

excalibur

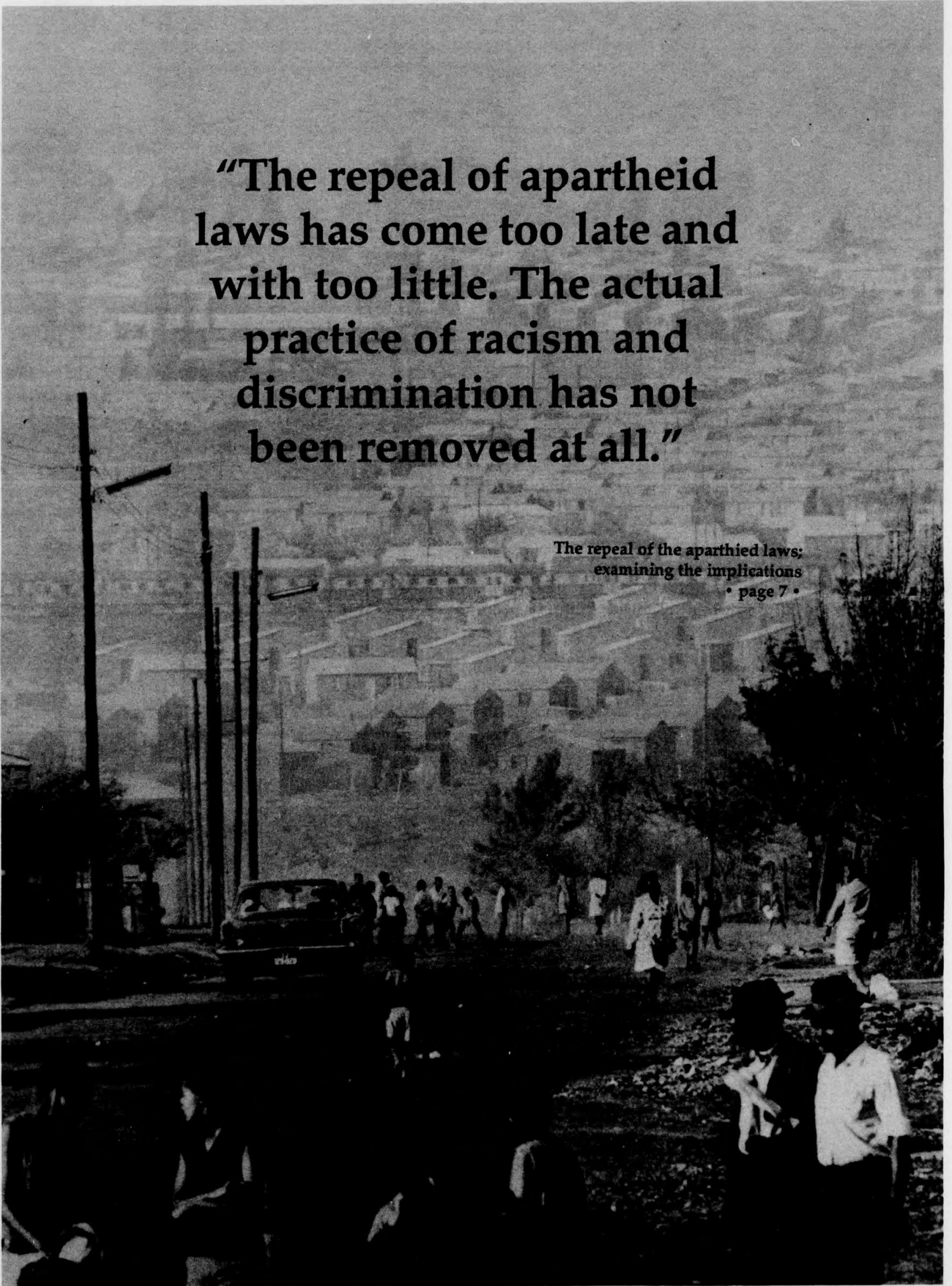
• Unions irked by student centre 2

• Artists remember Tiananmen 8

• Yeomen get young 11

“The repeal of apartheid laws has come too late and with too little. The actual practice of racism and discrimination has not been removed at all.”

The repeal of the apartheid laws;
examining the implications
• page 7 •



Clubs feud with Centre over space

by Trevor Burnett

The top floors of the newly-completed Student Centre are about to become a battleground as student clubs compete for tightly-controlled office space.

Many clubs continue to be unhappy with the space they have received among the Centre's 42 club offices.

The Italian Canadian Association, a large and active club, only received a tiny 60 square foot office. And Alwyn Fredricks, president of the Caribbean Students Association, says he is not pleased with the CSA's 70 square foot office. Fredricks is also upset with York for ordering the CSA to vacate its larger space in the basement of the Ross Building.

"The small space is a hindrance to the group's long-term development," said Fredricks. "The new office will not even have a telephone which will make it more difficult for many community groups to get in contact with us."

According to Student Centre Chair Chia-Yi Chua, most club spaces were selected by the Clubs Coalition, a subcommittee of the York Federation of Students.

Also, three groups—the Croatian Students Association, the Jewish Student Federation and the York Catholic Community—were given 50-year leases after they paid a collective \$164,333 for extra-large office spaces.

Some clubs, including the Italian Canadian Association, feel these three clubs had been given preferential treatment by the Student Centre Corporation, which advertised the large spaces last fall.

As well, the Faculty of Education Student Association was denied space after the Student Centre Corporation board deemed them ineligible.

"A deadline for clubs to apply for space in the centre had been set," said Chua. "The deadline passed and there were still spaces left. We decided then to open it up to quasi-clubs of which there were four applicants"

These included FESA, the *Lexicon* (a Bethune College newspaper), Bacchus (an organization which promotes safe drinking) and the Student Senate Caucus (a coalition of student members of the Senate).

"Of those four, two [Bacchus and the Senate Caucus] did not have any space on campus. Therefore we decided to grant them over FESA because it already had an office in the Ross building," Chua added.

Gerard Wykes, president of FESA, says he believes FESA was denied space for other reasons as well.

"Most people see FESA as a professional rather than a student body. That perception tends to distance us from the rest of the student groups. Therefore occupancy in the student centre would have been ideal."

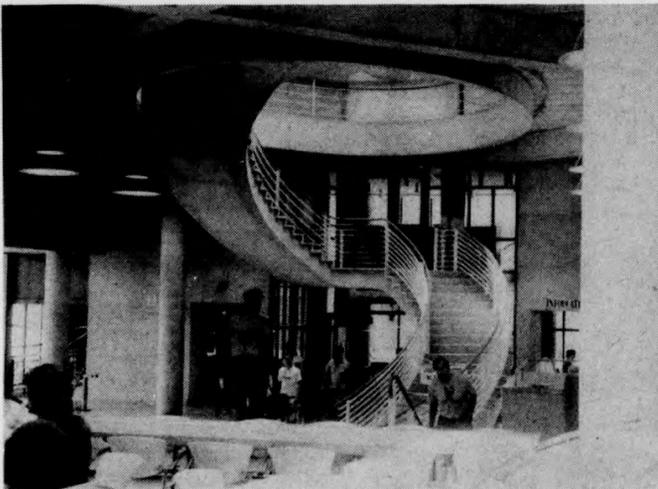
Most club spaces were selected by lottery, after the Student Centre Corporation told the Clubs Coalition to divide the upstairs space last year.

"[The Student Centre Corporation] suggested to the Clubs Coalition four options for space allocation, including a lottery system for all 42 spaces and also allocation determined by club size and level of activity. Ultimately, they chose the lottery system," said Chua.

The lottery was held last November by Ziad Hafez, then Chair of the Clubs Coalition, who pulled the names of York clubs out of a construction helmet. The first 9 clubs received 100 square foot offices; the next 19 received 70 square foot offices and the remaining 14 received 60 square foot spaces.

Hafez admitted that the lottery was not fair in all cases. He said the lottery system was chosen because the Coalition was interested in level of club activity rather than club size.

In response to club complaints, Chua said there were several large rooms available for clubs to use with prior booking.



York's new student centre is not without problems.

Centre angers unions by hiring outside firm

by Trevor Burnett and Doug Saunders

York is trying to use the new Student Centre to break a union, says the president of the York's Canadian Union of Public Employees local.

Over a hundred CUPE members have sole responsibility for cleaning York buildings. But the Student Centre Corporation, which is independent from university administration, hired a non-union cleaning contractor.

In a May 27 press release, CUPE President Ilpo Lehto criticized the move.

Lehto asked: "Is this an attempt by the university to use

the Student Centre to break our union . . . by finding out the limits to which our Union affiliation will deal with contracting out?"

Rob Castle, general manager of the student-operated Student Centre Corporation, says he hired a non-union cleaning company because it cost less. The university gave the Centre permission to do this in a 1988 contract.

"When push came to shove, there was a significant dollar figure difference, we're talking \$100,000 a year," Castle said. "We all had to be very concerned about how delicate the financial arrangements are for the Student Centre."

Since the Student Centre is not controlled by the York adminis-

tration, it is allowed to negotiate its own cleaning contracts.

But Lehto says he considers the Centre part of the university, and believes York is trying to set limits on CUPE's jurisdiction.

"We're ticked off about it because [the centre] is right smack dab in the middle of the campus. We feel that it's part of the university. If the university weren't here you wouldn't have a student centre."

According to Lehto, the university did not give CUPE a chance to make a competitive bid for the cleaning contract.

"CUPE hasn't negotiated with the student centre," Lehto said. Instead, "we were contacted by the university at a time when both

myself and our national representative were out of town . . . [The university] never did talk to us. I have no knowledge of what the proposal for the student centre contained at all."

CUPE has already filed a grievance with the university, Lehto said.

Private contractors are likely to be a key issue in collective negotiations, which begin next month and involve all York staff and faculty unions.

According to Lehto, "the settlement of the grievance for this issue might set a precedent for other grievances in other parts of the university."

York gets funds to improve safety

by Jennifer Lim

York may become a safer campus for women.

The ministry of colleges and universities will provide \$3 million for campus safety initiatives during the next two years.

According to Pamela MacDonald, head of security, York is eligible to receive up to \$50,000 per year.

"\$50,000 is not a lot of money, but due to university budget cuts, this legitimizes the department to enhance current services on campus," said MacDonald.

A survey conducted a few years ago predicted \$1 million was needed to improve lighting alone across campus.

"York is doing more than other universities with regard to women's safety on campus, but relative to our size and layout, a lot still needs to be done," said Nikki Gershain, vice president of internal affairs for York's student federation.

According to Elissa Horscroft, the federation's vice president of equality, York is presently facing many safety problems such as the lack of easy access to emergency

phones, parking lots with inadequate lighting and escort services unavailable after 2 a.m.

Horscroft also stressed the necessity of training residence dons to deal with sexual harassment and abuse.

"There is a need for educating dons who can be used as a liaison between students and the sexual harassment centre," said Sher McNulty, a collective member of the Women's Centre. "It would also make our campus more welcoming."

According to advisor Dale Hall of the sexual harassment centre the money should be put into activating and expanding current programs that have limited resources.

York administrator Billie Mullen said the initiatives are still in their preliminary stages. The ministry will provide detailed guidelines before any decisions can be made.

In a letter to York President Harry Arthurs from Richard Allen the minister of colleges and universities, this year's \$1.5 million allocation aims at "the development of a positive learning and working environment for women students and employees."

NEXT ISSUE!

drop everything

Announce your event • meeting • lecture • speaker • protest • forum • feast • dance • seminar • game • sit-in • love-in • be-in • die-in • debate • debauch • deflowering • defrosting • demonstration • dissertation • revelation • happening • awakening • convergence • conference • milestone • phenomenon • crisis • confrontation • reunion • roast • tourney • party • orgy • fiesta • slesta • soiree • tea party • second coming • odd appearance • broad-based coalition • shindig • hoedown • mixdown • jamdown •

Drop Everything for your campus announcements.
Leave your droppings at Excal, 111 Central Square.
Or phone Jeannine and Doug at 736-5239.
Deadline for the Wednesday, July 24th issue is
Monday, July 15.

drop everything

What's happenin'?

The BRAND NEW FINALLY OPENED York University Student Centre

is pleased to present the following summertime events

TICKETS AVAILABLE AT THE SCC INFORMATION 736-5101

July 5th, 8 p.m. Unnamed Restaurant Club

THE HAPPY END

A Big Band From England
18 members visiting Canada's Jazz Festivals

TICKETS: \$8 advance \$10 at the door

July 24th, 8 p.m. Unnamed Restaurant Club

SOUND REVOLUTION

The #1 Soca Band from Trinidad

TICKETS: \$8 advance \$10 at the door

July 27th, 8 p.m. Unnamed Restaurant Club

United Indian Student Association

MIDSUMMER DANCE

featuring Bhangra Dance Competition

TICKETS AVAILABLE AT THE SCC INFO



Sunday, July 28th

11 a.m. to 7 p.m. at Stong Pond

MARIPOSA

comes to York University for a one day FREE FESTIVAL

Bring the whole family, a picnic and a blanket

2 Stages • 20 Acts • 30 Artisans
Mariposa Folk Merchandise
Children's Performers & Activities

7 p.m. to 11 p.m. SCC Restaurant Club

AN EVENING SHOWCASE

For more information call Mariposa 778-9063 or SCC info 736-5101

LUNCHTIME BUSKERS FEATURE

11:30 a.m. to 2:30 p.m.

Talented University Students attempting to cover Tuition Costs

UPCOMING EVENTS

- July 31-Aug 1: SOUL VIBES (a black world beat group from Nicaragua)
- Aug 7-8: TROUT FISHING IN AMERICA (a comedy duo from Dallas)
- Aug 14: BILL MILLER (a native American singer songwriter)

PLEASE DROP BY THE SCC INFO CENTRE FOR MORE DETAILS

North York city council to rezone campus

Major changes at council meeting

By Mike Adler

North York's city council may vote Wednesday night to open most of York's Downsview campus for development.

"The decision was made and we didn't have a lot of choice," Mary Lynn Reimer, York's master planner, said last week. "The university is facing extremely difficult times."

The York University Secondary Plan—an offshoot of the new Master Plan adopted by the university in 1989—would divide the campus into a "university core" surrounded by three "precincts" where different degrees of commercial, residential, and light industrial development are allowed.

Several student groups will speak at a council meeting seeking

guarantees that campus ecosystems will be preserved.

The York Federation of Students will argue that a "green belt" designed by graduate students Donna Havinga and Jean-Marc Daigle to link natural areas on campus should be included in the secondary plan, said Vice President of Internal Affairs Nikki Gershbain.

"It's not enough to take a little piece of land and save it," Gershbain said, "to make an area naturally green you have to make it large enough to support several ecosystems."

Envision York, an environmental coalition, will be at the meeting to point out wild areas that are not protected by the secondary plan, steering committee member John Burke said.

"[Developers] think 'level it off and build.' The oldest trees on

campus didn't mean anything to them," said Burke, whose group conducts tours of natural areas on campus.

Ron Hunt, director of development for York's development corporation, could not be reached for comment.

The construction slump and the added expense of building sewers and roads on campus will probably slow the rate of development, said Reimer. York will offer most developers leases lasting 50 years or more.

The Downsview campus contains some of the largest undeveloped areas in North York.

Gershbain and Burke said they are not against development but, after one developer's plans to build over a campus hedgerow were accepted last year, they want the university to be more careful.

Reimer said the university had learned a "hard lesson" from the threatened hedgerow.

"That should have been in the very earliest negotiations and it was not," she said.

Alan Jones, president of the

graduate students association, said York's green spaces are the nicest feature of the Downsview campus.

"To see all that go under asphalt and concrete is a bit sad," he said.

Student continues rights complaint over access

by Cindy Reeves

The Human Rights Commission is investigating York University because of a complaint filed by a fine arts student who does not have access to her classes. The student is also suing for damages.

Joanne Doucette, whose mobility impairment makes it hard for her to walk, climb stairs or stand for more than ten minutes, does not have access to the second or third floors of Fine Arts Phase II where most of her classes are held.

"York has a direct responsibility under the Ontario Human Rights Code to be accessible and the Ministry of Colleges and Universities has a responsibility to fund accessibility," said Doucette, who also names the ministry in her complaint.

When she came to York in September 1990, Doucette was told the building would be accessible if she used the freight elevator. But many bad experiences, including a fall caused by her cane dropping through a gap between the floor and the elevator, prompted her to ask the Ministry of Consumer and Corporate Relations about the safety of the elevator.

She was told that the elevator is not licensed to carry passengers and should only be used by people handling freight.

The university suggested using student volunteers to assist Doucette, but she says this solution does not address the issue of safety or the indignity of having to travel with garbage.

"I want to be able to attend class with classmates, safely and with dignity," she said.

The university also suggested that Doucette be given videotapes or private instruction to replace the classes she cannot attend.

"Neither of these suggestions gives me the same quality of education as other students are receiving and both exclude me from valuable interaction with profes-

sors and other students in the classroom and studio setting," said Doucette in her complaint.

According to Harriet Lewis, York's legal counsel, the university has done its best to accommodate Doucette.

"I have met with the investigator . . . We've put in our formal response; we have tried and have continued to try to accommodate her. We have retained a consultant to modify the elevator," said Lewis.

Although she is happy the elevator may be modified, Doucette says it still may not be suitable for passengers.

"I want [York] to ensure me that garbage won't be stored in, or in front of the elevator," she said.

"I don't think [York] would have done a damn thing if I hadn't laid the human rights complaint," Doucette added. "I wish everyone who has been discriminated against laid a complaint with the Human Rights Commission."

Richard Allen, minister of colleges and universities, had not received notice of the complaint as of June 20, and would not comment on the matter.

But his office was told the concerns of Doucette and other disabled students on June 14, following a demonstration held outside the minister's office. The protesters demanded an independent investigation of the accessibility of colleges and universities. Also, that Ontario institutions be made fully accessible through the creation of a renovation fund. And that the use of freight elevators be investigated.

According to Anne Molloy, Doucette's lawyer, a similar complaint against Trent University has been launched by Trent's student union.

"One student sticking it out made a difference. Students don't need to have a second-rate education," she said.



PETERSON GETS CHANCELLOR'S CHAIR

Jazz great Oscar Peterson becomes the ceremonial head of York University July 1.

parking fees skid out of control

by Josh Rubin

Mammoth parking increases for the 1991-92 school year have some members of the York community up in arms.

"They realize they've got a monopoly, so they're hitting people they realize can't fight back," said one professor. The increases range from 18 to 109 per cent.

Among those hit hardest are York students living in residence. Parking passes for campus tenants are going up a staggering 109 per cent.

"Teaching assistant wages haven't gone up in eight years, but they're raising all our costs," said Dave Drew, a graduate student who works for the Faculty of Science.

"They figure because we live here, they can milk us," Drew continued.

Also going up are the decals for unreserved lots.

The unreserved passes are going up from \$105 to \$160, a hike of over 50 per cent.

Student leaders are angered by the move, which follows the substantial increases last year.

"Students are being forced to take on a disproportionate share of the burden," said Nikki Gershbain, vice president of internal affairs of York's student federation, citing the 34 per cent gap between increases for reserved passes and the unreserved ones

used most often by undergraduates.

Gershbain, who sits on the university's parking committee, laid much of the blame for the increases on the shoulders of York Vice-President Bill Farr.

"Bill Farr unilaterally decided to disregard the committee's recommendation, which was to raise the (unreserved) rate to \$120," said Gershbain.

Farr could not be reached for comment.

York closes Glendon health service clinic

by Doug Saunders

Glendon's health service clinic was shut down by the York administration last week, in a move that surprised students and clinic staff.

The decision was announced on May 27, only four days before the clinic closed. Keele campus health clinic has also closed.

Mark Adlam, president of the Glendon student union, said he suspects the university was attempting to prevent student protest by scheduling the closure in the summer and announcing it as late as possible.

"There are a lot of people who don't know about this, who are going to return in September to find the clinic is closed. I really don't know if this whole thing was professionally done, tactfully done," Adlam said.

Beth Hopkins, a York vice president, said the university's reasons for closing the clinic were "both financial and legal."

The closure of both York and Glendon clinics will save the university approximately \$200,000 a year, Hopkins said.

"As well, several universities that I've visited are getting out of [health service] as fast as possible because of liability," Hopkins added.

She recommended that Glendon students visit the Sunnybrook Medical Centre, about one kilometre north of the campus.

Keele campus students are advised to use the private clinic in the Jane-Finch mall until a private clinic opens in the on-campus York Lanes mall.

Jill MacArthur, Glendon's nurse, said she was given three weeks notice, the legal minimum, before her dismissal.

She declined to comment on the closure, other than to say that "it is regrettable."

Black Caucus

Get up • Get into it • Get involved

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

The Black Writers' Caucus will meet every Wednesday at 4:30 beginning July 3. Or come in and speak to Jeannine.

Our issues • Our concerns • Our voice

York needs third campus president says

By Mike Adler

York needs a third campus to serve Toronto's growing suburbs, according to York President Harry Arthurs.

Most of Ontario's high school growth in the next 25 years will likely occur in the regions bordering Toronto.

It might be disastrous for York if another university can get to

these potential students first, Arthurs told a Senate working group last week.

"There is enormous local demand," he said, "we haven't grown as fast as the increase in

demand."

Arthurs said Markham, Oshawa and other nearby communities are "shopping" for a university.

Arthurs was careful to add the university has to be certain a new institution doesn't siphon important resources.

The working group is supposed to consider some of York's long-term goals but there is considerable pressure on the cash-starved university to establish itself in York or Durham region soon.

"Pick Markham," Atkinson College's Acting Dean Tom Meininger told Bob Drummond, the meeting's chair. "Go now and start with a low cost satellite operation."

York's Atkinson College and its education faculty have offered courses in York Region for years through a series of temporary bases, according to professor David Logan, a member of the working group. A typical base teaches a single course and has only one or two staff.

"Our idea is to get dozens of these little things and put them together," said Logan.

Although Arthurs insisted

York is not trying "to oust" any competitors he attacked one of York's possible suburban rivals. A group of investors and professionals is trying to establish a private university in Queensville, a hamlet 40 kilometres north of Toronto.

Arthurs poked fun at their right-wing reputation and said the group was "among the least worthy aspirants" to university status. He promised the Ontario government would never recognize the proposed university.

"It's dead. They will refuse to charter that university," said Arthurs.

But Al Duffy, a member of the foundation trying to get the project off the ground, said the situation is far from hopeless.

Although Duffy's still-unnamed "technical university" does not yet have the power to grant degrees, the foundation has talked to several American universities about becoming a Canadian branch plant operation.

"If degree granting power is not given by the province then you certainly can have it through Harvard, or Princeton, or Duke," said Duffy.

Fine Arts staff stages walk out

by Jennifer Lim

Twelve staff members walked out of the Phase II fine arts building on Thursday, June 6 after a work refusal was issued by the York University Staff Association.

Students, faculty and staff have been complaining about the deteriorating air quality in the building for the past few years.

"Our members felt their health and safety were being affected negatively by material that was coming out of the ventilation systems," said Jane Grant, president of YUSA.

According to the Occupational Health and Safety Act, workers are allowed to refuse to work if "the physical conditions of the work place or the part thereof in which [they] work or [are] to work is likely to endanger [them]."

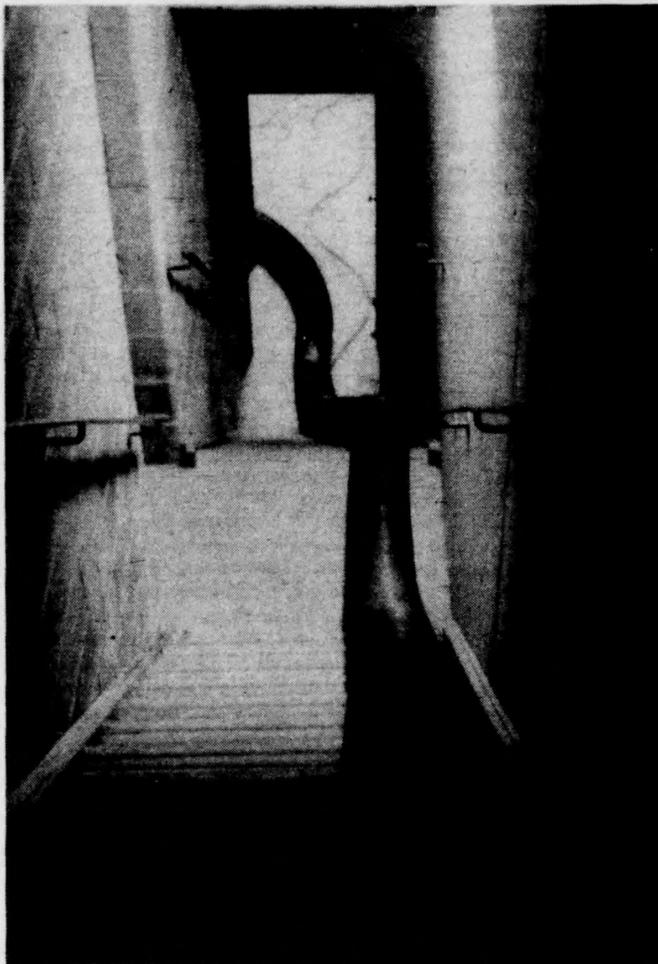
Rena Singleton, the health and safety representative for YUSA described the dust particles blown into the slide library as a drywall type dust.

On another occasion, large clouds of black, sooty dust entered the computer room from a separate air duct, according to Singleton.

There are four fan units. The first was cleaned the Wednesday following negotiations between YUSA and the Occupational Health and Safety department.

According to Grant, "there was concern that certain materials such as silica and fibreglass might be part of the dust [staff members] were breathing in."

"Samples of the dust in [a duct] were taken and the results were [favourably] well below the allowable Time Weighted Average and the Threshold Limit



Air ducts were cleaned after staff took a breather.

Values," said Kim Cavoukian, director of OHS.

Singleton said the ducts should be cleaned every 5 years, but Phase II had not been cleaned since the construction of the building.

According to Cavoukian, the staff were given the results of the tests and were back to work on Monday. The other three air ducts are scheduled to be cleaned sometime in late June.

Native studies needed

Funds won't draw Native Students

by Doug Saunders

Native students will continue to stay away from York University even if more money is spent to assist them, says one of York's two Native faculty members.

"They're not going to come unless there's a Native Studies course," said Deb MacGregor, who is teaching a McLaughlin College course in Native issues.

"They know that because these programs don't exist there won't be any support. No one wants to come to York if you're going to be one person in this huge university," MacGregor said.

"The level of ignorance of Native issues at York is really shocking sometimes," she added.

The Ontario government announced last month that they would offer \$3.1 million to improve the dismal state of Native education and support programs in universities and colleges.

York will be requesting funds to help Native students enter Osgoode Hall law school and the Faculty of Education, according to associate vice president Ross Rudolph.

York is also asking to expand the Native Theme Area, a volunteer-operated research and support centre located in the Lumbers building.

Mary Bernard, who helps run the Centre, says the funds are desperately needed if the Centre is to continue operating.

"It's the first real thing I've seen from the Ontario government that demonstrates a real commitment. I hope to heavens we get some funds—I don't quite know where we'd go from here."

But Bernard says the funding is not enough to start a Native Studies program at York.

"The university is not in a good position to fund anything—you just can't start funding anything without a permanent flow of money."

MacGregor says the funds should be used to enhance the few existing Native programs at York.

"I would think they should support somewhere where there is Native stuff happening. You can have some kind of resource centre where people can get the information if they want."

"But with 20 universities competing for so little money, you're not going to get a Trent or Lakehead-type program here."

Trent and Lakehead universities offer a variety of Native education programs, both in Native Studies faculties and within traditional disciplines.

Lakehead vice-president Kerrie Lee Clarke says her university will use the funds to improve Native-related programs in teacher training, language education and sports faculties, as well as specialized programs for Native communities.

"We're focusing on community development. Native student

know they want the skills and the education to run their own economy. We provide training in the community for basic economic and political skills."

This kind of community involvement is unlikely to happen at York even with extra funding, MacGregor says.

"Community consultation would be hard at York. I don't even know if they have somebody to do that. They'd have to hire someone."

The news.

Become a student journalist. Write the news for *Excalibur*. We'll show you how to master the art of newswriting. You'll find out what's happening around you, and how to tell it to thousands of readers. No experience necessary.

Visit our newsroom today.

Excalibur • 111 Central Square

736-5239



The Student Centre

in co-operation with

The British Council

proudly presents



an 18-piece Big Band from England visiting Canada's Jazz Festivals

Friday, July 5th
8:00 p.m.

SCC Restaurant Club

Tickets

\$8 advance \$10 at the door
available at the

Student Centre Information/Ticket Centre

Your guests and family are invited to experience a very BIG sound!



Image offends

Dear Editor,

As a supporter of racial equality and a believer in the fact that no racially-hateful messages be forwarded in the *Excalibur*, I must say that I am disgusted by the blatantly anti-francophone drawing that accompanied Josh Rubin's article: "OUAA Boots Quebec Squads."

Understandably, the article did deal with the issue of possible jealousy on Ontario's part of Quebec's strength in hockey, but to publish a symbol such as this one diverts one's attention from the contents of the article towards a racist feeling against those of Quebecois, or for that matter, French extraction.

I am surprised that this sort of racist diagram would be published in a newspaper which supposedly fosters the notion of racial equality. The timing of such a diagram is also terrible in light of the possibility of Quebec separating. Perhaps you will publish a large Ku Klux Klan symbol the next time you publish an article concerning anti-black sentiment in South Africa.

Sacha Sevigny

Reformers react

Dear Editor,

In the may 29th edition of *Excalibur*, an article by David Camfield makes allegations about the Reform Party of Canada which assault his own credibility as a budding reporter. Did he refer to any Reform Party literature, or ask Party spokesperson any questions, before penning his highly subjective attack? It is clear that he did not.

Mr. Camfield asserts that the Reform Party is "a racist pro-business party." The Reform Party opposes any immigration policy based in racial or cultural considerations, and supports the development of policies which are based solely on Canada's labour force requirements. This means that if, in a given year, what Canada requires are doctors, ditch-diggers, short-order cooks, and accounting clerks, then people with those abilities will be permitted to come to Canada, regardless of their race or country of origin. This is racist? Is there any good

We will publish, space permitting, any letters up to 500 words. They must be typed, double spaced, and accompanied by the writer's name and telephone number. Material deemed libelous or discriminatory by the staff of *Excalibur* will be rejected. Letters may be mailed or delivered to *Excalibur* • 111 Central Square • York University • 4700 Keele Street • North York • Ontario • M3J 1P3

reason for allowing people (excepting genuine political refugees) to come to come Canada who cannot be employed here.

The Reform Party does, as Mr. Camfield charges, support enterprise and initiative. His implication that the Party would support the objectives of business over all others is, however, false. He did not report on our policies in the areas of sustainable development in environment, family law, pollution control, elimination of grants to business, labour, medicare and others. How come? Could it be because they might have balanced his article, and made the Reform Party seem more credible and reasonable than many of his groundless assertions do?

Mr. Camfield equates the Party's insistence on equality of opportunity for all Canadians, and equal treatment for all provinces, with racism. The Reform Party does reject the view that racially-specific federal policies and promotion of "reverse racism" by our governments is enlightened or required in order to prevent racism.

Mr. Camfield's article is fraught with further misconceptions and falsehoods. The Reform Party would not spend health care or education dollars on debt reduction. Reformers do not "talk endlessly about the need to reduce the deficit at any expense," as even a cursory examination of our policies would prove. The Party is not "trying hard to mask its real face," but is the *only* political party which freely publishes a detailed description of its principles and policies. This is the "blue Book" which Mr. Camfield has obviously not read.

I hope Mr. Camfield will now take time to find out what the Reform Party is *really* about.

Sincerely,
Bob Pieroway Jr.
Director-Youth Development York
North Constituency Association,
Reform Party of Canada

Parking increases

An open letter to Bill Farr

Dear Mr. Farr,

It has come to my attention that you will be recommending to the Board of Governors that they

approve an increase in the fees charged for parking on campus, and in so doing you have chosen to disregard or ignore the recommendations of the Presidential Advisory Committee on Parking. Furthermore, given that students will be the hardest hit by the increases, I would like to take this opportunity to go on the record, on behalf of the Graduate Students' Association, to protest the increases and the process by which the decision was made.

It looks as though York University has once again decided to make up for shortfalls in government funding on the backs of students and raising parking fees is an easy way to accomplish this. The price for a parking spot on an unreserved lot will increase by 52% from \$105 to \$160 and students living in graduate residences who wish to park their cars on campus will have to bear a whopping increase of 109%. This fee will go from \$105 to \$220 a year. In contrast, the fee for reserved parking, that used most often by faculty and staff is scheduled to increase by only 18%. Thus, those who can least afford the increase and are the least politically powerful will pay for York's budgetary difficulties as well as subsidize members of the administration and faculty so that they can have a reserved parking spot.

What is even more onerous about these increases is the process by which the decision was arrived at. The existence of the Advisory Committee appears to be for cosmetic purposes only since their advice was ignored, despite the fact that it proposed an increase of nearly 20%. Moreover, students were promised last year, after parking fees increased dramatically by 31%, that the increase was, in your words, "a one time only" occurrence. Now, only one year later, students are once again being confronted with increases in parking fees that make the hikes of 1990-91 appear pale in comparison. Apparently the university is seeking to make up for decades of government under-funding through the use of parking fees. If this is indeed the case the day is not all that far off when we can expect to pay the same for parking as we do in tuition.

The question remains; what are we to make of these increases coming on the heels of last year's pledge of a one time only increase?

From a student perspective one is forced to conclude either that the university is only interested in paying lip service to our concerns regarding this issue or that it was less than truthful last year when the promise of no further increases was made. In either instance the result is the same, students are expected to pay while not questioning the wisdom or honesty of those who ultimately decide such matters.

Alan Jones
President,

Graduate Students' Association

Bill Farr betrays

Another open letter to Bill Farr,
Vice President of Finance and
Administration for York University
Dear Mr. Farr,

On behalf of the Constituency Committee, I am writing to express our dismay over parking fee increases for the 1991/92 academic year.

It has come to my attention that you have chosen to dismiss the recommendations, concerning next year's rates, of the President's Advisory Committee On Parking (PACOP).

PACOP recommended that the fee for an unreserved yearly parking decal be increased from 105.00 to 125.00. This still represents a 15.7% increase, more than twice the rate of inflation. And it is completely unsatisfactory when one recalls that last year's embarrassing 31% parking increase was supposed to be a "one-time only" occurrence.

Of course, all of this occurred prior to your unilateral decision to ignore PACOP's already high proposal and to instead hike rates by 52%. This raises the cost of an unreserved yearly parking decal by \$55.00 to an outrageous \$160.00!

There are five reasons why we find this proposal completely unacceptable:

(1) These rates further reduce accessibility to post-secondary education. Next year students are facing an 8% tuition increase, a 3% tax on our student loans, 7% GST on books, 6.5-10% residence increases, and a 6% (at best) inflation rate.

As a commuter campus without satisfactory public transportation, many York students have no choice but to drive to class. For them, this parking hike is unavoidable, and therefore tantamount to an extra tuition increase.

(2) This hike is in conflict with your previous assurance that parking rates would never again be subject to such drastic increases. Have things changed so dramatically in a year that you are now forced to go back on your word? Mr. Farr, with this decision you have completely undermined what was left of your credibility after last year's parking episode.

(3) Your move to raise the unreserved yearly decal rate to \$160.00 ignores the advice of PACOP. The administration insists that it is more productive for students to work within their structure, rather than outside of it. To this end, students are invited to sit on committees like PACOP, which we do.

Is it any wonder that students feel frustrated and betrayed when this so-called process of consultation is dismissed at your convenience? It is laughable to think that we are actually considered to have any substantial input in to the decision-making process when our presence at the committee level goes for naught.

(4) This increase places a disproportionate economic burden upon students, those who purchase the unreserved decals. Faculty and staff have access to reserved parking decals. Yet the cost of a yearly reserved decal is being increased by only 18%, compared to the 52% hike that we face. May we suggest, Mr. Farr, that you polish up on the art of subtlety?

When setting parking fees rates, you have the power to ensure that the right to accessible education is secured, at least on one level. Instead, you have blatantly chosen to place the financial onus on those who can afford it least.

(5) One of the reasons in particular that you have given for this increase is not legitimate. You maintain that using the revenue generated from parking fees for campus security is justifiable. Yet it is the University, not the students who drive, which has the responsibility to fund its community's security. Students have the right to accessible transit to York and to a safe campus environment.

Based on the reasons briefly outlined above, the Constituency Committee asks you at this time to reevaluate your decision to increase the yearly unreserved parking decal to \$160.00. We ask that you do this to the immediate view of establishing an equitable parking rate structure at York.

I would look forward to a further discussion of this issue.

Thanking you in advance,
Nikki Gershbain
Chair, YFS Constituency Committee

White male voice silenced

Dear Editor,

As a student who is concerned about the protection of our freedom to think and our freedom of speech, I found the editorial that appeared in *Excalibur's* May 29, 1991 issue disturbing. I unquestionably support the enhancement of the "curricula by including writers and ideas from cultures that are often overlooked," but I cannot defend the censorship of the "white, male-oriented cultural tradition." Although I do not believe that "no means harder," I would strive to sustain anyone's right to maintain and express such a notion. The bottom line is this: students were punished, in the name of "political correctness," simply because they expressed an idea. The fact that this action occurred in an allegedly liberated university is unacceptable and appalling,

and does, contrary to what *Excalibur* might believe, threaten my freedom to think.

To begin with, punishing these students for expressing their opinions presupposes that their views were wrong. Who made this moral judgement? To my knowledge there is no definitive authority that dictates the ideals that humans should adhere to. I fear (and I do mean fear) that those who decided that these men should be punished, because of their beliefs, are part of the infamous royal "we" that has constantly tainted civilization: the same "we" that hung Mary Webster for being a "witch" (i.e. an independent woman who thought for herself), imprisoned Oscar Wilde for being a homosexual, and condemned Galileo for realizing that the Earth was not the centre of the universe. The mistakes that "we"

have made in the past about moral decisions unquestionably lead me to the conclusion that we are morally no better than our peers, and consequently have no right to enforce our views on others. Furthermore, *Excalibur's* willingness to accept the silencing of someone's voice clearly clashes with its desire to study "cultures that are often overlooked."

What is perhaps more appalling than the actual punishment that these students received is the fact that a precedent has been established: men, at least at Waterloo (or is it Berlin?), are not allowed to express and think that "no means harder." When someone decides what is and isn't good for me, supposedly for my benefit, my freedom to think is being threatened. I, for one, do not need some big brother (or sister) figure peering over my shoulder telling me what I should and should not think. The same big sister (or brother) figure has tried to protect me from the corruption that can be found lurking in the pages of

The Diviners, *Lord of the Flies*, and *Huckleberry Finn*. Thankfully, in these cases big brother (or sister) did not succeed, but unfortunately this time at Waterloo it did. Furthermore, the fact that someone else has made the decision to permit signs like the one that was displayed at Waterloo deprives me of my freedom to make up my own mind. Yes *Excalibur*, censorship such as this threatens my freedom to think.

Excalibur argues that the critics of political correctness are struggling to "allow a dominant group's right) to impinge on the rights of others in a university setting." This is simply not true. I am a critic of political correctness not because I wish to dominate anyone, but because I do not want the white male voice silenced. I, as a male, am often alienated from fragments of male culture in university. For example, during two of my three final English exams I was asked questions that pertained exclusively to women's issues, while none of the questions

referred exclusively to men's issues. Why not? The bottom line is this: my professors seemed to be hyper-concerned about the female voice, and, consequently, neglected the male voice. Moreover, since the students at Waterloo were censored for being insulting to women, why were my exams not revised because they were clearly insulting and offensive to men? In the simplest of terms, the supporters of political correctness only guard the minority victims of oppression, while they ignore members of the majority who fall prey to the same restrictions.

Excalibur's editorial addressed many issues that concern me and my education. I support the studying of cultures that are often overlooked, like *Excalibur*, but I cannot defend political correctness. Sometimes Political Correctness advocates censorship and oppression, which are unacceptable because they threaten our freedom to think.

Sincerely,
Steve Cooney

off the back page onto the front

This past month the staff of *Excalibur* formed two caucuses — one for staff members of African descent and one for women. These caucuses are forums to work toward real change at the paper and the university.

Currently there are far fewer women in senior positions in information media than men. It's easy to see women's faces on television and hear women's voices on radio; but overwhelmingly the people making decisions are men — and almost exclusively white.

This situation has been echoed at *Excalibur*. All of the editors have been white and most of the staff male. *Excalibur* has traditionally failed to represent the diversity of the campus in its staff. Even this summer's staff recruitment campaign has brought an influx of men and few women.

Although York has the largest black academic community in Canada, *Excalibur* has always had few blacks on staff. The situation has been a self-perpetuating one. Potential writers were discouraged from writing at the paper due to poor coverage of their concerns. Because

these writers were not on staff, the situation never improved.

Targeting recruitment towards traditionally under-represented groups is one of the first concrete goals of the new caucuses.

The media has a considerable influence on the way we think about ourselves and others. Mass media claims to be objective, but in fact only conveys the concerns and supports the interests of privileged groups.

Writing by feminists, blacks, francophones, Native people and others are often dismissed as "biased," "slanted" or "radical," because the writers question the status quo. If one of the purposes of media is to educate, than what better way to start than by raising questions?

And many times the concerns of diverse groups are relegated to a journalistic ghetto — the back page article or hidden guest column. What we hope to do at *Excalibur* is move the issues of under-represented groups off the back page and onto the front.

Excalibur's caucuses are a move toward more responsible coverage of the issues affecting particular communities. The caucus can suggest which issues need to be addressed by the paper, keep an eye on how they are dealt with and also try to make sure that the representation on staff is parallel to the representation in the university. They act as both watchdog and support network.

Excalibur anticipates that as our staff grows more groups will form caucuses. This will only help the paper.

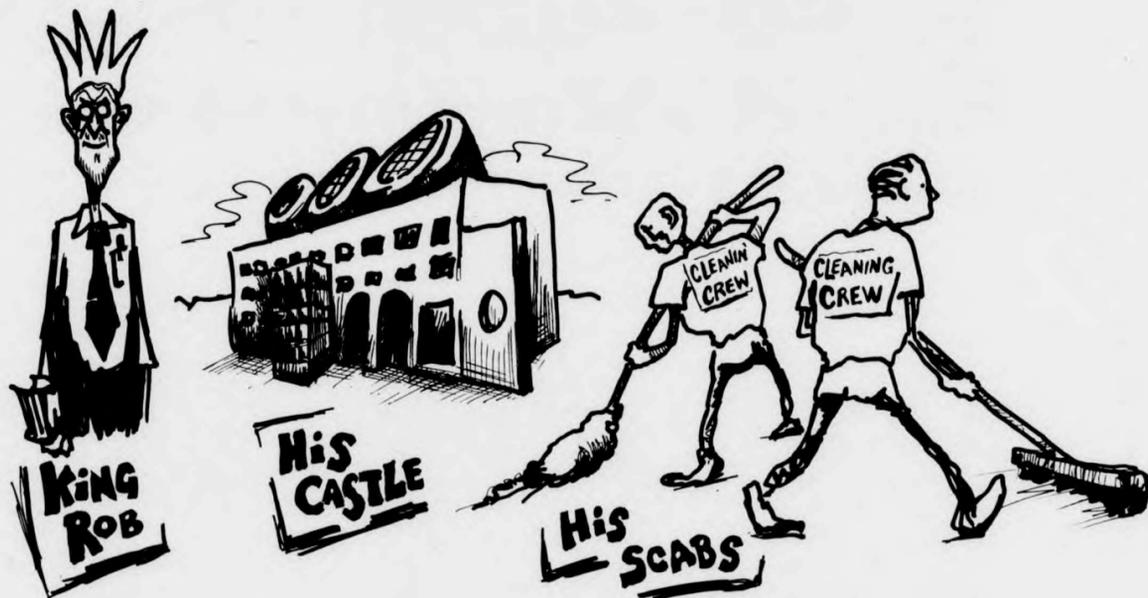
York is the most ethnically diverse campus in Canada. More than half the students are female. The student paper should speak to these different groups — not just about them.

JA

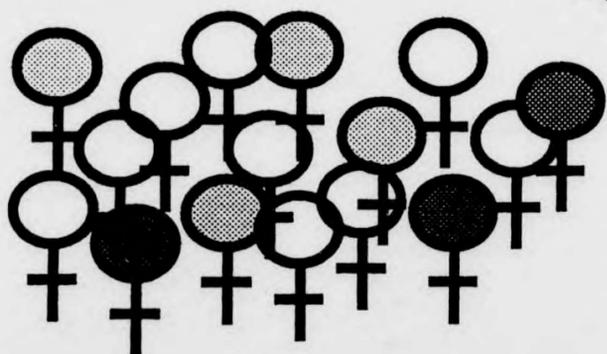
editorial

The topic of the editorial is written with the approval of the majority of the staff. The initials below indicate those who contributed to the writing of the piece.

REAL LIFE: FANTASIES COME TRUE.



EXCALIBUR WOMEN'S CAUCUS



Every Wednesday • 5:00 PM

A fairer excal

Help us develop a policy

Excalibur is in the process of developing a policy to aid us in establishing and maintaining a non-discriminatory media. At present we have a draft policy which we hope to adopt and incorporate into our constitution in the fall. We encourage interested members of the York community to come and pick up a copy of the policy. We welcome your suggestions for improvement. A general meeting to discuss the policy will be held in September.

111 Central Square • 736-5239

excalibur

Excalibur
Room 111, Central Square
York University
4700 Keele Street
North York, Ontario
M3J 1P3

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

Excalibur is York University's
community newspaper.

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

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

Editor-in-chief Jeannine Amber
Managing Editor Doug Saunders

Contributors Bruce Adamson,
Mike Adler, Stephen Balsky,
Andrew Brouse, Trevor Burnett,
Toussaint Farrell, Jennifer Holness,
Jim Hounslow, Mary Jankulak,
Jennifer Lim, Azed Majeed,
Frank Maringola, Wilson Matilde,
Pat Micelli, Ira Nayman, Steve Perry,
Cindy Reeves, Josh Rubin,
Jim Russell, Yvonne Ver-Jose.

Business Manager Merle Menzies
Advertising Assistant Patty Milton-Rao

Board of Publications Chair
Kevin Connolly

excalibur

every

WED.

at 5:30pm

all are welcome

general meetings

Grip of Apartheid still holds tight



Some of the major pillars of apartheid were repealed this month by the South African government.

The Population Registration Act, enacted in 1950, classified every citizen by race at birth. It dictated where a person could live, have a meal, go to church, have a baby and attend school. It also restricted marriage and sex across racial lines and limited voting rights. People within the same family were often classified under different race categories, resulting in grief.

The Group Areas Act and the Land Acts of 1813 and 1936 were also repealed. These laws reserved 87% of South African land for whites.

Newspaper and television commentators have called this the end of apartheid and some world leaders appear ready to remove sanctions; but as two African-born York students note, the consequences of apartheid run deep and the underpinnings of racism have hardly been addressed by the elimination of the laws.

By Wilson Matidie

Apartheid is an institutionalized system of racism and discrimination. It was designed by the white South African minority government to rule over the black majority. It is still in place.

Dr Hendrik Verwoed, father of apartheid, introduced and strengthened the system to divide, rule and conquer the black majority which today totals 28 million. He initiated the homeland system of self-government through which South Africans are classified and grouped according to ethnicity and language.

The system developed into a fragmentation of the tribal homelands of Kwa-Zulu, presently led by Gatsha Buthelezi, Bophutha-Tswana by Lucas Mangope, and others. These puppet self-governing independent homelands occupied less than 13% of available land, while 87% is controlled by white South Africa. Systematic forced removal has rendered many families landless. Education, medical care and social amenities operate on the basis of color. Black people do not have the vote apart from within the homeland system which white South Africa still controls economically, politically and otherwise.

Black South Africans are still forced to study under the system of Bantu Education. This is an inferior type of education which does not allow blacks to prepare for high skilled jobs.

Bantu Education and the influx control law forces blacks into cer-

tain jobs and to work at certain places for particular periods. The influx control is like the Canadian visa permit, where a person is given permission to study at one place for a year. The permit may or may not be renewed arbitrarily. Influx Control creates migrant labourers from the homelands and renders black South Africans non-citizens in the country of their birth.

South African whites have power, affluence and domination over the black majority who live under poverty, landlessness, votelessness, illiteracy, unemployment and total harassment, arrest and possible death.

There is a new tide of reforms sweeping the country. Precipitated by the struggle for freedom waged by various political organizations such as the African National Congress of South Africa, the Pan Africanist Congress, and various labour organizations, President F.W. deKlerk released Nelson Mandela and repealed a number of apartheid laws. One of them, the Population Registration Act identifies people by the colour of their skin.

DeKlerk has given the same treatment to all the laws that he has repealed. He simply announces that laws must go without physically making them non-operational. While he says they are dead, they have to be rendered non-operational by the new constitution which may come into effect whenever deKlerk deems fit. He drags his feet while scores of people die.

There are two opposing political camps in South Africa: Those who are for democratic change, equality and peace, and those for the continuance of apartheid rule. Those interested in change constitute the whole democratic liberation movement led by Nelson Mandela. Those who favour apartheid rule are led by F.W. deKlerk.

apartheid violence

Many black South Africans are losing their lives daily because of what is internationally known as black on black violence. We know better, it is apartheid violence. It has existed since the inception of apartheid rule and colonization of our country.

The powers that be have always set the oppressed people of South Africa against each other. The white minority oppressive state machinery, the police and army have been able to enforce the rule of apartheid law, and also recruit vigilantes from the misdirected, weak and unemployed elements to do their dirty job for them.

The so-called black on black violence is a product of apartheid. It was in place during Mandela's incarceration. It is apartheid violence. It manifested itself at Sharpeville in 1961, in Soweto on June 1976, and continues to this day. The Canadian media describes

this political violence as faction fighting between Xhosa and Zulu, or between the ANC and Inkatha. They fail to mention other ethnic or political groupings of which there are many.

The brunt of the fighting is carried out by Zulus. In Natal where most of the concentrated fighting started, there is only one percent non-Zulu speaking blacks. Soweto, where the violence has escalated is Zulu dominated. Consequently, Gatsha Buthelezi does not have support of all the Zulu speaking population. He does not have overall leadership of all the Zulu clans. His political power is based on tribal grounds designed by the South African regime.

Similarly, we also know that killings in the Natal area started long before Nelson Mandela's release. Before the unbanning of political organizations. Before the ANC leadership was allowed to return from exile, while some of their followers are locked-out, not allowed to return. deKlerk makes lofty announcements of repealing apartheid and doing nothing to remove or scrap the system.

This is to hoodwink the international community into believing that the government cannot move fast enough because of "disunity" among blacks. Meanwhile, deKlerk is globe-trotting, seeing that sanctions are lifted against

the racist state, without delivering the goods. He is trying to reverse the gains scored by the democratic movement and entrench apartheid rule. To do this, deKlerk is ensuring the oppressed carry the blame.

The repeal of apartheid laws has come too late and with too little. The actual practice of racism and discrimination has not been removed at all.

This has caused a lot of frustration among blacks who expected a lot with the release of Nelson Mandela and deKlerk's promise of ending apartheid. Instead anxiety, frustration, and high expectations have created opportunism among the divided oppressed people, especially those who are hoping to exercise some kind of rulership when apartheid goes.

DeKlerk has been able to manipulate the boiling situation of discontent among people who do not have the vote, live in abject poverty and squalor, and are not allowed adequate and rewarding employment.

Apartheid rule, if deKlerk were serious, could be scrapped in one day. And it is only the end of apartheid, that can bring about an end to apartheid violence.

Wilson Matidie is a third year English student at York. He is a visiting student from Soweto, South Africa, where he worked as a writer.

History is a form of degradation for blacks living in South Africa

By Yvonne Ver-Jose

*Time present and time past
Are both perhaps present in time
future,
And time future contained in time
past
If all time is eternally present
All time is unredeemable.*

T.S. Eliot, 'Burnt Norton'

For the past 28 years we have been crying "Free Mandela! Free Mandela!" Today, looking at the shadow behind us and the shadow ahead of us and hearing the echo of our voices which we had thought had become memory . . .

That morning which Oprah Winfrey said she had spent glued to her screen eating popcorn and watching Mandela wave, and Winnie wave with him, and the crowd and the wave of promise sweep through the nation . . . announcing in chromatic images that IT happened, after 28 years of isolation on an island—and sitting at the Orange Snail with the T.V. hanging overhead, I grasped reality in a mouthful of hot beef patty—I too had, however briefly, dominated time, watched 'history' being made.

So, then, I have Mandela's release on video to show my dinner guests—the man, the moment, the event. Like having a piece of the wall, time enclosed in the palm of your hand.

In South Africa, 'event' after 'event' accumulates on the debris of history. Apartheid is present to those in the West as peaks or shocks of experience and each moment made to suggest that the past is history, the present is 'fresh,' 'new' and

'improved'—comforting:

*No more segregation in pools.
No more segregation in schools.
No more segregation on park
benches.
No more segregation in lavatories.
We can now breathe the same air.*

But why do I hear the echo of the voice I thought had become memory: "Free Mandela! Free Mandela!"?

While speaking at York University in 1989, Caribbean poet and playwright Derek Walcott said, "empires claim time . . . They feel that they are produced by history, and therefore can dominate it. History is only an aspect of the kind territory, one of the territories they dominate."

The South African settler imagination has sought to dominate history in South Africa, the 'Great Trek' becoming ingrained as an event of regenerative and exilic influence. By walking across the land, the Afrikaner believed to have appropriated the land, dominated both time and space, through event. But the importance of the 'Great Trek' was gained by suppressing the significance the *Imfecane*—the great Bantu movement, many years earlier — an even more momentous and pivotal history for the indigenous Africans.

In her Convocation address at York University, 11 June 1991, Dr. Janet Halliwell invoked Wilfred Laurier who had said that the twentieth century belonged to Canada. Having only had mixed success in the twentieth century Canada was urged by Halliwell to tighten its

grasp on the twenty-first.

In her conscience for Canada, time became a territory to be dominated. "Century" sounded colossal—a euphoric sense of the forever unwinding perpetual present; in other words, timelessness.

For the dispossessed in South Africa, history must somehow feel bleached out. Events orchestrated by the apartheid government induced a sense of history folding rather than unfolding. Time is bondage, and history degradation.

South African novelist Sipho Sepamla, following the violence of the June 16, 1976 uprisings, describes the South African reality as a 'ride on the whirlwind;' Ezekie Mphahlele in *Down Second Avenue* writes of the impossibility of narrative in South Africa, calling it instead 'writing in white heat.' The impossibility of developing a structure of experience means a lack of comprehension.

The release of Mandela points to mythical significance, but lingers mainly as an isolated event. Nigerian poet Niyi Osundare, trying to reduce event to the realm of personal experience asks Mandela, "How does the earth feel under your unshod feet?"

Time, memory, and event, as experienced by the South African imagination, bleaches out linearity or history. When shall Mandela be free?

Yvonne Vera-Jose is currently working on her Ph.D. in Post Colonial English. She was born and raised in Zimbabwe.



Much Ado About Nothing minor Shakespeare gets the full Stratford treatment

by Ira Nayman

Much Ado is the least of Shakespeare's comedies, which are his least important works. The story involves two couples: the first, initially hostile, are tricked into falling in love; the second, engaged to be married, are momentarily divided by an evil prince with too much time on his hands.

It isn't much: there are no brooding Danes or mad Kings (or observations of the human condition). However, somebody at Stratford appears to have decided to concentrate on Shakespeare's lesser known works this season (I mean, really: *Timon of Athens*?), so this is what we get.

Stratford being Stratford, even Shakespeare's lesser works get major production. Director Richard Monette keeps things

theatre

Much Ado About Nothing
written by William Shakespeare
directed by Richard Monette
Stratford's Festival Theatre

moving on stage, with groups of maids, servants, hunting attendants and others moving on and off.

Robin Fraser Paye's design is sumptuous. The costumes are colourful and the set, with stairs leading to a balcony overhanging a doorway, is evocative and effective.

The most visually satisfying scene involves a candlelit procession to a tomb, using spotlights and blue filters to establish a 'down' mood (don't worry: the mood is not sustained for long, this being a comedy). It is an

arresting image which stays in your mind long after you've left the theatre.

The performances are energetic. Goldie Semple stands out as Beatrice; her comic timing is impeccable. Colm Feore, as her reluctant husband-to-be, initially appears to be overmatched, but he manages to carry some hilarious scenes before the play ends.

Honourable mention should go to Brian Bedford, who has a lot of fun with the part of the stupid Chief Constable Dogberry. The audience's reception of Bedford seemed too enthusiastic for what is, after all, a minor part (do Shakespearean actors have groupies?); nonetheless, it was an enjoyable turn.

There was one annoying problem with this production. The Festival Theatre stage is sur-



Goldie Semple and Colm Feore are the charming, funny stars of *Much Ado About Nothing*. The play is aptly named, but somehow takes on the image of High Art due to Stratford's typically opulent production.

rounded on three sides by the audience; playing to one side, the actors necessarily have to turn their backs on the other making their words inaudible.

But this is a minor quibble. Stratford's current production of *Much Ado About Nothing* is proof that huge talent can overcome minor material.

arts

One stop comedy shopping

by Stephen Balsky

The latest Second City tour de farce, *Shopping Off To Buffalo*, is crammed with innovative sketches typical of the famous comedy troupe, most of it side-splitting.

The title sketch involves a macho cowboy-type angry about his wife's perceived infidelities. Clutching the tell-tale credit card receipts in hand, he demands an explanation.

"All right," the woman replies, "I confess, I was shopping in Buffalo."

This sketch prepares the audience for what is to come — a series of political and social insights twisted with the inimitable Second City wit.

In another sequence, the touchy subject of race relations is parodied. The scene involves an Indian cab driver taking an English woman to a concert (a la *Driving Miss Daisy*). The two engage in occasionally witty conversation about the culture of others.

On the musical side, there is a terrific send-up of how Madonna has made women seem like mindless sex objects, and a square dance involving United Nations members. These routines are well-directed by award-winning Second City veteran Sandra Balcouske.

Shopping Off To Buffalo, like most Second City reviews, contains the occasional clunker. I disliked the scene involving a shopper in Eaton's being accosted by two Nazi-like cosmetic salespersons who want her to try on new facial creams. The joke makes an analogy between the application of make up and torture. The sketch was a waste of the talented cast's time and effort.

The momentum picks up, however, in a sketch in the second half of the show involving a wide variety of fathers urging their children on at a little league softball game. Noteworthy is Christopher Earle's performance as a post-Woodstock yuppie who, when an umpire's call goes against his offspring, shouts, "What are you? Visually challenged?"

theatre

Shopping Off to Buffalo
written by the Second City Company
directed by Sandra Balcouske
The Old Fire Hall

Ed Sahely also shines as the familiar competitive slob of a father trying to get his macho son Butch to show up the other kids or he'll "put the dog to sleep."

Every Monday through Thursday there is a free improvisational set where the cast plays theatre sports on topics the audience sug-

gests. Two guest stars, veteran Second City member Tim Sims and *Meatballs* co-star Chris Makepeace, joined the troupe's improv efforts. The best of these described a bridge game played by royalty out of William Shakespeare.

An exciting cast and their clever routines, make the latest effort out of the Old Firehall worth checking out. The show runs indefinitely at 110 Lombard Street. For more information, call the Old Firehall, 863-1111.

Commemorating a massacre

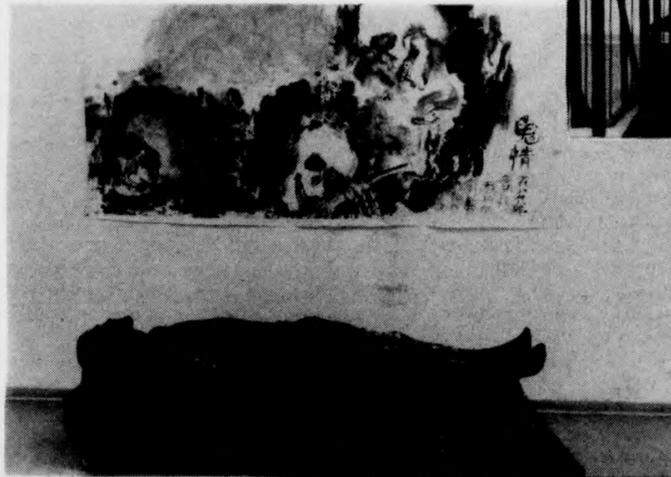
Tiananmen Memorial Exhibition
June 1-8 at Studio 205, 1400 Dupont St.

Toronto artist and York professor Bruce Parsons recently organized a show in memory and protest of the mass murder of Chinese student activists two years ago on 4 June 1989.

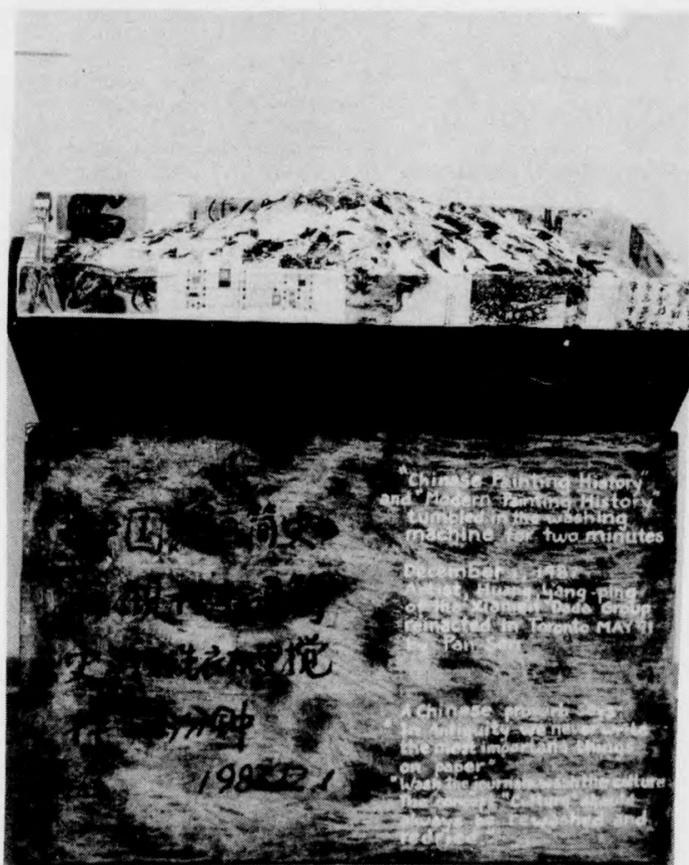
Included were works by Chinese expatriate artists as well as those still living in China. Evident throughout the show is the rage and pain that is still very present in the worldwide community.

Works included are (from left) "Big Character Man," a sculpture by Peng Han Sheng; an anonymous sculptural installation which was used in the Tiananmen protest actions in Toronto this year; and "Xiamen" by Yang Ping Huang of the Xiamen Dada group.

"Xiamen" consists of pages from Chinese and western art history books tumbled in the washing machine for 2 minutes ("We never write the most important things on paper.").



Andrew Brouse



Andrew Brouse



Andrew Brouse

Native band expresses the joys of being human

by Toussaint Farrell

The Opera House was cosy, inviting, intimate when Kashtin performed there on June 12. The modest crowd was relaxed and spoke in gentle tongues. A soft blue light glowed from the stage and harmonious sounds flowed throughout the hall. You would not have guessed that half of these people had waited in line for over two hours.

Kashtin, an Inuit word for tornado, is made up of Canadian

concert

Kashtin
The Opera House
June 12

Innu singers Florent Volland and Claude Mackenzie.

Originally hailing from the Malotienam Indian reserve north of Sept-Îles, the pair's style has been likened to The Pogues and Bob 'Skippy' Dylan. The band's lyrics, in the Montagnais lan-

guage, weave rock, blues and folk influences.

Liner notes sum up the band's musical sensibilities: "Montagnais language has no equivalent for the word music. To us, music is everywhere; it vibrates through every little thing. Our forefathers sought oneness with nature through sound."

This approach is evident in their music. Tougher pop material like "Tipatshimun" ("The Devil's

Song") and lighter folk material like "Shashish" ("A Long Time Ago") are handled with delicacy and the intensity of the reverent.

The band started its set with the hit "E Uassiuian" ("My Childhood"). The crowd was ecstatic, though in a serene, reflective manner. With husky voices and guitars, the band poeticized such themes as childhood, family, friendship and love.

Wearing their heritage with pride, the band struck a responsive chord.

At one memorable point in the concert, Volland sat upstage with his acoustic guitar singing Bob Dylan's "The Times They Are A'Changin'." Backed by a wicked bass, this hearty rendition was met with enthused faces.

Discovered by a Quebec producer in 1989, the band has since opened up for The Gypsy Kings; their album reached the 100,000 sales mark in three months in a relatively restricted market.

Apparently they are popular in Europe, where they have been described as "modern" and "exciting." They have been very lucky, and this is not to be taken lightly.

Interviews with the duo, have dealt predictably with the issue of their Amerindian descent. The more articulate spokesperson for the group, Volland, has admitted the political relationship that exists between cultural heritage and identity.

But many interviewers have noted the group's discomfort, even reluctance, when the issue of Oka is raised.

During the intensity of that conflict, few Quebecois were tolerant of "music by Indians." Unfortunately, in light of the presently accepted role of world beat music, the band shies away from this challenge. Kashtin is merely "feel good" music, and we all know where that category fits in when history books are written.

For the band to truly express the heritage of its people, it must not give lip service to vacant yearnings. Kashtin singing about the pain of losing a girlfriend is like a hunted rabbit admiring the beauty of a wolf's jaw. While expressing the simplicity of being human is nice, it can never be of greater importance than acting against the damaging effects of the here-and-now. It is clear that the commercial arena in which the band operates mutes its political role: the comfort level of the listeners cannot be disrupted.

On my way home from the concert, I saw many Native people sleeping on park benches. As ambassadors for Native people, Kashtin seeks to build bridges, not bonfires.

Cynicism and naivete have, in some manner, become bedfellows. Not many people want to admit or even remember the past, but life does continue and we are the inheritors of its mistakes. Hope does have its time and place, and, judging from the audience's reaction, it was here that bridges were built.

Kashtin may not be primed purveyors of justice, but they are lonely delinquents expressing the joys of being human.

New Age — old problems

by Ira Nayman

The New Age movement is an easy target for criticism; it frequently offers simplistic and unworkable solutions to people's problems. Nonetheless, the problems it attempts to solve are the same that mainstream religions address. And to the extent that it is successful in decreasing people's suffering, it deserves to be taken seriously.

New Age music is in the same position. It sometimes seems like little more than background noise and rarely worth listening to more than once. This generalization, like most, doesn't hold up when specific instances are considered.

Dan Gibson spends a lot of time in forests, on lakes and in other natural settings collecting sound effects and since 1981, he

music

Don Gibson and Hennie Bekker
Harmony: Exploring Nature with Music
Dan Gibson Productions

The Karmavores
The Karmavores
some local label

has produced 15 natural sound albums.

While interesting, those albums were not art. It took the addition of Hennie Bekker's synthesizer to make Gibson's work worthy of critical consideration.

Harmony: Exploring Nature With Music is the first major collaboration between the two men. While the combination of natural sounds and electronic music might at first seem bizarre, it is effective.

Each song successfully evokes a different mood (from the trickling of "Stream of Dreams" to the solitude of "Arctic Life" to the majesty of "Timberwolves"). And for the most part, the music complements, rather than detracts from, the natural sounds.

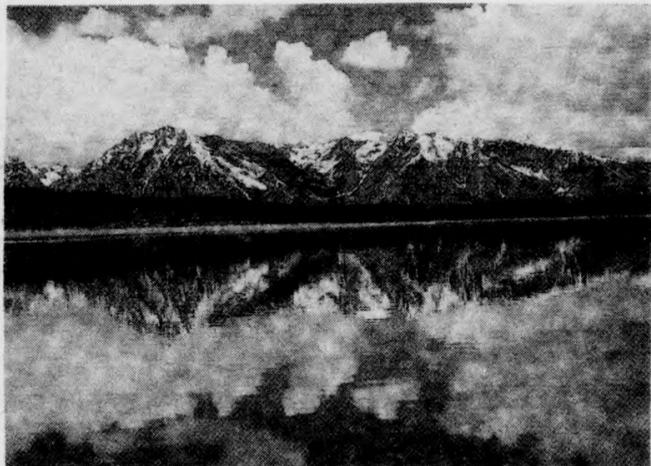
The final song, "Wilderness Lost," adds spoken word narrative to the mix. It is a good idea: the story, about a defoliated world in the year 2040, where life cannot exist outside environmentally secure buildings, thematically ties the album together. Unfortunately it isn't well written, which undercuts the importance of what is being said.

Like other new age music, *Harmony* can be used as background, however, its message that humanity must learn to coexist with nature, also makes it a profound and moving work.

The same cannot be said for The Karmavores' self-titled album. The music is pleasant enough pop, but not memorable.

The lyrics are trite to the point of offense, offering pat solutions to complex problems. "Don't tell me keep out the blacks," Eliot N, the band's leader, sings, "The Jews the gays and about Commie attacks/Don't tell me keep out the Whites/Or that there's gonna be some fights/All I want is for us to be free/If you could come and sing this song with me."

They've identified some problems; when they are able to offer something more than joining them in song, I'll consider listening.



The album cover says it all

by Bruce Adamson

An extremely jaded critic from the *Toronto Star* once said he had mastered the art of reviewing albums simply by looking at their covers. I was shocked and amazed: what a confession!

Upon receiving my copy of Icky Joey's *Pooh* (it's an album, silly!), I decided to let the album cover influence my aural investigation.

Imagine, if you will, a young man of 25. He looks a heck of a lot like Adam Horowitz. He also looks like a fraternity brother. His

music

Icky Joey
Pooh
C/Z Records

eyes are clamped shut, his lips are sealed tight, and his Dizzy Gillespie-sized cheeks are filled to the brim with an unidentifiable substance. I hope the photographer had his birkenstocks strapped on tightly because it looks like his subject is about to achieve technicolour yawn meltdown. John Belushi goes punk?

On to the backsleeve: "Dog

Lady," "Fat," "Smokin' the Devil's Bud," "Medusa Anus Eye," "I'm Liberace Now." Uh, oh! I smell crazed college kids wreaking havoc in a cheesy recording studio somewhere in Washington state. Animal House moshomania?

Daytona Beach frat-rock? I could easily have stopped at this point; however, after diagnosing myself as unjaded I pressed on, intending to compare my cover observations with the tunes inside. To my utter amazement, I discovered a perfect match.

It was too good to be true! The barely competent garage band with the professional underdog front man was going for it!

"Going for what?" you ask. Why, the throat of course.

Rich kids, fat women, pot smokers and Liberace are needed mercilessly on this platter, to the sound of out-of-tune guitars and relentless yelling and screaming. Clearly vocalist David Lipé is out for the Don Rickles-meets-Johnny Rotten award.

If you are the sensitive type, stay away. Actually most people will stay away because the music, like the humour, is of questionable taste.

What gets my goat is that the theory espoused by my buddy at the *Star* has some merit. Sure, you can judge a book by its cover—but an album?



Florent Volland and Claude Mackenzie of the Native group Kashtin. The music is pleasant enough, but it doesn't address Native issues.

Problems with the Godster

by Bruce Adamson

These punters don't believe in the big guy.

"Who?" I hear you ask.

You know—the big guy! The man upstairs, the Godster. No siree, they just don't believe. And if you've got 40 minutes to burn (sorry . . .) they'll tell you. Over and over and over.

Aside from the lyrical one-track-mindedness, *Heathen* have a lot of potential as an independent band. The musicianship is good and the performances are solid.

Vocalist David White-Godfrey's style is well rooted in Ronnie James Dio and Bruce Dickinson. These influences come to the fore in power ballads like "Prisoner of Fate" and *Heathen's* cover of the Rainbow classic "Kill the King."

Guitarists Lee Altus and Doug Piercy likewise take their cue from Euro-metal greats like Tony Iommi, Glenn Tipton and Michael Schenker, tossing out licks and harmonized melodic lines with blast furnace intensity.

music

Heathen
Victims of Deception
Roadrunner/Cargo Records

The sad thing is that for all of their potential, *Heathen* is a junior A thrash band. Instead of trying to break new ground, the quartet seems content to do what most young metal bands are doing these days—ripping off Metallica. The guitar sounds are so similar that Kirk Hammett should be suing for unpaid royalties. The same applies to the drums.

Indeed, the riffing, writing and arranging are so spot on that if someone told me Bruce Dickinson joined Metallica and threw together this album, I'd believe them.

Bands like Metallica, King's X and Guns & Roses are great because they have combined various influences with an irrepressible personal style. *Heathen*, like so many others in similar circumstances, have decided to take the easy route—too bad it leads to the delete bin.

One for the (open) road

by Frank Marlingola

On 13 Engines' new album, *A Blur To Me Now*, sweet honey strings float in the musical lulls, complementing the clang of the ride cymbal. It is a very sixties sound.

Loose ride cymbals interweave with the guitars, each bouncing off the other. The vocals have a country sound.

The drummer is talented. Although his rolls occur too frequently and are too long, they don't give the album a sluggish feel. He gives the snare and bass drum a perfect lull before steering the it out of the abyss to give off a toe-tapping equilibrium that even the most cow-heavy drunk will

music

13 Engines
A Blur To Me Now
Capital Records

enjoy keeping time to.

As the acolyte-owner of a fully restored black cherry 1942 Harley, the song "Throttle Open Wide" strikes a familiar chord.

The architects of this song knew their subject well; you can almost feel the twilight ethereal experience of riding on open road.

Get this recording, if not for the all-encompassing wall of guitars sound, then for the car's tapedeck for those easy rides on open country roads.

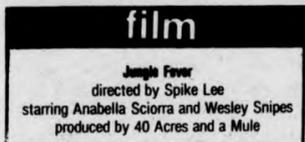
Interracial relationships not black and white

By Jennifer Holness

Since the 1990 release of *Mo'Nasty*, Spike Lee indicated that his next film would blow the lid off middle America's collective consciousness. Lee warned that *Jungle Fever* would address interracial love, and would be highly controversial.

Interracial relationships are a poignant issue for the black community. There are many blacks who embrace interracial love, while others adamantly oppose it. Those who disapprove feel brothers and sisters involved with a white person are "sellouts," "lost," or "unconscious." Given the lack of consensus in the black community, many were anxious to see where Lee is coming from.

Lee's film is extremely thought-provoking. *Guess Who's Coming to Dinner* this film is not. Thank-



fully, Lee does not present a polite, liberal film about the trials of getting whites to accept blacks as suitable mates, nor does he rely on the time-worn "love conquers all" cliché. Rather, Lee questions this popularized Hollywood theme by examining the nature of that love itself. What he presents is not pretty.

In *Jungle Fever* Lee has chosen to explore the factors he feels form the foundation for many interracial relationships, namely, the sexual myths that exist about both blacks and whites. Lee analyzes concepts that blacks have come to accept about beauty and sexual

and social desirability.

In the June issue of *Vanity Fair* Lee explains: "love has nothing to do with it. For white women it's this whole sexual myth of the black man. And for black men it's been pounded in since the time they could think that the white woman is the epitome of beauty. So lots of black men have this craving for white women."

These ideas are best expressed in a partially improvised, partially

scripted scene. Drew (Lionel McKee) a mixed (both black and white) woman, shares with her girlfriends the pain, anger and difficulty of living in a society where white is the ideal.

Lee avoids delivering a completely one-sided film by acknowledging that genuine caring and love can exist in an interracial relationship. Lee shows us a second interracial relationship and in a stroke of brilliance has a

newspaper headline declare this is "doing the right thing."

Jungle Fever is not an easy film to watch. It is a painful, sometimes brutal, but honest film about the hows and whys of black-white interracial relationships. The film reflects Lee's personal opinions, but in doing so it provides food for thought especially for those considering, or involved in interracial relationships.



Annabella Sciorra and Wesley Snipes star in Spike Lee's new joint, *Jungle Fever*. The film, about interracial relationships, has a lot to say about love.

Forty million dollars too many

by Azad Majeed

This is the kind of movie that forces you to think in moral terms: how much is a laugh worth, anyway? Would you believe \$50 million?

I find it sad that Bruce Willis (read: Hollywood) can spend \$50 million on a lame movie when I can't afford to finish covering my sofa with plastic.

Hudson Hawk is a movie about this guy named Hudson Hawk, played by Bruce "I have a cute grin" Willis. Hawk is a cat burglar—*fifty million dollars!* *Jesus Christ, they spent fifty million dollars!*—ahem, excuse me. I get carried away.

H. H. is just getting out of prison . . . oh yeah, before this there is some crap about Leonardo Da Vinci and a machine that turns ordinary metals into gold . . . anyway, H. H. gets out of prison and—*yipes! Fifty million! Did you hear me? Five oh million!*



Again, I apologize.

He is coerced by some tough guys to pull one last job. Along with his best friend and partner, Tommy "Five Tone" (played well, as usual, by Danny Aiello), H. H. breaks into an art gallery which houses a small sculpture by good old Leo Da.

Then . . . well, I wouldn't want to ruin the plot for you (fat chance). Suffice to say that Bruce gets involved in all kinds of shit and is witty and handsome throughout.

Hudson Hawk does have some funny moments, especially those which feature Sandra Bernhard and the excellent Richard E. Grant as typically eccentric villains. However, even at its funni-

est it doesn't compare with moderately-priced SCTV. Even with the talents of director Michael Lehmann and screenwriter Daniel Waters (the dynamic duo who brought you the exemplary *Heathers*), *Hudson Hawk* cannot pull itself out of the 'I'll wait for it to come out on video' category.

And now, here are the top five things I would do with \$50 million (I was going to make it 10, but I'm not that funny):

5. Have a plastic surgeon make me look more like Elvis.
4. Get some friends (finally).
3. Buy Capital Records and immediately tear up The Pet Shop Boys' recording contract.
2. Start my own Hair Club for Men and hire Gavin MacLeod to do ads where he discusses the pain and embarrassment of losing his hair in front of millions of people.
1. Spend \$49,999,000 on a lame movie; give the rest to charity.

Cold cowboys, gay balls and fake doctors: fun at the reps

by Ira Nayman

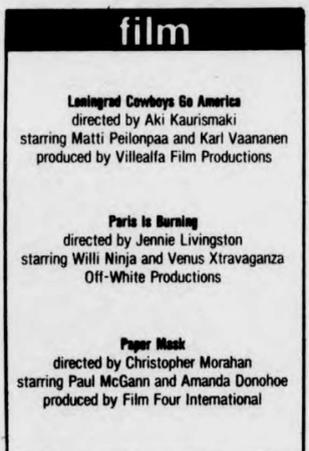
One of the cardinal rules of film reviewing is not to make generalizations about a nation's films.

Fortunately, I like seeing rules broken. Thus: I have noticed that, generally, Scandinavian films share a couple of characteristics: they contain stunning visual images and they follow a rhythm unlike anything found in North America.

Leningrad Cowboys Go America is a typical case.

It is the story of a musical band from "somewhere in the tundra, in no-man's-land" who are so bad they have no choice but to come to the US to make their fortune. It is an episodic road movie that follows the band through the heartland of America, adopting and discarding musical styles to fit the taste of their audience.

The band itself has an interesting look: hair in spikes sticking out a foot from their heads; shoes with similar spikes; black suits; dark glasses. This becomes a running joke throughout the film: there is a hilarious shot, for instance, of the band on a Sunday



off, staring longingly at a tractor ploughing a field.

The bizarre images feed the deadpan humour, which has been described as "cool." Some jokes take a long time to develop, a change from the North American joke-punchline-topper routine; other jokes are complete non-sequiturs.

The dry sense of humour works best when the jokes are totally

unexpected, but it sometimes slows the flow. There is a scene where the band, taking a break from travelling, sits at a bench watching people wheel a car engine away. "I wonder what idiot they stole that from," the band's manager asks.

Had they cut to the band looking into the hole where their engine used to be, the joke would have been okay. But director Aki Kaurismaki inserted a shot of the band in the car, the driver getting no response as he turns the key to the ignition. This was bad comedic timing: it gave the audience a chance to guess the joke before the punchline, effectively killing it.

Fortunately, *Leningrad Cowboys* succeeds more often than it fails. It's not to everybody's taste, of course; if you prefer the fast-paced North American brand of comedy you probably won't like it. Still, I recommend it.

After all, I like seeing rules broken.

You're black or latino. You're poor. You're gay or transsexual.

In a society which persecutes and marginalizes each group, how does a member of all three find self-respect?

According to Jennie Livingston's bracing documentary *Paris Is Burning*, the answer can be found in balls—social gatherings where gay men of colour perform. The balls, which Livingston filmed in New York in the late 1980s, allow them to take on a number of roles, from fashion beauty to butch queen, from yuppie to military man, in an atmosphere of acceptance.

Livingston's film outlines different aspects of the ball scene, including "reading" (a competition to see who can make the more creative put-down) to living in a "house" (sometimes a reference to a physical dwelling, mostly an



Paul McGann (left) practices his compassionate bedside manner in the film *Paper Mask*. Jimmy Yuill (not left) is in the movie too.

extended family). The most familiar aspect of the balls, thanks to Madonna and Malcolm McLaren, is voguing, stop-and-start dancing that resembles the poses of fashion magazines.

The houses are an important aspect of the gay scene: they give the men, often for the first time in their lives, a place where they can be accepted for who they are. Although they are sometimes referred to as "gangs" in the film (and some of the dancing involves competition between houses), they are mostly portrayed as surrogate families for those who have been rejected by their biological families.

The balls are more problematic. When in costume, the men are judged for their "realness," their ability to portray the category they are in without showing a trace of their transsexuality. While this can be seen as satire of dominant sex roles, it can also be interpreted as a denial of who the men really are, perhaps even a yearning, on some level, to accept those roles.

Paris Is Burning does not examine these issues too closely. It is a celebration of the balls and the men who attend them. Without voice-over narration, the film allows the men to describe their own lives. Although they are disadvantaged many times over, these men are, for the most part, not bitter; they speak with warmth and humour.

Paris Is Burning is an excellent introduction to the lives of gay men of colour in New York, and, for them, another validation of their right to exist.

It's every patient's nightmare: what if the person examining you isn't really a doctor? It's also the story of the engaging, scary film *Paper Mask*.

Paul McGann ("I" in *Withnail and I*) plays a hospital porter who is fed up with low wages and lack of respect from the doctors. When one of them dies in front of him, McGann steals the doctor's papers and his identity.

Although McGann stars, the film belongs to Amanda Donohoe (who currently can be seen in *LA Law*). McGann's character is one note (psychotic), but it is Donohoe who successfully portrays a wide range of emotions.

Christopher Morahan's direction is superb. What starts out as a slightly amoral comedy develops into a dark drama; the shift is so subtle, however, you'll probably be surprised to find it has happened.

Paper Mask inexplicably played for only two weeks in second-run theatres when it was first released. Your last opportunity to see it before it comes out on video (if it actually does) may be at the Revue on July 8 and 9.

It's worth it.



How does a hard working rock band relax in a quiet moment? *Leningrad Cowboys Go America* has a unique answer. This movie is so cool it could refrigerate the Sahara.

Traditional sex roles challenged

by Azad Majeed

Ridley Scott's *Thelma and Louise* represents a political marriage between left-wing sentiments and right-wing Hollywood power. While this may seem to some an unholy union, the result is a film of enormous significance.

Thelma and Louise is a big-budget road film, a genre usually reserved for male actors. This stereotyping does not apply here, as it is Geena Davis and Susan Sarandon who inhabit the 'heroic' roles.

Of course, there have been other films which have placed women in traditionally male roles; however, they've usually done so to the detriment of any rational concept of femininity (for example, *Blue Steel*). What differentiates *Thelma and Louise* is not the role reversals; it is the ability of the film not to sink into gender stereotypes, allowing the two female leads to redefine femininity to an audience raised on images of strong women as foul-mouthed, cold-hearted bitch queens.

The relationship between the two female 'outlaws' reveals the element missing from most male 'buddy' films: these two women actually seem to care for each other. In male buddy films, the two leads are usually in a state of latent homosexual denial, producing characters who balk at tenderness or compassion. The friendship in *Thelma and Louise* is the central driving force which allows the two characters to grow and, ultimately, find some truth in their otherwise mundane lives.



Thelma and Louise is in the same category as Spike Lee's *Do the Right Thing*: both deal with oppressed people living within a power structure which claims to protect them. The movement of this type of film to the mainstream

is a welcome change from the traditionally watered down liberal treatment of social and political issues concerning oppressed peoples.

by Jim Russell

I was mad as hell and sick to death when I walked out of the theatre after watching *Thelma and Louise*.

Mad as hell because Hollywood has belched up yet another cine-

matic experience bereft of black characters. Unless you count one drug abuser—naturally—and a waitress (neither of whom have spoken lines) as a fair representation of black America.

Sick to death of men portrayed as snivelling, lying, adulterous, leering, drooling, ignorant, moronic, stealing, obscene, hypocritical, brutal, self-centred and degenerate rapists.

Thelma and Louise, contrary to the promos, is not a women's *Smokey and the Bandit*, although there are parts that mimic the buddy film sub-genre. It is an intricate and well-mapped story of two average women, played by Susan Sarandon and Geena Davis, whose weekend fishing trip turns in to disaster, then tragedy.

The growing friendship between the two characters only serves as a vehicle for the writer's bitter observations of women's victimization in a society run by men. To her credit, first time screenwriter Callie Khouri has crafted *Thelma and Louise* into rich characters with good dialogue. Unfortunately, though the core of the story is solid, the packaging stinks.

The poor quality of *Thelma and Louise's* cinematography is perhaps the most surprising thing to me. Cinematographer Adrian Biddle is no novice. He was the Director of Photography for the original *Alien*, *The Princess Bride*, *Willow*, *The Dawning* and most recently *The Tall Guy*. Yet, halfway through *Thelma and Louise*, I stopped counting the distracting camera angles, head shots and scenes lit in "sunrise/sunset" orange.

The good guy/bad guy characterizations, the heavy-handed moral message, the distracting musical score and the amateurish cinematography all cloak the brilliant performances of Sarandon and Davis in "ho hum" polyester.



Susan Sarandon (left) and Geena Davis star in Ridley Scott's *Thelma and Louise*. The portrayal of women as strong, decisive and self-sufficient has gotten a defensive reaction from some male viewers.

Coach Arnott typically optimistic Youth being added to York's football Yeomen

by Josh Rubin

If nothing else can be said about this year's Yeomen squad, you can say they'll be young—very young.

Of the 81 players so far confirmed for the end of August training camp, 48 are newcomers to the York gridiron scene.

But the third year York football coach Tom Arnott says he's still confident 11 of the team's 48 rookies will crack the starting lineup this fall.

"Our goal was to have a dozen freshmen who could start for us this year, and we're pretty close to that," said Arnott.

While still pursuing additional high school talent, Arnott has landed some prize catches, including defensive backs Adrian Donald and Jody Rowley.

Last year, Rowley played for Halton Region's Milton Secondary while the multi-talented Donald took to the field for Mayfield.

In addition to his success on the gridiron, Donald is also an accomplished jazz trumpet player.

Donald, Rowley and the rest of their teammates will have some tough work ahead in the 1991 season.

Gone from the Yeomen's lineup this year will be no fewer than 15 of last year's players, including standout Jeff Masterston and fellow grads Brad Matwijec and Nat Silvera.

Two recruits Arnott expects to have little trouble adjusting to OUA play are Victoria Park's Peter Floro and Pocock's Jimmy Soutanidis, who Arnott says are



Peter Stathis

York football Yeomen coach Tom Arnott clearly has something serious on his mind. It could be the collapse of Communism and the emerging New World Order—but, it's probably how many freshmen are going to be on this year's team.

"in the top five or six high school linebackers in the province this year."

Although Arnott is fairly happy with his recruiting so far, he's still pursuing a number of other young players, something which has made it difficult to come up with a workable playbook.

"We've got three different offensive schemes we're looking at right now, depending on who else we get," said Arnott.

Arnott and co. will have a chance to show their off-season progress September 5th, when they take on the McMaster

Marauders in the season's first exhibition match.

In last year's preseason matchup, the Yeomen edged the Marauders 19-15 for their only victory of the year.

by Josh Rubin

It was strange indeed to hear the strains of the goodbye song at Esther Shiner stadium last week.

Finally, though, the North York Rockets had won a game, their first of this month-old Canadian Soccer League season.

The Rockets did the trick by shutting out the hapless Winnipeg Fury 2-0 last Wednesday.

Despite the win, the 1,100 fans in attendance saw the Rockets blow a number of scoring chances that could have made the final result even more lopsided.

Marek Grabowski sealed the Fury's fate late in the first half, converting teammate Joseph Majcher's cross to put North York up 1-0.

Grabowski's marker also tied him for the league lead in scoring with four goals, a feat also accomplished by Montreal's Grant Needham.

The Rockets' lack of scoring punch is something which concerns coach Fiorigi Pagliuso, who says the team is searching high and low for a striker to complement Grabowski and fellow forward Eddie Berdusco.

"We're looking all over the place right now," said the fiery Pagliuso, adding that the search

has so far concentrated within the CSL.

And despite the team's dismal 1-3-3 record, the Rockets' mentor says he's generally pleased with his squad's efforts this season.

"We're a much better team than our record indicates," said Pagliuso. "We always play well against the good teams. Look at our games against Toronto."

Pagliuso was referring to a season-opening 2-2 tie and a hard-fought 3-2 loss at the hands of their cross-town rivals.

The 3-2 setback also marked the Rockets' home opener, where a record crowd of 3,742 showed up to watch.

An ecstatic Anthony Totera, who is the club's sales and marketing director, said 500 fans were turned away at the gate.

For newcomer Totera, it was a nice welcome to CSL soccer.

"It was a helluva dream for me and Fausto [club president Di Bernardino]," said Totera.

Incidentally, York students hoping to catch the Rockets in action won't have to pay full fare, as the club has donated a number of coupons which cut general admission from \$9.00 down to \$3.00.

Anyone wishing to pick up a coupon can drop by the *Excalibur* office at 111 Central Square.

Rockets win first game of season

sports

CLASSIFIEDS

Excalibur Classifieds cost \$10.00 (including G.S.T.) for every 25 words

ADS MUST BE RECEIVED AND PAID FOR ONE WEEK PRIOR TO PUBLICATION

ANNOUNCEMENTS

BUSKERS WANTED for Summer lunch hours at the Student Centre. Please apply at the SCC Information Centre with a demotape.

CYCLISTS—York needs a cycling advocacy group. Let's get bike racks for starters. Potential affiliation with Metro by Cycle. Call Ed at 322-9440.

FOR SALE

BUNGALOW SEMI FOR SALE—Reduced \$116,000. Unbelievable in Toronto. Jane-Lambton. Gas heat.

Deep lot and front yard. Full basement and walkout to deck. Parking. Vacant (ready to move in). Private. No Commission. 855-0768 and 763-8743.

HOUSING

HOME TO SHARE with mature, professional persons. Keele/Eglinton, easy access. All amenities included (air conditioning, garden, parking). Residential area. \$550/month 654-8185.

MUSICIANS

EARLY MUSIC/BAROQUE MUSICIANS WANTED for ensemble class FA/MUS102X.08. I play alto recorder. Please call Josh at 483-5634 A.S.A.P.

SERVICES

ACCURATE WORD PROCESSING SERVICES—Reasonable rate for high-resolution laser printing. Professional look for your Resumes, Essays, Case Studies, Reports, etc. Call Daniel at 747-5291.

[Résumé-Card]# Your resume will stand out when

you attach a calling-card resume™ FREE with full-size resume professionally crafted at \$30/hour (WP only: \$25/hour) No GST. 24 hours, Seven Days. 631-9264.

MAIL WORD PROCESSING—For fast professional service at moderate prices. Labels, Letters, Mailing Lists, Manuals, Manuscripts, Proposals, Reports, Resumes, Theses. Pick up and delivery for additional fee. For more information, call 638-5436.

LASER PRINTED RESUMES & ESSAYS—Impressive looking resumes with a wide variety of styles to choose from. Essays typed with graphs and illustrations. Call 636-8127.

TUTORING

WRITING TUTOR—Experienced tutor-writer will help you develop your essay ideas and express them in clear writing. On campus service available. 650-5699.

TUTORIAL SERVICES: Beginning Accounting, Inter-

mediate Accounting, Auditing, Taxation. I WILL HELP YOU understand the course material. Learn the accounting concepts. With problem solving technique. (416) 508-0469 Richmond Hill.

TUTOR, OVER 20 YEARS EXPERIENCE: Calculus, Statistics, Physics, Chemistry, GRE, GMATS, Actuarial Science Exams, MCATS. Past tests/exams available for practice. 783-2294.

To Sherri P,

I am having a great summer so far, but a call from you would make it even better. Please don't be shy, call me at 491-4230.

Frank

ReproMed Ltd.

ReproMed Ltd. is seeking healthy males of non-minority and minority ethnic groups to participate in an ongoing study on the evaluation of factors influencing sperm cryopreservation and therapeutic donor insemination.

Those interested, please call **537-6895**

FACULTY

HOST A JAPANESE UNIVERSITY STUDENT

Japanese university students participating in a month-long summer language program at York University's English Language Institute are placed with a homestay family for one weekend. Homestay begins Friday August 16 and continues through to Sunday August 18. If you would like to open your home to one or two of these students please call the English Language Institute at 736-5353.

**GRE
LSAT
GMAT**

Prep Courses

In Toronto:
923 - PREP (7737)
Outside Toronto:
1 - 800 - 387 - 5519

CDC

Counselling & Development Centre

WE CAN HELP

Personal Counselling
Groups and Workshops
Learning Skills
Self-Change and Management
Self-Help Centre
University Skills Series
Community Mental Health
Consultation

Room 145
Behavioural Sciences Building
736-5297

PUT US TO THE TEST

**LSAT GMAT
MCAT SAT
GRE DAT**

IF YOU HAVE TO
TAKE ONE OF
THESE TESTS TAKE
KAPLAN FIRST

KAPLAN
STANLEY H. KAPLAN EDUCATIONAL CENTER
OF CANADA LTD.

LSAT CLASSES NOW AT YORK
(416) 967-4733

YORK

L·A·N·E·S

OPENS JULY 2, 1991

The following tenants will be locating in the building

- York University Bookstore
- Bank of Montreal
- The General Store
- Dr. Labib Sports and Dance Centre
- Kliks Beauty Centre
- Strawberry Fields
- Blueberry Hill
- Unicoll Credit Union
- Benetton
- Kinko's Copies
- Sakura
- Company's Coming
- Panda Cleaners
- Vanguard Drug Mart
- York Lanes Medical Centre
- York Lanes Dental Office
- Travel Cuts
- Tastes
- Campus Billiards