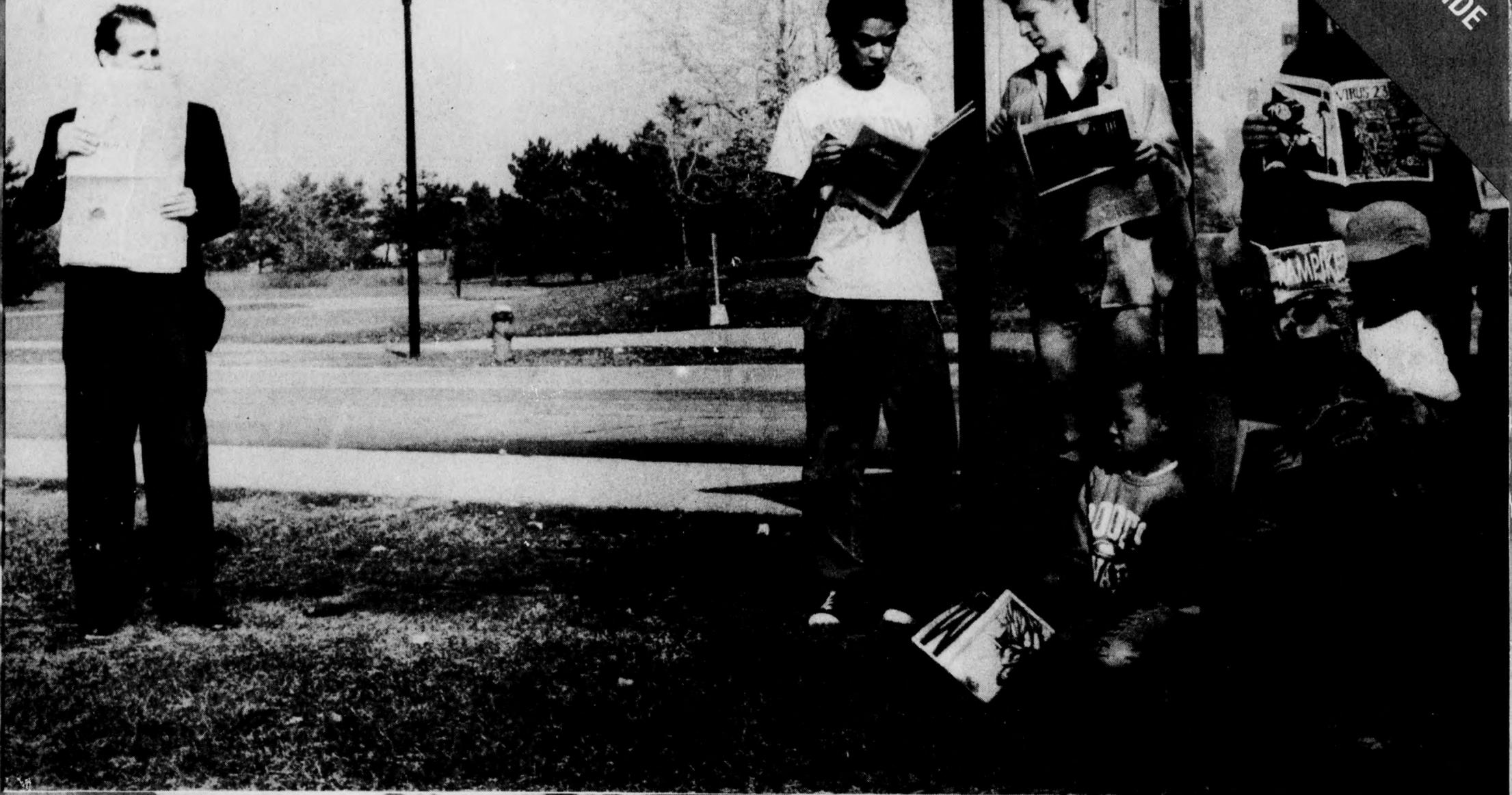


ALTERNATIVE PRESS SUPPLEMENT  
INSIDE

# excalibur

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# UNSAFE CAMPUS!

\* 70% of women in CUEW  
avoid the campus late in the evening for safety reasons

\* 85% of women in CUEW  
would feel safer in their offices if they had a phone

\* Only 32% of CUEW members  
who work in labs feel adequately trained to handle an emergency situation

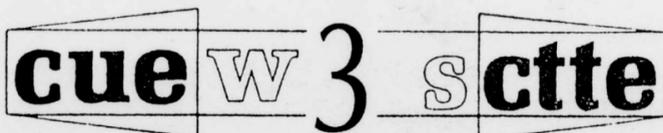
\* Almost 75% of women, 44% of visible minorities  
and 37% of gays and lesbians in CUEW have encountered harassment  
on the basis of their gender, race/ethnicity, and sexual orientation respectively

## **CUEW/SCTTE LOCAL 3 HAS MADE SAFETY AND SECURITY A TOP PRIORITY IN OUR NEGOTIATIONS**

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# Commission report accused of ignoring women

by Sara Singer

A high-profile federal government report on Canadian universities has all but ignored the concerns of women, a feminist group says.

Stuart Smith, head of the Commission of Inquiry on Canadian Universities, concluded in his final report last month that Canadian universities are "fundamentally healthy" and serve the country well.

York student Sheelagh Conway, a founding member of the Caravan of University Feminists, disagrees.

"From the standpoint of women, particularly marginalized women, the Smith Commission is a failure. All told, Canada's universities are

elite, outdated institutions, sullied by sexism, racism and classism. And they are certainly not healthy," Conway wrote in *The Globe and Mail* last week.

The Caravan, an organization of women students and faculty, was formed a year ago to address the issue of sexism in Canadian universities in the wake of the University of Montreal massacre.

According to Conway, the Commission's report fails women in two main areas.

"First, male violence against women on campuses is conspicuously ignored. Quite simply, many women fear for their lives on Canadian campuses.

"Second, in treating women as a homogenous

group, the commission fails the vast majority of women who remain either shut out by the university or marginalized within it," Conway wrote.

The Caravan presented a report to the Commission in 1990 addressing the regulation of non-sexist material, sexual harassment on campus, misogynist atmospheres in disciplines such as engineering, and the discrimination faced by women of colour, Native women, lesbians, working-class women and women with physical disabilities.

The Commission chose to focus on funding issues, the accessibility of student loans and curriculum quality, giving minimal attention to the Caravan's recommendations.

Anne Innis Dagg, a Caravan member and a professor at the University of Waterloo, found the Commission's final report more inclusive than a preliminary report which made even less mention of women's issues in Canadian universities.

"I was pleased [Smith] had as much on women as he did this time. But still no one is addressing the fact that the curriculum is male-dominated," Dagg said.

Dagg concluded that more women should be hired as professors — especially considering the number of women doctoral graduates — in order to combat sexist bias in the curriculum. According to Dagg, "that is where the battle should be fought."

## New shuttle bus called no substitute for escort vans

by Nancy Grosso

The new campus shuttle bus service may not be as safe or efficient as the escort system it replaced, a student government representative has charged.

"York had the best escort service on any Ontario campus and that's what is being compromised," said Nikki Gershbnain, internal vice president of the York Federation of Students.

But Tom Arnold, coordinator of student security and parking services, argued that the changes will improve the system. "(The system) is being revamped to make it safer and easily accessible for all students," he said.

According to Arnold, the new routes serviced by 3 vans will pick up patrons at designated points with a guaranteed wait of 15 minutes or less.

Individual foot and bicycle escorts will be available on a "call-in" basis for destinations not covered by the shuttle.

"The shuttle service is inconvenient for students who used the security escort service on a regular basis," said York Arts student Vanessa Boudreau, who said she was a regular user of the old escort system.

"It (the new system) takes away from the little safety we have," she added.

Sharon Chimming, advisor for the Sexual Harassment Education and Complaint Centre (SHEACC), said

she has received a number of calls from concerned women students who were unaware of the changes to the escort system.

SHEACC will be organizing a meeting between a number of women's groups on campus to discuss the issue, said Chimming.

According to Arnold, the escort service was originally designed to serve users of the parking lots and this was not taking place.

The new shuttle service was developed "because people in the parking service were not using the escort."

Arnold denies he was under pressure by the administration to make changes to the service as a budget-cutting move.

"No pressure was on me to streamline or to save money on the escort service. The only pressure is that \$7.00 per escort is not cost efficient and that can't be tolerated," said Arnold.

According to Arnold, by reducing the \$7.00 cost per escort to \$3.50 per ride for the shuttle bus, student security will be able to double the ridership and ensure more value for the money spent.

But Gershbnain said the service is no substitute for the shuttle system.

"The way to improve the problem is not to dilute the system we had in place. What we have to do is let people know that the escort system exists. Advertise it, improve lighting on campus and make the campus a safer place to be in general."

## Caters to students, part-timers

# Unique childcare celebrates opening

by Maggie Borch

An innovative new on-campus childcare centre is celebrating its opening this week, after more than four years of planning.

The Student Centre Childcare Centre caters to the needs of students and part-time faculty by offering more accessible, flexible and affordable daycare than other centres.

Founded by the Canadian Union of Education Workers, the SCCC is an alternative to the York Cooperative Daycare Centre on Moon Road, which provides full-time childcare.

According to Denise Brand, Program Coordinator for the SCCC, many students put their children into full-time daycare even though they only need part-time.

Students or faculty who only have classes for a few hours a day or evening courses are often left without any option but to put their children in a more expensive full-time program.

"The whole system is lacking," said Brand, "but you can never satisfy everyone."

The SCCC is a pilot program initiated to find a permanent solution for part-time users by taking into account student and faculty schedules and the high

costs of full-time daycare.

Traditional daycare schedules typically run from 8:00 in the morning to 6:00 in the evening and cost from \$550 to \$925 a month.

According to Brand, the SCCC has split its hours into three blocks from 8:30am to 12:30am, 1:30pm to 5:30pm and 6:00pm to 10:00pm. The blocks cost \$15 each, plus \$4 for the evening hours. Each member is guaranteed five blocks a week for the \$15 annual membership fee.

Unlike the Co-operative Daycare, the SCCC is not government subsidized or financially supported by the university. "It would have been nice to have more support from the university," said Brand.

Most of the SCCC's support has come from the Canadian Union of Educational Workers (CUEW), which represents teaching assistants and part time faculty.

CUEW included childcare in their contract negotiations and formed the Student Care Childcare Committee in the summer of 1987.

The union won \$22,000 in research and startup funds from the university in November, 1987 — just as plans were being drafted for the Student Centre.

The SCCC committee worked with the newly-formed Student Centre Corporation and eventually designed a 3,000-square foot space on the second floor of the Student Centre.

The York community is also served by a second childcare centre, the York University Cooperative Daycare. The two facilities aren't competitive but instead help two distinct groups, Brand said.

The Co-operative Daycare Centre offers full-time care from 8:00am to 5:30pm with special programs in art, music and French. The monthly fees range from \$740 to \$582 but subsidy is available through the government.

"We recognize the importance of the other daycare [SCCC] to address the needs of evening students," said Judy Mdikle, coordinator of the cooperative centre. "We will address other needs if changes in funding occurs"

Brand said the SCCC could be improved. Ideally, it would ensure that no child would spend over six hours at the centre, it would accommodate more children and would guarantee consistent service

"It is a model but (it is) not yet perfect" said Brand.

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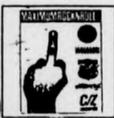
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excalibur October 30, 1991

**BISEXUAL, LESBIAN AND GAY ALLIANCE**

Halloween Party, today from 7-9 pm in 307 Stong College. Wear a costume.

**THE MEDIA, THE SOVIET UNION AND THE NEW WORLD ORDER**

'Tunnel at the end of the light,' a talk by Barrie Zwicker, media critic, sponsored by the Marxist Institute. This Thursday at 7:30 pm in Room 2106 Sidney Smith Hall, U of T.

**FACULTY OF EDUCATION STUDENTS' ASSOCIATION (FESA)**

All Education Students are invited to the free BBA/FESA Halloween Bash Thursday at 9 pm in the Financial Post Pub (ASB OISC). Dress up! Thanks BBA!

**JEWISH STUDENT FEDERATION (J.S.F.)**

Our Fall Dance - Saturday, November 2, 8:30 pm at Club Rockit 120 Church St. There will be space for everyone. "Jewish Cultural Week" at York November 4-7. There will be ads all over campus. For more information go to the JSF office in Student Centre or call 736-5178.

**A BOW TO ROYAL BENIN**

A reception in Honour of Prince and Princess Ena Basimi Eweka of Benin City, Nigeria. Guest of Honour will lecture on Benin Culture of Nigeria. November 8, 2-4 pm in Senate Chamber, 9th floor Ross North. For more information contact Diamond at 665-1372 or Tony at 231-1686.

**BEYOND THE DYSFUNCTIONAL FAMILY**

A conference for parents and teachers, presented by the Adler Institute. Friday November 8 & 9, 7:30-9:30 at 222 St. Patrick in Toronto. Registration in advance or at the door. For information call 222-0609.

**THE JOHN WHITE SOCIETY OF OSGOODE HALL LAW SCHOOL**

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

Drop everything for your campus announcements. Leave submissions in the drop everything envelope in the Excal Newsroom, 426 Student Centre. Deadlines are Thursdays before Wednesday publications

will lecture Wednesday, November 6 at 12:15 pm in Moot Court Room in Osgoode Hall Law School.

**LOGO CONTEST**

Founders College Student Council is holding a contest to design a logo for Founders. Open to all Founders students. \$40 prize. For more information go to 120 Founders College.

**YORK UNIVERSITY GREENS**

Meet every second Wednesday at 5 pm in the South Ross Room 777. Join us for a stimulating meeting today, November 6 and November 20. For more info., leave message at the Student Federation office 336 Student Centre or call 727-8348.

**CAREER DEVELOPMENT SERIES**

Faculty of Arts will hold the following events: Getting Into the BBA Program, Tuesday, November 19. Getting into Law School, Tuesday, January 21. Developing a Career in Communications, Tuesday, February 25. Career Planning, Monday, March 9. All events will be held from 4:50-5:30 pm in the Senate Chamber (south 519 Ross).

**UNITED INDIAN STUDENTS (U.I.S.)**

India's funniest home videos Contest. Deadline is January 10, 1992. 1st Prize is a trip for two to Florida or \$500. For more information call U.I.S. of York at 329-0681.

**A TASTE FOR JUSTICE!**

Support Third World co-operatives. We have Bridgehead

coffees and teas. Student Christian Movement, Room 214 Scott Religious Centre. Telephone #736-2100, ext. 77275.

**AIKIDO YOSHINKAI**

A Japanese Martial Artist will hold classes on Mondays, Wednesdays and Fridays from 1-2pm in the Judo/Wrestling room, top floor Tait Mckenzie Building. Spectators Welcome.

**ANGLICAN, UNITED, CATHOLIC, BAPTIST**

Lutheran, Presbyterian, Quaker...Join us for Ecumenical Worship Thursdays at 1 pm in the Scott Religious Centre Chapel. Organized by York Student Christian Movement.

**FIRST NATION STUDENTS**

Want to get to know each other—to share information on education, social events. Please leave your name and address, or phone number at Environmental Studies, 736-5252.

**LESBIAN AND BISEXUAL WOMEN AT YORK**

Meet every second Wednesday at 5 pm in the Women's Centre (328 Student Centre). Next gathering is November 6. For information contact Lucy at 736-2100, ext. 20494.

**YORK BY CYCLE**

York cycling advocacy group to get bike racks & other.

Next Meeting will be Tuesday, November 12 at noon in 315B Student Centre. For information call ED or Mel at 322-9440.

**PLENTY CANADA**

Are you looking for a volunteer opportunity on campus which will expose you to global issues and link you to an international development organization? If so, consider working for PLENTY CANADA! There is much to be done: organizing, participating in events, learning and talking about development, hosting speakers. Please join us. For more information: Plenty Canada (613) 278-2215.

**THE YORK DEBATING SOCIETY**

Weekly meetings on Mondays from 4-6 pm in room 701 South Ross.

**THE CREATIVE WRITING COLLECTIVE**

Open meeting to discuss possible allocation of funds. Monday, November 18 at 5 pm in Vanier Senior Fellow Common Room. For information contact Zaf or Fil in Vanier Student council office.

**THE WRITERS READ SERIES**

A student run workshop open to poets, prose writers, musicians, drama students and anyone else interested. Student and faculty readings are on Wednesdays, 4-6 pm in Vanier Senior Fellow Common room. For information contact Zaf or Fil in Vanier Student Council office.

**VOLUNTEERS NEEDED**

A few hours per week of your time can make a difference to someone with a developmental handicap. For more information, call Joanne Fine at Metro Toronto Association for Community

**WOMEN'S BODY IMAGES SUPPORT GROUP**

Meets every Tuesday at 4 pm in Room 328 Student's Centre.

**YORK FENCING CLUB**

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



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**COLLEGE/UNIVERSITY NIGHT**

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# Classes getting even bigger in wake of budget cutbacks

by Susan Dejesus

Arts students will be seeing larger classes and fewer full-time professors next year as a result of major budget cuts. Faculty representatives say the only way they can make the cuts is by reducing the quality of teaching.

During the summer, York Vice President of Finance and Administration Bill Farr announced a 10 per cent across-the-board cut to the university's operating budget, to be spread over the next three years.

Bob Drummond, associate dean for the Faculty of Arts, expects most of the cuts will be borne by faculty.

"We don't believe that the Faculty of Arts can cut 10 per cent without reducing the quality of programs," said Drummond.

Arts departments have spent the last two months debating budget-slashing strategies. Deans will present their Faculty's austerity plans to the

university administration starting this month.

Most departments have few cost-cutting options. Departmental budgets are made up of full-time and part-time faculty salaries, salaries for clerical and support staff and operating costs.

According to Drummond, operating budgets are already too low to reduce and there is "no room to reduce support staff."

"Full-time staff can be reduced," said Drummond, "but only by attrition." This leaves most departments with two options: to replace retiring faculty with part-timers, or to increase maximum class sizes.

York's English Department—one of the few Arts departments to rely on small classes instead of large lectures and tutorials—has long been under pressure from the Faculty of Arts to cut costs by increasing their student to faculty ratio.

Last month the English department voted to increase the maximum sizes for most classes by 3 students. This allowed the department to eliminate five course directorships.

Anne Pilgrim, chair of the English department, said this will allow the department to cut salary costs while maintaining relatively small lecture sizes. However, this only accounts for the 1992-93 year—one-third of the budget reduction period—and the department may need to restructure its courses in subsequent years, she added.

"We have not so far altered our style of teaching, but we may have to alter our class formats in the next phase," Pilgrim said. "We are trying to keep in mind the academic costs involved."

James Brown, a part-time English professor and the sole part-time faculty representative on the university senate, said the English department is still under pressure from the Dean to move to a large lecture hall format.

"The English department is being pressured by the pedagogical practices of other departments," Brown said. "Sociology and other departments should be embarrassed to be using the [class] formats they are."

Many departments are cutting costs by replacing full-time with part-time professors. A retiring full-time professor, earning \$60,000 for teaching 3 courses, is typically replaced with part-time professors earning \$10,000 per course.

Brown said he is concerned his department is "kind of celebrating this."

"I see this as the future of teaching courses in Ontario. In some ways that's quite a bleak future," Brown said, noting that this drastically reduces opportunities for promotion to full-time positions.

Part-time faculty have become pawns in the budget-cutting game, Brown added.

"It's precisely the part-time faculty who have the least input [in the budget plans] and who will be the most affected."

The current CUEW (Canadian Union of Education Workers) contract for part-time professors says the union must be consulted during budget cuts. However, the Dean is not required to heed the advice of the union.

"The union is very interested in negotiating some teeth into that [agreement]," said Brown.

## Glossy magazine angers student papers

by Fiona McCaw and Cindy Reeves

Canadian University Press

The distribution of a privately-owned magazine on campuses across Canada has student newspapers furious.

*Looking Up*, published by Montreal-based Glenmont Publications, has been on Ontario and Quebec campuses since last September. This year, it has expanded to campuses in Western and Atlantic Canada.

"The magazine is already depleting the advertising revenues of student papers," said John Montesano, president of Canadian University Press, a national student newspaper cooperative.

According to Campus Plus—a student-owned agency which sells national advertising for student papers—several companies have already withdrawn their advertising from student papers, preferring to advertise in *Looking Up*. These companies include General Motors, Carter Products, UpJohn and Casio. Last year, they provided student newspapers with over \$200,000 in advertising revenue.

"The bottom line to us is that glossy magazines that are not run by students take money out of the student community," said Montesano. "These magazines will fundamentally change the information flow on campus, from being controlled by students to being controlled by private corporations."

Nikki Gershain, internal vice president for the York Federation of Students, said the student federation will not be involved in distributing *Looking Up*.

"It is one thing for student papers to rival among themselves, yet it is quite another for them to rival with off-campus, non-student entrepreneurs for their survival," she added.

*Looking Up* publisher Monte Perlman said CUP's concerns are unfounded.

Perlman said *Looking Up* is no threat to the student press. Instead, he said it is "committed to working with campus publications and developing a national voice which will strengthen the community and give students a medium in which ideas and issues can be discussed."

To illustrate Glenmont's commitment to student welfare, Perlman cited the magazine's plans for awards and scholarships for students. He said Glenmont has proposed a summer internship program and a section in *Looking Up* with articles by student writers.

Krishna Rau, editor of the University of Toronto *Varsity*, said Glenmont's assertions of goodwill are "total bullshit."

"They are threatening student papers," said Rau. "They are pushing papers into an economic corner. It's bad for students' freedom of expression and bad for students in general."

Montesano said non-profit student papers are at a disadvantage when competing with profit-oriented magazines such as *Looking Up*.

"Non-profit papers have to worry about stability and have a high turnover rate of staff," he said. "Profit papers can hire and fire whoever they want."

Student organizations at Calgary, Concordia, Carleton, Dalhousie and St. Mary's have refused to distribute

*Looking Up*. Other universities have agreements banning off-campus publications from campus grounds.

The Student Centre Corporation (SCC) and Sport York have not followed suit.

According to Rob Castle, General Manager of the Student Centre, the SCC executive and staff decided to distribute the magazine based on its content.

"We felt [the magazine] might be of interest to students," he said.

Castle admitted the decision was made without consulting any of York's student publications.

"I must admit there wasn't a great deal of time devoted to the issue," he said.

Gershain does not believe the SCC had students' best interests at heart when they made the decision.

"By distributing *Looking Up*, the Student Centre is compromising the well-being of campus papers... We have an obligation to think about our local community before we go to these outside publishers," she said.

Meryl Menzies, business manager of *Excalibur*, said if she had been consulted she would have told the SCC that the magazine would hurt *Excalibur's* revenue.

"How would [the SCC] like it if I set up a food stand in their restaurant without consulting them?" she asked.

Matthew Lawrence, an editor of the *Uniter* at the University of Winnipeg, said *Looking Up* is part of a larger trend.

"There is a whole wave of non-student enterprises moving onto the campus," said Lawrence. "We seem to be moving to privatize universities in every sense of the word."



There's this old Downsview tradition whenever Halloween falls on a Thursday night. Residence students are requested to avoid operating heavy equipment or inhaling. Use of the Underground may cause drowsiness.

### A Career In Radiation Therapy

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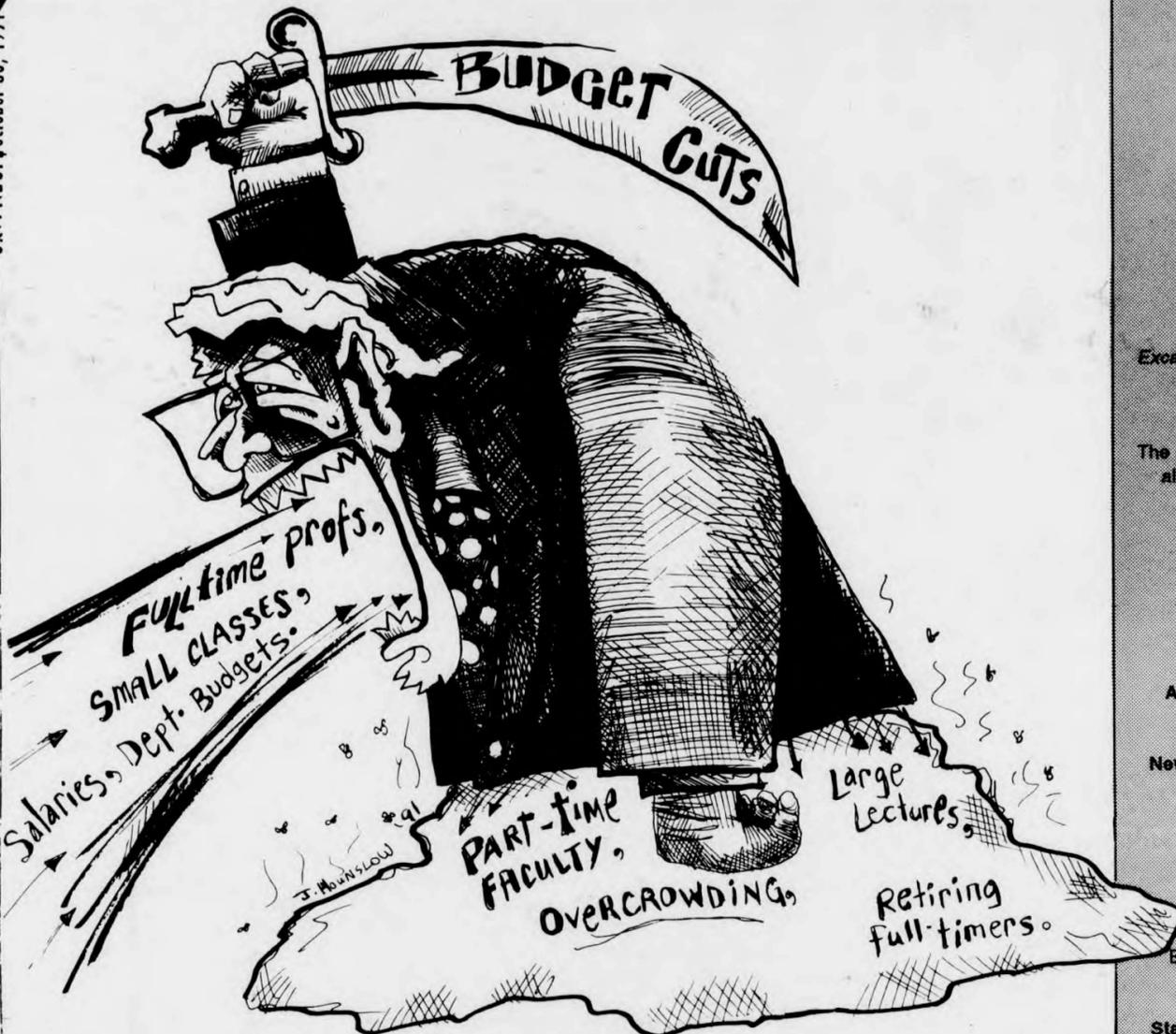
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# editorial



## What will it take to make this place safe?

Last week a woman was raped on a GO Train. Reacting to the rape, officials said they will review the security on the trains, and in perhaps six months an emergency alarm system will be installed.

It took a brutal rape for GO officials to begin seriously address the issue of safety for women.

What will it take for York's administration to do the same? Events at universities across the country graphically show campuses to be hostile environments for women.

-Two years ago at L'Ecole Polytechnique in Montreal, a now infamous misogynist killed 14 women.

-Last year at Queen's University men attacked an anti-date rape campaign with women-hating messages such as "No means kick her in the teeth."

-A similar incident occurred more recently at a University of Waterloo hockey game where male students held up a banner reading "No Means Harder."

-At the University of British Columbia last year men slipped degrading and threatening notes into women's dorm rooms.

-During orientation this year at the University of Toronto women were made to wear T-shirts which sported slogans like "I give stray dogs head."

-On October 9 at Carlton University the message "Rape girls then fuck their tiny assholes" was spray painted all over the campus.

And on our own campus:

-Last December, in commemoration of the massacre at Montreal, some students spraypainted the names of the 14 women who were killed on the construction hoardings in front of the Ross building. They were promptly whitewashed over by the physical plant department. The students replaced the names only to find them blotted out again.

-On September 21 the message "kill women" appeared on the screen of a Yorkline terminal in the Scott Library.

-Two weeks ago, students tore down posters advertising the group "Two Nice Girls" and pissed on them. This was accompanied by dozens of phone calls to the Student Centre programmers complaining about "dyke bands" at the Underground.

A recent Canadian Union of Education Workers survey reveals that almost 70 per cent of female faculty avoid the campus late in the evening out of fear, and that almost 75 per

cent have experienced gender harassment.

It is in this climate that the recent Commission of Inquiry on Canadian University Education concluded "Canada's universities today are fundamentally healthy and are serving the country well."

It is also in this climate that York Security has abandoned the Escort Service and replaced it with an insultingly inadequate shuttle bus system.

Apparently, last week's rape was the first of its kind on the GO Trains.

York administration has no such pitiful excuse. There is no question that our campus has a history of being not only unsafe, but outright hostile for women.

What will it take for the York administration to rethink their priorities — a "Toronto Massacre?" Real dead bodies can't be blotted out with whitewash.

Women represent over 50 per cent of York's population and collectively we have a strong voice. But we must use it.

Women at York cannot be content with staying off campus at night out of fear, with being silent in the face of misogynistic attitudes and incidents, nor with leaving important decisions about our safety to others.

We cannot be sedentary and assume that someone else is making our campus safe for us. They aren't.

If the Shuttle Bus service isn't serving you, write or phone Tom Arnold, manager of student security and parking at D32 East office building, 736-5789 and complain.

If you have general security concerns contact Jim Drennan, director of security services at D26 East Office building, or call him at 736-2100 ext. 55361.

If you're on the Glendon Campus contact Don MaGee manager of security services at D28 East Office building, or call 736-2100 ext. 55821.

• Excal Women's Caucus

### Clarification

In the October 2 issue of *Excalibur* an advertisement appeared suggesting students throw Macorioni at Minister of Industry Science, Technology and International Trade Michael Wilson. Although we advocate protesting against the minister, we do not endorse throwing noodles at the man.

## excalibur

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420, Student Centre  
York University  
4700 Keele Street  
North York, Ontario  
M3J 1P3

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*Excalibur* is York University's  
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*Excalibur* is a volunteer organization. We will consider for publication all submissions that are not deemed libelous or discriminatory by the editors and staff. The opinions expressed are not necessarily shared by all members of the staff or board of publications. Final responsibility resides with the editor-in-chief as outlined in the constitution.

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## EXCALENDAR

**Wednesday October 30**  
Production Meeting at 12:00 pm  
and every Wednesday

**Thursday October 31**  
Editorial Board Meeting at 2:00 pm  
Black Writer's Caucus Meeting at 3:00 pm  
Copy-editing Workshop at 6:00 pm

**Wednesday November 6**  
Workshop on Women in the Media at  
5:00 pm  
given by Dale Hall  
of the Sexual Harassment Education and Complaint Centre  
(SHEACC)

**Paste Up Seminar at 6:30 pm**  
Given by Kevin Connolly of *What* and *This Magazine*

**General Meetings**  
**Every Wednesday**  
**4:30 pm**  
**All Welcome**

# Thirty Years of Amnesty

by Gord Bennett

"When the first two hundred letters came, they gave me back my clothes. Then the next two hundred came and the warden came to see me. When the next pile of letters arrived the warden got in touch with his superior. The President was informed. The letters kept coming; three thousand of them. Finally, the President called the prison and told them to let me go."

**Julio de Pena Valdez**  
Labour Organizer  
Dominican Republic

"It was surreal," recalls Jenna Clark, Chair of York's Amnesty International group. "There were all these people being held for all sorts of bullshit reasons, like practising their religion or because of who their relatives were and stuff like that, and I could help them just by writing a letter. I knew it wouldn't work for all of them, but I knew I could help some."

Clark's belief that something can be done echoes the sentiments of Amnesty International's founder, Peter Benson.

Thirty years ago, in May 1961, a report on how two drinking Portuguese students had been jailed for 'toasting freedom' prompted Benson to write an article entitled "The Forgotten Victims."

In the article, Benson announced an "Appeal for Amnesty." The idea was to launch a letter-writing campaign which would focus attention on human rights abuses. To Benson's own surprise, the appeal attracted international support and within six months a permanent international organization had been founded.



Over the next thirty years, Amnesty International would grow to a million members worldwide. It would use the power of the written word to coerce, embarrass and harass governments about their usually abysmal human rights records. Courteous and respectful one-page letters simply asking for basic human rights — that has been Amnesty's weapon.

"You can't tell these people what you really think," says Clark. "After all, they could take it out on the person you're trying to help. I get a laugh using their official titles, like Emperor so-and-so or His Excellency this or that, but you've got to realize that insulting them won't help the prisoner."

"I don't know if the numbers are good or awful," reports York Amnesty executive Steve Birnie. Of the latest 89 cases highlighted by Amnesty, there have been 36 releases, 42 are still in prison and 11 are 'disappeared.' "All I know is that for those 36

people, Amnesty made a difference."

The 'cases' Amnesty takes on are ones in which Human Rights violations are alleged. "The United Nations' Declaration of Human Rights establishes a benchmark on how people are to be treated," says Birnie. "If there is a violation of those rights, Amnesty gets involved."

There are three primary criteria which determine the scope of Amnesty's work. The first involves deciding if a person is a prisoner of conscience. Prisoners of conscience are persons detained for their beliefs, colour, sex, ethnic origin, language or religion, provided they have not used or advocated violence. A second criterion is whether fair and prompt trials are provided. Finally, Amnesty will become involved in cases of torture or other cruel, inhuman or degrading treatment of prisoners.

"Knowing that my personal efforts make a difference for people who are subject to conditions we can conceive

only in our nightmares, that's what motivates me." So spoke an impassioned Carol Wilson about her involvement with Amnesty International. "I wanted to know that my work was really going to amount to something."

And amount to something it did. This fall, Wilson, working within Amnesty and PEN International (an organization dedicated to supporting persecuted writers and journalists) was the central figure in first freeing, then resettling a prisoner of conscience into Canada.

"She had been in prison for nine years solely because her husband had worked for the previous government. It was the greatest feeling, seeing her walking off the plane and knowing that we had made it happen. We put several thousand letters to their head, and they blinked!"

Adds Wilson: "I went to school in the States in the sixties. I saw that people can change things, and students are quite often at the forefront.

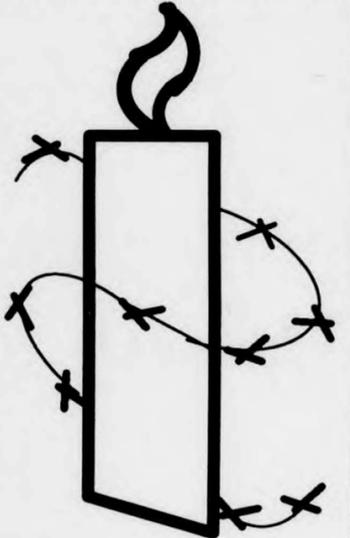
The students here at York can show support for other students in Korea, China, all over the world, and I have seen such support make a difference!"

And so the message might be that just because you can do only a little, you should not choose to do nothing.

The York Amnesty International group meets Thursdays at 5:00 in room 110 of Founders College. For further information, Jenna Clark may be contacted at 739-8754.

## bearpit

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



## letters

### Students need info on strike

Dear Editor,

On October 17 the Toronto Star printed an article entitled "Teaching assistants to strike at York University over safety." The Student Senator Caucus, the student body's representative in the Senate, feels that it is imperative to clarify the current state of negotiations between CUEW (Canadian Union of Education Workers, the union representing TAs and part-time faculty) and the administration of the university, for the understanding of the student body. It is also important to mention that the Student Senator Caucus is in no way a party in the negotiations, and its actions are intended solely to inform students as to their rights during a work disruption.

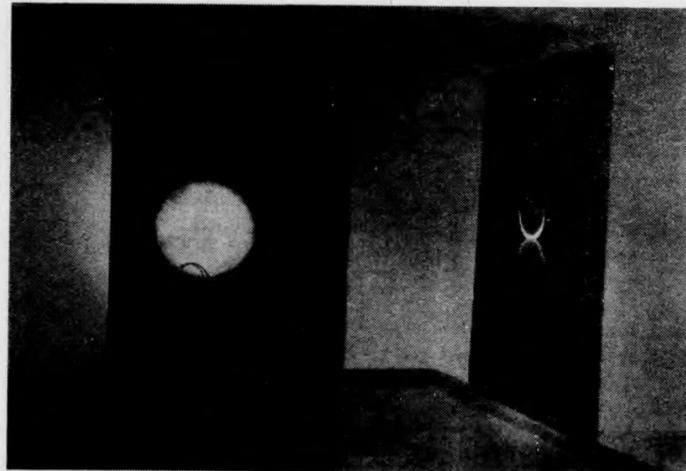
The negotiation process is currently at the level of conciliation, and a strike is not even possible until at least 17 days after the breakdown of conciliation.

In the event of a work disruption, there is a formal Senate Policy on the "Academic Implications of Disruptions or Cessations of University

We will publish, space permitting, any letters up to 400 words. They must be typed, double spaced, and accompanied by the writer's name and telephone number. Material deemed libelous or discriminatory by the staff of Excalibur will be rejected. Letters may be mailed or delivered to Excalibur • 426 Student Center • York University • 4700 Keele Street • North York • Ontario M3J 1P3

Business due to Labour Disputes or Other Causes." The Student Senator Caucus requested through its chair, Justin Linden, at the September meeting of the Executive Committee of the Senate, that a special sub-committee be formed to address the concerns of the Caucus with regards to the interpretation of that policy. The result was that the Caucus has been assured that in the event of a strike, the guiding principle in the implementation of the policy will be "fairness to students," and the protection and respect of a "student's freedom of choice."

The Student Senator Caucus strongly urges all students to inform themselves as to the positions of CUEW and the administration, and to



Alok Sharma

make their voices heard to the appropriate parties. We call upon both parties, CUEW and the administration, to immediately advise the student body as to their positions through all possible means, and to keep the students informed as to the state of negotiations on a continuing basis. To that end we ask that the lines of communication be opened between the negotiating parties and the student body, so that the voice of the students can be clearly heard.

We encourage all students to discuss the negotiations, and the possible academic implications with their TAs and professors. For direct communication with either party, please call Margaret Watson, chief negotiator for CUEW Local 3 at 736-5154 or Paula O'Riley, chief negotiator for York University at 736-5400.

For further information regarding

the senate policy, please contact the student senator caucus at 736-2100 ext. 20900, or drop by 438 Student Centre.

Justin Linden  
Chair, Student Senate Caucus

### Cool visual in Excalibur

Dear Excalibur,

I would like to compliment you on your article reviewing the Patient Players exhibit at the York University Student Centre Art Gallery. Also, if not noticed before, you have created an amazing photograph.

Visually the phenomena can be seen by holding the picture a few

inches away from your right eye and to the right. Now stare at the full circle and you will see the images in the picture adjacent (right) disappear. This also works vice versa but not upside down. The artistic illusion is exemplified in the full circle (left) having two arcs near the bottom, illustrating perhaps out of sight but not existence.

This phenomena actually describes a very plausible explanation of human behaviour. Infants at 1-2 days old begin to see—and acuity improves in the first 3 months of life. The infant tracks objects, and being much slower must constantly have people and items go out of vision in the blind spots of their eyes. This would allow the infant to also learn items out of sight do not mean they do not exist. Visual memory of objects would be learnt via this time sequence of visual absence. Although the eyes are closed pre-birth, imagery may still exist however this visual learning may be the beginning of visual memory for objects, people, etc. If this is the case child infants have much earlier capacities for memory at an earlier age than documented by Piaget and Havell. More research is needed—but I believe this is how children gain this visual memory, and it is a very simple biological explanation.

Again, the art is captured well and creates a second masterpiece. I hope you have it placed in text books, and art galleries.

Sincerely,  
Cheryl Briston, B.A. Hons.

Continued on page 8

## Exclusive dub runs University

Dear Editor,

This letter is in reference to the October 16 Excalibur editorial "Who's on Top: the Caste System on Campus and Why We Should Break It." I am in absolute agreement with the "spirit" of this editorial and with a great part of its literal meaning. I would just like to add a few remarks.

What does it mean to have control in the University? It means that only those "directly" involved in the university "should" be able to decide over the university's life. Who are those "directly" involved in the university? Well, three main sectors can be distinguished: the administration, the students, and university staff. Of these three sectors, who can dispute that students constitute the main reason why the university exists? Here's where the problem in the university begins. Students have no say in how the university is run: appointees (largely) do the job for us; student bodies (elected) have no serious input in what happens in the university; unelected administrators also do the job for us. No wonder the "supposedly liberal institution" is really run by a "junta": an exclusive club of CEO's, unelected bureaucrats, insensitive, patriarchal and paternalist appointees, all of whom find it comfortable to "work" in this great "feudal village" of ours.

So what's needed? In my opinion what we need are a few things: we need to elect the administration (at least a few layers of it); we need to collectively decide how the university's main decisions are made (direct and equal student representation in every administrative body of the university); we (elected administration, unionized staff, and students) need to be free from "outside" electoral demagogery in particular regard to university funds. Perhaps now that we are again "discussing" the Constitution it's time to enshrine in the constitution not only something like the Ontario NDP's Bill of Social Rights (the welfare state), but we need to make education (university education included) a constitutionally secured (financially and otherwise) activity (something like an adjustable percentage of the GNP devoted to education, as opposed to party budget decisions).

Do we want to build a community able to govern itself? The above outlined proposals are just some suggestions to reach that goal, more urgent now than ever.

Sincerely,  
Marco Fonseca

## Allergy a problem for student

Dear Editor,

Have you noticed that many store signs and product packages now bear the warning "contains peanuts" or "cooked in peanut oil?" These caveats are a direct response to the growing number of incidents of peanut allergies. My interest in all this is that I am one of many included in this group who can suffer an extremely painful allergic reaction if I eat or even just taste peanuts of any kind.

Why am I bringing this up (no pun intended)? Because a small coffee shop on the York campus sold me a muffin but neglected to replace the sign "chocolate chip" with "peanut butter chocolate chip." Fortunately, I was immediately sensitive to the taste and I only swallowed a tiny morsel. But so extreme is my allergy, that from this small bite, I was in unbearable pain for three hours that morning. I had to lie down in the Vanier junior common room and miss all my lectures until the pain subsided.

I came out of that experience unscathed, but some people in the past have not been so lucky. Take for instance the recent incident involving a McGill medical student who died within minutes of eating peanuts. He stored an adrenaline pen in his locker. The pen gives the allergic victim a shot of adrenaline which prevents the reaction from being fatal. Unfortunately, the student from McGill, upon realizing that he had eaten peanuts, ran to his locker to get a life-saving

dose of adrenaline, only to die a tragic death before he reached his pen.

Therefore, since the consequences of allergic reactions can be so devastating, it is essential that restaurants and coffee shops inform the buyer that what they are buying contains peanuts, or any other common reaction-inducing substance, like MSG, for example. If possible, these establishments should provide a complete list of ingredients upon request so we can reduce the total number of incidents of allergic reactions. It is also in the best interest of the restaurant to do this, to prevent any undue legal recourse.

If you have a serious allergy to food, get an adrenaline pen from your doctor. In addition, if you are not sure about the ingredients of something—ask! Don't be afraid to find out: it's your life at stake.

The coffee shop I went to is located right by the main entrance to York Lanes. Their muffins are delicious, but friends have told me that sometimes they too weren't eating what the sign above the muffin basket said they were eating.

Because errors like this can happen, it's your responsibility to make sure that what you are eating is safe, particularly with muffins and pastries, because a chocolate chip muffin looks exactly the same as a peanut butter chocolate chip muffin.

Dave Black

## A call for informed criticism

Dear Editor,

A comment if I may, on your review of *Existere* (October 16). If you want to comment on a figure or print it in a university newspaper, I suggest that you should at least know what it is and who made it.

The figure you label as "the agony of creation" or a "nineteenth-century anatomy text" is in fact a Renaissance wonder. The figure, carved in hardwood is Andreas Vesalius who many consider the father of modern medicine and is contained in his epic cre-

ation *De Humani Corporis Fabrica*, published in Basel in 1543.

The almost universal view of this work was well expressed in 1950 by J.B. Saunders and C.D. O'Malley who wrote, "The work of Andreas Vesalius of Brussels constitutes one of the greatest treasures of Western civilization and culture."—hardly agony. Criticism is always appropriate. At a university we might hope for informed criticism.

Yours truly,  
David Logan  
Department of Biology

letters continued

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**MONDAY, NOVEMBER 4**

Display: **The Jews and Jewish History**

The Jewish Student Federation and the Philosophy Students Association present A Public Debate

**"Reason and Faith: The Uniqueness of Judaism"**

with: Prof. G. Cowley vs. Rabbi J. Immanuel Shochet

4:30 p.m. in Room 442 Student Centre

**TUESDAY, NOVEMBER 5**

Display: **The Jewish Religion and Festivals**

**WEDNESDAY, NOVEMBER 6**

Display: **The Jewish Life Cycle**

**THURSDAY, NOVEMBER 7**

Display: **Canada and Modern Jewish Culture**

Tribute to Isaac Bashevis Singer

Jewish Musical Tributes:

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**"Richler, Layton, Cohen, Klein:  
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A Lecture with: Professor Rachel Brenner

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# YOU ARE WHAT YOU READ.

Getting into the  
Alternative Press

excalibur October 30, 1991 ◀ alternative press supplement

## Quixotic visions of small presses

by David Black

There are few images in our cultural iconography more compelling than a burning book. Yet, when public or policy attention turns to the problems facing a "free press," it is newspapers, magazines, radio and television around which the bucket brigades are formed.

Though the electronic and print media reach more people and show more obvious polemical give-and-take, the endless difference of opinion over what is good and true has developed between the bound and printed pages of that far older medium, the book.

Take for example the case of an anonymous woman in fifteenth century Germany, who entered a deserted printshop and corrected the language in a typeset Bible verse. Instead of Genesis III:16 reading "...in sorrow thou shalt bring forth children; and thy desire shall be thy husband, and he shall rule over thee," she substituted "and he shall be thy fool" for the last phrase.

For her bold entry into publishing history, and her rewriting of cosmogony, the revisionist typesetter was killed after copies of the altered text were discovered.

Contemporary small publishers rarely risk execution for their crimes against the status quo. Defined generally as companies with fewer than twelve employees, earning less than

\$5 million on production of thirty or fewer books a year, the small press dies a slower death punctuated by the constant pain of debtload, creditors and bad reviews.

For example, a small press like Summerhill of Thornhill published excellent books on aboriginal and Canadian studies before collapsing last summer, its resolve broken by a \$400,000 bad loan and the death of its president. Another larger "small" house, Lester Orpen Dennys, bowed to the triple-whammy of debt, the GST and recession.

A third house, Hurtig Publishers, founded by economic nationalist Mel Hurtig, published *The Canadian Encyclopedia* to much praise only to choke on the red ink it swallowed in producing the Junior edition. Unfortunately, the sad story of Canadian publishing needs more than one disastrous summer to tell.

The post-World War II boom that put a Chevy in every garage also put many books into the hands of Canadians enjoying greater access to higher education. In the 1950s, Canadian publishers of various sizes earned lucrative agent's fees as brokers for large foreign (mainly American) companies.

Profits from foreign titles subsidized Canadian titles in the days before the Canada and Ontario Arts councils. This profit, however, would warp the publishing industry as it has the film and television industries, offering a dis-

incentive to support higher-cost, lower-volume titles by Canadian authors.

From the 1960s onward, foreign publishers began to establish their own directly-controlled subsidiaries in Canada, or to ship directly to bookstores without using a domestic publisher's

**"Working on a small press today is to operate a samizdat — a Russian word meaning underground press."**

services. Where in 1969, 34.8 per cent of books sold in Canada were published by Canadian firms, in 1980 only 27.6 per cent of book sales revenues were generated by Canadian-authored books.

continued on page 12

# editorial

## Self-determined publishing: challenging the mainstream

by Clint Burnham

"Small press" has suddenly become sexy. The Globe and Mail has a review every Saturday dedicated to small press. There's a glossy new mag from the States, all about small press. And Pages, that Queen Street West bookstore of the hipster, advertises on its bookmarks that in addition to Cultural theory, Feminism, and Mysteries, it also carries Small Press.

This is all very confusing. But there are two differing definitions of small press that float around. The first is the industry's meaning, which is really any press that is smaller than multinational publishing concerns like Doubleday and Penguin. So, in Canada, small press frequently is used to indicate the funded literary presses — Oberon, Talonbooks, Coach House. But there is another, oppositional meaning to small press. Most of the presses at the Toronto Small Press Book Fair, for example, are run by one or two people, receive no government funding, and publish magazines, chapbooks, or other things that oppose, both aesthetically and politically, mainstream literary culture.

In this sense, small press is self-determined publishing. Instead of relying on the capitalist divisions of labour, that see a large number of people working for a small number of bosses, and instead of relying on government regulations on what a proper book is and how many must be published in a year to qualify for funding, small press is resolutely amateurish. When Julia Steinecke publishes a book by herself through her Flying Camel Press, she designs the cover, photocopies the guts, folds and staples, and schleps it around to bookstores — tasks that would require at least six different workers, as well as a bureaucracy of management, in a capitalist firm.

Books today are commodities: products whose social nature (labour) is erased in favour of their value in exchange. With small press publishing, writers and artists take the book to be a site for critique of this very degradation of their art. So all the artforms of an elitist aesthete's nightmares — concrete poetry, messy collage, photocopy art, obscure & experimental prose — as well as more traditional realist work from oppressed marginalized groups like Women, Blacks, Asians, Gays and

Lesbians and Natives — combine in an unclassifiable refusal of everything fine and beautiful and "literary".

What can you do? Smart Ross, in an editorial for narc magazine, says: "I'm out of Kitchener, give the following advice for cultural terrorists living under Conservative rule: the fuckers can give away The Beachcombers, Knowlton Nash, ... & Coles, but they can't touch us. ... virtue in small ... like narc, Peckerwood, Me ... Feline ... the Pigs, you better buy them, read them ... around, ... them, start up your own. Let's go!"

... isn't dead shits in Penguin covers and called a class ... you are ... writing stories, writing poems, creating a space for ... humour ... is that space.



## A fairer Excalibur

**EXCALIBUR** is in the process of developing a policy to aid us in establishing and maintaining a non-discriminatory media. At present we have a draft policy which we hope to adopt and incorporate into our constitution. We encourage interested members of the York community to read the policy. We welcome your suggestions for improvement.

We are accepting written suggestions or criticism until November 10. For more information and to pick up a copy of the policy, come by our offices and speak to Jeannine or Doug.

**426 Student Centre • 736-5239**

# Student paper wants eye for an eye

by Ira Nayman  
and Doug Saunders

**T**he staff of the Ryerson *Eyeopener* celebrated the paper's 25th birthday this month by butting heads with a media megacorporation — and getting a scornful glare in return.

Operating out of the basement of Toronto's Ryerson Polytechnical since 1966, the *Eyeopener* has long been a radical alternative to both the mainstream dailies and to Ryerson's journalism school paper *The Ryersonian*.

And, according to Editor Mike O'Connor, it has always been called "The Eye" — both in print and on campus. It actually uses that term in its advertising, printing and employment contracts.

This created some embarrassment when *eye* magazine appeared on the stands earlier this month. Published by the powerful Torstar Corporation (which owns the *Toronto Star* — Canada's largest-circulation paper — as well as scores of other papers through its subsidiary Metroland), *eye* uses the visual look and editorial style of the student press to sell glossy advertising.

"We've had a lot of explaining to do," O'Connor says. He estimates the *Eyeopener* received between 20 and 50 calls a day asking about *eye* in early October.

The *Eyeopener* may have a copyright infringement case against the new tabloid, even though the students have never registered their name, O'Connor says. But when the *Eyeopener* approached *eye*'s lawyers, "they told us 'go ahead, try to sue us. We're too big.'"

And the *Eyeopener*'s own lawyers told O'Connor they couldn't afford to fight Torstar.

"We've talked to lawyers, and some of them have said we have a really good case



Doug Saunders

**Right between the eyes: Ryerson Eyeopener staff send the message to eye magazine**

— but it would cost a lot of money and I don't know if we could afford that."

Steve Jarrett, editor of *eye*, claims the *Eyeopener* wouldn't get very far in court.

"They wouldn't have a case. We didn't steal their name."

Jarrett says the *Eyeopener*'s request for a \$250,000 out-of-court settlement is unrealistic. "In some circles," he says, "it's called blackmail."

O'Connor says this is ironic, since a corporation the size of Torstar could easily sue a small paper for a similar name infringement.

"They're a huge corporation with an entire floor full of lawyers just waiting for something like this to happen and we're just a small newspaper staffed by students."

The *Eyeopener* staff picketed Torstar's Yonge Street offices on October 17 and burned copies of *eye* in front of the main entrance. O'Connor says they were "trying to embarrass Torstar into talking with us without using lawyers."

In a sarcastic October 24 editorial, *eye* Managing Editor William Burrill responded to the *Eyeopener*. Claiming they were trying to compare *eye* to a "pizza-and-beer-stained school newspaper for journalism students" and a "school rag," he argued that the two papers' names have little in common.

"Anybody who can't tell the difference between the Ryerson *Eyeopener* and *eye* Weekly obviously can't read anyway," Burrill wrote, using *eye*'s business name.

"Practically," O'Connor wrote in his own October 9 editorial, "we don't stand a snowball's chance in hell."

"Essentially what [*eye*] is saying is that if you have enough money, you can screw over anyone you like. Just because Torstar is big and fat and grossly rich doesn't mean it has the right to do what it wants and steal our name."

## Corporate 'zine eyeballs NOW

by Ira Nayman

**N**ewspaper publishing corporations have taken a financial beating in the last couple of years. Overall ad revenues for large newspapers are down some 13 per cent from 1990.

"The market is very soft," says Ryerson teacher Paul Rush. Into this market, Torstar Corporation, publisher of the *Toronto Star*, has launched *eye*, a weekly entertainment tabloid. The first issue of *eye* appeared on October 10. It had little advertising and lots of colour, leaving an obvious question only partly answered.

Why *eye*?

"A city, no matter how big or small, never has enough newspapers if there is a will to let different opinions or facts or criticism hit the streets," Geoff Heinrichs writes in the first issue.

Some of *eye*'s competitors question its self-professed goal. "They're about as alternative as gas is to coffee," says Michael Hollett, publisher of *NOW*, describing *eye* as "a spreadsheet scenario for the guys in the boardroom."

"They figure there is a market there," Rush says. He adds that, since both publications "appeal to roughly the same audience," it is inevitable that their main competition is going to be for advertisers.

The competition between *NOW* and *eye* blew up even before *eye*'s first issue when, in the summer, *NOW* took Torstar to court to stop it from distributing a sample issue to advertisers which contained ads photocopied from *NOW*. Torstar eventually withdrew the sample from circulation. The bad feelings created by this episode are evident on both sides.

In its premier issue, *eye* ran several fake letters, including: "Dear *eye*, This is greed, not need. Michael Hault. Laughing all the way to the bank." In his story on alternative weeklies in Toronto, Heinrichs writes, "Those expensive social consciences over at, uh, *NOW*, haven't surrendered their salaries and net revenues to the Scott Mission or Haitian reforestation schemes."

"You think that's hostile?" Jarrett asks, laughing.

"I find it very undignified," Hollett replies. He adds that regular *NOW* readers were surprised at the level of animosity.

*Eye*'s argument, that "Hollett and company...are really shiny, happy people, badly dressed — and making lots of money" carries no weight with Hollett. "We created a business to have a newspaper," Hollett says. "They're making a paper to have a business."

This kind of aggressive content seems to be part of an effort to be hip in order to appeal to a young audience. "*Eye* needs

editorial guts," Heinrichs writes, "that will lure people into picking it up every week."

"We want to get down to the streets," Jarrett says. To this end, representatives of *eye* have approached a few student newspapers to try and get freelance writers to cover events at universities. "I don't think the mainstream press covers what goes on at university campuses at all," except when something big blows up, Jarrett explained.

One publication on "the streets" that is not impressed is *The Eyeopener*, the student newspaper at Ryerson Polytechnic Institute. Since its inception 25 years ago, the newspaper has been known as "The Eye," it actually uses that term in its advertising, printing and employment contracts.

The *Eyeopener* staff have spent much of the past month protesting *eye*'s infringement on their turf, but editor Mike O'Connor says they haven't decided whether to take legal action (see accompanying article).

O'Connor also believes that *eye* "saw *NOW*'s profits and wanted to get a piece of them." He questions the viability of a "huge corporation" starting a newspaper "that's supposed to be in tune with the streets." In the *Eyeopener* editorial on the subject, he writes: "In a blinding flash of reality, the stuffed shirts down at Torstar realized the *Star* is completely unhip and that there are mega-bucks to be made in hipness like at *NOW* magazine."

Hollett fundamentally agrees. For 10 years, people at Torstar were "saying people who read *NOW* are not important," he says; but, by putting out a competing publication, "they have validated our efforts."

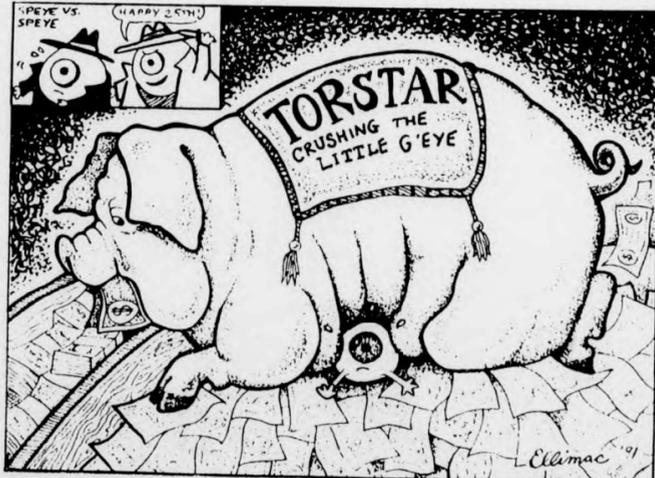
"The furthest thing from Torstar's mind," O'Connor sums up, "is the reader."

A fourth publication is also involved. *Showtimes*, a movie review and information weekly created out of the ashes of *Metropolis* — an entertainment weekly which published in the late 1980s — has been absorbed by *eye*. Many of *Showtimes*' staff now work for *eye*, which carries an eight-page advertising insert with the old publication's banner.

"From an editorial standpoint, I find it really confusing" to carry *Showtimes*, Jarrett admits. But he says it was a tradeoff for getting circulation in theatres: Cineplex-Odeon, which had a stake in the publication, was losing a lot of money on it and looking for a way to close it down.

Hollett believes people will support his brand of "point-of-view journalism."

"People find ideas and passion compelling."



# small press

continued from page 9

The statistics on cultural ownership are no less troubling. Only 3-5 per cent of screen time in Canadian movie houses is devoted to Canadian film. Two to four per cent of videocassettes sold here are Canadian. 97 per cent of film revenues leave Canada, 95 per cent of them for the U.S. Eighty-five percent of records, tapes and CDs sold here are non-Canadian. Seventy-seven percent of magazines sold are foreign, and 95 per cent of dramas aired on Canadian TV are not produced in Hollywood North.

More to the point, 80 per cent of all books authored by Canadians are sold within that twenty-something per cent market share held by Canadian publishers. Small presses like Deneau, Women's Press, Black Rose and Voyageur, and fringe houses like Contra Mundo and Pink Dog Press are primarily responsible for allowing new voices to be heard above the din of cries for the next Jackie Collins or Tom Clancy potboiler.

This isn't to suggest that a trashy read isn't good for one's soul. But if Toronto's House of Anansi had not patronized a young poet named Margaret Atwood, or Cormorant the 1991 publishing sensation Nino Ricci, at what cost is the endless trash? If Anne of Green Gables, or the Noah character in Timothy Findley's *Not Wanted on the Voyage* had not lived, would PEI or Christianity mean quite the same?

Working on a small press today is to operate a *samizdat* — a Russian word meaning underground press. But, unlike the radical press of the 1960s, today's small presses have bigger things to worry about than getting busted on an obscenity rap. The federal government spends more money advertising free trade and the GST than it does supporting publishing. The suggested devolution of national cultural policy and programs to the provinces, the end of postal subsidies to publishers shipping books, the cultural provision in the Free Trade Agreement, and the tax on reading are problems that require more than bail to solve.

On the international front, corporate concentration among a very few global companies means there is more and more monopoly in the economy of ideas. U.S. and European publishers, with interests in everything from theme parks to high-tech weapons, crowd out quality books with blockbuster hype and massive advances to bestselling authors.

In the mid-1970s, for example, an estimated 3.3% of U.S. publishers controlled 70% of industry volume. In the mid-1980s, the leveraged-buyout fad touched what had been known as the "gentleman's profession" (sic). U.S. giant Harcourt Brace Jovanovich bought Holt Rinehart Winston for \$500 million, while media baron Rupert Murdoch's Williams Collins PLC of Britain paid \$300 million for Harper & Row. And the drums of bidding wars and hostile mergers beat on.

Yet it is "soul" which saves the small press bacon from endless runs of cookery, celebrity and other non-books taking up shelf space at Coles, W.H. Smith and independent bookstores across the land. Small presses use their minimal overhead, sweat equity, and solidarity with sympathetic authors and retailers to strategic advantage. Government grants and the occasional bestseller help support worthy manuscripts — like new fiction, poetry, social science and economics — that foreign publishers selling in Canada see no profit in.

Desktop publishing, assisted by typesetting software and laser print-

ers, means the smudgy offset process is no longer necessary. But the evolution of printing technology doesn't mean that the culture of the small press has given up its funky, kicking-against-the-pricks attitude.

At the home of Voyageur publishing in Hull, Quebec, authors meet with the publisher over coffee in the kitchen, and politely overlook the dirty dishes in the sink. A corkboard full of press clippings and countercultural trivia dominates the office. Meanwhile, in the Toronto "warehouse", books crowd a Voyageur associate out of her studio apartment.

So, while we can appreciate the free press, let us not forget the freest press — the small publishing industry in Canada. In a world of global corporations, mass culture, and economies of scale, small is not only beautiful, it is indispensable.

*David Black is a York graduate student in Social and Political Thought, and a shareholder and editor with Voyageur Publishing.*



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The obscene state of censorship in Ontario

# It's all a matter of taste

by Trevor Burnett

"If more people broke the obscenity law and were willing to go to jail for it, it would disappear," says London, Ontario bookseller and self-proclaimed anarchist Marc Emery.

Emery broke Canada's obscenity law last year by selling the explicit 2 Live Crew album *As Nasty As They Wanna Be*. He was charged last year and later convicted under section 163 of the Criminal Code, which defines publications as obscene if "a dominant characteristic" of their content includes "undue exploitation of sex, or of sex [along with] crime, horror, cruelty and violence."

This November Emery will appeal his 12-month probation.

In October 1990, the album was declared obscene by Project P, the anti-pornography wing of the Ontario Provincial Police. As a result, the record company WEA stopped distributing the album.

Many stores removed it from their shelves, fearing police harassment — and, according to Emery, the OPP told HMV record store President Paul Olofs that he would be charged if he did not take the album off his shelves.

Emery set out to challenge the obscenity law and the bullying tactics of the OPP. He bought 40 copies of the album in Detroit and advertised them for sale at his City Lights bookstore, where London police later charged him.

The police were serving their own agenda by banning the record when no judge had ruled it obscene, Emery says.

At the trial, Emery said judge John Menzies was totally unsympathetic and ruled the defence "inadmissible."

Osgoode Hall Law professor Alan Young, who represented Emery, thinks the law is nonsensical and unconstitutional.

According to Young and other critics, the main problem with the law's definition of obscenity is deciding what is "undue exploitation."

Another obscure tenet of the law is the "community standards of tolerance test" — which asks whether Canadians would tolerate or object to other Canadians being exposed to the material.

"Because the definition of obscenity is so ambiguous, it's unfair," Young says. "You have 2 Live Crew being charged for putting out a sexually explicit album, yet artists such as Andrew Dice Clay, Sam Kinison and some heavy metal bands have put out material just as bad or worse and they have escaped police attention."

**"They search diligently to find examples of anal penetration, while they allow drugs, guns and ammunition to come into the country."**

The fundamental problem, according to Young, is that publishers and store owners have no way of knowing what materials are obscene until the police have busted them.

"A bookseller can't know in advance if he or she is contravening the criminal code. It is a fundamental principle that everyone must know the law in advance so they can plan their lives accordingly."

Young also finds the community standards test absurd.

"I may know what I can tolerate but how can I say what you might tolerate, what someone in Saskatchewan might tolerate or what David Berkowitz (son of Sam) might tolerate," Young told the *Toronto Star* in June.

## Copping the copies

Like Emery, Young is irked that the law allows the police to be the arbiters of "good taste."

"They will seize hundreds, even thousands, of copies of materials they consider obscene, which will remain in a police vault until the trial, whether it takes six months a year or a year and a half."

The police don't necessarily base their raids on "community" standards, Young says. They are just as likely to follow standards based on racism or homophobia.

"The fact that 2 Live Crew are harassed while the work of some white artists such as Guns N Roses is unobstructed — even celebrated — is proof of this," Young explains.

## Bad day for books

John Scythes, owner of Glad Day, a gay and lesbian bookstore on Yonge Street, shares many of Young's sentiments.

Scythes' store does not get raided. Instead, many of his incoming shipments get confiscated at the Canadian border.

Jearold Moldenhauer, Glad Day's original owner, estimates that over the bookstore's 21-year existence it has lost over \$2 million due to border confiscations and related costs.

Scythes says "they search diligently to find examples of anal penetration, while they allow drugs, guns and ammunition to come into the country."

To Scythes, the customs officials and the Conservative party in general are "a bunch of fucking unsympathetic bastards."

To Jeff Moore, chair of the Canadian Commission against Customs Censorship, this is a crucial issue.

"If Marc Emery loses, his pride and principles may be hurt. If the gay and lesbian community loses, their whole access is cut off."

Moore describes what typically happens to shipments such as Glad Day's.

"They basically have three options. They can pay for the return of the material back to the shipper. They can hand the material over to customs officials where it gets destroyed. Or they can challenge the ruling and appeal."

"The customs department has its own legal and judicial branch and there is virtually no chance of getting the stuff back," Moore adds.

Moore believes the government is misdirecting its resources. "Why worry about things that people are legally entitled to do anyway?"

he asks. "You should prosecute people for crimes, not ideas."

## Deceptive step

It looked like Ontario had taken a progressive step last December when the Ontario Film Review Board — which is responsible for screening and rating all films seen in Ontario — announced they would allow hardcore pornographic films to be distributed and sold in Ontario.

As a result many video stores have popped up in Ontario selling hardcore videos, both straight and gay.

But what many saw as the crumbling of the censorship walls in conservative Ontario happens to be just a facade. Why? Because Project P is still charging Ontario retailers for selling hardcore films.

According to Detective Constable Weldon Popp of the Metro Toronto branch of the OPP, the Film Review Board decision carries no weight and the OPP will continue to lay charges for material considered obscene, as defined in the criminal code.

On September 26 the *Globe and Mail* reported that 6,836 sexually explicit videotapes viewed and cleared by the Film Board, worth more than \$750,000, were seized by police at Top Shelf Entertainment in Scarborough.

But Ontario Film Review Board chair Robert Payne says the OPP were supposed to cooperate with the Board's decision.

"It reflects schizophrenia of some kind if one government agency says one thing while one says another."

"Distributors of pornographic movies asked us to come up with a more consistent rating system so that they could know what they could and could not carry," Payne says.

"The board met with distributors and members of Project P. The decision was made that films would be approved as long as they portrayed sexual activity between consenting adults, and were devoid of violence, degradation, children, bestiality or necrophilia (sex with the dead)."

Said Payne further "least among the concerns of everyone present was the explicitness of the films."

Payne says the decision was necessary due to technicalities in the Theatres Act of Ontario, which legislates the Board's actions.

"The way the Act was written gave members (of the Board) the right to reject or approve movies. Because of this, there was a lot of inconsistency in the decisions handed down."

But the old inconsistency has been replaced with a new one, where the review board obeys one law and the police obey another.

*Excalibur* visited several X-rated video outlets in downtown Toronto. Of the four that allowed us to interview them, two had experienced significant confrontations with the police and one, Skinflinx, had been charged.

According to Skinflinx manager Dean Manning, he was charged 5 months ago and has a court date in January.

Like many, he cannot understand all the controversy. Said Manning, "I get all my films from Montreal. It's legal over there, so why not in Ontario? The cops are just on our ass for no reason."

According to Rob, (who withheld his last name) of Triple XXX Video on Yonge Street, "the real criminals are getting too big for the police so they pick on the little guy."

Rob says he has been harassed but not charged.

"It doesn't matter who says we can have it, the police will still be making their own laws. How bad can this stuff be if three quarters of my customers are married couples?"

Moore was optimistic that eventually things would be rectified. Sooner or later the Attorney General's office will bring the OPP and the Film Board on line if for no other reason than to avoid sheer embarrassment, Moore predicts.

But Payne believes all this confusion and controversy will only be solved when either the supreme court comes out with a decision that everyone can live with, or when politicians who feel strongly enough on this issue take a stand.



YORK UNIVERSITY

1991 FALL EXAMINATION SCHEDULE

FACULTIES OF ARTS, FINE ARTS AND SCIENCE

Changes, Additions or Deletions to the Fall 1991 Examination Schedule will be published in the November 27 issue of Excalibur

FALL TERM FINAL EXAMINATIONS

Table with columns: COURSE NAME/NUMBER, DATE, TIME, ROOM, COURSE NAME/NUMBER, DATE, TIME, ROOM, COURSE NAME/NUMBER, DATE, TIME, ROOM, COURSE NAME/NUMBER, DATE, TIME, ROOM. Sections include Faculty of Arts, Faculty of Fine Arts, Faculty of Graduate Studies, Faculty of Science, and Faculty of Fine Arts.

FULL YEAR MID-TERM EXAMINATIONS

Table with columns: COURSE NAME/NUMBER, DATE, TIME, ROOM, COURSE NAME/NUMBER, DATE, TIME, ROOM. Section includes Faculty of Arts.

excalibur October 30, 1991 6 alternative press supplement

# scissors, glue and some serious attitude: a glimpse into the world of punk fanzines

by Louanne Voskans

You wouldn't know this by watching MuchMusic, listening to the radio, or reading Rolling Stone, but in many places around the world people are putting out their own magazines on their own terms.

Even though these magazines are often typewritten, xeroxed, and produced in basements and bedrooms, their existence is known to people in different cities, countries, and continents - provoking arguments, providing information, and helping a whole style of music to stay alive and survive without corporate interference.

## A What-zine?

Like well known publications such as Spin or Rolling Stone, punk fanzines deal primarily with music providing band interviews, record and tape reviews, and up-to-date news and gossip.

Since punk music, by choice, exists independent of major record labels and is therefore largely ignored in major publications, fanzines play a necessary role in disseminating information and bringing new bands international attention.

The recognition brought about by fanzines means new bands are often able to sell an impressive amount of recorded material and set up national and intercontinental tours within a relatively short period of time. The effectiveness of these fanzines in bringing musicians this type of recognition attests to the power of alternative press. Corporate magazines and major record labels are unwanted and unnecessary for exposing new bands.

The path for punk bands paved by fanzines allow for punk scenes to maintain the autonomy they desire.

Since fanzine editors often publish lyrics and discuss political subjects within band interviews, readers also gain insight into the many issues and ideas which are being debated within the punk genre.

While some of the nuts and bolts aspects of musical coverage make fanzines similar to the mainstream press, the similarity end there.

## You Mean To Say You Do Your Own Magazine?

Punk fanzines differ fundamentally from corporate rock magazines in the way they are produced. While the big-name publications are put together by an impersonal professional bureaucracy, fanzines are so named because they are produced by fans themselves.

Many zine-editors are high school students who don't have money, notoriety, or access to expensive technology. While some fanzines are assembled with computer graphics and laser-printers, all that's really necessary is a pen, paper, scissors, and glue.

While fanzine editors do have to work hard in order to put their publications out by themselves, the Do-It-Yourself aspect is not viewed as burdensome, in fact it is often regarded as the most rewarding aspect of fanzine production.

## You Mean You Don't Get Paid For This?

In sharp contrast to most magazines of any type, fanzines are not produced for profit. Editors aim to construct their zines as inexpensively as possible and sell them at non-profit prices. Fanzines are often money-losing ventures. The few that gener-

ate a surplus of money usually re-invest it into the next issue's production.

Fanzines also differ from major magazines with respect to advertisements. In most fanzines, ads are printed free of charge to the advertiser. Free ads exist because the zine editor supports the advertiser's product and in turn, wants to make use of her/his space in the fanzine to give exposure to such a product. Sometimes ad space is provided in exchange for merchandise, and sometimes fanzine editors trade ads among each other.

This method of advertising reflects the ethic of support which exists within punk communities.

Although editors' pockets are not lined with money from zine or ad sales, these people continue to produce fanzines out of a love for the punk scene and a sense of self-satisfaction. Working independently and without drawing a salary means that editors don't have to abide by rigid schedules of production or continue making fanzines once enthusiasm disappears.

## Sleeping With The Enemy? Networking Among Fanzine Editors

An ethic of cooperation is essential for the survival of punk fanzines. Although some zines can be found in record and book stores which cater to independent artists, most are actually sold through the mail or by fanzine editors in other cities.

"Zine Review" sections appear in most fanzines and serve to describe fanzines which are produced by other people as well as information on how they can be obtained. Zine editors also trade zines in bulk from city to city; in this way, fanzines from other places can be sold at gigs or in local independent record and book stores. The non-profit aspect of fanzine production facilitates this support between zine editors - since no one is competing for profit, editors are more than happy to make other fanzines available to a wider range of people.

## Aren't People Who Like Punk/Hardcore Music A Bunch Of Angry Loudmouths?

For the most part, yes, and therefore readers will find that fanzines are often full of opinionated and controversial writing. Columns and articles

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have been written on topics ranging from racism, to government policies, censorship, sexism, animal rights, the environment, pornography, homelessness, the music industry, and sexuality to name a few.

Since fanzine editors don't have to worry about offending paying advertisers, political expression can be uninhibited.

## Why Do You Keep Getting All Of These Letters From Poland?: Fanzines - Making The World A Little Bit Smaller

One of the most interesting things about being a fanzine editor is getting mail from different places around the globe. After reading a fanzine, people will often write to the editor in an attempt to exchange information about their own local punk scenes and their culture in general.

People from various areas - from South Carolina to South America - are getting together and talking about the music and issues.

## So Now That You Know (almost) Everything About Fanzines...

Why not get your hands on one?  
A few fanzines can be found in Toronto at the Record Peddler - 621



Yonge Street; or you could send away for what some would consider to be the most comprehensive monthly punk zine (which includes reviews of other fanzines around the world) by sending \$2.75 (U.S.) to Maximum RocknRoll/P.O. Box 288/Berkeley,

California / U.S.A. / 94701-0288.

You may never see a punk fanzine in a corner store, but in many corners of the world, people are expressing themselves, sharing ideas, and keeping a whole style of music functioning vibrantly and independently.

Fanzine editors are living examples of the power of the written word, the effectiveness of grass-roots organizing, and the ongoing strength of alternative press.

**FANZINE**  
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**CRINGER** **CIRCLE JERKS**  
**PLAU** **RETTA** **FUGAZI**



as well as record and fanzine reviews and suggestions, plus articles (one sided rantings, really) by the editor (the pretentious goof photo on the right) in fact, the only thing it doesn't have is square corners!

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# Reaching out to women artists.

**"Matriart, a Canadian feminist art journal affirms that women's art can be both personal and powerful."**

by **Moira MacDonald**

It's no secret that the Western art canon has been a male bastion since time immemorial. This is not to say that there have been no woman artists; of course there have. However, women artists have never received the same attention as their male counterparts. Women's work is often criticized as too personal, too grounded in uniquely female experiences and considered banal.

In print for a year now, *Matriart*, a Canadian feminist art journal affirms that female art can be both personal and powerful.

"*Matriart* was started because there was no other feminist journal like it in Canada," says Daria Essop, a *Matriart* Committee member and programmer for the Women's Art

Resource Centre (WARC) in Toronto, of which *Matriart* is a project.

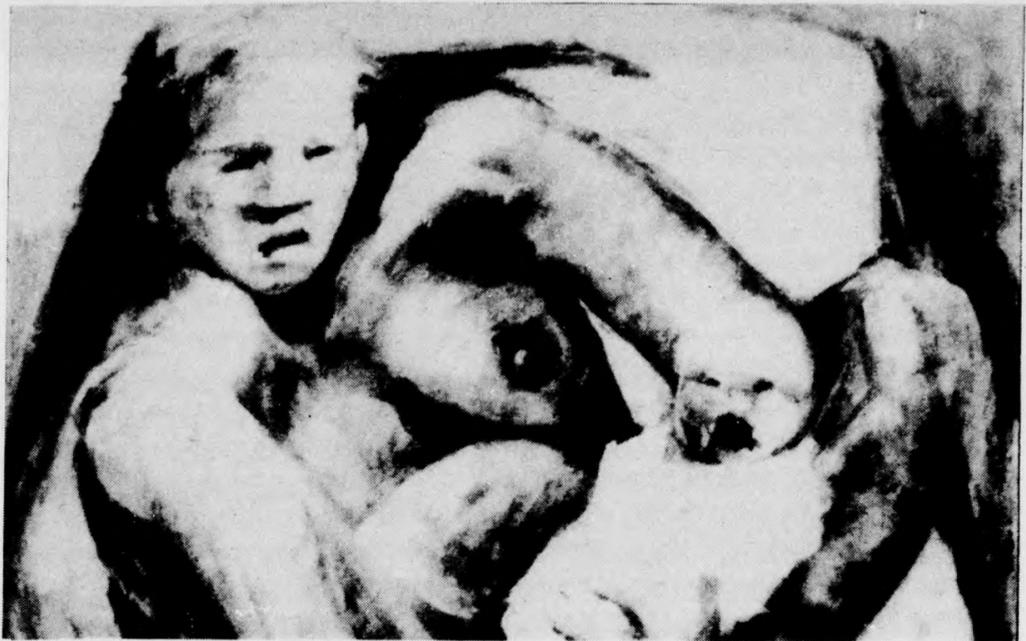
With galleries and feminist art shows as spread out as they are in Canada, *Matriart* is a link between women artists and those interested in their work.

Essop says her aim is "to reach a wider audience, to make them aware (and) to hear from people who normally wouldn't have a voice."

To this end, *Matriart* accepts submissions from all women, regardless of artistic background or even previous artistic experience. The only stipulation, says Essop, is that the articles "have to be from a feminist perspective and deal with current issues."

*Matriart* is proof-positive that there are as many different experiences of women as there are women.

In the Art, Motherhood and Re-



"Mother and Child" by Ruth Koski Harris

productive Technology issue (Summer 1991), there's a photo essay on lesbian mothers, Joyce Kline's commentary on her thoughtful work *Going Before the Hospital Abortion*

Committee based on ancient Egyptian painting styles; Allison Hyde's sometimes comical/sometimes tearful sketches of her daughter; *Emily's Birth*, Debbie O'Rourke's account of

a traumatic Caesarian section accompanied by her artistic depiction of the experience; painting reproductions, book reviews, poetry and essays all focusing on some aspect of motherhood and/or reproduction. There are also gallery reviews and listings for upcoming feminist artistic projects.

Native Women Artists is the focus of *Matriart's* current issue. Generally the magazine is produced by a publications committee staffed by volunteers. But, according to Essop, the fall issue was completely put together by a guest native women's collective. "We just gave them the money and let them put it together the way they wanted it."

Lack of money was the main obstacle to getting *Matriart* started. The magazine is primarily funded by various government arts councils, supplemented by advertising dollars and subscription sales. However, *Matriart* is still living hand-to-mouth because it has to make a separate grant application for every issue.

*Matriart* still bears the vestiges of its newsletter roots with stark print and reproductions in black and white only; this is where the magazine could stand some improvement. What is important though, is that women have a link, and a vehicle for artistic expression.

*Matriart* is available at Toronto Women's Bookstore, Pages, Book City and several galleries across Canada.

## My God sells stamps.

by **Jim Munroe**

There are three types of responses I get when I drop into the conversation, oh so casually, that I write and publish a small press magazine called *Celtic Pamplemousse*.

The first is a neutral comment, followed by a change of conversation. "Really? Hmm. Well, how 'bout them [insert name of Toronto sports team here], eh?" I get that one a lot.

The second most likely response is feigned interest, usually due to a lack of conversational topics. "Really? Umm, ah, well...how much money does it make?"

The third is total, unabashed enthusiasm. "REALLY! That's so fucking cool! Can I be your gopher one day?" This happens a lot, but only in my fevered dreams. In fact, the only time praise of this intensity happens is through the mail.

The mail. The glorious, wonderful bastion of modern civilization. The mail strike hit me harder than the public transit strike, and I take the transit daily

If it wasn't for mail, my zine would probably have a readership of ten. I sell very little through the book stores kind enough to display it. But, through the mail, I distribute a hundred copies of *Celtic Pamplemousse* each issue.

Basically, I write about what interests or intrigues me. That's the only rule I follow. Obviously, not that many people are interested in buying something by some young punk they've never heard of. Besides, it doesn't even have glossy photos. But, what interests me interests many other people as well. Well, maybe not many. Actually, about a fraction of one per cent of the population of North America.

So, how do I get the word out on, say, how to build a pipe bomb with simple items found in the home? Joe Anarchist in South Dakota would perhaps be very interested. Since what I write about, or how I write about it, is on the fringe of mainstream culture, I must advertise in something that is similarly weird.

*Factsheet 5* is the place. It prints reviews, thousands of 'em, every two

months. It's published in New York, and has a huge press run — for Christ's sake, I saw it in HMV. I send my zine to editor Mike Gunderloy, and eventually receive a copy of *Factsheet 5* with a review of *Celtic Pamplemousse*. Now Joe Anarchist finds out about the pipe bomb article, and sends me a buck for the issue.

I read about a zine in *Factsheet 5* that discusses Wiccan philosophy and send a trade issue of *Celtic Pamplemousse* for it. Simple, and fun!

I get many cool things through the mail. A band called Ripped from Ohio sent me their press kit, including pictures with their ugly faces and a tape with their ugly music, even though I don't review albums. I guess some people have money to burn.

I also got a beautifully printed booklet from Greece entitled *De Bello Civili* with a note explaining that it was a situationist text. Very interesting, but I couldn't read a fucking word of it! As they say, it was all Greek to me...

I got a pair of tickets from the States to see a band called

Woodenhorse; they were playing a club I couldn't get into because I was 18 at the time. Again, none of the reviews in my zine ever mention music, but...

I got an excellent critique of my fiction from a 60 year-old man in Covina, California. He cut it to pieces like I always wished my English teachers would, and it really helped and encouraged me.

I regularly correspond with people from England, Scotland, Australia, America and, of course, Canada. I get bizarre fiction zines, comic zines, music zines, art zines, opinion zines and even a zine called *Walking Stick Notes*. I get subversive microfiche, and I'm distributed by a comic store in Berkeley, California and by mail order in San Francisco.

I worship at the shrine of the ruby mailbox. My writing travels to new and exotic lands. I reach the core of information and philosophy and feast on its heart. I am a Zine Publisher — hear me ROAR! I...

Uh, well...I mean, it's a fun hobby.

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7:00 p.m. Banquet
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**TRAVEL CUTS**

# Alternative comics & censorship:

legal and cultural boundaries marginalize an art form

Robert Butz

Censorship in the West usually takes quiet forms: a government can quietly vote down funding for subsidized alternative publishers, or stop "questionable materials" at a national border. Alternative comics, however, are perhaps the art form today which are most subject to the knock on the retailer's store window from the police, who have arrived to confiscate materials. This past year, two comic book shops in Toronto, *Planet Earth* and *Dragon Lady*, were raided for carrying titles labelled "obscene" by Metro Police, such as *Omaha the Cat Dancer*, *Cherry Poptart*, and much of the *Eros* comic line, on the basis of these publications' sexual content. Comic bookshops, having limited funds to fight the charges, and being aware that the great majority of their business comes from mainstream comics (ie. those lame, superhero-fawning catalogues of pre-adolescent power fantasies), usually pay the fine and drop the alternative titles — as if alternative comics didn't have enough problems just being generally ignored; most people still dismiss comics as "kiddie books".

Police policy on insuring that "obscene" comics are not sold is not consistent. But fearing economic ruination by way of court costs, comic distributors and retailers have imposed sweeping self-censorship measures. While the majority of the books confiscated were not the medium's best (either you're really suffering that *Wendy Whitebread*, *Undercover Slut* is no longer available, or you aren't), the best of alternative comics, being art, are



what suffer. Most comic shops which weren't prosecuted have dropped the alternative titles they did carry and have since shied away from carrying anything resembling sophisticated material. Andromeda, a comics distributor which was raided, recently refused to handle Julie Doucet's brilliant comic, *Dirty Plotte* on the basis that it might be considered obscene, effectively ending Doucet's distribution everywhere except directly through her publisher, Drawn and Quarterly.

Coupled with the more mundane problems leading to censorship—Canadian publishers such as Vortex Comics, who send their artists' work to an American printer, only to find their products confiscated re-entering the country; it

is also taxing to dig up a local printer/binder who isn't offended by a publishers' material—an intelligent, sophisticated art form whose best titles often test the medium's limits—are difficult to locate in Toronto, if not impossible.

Superficially, comics with sexual content, like any other sexual representation, resemble pornography. But because comics word-and-picture format is traditionally thought of as essentially a children's medium, the whole notion of an "alternative comic" depicting adult situations strikes some people as being nothing less than a conspiracy of perverts using a medium which children will naturally seek out to put deviant ideas in their heads. Such a "natural attraction" idea is a myth. (While I wouldn't count my own experience as seminal, I clearly remember at the tender age of ten coming across oral penetration sequences in a Robert Crumb book, and being bored because the storyline confused me.) However, such a myth is the foundation of the legal code which determines whether a comic is labelled

restricted or obscene in New Zealand: a book of the *Omaha* creators' art has a special restriction placed upon it merely because its characters are anthropomorphized animals, a representation deemed "naturally appealing" to children. Here, the *Toronto Sun* was both victim and exploiter of this myth in labelling the comic shop crack-downs "a kiddie porn raid".

Alternative comics evolved from 60's "underground comics", and the best of them are in keeping with that medium's tradition of exploring mature or taboo themes. Typical mandates of the undergrounds were explorations of drugs, self-loathing, deviant sex, misanthropy—a desire to put into print everything that had been previously excluded in the 50's image of a civilized being. Authors of today's alternative comics take the cathartic expressionism of the undergrounds and channel it into a more sophisticated, focused—though no less disturbing—treatment of their themes. As critical attention to literature is shifting from the traditional canon to accommodate an upsurging interest in "post-colonial" work (literatures by Native North Americans and other colonized peoples), the Eurocentric professor would do well to also admit the refused literature of her/his own stagnating culture past the purple ropes surrounding Literature Deemed Worthy: alternative comic books. Here are some of the best:

## Yummy Fur

by Chester Brown: The longest running storyline in Chester's comic, "Ed the Happy Clown", told the story of an earnest clown subjected to extraordinary tortures, using deadpan humour and sci-fi B-movie conventions (eg. "meanwhile in another dimension"). The cheesy devices disguise the fact that something profound is going on; Chester's obsession with bodily fluids (recalling Doucet's) was read by one reader as a political allegory, describing the way a state uses fear of the body as a way of maintaining power. "Ed the Happy Clown" is available in book form. More recently, Chester has taken this fear-of-the-body

theme into the context of autobiographical material. A new YF multi-part series, "Fuck", looks promising.

In addition, Chester adapts a section of the New Testament in the back of each YF. Reading these instalments, I often think how Timothy Findley's adaptation of a Genesis chapter, the CanLit course favourite *Not Wanted on the Voyage*, pales in comparison. Findley's book is so obviously filtered through a 20th-century suburban man's consciousness; Chester's more successfully portrays the utter brutality of existence in that era.

*Yummy Fur* #'s 16 and 18 were detained at the Canadian border by Canada Customs officials in 1989, and then released.



## Dirty Plotte

by Julie Doucet: Used to their creations being classed as "subliterature", cartoonists have never felt the same pressure as mainstream lit to steer clear of "lowbrow" themes; eg. grotesque violence, bodily fluids, masturbation/ deviant sex, and kitsch. The stories in Doucet's *Dirty Plotte* ("plotte" is a French-Canadian slang word equivalent to "cunt" or "slut") are little praises to all of the above, celebrated in

autobiographical vignettes, such as when Julie dreams of waking up in bed with her Tampax "topped up", and she has to levitate herself to the bathroom. A charm surrounds the whole ensemble of Julie's immersion in the grotesque, which her broken English only serves to accentuate. Interestingly, though *DP* subverts a pornographic reading in various ways, *La Librarie Alternative* in Montreal refused to carry it on the grounds that it promotes violence against women.



## Hate

by Peter Bagge. *Hate's* theory of comedy is that there is nothing funnier than different types of reactionary forces butting heads. *Hate* is in a satirical vein similar to *Married with Children* but is a far, far more vicious

satire of North American middle-class white trash. Bagge's hysterical argument scenes threaten to fly off the page, with characters combusting into monstrous, shark-toothed versions of themselves. Issues of *Hate* vary in availability, depending on each issue's sexual content.

## other plugs

Buy the anthology of comic artists, *The True North*, whose proceeds go to the Comics Legends Legal Defense Fund, which aids besieged comic book stores busted for carrying alternative comics which they do not wish to drop. *The Comics Journal*, in addition to being the best for comics news and criticism, prints the latest on busted comic shops and follows up on the trials. I should mention that women cartoonists are notoriously underrepresented and are rarely approached by publishers to do their own comic; thus until the revolution, the anthology *Wimmen's Comix* should be read. Aline Kominsky's work is anthologized in *Love that Bunch*. Other good anthologies are *Buzz*, *Drawn and Quarterly*, *Snake Eyes*, *Raw*,

*Weirdo*, and *Itchy Planet: Stories, Humour, Information* (an anthology of political cartoons; discontinued but still available.)

More great alternative comics: Doug Allen, *Steven*; Dan Clowes, *Eightball*; Lloyd Dangle, *Dangle*; Dennis Elchorn, *Real Stuff*; Mary Fleener, *Slutburger Stories*; Brothers Hernandez, *Love and Rockets*; Gilbert Hernandez, *Birdland*; Harvey Pekar, *American Splendor*; Seth, *Palooka-Ville*; Jim Woodring, *Jim*.

Where to get everything: *The Beguiling* is far and away Toronto's most legally unfettered comic shop. 601 Markham St. (in Mirvish Village), phone 533-9168 for hours.

# WHY PUBLISH?



Notes on a collective obsession.

compiled by Darren Wershler-Henry

So: the latest issue of yr magazine is five months behind schedule &nd its going to co\$ you hundred\$ of dollar\$ which you don't really have cause you've been on pogeys all summer &nd yr layout person just quit so you'll have to do it all yrself &nd yr behind in yr mail &nd you promised an article on medieval concrete poetry to the editor of kool alternativ magazine 3 weeks ago &nd it was due last Tuesday... why do you bother?

It's a rhetorical question - because it opens up floors of rhetoric. The only thing that people who publish love to do more than publish is to write about it; writing only leads to more writing. In other words, there is no Answer to the question "Why Publish?"; only answers. Following are the words of a few of the people most active in textual composition (alternative publishing) in Canada today, interspersed with those of a few literary figures who haven't done much but decompose recently (interviewed with the aid of a Ouija board and a fifth of gin).

...  
Publishing is a virus transmitted by written word. There is no cure but indulgence. (Mike Gunderloy, former publisher of *Factsheet Five*)

...  
Publish and be damned. (The Duke of Wellington)

...  
There's a certain freshness and urgency to a published work when you realize that it is both privately funded and not the product of a vanity press. Knowing somebody is going short a few bucks to allow

you to read something ain't a sign of selfless nobility; rather, it's political in the best sense. Real live freedom of expression, real live agitation. (Michael Holmes, *cos=sinoverlan*)

...  
It would be nice to publish alternate realities. (Gerry Garcia, *Grateful Dead*)

...  
delere licebit quod non edideris; nescit vox missa reverti [you may destroy whatever you haven't published; once out what you've said can't be stopped]. (Horace, ungrateful dead Roman)

...  
Why publish? Because maybe we're terminally obsessive: we fester in an unstoppable monster of a magazine. Because we got to meet or at least write to other people who(m) share a common root of "curiosity" (about the only word that seems to fit) about everything. Because we go where the winds take us. Because we all need ADoSA reality. (Bruce & Eric Fletcher, Alberta Dept. of *Spiritual Affairs/Virus 23*)

...  
No publisher should ever express an opinion of the value of what he publishes. That is a matter entirely for the literary critic to decide... A publisher is simply a useful middleman. It is not for him to anticipate the verdict of criticism. (the ever-objective Oscar Wilde)

...  
Mental Radio locates itself in the

tradition of small press publishing. For us, this means publishing that refuses to accept the hegemony of literary publishing in this country, a hegemony that is content to rely on unexamined notions of "quality" and "literature" to produce grants-fueled (and ever-so-perfect looking) magazines and books. What we wanted to do was seize the means of (literary) production... [A]vant-garde publishing and experimental writing... must somehow refuse to be packaged and contained, made palatable for arts bureaucrats and newspaper reviewers. (Clint Burnham, self-described "dorky grad student/hip publisher," *Mental Radio*)

...  
It is clear that a novel cannot be too bad to be worth publishing... it certainly is possible for a novel to be too good to be worth publishing. (George Bernard Shaw, professional smartass)

...  
To say is a supplement & everything is simulacric, & I am a context. It's the ongoing art/life inseparability. "[We] must understand what is happening" but what's happening is a PROCESS. Trying to teach myself to "debunk by lucidity." (Adeena Karasick, poet & former editor of *Anerca/Compost*)

...  
Take an idiot man from a lunatic asylum and marry him to an idiot woman, and the fourth generation of this connection should be a good publisher from the American point

of view. (Mark Twain, American publisher)

...  
Open your mouth, move your pen. Observe, hear, read posters, listen to cassettes, and realize that people



...  
exist, that the messages, as enlightened or demented as they may be, are far more direct and honest than scripts put together by many, many people, filtered by many, many more, and designed to serve the interest of a meagre few. (Ich Neuman, *Sensoria From Censorium*)

...  
Tell it not in Gath, publish it not in the streets of Askelon; lest the daughters of the Philistines rejoice, lest the daughters of the uncircumcised triumph. (2 Samuel 1:20)

...  
If anyone bothered to ask me, what I thought about the whole thing (they didn't, but I'm going to tell you anyway), I'd say what the hell: publish. It's time the daughters of the uncircumcised had some fun anyway.

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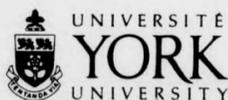
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## Faculty of Education

Consecutive Teacher Education Programme

### Information Sessions

Wednesday, October 30  
4:30pm

129 York Hall, Glendon College



Wednesday, November 6  
4:00pm

Curtis Lecture Hall "H"

If you are interested in finding out more about the Faculty of Education's Consecutive Programme you are encouraged to attend one of the sessions.

# clubs page

- the clubs page is a free forum for clubs recognized by the York Federation of Students
- submissions are due one week before the distribution day of the paper • the deadline for the **nov. 6th issue** is **thurs., oct. 31st.**
- submit all your dissertations, ads, blurbs, citations, announcements, plugs, notices, or what ever it is you want seen in print to the **yfs/féy office (not excal offices) #336 student centre c/o Jim Hounslow**

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York University Portuguese Association

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**Nov. 6, Nov. 20**

We are a chapter of the Ontario Greens (Green Party).

For more info. call 727-8348, & leave a message.

The unity of the human race as envisaged by Baha'ullah, implies the establishment of mas world in which all nations, races, creeds, and classes are permanently united, and in which the autonomy of its state members and the personal freedom and initiatives of the individuals that compose them are definetly and safeguarded.

Baha'i Writings

## Association

for Baha'i Studies

# BACCHUS MEETING

October 30 • 4:00-5:00pm  
In Room 311B, Student Centre  
New Members Welcome

## 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 with your oratory sublimity.

Weekly meetings are held on **Monday in South 401 Ross room 4-7pm.**  
For more information call Royal at 667-1872 or drop by our office at 333 Student Centre.

## Bisexual, Lesbian & Gay Alliance at York (BLGAY)



## Halloween Party

**Oct. 30, 7pm-12am**  
**307 Student Centre**

There will be a cash bar & food available  
This party is open to all women & men

## York Navigators

"The Come as You're Not Party"  
Nov. 2nd • 7:00pm • Place t.b.a.

"Coping with Lonlieness"  
Thursday, Nov. 7th • 7:00 • Place t.b.a.

"Looking at the Word" (discussions in John)  
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Contacts: Ron 650-6177, Robyn 650-6070

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Room 315C Student Centre



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# The heck with the movie industry

by Ira Nayman

Every year, Hollywood celebrates its sense of itself as egalitarian by bestowing the mantle of "director" on one or two independent filmmakers. Spike Lee's Hollywood career took off after his independently produced film *She's Gotta Have It*; Hal Hartley and Whit Stillman are two independent filmmakers on whom mainstream judgment has yet to be cast.

*The Heck With Hollywood!* (TV Ontario, Tuesday, 10 pm) is a humorous, sometimes touching documentary on three independent filmmakers. It carries two worthwhile messages: the hardest part of making a film may be selling it and, for every independent filmmaker who is recognized, there are dozens, if not hundreds, who do not.

"If you have something to say...make a film," advises Jennifer Fox, producer of the documentary *Beirut: The Last Home Movie*. Although it garnered rave reviews in major New York publications and won awards at film festivals, it was only picked up by a minor distributor who was only able to book it in museums; an ignominious end to a film which took seven years of its creator's life.

Gerry Cook, having difficulty finding a distributor, went on the road to sell *Only A Buck* himself. He and two friends of his sold video copies of the film out of the back of a "brickmobile." Surprisingly, not only did they make back the cost of the film, but the publicity they generated got *Only a Buck* a video distribution deal.

The saddest story in the show started out with the most potential. Ted Lichtenheld convinced David Morse (*St. Elsewhere*) and Adam Arkin to star in his romance *Personal Foul*; with known actors, it should have been easier to sell.

Eventually, *Personal Foul* was picked up by Double Helix, a distributor specializing in action/adventure and softcore exploitation films for foreign markets. By the end of *The Heck With Hollywood!*, Lichtenheld had made back very little of the cost of his film, which clearly wasn't going to be distributed theatrically in the States, although a representative of Double Helix held out hope that it could make money outside the country.

What comes across is that filmmaking in the United States is a closed shop to which few are

## television

**The Human Edge: The Heck With Hollywood!**  
TV Ontario  
Tuesday, November 5, 10 pm

admitted. Those who want to succeed as independents must scale an incredibly high wall made of the arbitrary standards of distributors, hiding behind "public taste." Several distributors say *Personal Foul* would have been more marketable, for instance, if it had car chases or more explicit sex.

All the filmmakers interviewed say you have to make yourself happy making the kind of film you want. This dichotomy between personal vision and commercial viability gives *The Heck With Hollywood!* a sad flavour; we know that, despite their talent and love of filmmaking, the odds are these people will not succeed.

*The Heck With Hollywood!*'s focus on the business of filmmaking will probably put off people who aren't totally fascinated by the industry. Nonetheless, its portrait of the fringes of the American entertainment machine is highly recommended.



Ted Lichtenheld demonstrates the ancient art of camera dollying on the set of his first feature film, *Personal Foul*. How independent films like his get made, then ignored by Hollywood is the subject of the documentary *The Heck With Hollywood!*

# arts

## Lead Grape stomps the Beatles image

by Lee Romberg

Recording an album at Abbey Road Studios, where the Beatles created their masterpiece, should be the ultimate thrill. But Kevin Kane, guitarist/vocalist for the Grapes of Wrath, is "pissed off at our record company for using (our recording at) Abbey Road as a selling point."

Kane insists that the music on their latest offering, *These Days*, should stand on its own. "Like, who fucking cares where it was recorded? It could have been recorded up my asshole — as long as it sounds good."

The Grapes have been touring to promote *These Days* since August; they played the Underground on October 22.

With an even mixture of acoustic and "kicking" songs, and a multitude of catchy harmonies, Kane finds it difficult to understand why the Grapes have consistently been labelled as Beatle clones.

"Isn't that what anybody (making pop music today) would strive for?" he asks. Kane points out that it's excusable for a group to be influenced by the Ramones or sound and dress exactly like Rod Stewart, but as far as the Beatles are concerned, "you're not allowed to do it because the Beatles have done it, and we have to live the rest of our lives with it being forced back down our throats like fucking 30 year-old bile."

Acknowledging musical influences is by no means a crime, but the Grapes may sometimes take things a little too far: in videos, their mannerisms are nearly identical to the Beatles. Tom Hooper plucks a Hofner violin bass with his thumb (nobody plays unconventional bass like that except Paul McCartney). Even the fact that they recorded at Abbey Road and are signed with Capitol can't be simple coincidence.

Unlike the other members of his band, Kane claims he can no longer pass judgement on his "fab" predecessors. To him, "the Beatles are like telephone poles — they're just there. If you were talking to Tom, he'd be pissing himself... I can't even listen to them anymore."

When he was younger, John, Paul, George, and Ringo were everything. Today, a sick and bus-lagged Kane listens to Beatle-influenced bands like Badfinger, Big Star, and the Raspberries when he is not on stage.



Alex Sharma

## interview

**Kevin Kane of The Grapes of Wrath**  
The Underground  
Tuesday, October 22

Despite his exhaustion from the present tour, which included a full house at Massey Hall, Kane remains pleasant, unafraid to admit he is burnt-out. The concept of touring has changed drastically for him: "I just kind of walk around like a zombie all day and hope I can get it up for the hour-and-a-half that I have to...perform."

Kane reminisces of times past, when the band drove across the country in a van, setting up their own equipment at gigs and establishing contacts in the industry. "Now we do these overnight drives, so we never get to see anything."

Kane hesitates to say the band has "made it." "What is 'making it?' Financially? Or the fact that we get played on the radio? Big deal — I mean, I don't have enough money to pay my rent next month!"

This does not bother Kane because the sale of 92,000 albums in Canada, like the Grapes' last, *Now and Again*, can provide for quite an apartment.

*These Days* is well on its way to doing the same. It is probably their best release yet, sounds from *Revolver* and all. Working with producer John Leckie, the creative force behind a slew of classic albums (*Dark Side of the Moon*, for one), was profoundly successful for the band, according to Kane.

As if that weren't enough, the Grapes almost got John Paul Jones to do the arrangements; unfortunately there were scheduling problems. At any rate, it was "the best time we've had in the studio for sure."



Joe Mantegna plays a man caught between his duty and the religion he didn't believe in in David Mamet's intelligent thriller, *Homocide*. Although the film is theatrical in its reliance on dialogue, it is entertaining.

## Mamet's dangerous thriller

by Lee Romberg

The third film by crafty writer-director David Mamet is his best yet. *Homocide*, Mamet's first exploration of the action genre, adds thought-provoking substance to the conventions of a thriller. The result is not a Schwarzenegger cliché, but a plausible gem that will not leave the mind quickly.

Joe Mantegna, star of Mamet's previous films *House of Games* and *Things Change*, plays Bobby Gold, a Jewish cop going through an identity crisis. Gold is caught between two cases: a routine investigation into the death of an old Jewish woman and an

## film

**Homocide**  
directed by David Mamet  
starring Joe Mantegna  
produced by Triumph Releasing

attempt to bring down a murderer making headlines.

There is more to this than you might think. For Mamet, "*Homocide* is based on my experience (growing up not feeling sufficiently Jewish or American." It deals with what might be the ultimate Anti-Semitism, experienced by Gold, who is virtually devoid of any identity (let alone Jewish). He is an extreme example of the American melting pot.

*Homocide* is typical of Mamet's theatrical style, relying on dialogue to convey mood and theme rather than dazzling camerawork. In one scene, a suspect offers Mantegna help in solving the problem of "the nature of evil." Gold refuses, saying: "Then I'd be out of a job." A few scenes later, the "four-letter word meter" has hiked up beyond twenty.

Mamet has proven that a hundred million dollars is not needed to make an entertaining thriller. *Homocide* is truckloads more interesting than, say, anything Arnie has come up with; and, speaking of *The Terminator*, don't expect David Mamet to make *Homocide 2!*

# Dream the last offering of an aspiring musician

by Marcus Parmegiani

In a clichéd accident, Scott Liddle passed away last year in a plane crash. He was an aspiring musician who worked hard doing odd jobs so he could buy equipment to record his music.

To honor him and help other artists, the Scott Liddle Memorial Fund has been set up to promote unsigned Canadian rock musicians. It is part of the Canadian Music Awards, giving \$6500 to the recipient. It is sponsored by Q107, which also handles applications. The deadline this year is November 29.

*Waiting on a Dream*, a compilation of 18 of Liddle's best songs, has just been released. It is named after the last song on the album, which he recorded one week before his death.

The songs date as far back as 1980 and trace his career right through until 1990. The first two songs, "Searchin' for love" and "Bitter One-Five-O" were featured on Q107 Homegrown albums.

The songs range from upbeat and high-strung rockers to mellow ballads. The first four songs are energetic; unfortunately, they use a lot of synthesizer and computerized drums. The pop-rock style is abrupt, betraying the lyrics' seriousness.

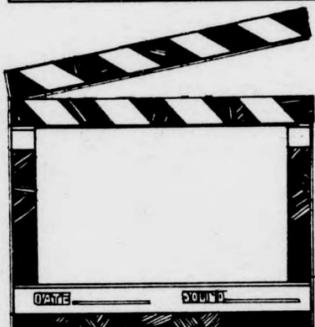
The next song, "Perhaps," is slow, allowing Liddle to bring out melancholy vocals, singing the highs with incredible clarity and using a great combination of guitar and synthesizer. It also effectively uses real drums.

"Like Nature Planned It" is a good tune with a reggae beat on the synthesizer and profound lyrics.

The rest of songs on side A tease the listener with good introductions but disappointing choruses that don't seem to fit in, destroying the cohesion of the songs.

## music

Scott Liddle  
*Waiting on a Dream*  
Capitol Records



## Even the film trailers are very American

### Analysis

It's bad enough we have to see American films on the vast majority of Canada's movie screens — now they've infiltrated trailers.

by Ira Nayman

I was at a Cineplex-Odeon film recently where a trailer said a film was, "Coming this Thanksgiving." One viewer, obviously impressed with his critical faculties, snorted, "Thanksgiving is gone, man. Where's the movie?"

Actually, although Thanksgiving has passed in Canada, it won't happen in the United States until November 28. American film — American trailer — American holiday release date.

It's little things like this that make you worry about our cultural colonization.

Side B continues with the same uncohesiveness until the ballad "Her Love is Why," a very melodic love song which again brings out the best in Liddle's singing again.

"Jacy" and "Electric" are two good pop rock tunes that lean heavily

towards the style of The Moody Blues. They both establish a mood, giving the lyrics meaning and power.

"Waiting on a Dream" is the only piece with acoustic guitar. It is a ballad where Liddle expresses how hard it is to make it in the music business.



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Andrew Brouse

## Not Canadian, but something new nonetheless

music

Tom Cochrane  
*Mad, Mad World*

by Mary Cerisano

Why is it that Canadians insist on being politically wishy-washy, even in their music? American singers such as John Mellencamp and Billy Joel make political statements in their songs, yet their music sells. Canadian musicians tend to play it safe in order to break into the American market.

Do they really need to? Although Tom Cochrane is Canadian the songs on his latest album, *Mad, Mad World*, do not reflect the social situation in this country. His songs are universal and stick to the safe topics of love, war, friendship, etc. Cochrane shies away from making any statement.

This misgiving aside, it is refreshing to hear a real live brand spanking new sound in this age of Vanilla Ice and M. C. Hammer. The acoustic guitar echoes in Cochrane's music in a way that hasn't been heard since the *Sing Along With Mitch* show. He also adds violins and cellos on this tape.

By now, anyone with a radio has heard Cochrane's first release "Life is a Highway." What can I say? I like it, the song and the album. Most refreshing is the fact that the remaining songs are just as raw as this premiere release.

The most valuable asset to this compilation is Cochrane's voice, rich and raw. Cochrane can belt out a tune like "Life is Highway," then move onto a ballad like "Emotional Truth."

I enjoyed listening to Tom Cochrane's *Mad, Mad World*, but I felt that his lyrics lacked Canadian content. It is unfortunate that Canadian musicians are not appreciated in their own country and must succumb to the pressure of universality in order to make a buck.

Here's a suggestion: purchase the tape so that Cochrane can make some money and release himself from the pressures of a commercial market.

## Want to hear SubPop's next messiah? Nevermind

by Prasad Bidaye

music

Nirvana  
*Nevermind*  
Geffen Records

Whenever an album is released from the Seattle SubPop underground, you can expect another outfit of garage/grunge rockers screaming (and failing) desperately to become the next Sonic Youth. Listening to the latest Nirvana album, I almost feel guilty for blindly brushing it away. *Nevermind* is perhaps the most unique "thrash-core," if you can call it that, to emerge in the past few years.

Unlike any of its contemporaries, this trio knows how boring it is to make an entire album full of distortion power-chords and thrashing drums;

songs are the strength here. *Nevermind* contains simple, soft chords, enjoyable melodies and amateur, yet humorous, lyrics.

Sounds like a folk group right? That's where Nirvana makes it exciting. Every now and then, the guitars get incredibly loud and the drums thud like boulders. What we have here is an unusual contrast, making for one of the most interesting albums from the SubPop scene.

The integration is most clearly evident on the opening track, "Smells Like Teen Spirit," which currently is receiving quite a bit of airplay on the local alternative stations. Other outstanding tracks are "Breed," featuring an incredibly distorted bassline that just blows the mind away, and "Something In The Way," a ballad that seems to only get harder with the addition of a violin. But, truly, there is not a single inferior track here.

Vocalist Kurt Cobain both sings and screams. I like it best when, for a brief moment he shrieks perfectly in tune with the wail of his guitar.

*Nevermind* will surely put this trio ahead of the usual "menage de l'anarchie." With Sonic Youth heading for the mainstream, Nirvana looks destined to become SubPop's next messiah.



## Jet's' sad effort will leave you Screaming

by Leif Lahtinen

The Screaming Jets' *All For One* is a sad effort. One might expect the Screaming Jets to scream. Instead they whine like cats with sinus congestion. Ordinary cats. This band of Aussies want to emulate AC/DC: they're armed with Gibson guitars and Marshall amps. But, on this album, they don't have the stuff. The guitar work is passable. The lyrics are juvenile. This album contains few progressive ideas. *All For One* would make a good album and a record deal. The Screaming Jets split up the good done by any teenage band with writing duties: only the drummer doesn't contribute. Maybe I should say he was lucky he didn't have to put his name to any of the songs: "Shine On" and "No Point" are the only marginally decent tracks. Incidentally, both were written by the bassist, Paul Wosen.

Drum beats, bass lines, guitar riffs and vocals drone on and on and on... Some songs, such as "C'mon," have single lines that are repeated for one-third of the song's length. It may even be more, but after a while one's mind begins to numb. Would it be repetitive to say that *All For One's* songs are repetitive? The Screaming Jets could be somebody else. They seem to have some shred of talent. They just have to stop thinking like others and doing what already has been done — to death. Don't "Stop the World," this album's not worth it. There's just "No Point," because it's no "Better" than anything else. Don't say, "C'mon," give them a break, they're just "Starting Out." *All For One* is just too dull. So don't "Needle" me! "Got

music

The Screaming Jets  
*All for One*  
Ruff Records

ALL FOR ONE

45 rpm  
side  
B

# Frankie and Johnny get waylaid

by Nigel Hamid

Can a short order cook and a waitress find love in a small New York cafe? That is the question in the bright romantic-comedy, *Frankie and Johnny*, a film from producer-director Garry Marshall.

Marshall brought us last year's blockbuster *Pretty Woman*, in which a street-smart prostitute and a rich businessman bump into each other on Hollywood Boulevard and ultimately fall in love. In *Frankie and Johnny*, the premise is the same, without the "Cinderella" fairy tale. Marshall's superbly written new creation is a more realistic account of two people coming together.

**film**  
**Frankie and Johnny**  
directed by Garry Marshall  
starring Al Pacino and Michelle Pfeiffer  
produced by Paramount Pictures

A short order cook, played by Al Pacino, and a waitress, Michelle Pfeiffer, come together when a customer has an epilepsy attack. While both workers comfort the individual, Johnny asks Frankie out. She turns him down abruptly, piquing his interest. From the start of the film there is chemistry between them.

As you might expect from this kind of film, Johnny's persistence and charm lands him a date with Frankie, a date that includes a pas-

sionate kiss in a flowermart and steamy love scene — the kind that could wake any neighbour. It seems that nothing can go wrong for those two, but everything does.

Frankie does not return Johnny's attention. Her reluctance to build any kind of relationship with him is accompanied by rage and contempt. Still, despite her repeated attempts to brush Johnny off, he returns to profess his undying love for her.

He tries to convince her that they "were a couple before (they) met;" both were born in Altoona; he divorced three years prior, the same time she broke up with her boyfriend; and, coincidentally, their names are part of a famous love song.

Frankie refuses to listen. She believes that love only happens to other people. During this relentless courtship, the mystery of Frankie's misery is kept secret until the film's climax.

Part of the film's appeal lies in the screenplay by Terrence McNally, who adapted the picture from his play *Frankie and Johnny in the Clair de Lune*. The clever and witty interaction amongst the characters is a pleasure to behold. One cannot help but recall the exceptional dialogue of *When Harry Met Sally*.

Another part of the film's appeal lies in the performances. Pacino's love-struck cook is played with the utmost ease. His characterization is effortless as if the part was tailor-

made for him. After his last performances as a lame-brain mobster in *Dick Tracy* and a repenting Don in *Godfather, Part III*, it is a pleasure to see Pacino in a more uplifting role.

Pfeiffer proves she is more than capable of moving audiences with Frankie's slow transition to emotional stability.

The film also has a strong supporting cast. Hector Elizondo steals the picture with his short but sweet portrayal of Nick the cafe-proprietor. Kate Nelligan is a surprise as Cora, Frankie's fellow waitress.

*Frankie and Johnny* is not only a good film, it is also an incentive for those having trouble finding Mr. or Ms. Right. Its message is simple: hang in there, he or she is not far away.

## Small film, big meaning

by Nina Kolunovsky

I realize a Canadian movie about two Jewish guys walking around a park is not everybody's idea of a Saturday night out. But *The Quarrel* is one of the few really good movies out this fall.

The premise is simple. Two Holocaust survivors meet again in 1948 Montreal. Hersh (Saul Rubinek) is an orthodox rabbi; Chaim (R. H. Thomson), his childhood friend, left the faith many years ago and now makes his living as a poet. They reminisce before taking up the classic debate between the religious and secular worlds.

The simplicity of the park setting emphasizes the simplicity of the situation. These men are not larger than life, neither heroes nor villains. They are just ordinary people trying to deal with ordinary problems in the shadow of extraordinary circumstances.

Chaim is haunted by making the wrong choice when no right choice was possible. Hersh regrets the way he treated his father. Both were traumatized by the unresolved quarrel they had when Chaim decided to leave the orthodox world of their childhood.

**film**  
**The Quarrel**  
directed by Eli Cohen  
starring Saul Rubinek and R. H. Thomson  
produced by American Playhouse Theatrical Films

Both have been painfully lonely since the death of their families.

This kind of story has the potential to be depressingly moral, alienating its audience. But, under the able direction of Eli Cohen, it never moralizes or explains. *The Quarrel* lets us observe its main characters and draw our own conclusions. The apt parallel with the biblical story of Joseph and his brothers, for instance, is suggested, not jammed down the audience's throat. Numerous touches of humour release the tension and somehow make the story more realistic.

There are small problems which affect our suspension of disbelief: the actors' accents aren't strong enough, for instance. As well, at that time in Mount Royal park, they would be much more likely to hear English around them than French.

Rubinek is entirely believable as the man whose suffering feeds his faith. Thomson, on the other hand, is a great theatrical actor whose passion

and power sometimes appear as overacting on the screen. A pleasant surprise is Robert Haia's performance as one of Hersh's fanatical students.

The film raises many valid moral questions without giving pat answers. If reason alone causes morality, would not morality become arbitrary? (You can do whatever you want as long as it makes sense to you.) The arguments for and against the secular outlook are extensive and equally well presented, a challenge considering the mainly secular audience for which the film was intended.

In the end, theology is just a mask for the underlying universal feelings of trust, betrayal and divided loyalties. People of all religious and ethnic backgrounds should be able to relate to that.

*The Quarrel* is playing at the Carlton and Canada Square Cinemas.



Michelle Pfeiffer and Al Pacino celebrate romance in Garry Marshall's *Frankie and Johnny*. Worried about your love life? The film offers all of us hope.



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# Hurtig's new book explores the truth behind Free Trade

by Ira Nayman

**book**  
**The Betrayal of Canada**  
 written by Mel Hurtig  
 published by Stoddart Publishing  
 366 pages, \$24.95

There were 87,000 jobs created in Canada in 1987; 162,00 were created in 1989, the first year of free trade; 89,000 were lost in 1990, the second year of free trade. From February 1990 to February 1991, 430,000 full time jobs were lost and 384,000 people joined the unemployment rolls.

Still believe free trade is going to create "jobs, jobs, jobs?"

In non-financial industries, Canada allows over 30% foreign ownership; by comparison, the European Community allows about 8%, the United States about 5%, Japan around 3%. Since the Conservatives were first elected, US firms have invested \$1.133 billion dollars in Canada; the profits Americans have made directly and in the increased value of their investments in Canada was \$56.255 billion.

Still believe American investment benefits the country?

Mel Hurtig seems to have replaced Karl Marx as the man everybody talks about but nobody has read. As one might expect, the reaction to his current book, *The Betrayal of Canada*, from the pro-business press has been superficial and fatuous; they're so unused to credible, intelligent opposition, they don't know how to respond to it.

In his book, Hurtig argues that the Canadian economy has been deteriorating for years, and that the Free Trade Agreement has not only accelerated the problem, but left the Canadian government without the tools to solve it. Furthermore, the current Recession Canada is undergoing is a direct result of the Mulroney government's economic policies.

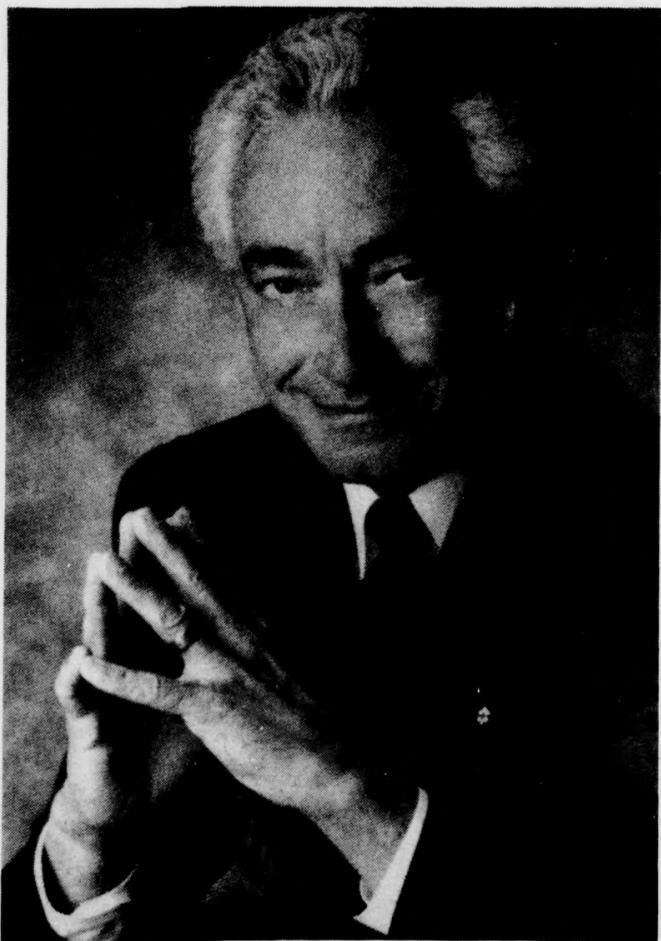
"Brian Mulroney and his government have betrayed Canada and have even betrayed the historic principles of their own party," with their economic policies, Hurtig writes.

Many of Hurtig's arguments will be familiar to those (few) of us who opposed the FTA: jobs are lost as transnational corporations switch production to other countries; pressure to cut social programs has come from the business community; corporate advertising, including substantial advertising from American subsidiaries, bought the last federal election for the Conservative Party. But, even those familiar with the arguments will be shocked by the depth of Canada's economic problems.

Hurtig supports his argument with a great deal of economic information; the first half of the book is filled with charts and statistics which seem to prove that Canada is an economic basket case. Although alternate theories to explain his facts are possible, I have yet to see a credible one.

The current fashionable response to Hurtig is that he has merely detailed a Recession that would have happened with or without Free Trade. This seems to me like saying somebody has drowned because water is wet; it may be true, but it hasn't explained a causal relationship.

Hurtig is a strident writer, whose flights of rhetoric frequently undermine the reader's sympathy to his cause. There is a smugness to his writing, as if the fact that Canada's destruction is good if it proves his opposition to the FTA was correct. Smugness is the occupational hazard of curmudgeons, as a look at Mordecai Richler or W. P. Kinsella will show. These stylistic problems aside, *The Betrayal of Canada* is essential reading for everybody who loves Canada and fears for the country's future.



Okay, his rhetoric sometimes gets the better of him and his smugness about the state of the country is unbecoming. But, in *The Betrayal of Canada*, Mel Hurtig has an important message for the country.

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# Lady Blues 'cream' Yeowomen for provincial title

by Riccardo Sala

After a couple of less than pretty qualifying matches the field hockey Yeowomen put their all into the OWIAA championship game this Sunday against the UofT Lady Blues.

Sadly, it wasn't enough as the Varsity Blues trounced York, the defending provincial champions, 6-1 for the Ontario crown.

It was a teary end for the Yeowomen.

"They played with pride, and played for 70 minutes with heart and soul," said York coach Regina Spencer afterwards.

The Yeowomen made it to the Sunday final by virtue of victories over Laurentian and Guelph during play on Friday and Saturday.

The 1-0 decision over Laurentian in the quarterfinals Friday was an ugly win for the Yeowomen, who one week earlier had defeated them 6-0.

Part of the reason for the showing was the Laurentian standout goaltender, Lyne Miron, Combined with a pesky defence that refused to let York run away with the ball, Miron's play was a sobering blow to the Yeowomen.

It wasn't until 11:14 in the second overtime period that York finally scored. Yeowoman Cindy Gahunia successfully connected off a rebound after a penalty corner for the goal.



Michelle Bosener

**WHO'S GOT THE BALL?: York Yeowomen netminder Michelle Capperauld dives vainly for the ball as the UofT Lady Blues crowd her crease en route to a 6-1 Toronto win during the OWIAA final Sunday.**

The Yeowomen taking to the field in Saturday's semi-final against the Guelph Gryphons were a visibly different side from the team that had squared off against Laurentian the day before.

"It was a better game all around

On the other end was Michelle Capperauld, who played another of her standard top calibre games in the York net, making several key saves.

Guelph coach Karen Lee was pleased with the outcome nonetheless.

"I felt that we were as good on the field as York were. Realistically we knew that we were underdogs (against York) going in, but we didn't step onto the field expecting to lose," Lee said.

After their two preliminary games, York wound up where it had aspired to be all season long—a subway final with UofT for the OWIAA title.

The Sunday game brought with it the best weather of the three games, as well as a large contingent of York supporters. Despite the pro-York crowd, the Blues came up with shock therapy early when Claire Thurgur scored in the first minute of play.

Thurgur's goal, her first of three on the day, put the Blues up 1-0.

Things didn't improve from there. York was playing its best field hockey, but was no match for Toronto in this

one. The Blues dominated the York zone, and an injured Michelle Capperauld and the Yeowomen were hard pressed on defence.

By the end of the first period the Blues had worked themselves to a 3-0 lead.

The few times the Yeowomen made it past the midfield, the attackers were too few, and found it hard to sustain any pressure in Toronto's end.

Toronto notched three more goals in the second period, despite a renewed push on offence by York attackers.

The Yeowomen finally got on the scoreboard in the 67th minute when Sherri Field scored on a penalty stroke.

For Toronto goalie Tina Farrar, who (except for Field's goal) had a perfect day, the game was especially sweet.

"It was definitely the best game we played all season," Farrar said. Then with relish she added,

"It wasn't the (OWIAA) banner

that made us happy. It was the fact that we creamed them. There's no doubt today who's the better team," she explained.

The tissue box was on York's bench after the match, a teary end to the provincial campaign.

"We've got alot of aches and pains," Spencer said.

"I think that Toronto capitalised on every chance they had, which was important. Overall it was a good steady game, we gave up a few unnecessary balls because of timing and footwork," she said, adding,

"We had a game plan but not the personnel to contain them (U of T)."

Along with their provincial silver, the Yeowomen also garnered some individual honours; Jackie Degoiej, Gillian Sewell, Capperauld and Field were selected for the 1st team provincial all-stars while Gahunia was named to the second squad.

## sports

Ironically, earlier in the game Gahunia had damaged her achilles tendon, causing a slight scare in the York bench. Despite losing on the score board, Laurentian won a moral victory.

"The team played phenomenally. They put in 150%," said Laurentian coach Camie Koshowski.

"All week we knew that we were playing York, and we knew that we couldn't play in lag time. We cut the game into five minute sections. That makes the game psychologically shorter," Koshowski explained, outlining the game plan to contain York.

than yesterday," Spencer said after a 1-0 York victory.

The Yeowomen had listened to the wakeup call given them by Laurentian.

Though Guelph was a technically better team than Laurentian, York found their stride earlier in this match, attacking with more intensity and discipline.

The work paid off in the last minute of the first period when Yeowoman Annette McClelland blasted a hard shot from the corner past the Guelph netminder.

## Women hoops squad thumps Humber in road exhibition

by Sydney St. Nicholas

Oh what a difference a year makes.

Last year the York Yeowomen's basketball team was a small team which lived or died on the strength of their perimeter game. This year, with six rookie players at the forward spot, the Yeowomen can now play inside the paint. Last Wednesday, on the strength of that inside game, York defeated the Humber College Lady Hawks 79-51.

The first half saw the fast-paced game create scoring opportunities for both squads.

The only problem for the Yeowomen was the hard time they had finishing fast breaks. This didn't exactly please York assistant coach Al Scragg.

"Very poor decisions were being made," said Scragg, who quickly added "With 6 new faces in the post they are not used to the quick tempo of the university game compared to the high school game."

With all the scoring chances York had, the game should have been put away early, but at half time the score was just 34-33 for the Yeowomen.

Humber assistant coach Chris

Monfort credited her team with a solid first half. "We played a very strong first half and we executed well. That's why we were still in the game."

The second half started out very much like the first, but the Yeowomen implemented a zone defence which virtually shut down the Humber offence.

Yeowomen head coach Bill Pangos said the game accomplished "certain goals."

If one of those goals was his squad's new zone defence, then things are coming along nicely. The York defence only gave up 7 field goals in the second half and didn't allow Humber a field goal until 8 minutes into the half.

On the other end in the second half, the Yeowomen settled down and scored at will inside. Joanne Jakovcevic lead the rookies by example, accounting for 11 of her 13 total points in the second half. Jennifer Cushing also played very well in the second half, scoring 8 of her 10 points on the game.

Despite a better second half for his side, Pangos noted the Yeowomen have some areas in definite need of improvement.

"We have to execute better and look inside more," Pangos said, adding that despite their second half success, his defence also needs more work. With teams like Laurentian and UofT still to come, Pangos' concern is understandable.

Winning a game 79-51 would keep most coaches content, but Bill Pangos realizes that playing Humber College is a lot different than playing UofT.

"Overall we have a better team than last years team. The gap between the top teams and York is getting smaller but it probably won't be until the second half before the team really comes together," Pangos said.

Scragg agreed, adding "we have a young team and it is early in the year."

Veteran forward Cathy Amara, who notched 17 points for the Yeowomen, is expected to be a balancing influence for the relatively young squad. Also likely to be an asset is Kari Elmes who brought in 14 points against Humber.

The Yeowomen's next home game is on Tuesday November 15, against the Guelph Lady Gryphons. Game time for the Tait McKenzie matchup is 8:15pm. Admission for all York students is free.



Michelle Bosener

**TEAR DOWN THE WALL: A pair of Yeowomen defenders attempt to block an Ottawa kill during a preliminary round matchup at the twelfth annual Tait McKenzie Classic this past weekend.**

## Silver spikers

by Sydney Saint Nicholas

Colour them silver.

This past weekend the Yeowomen volleyball squad were beaten 3-1 by the top-ranked Manitoba Bisons in the final of the 12th annual Mizuno Tait McKenzie Classic.

The loss was still an improvement over last season, when the Yeowomen finished third.

The matchup in the final was actually the Yeowomen's second meeting of the tournament with the Bisons, their first having come in a round robin affair Friday evening.

York won their first two matches relatively easily, sweeping both Sherbrooke and Ottawa 2-0.

Then came the Bisons. Taking advantage of early Bison miscues, the Yeowomen staked a 1-0 lead. But Manitoba, led by the fine play of Christine Toews, stormed back to win the next two games (and the match) by scores of 15-0 and 15-3.

As York coach Merv Mosher noted afterwards, "the team played very well the first game but then the Bisons turned it up a notch and showed us what they could do."

With the loss the Yeowomen advanced to the medal round in second place with a 2-1 record while Manitoba advanced with a 3-0 record.

On the other side of the draw, the Winnipeg Lady Wesmen finished 3-0 while the Universite De Montreal Carabins advanced with a 2-1 record, pitting themselves against Manitoba in one semi-final match while the Yeowomen played Winnipeg in the other match.

When asked what he thought about the matchups and the possibility his team could face York again in the finals, Bisons coach Ken Bentley proved to be prophetic.

"I think that the Winnipeg York matchup is going to be very close," said Bentley.

The Yeowomen and the Lady Wesmen then took part in what would prove to be the most entertaining match of the tournament.

After losing the first game the Yeowomen came back to tie the series at 1-1. In the third game, the Yeowomen came back from a 6-1 deficit before bowing out 15-12.

But the Yeowomen came back to take the match, winning the next two games 15-10 and 17-15.

In the final matchup against the Bisons, York opened the first game strongly, grabbing a 6-0 lead. But Manitoba then took it to the Yeowomen, taking the game 15-10.

Continued on page 27

# Winless drought for footballers continues

by Daniel Naccarato

The York Yeomen football team saved the best for last.

Despite finishing with an 0-7 record for the third consecutive year, the Yeomen went out on a somewhat positive note last Thursday, losing to the McMaster Marauders 33-19.

With a bit of luck and a stronger start, they might have won the game.

York coach Tom Arnott said afterwards he was satisfied with his team's effort.

"This team never quits. I have 50 kids who want to play football," Arnott said.

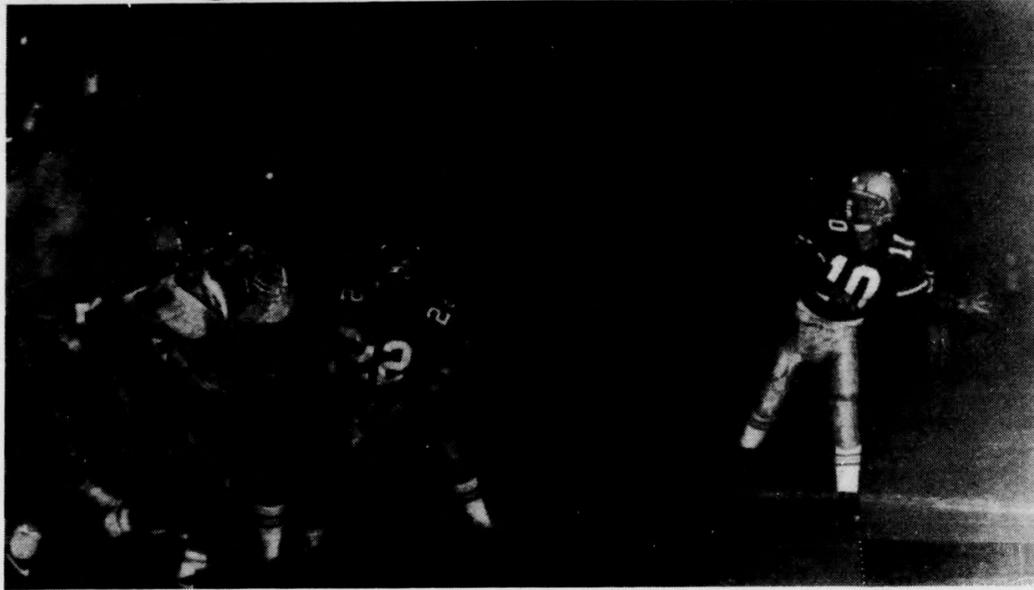
Arnott also said he's happy with the way his team moved forward this season.

"We've progressed well all year. What the team lacks in ability and physical presence, they make up for in commitment," Arnott added.

The Yeomen's effort was evident throughout. Led by quarterbacks Marcello Lio and Perry Apostopolous, the Yeomen had a solid 211 passing yards and managed to run for another 98.

But it was McMaster who came out flying, with tailback Tony D'Agostino rushing for 15 and 27 yard touchdowns on the Marauders first two possessions of the game.

The 14-0 lead remained until early in the second quarter, when a 48 yard



Michelle Bosener

**YEOMAN QUARTERBACK Marcello Lio tosses the ball over some McMaster lineman during OUAA football action last Thursday. The Yeomen extended their winless streak, getting**

punt return by Yeoman Paul Hilario put York on McMaster's 25 yard line.

Two plays later, starting quarterback Marcello Lio connected with Hoveg Keshishian on a 25 yard touchdown pass that cut the Marauder lead to 14-7. Still, another McMaster

**dumped by the Mauraders 33-19. The loss capped their third straight 0-7 season. They haven't had a regular season victory since 1988, but coach Tom Arnott says he'll stay on.**

touchdown gave them a 21-7 lead at the half.

The biggest single blow against the Yeomen, however, came on their

first drive of the second half, when a Lio pass was picked off by the Marauders and returned to York's 12 yard line.

## Tait volleyball Classic (cont.)

Continued from page 26

After Manitoba took the second game as well, the Yeowomen had their backs to the wall. When Manitoba went up 8-1 in the third and potentially deciding game, it looked as though all was lost.

But the Yeowomen staved off two match points to win the game 16-14.

Still, Manitoba's experience showed. After losing the third game the way they did, they just shrugged it off and went on to take game 4 (and the title) by a 15-8 count.

Afterwards, Mosher was pleased with his team's performance.

"The Bisons are a very experienced team. This is the best team you are going to see in the country. The [Yeowomen] coming back the way they did in game three was a good sign."

Another good sign is that all three times the Yeowomen have been in pre-season tournaments this year, they have been finalists.

But with the loss of two key starters from last year's OWIAA gold medal-winning squad, the Yeowomen would

On the very next play, McMaster quarterback Tony Alfano fooled the entire York defence with a fake handoff and ran the ball into the end zone himself.

The touchdown seemed to wake up the Yeomen, who then controlled play the rest of the game.

Later in the third quarter, Yeomen defensive back Chris Shelton picked off an Alfano pass and brought it back to the McMaster 25. Just a few plays later, Neil Denton, who has been the cornerstone of York's offence all year, barrelled into the end zone from the 6 yard line.

The Yeomen cut McMaster's lead to 32-19 in the fourth quarter when Dwayne Paul's 5 yard touchdown catch capped a 63 yard drive. A single by the Marauders rounded out the scoring.

Afterwards, Arnott confirmed he'll be staying on next season, and said he's looking forward to the challenge.

"The program's goals are to keep the kids in school, develop them physically, continue creating quality freshmen and really work with the players, especially the young ones," Arnott said.

So, until next year....

not appear to be as strong for the 1991-92 season. However, with 5 returning players, three strong rookies and the return of former OWIAA all star Bente Rasmussen (who was also named to the tourney's all-star team), they expect to be competitive, to say the least.

"I feel our team should win the OWIAA. After this tournament I don't think we should be ranked any less than third in the country," said Mosher.

The Yeowomen have a chance to flex some of their muscle November 5 when they host the Ryerson Rams.

## Now you see 'em now you don't

by Josh Rubin

Some people would consider Graham Wise an optimist.

Despite the fact his Yeomen hockey team was scheduled for just two regular season home games before Christmas, Wise isn't too worried.

"You have to turn a positive into a negative. In January and February, guys will be able to rest more because they won't have to go on these long trips," Wise said.

On the flip side of the coin, the Yeomen will also be playing their tough Quebec opponents in a two weekend stretch in November, when the York side will still be relatively fresh.

"It's nice to be able to get them out of the way early," said Wise, adding "I'm glad it's November and not January or February."

Despite Wise's relatively positive outlook, it is no secret he would have preferred a more balanced schedule.

But as a bittersweet coincidence, Wise's wife Sue went into labour when this year's OUAA schedule was being drawn up. With Wise away, his team was left at the whimsy of the league officials assembled.

The Yeomen's second—and last—home matchup before Christmas is coming up this Sunday when they take on the Guelph Gryphons in a 3:00pm start at the Ice Palace.

While the past two years have seen a marked improvement over Guelph squads of yesteryear, Wise says they'll be even stronger this season.

"They've got a good-sized, physical team and they've also got some players who can put the puck in the net," Wise said.

There will likely be some tough objects between Yeomen attackers and the Guelph net, namely Gryphon defenders Steve Perkovic, Craig Kapson and Paul O'Hagan.

To beat the Gryphons, Wise says his team needs nothing more than a solid, consistent effort.

"We've got to come right out and play the whole 60 minutes. We can't

afford to have any little five minute lapses," Wise said.

York students hoping to see the Yeomen meet the Gryphons, whom Wise says are being touted as one of the top teams in the OUAA West, can leave their wallets at home. Admission to the game is free for all students with valid York ID.

York Varsity Athletics Schedule Oct. 30 - Nov. 5	
Wednesday October 30	
ICE HOCKEY	Yeowomen Exhibition, Ice Palace - 7:30pm
WATERPOLO	UofT at Yeomen
Thursday October 31	
BASKETBALL	Yeomen at UBC
Friday November 1	
BASKETBALL	Yeomen at Victoria Invitational (Friday-Saturday)
Yeowomen at Laval Invitational (Friday-Sunday)	
FIELD HOCKEY	Yeowomen at CIAU Championships, St. Mary's (Friday-Sunday)
ICE HOCKEY	Yeowomen host York Invitational SOCCER
Yeowomen at OWIAA Championships, McMaster (Friday-Sunday)	
SWIMMING	Yeomen at OUAA Relays, Brock University - 6:00pm
TENNIS	Yeomen at OUAA Individual Championships, Western (Friday-Saturday)
VOLLEYBALL	Yeomen at Ryerson Invitational (Friday-Saturday)
Saturday November 2	
FIGURE SKATING	Yeowomen at Waterloo Invitational
TENNIS	Yeowomen at OWIAA Individual Championships, McMaster
Sunday November 3	
BASKETBALL	Yeomen at Simon Fraser - 3:00pm
HOCKEY	Guelph at Yeomen, Ice Palace - 3:00pm
Tuesday November 5	
VOLLEYBALL	Ryerson at Yeowomen, Tait Main Gym - 6:00pm
Ryerson at Yeomen, Tait Main Gym - 8:00pm	

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**PARTICIPANTS REQUIRED FOR A READING STUDY**—The 45 minute test requires individuals to read printed words. Participants receive \$10. Call 736-2100, ext. 66390.

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**HELP! WITNESSES!** Anyone who was a passenger on the 106 Express Bus at about 12:30 p.m. on September 3rd (Registration Day). I need information about an altercation between a passenger and driver near Wilson Station on Allen Expressway. Please call Mr. John Burns at 665-6949. Small reward for your time and information. Please Help. This is important to a York person.

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