

news

Future referendum possible

Health care fee to rise

by Tom Schneider

Full-time students will pay higher fees for health insurance this fall and may face a referendum for larger increases next year, the York student federation says.

There is a strong possibility a referendum will be held sometime in October or November, Nikki Gershbain, a vice president of the York Federation of Students said last week.

The Blue Cross plan—which all full-time students pay along with tuition—was introduced last September after a successful 1989 referendum. The plan covers 100 per cent of the costs of prescription drugs, oral contraceptives and several other benefits.

Collecting fees from students was a problem this past year, according to David Taylor, the federation's health care plan administrator.

The federation simply asked students to add the \$52.08 fee to their tuition themselves last year. This proved to be a very inefficient method of collection, said Taylor.

"A lot of people didn't even know about [the plan]," and therefore did not pay the fee, he added.

Taylor said that of the 90 per cent of full time students expected to pay for the plan, "less than 50 per cent actually did so," which meant Blue Cross "lost a lot of money [with the York account]."

This year the plan's premium will be automatically included with tuition. Students covered by

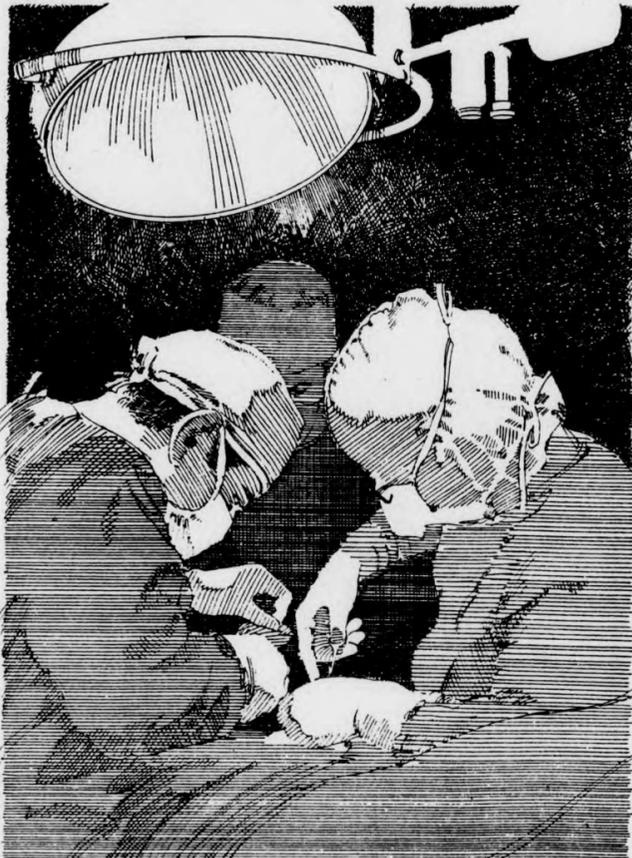
outside plans will first have to pay the Blue Cross fee and then apply for a refund. Refund applications will be available from the federation's office.

This year's fee will increase 15 per cent from last year, resulting

in a charge of around \$60, said Taylor.

This is in line with general increases in health care costs, said the federation's insurance broker, Brad Taleski.

"Drugs, health care and hospi-



Tight budget closes observatory

by Mike Adler

York scientists have a chance to save a radio observatory in Algonquin Park before it is boarded up and left to decay.

"It won't be bulldozed next week," Bryan Andrew, director of the Herzberg Institute of Astrophysics said last Thursday. "But it will have to be demolished (sometime) because you can't leave a thing like that standing in a provincial park."

Graduate students and faculty from York have spent years monitoring the movement of the earth's plates, using the largest antenna in the observatory.

The observatory has had few other visitors since 1987, when most of its funding was transferred to another, more modern, observatory in Hawaii. Since then, York scientists have campaigned to stop the observatory from shutting down altogether.

"It wasn't being closed because it had no further scientific use. It was being closed because there was no budget to afford it," said York professor Wayne Cannon.

The Institute for Space and Terrestrial Science at York would pay to keep the antenna operating for further use in tracking of continental drift and possibly space craft, Cannon said.

ISTS made an offer to the National Research Council, which now controls the site, but there has been no response, he added.

Estelle Dorais, an NRC researcher said the Council is "currently negotiating" with ISTS "so nobody knows what's going to happen."

"As long as the two parties are negotiating someone will be taking care of the observatory," Dorais added.

But Andrew said the building will be sealed and the large antenna exposed to temperatures ranging from plus to minus 40 degrees.

"My guess is that if it was left over the winter it would be rather hard to get it up and going again," he said.

The *Ottawa Citizen* reported in April that the NRC will finish closing the observatory this month and some equipment will be salvaged.

Unions at table

by Sam Putluj

Unions representing the majority of York's employees will be negotiating new contracts with the administration this summer.

On May 27, YUFA (York University Faculty Association)—representing professors and librarians—will meet with York administration to negotiate a contract to replace the previous contract which expired April 30.

YUFA chairperson Brian Abner anticipates contract talks will be long and difficult because of the complexity of the proposals.

In addition to demands for salary increases and benefits, YUFA will pursue action on other issues which its members believe are just as important, spokesperson David Cooke said.

A new formula for retirement before age 60 will be discussed. Also, professors will try to make it easier to have more flexibility in the nature of their work.

Faculty want more flexibility to focus upon their current work interest. If research is the focus of a professor's interest then he or she should be able to pursue that path and leave teaching or service work aside for the moment, Abner said.

Working conditions, time off, and hiring for new positions will also be discussed.

Representatives of the York bargaining committee were not available for comment.

Earlier this year York President Harry Arthurs went to the various faculties on a "budget tour". Arthurs explained the budget shortfalls expected for the coming year. Although YUFA does not see eye-to-eye with the university's positions on the budget, YUFA chairperson Brian Abner says he does not expect the administration to take an unreasonable position during the upcoming negotiations.

CUPE (Canadian Union of Public Employees), which represents maintenance and caretaker workers, will exchange proposals with the university by June 3. CUEW (Canadian Union of Educational Workers), which represents teaching assistants and part-time faculty, will present their proposals sometime in mid-June.

YUSA (York University Staff Association) also meets with the administration in June to begin negotiating a new contract. The current contract will expire at the end of August.

tal costs have gone up by 22 per cent across Canada," Taleski said, adding that York's 15 per cent increase will be below that level.

The following year's increase will probably be more substantial, requiring the federation to call a new referendum, Gershbain said.

Gershbain could not give an accurate figure of the expected increase for September 1992, but said it would be around \$40, putting the overall cost of the plan at around \$100.

Taleski also could not give any figures for a 1992 increase. "We have to let the program stabilize itself before we can determine anything," he said. "An increase might not even be necessary."

But he added that new figures would not be available until January or February 1992.

Taylor, however, said that the

new increase—or at least a projection of the increase—will be available sometime in June.

If a referendum is necessary, it will have to be held this fall if York is to continue having a health care plan in the year starting in September 1992.

Students at Ryerson Polytechnical Institute chose to reduce their Blue Cross coverage this year instead of paying fee increases of 83 per cent, said student union business manager John Fabrizio. Ryerson students currently pay \$78.60 for their plan, a 40 per cent increase over last year, he added.

But Taleski said the situation is different at York because of its higher student population.

Des McCann, Blue Cross' Ontario account manager said he would not comment on the issue.

More CFS on campus

by Doug Saunders

York students are going to start seeing more of the Canadian Federation of Students on campus, say student representatives.

Rob Centa and Elissa Horscroft, both vice presidents of York's student federation, travelled to Lethbridge, Alberta last week to attend the national conference of CFS, which acts as a national student government for 76 universities and colleges.

Centa and Horscroft said York will participate in several CFS campaigns next year, including a national anti-racism week starting November 21, a "week of rage" directed at the Tory government's education and social policies starting Aug. 6, and a national lesbian and gay pride day on February 14.

York's student government will also be offering a range of CFS services next year, including travel services, foreign study and work programs and health insurance.

Student Centre opening soon

by Doug Saunders

Parts of the long-awaited student centre will open "within a week or two" promises

Chia-Yi Chua, chair of the Student Centre Corporation.

Under construction since 1988, the distinctive glass-walled building was originally scheduled to open more than a year ago.

Strikes, design changes and disagreements with the university have delayed completion of the centre, which is run by students and funded by fees payed with tuition.

The cavernous 750-seat basement restaurant and nightclub will open in June, as will the main-floor food court, which features a familiar range of fast-food restaurants.

Upstairs are spaces for most of York's student governments, clubs and organizations, as well as a used bookstore and daycare facilities. These will open "6-8 weeks later," Chua said.

Opening in early July will be the York Lanes shopping mall, located right beside the student centre. The mall was built by the York administration and competes with the centre's food court, in contravention of an agreement signed between students and the university in 1988.

OMITTED

An article in April 3, *Excalibur* by Paulette Peirol (*Excalibur* Editor 1987) regarding "Media Manipulation" was reprinted from *York University Profiles* magazine. Sorry we neglected to print that credit when the article appeared.

Apology

On November 26, 1990 Excalibur published an editorial cartoon which was offensive to several individuals and to a significant segment of the York population. We removed the paper from our stands and re-issued it with the cartoon deleted and with an apology to the community. However, we did not apologize to the individuals depicted. At this time we would like to offer Andrea Shettleworth and Jean Ghomeshi our sincere apologies. We regret that this depiction appeared in our pages and we have taken steps to prevent this from occurring in the future.

York security under fire in wake of offensive report

by Doug Saunders

The training of York security officers came under scrutiny this month after racially offensive language was found in an officer's report.

In the report dated April 13, squad supervisor Dragan Spasojevic describes his attempt to ticket a student for smoking in Central Square. A second student, who argues with Spasojevic during the incident, is also named.

Spasojevic describes the first student as "the alleged offender" and "the female." However, the second student is repeatedly identified as "a black female" and "this black female."

Chet Singh, York's race relations officer, described Spasojevic's language

as "insensitive" and said it may indicate a more serious problem.

"When you refer to someone's race and ethnicity when it's unnecessary, it means you're either devaluing or valuing that person on an irrelevant criterion," Singh said.

"Why does he not refer to that other student as 'the white female'?"

Nikki Gershain, a vice president in the York student federation, was the first to draw attention to the report. Gershain was acting on the request of the ticketed student, who had taken offence when Spasojevic searched her knapsack for identification.

Gershain obtained a copy of the report from Al Mossman, staff supervisor at York Security. Spasojevic was act-

ing within his rights when he searched the discarded bag, Gershain said, but the language he used in his report became a more important issue.

"I was reading [the report] and I got to the second paragraph and I thought 'holy shit!' and the reason why I had it in the first place became an aside when I saw the document itself."

In a May 6 letter to Mossman, Gershain calls the report "a reflection of systemic discrimination" and recommends intensive training for security officers on issues of race and gender.

In a reply to Gershain written last Thursday, Mossman said Spasojevic "recognizes his error" and that he apologized for failing to edit the offensive material out of the document before sending it to student representatives.

Mossman later described the report as "very unusual" but would not say if similar language is used in other reports.

Singh agreed that officer training is a major concern, especially since York is considering a plan to give policing powers to officers.

Under the plan, some officers would become special constables and would have the power to arrest and detain suspects. Proponents of the plan claim special con-

stables would be more reliable and accountable to the York community than Metro police officers. Opponents argue that policing powers could be dangerous in the hands of poorly-trained guards.

"I have not made up my mind" whether to support the proposal, Singh said, "but if they do plan to go ahead with constable status it certainly means that appropriate training for anti-racist, anti-sexist ways of doing things will be required."

Singh is currently working with Pam MacDonald, executive director of security, to implement a three-week training program for officers which includes classes in race and gender relations and "intercultural communications."

MacDonald said she is confident this training will make special constable status workable. "We have the opportunity here at York to train our officers the way the community wants them trained," she said.

According to MacDonald, Spasojevic's report is an aberration and is not a sign of racial intolerance in York security.

"You are always going to have people, no matter what the job is, who are going to make bad judgements. There are safeguards in the special constable status report to prevent this from becoming a problem... I don't think this incident itself indicates anything wrong with constable status."

However, the report on special constable status is still a secret document. York vice president Bill Farr is expected to release the report and hold a public forum this fall.

Atkinson dumps student-run cafe after two decades

by Cindy Reeves

Need a warm bowl of vegetarian chili and a toasty bagel piled sky-high with cheese and veggies but only have \$4 to spend? Well don't expect any sympathy from Atkinson College—they just closed down the only place on campus that offered such economical fare.

After twenty years of operation the Ainger, a cozy vegetarian cafe in the Atkinson College building, was closed last Friday. Atkinson's acting dean, Tom Meininger, has asked Petal Food Services to run a food outlet out of the Ainger space.

The manager of Petal Food Services, Lena Kaitsis, says she will keep the Ainger's menu and will freeze the prices for one year but plans to cut the hours of operation.

"We will not be open in the evening. We can't afford to stay open for those who just want to hang out and drink coffee," she said.

Many students, faculty and staff consider the student-run Ainger a vital part of the York community.

"This is the only place where I can come and be who I am. It is the only place I can wear this T-shirt [referring to a lesbian and gay film T-shirt] and not only not be harassed but feel loved and appreciated. This place accepts



ANDREW BROUSE

We're all gonna die! The only healthy food outlet on campus is gone.

everyone," said Elissa Horscroft, an employee of the Ainger.

The Ainger question came up three years ago when it was announced that Calumet College would be leaving the building they shared with Atkinson College.

Negotiations between the Calumet College General Meeting—owners of the Ainger—and the Atkinson College Students Association over the future use of the Ainger space were cut short when Tom Meininger became Atkinson acting dean, informing everyone that he planned to close the Ainger.

In an April 11 memo, Meininger

defended his decision, writing that it is not the purpose of a student government to generate revenue, but to develop a range of projects and services for the student body of the college.

"Responsibility for something like the Ainger—a daytime food outlet—seems pretty far removed from what I understand to be the more general objectives of the Association," he wrote.

At a May 21 Atkinson community meeting Meininger said, "any attempt to keep the Ainger student-run would have a negative effect," citing the Atkinson student government's poor track record running their own pub, the Crowe's Nest.

R. Gordon Albright, Secretary of the Atkinson Faculty Council, stated: "One person is defying the will and the best interests of Atkinson. This I consider an abuse of power... this originates ultimately in the [York] president's office. He [Harry Arthurs] isn't doing anything to stop it and he appointed Meininger acting dean."

Griffiths Cunningham, an Atkinson professor, points out in defense of the Atkinson council's financial competency: "All college councils have had bad track records at one point or another. Even Calumet had a bad track record at one time. The [students] should be given the chance to try," he said.

Kaitsis, the Manager of Petal Food Services added regarding the Ainger, "I wanted to do a reno job but this may only be a short-term venture. There are rumours that someone may be taking over the catering on campus," she added.

"Things may still work out. Professor George Hopton [master of Atkinson College] had indicated that there is at least a possibility that the Ainger will remain the same. Willow Management might even be asked to run the Ainger for Petal," said Albright.

Future plans for the Ainger space have not been finalized and no contracts have been signed.

Arthurs retires

by Jeannine Amber

York University President Harry Arthurs has announced plans to retire after six years of serving in his post.

Arthurs said in an interview that he "enjoyed immensely" his years at York but feels it is now time to move on. Arthurs plans to return to Osgoode Law School to resume teaching.

The former Osgoode dean said he had always planned to retire within the next two years, but the final decision to retire in June of 1992 means he can get back to teaching one year earlier and "be that much less rusty."

Arthurs said the area he made the least progress in during his tenure was in bettering the quality of life on campus, something which he hopes his successor will be able to continue.

"We still need more to make this a coherent environment in which people can lead an enriched life apart from classes," said Arthurs.

This year's president of the York Federation of Students Michelle Hughes, however, criticized Arthurs' building initiatives, calling expenditures such as the entry pavilion "a waste of money."

Last year's YFS president concurred. "What is important to students is not just flashy buildings but accessibility to education; Arthurs has left a lot to be desired," said Jean Ghomeshi.

Arthurs said one of his greatest disappointments was the effect of governmental funding policies on York. "We are desperately underfunded," he said.

Arthurs said as president he argued as "hard as he could" for better funding but at this point he is not "terrifically optimistic" about more funding for York.

Students have borne tuition increases of eight per cent annually for the past two years. This approximates inflation. Government contributions to the university have not kept up.

"While President Arthurs may be deemed a liberal in context of other draconian university presidents, his accedence to continual massive increases in tuition fees demonstrates a dangerous and damaging course for accessibility," said Ghomeshi.

Although he has "no idea" of who his successor might be, Arthurs hopes the new president will continue work on the Green Paper: a long-term university plan for academic expansion, which, according to Arthurs, calls for new faculties "in the area of applied science and technology... a faculty of design and an expansion of the health policy administration program."

Hughes, however, argues the Green Paper leads York in the wrong direction, suggesting that the new programs would overlap with some already in place at UofT.

Arthurs said that while planning for York he has tried to "look into the future and anticipate what society will need from a university."

"I think he's tried to turn this (university) into UofT, said Hughes. Despite Hughes dissatisfaction with the president, Arthurs said he still has "15% of [his] term left and I plan to use every minute of it."

As of yet, plans for establishing a search committee to find a new president have not been finalized.



President Arthurs makes a rare appearance outside the ninth floor of the Ross Building.

On-campus deli closes

No more kosher food

by Mike Adler and Steve Bergson

The only restaurant on campus serving kosher food has closed.

Deena's Pantry announced its decision last month, after spending a year in Winters College as a replacement for Marky's, also a restaurant with kosher food.

"This is an absolutely crucial service to Jewish students on campus," Claire Sookman, executive director of the Jewish Student Federation said last week. "There are residence students here who are kosher and would have difficulty eating here without it."

York's Jewish community did not seem willing to support the restaurant, Deena's co-owner Tom Schaffer told the university's food service committee last month.

Sookman said Jews would support a kosher restaurant on campus as long as it fol-

lowed all the rules for certification.

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

Part of York's Muslim community also depended on Deena's for kosher food, according to Tariq Mohammad, president of the Muslim Student Federation.

"They have no other place to go at York," he said.

Other bidders on the restaurant's space last year will be offered the chance to start another kosher operation, the committee determined.

Caroline Winship, student federation representative on the committee, said York is the only university in Canada to provide kosher food and she believes it should be done on principle.

"Even if there are only 10 people eating there, there should be that option," Winship said Monday.

Close the **AINGER!!!**
 Student governments don't generate revenue,
 they're supposed to develop
 programmes &
 services.



Acting Dean Meininger, tired & cranky from a sleepless night of decision making, proves that he's unable to see a correlation.

4 Just who are these thought police?

Is your freedom to think being threatened?

According to critics in the mass media it is. During the past month magazines, newspapers and TV have lashed out at a group they call the new "campus thought police"—students and professors who they say are enforcing "totalitarian" ideas about how universities should be run.

As the argument goes, a new wave of "political correctness," poses a threat not only to free speech but also to the maintenance of academic standards.

But what is really going on? Just what are the freedom threatening ideas and actions that have brought on all the criticism?

For the past couple of decades there have been a few faculty and students who have been pushing for more diversity in course offerings and readings lists. They are rejecting the notion that the tradition of European thinkers represents the height of academic achievement.

Their goal is not, as critics would have us believe, to wipe out academic tradition but to challenge and enrich the curricula by including writers and ideas from cultures that are often overlooked.

Yet for this they have been called "tyrants" and "totalitarian dictators" in books and newspaper columns.

Efforts to introduce policies which deal with discrimination have also been attacked. At the University of Waterloo a recent campaign against date rape featuring the slogan "NO means NO" was ridiculed by male stu-

dents at a varsity hockey game who held a banner reading "No Means Harder."

Waterloo University officials met with the two men after the game and told them to write a formal apology. The students also had to help campus women's groups with their campaigns against date rape.

Critics in the media felt that by punishing the students' behaviour they were infringing on the students' freedom of speech. What these advocates of free speech fail to realize is that freedom of speech is not an absolute, but is relative to all other freedoms.

In the case of rape, the right of a few men to endorse rape is in direct conflict with the freedom of a large group of women to protect themselves.

In education, the right of one group to impose exclusively a white, male-oriented cultural tradition is opposed to the right of many groups to learn a variety of histories.

What the critics are arguing is that by refusing to allow a dominant group to impinge on the rights of others in a university setting, students and professors are limiting that group's freedoms.

In their view, living in a true democracy means having the right to dominate.

Only in this context can students who challenge the status quo be portrayed as moral tyrants threatening the quality of education.

While the media has given extensive coverage to this irrational fear, little has been said about the real threat: a return to the old tradition of the university as a haven for a select and privileged few.

excalibur

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Excalibur is York University's community newspaper.

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excalibur

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 in the future will be held every

Wednesday
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• everyone is
 welcome •

editorial

The Reform Party's nasty secrets

• OPINION •

They're popular, they have bold new ideas and they hate the Tories. The Reform Party has attracted thousands of Canadians with a populist approach to politics. But, as York student David Camfield observes, they're not what they seem.



ANDREW BROUSE



ANDREW BROUSE

Ontario Reform Party bigwig Michael Dear delivers his pitch to a Toronto audience on May 15. Left: Protester Colin Isaacs grills Dean

bearpit

by David Camfield

Canada is in the midst of an economic and political crisis. The Tory government is supported by a mere 14% of Canada's recession-hit population. Quebec and Native peoples are demanding self-determination and have been met with an often racist backlash.

Many English Canadians are turning to the Reform Party because of its anti-Tory rhetoric, pledges of integrity and populist calls for a "New Canada." The party has broken out of its prairie stronghold and reached 16% in national polls.

While the Reformers bask in the light of media attention, the actual nature of their politics is overlooked. This is dangerous, since the party is not the innovative force it claims to be. Rather, it is a racist pro-business party trying hard to mask its real face.

In the May issue of *The Reformer* the Reform Party's chief policy officer warns that members must learn from the mistakes of the Western Canada Concept, Confederation of Regions and Christian Heritage parties—all very right-wing—so that the Reform Party's agenda appears "free of extremism." However, the truth is hard to hide.

The party is led by Preston Manning, president of a management consulting firm for 20 years. Preston's father Ernest was the Social Credit premier of Alberta for 25 years.

"I guess I subscribe to my father's philosophy," says Manning, and this should provoke alarm. The Reform Party's "free market" policies are similar to those of the Social Credit party and the P.C. party's right wing.

Reform Party members, like Tories, talk endlessly about the need to reduce the deficit at any expense. Diane Francis writes in *The Financial Post* that "Manning would cut Ottawa spending 10% to 15% through massive civil service layoffs."



ANDREW BROUSE

York students show their disapproval at a May 15 Reform Party gathering. The protest included members of unions, black community groups, pro-choice coalitions and Queer Nation.

He would also "untie" transfer payments between the federal government and the provinces, used for health care and education. These funds would then be spent on deficit reduction.

The cost of such actions, both in human terms and through the reduction of essential services, would be enormous.

The Reform Party opposes universal social programs and increased child-care funding. Its statement of principles affirms "the importance of strengthening and protecting the family unit," a phrase whose intent is clear to supporters of feminist, youth and gay movements.

The party's racism is explicit. Although it no longer explicitly calls for an end to "Third World" immigration, it opposes "any immigration policy . . . designed

people from the Third World. The low blacks, the low hispanics [sic]. They're going to take over the province."

The party's all-too-popular opposition to "special status or a special deal for Quebec" and to official bilingualism stems from a recent wave of anti-Quebec sentiment in English Canada.

This same racist trend fuelled such anti-French groups as the Alliance for the Preservation of English in Canada, and encouraged many Ontario municipalities to pass "English-only" resolutions.

This is the real content of the Reform Party's vision of a "New Canada."

Thankfully, recognition of the Reformers' real agenda has sparked the formation of the Coalition Against the Reform Party (CARP) in Toronto.

On May 15 CARP organized a picket as the Reform Party held one of their first downtown Toronto meetings. The party's speakers were vigorously challenged by members of unions, black community groups and AIDS rights organizations.

More activism will be needed to widely expose the Reform Party's politics and stop the party's growth. Many York students and staff actively expressed opposition to racism, imperialism and the big business agenda this year. They should follow CARP's lead both on and off campus.

to radically or suddenly alter the ethnic makeup of Canada," and condemns multiculturalism policies.

What does this mean? As Reformer Alice Tyler said to a visitor at a breakfast meeting: "You know, we are letting in too many

criticism • condemnation • diatribes • manifestoes • rants • discoveries • speeches • ideas • dialogues • polemics • dissertations • epistles • monologues • proclamations • accusations • declamations • declarations • defences • defenestrations • blatherings

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Media admit failure in covering gulf war

"What worried us was that the press was very easy to co-opt."

by Ira Nayman

Consider two scenarios.

SCENARIO ONE: an emerging democracy is invaded by its neighbor, causing its rightful rulers to flee. The invading army is massive and well-equipped. Reports from the country indicate widespread human rights abuses. The United States fights a clean war, aided by accurate technology, finally liberating its ally.

SCENARIO TWO: a tyrannical monarchy is invaded by its quasi-religious neighbour; the rulers of the country flee with over \$100 billion, sitting out the rest of the war in Western casinos.

The invading army's strength is deliberately overestimated, its technology primitive. Reports of human rights abuses are exaggerated, sometimes fabricated, by the Pentagon. The United States, with an overwhelming technological superiority, presides over a slaughter in order to protect its oil interests.

If you believe the first scenario, you will likely support a war to liberate an embattled nation. If you accept the second scenario, you might be more inclined to question such a war.

The difference between the public believing one scenario or the other is largely controlled by the media.

So, how did the press serve the public during the Persian Gulf war?

"We [the media] failed," says Terry Milewski, Washington correspondent for CBC's *The National*. Milewski and nine other CBC reporters appeared at Convocation Hall for a forum conducted by Peter Mansbridge, host of *The National*.

"In this war, we were totally taken to the cleaners," said *Toronto Star* foreign affairs columnist Richard Gwyn. He and a half dozen other *Star* reporters appeared at the Ontario Institute for Studies in Education



were only two lines of barbed wire, a couple of mine fields and a trench that I jumped across . . . There was nothing there."

"We were, of course, lied to during this war by the military and by the politicians in power," Gwyn said. "The handling of the war by the military was so superb that you never saw any blood."

But none of the panelists suggested that this excuses the way the press

cluded "there was a very accepting attitude . . . on the part of the American media."

Terry Milewski said the North American media showed a "profound ignorance" during a "press release war." But he added that, given the restrictions under which the press operated, he didn't see "what else we could have done."

The main limitation was the military's organization of reporters into

Donovan went to the front despite not being part of a pool. Of the 1,000 reporters covering the war, he estimated that he was one of only 30 to 50 to do so. The Americans and Saudis were telling reporters they could not go to the front, but, when Donovan tried, "I was stopped several times . . . but I was never turned back." In fact, the Americans had no legal authority in Saudi Arabia, so they could not deport any independent reporters.

"The press restrictions . . . were only there in a lot of reporters' minds," Donovan concluded. At the CBC forum, some speakers questioned whether it was possible to cover the world in a single news broadcast, or even a series of broadcasts. "There's only so much we can say" in a single broadcast, Peter Mansbridge admitted.

Joe Schlesinger, the CBC's senior foreign correspondent stationed in Berlin, said the network had too few reporters and too little money to cover every story with sufficient depth.

Many people worried that individual news stories left out too much of the context of what was being covered. "I want to see history being made," Schlesinger said, admitting that it can't be done in a two minute news report. The reporter has to "try not to violate history," he explained.

The CBC was also criticized for not covering the anti-war movement enough. According to one panelist, anti-war protests in Africa and the Middle East attracted 100 million people.

Mansbridge argued that the network covered the movement poorly because they didn't have enough reporters to do the job.

Canada had specific problems in the Gulf because of its unusually low supply of reporters. Of 126 correspondents in Syria, Canada had one while Monte Carlo had four, *Journal* documentary correspondent Brian Stewart pointed out, despite the fact that Canada had the fourth largest force in the Gulf.

Schlesinger complained that this leaves gaping holes in Canada's media coverage, since "there are large areas of the world we can't cover."

Thanks to Bruce Cattle of CIUT for assistance.

North American media showed a "profound ignorance" during a press release war.

for another forum, moderated by *Star* editor John Honderich.

Reporters discussed the U.S. government's attempt to promote its anti-Iraq agenda. "There was a terrific lot of disinformation at work," said *Star* war correspondent Kevin Donovan.

"I had never seen the CNN coverage, but I know now from being back that you were seeing pictures of hardened bunkers and tremendous defences and long oil trenches . . . [but] I remember the Captain saying that there were no defences—there

covered the war. "[Military censorship] didn't worry us at all," Gwyn said. "What worried us was that the press was very easy to co-opt."

Star Washington bureau chief Linda Deibel expanded on this point: "It was very surprising to me—the questions that weren't asked, and how easy it was for the Pentagon and for the State Department and for the White House to get their points across."

Claiming that questions asked by reporters at briefings were "uncritical" and "very friendly," Deibel con-

'pools.' While most reporters were restricted to their hotels, those who were allowed to go to the front were escorted by soldiers and could only engage in carefully controlled interviews.

Donovan said reporters were forced to sign restrictive contracts with the military.

"To get press credentials to cover the war in Saudi Arabia, you had to sign a document in Riyadh saying you would not go to the front and you would not ever talk to an American soldier without having a Public Affairs officer present."

"We were forced to work largely from hotels," Claude Adams, *The National's* London correspondent admitted. He said reporters suspected the pool reports didn't tell the whole story, but they had to accept the reports because they were "all we had."

Information coming from the Pentagon's daily briefings was particularly suspect, but reporters had no evidence to refute its claims, Adams said.

Donovan had a different view of the briefings, one of the few sources of information in Riyadh. "It was like covering an institutional event in downtown Toronto," he said. "It was a very nice hotel and reporters were sitting in a very nice room. Coffee was served. It didn't strike me as the sort of thing I expected in a war."



National Art Gallery's meat dress controversy largely overdone

Gallery

by Andrew Brouse

Controversy has been boiling recently over a sculpture made from raw meat exhibited in a retrospective of Canadian artist Jana Sterbak's work at Ottawa's National Gallery. "Vanitas: Flesh Dress for an Albino Anorectic" consists of 50 pounds of salted raw flank steak sewn over a dress form and hung from the ceiling. Without refrigeration the meat decays for the duration of the show.

This is the first solo show by a woman at the National Gallery since Joyce Wieland, 20 years ago—a significant fact in light of the controversy.

Felix Holtmann, the Manitoba hog farmer who also happens to be chair of the House Committee on Culture, says that "using public funds to exhibit beef is ridiculous."

Tory MP Larry Schneider, who also sits on the Culture Committee, says the work is "as close to pure obscenity as one could define obscene."

Ironically these comments about "wasting" \$300 worth of meat come from representatives of the same government that just spent well over a billion dollars killing people in the Persian Gulf, then proceeded to cut almost the same amount from social and

education spending in their recent budget.

According to Sterbak, the problem in Canada is not a shortage of food "but a political and social desire to distribute the necessary economic means for everybody to purchase it."

Obscene, indeed.

The current attacks on *Flesh Dress* are merely part of the ongoing assault on cultural spending that has manifested itself across North America. Recent examples include controversies over the photographs of Robert Mapplethorpe and the National Gallery's purchase last year of Barnett Newman's painting "Voice of Fire."

Missed in all the *Flesh Dress* hoopla is not only the rest of the show (which is an excellent selection of this important artist's work) but the layers of meaning implicit in the work.

An important function of art is to shock and unsettle us—to shake up our stale and static perceptions in order to open our eyes to "the art of seeing with ones' own eyes" and to expose us to the chaos of that "convulsive reality" that Andre Breton and the Surrealists so dearly loved.

Beyond shock value—and what many of the critics have missed—is that the *Flesh Dress* and the rest of Sterbak's work is laden with autocritical cultural references. Sterbak has explored the cultural form of the woman's dress explicitly in three separate works: "I

Want You to Feel the Way I Do," "Vanitas: Flesh Dress for an Albino Anorectic," and "Remote Control."

In "I Want You to Feel the Way I Do," the dress motif finds its expression in the form of chicken wire formed into the shape of a woman's torso with outstretched arms. Wrapped around the midriff are coils of nickel-chrome wire which, triggered by an electric eye, glow red-hot when approached. Projected on the wall behind the dress is an incendiary text derived from a reading of Euripides' *Medea*.

The text speaks about spurned love and an unrealizable desire to be one with an "other" which turns into a desire for revenge. Like the other dresses, this one deals with power relationships and the female body. You are attracted to the dress, but if you get too close you could be seriously harmed by the uninsulated heater wire.

"Vanitas: Flesh Dress for an Albino Anorectic" is subject to many readings. The title refers directly to the narcissistic vanity of our society and its outcome, anorexia. The *vanitas* was a medieval practice of painting various foodstuffs in varying stages of decay as a reminder of the fleeting nature of temporal pleasures in favour of more eternal spiritual values.

The work is an indictment of a society that views women as 'meat' and a misogynist fashion industry



Jana Sterbak's "Vanitas: Flesh Dress for an Albino Anorectic." What is the controversy really about?

States of being
Jana Sterbak
National Gallery of Canada

that puts greatest import on young, thin women. By inverting these constructs, *Flesh Dress* makes them explicit: it is not a representation of flesh; it *is* flesh, as evidenced by the impact of the smell and look of rotten meat.

The *Flesh Dress* addresses the contradictions of a vain society which constantly strives for physical perfection while its members' bodies are perpetually decaying and rotting. Another aspect of the work has been pointed out by vegetarians who have visited the show: the sight of the decayed,

desiccated meat was the best argument against eating it.

"Remote Control" is a motorized crinoline dress form made of aluminum which can be radio controlled by another person. A woman is suspended inside the dress. She is protected, but trapped by the crinoline while another controls her path. It is a strong statement on the condition of women in traditional society.

The attempts by some reactionary philistines and political opportunists to discredit and trivialize contemporary art by taking it out of context will undoubtedly continue. To maintain a free society it is important not to accept the judgements of others—we must make our own opinions based on our own experience.

100 Monkey alternatives

Theatre

by Ira Nayman

On an island in the Pacific, a group of monkeys fed off potatoes which had fallen to the ground. One day, sick of having to eat the dirt the potatoes settled in, one young monkey decided to wash its food before eating it.

Scientists studying the monkeys noticed that the young, who adopted this behaviour, had to teach it to their elders. But around the time one hundred monkeys learned how to wash their food, it became an ingrained habit; monkeys born after this time washed their food without being taught. Moreover, monkeys on the other islands, who had no contact with this tribe, inexplicably picked up their behavior.

It was with this vision of "ideas spreading and making contact" that the Hundredth Monkey Network was created by Stacey Engel, a third-year York Creative Writing student.

"The reality most of us choose to live in is only one" of many possible alternatives, Engel explains; once a specific number of minds have been reached, new ideas can take hold.

A benefit performance for the Hundredth Monkey Network was held on Monday, May 13 at the Euclid Theatre. The centrepiece was an excerpt from Engel's *Shah Maat*, a work-in-progress which will be produced at the Montreal Fringe theatre festival later this summer and remounted in Toronto in November.

Also on the programme were live films, including Ryerson graduate Phillip Connolly's *Flying*, second-year York film student Azed Majeed's *K* and Karen Yarosky's *Hard to Swallow*. The evening ended with a performance by local comedy troupe Illustrated Men.

According to the programme, the main goals of the Hundredth Monkey Network are "to promote the discussion and presentation of ideas in a creative, cooperative climate; to enable women and men from varying artistic backgrounds to produce original works, individually and collectively; and to encourage dialogue between artistic communities in Toronto and Montreal."

The collective plans to mount shows in both cities, with artists moving freely from one to the other. This was more a personal than a political decision, she explains: although many of the benefit's performers live in Toronto, the personal ties to Montreal "are very strong." In

terms of anglo/franco politics, Engel says she was "waiting to see where it goes."

As a collective, Engel pointed out, the Hundredth Monkey Network follows the interests of its member artists. The women artists, she said, were currently "exploring womanhood to a greater extent." As the membership of the network changes, its themes will change.

As it happened, a couple of artists approached Engel after the benefit to find out more about the collective. "One evening like that," Engel said, "will fuel another."

To Cry is Not So is so unconventional and bizarre

by Stephen Belsky

It's not easy to assess all the merits and shortcomings of Theatre Smith-Gilmour's latest production, *To Cry Is Not So*; it is a whirlwind of emotion which ranges from brilliant slapstick to brooding, dark imagery and incoherent nonsense.

One of the nine tragicomic sketches in the anthology describes the romance between a burly, neolithic brute and his sultry mistress; the sort of thing one reads in trashy novels.

The sketch's physical comedy is priceless: multi-talented Dean Gilmour plays both the Schwartzenegger-like cretin Bernardo and his hip, sexy counterpart.

Gilmour delightfully exaggerates the stance, speech and movements of the two characters, switching maniacally back and forth between lines like a tennis match. The play's funniest moment comes when they finally make love.

To Cry Is Not So also contains a sequence subtitled "The Prisoners." It is a dreary tale of a headless jailer guarding a French woman in a cage just big enough to contain her body.

She cries out for food. He ignores her. Although not explicitly stated, one gets the impression that he will appease her wishes for sexual favours.

To Cry Is Not So
written by Jason Sherman
The Poor Alex Theatre

On its own, "The Prisoners" is well-acted, with Gilmour as the guard and Michelle Smith as the distraught prisoner. Her facial expressions are well-defined, shifting from comic to tragic. The problem with "The Prisoners" is that it seems to belong in another play.

In *To Cry Is Not So*, every sequence is unconventional and some are so bizarre, so utterly incoherent, that one is not sure whether to cry, laugh or feel any emotion at all.

One such sketch, "The Man With The Artificial Hand," goes into detail about the discovery of sexual arousal using two hand puppets. It is pointless and silly, merely a time-filler.

Different? Yes. Odd? Yes. Interesting? No!

To Cry Is Not So was first developed in 1990, bringing the creative team of director Alec Stockwell, playwright Jason Sherman and co-artistic directors Smith and Gilmour together.

Over the past months, the anthology was expanded and altered slightly to prepare for touring.

To Cry Is Not So runs until June 16 at the Poor Alex Theatre. For more information, call 927-8998.

arts



Itsy bitsy teeny weeny movie review and photo gallery

What about Bob?

directed by Frank Oz
starring Bill Murray and Richard Dreyfuss
produced by Touchstone Pictures

What About Bob? is truly formulaic, of the straight guy/crazy guy genre. The outrageous comedy compensates for the bland run of the mill plot, however, and renders this a must-see summer flick.

—Mattia Magnatta



Madonna: Truth or Dare
directed by Alek Koshishian
produced by Propaganda Films

I have to tell you, Madonna, the "documentary" portion of *Truth or Dare* really impressed me. You should be credited with allowing five months of your life to be filmed with such objectivity. Of course the cinematographers were working for you, on a film by you and with you acting as executive producer; but, I'm sure if *60 Minutes* had made *Truth or Dare*, it would have turned out exactly the same.

—Jim Russell



FX 2: The Deadly Art of Illusion

directed by Richard Franklin
starring Bryan Brown and Brian Dennehy
produced by Orion Pictures

Everything adds up to an enjoyable action/mystery film, and a unique one: only two people are killed, only one car explodes, there are no car chases and the hero tosses aside every gun that is offered to him.

FX 2 is not a ground-breaking film, nor is it likely to win any awards (not even for its special effects). But it is fun.

—Shane McChesney



Canadian filmmakers create unnecessary fuss

Forbidden passion fizzles in film

by Ira Nayman

"We the undersigned deeply regret the attempts made by the government of the people's republic of China to curtail the release of its Academy Award nominee *Ju Dou* in its country of origin. We urge the Chinese government to allow *Ju Dou* to be shown throughout China."

By now you've probably heard of the Chinese-Japanese co-production *Ju Dou*. It was Best Foreign Language Film Academy Award nominee for 1990, but there was some controversy over whether it was even eligible for the award since the Chinese government would not allow it to be shown in the country where it was made.

Cineplex Odeon Films has created a petition with the message above to protest the banning of the film. Some of Canada's biggest names, including Norman Jewison, David Cronenberg, Helga Stephenson and Michael Snow have signed the petition, which will be presented to representatives of the Chinese government.

As for the film itself, it's hard to see what all the fuss is about.

Ju Dou is a melodramatic film about an old man, Yang Tain Qing (Li Bao-Tian), who buys a wife, Ju Dou (Gong Li) in order to have a son to leave his printing factory. Unfortunately Qing is



Gong Li (left) and Zhang Yi look tormented in the Chinese film *Ju Dou*. The cinematography is brilliant, but, otherwise, the film comes straight from the Victorian era.

Ju Dou
directed by Zhang Yi-Mou
produced by Xian Film Studio

impotent and, blaming Ju Dou for his inability to have children, beats her mercilessly.

Qing's cousin, Yang Jin-Shan (Zhang Yi), who works in the print shop, falls in love with Ju Dou and they have an affair. He impregnates her; Qing thinks the child is his own. Inevitably the film ends with betrayal, murder

and madness, but it's hard to be overly concerned.

Ju Dou is a nineteenth-century morality play: you know the lovers will be happy for a time, but they must be punished for their moral transgression. Even the tag

line "An erotic tale of forbidden passion" sounds dated, as if Chinese culture had frozen in the Victorian era.

What the film is most definitely not is political. I suppose it shows the struggle between a worker and a member of the bourgeoisie; but that element of the story is so far in the background that you can blink and miss it.

Another thing *Ju Dou* is not is erotic. The few love scenes manage to attain a certain heat, but it isn't sustained: they are buried among scenes of meaningful glances and long discussions of consequences of the characters' actions (a puritan's idea of eroticism).

One area which deserves praise is the cinematography, which is superb. The Chinese countryside is breathtaking; the print shop a whirl of coloured fabrics; the village rooftops a geometric marvel. If that's what you're looking for in a film, the cinematography will more than make up for the pedestrian story.

Without much political content and not being classifiable as pornography, it's hard to understand why the Chinese government would object to *Ju Dou*. Perhaps a Communist government just couldn't stand the thought that one film could be singled out for accolades (all films, like all people, being equally deserving.)

Maybe they just don't like brilliant cinematography.



Gate II has no creepies, crawlies or scary things

by Jim Russell

I hate horror movies. They scare the beejeebers out of me. All those creepy things that bump, creep or peep cause my chest muscles to cramp and my stomach to turn. I don't like roller coasters for the same reason.

I enjoyed *Gate II* because it did none of these things. In fact, *Gate II* is probably the first horror movie I've ever sat through without covering my eyes. Instead I spent the last 80 minutes of this 90 minute dog glancing at my watch and hoping this excursion into the nightmarish world of boredom would end.

Gate II takes up the first film's story several years later when Terry (Louis Tripp), now 15 years old, decides to invoke the demons from hell "just one more time" so that he can harness their power and use it to get his father off the bottle and into a job.

Alcoholics Anonymous and Canada Employment would have been a wiser choice; in summoning up the dark forces from below, Terry and his three teenaged accomplices get more than they had bargained for. Novice wizard summons forces he cannot control—it's a story that has carried everything from Disney's *Sorcerer's Apprentice* to Shelley's *Frankenstein*.

Unfortunately, with this movie, old faithful crashes and burns. The main problem is the screenplay, which has more holes than the TD Tower has windows. Not little bitty holes, either. Didn't Michael Nankin, the writer, show the script to any one other than friends and rel-

Gate II: Return to the Nightmare
 directed by Tibor Takacs
 starring Louis Tripp and Simon Reynolds
 produced by Alliance Communications

atives? It defies the laws of physics, chemistry and showbiz that self-respecting, competent story editors could have given their stamp of approval to a screenplay that never should have left the writer's word processor.

Gate II compounded this with a real problem maintaining credible production values—the sound, make up, lighting, props, animation and all the other factors that make up a film's 'look'. If footage from a scene is under or over-exposed, as were parts of the classroom scene from *Gate II*, you have to spend money to reshoot; you can't just fiddle with the film processing times.

If the dubbed dialogue sounds as if the microphone was taped to the actors' front teeth instead of a healthy distance from their mouths, you have to redub. And every film school freshman knows that low budget films should stay away from "latex suited" monsters. On film, a cheap rubber suit looks like a cheap rubber suit.

I wish I could have given *Gate II* a better review; after all, it is Canadian. But, I can't. The paying public doesn't care if the actors had nothing but a shoddy script to work with. Nor do they care that the production values and effects were nicked and dimed to death.

I give it a one, with apologies to those who tried to make it work.

No graven Images at Fest

by Simon Chung

For those tired of formulaic summer releases from Hollywood, Images 91 is the event to look forward to. Now in its fourth year, this festival of independent film and video, which runs from June 6 to 11 at the Euclid Theatre, is a showcase for the latest works produced in Canada and around the world.

"In selecting works for the festival," says Images' coordinator b. h. Yael, "we look for works that challenge the status quo, that deal with issues of gender, race and politics as well as more personal issues such as sexuality."

The works are divided into various programmes. "Media Mirage" is a series of videos offering an alternative view of Middle East politics that tackles the mainstream media's misrepresentation of the region. *State of Danger* probes aspects of Palestinian society in the Occupied territories, offering us a chance to examine this much-reported but seldom understood people up close.

Images
 Euclid Theatre
 June 6-11

"The Great Canadian Escape" is a selection of new works by Canadian artists that explores the national landscape, taking us from the cottages of Muskoka in David Springbett and David Leach's *Medium Rare: Hold the Cottage!* to the West Edmonton Mall in Janice Williamson's *Pedestrian Notes on the West Edmonton Mall*.

This year's Images also features a retrospective of the works by renowned Quebec filmmaker Jean Pierre Lefebvre, one of the most distinctive and prolific independents in Canada. Since 1965, Lefebvre has made 21 feature films, including *Mon Amie Pierrette* (1967), a sensitive love story with a nonprofessional cast, and *Le Jour S...* (1984), which concerns a man's encounter with a series of women (all played by the same actress, Marie Tifo) while his wife is away.

At the press conference for Images 91, journalists were treated to a preview of some of the works that will be shown at the festival, including *Beach Story*, directed by Lori Spring of the Canadian Centre for Film Studies. Using a sun-drenched beach as a backdrop, it probes a mother and daughter relationship, past and present.

Trio (Suspect No. 1) is a technologically sophisticated murder mystery by Francois Girard. Using a single, ever-changing set the story unfolds with great economy and an elegance that approaches Noh theatre.

Finally, *Jollies* by Sadie Benning is the hilarious video diary of a 17 year-old lesbian who tells of her brief sexual experience with boys (which mostly involves touching their penises and running away in disgust), as well as her discovery of the joy of kissing girls.

If these works are any indication of the quality and diversity of the Festival itself, Images 91 will certainly be worth skipping *Robin Hood* for.

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Oscar

directed by John Landis
 produced by Touchstone Pictures

Sylvester Stallone's debut in an "intentional" comedy has stolen a lot from the farces of the 1930s and 40s, but never manages to duplicate their style or wit. In fact, this movie is so unfunny it should be used in arms limitation negotiations. —Ira Nayman



How many guitarists does it take

by Bruce Adamson

How many blues guitarists does it take to screw in a lightbulb? Ten — one to do the job and nine to say, "I could have done it better."

Face it, Toronto is a blues-rock heaven. This town's club scene is absolutely chock o' block with groovin' I-IV-V acts. Jeff Healey, The Phantoms, The Bourbon Tabernacle Choir, Jack De Keyzer, Paul James and Morgan Davis are just the tip of the proverbial iceberg.

The newest addition to my incomplete list is Wild T and the Spirit who have been gigging around town in support of their debut release *Love Crazy*.

As with virtually all bands who seem to appear out of nowhere, Wild T and the boys actually date back a number of years. Band leader Tony Springer was a member of Rough Trade in the early 80s, and went on to front a highly successful Hendrix tribute act that played every beer joint

Love Crazy
Wild T and the Spirit
WEA Music

between Windsor and Montreal. Tony then linked up with Frozen Ghost's Arnold Lanni, who produced and co-wrote much of *Love Crazy*.

And the result? A solid blend of

bluesy-rock licks with slick production hook-laden tunage. It's not the newest combination in rock n' roll, but it sounds cool and is an accurately reflects the band's live show.

"Mean, Mean, Mama" is a Colin Jamesish number complete with an imaginative horn arrangement that sounds extremely hip



beside Springer's screaming axe-manship. "Love Crazy" is the big single; you know, humungus cast o' thousands backing vocals stuff. The guitar line is reminiscent of Jimi's Band of Gypsies material, which isn't a bad thing.

Love Crazy is not without its shortcomings. "Can't Getcha Out of My Mind" is pure formula pop. The vocal is strained and the tune

lacks soul and conviction. In addition, alot of the lyrics throughout the album are incredibly cliché.

However, this comes with the territory. Straight up rock n'roll has never pretended to be anything but beer drinking music anyway. Wild T and the Spirit know this and milk it to the hilt. I've heard this before, and frankly Scarlett, I don't mind hearing it again.

Phrancly folk

by Ira Nayman

Positively Phranc
Phranc
Island Records

The first thing one notices about folksinger Phranc is her amazing voice, which is reminiscent of early Judy Collins. It is soft, well-suited to folk music; but it can also growl and scratch if the song demands it.

The next thing one notices is the folkie quality of the songs: simple arrangements (usually just Phranc on a guitar), nice vocal harmonies, squeaking guitar (a little overdone, but, then, folk music isn't for the squeamish).

The songs are a typical folkie mix of serious personal torch songs ("I Love You" and "I'm Not Romantic"), lighter songs ("Gertrude Stein") and political songs ("Dress Code," "Outta Here" and "Tipton"). *Positively Phranc* is everything a good folk album should be.

I wasn't impressed with the way the press overplayed Phranc's lesbianism in reviews of her previous album, *I Enjoy Being a Girl*. In fact, if you weren't listening too closely, you mightn't even pick up on the fact that Phranc promotes herself as "the All American Jewish Lesbian Folksinger."

To be sure, Phranc seems proud of who she is, a worthwhile accomplishment in itself given our society's subtle (and occasionally overt) homophobia. Nonetheless, I felt the press should have given more attention to her music than her lifestyle.

After listening to *Positively Phranc*, I'm not so sure. I still believe Phranc's lesbianism was overplayed, but it is such a big part of her music that it certainly must be considered.

Most of the songs do reflect lesbian experience or a lesbian point of view; a beautiful a capella rendition of the Beach Boy's "Surfer Girl," for instance, takes on a whole new meaning when the performers are women.

"Tipton" is a song about a woman jazz musician who spent

50 years of her life pretending to be a man. "Outta Here" is a touching song about the loss of artists due to AIDS. "Gertrude Stein" is a hilarious feminist reworking of Jonathan Richman's "Pablo Picasso." Lesbianism is always present but a gentle part of what Phranc does, an influence more than an obsession.

Positively Phranc is highly entertaining folk music; if you like the genre, it is worth combing record shops for.



Thrashers need Fixing

by Bruce Adamson

Metallica is cool and Megadeth's *Rust in Peace* is great but Cerebral Fix is awful.

"But how can this be?" you ask. "Don't all bands that wear jeans, t-shirts and high-tops sound the same? I mean, gee, isn't it all just a

bunch of mid-frequency noise anyway?"

Fear not. I shall bestow upon your eager ears information that will make you a more discerning thrash listener.

Let's use the latest Cerebral Fix release *Tower of Spite* as a guide book of what not to do when you, the reader, put together your own thrash band.

Rule Number One: Do not buy Black Sabbath's *Master of Reality* and then think you know everything about the roots of thrash. This is what the Cerebral ones did, and look at the hideous result! Every song sounds like "Lord of This World."

Every single song! First we have the atomic funeral dirge section, followed by the up-tempo double bass drum. Then the Fix return to the dirge and end it.

Rule Number Two: Develop your musical ability. The guys in Megadeth are creative players who push the limits of their musical territory. The members of Cerebral Fix are musically incompetent, visionless and stuck in a doom-and-gloom lyrical morass.

Enough said.

Tower of Spite
Cerebral Fix
Roadracer/Cargo Records



Toronto Philharmonic leads Sibelius celebration

by Stanley Feldman

The music of Jean Sibelius was celebrated by the Toronto Philharmonic Orchestra on April 23rd in its last performance of the 1990/91 season.

Under the expert artistic direction of Paul Robinson we were privileged to sample the versatility of this Finnish composer, regarded by many as the greatest living symphonist until his death in 1957.

The program opened with the "Karelia Suite." In the spring of 1893, some students at Helsinki University were planning a historical pageant, drawing on episodes from the history of Karelia (now in the Soviet Union, but, at that time, Finland's easternmost province), an important source of folk heritage. Sibelius was asked to write the incidental music.

The lively mood of the piece is reflected in the "Intermezzo" (1st movement) and "Alla Marcia" (3rd movement), where a full orchestra including tambourine and cymbals propel the music on

with exhilarating melodies and rhythms. The second movement, "Ballade" is more intricate and ruminative, reminiscent of the calm of a midsummer night.

In his Toronto debut, the great Finnish baritone Jorma Hynninen was the special guest artist of the evening's performance. In addition to being a prolific recording artist, Hynninen is a leading soloist with the Finnish National Opera, and has been its Artistic Director since 1984.

Hynninen treated his audience to eleven Finnish folk songs of love, both requited and unrequited. His voice was robust and beautiful, and his performance was well appreciated by the enthusiastic audience.

The concert concluded with "Finlandia."

The very end of the 19th Century was a period of considerable political turmoil in Finland, and Sibelius was caught up in the mounting fever of nationalism. In response to the February Mani-

festo, whereby the Russians deprived Finland of its autonomy and curtailed freedom of speech and assembly, Sibelius wrote a series of patriotic tableaux.

One piece, "Finland Awakes" is thought to have been derived from actual folk melodies, but Sibelius emphatically denied this. An admirer persuaded him to

rename the work "Finlandia." Today, this tone-poem is universally recognized as one of the most patriotic pieces of music ever written.



Finnish composer Jean Sibelius.



OUAA boots Quebec squads

by Josh Rubin

Fans of the OUAA (Ontario University Athletic Association) hockey and basketball received a shock this past month when it was revealed the

1991-92 season will be the last for Quebec schools in the OUAA.

The announcement came hard on the heels of Université de Québec Trois Rivières' victory at the national hockey championships in March, timing which raised some eyebrows.

"I'd say it's a kind of political move," said UQTR coach Dany Dubé.

But York athletic director Mike Dinning, who sits on the OUAA's Legislative Council, denied accusations that the move was prompted by jealousy or vindictiveness. "We never set out to hurt university athletics in Quebec or anywhere else in the country," said Dinning.

Still, Dubé wasn't buying the league's explanation that the decision was made so players could spend more time on academics.

"We spend just as much time travelling as [the Ontario schools] do and none of our athletes have any academic problems," added Dubé.

Dubé is also frustrated at the dismantling of what he calls "the best league in the country," a sentiment echoed by York coach Graham Wise.

"Obviously from the standpoint of on-ice competition I'm disappointed, because we've had some great competition with the Quebec teams," said Wise.

Still, Wise admitted having mixed sentiments about the decision, taken by the Legislative Council in mid-May.

"Our priority has to be what's best for the athlete, and a degree will get a player a lot further in life than will four or five years of playing hockey," Wise added.

The Council's decision ends what has been an often rocky three-year relationship with the Quebec schools, prompted by the University of Ottawa's jump to OUAA hockey.

The three Quebec schools were given a conditional two-year acceptance along with the understanding that they would push for the creation of a new Quebec circuit.

Before the 1990-91 season, the Quebecois schools admitted they hadn't been entirely successful in their efforts, and were granted another two year period.

This time around, though, the OUAA refused to renew the relationship.



Odds and Ends

by Josh Rubin

Here are a few campus sports news odds and ends for the perusal of the reading public:

[typesetters: put bullets at beginning and outdent them]

—The latest press release from the Player's Challenge tennis tourney tells us that Jana Novotna will be joining the draw this year.

The Czech star is currently ranked 7th on the professional singles tour, but her exploits in doubles tennis are even more successful: together with partner Gigi Fernandez, Novotna is now part of the world's second best doubles tandem.

Other confirmed entrants for the \$600,000 tournament include defending champ Steffi Graf, Gabriella Sabatini, American phenomenon Jennifer Capriati

and Hurricane Helen Kelesi.

Tickets are available by calling Ticketmaster at 872-5000.

—York gymnast J.P. Kraemer is starting to make some waves of his own on the national and international scene.

The 21 year old London native has long been in the shadows of teammate George Zivic and York-based star Curtis Hibbert, but at a recent international meet in Spain, Kraemer finished third all-round.

And at last weekend's Canadian championships in Saskatoon, Kraemer finished fourth.

The two placings are the continuation of an already successful season for Kraemer, who in March took the all-round silver medal at the CIAU championships, right here on the York campus.

North York gears up for CSL

Rockets launch into 1991 season

by Josh Rubin

Fioriggi Pagliuso is coming home.

The man who coached the Yeomen soccer team to three consecutive division titles in the early 1970s is back on the York campus, but this time as the coach of the Canadian Soccer League's North York Rockets.

Though they'll still be playing out of Esther Shiner stadium, the Rockets will be holding all their practices right here on campus.

The move was prompted by Pagliuso, who has fond memories of his days as a coach in the OUAA.

Pagliuso has his work cut out for him with the Rockets, a squad that finished seventh in the league last season amid a flurry of front office and coaching changes.

"Sure the instability was a distraction, but we've got a new attitude this year," said Pagliuso,

who describes his coaching style as "grinding."

Pagliuso said one of the keys for this year's version of the Rockets will be good old fashioned hard work.

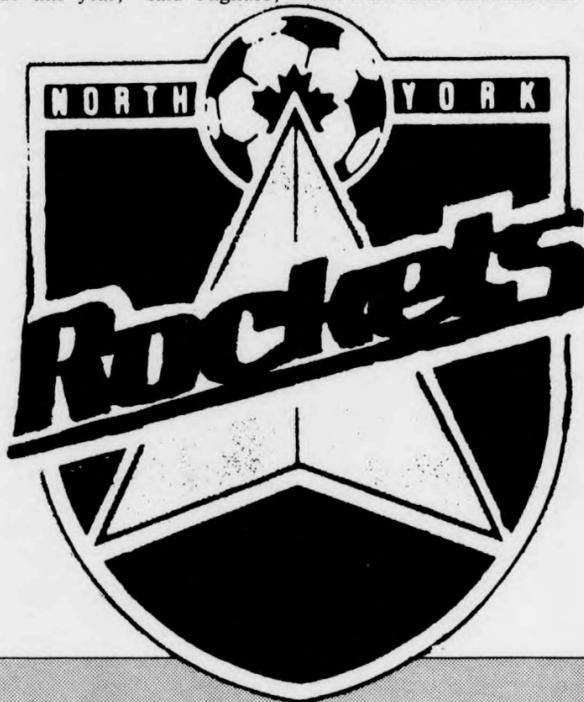
"We have to put in 100% effort every game—we don't have any stars," added the newly-arrived coach.

Although he conceded the Toronto Blizzard and Vancouver 86ers are still the teams to beat, Pagliuso feels his squad still has a realistic shot at the playoffs.

In order to do that, however, the Rockets will still have to get past teams like the Kitchener Spirit, who edged them out for the final playoff spot last season en route to the league final.

Tickets for all Rockets home games are available by calling the team's offices at 650-9711.

Admission will be \$9.00, but reduced-price coupons are available from some area retailers.



NORTH YORK ROCKETS 1991 HOME SCHEDULE

- Sunday June 9 vs. Toronto 7:30 pm
- Tuesday June 18 vs. Winnipeg 7:30 pm
- Monday July 1 vs. Montreal 7:30 pm
- Wednesday July 3 vs. Toronto 7:30 pm
- Sunday July 14 vs. Kitchener 7:30 pm
- Friday July 19 vs. Hamilton 8:30 pm
- Sunday July 28 vs. Nova Scotia 3:00 pm
- Friday August 2 vs. Nova Scotia 7:30 pm
- Sunday August 4 vs. Hamilton 7:30 pm
- Wednesday August 7 vs. Kitchener 7:30 pm
- Sunday August 18 vs. Winnipeg 7:30 pm
- Wednesday Aug. 21 vs. Vancouver 7:30 pm
- Sunday September 1 vs. Montreal 3:00 pm

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The Financial Aid Office and the Prestigious Awards Centre

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Monday, Tuesday, Thursday, Friday

CLOSED DAILY

12:30 p.m. to 1:30 p.m.
(except in September)

CLOSED ALL DAY

Wednesday
(except in September)

July and August closed Friday 3:00 p.m.

REMINDER: 1991-92 OSAP applications are now available in the Financial Aid Office. You are encouraged to apply as soon as possible for the Fall/Winter Session.

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.