



You can't get in if you don't have a 78

York makes it tougher to enrol as more & more want in • page 4

excalibur

INSIDE

Election results • p.3
Random Killing driving force
in Mohamed's Monster • p.12
Gymnasts claim Calgary cup • p.21

Major changes to campus security operations

Demands accepted after students occupy offices

by Christine F. de Leon and Doug Saunders

Three hundred student protestors claimed victory Monday after a four-hour meeting with York's top administrators ended in the acceptance of all eight of the students' demands.

The meeting was the end result of a three-hour occupation of the university's presidential offices by 300 students last Thursday.

The events were the culmination of weeks of protest against racism in York's full-time security force. Two weeks ago, officers asked three Black students to produce their student cards, saying they looked "too young."

"There is constant harassment on this campus," said Ahmed Hashi, a first-year arts student at last week's protest. "Black students feel under constant attack."

Other incidents cited by students included the alleged assault of a Black female student by a bouncer at the Underground, a parking lot attendant who reportedly told a Black student that "this is not the jungle," and the harassment of a Black student studying quietly at the library.

The ID card incident prompted students to wear cards around their necks reading "Jane Doe" and "John Doe" in a campaign to raise awareness. When students discovered the 30-member security force would be limiting itself to a self-investigation, they organized the occupation.

During the Thursday occupation, four of York's vice presidents were led single file into the crowd of students. They stood silently as *Excalibur* editor Jeannine Amber stood on a desk and read the demands to them through a megaphone.

The demands outline the creation of external review committees to oversee the operations of York Security

and security at the Underground. They allow for the firing of officers found guilty of discrimination, and they call for a second full-time staff member for York's office of Race and Ethnic Relations.

(The full text of the demands, as modified after the occupation and accepted on Monday, is printed on page 8).

Students jammed the Senate chamber at noon Monday to negotiate the demands. Surrounded by over 300 students were all five of York's vice presidents along with Pam MacDonald, executive director of York Security; Rob Castle, manager of the Student Centre and the Underground; and Gary McNeely, chair of the Student Centre Corporation.

Missing from the meeting was York President Harry Arthurs. During the Thursday occupation, the vice presidents told students Arthurs was off campus that day and would be out of the country until the end of the month.

But *Excalibur* has confirmed from administration sources that Arthurs was at Atkinson college during the occupation.

The negotiations were led by Heather Dryden, newly-elected vpequality for the York Federation of Students; Omar Smith, an undergraduate student; and Amber. Brandishing a megaphone, the three led the audience in cheers and chants as they traded retorts with the administrators.

The negotiations were frequently punctuated by students rising to make speeches and present a litany of personal accounts of harassment at the hands of security officers.

The vice presidents agreed to all the demands with little resistance —



Students rally in the Student Centre last Thursday, March 12. Less than half an hour later, they had stormed and occupied the executive offices on the ninth floor of the Ross Building. Although Metro Police waited at the foot of the building, there were no arrests. Pam MacDonald, executive director of York Security, said the cops were just "on standby." Photo by David Sutherland

with the exception of the seventh, which orders the York administration to immediately fire any officers found guilty of discriminatory acts by the review committee.

Three of the vice presidents initially refused the demand.

Ian Lithgow, vice president of external relations, said he didn't approve of the mandate because "I don't believe there is one punishment for one crime." Stephen Fienberg, vice president of academic affairs, also said he would not accept the demand.

Farr initially asked that the words "discriminatory behaviour" be changed to "racist behaviour."

The students reacted angrily to this. "This makes it easier to exclude sexism and homophobia from the process," said Omar Smith.

After being challenged and taunted by the crowd, Farr finally agreed to honour the demand.

"I was worried about a distorted process," Farr explained afterwards. "The review committee will find itself hamstrung."

"It's faced with the task of finding someone completely innocent or making a decision that will result in their termination," added Farr. "This will pose problems for the review committee."

After the negotiations, Pam MacDonald, executive director of York Security, said she was not sure how the new committees would work with York Security's operations.

"We're going to have to spend some time working that out," she said.

MacDonald had initially refused to sign a student petition condemning discrimination in York Security, arguing "I'm not convinced there is racism involved."

But she later acknowledged that "their [the officers'] behaviour was totally unacceptable and, understandably, people are upset."



York Vice Presidents Stephen Fienberg, Ian Lithgow and William Farr listen as Jeannine Amber, standing on a desk above them, reads out the demands. Photo by Anthony Cohen

A CHRONOLOGY OF CONFRONTATION

Monday March 2: three Black students in the crowded Student Centre are singled out by York Security officers who ask them to show ID, claiming they look "too young." When the students refuse ("on principle"), a squad of officers is called in.

Wednesday March 4: York Security director Don Magee says he doesn't feel the officer responsible should be disciplined, claiming "he's a good officer." Students begin wearing tags reading "Jane Doe" and "John Doe" around their necks and handing out fliers describing the incident.

Monday March 9: Pam MacDonald, executive director of York Security, tells *Excalibur* she launched an investigation as soon as she heard of the event. Magee says he was "out of step." The investigation will be conducted by Al Mossman, the service standards coordinator for York Security.

Tuesday March 10: Students meet to plan a protest rally and occupation of the president's office. They intend to confront President Harry Arthurs with a set of demands.

Thursday March 12:
12:00: about 300 students, chanting, singing and waving placards, begin a demonstration on the ground floor of the Student Centre.
12:30: the students start heading up the Ross Building elevators to the ninth floor, home of the vice-presidential and presidential offices. When they reach the top, they are told President Harry Arthurs is off campus (this is later proven untrue).

The students — calling themselves only "Jane Doe" and "John Doe" — say they will wait until four vice presidents arrive. Chanting and dancing on desktops, they settle in for a long wait.

2:30: four vice presidents — William Farr, Stephen Fienberg, Sheldon Levy and Ian Lithgow — arrive, along with Pam MacDonald. Surrounded by students, they hear the demands read to them over a megaphone.

3:00: After meeting for 15 minutes, the vice presidents hand the students a written agreement promising to meet with the students on Monday.

Saturday March 14: The students meet again to fine-tune their demands.

Monday March 16
2:30 Another demonstration begins in the student centre and proceeds up the Ross Building elevators, this time ending up in the York Senate chambers on the ninth floor, where all of York's vice presidents, as well as MacDonald and the Student Centre executive are waiting.
3:00 Students speak about their experiences at the hands of York Security
4:00 Negotiations begin over the eight demands
6:30 The vice presidents sign the final demand, promising they will sign a legally binding contract. The students plan to meet again the following Monday to discuss future plans.

Students interested in joining the meeting on Monday should call the York Federation of Students at 736-5324 for details.

EXAMINATION SCHEDULES

AMENDMENTS TO THE FALL/WINTER 1991-92 FINAL EXAMINATION SCHEDULE

Faculties of Arts, Fine Arts, and Pure & Applied Science

Please note the following changes to the final examination schedule published on February 12, 1992.

CHANGES

ECON1010 03B	TUE APR 14	8:30AM-11:00AM	MAIN GYM
ECON1010 03K	TUE APR 14	8:30AM-11:30AM	STONG 302
ECON2110 03A	THU APR 16	8:30AM-10:30AM	CURTIS J
EN 1200 06M	WED APR 15	3:30PM-6:30PM	CURTIS E
EN 1300 06J	WED APR 15	8:30AM-11:30AM	CURTIS B
EN 2110 06A	TUE APR 14	8:30AM-11:30AM	BETHUNE 215
EN 3230 06A	WED APR 15	8:30AM-11:30AM	FOUNDERS 203
EN 3360 06A	WED APR 15	8:30AM-11:30AM	VARI D
EN 4190A06	WED APR 15	3:30PM-6:30PM	CURTIS E
EN 4320 06A	WED APR 15	8:30AM-11:30AM	VARI D
GK 1000 06A	WED APR 15	2:00PM-4:30PM	VARI 1158
HIST2310 06A	WED APR 29	3:30PM-6:30PM	CURTIS H
HIST3531 06A	WED APR 22	8:30AM-10:30AM	CURTIS D
LING3140 03M	WED APR 15	8:30AM-10:30AM	VARI B
MATH2570 03J, K, L, M	WED APR 15	8:30AM-10:30AM	TAIT MAIN GYM
MATH3272 03M	TUE APR 14	8:30AM-11:30AM	ADMIN. STUDIES 105
MUSI3301 03M	TUE APR 14	3:30PM-6:30PM	WINTERS 030
PHIL1020 03P	TUE APR 21	8:30AM-11:30AM	STEDMAN A, B
PSYC2020 06J	MON APR 20	12NOON-3:00PM	CURTIS D
PSYC3450 03M, N	THU APR 23	12NOON-2:00PM	VANIER DINING HALL
SOSC2810 06B	WED APR 15	3:30PM-6:30PM	SOUTH 133 ROSS

ADDITIONS

COSC1520 03P	MON APR 27	8:30AM-11:30AM	VANIER DINING HALL
LING3140 03N	WED APR 15	8:30AM-10:30AM	VARI B
MATH1505 06A	TUE APR 28	8:30AM-11:30AM	VARI C
MATH4141 03M	THU APR 16	12NOON-3:00PM	VARI 1022
SC 1650 06A	MON APR 20	3:30PM-6:30PM	VARI 3006
THEA4230A03	WED APR 29	12NOON-3:00PM	VARI 3003
THEA4230 03M	MON APR 27	3:30PM-6:30PM	VARI 3003

CANCELLATIONS

EN 1200 06G	WED APR 15	8:30AM-11:30AM	ROSS SOUTH 105
EN 3170 06A	MON APR 20	3:30PM-6:30PM	VARI 1156
EN 3320 06A	THU APR 16	12NOON-3:00PM	VARI 3000
HIST4930A06	WED APR 15	3:30PM-6:30PM	VARI 3003
SC 1190 06A	WED APR 15	8:30AM-11:30AM	ADMIN. STUDIES B02
SOCI2030 06A	WED APR 15	8:30AM-11:30AM	VARI B
SOCI3610 03M	WED APR 15	3:30PM-6:30PM	CURTIS E

The following is a re-print of the Computer Science portion of the schedule which should have appeared under the Faculty of Pure and Applied Science. Please refer to the Faculty of Arts portion of the schedule published February 12 for other cross-listed departments including Geography, Math, Physical Education, and Psychology.

Pure and Applied Science

Computer Science

WAS/SC/COSC1030 03M	Thu Apr 23	3:30pm-6:30pm	Curtis E
WAS/SC/COSC1030 03N	Thu Apr 23	3:30pm-6:30pm	Curtis G
WAS/SC/COSC1030 03P	Thu Apr 23	3:30pm-6:30pm	Curtis A
WAS/SC/COSC1520 03M	Mon Apr 27	8:30am-10:30am	Curtis D
WAS/SC/COSC1520 03N	Mon Apr 27	8:30am-10:30am	Vanier Dining Hall
WAS/SC/COSC1530 03M, N, P, R, S, T	Thu Apr 16	3:30pm-5:30pm	Ice Rink
WAS/SC/COSC1540 03	Thu Apr 16	3:30pm-6:30pm	Bethune Dining Hall
WAS/SC/COSC2011 03M	Thu Apr 16	3:30pm-6:30pm	Curtis E
WAS/SC/COSC2021 03M	Mon Apr 20	3:30pm-6:30pm	Curtis C
WAS/SC/COSC3212 03	Tue Apr 14	8:30am-10:30am	Ross South 201
WAS/SC/COSC3311 03	Wed Apr 15	8:30am-11:30am	Stedman E
WAS/SC/COSC3321 03M	Tue Apr 14	3:30pm-5:30pm	Curtis K
WAS/SC/COSC3411 03M	Thu Apr 16	3:30pm-5:30pm	Curtis J
WAS/SC/COSC4101 03	Wed Apr 15	3:30pm-6:30pm	Petrie 321
WAS/SC/COSC4301 03	Mon Apr 20	8:30am-11:30am	Vari 1152

WINTER/SUMMER 1992 FIRST TERM EXAMINATION SCHEDULE Faculties of Arts and Pure & Applied Science

Course	Exam Time	Room
ANTHROPOLOGY		
ANTH1110 06A	Wed Apr 8 3:30pm-6:30pm	Curtis B
BIOLOGY		
BIOL1010 06	Fri Apr 10 12noon-2:00pm	Curtis L
CHEMISTRY		
CHEM1010 06	Tue Apr 7 8:30am-10:30am	Vari B, Vari 1005
CHEM1010 06 (LAB)	Wed Apr 8 8:30am-9:30am	Vari A
COMPUTER SCIENCE		
COSC1020 03A	Tue Apr 7 12noon-2:00pm	Stedman D
ECONOMICS		
ECON1000 03A	Fri Apr 10 8:30am-11:30am	Curtis A, B
ECON1000 03B	Fri Apr 10 8:30am-11:30am	Stedman A, F
ECON1000 03C	Fri Apr 10 8:30am-11:30am	Admin. Stud. 036
ECON1530 03A	Thu Apr 9 12noon-3:00pm	037, 038 Curtis G
HISTORY		
HIST2600 06A	Tue Apr 7 3:30pm-5:30pm	South 137 Ross
HUMANITIES		
HUMA1200 06A	Thu Apr 9 3:30pm-5:30pm	Vari B
HUMA1209 06A	Thu Apr 9 3:30pm-5:30pm	Vari B
HUMA1320 06A	Thu Apr 9 3:30pm-5:30pm	Curtis F
MATHEMATICS		
MATH1013 03A	Tue Apr 7 3:30pm-6:30pm	Curtis D
MATH1120 03A	Wed Apr 8 12noon-3:00pm	Vari A
MATH1300 03A	Thu Apr 9 12noon-3:00pm	Vari D
MATH1500 03A	Tue Apr 7 12noon-3:00pm	Admin. Studies 038
MATH1520 06A	Thu Apr 9 3:30pm-5:30pm	Vari D
MATH1530 03A	Thu Apr 9 12noon-3:00pm	Curtis G
MATH2221 03A	Thu Apr 9 3:30pm-6:30pm	Curtis G
MATH2560 03A	Wed Apr 8 3:30pm-6:30pm	Curtis L
MATH2560 03B	Wed Apr 8 3:30pm-6:30pm	Vari B
NATURAL SCIENCE		
NATS1770 06	Thu Apr 9 8:30am-10:30am	Vari C, D
NATS1780 06	Tue Apr 7 3:30pm-5:30pm	Vari B, D
PHYSICS		
PHYS1410 06	Thu Apr 9 8:30am-11:30am	Vari B
POLITICAL SCIENCE		
POLS1020 06A	Wed Apr 8 3:30pm-5:30pm	Vari A
PSYCHOLOGY		
PSYC1010 06B	Tue Apr 7 8:30am-11:30am	Vari C, D
SOCIOLOGY		
SOCI1010 06A	Thu Apr 9 8:30am-10:30am	Stedman D
SOCIAL SCIENCE		
SOSC1000 06A	Wed Apr 8 12noon-3:00pm	Admin. Studies 036
SOSC1000 06B	Wed Apr 8 8:30am-10:30am	Winters 118
SOSC1160 06A	Wed Apr 8 8:30am-10:30am	Vari B, 2000, 2005
SOSC1169 06A	Wed Apr 8 8:30am-10:30am	Vari 1156
SOSC1580 06A	Tue Apr 7 3:30pm-5:30pm	Admin. Studies 030
SOSC1730 06A	Wed Apr 8 8:30am-11:30am	Admin. Studies 033, 037

CURIOUS ABOUT RADIO?

CHRY 105.5FM Annual General Meeting takes place
 Wednesday, April 1st, 1:00 p.m.

in the Vanier Senior Common Room (Room 010 Vanier - beside Open End Pub)

ALL STUDENTS ARE WELCOME!

Bring Your Student ID Card



FREE PIZZA!!!

Stubbings stands alone after student government elections

Gershbain group takes four out of five YFS executive positions

by Doug Saunders

After election results were announced last Wednesday night at the Underground, four of the new York Federation of Students executives danced together in Doc Marten boots. The fifth, wearing brown loafers, shook hands and patted backs by the bar.

It looks like it will be a difficult year for Ron Stubbings, the new YFS vp-external and the only winner who wasn't a member of Nikki Gershbain's progressive-left coalition.

Gershbain, currently vp-internal, won a four-way presidential race with only 46 votes more than her nearest contender, African Student Association president Diamond Tobin-West.

She'll be sharing the executive offices with running mates Christopher Waghorn (vp-finance), Heather Dryden (vp-equality and social affairs), Jeff Zoeller (vp-internal) — and with Stubbings, a self-proclaimed "moderate."

But an excited Stubbings downplayed the political conflicts he will face when he assumes office in May.

"I was just speaking with Nikki and we're going to sit down and have a talk and hopefully we can work something out," he said after hearing the results.

Gershbain said this won't be as difficult as it sounds, in spite of Stubbings' right-wing reputation.

"I think it will be fine. Knowing that Ron believes there can be no



Nikki Gershbain, York Federation of Students President-elect, congratulates her new Vice President of Internal Affairs Jeff Zoeller last Wednesday night at the Underground • Photo: Alok Sharma

financial impediments to post-secondary education, knowing that Ron has said he wants to work towards eliminating sexual discrimination, knowing that Ron wants to work very closely with OFS [the Ontario Federation of Students] and CFS [the Canadian Federation of Students], I think it'll be an OK year."

Most observers said it will be a more difficult year for Stubbings than for Gershbain and her running-mates, since Stubbings' actions will be ruled by a vote of the YFS executive.

Other notes from the March 10-11 elections:

• It was a fairy-tale election for Cindy Reeves, who competed with Mike Bagley and Chris Eecklor for a stu-

dent seat on the York's all-powerful Board of Governors.

Reeves, who won by a margin of 99 votes over Eecklor, spent most of the evening consoling herself over her loss. Rumours coming from vote-counters in Vari Hall indicated that Eecklor had won by a landslide.

Shortly after 1:00 am, Reeves learned she had won — after she had watched Eecklor celebrate his victory for more than an hour.

"I was quite prepared to have a real life outside of student politics," Reeves said, "and then somebody told me I won. I thought 'oh my God, I'll have to stick around York!'"

• There was no competition for the 11 Faculty of Arts student senator positions. Five of the original 16 candi-

Winnipeg police harass track & fielders

by Riccardo Saka and Josh Rubin

A York sprinter has launched a human rights complaint against the Winnipeg police department following an incident after last weekend's national track and field championship there.

Among other allegations, York runner Dexter John says he was assaulted by one officer after accompanying Windsor sprinter Carl Folkes to a police station across from the Holiday Inn South where many teams were staying.

Folkes was arrested when two officers came up to the third floor of the hotel at approximately 3:00 am to break up what John says was a "very subdued" get-together after a tournament banquet. Both York coach Sue Wise and assistant coach Vickey Croley, who were on the same floor, managed to sleep through the party and subsequent disturbances.

According to John the officers ordered the athletes back to their rooms, citing excessive noise and an earlier visit from hotel management. At this point, John says, the officers became physical and jostled several athletes, including York pole vaulter Kevin Lake, into their suites.

Folkes told *Excalibur* that at this point he was thrown up against the wall by one officer. Folkes said that this officer's partner then drew his billy club and pointed it to his chest, saying something in a foreign language to his partner that a passing athlete who understood them later told Folkes was a racial allusion. Folkes is Black.

Winnipeg Police spokesman Eric Turner said that Folkes had been verbally abusive to the officers, a charge that Folkes denies, claiming that the only time that he spoke negatively to the officers up to the time of his arrest was a complaint he made to Windsor coach Dennis Fairall about their conduct in the officer's presence.

Turner refused to divulge the names of the officers involved.

Folkes then said he made his way to his girlfriend's room, at which point the officers kicked in the door as he was closing it. They surrounded Folkes, pushed him face-down onto the bed and formally arrested him for disturbing the peace. Folkes says that one of his fellow athletes, Anthony Black, was told by one of the officers to "go back to Africa."

Afterwards, Folkes was taken to the lobby and handcuffed by a third officer. John says when Folkes was arrested, he asked why the charges were laid. An officer replied that if John wanted information, he'd have to come to the police station. John also alleges that one officer said a crowd of athletes which had gathered should "go back to your country."

But when a contingent of athletes following Folkes got to the station, they were locked out, said John.

John says that as the crowd of athletes formed in front of the station, an officer came to the door and ordered the crowd to leave, then pushed an athlete and punched John in the face.

At this point, John says he became angry, challenging the officer, who in return taunted him.

The athletes dispersed back to the hotel, and John says he called Police headquarters to lodge a complaint.

Carl Folkes meanwhile was kept detained for four hours until \$500 bail was posted for "causing a public disturbance." Folkes filed a formal complaint against the Winnipeg police upon his release. However, as of Tuesday, it had not yet been received by Manitoba's Law Enforcement Review Agency, spokesman Des DePourcq told *Excalibur* Tuesday. *Excalibur* was unable to reach Fairall, but spoke to Dr. Jim Weese, Windsor's interim director of athletics and recreation.

"We're still in the investigative stages, and we've been in contact with Manitoba and other places (including director of Women's Athletics at York, Mary Lyons) to get all the

information," Weese said, adding that the campus' race relations officer, Dr. Subhas Ramcharan was investigating the incident's possibly racial motives.

Folkes was vocal about the role of the hotel in the incident.

"This whole thing happened because the hotel management went about it the wrong way. To say that the hotel blew the whole thing (the athlete's party) out of proportion is an understatement," Folkes said.

Holiday Inn South manager Bert Kitzler refused to answer queries over the phone.

At York, Sue Wise said that she is planning at least to issue a formal letter of complaint to Winnipeg Police on behalf of the York track team. Besides Lake and John, Yeowoman hurdler Angie Coon also claimed she was jostled by police. Besides John though, Wise doesn't know which other athletes will be filing formal complaints.

dates for the influential York Senate seats were dropped from the race after Chief Returning Officer Stephanie Infurnari discovered they weren't Arts students.

• Voter turnout for this year was 2,157 students, well under 10 per cent of eligible voters. This is down from 2,516 last year and a record 3,426 in 1990.

YFS President	
Nikki Gershbain	851
Diamond Tobin-West	805
George Sanghera	231
Joe Marcellino	164
Declined	64
Spoiled	42
Total	2157
VP-External	
Ron Stubbings	1088
Boris Cibic	658
Declined	280
Spoiled	113
Total	2139
VP-Internal	
Jeff Zoeller	687
Tony Tumillo	628
Grant Wagman	487
Declined	256
Spoiled	91
Total	2149
VP-Equality/Social Affairs	
Heather Dryden	1102
Sheldon Bergson	691
Declined	267
Spoiled	97
Total	2157
VP-Finance	
Chris Waghorn	703
Paul Brienza	552
Dennis Garces	396
Declined	262
Spoiled	119
Total	2032
Board of Governors	
Cindy Reeves	838
Chris Eecklor	739
Mike Bagley	223
Declined	302
Spoiled	129
Total	2231
Student Centre Corp. Board of Directors (3)	
Adam Szweras	762
Monty Abdo	725
Javed Khan	579
Ade Thomas	553
Sanjayan Jeganathan	396
Declined	448
Spoiled	170
Total	3633



ROTARY INTERNATIONAL DISTRICT 7070

Invites applications for

THE ROTARY FOUNDATION AMBASSADORIAL SCHOLARSHIPS for the 1993-1994 Academic Year

The purpose of the scholarship is to further international understanding and goodwill. Applicants must be prepared to accomplish a year of study or training in a country culturally different from ours.

Scholars receive round-trip transportation, academic fees, room and board based on shared on-campus accommodation and limited funds for educational supplies and contingency expenses. (The award excluding air fare shall not exceed \$18,000 U.S.)

Scholarships may be awarded in five areas:

- Graduate Study
- Undergraduate Study
- Vocational Study or Training
- Teachers of the Handicapped
- Journalism

Applications must be received before June 15, 1992. For further information and application forms please contact:

KHALIQ M. KHAN 481-5745



For the first time since anyone can remember, York's student population will go down in September — from the current 51,050 students to 49,500. But don't expect smaller classes or shorter lineups.

Applications soar as York cuts admissions

By Rob Gibson

When Ranjit Marzouk, a grade 13 student at Northern secondary school, sent in his university application last term, he didn't consider it a big deal. He had always done well in the sciences and planned to work toward a BSc.

But like many other grade 13 students experiencing second-term crunch, he is getting worried about his academic future. And he has good reason: just as the number of applicants is soaring, universities like York are slashing their admissions.

"I'm not stupid or anything, but I had to really sweat to keep my average in the 70s," Marzouk says, "and now I'll have to reconsider my choices because it doesn't look like my marks will be good enough for York or U of T."

First-year applicants are up 3.2 per cent this year, according to statistics from the Ontario Universities'

Application Centre. At the same time, enrollment cuts at York are expected to reach 2 per cent this September. This means a lot more students are competing for fewer spaces.

Sheldon Levy, vice president of institutional affairs, said the cuts will occur mostly in Fine Arts, which the administration has identified as the most over-enrolled faculty.

In combination with the elimination of the Winter/Summer session, this will allow York's enrollment to decrease to 49,500 from the current 51,050 by 1994.

The drop in admissions combined with the increase in applications has raised York's cutoff average to 72 per cent.

Asha Bhat, communications director for the Ontario Federation of Students, warned that decreasing enrollment makes universities more exclusive. "When you put limits on the numbers you allow in the system, you are further marginalizing students who are already shut out," she said.

Stephen Feinberg, York's vice president of academic affairs, echoed this view last month when he described enrollment cuts as "squeezing the triangle" of accessibility, quality and funding.

But most members of the administration — including Feinberg and President Harry Arthurs — say York can no longer seek new funding by increasing enrollment.

Between 1971 and 1991, York's student population increased from 15,000 to more than 50,000. This was largely because of cutbacks in provincial government funding to universities, which York attempted to replace with extra tuition dollars.

But Ontario's increase in transfer payments to colleges and universities dropped to a record low of one per cent this year — well below the inflation rate — and some York analysts say extra students no longer equal extra dollars for York.

"An alternative approach in the past was to compensate budget shortfalls with growth in student numbers," Levy explained. "But we are beyond the limits of growth established by the provincial government."

York's situation is by no means unique. The University of Toronto, Waterloo and McMaster are also trimming their first-year enrollments by 12, 10 and 6 per cent respectively this year, according to the *Globe and Mail*.

licly that this isn't the case."

Givens, however, said the board was ignoring the fact that incidents of racism against whites exist.

"It's a vicious circle," he said. "There aren't any reported cases because no one takes it seriously, and nobody takes it seriously because there aren't any reported cases."

He said the column is a "minor incident," but that it is part of a continuum of behaviour.

"It's like how murder is worse than aggravated assault, and aggravated assault is worse than threatening assault, but you have to deal with all of them because they're all illegal."

Givens was originally seeking an apology from *Surface*, but said he will not appeal the decision.

Kim said she was disappointed the incident received so much attention, since it has diverted attention from on-going harassment of minorities on campus.

"There was a woman who was mistaken for [the columnist], and she was harassed for days about it," Kim said. "I thought that showed who really has the power in this situation."

She also cited an incident in which a Pakistani student was attacked in a campus bar by a group of men uttering racial slurs.

York hires investigators to spy on parking attendants

by Doug Saunders

A union executive says York's practice of hiring investigators to spy on student parking lot attendants is the worst he's ever seen.

"I don't know of any place ever, not in this country, where they do this to this degree," says Walter Gosley, president of local 1962 of the United Plant Guard Workers of America, which represents the students who staff York's parking lots.

Two students and one full-time employee have been fired this year in connection with the undercover investigations. In 1991, three students fired under the program had their jobs reinstated after filing a union grievance.

According to Gosley, the investigators often pose as parking customers and try to talk attendants out of charging them, or watch attendants through binoculars from nearby buildings.

Pam MacDonald, executive director of York Security, said the practice is part of annual auditing procedures done "to make sure cash handling procedures are being followed."

The undercover work is done by community college students enrolled in loss prevention programs, MacDonald said. Although she would not reveal the number of investigators hired or the cost of the investigations, she said the students cost considerably less than professional investigators, who "charge an arm and a leg."

Valerie Connell, an experienced attendant and a union steward, said the surveillance — which is performed randomly throughout the year as well as during the year-end audit — leaves many attendants afraid and distrustful.

"I'm a totally honest worker but I don't like the fact that there may be somebody watching me through binoculars to see when I light up a cigarette," Connell says. "It's really kind of creepy."

Gosley described the practice of investigators posing as customers as "highly unusual" and said it is rarely used in Canada.

"Normally, employers would be watching the amounts of money to see if there's less money than there's supposed to be. Here they're watching all the employees," Gosley said. "I think the employer has a right to protect their income but I don't know

about the way they go about it at York."

Parking lot attendants said the possibility of being watched forces them to follow the rules rigidly, even in emergency situations.

(None of the attendants could give their names because their operating manual forbids them from speaking to the press).

"The operating manual says we should use our own discretion in exceptional cases," one attendant said, "but then these undercover guys come along and tell us it's an emergency and ask to go in and out for free and we get fired for it."

Another attendant said York Security has destroyed morale by firing employees instead of communicating with them.

"They're not using the information that they've acquired [from the surveillance] positively. They haven't sat down and tried to communicate. What they're doing is basically just making accusations. In some ways it's almost entrapment."

One of the fired students received a letter of recommendation from his supervisor only months before his dismissal, Gosley said. His case will be brought up during union negotiations this summer.

Gosley said the attendant in question was fired for being too friendly with customers.

"They're saying he isn't stealing, he's giving people a break, they say. Now there will be no breaks, not even in an emergency. They've taken all the things that say 'be nice and friendly' and thrown them all out the window."

MacDonald said the firings have nothing to do with layoffs in the parking department, which are tied to budget cuts throughout the security department.

Gosley said similar surveillance practices were used in the past by stores and theatres, with undercover 'shoppers' paid to test staff reactions. However, these practices have been abandoned in recent years, Gosley said.

He said he has never heard of undercover surveillance being used on a university campus.

"I can't get rid of the impression of a university — which is supposed to be an open, free environment — doing this sort of thing. I just don't understand the rationale, doing this to students. It's like the secret police."

Queen's University dismisses 'reverse racism' charges

by Clive Thompson
Canadian University Press

TORONTO — Queen's University has dismissed a racial harassment complaint against a student newspaper.

Third-year student Mark Givens had argued that an Oct. 24, 1991 column in *Surface* demeaned white people by negatively comparing white bread to brown bread.

But the university's disciplinary board decided last week that because white people are "an historically advantaged majority," the column didn't poison the campus environment for them.

"Harassment isn't just an expression of bias, it's a demonstrable effect on a person," said Denis Magnusson, law professor, and chair of the university's Student Non-Academic Discipline Adjudication Board.

"In this case, we couldn't see a demonstrable effect."

Surface editor Suzanne Kim said she's pleased with the decision, and hopes it will set a precedent for quelling "reverse discrimination" charges against minority students.

"There's a lot of accusations that minorities have this tyrannical power," Kim added. "I'm glad an official body came out and said pub-

TOM by MCAN



Odyssey by PINC



Racist letters should be seen

Dear Editor,

Osgoode Hall Council members were wrong to fire two editors of *Obiter Dicta*, and law students should be ashamed to let the injustice stand.

Clearly, the editors printed the anonymous, racist letter Feb. 10 without malice. Their goal was not destructive. They tried to show students that racist attitudes persist. Why should only a clutch of editors witness racism: if attitudes are to change, we need to see it, recognize it and respond in ways which don't let it happen again.

Hiding racism pretends it doesn't exist. Racism won't go away quickly or

Letters

easily. Publishing racist letters under banners that say "Hey, this is a racist letter! Look how ignorant some people are!" is an excellent way to teach people that racism still exists. People can respond to the letter.

Of course, some people will be offended. Sometimes real life is too unbelievable; but to release two editors for progressive action is foolish. It does not create a healthy climate for discussion. It's like parents who shelter their kids from the evils of the world.

Eventually, however, they'll have to grow up.

Sincerely,
James Mackinnon, and
Alisa Gordaneer, Co-editors, and
Derek McNaughton,
Ruben Anderson, writers,
The Martlet, University of Victoria

Articles not educational

Dear Editor,

Re: "Excal helping expose the truth" (*Excalibur*, Feb. 12/92)

I, Alexandre Sévigny, have nothing but respect for the African cause. It is very true that Africans have been the victims of racism in the past and continue to be so in the present. All I was suggesting, was that the nature of the articles which *Excalibur* had been publishing was more confrontational than educational.

To solve the problem of systemic racism, we must work together, Africans and Whites and Chinese and Japanese and Native Canadians, etc., until equity is achieved amongst the offenders. To make statements like: "They are the ones who manufacture and practice and preach racism as a religion" is perhaps true for a minority of racist Whites, but slanderous towards the vast majority of Whites, Whites like myself, who recognize the beautiful concept of Canada, its multi-culturality and openness. This, Omond Obanda, is an example of the type of comment that I was criticizing *Excalibur* for publishing.

To pursue the point: Do you not realize, Omond Obanda, that there exists much racism within the White community itself, towards French Canadians, for example? I have seen many French Canadian victims of systematic racism, and therefore, applaud whenever any particular group of people breaks down a "glass wall" that divides Canadians.

I have been to pro-equality rallies for Africans, Women, and Students That Suffer because of High Tuition Fees, and shouted for equality. I have even addressed what I construed as being an anti-Francophone illustration in one of the summer issues of *Excalibur*. Do not, Omond Obanda, accuse me of incredulosity, unremorsefulness, and being uncomfortable around those who struggle for equality and justice.

On the contrary! I understand and

empathize with the causes of those who fight for their rights and the rights of future generations, and that is why, Omond Obanda, I cannot accept your gross misinterpretation of my letter!

Alexandre Sévigny

Critique of *Existere* unfair

Dear Editor,

Liz Flagal should rewrite her shoddy article on student literary magazines in *Excal* Feb. 26. The article claims to 'compare' the second issue of *Existere* with *Acta victoriana* and the *U.C. Review*, but instead she offers her own weak opinions on 'literature' without qualifying them.

Flagal makes the general assumption that many of the writers in *Existere* are 'entrenched within themselves' because they write in the first person. That sure sounds great but it's pretty difficult to prove and Flagal doesn't even try.

Did Flagal read the same issue of *Existere* that did? Did she read it at all? I found this issue a breath of fresh air as far as *Existere* is concerned. The cover photo is of a goofy, 'Mod Squad' type character. Is that pretentious? Farhad Desai uses slapstick humour to deal with race relations in his short story and Patrick Pautler's cover of a caveman/priest - pretentious? And what about Zaffi Gousopoulous' 'Captain Kirk' poem and the excerpt from the bad poetry book, a poem called 'if elvis was a goalie?' Flagal writes, "Despite their efforts, it is unlikely *Existere* will be able to shake its tainted image." Excuse me, but it seems to me that they're on the right track and the third issue has made even greater gains, I've given examples. She didn't.

Flagal says that *Existere* has 'added new artistic elements, like art and photography.' *Existere* had been publishing this stuff for years - had Flagal even seen a copy of the magazine before?

Even though she mentions that these magazines are 'a great resource for artists and writers trying to get their first break,' she fails to mention that *Existere* has a section that announces contests and lists other publications that accept work - and I'm sure the other magazines have something similar.

Flagal's criticisms of *U.C. Review* also seemed to 'fall flat, missing their targets.' She accuses the first poem of being 'so intellectual that the reader will lose interest.' So intellectual? I lose interest if something is boring or poorly written - I don't think that I've encountered anything that is 'too intellectual', what ever that means.

The paragraphs on the U of T magazine show promise but most of the article is a mess. Ms. Flagal's criticisms would have been more constructive had she directed them towards her own article - she is too concerned with her own opinions about 'art', she fails to back up her criticisms with substance and doesn't do any comparison at all. The people who work on *Existere* are hard working volunteers and they deserve solid criticism.

Sincerely,
Brett Lamb
Production Manager, *Existere*

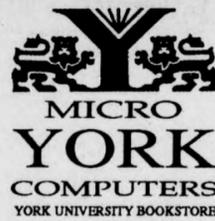
Men's article out of order

Dear Editors,

I was rather surprised to find Darren Wilson's article "The door marked 'Men Also'" lurking in the pages of the International Women's Day supplement. Wilson seems to think that the Women's Movement is so lacking in political sophistication that we cannot do without his "realistic male perspective."

He complains that here at York, he as been subject to "male-bashing." I am curious to know what he means by this statement. Has he been physically attacked, harassed or threatened? I doubt

continued on page 6



PRE-INVENTORY CLEARANCE SALE!

March 16th - 27th

PACKARD BELL STUDENT PACKAGES

PackMate 386SX
PB8529 Colour Monitor
PB9024 Printer
and Works
\$2250⁰⁰

Packard Bell 486SXE
PB8528 Colour Monitor
and Works
\$3100⁰⁰

APPLE POWERBOOK 100

External 1.44MB Floppy Drive
2MB RAM 20MB Hard Drive
\$1649⁰⁰

PRINTERS

IBM
4019 Laser Printer
\$799⁰⁰

HP Desk Jet 500 (for IBM Compatibles)
HP Desk Writer (for MacIntosh)

Ink Jet Printers
\$475⁰⁰

(new price after sale \$525⁰⁰)

it. Or is he merely upset that his political perspective and his own position of privilege have been challenged? Open your eyes, Darren! Men at York do not constitute an oppressed group.

From his "realistic male perspective," Wilson also suggests that "militant feminism" is responsible for the current anti-feminist backlash. This rhetoric is not new; feminists are quite inured to such victim-blaming attacks. Why examine the role of the media, or the fears of the boys on Bay Street, when the easier target is the Women's Movement itself.

Wilson claims that attempts to reclaim the language, such as the words "womyn" and "herstory," are "inflammatory" and do not "advance the cause of feminism," but serve "only to antagonize men." If language reform is your idea of militant politics, Darren, you've got more shocks to come.

Wilson is correct when he states that "the etymology of the word 'history' makes no reference to gender." However, having worked as T.A. for Linguistics 2410, "Language and Sex," for the last four years, I must disabuse him of the notion that feminist linguists have ever claimed that the word "history" was sexist. Feminist historians, however, have quite convincingly demonstrated that the discipline of history has rendered women invisible. The term "herstory" was thus coined as a witty pun (yes, Darren, feminists do have a sense of humour) on the coincidental similarity of the first three letters of the word "history" and the spelling of the third person singular masculine possessive pronoun. "Herstory" is a highly specific term used to describe a feminist study of the past which is woman-centred and woman-positive and thus departs significantly from the androcentric mainstream discipline of "history."

While Wilson continues to spout his paternalistic advice from such a position of ignorance, he cannot be surprised when feminist activists tell him to use the door marked "EXIT."

Sincerely,
Jan Darby

Wayne's article pretentious

Dear Editor,

Re: "Catchphrase Culture Spawns Unfunny Jokes" (*Excalibur*, Feb 26/92) Perhaps I should be grateful (not) to Mr. Nayman for taking the time to explain the basics of comedy to me in his analysis. Leaving aside the issue that he is factually incorrect in his article by implying that the use of "not" is a plug for the movie (The use of "not" and the laughter it generates were a regular occurrence on *Wayne's World* long before the idea for a movie was conceived) there are some problematic assertions in the article.

Everyone is free to take a shot at pop culture and there is much to criticize, however, your article worries me. My concern is that pseudo-intellectual know-it-alls like yourself will actually gain a wide reaching audience so one day we will all be sitting around watching Allister Cooke on PBS and making subtle jokes that nobody understands. This is an ominous implication for human interaction.

Your critique of the comedy in *Wayne's World* reminds me of the anal-retentive station manager in *Good morning Vietnam* critiquing the on air style of Adrian Cronauer. My point is that in lamenting the decline of thought because of television and "catchphrasism" you are criticizing the writer's expression because you feel that it is lazy and not up to your own pretentious standards.

To those of us who do find Wayne and Garth's antics somewhat amusing we also see in their characters a reflection of the decline of society you allude to in your article. Maybe you should not be so quick to denigrate *Wayne's World* until you look for a subtler interpretation that you missed. Your pompous



intellect was so offended by the harmless antics of two teenagers who are an interpretive expression of today's youth, maybe you failed to get the point.

Good writers know the rules and know how to break them, yet you imply that good writing should be deep and "clever" (who knows what your idea of clever is). For someone who called *Existere* pretentious (*Excal*, Oct. 16/91) your own writing style ("why do I not like it," paragraph 7) isn't exactly down to earth.

Sincerely,
Matt Clarke,
Fourth year History student.

Sex and AIDS a moral issue

Dear Editor,

Re: "How safe sex became anti-sex" (*Excalibur*, Feb. 26/92)

I'll begin with the title — How Safe Sex Became Anti-Sex. Please. Our Western society is about as anti-sex as Cheers' Sam Malone, and at least he's entertaining. As for Darby's claim that we're living through a strong political swing to the right, it seems to me we're still in the middle (the dangerous side of) a swing to the left. And we'll pay for this, just as we have suffered from "severe rightism."

Marriage and morality are connected to AIDS prevention, because AIDS prevention very often relates to sexual activity. Surely if sex can hurt or kill you it's a moral issue. Maybe Darby's attack on morality is really sophisticated self-justification.

The overtones of this article suggest that human beings are unable to control their sexual behaviour and that any lifestyle of chastity is irrational. Darby mistakes licence for freedom.

I wonder if Darby would be less shy to publicly bad-mouth any rabbi or feminist guru (both of who issue moral pronouncements), the way she does the Pope.

For the most part, the rest of the insert wasn't much better. Billy Bragg's imagination would be wasted if he took courses at York where "getting off" is as close as the nearest university paper stand. Such a view of human sexuality gave me one big condom-proof headache... probably because I'm just repressed and puritanical.

Zoe Romanowsky.

Money first, then safety

Dear Editor,

Yesterday, I left my car lights on. It was 10:40 pm and I had paid for reserved parking because I knew I'd be leaving late.

The grounds department refused to

give me a boost because I didn't have \$5.00. The man asked me if I had a cheque, and when I didn't he said, and I quote, "I have to return with some money — sorry I can't help you." and he drove away.

At a school where a girl was raped the night before in a parking lot, did this man expect me to sleep in my car? Or perhaps walk to Jane and Finch and wait for the banks to open in the morning?

The more time I spend at this school, the more I am convinced this school hates students and loves money. We have a lovely new shopping mall — yet one out of three photocopiers in Steacie Library is working. Parking fees are outrageous — like parking in downtown Toronto. The fine for parking three feet on "hash-lines" is \$75.00! Financial Aid has great staff, but not nearly enough.

For my \$2800.00 this year, the service just isn't good enough.

And a final message to that man who refused to help me last night, what goes around comes around... So don't ever leave your lights on — you may be stranded because no one will help you.

From a frustrated Science student,
Susan Andrews.

P.S. Hey York, did you know that if a student gets nothing but headaches and a mediocre education, he or she might decide to send no alumni support after he or she leaves?

Who really killed JFK?

Dear Editor,

All shook up with emotions after seeing the motion picture "JFK", I have resumed interest concerning this "unsolved" crime. The appointed Warren commission concluded that Lee Harvey Oswald shot Kennedy, aiming from the 6th floor of a book depository building. It further said that he fired three bullets, two missed, and one hit Kennedy's head. This conclusion is outrageously ridiculous. First of all the doctors at Dallas Parkland Hospital, found two wounds, one in the throat, and one in the head. Oswald stood 180 degrees behind the President — what about the throat-wound? And the head wound appeared in the upper front-right section. Several witnesses could distinguish a man and a rifle behind a fence, which was just across the street, at the location where Kennedy was hit. It was probably not more than 20 metres away. Now, this would explain both wounds. But the man behind the fence is 29 years later, still a mystery. So, who pulled the trigger? Maybe it was a conspiracy, in order to overthrow Kennedy and his political concepts. The FBI chief in 1963 was J. Edgar Hoover and everybody knows about his long-standing disagreements and disputes with the "Kennedys". Perhaps, this feud should

be reassessed, in order to find out, who really pulled the trigger. I have a theory of my own. I believe that Hoover hired Oswald to appear as a scapegoat for the American public. Why? He was a convinced Marxist-Leninist! Now, how to master this plan? I think Hoover could not have done it more perfectly. Put Oswald up there, threaten him to shoot a few bullets at random. At the same time, a sharp-shooting FBI agent could hide in range behind that fence, and easily kill Kennedy at close range. From films, later revealed to the public, we can clearly see that Kennedy is struck in the upper-front section of the head. He falls backwards (as well as his brain tissue). Oswald, at that moment, stood about 100 metres behind the President's car. If Oswald did fire the fatal shot, it would have hit the back of Kennedy's head, and most importantly, Kennedy would have fallen forwards. He did not. Apparently, everytime one looks at this peculiar case, white is black and black is white!

Peter A. Vadera.

One ticket on Anal Airways



Dear Editor,

Re: "Smooth and Deadly", (*Excalibur*, Jan. 12/92)

I must say that you did a great job slamming Slik Toxik. However it seems that as you got carried away with your insults, you forgot your responsibility as a critic/journalist. When you are reviewing an album, one must, by law,

We will publish, space permitting, letters up to 250 words. They must be typed, double spaced, and accompanied by the writer's name and telephone number. Material deemed libelous or discriminatory by the staff of *Excalibur* will be rejected. The opinions expressed in this section are those of the letter-writers and do not represent those of the *Excalibur* staff, Editorial Board, or Board of Publications. *Excalibur* is not responsible for the factual accuracy of the letters published.

use "legitimate" references. And if you are to paraphrase, it must be licit use of the content. Isn't this common sense? And since this isn't to you, do the terms misleading, misrepresentation, slander, and libel mean anything? Regardless of how artistically snide or cutely sarcastic your attempt was, you are still "without" the authority to "purposely" misquote the source of which your article is based on. So for your information, the lead singers name is Nicolas Walsh and not Riff Raff, as your name is not *Excalibur*. And since the formation of Slik Toxik in 1988, they have been an "all original" act, and were signed to Capital Records as such. So *Excalibur*, bud, get with it! You obviously can't write, so at least pick up the bio again (you do know what that is don't you?) and learn to read it!

On behalf of the literate population, I believe that out of my professional/moral conduct and even good-taste, which you seem to know nothing about, a formal apology... no, better yet, a retraction is absolutely necessary. I think it's about time you re-read your slanderous and unfounded review and see what a self-humiliating boo-boo you have made. And also, please be advised that a one way ticket on Anal Airways, bomb included is in the mail with your name on it. It has been my pleasure.

Disgusted,
G. Kalik

York courses favour racism

Dear Editor,

While attending a class on Canadian foreign policy and defense policy on Feb. 27, several student presentations occurred whereby the merits and disadvantages of low level fighter pilot training over Inuit land was discussed. Having brought up the point that Inuit land in Labrador has never been extinguished and therefore the Canadian government had no right to sanction low-level fighter training, our class was then subjected to a barrage of anger by one presenter directed toward Indians in general, where I quote, "I am sick and tired of listening to 5,000 moronic and whining Indians complaining about land. Majority rules in this country. When Indians pay taxes then they have a right to decide policy agenda." In addition to this pointless tirade, a joke about alcoholism was overheard, as well as an advocacy of assimilation.

Although I welcome freedom of speech and rational academic discussion, what I will not sanction, nor tolerate is racism. This student's comments revealed an ignorance of societies that did not possess, nor want to adopt, the tenets of the value system of that of the dominant society in Canada — specifically White society. I cannot truly express my feelings of outrage and anger at the pugnacious and bigoted attitudes encountered at that class. If university students are to be the future leaders of this nation, then I truly lament for Canada's survival.

This incident has led me to question where does such ignorance xenophobia come from? If we are a product of that which history teaches us, is York University aiding this uninformed thought by having no Political Science or History courses dealing with the aboriginal experience in Canada. Considering the 200 years of squalid racism Canadian governments have pursued and in light of the profound aboriginal constitutional challenge today, is this lack of courses in itself not institutional racism?

Raymond Smith
Fourth Year Political Science

ACUTE PESTICIDE POISONING

A panel discussion with: Art Forer, Professor of Biology, York U; Joseph Cummins, Professor of Biology, U of W. Carolyn Black, North York Pesticide Action League. In the Student Centre Council Chambers, Room 313, at 4pm. Refreshments will be provided.

CAFE FRANCAIS

Hosted by Le Cercle Francais. March 18, from 11am to 1pm, in the Common room, 3rd floor Student Centre. A chance to practice votre francais, while savouring delicious crepes, cider, coffee, and listening to modern and traditional French music. L'ambiance sera chouette! Venez Nombreux!

VOCAL EYES - THE ARTIST AS CITIZEN

The role of the artist in society will be examined by five distinguished panelists at the fourth annual Wendy Michner Symposium, Wednesday March 18, from 2pm at Winters College, Room 201.

MAKING TIME

The social construction of scientific knowledge of Post-Traumatic Stress Disorder. Speaker is Professor Allan Young, Department of Humanities and Social Studies in Medicine, McGill University. Friday March 20, at 2pm in room 1152A, Vari Hall. Admission is free.

PAUL VALERY

A conference on poet and thinker Paul Valery. March 20, in the new Harry Crowe Room at Atkinson College. For information contact Karen Shopsowitz, 736-5958.

ART FOR ARTISTS' SAKE

The first annual silent auction of outstanding works donated by faculty and students of the Visual Arts Department. Until March 20 in the West Lobby of the Phase II Centre for Fine Arts. Top bidders will be notified between March 21 and 27.

RIDE BOARD

Located outside the YFS Office. Need a lift? Going somewhere? Announce it and save money.

drop EVERYTHING

INDO-CARIBBEAN STUDIES: NEEDS AND DIRECTIONS

A conference at 10:30am with keynote speaker Professor V. Ramraj, U of Calgary. Thursday March 26, in Founders Senior Common Room (305). At 4pm in the Founders Dining Hall: a performance of the play "Kala Pani", which deals with the experience of Indo-Caribbean Women.

FROM HERE TO TOFU

Thursday March 26, at 1pm, in room 325 Student Centre. An introductory seminar on soy foods featuring a talk and demonstration by Nettie Comish, editor of Vitality Magazine. Tickets are \$2 and are available at the Information Booth, Student Centre Childcare facility, or at the door. Childcare services available for the event. For information call 736-5959.

SARA PARETSKY

Bestselling mystery novelist and creator of V.I. Warshawski, the "feisty feminist private eye," returns this spring with her seventh Warshawski novel, Guardian Angel. Calumet College Common Room, Friday March 27, at 1:30pm.

YEAR-END FRENCH BASH

All are invited on Friday, March 27 for a dinner at 7:30pm and a dance at 9pm, in The Underground. Tickets are available in room 410 Student Centre, of from Louise Chaput in office S538 Ross. Tickets are \$18 and the deadline to sign up is March 20.

MACEDONIAN STUDENTS ASSOCIATION

Membership registration. Monday March 30, at 1pm, in room 315C Student Centre. All Macedonian students are encouraged to join. Membership is free. For more information write Chris Karafile, P.O. Box 431, station A, Willodale, ON, M2N 5T1.

THE TRANSFORMATION OF CANADIAN NURSING, 1900-1990

An historical perspective. Speaker is professor Kathryn McPherson, York History Department. Tuesday March 31, at 4pm, in room 3009 Vari Hall. Admission is free.

YORK ELITE COMPUTER HACKERS

We're looking for a few good programmers, graphic artists, operating system gurus, network specialists, and competent computer hobbyists. For more information send e-mail to yech@ariel. Come to our meeting on April 1 at 4:30pm at S104 Ross.

THE THREE PENNY OPERA, BY BERTOLT BRECH

A production from Theatre At York. April 2 to 8, at 7:30pm, matinees at 1:30pm. Adults \$10, students and seniors \$7. Previews on March 31 and April 1, at 7:30pm, \$4. For more information contact Stacy Dimitropoulos at 856-3427. Box office for tickets is 736-5157.

GRADUATE STUDENT SYMPOSIUM ON VIOLENCE & CONFLICT RESOLUTION

Tuesday, April 14, York Lanes Suite 305B. Sponsored by the La Mars Research Programme in Violence and Conflict Resolution.

UNITED INDIAN STUDENTS SEMI-FORMAL

At the Paradise Banquet Hall, on May 15 at 8pm. Also, the Indian Cultural Show and Dance, Saturday June 6, at 6pm in the Metro Convention Centre. For more information or tickets call 392-0681.

RECOVERY NOT DISCOVERY: 500 YEARS OF INJUSTICE AND RESISTANCE

Student Christian Movement National Conference '92, May 3-10, Scarborough. For more details contact the York Student Christian Movement, room 214, Scott Religious Centre, 736-2100 ext. 77275.

YORK FENCING CLUB

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

LESBIAN AND BISEXUAL WOMEN AT YORK

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

VANIER GAMES ROOM

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

THE WRITERS READ SERIES

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

WOMEN'S WEN-DO

Organizing a six-week Women's self defense course. Thursday afternoons and evenings. Free. If interested call Heidi, 736-7902 or Karen 253-2085.

INTERESTED IN LAW?

The York Volunteer Centre is looking for people to volunteer as court workers and probation officers at a correctional institute. Gain experience working with offenders and learn about the criminal justice system. A letter of reference will be provided. For more information visit the Volunteer Centre at B449 Student Centre, 736-2100, ext. 33576.

FIRST NATIONS STUDENTS

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

YORK BY CYCLE

We're in hibernation, but there is progress. New ring posts are in the University Common, so use them and the planners will give us more. There is now also an indoor location for locking bikes. Those on our phone list will be contacted when the snow thaws for good. For information call Mel or Ed at 322-9440, or Dave at 423-0587.

STUDENT CHRISTIAN MOVEMENT

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

ENVISION YORK

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

Drop Everything for your campus announcements. Leave submissions in the Drop Everything envelope in the Excal Newsroom, 420 Student Centre, c/o Catharine Soukoreff. Deadlines are Thursdays before Wednesday Publications.

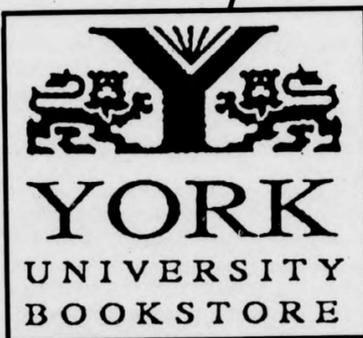
York University Bookstore & Glendon Campus Bookstore

will be closed for our

YEAR END INVENTORY

on

March 30th & March 31st, 1992



YOU DON'T NEED SALES
YOU DON'T NEED SPECIALS
our
Active Wear Section

has 100%
Cotton T-SHIRTS



from
\$10⁹⁵

editorial



Politically Correct he ain't:
VP Farr proves he can't quite grasp the concept.

Here's what the students won

This is the full text of demands won by students after negotiations that took place in the Senate Chambers on Monday between the York and Student Centre Administration and some concerned students. This is now part of your rights and the operations of York University.

1. We demand a full scale investigation into York Security to be carried out by an external body approved of by the Steering Committee or its appointees.

We demand the external body be available for approval on or before Monday March 23, 1992.

2. We demand removal of all current externally-contracted bouncers at the Underground and their replacement by student security officers, with the exception of no more than two bouncers to be kept available to diffuse situations only when requested by Student Security.

3. We demand the immediate formation of a new Security Review Committee for the Underground, to be comprised of at least 50 per cent students who must represent the diversity of the York student body. These students are to be selected by and must include the Vice President of Equality and Social Affairs of the York Federation of Students.

This committee shall fulfill the following functions:
a) to establish and maintain a strict code of conduct for security at the Underground;
b) to establish and oversee a mechanism to review complaints by students;

4. We demand at least one additional full-time staff member for the Office of Race and Ethnic Relations to deal with racial discrimination on campus and to be hired in cooperation with a committee of students representative of the diversity of York's community. This committee shall be appointed by the vice president of Equality and Social Affairs at the York Federation of Students.

We demand the hiring process commence by Monday March 23, 1992, with hiring of new staff be completed by Monday April 13, 1992.

5. We demand mandatory and ongoing race relations training for security staff to be initiated by Monday April 6, 1992 in consultation with the steering committee or its appointees.

6. We demand an annual security review, to be conducted by a committee comprised of three professors, three students and three outside community members, all to be selected by the Office of Race and Ethnic Relations in conjunction with the Steering Committee or its appointees, to assess and report on any incidents or alleged incidents of discrimination within York Security, and to recommend changes to the organization, operation, makeup and hiring practices of York Security.

Aside from its annual review, this committee may be convened at any time at the discretion of the Race and Ethnic Relations Officers for the express purpose of assessing and reporting on incidents or alleged incidents of discrimination within York Security.

7. We demand that any officer found guilty of discriminatory behavior by this review committee, if they have been provided with a fair hearing with right of representation, be fired immediately.

8. We demand the above agreement be bound by a legal contract, to be drafted by York's Legal counsel and to be approved by the Steering committee or its appointees and signed no later than Thursday, March 19, 1992.

We, the concerned students at York, are disgusted by the racism evident on this campus. We have a list of demands (see over). We will accept no compromise, no concessions, no delays. We look forward to meeting with you on March 16th to discuss the implementation of our demands.

excalibur

Excalibur
420, Student Centre
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
Production Manager Stephen Perry
Production Assistant vacant
Distribution Manager Riccardo Sala
News Editor vacant
Gay Issues Coordinator Brian Rigg
Bisexual Womyn and Lesbian Issues Coordinator Frances Limfat
CUP Editor vacant
Letters Editor Catharine Soukoreff
Arts Editor Ira Nayman
Sports Editor Riccardo Sala
Photo Editors Anthony Cohen and Alok Sharma
Feature Supplement Editor Jill Skorochod

Staff Eric Alper, Elaine Bellio, Prasad Bidaye, David Black, Maggie Borch, Michele Boesener, Noah Burnett, Claire Burke, Trevor Burnett, Rob Cabral, David Camfield, Lilac Cana, Aaron Dantowitz, Patrick Davila, Nick Davis, David Gardner, Adrian Graham, Jim Hounslow, Michael Hussey, Sheena Jarvis, Brett Lamb, Jennifer Lim, Moira MacDonald, Azed Majeed, Dwayne Morgan, Michael Nachoff, Daniel Naccarato, James Oscar, Judy Passley, Robert Pincomb, Samuel Putinja, Mike Raycraft, Cindy Reeves, Dave Rivait, Lee Romberg, Josh Rubin, Harry Rudolfs, Tom Schneider, Jim Sheppard, Sydney St. Nicholas, Kassia Mier y Teran.

Contributors Dominic Ali, Kathryn Bailey, Prasad Bidaye, Maggie Borch, Michele Boesener, Lilac Cana, Nick Davis, Mike Deal, Scott Duchesne, Christine F. de Léon, Pedram Foulladanpour, Rob Gibson, Adrian Graham, Gina Hanlon, Jim "the word on the street" Hounslow, Sheena Jarvis, Nina Kolunovsky, Beth Lawrence, Jennifer Lim, The Lexicon, Josh Marans, Moira MacDonald, Daniel Naccarato, Anthony O'Sullivan, Anthony Pizzari, Samuel Putinja, Lee Romberg, Josh Rubin, Harry Rudolfs, Leighton Shearer-Sonier, Chris Smets, David Sutherland, Clive Thompson, Gerry Tomany.

Business Manager Merle Menzies
Advertising Assistant Patty Milton-Rao

Chair, Board of Publications Nancy Phillips

Congratulations go out to all the below:

Editor-in-chief-elect Pat Micelli
Managing Editor-elect John Montesano
Production Assistant-elect Catharine Soukoreff
News Editor-elect Jennifer Lim
Gay Issues Coordinator-elect Brian Rigg
Bisexual Womyn and Lesbian Issues Coordinator-elect Frances Limfat
Women's Issues Coordinator-elect Sara Singer
Letters Editor-elect Catharine Soukoreff
Arts Editors-elect Eric Alper, Lilac Cana, Lee Romberg, and Harry Rudolfs
Sports Editor-elect Nicky Davis
Photo Editors vacant
Feature Supplement Editor-elect Doug Saunders

This is next year's staff. We're still looking for a Photo Editor and C.U.P. Editor to fill out our Rank 'n File.

EXCALENDAR

Wednesday March 18
Staff Meeting at 4:00 pm

Thursday March 19
Editorial Board Meeting at 2:00 pm

"People are still having sex —
This AIDS-thing's
not working"

Is leftist prof really Ayn Rand in disguise?

By Gerry Tomany

As a result of the efforts of various education lobbies, government, business and others, we all know that with a higher education we will be able to make lots of money. But thanks to Mr. David McNally's letter in the Jan. 29 issue of *Excalibur* informing the York community how not to deal with York's financial crisis, I have learned how a university education can help you save money too.

You see, before Mr. McNally's lecture on resisting the Tory agenda,

bearpit

criticism • condemnations • diatribes • manifestos
 • rants • discoveries • speeches • essays • dialogues
 • polemics • dissertations • epistles • monologues
 • proclamations • accusations • declamations
 • declarations • defences • defenestrations • blatherings

I had this habit of either buying a meal for or handing over loose change to some shivering soul who approached me on my sojourns in downtown Toronto. Silly me.

But thanks to the astute political analysis provided by Mr. McNally whose impeccable credentials as Director of the Graduate Program in Social and Political Thought put him in a position to know, I will no longer do this and I'll still feel good about myself.

No guilt for refusing a person in need. No more reflection on why he or she is asking and why I am in the privileged position to give.

Mr. McNally has The Answer and it is a simple one. The Tories caused the misery many Canadians are now experiencing—notable exceptions include Tory politicians, members of the Senate and tenured faculty—so for faculty who earn \$80,000 or more to give up three to five percent of their salaries in an effort to save teaching jobs as Professors Jack Saywell and Jerry Ginzburg recommend, would be seriously wrong-minded. None of the short gain now, more pain later, to paraphrase Mr. Mulroney, scenario for him. It is necessary for the most highly paid faculty to resist the Tory agenda by not giving up any of their salary.

Mr. McNally has created the best of all possible worlds, albeit neither a brave nor a new one. Indeed it is fashionable for many of the well paid members of the intellectual classes to write such a world so as to perpetuate their fantasy that they are rebels with a clause.

The faculty gives up nothing, and it doesn't do so for high-minded political reasons. Sounds a lot like how capitalism is supposed to work. In looking after your own interests, in this case your salary, you can save lots of money as well as do good to everyone else. Shades of Adam Smith and Ayn Rand. Adam Smith of course did not hide the self-interest inherent in his theory. Mr. McNally in his clever lecture nicely does. Smith doubtless would be proud of the resourcefulness of his academic heir who is so socially and politically thoughtful.

So now I can go downtown and tell those in need that it would be politically irresponsible for me to give them money and I'll tell them why. No, better yet, I'll tell them to go see Mr. McNally. As for the barricades that we must throw up against the

Tory assault, I daresay there will be many unemployed teachers around who will have plenty of time on their hands to do just that.

No such luck I'm afraid for the tenured faculty. They will be busy "servicing"—I surely cannot call it teaching—the increased number of

students who will be sitting in their classes; they will barely have time to shout "Make the rich pay", let alone "contribute to a process of political debate and mobilization around the issues of education and social services" as Mr. McNally urges. Oh well, the non-tenured faculty is used to

being left to go it alone by their tenured colleagues, with of course some exceptions such as Professors Ginzburg and Saywell.

Gerry Tomany is a non-tenured faculty with the Faculty of Arts, Bethune College.

Eight mile (12.8km) high pile of trash

by Beth Lawrence

From 10:00 am until 4:00 pm this Wednesday, March 19 — Litterless Wednesday—you can witness a pile of garbage grow. How? During this time, the Bachelor of Environmental Studies Together (B.E.S.T.) will be staffing the Student Centre food court and taking out the garbage.

The garbage will be on display in the "pit" between the Student Centre and Steadman Lecture Hall. Drop by and see how much trash students create in one days' lunching.

One of the many objectives of this display is to bring Metro Toronto's garbage crisis to the attention of York students. This garbage display not only acts as an aid to explain the increasing accumulation of garbage — and the decreasing amount of space to put it in — but it also allows people to visualize the concept that their one styrofoam cup contributes to everyone else's one styrofoam cup, dish, plate etc. This creates a lot of waste!

Those who are involved in the environmental movement often feel that people lazily think their small load of garbage really won't make too much difference. If everyone thinks their garbage won't make a difference (and most of you do), we will soon run out



of places to store it all.

I feel that we have forgotten the simple meanings of those three little R's that have become synonymous with not only the garbage crisis, but also with a variety of environmental problems around the world.

Reduce, Reuse and Recycle are about starting to *rethink!* Ask yourself if you really need it *before* you buy it. Ask yourself if it can be reused for something else before you throw it away. And if it can be recycled Just Do It! If we all change our ways of doing things and rethink our present consuming habits, in the end there will be much less to throw away.

ENVIRONMENTAL Awareness & Action Week

Litterless Wednesday
 Wednesday, March 18th

5:00 pm Karen Campbell from the Canadian Environmental Law Association.
 224 Lumbers

4-6 pm Envision York: forum on the use and dangers of pesticides.
 Council Chambers (SC)

all-day Come and see the garbage "display" outside of the Student Centre.

All are welcome!

Native Canadian Awareness Day
 Thursday, March 19th

5:00 pm Crafts with Nimke! Learn traditional Ojibway Crafts. Register early—space is limited. Cost: \$5.00.
 Contact Nimke at 650-6436

all-day Envision York: display on alternatives to pesticides.
 Collonade (SC)

Eco-Feminism Day
 Friday, March 20th

6:00 am There will be a sunrise ceremony for ♀ on campus. Meet at the Stong Pond at 6 am—just before sunrise.

all-day Envision York: information on *The Whitewash Movement*
 Collonade (SC)

For more information contact
 Sasha Courville
 at 650-5979
 or Beth Lawrence
 at 449-4913.

These events are sponsored by
 The Bachelor of Environmental Studies (B.E.S.), Envision York and YFS/FEY

Throughout the week in the Student Centre there will be information available on how YOU can get involved

excelsior march 18, 1992

The York International Socialists present a meeting and a discussion on: **"The Struggle Against Apartheid Today"**
Speaker: Alex Callinicos, leading British marxist and author.
Monday, March 23rd. at Noon
Room 307 Student Centre

Hellenic Students Association presents:
Final Dance at the Underground
Sat. March 21st at 8:00pm
for info. contact the H.S.A. Office, 419 Student Centre

Linguistics Club is having a **Social Event** at the Olive Garden Restaurant (Keele, south of Finch)
on Thursday, March 19, 6pm
Come practise your phonetics or just to forget your IPA.

The United Indian Students Association presents the largest cultural show at the **Metro Convention Centre on Sat. June 6 at 6pm** followed by a dance at 9pm.
Tickets available at Room 446, Student Centre.

"Get Down and Dirty With the Goddess"
Back by popular demand. This 3-hour workshop is on today only. This is your last chance to froget your cares & muck about in clay. All materials & admission is free. Clay is air-drying. There will be several books on hand with a plethora of goddess images to give you ideas for your own piece or bring your own ideas.
March 18, 5:00pm, 311D Student Centre.
Call 322-5546 for info.
Presented by Cerridwen-Hecate.

Croatian Student Assoc.
Nominations for next years executive:
Wed. March 25, 9am to
Wed. April 1 at 5pm
Elections: Thurs. April 2 9am to 5pm
Room 436 Student Centre

York Arab Student's Assoc. is proud to present its **Annual Arabic Week March 23rd-26th**
East Bear Pit/Central Square come discover the adventure, the hospitality and the diversity of our unique culture.

LE CERCLE FRANÇAIS
PRÉSENTE LE T-SHIRT LOGO DESIGN CONCOURS
PRIX: 30\$ BON D'ACHAT A LA LIBRIRIE CHAMPLAIN & UNE BOUTEILLE DE VIN ROUGE.
DATE LIMITE: 20 MARS, 1992
• SOYEZ INNOVATEUR MAIS N'UTILISEZ PAS PLUS QUE 3 COULEURS.
• BE CREATIVE BUT DON'T USE MORE THAN 3 COLOURS.

Envision York
Wednesday, March 18th
Litterless Wednesday!
5pm: speaker from the Canadian Environmental Law Assoc., Location TBA.
Envision York, 4-6pm, Council Chambers. Forum on the use & dangers of pesticides.
Come see the garbage display outside of the Student Centre
Thursday, March 19th
Native Canadian Awareness Day!
Learn Ojibiway crafts--650-6436
Envision York will display alternatives to pesticides.
Friday, March 20th
Eco-feminism Day!
A sunrise ceremony for women on campus. Time and location TBA
Pick up a recycled notebook or binder at YFS (336 Student Centre). Only \$1.00!

Armenian Student's Association
What's Happening
Summer Boat Cruise, Picnic, Beach Day, Bowling, Summer Dance, Camping: to find out more, or to help organize, come to our General Meeting/Gathering --**Wed. March 18, Student Centre 315B -- Drop in from 3-5pm**

United Snowboarders of York
Final Shred Event
March will be the last snowboard month of the year. So, stay in contact with club events by phoning either:
Drew 650-6079
Trevor 741-6519
Steve 663-5896
P.S. Club hats are being made, call if interested.

Iranian Students Association of York University
wish a Happy New Year to all Iranians and invite everyone to a celebration party.
Dance./Traditional Food
Sat. March 21 • 8:00pm
\$12/members, \$15/non-members for tickets and further info. contact: Hamid (739-1880) or Bahrooz (663-9484)
"Dress Code in Effect"

Le Cercle Français invites all to our **Year-End Bash • Fri. 27 March at the Underground**
Dinner: 7:30, Dance: 9:00, Tickets: 18\$, Sign-up Deadline 20 March
VENEZ F'ETER LA FIN DES CLASSES AVEC NOUS! COME AND CELEBRATE THE END OF CLASSES WHILE DANCING TO HOT NEW "EUROPEAN TECHNO" AND "DANCE MUSIC!" Tickets available in room 410, Student Centre, or from Louise Chaput in S538R.

York University Computer Club
yuck
General Meeting
Monday, March 23rd, 4:00pm
Fellows Lounge
334 Bethune College
vote on: • constitution
• executive election (VP position)
• year end bash plan
• new name for club

CARIBBEAN STUDENT'S ASSOCIATION
is hosting their
Annual Culture Show
March 28th

For further info. contact CSA, 316 Student Centre.

United Indian Students hosts it's cultural show at **Metro Convention Centre**
June 6th • 8:00pm
Dance to follow 9:00-1:00
for tickets call 329-0681

We Want to Help
Have things become too much for you to handle?
Let us pray for you.
No details necessary; just write your name or initials.
And send through internal mail to:
Prayer
c/o IVCF
334 Student Centre

Ismalia Students Association extends this invitation to all members and guests to the **"pre-exam party"**
March 25 th
7:15pm start
Scott Religious Centre, Chapel

York New Democrats
General Meeting and Election of Executive
Thurs. March 19th
5:00pm, Room 331B
Student Centre

Inter-Varsity Christian Fellowship
Spring Celebration with Pot Luck Supper
Friday, March 27th
Sylvester's Lounge, Room 201
Stong College
join us with a song, a poem, or a dance- share your talents in the celebration of springtime.

The cause of universal education deserves the utmost support that the governments of the world can lend to it. The decision-making agencies involved would do well to consider giving first priority to the education of wome and girls, since it is through educated mothers that the benefisrd of knowledge can be most effectively and rapidly diffused throughout society. In keeping with the requirements of times, consideration should also be given to teaching the concept of world citizenship as part of the standard education of every child.

BAHA'U'LLAH
Association for Baha'i Studies

University Students Get a Crash Course in Driving Skills
The fastest class on four wheels returns to York U.
March 19, 21 & 22.
It's the Labatt's Road Scholarship, a free, two-part course on advanced driving techniques which teaches car control manoeuvres such as obstacle avoidance, skid control and panic breaking while delivering a very important message - that drinking and driving can never be mixed. A draw will be held throughout the seminar to elect 86 students, who must have a valid driver's licence to take part in the skid pad driving session. Winners can choose a preferred time from our four sessions (8am or 1pm on Sat., March 21 or Sun., March 22) They will spend 4 hours on the skid pad, with one-on-one coaching from 6 advanced driving instructors in a new car supplied by Ford.
Coming to Curtis Lecture Hall | March 19, 4:00pm
Sponsored by BACCHUS York, Student Affairs and Health and Wellness York.

Jim Kempkes' political caricatures hilariously reveal the foibles of *Saints and Sinners*

by Sheena Jarvis

Even those of us who aren't political junkies can find something to laugh at in political commentator Jim Kempkes' newest exhibition. *Saints and Sinners*, currently at the Partisan Gallery, is a humorous presentation of political caricature.

arts
film • theatre • galleries • music

Kempkes, a graduate of York's Fine Arts program, uses cartoons, sculptures and other media to express his views on public figures. "What the sculptures are," he says, "is another outlet for my ornery political views — whatever's bugging me at the moment."

GALLERY

Saints and Sinners
by Jim Kempkes
Partisan Gallery
until March 29

The exhibition is small, with only about 17 pieces on display. The medium of each varies, from pewter and ceramic to plasticene, which is not considered traditional. "I'm quick and dirty — this isn't like Ming Dynasty or anything," Kempkes said. "The plasticene isn't permanent. But, from a commercial point of view, it's very quick."

The caricatures themselves are very well done, leaving the viewer in no doubt of who is being satirized. The faces and figures of the characters are excellent.

One of the best in the show is a sculpture of Quebec Premier Robert

Bourassa sinking in water entitled "Bou-Bou walks upon the waters of Meech Lake."

Kempkes takes two potshots at Prime Minister Brian Mulroney. The first is part of a series of three, three-dimensional, framed plasticene works that also include federal New Democratic Party leader Audrey McLaughlin as Joan of Arc and Conservative Minister for Interprovincial Affairs Joe Clark as St. George and Parti Quebecois leader Jacques Parizeau as the Dragon.

Commenting on his reasons for portraying Mulroney as St. Sebastian, Kempkes said: "I get the feeling that's the way he sees himself, while most people think he's a jerk."

You don't have to be a political expert for this exhibition to be worth taking a look at. The humour of Mulroney caricatured as an eggplant, or a pewter bust of US President George Bush with a plaque that reads "George the Merciful and compassionate, Conqueror of Iraq, destroyer of cities, protector of the faith, King of Kings, shadow of God on Earth, Skull & Bones — Yale '44" won't be lost on anyone.



Brian Mulroney portrays St. Sebastian in a satire by York visual arts graduate Jim Kempkes. Seventeen of the artist's satirical barbs, in a variety of media, will be on display at the Partisan Gallery until March 29.

Images of vulnerability, loneliness

by Gina Hanlon

On the inner wall of the Student Centre Arts Gallery, there hangs a detailed pencil portrait of the artist, Tracy Rain, as a child. It is picture perhaps taken by a parent. This is a "good girl," perched doll-like on a couch, in a traditional dress. The picture is framed in chicken wire over a pink wooden frame. It is a portrait my grandmother would approve of, missing the satirical implications.

It may be the only piece of work Rain's relatives feel comfortable with, judging from her comment "book" (a box holding stiff hand-made papers). Although the comments of fellow artsies are glowing, family members mix praise with queasy recognition of the conflict inherent in Rain's work: states of vulnerability, loneliness and depression explored through the vortex of the autobiographical female form.

Transparent life-size statues made of hexagonal chicken wire sit or crouch against a backdrop of crayoned paper banners which externalize the emotions of the figures through symbolic use of color and line. Crayoned notes on paper lay on the floor before the figures, turned towards the viewer. The paper is handmade by the artist out of old letters. The crayoning is a ragged print suggestive of childhood.

In one piece, a mesh figure slumps on the ground, legs apart, against a background of red paper as the crayoned notes complain of exhaustion: "slowly the blood/drains from my/body/drop by/drop."

Rain says she finds some of the statements in the comments book disturbing. Explicit, even microscopic detailing of the naked female form as object has been acceptable in Western 'male-stream' art since the fifteenth century, and loose, expressionistic representative work has also been common since the late nineteenth century.

So what is so controversial about Rain's work? Because here, the autobiographical, commenting artist's voice is united with the female body.

Durer represented himself as Christ in his interpretation of the autobiographical artist as masculine genius. Women, conversely, have traditionally

GALLERY

Experimental Arts group show
Tracy Rain (contributing artist)
IDA Gallery
until March 20

been represented as clay, matter, and body. This has held true not only within the tradition of the female nude, but by trends within Western representation of the female nude as well; including the cropping or blurring of the head, closed eyes and recumbent postures which emphasize the weight of gravity on the body.

This representation is in Rain's work as well, but conflicts with the artist's self-awareness. Mesh wire is typically used for imprisoning small animals, for keeping things or people out or in. In another work about a chrysalis, the female body — or the outer shell of the female body seen by others — is shattered as the soul escapes. Shining past the broken shards onto an open egg-like plaster shape, are images of a female body, again presumably taken by the subject looking down at herself.

These stills form the base for Rain's "death masks" superimposed on the vagina or lower belly. Some of the masks are fully-formed wax imitations of the face, while others are the coarse external plaster shell. The smooth egg like wax death masks mimic, perhaps accidentally, the uterus.

Underneath a note states categorically: "it's not my skin you know/it really isn't/not mine/skin that is."

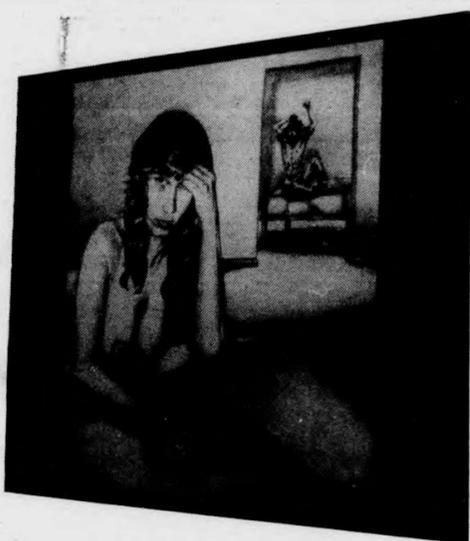
Rain's family is right to be troubled by the pain and body alienation in her work. The pain is social; the ability to express this pain so coherently, however, is unique and personal.

Rain held a one-woman show at the Student Centre Arts Gallery March 10-14; one of her pieces will be in the Experimental Arts group show, which runs March 16-20. There will be an opening night party in Room 338 of the Fine Arts Hangar, which is also the Video room for the show.

Winters work



This work appears in *By All Means Painted*, an exhibition of paintings by York students Verna Linney and Petra Nyendick showing at the Winters College Gallery until Friday, March 20. • photo by Mok Sharma



Arts exhibition at Stong

The charcoal drawings of Nick Trendyle and Mark Tumber will be exhibited in the Samuel J. Zacks Gallery (Stong College) until Friday, March 20. The compositions are interesting, and the command of form impressive. • photo by Mok Sharma



Derek Mohamed orchestrates visions of urban chaos

arts
excilbur march 18, 1992

by Scott Duchesne

The warning reads like a promise: *extremely loud music, potentially disturbing themes, coarse language, smoking and strobe lights...* I was tempted, but sceptical. Would it deliver? Were we warned well enough?

The answer to both is a resounding yes. Derek Mohamed's *The Monster*, or *how to commute through the looking glass never world* is easily the most challenging and provocative student production of the 91/92 York theatre season.

You buy your ticket. A pushy usher herds you through a hall of mirrors. At the end of the tunnel, you are offered candy. As you find a seat, the smell of incense and cigarette smoke fills the space. You notice day-glo paintings lining the walls, illuminated by ultraviolet light, giving them a strange, hovering quality.

To one side is Random Killing, a rock band, the lead singer sitting in a contraption that might've come straight out of *The Road Warrior*. On the other side another musician (Bruce Russell) sits, surrounded by keyboards. He plays the ambient pre-show music.

THEATRE

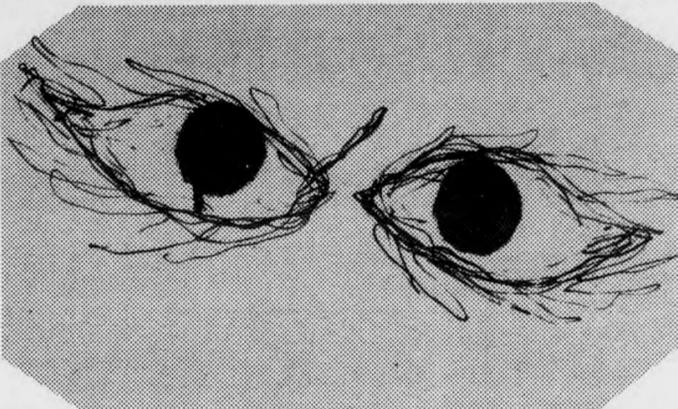
The Monster
written and directed by Derek Mohamed
starring John Ball and Krista Ellis
Centre for Film and Theatre
March 10

In the centre, two people stand on triangular blocks of wood slapping each other in slow motion. Russell's music is at first simple, low in the background. But with time it becomes increasingly complex and louder, an air raid siren blasts, the band begins and the show starts.

There can be no doubt. This is the never-world.

The Monster is a patchwork of monologues, scenes and songs which explores the decay of human interaction in the urban environment. In one section we follow Rob (Josh Ball) and Lynn (Jane Thompson), the couple who were slapping each other, from their first meeting to their relationship's eventual breakup after Rob admits to an affair.

Rob talks as well about his fear of the poles in subway cars (who touches them? Are they ever cleaned?). Lynn tells us about one wonderful rainstorm



she experienced as a child, although she is not able to describe it properly.

A particular highlight of this section is a scene where Rob and Lynn clasp arms and circle around a spotlight, arguing. As the discussion becomes increasingly heated, they circle faster, making less and less sense until they forget the point of the argument. This is a powerful symbol of what tears them apart.

Thompson's performance was enjoyable; Ball's work was not as satisfying. This section of the show was the least compelling and insightful.

The other sections, however, proved intriguing. The usher became the character X (Krista Ellis), a quasi-fascistic manifestation of the super-ego in leather knee-high pumps, who marched about and lectured us on the importance of rules and rule-following.

Ellis gave a remarkable performance as the symbol of a governing body's last-ditch effort to maintain order among the growing urban chaos; a chaos they more than likely had a hand in creating. Ellis showed depth by taking on the additional character of the Monster, a reluctant, red-nosed nervous version of Alice who forgets her cues and is expected to make the chess moves which moves the show as a whole along.

Peter Rintoul's performance was the highlight of the show. Rintoul is not only a superb poet with a sense of wordplay which defies description, but an actor with a tremendous grasp of the comic and the horrifying. His monologues left me breathless with laughter and awe.

One section had him playing a frustrated yuppie banker; another had him reading a poem like he was reading the riot act — moving slowly in a circle and tossing off pieces of paper a la Bob Dylan.

Random Killing kicked. Their brand of thrash/funk and blunt political lyrics provided a perfect bridge between scenes, reflecting the play's anger. Lead singer Drew played the narrator; his deep growling voice added an evil feel to the show (not to mention his face, covered in day-glo paint).

Bruce Russell's jazz piano and Philip Glass-like meditations proved a welcome contrast to Random Killing. Allison Watson, who carried a light and followed characters onstage, was an interesting addition. Her presence and occasional comments as a technician of the play to the characters, gave a subtle complexity to the show.

At the center of it all was Mohamed. His influences are eclectic, including Robert Lepage, Antonin Artaud and Richard Schechner, but he managed to mold them together, creating something entirely his own. His role in the show as "the Playwright" and his work with a slide projector made him a constant presence. His one monologue was sensitive and moving.

When the show ended, the lights up and the band playing, I wanted to dance. After a bellyful of "official" shows from the Theatre Department made up mainly of Brecht and Shakespeare, there was finally a show that spoke of the here-and-now, that presented events and ideas we might care about.

DancEast Young Company is special

by Ira Nayman

When I think of dance, I think of women destroying their feet bouncing around on their toes in tight, constricting slippers. A dance company has to be pretty darned special to make me forget that the beauty of the movement can have a crippling cost.

Atlantic Canada's DancEast Young Company is that special. And then some.

Primal Dance, the program DancEast brought to the Burton Auditorium on Friday, March 6, was made up primarily of modern dance works. It was a joyous celebration of the grace of the human form in motion.

Choreographer Daniel Albert's "Flipside," the opening number, started with four dancers in white and four dancers in black mingling. As dancers moved on and off the stage (the number eventually used the talents of the entire 13-member company), patterns of black and white were created with geometric precision.

An excerpt from renowned Toronto choreographer Danny Grossman's *Ecce Homo* followed. (The company had actually worked with Grossman earlier in its week-long stay in Toronto.) The three featured dancers (Stefanie and Rebecca Mendoza and Manon Boudreau) alternated between graceful movements and humorous body-building poses. As with most of the pieces, the company made full use of Burton Auditorium's large thrust stage.

The highlight of the first act was "Celebration:" eight dancers in black twirled blue and green coloured tubes on a dark stage. The effect, not unlike

DANCE

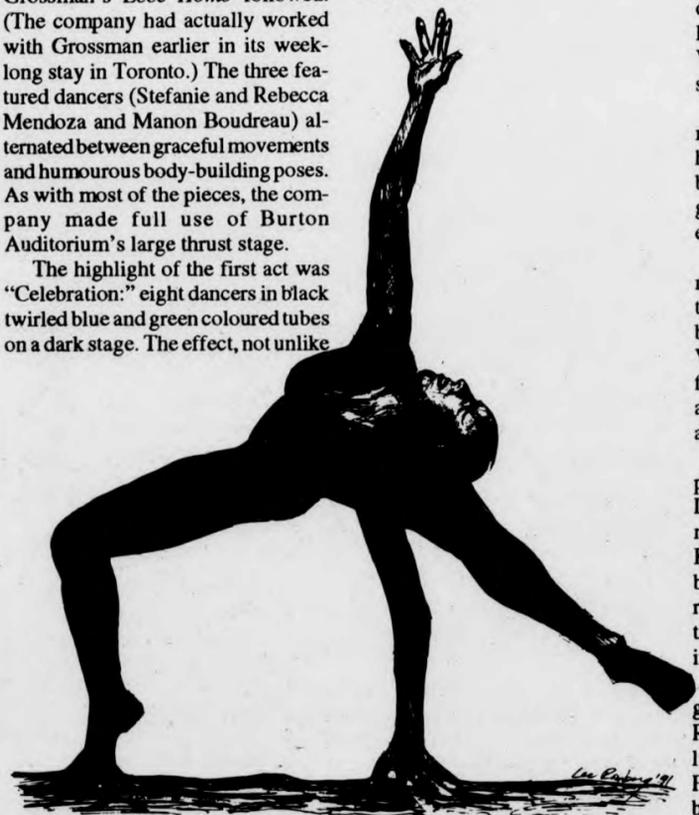
Primal Dance
DancEast Young Company
Burton Auditorium
Friday, March 6

a laser show, was the impression that the light itself was dancing. "Celebration" was an excellent reminder that modern dance encompasses a wide variety of styles.

The pieces after the intermission were more traditional, including the blue skirts and slippers of Robert McCollum's classical "Chaconne." A potentially embarrassing moment when a dancer lost one of her shoes during this piece was expertly handled by the performers, who didn't miss a beat.

The show ended with a series of dances set to gospel tunes, which featured a lot of high-stepping, head-turning and skirt-twirling. As with the music, the dancing was by turns reverential and sensuous.

I found the scene changes took too long, allowing the audience's attention to wander slightly. But that is a minor quibble.



DancEast is a non-profit organization. Tax-deductible contributions can be sent to: DancEast Foundation Incorporated, 8 Broadview Avenue, Moncton, New Brunswick, E1C 8P9. Based on the Young Company's wonderful performance at York, they deserve our support.

Total Eclipse creates magic on the stage

by Josh Marans

Magic is rarely created on stage. Magic is that intangible ability of a play to both touch and affect its audience on some emotional level (without multi-million dollar sets, I might add). Karimal productions' presentation of *Total Eclipse* has this magic.

The play is about the historic love affair between nineteenth-century French poets Arthur Rimbaud and Paul Verlaine, and their destructive dependency on each other.

Andrew Brinks is fantastic as Verlaine. His character's evolution is beautifully handled; we see him change from an old man to a young lover as he remembers his life. Verlaine becomes the object of our sympathy as he loses everything.

Theo Ward is magnetic, commanding attention while on stage. He has the power to make the audience believe he is this young and arrogant genius, Arthur Rimbaud, who can easily control Verlaine.

It is hard to tell who is using whom more — if Verlaine is using Rimbaud to recapture his youth and become a better poet, or if Rimbaud is using Verlaine for attention, sex and money for alcohol. Whatever the case, these actors have excellent chemistry, creating a believable gay relationship.

Heli Kivilaht gave another notable performance. She played both Maute De Fleurville, a submissive wife, ideal mother and aristocrat, and Eugenie Krantz, best described as a common, bawdy wench, something I didn't realize until I read the program after the show. She was totally believable in both parts.

The rest of the company was also good, with the notable exception of Richard Baccari, who was so unbelievable as Monsieur Maute De Fleurville that I doubt he himself believed he was that character. He

THEATRE

Total Eclipse
directed by Stafford Arima
written by Christopher Hampton
TSP Studio Theatre

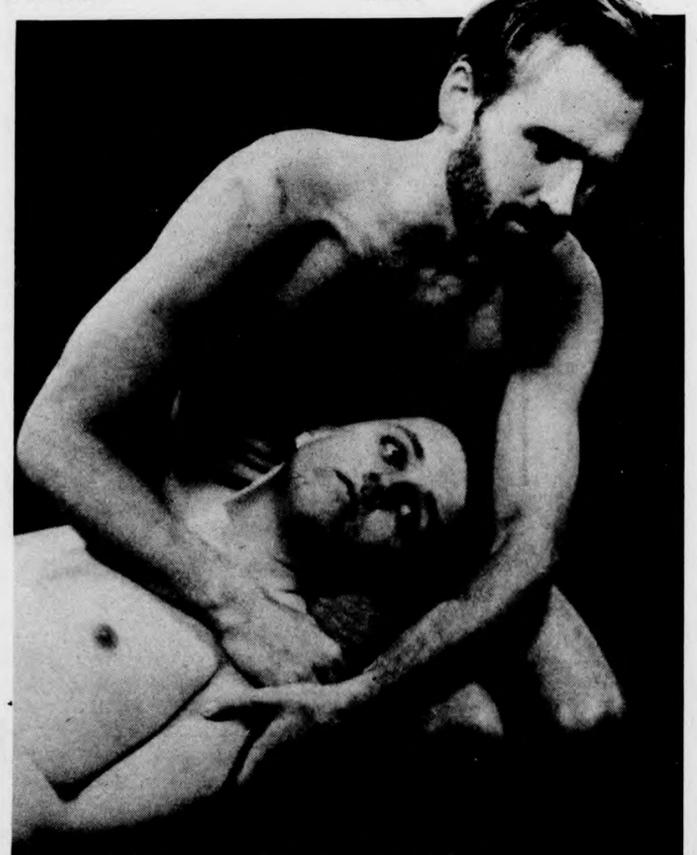
carried so much padding that, in the first few scenes, he looked more pregnant than his daughter.

The set was remarkable, changing dramatically under the lights. It lent itself well to Verlaine's shifting memories.

Stephen Dirkes' original score for the play was highly effective. When Verlaine stabbed him, the music made the scene all the more twisted and dramatic.

Christopher Hampton, best known for his Oscar-winning screenplay for *Dangerous Liaisons*, has woven a great story. This is an excellent production of the kind of play you should see once in your life.

Total Eclipse may be extended a week; contact the theatre for confirmation.



Andrew Brinks (right) plays Paul Verlaine and Theo Ward plays Arthur Rimbaud in Christopher Hampton's *Total Eclipse*, directed by Stafford Arima. The acting is superb, and the production works well — it's magic on stage. • photo by Richard Ambrose

Ouimette's great craft saves condemned *Property*

Excalibur arts
13
Excalibur arts march 18, 1992

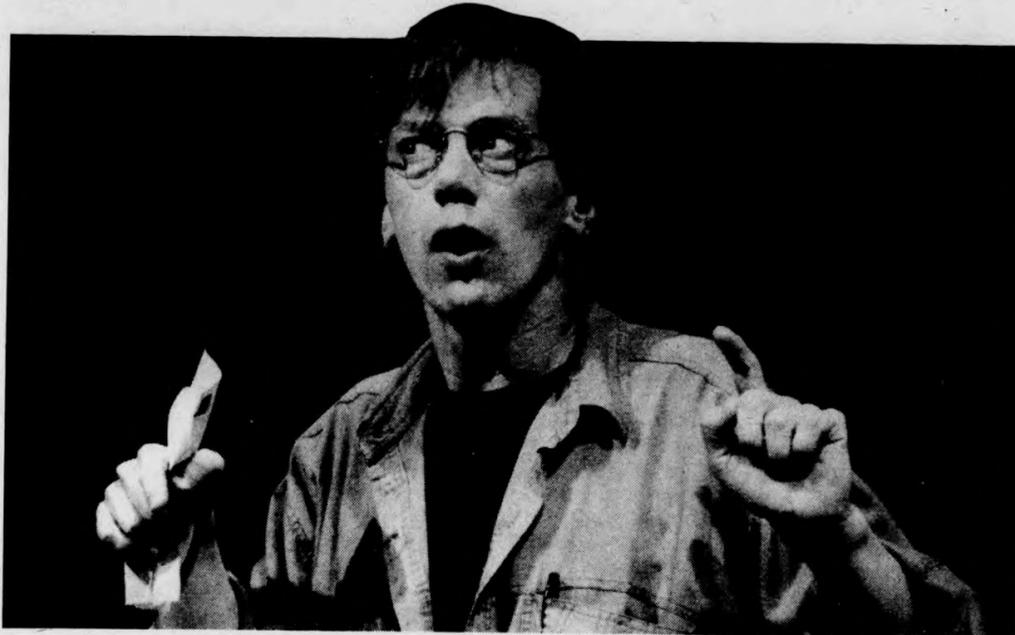
by Harry Rudolfs

On the surface, *Property* looks like a winner. A noble theatre house (Theatre Passe Muraille), in financial straits and close to going under, piggybacks a new Canadian production by a feisty-but-homeless theatre company (Necessary Angel), and gets some money from a drug manufacturer who's under the gun to find politically correct advertising media for the legal, but lethal, drug they sell (Molson's beer).

A fiercely independent Canadian director (Richard Rose) brings in the quintessential Brilliant Canadian Actor (Stephen Ouimette) to save an overworked, wordy and at times, thin script (adapted by D.D. Kugler), and the beleaguered theatre fills a hole in their March schedule. Simultaneously, the book by an aspiring Canadian writer (Marc Diamond), is printed by a revolutionary, but hard-pressed Canadian publisher (Coach House).

Everybody wins. The major papers (*Star*, *Sun*, *Globe*) write careful but uncritical reviews. Another play gets added to the canon of "Canadian Theatre." Another Canadian book gets published. Everyone lines up for another round of grants. And the body of Arts Canada keeps staggering blindly down Queen Street looking for another drink or handout.

Property does have some effective elements. There is no question, though, that without the wonderful abilities and generosity of actor Stephen Ouimette, the production would have fallen flat on its face. Ouimette assumes 17 personas; the most touching and empathetic moments come when he assumes these identities. Too much of the rest of the two-hour, one-person monologue is given to essays, digressions and rants.



On the surface, Richard Rose's production of *Property* seems like it has all the elements to be a winner. Unfortunately, the writing doesn't go much beyond the trivial and mediocre. The play, adapted by D. D. Kugler from a novel by Marc Diamond is worth attending for actor Stephen Ouimette's wonderful abilities and generosity. • photo by Lydia Pawelak

THEATRE

Property
directed by Richard Rose
adapted by D. D. Kugler from Marc Diamond's novel
Theatre Passe Muraille
until March 22

The obsessive verbiage often detracts from Ouimette's spellbinding craft.

Property contains good lines and excellent concepts — almost. A letter comes floating through the mailbox of Ouimette's Vancouver home, drawing us into the subject's convoluted psychological world. We learn of his unhealthy relationship with his mother; his equation of business and killing ("riding our lazy boys into slaughter"), and of property and suffering. He refers repeatedly to Lon-

don, Ont., his own private hell, with its twisted streets and psychiatric hospitals — but it could easily be Downsview, Ont., or Burnaby, B.C., or Syracuse, N.Y.

The author tries to tie the vast bundle together with catchphrases that begin to gnaw. "And who can blame them" is the worst example, but by no means the only one.

We learn the narrator is a writer who once was chosen by the CBC to

attend a television development workshop. Ouimette's characterizations of media executives are exceptional, but the author uses CBC jokes to buttress a good deal of tedious text. The closest the playwright gets to finding a Canadian pulse is when an executive is called away from a seminar because someone has hijacked a bus to parliament hill. For a second, the storyline becomes interesting and has some realistic basis. Then the

monologue slips as quickly back into mediocrity.

Ouimette uses stage materials cleverly. He gets a lot of mileage out of the letter from London, Ont. The phone provides an interesting dynamic and vehicle for Ouimette's impersonations, and actually gets the audience counting rings. A toilet seat that lowers itself off the wall provides another visual focus. A lighted lariat provides an innovative foil to a well-constructed conversation about big cats and the rodeo. In fact, cats and cat-killing ("felicide") are a prominent theme.

At times, the work attempts to go beyond its trivialities. There is a Chomsky-esque tirade on American complicity in an Indonesian dictator's unpunished murder of innocent people. Mention is made of the hypocrisy of Canadians producing arms for the Viet Nam war while publicly condemning it. The narrator allows access to his mother's belief that she is responsible for world war II, providing an intriguing investigation into collective guilt. At the same time a projection of a postage stamp of Queen Elizabeth II appears on stage.

However, one is left with the nagging feeling that the script is overextended and tired. There's no question that there is sincerity in the production. No one can fail to see the genius of Ouimette's acting. But the stiff, contrived writing leaves the audience hungering for less.

And who can blame them?

An odd assortment of Canadian sketches

by Josh Marans

A man walks out on a ledge of a building. A woman notices him and

yells out a window, "Hey, Mister! Don't jump!"

He pulls out a cigarette and shakes his head. "I'm not jumping: this is the only place in this building where I can have a smoke."

"Oh, thank goodness," she replies. "For a second, there, I thought that you were trying to kill yourself."

So begins Second City's 33rd revue, *Ontario, Yours To Recover*. The show is an odd assortment of sketches, featuring everything from Christopher Columbus having self-doubts to news reports of a Conservative Party coup overthrowing Brian Mulroney and causing Canada to splinter into such states as "Saskalbertitoba" and "The People's Republic of Ontario."

Refreshingly, the jokes are mostly Canadian. One unforgettable sketch features an anglophone Reform Party member on a francophone television show.

The cast works well together, each

THEATRE

Yours To Recover
directed by Bob Derkach
written and performed by Second City
The Old Fire Hall
indefinite run

member having enough distinct qualities to make virtually any situation realistic.

Unfortunately, the cast cut things short opening night, foregoing the improvisations they usually perform after the rehearsed show. What little they did do was enough to make me want to come back to see the cast improvise.

If you want a pleasant night out, see Second City's *Ontario, Yours To Recover*. I don't believe there was ever a fonder tribute to our Prime Minister than their interpretation of Bryan Adams' *Robin Hood* theme song: "Everyone He Screwed, He Screwed For You."

Engaging monologue on myths about love and women

by Moira MacDonald

"Life as a myth is no picnic these days."

So says mythical mer-woman Shawna Dempsey in her engaging and comical monologue, *Mermaid in Love*. Well, really she's a mermaid, but the parallel is clearly drawn between the mythical images of woman and mermaid, with no room left for a human soul. In *Mermaid* Dempsey shows these myths and others for what they are, but in a way that keeps the audience laughing.

Mermaid is the third in Factory Theatre and Crow's Theatre's four-week "Solo Flights" series. Presented in the laid-back Factory Theatre Studio Cafe (you can have a coffee or

THEATRE

Mermaid in Love
written by and starring Shawna Dempsey
Factory Theatre
March 10

a beer while you watch the show), the series presents different solo performances each week as well as special late-night weekend performances at 10 pm. The beautifully furnished Studio Cafe provides an intimate and comfortable atmosphere for watching this kind of theatre.

In a piece she also wrote, Dempsey appears in full mermaid regalia: tumbling voluminous blonde hair, long sparkling tail (including a frontal zip pocket which looks remarkably like a vulva) and a boob bustier

whose suction-style nipples could make Madonna jealous. She is the last of her kind on earth.

The mermaid speaks about what Ulysses was really like and how atrociously he treated her sisters; about how the end-result of love for mermaids is always the same: death; and how love itself is a product of centuries of myth-making.

But love and romance aren't the only myths we suffer from — Dempsey shows how myths are made all the time in order to control society. Dempsey uses a slide projector in part of her performance to replicate an evening TV news report — another form of modern myth-making — which portrays Ulysses' actions at sea as triumphs while ignoring the mermaids' grievances. An interesting mythical connection is also drawn between the toxic wasteland of romantic love and the wasteland of the Love Canal which was covered up for years by yet more governmental and corporate myth-making in the 1970s.

Dempsey-as-Mermaid gives a strong and well-articulated performance. She delivers her wit in soothing tones, shocking the audience out of possible complacency, with an occasional cool dry bite. Unlike most fairy tales, which are supposed to put you to sleep, there is never a dull moment in *Mermaid in Love*.

Dempsey follows up her performance with a screening of her bopping rap video, "We're Talking Vulva," and a brief live piece featuring the artist in a white paper dress. Again Dempsey criticizes the myth of romantic desire cloaked in terms like "I want you," opting for more truthful and direct terms of lust like "I want to fuck you."

Attention theatre students

Contact Productions: Theatre for People with Disabilities is presenting David Freeman's play *Creeps!* at Harbourfront from April 7 to 12. The production, about seven people with various disabilities who steal time in a washroom and spit out their frustrations and dreams, will be the first since the play opened in 1972 in which people with disabilities have made a major creative contribution.

According to its literature, the aim of Contact Theatre is "to integrate both people with disabilities and able-bodied people in producing a professional theatre company." The 11-member cast includes six able-bodied actors and five with disabilities; the administrative and technical staff is similarly integrated.

The six-month-old theatre company is having difficulty getting charitable status, which is putting a crimp in its fundraising efforts. However, tax receipts will be issued for all donations over \$10.

In addition, the donation of time to help with administration, fundraising, the building of sets or the set up of the show in April would be greatly appreciated.

For more on financial contributions to Contact Theatre, call Rhona Michelson at 321-0404. For other information, contact David Type at 593-8743 or Cynthia Richardson at 863-9829.



From left to right: Ed Sahely, Jenny Parsons and Christopher Earle in a scene from Second City's latest show, *Yours To Recover*. The show, the company's 33rd, contains the usual mix of social and political targets, and a lot of — shudder! — Canadian content.



Excalibur arts —
Justified and Ancient

Brutally honest documentary about human Follies

by Ira Mayman

Some films, no matter how good they are, dare you to continue to watch them. Frederick Wiseman's *Titicut Follies*, a brilliant expose of the inhumanity of certain psychiatric practices, is so brutally honest that it's painfully difficult to sit through.

Released in 1967, *Follies* is a documentary about the inmates of the Bridgewater State Hospital for the Criminally Insane. Without narration the daily routine at the hospital, which housed men who could not stand trial for reasons of insanity and men waiting for psychiatric tests to determine their fitness to stand trial, is portrayed.

This routine includes a strip search of an entire wing, an old man bathed in filthy water and an inmate being cut by a barber more concerned with speed than safety.

By a slow accumulation of details, the film conveys a sense of the dreadful inhumanity of the treatment of Bridgewater's inmates. The men are frequently paraded through the facility undressed, clearly a form of humiliation intended to keep the inmates in line.

The film is named after an annual show put on by staff and inmates at the institution (Titicut is a native name for the area). *Titicut Follies* starts with a rendition of "Strike Up the Band" by a half dozen drugged inmates who have difficulty keeping time and remembering all the words. It, and other



Two inmates of the Bridgewater State Hospital for the Criminally Insane share a moment of musical appreciation in Frederick Wiseman's brilliant documentary *Titicut Follies*. The film's depiction of the humiliating treatment of inmates — one can hardly call them patients — of the facility was forbidden from being shown anywhere in the world for 25 years by the Massachusetts Supreme Judicial Court.

musical numbers strewn throughout the film, are at once funny and chilling.

Single line references to drugs occur here and there throughout the

film, although the issue is not explored in any methodical way. It is the docility of the inmates that drives the point home: Bridgewater was a prison that didn't offer any real psychiatric help

to the people it housed.

One of the film's major drawbacks is relying solely on the emotional impact of its visual evidence, giving us no context for a deeper under-

Virtual Reality cannot save bad virtual movie

by Pedram Fouladianpour

In the past 30 years we have witnessed colossal changes in image reproduction. TV, video and all sorts of electronic image enhancement have had a crucial role in redefining the function of images.

Although computer generated images seem to be a footnote in recent debates, the psychological and social effects of Virtual Reality, the latest revolution in computer graphics, are already being questioned.

Virtual Reality can be a new toy for computer game addicts, although its impressive computer simulations have other uses (i.e. — military training). By wearing a helmet-like device, anyone can enter a three-dimensional, 360-degree computerized world and interact with objects in it. This new technology might be the ultimate in escapism, in which people will find themselves completely detached from physical reality. If the relationship between consciousness and concrete reality is severed, Virtual Reality might suffocate imagination. Fancy stuff for science fiction...

Cut to an office in sunny California. A handful of producers are sitting

FILM

The Lawnmower Man
directed by Brett Leonard
starring Jeff Fahey and Pierce Brosnan
produced by New Line Cinema

around a table trying to come up with an idea for their next movie. Some are concerned about this new technology. Somebody thinks of Stephen King: didn't he write a short story about Virtual Reality?

The film *The Lawnmower Man* is the result.

Jobe Smith (Jeff Fahey) is a full-grown man with the intelligence of a six-year-old. He is a ward of the local church, nicknamed "The Lawnmower Man" because he cuts people's grass.

At a top-secret science lab, Dr. Angelo (Pierce Brosnan) uses Virtual Reality to accelerate the intelligence of laboratory chimpanzees. A sinister group bankrolling Angelo's experiments forces him to heighten his animals' aggressive instinct.

As a result of the group's demands, Angelo quits the lab to pursue his research alone. An encounter with Jobe convinces him that the Virtual Reality experiments can help Jobe

attain advanced intelligence. Unfortunately, the experiment goes too far.

The Lawnmower Man has the usual elements of a sci-fi film: extravagant technological effects, a mad scientist, his monster/victim, etc. Cinematically, it isn't very subtle. The film contains mediocre acting, TV commercial cinematography and a desperate director who turns to every conceivable cliché to create suspense. Despite his efforts, the narrative often seems contrived.

Part of the problem could be Stephen King's original story. In the films based on King's work, terror is

turned into some sort of spectacular entertainment. It becomes kitsch. Thus, the terror is safe, never really threatening.

The Lawnmower Man is no exception. It trivializes issues such as the application of modern technology for destructive purposes. What we witness is spectacular state-of-the-art computer graphics mixed with a roller coaster plot. (My favourite scene is where a possessed, homicidal electric lawnmower kicks butt.)

The Lawnmower Man is not enlightening. In a sense, it's like a video game itself.

Ray Liotta film career alert! Liotta film career alert!

by Lee Romberg

Article 99 sounds like a stupid headline for a *Sports Illustrated* story on Wayne Gretzky. I can't be sure, but I think it has something to do with the 99 or so things wrong with this film.

Set in a Washington veterans hospital, *Article 99* documents the jeopardy the American health care system is in because of severe government cutbacks. In this facility there is a routine procedure for dealing with armed psychotics running loose, but open-heart surgery is an "unauthorized operation."

The doctors must steal proper medicine and supplies from the basement storerooms in the middle of the night because the corrupt hospital director (John Mahoney) is more concerned with the budget than the patients.

The lighting is awful, a hazy sheen that'll give you a headache if you look at it too long. This may be an attempt by director Howard Deutch to replicate Stanley Kubrick's brilliant depictions of a mental institutions in *A Clockwork Orange* and the bootcamp in *Full Metal Jacket*. It doesn't work.

Actors Ray Liotta and Kiefer Sutherland are in the film primarily as selling points, making it hard to take Deutch's opinions about government spending and bureaucracy seriously.

FILM

Article 99
directed by Howard Deutch
starring Ray Liotta and Kiefer Sutherland
produced by Orion

Liotta (*Field of Dreams*) gives a convincing performance, but if this is the best script he could get after *Goodfellas*, his career is in trouble. Sutherland is cast against type as an intern who is far from his usual cool tough guy.



Forest Whitaker, Kiefer Sutherland and Ray Liotta look young and serious in the hospital comedy *Article 99*. Can you spot the 99 things wrong with the movie? The accompanying article will give you a head start. And, what about Liotta's career? If this is the best film he can find after his phenomenal success in Martin Scorsese's *Goodfellas*, you know *Studs* is his next career move.

PREVIEW

Titicut Follies
directed by Frederick Wiseman
produced by Zipporah Films

standing of the issues it raises. The film also has some structural problems; I had no idea that the man in solitary confinement had been there for 17 years, for instance, until I had read the press kit. Audience members without access to such information will have occasional difficulty understanding what's going on.

The film is 25 years old. In an unprecedented move, the Massachusetts Supreme Judicial Court banned public screenings of the movie world-wide. It originally asked for all the prints to be burned, deciding later that the film could be shown to small groups of "legislators, judges, lawyers, sociologists, social workers, doctors, psychiatrists, students in these or related fields and organizations dealing with the social problems of custodial care and mental infirmity," but not the general public.

The court's stated purpose was to protect the privacy of the inmates; ironically, its decision impeded changes that could have protected what are arguably more important rights. Wiseman believes that hospital administrators originally cooperated with the filming hoping it would help them wring more funds out of the state government; when they realized it would make them look bad, they instigated the court case.

The ban was lifted last year because many of the inmates have died, making their privacy a moot point.

But like the very best documentaries, *Titicut Follies* transcends its specific subject. It has become a timeless statement on the use of knowledge (in this case, psychiatry) as the basis for an abuse of power.

Titicut Follies has a limited run at the Backstage Cinema, 31 Balmuto Street, from March 20 to 27. Tickets are \$4 for members of Cinematheque Ontario, \$6 for non-members, \$3.50 for students and seniors. Advance tickets for members are on sale now; non-members can buy tickets the day of the screening. For more information, call 923-FILM.

As for the other 95 things wrong with *Article 99*:

95) it's full of movie clichés;

94) the relationships, including a love scene with Liotta and another doctor (Kathy Baker) and a renegade woman doctor (Lea Thompson) playing hard to get with nice guy Sutherland, are unconvincing;

93) there's a Deadhead sticker on the window of a mid-west farmer's GM pickup! —

Wavy Gravy, Jimbob! Need I say more?



Jeff Fahey and Jenny Wright attempt to survive a special effects extravaganza in *The Lawnmower Man*. The film is based on a short story by Stephen King — you'll know the end of the world is nigh when they start making films out of his shopping lists.

Bent talk from an anarchist director

by Anthony Pizzari

He's a self-proclaimed "anarchist" filmmaker. That's quite a statement, but compared to his colleagues (Egoyan, Rozema, Arcand) Bruce McDonald does walk a different path. He's not concerned with the theory of art in his films — he just wants people to have a good time.

"No one's had any fun in this country," McDonald says of Canada.

Talking with *Highway 61* director McDonald and writer/actor Don McKellar, I found it easy to see where

INTERVIEW

Highway 61
directed by Bruce McDonald
starring Bruce McKellar and Valerie Buhagiar
produced by Shadow Shows

the down-to-earth nature of the movie stems from.

Highway 61 was conceived and half-written before McDonald's award-winning *Roadkill* was made. He says he went to Memphis on a borrowed \$200 to research the highway's "mythological musical past." He unwittingly arrived in

Valerie Buhagiar thumbs a ride in Bruce McDonald's rock and roll road movie *Highway 61*. "I think that the movie is in a sense about disillusionment," says writer and co-star Don McKellar. "All the characters along the way have their idea about the American Dream and all their goals are very dear — and they're all shattered by the end of the trip..."



Memphis just as Jim Jarmush and Joe Strummer were filming *Mystery Train*. McDonald took this as a good omen.

The "road" has always had a personal appeal for McDonald. "Both films and music have been part of its [the film's] motor. I associate music with driving because it's one of my favorite things in the world to do — to just drive all night with a great tape selection."

"I think that the movie is in a sense about disillusionment," McKellar says. "All the characters along the way have their idea about the American Dream and all their goals are very clear — and they're all shattered by the end of the trip... People have to confront their own illusions by the end."

To McDonald's surprise, *Highway 61* won the best film in Spain's San Sebastian Film Festival. On the growing status of Canadian films overseas, McDonald says "there's this perception in Germany and Japan that what's happening in Canada is similar to what happened with the German New Wave — the new German cinema in the early seventies — and what happened with Australian cinema. There's a great sort of government support for films which you don't find in many other countries."

"Also there's a very rare kind of a community with a diverse range — people like Egoyan... Arcand, Rozema, Bruce Elder — carrying the experimental torch — Michael Snow, Phil Hoffman and so forth. The perception is quite astonishing when you go over there and you realize that they know more about [the Canadian] scene than you do."

Both McDonald and McKellar were reticent about speaking on upcoming projects, McDonald stating that *61* was a "workout film." Rumours have it that they will be working on a film related to kung fu.

Hopefully McDonald's next work will enjoy similar success to *61*, which is currently the second most popular film in Toronto.

Allen's directing ability is lost in *Shadows and Fog*

by Ira Nayman

Woody Allen's latest film is about a small town stalked by an unknown killer. Allen plays a clerk who is woken up by a vigilante group trying to catch the killer; although they enlist him in their plan, they don't tell him what it is. He spends most of the film wandering through the city trying to figure out what's going on, dodging the killer and meeting other people who, inexplicably, are wandering the streets dodging the killer.

Every strength in the film seems balanced by a weakness. The black and white cinematography, for instance, is gorgeous. The way human figures move through — well — shadows and fog effectively creates tension, the expectation that something nasty is about to happen.

Unfortunately, each moody scene is followed by a now typical Allen discourse, in the form of a conversation, on the nature of evil and the existence of god. Not only do these scenes dissipate any tension, but they aren't even interesting in themselves, being a rehash of old themes.

Allen is a good actor's director. In *Shadows and Fog* he does something I didn't think was possible: he gets a natural, unaffected performance from John Malkovich. Another decision he made which must be applauded is keeping Madonna's appearance in the film

FILM

Shadows and Fog
directed by Woody Allen
starring Allen and Mia Farrow
produced by Orion Pictures

to a single 30 second scene.

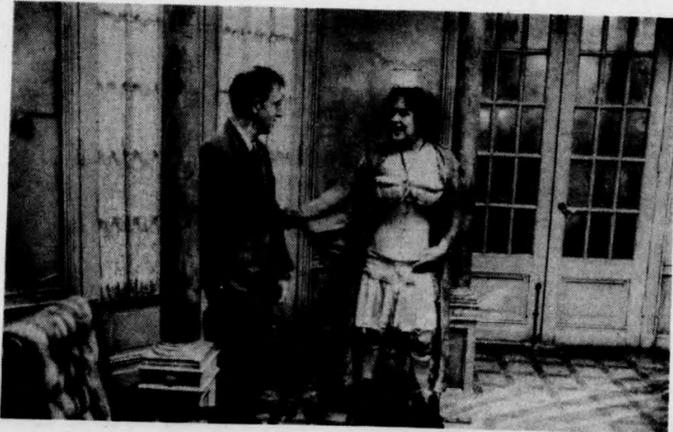
On the other hand, Mia Farrow was given such a thin character that her performance amounts to little more than a really annoying whine. In addition, many of the featured performances, including turns by Lily Tomlin, Wallace Shawn, Fred Gwynne, Kenneth Mars and Kate Nelligan, are disappointingly little more than walk-ons.

Allen himself seems uncomfortable, pushing his nebbish character

to the limits of credibility. It's as if he no longer believes in the character, but is going through the motions for fans who won't let him do anything else.

Allen does get off several funny one-liners, although they don't come as quickly or as often as they once did. But, the comic aspects of the premise are not well developed (as Allen proved he could do in, say, *The Purple Rose of Cairo*).

I've been a Woody Allen fan since the 70s — I wish I could have liked his latest film more. Unfortunately, *Shadows and Fog* is further evidence of a filmmaker working against his own best instincts.



Woody Allen and Cathy Bates share a laugh in a brothel in *Shadows and Fog*, Allen's latest film. Imagine Allen's nebbishy character from his early comedies dropped into the middle of a film of a short story by Franz Kafka directed by Ingmar Bergman and you'll understand what this film is — a mess.



Excalibur arts —
Don't ask

arts
15
Excalibur march 18, 1992

WORK IN FRANCE OR THE U.S.A.



TRAVEL CUTS
York Lanes Mall
661-1393



REPROMED LTD.

is seeking healthy males to participate in an ongoing program in sperm cryopreservation and therapeutic donor insemination. Accepted donors will be compensated for their time.

Those interested please call
537-6895



Crystal Court

FINE CHINESE & SZECHUAN CUISINE

Fully Licensed

1300 Finch Avenue West, Downsview, Ontario M3J 3K2
(Keele/Finch)

- *Dining Lounge
- *Business Luncheon Special
- *Take Out or Delivery
- *Special Occasion Party & Birthday Party

無任歡迎
堂食外賣
炒粉麵飯
煲仔鐵板
名爐燒臘
粵菜小炒

LUNCH BUFFET
12 noon - 2:00 p.m. \$6.50

(Delivery start at 11:30a.m.)

739-6600

Business Hours
Mon-Thurs 11:30 am - 12 Midnight
Fri-Sat 11:30 am - 12 Midnight
Sun.-Holiday 12:00 noon - 11:00 pm

華晶閣

Aidia

FINE ACCESSORIES

Buy one, get the second* free
on
Selected Earrings
All Footless Tights

Buy one hair accessory,
get the second* for 50% off,
and the third* for 60% off

10% off all Hanes panty hose
while supplies last

Large selection of
mens' and womens' fashion watches

*merchandise of equal or lesser value

YORKLANES 667-7676

The El Mocambo is a long way from the Reading Festival

by Leighton Shearer-Sonier

Scene one: a scorching day, late summer 1991. Fifty thousand rocking musos cram close to the stage. It's the Reading Festival and Thee Hypnotics are waking the dead and comatose.

Scene two: a dark club in Toronto. It's another meaningful event at Toronto's rock 'n' roll mecca, the El Mocambo: it's 20 below outside and 300 leather clad die-hards are scattered about the cavernous bar waiting for another pitcher of ale. Thee Hypnotics have a task of biblical proportions ahead of them.

On stage there is a sense of dissatisfaction. It is near impossible to write a serious, meaningful word concern-

CONCERT

Thee Hypnotics
El Mocambo
Tuesday, March 10

ing the worthless, retro-rock painfully acted out by Canada's own (sorry!) Swampbaby, a band still relying on Jim Morrison moves and early Rolling Stones riffs. They are a tantrum-ridden opening act of little innovation and no use.

Thee Hypnotics need to rock. By the end of their first song, a rip at "Preachin' and Ramblin'," you start to feel a little better about the whole evening.

Thee Hypnotics are not used to a crowd this size, although, to be fair,

they're not used to Reading Festival sized crowds either. A typical Thee Hypnotics crowd falls somewhere in between.

Drummer Will Pepper clarifies the unease and bad will as they leave the stage after a bumbling encore with a few well chosen words to the effect

that they haven't even been paid for the evening.

Bitching aside, how was the concert?

Thee Hypnotics borrow heavily from the same bands that Swampbaby steal from. The great thing about Thee Hypnotics is their context: they rock the small crowd with songs of the

retro-scene firmly rooted in 1990s grunge.

This concert is not their best, but no one can blame them. Theirs is the music of crammed halls and sweaty bodies which feeds off the crowd banging at the edge of the stage. Tonight they are just going through the motions the rocking Hypnotics way.

This Opera House gig a real hHead trip

by Leighton Shearer-Sonier

Toronto should be grunging themselves into oblivion with this band every night.

It's pretty late when hHead are finally introduced to the large crowd jammed into the smoke-filled Opera House. There have been a few renovations since I was last here: a prohibitive mosh barrier has been deemed a necessary addition to the stage, a decision hHead will pay for.

Because... hHead are the band Sub-Pop spawned. They are an amalgam

CONCERT

hHead
The Opera House
Monday, March 9

of every sound the Seattle grunge label ever produced, which isn't as bad as it sounds.

Leaning heavily on shaggy guitar riffs and funky slamming bass lines, this Toronto phenomenon-to-be created a set of power rivalling the

Mudhoney and Soundgarden of the world. Their songs are rich, strongly written and capable of creating a mosh-pit the size of a small farm, renovations or not.

"Burn," their finale, is the kind of song whole movements should be based on. To have a talented band like hHead roaring out of your own city is a luxury, to see them is an experience. Support them by buying their cassette, Toronto.

Excalibur, in conjunction with The Student Centre Corporation (bless their lovin' hearts), is giving away three pairs of tickets to see The Holly Cole Trio at the Underground on Wednesday, March 25. Be one of the first three people to come to the Excalibur office (420 Student Centre) Friday at noon and answer the following question: the bangs at the right belong to the lead singer of the Holly Cole Trio. Can you name him/her? Tell Eric (short guy, long hair) the answer and win.



York Dance Ensemble proves its versatility in Spring Dance '92

by Moira MacDonald

York dancers don't hibernate in winter: they burrow into their studios, wrapped in their warmest woolies while keeping the fires burning under a cauldron of creative activity. Last weekend they emerged, celebrating the imminent change of seasons with *Spring Dance '92* at the Betty Oliphant Theatre.

In keeping with the spring theme of rebirth, many of the show's works were re-creations, previously presented at other venues and re-worked to feature the talents of the York Dance Ensemble.

Christian themes were represented by three works, though each very different from the other.

Garnering the most attention in the Toronto dance community was York professor and master's candidate Anna Blewchamp. Her reconstruction of "The Wise Virgins," based on a biblical parable, was originally choreographed by Gwenyth Lloyd in 1942 for her Royal Winnipeg Ballet company. The ballet was all but lost after a fire destroyed the original notes, sets and costumes. Last

DANCE

Spring Dance '92
The York Dance Ensemble
The Betty Oliphant Theatre
March 14

year, Blewchamp took up the arduous task of reconstructing the ballet as part of her thesis, meeting with original cast members as well as Lloyd herself, now 91.

It's difficult to say how close the reconstruction came to the original, but it certainly stood on its own merits. The movement was fluid and classically grounded, although technically simple (if you disregard the sharply slanted rear floor, which must have been a dancer's nightmare). There was a need for clearer distinction in movement between the five wise virgins and the five foolish virgins, although this may have been part of the original work.

Darcey Callison's "Angelology" was a post-modern interpretation of the hierarchy of angels, portraying the qualities of guardian angels, imps and cherubs with more than a hint of how they might have worked better.

Alvin Erasga Tolentino again proved himself as one of the Dance Department's major choreographic talents with "Sola Scriptura." It was seamless, danced with commitment by the choreographer himself. The movements may have been simple, but each yielded meaning, telling the story of a man's quest for spiritual purity.

Rounding out the non-religious part of the program were three other works. Voice as percussion was featured in both York Dance Ensemble director Holly Small's "Cheap Sunglasses" and Patrick Pennefather's "A Big Circle." Small's work was slick and athletic; Pennefather's was more a comic interlude consisting of dancers pacing about in small circles "wondering what to do, to do, to do."

Arwyn Carpenter's "Sang-Froid" was cleanly danced by several ensemble members. The work had an eerie theme: a frustrated male writer was likened to a vampire inducing his female muses to suck their own blood and offer it to him as creative inspiration.

The Dance Ensemble is a technically strong group, although lacking in virtuosity. They are artists with a strong sense of phrasing, musicality and expression, a solid base from which to improve.



York Dance Ensemble member Shelley-Ann Walker in Gwenyth Lloyd's *Wise Virgins*, as reconstructed by York professor and master's candidate Anna Blewchamp. *Wise Virgins* was one of the pieces performed by the Dance Ensemble for *Spring Dance '92*. • photo by Jack Liang



Moah Mintz, lead singer of the local band hHead strikes a typical rock and roll, kick out the stops guitar hero pose (if you discount the speaker trying to edge him out of the photo). And, the best part is, he's rumoured to be a York student. • photo by Alak Sharma

campus events calendar

"By All Means Painted," an exhibition of new works by Verna Linney and Petra Nyendick, will be featured in the Winters College Gallery (Main Floor, Winters College) until March 20. "The paintings in this exhibition are part of a continuing exploration of the interpenetrations between form and meaning," writes Linney. For more information, call extension 77618.

Works by visual artists Nick Threndyle and Mark Tumber will be exhibited in the Samuel J. Zacks Gallery (109 Stong College) until March 20. For more information, call extension 33055 or 77305.

British playwright Jim Cartwright's *Road* appears in the Atkinson Theatre until March 21. "Music and liquor supply the grease that turns the wheels of doom in this magnificently realistic view of a single road in Maggie Thatcher's England." Showtime is 7:30, with a 1 pm matinee Wednesday, March 18 and Friday, March 20. Admission: \$10, \$7 for students and seniors. Box office: 736-5157.

VOCAL EYES — *The Artist as Citizen*, the fifth annual Wendy Michener Symposium, will be presented by the Faculty of Fine Arts and Winters College March 18, from 2 to 4 pm in the Winter Senior Common Room 021. Poet, playwright, novelist and broadcaster M. T. Kelly chairs a discussion on the role and responsibilities of the artist in a society and culture. Panelists are journalist and arts critic Carole Corbeil; writer and television critic Brian Fawcett; curator of The Power plant Richard Rhodes; playwright, dramaturge and York theatre prof Judith Rudakoff; and actor/director R. H. Thompson. Admission is free. For more information, call 736-5136.

Clarinetist Susan Rehner performs in the Student Recital Series with a program of works by Poulenc, Weber and Simeonov. Dacary Hall, 050 McLaughlin. Thursday, March 19, 7:30. Admission is free.

Music students and faculty join in a continuous performance of improvised music in Dacary Hall from 1 to 4 pm on Friday, March 20. The highlight of the program will be John Zorn's "Cobra." Admission is free.

Also on Friday, March 20, Soprano Marie Piazza presents a program of works by Vaughan-Williams, Puccini, Villa Lobos, Handel and others. Dacary Hall — 8 pm. Admission is free. For more information on these three events, call the music department, 736-5186.

Morris' stunning Paukenschlag Grands Ballet highlight

excelsior march 18, 1992 arts

by Riccardo Sala

Montreal's Les Grands recently gave the world premier of Mark Morris' stunning "Paukenschlag" at the O'Keefe Center. It was a fascinating, jarring work on many levels.

"Paukenschlag" was one of four works staged by the Montreal group, the others being George Balanchine's "Valse Fantaisie," Nacho Duato's "Jardi Tancat" and "The Gilded Bat" by Peter Anastos.

These diverse dances, ranging from the elegant, simple classicism of Balanchine to Anastos' overstated movement, displayed Les Grands' masterful ability to switch chameleon-like according to the demands of the varying works.

"Paukenschlag" was brilliant, Morris moving his dancers to the strains of Haydn's symphony no. 94 in G major. Designer Robert Bordo's simple white screen with baroque chandelier-style motifs accentuated the classical score and restrained movement of the piece. Irony lay in the transposing of this restraint of movement with the dancers' costumes, tights which suggested athletic abandon and aggression.

Balanchine's "Valse Fantaisie," like the other works, with the exception of "The Gilded Bat," was a simple piece which gave the Montreal dancers the opportunity to display their classical skills, moving to Mikhail Glinka's Valse Fantaisie in B minor. A blue screen backed up the six dancers, complementing their oyster white costumes.

"Jardi Tancat" was based on Catalan folk tales collected and sung by Maria del Mar Bonet. The

DANCE

Jardi Tancat and other works
Les Grands Ballet Canadiens
The O'Keefe Centre
Sunday, March 15

three couples in "Tancat" dance against a backdrop of withered trees, peasants tied to the earth at the mercy of a fickle and at times cruel nature.

Like the music, a passionate guitar accompanied by the soulful wailing of Bonet, the dancing in "Tancat" was intense, but disciplined.

"The Gilded Bat" — based on Edward Gorey's delightfully disturbing comic strip — which closed the show, is a hilarious parody of ballet. Focusing on the fictional life of ballerina Maud Splaytoes, danced by Anik Bissonette, the narrator, played by Quebec's Jean Leclerc, describes

the misadventures of a mal-adroit ballet hopeful.

Sadly, Splaytoes is killed in a plane crash just before her big break in the "Chauve Souris Doree," literally Gilded Bat. There is a performance in her honour, with a spotlight dancing where Splaytoes would have been, one of the many comic touches throughout the work that hit the right chords with the audience.

Going from the intensity of "Tancat" to the gaiety of "Bat" was quite a jump, one which Les Grands Ballets handled extremely well. The program was a success, the Montreal troupe proving adroit in dealing with a wide range of topics and themes.



Giocanda Barbuto and Andrea Boardman in Nacho Duato's contribution to an evening of dance with Les Grands Ballets Canadiens, *Jardi Tancat*. Based on a collection of Catalan folk tales, *Jardi Tancat* means "Closed Garden." The dancing was intense but disciplined. • photo by David Cooper

Apted's anthropological investigation continues

by Lilac Cava

FILM

35 Up
directed and produced by Michael Apted
starring several British citizens

A valid and necessary lifelong anthropological investigation of British culture? Or just another futile exercise at defining any group of people? If anything, Michael Apted's *35 Up* left me with a taste of the mixture that is "contemporary Britain," hardly Neapolitan, potpourri or melting pot, but definitely and decidedly Apted-esque.

35 Up is the latest manifestation of an idea started 28 years ago in a Granada Television feature called *Seven Up*. A group of engaging young tykes — all seven years of age — from widely differing backgrounds had their thoughts, mannerisms and

aspirations revealed through filmed interviews. Why? To get a glimpse of life in England, of course — the old cross-section display treatment.

Subsequent films at seven-year intervals followed; the same kids were trailed at the age of 14, 21, 28.

Shown from a none-too-detached angle of interviewer-slash-social commentator, this latest documentary almost proves how predetermined a person's character can be,

from conception to adulthood and beyond. Social status (read: class) and gender certainly do much to affect this ongoing soap opera as well.

At times, I was tempted to view the narrative as too comically close to resembling shows like Mutual of Omaha's *Wild Kingdom*. (Lines like "See Jane play wife" and "Look at the young upwardly mobile prep schooler in his natural habitat" crept into my

head). *35 Up* just seems at times to be too staged to be taken seriously as fact.

Entertaining and touching (especially the treatment of Neil, the lone wolf/iconoclast of the group), *35 Up* nevertheless manages to convey a sense of hope and growth. Its protagonists, the English people, continue to defy unwritten definitions in their individual expressions of living.

Mike MacDonald: My House, My Rules, my cliches

by Anthony Pizzari

My House, My Rules, stand-up comedian Mike MacDonald (*Mosquito Lake*)'s routine, taped for the CBC from a performance at the Elgin Winter Garden Theatre, is very safe. Although the word "fucking" is no longer taboo, for example, the network censored it anyway.

Perhaps they were trying to give the show the appearance of being risqué.

The show is about MacDonald's memories of his childhood. His relationship with his father is the basis for his exaggerated humour.

The routine touches all the familiar bases: dad's antics during the family's vacation car trip; mom trying to navigate and not quite being able to do it; his *big party* while his parents are away; turning 19 and thinking he is a man; etc. He punctuates his jokes with slapstick which I found funny only the first or second time.

Each segment is introduced with MacDonald on a boat in the middle of a lake, no doubt to give us a sense we're in Canada, sharing an "intimate" moment with the comedian. At one point, he gives us one solution to his family problems: "Break the cycle." Gee, thanks.

Despite the clichés, the routine occasionally touches on shared memories which are funny. Almost everyone has gotten drunk with their friends, for instance, and got home way too late only to face a stupid lecture and a slap.

Sadly, these moments are few and far between. Although MacDonald was obviously very affected by his teenage years, his routine isn't really insightful or funny. *My House, My Rules* comes off more like a cross between *The Beachcombers* and a less sarcastic version of *Married... With*

TELEVISION

My House, My Rules
starring Mike MacDonald
CBC
Friday, March 20, 9 pm.

Children.

The most interesting thing about *My House, My Rules* is that it demonstrates how big the generation gap really is. The humour does not deal with drugs or abortion, for instance, things that most teenage university

students today have seen or dealt with.

Cutaways to the audience reveal the show's target viewers: people 30 and over, couples in retirement, grandparents. They're yuppies (if I can still use that term) who graduated from high school in the '70s and still think Led Zeppelin is the greatest rock band.

My House, My Rules is a typical CBC production, but at least it's in the right time slot. Who but parents would be at home Friday at 9?



Three of the subjects of Michael Apted's series of documentaries, the latest of which, *35 Up*, has just begun a commercial release. Starting when they were seven, Apted filmed a number of people with varying backgrounds every seven years to see whether or not their expectations of life were fulfilled.

PUT YOUR UNIVERSITY EDUCATION TO WORK!

Human Resource Management

Post-Diploma Co-op Program — One-year Certificate

This one-year program is designed to provide you with additional training in the field of human resource management where you'll receive expert training in the following areas:



Organizational Behaviour
Personnel Research
Training and Development
Industrial Relations
HR Information Systems
Compensation Administration
Occupational Health and Safety
Recruiting & Selection Procedures

A co-op work term in a HR related position is incorporated in the program to enhance your classroom study and provide you with months of work experience. The Human Resources Professional Association of Ontario accredits the courses in this program and grants the Certificate in Human Resource Management (C.H.R.M.) to qualified graduates.



For more information call Human Resource Management
Program Co-ordinator Barb Marshall: (416) 459-7533, ext. 329

SHERIDAN COLLEGE

Summer School of the Arts

May ♦ June ♦ July ♦ August

Join us this summer for a series of intensive hands-on workshops, credit, and non-credit courses taught by professional artists, craftspeople, and designers in the following areas:

Calligraphy
Ceramics
Classical Animation
Computer Animation
Computer Graphics
Dance
Drawing
Experimental Arts
Furniture/Wood
Glass
Graphic Design
Literary Arts
Media Arts
Painting
Papermaking
Photography
Printmaking
Sculpture
Textiles/Fibre

For more information call or write to:
Sheridan College, Summer School of the Arts
1430 Trafalgar Road, Oakville, Ontario L6H 2L1



(416) 845-9430, ext. 222

Spinning minds and ever-ringing ears: happy Valentine

by Leighton Shearer-Sonier

Since I came to Canada, I've sensed this great alternative love affair between the local music underground and the soft-spoken, loud ripping psychedelic bands from across the pond. Lush first hinted at it, then Ride, The Cranberries and on and on. My

Bloody Valentine are here for another sensuous rendezvous — their way.

My Bloody Valentine don't make too much of an entrance. In fact, they don't move much at all. This is the realm of the shoe-gazers — an existential realm, a pulsing, tearing chaos of a realm. A great sense of the band as stone emerges: they are immutable,



My Bloody Valentine brings us into the realm of the shoe-gazers, an existential realm of pulsing, tearing chaos. Despite this, My Bloody Valentine's recent concert gave Toronto something to think about: hopelessness and hope together. • photo by Alek Sharma

CONCERT

My Bloody Valentine
The Opera House
Monday, March 9

letting the blast of the ever-decaying world envelop and blow over them.

Images of chaos flicker through the band, projected onto a cinema screen backdrop. This is the power and the mystique of My Bloody Valentine.

Not once does singer Kevin Shields raise his eyes to greet the audience; his guitar is all, the sound everything. The weaving of this thick tapestry of melody and silence doesn't need his face.

Debbie Goode is lost in the buffeting winds of the end of the world, bounding on the bass lines that feed the vortex which spiral around the band. She has enough to fence with; we are too much.

Bilinda Butcher stares into the void from which the chaos must come. The projections wash over her as she joins Kevin to chant into the maelstrom with hushes and whispers, lost in their own musical power's force of destruction.

Behind them is Colm O'Ciosoig, encouraging, encouraging. His drums

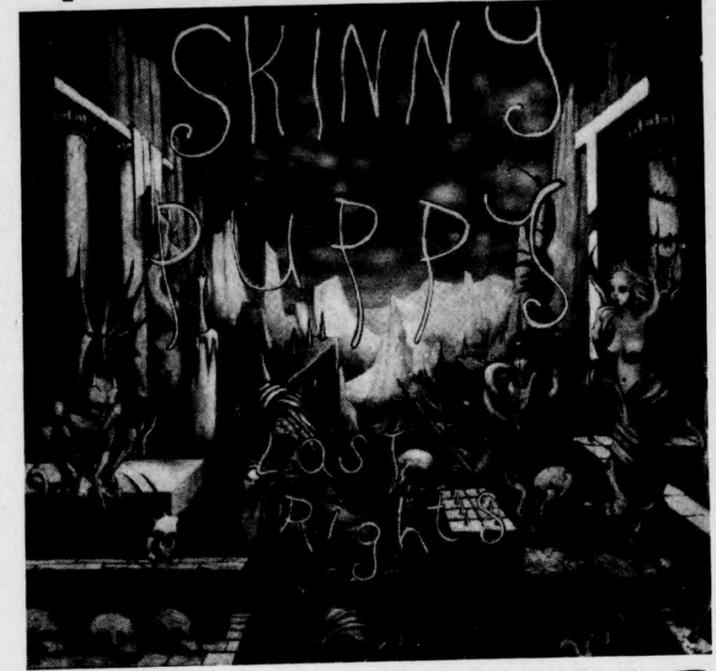
never let them stop. Transfixed, we can only hold ourselves in and hope for the best.

To describe My Bloody Valentine as "one song after another" would be an injustice. Rather, this is one tear after another, the deconstruction of a carefully planned melody. Slowly they bare the raw anarchy of their

music in a ten-minute blast of white noise: atonal, ringing, forever.

This was an Experience. My Bloody Valentine had given Toronto something to think about — hopelessness and hope together. In the end, we were left with three things: beauty among the ruins, spinning minds and forever-ringing ears.

Apocalyptic Skinny Puppy



by Prasad Bidaye

With each successive album, Skinny Puppy maintain their acute sense of originality and artistry. *Last Rights*, rumoured to be the band's finale, destroys many of the customs they've pioneered in their career, finding them at their most explorative and apocalyptic.

Having forged the perfect link between electro-industrial dance and macabre theatre on their previous effort, *Too Dark Park*, musicians Cevin Key and D. Rudolph Goettel move forward with an abrasively loud yet intricately melodic masterpiece. *Last Rights* is worthy of the kind of praise that Einstürzende Neubauten and The Legendary Pink Dots have achieved in the past.

Key bashes his drums harder than ever. His collaboration with Goettel's dramatically damaged orchestrations conjures up sounds and noises with a visceral intensity that attains improvised spontaneity while keeping a definitive musical foundation.

At some moments, *Last Rights* is so chaotic that the speakers might blow up from near-excessive distor-

MUSIC

Skinny Puppy
Last Rights
Nettwerk records

tion. Don't be alarmed — it's the intention of the artist.

It's always a pleasure to hear Nivek Ogre scream. Distorted, reverberated and crazed, the innovator of throat-edged poetry neglects his traditional focus on environmental and political issues, opting for more abstract lyrics. In "Killing Game," he announces, "I played the killing game... first!"

Last Rights contains possibly the most autobiographical lines he's written. Ogre has inspired masses of suicidal goths all over the continent, something imitators like Nine Inch Nails have attempted to do for years.

New age connoisseurs will try to pigeonhole this album as some kind of a psychedelic trip, but true fans will recognize it as perhaps Skinny Puppy's attempt at opera. (Opera!) With no gaps between the songs, and orchestrated with samples of traditional instruments, *Last Rights* creates exciting visual images, capturing much of the theatrical drama the band has earned a reputation for in their live shows.

Unlike most of their decade-old counterparts, Skinny Puppy have only grown crazier.

Nix McDonald's mix of pics' picks

by Ira Nayman

Francis Ford Coppola has said that being a movie director is the last

dictatorial position in the world. In compiling a film soundtrack, it must be nice to be able to say, "I want this, and that, and — ooh! — I must have

one of those!" Unfortunately, the results aren't always as fascinating for listeners as they are for the director.

Highway 61, directed by Bruce McDonald, follows the road made famous in a song by Bob Dylan. One of the film's conceits is that, as it moves down Highway 61, it explores American popular music, from rock and country to jazz and gospel. The soundtrack reflects many of the styles encountered in the film.

The soundtrack opens with a truly forgettable rock number by Nash the Slash called "Into the Land of the Fire." Fortunately, this is more than made up for by a high-energy version of Dylan's "Highway 61 Revisited" by Rita Chiarelli featuring Colin Linden, and the Bourbon Tabernacle Choir's jazz-tinged "Put Your Head On."

Sam Larkin's "Sally On" is an exceptional folk track. Jane Hawley's "Momma's Waitin'" not quite so good country. From there, the album starts to run into problems.

The soundtrack strongly reflects McDonald's musical interests. If you don't share his interests, you're not going to like a lot of cuts.

I mean, Tom Jones singing "It's Not Unusual"? Really? I never thought I'd own an album with a song by Tom Jones. Hell, I never thought I'd live in the same neighbourhood as anybody who owned an album with a Tom Jones track on it.

The Razorbacks' "My Way or the Highway" is typical rockabilly, which means it contains more attitude than creativity. "Dance" and "Mr. Skin," by Acid Test, are undistinguished dance numbers. And, for better or worse, I have always been immune to the charms of zydeco music.

Between each song is a snippet of dialogue from the film, in the order in which they appeared. As a mnemonic device for people who have seen the film, it's wonderful.

As for the music, the liner notes suggest you further explore the works of the individual artists you like. Better yet, go to them directly.



Although it's not well known, Bruce McDonald (centre, with Valerie Buhagiar and Bruce McKellar, the stars of *Highway 61*) became a director just to be able to put all his favourite music on a soundtrack album. The soundtrack to *Highway 61* is great...if you happen to be Bruce McDonald.

Jerry Jerry not from New Zealand

by Nina Kolunovsky

Montreal, besides being the world's most exciting, vibrant, multi-faceted and all-around greatest city, has one major claim to fame. It is the city where I was once seriously told that Men Without Hats is "from New Zealand."

That was also when I decided to dedicate the rest of my life to promoting Canadian music.

When I found out that Jerry Jerry and the Sons of Rhythm Orchestra is Montreal-based, as well as mostly Montreal-born and bred, I was determined to like them. After listening to the first song on their second album, *Don't Mind If I Do*, I was afraid that might take some effort. The song is unoriginal, has way too much drum and is only occasionally melodious.

Luckily, with one notable exception, the rest of the songs are much better. The jazz-influenced songs ("Jimmy Reeves," "Grandiose," etc.) are perfect in all respects. "No Ass Tattoos (In Heaven)" is hilarious, poignant and has a catchy tune — a considerable feat in my book.

In fact, this is the case with the rest

MUSIC

Jerry Jerry & the Sons of Rhythm Orchestra
Don't Mind If I Do
Aquarius records

of the album. The lyrics deserve to be listened to because they are funny and timely.

The quality of the music surprised me — this is obviously not just a bunch of guys strumming the drums and beating the guitars. Not only are all the instruments recognizable on the album, but they actually sound good. This more than aptly makes up for the occasional lack of originality.

The album left me with only one question, which concerns the alleged song "The Ballad of John Card & the Booze Rookie." The question is: "Why?" The song is worthy of a high-school band just dabbling in the complicated concepts of "original lyrics" and "slow songs."

If it had to be included on the album, it should have been the last song, just to remind us of the tremendous improvement the band must have made over the years to become as good as it is.

MUSIC

various artists
Highway 61: The Soundtrack
Shadow Shows/Capitol Records

CRZ
The Ever Expanding Corporate 105.5 Top 16

- Curve.....Doppelganger.....Anxious
- Lush.....Spooky.....4AD/Polygram
- Phleg Camp.....Beaker.....Final Notice/Cargo (C)
- Sugarcubes.....Stick Around For Joy.....Warner
- Jesus and Mary Chain.....Reverence EP.....Blanco Y Negro
- Disposable Heroes of Hiphoprosy.....Language of Violence.....A&M
- Corrosion of Conformity.....Blind.....Relativity
- Bad Religion.....Generator.....Epitaph
- DHI.....Machine Altar Transmission.....Fringe (C)
- Skaface.....Mamooska.....Skaface (C)
- Rollins Band.....The End of Silence.....Imago
- Ride.....Leave them all Behind.....Creation (C)
- Skinny Puppy.....Last Rites.....Nettwerk (C)
- Screeching Weasel.....My Brain Hurts.....Lookout!
- Teenage Fanclub.....Bandwagonesque.....DGC/MCA
- Big Star.....Three/Sister Lovers.....Ryko

C Denotes Can Con. We were away for a couple of weeks but we're back. Did you miss us? I didn't think so. Call 736-5656 for requests and such. Record of the week: Afghan Wigs - Congregation. Support college radio.

Johnny Winter attracts a redneck audience to the Phoenix

by Dominic Ali

"Goddamn," I thought, "where the hell did all these rednecks come from?"

Picture the scene: a packed house at a sold-out show in the Phoenix Theatre; about 700 "forty-somethings," good ol' boys who seemed to share a penchant for facial hair, beer paunches, cowboy boots and Stetsons; and two of the best blues/rock bands to hail from Texas.

No doubt about it. This was definitely the Omar and the Howlers/Johnny Winter double bill.

"I been goin' to see Johnny since you two were probably in diapers," one good ol' boy related to my friend Mike and I. That started me thinking

CONCERT

Johnny Winter
The Phoenix Concert Theatre
Thursday, March 5

about the close relationship between Johnny Winter and his fans. These were heavy duty Winterheads, lifelong followers of the albino Texan. Practically family.

Omar and the Howlers started things off with some Tequila-drenched, down 'n' dirty, Texas blues boogie that had the crowd bobbing their heads in approval. The Howlers had a tight groove, and were a perfect back-up for the Big O.

"He grins just like the Cheshire cat," quipped Mike. And after about

five minutes, so did I.

Omar's Strat screamed in ecstasy — I've never seen anyone play a low "E" like he did. Omar doesn't just pluck an "E" string on his guitar; he stretches, twists, squeezes and cajoles sounds out of it.

The venue was perfect for the Howlers, who were in control at all times. The band definitely warmed up the crowd, like a shot of much-needed bourbon on a cold winter day.

Then it was Johnny's turn. And by God did he ever tear into his axe. With a badass bassist and killer drums behind him, Winter played like there was a hellhound on his trail.

Johnny's brothers and sisters screamed so loud it was impossible to understand any between-song banter.

But it made no difference. We were there for music, and the trio delivered. They moved from the most mellow songs to the rauciest blues-rock tunes with grace.

And the fingers flew. Johnny whipped some licks out of his guitar that would have made lesser guitarists cower.

Johnny Winter only played for about 90 minutes. The crowd wanted

more — the shortness of the set was a bit of a letdown.

On my way out, a good ol' boy I'd talked to earlier slapped me on the back and told me to take care o' myself. I was surprised when I stepped out of the hall onto the street; in my heart, it felt like a Friday night in a rowdy Texas juke-joint, not a Thursday evening in Toronto.

It took seven years to see best band ever

by Kathryn Bailey

"An earwig crawled into my ear, made a meal of the wax and hairs, phoned friends, had an insect party, but all I could hear was the bass drum..."

This was my first experience of Tim Booth's riveting lyrics back in 1986, when James' debut album, *Stutter*, was released. Six years and six albums later, James are heading for international stardom. One wonders why it took so long.

Over their nine or ten years of existence, James have experienced a multitude of setbacks. Hopping between various record labels, major hassles with record company executives and constant line-up changes have all slowed the band down.

But with this in the past, original members Booth, Jim Glennie and Larry Gott can rest easy. Their recent

CONCERT

James
The Opera House
March 8

show at The Opera House proves that they have what it takes.

With what Booth called "a seven piece orchestra," James overwhelmed the sold-out crowd in their first Toronto show. James was supposed to be part of the first Toronto Smiths show in 1985, but — for reasons unknown — cancelled. Since then, they have polished their act, developing a mature sound.

There were no extravagant stage antics, if you discount the appearance of trumpeter/tambourine man Andy Diagram in a dress or Booth's convulsive dancing.

The band successfully played

classics like "Sit Down" (which the crowd actually did), "Come Home" and a frighteningly intense version of "Stutter." They combined these with songs from their soon-to-be-released album, *Seven*.

Booth is a loveable enigma, following in the footsteps of Morrissey. At one point, some bright person threw quarters at Booth, who responded, "Throwing things is usually considered a hostile action." When an audience member screamed an offer to kill the person, he added, "No need. We're all vegetarians — we don't eat meat."

Morrissey himself has called James the best live band ever. I would go beyond this and say that James are the best band ever.

It's a shame we had to wait seven years to see them.



Being at a Johnny Winter concert is not for the faint of heart. "Goddamn," *Excalibur* reviewer Dominic Ali thought, "where did all the rednecks come from?" The Phoenix Concert Theatre was a rowdy juke-joint when Winter came to town.

THE ENVIRONMENTAL YOUTH CORPS

EARN MONEY

AND GAIN

WORK EXPERIENCE

WHILE YOU GIVE

THE ENVIRONMENT

A HAND



Information on the Environmental Youth Corps is available at your school placement office or career centre, and your local Canada Employment Centre for Students, or by calling the Youth Hotline at 1-800-387-0777.

The EYC is sponsored by the Ontario Ministries of Agriculture and Food, Environment, Natural Resources, Northern Development and Mines, and Tourism and Recreation.

Youth and community-based organizations working together for Ontario's environment.



Cette information est également disponible en français.

turn into V-ball Nationals WINNIPEG DERBY

by Riccardo Sala
 and Daniel Naccarato

Toronto has too many skyscrapers Shoot the ball too hard in Halifax and it'll end up in the Atlantic. Saskatchewan and Calgary are too flat and the ball ends up out of bounds too often. Laval can't spike too hard or they could damage some historic monument in Quebec City. And Manitoba?

A garden of paradise for women's volleyball, judging by the fact that between them the University of Winnipeg and the University of Manitoba have won nine of the last ten Canadian Interuniversity Athletic Union championships.

This year's CIAU meet, held over the weekend at Tait McKenzie, was no different. The tournament final Saturday night saw Winnipeg and Manitoba fight out their hometown rivalry before a national television audience to decide the CIAU crown.

sports
 review • profiles • rankings • schedules

When the smoke cleared and the dust settled, Manitoba had a third straight national title by virtue of a hard-fought four-game win.

In the bronze medal match Saturday afternoon, the hosting Yeowomen were decisively defeated by the University of Calgary Dinosaurs 3-1.

In the other consolation matches, University of Toronto defeated Dalhousie 3-2 to stay out of the cellar in the eight-team tournament. Saskatchewan won over Laval 3-0 to take fifth spot.

For York, the Ontario Women's Interuniversity Athletic Association champions, the Calgary match was a hard way to end a beautiful season.

York started the match well, taking the first set 15-13.

Calgary bounced back in grand fashion in the second set, racking up a 10-0 score before York coach Merv Mosher called time-out. That woke up the Yeowomen, who racked up three points. Calgary carried through a four-point barrage, but York scored



YORK SETTER Sue Craig in action over the weekend at Tait McKenzie at the CIAU championships, hosted by the Yeowomen. Manitoba won their third straight national title with a four set win over cross-town rivals Winnipeg in the Saturday night final. The Yeowomen were shutdown 4-1 by the Calgary Dinosaurs in the bronze medal match. Dalhousie, UofT, Laval and Saskatchewan rounded out the placings in the eight team tournament
 photo by Michele Boesener

four more before the Dinosaurs called the second set 15-7.

Calgary shut down the Yeowomen in similar style in the last two games, winning 15-5 and 15-7 to take the bronze.

If there were any doubts about how the Yeowomen felt after the loss, they were answered by the look on York setter Sue Craig's visage as she sat glumly at the end of the bench afterwards. Nevertheless, the first team All-Canadian was recognised for her efforts and named player of the match for York.

"York came out hard in the first game. They were strong in the middle in that first game. In the second set we started to serve tougher and that basically took their game away. They (York) couldn't set to the middle because they didn't have good passing," Dinosaur coach Marla Watson said afterwards.

"We basically controlled their (York's) game. They seemed to lose intensity," Watson added.

For the Yeowomen, the fourth-place finish was a step down from last year's bronze at the Nationals. Going into their homecourt, the Yeowomen were riding on the momentum of their third straight provincial title several weekends before. Undisputed sovereigns of the Ontario scene, York's game was rendered obsolete by a bunch of Dinosaurs.

In their first match, against Laval on Thursday night, there was every hope that it was going to be the Yeowomen in the gold medal match. The audience seemed to anticipate this, filing into Tait McKenzie pumped up with expectation at the Quebec matchup.

Manitoba meanwhile rolled unimpeded on its way to a berth in the final. The Lady Bisons were actually in the Nationals as a wildcard, having lost to Winnipeg in the final of the Grand Prairie Athletic Conference championship. There was little doubt, though, that it would be Manitoba in the final, the main question being who their opponent would be.

The Lady Bisons shut out UofT and Calgary and the Winnipeg Wesmen did the same to Dalhousie and York on both teams' respective way to the Saturday night showdown.

Manitoba started the damage with 15-7 and 15-5 wins in the first two sets. Winnipeg put their act together in the third set, forcing the game to a 16-14 final for the Wesmen. The spur in Winnipeg's offence was power hitter Janis Kelly, a first team All-Canadian who impressed the audience with her blend of power and precision.

Kelly's prowess gave the Wesmen important points in the fourth game. For a while it seemed as if Winnipeg would push the match to a deciding fifth game. The Wesmen faltered at the ten point mark, and could only watch as Manitoba worked its way to game, match and CIAU championship.

Manitoba coach Ken Bentley, named CIAU coach of the year the awards banquet the Wednesday before, was pleased with the team and himself in the way that coaches whose matches go according to plan usually are.

"That was one of our better matches of the season. We stayed cool, composed. It was such a nice match. We made no errors in the first two games," Bentley said.

Lady Bison middle hitter Lisa Kachkowsky was chosen the tournament's Most Valuable Player, while teammates Michelle Sawatzky and Tonya Moreton were named to the tournament All-Star team.

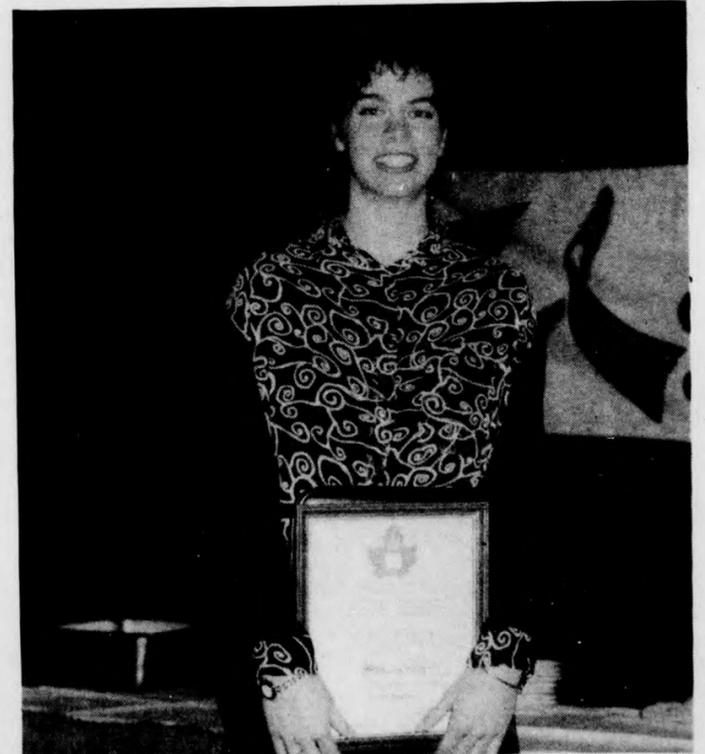
York's Cheryl Guay was named to that All-Star team.

At the Wednesday CIAU awards banquet Sue Craig was named to the first team All-Canadian squad while teammate Mary van Soelen got an honourable mention. Manitoba's Sawatzky was named player of the year for the second time.



MERV MOSHER: The York coach talks to his team during their match against Calgary, the Yeowomen losing 4-1 to the Dinosaurs. York started off the Nationals with a convincing four set win over Laval but were shutout 3-0 Friday against Winnipeg.
 photo by Clive Cohen

York took that match 3-1. On Friday the Yeowomen lost 3-0 to Winnipeg, setting the stage for York's appearance in Saturday's bronze medal match against Calgary.



FIRST TEAM ALL-CANADIAN Sue Craig poses with some hardware at the CIAU awards banquet Wednesday night while teammate Mary van Soelen recieved honorable mention.
 photo by Michele Boesener

York gymnasts win National Cup in Calgary

excite! march 18, 1992

by Riccardo Sala

York's gymnasts ruled the roost at the National University Gymnastics Cup in Calgary two weekends ago.

Both the Yeomen and Yeowomen came away with national titles to add to their respective Ontario crowns, won several weekends before.

On the women's side, Janine Rankin established herself as the premier female university gymnast in Canada. The Olympic veteran and first year Yeowoman came away with gold medals in the bar, beam and floor sections of the competition. She also added a silver in the vault, giving her a total of five gold medals for the weekend's work.

Teammate Rebecca Chambers finished fourth overall in the individual categories, winning bronze in the bar and balance beam competitions. York's Trista Bernier came sixth. The presence of three Yeowomen in the top six meant that half of the six gymnast All-Star team was made up of York gymnasts.

The championship for the Yeowomen was their first national title since 1984, when gymnastics was still under the aegis of the Canadian Interuniversity Athletic Union.

McMaster followed in second place while Queen's took the bronze.

"We did have momentum (from winning the Ontario title several weeks before) going into Calgary, but we didn't know how the other teams from outside Ontario would be like. Calgary had a good team, it's just that they didn't have a good meet," Chambers said.

The Yeowomen's Natasa Bajin was chosen coach of the year, as were her counterparts on York's men's



OH NO IT'S US AGAIN: Trista Bernier and Rebecca Chambers earlier in the year at York's Gymnastics Academy. Chambers' fourth and Bernier's sixth place finish at the University Cup at Calgary two weekends ago, coupled with teammate Janine Rankin's gold in the individual sections, gave the Yeowomen their first national title in almost ten years. On the men's side, a strong team performance by of George Zivic, JP Kramer and Mike Hood also gave the Yeomen a Canadian crown. Yeowoman coach Natasa Bajin, as well as Tom Zivic and Masaaki Naosaki of the Yeomen were named coaches of the year photo by Clive Cohen

team, Masaaki Naosaki and Tom Zivic.

"The team did really well. Janine pulled the whole team and I guess everybody worked a little harder. That's the secret," Bajin said.

Winning the national crown at Calgary was also a sweet irony for the

Yeowomen. Hosting the National Gymnastics Cup at York last year, the Yeowomen were defeated by Calgary for the national crown.

Quarterbacked by the veteran trio of George Zivic, JP Kramer and Mike Hood, the Yeomen also made their weekend in Calgary one of triumph.

Zivic came in fourth in the individual competition with wins in the rings and parallel bars, a silver on the vaulting horse and a tie for third place with Hood in the floor routine.

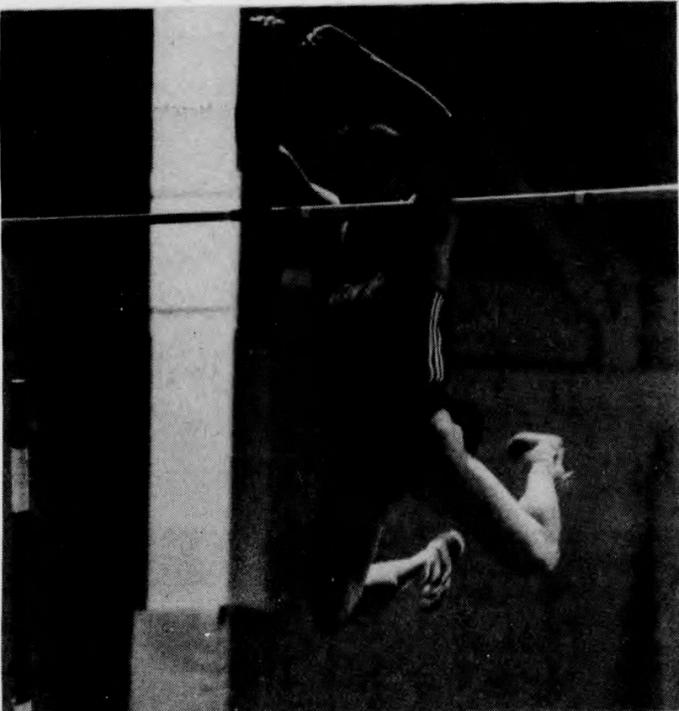
J.P. Kramer came fifth, with silvers on the floor and rings sections, and a bronze on the high-bar. Hood came sixth, winning in the vaulting horse, second in the pommel horse, and third place finishes in the parallel bars and the floor routine, tied in the last routine with teammate George Zivic.

Western's Mike Inglis, and Rob Doyle and Scott MacDonald from McMaster rounded out the top three individual spots. With York gymnasts holding fourth through sixth spots, that gave the All-Star team an Ontario flavour.

Voted as one of the coaches of the year, York's Masaaki Naosaki was pleased with the Yeomen's performance in Calgary. The level of competition was very high there, 70% of the gymnasts on the Canadian men's national team being present for their respective schools, Naosaki explained.

Including CIAU titles, this is the 17th national crown that the Yeomen have won over the years.

Added to their Ontario University Athletic Association and Ontario Women's Interuniversity Athletic Association titles, the wins of both the Yeomen and Yeowomen at the National University Gymnastics Cup add up to an almost flawless year for York's gymnasts.



DOUG WOOD: What else can you say about the guy? At the CIAU track and field championships at Winnipeg over the weekend, the York pole vaulter jumped 5.65 m, smashing the old CIAU mark of 5.26 m and tying the Commonwealth record photo by Mike Dod/The Manitoban

Wood reigns supreme at CI's

by Riccardo Sala

The Yeowomen track and field team came into the Canadian Interuniversity Athletic Union championships at Winnipeg definitely having known better days.

The Yeowomen were unable to crack the top ten in a tournament which saw Ontario champion Windsor not unexpectedly win the national title, followed by Manitoba and Western in second and third spot.

On the men's side, the Yeomen finished fifth, behind Manitoba and Windsor, which tied for the CIAU title, and Toronto and Alberta. The

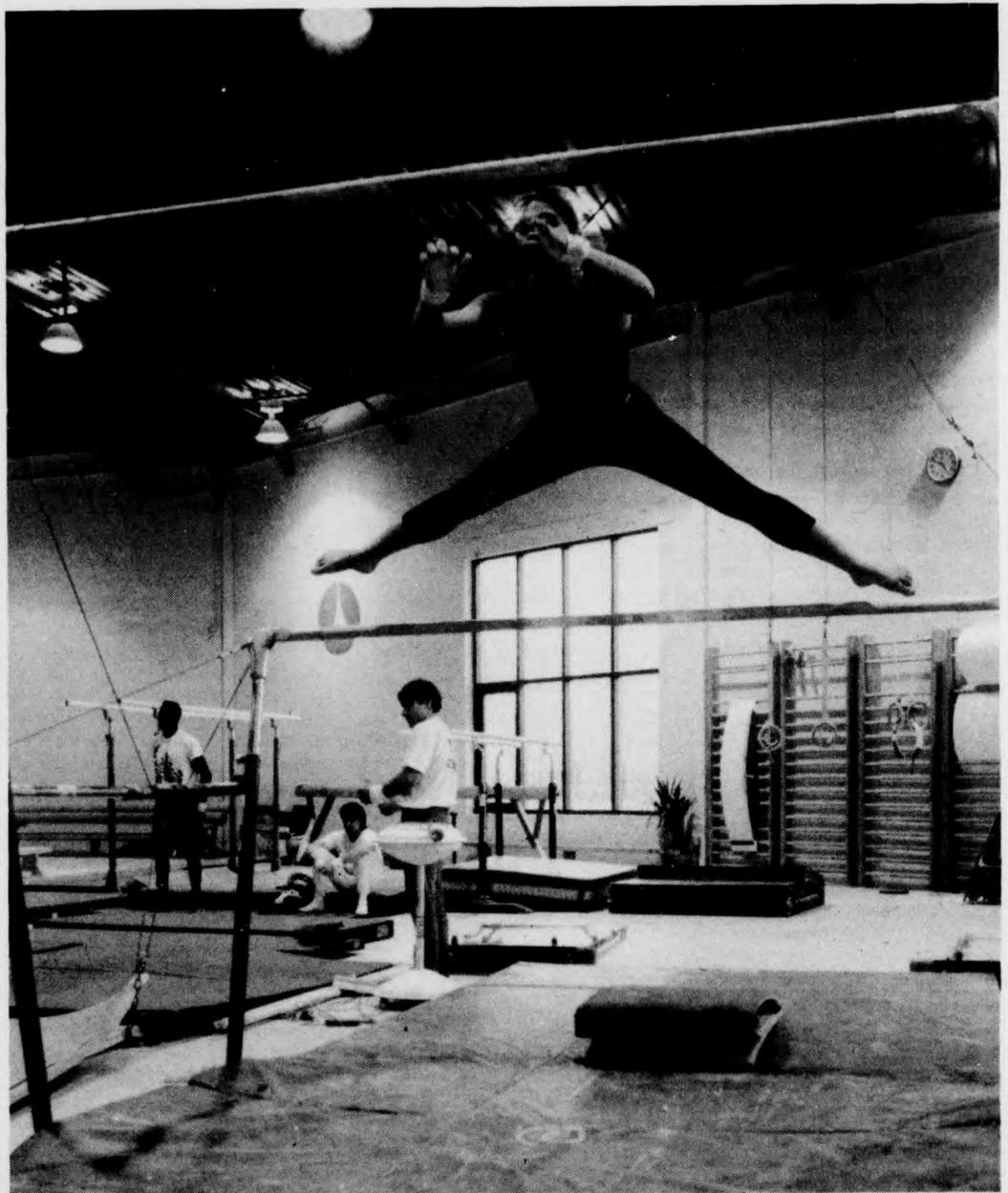
Yeomen, with 35.5 points, were a half-point shy of fourth place Alberta.

The highlight of the weekend, not just for York, was Yeoman pole vaulter Doug Wood's 5.65 m jump. This equals the Commonwealth record, and the feat earned Wood most valuable honours for the National tournament.

Teammates Paul Just and Kevin Lake rounded out the medal spots for the pole vault.

In the long jump, York's Greg Britton was second, followed by

Continued on page 22



JANINE RANKIN at the Academy on the high bars. The Olympic veteran and first year York gymnast established herself at Calgary as Canada's top female varsity gymnast. Her three individual gold medals made her the top competitor there and was the driving force behind the Yeowomen's first national crown since 1983-84. The Calgary triumphs were a great way to end off a season that saw both the Yeomen and Yeowomen take provincial AND national titles. There's still a lot of work though, as gymnasts like Rankin, and George Zivic and JP Kramer on the Yeomen prepare for their other role as National team members and a trip to Barcelona for the Olympics. photo by Clive Cohen

Alberta beats Acadia for CIAU hockey title

by Josh Rubin

To anyone who has seen the Trois Rivières Patriotes in OUAA action, it was an unimaginable sight.

The Patriotes were rudely dumped by the wayside Saturday at Varsity Arena in their bid for a second straight Canadian Interuniversity Athletic Union hockey title.

In a rare bit of poetic justice, it was the eventual champion Alberta Golden Bears who used a six-goal outburst in the second period to knock the Patriotes out with a crushing 9-1 victory in the semifinals.

It was these same Golden Bears the Patriotes had thrashed 7-2 last year to take the national crown.

The irony of the situation was not lost on Trois Rivières coach Dany Dube, whose squad was the top-ranked team in the country going into the four-team national tournament. Asked what went wrong, Dube replied "it was the exact same situation as last year, but in reverse."

The Alberta game was a frustrating one for Dube's players, matched up against a Golden Bear team that didn't miss a step on its way to victory.

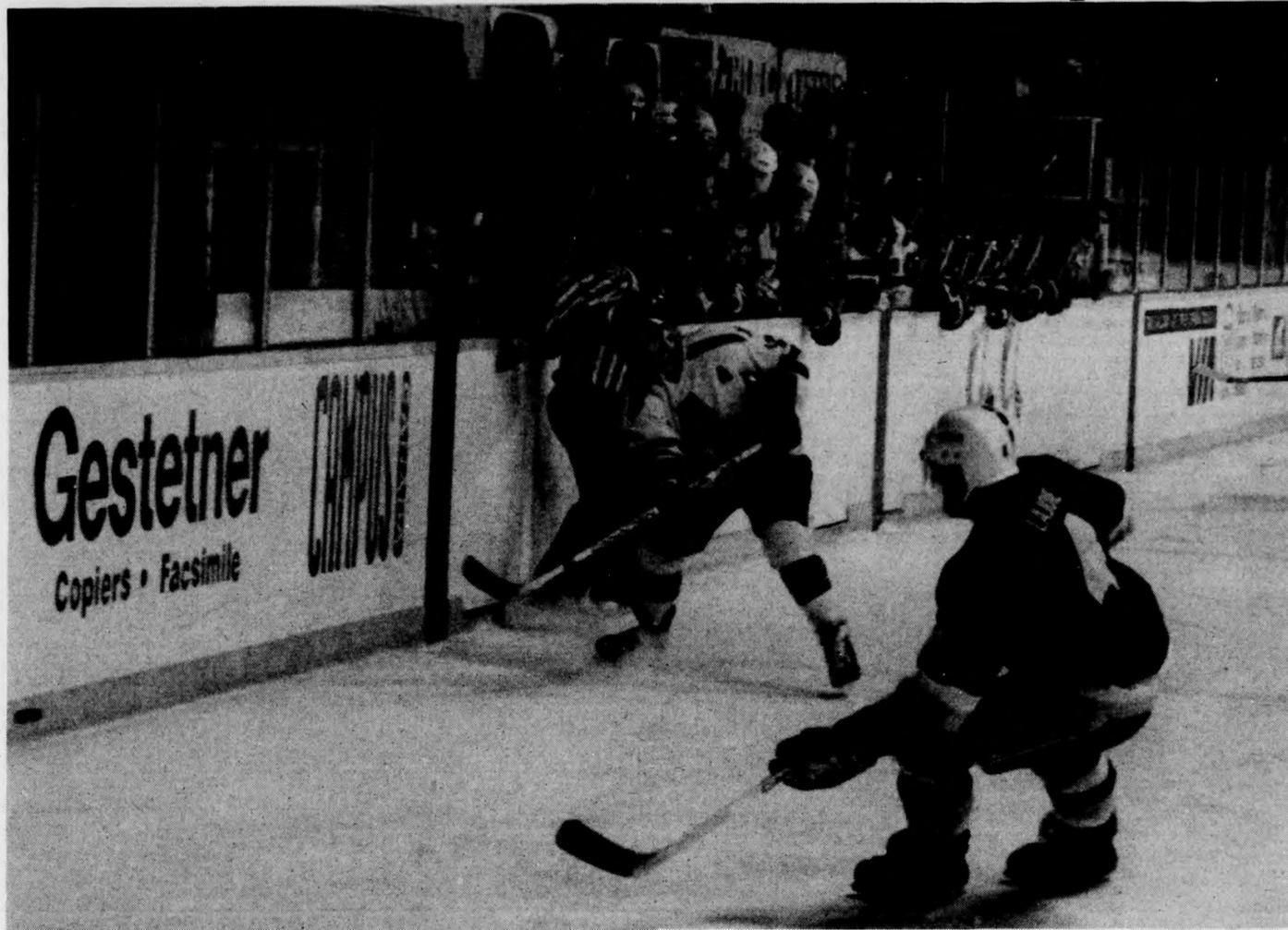
"We were playing against a hockey machine," said Dube, adding that it was Alberta's size which hurt Trois Rivières the most.

Early in the second period with his club down 4-0, Dube was even forced to pull All-Canadian netminder Denis Desbiens. In a visual display of frustration, Desbiens smashed his stick behind the bench.

After the loss, many of the Patriotes looked as though they were in shock. One veteran covered himself with a towel to hide the tears.

In Sunday's final, the Bears outplayed the Atlantic champion Acadia Axemen, to take the championship match 5-2.

The Axemen had reached the final by dumping the OUAA's other tournament representatives, the Laurier Golden Hawks 5-2 in Saturday's first



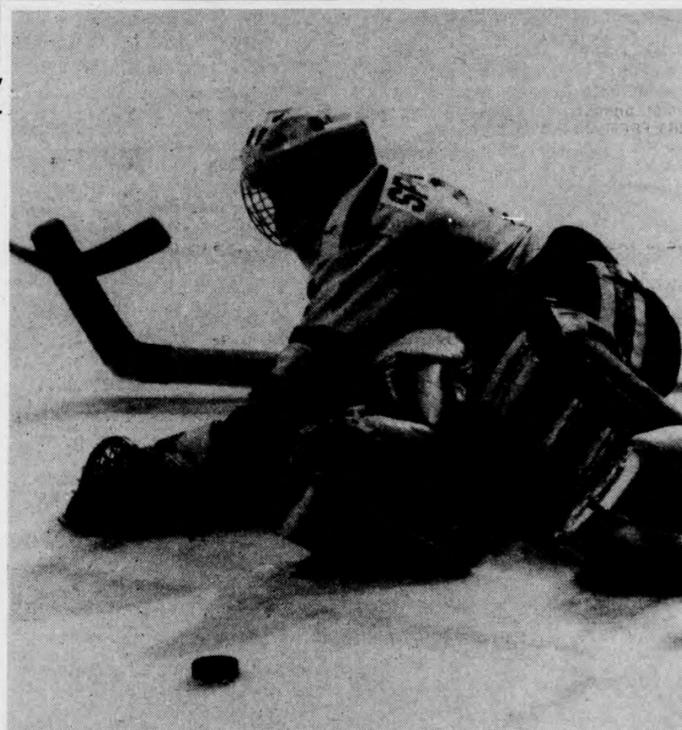
ACADIA and Alberta in action at the CIAU hockey final Sunday at Varsity arena. Alberta won the national crown with a 5-2 victory over the Axemen.

photo by Michele Boesener

semifinal matchup.

NOTES:...Rumours continue to fly that the OUAA may yet keep Trois Rivières in the fold. A weekend report said university presidents in Ontario were pushing for a reversal of the

league's decision last May to boot the Patriotes out... This year's final marked the first time since the 1982-83 season that no OUAA team was in the matchup for the national championship...



DENNIS BROXTON of the Axemen in action against Alberta. Acadia's ticket to the final of the National championships was a 5-2 win over Laurier, while Alberta pulverised Trois Rivières 9-1 to earn their berth in the gold medal match. These were the first Nationals since 1982-83 not to feature an OUAA team in the final photo by Michele Boesener

Mixed bag of results for York track athletes at Nationals

Continued from page 21

teammate Chris Vaughan in third and Tim Mollar in sixth. Mollar jumped a personal best of 14.42 to take fourth spot in the triple jump.

The Yeoman quartet of Colin Inglis, Darren Gardner, Kevin Benner and Colin Wright came in third in the 4x400m relay, while York's 4x200 and 4x800m relay teams came in fifth and seventh place respectively.

In the women's competition,

Angie Coon was the only medallist for York, garnering a bronze in the 60m hurdles.

"She didn't have her best race of the season," York coach Sue Wise said afterwards.

The Yeowoman 4x200 m relay team, which came in seventh, was one spot short of making the points in that event.

If nothing else, the Winnipeg results clearly showed how much the departure of Nicole Masil and France Gareau, among others from last year's

CIAU bronze medal winning team, has affected this club.

In these two athletes York had some of the best women's runners in Canada, athletes who were capable of victory in a wide range of events, but most importantly, still finishing in the points when they couldn't win outright.

The Yeowomen still have excellent athletes, Angie Coon being the one who springs to mind first. Still, with her specialty being the 60m hurdles, even a win in that one category would not have lifted the Yeowomen from their doldrums in Winnipeg.

Defections will be taking place on the Yeomen also, but these should not affect the men's team to the same extent that Masil and Gareau's departure did for the women.

"We'll be losing Inglis and Gardner. They're both great athletes. It's going to be tough in the future. The competition is getting more difficult, but we have runners like Colin Wright. He's in his first year and he's the anchor for the relay," Wise said.

The team returned to Toronto Sunday morning.

"I was disappointed with the team scores, but individually we had some great performances," Sue Wise said.

Off-field incident mars track and field nationals at Winnipeg

Unfortunately, the 1991-92 National track and field championships held at Winnipeg over the weekend will be probably be remembered more for a confrontation between police and athletes, including several from York, than for achievements at the meet itself.

According to certain reports the athletes were jostled by police at a post-awards banquet party at their hotel after Saturday's competitions. One Windsor runner, Carl Folkes, was held in custody.

See the news section for more details.

Congrats Nicky!

Nick Davis will be Excalibur's Sports Editor next year. A regular contributor both to Excalibur and to CHRY Radio, Davis is a walking encyclopedia when it comes to York's varsity sports teams. With Nick at the helm, the sports section is in secure hands.

Davismania hits Excal Sports

Nick Davis is our new sports editor for next year!
Congratulations & good luck!

ANNOUNCEMENTS

THE HUNGARIAN-CANADIAN ENGINEERS' ASSOCIATION would like to honour students of Hungarian descent graduating from a degree course in 1992 at the annual Eotvos Lorand Ball. If you will graduate this year, please advise professor L.L. Diosady, Department of Chemical Engineering, University of Toronto, Toronto M5S 1A4, indicating your name, address, course and university.

NATIONAL LIFEGUARD SERVICE (NLS) Full Course April 3, 4, 5, 10, 11, 12. Recertification April 12. Phone Recreation York for more details 736-5184.

ARE YOU TRYING TO COMPLETE A UNIVERSITY PROGRAM? Are you having difficulty because of long-term mental health problems that are interfering with your studies? Please call Enid at the Counselling and Development Centre on campus. For more information about York's Support Network. 736-5297. Strictly confidential and no charge.

PEN FRIENDS - Over 280,000 members in 186 countries. For more information, send self-addressed stamped envelope to: International Pen Friends, P.O. Box 37031, Willowdale, Ontario M2M 4J8.

IS YOUR LIFE A MESS AND YOU DON'T KNOW WHY? Do you have problems with relationships? Drugs or alcohol? Gaps in your memory? Are you self-destructive? LIFE CAN BE BETTER! It is possible you were sexually abused. If you want to talk or just listen Tuesdays at 5 pm Women's Centre, 328 Student Centre, ext. 33484

BISEXUAL, LESBIAN AND GAY PEER SUPPORT GROUP. Discrete and confidential. Addressing personal issue. Tuesdays 5-7 pm, 315C Student Centre. Any hesitations call Doug 736-2100 ext 20494.

FOR SALE

1988 MUSTANG - Black, LX, 5 litre, 90,000 km, winter stored. \$5000. Call Dave 438-6977. Excellent condition.

NEED A COMPUTER TO MEET ALL YOUR WP NEEDS?...selling: 286 IBM Compatible with 1 MB RAM (exp 16); 40 MB HD; b/w monitor; printer; 1.44 disk drive; LOTUS 123R3; FREELANCE PLUS 3.0; GRAMMATIC IV; WP 5.0; AND Paintbrush V. Asking \$1150.00 Call Mario 856-4125.

HELP WANTED

TIME IS VALUABLE...DO YOU HAVE TIME TO GIVE? If you can spare a few hours over the lunch period, we need volunteers to deliver Meals on Wheels to Seniors. A gas allowance is also available. Please call Downsview Services to Seniors at 740-5170 and speak to Petra.

PARTICIPANTS NEEDED Study evaluating medication in treatment of vaginal yeast infections. Medication provided free, participants paid \$75 (for 3 visits). Yeast Study tel. 269-5088 (Scarborough).

STUDENTS NEEDED IMMEDIATELY-Dynamic and hardworking students

needed now for summer **STUDENT WORKS PAINTING** positions! Excellent wages, and work available NOW! Scarborough, Chris 288-1646.

HAVE CAR? Part-time evening/weekend job available for summer. Estimating/sales, we provide contacts and full training. Make \$150-200/week. Call 291-9990.

ESL VOLUNTEER NEEDED-Volunteer needed to tutor adults once or twice a week 9am-1:30pm or 1:30pm-4:30pm. Teaching and ESL background an asset. West end of City of York. 394-3445 Elaine.

SUMMER CAMP JOBS (Laurentians near Montreal): **DRAMA DIRECTOR** to organize Broadway-style musicals, Instructors for Arts, Pottery, Silk-Screening, Kayaking, Canoeing, Gymnastics, Archery, Swimming, Tennis, plus Keyboardist to accompany musicals. June 23-August 13. Please send brief resume to Pripstein's Camp, 5253 Decarie #333, Montreal, PQ H3W 3C3, (514) 481-1875.

TREEPLANTERS WANTED FOR TREEPLANTING IN ALBERTA

Start date: May 1, 1992
Pay: \$.09-\$1.11
Camp Cost: \$18-20
Quest Reforestation Inc.

(705) 741-4704.

ACTION PAINTERS needs Foremen and Painters at \$7.50-\$10/hour from Mississauga to Scarborough. Work with an ex-Action Window Cleaning manager. Steady work. Call 291-9990 for more info or visit placement centre.

HAVE CAR? Work independently this summer, make \$10-12/hour cleaning windows and supervising one other. Flexible hours, plus possibility for more work. Call 291-9990.

JOBS IN BANFF, LAKE LOUISE & JASPER - Complete guide to summer employment on extensive job assessment in Canadian Rockies. For info on these job openings, wages, accommodation and more: \$14.95 cheq or m.o. to Student Employment Services, #2201, 221-6 Ave. S.E. Calgary, AB T2G 4Z9 or call (403) 237-8574.

WANTED AGGRESSIVE INDIVIDUALS OR ORGANIZATIONS to promote white water rafting and bungee jump excursions. Earn free trips and cash! Call GTO today at 1-800-563-8747.

WANTED COMMISSION SALESPEOPLE to sell new swimming pool intrusion alarms. Some experience with pools and sales a plus, but will train. Leads will be provided. Car an asset. Call Mr. Richmond after 6 at 221-3038 or 733-2830.

SUMMER EMPLOYMENT AVAILABLE Green Diamond Baseball, and Day Camps looking for mature responsible staff. Positions include specialists in the areas of land sports, nature, music and baseball. Also looking for Assistant Unit Head. Experience essential. Please call 733-3350.

CAMPUS REP - Wanted to promote end of year blowout to Cancun & Daytona. Hourly wage &/or commission. TRAVEL FREE!!! Call 1-800-265-1799. Ontario reg #2755458.

HOUSING

SUBLET FURNISHED BACHELOR SUITE, on campus for May to August. New carpet and furniture, large storage room. \$407/month. 8 Assiniboine Rd. Call 739-0396.

FREE ROOM AND BOARD in exchange for light housekeeping and babysitting. Close to university and all amenities. Call 886-4984.

ON CAMPUS SUMMER SUBLET - Fully furnished bachelor apartment. Only \$395/month includes air conditioning, hydro and cable tv. 739-9531.

INCOME TAX PREPARATION

HOWARD HALPERN
Chartered Accountant

1991 PERSONAL TAX RETURN SERVICE

Evening and weekend appointments available
736-7997 (bus) 738-5885 (res)
Free initial consultation

NEED YOUR INCOME TAX RETURN DONE? 4th year CA student with own bookkeeping and tax business will prepare return and all related schedules on laser printer at special student rates. Call Mark 730-1171 (days) or 660-0101 (nights).

INCOME TAX RETURNS COMPLETED \$20.00. Please call Toni 243-3147.

PROFESSIONAL TAX PREPARATION - Prepared over the phone to save you time. Convenient campus pick ups. Student rates for all returns, \$15.00. Call Karen at 665-0832 or 727-5099.

TAX RETURNS \$12.50 (Basic Return) Accounting students will complete your tax return with perfect accuracy immediately. For more details call (anytime) 482-2892.

IT'S TAX TIME! Did you know you can be losing a potential refund of \$500.00? So file now and have your tax return prepared at an affordable rate. Call 398-8708.

PERSONAL COUNSELLING

PERSONAL COUNSELLING in a caring, confidential setting. Extended health care benefits provide excellent coverage for many York University Employees. Dr. Ellen Greenberg, Registered Psychologist, 961-3683.

SERVICES

WORD PROCESSING/LASER PRINTING- Essays, Resumes, Theses. WordPerfect, typeset appearance at a low cost. Legal/Executive Secretary for 15 years. Work guaranteed when promised. Call Linda at 745-0470.

WORDPROCESSING ON CAMPUS-Fast and perfect. Will proofread and spell check. Call Georgia at 739-6168.

NEED RUSH TYPING/WP? No time to do it yourself? I type 10 pages/hour. Free proofreading. While-u-wait service/photocopier available. Marian at 841-7120.

ESSAYS, LETTERS, REPORTS, RESUMES and all other Word Processing jobs professionally done on WordPerfect 5.1. Reasonable rates. Call Bayla 731-5938.

NEED A TERM PAPER, RESUME OR THESIS DONE? I.T. can do it. Professional, accurate work, quick turnaround, spell check and reasonable rates. Free pick up and delivery available. Call I.T. Word Pro at 265-5079.

WORDPROCESSING: French and English. Essays, resumés, correspondence, invitations, letterhead. Professional quality by experienced secretary. Next day service. Great prices. 784-5710 evenings, weekends or leave message.

WANT YOUR ESSAYS LETTER PERFECT? Have them professionally typed and set up. \$1.30/page. Fast and efficient service. Call Randi after 6 p.m. at 764-2891.

NEED YOUR ESSAYS TYPED? Fast and reliable wordprocessing service. Low rates. Pick up and delivery available. Call Sidra 738-0061.

WORDPROCESSING: Essays, theses, reports, resumes using WordPerfect. Laser printing, various fonts and sizes. Yonge/Lawrence area. Student rates. Call Fairlawn Wordpro 482-7015, fax: 482-5232.

PROFESSIONAL WORDPROCESSING - WP5.1 Essays, letters, resumes, business documents, etc. Scarborough location. Please call Yvonne at 431-1834.

EXPERT PREPARATION of essays, papers, reports, resumes. FREE: Spelling and grammar check, cover page, draft copy. Fast

service. PAGES PLUS 398-9582, FAX 398-9873.

NATSTAR TYPING & WORDPROCESSING SERVICE - Resumes, Essays, Theses, Manuscripts, Newsletters, Reports. SPECIAL STUDENT RATES AND RUSH SERVICE AVAILABLE. For information call: Mary Ann Knelsch 669-4187.

FOR ALL YOUR TYPING NEEDS. Essays, Resumes, etc. Secretary with 10 years experience. Fast and Accurate. \$1.50 per page, Resumes \$10.00 and up. (Keele/Finch) 663-2530.

UP TO 50% OFF ESSAY PROCESSING

First 5 pages free
on any essay over 10 pages
or 50% off any under 10 pages

CEC
744-7319

Only one offer per person

WORDPROCESSING BY BETH-Fast, accurate, professional typing. WordPerfect 5.1 RUSH PAPERS AT NO EXTRA COST! Same day/overnight service. Proofreading, editing, writing assistance, and pick up/delivery available. 744-2188 anytime.

S.R. TYPING SERVICES - Resumes and essays in WordPerfect 5.1 with H.P. Laserjet printer. Dufferin and Steeles area. Call 886-3506.

TUTORING

GET HELP NOW! Tutor with 20 years' experience in calculus, statistics, physics, chemistry, GRE, GMATS. Past tests, exams available for practice. 783-2294.

WANT A FIRST CLASS GRADE? Professional writer, experienced teacher, Social Science graduate will provide expert tutoring, editing and writing instruction. Seven years of experience. Call James 489-6851.

TUTORIAL SERVICES - Beginning Accounting, Intermediate Accounting, Auditing, Taxation. I WILL HELP YOU understand the course material. Learn the accounting techniques. (416) 508-0469 Richmond Hill.

FACULTY AND STUDENTS

HOST A JAPANESE UNIVERSITY STUDENT FOR A WEEKEND

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 14 and continues through Sunday August 16.** If you would like to open your home to one or two of these students please call the English Language Institute at 736-5353.

YORK STUDENTS

ARE YOU INTERESTED IN MEETING JAPANESE UNIVERSITY STUDENTS?

If you would like to make new friends and find out about Japanese culture at the same time, why not get to know some of the 40 Meiji University students who will be studying English at the **York English Language Institute** from July 31 - August 27, 1992.

COME AND MEET THEM AT.....

- * **BAR B Q's**
- * **evening baseball games**
- * **social events**

For information contact the English Language Institute at 736-5353 or come to Winters College Suite 287.

Come see our booth at: The Colonnade, Student Centre
Monday March 23 - Thursday March 26, 1992 - 11 am - 2 pm.

At Professional Word Processing

- Reasonable rates
- Expertly formatted and spell-checked
- Laser Printing

Call today:
221-6072

COMING MARCH 26, 1992
MESCALITO

NOISE POLLUTION AND PROPAGANDA
INJECTED BY
DJ DOMINIK
EXPERIENCE DEATH'S OTHER KINGDOM
EVERY THURSDAY

AT THE
EMPIRE

488 YONGE ST
(NORTH OF COLLEGE)
9 PM - 2 AM
ID REQUIRED



 THE STUDENT

TRAVELLER

A Publication of The Canadian Federation of Students-Services

TRAVEL BUG HITS YORK!

Students sent packing this summer --
 Experts blame TRAVEL CUTS!

Special to
 The TRAVELLER

Following fast on the heels of the Michaelangelo computer virus is a strange new strain which is affecting York students at an alarming rate. The new strain, which experts are dubbing "The Travel Bug" has been traced back to Travel CUTS in the York Lanes Mall. It is believed that Travel CUTS prices and expertise in student travel, coupled with a students incredible wanderlust, spawned the diabolical bug.

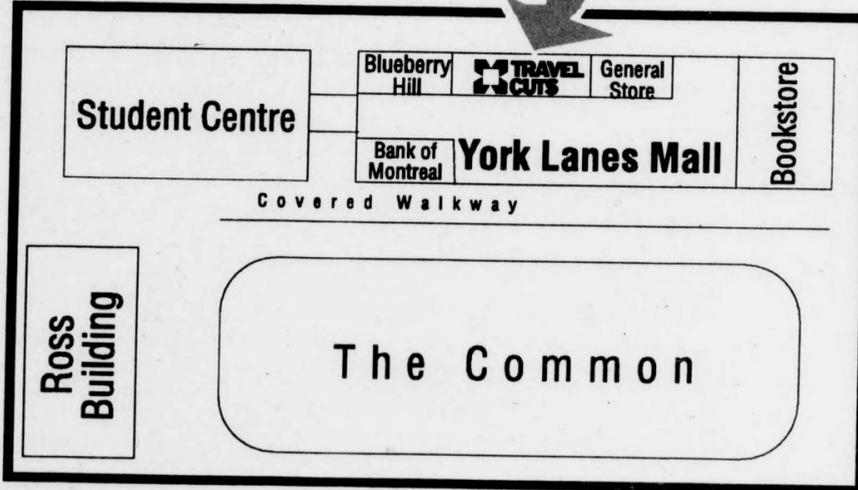
One of the most common symptoms is students rushing to Travel CUTS to book flights home and summer travel in Europe. Experts believe the virus has been around as long as Travel

CUTS (for more than 20 years), yet it has remained undetectable because it doesn't take a bite out of your wallet!

FOR THE WHOLE
 STORY AND ALL THE
 DEALS, VISIT
 TRAVEL CUTS.

The Student Travel Experts

In the
 York Lanes Mall



Nobody Beats

TRAVEL CUTS
 Canadian Universities Travel Service Limited

The Travel Company of The Canadian Federation of Students

