

R4/4
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**PARENTAL
ADVISORY**
NAUGHTY BITS

Open quick, it's hot!

Sexuality supplement inside

**PARENTAL
ADVISORY**
EXPLICIT TEXT

excalibur

Osgoode paper editors resign

by Jeannine Amber

Controversy erupted at Osgoode Hall law school this month after the *Obiter Dicta*, the school's newspaper, printed a letter which infuriated many students.

Two of the four co-editors resigned and the other two were fired by the student council following two days of deliberation. The letter, printed anonymously at the request of the author, claimed the standards at the law school had dropped since it began admitting Black students. The letter said "the other students and teachers (know that Black students) do not deserve to be there."

The letter also implied the massacre of 14 female students at a Montreal university was understandable because the murderer was "shooting feminists."

"Remember Marc Lepine? He wanted to be an engineer. He didn't make it into the Faculty of Engineering... Lepine was not out to shoot 'women' he was out to shoot 'feminists,'" the letter said.

Sophia Ruddock, a member of the ad hoc committee which protested the letter, said printing the letter was "irresponsible and insensitive."

"With a letter like that, that is clearly hate literature, they should have consulted Black students," said Ruddock.

Ruddock says that in the days following the printing of the letter she and other students were made to feel "very uncomfortable at the school." According to Ruddock, in one of her classes when a student suggested other students sign a petition to fire the editors, another student said the class should sign a petition to "get rid of the Black students."

"The profound sense of hurt that resulted was something we didn't ant-

icipate," said former co-editor Kim Nayer.

Darin Renton, another former co-editor, said the editorial collective "thought (the *Obiter Dicta*) was an appropriate context for the letter. We weren't doing it for shock value, we weren't trying to test limits of expression. It was our equality issue and we were talking about issues of racism, homophobia and sexism."

The letter was preceded by a disclaimer stating "the editors realize that the following letter is highly offensive, and potential inciteful... but we see as a classic example of the mind set we are up against."

Chet Singh, the university's race relations officer, said printing the letter, even with a preface, "contributes to a climate of hostility."

"While I endorse the notion of freedom of the press, I also think freedoms are limited," Singh said. "The (preface) given by the editors is simply not enough."

According to Renton, the editors intended to open a discussion on racism by publishing the letter. "The letter was a very tacit piece, something to look at and focus on."

According to Ruddock "intent (in this case) is irrelevant."

Aston Hall, president of the Black Law Students Association at Osgoode, said the letter "stimulates discussion but at what price? The school newspaper should not be used to spread hate or to create a feeling of alienation and pain."

"Furthermore, the letter is factually incorrect. There is no affirmative action and there has been no lowering of standards."

"We are not saying the editors are racist," Hall added. "We're just saying they're stupid. It's a stupid thing to have done."

The letter, which ran in the Feb. 10 issue, was immediately pulled by the

Legal and Literary society, the school's student council, after an emergency meeting.

The following day the editors of the newspaper handed out fliers apologizing for printing the letter.

"Our apologies were not being heard," Nayer said, "and weren't being accepted. (Printing the letter) is not something we treated flippantly and to walk around and be called a white supremacist was very hurtful."

The afternoon following publication a council meeting attended by over three hundred students saw the resignation of two of the four editors and the removal, by council, of the others.

Nayer, one of the editors who resigned, said her resignation was an indication of apology, and "because of frustration I felt that nothing I said was being accepted."

However, Nayer said she thinks things would "have been different" if she and the other editors had been able to "meet with the concerned groups and express our apologies (before the council meeting)."

Nayer said the student government acted "rashly" in swiftly removing the editors.

"There was no process and no justice given. We were judged without being tried."

However, Andrew Evangelista, president of the Legal and Literary Society said "the circumstances warranted swift action."

Elections for new editors are to be held this week.

Victoria paper gets dumped for sexual content

by Scott Wahl

Thousands of copies of the Lesbian, Gay and Bisexual issue of the University of Victoria newspaper disappeared last week amid controversy over a sexually explicit cover.

The cover of *The Martlet's* Valentine's Day issue, mostly devoted to homosexuality, showed life-sized graphics of a penis and a vagina with the caption, "You see something you want and you touch each other." It then urged participation in the Lesbian, Gay and Bisexual awareness day.

Early Friday morning, all the newspapers in distribution boxes and outside the newspaper office were stolen. Ten bundles of papers were recovered later that day in a dumpster behind the administration building and redistributed. The rest are still missing.

"The issue wasn't officially pulled," said *Martlet* co-editor James MacKinnon.

Several people reported seeing grounds crew staff taking away bundles of the papers Friday morning, according to students' society chair

Oona Padgham. When three students went to retrieve the papers in the dumpster, she said one of the workers "threw a fit."

"My guess is it's one individual," said MacKinnon. "I don't think they (administrators) got together. It could have been frat boys."

There have been rumors administration is planning to punish those involved with the issue. A radio station reported suspensions are being considered, and a local television station said expulsions were likely, and quoted UVic VP-academic Sam Scully as saying administration was considering disciplinary action.

However, Scully later told Padgham he was not aware of any such measures being considered. He denied having said otherwise to television reporters.

Another concern, Padgham said, is where rumors of threats to punish students came from.

MacKinnon said he didn't expect the university to clamp down on students working for *The Martlet*.

"My guess is, nothing of that sort will happen. (Administration) will probably let it go."

But according to Metro Councillor Howard Moscoe, the compromise has gained York nothing.

"There really was no compromise," Moscoe said. "It was no concession at all. The station was going to face that way anyway."

Moscoe said York was originally only interested in a subway route which would pass under the Downsview forces base and onto the York property — an option which could take years to develop.

"I think York University was trying to backtrack considerably when they realized the waste of time they had caused," Moscoe said.

Moscoe has been an outspoken advocate of a shorter loop, which would create construction jobs immediately and ease the pressure on the overcrowded Yonge line. His vision appears to have the support of a majority of Metro councillors.

But other councillors want to see a longer, more expensive loop, which would pass near the Downsview campus.

"My feeling is we should be moving toward expanding transportation facilities in the northwest corridor, so York University can be reached in better time," said Councillor Norm Gardner.

"I don't think the Steeles loop is unpopular," Gardner added. "I think it's all about money. You've got a lot of simple politicians around who want to spend as little as possible."

Moscoe argued that the shorter loop would serve York adequately.

"The best transit option for York students is a rapid transit [streetcar or dedicated bus] corridor through the Finch hydro right-of-way, connected to a subway station at Dufferin and Finch," Moscoe said.

Construction on the 2 km extension is expected to begin in the fall, and will cost \$150 to \$185 million.

Subway comes closer to campus after agreement

by Doug Saunders

Work will begin this fall on a new subway station at Dufferin and Sheppard. A year-long battle over the subway's path ended last week in a compromise between York and the Toronto Transit Commission.

Until last Thursday, the project had been stalled because York requested a hearing before the Ontario environmental assessment board.

University officials were worried the 2 km extension was intended to steer the subway away from the campus.

Last week Environment Minister Ruth Grier withdrew the assessment and authorized the extension after the TTC reached a six-point agreement with the university. The agreement assures that "the York option remains viable" and that it is "to be given serious consideration" by the TTC.

York has been lobbying for a "Steeles loop" which would connect the Yonge and Spadina lines across Steeles, passing through the campus on the way. The TTC and many Metro councillors prefer a much shorter loop across Finch.

According to Grier, the new subway station will face in a direction which will leave both options open.

"We're happy that we've been able to bring everyone to the table, resolve their concerns and eliminate the need for an environmental assessment hearing," Grier said in an announcement last week.

York officials say the agreement will help them lobby for the Steeles loop in the future.

"I wouldn't call [the agreement] a victory as much as getting some assurances and some information," said Ian Lithgow, York's vice president of external affairs. "Now that this one is behind us, the starting point is to lobby for the Steeles loop option."

The students' society is currently looking into the whole incident and it has reported the theft to the police. As well, because the newspaper included an election supplement, the UVic chief electoral officer is bound by the university constitution to investigate the theft.

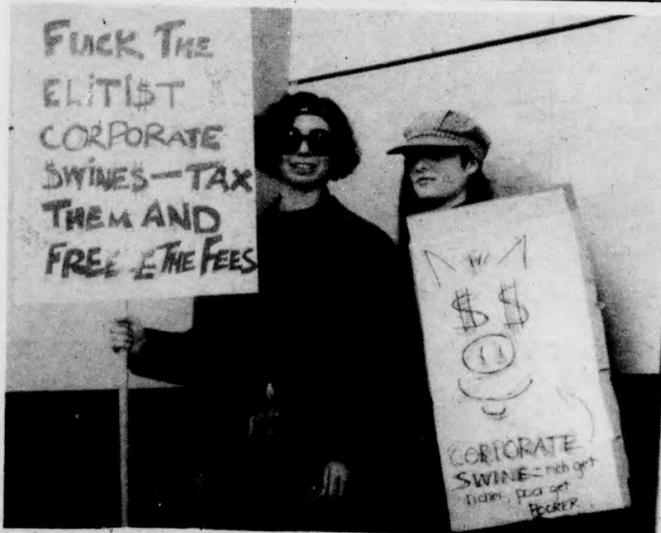
In the *Victoria Times-Colonist*, UVic director of student services Jim Griffith was quoted as saying that if he was a student he would consider withholding student society fees or protesting over the cover.

The newspaper reported Griffith as saying, "The last thing we want people to judge the university by is something you want to put right into the garbage."

But most reaction from students has been fairly mild, MacKinnon said.

"Mostly we've had mild, comment-type criticism, and some quite positive comments... as well as the stock negative attacks and good taste-type stuff."

No legal charges are expected, MacKinnon said. "It's not obscene or pornographic. You can see the same pictures in kids' books. It's not even in erect penis."



Radical chic: A rather small but well-informed crowd of protesters suggests a solution to the university budget problem. The elitist corporate swines were busy at a Board of Governors meeting and couldn't comment.

the clubs page

...a free forum for clubs recognized by YFS

• submissions for the Mar. 3rd issue are due Thursday, Feb. 27 and no later. • submit all ads to YFS Office #336 Student Centre, c/o Jim Hounslow

The York University Biology Club

presents...
Turning the Tides: Doing our Part for the Whales & Dolphins
 Feb. 27-28: Come visit our display booth on the third floor of the Student Centre.
 Feb. 29: Join Capt. Iain Kerr on a magical slide & video presentation from Argentina to Alaska & from Bermuda to the Galapagos. Tix: \$6(general), \$5(YUBS Members) all profits go towards the aid of the whales and dolphins.
Call YUBS at 736-5732 or WDSC at 260-5632 for details.

Hard but Hopeful Conference

sponsored by Osgoode Christian Fellowship
 Topics:
Christian Justice v. Criminal Justice -- panel discussion
Christians and Domestic Violence
Urban poverty and Street Ministry: What can we do?
The Gospel and the Constitution -- panel discussion
Hard Questions and Hopeful Answers -- panel discussion
Fri, Feb 28th: 6:45-10:00pm
Sat, Feb. 29th: 8:45-3:00pm
Osgoode Hall, Room #207

The Contact Club

We hold jams on
Monday between 6 & 8pm
 Tait McKenzie judo room (4th floor)

The York Debating Society

• encourages all those who are interested in enhancing their public speaking skills and in learning how to survive in the forum of parliamentary debate to come out and share their wisdom. Communication skills may be the difference between success and failure after you graduate. So come out, experienced or not, and learn how to make the walls of York reverberate your oratorical sublimity.

Weekly meetings are held on Monday in room 115 Winter's College from 4-7pm. For more info. call Royal at 333 Student Centre.

The well-being of mankind, its peace and security are unattainable unless and until its unity is firmly established.

BAHA'U'LLAH
 Association for Baha'i Studies

York University Portuguese Association

Y.U.P.A.

will be holding a General Meeting on **Tues. Feb. 25th at 3:00 pm** at Winters College. Please make an effort to attend.

Y.U.P.A. cordially invites you to their **Carnival Dance**

Fri. Feb. 28th at 8:00pm

Casa Do Alenntjo

646 Dufferin St.

(Dufferin & Dundas)

In costume \$7, No costume \$9

Tickets on sale now at 124A Winters College.

L.S.S.A.

The Law and Society Students Assoc.

presents:

A forum on Policing and Youth Relations. Come and hear great speakers from both sides discuss this controversial topic.

Feb. 27 at 4:15

Room 313 Student Centre.

CARIBBEAN STUDENT'S ASSOCIATION

is hosting their

Annual Culture Show.

March 28th

For further info. contact CSA, 316 Student Centre.

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Friday February, 28, 1992
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DEPARTURE TIME FROM YORK:

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STUDENT CENTRE #416

The Need For A Better Dialogue:

GAYS AND LESBIANS AND CHRISTIANITY

Speaker- **Rev. Jim Ferry**

March 5, 1992

5 pm- 307 Student Centre Common Room



A two-part study series
February 27 & March 5

3 pm- Meditation Room
 Scott Religious Centre

co-sponsored by the student christian movement (SCM) and the bisexual, lesbian and gay alliance at york (BLGAY)

YORK UNIVERSITY OUTING CLUB

The York University Outing Club is a organization for York members who enjoy getting together for various sporting and social activities. Our events range from mountain climbing, to movie watching. YOC club members are informed of upcoming events in monthly club newsletters and at the general meetings held every month.

What's Happening:

We're in the middle of a great ski season! Our St. Anne trip was a success. We have day trips to the Ontario slopes every week. Banff, Vermont, and Quebec were the agenda for reading week.

We're also busy planning some exciting spring events. How does white water canoeing and hiking sound? We welcome you to attend our next outing or meeting.

Where We Are:

Drop by the YOC office, 348 Bethune, on Wednesday's between 3pm and 8pm and Phil will tell you more about YOC. Or call Heidi @ 467-5560.

Dept. of Hispanic Studies & Spanish Club

present:

Hispanic Week

March 3, 4 & 5

Tues. March 3

4:00 pm

"Spain 1992"

General Consul; of Spain, Antonio Bullon

5:00 pm

Dance Workshop

Wed. March 4

4:30 pm

Contemporary Spanish Cinema.

Lecture with U of T Professor, Wendy Rolph

Followed by refreshments.

Glendon College Sr. Common Rm.
 3rd Floor, York Hall 2275 Bayview Ave.

Thurs. March 5

Fiesta Dance with South American Music Band

NAZKA

Plus D.J.s Laura & Sean

Glendon Theatre 8:00pm

\$2/students, \$4/guests

with valid I.D.

High price and red tape block sexual harassment complaint

by Clive Thompson
Canadian University Press

TORONTO — A group of students say the Queen's University sexual harassment complaints procedure is so flawed and expensive it's forced them to drop a complaint.

"We fully intended to go through with this complaint exactly as the rules say, like good students, but it was just too expensive," said Rachel Gorman, one of the complainants. "The procedures made it impossible."

"We need to ditch the whole procedure and start from scratch."

Gorman -- along with three other students -- brought a complaint against nine Queen's men two years ago, after the men had posted their residence with signs saying "No Means Kick Her In The Teeth" and "No Means On Your Knees Bitch".

Two weeks ago, the university's sexual harassment board found two of the men guilty of sexual harassment. The board recommended to the principal that the men write a letter of apology and attend a workshop on violence against women.

The complainants disagree with the ruling, Gorman said. Though they were glad the university recognized the posters constituted sexual harassment, they would have liked to see Queen's find all nine men guilty, she added.

"We're very pleased that they recognized it as harassment," she said. "But they could have gone further."

The complainants decided not to appeal the decision because it required a \$250 deposit, and legal counsel that could cost "tens of thousands of dollars," Gorman said.

"It was nothing we could afford," she added. "We were prevented from carrying on the appeal by the rules."

The students are calling for drastic revision of the procedures, including provision of legal aid.

Law professor David Mullan, who chairs a committee revising the pro-

cedure, said they are considering changes to allow for legal aid.

"We tend to think that in fact there should be a provision for the costs of individuals," Mullan said.

"Obviously, it's not a good situation if you have the people that can afford high powered lawyers able to participate and those that can't, don't."

At other universities, such as the University of Toronto, complaint procedures make it possible for the institution to pay for an individual's appeal.

"It has to be demonstrated that there's a compelling case, that there's a compelling reason," said Paddy Stamp, U of T sexual harassment officer.

U of T would pay the costs of defending a complainant from a respondent's appeal, but only if the university had originally ruled in favour of the complainant, she said.

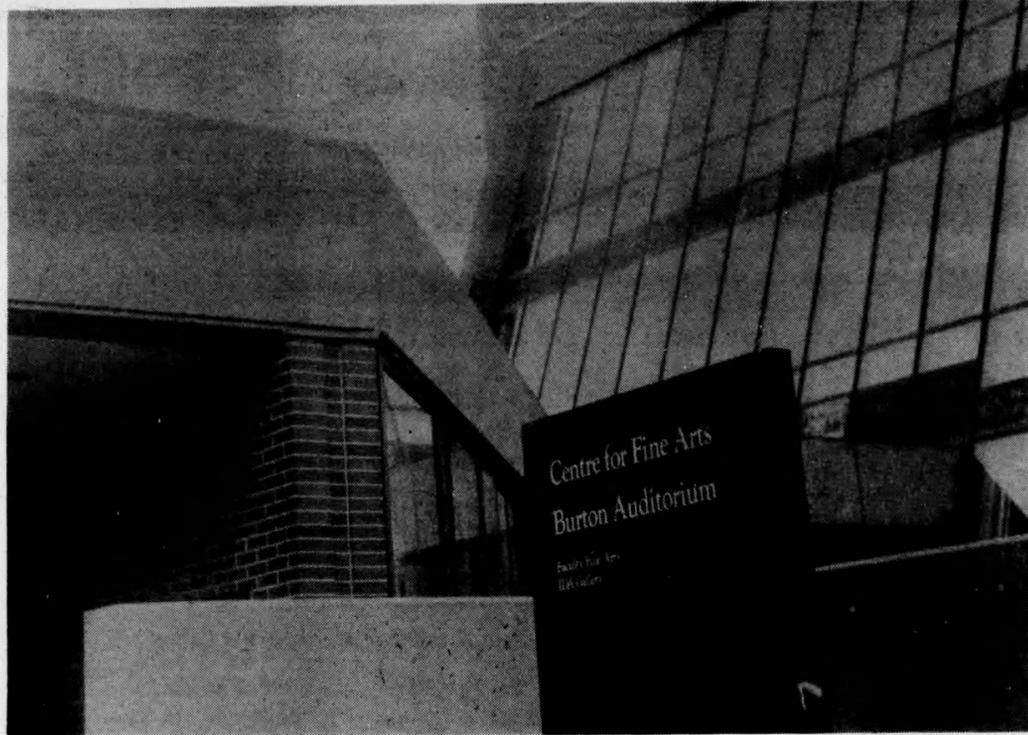
The women at Queen's, however, also want the composition of the harassment board changed. Currently, the complainant, the respondent and the Queen's principal each select one member from a pool of candidates for the three-person board.

Gorman said there's no guarantee the members chosen by the principal or complainant will have any background in sexual harassment.

"Obviously, they can be nice people, but in the case of faculty, they have ties that go outside the [board] and they have no training in sexual harassment," Gorman added. "And they're chosen by a man who has no concept of sexual harassment, [Queen's principal] Michael Smith."

Mullan said the review committee has no plans to recommend changing the board composition, because nobody else at Queen's has raised concerns about it.

"When we spoke to the university community about this... there seemed to be satisfaction from most points of view."



Dance students were charged a fee to attend Burton and downtown concerts. Administration later realized they mischarged the students but performers still have to pay.

Administration blunder costs students

by Christine F. de Leon

The dance department is doing little to make amends for an auxiliary fee it wrongly charged dance students.

The fee took the form of ticket voucher sales for the fall and winter concerts at Burton auditorium and a downtown concert to be held this spring at the Betty Oliphant Theatre.

A Feb. 11 memo sent to dance students and faculty by Department Chair Mary Jane Warner recognized the error, "Due to an administrative error, you were informed that the \$14 ticket voucher fee was compulsory; it is technically an extra-curricular fee," the memo stated.

The memo also said that "students who request a refund will not be permitted to perform or present work in dance concerts this term."

"I think (restricting students from performing) is stupid because dancers (will be) paying for a show they're in," said Chris Waghorn, president of the Creative Arts Student Association.

According to Nikki Gershbain, internal vice-president for the York Federation of Students, this stipula-

tion is "totally unacceptable. It's exploiting the emotional dedication of students."

According to Warner, making the fee compulsory was an attempt to increase the usually poor attendance by dance students at the Burton and downtown concerts.

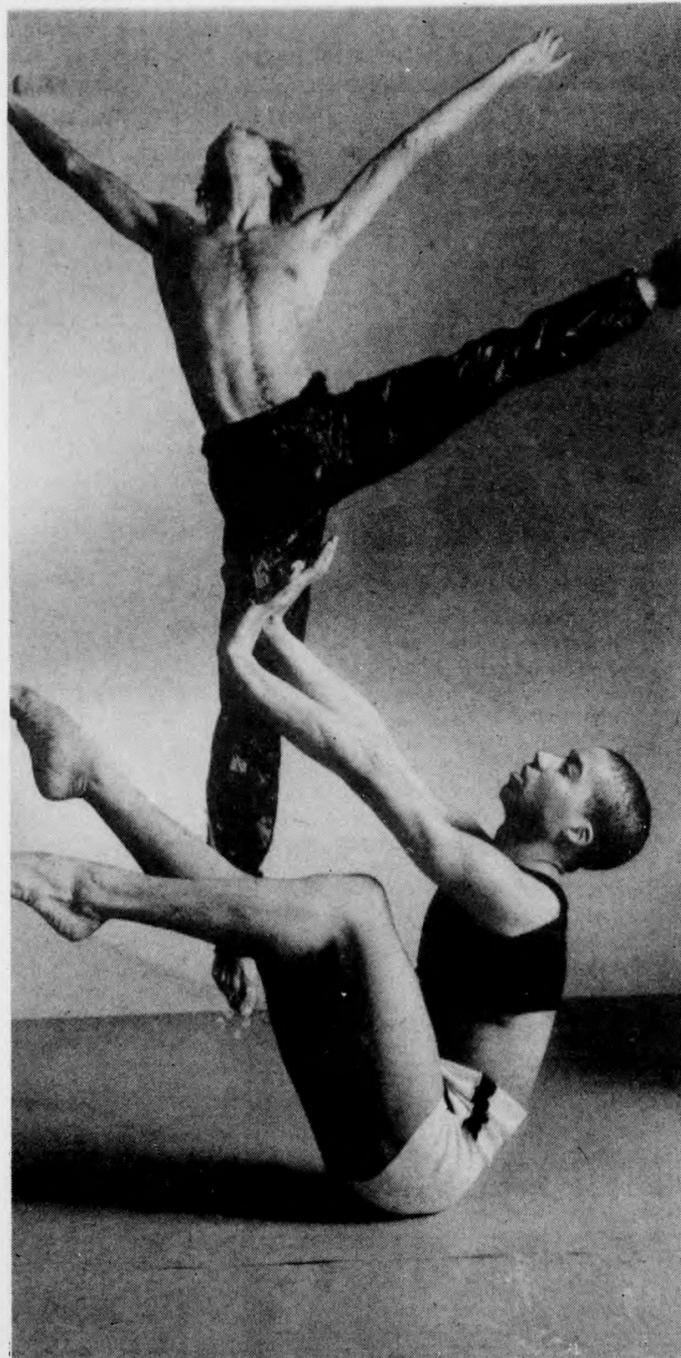
Warner said the dance department also depends on admission revenues to fund the concerts.

"Our department does a lot of extra curricular activities and the fees students pay only cover inter-depart-

ment activities," she said.

But according to Fine Arts student Erika Loughran, "If (the department) urged us to fundraise, everyone would've pitched in, but as soon as you threaten people, they get angry. We're angry, but we're disappointed above all."

"It's a tough situation," said Gershbain, you screw students now by doing this, but if you don't (make them pay the fee) the department is left with a situation where they may not be able to afford their shows."



York students go garbage picking

by Peter Mallet

Three students from York will be taking out the trash in Nepal's Himalaya Mountains this summer. They will join seven other Canadian students in the month-long environmental campaign to rid the Himalayas of garbage deposited by Western tourists over the past forty years.

Youth to Everest, a New Zealand-based organization, plans to bury the waste and donate solar panels to area villagers, who are suffering from a lack of firewood.

John Gully, founder of the organization, places the blame on tourists who have managed to render the formerly tree-covered hillsides barren and unprotected by removing trees and underbrush for firewood.

"Monsoon rains create massive landslides that wash this fertile ground into the rivers," said Gully. "Virtual deserts are being created and the Sherpas (local people) can no longer farm or graze animals on this land."

Canadian students have been

involved in the project since its inception in 1988.

Jessica Steinberg, an environmental student and one of the three York students going to Nepal this summer, is enthusiastic. "I like to help out others and think globally instead of locally. This is my chance to make a contribution to rejuvenate the environment that is so quickly deteriorating."

One of the main tasks of the environmentalists will be to collect tons of garbage which litter the mountainsides and bury them in "wastepits."

According to Steinberg, there are other groups who believe a ban on tourism should be enforced, but this would have a disastrous impact on the local economy. "The responsibility lies on Westerners to clean up the mess themselves," she added.

Youth to Everest is a grassroots organization which began in New Zealand in 1988. Gully was surprised with the waste he saw in the region and wanted to get youth involved

with the solution.

According to Jill Sharpe, Canadian coordinator for Youth to Everest, the environmental cleanup does not eliminate current job positions. "We live with the Sherpas, and assimilate our role to assist them with the clean up by volunteering our labour for a month."

The program has also provided jobs in the community throughout the year by hiring the Sherpas to help with cleaning up. "Environmental awareness has become a priority with the Sherpa people."

Costs for the expedition to the Himalayas by Canadian students will either be covered by fund-raising or out of their own pockets.

Sharpe says the group is currently in negotiations with corporate sponsors to help subsidize the trip. "We are confident that the sponsorship will lower the expedition fee to half of [the current] \$3,600."

The three York students will depart for Nepal in May and return in June.

CUEW GENERAL MEMBERSHIP MEETING

Debate the Cuts! Agenda also includes executive elections, budget and constitutional amendments. Wednesday, February 26, from 12 - 2pm. Vari Lecture Hall A. Childcare available. For more information call 736-5154.

AFTER IMAGINUS

A sale of original art in order to raise money for the graduating Visual Arts students end of year show. 10am - 6pm everyday until Friday, February 28, at the Student Centre Gallery. Please come and support your local art community.

ITALIAN-CANADIAN WOMEN

February 27: Mauro Peressini of the Multicultural History Society of Ontario talks about Life Histories of Italian Immigrant Women. March 12: Maddalena Kuitunen from the Department of Italian Studies, UofT discusses The Italian-Canadian Woman in Toronto. Both lectures are in the Lower Gallery of the Columbus Centre, 901 Lawrence Ave W. (at Dufferin). Admission is free. Call Karen Shopsowitz at 789-7011, ext. 280, or 736-5958 for more information.

USAFARI DRUM AND DANCE ENSEMBLE

In honour of the Black History Month Celebrations. February 27, 12 noon, at the Winters College Junior College Room. Swahili/Caribbean music and dance.

THE CHANGING WORLD ORDER

Development Choices for the Third World. A lecture hosted by the African Studies Programme. With professor Samir Amin, Director of the Third World Forum and UN Research Institute for Social Development. 5pm Thursday, February 27, in Lecture Hall C, Vari Hall.

SONS & DAUGHTERS

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

YUCK (YORK UNIVERSITY COMPUTER CLUB)

General Meeting on Friday February 28, at 3:30pm, in 215 Bethune College. Guest speakers are Mr. P. Dymond, chair of Computer Science, and Mr. P. Cribb. Please be prompt.

THE MARGINS OF THE BLACKBOARD

A workshop on mainstreaming lesbian material in the classroom. Lecture by Minnie Bruce Pratt Friday February 28, 11 am, 230 Bethune College. Admission is free. Workshop on Saturday February 29, 9:30 am - 4:30 pm, 305 Founders College. Saturday fee is \$14. For registration or information call 736-5915.

HARD BUT HOPEFUL CONFERENCE

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

drop EVERYTHING

TURNING THE TIDES

A whale and dolphin fundraiser. Saturday February 29, at 6 pm, Vari Lecture Hall A. Sponsored by ECOS. Capt. Ian Kerr will be presenting a slide and video presentation and lecture. He will join us directly from the Dominican Republic. Tickets \$5. Call 736 - 5732. Also visit our info booth on February 27 and 28 on third floor Student Centre.

THE UNSEEN DANGER

Ambient and Indoor Air Pollution: Old Story - New Insights. A Lecture by Dr. Jack Spengler of the Department of Environmental Health at Harvard University's School of Public Health. March 4, at 4pm, in the University's Senate Chamber, 9th floor, Ross Building. Admission is free. For more information call Carol Francis at 736-5586.

EARLY CHILDHOOD EDUCATION PROGRAMME

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

VOLUNTEERS NEEDED FOR INTERNATIONAL WOMEN'S DAY TELETHON

The York Centre for Feminist research is hosting a fundraising telethon on March 8. Please join us for fun and to support a cause that can make a difference in your life! Call 736-5915.

THE WISE VIRGINS

Performed by the York Dance Ensemble, choreographed by professor Anna Blewchamp, directed by Holly Small. Friday March 13 at 8pm, and Saturday March 14 at 2pm and 8pm, at the Betty Oliphant Theatre, 404 Jarvis St. Admission is \$15, or \$10 for students. For information and reservations please call the Dance Department at 736-5137.

BULLETS AND BALLOTS: THE PROCESS OF POLITICAL CHANGE IN TRINIDAD

Seminar with guest speaker Dr. Selwyn Ryan, Director of the Institute for Social and Economic Research, University of the West Indies. Tuesday, March 17, at 3pm in the Founders Senior Common Room (305 FC).

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.

GRADUATE STUDENT SYMPOSIUM ON VIOLENCE & CONFLICT RESOLUTION

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

RECOVERY NOT DISCOVERY: 500 YEARS OF INJUSTICE AND RESISTANCE

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

STUDENT CHRISTIAN MOVEMENT

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

ENVISION YORK

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

THE WRITERS READ SERIES

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

THE YORK DEBATING SOCIETY

Weekly meetings on Mondays from 4pm to 7pm, in room 115 Winters College. For more information contact Royal at 667-1872, or 736-5969 ext. 31303, after 8pm. We practice impromptu parliamentary debate and public speaking. For those who are more serious there are numerous tournaments throughout the year. This semester's tournaments include the North American Championships at McGill University, and the Canadian Nationals at Western.

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.

SURVIVORS OF SEXUAL ABUSE MUTUAL GROUP

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

BISEXUAL, LESBIAN AND GAY PEER SUPPORT GROUP

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

LESBIAN AND BISEXUAL WOMEN AT YORK

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

VANIER GAMES ROOM

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

THE YORK UNIVERSITY GREENS

Meeting every second Thursday at 5pm. Join us for stimulating discussion and much more. February 27, March 12, and March 26, South Ross 537. Call Tina at 727-8348.

WEN-DO

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

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 ELITE COMPUTER HACKERS

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

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.

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YORK UNIVERSITY TEACHING AWARDS

Senate has recently approved the establishment of two annual University-wide teaching awards, one to a member of the full-time faculty, the other to a person teaching in any other capacity than full-time. To be eligible, instructors must have taught at York for a minimum of three years. The awards recognize such attributes as good organization, effective communication, positive attitudes towards students, fairness in examination and grading, flexible approaches, and appropriate student learning outcomes. These qualities can be evidenced by student assessments, letters from students, alumni and/or colleagues. Award winners will receive, among other forms of recognition, a \$5000 cash honorarium.

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

A life ruined by homophobia

Dear Editor,

To: The Students of Desmond Ellis' Sociology of Crime and Delinquency Class — 3810.06A:

On Mon. Feb. 3, Professor Ellis showed the film - "Before Stonewall"; a piece depicting the great lengths that homosexuals had to go to in order to hide their sexuality, or defend it, before they found solace and support in the Gay Pride Movement. During clips where guys were kissing or cross-dressing, many of you gasped, groaned, and left the room. Forty minutes into the film, two-thirds of the class had departed. You all missed a very important segment in the film, where homosexuals sadly admitted that they got



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.

Letters

married in heterosexual relationships, only in order to fulfil the role expected of them by society.

Recently, my father told me that he is gay. He is now dying of AIDS, and is entangled in a terrible marriage with my mother. He cannot communicate with his children, because he has never been comfortable with himself. He has internalized homophobic social attitudes and his denial of his own sexuality has destroyed his life and the lives of those who love him. I was shocked to learn that my father, a gay man, in the 1950's would feel enough social pressure to go against every fibre of his being and marry a woman. But after seeing our class' reaction to this film, I have learned that the social pressure placed on homosexuals has not changed at all since the 1950's. Jerks like you are still expressing attitudes that make guys like my dad feel forced to be married, unless they are lucky enough to find social support from friends or gay activist groups. Just think about the many lives you are destroying.

Sincerely,
Name withheld by request

Using sexism as a shield

Dear Editor,

I am disgusted at the allegations made by Kalli Paakspuu in the Jan. 22 edition of the *Excalibur*. When I arrived at our midterm examination it was painfully obvious that professor Paakspuu had not prepared us. As a result, students chose to express our concern by communally writing letters to Jim Fisher, Chairman of the Department of Film and Video.

Our reaction was unpremeditated and not executed as an act of malice. Our complaint was levelled professionally, not personally. It is for this reason that I am outraged by her attacks on her students. Paakspuu has the audacity to state that this so-called boycott "happened on Dec. 6, which was memorial day for the Montreal Massacre. This has symbolic relevance to that day and the boycott." That's a convenient and particularly antagonistic excuse for her to dismiss our actions, and one without validity. I don't know of any student population that is empowered to choose the date for its examination. Paakspuu chose this date herself, and I now question if there wasn't some greater motive at work in her choice.

Paakspuu is simply deflecting criticism. I am affronted by her repugnant use of the banner of "sexism" with which she chose to shield herself. Rather than accepting the fact that as an individual, she was singled out for her incompetence, she chose this measure. It is politically astute and insulting. By doing this, she has easily grabbed the

attention of others and helped to divide the opinions of those unfamiliar with the surrounding events. She aligns others with her, gaining sympathetic ears by protesting a serious and delicate issue that cannot be treated so intentionally disrespectfully.

Kalli Paakspuu has discredited herself, the Film and Video Department, its students and faculty, and has insulted the families of the victims of the Montreal Massacre. She has proven herself unworthy of the privilege of educating.

Yours truly,
Simon Lacey

Big Brother wasn't tenured

Dear Editor,

Re: "Eliminate tenured profs" (*Excalibur*, Feb. 12/92)
Heaven Help the Creative Arts! Christopher Waghorn, identifying himself as the President of the Creative Arts Students' Association, and by this designation, presumably speaking as representative of the association, has proposed that professional tenure should be managed on the basis of reviews for political correctness (non-racist, non-sexist, non-homophobic) and sale ability — unspecified "assessments", and approvals by members of a further unspecified "review board". The assumption is that this will save money by eliminating undesirable faculty and their ridiculously high salaries.

Set aside the fact that this perspective reveals an abysmal ignorance of the history, principles, and functions of academic tenure, and worry only about what this means for the Creative Arts: The only art worth supporting is that which is politically correct, disturbs nobody, and can be sold profitably. And, of course, it should not be overpriced. Heaven Help the Creative Arts if the future is in the hands of a functionary such as this one. Creative Arts students, watch out, your leader may be Big Brother!

Malcolm R. Westcott
Professor of Psychology

Education over free speech

Dear Editor,

After listening to the debate on the issue of "political correctness" between Judy Rebick and Alan Borovoy on Wednesday night, I came away with the feeling that both of the ideals espoused by the

two sides of the debate (those of equality and free speech) were incontrovertibly important to a free, democratic society. Nevertheless, as both also admitted, no right is absolute, and certain restrictions (both legal and customary) are permitted in order to preserve equally important social values, like tolerance and respect between peoples, for example. The issue is not so much which right is supreme and basic, but what are the legitimate criteria for restricting them. In other words, how do we decide, as a society, which contexts are appropriately defensible arenas for voicing opinions, and which are not? As an educator, I feel that promoting respect for free speech is central to the purpose of the university, but even more central is education. Clearly, when the classroom is poisoned by an atmosphere which prevents students from learning, then the central goal of education is not being achieved. Educators have an unusual and exceptional role to play in society, bestowed upon them by the power structure of the university and the society (sometimes deservedly, sometimes not). As a consequence, the responsibility of educators to educate outweighs the wider right of free speech, since educators have a responsibility not only to the wider society, but to their students. The responsibility includes providing a supportive environment in which students may express themselves freely, and develop themselves to their fullest potential. A blind defence of free speech which does not recognize this inherent responsibility results only in an erosion of the university's ability to perform its central function, that of education.

Rosalind Irwin,
Teaching Assistant,
Political Science Department.

Grave situation under Paakspuu

Dear Editor,

Re: "Professor claims sexism as reason for student boycott of film exam" (*Excalibur*, Jan 22/92)
As a student in Kalli Paakspuu's class, I too was extremely frustrated at the lack of instruction encountered, at the disorganization of the course and at Kalli's inarticulateness as well as her refusal to listen to our concerns. She simply did not fulfill her duties as course director. Thankfully, the collective effort of many has prompted a change; and the improvement is so great that only now do we fully realize how grave the situation was under Kalli. In fact, we have learned more in one three-hour lab with our new instructors than was taught throughout the entire fall term.

However, I did not write to chronicle

Kalli's incompetence, but to express my anger at her response to her dismissal. She falsely attributes our actions to sexism. As a female student, I find this extremely offensive. She cannot deny that ninety-five percent of the material on the midterm exam was never discussed in class, and must realize that this was the situation that could not be tolerated, not the fact that she is a woman. I, frankly, was encouraged at the beginning of the term to see a female instructor, and hoped that she would have some insights about being a woman in a predominately male field. I was also interested in her creative ideas, as she called herself a feminist filmmaker.

I am then baffled at the lack of respect that she shows for all that feminism stands for through her allegation of sexism as the reason for her release. It discredits all legitimate sexism complaints when one uses such a serious accusation as a means of concealing the truth and of putting others on the defensive. She wrote that what happened to her was "indicative of the situation of women in the Film and Video Department." Not so. A similar incident occurred two years ago when a male professor in the department was replaced due to student complaint, and the male to female ratio in that class was higher than in our own. Particularly incensing, however, is her completely inappropriate attempt to somehow link the boycott to the Dec. 6 massacre in Montreal, simply because the two occurred on the same date (she neglected to mention that it was she who rescheduled the exam from Dec. 9 to the sixth). To even try to show some relation between her dismissal and such a brutal act of violence against women shows a complete lack of consideration for the victims and for the female struggle which they represent.

I am truly dismayed and embarrassed as a woman to see the selfish manner with which Kalli Paakspuu has used the issue of sexism, as it will no doubt be a reflection on all females when one of us cries discrimination on an egocentric whim.

Sonnet L'Abbe
First year film production student.

Palestinian state for peace

Dear Editor,

Re: "Arabs and Jews should talk" (*Excalibur*, Feb. 12/92)
Mr. Leizer and Mr. Shoore, members of the Progressive Zionist Caucus make the challenge to the Jewish and Arab populations at York to "rise above blaming and statistical warfare, and actually start discussing the topics surrounding future peace in the region." Furthermore they identify issues such as peaceful borders, mutual recognition of rights and shared economic ventures as topics that need to be discussed "in a time for seeking peace." Yet they neglect to acknowledge the necessity and right of the establishment of a Palestinian state. It is only after this that we can "stop acting like enemies and move towards acting as neighbours" as Mr. Leizer and Mr. Shoore point out.

Fatin Juma

Bouncer bullies students

Dear Editor,

This letter is aimed at one man in particular who calls himself a "bouncer" and attempts to act like a human being. This man's job is to check student's I.D. and control the lineups at the Underground Pub in the Student Centre.

Being an undergraduate student at York, I find Thursday evening an appropriate time to unwind, and I usually do so at the Underground. What annoys me to such an extreme is the way students are treated by the larger man who stands by the first entrance to the Underground.

This man in question has physically pushed me and several others for having one shoe being under half an inch over the tile behind which he expects the line to be. He has insulted a friend I was once with as well as myself, for insinuating that I couldn't meet a girl who was of the age of majority.

I find my arguments justly, for the others who control the exterior of the Underground are regularly very pleasant and well-mannered. I am unaware of the man's name about which I am speaking, however I am sure that those who attend the Underground on Thursday and occasional Friday evenings are fully aware of him and his inappropriate actions.

A bouncer's job should include prohibiting irresponsibility and disrespect. This bouncer feels that he should intimidate everyone to retain some unruly power which he has no right withholding. This man is not powerful; he is only a true ass-hole.

Jay Wargo.

Horscroft invaluable

Dear Editor,

I am writing this letter in response to comments about Elissa Horscroft in the *Excalibur* of Jan. 22. My comments concern the purported "report card" for Elissa. It is claimed that while "her work on anti-date rape campaigns and Women's safety was excellent," the Equality and Social Affairs Portfolio is much too broad and vaguely defined to be completely filled. In Oct. of last year, I was initiating a programme called "Teach AIDS," in which T.A.'s were to be encouraged to talk about AIDS related issues. Elissa's ideas and help were invaluable in formulating a programme. She was highly approachable and ready to meet at little or no notice. Elissa is highly intelligent, and her planning and motivation are indeed an asset to York students.

Glyn Hotz,
Co-Chair, Philosophy Graduate
Students' Association.

YFS doesn't serve students

Dear Editor,

My experiences with YFS over the past four years has led me to believe that it is not much more than a cash cow; a place for prospective NDP candidates to learn a craft. As Doug Saunders correctly pointed out the YFS in its current state is grossly inefficient. The current executives hands should shake when they pick up their pay cheques.

Now, with all this said, I have a few questions of my own:

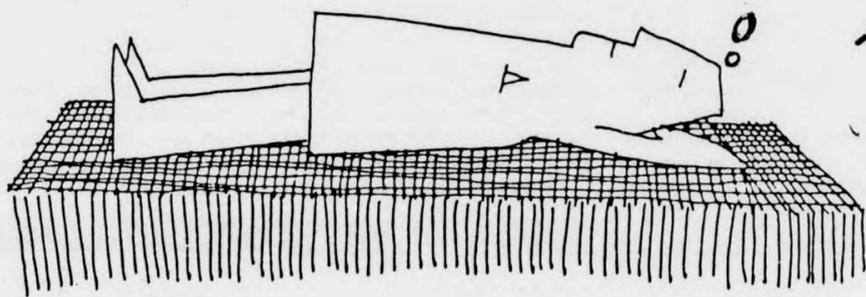
1. Why didn't the YFS search for a new insurance company instead of being held hostage by Blue Cross?
2. Why does the YFS have such limited office hours?
3. Why doesn't the YFS open up the books to show all the the waste?
4. Why doesn't the YFS do something about student increases, instead of just flapping their gums?

The reason why they don't do any of these things is because they don't serve the common student! They serve themselves!

Rob Stubbings,
York University Liberal Association,
and Founders Resident



editorial



If you can't beat 'em, join 'em

It happens every year. Somebody from the Jewish Students Federation or the York Arab Students Association writes a letter to *Excalibur* about the Middle East. Somebody from the other group takes offence, and writes an angry letter in response. The rhetoric escalates to the point where somebody feels the other side has stepped outside the boundaries of reasonable debate.

And the newspaper is blamed.

Student newspapers are owned by the students at their institution, and run primarily, if not exclusively, by students and former students. Their main purpose is to communicate the concerns of students; this should be reflected in what the students choose to write about.

This is a challenge at York, which is the most ethnically diverse campus in Canada. How best to represent all of the different communities and interests? Most people who work at *Excalibur* (including me) believe that the newspaper should accept any piece of writing from any group, as long as it conforms to acceptable standards.

Ahh, but there's the rub. There is a clear division at the newspaper as to what constitutes acceptable standards. *Excalibur* will not publish anything racist, sexist, homophobic and/or libellous, and it will not run stories which are poorly written. Although the belief in these criteria are shared by all members of staff, some believe the newspaper has obligations in addition to them.

I, for instance, see no advantage to allowing groups to vent their hostility at one another through the pages of the newspaper, as has recently happened. I like to think that *Excalibur* can

be a bridge between York's ethnic communities, giving them a chance to talk to one another, to celebrate each other's joys, to commiserate with each other in sorrow. While the newspaper isn't likely to be able to bring Arabs and Jews together, I believe it shouldn't be used to further divide them.

It was argued that this is somehow an abridgement of free speech. Pernicious nonsense. Most groups on campus have their own methods of disseminating opinions; they don't need *Excalibur* to exercise their right to express hatred for each other. Neither is this a form of self-censorship, unless one is prepared to argue that any editorial judgment is a form of censorship, an extreme, and totally impractical, point of view.

Who has the right to judge what is fair comment and what is unacceptable? The editors are elected by the staff each year; part of the basis on which they are judged is the ability to make decisions about what goes into the paper. But, the ultimate decision rests with the staff, which is responsible for determining editorial policy (anybody at York can become a staff member by contributing to three issues of *Excalibur*).

This year's staff is fairly evenly divided between people who believe in printing anything that isn't racist, sexist, homophobic or libellous and those who want a more rigorous standard. Thus, what appears in the paper may seem a little contradictory; these are difficult enough questions for professionals, let alone a mostly volunteer staff.

If you don't like what you read in the newspaper, don't start demanding space. Don't put up posters threatening the editor. We're your newspaper — join us.

IN

excalibur

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Excalibur is a volunteer organization. We will consider for publication all submissions that are not deemed libellous 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 Pat Micelli
Distribution Manager Riccardo Sala
News Editor Christine F. de Leon
(the "F" is for forfeit)
Gay Issues Coordinator Brian Rigg
Bisexual Womyn and Lesbian Issues Coordinator Frances Limfat

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Contributors Eric Alper, Maggie Borch, Michele Bosener, Rob Cabral, Lilac Cana, Joel Ceausu, Jan Darby, Nick Davis, Patrick Davila, Liz Flagal, Christine F. de Leon, Adrian Graham, Jim "the hush-puppy" Hounslow, Michael Hussey, Ita Kendall, Moira MacDonald, Dan Mahoney, Peter Mallet, Dr. Alan K. Malyon, Chris Mills, Mistress Lilac Doomflower, Daniel Naccarato, Pan Afrikan Law Society, Anthony Pizzari, Samuel Putinja, Queer Nation, Mike Raycraft, Josh Rubin, Harry Rudolfs, Catharine Soukoreff.

Business Manager Merle Menzies
Advertising Assistant Patty Milton-Rao
Chair, Board of Publications Nancy Phillips

EXCALENDAR

Wednesday February 26

General Staff Meeting at 4:00 pm
(All are welcome)

Thursday February 27

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

Monday March 2

Women's Caucus at 5:00 pm
Advanced Newswriters Workshop at 5:30 pm with
Big Clive Thompson

Wednesday March 4

Introduction to Newswriters Workshop at 5:00 pm with Big Chris and Big Jay and Big Jen

Wednesday March 11

Freedom of the Press at 4:30 pm with Big Chet Singh, Director of Race and Ethnic Relations

"If a man tells you he doesn't want to use a condom, tell him to use his hands."

— Montreal Safe Sex Ad

Bureaucratic whim puts university under a state of siege

beatit
7
excalibur february 26, 1992

In January, York President Harry Arthurs announced changes to the university's disciplinary regulations. The changes — dubbed the "war measures act" by some students — allow York's vice presidents to expel or discipline students without going through the usual tribunal process. The Pan Afrikan Law Society and other student groups have objected to these changes.

by the Pan Afrikan Law Society

York President Harry Arthurs' emergency proclamation has effectively placed York University under a state of emergency. According to Mr. Arthurs, these draconian measures are necessary because York needs to deal with the immediate "problem of the highly disruptive, (potentially) or actually violent student." In order to "maintain the proper functioning" (i.e. peace, order and good government) of this institution, Mr. Arthurs has decided to place York under a state of siege. The big question is Why?

beatit

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

Until April 1992 — about the time we are all supposed to be completing our school year — the Vice Presidents of the university have been given immense emergency powers. At a V.P.'s discretion, without a hearing or any other formal procedure, a student may be kicked off campus, banned from classes, ordered not to have contact with particular persons, and even pressured to sign a conditional agreement to be psychiatrically or medically diagnosed — all in the name of maintaining *order!*

Students have a right to know precisely what has necessitated such draconian measures. Why are we to study under siege, and what is taking place on campus now that was not taking place a month or a year ago to justify these measures? Experience teaches us that *the law* can be a lethal instrument of repression, and as such, responsible members of a community must question some or all of its usage.

Emergency powers may be necessary when there is a state of war (internally or externally). However, now that the Iraqi Massacre is over, it is unlikely that York is at war with a foreign power. That leaves the threat



Universities sometimes step on basic freedoms in their pursuit of order. According to PALS, that's what York did.

of internal elements as a possible instigator causing the need for a state of emergency.

Students must be told who these internally disruptive elements are, what they have done and why they pose such a diabolical threat. Who are the people that the normal legal mechanism cannot contain? And why are these measures now more necessary than during the "war" when there were numerous forced class cancellations as a result of alleged bomb threats?

Perhaps York is at war with some internal elements. If this is true, then a state of emergency would be used to quash any potential threats from these elements — say, their civil disobedience.

Yet we are well aware that a state of emergency, whether at York or in Pretoria, is always projected against actively discontented groups and organizations. The discontent is usually a result of oppression and exploitation. Order then becomes the pretense for oppressors to continue their oppression and exploitation without the menace of active resistance by the oppressed. And of course a state of emergency can be the most convenient oppressive instrument to maintain such order.

The only time people actively organize and mobilize to oppose or fight against oppressive structures, groups or individuals is when injustice stands in the way of inevitable progressive change. It is then that the oppressed in any given community cast in their lot and join with each other to defy the existing authority, if necessary. This is when the normal "peace and order"-maintaining mechanisms become paralysed. Civil rights are suspended and those who resist, even within the confines or the regular laws, are criminalized for their resistance.

Emergency powers are aimed at suppressing organized resistance. They are not aimed at individuals.

The civil rights of all members of a community are never suspended in order to catch ordinary criminals. Normally, the intended catch are political opponents.

This brings us back to the question as to who or which groups are threatening the security of York University. To answer this question, we have to first identify which groups stand to bear the brunt of these emergency regulations. One needs to observe and see who is being repressed at York and the nature of that repression in order to find who or which groups the decree is aimed at.

The people who are relentlessly crying out for change and against systemic injustice are readily identi-

fiable. The traditionally oppressed groups in Canadian society attending York include: Afrikans, First Nations peoples, women, Arabs, Asian students. These are the people who are often labeled *extremists, deviants, radicals, reels, violent* and a host of other terrifying names, every time they take a firm stance against their oppressors. Actively struggling members of these groups, and not criminals, are likely to fall prey to repressive "emergency powers."

These emergency measures have coincidentally invoked during Black History Month. Last year, the period was marked by active protest against what Afrikan students saw as racist content in the *Excalibur* newspaper.

As a result of their persistence, major changes occurred to the newspaper. It may well be that this year's events will contain similar zeal in the struggle to free the Afrikan people from racial and cultural systemic degradation. Therefore, active Afrikan students involved in any demonstrations — or any other activity that may be deemed offensive or construed as violent by a Vice President — are vulnerable to the penalties of the "emergency powers." This has serious implications for all students struggling for change.

The need for concern is obvious, but there is also reason for optimism. Pitiful though it is that an institution of higher learning has to resort to draconian measures to deal with it, York may nonetheless be reacting to a growing consciousness amongst its oppressed. The futility and desperation in this attempt to contain this growth are clear. There is more consolation to be found in the fact that blatant oppression, *agent provocateurs*, and fear are the last resorts of all oppressors. Such desperate actions are destined to fail.

The students of this university have a democratic duty to question the president's exercise of his authority. If we find that it is as oppressive as it appears, then we have a corresponding duty to have this exercise of power reversed. What we need is more academic freedom, more active participation in the decision-making process, and more accountability and responsiveness from the administrators. Indeed, we need an open, free, non-racist and non-sexist university. We must assert our right to study in a free and equal environment where if necessary, we can fight for progressive changes.

We must demonstrate to York that our rights are not negotiable, and that they are certainly not revocable through a presidential bureaucratic whim!



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Heated free speech debate draws considerable crowd

by Moira MacDonald

The issue of free vs. responsible speech on university campuses dominated a well-attended debate on "political correctness" held by the York Federation of Students last February 12 in the Curtis lecture halls.

Judy Rebick, president of the Na-

tional Action Committee on the Status of Women and Alan Borovoy, General Counsel of the Canadian Civil Liberties Association held their very civil debate before an audience of about 150 students.

Rebick said she does not believe a "politically correct" movement has ever existed and that "it is a phantom created by the right in the United States." Rebick later mentioned that the term "politically correct" has been

used as an ironic put-down by leftists since the 1960s.

Rebick warned her audience that "it is important that we don't adopt their [the right's] language" and that rather than being about free speech, political correctness is "a debate about equality."

"If we didn't have freedom of speech there wouldn't be a women's movement in Canada," Rebick observed, but added that freedom of speech "is not an absolute" and that it could be used to further disempower already oppressed groups such as women and visible minorities. She cited the case of Philippe Rushton at the University of Western Ontario, whose research on biological causes for racial inequalities has created "a poisonous atmosphere for minorities on that campus."

Alan Borovoy said he agreed with Rebick's "description of the criticism of the politically correct movement as an example in hypocrisy," but added that he was concerned about "the growing attempt by universities to determine what constitutes correct speech."

"She [Rebick] and I will both agree with each other that racism, sexism and homophobia must be fought, but muzzling speech at universities is a hell of a way of engaging in that fight," said Borovoy.

Borovoy supported his argument by citing cases, including one at York, in which he felt unfair sexual and racial harassment policies were used against an individual's right to free speech. He also spoke out against hate literature laws which he said have been used to harass "not only Nazis but anti-American protesters, Quebec nationalists... and even a film sympathetic to Nelson Mandela because [customs officials said that] it promoted hatred against White South Africans."

Many of the audience's questions and comments focused on a recent



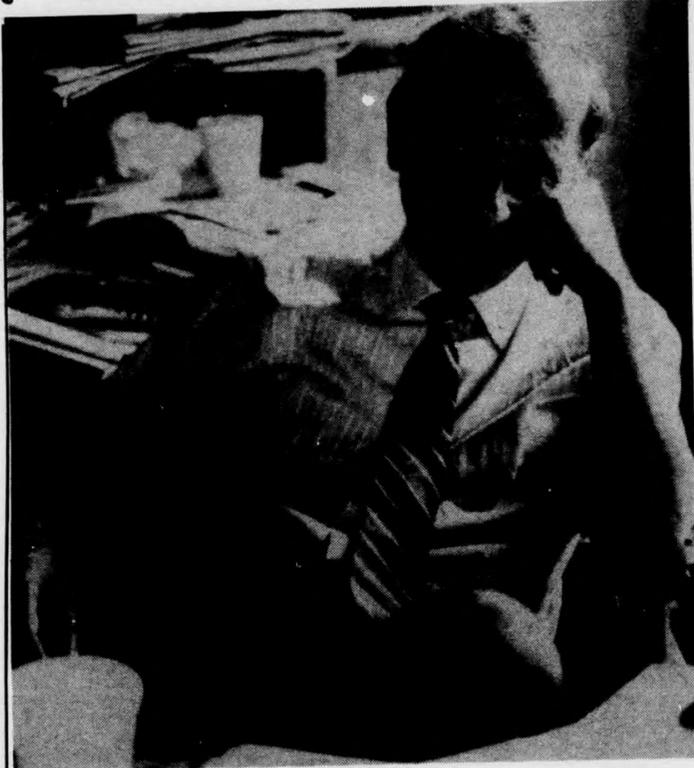
Judy Rebick (above), President of the National Action Committee on the Status of Women. Her opponent, A. Alan Borovoy, General Council of the Canadian Civil Liberties Association.

case at the *Obiter Dicta*, the Osgoode Hall Law School student newspaper, in which the paper's editors were fired after printing a letter which alleged that the school's admission standards had been lowered for Black students.

One Osgoode student spoke against the firing and said that one of

the editors had since been called "racist" and that "that's a form of silencing."

But another Osgoode student opposed the printing of the letter, saying that the opinions expressed in the letter made Black law students feel "disempowered in class...they don't want to be in school anymore."



WOMEN'S SUPPLEMENT

Excalibur will be accepting submissions for the upcoming

women's supplement until Friday February 28.

If you have short stories or poetry

call Maggie or Cindy at 736-5239.

If you have a creative streak flaunt it in the paper.

excalibur 420 Student Centre
736-5239

Black History Month

To those interested: over 22,000 copies of the Black History Month issue have been distributed all over Toronto, Scarborough, Mississauga and North York. The feedback has been very positive.

Too black guys said people from all over have come in saying they read about the store in the newspaper. A man walked into **Nappy's** and didn't want a haircut...he only wanted a paper. CIUT FM did a 45 minute radio program devoted to the issue.

Teachers and community centre coordinators from Scarborough, North York and Regent Park are actively using the paper in programs with their students.

So, thanks again to everyone who contributed work, helped with production and distributed the paper.

peace,
Jeannine

Black Caucus meeting this Thursday at 3pm to discuss the future of the Caucus.

All Welcome

Need a ride?

Can u give a ride?

Check out the new ride board outside the offices of the yfs 336 student centre

york federation of students

The way must be tried, so come out to the Student Centre Art Gallery and buy some art

by Ira Nayman

The fifth annual exhibition of work by graduating York visual arts students will be held towards the end of April. Changes to the event, however, are taking place now.



What was known as Open House is now being referred to as "Tentanda Via," the university motto which means, "The way must be tried." Although traditionally held on York's main campus, the Tentanda Via organizing committee is seriously considering holding the event at a space downtown.

NEWS

Graduating York Fine Arts Majors will be holding an art sale to raise funds for Tentanda Via, an end-of-year exhibition.

In its statement of intention, the Committee claims that it's looking for a space downtown due to "the lack of adequate showing area within the Fine Arts building" and "the fact that the administration, faculty and bureaucracy are generally not supportive," among other reasons.

In a letter to supporters, Tentanda Via treasurer Stephen Kerr felt the new arrangement would be "an opportunity to enhance our competitiveness...by providing exposure in the community in which we must learn to survive."

According to the letter, the Committee needs \$5,000 to cover the costs of the show. Funds will be raised in

two ways: corporate sponsors will be encouraged to donate \$250 or more in exchange for recognition and a work by one of the artists, and there will be an art sale in the Student Centre Gallery (open 10 am to 6 pm) until February 28.

According to Tentanda Via organizer Laura Teneycke, the art on sale will come "from professors, students — anywhere I can find it." The works, representing a variety of media including photographs, etchings, paintings and sculptures, will be sold "at totally reasonable rates," Teneycke added.

Graduating students interested in displaying their works or anybody interested in buying some art and contributing to Tentanda Via can contact Kerr or Teneycke at RTS Staff Non-Profit Artist Services (aka The Arts Store), Room 164c, Fine Arts 2, extension 44704.



This original work by graduating visual arts student Laura Teneycke, along with many others, will be sold in the Student Centre Art Gallery until February 28. Proceeds will go to an exhibition of the works of graduating visual arts students at the end of the year.

Witkowsky is intense in role of Shakespeare's Shrew

by Riccardo Sala

Gizella Witkowsky's intensity as the feisty Katherina made a welcome contrast to the soft pastel-coloured backdrop of Susan Benson's set for the National Ballet of Canada's production of *The Taming of the Shrew*.

Serge Lavoie (filling in for the injured Oliver Metz) acted as the foil for her fury, strutting his way through the performance as the half-joking, half-domineering Petruchio. Lavoie's character represents best the ideas behind choreographer John Cranko's adaptation of Shakespeare's play, which was originally created in 1969 for the Stuttgart Ballet.

The work is light, like the harlequinesque characters who appear throughout the piece dressed as if they had wandered from a Venetian carnevale. This not-so-serious attitude is expressed by the swaggering Petruchio, most tellingly when, drunk and stripped penniless by whores, he wanders into the midst of the suitors.

DANCE

The Taming of the Shrew
written by William Shakespeare
choreographed by John Cranko
National Ballet of Canada
until March 1

At this point, Petruchio is little more than a joke, a comic sidelight to Katherina and her venomous contempt for the suitors who crowd around her sister, Bianca. The trio of Hortensio, Gremio and Lucentio are clowns, fawning around the toying Bianca. One nice touch is the yellow-bedecked Hortensio, whose voice trails off to that of a canary whenever face-to-face with Bianca. It is left to Lucentio, a student, to finally "win" over Bianca.

Lucentio and Bianca are the secondary pas de deux to Katherina and Petruchio. When the stage is left to either of the two couples the dancing manages to transcend the often distracting frivolity of the production.



Serge Lavoie and Karen Kain do battle in William Shakespeare's *The Taming of the Shrew*. Although the play's misogyny does become overt in the second act, where Lavoie's Petruchio toys with Gizella Witkowsky (who took over the part of Katherina) on their honeymoon, withholding food from and playing tricks on her, Katherina manages to hold her own in the first act. Witkowsky's intensity is impressive in John Cranko's 1969 ballet interpretation of the classic play.

That frivolity fails to mask one of the undercurrents of the work, the almost misogynistic attitude of Petruchio. I picked up this observa-

tion from William Littler's review in *The Toronto Star*. In the first act, it's hard to see what Littler based this observation on. Katherina holds her

own against Petruchio in his attempt to win her love.

That changes after the intermission, when Petruchio turns ugly. Having won her over, he toys with Katherina on their honeymoon, withholding food, playing tricks on her and drawing her further along in her submission to him. One scene ends with a dance sequence where these role types are further put to movement — Lavoie as the strong member of the pas de deux to a supported Witkowsky.

Nonetheless, it is Witkowsky who steals the show. From the moment she storms the stage, enraged, to scare off her sister's suitors, Witkowsky's character is the one figure who manages to capture the audience's attention.

By comparison, Petruchio cannot transcend the inherent levity of his character, even in the work's more serious or tender moments. He is part of the larger spectacle, and unable to achieve the individuality of his female partner.

Upcoming York events

The African Drama Club presents *Sons and Daughters*, a play in two acts about businessman James Ofozu and his wife Hannah, who are faced with the problem of choosing "respectable" professions for their last two children. The play was written by Joe de Graft and stars Seth Awuku, Leigh Buchanan, Paul Weir and Yasmin Thomas. *Sons and Daughters* will be performed on Friday, February 8 at 6 pm in the Vanier Dining Hall. Tickets, \$5 in advance and \$7 at the door, are available at the Information Booth in the Student Centre.

The Trial of Judith K, playwright Judith Thompson's feminist reworking of the writing of Franz Kafka, will be presented at Theatre Glendon until February 29. For more information, call 487-6722.

Works by Lynne Cohen will be exhibited at the Art Gallery of York University, N145 Ross, from March 2 to April 26. For more information, call 736-5169.

"For the first time the longest running poem ever will reveal itself as it passes through our dimension of reality." Curious? You can catch a glimpse of it at Dacary Hall, 050 McLaughlin College, between 12:30 and 5 pm, Thursday, February 27. Also at Dacary Hall on February 27: *The Debate of the Century: Should artists be imprisoned within the confines of their own creations?* Erich Strichiosopadus argues for, Larry Melonontopauski argues against. The debate will be held from 3 to 4 pm. Admission is free.

Crimes at the Studio Theatre PREVIEW

by Michael Hussey

Mary Beth Henley's *Crimes of the Heart*, directed by Franco Boni, will be performed from February 26 to 29 at the Studio Theatre, Fine Arts Phase III. It is being produced entirely by York students.

The play centres around the reunion of three sisters after one of them shoots her husband. In the course of the play, the women have to come to terms with their feelings about men and for each other.

"It should prove to be a good show," says Boni. "The cast and crew have put a lot of work into it."

He adds that *Crimes of the Heart* is often overlooked because of its feminist ideology. But the script, when done well, has all the dynamics of a play by David Mamet, as well as the despair of Anton Chekhov. "It will be interesting," Boni says.

Tickets, available at the door, are \$5. Curtain goes up at 7:30. For more information, call the Studio Theatre at 736-5157.

Crimes of the Heart
written by Beth Henley
directed by Franco Boni
Studio Theatre
until February 29

Mix a touch of Hitchcock with a dash of Freud and you still get a lousy film

by Anthony Pizzari

FILM

Final Analysis
 directed by Phil Jourman
 starring Richard Gere and Kim Basinger
 produced by Warner Brothers

How can you make a psychological film interesting? The makers of *Final Analysis* seem to think the answer is to get Sigmund Freud to write the script and Alfred Hitchcock to direct it. Unfortunately, *Final Analysis*, like the bulk of modern Hollywood films, is creatively bankrupt.

What else is new? Richard Gere plays a psychologist who gets involved with the sister of one of his patients, Heather Evans (Kim Basinger). Evans is married to a gangster who abuses her; to get out of the marriage, she kills him.

From here, we go on a layperson's guided trip through the catacombs of the mind to discover how "Evil and Dark" human beings are. Ooooh.

Is director Phil Jourman paying some kind of "homage" to Hitchcock and Freud? I don't think so. He uses Hitchcock's techniques in a very superficial way. The spiral staircase of *Vertigo*, for instance, makes a guest appearance in the middle of *Final Analysis*, not because it helps develop plot or character, but because

it's "a really cool shot." Suspense is not built in this film, there are only surprises in character development.

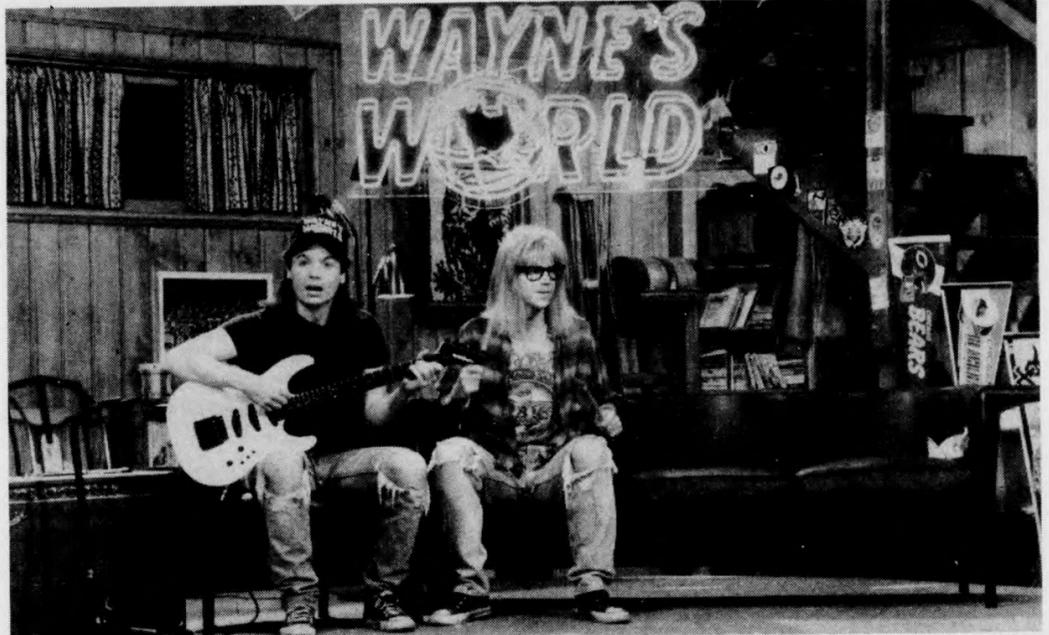
What about Freud? Well, the script "investigates" nothing. Freud appears only to give to an otherwise banal plot "motivation," and *Final Analysis* the pretense of being a psychological thriller. Perhaps Jourman senses the emptiness of American cinema and is looking to the past as a way out.

Final Analysis is a piece of intellectual pap, and an insult to Alfred Hitchcock. It is symptomatic of all that is wrong with mainstream Hollywood: torn between copying the past and trying to anticipate the future.

But, hey — the photography is excellent, Kim Basinger is extremely good looking and Richard Gere is super-handsome. *Final Analysis* is sure to be a box office success.



Richard Gere and Kim Basinger look prettily at each other in Phil Jourman's *Final Analysis*. Jourman swiped a few ideas from a great filmmaker and the father of psychiatry, but he still couldn't come up with a decent movie.



This photo is funny...NOT! Wayne's World, the sketch this photo is taken from is funny...NOT! Saturday Night Live, the television show from which the sketch from which this photo was taken is funny...NOT! If you hear this faux joke often enough, do you think you'll get sick of it and want something with more comic substance? Probably...NOT!

Catchphrase culture spawns unfunny jokes

by Ira Nayman

George Bush is a great American President...NOT!

Saturday Night Live is an innovative, hilarious hour and a half of original comedy...NOT!

Nuclear is the energy source of the future...NOT!

This joke is funny...NOT!

You don't have to watch *Saturday Night Live* to be thoroughly sick of people making a statement, pausing a second or two and negating it with the word "not." This catchphrase has caught on with a force that could scarcely be credited; consider yourself lucky if you hear it less than a dozen times a day.

Not only is the joke constantly repeated in normal social intercourse, but I have personally witnessed intelligent, educated people reduced to grog with each telling, not diminish.

Why do I not like it (aside from the fact that it is an obvious plug for *Wayne's World: The Movie*, and most people don't even realize they've been coopted)? The joke goes against ev-

ANALYSIS

Not! Not! Not! Not! Not! Not only is this not a joke in any real sense, but it has ominous implications for human interaction.

everything I, as a person who has written humour professionally in the past and would like to make a career of doing so in the future, believe in.

A major element of humour is irony, where one thing is said but another is implied. The difference usually manifests itself in the tone in which the joke is delivered. In a medium like television, where much of the humour is verbal, the irony is often inherent in the way lines are delivered.

Using the term "not" at the end of a statement is a way of making the irony, which is usually implicit, explicit; it is, in effect, a way of making a joke idiot-proof. There is no way of not getting the joke, because it contains no subtlety. As an audience member, I like being given a little more credit for intelligence (although I may be in the minority in this regard).

It's also lazy writing. Why develop

a clever situation or a complex allegory when you can make fun of any idea by adding a single word to it?

I often worry about the declining standard of humour, fueled by the television laugh track and news soundbites, in our society. The popularity of catchphrases suggests that something other than the traditional "shock of recognition" is going on.

If television has become our temple, catchphrases are surely our catechism. People laugh at them, not because they are necessarily intrinsically funny, but because they become a shared language, a simple standard by which to determine one's hipness. If you aren't in on the joke, you haven't seen the right programme; if you haven't seen the right programme...

The personal, interpersonal and political problems with developing a catchphrase culture are numerous, and have been explored in a variety of places. Ultimately, thought is degraded; if it can't be expressed in a half dozen words or less, people are less likely to think it.

And that's no joke.

Forgot to write for Excalibur arts?



detail of Edvard Munch's "The Scream"

Don't panic. It's not too late. Simply drop in at 420 Student Centre and ask for Ira. Or, if you're interested in music, ask for Eric.

Excalibur arts
 Don't ask

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Pressure is growing to integrate industry and university-based research in order to stimulate the Canadian economy. The aim of this symposium is to discuss the implications of this economically driven relationship, both the industrial economy and to the autonomy and integrity of university research.

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 Jan Newson, Professor, Department of Sociology, York University
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A personal survey of Black music

by Eric Alper

I like surveys. They're a chance to see (or hear, for that matter) what others are listening to, what they feel and what they think. They're also the best way to get arguments and agreements happening.

For Black History Month, a questionnaire was given to various people around campus, including staff at *Excalibur*, who have nothing better to do around deadline than further confuse their minds, and DJs at CHRY and other radio stations.

The question was simple and thought-provoking: name three of your favorite Black songs or albums, and explain why. The reason could be historic importance, consensus-building or just because it's damn good music. Without limitations on genre, time or context, the responses are remarkably varied.

And hey, if you've got a list in your head but are saying to yourself, "I just don't know what to do with it," I've got a solution. Send it to the newspaper, and we'll publish your lists in a later edition. But, enough of my yakkin'. Let's take it to the bridge.

Eric Alper
Music co-ordinator, *Excalibur*

1. Ray Charles
The Right Time (LP)
Where it all began. The big bass arrangements come straight from swing and jump, the Saturday night ghetto realism from the blues and the Sunday morning transcendence and surging call and response from gospel. The music alludes to salvation and the subject of the songs to day-to-day existence, through such classics as "What I Say," "Hallelujah I Love Her So" and "Lonely Avenue."

2. Michael Jackson
Thriller (LP)
Let me guess. You've already got this one, right? Jackson's on my list only because he almost singlehandedly got other Black music on MTV, which in effect opened the doors of commercial success to rap and soul. It may be less "thrilling" to listen to now than it was in 1983, but nobody can touch him for style, his choice of producers ordancing, including an ex-MC Jacko may be Wacko. With 100 million records sold, Jackson certainly earned Rolling Stone's label as "The King of Pop." Not "pap."

3. Public Enemy
It Takes a Nation of Millions To Hold Us Back (LP)
Despite certain contemptible anti-Semitic lyrical sentiments, it remains theirs is not only an authentic Black

inner-city voice, but easily the most powerful. Their red-alert pile-up of chants, samples and diatribes is a long way from Brother Ray, but then, we're a long way from 1954. Turn It Up — Bring The Noise!

Arlene Shapiro
The Live Show, Friday afternoons at 12:30, or after *Bread and Butter* ends!

1. Louis Armstrong
Hot 5 (LP)
"Heebie Jeebies" (song)
Louis Armstrong is a major influence on many young artists of all colours (Wynton Marsalis, Jeff Healey). Also, "Heebie Jeebies" is the first recording of scat singing ever (1925-26).

2. Robert Johnson
CBS Complete Recordings 1 and 2 (LP)
"Stones In My Pathway" (song)
Johnson's guitar style is much imitated. He influenced many artists, including Eric Clapton, Robert Cray, Ry Cooder, and anyone who picks. Also, he was a great songwriter and stylist. Colin James used the song as intro to "Just Came Back To Say Goodbye" on his *Sudden Stop* LP.

3. Marcus Roberts
Alone With 3 Giants (LP)
Blind U. S. keyboardist. Major artist in jazz for the 21st Century. Very accomplished, following tradition. A Genius, no kidding.

Who would you choose as the three most interesting, influential or important Black artists? The most frequently cited band in *Excalibur's* informal survey was Public Enemy (below and left).



Prasad Bidaye
Music writer, *Excalibur*

1. Eric B. and Rakim or Rob Base
"Paid in Full" or "It Takes Two" (song)

The beginning of innovative sampling. Revolutionized rap (without being credited) by bringing it to a wider range of people in the hip-hop, dance and alternative scenes. Far more important than Run D. M. C. or Public Enemy — I remember in '88 when it was the song in the clubs and at school that everyone loved — black or white.

2. James Brown
"I Got This Feeling" (song)
The most ecstatic performance of the greatest performer of all time. He was one of the greatest dancers and every time I listened to that song, I wanted to be just like him.

3. Chic
"Le Freak" (song)
The most flamboyant disco song ever made. Maybe even one of the finest dance songs as well.

DJ Patrick T.
The Wake-Up Call, Thursday Mornings 7 - 10.

1. KRS-1 (Boogie Down Productions)
Everything available
For his endless publicity of the fact that Black people need to know their past in order to move on in the future; and for reacquainting Black people with the motherland.

2. Chuck D./Public Enemy
Apocalypse '91 (LP)
Since the greatest form of publicity is controversy, Public Enemy proves that they have every right to be Number One. They deliver messages (i.e. genocide, anti-Black literature) in serious hip-house form.

3. Human Education Against Lies (H.E.A.L.)
Heal Yourself
2 reasons: First, for bringing together the biggest names in the rap industry on one record; and second for reminding us that there may be a Black race and a White race, but most importantly we're all part of the HUMAN race.

Stephe Perry
Fast N' Bulbous, on the spot Tuesday 9 - 11 p.m.

1. Public Enemy
It Takes A Nation Of Millions To Hold Us Back (LP)

2. Bad Brains
Rock For Light (LP)
3. Gil Scott-Heron
The Mind of...

Lee Romberg
Arts writer and artist, *Excalibur*

(in no particular order)
Otis Redding
"Try a Little Tenderness" (song)
Robert Johnson
"Malted Milk" (song)
Jimi Hendrix and Jim Morrison Live at the Scene 1968 (bootleg album)
I love the way Jimbo's obscene vocals are woven into Jimi's guitar genius. Also, there's a kickin' cover of The Beatles' "Tomorrow Never Knows."

Gary Wright
Mixdown, 6-8

1. Ice Cube
"Us" from *Death Certificate*
2. Public Enemy
"Shut 'Em Down" (song)
3. Tony Rebel
"Warning" (song)

D. J. O'Neil and M.C. Dee
ConfUNKsion, Tuesday 6-8 pm

1. Grand Master Flash and The Furious Five
"Freedom" (song)
It talks about unity and the importance of being an individual and guarantees a packed dance floor.

2. Mama Use To Say
The name says it all in reference to anything you want to do. Plus, heavy D. did a hype sample of it for "Is It Good To You."

3. S.O.S. Band
"Take Your Time, Do It Right" (song)
This band has continued the funk tradition into the '90s and this song has been hot the entire time. Great to bust a move to at Rollerworks.

Matt Galloway
Autopsy Turvy, Monday 11 pm-2 am

(in no particular order)
Bob Marley
Rastaman Vibration (LP)

continued on page 20

Is anything duller?

by David Kuswanto

MUSIC

Voice of the Beehive
Honey Lingers
London Records/Polygram

Even in a time of great knowledge and technological advancement, there remain a few unanswerable questions. Is there a god? Why do we exist? Is there anything duller than a Voice of the Beehive album?

Fronted by two ex-Valley girls possibly seeking revenge for the extinction of their entire counter-culture, Voice of the Beehive is back with a new release called *Honey Lingers*. Strangely enough, the title is a fairly good indicator of the music inside the package — or lack thereof.

Honey is purely sweet/sugar coated/dolled up "pop" all the way. The songs don't quite linger, though...they sort of hang dead in the air (like smog).

Alright, alright — not all the tunes are unlistenable. The first (and hopefully last) single, "Monsters and Angels," is catchy enough to enjoy once in a while. But this is the exception. On the whole, the album is about as entertaining as a bad *Monkees* episode. Hell, they even cover an old Partridge Family tune, "I Think I Love You."

Need I say more?



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Only three? What about Parker, Bad Brains, Ice T...

arts
12
Excalibur February 26, 1992

continued from page 19

Smokin' positive reggae. A true pioneer. Never recorded a bad song. Ever.

This is his best.
Public Enemy
Fear Of A Black Planet (LP)
"History shouldn't be a mystery, our story's real history, not his story"
Revolution X 10.

John Coltrane
anything
Coltrane has influenced all music up to this time. His ability to improvise has been appropriated by hundreds of artists. Without jazz, there would be no hip-hop, no rock and no roll.

Citizen G. Heights
Artist of Rivoting African Poetry (RAP)

1. Public Enemy
Apocalypse '91: The Enemy Strikes Black (LP)
The most conscious cut to your liver type of shit. Straight to the goddamn point.

2. Ice Cube
Death Certificate (LP)
Another new birth of rap-hip-hop-life and death.
3. Main Source
Breaking Atoms - Just a Friendly Game of Baseball
Go home and get your pump 'cause it pumps me up.

Andrew Sun
Jack of all trades. (Sorry, make that New Jack of all trades.)

1. Billie Holliday with the Teddy Wilson Orchestra
late 30s recordings
What emotion! What subtlety! What wonderful accompaniment by the likes of Roy Eldridge and Ted Wilson and band.

2. Charlie Parker/Dizzy Gillespie/Mingus/Max Roach/Bud Powell
Concert at Massey Hall, 1954
Considered by many jazz critics as the best concert ever. A meeting of five giants at the peak of their careers. Recorded by Mingus on a hunch it might be good.

3. Public Enemy
It Takes a Nation of Millions... (LP)
The first rap album to hit big with a considerable political edge. Production by Bomb Squad, revolutionary in sound, has influenced many contemporary rap and industrial groups. How many slogans have been taken from Chuck D raps here?

Ira Nayman
Arts Editor, *Excalibur*

1. Gil Scott-Heron
"B-Movie" (song)
Intelligent rap before it grew out of its

adolescent phase into a potent political tool. An attack on Reagan before it became politically safe. And the guy's got a wicked sense of humour!

2. Marvin Gaye
"What's Going On?" (song)
Intelligent — poignant — brilliant.
3. Public Enemy
"Fight the Power" (song)
A vital message for all people.

Griot Galaxy, CKLN Radio, Thursdays 11 am-2 pm
Fear, Saturdays 2-7 am

1. Nu Black Nation
Respect 1
Positive, uplifting local vibes.
2. Queen Latifah
Nature of a Sista (LP)
Great beat and a good message.
3. Apache Indian
Chok There!
Innovative mixture of Asian and African musics.

Marc Proudfoot
Jazz File, Thursdays 2100-2300 hours

1. John Coltrane
A Love Supreme (LP)
The spiritual side of Coltrane gave people the ability to look into themselves and discover their beauty and strength. Feel this music.

2. Gil Scott-Heron
The Revolution Will Not Be Televised (LP)
Thought-provoking music designed to create constructive, creative movements in the liberation of African people. Very expressive in his feelings and musicianship.

3. Bob Marley
Talkin' Blues (LP)
Social/philosophical/political thinker. Human to the core. A beautiful man and music that can be compared to nothing else. BEAUTIFUL.

Ondas Latinas, Saturdays, 1-4 pm

1. Milton Nascimento Brazil
Album Yauarete
This is music that brings together many sounds from Brazil. From the coastal Bossa Nova/Samba to the sounds of the endangered Amazon. Lyrics tough on the political — letter to the public; Man and his environment in Blue Planet; African history — El Dorado; to the personal.

2. Pablo Milanés
From Cuba. Brings to Latin American culture the songs of freedom of Cubans, lyrics and songs from Black musicians of the early 20s. Features Cuba's great national poet Nicolas Guillen's "A Black Man" and a commitment to the revolutionary struggle in Cuba.



Left: John Coltrane made a lot of people's lists of their three favourite Black artists. *Live at Birdland* "features one of the most intense rhythms of all time, plus an incredible mix of melody, dissonance, anarchy and tenderness," according to *Snakebites* host Chris Wodskou. Right: Billie Holliday. "What emotion! What subtlety!" writes all-round York personality Andrew Sun.

Lewis Kaye
Thursday Morning Choo Choo, Thursdays 12-2 am

1. Miles Davis
Bitch's Brew (LP)
Great album of a man on the cutting edge of several of the most important jazz movements.

2. Public Enemy
It Takes a Nation of Millions... (LP)
Powerful shit that hit me full force in the frontal lobes the first time I heard it.

3. Jimi Hendrix
Play Monterrey (LP)
The greatest electric guitarist ever blasting out live.

NOTE: only three favourites? This decision was so tough as to be almost unfair. So — Charlie Parker, Robert Johnson, Bad Brains, Ice-T, et al.

Pat Anderson
Jazz File, Thursdays 9-11 pm.

1. John Coltrane
A Love Supreme (LP)

This record defies analysis. You just have to sit down and hear it twice a day every day of your life.

2. Miles Davis
ESP (LP)
A great jazz innovator, recorded at an important transitional stage in his illustrious career.

3. Muddy Waters
Live At Newport (LP)
Chicago urban blues at its best. Raw, raunchy and raucous.

Anousheh Showleh
Mad Hatter's Tea Party, Monday 10 am to noon

1. Billie Holliday
"Strange Fruit" (song)
A very dark, strong song about slavery in the South. Let the tears flow...

2. Public Enemy
"Fight the Power," "Bu the Time I Get to Arizona," "Black Steel in the Power of Chaos"

Do you have to ask? "Black Steel" is a good choice because it's anti-war, anti-cop, anti-US, anti-etc.

3. Paris
"The Hate That Taught Hate"
The title says it all!

Chris Wodskou
Snakebites, Tuesday 10 am to noon

1. Public Enemy
It Takes a Nation of Millions... (LP)
The album that completely redefined and expanded the parameters of rap and brought a tough, uncompromising stance to a mass audience.

2. John Coltrane
Live At Birdland (LP), especially "Afro-Blue"
My favourite jazz album. Features one of the most intense rhythms of all time, plus an incredible mix of melody, dissonance, anarchy and tenderness.

3. Sam Cooke
Live at the Harlem Square (LP)
One of the masters of gospel as well as pioneer of soul, Cooke was really at the height of his powers in this show. His rapport with the crowd was amazing.



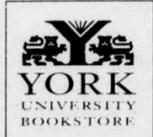
Gil Scott-Heron had a few fans among the participants in the Black History Month top three artists survey. The songs "B-Movie" and "The Revolution Will Not Be Televised" were singled out. "This ain't really your life, ain't really your life, ain't really nothing but a movie..."



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Quartet of new plays by Braithwaite is wonderful

arts
14
calendar february 26, 1992

by Michael Hussey

Martha and Elvira and *Do Not Adjust Your Set* are half of Diana Braithwaite's *The Wonder Quartet*, a series of four plays produced for Black History Month.

Both plays delivered!

Martha and Elvira is a fascinating portrait of freedom and bondage. The play is about two elderly Black women who have escaped through the underground railway to freedom in Canada.

The play starts slowly; in fact, the characters verge on stereotypes in the beginning. But Martha and Elvira quickly develop depth and begin to live and breath on stage. At this point, the play becomes moving.

Who can relate to the repression and oppression of slavery? Who can relate to the brutality of being hunted by dogs, like wild animals? Who can relate to having to give up your baby in the hope that one day that child may be free?

Not many people. I certainly cannot.

Yet the beauty of this production



What's wrong with this picture? Could it be that Black actors are playing roles we traditionally associate with Whites? Do not adjust your set; you're watching *Do Not Adjust Your Set*, Diana Braithwaite's satire of television's skewed vision of race. *Do Not Adjust Your Set* is one of four plays in Braithwaite's *Wonder Quartet*, which includes *Martha and Elvira*, performed on the same bill. *The Wonder Quartet* continues to play at the Poor Alex Theatre until March 1.

lies not in the words that are spoken, but in the emotions they conjure up. *Martha and Elvira* transcends its specific subject to reveal a humanity

that cannot be lost. The play reminds us of what we are: not just the bad; not just the hated; but the loved as well. The play speaks to us about a race of

people who fought against all that is vile in humanity and won.

Who cannot help but be touched by a woman who gives up a life-long pursuit of freedom to go back to the uncertain, unknown world of the South, to rescue her child, giving her the maternal nurturing that she lost?

At the end of the play, when Elvira picks up her basket and begins her march back south, we can feel — if only for a brief moment — all the pain and joy of that proud women.

Martha and Elvira is not solely about Blacks or women. It is about the anguish of humanity, and the solace it sometimes finds. Director Alison Sealy-Smith should be very proud of her production.

The second play, *Do Not Adjust Your Set*, is a hilarious satire of twisted perspectives and tangled stereotypes.

The play, set in a black box with trees from the previous show, takes the form of a television world where Blacks take the roles traditionally taken by Whites, and vice versa. The result is tremendous.

The play is set in an imaginary land called Television C.O.O.L., a wondrous place where the programming is geared to the Black sensitiv-

THEATRE

The Wonder Quartet
written by Diana Braithwaite
The Poor Alex Theatre
until March 1

ity. Instead of White-dominated advertising, for instance, there are commercials for products like a Malcolm X doll that recites "Anything for the cause." There are also a comical benefit, hosted by Lena Horn (Jean Small), to help starving children in the Swiss Alps and soap operas with Blacks in starring roles and Whites in the common lackey jobs.

Dealing with the subject matter this way really drives home how Blacks are portrayed on television — the perverse message that White people are better.

And what better way to deal with a sensitive, serious issue than with comedy? *Do Not Adjust Your Set* is funny, the lines fresh and crisp. In fact, the play, running somewhere around an hour, seemed to be over in minutes.

The result is powerful, depicting the absolute saturation of the White influence in the media. The constant underlying false dogma is that being White is somehow more desirable, and that Blacks should be thankful to the Whites for what they've got. Since we know this is not true, we are left, thinking about the kind of people who live in those ivory towers, and what they really think. Hmmm.

The cast, wearing all black with reversible velcro signs — saying Black person on one side and White person on the other — gave solid, effortless performances. Dawn Roach's animated characters were especially vibrant and exhilarating. The other cast members include Michael Malcolm, Luther Hansraj and Jean Small.

Do Not Adjust Your Set, directed by Ahndri Zhina Mandiela, is excellent theatre, relying on the actors' ability to make the invisible visible.

The Wonder Quartet continues at the Poor Alex Theatre, 296 Brunswick Avenue, until March 1. For more information, call 927-8998.

A strange mix, powerful theatre

by Ira Nayman

Although the focus of Native representation in the arts has frequently been on whether or not Whites have the right to write about Canada's indigenous culture, I have felt that the solution to the dilemma was for Natives to become more involved in telling their own stories. A small, but flourishing, Native artistic community has proven that, given the opportunity, Natives can produce vital, alive works that reflect their own history while making it accessible to non-Natives.

Almighty Voice and His Wife, written by Daniel David Moses (*Coyote City, Big Buck City*), is a worthy addition to the growing body of modern Native art. The play is by turns tragic, bawdy, hilarious, touching, sad and hopeful.

The play is divided into two acts so different in character that you can be forgiven for thinking that you've walked into the wrong theatre by accident. The first act is a relatively straightforward telling of the true story of Almighty Voice (Jonathan Fisher), a Cree, who steals a cow for his wedding feast to White Girl (Pamela Matthews).

Almighty Voice is hunted by Mounties, one of whom he kills. He and two of his male friends are then shot down by a force of over a hundred Whites whose arms include two cannons.

The first act was sombre, full of portents of impending doom. Matthews' portrayal of White Girl was shrill, although the character was only 13 when she married Almighty

THEATRE

Almighty Voice and His Wife
written by Daniel David Moses
directed by Mario Mumford
Native Canadian Centre
until March 8

Voice. This had the unfortunate effect of overpowering Fisher's performance, which was much more understated.

The second act was a parody of a vaudeville show of the time (the play is set in the late 1800s). Matthew donned white makeup, a red Mountie jacket and a moustache to play Mr. Interlocutor, the fast-talking host of the show. Fisher, also white, played Mr. Ghost (possibly the dead Almighty Voice), pressed into performance when the other members of the troupe fail to show up.

Under the humour, the performers engaged in a struggle for control of the show, a metaphor for control of the historical image of indigenous peoples; although the White man started off setting the terms, the power slowly shifted over the course of the act. By the end, Mr. Ghost had turned Mr. Interlocutor's arguments back on him.

Native stereotypes were mocked by making them the butt of the humour, which has a bitter edge to it (at one point, the Interlocutor tells Mr. Ghost to do his "Incredible Disappearing Indian" magic trick). Old songs of Empire were appropriated with lyrics specific to the Native struggle.

The set was simple canvas, stretched over the back and above the

stage in the form of a Maple Leaf (perhaps symbolic of White culture smothering Natives). In the centre of the Maple Leaf was a circle on which were projected backgrounds (woods, for example) and historical photographs relevant to the story (the man who led the charge against Almighty Voice, for instance, or Natives sitting in a Residential school).

For the second act, a tattered Union Jack bisected the stage. Again, it became a symbol when Matthews, playing a White politician, wrapped herself in it and gave a speech about "civilizing the Natives."

Which act you prefer is a matter of personal taste: the first act, although subtle, has emotional depth; the second act, although broad, has fine psychological and political nuances. *Almighty Voice and His Wife* is a strange mix of elements, but it is undeniably powerful.

York plays for people who love to laugh

by Chris Mills

If you love to laugh, see *Don't Fall For Your Crew Chief*.

According to playwright Seth Ball, the story has two plots. The first involves Gethryn, who is working on the crew for a fourth-year theatre production at York. Gethryn, whose crew period is almost up, suffers indecision when he confronts his crew chief, with whom he has fallen in love, for the last time.

The second, main plot shows the many humorous situations that arise during the fourth-year theatre production. I won't tell you what these problems are, but I can assure you that the two plots are elegantly interwoven. The result is very humorous theatre.

Ball explained Gethryn as a character who "won't play the rules about dating." Rosco, another character, "knows the rules, but doesn't mind playing by them." In essence, "For Gethryn, every romance is life at its barest, for Rosco, it's buying a pack of gum." This stark contrast between the two friends is one of the many vehicles for laughter.

Another character who provides a source of laughter is Wanda. Ball says: "Wanda is a very radical feminist, a stock character played for fun." Ball, who considers himself a feminist, explained that when he created Wanda

PREVIEW

Don't Fall For Your Crew Chief
directed by Sue Edworthy
written by Seth Ball
St. Clair West
directed by Gail Packwood
written by Mark Lonergan
Samuel Beckett Theatre
February 26 to 29, 8 pm

he disregarded his "serious thoughts about feminism," although he added "the character doesn't refute or negate my serious honest views of feminism."

One of the basic comedic elements is the language. Ball says he "takes a chance on the beauty of language". It works like a charm.

Although *Don't Fall For Your Crew Chief* provides a comedic look at the crew experience at York it will appeal to anyone who enjoys laughing.

To sweeten the deal, Mark Lonergan's *St. Clair West* will also be performed. Both plays are presented by Beyond The Yellow Brick Road Productions. Soraya Perrybe, the production manager of this company, told me the new group will also be producing *The Search For Signs Of Intelligent Life In The Universe* and *Saltwater Moon* in the near future.

Craig Thompson, who acts in *St.*

Clair West, explained that the play is "a comedy about how two teenagers talk and discuss things." Specifically "two male teenagers are at the St. Clair West bus stop trying to figure out what they are going to do that evening."

Of particular interest to Thompson was the process of creating the play. He said the other actor and himself hung out at the bus stop acting like their characters. The strange experience gave him excellent insight into how his character would act. Thompson described how director Gail Packwood has taken the usable elements of the actors' improvisational work at the bus stop and moulded them into the play's presentable form.

Thompson also commented that both plays have a similar eavesdropping feel, making the intimate space of the Sam Beckett should be very appropriate.

See you there, giggle guts!

Tickets for *Don't Fall For Your Crew Chief* and *St. Clair West*, playing at the Samuel Beckett Theatre (112 Stong College) until February 29, are three dollars in advance and four dollars at the door. February the 26 is a Pay What You Can. For more information, call extension 77326.



Jonathan Fisher plays Almighty Voice in Daniel David Moses' new play *Almighty Voice and His Wife*. The two acts of the play are as different as they can be, but they come together to make a powerful statement on Canada's treatment of its aboriginal peoples.

Nitzer Ebb energetic and half-naked; Primal Scream fun but too short

by Christine F. de Leon

This was my Reading Week gig blitz: Nitzer Ebb and Primal Scream. The only difference between the two acts was at one you danced to keep alive, at the other you danced because you were tripping on "feel good" drugs.

Nitzer Ebb played an energetic set, half-naked and percussion-happy.

Fanclub musically unsnobbish and very, very lucky

by Eric Alper

"We're musically un-snobbish," says Teenage Fanclub guitarist Raymond McGinley. He sounds like he's barely awake, even though it's the crack of noon.

It's a day before the band's North American television debut on *Saturday Night Live*. They are just starting their tour over here, and yes, they still are the most talked-about group to hit the scene since...since Teenage Fanclub's release *Bandwagonesque*.

"We like to listen to anything," McGinley says. "Big Star, Sonic Youth, Big Black, Dinosaur Jr., The Beach Boys, The Byrds, Gram Parsons, Buffalo Springfield — the lot."

It shows in Teenage Fanclub's music. Their new single, "The Concept" (with the lyric: "She doesn't do drugs / but she does The Pill"), begins with some tuneful gunge, a well-buried melody and an out-of-tune guitar before exploding into lovely, expert harmonies. The Beatles would have admired it.

McGinley is surprised at the fuss they've caused. Their first album, *A Catholic Education*, seemed to have come from nowhere; it was raw, ragged and frankly less than top notch.

"What happened had a lot to do with luck," explains McGinley, modestly. "I really do think that. We were just at the right place at the right time."

The right place was New York's prestigious media beano, The New Music Seminar. The time was Summer, 1990. Suddenly, mysteriously, Teenage Fanclub was the most desirable ticket in town.

"It was completely by accident," confesses McGinley. "We were signed to a label called Matador, run by the same bloke who signed Sonic Youth, Dinosaur Jr. and Nirvana to major labels. He's a hip guy and a lot of people at major record companies respect his taste."

The result was a deal with the medium-sized Creation label in Britain and the huge Geffen label in North America.

Declares McGinley: "Geffen are intelligent. British majors have a strange idea of what commercial means — usually innocuous crap."

They remain unperturbed by a silly name.

"It's a very attractive name." Silly, attractive — such a fine line, y'know? "We just put words together and it sounded great. It gets to a stage where it doesn't matter, you just think of the band in question. Mind you, it was obvious Spandau Ballet were stupid before you'd heard a note."

Ah, while we're name-dropping, what about groups such as Lush and My Bloody Valentine? The "new" British invasion seems to be nothing but flavours of the month pushed by the British music press.

"I think we're different because Year Zero for these bands was only 1986... 1987, say, Jesus and Mary Chain or the Cocteau Twins. But the best music was made in the 60s and the 70s."

It would seem natural with the group being touted as The Next Big Thing and making magazines' Top 3 lists that it would play huge arenas. Millions will see them on *SNL*. Will

CONCERT

Nitzer Ebb
The Phoenix
Thursday, February 13
Primal Scream
RPM
Tuesday, February 18

The familiarity of "Join In the Chant" got ebbheads stage diving and body

slamming, but the pace slowed down when the band played material off their newly released *Ebbhead*. The songs "Family Man" and "I Give In To You," which were greeted with much enthusiasm, were exceptions.

Rock and Roll's number one rule is never trust anyone over 30, but this crowd made an exception for industrial music's pioneers who hail from Billericay, Essex, a suburb of London.

The final encore (there were three), including the song "Fun To Be Had," was a good way to end the show, leaving Ebbheads with bruises to brag about for days to come. I wonder if die-hard fans noticed Nitzer's sample of Soul II Soul's infamous backbeat in their new material.

By the way it's pronounced "Night-zer" not "Nit-zer" (you say To-may-to, I say to-mah-to...).

VNV Nation was an excellent choice as opener. They have definite anarchistic (as opposed to artistic) intentions, although at times they can be a little preachy. Their message (North America is evil) rang true on the song "Serial Killer," a poetic recitation of America's involvement in the Persian Gulf War. VNV is an industrial band to look out for.

Primal Scream were fun, but arrived with attitude — the band showed up an hour and a half late, completely drugged out of their heads. Not that many audience members minded, since they were pretty much in the same state, looking like Stone Roses

band members.

Although Primal Scream relied heavily on backtracks, the voices of Bobby Gillespie (of Jesus and Mary Chain fame) and Denise Johnson carried well into the mescaline-soaked night. They fed off the audience's energy and off each other. Gillespie and the lead guitarist had a cute little shag-session during one of those wah-wah guitar anthems.

Gillespie's performance was "Jaggeresque," to be polite about the blatant rip-off. But songs like "Come Together," "Loaded" and "Shine Like Stars" display Primal Scream's ingenious marriage between indie's jangly guitar and sultry soul. Also, the improvisation of Sister Sledge's "We Are Family" was a treat.

Primal Scream's performance was far too short and hindered by the band's inability to deal with its drugged state. But the audience didn't seem cheated out of \$20 (not including recreational substances).

Rave on darlings.

INTERVIEW

Teenage Fanclub
The Opera House
Monday, February 14

they have to relocate from smaller clubs to bigger ones?

"We've played these (larger) venues before, but the audiences are getting bigger. Everyone else seems to have problems selling tickets, but it doesn't bother us. It would be too

embarrassing and disheartening playing to 20 friends at the front."

Teenage Fanclub won't have to worry about that anymore. As I said goodbye, delinking the telecommunication system on the remote, I couldn't help getting the feeling that things are going to move very quickly for Teenage Fanclub from here. With a rumoured *Rolling Stone* cover next month and countless press clippings, McGinley and the boys are only a step away from Star Time.



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Zivic shines as Yeomen gymnasts grab zillionth (close) OUAA title

by Riccardo Sala

Going into the finals of the Ontario University Athletic Association gymnastics championships at York



two Sundays ago, the Yeomen outnumbered their competitors by a wide

margin after the Saturday eliminations.

A margin that guaranteed another Ontario title for York, especially after one Western and two McMaster gymnasts opted out of the Sunday finals.

Led by York veteran George Zivic, who won three of the six individual gold medals Sunday, the Yeomen cleaned up almost all the medal positions on their unimpeded roll to a twenty first straight OUAA title.

Only three medals, a bronze for University of Toronto in the floor and

ring sections, and a gold for Toronto's Ken White on the pommel, fell within competitors' grasps.

The no-show of Western's Mike Inglis and Rob Doyle and Scott MacDonald of McMaster, the only gymnasts from either team who made it past Saturday's qualifying sections, guaranteed that at best the Sunday finals were to be a one-sided derby between York and UofT.

According to York coach Tom Zivic, the three gymnasts decided to scratch, rather than risk injury before the selections for the national team,

held one week later in Burlington.

"There's no question that their absence affected the Sunday finals. There's no question that George would not have won four gold medals (the three individual plus the one team medal)," Zivic added.

For Mike Cain, director of McMaster's gymnastics program (and former Yeoman), the absence of his two best gymnasts Sunday was a regrettable but nonetheless personal choice.

"Rob Doyle had stitches last weekend from a fall on his head, and Scott MacDonald had a triceps injury and competed at Queen's (the last tournament before the provincials) only to qualify for the OUAA championships," Cain said.

"I didn't really like it, but I don't have any control over it. Because they were injured I didn't push it. If they'd been healthy then we would have made a bit better showing," Cain added.

Cain conceded that even the presence of MacDonald and Doyle Sunday would not have kept the Yeomen from another Ontario title.

"York's got the depth. We need a third scorer. That's another reason why it didn't make that much difference (that Doyle and MacDonald

didn't compete). Next year we'll be much stronger," he explained.

For the Yeomen, little was required Sunday except that they show up. Led by George Zivic's gold medals in the rings, vault and parallel bar, York put on a solid performance.

The one dramatic moment came courtesy of Yeoman Colin Hood's fall in the parallel bars, a faux pas that momentarily scared the spectators and dropped him to last place in that competition.

It wasn't anything serious for Hood, who had only twisted his left shoulder and was well enough to continue onto the last event, the high bar, where he finished third behind Zivic and winner Mike Hood, his brother.

Following Zivic in the individual medal count was teammate JP Kraemer with four silver medals and a gold in the floor section.

"I'm superbly happy because we proved once again that we've built a team in spirit," York coach Tom Zivic said afterwards.

The next challenge for the Yeomen is the University Cup, in Calgary in several weeks time. This replaces the traditional Canadian Inter Athletic University championship for gymnastics, which passed away in 1986.

Olympian leads York to win at OWIAA finals

by Josh Rubin

Not bad for only eighty per cent capacity.

In only her second meet since recovering from a bout with mononucleosis, York gymnast and national team member Janine Rankin won all six gold medals she was eligible for.

Rankin's performance led the Yeowomen to their third consecutive OWIAA title at Tait McKenzie during reading week.

This time, thanks to Rankin and also some good health, the Yeowomen gave themselves a five point margin over the second place McMaster and Western squads. It must have seemed like a luxury compared to their tiny half point lead over McMaster when they won the Ontario title last year.

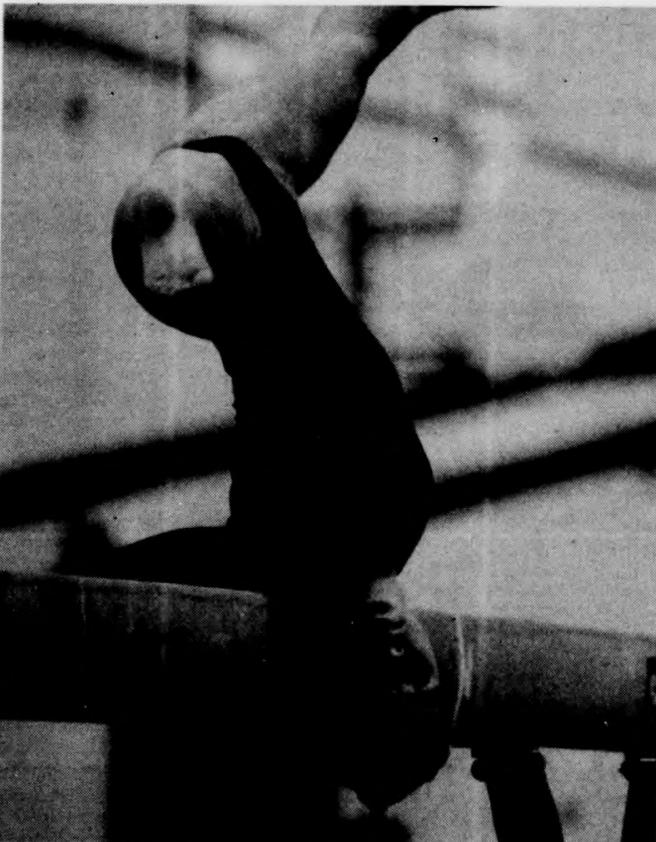
The win also marked York's seventeenth gymnastics title since the OWIAA began handing out championship banners in 1969, a string of which head coach Natassa Bajin and husband Boris are deservedly proud.

For golden-girl Rankin, who is a veteran of two world championships, this year's competition was also a chance to erase the memory of a second place all-round finish at her previous university meet.

"I should be winning at this level," said Rankin, who now must focus her energies on an upcoming national team training camp and the national university championships, which take place in Calgary in the second week of March.

Rankin's sparkling performance somewhat overshadowed a number of strong showings from other York athletes, in particular Trista Bernier, Stacey Umeh and team captain Rebecca Chambers.

Chambers, who at the time of last year's Ontario championships was hobbling around on a pair of crutches, placed third in the all-round competition and shared third spot with Umeh for her floor exercise.



ON THE BEAM-The Yeowomen gymnasts mounted a successful defence of their Ontario title led by Olympian and rookie Yeowoman Janine Rankin. Strong showings from Trista Bernier, Rebecca Chambers and Stacey Umeh guaranteed that York's success was across the board. photo by Clive Cohen

The effusive Umeh, meanwhile, also placed third in the vault competition while taking ninth spot all-round.

A gutsy showing from Trista Bernier allowed the 20-year-old North Bay sophomore to finish seventh all-round.

If at first that seems to be a bit of a slip from last year's All-Canadian performance in her rookie season, think again, said Boris Bajin.

"With people like Janine competing, of course her ranking's going to slip," said Bajin, who was also impressed with way Bernier came back to qualify for the floor and balance beam finals after a sub-par performance on the vault and uneven bars, usually her two strongest events.

"It shows she's becoming a much better all-round competitor," Bajin said.

Puck stops at Trois Rivieres as Yeomen end season with loss to Pats

by Josh Rubin

It was a task which, realistically, no one could have expected them to accomplish.

After losing the first game of their best two-of-three OUAA East semi-final against the defending national champions from UQTR (Universit 

de Qu bec a Trois Rivieres) 5-2, the Yeomen had to beat the Patriotes twice on the road in order to advance.

And despite a game effort from the York squad this past Saturday, they went down 6-3 in the first game at Trois Rivieres' Jean Talbot Arena to end the series.

In Saturday's loss, they followed the same pattern for the first game of the series, which took place at the Ice Palace the Thursday before.

Twice, the Yeomen played with as much effort as they could, and twice the Patriotes' superior skills proved too much to handle, also despite some more than solid netminding from veteran Willie Popp.

Thursday, the Yeomen closed the gap to 3-2 late in the second period, but a pair of Trois Rivieres goals in the final frame sealed the win for the Patriotes.

After Saturday's game before a packed house in Trois Rivieres, York coach Graham Wise said he was happy with the way his charges played, despite the final score.

"They put in 110 per cent against a talented team that was really pumped up. You can't be upset with that," said Wise, who also said he wouldn't be too surprised to see the Patriotes defend their national crown.

"They've got a lot of guys who know what it takes to win, and once they get that smell of success, you'd have to execute a perfect game to stop them," Wise added.

Some other keys in dumping the squad of Trois Rivieres coach Dany Dube, says Wise, are good goaltending, four solid lines and getting an early lead. Still, Wise added, "at this point in the season anything can happen."

York played with determination against both UofT and Queen's.

In the Tuesday match against Toronto, the Yeomen came out flying in the fourth set after losing two of the first three sets. In the fourth York took an early 9-4 lead, Toronto cutting the deficit to 9-8. The Yeomen pulled away to a 13-9 lead, opening the possibility of a fifth set.

York collapsed at this point, making a combination of unforced errors and falling prey to UofT's Marc Dunn.

Dunn had four kills for the Blues in a comeback which saw them score six unanswered points and win the set 15-13, and consequently the match.

The Queen's match was marked with a similar grit on the part of the Yeomen. Unfortunately, it ended in a similar fashion.

"We couldn't get into any flow against them (Queen's), probably because of our tough match against UofT," Dyba said.

Queen's came away with a three-set win to advance their post-season. For York, it was the end of the road.

One bright spot for the yeomen was the play of Adrain Adore. In his last season of play with York, the popular Adore treated fans to a spectacular volleyball display against UofT.

Tuesday he set York (OUAA) match records with 30 kills and 65 attacks, breaking the old record of 29 kills, set by Mark Ainsworth in 1980, and 59 attacks, set by John May the same year.

Adore led the Yeomen against Queen's, recording 13 kills and 17 digs.

In recognition of this, and the many other games in which Adore excelled throughout the season, he was awarded with his selection to the OUAA All-Star team for the third year in a row.

Teammate Djordje Ljubicic, who recorded 16 digs and 5 blocks against Queen's, was also selected to the All-Star team, as well Ljubicic was named the East division's rookie of the year.

"Djordje is a great first year player. He has a tremendous future, someone we can build around. As for Adrian, that's a nice way to cap off a fine career," Dyba said.



WILLIE POPP ready to pounce. The veteran York goalie was solid against the UQTR Patriotes last week. It wasn't enough however, as York was eliminated from post-season play by virtue of 5-2 and 6-3 losses to the defending CIAU champions in a best of three series. photo by Rob Cabral



Do-or-die for Yeomen b-ballers at Sudbury

by Mike Raycraft

Following months of preparation, practice and a countless number of games, the 1991-92 Yeoman basketball season hinges on the Ontario University Athletic Association Central division semifinal matchup versus the Laurentian Voyageurs this Saturday.

A loss to Laurentian in Sudbury would bring an undesired end to this year.

On the other hand, a Yeoman victory guarantees York a date in the OUAA Central division finals.

Quite simply, then, it's do or die. Staying alive will require that York shooters Clive Anderson and Mark Bellai carry, as usual, a large offensive load. Big games from centre Chris Pollman and guards Wilton Hall and Marc Gardner will also be a key factor in any post-season York success.

A must-do for the Yeomen is keeping a focused defensive effort, a task which has been blurred over the past couple of weeks.

"Though we are not always a technically sound team, our intensity has been able to carry us far," said York head coach Bob Bain.

"Of late, that intensity has been sadly lacking on defence," Bain added.

Clearly, Bain has a point. After charging out of the gate with a 6-0 record early in the regular season, York stumbled to the wire, dropping four of their final five games. In three of those losses opponents tallied victory margins of 20 points or more against the Yeomen.

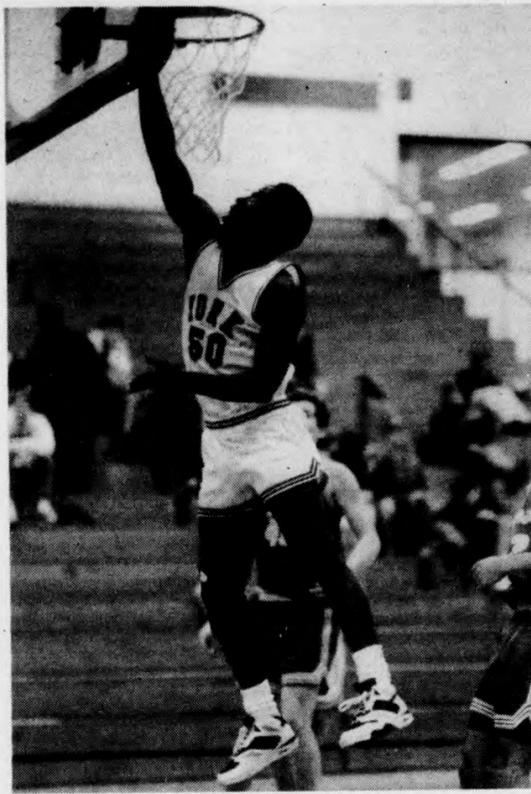
Even a recent win over lowly Ryerson was too close for comfort, York winning only 73-70.

Considering the recent slump, York will be in tough against high-scoring Laurentian. Still, the Yeomen feel up to the challenge, two regular season wins over the Voyageurs proving just that.

"No question we are very capable of beating Laurentian. As how we fare will be determined by how well our defensive game holds up," Bain said.

Perhaps more important for Saturday's outcome than any gameplan, set-play, or last second shot, may be a sign in the York locker room which reads "GOAL FOR 1991-92 SEASON — WIN OUR DIVISION."

"That was and still is our goal," Anderson said.



HERE'S CLIVE Anderson on our pages for the umpteenth time. York, though, must count on more than Anderson's customarily excellent performance and produce as a team if the Yeomen want to get past Laurentian this Saturday in their quest for the OUAA Central division title photo by Anthony Cohen

York three points short...

by Riccardo Sala

York's 49-42 victory over Ryerson last week fell three points short of the ten point win differential the basketball Yeowomen needed to advance to post-season play.

York's elimination capped a lukewarm season for the Yeowomen. On one hand, it had seen the recognition of individual stars such as Cathy Amara, chosen York athlete of the month for November.

On the other, the Yeowomen were plagued by a lack of consistency that reflected itself in good showings against strong teams such as Laurentian, and disappointments against squads such as Queen's and Ryerson.

That inconsistency was seen in last week's Ryerson matchup at Tait McKenzie.

"Our offence let us down," York coach Bill Pangos said.

"We got scoring out of our guards, but not out of our forward line," he added.

Jennifer Cushing and Cathy Amara led York with 12 points each. In a game move, Amara played on despite suffering a broken nose during the match.

Forward Joann Jakovcevic had a disappointing game, contributing only six points for the Yeowomen.

Because of their record, York needed to win by ten points or more against Ryerson in order to advance in post-season play. The Yeowomen attempted a three-point shot at the buzzer, which would have done the trick if it had been successful. It wasn't, and it was left for York to mull over a game that was both a win and a loss at the same time.

One small consolation was the selection of Cushing and Amara to the Ontario Women's Interuniversity Athletic Association All-Star team.

Tenth place finish for York swimmers at OUAA finals

by Riccardo Sala

For the second year in a row, swimmer Lori Boreen will be a one-person show for York at the CIAU championships, held this year in Montreal the first weekend in March.

The Yeowoman swimmer, set to compete in the 100 and 200m backstroke, remained the only York swimmer to qualify after the Ontario men's championships two weekends ago at Brock saw no Yeomen achieve the CIAU standard.

Yeoman Trevor Erwin came close in the 50m freestyle, missing by 3/10ths of a second the time needed for

a spot in Montreal.

The Yeomen finished tenth (out of fifteen) at the OUAA championships, one place better than last year.

UofT, McMaster and Western rounded out the medal positions.

"There was no real surprise there. We beat out Ottawa to get into tenth place," York coach Cheryl Stickley said.

"I'm glad we moved up a place, at least it showed some improvement. We had some pretty good swims. Bryan Gaudet took off well over one-and-a-half seconds in his 100m backstroke time, which is incredible for 100m.

Fadi Alfar also took off over a second in his event, the 100m fly. These two had personal bests and just improved incredibly (at Brock)," Stickley said.

As it had at the women's provincial championships one week earlier, size played an important role in York's lack of results at the OUAA championships.

"Our team (ten swimmers) was half the size of the winning teams. All those which finished ahead of us had

bigger teams and I just can't stress it enough, we need more swimmers," Stickley said.

While her Yeomen and Yeowomen teammates have finished their season, Boreen will have one more shot at competition when she travels to Montreal for the Canadian university championships.

"Boreen's chances for a medal aren't that good. All we're looking for is personal bests and hopefully moving up a couple of places from last year," Stickley said.

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Visiting York squad wins over top club team, national side

Soccer Yeowomen in Costa Rica-futbol canadian style

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The soccer Yeowomen spent reading week in Costa Rica, returning with a 1-0 win against the Costa Rican national squad, and a 3-1 decision over the country's top club team.

The two wins in Costa Rica bring York's string of victories for the 1991-92 year to 16. These include four preseason wins, a perfect 10-0 regular season record in Ontario Women's Interuniversity Athletic Association play, and these two post-season triumphs.

In these 16 games, York

scored 80 times, while only letting in four goals, all but one of which were on penalty kicks.

The Costa Rican excursion continued the streak of personal injuries for York's goalies, with Daniela Bucciol sent off to the hospital with a badly cut knee in York's first game.

In the OWIAA quarter final against Western in November, keeper Cheryl Punnett broke her nose. Punnett did not make the trip to Costa Rica.

The Yeowomen went up first against the Champion club team. By the time that Bucciol went down, York had a 2-0



MEMBERS of David Bell's Yeowoman squad with players of Costa Rica's top club team, whom York defeated 3-1. York also beat the Costa Rican national team 1-0 in a second game

lead, thanks to goals from captain Portia Bariffe and midfielder Anna Porretta.

The game became increasingly physical, and Philomena Nevin, Bucciol's replacement in goal, was sent off following an incident with a Costa Rican striker. Costa Rica scored on the ensuing penalty shot, and York's Paula Ursini, usually a midfielder, had to suit up for a first ever stint in goal.

Despite playing one short, York managed a goal when Sam Hellens scored on a breakaway in the last minute of the game to call this one for the Yeowomen.

York coach David Bell was impressed with the results —

more so considering the poor field conditions and his team's 12 week layoff from outdoor soccer action.

The Costa Ricans were impressed as well, the president of their soccer federation, Gabriel Zamora, speaking at length on the radio about the team, complimenting York's strength in all dimensions of the game and concluding that the Yeowomen gave their hosts a "lesson" in soccer. Zamora urged local fans to come and watch the big match in the National Stadium that weekend between York and Costa Rica's national team.

Although they were stronger opponents than the

club team, York managed to control the National team with their speed, movement off the ball and their passing. Porretta netted the game's only goal midway through the first half. The Yeowomen had several shots miss by narrow margins. Paula Ursini preserved the York shutout.

The game against the National side was a chance for some of the retiring York veterans to display their talent one more time, veterans such as Patti Mitchell, Heather Gough and Kristin Bell. It was also a chance for some of the York rookies to show what they can contribute to future Yeowoman squads.



MEMORIES OF COSTA RICA-Team photo time has the victorious Yeowomen (2-0 record), including Paula Ursini in a hastily improvised role as goalie, as well as a Costa Rican host (right)

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Disappointing finish for York figure skaters at OWIAA finals

by Riccardo Sala

After promising results at Waterloo and Queen's, York's figure skaters were hoping for a possible bronze at the Ontario Women's Interuniversity Athletic Association championships at Western two weekends ago.

Instead, York finished eighth of ten teams.

The hosting Western side took the gold, with Queen's following in second and University of Toronto in third.

"It was very competitive. We didn't skate to our full potential and in the events that we usually score our points in, we had some slips. It just wasn't there," York coach Judy Chantler said.

York's best result of the weekend was veteran Tina van Hinte's third place in the intermediate singles competition.

The level of competition was one thing that the York skaters had not totally expected.

"The University of Ottawa wasn't at the last two meets, and here they showed up with a great team," Chantler said.

Another factor was team size, York being five skaters short of the possible 16 allowed for each side.

In other years, an eighth place

finish for York's figure skaters would have been almost *de rigueur*.

This season, with a fifth place finish at Waterloo and a fourth at Queen's, the Yeowomen felt that finally they were within medal reach at the provincial championships.

One thing York lacked, however, was the consistency to carry those

early positive results through to the championships.

"Some weekends everything is bang on, other weekends nothing is," Chantler mused.

For the Yeowomen, the OWIAA championships were obviously a case of the latter.

York debating competition draws large number to meet

by Riccardo Sala

York's debaters hosted their first-ever meet last weekend, a successful tourney that saw over fifty competitors coming from as far away as Dalhousie University.

The tournament was won by the A team from University of Toronto's Hart House, which won the gold in the final match with a hybrid team from Western calling itself "Hands Across the Water."

Taking the form of a parliamentary debate, the Hart House duo of Jason Brent and Avery Plaw discussed the sensitive issue of the prosecution of war criminals against their Western counterparts of Scott Bohaker and James Rocchi.

This final debate took place Saturday afternoon in the Senate Chamber, presided over by former York star debater Robert Borg.

The top individual speaker was McGill's Jeff Blum.

York debater Audrey Weinburg organized the meet, and was enthusiastic about the possibility of events.

"If we can establish a pattern of successful, well-run tournaments, then we can bid for some of the more prestigious tournaments," Weinburg said.

That would include being able to stage larger meets that run the entire weekend instead of the one-day event that York hosted, Weinburg explained.

The York meet capped off a very successful season for York's debaters, a core group of 20-25 dedicated debaters. One high point was a second place for Borg, in the individual competition at the North American championships held in McGill earlier in the season. York's team placed tenth of 110 entries.



YORK'S ATHLETES OF THE MONTH at a reception in their honour just before reading week. From left, gymnast Rebecca Chambers, Yeowoman athlete for December and January, pole vaulter Doug Wood, Yeoman athlete for January, and Clive Anderson, basketball, Yeoman athlete for December photo by Michele Boesener

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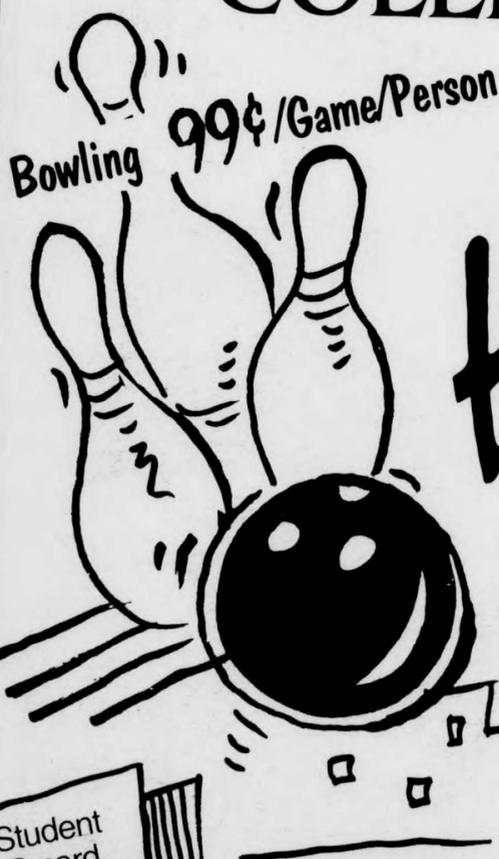
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YORK CATHOLIC COMMUNITY ASH WEDNESDAY MASS—Wednesday, March 4, 12:05 p.m., Scott Chapel. For more information contact our office 453 Student Centre, 736-5369.

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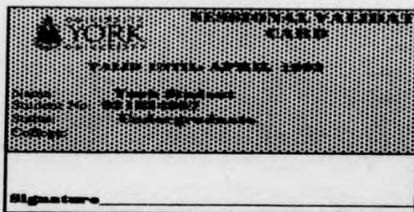
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Come out, come out wherever you are!

by Dan Mahoney

Being gay and being *out* are two very different stages of existence. The first entailed, at least for me, a realization that I was very different from what seemed at the time *everybody* else. The second stage meant the "ya, sure I'm different from others, but I'm going to *celebrate* that difference and not hide it in shame."

I look back on my years of coming out with mixed emotions. In my early years — 6 to 13 — I recall feeling strange sensations when seeing boys of the same age or older (yes, children *do* have sexual feelings). It was like that old cliché of "butterflies in the stomach." I soon learned to suppress these emotions through the wonderful institution of Catholicism. I diverted my energies to preserving my survival in the next life and explained away all the taunts and physical beatings from my peers as "my crosses to bear."

It was not until my late high school years (16 to 18) that I realized I was no longer able to transcend my oppression through a "leap of faith." Instead, lucky for me, I met two women who I learned were also coming out themselves, and they provided me with the much-needed

support I was certainly not receiving at my high school.

I learned that I was called a "homosexual" and that I was part of a despised and misunderstood group of people who experienced such phenomena as high suicide rates, gay bashing, and an insidious experience known as homophobia.

These were also the years I refer to as my "immersing years" where I discovered what I thought was the *Mecca* of bisexual, lesbian and gay culture — the bars. Once or twice a week I would descend upon the Church and Wellesley area and engage in the various rituals of bar hopping and cruising. In between these times I would resolve myself to a nice suburban home where I would engage in another ritual known as "passing" (pretending I was heterosexual).

Although these years were fun and carefree, they were also lonely and unfulfilled. Sure, I had my community downtown once or twice a week, but what about the rest of my life?

This is where I began my monumental years at York University where I *really* came out. My first and second years entailed a cautious step into the pool of student culture. Intellectualizing about this theory, discussing the

strategy of writing that essay. But that didn't seem to be enough. What about topics that were also personally relevant to me?

It was not until my third year at York that I was able to discuss those topics — mainly with other homosexual students through the Bisexual, Lesbian and Gay Alliance at York. This was the year I reached the pinnacle of my self-awareness and proudly displayed it (directly and indirectly) for all the world to see! I wrote articles in the *Bethune College Lexicon* (when it was the *Lexicon*), went to rallies, worked extensively with BLGAY, and felt, for the first time in my life, that I could *be myself!*

The came fourth year, when I entered the Faculty of Education. From the beginning it was a year of conformity and stringent readjustment. A year of living in fear of being discovered based on an academic program and career goal that did not address homophobia. After months of absolute fear and frustration which attributed to a lack of self-confidence, I withdrew from the program. This was a big step for me which took three months of soul-searching and sheer hell.

But my story doesn't end on an entirely unhappy note. After my withdrawal, two of my professors ap-

proached me and asked why I withdrew. It was at this point that I came out to them — I told them I was gay — and they responded by giving me a great deal of support. In addition, one of my professors helped me come up with a plan that would keep me in my program and enable me to feel comfortable and be out.

I guess you could say the moral of my story is one of hope and courage for all my bisexual, lesbian and gay brothers and sisters. Be proud of who you are and what you are, but most important, stand up for your right to express yourself without shame or fear. Trust me, you'll love yourself for it!

Some of my best friends are straight... A questionnaire on heterosexuality

by Dr. Alan K. Malyon thanks to Queer Nation

1. What do you think caused your heterosexuality?
2. When and how did you first decide you were a heterosexual?
3. Is it possible that your heterosexuality is just a phase that you will grow out of?
4. Is it possible that your heterosexuality stems from a neurotic fear of people of the same sex?
5. Heterosexuals have histories of failure in gay relationships. Do you think you may have turned heterosexual out of fear of rejection?
6. If you have never slept with a person of the same sex, how do you know you wouldn't prefer that?
7. If heterosexuality is normal, why are disproportionate numbers of mental patients heterosexual?
8. To whom have you disclosed your heterosexuality? How did they react?
9. Your heterosexuality doesn't offend me as long as you leave me alone, but why do so many heterosexuals try to seduce others into that orientation?
10. Most child molesters are heterosexual. Do you consider it safe to expose your children to heterosexuals? Heterosexual teachers, particularly?
11. Why must heterosexuals be so blatant, making a public spectacle of your heterosexuality? Can't you just be what you are and keep it quiet?
12. Heterosexual marriage has total societal support, yet the divorce rate continues to spiral. Why are there so few stable heterosexual relationships?
13. Since there are so few happy heterosexuals, techniques have been developed to help people change. Have you considered trying aversion therapy?
14. Could you trust a heterosexual therapist/counselor not to try to influence you to his/her own sexual leanings?
15. Do heterosexuals hate and/or distrust others of their own sex? Is that what makes them heterosexual?
16. A disproportionate number of criminals and other irresponsible types are heterosexual. So why would someone hire a heterosexual in a responsible position?
17. Why are heterosexuals so promiscuous? Why are they always having affairs?
18. How can you have a fully satisfying, deeply emotional or sexual experience with an opposite-sex person, when the obvious physical, biological, and temperamental differences are so vast? How can a man possibly understand what pleases a woman and vice versa?



The Politics of Pleasure & Pain

"Scene takes place in the bathroom. Slave is chained to the toilet and lies on the floor. Mistress is perched upon the sink.

SUPERIOR: How many gallons can you drink?

MASOCHIST: As many as you will give me, Mistress.

S: You are a toilet — you love being a toilet.

M: Yes, yes, anything you say.

S: It's true. Your highest ambition is to be installed in the ladies' room at Grand Central Station.

M: Will you watch me clean out the urinals with my tongue?

S: Women don't use urinals, fool.

M: I'm sorry, Mistress. I'm just a toilet.

S: You're the type who thinks it would be heavenly to have hundreds of strange women squatting over your face, using you as their sewer. Admit it, vileness.

M: It's true. Please, Mistress, let me kiss your ass, oh my beautiful Mistress, let me eat your

S: (Kicks him.) Don't say 'my' Mistress. I own you, thing. As for kissing even the bottom of my shoe, your mouth is too dirty. Who knows what you licked today, the gutters you crawl in, so shamelessly. I don't want to catch your diseases, you disease!

M: Please Mistress, use me as your toilet, piss on me. I want to eat your shit.

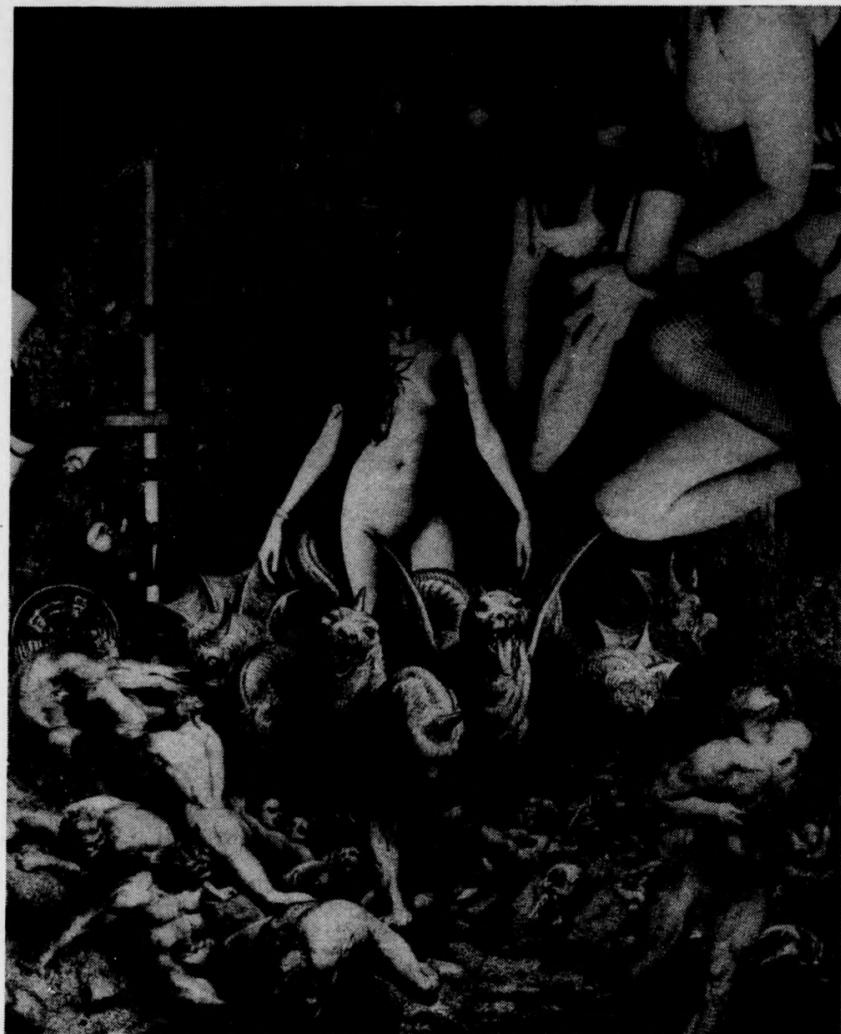
S: Silence! Keep your degraded lusts to yourself. Besides, my products are too good for you. The food I eat is very expensive.

M: I'll pay, I'll pay.

S: I know you will. I ought to have a little porcelain bowl installed over your revolting orifice. I don't care to sit down on moving objects. Let's see how wide you can open. *Wider!* (Inserts her heel into his mouth.) Lick it!

M: (Salivates all over shoe, whining.) Please Mistress, I want to be your toilet!..."

• excerpt from *The Correct Sadist*, by Terence Sellers; Temple Press Limited, 1990



by Mistress Lilac Doomflower

Sex is pleasure and sex is pain: pleasure in pain, pain becoming pleasure.

Enter an Other world, that thriving colony for sexual adventurers, where variations on emotion and fantasy are endlessly manipulable. In this realm of sexuality there is high risk.

You've heard of the great Marquis, no doubt? Of his artistry in the uses of power and manipulation, his courage (and impolite brutality) in delving deep into the id, fleshing his ideas out on hundreds of willing subjects. His malignant writings live on with us in many a well-stocked library, should anyone be so curious.

But, of course, S & M will never be for everyone. It's the current source of poo-poo criticism in the circles of intellectualized

feminism. According to writer Sandra Lee Bartky, since sadomasochism "involves the eroticization of relations of domination and submission... [it is to be]... regarded as politically incorrect."

There's that phrase again.

Who can pretend that sex is anything but nasty, at times? If sex is anything, it is an amplification of power roles we play in everyday life — sadomasochism just allows for a fuller interpretation of these gender/service/class/race/familial roles in a controlled situation. And no, women don't always play Submissive: just ask any professional dominatrix about her male clientele's fantasies, which more often ask for passivity than dominance.

And note the thriving S & M culture present in the Samois, the organization "of and for sadomasochistic women which describes itself both as 'lesbian' and 'feminist'." Samois shocks many in the feminist circles because their use of sadomasochistic ritual theatre in sexual acts is seen as validating women's subordination.

Hmm. This won't do, my pretties.

What, then, does S-ing and M-ing entail to have earned it such a nasty rep? Well, anything and everything under the moon, really — that involves tension, psychodrama and (believe it or believe it) play.

The spectrum ranges from the inane (rubber fetishism, dildo play, shoes, leather, stockings and socks, bananas), to the more "uncomfortable" (posing — i.e., role-playing, in which slave/master characterizations of all kinds are blown out; transvestitism, verbal humiliation), to the downright violent (bondage, spanking and whipping, surgical and electric torture, bestiality, necrophilia, cannibalism).

One can see how such practices may not do anything to speed up the revolution. But hey — fuck the revolution, babe.

Remember, desire is a many-headed drago.

How safe sex became anti-sex

continued from page 11

practice. It should discuss the relative risks of specific sexual practices and give practical advice for making this sexual activity safer. Guidelines which assume everyone is heterosexual, and that sex means doing "it" in the missionary position, are not helpful. Homophobic statements that suggest gay men cause AIDS, or that AIDS is a plague from God, should be rejected for the hate propaganda that they so obviously are.

Third, voluntary celibacy should be presented only as an option, not as the solution. Discussions of celibacy that do not mention the joys of masturbation (sex with yourself) are highly suspect. As discussed above, monogamy is never a safe assumption.

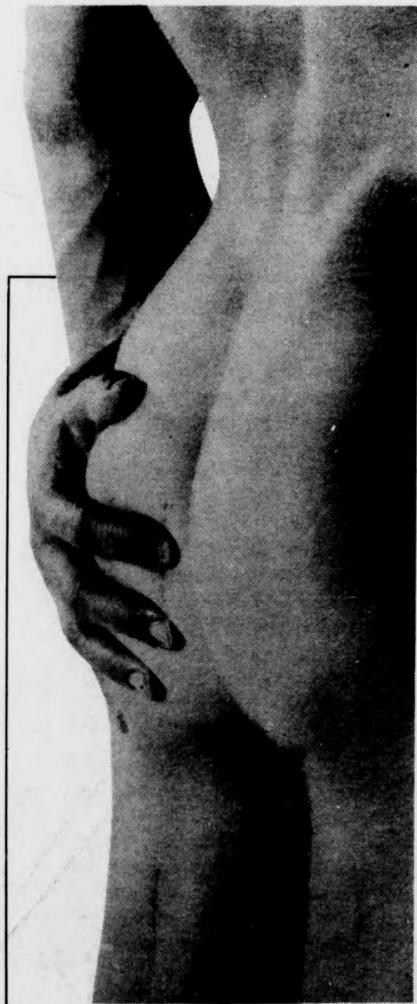
Lastly, remember that morality has nothing to do with disease prevention. Do not trust "safe sex" advice which seems more concerned with your soul

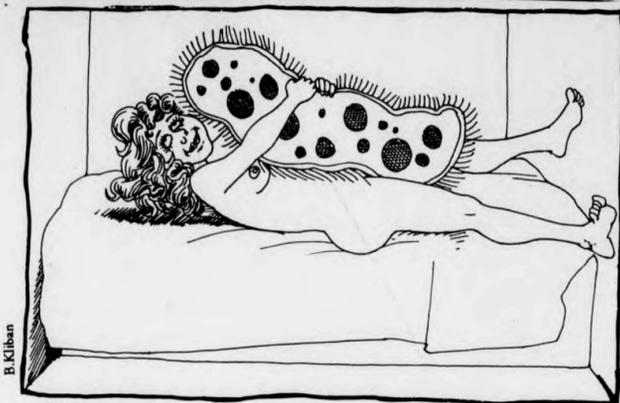
than with your health.

Where do you find good safe sex guidelines? The *Up York* handbook provides good advice for preventing STDs. Community-based AIDS advocacy groups such as the Aids Committee of Toronto [ACT] and The Black Coalition for AIDS Prevention [Black Cap] have detailed safe sex pamphlets and hold wonderfully informative community workshops. For women, *The New Our Bodies, Ourselves* has a comprehensive, well-written chapter on STDs — and it is also a wonderful guidebook for all aspects of women's health. Look for it at the Toronto Women's Bookstore.

Use more than one source to confirm the safe sex advice you decide to follow. Remember also that as research into STDs continues, new information on safe sex practices becomes available. Try to use sources that are up-to-date.

And as Billy Bragg says, use your imagination.





Gloria has a visible organism

Sliding into third How to have fun without going all the way

by the Excal Carnal Caucus

In North American society, penetration is considered the be all and end all of any sexual encounter. But erotic intimacy between two people can be a rich and varied experience and doesn't necessarily have to include intercourse. In fact, these days there are many good reasons not to "go all the way." Health factors, questions about the relationship, or a desire to keep one's virginity are all reasons you might choose not to have intercourse, but that doesn't mean you can't have fun.

Forget about fucking, let's talk about sex

First and most important, if you don't plan to have intercourse, tell your lover up front. You can avoid a lot of unpleasant coercion tactics if you discuss the issue before becoming intimate. If your partner doesn't seem to respect your wishes, leave the situation. Some people take this as personal rejection and need to have things explained to them later. Of course, you may only decide you don't want to have sex after you've already started fooling around. That's OK too. You don't owe them anything, not even an explanation.

And the flip side: if someone you are with does not want to have intercourse then that's that. Don't try to talk them into it. And don't take it as personal rejection, it doesn't necessarily mean they don't like you. It just means they are not interested in having sex, there could be a hundred different reasons, and they might not want to talk about it. Respect that.

If someone tells you they don't want to have sex and you fuck them anyway you are a rapist.

Fooling around is not necessarily foreplay. Things can be stopped at any time and although you may be confused and frustrated, if your partner says stop then stop.

Kiss me with your mouth, your love is better than wine

Kissing is wonderful if done properly. The most important thing is don't keep your mouth closed. A purse-lipped kiss is nice only from a grandmother.

You can nibble or bite, suck or lick each other's lips. And if you really want to try something neat use your tongue and mouths to simulate the rhythm and action of penetration. This can be especially effective when combined with some kind of body rubbing or grinding. It is possible to achieve orgasm just from rubbing against each other if you use your imagination.

Kissing does not have to be limited to the lips. Kiss eyes, ears and neck (especially); lick collar bones, nipples, bellies and thighs; run your tongue up your lovers spine; suck toes and fingers, nibble ankles and twirl your tongue in your lover's navel. Not everyone likes the same thing so don't forget to ask if it feels good.

You don't have to take your clothes off to have a good time

Some of the biggest turn-ons are things we just think about. Talking "dirty," especially over the phone, is safe — you don't have to worry about AIDS, STDs, pregnancies or changing the sheets. Combined with masturbation, phone sex can also be very gratifying.

Try talking to your lover late at night while you're both in bed. Ask your lover what she or he likes to do. If you end up having a big fight about sexual techniques, take this as a warning of potential trouble to come. Remember, becoming this intimate with someone, even over the phone, is based on a great deal of trust and it is important not to betray that.

If you play with my tummy I'll tickle your feet

Hands and feet are exquisitely sensitive areas. As well as using them for touching you should also touch those of your partner. Holding hands an intertwining fingers with your lover is both sexual and loving at the same time.

Running your fingernails up and down your lover's back can really do it for some people. Massaging through clothing, petting and rubbing each others thighs and hips can be a big turn-on.

Stroking hair is nice and rubbing a bald head is even better. Squeezing, caressing, rubbing, stroking all feel good but remember your lover is not a dog or a some raw bread dough. Be sensitive.

Breasts should be dealt with delicately. Some women like to be touched softly while some like a more vigorous approach. But remember, nobody likes to have a bra pushed up over their breasts and under their chin. If you want to get underneath a bra, undo it first.

You can touch with oil, feathers, silk, leather, velvet, lace, satin, flannel and whatever feels nice against your skin.

You can rub each other's genitals both over and underneath clothing. If you are with a woman you can spread the lips of her vagina and slide your fingers inside. You can rub her clitoris, slowly or quickly, but make sure you are not rubbing so hard that you will irritate her.

Most women like a good steady rhythm. If a woman is close to climax and you change speeds or movement all of a sudden you just might have to start all over. Sometimes what you think is a good rhythm for you is completely wrong for her. And what was good for your last girlfriend might be completely wrong too, so always ask if it feels good — don't assume anything.

If touching a man, remember the tip of his penis is the most sensitive part. If he is not circumcised you can rub the foreskin up and down. If any fluid comes out of his penis while you are rubbing him use it as lubrication around the head of the penis. Don't grab a man too hard because his penis is very sensitive. Be careful of your fingernails. Use lubrication — baby oil, or any other oil works well.

Whether you rub him fast or slow is up to the two of you to work out but it's generally good to vary your speeds and pressures to keep him at the edge of climax for as long as possible.

Some people get really turned on watching their lover masturbate. Try putting on a show for your partner.

It's a good idea to talk to your lover while you masturbate them. You can speak about how turned on you are, how beautiful they are, how good they feel, or talk about some fantasy you have. Things you say can be as exciting as the way you are touching them.

Yummy Yummy Yummy I've got love in my tummy

If you've ever seen the kitchen scene from the film *Nine and a Half Weeks* you know how erotic food can be.

Some foods are just sexy by nature. Oysters, mussels, chocolate, whipped cream, ice cream, grapes, cherries and strawberries, lichee nuts, bananas. Some foods are notoriously bad to eat before an intimate encounter — anything with garlic or onions. Large, heavy-on-the-starch meals tend to make people lethargic.

Watching people eat or feeding them can be very exciting. Being fed with blindfold on is nice too. But remember if your lover is blindfolded then you must respect their trust.

Spreading food on yourself or your lovers body can also be very exciting. It doesn't have to be any of the food we

listed above it can be stuff that just feels good, like olive oil, ice, pudding, heated honey.

It's important not to stick anything sugary up a woman's vagina because the sugar might react with her own chemistry and cause a yeast infections. It is also important not to stick anything that might break inside another person. Don't be stupid and don't put anything inside someone that you wouldn't want inside yourself.

Never lost her head, even when she was giving head

Oral sex is a very sensitive issue. Some people find it degrading. Some people find it empowering. Some people don't find oral sex stimulating and some are made very uncomfortable by the idea. For some it is more pleasurable than intercourse.

Of all the non-fucking activities oral sex has the highest risk. Syphilis, herpes, gonorrhea and other sexually transmitted diseases can be transmitted through oral sex. AIDS can also be transmitted if you have a cut in your mouth, a cut on your penis, or if the woman is on her period. It's best not to brush your teeth for several hours before oral sex because you can open up your gums with your tooth brush. The safest thing to do is to use a dental dam or a condom during oral sex.

One thing both men and women should remember is to take a bath before you expect someone to put their mouth on you.

When performing oral sex on a man or a woman don't make a bee-line for the genitals. Kiss and lick them all the way down or all the way up depending on where you start. Lick and kiss their thighs, stomach and hips.

When you take a man's penis in your mouth be sure to be very gentle. Don't bite or nibble. If the man is not circumcised pull the foreskin down and expose the head of his penis. Put the head of the man's penis in your mouth, run your tongue around the head of his penis and move it in and out of your mouth. Use your lips and tongue. Swirl your tongue around the head of a man's penis.

Slowly lower your mouth over the man's penis, take it into your mouth as far as you feel comfortable with. When coming up increase the pressure in your mouth and "Hoover" the man. This is particularly good if the man does not have a full erection.

There are a variety of sucking techniques to use. You can do it hard and fast or lightly and slowly or any combination of the above. When the man seems like he's just about to come it's nice to slow down to prolong his pleasure. Some men don't achieve orgasm through oral stimulation but many do.

Some men like to have their partner stick fingers up their ass while they have their dick sucked. Men have a very sensitive gland, the prostate gland, inside their anus and some men are very aroused by having this touched.

Never, under any circumstances, come in someone's mouth if they ask you not to. And do not come on their face unless you ask. It's not funny and it's very disrespectful. Some people find receiving a man's come in their mouth to be a very intimate and enjoyable experience but again it's up to the recipient to decide.

There is some kind of strange stigma attached to performing cunnilingus (oral sex on a woman). Some people find it very distasteful — they think women's sex organs are unpleasant. But here is nothing dirty about a woman's vagina and there are no special germs lurking there.

Some people say a woman's vagina doesn't smell nice. Women may smell differently different times their menstrual cycle. Tight clothing, diet, all sorts factors, can contribute to the smell of a woman. Again for both men (who sometimes don't smell so hot themselves) and women, a hot bath before getting together with your buddy is always a good idea.

Many men find the smell of a woman very exciting. Sometimes things we consider "bad" are just things we're not used to.

Women respond very differently to stimulation of their vagina. But usually spreading the lips of a woman's vagina with your fingers and rubbing your tongue on her clitoris is very pleasurable. Fast or slow is up to you to figure out. You can also put your fingers inside her vagina while you lick her. It's important to remember to use your hands while performing oral sex — play with breasts, squeeze hips.

Oral sex is the closest you can get to intercourse without actually doing it. Some people, however, feel oral sex is more intimate than intercourse so don't expect if you can't have one you can have the other.

Tie me up tie me down

Bondage can be another alternative to intercourse; however, it is something that only works in a trusting relationship.

You can tie your partner's hands to the bedpost or together. You can also tie their feet. Once your partner is tied you can touch them, lick them, kiss them, whatever. Make sure you are not hurting your partner — rope can burn. Be sure to keep communication open through the act. If your partner wants you to stop at any time respect their wishes — being tied up can be very frightening.

You can use blindfolds or gags also but make sure restraints are not too tight.

Because this type of intimacy is based on complete trust don't fool around. Don't leave the room, don't fall asleep and don't tickle your partner.

If being completely tied up is uncomfortable you can loosely tie your partner giving the impression of restraint but leaving them free to break loose at any time.

Cuddly toy

Cuddling is by far one of the most pleasurable and underrated things people can do together. Holding someone in your arms and kissing, hugging, laughing and falling asleep can be one of the most intimate and pleasurable experiences. It's a way of showing how much you enjoy the person's company without raising the issue of sex. Affection helps establish trust, and helps people feel comfortable being touched by another person. Cuddling is a nice way to get used to another person's body — you can do it almost anywhere, and it's completely safe.

Whatever you decide to do, however intimate you choose to become, the most important thing is to respect the wishes of your partner. Talking to each other and finding out what you both feel comfortable with is essential. Waiting until you are completely turned on before finding out how far the other person wants to go is a very bad idea. Be clear about your wishes and if you don't know what your partner wants wait until they feel comfortable enough to tell you.

Fooling around, cuddling and kissing can be as pleasurable as sex and often have far fewer complications.

Be safe, be happy and have fun.

Doing the hand jive

by the Excal Autosexuab

Touch yourself — all over, inside and out, up and down, all around. Don't be embarrassed, it's your body.

In a society crammed with sexual symbols, auto-eroticism is the big blind spot, the missing figure in everyone's equation. Self-stimulation is performed constantly but mentioned never: try to think of a film, a novel, a magazine on masturbation (though, ironically, these are the major sources of auto-arousal).

It's the safest of sex acts, yet it has the worst reputation: self-indulgent writing is "masturbatory"; unpleasant men are "wankers" or "jerk-offs." For women, it is an act without a name, without even a good euphemism. By its very nature it has no culture, no community; it has a history of violent repression and a mythology of diabolical repercussions.

It's a sad state of affairs when people can't even have a good time playing with themselves.

A world of self-abusers

Most men get themselves off pretty regularly, studies show, though surprisingly few are willing to admit it. For most adolescent boys it's hard not to masturbate, and whole industries are devoted to providing fodder for this secretive ritual.

Women are up against tougher odds. In a society that still denies women the privilege of sexual autonomy, girls are taught to be the recipients of male sexuality. This myth can be a hard one to un-learn.

And years of repression have given female masturbation some pretty ominous overtones. Girls don't inherit the jocular language of "jerk-ing," "wanking" and "pud-pulling" — instead, they learn to fear their own genitals, to protect their reputations, to view orgasms as terrifying seizures.

But more and more women are teaching themselves, and each other, about the joys of their own bodies. Women who masturbate are much more likely to achieve sexual gratification with a partner. Women are all unique in their sexual response and a woman who masturbates knows what will make her come. She can then let her lover know what she wants.

Masturbation is also a good way to relieve stress and an excellent way to keep sexual tension in check when sex with another person isn't possible or desirable.

No amount of masturbation can hurt a person. Masturbation is absolutely safe — you can't catch AIDS, herpes, gonorrhea or even a common cold from yourself.

A hot night with yourself

Autoeroticism is an art, and you can devote a lifetime to mastering it. If you haven't started learning, it may be worth a few hours of your spare time.

Feeling comfortable about your body is what's really important. The most important thing is to feel relaxed. You might want to take a warm bath and read a sexy book. Or you might want to light a candle and get under the covers and snuggle up with yourself.

Touch yourself slowly all over and notice which places make you feel best. You might like to run your hands slowly, lightly over your stomach and down your thighs, all over your breasts (if you're a woman) or chest hairs (if you're a man) and your nipples.

Rubbing oil on yourself is a nice way to get used to the curves and feel of your body. Imagine someone you like is touching you.

Run your fingernails or fingertips lightly down the sides of your body, across your stomach and on the tender area in between your thighs. You might want to watch yourself in the mirror, or pretend that you're performing in front of an audience.

Some women feel good when they rub or press themselves against something like a pillow. Or you may want to put something between your legs and squeeze them together. Some men like to rub and press themselves against bedding or furniture.

Women: once you feel aroused and comfortable with your body it can be very pleasurable to touch your vagina. Touch all around the area — tease yourself — you can use one, two, three, or as many fingers as you feel comfortable with.

Men: rub and stroke around your thighs, under your balls, along the crack of your ass, up your shaft, around your tip. Tease yourself, touch lightly or with increasing pressure. Rub your skin all over and stretch out

your muscles.

Some women like to put their fingers inside themselves and others like to rub their clitoris. Some like to do both. Putting your fingers inside is a good way to start because even if you take them out right away they'll be nice and wet so you can play with your clitoris without irritating this highly sensitive area.

Men rarely want to pump themselves to an instant ejaculation (unless they have time constraints). Instead, they can vary the rhythm and pressure, touching different parts of the penis. Pre-ejaculatory fluid can be used for smooth stroking of the tip with the fingers — a pleasure which can last for hours.

Women: When you are aroused, you can attempt to drive your index finger(s) up and inside your vagina. You might want to be very gentle or you might take a more aggressive approach — see what feels best. If you like, feel the inner walls and reach up as far as you can go. Move your fingers in and out and see if that feels good.

Men: Squeezing the tip of the penis really hard when you feel yourself about to come can intensify the orgasmic experience. Another approach is to stick your index finger up your anus just before coming.

For women and men the anus is connected to the clitoris and penis by a number of coiled sensitive nerves. To trigger these areas, especially when you are aroused, can be very stimulating. Do what feels comfortable.

Some women achieve orgasm very easily from rubbing their clitoris. But some women don't know where their clitoris is. Finding it can be a very rewarding experience. If you put your hand on your vagina and slide your fingers inside, your clitoris is the little hard knob right at the very top of your vagina, between the lips and just past the hair line. Feel around until you find it. Once you've found it, rub your clit slowly. You can rub it light or hard, fast or slow, up and down or in circles — whatever feels best.

Imagination plays a big part in masturbation. While you are rubbing yourself you might like to think about a situation that really turns you on.

If you're a woman and you've never had an orgasm before the feeling might be a little overwhelming. You will feel a sense of

"Some women don't know where their clitoris is. Finding it can be a very rewarding experience."

pressure between your legs. The closer you get to orgasm the stronger the feeling is. When you come your body might shake or you might moan a little, but remember you are not totally out of control. You won't scream and wake the house, or pee yourself, or any of the things that people say happen to them in the throes of ecstasy. Masturbation is as vigorous or relaxed as you make it.

Deluxe recipes

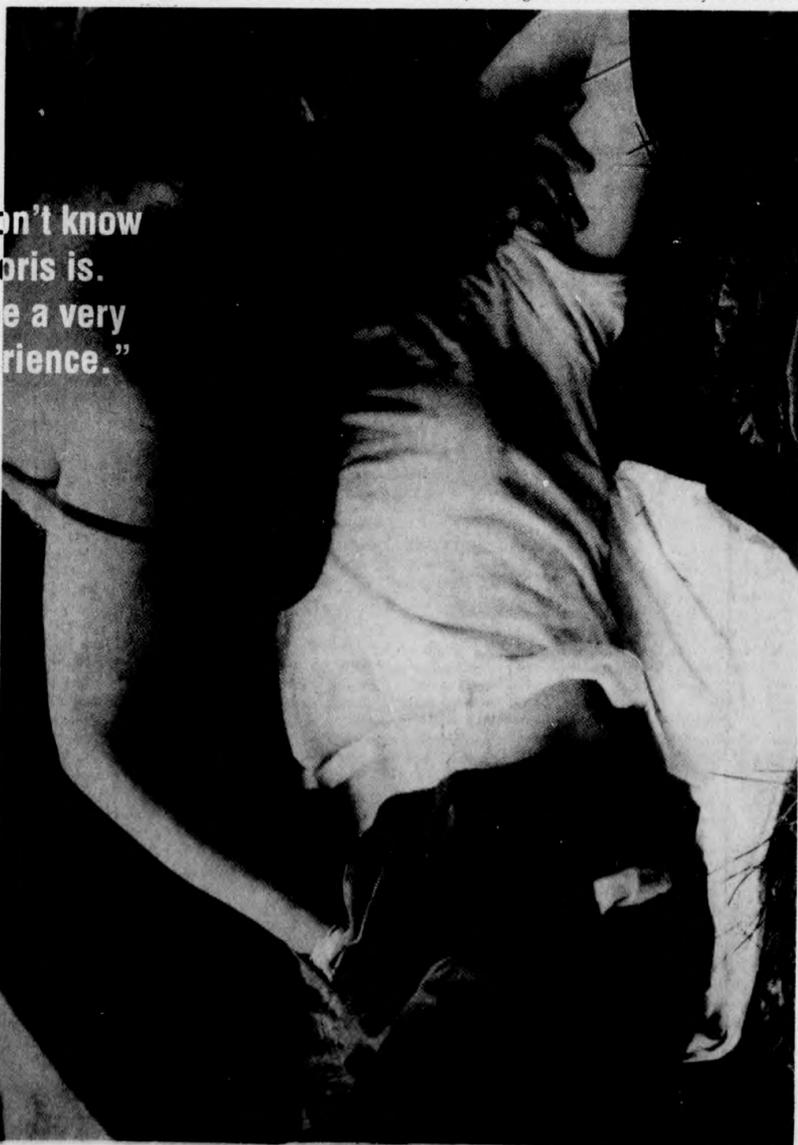
Once you've learned to get yourself off with ease, you can move on to more adventurous things... if you like. There are a whole bunch of other things you can do.

Read erotic literature, watch porn flicks, glance through skin magazines — all these will help you to develop your own personal fantasies. Best of all, in your mind you can act out things you would never consider doing with a partner. The idea of harbouring illicit secrets can be an incredible turn on.

Use warm water in a tub, in a small pool of water and place it in your living room, on your bed, anywhere, to massage yourself to orgasm. Lie on your back with your legs up so your vagina or balls are under the faucet. You can also heat some oil in a small dish (for 30 seconds on high in the microwave) and massage yourself all over.

Buy some toys. Sex shops carry an astonishing variety. Women usually have better experiences with devices, though there are some intriguing gizmos available for men.

Try lying on your side, back or front, whichever is comfortable for you, and place both hands in between your legs with the palms facing inwards. Keep the pressure on until you feel good. Remember, use your imagination.



Don't Smile: You're on Carnal Camera

by Ira Nayman

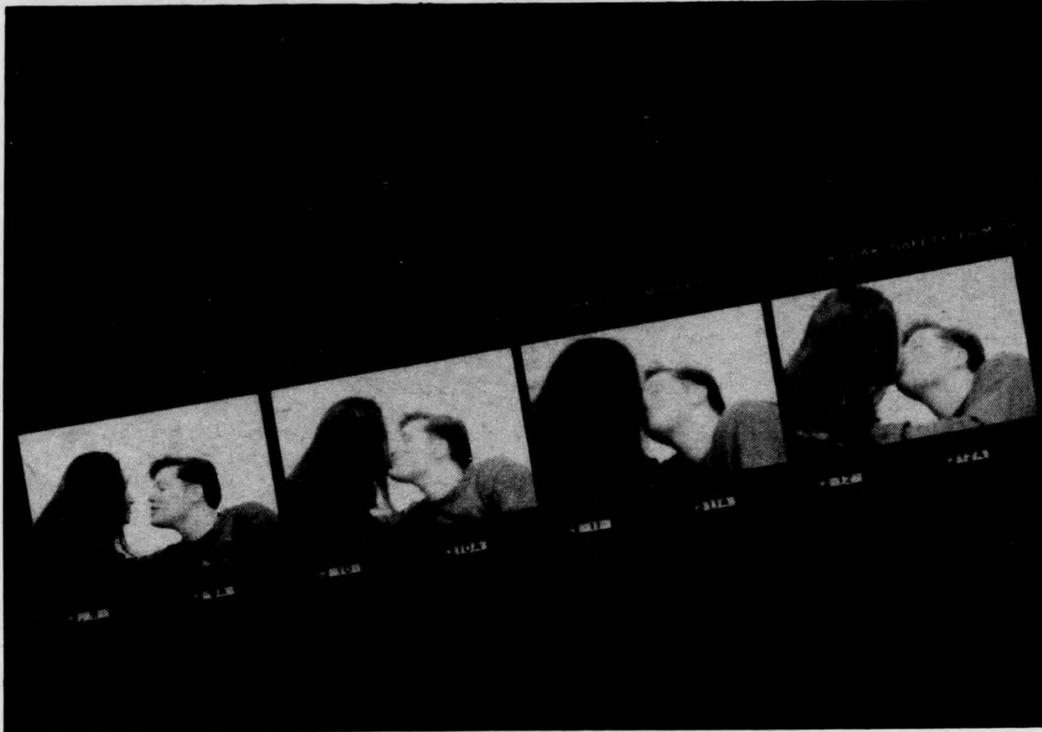
There is an ugly truth about sex that nobody wants you to know. You'll never see it in a movie. It won't be shown on any television show, even by Fox. What is this dirty secret?

You have to wash the sheets the morning after.

Of course, the media is full of half-truths and distortions about the intimate physical relations between consenting adults (in other words, sex). While nobody is going to lament the fact that we don't see lovers cleaning up the bedroom the next day, we should worry about the distorted idea we get of sex from some of the things movies don't tell us.

I miss laughter. It's not that I expect everybody to be Groucho Marx in bed (although the thought does boggle the mind); it's just that laughter denotes pleasure. People who laugh together are obviously enjoying each other.

Except for the most basic physical gratification, pleasure is absent from most cinematic depictions of sex. This is because sex is thrown into many films for formulaic reasons which have nothing to do with the internal needs of the characters.



The ratings system, for instance, determines whether or not sex will appear in a film. The ratings system? Look — a G rating, which allows

general audiences into a film, is generally the kiss of death at the box office; kids from 17 to 24, Hollywood's core audience, stay

away from G movies in droves.

Filmmakers can add three elements to boost the rating to something which will attract a wider audience: dirty language, violence or nudity. Dirty language is an uncertain method at best, and violence doesn't fit well into your average comedy, so nudity is most often employed. Of course, the simplest justification to have a nude scene is sex.

This is complemented by the idea in Hollywood that a film isn't complete unless there is a love interest. Most mainstream filmmakers cannot conceive of a film without such a love interest, but they don't have a clue how to make it original or true to human experience.

These two streams of thought lead to a great deal of mechanical sex, poorly motivated and unrealistically portrayed, something to break up the car chases and lame humorous set pieces.

Nobody talks about sex in the movies. Occasionally, somebody talks dirty to turn another character on (although any self-respecting phone sex service would put such "dirty talk" to shame), but nobody actually complains or works out moves or sets boundaries. According to the movies, sex is right first time, every time.

Maybe you're lucky enough to have had that kind of experience. But, for most people, sex doesn't

start perfect; it gets better with experience, as partners get to know each other's quirks, foibles and fetishes. It can take months before people get over all their inhibitions and get to know their partners well enough to have really great sex; but it happens on the first date in movies all the time.

This leads to our expectations being divorced from our experience. We want sex to be perfect first time, every time, even if our experience tells us that realistically it takes work and time, an ability to listen, compromise and mutual respect.

Finally, we don't get any real sense of sexual experimentation or difference; bi-sexual and homosexual relationships, for instance, are virtually non-existent in films, even though as much as 10 per cent of the North American population is gay. When such characters do appear, they are most often stereotypes used for easy laughs (*Beverly Hills Cop*) or deranged murderers (*Silence of the Lambs*).

This is a result of homophobia within Hollywood, which is a reflection of homophobia generally in the US; unfortunately, such portrayals tend to increase hostilities towards gays. Gay activism has made a dent, however slight, in the Hollywood monolith: films like *Desert Hearts*, *Torch Song Trilogy*, *Young Soul Rebels* and *Longtime Companion* signal a change in the portrayal of homosexuals and lesbians on screen.

Of course, we get a lot of things from sex in movies that we don't want. Violence, for instance. In everything from slasher films to vigilante films like *Death Wish* to blockbusters like *Fatal Attraction*, the message is clear: unsanctioned sex (ie: outside the marriage) will be punished with death.

If this only discouraged people from having sex (which, after all, is a natural act which we all have the right to enjoy), it would be bad enough. What is really reprehensible about this trend is that it trivializes the real harm done by the sexual violence most prevalent in our society: rape and wife battering.

On a more positive note, safe sex has appeared in a number of recent films, usually in the form of a woman lecturing her male partner on the use of a condom. While this is rarely put into context (AIDS is the disease that dare not speak its name in Hollywood), and the impulse already seems to be waning, it was humanitarian and worth supporting.



Sexy Celluloid

Okay. Sex in the cinema sucks. But there are bright spots, sexual relationships that real people can identify with. Here is a personal list of films I would recommend.

Philip Kaufman's adaptation of Milan Kundera's *The Unbearable Lightness of Being* and, more recently, *Henry and June* mixes sensuality with political sensibility. The sex is unapologetically erotic, yet portrayed as only one part of complex, adult relationships.

Another director who mixes sex and politics is Stephen Frears. *Les Liaisons Dangereuses* has gotten the most attention in North America, but *My Beautiful Laundrette* and *Sammy and Rosie Get Laid* place a wide variety of sexual sensibilities (gay, straight, confused) within the context of Margaret Thatcher's England.

Many people object to the way director Peter Greenaway connects sex with filth,

degradation and death. But, there are many honest moments in *Drowning By Numbers*, and real tenderness and joy in the controversial *The Cook, The Thief, His Wife and Her Lover*. Even the parts that disgust audiences reverberate with the truth that real sex is not always pretty.

Although much maligned for his portrayal of female characters, Spike Lee manages to convey their sexual pleasure in many of his films. Individual scenes in *Jungle Fever*, *Do the Right Thing* and even *Mo' Better Blues* contain a sense of fun and erotic excitement. Lee's first film is his most sensual, *She's Gotta Have It*, although there is a nasty rape scene towards the end, and some critics have objected to the main character as a male fantasy figure rather than a realistic woman.

Actress Greta Scacchi has had highly erotic scenes in a number of films: check out *The Coca Cola Kid* if you've ever

fantasized about having sex with Santa Claus, or *White Mischief* for an almost surreal decadence. Sarah Miles, who also stars in *White Mischief*, should also be looked for in *The Sailor Who Fell From Grace with the Sea*. Most people will find *Sailor* incredibly hot, as long as they can accept Kris Kristofferson as a leading man.

Finally, almost anything by Woody Allen, especially *Annie Hall*, *Manhattan* and *Hannah and Her Sisters* (but not, ironically, *Everything You Always Wanted to Know About Sex*). Underneath the humour you will find real adults grappling with their sexual and emotional needs.

Hollywood is almost solely driven by financial considerations; it will keep making the same kind of movie as long as it makes money. If you want to see more realistic portrayals of sex, support filmmakers whose works contain them.



Women at work on the phone sex circuit

by Joel Coausu
Canadian University Press

MONTREAL — Her small apartment in is filled with luxuries which would make a welfare inspector fume.

But her telephone is the most impressive fixture, equipped with most of Bell Canada's features: call waiting, conference calls, redial, extensive memory, a screen which identifies a caller's number and an extra long cord.

Jessica, not her real name, is a telephone sex operator.

The long cord allows Jessica to phone men while she's in the bathtub, kitchen or bedroom.

Her telephone also has a ring which lets her distinguish between a business and personal call and which keeps her new boyfriend from answering business calls, even though Jessica says her boyfriend accepts her line of work.

"If (my job) bothers him, he can fuck off because I've got to pay the rent," Jessica says.

She rakes in \$470 per month from welfare and up to \$650 per month from her job. And she rarely has to leave home to pay the rent.

One night, Jessica invited her girlfriends for Jamaican food and videos. Most of them have tried Jessica's job. That's how she heard about it.

Jessica, 22, hangs up the phone. "Shit! Robert P.," she says, referring to one of her clients. She then disappears into the next room and one of her friends explains why.

She says that Jessica's caller is a very wealthy man and the son of a well-known Quebec businessman. Robert P. "likes to be wrapped up in the sport and fashion sections of the newspaper. When he comes, he yells out: 'Look, I'm all over the news,'" Jessica's friend says.

Jessica can earn \$15 for a 15 min. call.

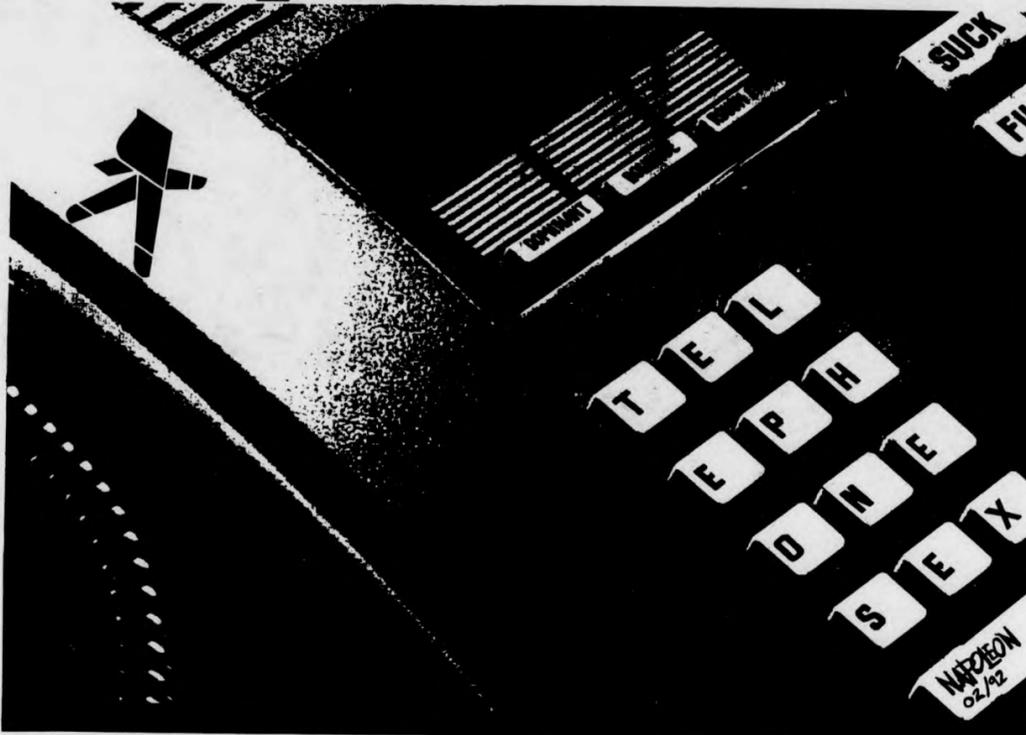
Callers must pay with cash, money orders, certified cheques or credit cards before an operator responds.

Jessica has worked for several companies in the past two years. "I'm like a freelancer," she says.

"I'm the domination specialist," Jessica says. As 'Mistress Gabriella,' she says she reprimands "naughty little boys" and will "degrade and humiliate them to whatever extent they wish."

One of her regular callers is a radiosports announcer. "His ideal fantasy is for me to bring him to a dungeon, where I shackle him to a wall and place a black hood over his head," she says.

And she says she doesn't think this sex trade ghettoizes women.



"When a guy begs to be whipped and called a slimy pig, and then sends me cash and perfume, I certainly don't feel like I'm in the worse position."

But a University of Toronto Women's Studies professor disagrees.

"The vast majority of the media, relationships, and positions of power in society are based on the notion that women are mere objects of sex and violence," says Shereen Razack.

She adds that callers are still in the dominating position because they can afford to be.

"Saying a man is a pig is all very nice," Razack says. "But it's the 'pig' who has the real power. Women have fantasies too, but only the 'pigs' can afford to pay for it."

But Janine, Jessica's employer, has no qualms about offering clients "girl speaking" and "completely uncensored" fantasies.

To Janine, also not her real name, it's strictly business.

"If (the caller) wants to cat on it, he can in the confines and anonymity of a phone call."

Janine says she is proud that, as a woman, she can take complete control of every facet of her business. "How many businesses dealing in pornography do you think are run by women?"

Janine, who has a Ph.D. in English literature, was more interested in making fast money than the grade.

While traveling in France more than eight years ago, she was in-

troduced to the idea of telephone sex.

She then went to New York City, where she started her first company with a \$200 investment. She then recruited women working for other companies by paying them more than what they were earning and offering them bonuses.

In her first week, Janine grossed \$2,500 U.S.. This figure mushroomed to \$67,000 after 14 weeks and a \$3,500 phone bill.

The prices she set — \$40 to \$60 — were higher than those of the competition: \$25 to \$45.

And her service was better, says Janine. "Free callbacks was what did it. My 800 number was the secret."

Women could phone callers from across North America, she adds. "(The callers) thought they were saving money on phone charges, but it was all recovered in the higher prices."

She also advertised in magazines such as *High Society* and *Penthouse*.

Janine now runs the operation from her apartment and employs up to 15 women. Most of the women work part-time, except for Jessica, who fields most calls.

And this is how she does it.

Clients phone Janine and are put on hold while she calls an engineering consultant firm or a hair salon — which get up to 25 per cent commission on all confirmed credit card slips — and gives them the card number and amount. If the card is authorized, Janine takes the order and has Jessica or another women phone the client — collect, if it's long distance.

The caller's credit card statements bear the name "consultation services" because Visa or Mastercard consider businesses such as Janine's too risky since the credit card slips are not signed and the clients can easily deny having phoned, Janine says.

This name tag also allows clients to carry on with their act in private.

But Randy N., his real first name, says he doesn't really need this form of protection.

"Why should I feel bad, or guilty, or ashamed? If I want to do this, and I'm willing to pay for it, nobody gets hurt, so why should someone condemn me?"

He is one of Jessica's regulars. Randy says he would rather spend his \$200 per month on

telephone sex than on sex with a prostitute.

"Are you kidding? That is really wrong. No thank you, (telephone sex) is fine for me. No disease, no hassles, no complications."

And unlike prostitution, this exchange is legal in Canada, according to a city of Montreal police constable.

Sylvie Beauregard says she doesn't know how many such operations Montreal has.

But as long as the consenting parties don't arrange in a public place to have sex, Beauregard says, telephone sex jibes with Canada's criminal code.

"Every person who in a public place or any place open to public view stops or attempts to stop any person or attempts to communicate with any person for the purpose of engaging in prostitution is guilty of an offense..." the code reads.

But Jessica doesn't even want to come face to face with some of her clients.

"I'm terrified that I'll meet some of the weirdoes and violent ones. I would pee in my pants if I say them in person."

A newspaper columnist pays \$25 every two weeks to hear his fantasy of being saddled, mounted, and "ridden around the room," Jessica says.

She admits these callers disgust her. "One guy wants me to tell him how I will cut off his penis and eat it in front of him."

"Then there's the guy from Washington D.C. who wants to hear me beat up another woman. He pays extra if I make sounds of pain. I did him twice and that was it. The last time he called I was so repulsed that I told him to fuck off."

But she says she's almost used to it and "that's the scary part."

Jessica adds that she feels like "shit" about what she does for a living. "But it's the only skill I have right now. So I try to look at it rather superficially. That way it's all a big joke."

And she enjoys wielding power over men. "I get a thrill, more like a feeling of control and superiority over men."

Jessica says her ability to impersonate is probably the biggest asset in the business.

"I can be anything you want. You want a Japanese woman from Cote St-Lac? A Tahitian beauty? Maybe a South African woman? No problem."

Jessica sometimes gets to work outside her apartment.

She was visiting a co-worker at the Montreal General Hospital last February when Janine phoned and told her that a regular "big-spender" was desperate for a call.

"I went to a pay-phone and called him," Jessica says. "I told him I was a candy-striper and I had to be as quiet as possible. He liked that. A lot."

She says the man sent her a five dollar tip, and candy-strippers are now in demand. That's the newest fantasy clients are offered.

The only problem Jessica does have is doing gay calls.

When gay men call asking for men, she puts a small plastic gadget over the receiver, which makes her voice sound deeper.

"Most of the fantasies are difficult to do because I'm not really in tune to gay male fantasies. So it's usually a tall order. But I do all right."

Charles, his real first name, also thinks Jessica does all right because he's another one of her regulars. The medical equipment technician says he's slightly embarrassed about calling, but he's too turned on to stop.

"Look, we all have our kinks and quirks. With me, I don't have to see or touch her. I find the complete anonymity of it very sexy."

It's cheap sex, too.

"Well, for \$25 I can go out with my friends and have a beer and see a movie. Or, I can have the woman of my dreams beg me to make love to her," Charles says.

And he says he's not a misogynist.

"I'm not a freak, and I don't hate women. I love them. Just because I'm into the idea of lots of sex with lots of women, it doesn't mean I'm actually going to do it. Or try to do it."

In fact, he says he shares a healthy sexual and emotional relationship with his spouse. "I'm completely faithful to my wife."

But what if his wife were to pay to have phone sex with a man?

"That's not a fair question. We know women aren't into sex as men are. So if she did it, I would know something's wrong. My ego would be hurt, but it wouldn't be that bad, I don't think."

But Jessica says that's a "load of bunk."

"Maybe you should ask him if it's so normal for men to want more sex, why he insists on having the bills sent to his work address?" she says.

"Maybe his wife wouldn't be so understanding. Or maybe she would laugh at him, or show him the door. Either way, it's not my problem. As long as he keeps sending in the money."

Jessica says she's managed to save more than \$6,000 in the last 15 months. But she says even this thriving business has been affected by the recession.

"Last year I was making \$500 a week. Now it's a lot less," she says.

"Sure, when people have less money, they cut out the luxuries. And what I offer is a luxury a lot of men can't afford right now. But I hope they'll keep calling, because I've got luxuries of my own."

Jessica says although she is now back in school studying architecture, she doesn't plan to give up her job.

"I can keep a guy on the phone for as long or short a time as I want. I kept a guy on the phone for 90 minutes once. That paid my bus pass," she says.



Sexual Ambiguities

by Lilac Cana

The human sexual realm is huge, awesome. Too often we have experiences which we find difficult to define: not quite "normal" in polite social codes, but real, because they happen to us in concrete ways.

You may be a "regular" kinda guy with a steady girlfriend, just hangin' with the dudes on pub night, and suddenly you're looking at your buddy in a totally new light: surprise, surprise, you have a hard-on.

Or you may be a woman who finds your emotions inextricably linked to your sexuality, and you find this more easily fulfilled with women rather than men. Bisexuality may never have crossed your mind before; it's way too confusing or scary.

But sexuality, if it's going to be any fun at all, *should* have elements of the unknown.

Ultimately, sexuality is (according to Sharon Forman Sumpter in her article "Bisexual Myths and Realities") "a process that can [and does] flow, changing throughout our lifetime." Thank goodness.

Sumpter outlines the difficulties bisexual people have when relating with both heterosexual and homosexual communities. A lack of precise understanding has often led to harsh name-calling: Bisexuals are really "Bi-now-gay-later"; "Tweensies" (as in, some politically incorrect mutation between straight and gay); "Swingers" or, simply, "Confused."

Writer Robin Ochs defines bisexuality simply as "the potential for being sexually and/or romantically involved with members of either gender".

So, for once and loving all, here's some elucidation into that groovy bi scene.

MYTH: Bisexuals are promiscuous/swingers.

TRUTH: Bisexual people have a range of sexual behaviours. Some have one partner; some go through partnerless periods. Promiscuity is no more prevalent in the bisexual population than in other groups of people.

MYTH: Bisexuals are equally attracted to both sexes.

But sexuality, if it's going to be any fun at all, should have elements of the unknown.

TRUTH: Bisexuals tend to favour either the same or the opposite sex, while recognizing their attraction to both genders.

MYTH: Bisexual means having concurrent lovers of both genders.

TRUTH: Bisexual simply means the potential for involvement with either gender. This may mean sexually, emotionally, in reality or in fantasy. Some bisexual people may have concurrent lovers, others may relate to different genders at various time periods. Most bisexuals do not need to see both genders in order to feel fulfilled.

MYTH: Bisexuals cannot be monogamous.

TRUTH: Bisexuality is a sexual orientation. It is independent of the

lifestyle of monogamy or non-monogamy. Bisexuals are as capable as anyone of making a long-term monogamous commitment to a partner they love. Bisexuals live a variety of lifestyles, as do lesbians, gays and heterosexuals.

MYTH: Bisexuals are denying their lesbianism/gayness.

TRUTH: Bisexuality is a legitimate sexual orientation which incorporates gayness. Most bisexuals consider themselves part of the generic term "gay". Many are quite active in the lesbian/gay community both socially and politically. Some of us use terms such as "Bisexual lesbian" to increase our visibility on both issues.

MYTH: Bisexuals are in "transition".

TRUTH: Some people go through a transitional period of bisexuality on their way to adopting a lesbian, gay, or heterosexual identity. For many others bisexuality remains a long-term orientation. Indeed, we are finding that homosexuality may be a transitional phase in the coming out process for bisexual people.

MYTH: Bisexuals spread AIDS to the lesbian, gay and heterosexual communities.

TRUTH: This myth legitimizes discrimination against bisexuals. The label "bisexual" simply refers to sexual orientation. It says nothing about sexual behaviour. AIDS occurs in people of all sexual orientations. AIDS is contracted through unsafe sexual practices, shared needles, and contaminated blood

transfusion. Sexual orientation does not "cause" AIDS.

MYTH: Bisexuals are confused about their sexuality.

TRUTH: It is natural for bisexuals, lesbians and gays to go through a period of confusion in the coming out process. When you are an oppressed people and are constantly told that you don't exist, confusion is an appropriate reaction until you come out to yourself and find a supportive environment.

MYTH: Bisexuals can hide in the heterosexual community when the going gets tough.

TRUTH: To "pass" for straight and deny your bisexuality is just as painful and damaging for a bisexual as it is for a lesbian or gay. Bisexuals are not heterosexual and we do not identify as heterosexual.

MYTH: Bisexuals are not gay.

TRUTH: We are part of the generic definition of gay (see Don Clark's *Loving Someone Gay*). Non-gays lump us all together. Bisexuals have lost their jobs and suffer the same legal discrimination as other gays.

MYTH: Bisexual women will dump [lesbians] for a man.

TRUTH: Women who are uncomfortable or confused about their same-sex attraction may use the bisexual label. Both bisexuals and gays are capable of going back into the closet. People who are unable to make commitments may "use" a person of either gender to leave a relationship.

It is important to remember that bisexual, gay, lesbian, heterosexual, are labels created by a homophobic, lesbophobic, biphobic, heterosexist society to separate and alienate us from each other. We are all unique; we don't fit into neat, little categories. We sometimes need to use these labels for political reasons and to increase our visibilities. Our sexual esteem is facilitated by acknowledging and accepting the differences and seeing the beauty in our diversity."

[Reprinted from *Bi Any Other Name: Bisexual People Speak Out*, Hutchins & Kaahumanu, co-editors, Atyson Publications, 1991.]



BGLAD

Bisexual Gay & Lesbian Awareness Days

at the
Student Centre

Look for our updated activity list coming out Friday. For more information, feel free to drop by the BLGAY office (447 SC) or, call 736-2100, ext. 20494.

Monday March 2nd	Tuesday March 3rd	Wednesday March 4th	Thursday March 5th	Friday March 6th	Saturday March 7th
<p>12-1 pm Christine Donald & Professor Naomi Black discuss lesbians and gay men and employment equity 307 SC</p> <p>4-5 pm David Rayside discusses homophobia on and off campus 307 SC</p>	<p>12-1 pm Professor Les Greene discusses the concept of sexual orientation 313 SC</p> <p>2-3 pm "Parents and friends of lesbians and gays: information and discussion session" 313 SC</p> <p>6 pm Movie night including "Tongues Unbed" 307 SC</p>	<p>1:30-3:30 pm Lesbian speakers bureau: "Everything you wanted to know about lesbianism, but were afraid to ask." 313 SC</p> <p>5-6 pm Peter Brickwood (of the N. York Health Dept.) and Glen Brown (AIDS Action Now): "AIDS as an issue of health and the law." 313 SC</p> <p>6-8 pm Drop in for coffee! 307 SC</p>	<p>4-5 pm Jerry Hedama (A.R.C.H.), Brenda Cossman (Osgoode) and Karen Andrews: "Homosexuality and the Law." T.B.A.</p> <p>5 pm Anglican Reverend Jim Ferry discusses Christianity and homosexuality 307 SC</p>	<p>12-6 pm "York Students' Experiences surrounding bisexuality, homosexuality and lesbianism" 307 SC</p>	<p>9:30-4:30 pm "The Margins of the Blackboard"; mainstreaming lesbian material with Minnie, Bruce, Pat and others 307 SC</p>

We're also looking for other events T.B.A., including "Speakers from S.A.M.E.," Toronto's S & M group.

excalibur

Black



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History



Momma said...page 12

Time ~~Month~~



Propheis of rage...page 17

F E B R U A R Y 1 9 9 2

f e a t u r e • s u p p l e m e n t

First & foremost

Before you become a Malcolm X, Garvey, King, understand that before you are a race, a religion, or an occupation, you are a human being. In this joyous time of celebrating Black History Month, we must understand that the same group of anti-humans that enslaved us are the same anti-humans that are giving us our Black History Month.

The first topic that should be raised this month is the fact that you are African, not Afro-American, or an American with an Afro! If we are not practising Afro-centricity or if we are recognizing our heritage this month, we need correct education on our heritage. We cannot celebrate Black History Month without our proper identity. Otherwise, it becomes American History Month with Black people as a topic. No Black man or woman can truly study their culture and heritage starting in 1992. Therefore, Black History Month should

become African History Month for a clearer perspective. If you don't know the teachings of your ancestors, you repeat the same mistakes. If you don't know your culture, you have no true identity. Therefore, you are not sane to yourself. You are insane to yourself and the Black man and woman show their insanity by robbing, murdering and deceiving one another. This is insanity. Also, this is American history.

If your teacher is a murderer, you'll be taught to be one also, especially without your original teachings. Point blank, our murderers are teaching us our

history. Therefore, our history becomes a mystery, thus we have Black Mystery Month. We're Black scholars, sitting around answering European anthropologist's questions, like, "Who was here first?", "Who is the original man?", "Who is closer to God?" and "Who is closer to Satan?" Since when did these questions become the argument of Black scholars? Europeans had the problem of explaining who was the "first" because they were taking our land and had to prove they were first on the land (any land). Then they left, then they just came back to reclaim what's theirs, usually in the name of God! Black scholars should become African scholars and point out the thieves of humanity with Africa as a topic this month.



graphic • Derek Marshall

Kris Parker aka KRS-One
Human Education Against Lies