time journalists are supposed to. But that's not the way of real-life conversation, is it? Real-life conversation chooses its own thematic course, goes whichever way it wants, for as long as it wants.

I conducted the interviews for this story on a very simple principle: let the person on the other side of the coffee talk about whatever they're thinking about. I usually started off the discussions by asking the interviewees if they felt a sense of unity or community with other native students at York. But not always; sometimes the lead-off topic was hockey. Other times it was doughnuts, theatre or computers . . .

Lorrilee McGregor is in her element in a room full of computers.

But she hasn't always felt that way. McGregor was born and raised at the Birch Island Reserve on Manitoulin Island, just one of 10 children in a house on a meadow on the shores of a bay bearing her family name. She and her brothers and sisters grew up on the fringes of woodland, skipping stones over water "so clean that you could swim in it and drink it, without having to spit it out."

Today, McGregor lives in Toronto and coordinates York's Native Computer Communications Network (NCCN). Working out of a second-floor room in the Lumbers Building, McGregor monitors a system that links native groups and individuals from all over Canada for the purpose of information exchange and the promotion of self-government, economic development and cultural integrity.

It has been almost a year since she was hired. In that time, she says, her youthful shyness has gradually diminished as her exposure to new people has increased. Although her colleagues now describe her as "calm and cool" in her oral presenta-

tions at NCCN meetings, she admits that public speaking still terrifies her.

Deborah McGregor is a graduate environmental studies student and Yeowomen hockey player who works Wednesdays at the Native Resource Centre just across the hallway from the computer room where her sister works. After graduation, Deborah hopes to find her niche as an environmental consultant, working with people affected by any kind of large-scale developmental projects.

I talked with the McGregor sisters at the NCCN office on a recent Wednesday. Deborah slipped in and out of the interview, answering phone calls, greeting visitors and then finally disappearing altogether to make another appointment. Lorrilee climbed up on a table next to a map on the wall, pointing out for me the location of a remote northern Ontario reserve we'd been talking about. The conversation was loose, anecdotal and comfortable, and when Lorrilee finally produced a stack of photos from home I knew I was okay in her books.



The McGregors at Dreamer's Rock on Manitoulin Island. From left to right: Lesley, Darryl, Deborah and Lorrilee McGregor. Family friend Melody in centre of photo.

One of the topics raised in the conversation revolved around the issue of native self-determination versus cultural assimilation. Deborah felt that native communities' efforts towards self-determination were generally underestimated outside of the reserves. Gradually — and despite the governmental crew-cutting of funds — native peoples are taking control of their own political and economic destinies, she said. Deborah also emphasized that this process was one of adoption, rather than assimilation. Native peoples, she added, are not afraid of losing their identity just because they have adopted a different lifestyle. "Having a co-op on the reserve doesn't suddenly make us less Indian," she explained.

Lorrilee had a similar perspective on the matter. "If people know who they are, there's no problem," she said. "I'm the same person I was when I left the reserve."

We began to talk about the phenomenon of a certain liberal prototype, that of the non-native activist who advocates for native people a complete and immediate return to ancestral values and traditions, as if European contact had never happened. I suggested that the above prototype was simply taking good intention too far. "They're try-

ing to romanticize the bush life," Deborah winced. "But [living a traditional bush life] is hard, really hard." For instance, as a youngster on Manitoulin Island, Deborah was taught how to trap with wire snares. Wire snares have been a basic implement of 20th century native hunting life, but even these were unavailable before European contact.

Lorrilee reached into her files and came up with a transcribed quotation that refutes another common misconception of native people: that they all think alike.

These are the words of native writer R. Carlos Nakai: "We need to realize that we don't think homogeneously either. In the culture we think as individual people, we compare notes. That is how the philosophy of a tribe comes together. The philosophy from a band or a family is from individuals thinking together, comparing notes with each other. The onslaught now, with the New Age idea of Indians, is that all Native people are supposed to think one way about one thing or another, that all things are one homogeneous realm, but they are not. We don't work that way . . ." (from "Living in Two Worlds" published in *The Northeast Indian Quarterly*, fall, 1989).

The conversation ambled into the topic of the native community at York. Lorrilee wondered if the "fragmented" nature of the native student body stemmed from an uncertain feeling of self-identification among certain persons. Some people, she mused, might be "ashamed to admit that they're Indian."

"But not me," Lorrilee said. "I'm proud of it."

With the news of his wife Lorraine's acceptance to York two years ago, Kenn Pitawanakwat decided to leave his home (the Wikwemikong Reserve on Manitoulin Island) and find himself a line of study, too.

"Being a native person," he explained, "I always wanted to know the origins of Christianity, and why it did what it did to our native people. So I went to ground zero — the very beginnings of Christianity — to find out what it was made of." Pitawanakwat enrolled in religious studies. Two years later, he's finishing a specialized honours degree and has established himself as a "native traditions resource person," doing workshops (concerning, for example, the sweetgrass purification rite) with non-native business professionals and school boards. Pitawanakwat has also had a hand in setting up the NCCN. He lives on campus with his wife and his two daughters, whose English names are Angie and Teresa.

Pitawanakwat has been a devoted practitioner of native ritual for 18 years. "I'm saturated with tradition," he said, "regardless of where I am — in a boardroom downtown or off in the bush."

Osgoode student Bernd Christmas, a Micmac from the Membertou Reserve on Cape Breton Island, seems to share Pitawanakwat's ability to thrive on two very different planes of existence. When the president of the York First Nations Student Union graduates from Osgoode, he will have literally absorbed the cold, complex ins-and-outs of Canadian law. On the other hand, he will be able to invoke a rich, equally intricate code of native spirituality — an inherited knowledge that could barely be summarized (never mind retold) in any other language than Micmac.

Christmas' home reserve, a community of approximately 500 people, sits in a region that has smarted from recent major cutbacks in native funding and Indian Affairs services. There is a single Indian Affairs office in the Atlantic region, but it operates with consistently low native participation. Christmas, as concerned as he is about the agency that monitors his home band, has no plans to snag himself a high-paying governmental job after graduation. At the time of our conversation, he spoke of one day setting up an independent law firm specializing in native affairs.

Christmas approached the topic of self-determination with some hesitation. "It's a hard thing to define. Self-determination starts with a

cont'd on p. 20

Arts

computer programme collaborates with screenwriters

by Ira Glick

"Audiences don't know somebody sits down and writes a picture. They think the actors make it up as they go along."

Billy Wilder, *Sunset Blvd.*, 1949

Forty one years later, people know there's a typewriter and an ulcer behind every *bon mot*. They know somebody writes the film. But try and name your top-five screenwriters and it becomes obvious: the screenwriter has never been a star. He or she was at the low end of the studio totem pole and was screwed, and is screwed to this day, by power-brokers like Mike Eisner.

The earliest "photoplay scenarios," as they were known back in 1897, were moving photos of short, simple events like boxing and horse racing. These early cinematic experiments ran for about as long as today's commercial breaks. At first, it was the producers and directors who came up with the ideas. But it wasn't long before they found it a "nuisance" to have to "wait for inspiration to strike." And so, the world's first full-time screenwriter was hired, Ray McCardell, an ex-newspaperman from the *Biograph* office in New York.

Flashforward 100 years. It's 1997 and the idea of using a pen and paper sounds as modern as the quill and inkwell. We script on floppies. We test-market every plot point. The audience "push votes" on how the film climaxes. Meanwhile, the Japanese have evicted the rest of the world to the moon for falling behind with the rent. Yet, the Screenwriters' Col-



ony on the moon still "galactic-faxes" new screenplays to Sony-Studios, Culver City... because the Japanese could never figure out how to create fascinating characters.

Yes, times they are a changin', but in 1997 I'll bet on my self-lacing Nikes that we, as a hardcore leisure society, will still be watching movies and looking for our heroes in them.

Hollywood has always had its eye on the mercury because, "out there," knowing the cultural climate really does separate the bedwetters from the powerbrokers. Hollywood initiates attitudinal trends and it rides the waves of fascination already "out there." It succeeds because the Hollywood screenwriters are

even ahead of Madison Avenue when it comes to knowing the secret combination to the world's desires.

The common denominator, the big key: it hasn't changed since Aristotle's day. Simply, we go to movies to see characters; characters we want to cuddle up with and take home to meet mom, even if they are demented terrorists. Characters create empathy, make us care about the plot and actually determine its direction.

Characters should push the story forward, they are the narrative drive because they want or need something. They have goals. The writer's job is to discover what these are.

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tive computer programme from Santa Monica, California. It is made for screenwriters, story analysts or anyone else who needs to get into the highly specific world of story values.

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The Collaborator programme is based on the first guidebook on drama ever written, Aristotle's *Poetics*. And it also manages to incorporate the most up-to-date information on screenplay writing. The programme's companion guidebook gives examples from contemporary films to illustrate and explain why each question is being asked.

Collaborator is menu-driven, meaning that you are presented

with a group of choices from which you can make a selection. The selection ranges from character to plot to setting and audience. There are a total of 70 questions. When these have been fully answered, the user ends up with a "dialogue" (a progress log) and an outline, which one can then print out or clarify and append.

Collaborator is a development tool for the screenwriter who wants to design vivid, dimensionalized stories peopled with flesh-and-blood character.

Collaborator covers it all. You may find your screenwriting books, manual and guides collecting dust because you're glued to the word processor, involved in the specifics of your story.

Collaborator is the partner you don't have to split the profits with. All it demands of you is your time, willingness and creativity.

To find out more about Collaborator, call Michael at (213) 398-3771.

mud, blood, potatoes

by Paul Gazzola

On the poster advertising last Saturday's hardcore triple bill at the Soup Club, located ironically enough across the street from the Big Bop (the place where you wait half the night in line before they turn you away at the door because the place is already too full), are the words, "Your complete entertainment alternative."

Well, that's definitely one way to describe Mud, the first band that played Saturday. Chaos in human form with musical instruments and a high blood alcohol content would be another. Mud must be seen to be believed, and while they may not be overly musical, they're the most entertaining band I've seen in a while.

For starters, the band hung a homemade shark, painted in bright yellow and red, above the stage. At the end of their set, the two singers announce the shark is, in fact, a pinata and all the bandmembers, along with some audience participation, happily thrash it. That's not the end of the shark though. Various parts of its destroyed body, continued to make appearances throughout the rest of the night. In between this, the band blew a fuse, the one guitar player read from a prepared speech ("and remember: the right belongs to the active

aggressor") and basically did whatever the hell they wanted to. And I can't tell you what songs they played, because the singers never introduced them. The one I thought I recognized, the guitar player said they didn't do.

The Moshed Potatoes had the misfortune to be the band playing after Mud. Not really a bad band, the vocalist's gimmick of singing in a distorted demon voice wore thin after their first few songs. However, they did do a near version of "Frere Jacques" that Brian Mulroney and Robert Bourassa might consider using as proof in their "distinct society" debate. I don't think it was sung in French though. Another song, "Projectile Vomit," could easily become the theme song for Century Clubs all around the country.

The final band of the bill, One Blood, combined the best aspects of the two previous bands, without their shortcomings. Unlike Mud, One Blood's set was cohesive and, unlike the Moshed Potatoes, you could actually hear what the singers were screaming. Unfortunately, One Blood's set, which the Mud as well as the Moshed Potatoes' singers joined in on for a song or two (they tended to run together), was cut short just after one o'clock. The management, it seemed, was still a bit antsy after being busted the night before by Metro police.



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ska and rock n' roll just like peanut butter n' chocolate

by Paul Gazzola

Dave Kennedy, drummer for the ska band King Apparatus is telling a story about ska and beer. The band, says Kennedy, had just finished playing a UofT party when one of the party planners came up and handed the band the customary case of free beer. Fine. Except that it's IPA which isn't exactly the band's favourite beer and whose initials, says Kennedy, stand for "I'll Puke After." When asked about the rather dubious choice of beer, the party planner replied, "Well, ska, IPA, IPA, ska. I thought they went together."

Not according to Kennedy. But

then again, I wouldn't associate ska with the Ramones either, and King Apparatus did do a great loud cover of "Blitzkrieg Bop" during their show last Friday at the Grad Lounge. Not that there was anything particularly ska-ish about their version, but then some people would say there's nothing particularly musical about the Ramones.

King Apparatus is a ska band that likes guitars; they have two, which is more than some rock bands have. Chris Murray, who is also the lead singer, plays ska guitar while Sam Tallo plays lead. Some people might argue that two guitars are too much for a ska band. They should be ignored.

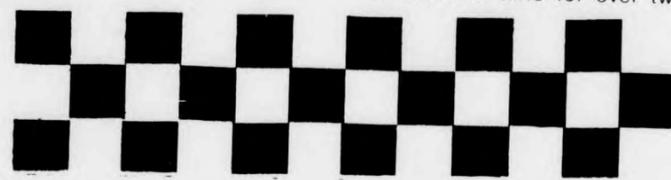
Throughout their show, King Apparatus proved that ska and rock and roll can be just as compatible together as peanut butter and chocolate.

For one thing, the combination made King Apparatus' version of Springsteen's "Fire" a lot more danceable and lively, and Tallo's guitar solo turned a straight-ahead cover of Bob Marley's "Stir It Up" into something off the wall. Then there was a medley that began and ended with The Police's "So Lonely" and included the Beatles' "Let It Be," U2's "With or Without You" and Hall and Oates' "Rich Girl." They also performed a number of originals that were just as good as any of the covers.

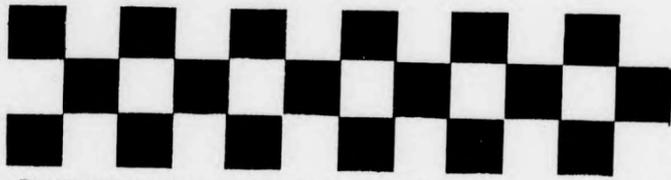
Most of them, especially "Made for T.V." and the rambunctious "Five Good Reasons," were better.

stantly for the rest of the show.

Despite having toured across Southern Ontario for over two



KING APPARATUS



Rambunctious is a good word to use to describe the band's performance. It was their ability to work the crowd that propelled Friday's show. Faced with a crowd that seemed reluctant to dance, Murray enticed them onto the dance floor by dancing on it first. Leaving bassist Mitch Girio alone on stage to supply the beat, the rest of King Apparatus put down their instruments and started moving. Even the sound man got into the act, jumping on stage to play Kennedy's vacant drum set. They didn't dance for long but the point was made. There were people dancing almost con-

years, Friday's show was only the second time that King Apparatus had played at York, the first being three days earlier at the Absynthe Pub. It was also the band's fourth show of the week which might not sound that tough, but these guys are working day jobs as well. Murray credits the band's heavier-than-usual workload to their newly acquired booking agent.

King Apparatus is just one of a number of bands that have appeared lately at the Grad Lounge. Tekknakullar Raincoats will play April 6.

the writer's block

by Ira Nayman

"The wild geese do not intend to cast their reflections/The water has no mind to receive their image."

Over the course of this school year, my view of the world and certain events therein has been called into question. Allow me to elaborate on my position.

As I see it, thousands of people starve to death each day, not because we do not have enough food to feed them, but because our socio-political systems won't allow us to get it to them. In this century, tens of millions of real people have died (and continue to die) for abstract ideas of nationalism and racism.

In Canada — civilized, liberal Canada — natives continue to live under inhuman conditions of poverty. One in four users of urban food banks are children under the age of 15. At least one in eight women can expect to be the victim of rape, incest, battery or other sexual abuse in her lifetime (the actual figure may be higher because statistics tend to be underreported). The quality of life in Toronto has noticeably declined, in my lifetime, because of pollution.

To be sure, there are hopeful signs. Individual men are forming groups to explore the limitations of their expected, socialized sex roles. Heightened awareness of the environment is leading to action which may save the entire planet (and, perhaps, even Toronto). Recent well-publicized cases of racism against natives is calling attention to their problems. But, I would be less than honest if I wrote that the small number of people who are working towards solving these and other problems will necessarily save the majority of humanity which is not.

A writer can afford to have ideals; indeed, society expects some sort of positive statement on the human condition from its artists. But, unlike other people, a writer cannot afford to have illusions; one of the main purposes of art is to reveal the reality behind everybody's collective illusions.

Anybody is welcome to disagree with the way I see things, but I have little patience for people who impugn my motives for doing so.

With such a bleak view of

human behaviour, you might expect that I would walk around in a constant state of depression. As a matter of fact, I do not (although I am sometimes described as "quiet").

For one thing, I have my writing in which I can, and frequently do, lose myself. For another, as awful as life sometimes appears, it does offer occasional moments of grace, short periods, usually unexpected, where the good transcends all else. I have had the good fortune of having at least two in the past year.

The most recent occurred just after New Year's. My father told me that I should pursue writing at York and forget about all that silly accounting nonsense. He had done a lot of thinking on the subject and he believed that I should follow my interest rather than what may have appeared to be more lucrative.

I was surprised, to say the least. I've known for a long time that my father wanted one of his sons to take over his accounting firm after his retirement; telling me that it was alright for me not to couldn't have been easy for him (and, I've got to love him for it).

The other moment occurred in the summer, a couple of days after my birthday. The unlikelihood of it still amazes me. Eve, the woman with whose presence I was graced, lives in Windsor; she was in Toronto for a couple of days visiting friends. Her car had broken down on the way out of Toronto, and she left a message on the newly acquired phone answering machine of Shari, a friend of my family. Shari, still trying to figure out how to get messages over the phone from my house, got Eve's, and brought her there.

It was the sort of coincidental chain of events that would bring a howl of protest if it appeared in a novel or film. But, there we were, a bunch of us including Eve and myself, sharing a bite to eat in Kelsey's restaurant while Eve waited to hear if her car was salvageable. We hadn't really said much until I asked her what she was taking in school.

Eve is a writer. We spent the rest of the evening discussing our mutual interest, how we both knew we wanted to write from an early age, the general sorts of things we write (Eve is

a serious writer; I am only if I cannot help it), some of our experiences in the professional world and the kinds of people we had had to deal with. As we got further into the conversation, the rest of the people in the restaurant faded into the dim background; our experiences felt so similar it was, if I may be allowed one poetic digression, like finding a part of your soul you didn't even realize was missing.

I haven't seen her since, although I have written to her and spoken to her over the phone a couple of times. As it happens, I doubt I'll ever see her again. But, I am grateful for the moment.

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IF LINE IS BUSY, PLEASE TRY AGAIN

Arts cont'd



new beginning

by Karen Bliss

Season's End
Marillion
Capitol Records

The latest album from Marillion, *Season's End*, is the start of a new beginning for the British epic-rock group known for its Genesis-like sound and the theatrical presence of lead vocalist Fish. After nine years with the band, Fish has left, taking with him the lion's share of comparisons.

Though many believed his departure would be the end of Marillion, the remaining band members had no doubt they would continue on without him and do just fine. It wasn't as if his leaving came as a big shock; they had heeded warning signs and planned for the moment.

"We had a pretty bad time with him on the last tour," keyboardist Mark Kelly recounts. "He was dissatisfied with touring and said he never wanted to tour again. He would alienate himself from the rest of us. He was having trouble with his voice and we'd say, 'You've got to slow down.' So he'd lock himself in his room for three or four days and we wouldn't see him. He'd do this self-inflicted punishment thing and blame us for it."

"By the time we started writing again for the next album, there was this feeling that it was the four of us [rounded out by drummer Ian Mosley, guitarist Steve Rothery and bassist Pete Trewavas] still enjoying working together, and then there was Fish. He would say, 'Oh, I'm looking for a film part. I can't record today,' or 'I'm working with someone else.' So we just figured he didn't want to be in the band any longer, and, as it turns out, that's what happened. So when he left [to pursue a solo career], we had some good music that we knew we wanted to record. It was just a case of the time it would take to find a new singer."

And it did take time. As one can well imagine, audition after audition, demo after demo, uncovered countless Fish-a-likes — definitely not what the band was after. They wanted to get as far away as possible from Fish imitators. They would know the voice when they heard it. And so far they hadn't.

As the search continued for this certain individual, they also met with the conclusion that finding a singer was hard enough, they better not aim their sights too high and expect him to double as a lyricist too (later they would be proved wrong). That's when they enlisted the help of John Helmer to put words to some of the material already written for the new record.

Then, about halfway through the album the tape arrived. The voice belonged to Steve Hogarth. Hogarth had paid more than his musical dues in two bands, the

Europeans which recorded two LPs in the early '80s for A&M, and *How We Live* which made one album for CBS. Neither brought him the attention he deserved. In fact, before the Marillion opportunity came up, he was seriously considering dropping out of the music business altogether.

"When we heard the tape," says Kelly, "we could tell from the music he was singing, which was Steve's own songs, the sound of his voice, everything about him, was right. He could sing; he wrote lyrics and played keyboards. He was the missing piece really. We wanted somebody creative, who could actually contribute something to the band. And we got on great personally as well."

The situation was so ideal that neither party had any worries that Marillion's long-time fans wouldn't welcome Hogarth warmly.

"We weren't thinking about the past," says Kelly. "We were really excited about what we were writing and we started recording it and looking forward to the future."

Hogarth holds the same point of view. "From the moment we sat down to write and put the songs together for this album," he says, "the process was extreme, there was a great deal of spark, ideas flying around almost faster than we could put them together. There was a great sense of renewed spirit. It left me without too much to worry about. I got the feeling that we were just a band and whatever happened in the future, I was now one of them."

And that's exactly how fans have responded to the "new" Marillion on the *Season's End* tour all over Europe, the U.K. and North America.

courage is mature



by Brian Tait

National Velvet
Courage
Intrepid

O.K. I'll admit it. I like this band. Last year's self-titled album was surprisingly strong and the singles "Flesh Under Skin" and "Pacifist at Risk" brought some well-deserved commercial success for this Toronto act. National Velvet combined hard-edged rock with moody pieces such as "Meat My Match," and the results were quite effective.

Solid songwriting aside, the draw of National Velvet is undeniably Maria Del Mar's magnificent and unique vocals, characterized by its depth and range which extends considerably beyond the paper-thin vibes of many of today's acts.

Although the first two songs on *Courage* leap off the disc with formidable power and "(A Place Called) Hysteria" brings it down with a nice touch, the rest of side one does not do much

platter chatter

Side two, on the other hand, is well-rounded and shows Del Mar in fine form on "6,000 Miles" and "First One." The songs are more elaborate and textured.

The full production on *Courage* is indicative of maturation of the band. Although the keyboard is overstated in places, the album is still able to capture the feeling of the band which is in its element putting on exceptional live shows. Overall, *Courage* secures National Velvet as one of Canada's up and coming acts.

stop'n' go hardcore



by Stephen Perry

No Comment
Common Senseless
Snare Dance Records

Just when you thought vinyl was being replaced by the CD, it happened. The 7" is making a comeback, this time in the independent music scene. In the era of revivals, why not? However, rather than a passing fancy, this trend is based on financial reasons. One of the most recent examples that sticks out in the flood of 7" is the *No Comment* ep, *Common Senseless*.

To make comparisons would be pointless, especially in hardcore, because all too often one band sounds like the next to the untrained listener. But *No Comment* really do it for me, from the moment I layed that needle into the wax. *No Comment* are to contemporary hardcore now what D.R.I. was in the early days. Speed, but with quirky little time changes to challenge the listener. And the changes come so quick. If I were to compare this band to anybody it would have to be Stark Raving Mad. They pack so much into a record that you have to listen to it again and again and again.

Now if this record came out seven years ago, there would be nothing special about it. However, it is 1990 and everybody and their brother is in a band that sings about getting in touch with their emotions. Real concerns about issues and problems have been replaced by aspirations of overproduction. The exception in *No Comment*, and it's a refreshing break. All the raw energy of '83 served up 1990 style. *Stop'n go hardcore* to the hilt pushing nine compositions on one slab.

Although I don't agree with all s in their lyrics, I find that they are straightforward. They succeed at getting their point across, whether it be the respect for a pluralist society

with a "World of Difference" or their outrage with vivisection expressed in "In the Name of Stupidity." And their effective use of metaphors like "Farmer Hitler John" and "For Tomorrow's Sake" as song titles, would make M.D.C. fans proud.

You won't find this in any major record chain stores as this is a do-it-yourself project. Another fine example of the politics of independence brought into practise. But you can buy copies from the band for \$3 (this even includes postage). Write to Andy Beattie at P.O. Box 57332, Sherman Oaks, Ca., 91413, U.S.A. Keep the boycott alive.

harrington helps himself

by Howard Kaman

Help Yourself
Mark Harrington
Toronto Experimental Artists

Call this one Mark Harrington's *Rattle and Hum*.

That's not to say that *Help Yourself* is bad. In fact, it is quite good, and a vast improvement over *Chaos Theory*. Harrington's last tape, released under the name *Afraid of Nothing*.

Harrington has taken a live version of a previous track, an alternate version of another, and 10 new songs to create a warm, thoughtful tape, highly reminiscent of U2's *Rattle and Hum*. Social criticism is the focus, as he comments on the uselessness of rebellion in "Wear Black," male chauvinism in "Man's World" and the vagueness of our world in general in "Age of Ambiguity."

These are difficult topics that Harrington handles with wit and style. In "Wear Black," he sings, "I don't want to wear black anymore/I've forgotten what this ear-ring stood for." He cleverly ridicules "rebels" by emphasizing how meaningless their clothes and rituals are.

If nothing else, Harrington seems a bit confused over whether he should include himself in the musical mainstream. While most of the music is conventional in structure, he also attempts a few unique effects. One example is "Two Years and Counting" in which Harrington has assembled a sound collage somewhere along the lines of the Beatles' "Revolution 9" while another is the appropriately harsh abruptness with which he cuts off a live version of "I Can't Compete."

In a new recording of "Ask Me," which originally appeared on *Chaos Theory*, he has introduced almost military style drums and a smattering of guitar where there was previously only synthesizers.

Likewise, on the instrumentals "Sun on the Lake" and "Sun on the Rocks," he has layered guitars, keyboards and Pink Floydian sound effects to create a calm finish to the tape.

From the colourful, hand-painted tape label to the thoughtful balance of songs to the creative insert with lyrics, Harrington's new tape is a significant advancement from its predecessor.

Now, as long as he stays out of the movies

hardcore humour



by Stephen Perry

Collateral Damage
Krazy Krazy World Demo
Independent

Every so often a band comes along that makes you laugh. Not in the calculated manner of the comedian, but just for what they do. A whole scene of music has developed around this concept of being goofy. I speak specifically of the geekcore scene in Berkeley, that has grown out of the Gilman Street project (a community-run punk club in Berkeley). *Collateral Damage* is the most recent band to poke their heads out into the hardcore arena with their debut cassette *Krazy Krazy World*.

Collateral Damage draws on the antics of bands like Stickey, Iso-crazy and nameless others on the Lookout Label. A good example of their humour is the cassette's intro song "Cars" which features the band members doing car noises a cappella. Musically, they borrow a catchy sort of pop-style from bands like Adrenalin O.D. However, C.D. throw in some quirky time changes that remind this reviewer of Palid Retina or a sloppy Victim's Family.

It's the soon-to-be classics like "Listening" which makes this tape memorable. There are 12 songs, some that have a more serious edge than titles like "Voluntary Blindness," "Drunk Driving" and "Man Made Death" would suggest. And the package is made up of an assortment of things, borrowing from the cut and paste collage look that punk bands are known for. Some of the art, however, flirts with the detail of greats like Pushead. The whole package contains information that gets revealed as one unfolds it.

All of this for a mere two American bones (I'm not kidding. That's postage paid too). Tapes can be sought through Jay at 627 Endicott Dr., Sunnyvale, Ca. 94087, U.S.A. So order up.

straight thrash

by Stephen Perry

Carnal Closet Carnage
ep
Carnal Corporations

if Attitude Adjustment ever got Blaine from the Accused to

cont'd on p. 17

three men in a lounge change your state of mind

by Sandra Guerra

Upon entering a room filled with the fusion of ambience, one feels the energy of strong, diverse visual images staring from the walls. The laughter and humming of conversation feels warm and welcome, and one is drawn into the room by this kinetic energy.

Three Men in a Lounge, which just closed March 30, displayed the silver photography of three, fourth-year photography students: Theo J. Bennink, Stephen G. Haines and David B. Smith. The show represented a good cross-section of all aspects of photography, ranging from social-documentary to portraits to city-street candids. Each of the photographers have created a certain mood in their work which, although quite distinctly different, complements each other.

As a viewer, one's emotional

state of mind changes as you approach each body of work. Smith's images of the oppressed Hungarians in Romania, Haines' study of body language in the subway and Bennink's portraits filled with emotions and expressions allow the viewer to enter different levels of reality.

Bennink's portraits speak about the emotional state of each individual more than they speak about the human figure. The series, *Some Women*, consists of several panels, each containing three to four images. There is a certain naturalness in his subjects which makes them seem unaware of the photographer's presence. His subjects seem unposed and uncontrived, yet their positions are so obviously deliberate because, as a series, the images portray something about each individual's own character. Each panel is dedi-



David B. Smith

artscalendar

compiled by Claire de Auer

The fine arts building at York will be transformed into an enormous showcase for the work of graduating students in the third annual Visual Arts Open House April 6-8.

On display will be some of the best and most innovative work being done in the visual arts studios at York. This major multimedia show will include exhibitions by over 100 students with paintings, drawings, graphics, sculpture, photography, design and interdisciplinary work as well as installations, video and performance events.

The massive clean-up of the fine arts building, entirely engineered by the students in preparation for this annual

event, began April 2. Works in progress, furniture and supplies vanish from the studios to allow space for students and visitors to view the installations.

Opening night festivities April 6 will feature music students in a Jazz Jam from 6-9pm, followed by the band Ernie's Coffee Shop for dancing until 1am.

Ernie's Coffee Shop — made up of York students Steve Mitchell, Bruce Russell and Mark Kuntsi — has been together since October 1988, and is a professional band which has played several downtown Toronto nightclubs such as Sneaky Dee's, Lee's Palace, the Cabana Room and the Rivoli. They play "communal acoustic soul" using congas, bongos and timbales, as well

as guitar, harmonica and a tin flute.

The Open House will continue all weekend with an Art History Symposium April 8, offering short presentations on a wide variety of topics. A round-table discussion by graduate art history and visual arts students on the subject of "Making Art at York" will follow.

Everyone is invited to join in this celebration of artistic achievements from artists on the brink of their professional careers. Admission is free. For further information, call 736-2100 ext 44704.

Theatre at York winds up its season with the outrageous comedy *Scapino* directed by Lloy Coutts. This contemporary version of Moliere's inspired farce was written and produced by Frank Dunlop and Jim Dale for London's Young Vic Theatre to critical and public acclaim. "If you miss it, you will be crazy," wrote the *N.Y. Times*, "and if you let your kids miss it, you will be simply inhuman."

Coutts, who teaches in York's theatre department, is well-known to Toronto theatre audiences. Her most recent credits include *Potestad* and *The Last Bus* at the Tarragon Theatre. She directed the hit play *Double Bass*, which enjoyed an extended run in Toronto in 1985 and subsequently toured nationally.

Scapino, showing at Atkinson theatre, is Coutts' fourth York production. It features the fourth year acting ensemble of York's theatre department and an original score composed and performed by Allan Moon. Set design is by Bill Corcoran, costumes by Kathryn Kuder and lighting design by Lorne Winsor.

Scapino previewed April 2 and runs April 3-6 at 7pm with matinees April 4 and 6 at 1pm. The April 5 performance will be a special benefit (tickets \$10) with proceeds going towards scholarships for future York theatre students.

Admission is \$7, \$5 for students and seniors, previews \$2. For reservations contact the box office at 736-5157.

cated to a different subject and captures a moment in their life, a certain time and a certain mood. The images are softly focused and have a striking sense of light and shadow. Within each panel, the images flow like those of a film, yet they do not tell a story, they simply set a mood and an atmosphere.

Haines' series, on the other hand, is more playful. His series of images, *Language*, are of anonymous passengers riding the subway. They only show the position of passengers' legs and, in some, the position of their hands. These images are ones we observe everyday, yet many of us fail to see any meaning. The first nine images do not show any type of interaction between passengers. There is a distance created, although physically there is no distance at all. The last image seems out of place, yet the viewer is relieved to see two passengers facing each other, obviously involved in a conversation. Although several people are forced together in a confined space, transit personalities do not communicate.

Smith's images are the most

diverse. There are three separate bodies of work, each different yet obviously important. The first one, *A Nation Within a State*, are photographs of a demonstration in Budapest to end the brutal treatment of ethnic Hungarians in Romania. The images are not violent and there is no bloodshed. It is a seemingly peaceful rally against the Romanians. The last image is a cemetery not far from the demonstration, reminding the viewer of the violence, bloodshed and brutal killings occurring outside the frames of these photographs.

Smith's other two series, though not as strong, consist of images taken in the city. *Solitude* is a series done on Centre Island. The subject is an anonymous female, who appears to have ventured here to be alone. The mood is solemn and peaceful.

A Candid Look at Toronto is a collection of city images which include photographs of the homeless, children on a beach and reflection of skyscape formations. Each image radiates a spectrum of impressions that create a diverse reaction in the viewer.

Tasmanian devil sound

cont'd from p. 16

sing for them and stuck to hardcore Carnal Closet Carnage would be the outcome. Carnal Closet Carnage plays straightforward thrash driven by a rattling bass, and a vocalist who sounds very much like the Tasmanian devil. Very exciting stuff from this Finnish trio.

Lyricaly, I haven't a clue what they are singing about. Titles like "For God Sake," "Supermultimegamixhits" and "Machoshit" give me hope that they are actually saying something with their music. But since this 7" came absent of a lyric sheet and I have yet to master the Finnish language at any speed, I can only hope. It is song titles like "Kinky Meal" and "Captain Pizza" that have me worried. But, just as one should never judge a book by its cover, the same is true about a song and its title.

So with what little I've heard, I would recommend this 12 song disc to fans of the Ac-

cused. It comes complete with Raggart meets Pushead cartoons as decorations. Who said you had to have bad covers to release a hardcore record. To quote a now defunct T.O. band 'Hardcore is as hardcore does.' Write Carnal Corporations at Box 16, 58701 Sulkava, Finland.



Arts cont'd

struggling with good and evil

by Roslyn Angel

Inside the mind of a murderer is the place to be this April when Sean Michael Hill's one-act play *Within Me, Without You* debuts at the Samuel Beckett Theatre.

The play, about a man's attempt to find a balance between the forces of good and evil, is written, directed and stars Hill in one of the three lead roles.

The hour-long play takes place over a period of nine seconds when a man who has just murdered his mistress becomes involved in an inner struggle to "find an equilibrium between all the metaphysical aspects of himself," said Hill.

Hill wants the audience to come in with an open mind and just let themselves experience the entire

play. "I want them to feel like they are a part of the play," he said, "and I want them to go out and think about how it relates to themselves." Hill said there is no clear separation between the stage and the audience, "so the entire theatre will become an organism in itself" and the audience will experience a sense of intimacy.

Within Me, Without You, will be preceded by two short playlets: *Bring Me A Spritzer* also written by Hill and *Shriek Pity* written by Cathy Gordon.

The performance, presented by Hill's newly formed Epochal Theatre company, is being sponsored by the Vanier College Council and the York University Theatre Students Association (YUTSA). The show will run from April 9-12 at 7:00 p.m. with a matinee April 12 at 2:00 p.m. Tickets are \$3.

Schwartz's photography combines reality and abstraction

by Howard Kaman

The Photography of Jason Aaron Schwartz at North York Central Library

Few art forms offer the creative possibilities of photography. With the exception of the film-maker, only the photographer has the ability to capture images with extraordinary reality and striking abstraction.

The variety of images Schwartz presents range from the abstract textures of "Carrie's T-shirt" to the moodily tinted "Beaches." While the former playfully bounces light off crumpled fabric, the latter is a serene seascape.

In contrast with the simplistic "Legs" (a black and white study

of light and shadow involving the legs of several chairs), there is the surrealistic "Dreaming," which incorporates an ordinary colour print with film scratching and special effects.

In addition to the abstracts, Schwartz also likes to play with stark reality, showing it from several perspectives. The rigid architecture of York is seen in "Linear" while "Tivon" is an interesting study of shape and colour in a wall mounted flower box.

It is his ability to do both so well that makes York student Jason Schwartz a true artist, as his recent show at the North York Central Library demonstrated. Good photography places images in a context where they are not only visible

as pictures, but as evocative statements from the photographer's mind.

The only drawback of the show was that it had no coherent theme, as demonstrated by the wide variety of both colour and black and white. This works both for and against Schwartz. While it doesn't allow for any development of singular ideas, it amply demonstrates his ability to do many types of photography; perhaps more importantly, it exposes Schwartz to a wide audience of viewers and prospective clients.

If this seems like a dubious purpose for a show, it must be remembered that in today's society business and a wide variety ensures there will be something for every potential customer.

UPDATE ON VOICE RESPONSE

Students taking courses offered by the Faculties of Arts, Fine Arts, and Pure and Applied Science will use an improved Voice Response Enrolment System to enrol in courses for the Fall/Winter 1990/91 Session.

Improvements include:

enrolment windows for initial course selection

- a particular 3-hour block of time in which you must call the Voice Response Enrolment System. The computer is programmed to accept your call during this time. If you do not call during your assigned enrolment window, you will be unable to access the System until August 7, 1990.

The number of students assigned to each window has been mathematically generated, so that reasonable assurance can be given that everyone assigned to a particular window will have an opportunity to enrol in courses.

Toll-free number

- for the benefit of students living outside the Toronto local dialing area, but within Canada.

Call waiting

- incoming calls can be put into sequence, and will be answered when the first free line becomes available.

Enrolment by mail

- for those for whom access to the Voice Response Enrolment System will be physically impossible - perhaps you will be returning home to Europe or Asia, or maybe you will be working at a remote location hundreds of miles from a touch tone telephone.

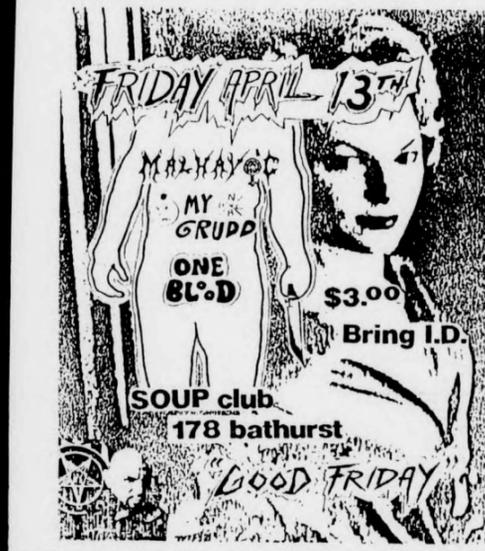
Application forms will be available from your Office of Student Programmes, beginning Friday, April 6, 1990.

Telephone bank

- for those living in the Toronto area who do not have access to a touch tone telephone, or who wish to use course availability lists which detail open/closed courses.
- 20 telephones will be set up in the Rideau Road Classroom Building for your use during your enrolment window (until August 4). On August 7, students may use the telephones during the Telephone Bank's normal hours of operation (listed in the Lecture Schedule).

The Fall/Winter 1990/91 Lecture Schedule containing Voice Response enrolment instructions is available from your home Faculty.

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NHL coach Dave Chambers wants to come home



Former Yeomen coach Dave Chambers.

by Dannis Koromilus

The man who led the hockey Yeomen to their first ever CIAU title wants to come back to York.

Dave Chambers, who is currently an assistant coach with the NHL's Minnesota North Stars spoke to *Excalibur* from his office at the Met Centre in Minneapolis.

EXCALIBUR: Was the leap from an interuniversity level of competition to a major league like the NHL dramatically different?

CHAMBERS: Well, I think a couple of things helped me along the way on that. I coached Canada's national junior team which was high level and, even at York, we had a couple of ex-pros and major junior players. I would say it really hasn't been that much different as far as the players are concerned. The big difference is the extensive travelling. We play 40 away games, sometimes travelling across the country for four or five days straight, playing three games out of the five days.

EXCALIBUR: How does the road affect the coaches and players on your team?

CHAMBERS: You learn to respect how difficult it is for these players to play in a body contact sport and play three or four games a week. Then you must consider the travel and realize that you have to be strong both physically and mentally to do it. I think the college player finds the biggest difference, while the junior player is already used to playing 70 or 80 games a season with a lot of bus travel. The college player, whether American or Canadian, finds that not only the travel, but the speed and the intensity of the game requires adjustment.

EXCALIBUR: Is there a difference between the American and Canadian attitude towards hockey?

CHAMBERS: In Minnesota there is. College and high school hockey are very big here, even though our [pro] team hasn't done too well in the last few years. I just finished watching a high school tournament where 17,000 people showed up to watch.

EXCALIBUR: Is the same enthusiasm shown towards the North Stars when they're playing in the Met Centre?

CHAMBERS: As I said earlier, the team hasn't been too successful in the last five years, so the attendance figures are usually around 13,000. We would have to get about 15,000 people to break even. There are only two million people here, and when you consider the Vikings football, the Twins and all the cultural activities you can participate in, you see there is a lot of competition for the entertainment dollar.

EXCALIBUR: What is the American view of violence in hockey?

CHAMBERS: I think that the people who come to the games obviously accept it as part of the game but I think there is a large number of people in Minnesota who relate more to the high school and college hockey where as in Canadian college hockey, if you fight you're out of the game.

EXCALIBUR: In your organization, to what extent does the managerial hierarchy interfere with the actual operation of the hockey club?

CHAMBERS: The manager's name here is Jack Fiera and he pretty well let's the coaches coach. Some managers are more hands on than others, but here he just looks after the administrative side of things and drafting new players. It depends on the personality and the philosophy of the management. But he's very good on that.

EXCALIBUR: Would you consider spending the rest of your coaching career in the NHL?

CHAMBERS: Well, this has been a good experience for me. It's the only coaching I hadn't done, but I would like to return to York and teach in the coaching programme. I gained a lot of experience dealing with the elite athlete at this level, and I look at it as how it will help me in the long term, in the academic way.

EXCALIBUR: From your exposure to the NHL this season, and witnessing the demands each game poses for each player, especially the younger ones, what advice would you give an aspiring pro-hockey player in university or college?

CHAMBERS: Any university player has to devote his primary energy to his education, and then to developing and improving his hockey skills. The student has to make sure he gets an education just to make sure he has an option if he doesn't make it in the NHL. A lot of junior players don't get the education they should. The odds of making it are very slim, so it is very important not to abandon one's education.

EXCALIBUR: How do you feel about your team's chances in the playoffs this year?

CHAMBERS: We'd obviously like to get by a couple of rounds in the playoffs. [North Stars management] is rebuilding this team, so they don't think they are going to win the Stanley Cup this year. In the Norris division, I think any team has a chance to win it, as it is pretty close. Chicago is most likely favoured to win, but there are a lot of factors in the playoffs, goaltending is one of them. This is a young team with a young defence, so they're looking more long term. I have a one year option on my contract. My decision will be based on whether the owners take the franchise elsewhere.

EXCALIBUR: So regardless of whether you coach one more year with the North Stars, you will be back at York in the '91-92 season?

CHAMBERS: Yes, my plans are to come back to York. I've really enjoyed working with the players here, they've been very receptive. They are very motivated, it's their job, their livelihood.

EXCALIBUR: How did the motivation of the players you coached at York compare with the paid professionals in the NHL?

CHAMBERS: You know, it's interesting that you ask that. I didn't find much of a difference at all. In fact, I found all the players at York highly motivated. There are a lot of younger players in the NHL, so there is a lot of coaching to be done. Basically all the players that get this far are the ones that are constantly trying to improve their game. The ones who don't have this motivation just don't make it.

Tom Arnott named new football coach

by Josh Rubin

The football Yeomen have a new coach.

Laurier assistant coach Tom Arnott, who has been with the Hawks since 1986, was announced as Nobby Wirkowski's replacement last Wednesday.

In his time at Laurier, Arnott has helped to build a past OUAA doormat into a team that has consistently competed for the provincial title.

Indeed, in Arnott's second year with the team, the Hawks went all the way to the CIAU final, losing to the UBC Thunderbirds by a mere two points.

Yeoman and Yeowoman of the year

by Josh Rubin

Track and field coach Sue Wise is one happy person these days.

She can afford to be, too, after both the Yeoman and Yeowoman of the year awards went to members of Wise's team.

On the women's side, CIAU 600m and 1000m champion Nicole Sinn took the award.

For the men, it was pole vaulter Kevin Lake who was named outstanding York performer.

Both Lake and Sinn had earlier been named as CIAU all-Canadians.

Wise seemed pleased with her athletes' awards. "It was a nice way for Nicole to cap off the season." And as for Lake's award? "Kevin's consistency was the reason he got the award. He won every competition he was in and improved his personal record by 50 centimetres."

Other awards handed out last Thursday were for most improved teams (volleyball Yeowomen, badminton Yeomen) the

Saunders Cook award for perseverance and dedication (wrestler Roy Suh Wah Sing).

Special recognition awards were given to George Guppe for his work with the cross-country team, and departing football coach Nobby Wirkowski.

On another sporting note, *Excalibur* has learned that Yeoman hockey coach Graham Wise won't be going to Michigan Tech after all. It seems that the vacant coaching job has been offered to former New York Rangers coach Herb Brooks instead.

Younger generations turn to elders for history

cont'd from p. 13

land base — you need a land base to begin the whole process." Without a land base, he added, it is very difficult to develop social, economic or political structures. And even though one faction of native activists calls for a sovereign Indian nation, "we can't really survive economically by not being part of Canada," said Christmas.

The First Nations Student Union hasn't yet garnered the membership Christmas had hoped for. A few native students I spoke to were not aware of the union's existence, a few more had thought it exclusive to Osgoode law students. The response is unfortunate; the union has great potential as an agent of communication and information for both native and non-native students.

"Canadians just don't know the whole history [of native peoples]."

This is a point that Christmas reiterates: "Canadians just don't know the whole history [of native peoples] — that's tory the problem. . . . Up until 1983 [a majority of the books written about native peoples] were written by non-natives." And if Canada's native people are not telling their own story, the story is not being told correctly. For instance, non-natives often make references to "native religion." Christmas argues that the European sense of religion has no parallel with the traditional native way of things; for Canada's first people, religion and day-to-day living are equal, because the two are so deeply entwined.

The union, Christmas said, could provide the university with the unified native voice it lacks, with a native perspective as varied as the ancestries of its individual members. "[We] don't want to force people into the group," he said. "But we're here if people need help."

Professor Nina De Shane has made a number of personal commitments to the York native student body, not the least of which was convincing the administration to approve the native art and performance class she teaches. A Metis herself, the Montreal-raised De Shane has just announced that Winters College and the fine arts faculty have just made an agreement-in-principle to establish a native research centre.

De Shane said she hoped that, eventually, the centre would host a native artist-in-residence for three to six

month periods each year, a position that would alternate between artistic mediums, such as playwriting, poetry and painting.

For Stong College resident Carolyn Hanrahan, these are times of rediscovery. Years ago, her mother, an Ojibway from the Sheshegwaning Reserve on Manitoulin Island, was forced to give up her native status after marrying a non-native. Recent changes in status laws made it possible for the Ojibway woman to regain her status and, for Carolyn and her brother, to regain theirs.

The psychology major reflected on the meaning of her newly-acquired status. "I think it means more to my mother," she said. "Mainly because it

was taken away from her, more than just given to me."

Some mornings, Hanrahan opens up the little door to her residence mailbox and finds the native information newsletter that is sent out to her

"Now that I have [native status], I want to know more about my background," she said. "I'd like to learn to speak Ojibway. I'd like to go to a pow-wow — I've never been to one."

the reserve. During our discussion, Williston recalled having been dressed up in traditional garb at the one pow-wow she attended as a young girl. One day, she hoped, she'd take her own children to their first pow-wow.

"My kids may or may not be status," she said, "but I'm going to make sure they know all about their background."

Hanrahan and Williston are proof that Christmas was correct in his recent analysis of the state of awareness among many young native people today:

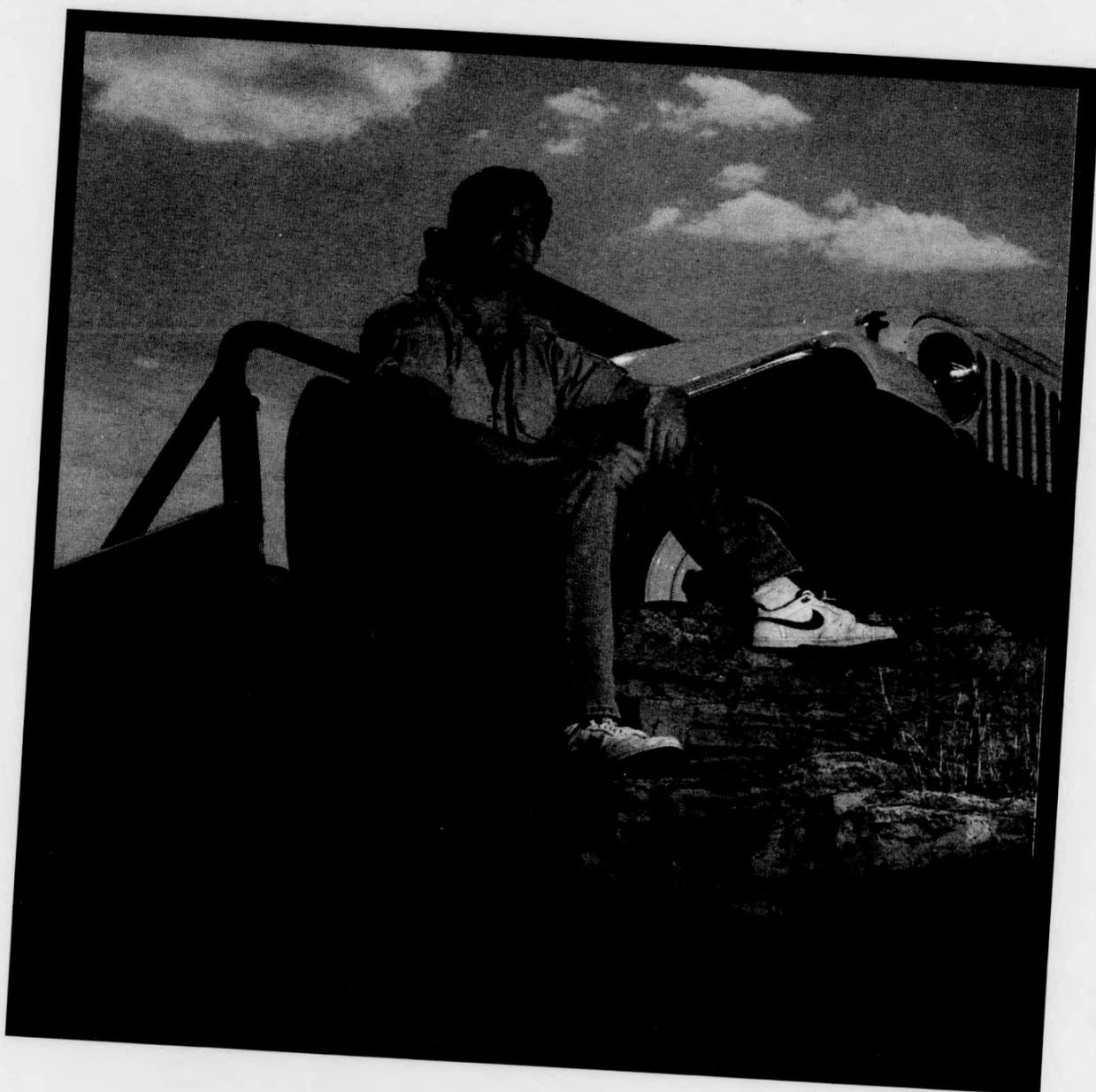
"It's starting to improve a lot now," he said. "Younger generations are starting to go back to the old ways. They're asking the elders questions."

"I'm saturated with tradition, regardless of where I am."

Kenn Pitawanakwat

by the Sudbury-Anishinabek Post-Secondary Counselling Unit. A whole new dimension of information has just opened up before her — a wide spectrum of issues that Hanrahan is just beginning to absorb.

Hanrahan's residence next door neighbour Christine Williston, an Ojibway from the Garden River Reserve near Sault Ste. Marie, also keeps up on news from home by reading the monthly newsletters mailed out to her from



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